

...volume whenever I hear the molten riffs of Ozzy Osbourne's "Flying High Again" come pouring out of the car radio.

And I'll even admit to tolerating Osbourne's sell-out show at Stabler Arena in Bethlehem last night, his first since a plane crash killed his lead guitarist on March 19.

And judging by their reaction, the 5,700 youths on hand for the show tolerated it, too. More than tolerated it.

The crowd, many of it too young to remember Osbourne when he first hit the rock'n'roll trail with Black Sabbath more than a decade ago, gave the lead vocalist the kind of welcome usually reserved for war heroes. Oddly, Osbourne last year attracted only half as many people to Stabler.

Lit matches, raised fists and blood-curdling howls were the response when the house lights dimmed and a stark black curtain was parted to reveal an assortment of Gothic stage props.

A stream of sparks sprayed from center stage, and there stood Os-

bourne, clad in what looked like red pajamas, holding a large crucifix that he promptly tossed to the side.

Drummer Tommy Aldridge appeared from beneath the stage on a rising platform. The rest of the band members appeared and quickly bolted into the set's first tune, "Over The Mountain."

By this time, the crowd was whipped into a frenzy and probably forgave Osbourne for hitting some horribly flat notes in the concert's opening moments and a few times thereafter.

What followed "Over The Mountain" was an apt example of rock concert-as-spectacle. Myriads of

**Ozzy Osbourne—Diary of a Madman—(Jet)**—Like the music he hymns "You Can't Kill Rock & Roll," Ozzy Osbourne has proven surprisingly durable, and *Diary of a Madman* displays a good number of the reasons for his longevity. Osbourne's vocals touch on most major varieties of paranoia, while his band spits out larger-than-life guitar heroics, the type Ozzy's been wrapping his twisted visions around since Black Sabbath days. Still, there's nothing quite so dark or ghoulish as the LP's cover photo seems to promise. Could the Ozz be mellowing?

Not bloody likely. At least on *Diary's* first side Osbourne's paranoia seems to be of the down-to-earth variety, and it's got plenty of venom for those who displease his Ozzness. By the second side, he's deeply into himself. When, in "Tonight," he chants, "Don't you worry when you hear me sing," it's hard to know if that's a threat or an admonition.

# Ozzy Osbourne: Rock as spectacle

lights, pyrotechnical devices, and a couple of roadies dressed up as a troll and executioner, all were part of the strategy. It wasn't on the same overblown level as Kiss during their salad days, but it came close.

Osbourne soon was shirtless and despite the occasional vocal lapses, was able to spur the crowd into enthusiastic outbursts of screaming and clapping. The guy next to me even took to playing air guitar.

The band performed capably despite the two-week layoff. Bernie Torme, the replacement for the late Randy Rhoads, seemed familiar with the material though he didn't really add any personal touches to it.

His approach to playing the guitar-hero role was relatively low-key, but he did indulge in some shenanigans during a solo spot tucked between "Suicide Solution" and "Goodbye To Romance."

Aldridge also soloed for a few minutes and the crowd appreciated the way he pounded the kit with his hands. I didn't.

Overall, a pretty good performance though I still liked last year's concert better. But only because Motorhead was there.

Opening the show was UFO, who trotted out the cliches as if they invented the darn things. Phil Mogg twirled his microphone like a baton, bassist Pete Way and guitarist Paul Chapman held their axes like ma-

chine guns, and the entire bunch wore pants that look as if they were painted on.

And you wonder why hard rock has such a bad reputation? This, music fans, is the reason why.

It's a shame, actually, because these guys do muster up a few memorable moments on vinyl, especially their fine *Chrysalis LP*, "Mechanix," now in the charts. And "Too Hot To

Handle" even sounded pretty good last night.

But the rest of the set was pretty mediocre, especially "Doing It All For You," in which the adjustment from the loud to soft parts was done so carelessly that for a moment I thought I was watching Uriah Heep.

The concert was staged by Monarch Productions of West Orange, N.J.



## Despite tragedy, Osbourne completes tour

Circus Magazine reader response to the death of guitarist Randy Rhoads has been overwhelming. We've received hundreds of letters expressing sorrow for the passing of a talent many hailed as rock's newest guitar hero. And all letters offered sympathy to Rhoads's family and friends.

Ozzy Osbourne, however, had to carry on, and on April 1—less than two weeks after the plane crash in Lakeland,

Florida that took Rhoads's life—he and his band performed in Bethlehem, Maryland with Bernie Torme on guitar. Rhoads's current replacement is 24-year-old Brad Dillis, a guitarist from San Francisco, who was recommended by a friend of the group. The tour ends June 28 in Hawaii, and all canceled dates will have been made up. It is stressed that Dillis is temporary; a spokesman for Osbourne's record company said, "We don't know if he'll stay with the band after the tour."

Ozzy Osbourne told us his next album will include a special package with legitimate backstage passes inside some albums. Mr. Osbourne has the distinction of having released the biggest-selling picture disc (*Mr. Crowley*) in music history.

The album's most valuable player would have to be guitarist Randy Rhoads. His grasp of both the basics and the classic style of British rock guitar gives Osbourne's ravings the vehicle they deserve.



## Remembering Randy Rhoads

A special thanks for the color commemorative poster of Ozzy and Randy Rhoads (June 30, 1982). As a fan of the Blizzard and Randy, I was searching for a nice photo to remember him by, and your magazine delivered