



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 Pam") 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 as many as 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 have audiences wondering which end is up.

Despite their Southern California upbringing, (Denise's father was a butcher, Pa-Mela's a systems analyst 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-Me-

la, "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.

But a year later, they were working 9 to 5 — Pa-Mela as an insurance agent and Denise as secretary with a loan 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."

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

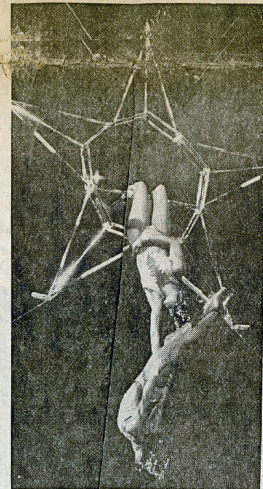
Pa-Mela, who passed a subsequent audition, says their parents had a hard time believing the news, as well.

"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 cute... you know, different but nice."

So, like Babes in Toyland, the two hit 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

## 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 virtually non-stop to the sounds they love best. WCLV, Cleveland's fine 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 mostly as a fog of noises — some musical, some verbal. 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 — now are able to receive its signal loud and clear.

WCLV's new building, which cost just under \$2 million, and more 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 summers 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 mellifluous 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 because 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 Great Northern Mall. Which Akron-area mall will be used has yet to be determined.

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 much more efficient to have 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 squeezed into at the Terminal Tower.

And what space the station's 25 full-time employees now have. At the Terminal Tower, WCLV resided in 4,300 square feet. The new facility has 15,000 square feet. There are confer-



Robert Conrad

See CRESCENDO, page H7

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

By Stephen Holden  
New York Times



Bruce Springsteen

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, 40-song career summary, recorded over 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 just when the 37-year-old singer and composer 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 (\$30 for the set of three compact disks), with the price differing from store to store, has received advance orders 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 li-

ally "see" Springsteen perform, offers by far the broadest perspective yet of a performer whose music connects many of the major strains of American rock tradition, most notably Chuck Berry's twangy country-jazz, Bob Dylan's oracular folk-rocketry, Otis Redding's southern soul and the producer Phil Spector's surging 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 personal stamp on a rock tradition that electric keyboard technology has steadily eroded over the last decade. More fortuitous, the album is the pop-record equivalent of an epic American novel: story told in the ungrammatical, ribbened vocabulary of rock.

Because Springsteen is popular he is almost worshipped by me, and because his songs are so profoundly concerned with American life of community — family, home and nation — the album has historical resonance that goes beyond 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 role a vision of 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 about the past and speculate about the future. As an autobiographical 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 takes him to hell and back. Although he achieves a kind of redemption, it is a bitter knowledge of life's essential 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 catalyst 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. "Ohh, come take my hand; We're riding out tonight to ease the promised land," Springsteen pleads to a sweetheart in the opening cut, a beautiful acoustic version of *Thunder Road*, recorded 11 years ago at the Fox in Los Angeles. The songs go on to describe the rambunctious, wildly romantic teenage life that is ultimately left behind. Father-son strife (*Adam Raised a Cain*), adolescent hanging out (*Spirit in the Night*), the lawdy clamour of the Jersey shore (*4th of July, Asbury Park*), Romeo and Juliet love games (*Fire, Rosalita*), Marlon Brando stud-rebel fantasies (*Grown Man*) 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

See SPRINGSTEEN, page H6



# RECORDS



Doc Severinsen in Tangier appearance

## Heeeeere's Doc and the band!

The one orchestra on TV with a nightly audience running to eight digits, with the biggest potential market by far, is at last represented on records — *The Tonight Show Band* with Doc Severinsen (Amherst Records).

Doc Severinsen said it was "incredible how many record companies turned me down," he said. "I would sit in one of their offices and say, 'Wouldn't you be interested in recording *The Tonight Show Band*? We have a tremendous audience, you know.' And they'd look at me as if I was crazy!"

But not long ago, he was working on a project for a small outfit, Amherst Records. The owner, Lenny Silver, mentioned that he would be interested in recording the band.

"Everything we wound up using was pulled out of our regular library, with one exception: I felt I needed a trumpet ballad, so I asked Tommy Newsom to make an arrangement of *How Long Has This Been Going On* somewhat in the *Harry James* vein."

What Severinsen has in the album primarily is a series of somewhat updated period pieces. One *O'Clock Jump* is a modernized treatment of the Count Basie and Harry James versions, rearranged by Newsom. *Skyliner*, as arranged by Mike Barone, is a variation on the original *Chas. Barnet* recording. Similarly, *Flying Home* stems from Lionel Hampton and includes a harmonized replication of Illinois Jacquet's famous tenor sax solo.

*Tippin' In* is a showcase for Newsom's Johnny Hodges-like alto sax, inspired by an old Erskine Hawkins 78 RPM record. *Jelly Roll Morton's King Porter Stomp* features Snooky Young and Conte Candoli on trumpets, Pete Christlieb and Ernie Watts on tenor saxes.

The album is by no means just a nostalgia trip. There are two original pieces, Mike Barone's *Shuffles*, with Doc on flugelhorn, and John Banbridge's *Sax Alley*, a thunderbolt chase in which Christlieb and Watts do battle. Bill Holman, a master at making bricks out of sedimented straw, does so with his arrangements of *Begin the Beguine*, with Severinsen displaying his phenomenal upper register, and *I'm Getting Sentimental Over You*.

To satisfy those for whom the album wouldn't be complete without it, there's a brief nod to *The Tonight Show* theme.

"We're already working on Volume Two," Severinsen said.

"We're already working on Volume Two," Severinsen said.

— LEONARD FEATHER, Los Angeles Times

## Popularizing the masters

The *Stokowski Sound* (Telarc), Cincinnati Pops Orchestra, Erich Kunzel conducting, begs to be played full blast, even at the risk of the neighbors catchinging you. For those accustomed to having their Bach on ancient instruments and their Debussy on the piano, this is sheer debauchery, a banquet of gully pleasures to be repented later.

The sound is the thing, as it was for Leopold Stokowski when he arranged Bach organ works and piano pieces by Beethoven, Debussy and Rachmaninoff for the orchestra. The performances have the sound of a score for a Technicolor spectacular, such as the one Stokowski did for Walt Disney's *Fantasia*.

This recording by the pops orchestra from Cincinnati, where Stokowski directed the symphony from 1909 to 1912, is led by someone other than Stokowski himself, and brings the arrangements fully up to date with compact disc technology.

The shuddering bass, the quavering violins and the chattering cymbals may be more congenial to fans of Jan Hammer's *Miami Vice* music than classical purists.

Popularizing the masters was exactly what Stokowski intended. Bach's devotees may gnash their teeth at the orchestral transcription of the *Tocatta and Fugue in D minor*, but that transcription is largely responsible for making the piece the most familiar of Bach's organ compositions.

Let the listener decide whether the Bach is diminished, or whether the *Moonlight Sonata* sounds ridiculous without the piano sound. It may not be music to your ears, but it sure is some noise.

— ROBERT BARR, Associated Press

## TOP 40/Week of Nov. 09

| LW | TW | SONG                           | ARTIST/Label                  |
|----|----|--------------------------------|-------------------------------|
| 4  | 1  | Human                          | Human League/A&M              |
| 5  | 2  | Hip To Be Square               | Huey Lewis/Chrysalis          |
| 1  | 3  | Amends                         | Boston/MCA                    |
| 6  | 4  | Every Time You Cry             | Outfield/Columbia             |
| 8  | 5  | The Way It Is                  | Bruce Hornsby/RCA             |
| 3  | 6  | The Next Time I Fall           | Peter Cetera/Amy Grant/Warner |
| 9  | 7  | You Give Love a Bad Name       | Bon Jovi/Mercury              |
| 17 | 8  | Is This Love                   | Survivor/Scotti               |
| 10 | 9  | Somebody's Out There           | Triumph/MCA                   |
| 12 | 10 | Welcome to the Boomtown        | David & David/A&M             |
| 11 | 11 | Freedom Overkill               | Steve Winwood/Warner Bros.    |
| 13 | 12 | True Blue                      | Madonna/Sire                  |
| 22 | 14 | Stay The Night                 | Benjamin Orr/Elektra          |
| 6  | 15 | Typical Male                   | Tha Turner/Cositol            |
| 21 | 16 | I'm By Your Side               | Coryn Hart/EMI                |
| 7  | 17 | I Didn't Mean To Turn You On   | Robert Palmer/Island          |
| 26 | 18 | Walk Like An Egyptian          | Bangles/Columbia              |
| 18 | 19 | Word Up                        | Cameo/Polygram                |
| 2  | 20 | I'll Be Over You               | Tekno/Columbia                |
| 19 | 21 | Another Heartache              | Rod Stewart/Warner Bros.      |
| 24 | 22 | You Know I Love You            | Howard Jones/Elektra          |
| 22 | 23 | Enchanted In Motion            | Rick Osceles/Geffen           |
| 26 | 24 | To Be A Lover                  | Billy Idol/Chrysalis          |
| 38 | 25 | At This Moment                 | Billy Vera/The Beaters/Philo  |
| 27 | 26 | Don't Get Me Wrong             | Pretenders/Sire               |
| 28 | 27 | Live and Die                   | OMD/A&M                       |
| 37 | 28 | Someday                        | Glass Tiger/EMI               |
| 28 | 29 | Footloose Price                | Daryl Hall/RCA                |
| 33 | 30 | Everybody Have Fun Tonight     | Wang Chung/Geffen             |
| 40 | 31 | Love Will Conquer All          | U2/RCA                        |
| 31 | 32 | Like Flamingo                  | Berlin/Geffen                 |
| —  | 33 | Find The Way Back              | Beau Coup/Avon                |
| —  | 34 | When The Rain Comes Down       | Andy Taylor/MCA               |
| 35 | 35 | Land of Confusion              | Gestalt/Atlantic              |
| 36 | 36 | Don't Stand So Close To Me     | Pollce/A&M                    |
| —  | 37 | Touch Me                       | Samantha Fox/RCA              |
| —  | 38 | This Is The Time               | Billy Joel/Columbia           |
| —  | 39 | If That's What You Call Lovin' | Robert Tepper/Scotti          |
| —  | 40 | Goldmine                       | Pointer Sisters/RCA           |
| —  | 41 | C'est Le Vie                   | Robbie Nash/EMI               |

LW—Last Week TW—This Week  
Top 40 compiled by WKDD (95.5 FM)

## For aerialists, fantasy is reality

Continued from page H1

traveling all the time, being around all those animals and meeting so many people who couldn't speak English (many of the performers are from South America and Eastern Europe). But it was far more professional than we thought it would be. It also was very interesting and broadening.

"I'm not saying we're exactly what you could call worldly, but we're way ahead of where we used to be."

It was during the pair's third year with the show, early in 1983, that they began sewing the seeds of Satin.

After two years of strutting their stuff as showgirls, not much was left in the way of a challenge, Pa-Mela said. So they decided to come up with an act of their own.

But an aerial act?  
"Well," says Pa-Mela, "working with tigers was out of the question because we're both allergic. (Besides, Gunther Gebel-Williams has that job sewed up.)"

"We weren't into being clowns, either. But aerial work looked interesting. There weren't any black aerialists, and since we were both pretty strong and athletic we decided to put together a routine."

"It wasn't easy, especially the training. You have to be in extremely good condition to do what we do. But after about six months, we felt we were ready and auditioned for (show owner) Kenneth Feld."

Not surprisingly, Feld loved what he saw and offered the women a contract.

Although the promotion had its advantages (bigger quarters on the train, for one; bigger bucks in the bank, for another), Pa-Mela

and Denise say life as Satin still has its snags.

"The training, they say, never stops."

"If I go two days without hanging by my neck," says Pa-Mela, "I get spasms. I guess it's because my muscles are so used to it."

"Another thing is the way people are so intimidated by us."

"After they see Denise and I do our routine, they seem to think we're superhuman. Sometimes they want to see our muscles. Sometimes they'll ask us to do feats of strength) while we're having dinner or going to a movie or, well, just anytime. But we just won't. We don't like to think of ourselves as a side show."

Despite its drawbacks, Denise and Pa-Mela say life on the road isn't as tough as it would seem.

"I have my own car that I drive from city to city," says Pa-Mela. "So Denise and I have transportation wherever we go. We both enjoy movies, reading, TV and music — things you don't have to do without on the road."

"And the people in the show are great. We have a lot of wonderful relationships that make things a lot easier than if we were just traveling on our own."

Despite the danger involved with what they do (a woman in a similar act died from a fall two years ago), Satin has maintained a perfect safety record.

"Oh there have been little mishaps," says Pa-Mela. "One night the motor (which raises and lowers the pair) broke and Denise had to hang by her neck for something like five minutes until it was fixed."

But other than that, she says things have gone pretty smoothly — just about what you'd expect from Satin.

## MGM on the move, but just across street

Associated Press

CULVER CITY, Calif. — MGM is giving up the 62-year-old lot where Tarzan swung on his vines, Ben Hur raced his chariot and Dorothy tripped down the Yellow Brick Road in *The Wizard of Oz*.

MGM Pictures Inc. and MGM Television Prods., divisions of MGM-UA Entertainment Co., were scheduled to move across the street from the lot the studios had called home since Metro Pictures Corp., the Goldwyn Picture Corp. and Louis B. Mayer Pictures joined forces in 1924.

The move follows MGM's \$1.4 billion acquisition by Atlanta-based Turner Broadcasting after posting fourth-quarter losses of \$49.5 million. TBS chief Ted Turner sold the lot to Lorimar Television, which produces TV shows such as *Dallas* and *Knots Landing*, saying he bought MGM mainly for its vast film library so he could show the films on his cable television station WTBS.

The old 44-acre lot, where MGM produced such classics as *Gone With the Wind*, *The Wizard of Oz*, *Doctor Zhivago* and *Singin' in the Rain*, will be taken over by Lorimar.

MGM is moving across the

street to the Filmland Corporate Center.

It loses much of its rich history in the move from the lot, which was reduced by several dozen acres 15 years ago to make room for a luxury condominium and for a luxury condominium and apartment complex.

Lost then were the street where Clark Gable and Spencer Tracy fought in the mud in *Boys Town*, a 3-million-gallon water tank where the Cottonblossom sailed in *Showboat*, a 46-foot miniature of HMS Bounty which sank in *Mutiny on the Bounty* and the palace stairs trod by Marlene Dietrich and Ronald Colman in *Kismet*.

The move affects workers from MGM's motion picture production, creative affairs, worldwide marketing, and story and script divisions, legal and business affairs, office services, industrial relations and production management departments.

Producers, writers and other artists who have agreements with MGM Pictures and MGM-UA Television productions will continue to keep offices on the old lot until improvements are completed at the headquarters on the new lot.

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