

# ENTERTAINMENT

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Beacon Journal photos Ed Suba Jr.

Denise Aubrey (left) and Pa-Mela Hernandez are cousins who decided to join the circus

## SMOOTH MOVES

For the aerialist team Satin, fun is a spin around the circus

By Mark Paris  
Beacon Journal staff writer

Like so many of us, Pa-Mela ("don't call me Pa-Mela") Hernandez and Denise Aubrey reside in a world of jugglers and clowns, dwarfs and chimpanzees — a world of sequins, spotlights and mental floss in which fantasy is reality and a good time is spinning by their necks high above the ground.

Unlike so many of us, however, Pa-Mela and Denise have a valid excuse. They work for the circus.

As a featured attraction with Ringling Bros. and Barnum & Bailey's *Greatest Show on Earth* — in residence through Nov. 16 at the Coliseum — this stunning pair of aerialists spend an amazing 50 weeks a year amazing audiences with a combination of grace and strength that has to be seen to be believed.

Doing business as Satin (because they're so smooth), Pa-Mela and Denise perform a series of mid-air acrobatic maneuvers — without a safety net — in which they hang by their necks and heels and execute whirling helicopter-like spins that audiences wondering which end is up.

Despite their Southern California upbringing, (Denise's father was a butcher, Pa-Mela's stepfather was with IBM), the cousins say that even life in Los Angeles could not prepare them for the three-ring circus that is their life.

"Because of where we grew up," says Pa-Mela.

In, "we were always pretty attuned to show business. We both began dance lessons when we were little. And during the late '70s we both toured with Bob Hope's USO show, mostly as dancers."

Both women also dabbled in acting and made strong showings (Pa-Mela was third alternate) in the 1979 Miss Black America competition.

Two years later, they began working 9 to 5 — Pa-Mela as a travel agent and Denise as a secretary with a lean company.

That's when Denise spotted a newspaper item announcing dancer-showgirl auditions for Ringling Bros.

She went, she danced, she got the job.

"When Denise called to tell me she was joining the circus," says Pa-Mela, "I could hardly believe it."

"It sounded great and I told her she wasn't leaving town without me."

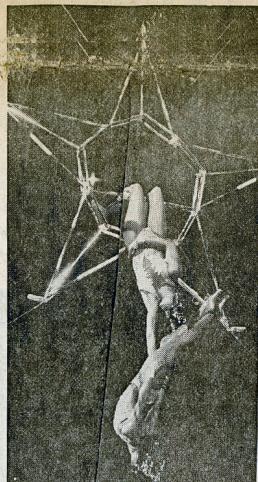
Pa-Mela, who passed a subsequent audition, says their parents had a hard time believing the news, as well.

"They were a little shocked at first," says Pa-Mela, a master of understatement. "But once they got used to the idea, they thought it was kind of cool — you know, different but nice."

So like Babes in Toyland, they're on the road.

"At first," she says, "there were a lot of adjustments to be made. Living on a train,

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The aerialist team Satin does its stuff

## Springsteen's 'career summary' is just a beginning

By Stephen Holden  
New York Times

*Bruce Springsteen & the E Street Band Live/1975-85*, a massive five-record retrospective album that arrives in stores Monday, represents an unprecedented event in popular recording. A 3½-hour, 24-song collection, it marks the end of a 10-year period in clubs, concert halls and stadiums across the United States. It is the sort of anthology one expects to be released late in a performer's career, or posthumously.

Instead, this monumental album, which comes with a 31-page booklet of lyrics and photographs, arrives now, when the 37-year-old singer and songwriter is at the peak of his popularity and creative powers. Springsteen's last album, *Born in the U.S.A.*, has sold more than 11 million copies in this country. And *Live/1975-85*, (Columbia 40559; LP, cassette, compact disk), which costs about \$25 (\$39 for the set of three compact disks), with the price differing from store to store, is the second-best-seller of more than 1.5 million copies. No other record album has done such a large dollar volume of business before its release.

It has long been said of Springsteen that he must be seen in concert for his music to be fully appreciated. And while *Live/1975-85* doesn't let us literally

ally "see" Springsteen perform, offers by far the broadest perspective of a performer whose music combines many of the major strains of American rock tradition, most notably Chuck Berry's twangy country-roots, Bob Dylan's angular folk-rock idiom, Otis Redding's southern soul and the producer Phil Spector's surf/teen anthems.

*Live/1975-85* is loaded with story. At the very least, it is a record how one singer and his band have had to sustain and put their stamp on a rock tradition that electric keyboard technology has steadily broadened over the last decade. More ist, the record is a pop-culture story, of an epic American novel's story told in the ungrammatical, rhythmic vocabulary of rock.

Because Springsteen is popular, he is almost worshipped by him, and because his songs are proudly concerned with American idea of community — family, hometown, community — he is a historical spokesman that goes boy/pop culture. The driving spirit and most rock 'n' roll has tradition involved fantasies of personal transcendence and escape from everyday responsibilities. Springsteen, like no other rock 'n' roller before him, has in this romantic vision a tragic tension by

putting it in a starkly realistic context. Springsteen's mature songs are set against a bleak backdrop of dingy factories, shabby wood frame houses and deserted railroad tracks.

Instead of being presented chronologically, the songs are arranged in thematic sequences, structured to draw conclusions from the past and speculate about the future. A biographical portrait of Springsteen, *Live/1975-85* overflows with antic humor, romantic drama and, above all, restless, peripatetic, motor-driven action. The vivid small-town settings of his early songs are framed against a mysterious, inviting American landscape that the singer, borrowing from Chuck Berry, names "the promised land."

*Live/1975-85* describes Springsteen's search for salvation as he grows up and away from suburban small-town life and sets out to explore that territory. But instead of leading to a blissfully happy ending, his odyssey leads him to a kind of realization, it is a bitter knowledge of life's harsh unfairness, leavened with compassion and a determined self-reliance. The core of the album is an extraordinary sequence of songs in which Springsteen confronts the irrational social and economic forces that shape — and some-

times violently destroy — American life. Although barely mentioned, the caption at the center of the album is the Vietnam War, an event that in Springsteen's view casts an ominous shadow into the future.

For the first two records, *Live/1975-85* offers a colorful rock 'n' roll phantasmagoria of youthful passion in songs that are alternately thrillingly energetic, poignant and funny. "which come take my hand; We're riding on tonight to see the promised land." Springsteen plays out his heart in the opening cut, a beautiful acoustic version of *Thunder Road*, recorded 11 years ago at the Roxy in Los Angeles. The songs go on to describe the rambunctious, wildly romantic teen-age life that is ultimately left behind. Father-son strife (*Adam Ant's a Cain*), adolescent hanging out (*Springsteen on the Run*), the amour of the Jersey shore (*4th of July, Asbury Park*), Romeo and Juliet love games (*Fire, Rosalita*), Marlon Brando stud-rebel fantasies (*Grown' Up*), and *It's Hard to Be a Saint in the City*), and acute small-town claustrophobia (*Backstreets*) are remembered in the vivid, gawky rock 'n' roll street poetry of Springsteen's early and mid-'70s voice, and in music by the E



Bruce Springsteen

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## Crescendo: More power to WCLV

By Donald Rosenberg  
Beacon Journal music writer

For almost a quarter of a century, Cleveland area classical music aficionados could turn on their radios and listen to music stop to the sound of their favorite WCLV. The public arts station, has provided the musical goods 24 hours a day, give or take a number of talk shows and commercials.

Until just a few weeks ago, the Akron area didn't have the same luck. Unless a listener owned the most sophisticated FM equipment, complete with all sorts of fancy antennae and loads of power, WCLV's programs emerged as a faint signal at best.

In certain parts of Akron, the reception

was so poor that the existence of WCLV locally once could have been called a rumor.

Cancel the rumors, WCLV (95.5-FM) is here.

The radio station recently moved from the Terminal Tower in downtown Cleveland to a brand-new facility in Warrensville Heights. Akron and areas of Canton are now able to receive the signal in full clarity.

WCLV's new building, which cost just under \$2 million, and where specifically its new 470-foot antenna are allowing the station to further enter a market in which it long has wanted to be an important presence. The top of the new antenna is 185 feet higher than the antenna on the Terminal Tower.

Since one of WCLV's missions has been the promotion and support of the Cleveland Orchestra, and since the Cleveland Orchestra spends its summer closer to Akron (at Blossom Music Center) than Cleveland, WCLV officials felt they needed to strengthen their signal southward.

The station's power increase from 27,000 watts at the Terminal Tower to 37,000 watts in Warrensville Heights means that WCLV's signal will be able to travel up to about 60 miles in any direction.

"We're literally looking into Akron's throat from here," says Robert Conrad, WCLV's vice president and program manager.

According to Conrad, whose megaphone, whose megaphone voice can be heard on weekly Cleveland Orchestra broadcasts and the whimsical WCLV Saturday Night programs, Akron was viewed by the station as the principal recipient of a power boost ever since WCLV began thinking about expansion a decade ago.

The station is so serious about making Akron part of the WCLV family that it will add an Akron site to its 18th annual Cleveland Orchestra Marathon on April 3, 4 and 5. The marathon, which has raised about \$2.5 million for the orchestra, previously was broadcast from two Cleveland-area malls — Severance Center and Galleria Northern Mall. Which Akron-area mall will be chosen to host the event is not yet known.

When WCLV started planning its expansion in 1976, it thought simply of moving its tower to a site that would enable the signal to travel without interference. But when Conrad and C.K. "Pat" Patrick, the station's president and general manager, decided that they also needed more space, they began hunting for a parcel of land that would serve both functions.

"It's been a long time since we've been in the studio where the antenna is," says Conrad, 53. "We also felt in the long run we'd be better off from a corporate standpoint to own our own building."

The new building sits near a cul-de-sac on Emery Industrial Parkway in Warrensville Heights. The sparkling modern design contrasts starkly with the drab facilities WCLV was soon moved into at the Terminal Tower.

And while WCLV's remaining 25 full-time employees now have At the Terminal Tower, WCLV resided in 4,300 square feet. The new facility has 13,000 square feet. There are confer-

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