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*83 Industry Experts Select  
The Best LPs & Singles  
Of The Last Ten Years!*

**CRITIX PIX '77-87**

**WINTER NAMM '88**

*Comprehensive Product Review*

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*The Leading Artists & Labels*

*The Yin & Yang Of  
Record Production:*

**MICHAEL LLOYD**

*On Dirty Dancing*

**EARLE MANKEY**

*On Garage Recording*

**RAINMAKERS**

*Still Looking For  
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Cover Photo of Ry Cooder by John Livzey/DOT.



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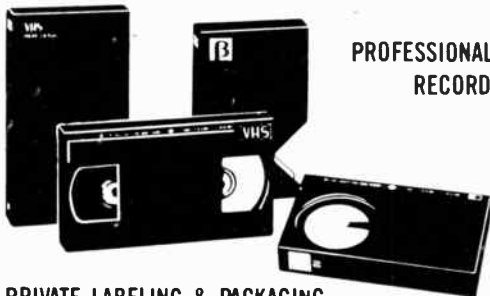
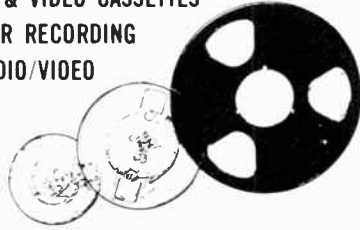
"MUSICIANS GET CAUGHT UP IN THE FACT THAT THEY MIGHT MAKE A MILLION DOLLARS; THEY FORGET THE FACT THAT THEY PROBABLY WON'T."

—JERRY GIDDENS OF  
WALKING WOUNDED (#24)

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## BLAH - BLAH - BLAH

### '87 Status Quotes from the Pages of MC

Compiled by Tom Kidd

*In this, the first issue of Music Connection's second decade of publication, I have been trying to come up with some grandiose dedication that would give our readership a fair idea of how the magazine has grown and changed over the years. I keep coming back to the heart of it, though, no matter how often I leaf through my back issues. MC is certainly glossier and more professional in format, it's true. Ten years after, however, we are still celebrating our heroes, puncturing a few facades, and giving the little guys a chance to be heard while keeping abreast of trends and tribulations here in the heart of the music business monster. I really can't think of anything better than that.*

"Thank God I can counteract the influences of a Madonna"

—DJ Dusty Street (#14)

"My job in the universe is to clarify, simplify, and distill things that are slightly unwieldy."

—Jennifer Warnes (#7)

"It was a spiritual thing. I just woke up one morning and I had a new calling in life."

—King Ad-Rock,  
Beastie Boys (#1)

"The only thing I can do to keep my head together is to keep my feet firmly on the ground, as much as possible. And to tell people around me that as soon as my feet get off the ground to give me a stiff punch in the head."

—Nikki Sixx, Motley Crue (#12)

"Having worldwide success tends to consume your every hour."

—Kim Wilde (#12)

"I really don't have anything against the four-wallers per se, but it strikes me that another person collecting off of that process makes it more difficult. And I think the next logical step in it also would be for people to start four-walling our restrooms—selling admission to the restrooms. That'll be the next step."—Doug Weston (#13)

"If we write a song that we really love and believe in, we suffer if it isn't done right."

—Songwriter Tom Kelly (#21)

"I didn't want to be a loser anymore. I looked at my winner friends and thought, what would they do? Try to get that record out."

—Billy Vera (#3)

"Sex is what keeps me young; I love it, and maybe that's the secret."

—Steven Tyler, Aerosmith (#19)

"I didn't want to use the original masters in the film. I just didn't think the technical quality of the recordings was good enough. In today's marketplace you've got to have that. On the other hand, you can't have just anybody do this music—it has to have a social consciousness infused into the music itself."

—Taylor Hackford, Co-producer,  
La Bamba (#16)

"A gypsy once told me that I've got five more years to do this and be right on the money. So I'm going to take full advantage of it."

—Manager Vicky Hamilton (#13)

"I'd love to be the Bangles and have a hit record, but we're not, so we have to deal with it in a realistic manner. And I think what we're doing by going other routes, which is to say licensing deals in other parts of the world, is about the only way you can do it."

—Carla Olson, Textones (#3)

"We never had any luck with demos, really. Well, usually, they were so good that we wanted just to re-create them—and that is a real pain in the ass."

—Tom Petty (#11)

"When an artist panics, he usually responds emotionally. Which, for their craft, is great. For their lifestyle, philosophy or day-to-day business dealings, though, it's not such a good thing."

—David Coverdale,  
Whitesnake (#22)

"Now I feel just as insecure and as unsure of what I'm doing as I did when I started the band. We're still at the bottom rung."

—Paul Westerberg,  
The Replacements (#23)

"Being naked onstage is a familiar experience to all performers—whether or not they've actually taken off their clothes. I've seen a lot of naked people onstage."

—Gibby Haynes,  
Butthole Surfers (#23)

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### WHO WANTS YESTERDAY'S PAPERS? The Biggest Stories of 1987

By Murdoch McBride

LOS ANGELES—This time last year, the *Music Connection* staff predicted that CDs, DAT, and source licensing would emerge as key issues in 1987. Those predictions proved to be as accurate in retrospect as they were safe at the time we made them: all three matters will be debated throughout 1988.

Compact disc sales continued to make impressive gains in the marketplace. Yet, while CDs are credited with reviving the music business, there have been growing complaints about their high cost—while hardware prices have come down considerably, thus far software prices haven't followed suit. This situation is likely to change as sales show signs of leveling off.

Just a few weeks ago, the first hearing on source licensing took place in Washington, D.C., following a breakdown in negotiations between the nation's broadcasters (who are behind source licensing) and ASCAP. According to an informed source, Congress was not influenced by this breakdown (which could be interpreted as a strategy by broadcasters), nor was it inclined to readily support the source-licensing bills. The consensus seems to be that a negotiated settlement is the way to go.

Congressional attention to music industry issues wasn't limited to the subject of performing rights. Many representatives with constituents in the industry have also been involved with establishing acceptable conditions for the domestic introduction of digital audiotape (DAT).

The potential for abuse with Sony's DAT technology is considered enormous by the RIAA, because pirates are expected to use digital audiotape to copy CDs when and if the DAT format is introduced in the American market. In order to prevent home-taping abuse and to discourage pirating, some congressmen have indicated support for a blank-tape royalty. But far more serious consideration has been given to the CBS copy-code system. This system would incorporate a chip, to be placed inside DAT machines, which would disable the machine's record capability when it reads a "notch" (or absence of sound) at 3820 Hz on

a copy-coded CD. The CBS system is being tested by the National Bureau of Standards, and the results should be before Congress some time in January.

Some already question the conclusiveness of the tests. Recording engineers seem to be all but unanimously opposed to the copy-code, but more interesting is that the NBS has just confirmed that its signal tests to determine the effect of the notch on recorded material will be made by sending a clean CD signal through a CBS-supplied "encoder," which filters out sound at 3820 Hz, thus *simulating* the notch which would appear on CDs. There are conflicting reports about the availability of any experimental "notched CDs" (the NBS does not acknowledge the existence of any), but this reporter has learned that Barbra Streisand's *Broadway* album does exist in very limited quantity on notched CD. While NBS tests are extensive, it remains to be seen whether the bureau can effectively test a subject medium by merely simulating the product in question.

Elsewhere, the United States moved a bit closer to ratification of the Berne Treaty, and the music industry lent its support to that effort. First signed in 1886, the Berne Treaty is considered the most comprehensive multinational protection for authors, composers, and other creators. A few years ago, mention of the Berne Treaty might have been met with curious looks; today, Berne is becoming better understood throughout the entertainment community.

For those who didn't expect any big changes and thought they had their feet on the ground, the BMI bonus system turned into a lively subject for debate among songwriters. The controversy pointed to the continuing rivalry between ASCAP and BMI. Although they work together on such issues as source licensing and Berne, the performing rights groups have entered into arbitration concerning songwriters who have moved from BMI to ASCAP but left catalog at BMI, where it continues to earn bonuses. The latest development in the bonus story? A November 3 letter to former BMI affiliates that accompanied their quarterly payments informed them that BMI has deferred cancellation of bonus pay-

ments pending the resolution of legal issues.

And even if you did expect big changes in 1987, it still wouldn't have prepared you for a natural shakeup, as the West Coast experienced a series of earthquakes and tremors this autumn. Ironically, this geologic upheaval brought new attention to a 1986 issue involving the L.A. City Fire Department and its tough campaign for adherence to capacity limits and building safety codes. Hardest hit at the time was Club Lingerie, which experienced several "dumps" (head counts) by fire inspectors and a reduced operating capacity pending renovation under the earthquake codes. In the end, the work was done long before the October shake, and the club's owner, Kurt Fisher, has nothing but praise for the LAFD. "They were right," he said. "All we had to do was a little sweeping up. There was no other damage."

This was our first year in almost a decade without a Los Angeles Street Scene festival. The reasons? In part, a management crisis involving the investigation into charges against the city's general services manager, Sylvia Cunliffe. She has accepted a proposal stipulating that she not return to work and forsake salary until her retirement commences in March. Until then, she is taking advantage of accumulated sick leave and planning other ventures.

Meanwhile, the city has announced its requirements for bids on the festival, which will be accepted within the next several weeks. Whoever bids on the festival will have to deal with a legacy of security frustrations. A source close to the festival organizers has informed *MC* that police involvement in past Street Scenes was considered part of a full-blown drill, one which put unwitting citizens in the middle of a contrived tactical situation. "It was supposed to be their big exercise in crowd control," the source said.

In newly incorporated West Hollywood, a new controversy is brewing which involves that city's restaurants, bars, and clubs. "New cities are notorious for being overzealous in establishing ordinances," explained a bar owner at a recent meeting. The "landlords of rock" (as *MC* described L.A.'s clubowners early in 1987) are thus facing one of the most deliberate and concerted efforts to reduce their freedom to operate, and to confine their activity in order to limit the impact of their businesses on neighbors.

There were some genuine surprises during the year, including an

early presidential campaign stop by Sen. Albert Gore, D-Tenn., who appealed to songwriters for their support at the Bel Age hotel. Not so surprising as the news that his wife, Tipper Gore, was making a concurrent attempt to reposition herself in the public's eye by softening her earlier attacks on rock lyrics. In any event, Tipper's biggest sacrificial lamb—Jello Biafra—walked free (if broke) on obscenity charges. For those who remain a bit squeamish about supporting Al Gore, there are plenty of stalwart alternatives—including Pat Robertson.

The New Music Seminar gave thousands a reason to converge on a sweltering New York City. There, NMS badge holders could hear Peter Gabriel speak or venture out with a legion of romantic adventurers who sweated freely while waiting for a ferry boat ride.

We lost some good people this year: Peter Tosh, Woody Herman, Jaco Pastorius, Boudleaux Bryant, Paul Butterfield, Clifton Chenier, and the younger, less-celebrated Todd Crew.

Fittingly, the year's highlights were musical ones—like Cruzados at the Roxy, the warmth of the songwriters' show at the Wiltern, and the nostalgia of the Wong's weekend. Then there's the underlying fact that some of us continued to eke out a living doing what we love best. It can get tough sometimes, but as Henry Miller once reminded us: "The main thing is to eat. Trust to Providence for the rest!" ■

## THE HOLIDAYS IN HOLLYWOOD

By Sue Gold

HOLLYWOOD—While *Music Connection* took time out to celebrate its tenth anniversary with the obligatory double issue, the music industry continued to buzz with activity. A summary of news from the end of 1987 follows:

► *Wave-Aid* was released by FM radio station 94.7 (The Wave) to raise money for AIDS research. The compilation is available throughout Southern California in compact disc and cassette configurations only. All net proceeds—a minimum of \$3 per unit sold—will go directly to the American Foundation for AIDS Research. Artists featured on the tape include Jennifer Warnes, Suzanne Vega, David Benoit, Steve Kindler, and Ray Lynch.

► L.A./NARAS honored its own members in a special awards luncheon at the Roosevelt Hotel in Hollywood. Academy members who have been with the Los Angeles chapter for five years or more received certificates of appreciation for their long-standing support. Producer/musician/arranger Quincy Jones and A&M Records co-founder Herb Alpert were the guests of honor; each received a commendation from Mayor Tom Bradley for his music industry contributions.

► Chicago headlined a benefit concert to raise money and awareness for a California statewide initiative to aid the homeless. The Universal Amphitheatre show also featured Michael McDonald, Belinda Carlisle, and comedian Cheech Marin. Signatures for the initiative were collected before and after the concert.

► The National Academy of Songwriters presented its third annual "Salute to the American Songwriter" at the Wilton Theatre. Brian Holland, Eddie Holland, and Lamont Dozier were presented with Lifetime Achievement Awards for their contributions to music and the "Motown sound."

► LASS reported that more than 250 songs were picked up for consideration by producers, record company executives, and other music industry personnel at this year's Songwriters Expo. ■

## AIRWAVES '87 Replay

by Ben Brooks

Nineteen-eighty-seven may not appear on the surface to have been a significant year in the record and radio world. On the other hand, '87 just might be one of those years that becomes more and more significant in retrospect. Why? Because whenever newer technologies become fully established, there are always far-reaching repercussions.

Take the compact disc, for instance. In 1987, the CD graduated from an audiophile novelty to a mainstream item. All music manufacturers, large and small, will be fully engaged in the compact disc business from here on out. Over the last twelve months, every major label has dipped deep into catalog, releasing product that had been dormant and forgotten for years. Consumers eager to

sample the new technology and renew relationships with favorite artists, recordings, and sounds of the past are back in record stores again. Couple this fact with a genuine resurgence in quality contemporary music recorded in flawless digital sound and the results are obvious. The record industry is at an all-time peak.

The fresh enthusiasm generated by the CD configuration—in addition to the dominance of the cassette and introduction of cassette singles—had far-reaching influences in all facets of the industry, not the least of which was radio. The establishment of classic rock radio in 1987, for example, was reinforced by the CD explosion. Baby boomers, who are by definition financially equipped to dabble in CD entertainment, were obliged by classic radio to update their record collections, replacing worn classic albums with CDs. With classic radio stations cutting the bulk of their playlists from compact discs, the message is obvious. In addition, younger music consumers are taking the opportunity to delve into our rich rock & roll legacy, now available on CD.

With album rock radio focusing on oldies, top 40 radio took up the slack and played harder-rock singles by acts like Poison, Whitesnake, Aerosmith, Def Leppard, Bon Jovi, Cinderella, Europe, Boston, the Beastie Boys, etc. Aided by MTV, top 40 discovered that they were carrying the ball. And that they did, breaking the careers of Crowded House, Bruce Hornsby, Glenn Medeiros, Beastie Boys, Timbuk 3, Club Nouveau, Jody Watley, Robert Cray, the Cure, Suzanne Vega, Debbie Gibson, Alexander O'Neal, L.L. Cool J, Bruce Willis, Whitney Houston, the System, the Nylons, Tiffany, R.E.M., Taylor Dane, and Pretty Poison, among others.

Among the established artists who got a career shot in the arm via top 40 were Bill Medley, Jennifer Warnes, the Cure, Squeeze, the Grateful Dead, George Harrison, Paul Simon, the Starship, U2, Steve Winwood, Los Lobos, the Beach Boys, Smokey Robinson, Cameo, and the aforementioned hard rock acts.

Meanwhile, album oriented radio as we know it all but dissolved completely, invaded by the safe and easy classic rock format. There was no more poignant example of AOR's death than the utter demise of Los Angeles AOR landmark KMET. To make it seem even more tragic, the "Mighty Met" succumbed to an entirely new format that purveys new age and fusion music—easy

listening for stressed-out yuppies. The planners behind "The Wave" (as this new format is called) perceived that the counterculture audience that once worshipped KMET and its ilk had evolved to a state of passivity and domesticity. And judging by the response to KTWV and other Wave-like stations that have since emerged, they were right! The format has brought a host of instrumental/trance musicians and their respective labels out of the woodwork, where they've found a classy outlet for their wares. And trust me, new age and fusion sound great on compact disc.

Meanwhile, the urban/dance phenomenon continued to take giant strides in '87. *Billboard* launched its "Hot Crossover 30" chart, identifying those stations around the country which link top 40 radio with pure dance outlets. Concurrently, artists like Nancy Martinez, Debbie Gibson, Jody Watley, Donna Allen, Lisa Lisa, Club Nouveau, the System, and Company B had hits to Top 40 radio.

Probably the biggest avenue for exposure in '87 came from the synergy evident in the newfound relationship between the film and record industries. Music from films like *La Bamba*, *Beverly Hills Cop II*, *The Disorderlies*, *Stakeout*, and *Dirty Dancing* seemed to effortlessly dominate radio. The year ended with a bang as the *Dirty Dancing* soundtrack reaped three top ten singles! As happened with Jennifer Warnes, Bill Medley, the Beach Boys, and others, soundtracks can bolster sagging careers and launch new ones.

Remakes continued to score as well in 1987. From the Nylons version of "Kiss Him Goodbye" (Open Air) to Cyndi Lauper's "What's Going On" (Epic) to Los Lobos' "La Bamba" (Slash/WB) to Kim Wilde's "Keep Me Hanging On" (MCA) to Tiffany's huge hit remake of "I Think We're Alone Now" (MCA), it's obvious that remakes are fresh new songs for the young, as well as being nostalgic curiosities for those who remember the originals.

If nothing else, 1987 included a number of quality albums from quality artists. Peter Gabriel's *So* was a radio favorite, as was the Paul Simon masterpiece *Graceland*. Steve Winwood came out with an album that just wouldn't stop, providing radio with a string of singles. And U2 finally broke wide-open with *The Joshua Tree*. Newer names like Suzanne Vega and World Party proved that compromise is unnecessary if one's vision is strong. ■

## SIGNINGS & ASSIGNMENTS

by Jim Maloney

Arista Records has announced two new appointments: Sandy Jones has been promoted to associate director, R&B/artist development, and Mike Sikkas has been named manager, West Coast A&R.

Epic Records has selected Ivan Bodley as the new manager of media relations, West Coast. Bodley was previously a publicist in the label's New York office.

Warner Bros./Nashville has announced several new promotions in A&R: Martha Sharp (who signed country colossus Randy Travis) becomes senior vice president; Paige Levy (who put the WB brand on Dwight Yoakam and Rosie Flores) becomes director; Doug Grau becomes A&R manager; Gregg Brown is named A&R representative; and Wanda Collier becomes A&R coordinator.

Atlantic Records has signed Texas-based accordionist/vocalist Augie Meyers to Atlantic America, the company's country music label—now distributing his current hit, "Kup Pa So." Meyers, who handled the organ chores in the legendary Sir Douglas Quintet, should have his Atlantic America debut LP ready by mid-January.

The Raleigh Group, Ltd., has relocated to Los Angeles. New address and phone number: P.O. Box 691600, Los Angeles, CA 90069; (213) 273-4221.

Chameleon Music Group has a new president—Stephen Powers. Powers will oversee all aspects of the label's promotion, marketing, and manufacturing operations out of Los Angeles. He'll also direct A&R activity for the company's 15 labels—including Vee Jay, Posh Boy, and Mountain Railroad. Powers was formerly with Capitol Records, where he was involved in the signing and development of Billy Vera, Fetchin' Bones, the Reivers, and Duane Eddy, as well as coordinating Capitol deals with such independent labels as Rhino, Cinema, and DB Records.

I.R.S. Records has signed a long-term, worldwide recording agreement with Dave Wakeling, founding member of both the English Beat and General Public. Wakeling hopes to have a solo record ready for spring release and promises the concoction will be "somewhere between Mozart and a road drill!"

Michael Levine Public Relations of Los Angeles has appointed Jason McCloskey senior account executive in the company's television film division.

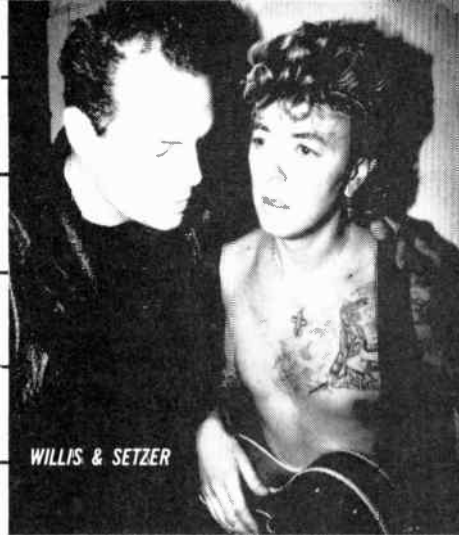
SBK Entertainment World has signed Geffen recording artist Robbie Robertson to an exclusive worldwide songwriting pact.

Passport Records of South Plainfield, N.J., has signed rock guitar legend Leslie West. West is already working on a new studio LP at Milbrook Studios on Long Island—with guest appearances slated by Pretenders bassist T.M. Stevens, Little Steven, and Jack Bruce. West began with the popular West Coast bar band the Vagrants. He scaled the heights of superstardom with the seminal hard rock group Mountain in the late Sixties before immersing himself in various solo projects. Passport also will release *Mud, Lies & Shame*, the highly anticipated second LP (Passport debut) for Austin band the Wild Seeds; look for a January release.

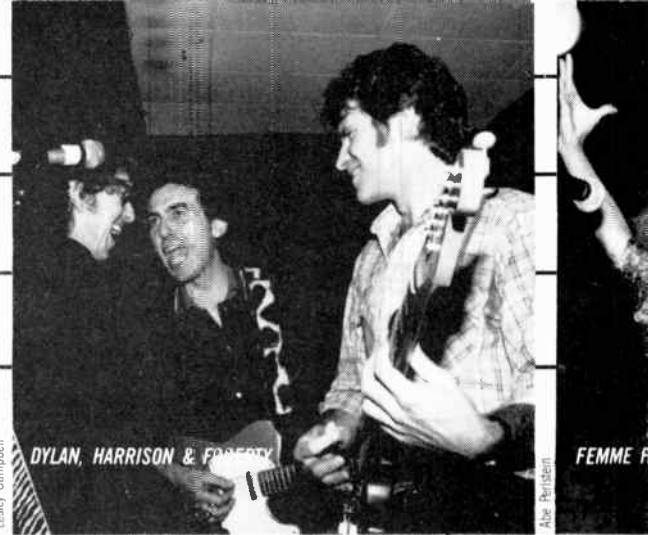
Dunhill Compact Classics, the Northridge-based company that specializes in CDs, has appointed Lou Verzola executive vice president. His background includes stints at ABC Records, Dot Records, and Decca Records.

New notes by VJ Nadsady & Lisa Johnson

## Best of LOCAL NOTES



WILLIS & SETZER



DYLAN, HARRISON & FOREST

FEMME FATALE

### JANUARY '87

**WONG'S STAYS WEST:** Right when it looked like we'd lose Madame Wong's, things started to shape up. Wong's Santa Monica landlord, determined not to lose Esther's business, not only waived a rent increase, but allocated a substantial sum for renovations of the popular showcase venue. These developments have encouraged Esther Wong to continue in Santa Monica.

**DIAMOND VISION:** Superstar Neil Diamond has accepted an invitation from NFL Commissioner Pete Rozelle to sing the National Anthem at Superbowl XXI on January 25th at the Rose Bowl. During Diamond's last visit to L.A., he sold out 14 consecutive shows at the Greek Theatre. More importantly, though, can anybody beat the Giants?

**ADDISOUNDS:** Bruce Willis, co-star of the ABC-TV show *Moonlighting*, took every advantage to plug his upcoming *Return of Bruno* at the recent *Stray Cats* reunion benefit at the *Whisky*. The Cats and a handful of other top musicians had teamed up to help the hungry and homeless children of Los Angeles.

### FEBRUARY

**THE WOLVES OF SUMMER:** Los Lobos have just put the finishing touches on the soundtrack album for the Richie Valens movie *La Bamba* (due out midsummer); fellow Chicano rocker Carlos Santana also participated. Meanwhile, "Shakin' Shakin' Shakes," the smokin' single from their new wax, *By the Light of the Moon* (Slash/WB), is hotter than the fire down below. By the time Los Lobos' tour brings them back home in June, we may be hearing these guys all over the airwaves!

**THE NICEST JOHN IN LARCHMONT:** With the hottest single in the country ("At This Moment" is currently at or near the top on all the national singles charts), why on earth is Billy Vera still gigging at the Palomino and the Blue Lagune? Why isn't he taking his show on the road for everyone to enjoy? In any case, we sure hope it doesn't take another 25 years for Vera's follow-up smash.

### MARCH

**SOMETHING IN THE WAY THEY MOVED:** They had arrived at the Palomino in North Hollywood for different reasons. Bob Dylan brought George Harrison to hear pal Jesse Ed Davis play with poet John Trudell and the Graffiti Band (Graffiti booster Jackson Browne had dropped by early, but couldn't stay). John Fogerty had come out to sample some of Taj Mahal's down-home cookin'. As he remarked early in the evening, "You just can't beat Taj; doin' that solo blues thing. I love all that stuff—that's what I came to hear. I need a good dose of it every so often, usually just before I start to write again." Surprisingly, Fogerty had never met Dylan or Harrison before. As he entered the club and passed the duo at the bar, Dylan's head swiveled in the same kind of amazed double-take folks had been giving him and George all night. No sooner had Fogerty slid behind a table than he was summoned to the bar. There, the men from bayou country, the north country, and the mother country exchanged greetings and bear hugs. Later, as the Graffiti Band concluded Trudell's Presley tribute, "Baby Boom Che," Dylan rushed to Fogerty's table, handed him a copy of the band's tape, and asked excitedly, "Did you hear that song about Elvis, John? Do you believe that?"

**HEIR APPARENT:** Ziggy Marley & the Melody Makers ignited the Santa Monica Civic on Bob Marley Day, mixing originals with several of their dad's tunes. The 18-year-old singer/guitarist and his band, including sisters Cedella and Sharon on harmony vocals, sent hard rhythms and message lyrics to the overflow crowd. A nonstop series of local bands (Matuzalem, Sha-keena, Prince Ital Joe, and others) kept the festivities rolling. Reggae for Cultural Awareness and New Directions Productions scored an uplifting success with these cool runnings.

**BANK NOTE:** Enigma has agreed to purchase all property held by the estate of Greenworld Records for \$20,000. Enigma is a major Greenworld creditor. Details next issue.

### APRIL

**THERE'S A HIATT GOIN' ON:** John Hiatt, with help from Nick Lowe, Ry Cooder, and Jim Keltner, has cut a new ten-song album that's being rush-released by the U.K.'s Demon Records. The record was cut live in a Los Angeles studio in only four days (!) and was produced by McCabe's maestro Jump-in John Chelew—who claims it contains some of the hottest Cooder in years. Word is that A&M's got the jump on a U.S. release. In related news, songbird Rosanne Cash has waxed Hiatt's "The Way We Make a Broken Heart" (which first appeared on Cooder's *Borderline* LP) for her new Columbia album. Heartbreakers keyboardist Benmont Tench (who, with Tom Petty, co-wrote Cash's #1 country single, "Never Be You"), has been in the studio with the ravishing Rosanne. Finally, Columbia Records may be picking up Dave Alvin's upcoming *Demon* LP for stateside release.

**KAREEM CRASHES BOARD:** Sky king Kareem Abdul-Jabbar has been named to the advisory board of the Thelonious Monk Center for Jazz Studies in Washington, D.C. The center offers young artists the chance to study and perform in the company of a variety of great jazz musicians, educators, and industry executives. Abdul-Jabbar joins Quincy Jones and Billy Dee Williams on the board of the Monk Center, and the Laker legend's love for jazz led him to establish his own label, Cranberry Records.

**PETTY POWER:** Tom Petty and the Heartbreakers' about-to-be-released single "Jammin' Me"—from the upcoming *Let Me Up (I've Had Enough)* LP, due April 20th—was written by Petty, Heartbreaker guitarist Mike Campbell, and Bob Dylan.

**MICHELE MYER,** The much-loved L.A. club booker, died of cancer on April 6th. Michele would have been 38 on July 7th.

### MAY

**CARLTON BARRETT DIES:** The music world suffered a great loss with the shooting death of Carlton "Carly" Barrett, drummer for Bob Marley & the Wailers. Returning to his Kingston, Jamaica, home late Good Friday (April 17) night, Barrett was shot twice in the head by an unknown assailant who was waiting in Barrett's courtyard.

**PLAYOFF FEVER HITS MC:** If you wanna get the attention of this mag's staffers, all you need do is mention The Shot—that amazing feat by which Magic Johnson served notice to the Mavs, Celts, Hawks, and Pistons that the Lakers WANT IT ALL this year. Wow Staff deadlines through early June have been adjusted to accommodate the NBA Playoffs.

### JUNE

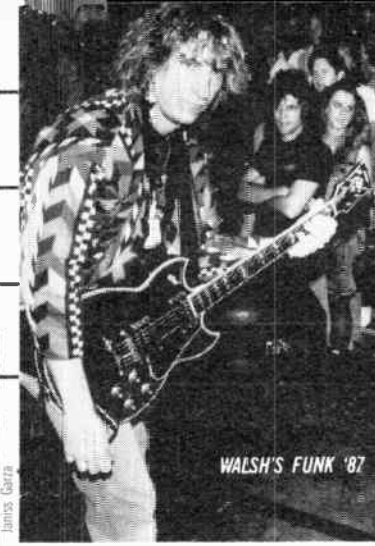
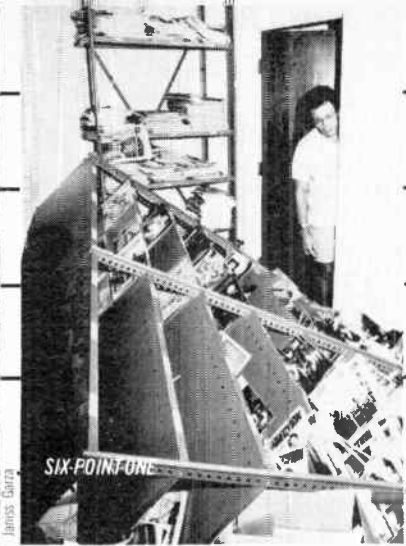
**MC BAND SHOWCASE WORKS!** They told us we couldn't put five bands on one bill! They said 15-minute changeovers were impossible! They claimed nobody'd show on a Monday night! But they were wrong! The event was masterminded by our very clever special projects guy, Arnie Wohl. Awright, Arnie! Other key folks were our club-swinging Bruce Duff, Alibi Artists, and the four bands at right—along with the *Lame Flames*, who closed the show. According to a *Whisky* staffer, the event drew the biggest Monday night crowd to the club in two years. Numerous industry types also showed up to check out specific bands. It worked so well that we are gonna do it again.

**MALMSTEEN MISHAP:** Guitarist Yngwie Malmsteen sustained serious head injuries and facial lacerations when the Jaguar sedan he was driving was involved in a one-car accident on Monday, June 22, at approximately 8:30 AM. Malmsteen, who was thrown through the windshield, did not regain full consciousness until June 24.

### JULY

**I.R.S. SEEKS INSTRUMENTAL MUSICIANS:** No joke, it's true—I.R.S. Records has undertaken a search for "the finest rock instrumentalists" to appear in a new album series called *No Speak*. Label chairman Miles Copeland has launched the series (slated for an initial release of four LPs later this year) with the object of recording rock musicians "who aren't necessarily singers, video idols, or oriented to three-minute singles."





## AUGUST

**SETZER'S A PAINE:** Brian Setzer was spotted recently in a rare personal appearance with the Paine Brothers Band up at the Central. Playing as a sideman with the crazed countryropolitans from out New Jersey way, he played real tasty stuff behind Bobby and Larson, getting progressively nastier (and tastier) as the night went on. He fronted on a couple of Eddie Cochran numbers, and he sang lead on "Rebelene," a song penned by the Paines that will be on his upcoming Paine-produced solo album. It was

**NEW AGE AMENDMENT:** KCRW's too-hip Tom Schnabel must know something they don't know at the Bodhi Tree Book Store. On his August 14th edition of *Morning Becomes Eclectic* (which we started listening to during breaks in the Iran-Contra hearings), Schnabel segued Shakey Horton's "Wee Baby Blues," some Bach piece (not our forte—sorry), and Little Walter's "Mellow Down Easy." Afterward, he explained that he'd played the segment in celebration of this big deal everyone was talking about—Harmonica Convergence. Lite on, Tom

## SEPTEMBER

**THEY CALL ME MELLOW JELLO:** The pornography trial of punkster Jello Biafra is history. The jury split 7-5 for acquittal and deadlocked, prompting Los Angeles Municipal Judge Susan Isacoff to declare a mistrial and drop all charges. Biafra was charged with distributing harmful material to a minor, following his inclusion of a sexually explicit (but not explicitly sexy) H.R. Giger poster, "Penis Landscape," in his Dead Kennedys album, *Frankenchrist*.

**UNDER THE RESEDA MOON:** Following the MTV Awards (during which they'd turned in a dazzling mini-performance), Prince and his ten-piece band played an unannounced late-night set at the Country Club for a few hundred members of the cognoscenti. The crowd was treated to what was arguably the best jam session of the year. Prince finally took the stage at 2 A.M. with a rousing rendition of "Housequake" and proceeded to sizzle for nearly three hours. His all-new lineup, complete with a brass section and the enticing Sheila E. on drums, interspersed originals with smoldering covers of the Staples Singers' "I'll Take You There" and Sly's "I Wanna Take You Higher," along with a James Brown ultra-jam that gave the JB's a run for their money. At one point, the band metamorphosed into a choral group, and Chaka Khan took the stage to lead them in a semi-acappella performance. Seen boogaloo'ing in

**WELCOME TO THE BABY-BOOMTOWN:** On May 26th, MC circulation manager Katy Houston and her husband Skip had a son, John Carl (a.k.a. J.C.). On September 5th, associate art director Ron Fritcher and his wife Mary had a daughter, Jessica Marie. On September 25th, our esteemed leader, Eric Bettelli, and his wife Annie had a daughter, Elyse Rachel. We're pleased to announce that all the MC moms and babies are doing just fine.

## OCTOBER

**KATZ-IN-JAMMER:** "It's over—you can come out now," MC editor Bud Scoppa (pictured) calls out to ace Steve Katz, just moments after a 6.1 earthquake rocked the mag's offices October 1st. Katz was sitting at

his desk, casually perusing his latest copy of *GQ*, and sipping a steamed Ovaltine when the quake shattered the early-morning serenity. He leaped to his feet, disregarding his own safety, with one thought in mind—saving his precious Perry Como album collection, housed in MC's storage room. But as Katz attempted to gather the valuable vinyl, a vicious aftershock upended him and buried him beneath a shelf full of back issues.

**EXPO OUTTAKES:** MC coverboy Joe Walsh demonstrated his riveting style of audience eye contact as he enthralled visitors to the L.A. Music Equipment Expo (October 10th & 11th at the Airport Hyatt) with a surprise performance. Walsh barnstormed through a set that included "Life in the Fast Lane" from his Eagles days and a spidery guitar version of Ravel's "Bolero" that made it onto a few pressings of an old James Gang LP before being yanked.

## NOVEMBER

**LYSERGIC TEABAG:** Janice De Soto is opening up a new Thursday night dance club starting November 19th.

**A WONG TIME COMIN':** Wong's ten-year anniversary was part nostalgia, part new, and definitely exciting. Kudos to Madame Esther for keeping her establishment alive—club ownership is not a job to be envied. But to see her with Martha Davis, Dean Chamberlain, and other artists who have graced her stages...I'm sure the bad memories fade quickly.

## DECEMBER

**DIXON & DIDDLEY:** Hoochie

Coochie Man Willie Dixon, who's now 72, turned in a great set recently at the Music Machine, backed at one point by his twelve-year-old grandson Alex on keyboards. The show was sponsored by The Southern California Blues Society, which plans a marathon tribute to Bo Diddley at the same venue on Sunday, December 13th, from 4 P.M. till closing.

**RESTLESS HARTE:** Rose Harte, who has presented No Amp Night at the Central in Hollywood on the first Tuesday of every month for the past two years, called to tell us that December 3rd will mark the last of the all-acoustic events under her direction

**IS IT LIVE OR IS IT...X?:** Lucky fans in the know got to see X "up close and personal" (as they say on ABC Sports) at the Whisky last month, when the band recorded three unpublicized shows for an upcoming live album. X's opening-night set was substantial: I didn't keep score, but we're talking around 25 songs exploding one after another at a blistering pace—incorporating material from first LP to last and then some. It was heartening, though not surprising, to discover that the older songs had lost none of their urgency and passion over the years, nor had their content become less relevant. Happily, the new material—especially one previously unrecorded song—is as pointed in its social commentary as the old. The sound was perfect in balance and tone, the band was incredibly tight (Tony Gilkyson seems to have always been an X-man) and the performances were transcendent. High points included "Devil Doll" with a verse of "Your Cheatin' Heart" in the middle, Exene's call-and-response with the audience on "Los Angeles," a really burnin' "Burnin' House of Love," and too many more

to recount. But perhaps the most emotional moment came in the encore, in Doe's beautifully expressive vocal on "See How We Are." It's a shame this and other moments weren't also caught on video (though Exene's very expectant condition may have precluded that).

—VFN

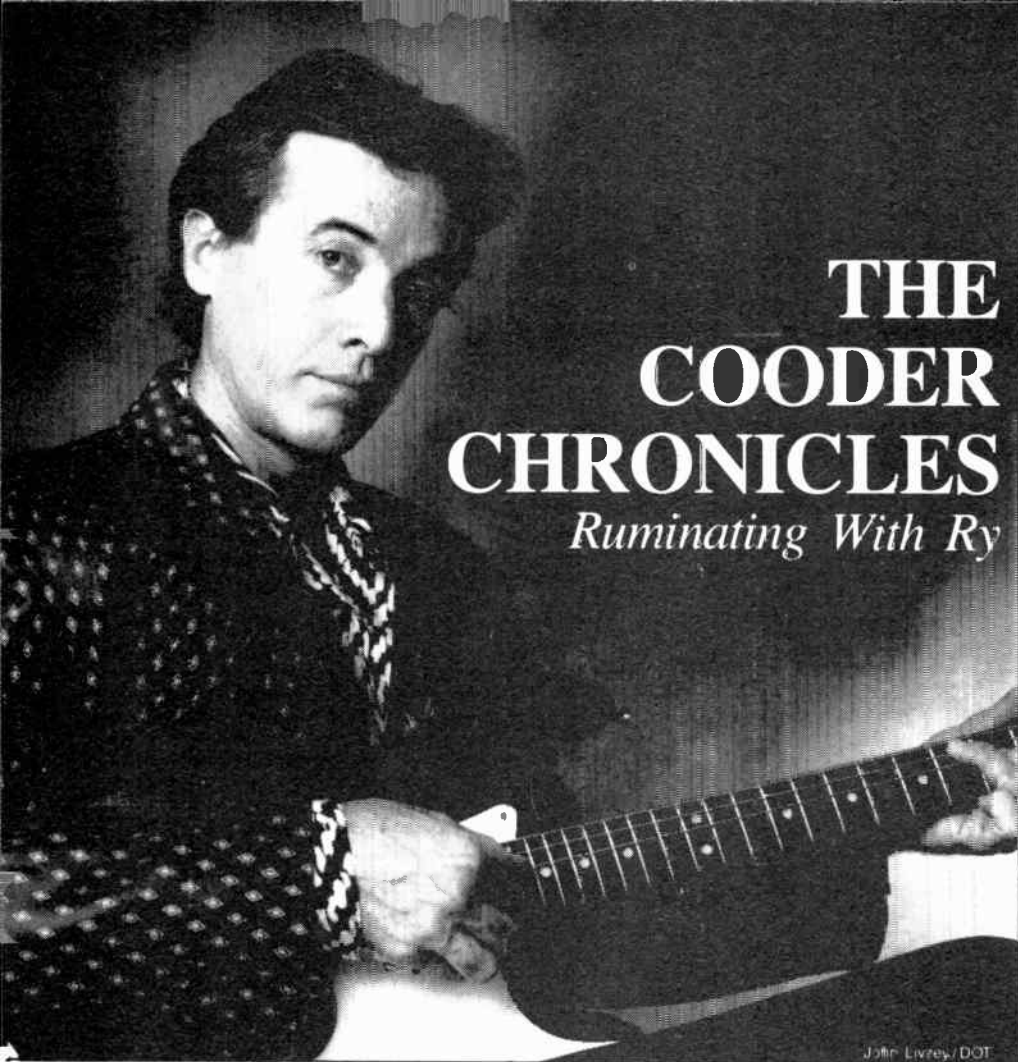
**WHO FOUND WHO:** Looks like Chrysalis artists Dweezil Zappa and Elisa Fiorillo (you know, the girl who sounds a little like Madonna and sings on Jellybean's smash hit "Who Found Who") found each other at the label's annual Christmas party. The party was quite a wingding, with celebs galore and a bevy of movers & shakers of our time, including Vicky Hamilton, Columbia's Jamie Cohen, Arista's Randy Gerston, and the just-fired-that-morning-from-Elektra Steve Prauss.

—LJ

## JANUARY '88

**DARKNESS AT THE EDGE OF TOWN:** New L.A. fave raves Shadowland have hit the scene hard, and all those A&R vultures seem to have their knickers in a twist over the boys. Having attracted the attention of several major labels—especially Atlantic and Chrysalis—they just might be the next big thing 'round town, since they're a cross between the Doors, Wire Train, and Lions & Ghosts (although they hate and deny the L&G comparison) Before they sign some megadeal with a "major" record company and disappear for six months to record with some whiz-kid producer in the south of France or Jamaica, returning only to play a packed Forum, you can catch Shadowland at the Roxy on January 8th with Darling Cool, and at Screem on January 16th with Kommunity FK.

—LJ



# THE COODER CHRONICLES

*Ruminating With Ry*

John Livrey/DOI

platoon trapped like rats in a Louisiana bayou. For 1984's *Paris, Texas*, his slide was your guide to Harry Dean Stanton's seemingly aimless ambling across the desert—and in Cooder's eerie accompaniment, you could almost feel your throat parch and your feet blister. Last year, he expertly combined the talents of Frank Frost & the Wonders, Shuggie Otis, and Steve Vai to fuel the mystique of Delta blues devil Robert Johnson in *Crossroads*.

Cooder was a key player in one of this year's most talked-about discs—John Hiatt's *Bring the Family*. Ry, bassist Nick Lowe, and drummer Jim Keltner joined Hiatt for a three-day session, hastily arranged by producer John Chelew and resulting in Hiatt's biggest and best-sounding vinyl outing to date. Cooder's guitar handiwork leaps from every cut. Warner Bros. recently released *Get Rhythm*, his first solo album in five years. It features choice Cooder covers of Johnny Cash's title song and Elvis Presley's "All Shook Up"—as well as a slippery slide guitar slither through the Chuck Berry obscurity "13 Question Method."

Ry Cooder is as contemporary as you please, but he's never fallen out of tune with the rootsy, regional heart of the music he loves. He's a guy who's as intrigued about the latest recording methods as he is about Bo Diddley's first record. He continues to be on the lookout for new sounds and new ways to present them. Every now and again, he shares a little bit of that with us. And that suits us just fine.

—Jim Maloney

By Bud Scoppa & Billy Cioffi

## THE ROOTS OF AN OBSESSION

"Today it's easier to learn on one level or another—you have so much information. You can go get instructional movies on how to play slide guitar. I don't know if they're any good, but they didn't exist in the Fifties, in any case. The one good thing about growing up in the Fifties was, nobody seemed to know anything about anything, which made things pretty simple. I didn't know what records were and I didn't know where they came from. We had records in the house, so it was obvious that they got made, but I didn't understand the process and no one explained it. I figured that people played instruments, but beyond that I couldn't quite get it. So I sat around the house, listened to records, and played the guitar. I was mystified, and I thought, 'Well, if playing music is, obviously, the right thing to do, let's get on with it!'"

"It takes years of finding it out by trial and error. You can't just say, 'I have it now because I'm moving my hands.' You know when it's right and you know when you're getting your body rhythm together—and it's so remote. It's like saying, 'I'm going to try and sync up with these guys who sit in the middle of a cotton field and have been drunk for 40 years.' Now, I didn't know that; if I could feel it, it would be different. I'm 13 or 14 and I'm just not in the same place."

"I would sit there for days before I got something right. I would work on a Blind Blake song for six months because I could see that there was six months of work to do just to get yourself . . . not to imitate him, but

"The blues guys played such bad instruments—that's why they sounded so good."

**R**y Cooder doesn't read music. He has no formal musical training. He boasts no technical grasp of harmony. Yet the sounds he makes are some of the most imaginative, disciplined, and harmonious sounds you're likely to encounter. Cooder is a musical Raymond Chandler—a master of mood, shadow, and texture. He's a go-for-the-throat kind of guy who can slide into any available space with music that is always just right.

Ryland Cooder grew up in stylish Santa Monica, but he yearned to connect with the dark, mysterious sounds that howled at him from the deep South. He wonned himself on spoontuls of the spooky guitar he heard on 78s by country blues patriarchs like Big Joe Williams, Blind Blake, and Blind Willie Johnson. He feasted his ears on L.A.'s cosmopolitan radio offerings—an R&B station fed him Jimmy Reed and Bo Diddley; a hill-billy station dished out blue ribbon inspiration from Jerry Lee Lewis, Johnny Cash, and Bob Wills. He sat at the table as the mid-Sixties folk/blues scene unfolded at West Hollywood's fabled Ash Grove (now the site of the *Improvisation*), where he bumped up against newer guitar heroes like flat-pickin' phenom Clarence White and Texas blues troubadour Sam "Lightnin'" Hopkins. As a session player, Cooder added his guitar/mandolin/banjo seasoning to recordings by Paul Revere & the Raiders, Taj Mahal, Randy Newman, Captain Beefheart, Little Feat, and the Rolling Stones. (Who can forget how his

hellhound mandolin lit up the Stones' 1969 studio rendition of Robert Johnson's "Love in Vain"?) Wherever Cooder bared his bottleneck or flashed his Fender, he added something distinct to the proceedings.

Cooder's delightfully varied solo albums have never broken any sales records, but the music has been consistently rewarding. His choice of musicians and material is always provocative, and Cooder's own guitar stylings are never less than spectacular. Over the years, he has concocted LPs with a variety of ethnic and regional themes—blues, jazz, island music, Cajun, gospel, Tex-Mex—and assembled bands around key practitioners of a particular genre. In the process, he's exposed many new listeners to the likes of Tex-Mex accordion ace Flaco Jimenez, Bahamian guitarist Joseph Spence, jazz piano man Earl "Fatha" Hines, Hawaiian guitar god Gabby Pahinui, and Cajun kingpins the Balfa Brothers. But the music has always been unmistakably Ry Cooder music.

Soundtracks are his bread-and-butter these days. Although he'd played slide guitar on the *Performance* soundtrack with Jagger and Randy Newman, he officially began his scoring streak with Walter Hill's 1986 movie, *The Long Riders*, leading a rollicking, frontier string band. He spiced up *The Border* with a sizzling Tex-Mex mix that included John Hiatt, keyboardist Jim "Dixie Fried" Dickinson, and Sam the Sham. In *Southern Comfort*, his sinister bottleneck guitar splashed through the mud alongside a National Guard

to learn to physically find a way for your body to do what he was expressing. So I used to sit there and play six to seven hours a day. That was all I could squeeze in—I had to go to school, which I really resented and still do; I felt it was robbing me of this precious time.”

#### THE SOUNDS OF OLD L.A.

“This regional thing that was on the radio then was what I used to listen for. You had a hillbilly station in Pasadena and an R&B station here; one played Jimmy Reed; the other one was playing Bob Wills, Johnny Cash, Jerry Lee Lewis. This was before rock radio was even a thing. I didn’t know I could’ve gone a few miles and seen these people. For chrissakes, Jess Stacey played piano in a restaurant a block from my house—that killed me when I found out later. I’m afraid I missed a lot because of just not knowing, but I could tell when it was good and I could tell when it was junk. If Johnny Cash sang one of his tunes, that was obviously a for-real thing; God knows where it was from—some other planet. Or Bob Wills, or any of those Western swing guys who were on the radio for the dock workers—the guys down in Wilmington who made the ships in the war, all transplanted guys. It all became apparent to me later on what had happened with the population and the different people. L.A. was truly interesting because it was on the fringe. Charlie Parker wanders in and out, next thing is Willie Joe Duncan, next thing is Johnny Otis; who knows?”

#### GET FUNKY NOW

“The blues guys played such bad instruments—that’s why they sounded so good. Jimmy Reed played that weird Stella with a tortoise-shell pickup on it that has no gain but it sounds like Jimmy Reed—almost acoustic. I used to think, ‘They don’t have much money, they can’t afford the right thing,’ and then I realized and began to look into this stuff, and I said, ‘No, I see what this is all about.’ But that takes years of finding it out by trial and error. If you live in Santa Monica, you just don’t know; you’re not automatically there. Your uncle doesn’t come down and give you the mossy, fungus-coated thing that he’s been using.

“It was pretty obvious that the black people who came out here were trying to get away from the music of their past; it was broke-down, undernourished, and poor-sounding. And the cool jazz that grew up here was one of those things. They didn’t play funk—they did, but it was cerebral. Like Gerry Mulligan and those guys; Charlie Parker came out here; that Central Avenue thing. It was an uptown thing—very sleek, as much as they could make it.”

#### PICK IT, CLARENCE; CHEW IT, ALBERT

“I didn’t like to flatpick because it felt strange to hold something and then play. Then Clarence White [the Byrds, the Kentucky Colonels] was so good, and when I was about 14, I used to sit and watch him—he couldn’t have been more than two years older—and he had this gift and I would try it, but I couldn’t find the timing at all and it was clumsy for me. I would sit and play with him and I would play my deal and he

would play his deal and it complemented. And it was such a good sound that I figured, ‘Let him play flatpick.’ In other words, you find somebody who is beyond your ability and you just say, ‘Well, they have that covered, and so if I want to hear that, I’ll just listen to Clarence.’ It’ll be with him in his little space.

Susan Titelman



**“Bo Diddley and Louis Armstrong went in there and rocked those air molecules just right—that’s a rare gift and makes you kind of a genius.”**

“The thing about the flatpick is, it makes a ping note and I can’t stand the thinness of the note. I really always liked the fact that I could play with my fingers and make a nice, big round note, and I was trying for that. I don’t like one-note-at-a-time music, because it just sounds narrow—it’s a lonesome sound, it’s like so much is left out and the harmonics are reduced. The guitar is a crazy instrument anyhow—you’re trying to gather up what you can. And the flatpick seemed limited—except in Clarence’s hands, because he had a way of using it for other things, a rhythmic idea that you could only do with the flatpick that was astounding. That fixed it for me, because he was syncopating so hard. He had a feeling of syncopation in his body that was really startling, so his flatpick was his tool for that.

“I don’t know about the actual physics of the whole thing, but it seemed like guitar was a thing that you had to work yourself up into, same as playing a horn or a piano or whatever you are into. But the thing is, the flatpick made me feel less resonant and, of course, way removed; I felt like I wasn’t really doing it. When I saw Clarence do it, I realized that the flatpick allowed him to do these rest strokes and funny rhythms against what the other guys were playing, and it was really speedy and wonderful. Then I listened to the Western swing guys, and that was a kind of coordination I couldn’t understand. We used to go down and watch Joe Maphis on Channel 13, and, of course, he just went through it, and it was just like pedal down all the way, but Clarence would come up behind and play these syncopated things and make Joe

sound kind of boring! So I said, ‘This is it, but the flatpick is not my thing.’ I play flatpick on the mandolin because sometimes you have to, but I’m no flatpicker. It is a real different, modal sound. Your mind is doing a whole different thing. All the blues guys play with a flatpick—B.B. King, T-Bone Walker. That’s their deal; they do get volume and they do get clarity and they do have a kind of speed when they want it.

“I’ve seen guys with hands that look like lawn mowers. Look at Albert King’s hands. I don’t know how he does what he does, because it’s just great—it’s mystical. When he hits one note, it wakes you up and goes right down your spine—and he plays backwards and upside down and tuned funny, and it looks terrible.”

#### BOPPING WITH BEEFHEART

“He was a guy I met when there weren’t many people to meet. Don [Van Vliet a.k.a. Captain Beefheart] came around and he had a record deal. We were playing at the Teenage Fair and he came around with his guitar player, who he had thoroughly intimidated and frightened to death, and we were at a booth playing. We would trade off with this Mexican band in sequined suits who played all the different-sized Fenders—about eight of them. They were in one booth and we were in another booth. I was playing and this funny-looking guy is sitting there with this scared-looking guy, off to the side. And when I finished the first set, he goes, ‘Come here!’ in this harsh voice. I said, ‘Are you talking to me?’ He says: ‘Yeah. How do you do that shit anyhow? This is my guitar player and he can’t play anything—can ya?’ And the guy says no. ‘Well, you ought to pay attention to this guy—he’s good, goddamnit.’ He says: ‘That thing on your finger, that slide, I really like that. But you can’t play any of that, you’re not good.’ This was like some act they were doing. So I said: ‘Who are you, anyhow?’ And he said: ‘Oh, I have this group; you should join us—get in this thing. The thing you’re doing is okay, but we have a record deal.’ I knew Don for a long time—he was really out there. He did get a band together at one point with Arty Tripp and all these guys [the Magic Band], and it was too much. If he did that today, he would be hailed as some kind of a prophet. I don’t think he’ll ever get it up to do something like that again. It was just a killer onstage. The guy on bass played a double-neck Danelectro with fingerpicks, and he was gnarly. Beefheart taught them all how to play and they didn’t know anything except what he taught them, and he frightened them so bad that they played for dear life. Scary stuff.

“He’s out there—way out. When I met him, he was into the jazz experience as it applied to what he perceived as being primitive blues. But he put it together; he was very creative.”

#### LEGENDS OF THE BLUES MEN

“The old blues guys—what we called ‘blues men’—most of them played any kind of music you wanted. They could play Al Jolson, they could play circus, medicine shows, everything. Charlie Patton was supposed to be able to play any damn thing he wanted to—gospel, church, pop tunes of the



John Livzey / DOT

*"The guitar is a crazy instrument—you're trying to gather up what you can."*

day, Tin Pan Alley. But the man came down with a tore-up record machine and said, 'What do you know, boy, that is blues? Because I can sell this stuff,' he'd say, 'Massa, of course, blues is what I do.' And that became the thing that was recorded. I know from firsthand accounts, from guys like Jesse Fuller, that the musician was considered to be a guy who needed to be personable and traveled and picked things up; that was the process. This country is full of shit. Then, when it comes time to record, that's the moment when a guy says, "Boy, sing blues now," and he goes "Okay, I'll sing blues: Now the possible exception of Robert Johnson; that might've been all he knew how to do. He seemed to be a guy with a narrow focus, too, in a funny, modern way, but up to that time, say the late Thirties, everybody was doing everything, whatever they thought was good. They made it up. Some of that early pre-gospel music, like Burt Williams. I don't know what that stuff is, but it's something that's not blues, it's not primitive. A lot of blues guys were trying to do what they heard on records that was more sophisticated, and their version of what the sophisticated stuff was is some of the greatest shit ever. Like Furry Lewis singing an Al Jolson tune can be an experience, because it is so twisted up by the time he finishes with it.

"That filter is the thing that's always in place, but what we now think of as blues is one thing, folk is another; it's all together. It all looks like folk to me by now, with the exception of certain stuff. I mean, U2 is folk—they're playing Gaelic folk music. They play one/four all the time; one/four is folk. They don't have five chords in Irish folk music; they rarely go to five chords. Michael Jackson is not folk—it's pretty heavily processed, so I

wouldn't call that folk music. That's where the trouble starts, I guess. Then you have conditioned people—and that's when I get pissed off when people start calling me things. I would say the need to label somebody or something is not so necessary—but, of course, that's part of commerce. If you don't know what it is, you can't sell it. We all suffer from that sometimes."

#### PLUGGING IN

"I knew about B.B. King and I listened to Howlin' Wolf, but I knew also that that was an acoustic style: The primitive guys put pickups on their [acoustic] guitars and that was good—but I didn't have access to that equipment. Later I learned that it was the equipment—you didn't want a Fender Bandmaster and a goddamned Stratocaster to play that kind of music. Because, when I tried it, it didn't work—it just went, *dliinnngg*. So I said, 'Well, something is wrong; I'll put that down and deal with it later.' These surf guys out on the West Coast made these thin, stringy sounds with a lot of reverb. I appreciate that now, but I didn't like it then. I said, 'Until somebody shows me where that BIG SOUND is coming from. . . .' I was interested in the acoustic sounds guys like Blind Blake were making—that kind of subtlety and training. So I didn't get with the electric until I was about 15 or 16.

"Then I heard Big Joe Williams, a record made on a nine-string electric. The guy has lost all his teeth, he's drunk, and he's just *bashing* on this thing—it sounds like he's hitting it with a board. And that really got me, because I knew something was up. I said: 'This is good: It's amplified, it's loud, it's really rare and primitive. It's not a real precise, integer, finger-after-finger thing.' And it moved me up—it got me to sweat! So I said, 'This is the way to go—where's the rest of these guys?' I wanted to hear that *slam*, you know. So I declared myself on the side of the energetic moment."

#### RECORDING AT THE SOURCE OF INSPIRATION

"It sounds like a new idea, which it's not. It's not a concept, it's just what people always *did*, for heaven's sake, whether they knew they were doing it or not—getting close to the creative moment. What are you going to say to Jimmy Reed? 'Now get close to it, Jimmy.' I've been in the studio with Frank Frost from Mississippi, who makes up the songs as he's recording them, and by the time he gets to the end he has a song. If you said, 'Do it again,' he'd say, 'Do what again?' That to me is pretty amazing—way beyond punk and way beyond folk—but not many people can pull it off. It must be that everybody who has been bombarded with this programmatic, processed idea feels a little less involved, a little less moved by the whole thing, or they wouldn't be listening to oldies radio so much, and somebody might want to get down to where there was a *performance* involved, where people did things and even interacted. For ten years or so you didn't see more than one person in the studio, and that was terrible. It just seemed so wrong to just see the bass player overdubbing onto the overdubs, or just see a guy keypunching the little keypunch or Fairlighting the Fairlight. I think that's all very well and good, the

machines are there for you to use. But *how* you use them is what makes the difference. If people feel music as players and want to play together again, then that's a very good sign. I feel that's the only thing I know how to do and I imagine we will see more of it, although the younger folks will have to figure out how to do it, because, if you haven't come up that way, you might not know it—but it sure is fun.

"If you don't bother yourself too much with it, it's all right. To go into the studio and say: 'Well, the audience isn't here, so we don't have that to work on; the tape machines are here, but it's not much fun to look at them. But we can still get something going and maybe transcend where we are with some musical idea—hopefully get beyond it for a minute.' I listen to some of these old records and the level of what somebody is saying in three minutes gets positively amazing sometimes. And you think, 'Well, they were just good; they played together a lot. . . .' I'm thinking of some of these old R&B records. That was something I could never figure out—did they just get good that day, or were they drunker that day, or were they scared of the producer? Like the Chess brothers intimidating everybody. We'll never know that; it's a mystery.

"What was Bo Diddley thinking of when he cut his first record? Why does it sound so good and the rest of them don't? But he had that first one in his hands; you can't get next to that. He had the right amp, it was the right distance from the microphone, the thing was just fucking right—because it never sounded like that again. I've thought about that riff he plays, and it's not what it seems to be—it is triplets against the quarter notes, and it is what happens together that makes the riff. Everybody wants to play the whole lick themselves, but if you fill it in, it just sounds stiff, stupid. When each one plays a piece of it, then *that's* the thing. It blends together in the air and the air molecules make that beat, and that's what gets people crazy.

"[Making a record] is just an energy level you're trying to get on tape. It's real hard to do—at least for me it is. It was obviously not very difficult for Bo Diddley or Louis Armstrong—although Louis did it more often than Bo. They just went in there and rocked those air molecules just right—and that's a rare gift and makes you kind of a genius. These Hawaiian guys I used to see were that way. It didn't matter whether [Bahamian guitarist and Cooder collaborator] Joseph Spence was recording or not—something was always happening. It's a strange, exciting, mysterious, sometimes dangerous thing."

#### PUNK'S PRIMITIVE PURITY?

"I was aware of punk, but I can't honestly tell you anything about it; it just didn't mean much to me. Some people like that stuff as far as its production values, or in terms of its relevance socially, but it doesn't mean a whole lot to me, really; I can dig it on one level or another. What I think happened in the punk thing is that everybody got the idea that playing eighth notes was what you should do—nobody played the bottom, nobody played the backbeat much, nobody played around it at all. So it narrowed down into this thing like skateboarding down the

sidewalk and hitting the cracks. I don't think that justifies a whole lot of things, but you can get your act together behind that, because if all you're doing is playing the eighth notes, you've gotta fill up the space with something—then it becomes theater, like the Sex Pistols, and theatrically, of course, it's great. But I'm an old-timer; I don't relate, exactly, to everybody playing heavy eighth notes.

"I know something about primitive purity, but I don't feel the punk guys do on that level. They all have fun—what the hell. If you're a young person these days, what are you going to look at and say, 'I got a clear shot at this, that, or the other'? Things are rather critical and kinda tough for everybody—let alone if you're from London, or Ireland, where it really is brutal—or New York."

#### HIATT'S HEAT

"If I was a songwriter with a voice like his, I'd make records like [*Bring the Family*]. He does what he does because he's a songwriter. When you have accompaniment and the voice of the writer, you have a whole different situation. Single-mindedness is what is, again, everywhere apparent, because you're listening, and the reason you're there is because he wrote these tunes. He wrote these tunes, then we come down to accompany him, and, of course, what you do is you insert this lick here, obviously—this one sits this way. And he's sitting there screaming into the microphone and playing the acoustic guitar as hard as he can, and it's almost Elvis-like. Because, in a modern way, we're sitting there reacting to what he's doing, and I know that I'm not going to say, 'Now wait a minute guys—suppose we do this?'—because we're just not doing that. We recorded that thing in three days and, I'll tell you, it's very immediate—that's one thing that's good about it. But he is the thing, and it's a pyramid shape—him here and a pretty good rhythm section underneath. So it is sort of Sixties; it's old rock & roll."

#### THE NICHE & HOW TO FIND IT

"If you're intuitive in the right way, conscious of things, you know that everybody seems to have a niche that they gravitated to—and you have to find yours to progress. Don't waste your energy. Why flat-pick if Clarence White flat-picks? I don't wanna compete with anybody—that's a mistake. The point is to do something you like to do that feels right, and find that as quick as you can. Well, it doesn't happen so fast, but get on with it, though—that's the point. I could go into a session and play bottleneck, simply because no one else was, and nobody said, 'That's horrible—don't do it anymore.' As long as that didn't happen, as long as I could hear it was pretty good, then I'd say, 'I have to pay attention to this situation and fit in with it.' In other words, be sensitive, be a good listener. Because you have to be—that's important."

"If a musician is any good at all, he knows what the job is: Don't play on top of this guy and ruin the drummer's deal; and if the keyboard is playing a fill there, let him have it—maybe you'll find a space. So I was always looking for a space to play in, waiting to hear it. And if I didn't hear it, I didn't play. That seemed smart to me, so that's what I did." ■

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# MICHAEL LLOYD HAS THE TIME OF HIS LIFE



"Dirty Dancing is a case of the music being independent of the film and the film being independent of the music, but they work together in a symbiotic way," Lloyd observes. "I don't think you could've had a successful film without music being a part of it and vice-versa. It's symbiotically linked."

By Randal A. Case

It's true that staying busy keeps people out of trouble, record producer Michael Lloyd must lead a pretty safe life. In his 17 years in the music business, Lloyd has produced a vast number of acts, including Lou Rawls, Debby Boone, the Bellamy Brothers, the Monkees (Lloyd produced the three newer tracks on the '86 release *That Was Then, This Is Now*), Belinda Carlisle (her debut solo LP, *Belinda*), and Air Supply's 1987 Christmas LP. And those are just some of his credits.

More recently, Lloyd was music supervisor and song producer for the film *Dirty Dancing*. The soundtrack to the movie not only has the distinction of soaring to a chart position of #1 (the Lloyd-produced track "Time of My Life" is #1 on the singles chart), but of climbing over albums by Michael Jackson and Bruce Springsteen to get there. That's not bad for a relatively low-budget soundtrack LP that boasts no megastars.

Michael Lloyd recently took time out from a busy schedule to answer some questions

posed by MC. What follows is the result of that interview.

**MC:** Initially, what attracted you to the *Dirty Dancing* project?

**LLOYD:** I was originally brought in when they just had a script, which I liked very much. It was warm, from a woman's point of view. Generally, these "coming of age" stories are all about guys growing up and going on their first date. This was different—it had more heart.

**MC:** What were your specific duties on the film?

**LLOYD:** Well, originally I was going to produce a song or two. That progressed into me being music supervisor. They needed a lot of oldies, so I worked on getting those. I worked with Jimmy Ienner, who was doing the same thing on the Vestron side. He's the music consultant with Vestron and has been a very successful record producer as well. The success of this project wouldn't have been possible without Ienner and, of course, all the people at RCA.

Next, we needed Latin dance music,

which had to be prerecorded because they were dancing to it; they had to have music to set up the choreography so they could rehearse. I ended up doing all of that—the foxtrots and cha-chas and so forth. All those big dance numbers were right down to the wire. You had actors and actresses learning choreography a day or two before they were shooting it.

The new songs were done after the film was finished. Jimmy had a couple of fellows writing things, and "Time of My Life" came out of that. There was no time to get it recorded, so they shot to a seven-minute demo of the song. We had to go in and do a record of that demo version and be in perfect sync with the dancing. Technically, that was pretty exacting. There was a sync tone on the demo that they shot to, but on the demo itself, the tempo they used went up and down a little bit—not much, but a little. So we had to follow that same tempo. A click was made that followed the exact tempo of what was going on in the film, and we recorded to that.

It was very intense. It wasn't just a 30-second thing. With seven minutes, if you start to drift even a little bit, by the time you get to five minutes, you're way off. When you see the final film you think, "Gee that looks nice." But you never realize all the time and effort that went into it.

**MC:** People always seem to remember the blockbuster soundtrack albums—*Footloose*, *Flashdance*, *Top Gun*, and so on. But quite a few soundtracks have been major commercial disappointments. Even hit films like *Goonies* and *Mad Max: Beyond Thunderdome*, as popular as they were, didn't have big-selling soundtracks.

**LLOYD:** These things have to be done so that, hopefully, the music stands alone, and then together they're extra strong. *Dirty Dancing* is a case of the music being independent of the film and the film being independent of the music, but they work together in a symbiotic way. I don't think you could've had a successful film without music being a part of it and vice-versa. It's symbiotically linked.

*Top Gun* and *Beverly Hills Cop* were a little different: "Let's find ten of the best singles we can from top acts." *Dirty Dancing* was basically some lesser-known acts and acts that haven't been successful for a while. It was very inexpensive to do. A lot of these other ones were megabucks.

A film that wasn't commercially successful but had commercially successful music was

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Vision Quest [which spawned Madonna's hit "Crazy For You"]. That album did very well. Maybe that was a case of music that could've been a hit in anything, and it just happened to be there, stuck in that film.

**MC:** Ah, that leads me to my next point, which is that a lot of film producers today think that the best advertisement for their movie is a hit song. Situations like Vision Quest prove that isn't always so.

**LLOYD:** I don't think a hit song makes someone see a film, any more than I think a hit film makes anyone buy an album. What a hit song does is make people aware of that film.

**MC:** I've never been able to understand why so many great songs in films are run over the end credits, when no one's paying attention.

**LLOYD:** The filmmaker has the final word on that. It's common to get a song at the end, like ["Up Where We Belong"] in *An Officer and a Gentleman*. I actually got up and left the theater; I didn't know there was a song at the end. Richard Gere is carrying Debra Winger off and credits come on or it fades to black or whatever. I don't recall that song. Maybe they'd started it instrumentally. Maybe they had the song played thematically someplace else. I just don't recall it. And I listen to films pretty closely.

*Foul Play* has [Barry Manilow's] "Ready to Take a Chance" right at the beginning, as Goldie Hawn is driving along the coast, and it worked beautifully. Filmmakers sometimes feel that a song at the beginning, particularly if it's a ballad, might slow the film down, make it harder to get into. You'll see it both ways. It's hard to tell what's best.

**MC:** Which do you enjoy more—producing acts or working on soundtracks?

**LLOYD:** One of the things about producing a soundtrack is that you can work with several acts and have great fun with all of them. A good thing about recording one act is you have consistency and you're recording a whole album with a purpose and concept. They're different things. I've done a lot of both and I like doing both. I'm going into the studio soon to produce Stryper. They're going to co-produce the project with me, and I'm really looking forward to working with them.

**MC:** There's a great deal of diversity among the acts you work with. Have the transitions been difficult for you?

**LLOYD:** It's difficult perceptionwise; it's difficult getting the gig. When Belinda's record came out, it was reviewed by a magazine. All it said about me was that I was the guy who produced Leif Garrett. Okay, that's certainly not the kind of thing this reviewer would have bought. But other people did buy it.

Look, I'm not trying to make a statement—I'm not trying to make Michael Lloyd records. I'm making records for the artists I record. What's George Michael? Is he a pop act? I think he is. He's a talented guy. I'd be proud to be involved with a George Michael project. Is he a Shaun Cassidy of today? I don't know. Shaun certainly sold as many records as Michael has. Does it make George Michael not valid because he's pop and kind of good-looking and girls like him? I don't think so. It makes him a star.

I like being eclectic. In the Sixties I was

playing in a band called the West Coast Pop Art Experimental Band. It wasn't successful. It was real out there, very progressive and strange. Occasionally, when Shaun Cassidy's records were [being released], Robert Hilburn would write about me: "This is the same guy who was in the West Coast Pop Art Experimental Band. How could he be doing this?" Well, should I have stayed with doing that? I mean, the first hit record I had was an R&B record for Lou Rawls called "Natural Man." I'd never been involved with R&B up until that point.

I try to make Lou Rawls records or *Dirty Dancing* records. The reason I haven't recorded a band like Stryper before is because I haven't had the opportunity. It just hasn't come up.

**MC:** You seem to have done a lot of work with Curb Records.

**LLOYD:** Mike [Curb] is practically my older brother. Everything I do, I do with Curb Productions. We've been involved together in business since I was 13, so that goes for 26 years. Outside my family, I've known Mike the longest.

**MC:** One last thing: How do you want to be remembered? As a producer who was involved with a long string of hits?


**LLOYD:** I'm not the one who's going to be remembered, at least from the hit records. It's going to be the artists. And that's the way it should be. I just want to be remembered by the people I work with as being a positive influence on the work they're doing. That we were all friends, that we did the best we could, and that it was all very positive. That's the best I can hope for. ■

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# THE DAWN OF NEW AGE

## Pioneering An Open-Ended Medium

By Adam Ward Seligman

**N**ew age music. That's the stuff I'm supposed to hate, right? Yuppies listen to it; they play it in dentists' offices; it's bland, faceless, boring. My sister likes it; worse, my mother will even listen to it on the "Wave."

Well...no.

New age music now accounts for about three percent of all record sales. Yet most people can't even describe it, except in negative terms. Even then, they will miss most of the facts, because new age is a developing music, a growing art form that will take years to understand.

In the broadest sense, new age music encompasses elements of electronic, classical, folk, and post-jazz fusion, as well as such specialized forms as meditative, ambient, and women's music.

Too much to absorb?

Maybe. But here are some clues to understanding, in very general terms, some of the music floating around under the new age banner.

To begin with, look at the great sampler albums put out by some of the record companies that specialize in the form. Windham Hill, the granddaddy of new age success, releases a yearly sampler as well as videotapes of soothing images that reflect the music. Compilations from the Sonic Atmospheres, Private Music, and (CBS-distributed) labels reveal the broad expanse of sounds and styles that make up the *oeuvre*.

New age tends to place sonic quality high on its list of priorities. You won't hear many poor productions, and the compact disc is the preferred format. Giles Reaves' *Wunjo* is the work of a single musician, inspired by Viking runes. While it's a somewhat more esoteric combination than Bruce and cars, Reaves and his runes are every bit as symbiotic and a great deal more relaxing.

By listening to the Wave and to programs like David Sanborn's jazz show (Sunday nights on KKGQ), you can get a general feel for the variety of new age—as well as what is selling. You may think a lot of it is garbage. Well, some people feel the same way about

jazz fusion, rock & roll, and contemporary classical. Freedom of choice is part of the music game these days.

In an effort to come up with a working definition of the elusive idiom, I recently asked two new age musicians for their opinions. "It's like trying to describe jazz," says David Friesen, a bassist with a jazz background. "There are so many different types of jazz—straight-ahead, avant garde, free. So when you say new age, it is kind of like the same thing. When ECM records came out, a lot of that music was like the predecessor of what is now called new age jazz. But it was just called jazz at that time. What hap-

pened, I think is that record companies like Windham Hill almost coined the phrase. New age music then became associated with music like that on Windham Hill, which was made up mainly of folk musicians, so it took on a different flavor.

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Irene Young

### Montreux

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"But there are a lot of people out there, classical and jazz musicians, playing new age music," Friesen continues. "I'm a jazz musician, and a lot of my records in the early Seventies were ethnic-oriented. There's another clue to new age: It has a world music view, with instruments and rhythms and harmonies

Both musicians laughed when I expressed the opinion that "new age is the Eighties equivalent of fusion. Any instrumental music that can't be put into the category of jazz, classical, or rock becomes new age." While neither was in full agreement with my statement, both felt that in a very general way, new age is more a marketing category than a specific type of music.

Several outstanding recent releases need to be mentioned. **Special EFX**, a duo that has released several records on GRP, represents the post-fusion side of the genre. *Mystique*,

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**Steve Kindler**

is a schizoid album, with Chieli Minucci's guitar and George Jinda's percussion dominating one side, while the other has a band-like feel. The music is exotic, melodic, and extremely well played.

**Montreux** (named after the jazz festival where the group first recorded as a unit) is arguably the most skillful ensemble on Windham Hill. *Sign Language*, displays an impressionistic approach that draws on the folk and new acoustic backgrounds of the players. Newest member Michael Manning, a gifted bassist/multi-instrumentalist, adds structure to the Montreux sound.

**Shadowfax**, a six-piece electric band that has been around for over ten years, released five albums on Windham Hill before jumping to Capitol. The best of these is *The Dreams of Children*. The group's relatively aggressive approach suggests that Shadowfax entered new age by way of fusion jazz.

**Larry Fast** is one of the most gifted rock synthesizers players around, having put in years with Peter Gabriel. *Metropolitan Suite*, his latest work as **Synergy**, is all-electronic music with an urban theme. **Wendy Carlos**, who created the groundbreaking *Switched On Bach*, brings us *Beauty In The Beast*, an ethnic Eastern piece for synthesizer. With its unusual intervals and microtonal scales, this music is difficult, but it's well worth the effort. **Richard Souther's** all-synth *Intermission*

is more fun than most new age electronic records—it has an uptempo feel and some delightful melodies and themes. **Milcho Leviev's** *Destination* (Golden Boy Jazz), is a solo for keyboards and percussion. The meditative, melodic album contains numerous references to classical themes, Leviev's specialty.

*Altiplano* (Novus), the latest LP by former Windham Hill guitarist **Alex de Grassi**, features the brilliant **Mark Egan** on fretless bass guitar. Egan's impressive solo album, *Mosaic* (Hip Pocket), focuses on the multiple overdubbing of bass parts. Hip Pocket is a division of Windham Hill started by steel pan player **Andy Narell**. *The Hammer*, is an uptempo rhythmic workout that breaks with the laid-back approach Narell is known for.

Global Pacific's **Paul Horn**, **David Friesen**, and **Steve Kindler** represent various faces of new age on a great label. Flautist Horn is one of the fathers of new age. The recent *Traveler* features Horn alongside synthesist **Christopher Hedge**, while the classic solo work *Inside* (released on CD by Rykodisc) was recorded inside the Taj Mahal. On the delightful *Inner Voices*, Friesen plays the Oregon bass, an instrument he designed. Horn and Friesen have also teamed up on a pair of LPs. Like Jerry Goodman, violinist Kindler is a



**David Friesen**

veteran of the Mahavishnu Orchestra and Jan Hammer. *Dolphin Smiles* teams him with guitarist Teja Bell.

New age music more readily accommodates nontraditional pairings and groupings than jazz or rock. **Freeway Philharmonic**, a trio featuring viola, guitar, and Chapman Stick, juxtaposes classical selections and adventurous whimsical originals.

**Quartet Music** is closer to avant-garde chamber jazz than new age, but the group could get hit with the new age moniker for its very unusual instrumentation. (Violinist Jeff Gauthier describes Quartet Music's style as "no age.") Their latest is *Window on the Lake* (9 Winds). And, solo artist **Tom Canning** (who produced and played on Scott Cossu's latest Windham Hill effort, *She Describes Infinity*) plays what he calls "new age blues" on a Roland synthesizer and performs locally.

If you get really confused and want expert advice on what is happening in the field, check out *Cymbiosis* magazine, a new age/fusion/progressive rock quarterly that comes with a 60-minute cassette sampler of the artists discussed in each issue. Call (213) 859-5868 for information. Past issues have featured Suzanne Ciani, Yanni, and Ray Lynch, while the current issue includes Jerry Goodman, Wendy Carlos, Larry Fast, and Steve Roach.

Peace. ■



**Andy Narell**

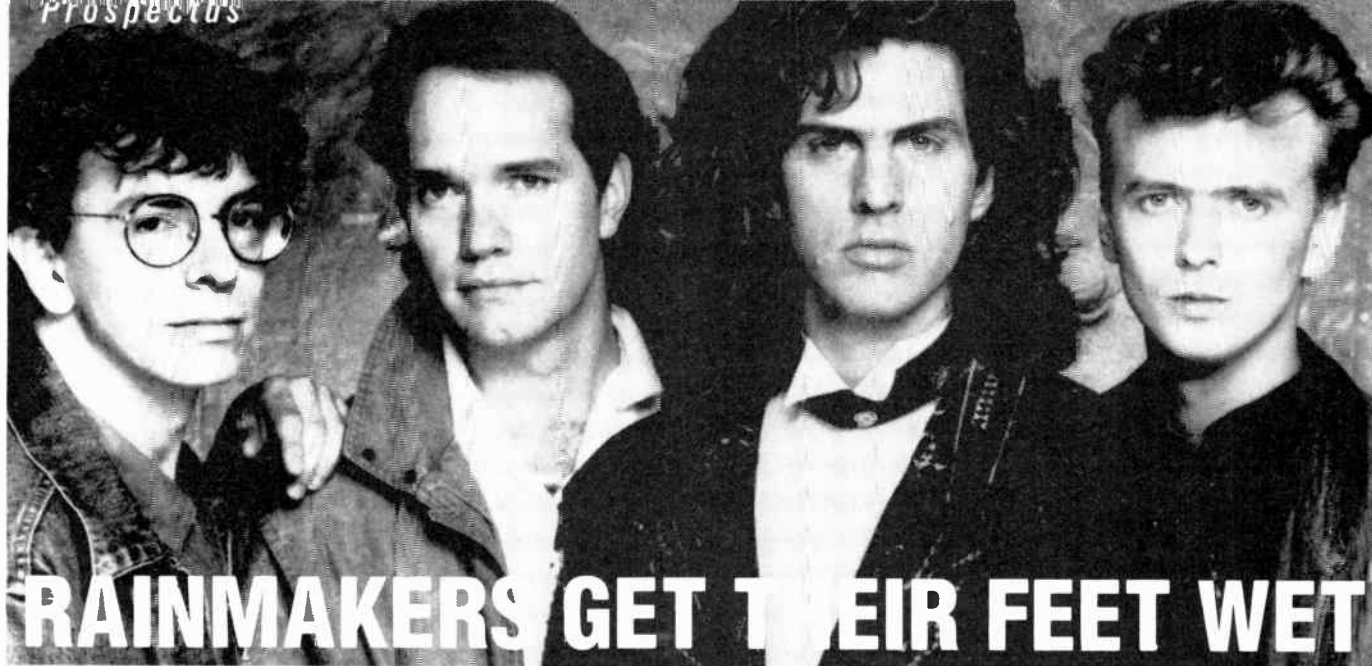
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*"Joining a record company is not a whole lot different from playing in a bar. Just as you can make the same thing happen no matter which bar you're playing in, likewise, to a certain degree, you can make the same thing happen no matter what record company you're with. You've got to show people that you're willing to work as hard or harder than they're willing to work."*

By Chris Nadler

A year has passed since this magazine awarded the Rainmakers "Inspirational Lyric Line of the Year" for their keen observation: "The generation that would change the world is still looking for its car keys." Just imagine the heated, late-night debates that must have taken place at the editorial roundtable as the various contenders were hashed out. Some of last year's lyrical gems that immediately come to mind include the Beasties' "Fight for your right to party," Andy Taylor's "If you're the pigeon, baby, I'm the stool" (or *something* like that) and the meditative "Everybody wang chung tonight."

A tough call, but the Rainmakers blew 'em all out of the water. In 14 words in a three-and-a-half minute song, they offered a more in-depth look at an entire demographic than novelist Bret Easton Ellis could muster with 240K memory and a pastel-colored screen about one members-only social club.

Like some traveling salvation show, last year's Rainmakers debut arrived with a confidence built from years of pulling into strange towns and hawking their homemade rock & roll elixir to wary listeners. No cure-alls promised here, just some polished,

down-home patter guaranteed to stir emotions, arouse curiosity, and raise questions.

So maybe Johnry can't read. The Rainmakers knew he was at least listening.

"I was pleasantly surprised at the intelligence of most of the listeners," says Bob Walkenhorst, lead singer and songwriter for the band. "They seemed to understand what I was talking about, regardless of their age. They may not have agreed all the time, and some of them may have wanted to take me to task, but I don't think they missed the point."

"But the points on that record were pretty clearly made. 'Government Cheese' was anti-welfare, but it wasn't anti-poor. Some people asked, 'So, you do really hate the poor?' Well, no, I don't hate the poor. I just don't think this is helping them."

In fact, one of the major differences between the band's debut and their just-released *Tornado* (both on Mercury/PolyGram) is the increased complexity and scope of the lyrics. Last year's *Tour Without End, Amen* included club dates throughout the U.S. and abroad, as well as opening gigs in larger venues with Big Country, Berlin, and a reunited Kansas. The tour proved to be a

school without walls, and the education they received, particularly on the overseas dates, is reflected throughout the new album.

"The new songs definitely have a lot to do with what we've done in the past year," Walkenhorst agrees. "I mean, the first record is kind of a know-it-all, 'by God, we're from Missouri and this is the way things are' record. Well, we don't really feel we're from just Missouri anymore. We're from the Planet Earth. So you kind of talk about the earth instead of the county you live in. One result is that this record is a lot harder to understand and a lot more abstract than the first record."

Last October, PolyGram threw a record-release party for the band in their hometown of Kansas City. The release was also accompanied by a front cover ad in *Billboard*. The label's enthusiasm is not surprising. Not only was crucial groundwork laid with the first release, but the Rainmakers had proven themselves to be a reliable, hard-working bunch. As Steve, Bob, & Rich, they had quickly established themselves on the Midwestern club circuit, mixing an imaginative assortment of covers with a growing number of originals. Stumbling into one of the band's sets was like

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# THE EARLE OF THOUSAND OAKS

(Second of Two Parts)

Jim Mankey



To get rid of that rock & roll pallor, Earl and his brother Jim (of Concrete Blonde) often borrow their parents' RV and head out to the Lucerne Valley for some serious dirt-biking. Easy does it, fellas!

## By Bud Scoppa

You work with neophyte bands most of the time, and you say you don't mind things being out of tune. I think of myself as open-minded, but there are certain things I require in order to enjoy something—I put a priority on good songs, solid grooves, expressive singing—

What I look for is character in a musical setting, along with the things you mentioned. Musician interaction is important, too. Bandmembers tend to work on their own parts, and the overall effect might be really busy. What's really important is the sensitivity between all of those things—between where the vocal line is, where the beat falls, and who plays around who. And when somebody plays a guitar riff, it may be that the bass will hit the root of that guitar riff solidly and blow that guitar riff up, instead of creating two small pieces of music going side by side. After people get past the first stage of being

able to play like crazy, trying to be like Eddie Van Halen, then they learn that it's the interaction that counts.

So being in tune is important, but all of that needs to be imposed on strong character. To me, character is number one, because now you can put all your drum machines and MIDIs together and achieve all of those things, including interaction. The challenge is deciding what that character is and having all the elements support it.

**Has your approach to making records undergone any kind of evolution over the years?**

Yeah, like I was saying, it used to be a major struggle for me to strive for perfection and now it's a major struggle in my head to decide when to stop, because the life can be sucked out of it by going for perfection. And, of course, everybody has a different idea of perfection—but being in tune and being on the beat can sometimes be a problem.

A band that I'm dealing with right now is Downy Mildew, and I personally think they have scads of character. This is the second record we're doing. On the first one I was worried, because they weren't always in tune and they definitely weren't always on the beat, but when it was all done and I looked at it and compared it to some other things I've done and some things I'd heard, I realized that I just really liked to listen to the record. So I tried to figure out why, and a lot of it has to do with the quality of their voices and their ability as lyricists—those are the things that draw my mind into the record. Sometimes the words are obscure, but they're just obscure enough to make me want to think about them. Sometimes, when something wasn't right-on, we'd bury it in echo or just work around to making it acceptable. In other words, "There's a problem—let's try to overcome it." It was that process of trying to overcome the problems that created this unpredictable end that, to me at least, made it really fun to listen to. Sometimes I'll listen to it and say, "Man, the bass is really muddy—it's back there in a bunch of mush." And then I'll say, "But man, it really sounds neat."

So those are the decisions that I've come around to instead of having this idea of what the "norm" is. I don't think I'm so weird that I can't tell what the norm is, and other engineers or producers or even musicians will listen to it and say, "Oh, the David Bowie 'Let's Dance' snare drum—that's the snare drum." But I don't think that's always the bottom line. The struggle for me these days is not to strive for that perfect sound; it's to resolve in my mind what's interesting, what keeps me interested in a given song—and therefore, I hope, other people.

Like I say, Downy Mildew is just fun for me to listen to because they are not like other bands I've heard. And I can't really even predict why it turned out the way it did. It turned out that way largely because of them, but it was also a matter of what happened in the studio when we tried to deal with it.

**When you were producing 20/20 and the Pop and those bands in 1979-80, you were in big-time studios, those bands were signed to major labels, and there was the expectation that these records had the possibility of entering the competition for being hits. Now you're making records that—**

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"A DIRECT LINE TO THE MUSIC EARS OF THE VALLEY"

they say that about David Letterman? I read something that said, "How can people turn on David Letterman and just get this throwaway comedy?" It's an age when people expect that. But in music, I want to be positive.

**As far as I'm concerned, if a band has really good songs and vocal character, it's got as good a chance as anything that's not mainstream to make it. I would include Concrete Blonde because of the songs and because of Johnette's character. Those Pretenders comparisons are not without some relevance, if only in the sense that there's that same kind of compelling presence. It seems to me that as you work on their second record, you *have* to be trying to figure out how you can make a record that will break the band.**

It's a desire that I keep to myself—that I would like everything I do to become gold. If it ever happens, I'll just be tickled pink. I try not to think about that; I try to deal with it as a musical question. First of all, it's really hard in any artist situation to set up a specific goal in your mind and then go to it. Of course, you need a goal to aim at, but nobody ever really *hits* it—that's just the way it is. If you restrict yourself to that specific goal and that development process, you exclude way too many ideas. Usually, you'll aim at something and it will end up over here or over there, and that's cool because you're doing some artistic thing. That's just the way it is. If you try and say, "I'm going to make this because this is going to be a hit," you're losing two ways—first, because you are probably not making the best record you can make if you're just open to solving the problems and getting the coolest end-product you can come up with at any given moment; and, second, if you finally *do* achieve that thing, you probably chose the wrong thing.

**So your mandate, then, is to satisfy your own aesthetic criteria?**

Yeah, and to hope that I know enough about music to be able to tell if it's a good record when it's done.

**I wonder if you could take me through a typical project in terms of how you set it up? First of all, what state do you like the material to be in before you start rolling the tape?**

Well, I'm really lax that way—not lax, but the bands I deal with write their own material and have given it a lot of thought. It's the same thing I was saying before: Who's to say

that this idea of what's going to be a commercial song is better than this *other* idea? So the things I try to get involved in aren't so much the songwriting—except for song structure. Sometimes, it's not easy to tell where a song is going, where it's been, or what stands out—the old hook. When a songwriter sits down to write a song, he's usually real involved with it, and to him it's really obvious what he's saying. A lot of times guys will say, "Well, why do I have to repeat that? I've already said it." That's a judgment

**"The battles I have as a producer are always in my head, seldom with the band. 'How hard should I push this versus the fact that it could be interesting anyway?'"**

call anyway—how "poppy" do you want it to be, or how much do you expect the listener to work to hear it? Some people enjoy [less accessible] music more than they do things that hit them over the head—it makes them have to think some.

The biggest problem with bands, again, is just that they're all playing separately, and half the time they've never heard the words until they get them on the tape. So it's useful to have somebody who has an overview to see if there is some *focus* to the song. Like, "What's it about, and if that's what it's about, does it sound like that from what you guys are playing?" Sometimes hacking it—I shouldn't say *hacking* it, but cutting it—into different segments, or shortening or lengthening it, or taking what seems to be the focus of the song and maybe repeating that focus a few times or blowing it up into a bigger thing—can be helpful. You know, *cleaning* out the song. If there's some part of the song that is really special, you try to weed out some of the extra parts. In bands, that tends to be the most common problem. You clear out the verse, generally, so you have somewhere to go when you get to what you might call "the chorus." Then you decide what the beat is. Quite often, one guy will be thinking the song is one tempo, and another guy will think it's another. So I'll bring up the question, "What's going on

here?" And we'll get together and discuss it, and I'll discover it's the first time anybody's ever discussed it—in practice or anywhere! Everybody knows their parts perfectly, but nobody has ever given any thought to what the song is.

A song in its best form isn't one part—something that if you were a piano player you might be able to play on one hand with all the parts perfect and interacting. Sometimes you can pull someone's favorite part out and expand upon that with everyone else's parts, and everybody will be happy with it. In doing that, you bring out the character of the song by, in this case, bringing out the character of the riff. If there are five riffs going on, you have no character, because who's got any clue what the riff is? It's often hard to convince people at that stage that what they're doing is right or wrong. But at least I can say to myself, "Okay, based on this idea that we seem to have some consensus about, there is a drum beat that's going to work with this song and the bass line isn't too far away from that, either," and we'll get the drums and bass down for sure. And if other parts—guitar parts or keyboard parts or whatever—will fit, then that's great. But then we get the basics down and get a decent vocal on it and start discussing things. *That's* when it's easier for me to present the mix and say, "You see, I can't hear the parts." And so, many times the answer will be, "Well, you've got to turn that up." That's when I'll say, "Okay, I'll turn it up," and I turn it up and you can't hear the vocal; you can't hear who knows what. But it becomes obvious to the band that, in fact, it's *not* working together. Something has to go, or be adjusted, and that's when we begin the process of overdubbing to fit whatever the idea of the song is.

**So you keep pushing for what seems to make sense?**

Yeah, and hope that you made a good guess at the outset.

**Do you try to get the thing in just a few takes, just to get the song down?**

I wouldn't say it's a ridiculous number of takes. You hear about some people who spend a year in the studio and do many, many, many takes, but I think it's safe to say that on a given song, from the drums-and-bass standpoint, if you can't get it after having been through it five times—and maybe keeping one or two of those—it's probably not going to be much better on the next take. You can't punch in drums too easily. If it's

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# NAMM PREVIEW

by Barry Rudolph

**T**he 1988 Winter NAMM International Show will take place at the Anaheim Convention Center in Anaheim, California, on January 15, 16, and 17. We say it every year, but this year it's a fact: The '88 show will be better than ever, with exhibits overflowing into the nearby Hilton, Tower, and Anaheim Marriott hotels.

Now for the bad news. Entrance to this year's show will be absolutely limited to industry people—no consumers. To gain entrance, you must prove that you work in manufacturing, retail, or an accepted ancillary business by presenting your tax I.D. number, business license, or resale number of your employer at the registration area. On-site registration fee is \$5 for NAMM members and \$25 for non-members.

With that out of the way, I'd like to present some of my favorite new toys from this year's exhibits. Of course, if you're unable to attend for one reason or another, these products should all be available at your nearest music store soon after the NAMM show.



## ANALOG CONTROL TECHNOLOGY MP 100

The MP 100 is a double-rack-space, MIDI-controlled preamp for use with an electric guitar, a bass guitar, or a synthesizer. Being MIDI-controllable means that you can recall any one of 100 preprogrammed sounds set up within the MP 100. You can use either factory presets or program your own with the 27 parameters provided. The MP 100 is extremely versatile, because you can change the actual signal routing within the unit. There are three different distortion circuits for "roughing up" the tone to fit your particular playing style. With the optional 12AX7 tube circuit, you can get all the tube-like distortion you can handle.

There is a fully programmable 14-band graphic equalizer split into two EQs—one before the distortion/

compressor and one after. The compressor will allow as much sustain (clean or distorted) as you need—and having the equalizer afterward allows for maximum control.

The MP 100 also has three programmable-effect sends and returns for outboard effects such as reverbs and delay lines. The output of the MP is stereo (switchable to mono) and there is a headphone jack for non-amp rehearsals. All patch parameters for each of the 100 memories can also be stored on a cassette, so you can "clone" all the patches in your unit to another unit—or simply back them up in the event they get erased.

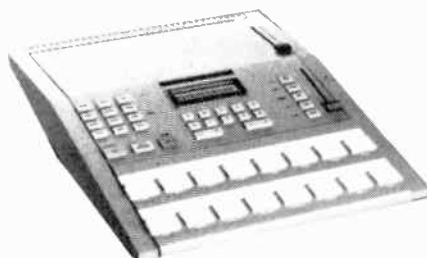
The MP 100 sells for \$995, while the optional remote foot pedal that steps through the memories costs an additional \$99. Analog Control Tech can be reached at (616) 381-4855.



## ADA'S MIDI TUBE PREAMP

The MP-1 from ADA, introduced at Chicago NAMM last summer, has gathered quite a following. The MP-1 is a guitar or bass (or anything) tube preamp with 128 memory locations that can store all the knob settings (but wait—the preamp doesn't have knobs, aside from the volume knob). The design of the MP-1 is such that it can integrate into a MIDI controlled effects rack so that the different tone settings can

be changed, along with other effects in the rack. Features include three separate voicing modes (Tube-Clean, Tube-Distortion, and Solid-State), a digitally controlled equalizer (tone control), stereo chorus, two different overdrives, and master gain. This preamp is ideal for live situations in which the guitarist is interested in replicating recorded sounds easily and quickly by sending program-change commands via a MIDI foot-controlled switch. For more info, contact ADA Signal Processors at (415) 632-1323.



## ALESIS STUDIO ELECTRONICS

Alesis' design philosophy has resulted in a bunch of very small, affordable, and useful effects units known as the Micro Series. The Microverb turns out to be a great little reverb that can be tucked away in a home-studio or live-gig rack and still deliver a nice reverb—most notably via the gated presets.

The Microlimiter works well for most home-studio applications, where the preset attack settings are good enough for 90 percent of your limiter uses (e.g., vocals, bass guitars, drums). Alesis has managed to shrink the price of the Micro Series gear as well as the size by carefully selecting characteristics that are rarely changed on the more expensive units, and then making them preset. So there are fewer knobs, fewer nonessential choices, and less hassle.

The Microgate differs from most noise gates in that it controls not only the threshold at which the gate will open, but also how fast the gate shuts. You also get a delay control

(or hold time) that the gate will stay open after the signal has dropped below the threshold. Throw in a rear-panel-mounted auxiliary trigger input, and you have everything you could want.

New for Alesis are the HR-16 Digital Drum Machine and the MMT-8 Multitrack MIDI Recorder. The HR-16 features 48 high-quality 16-bit preset drum sounds, ranging from acoustic to electronic and processed drums, as well as cymbals and a variety of tom-toms. The HR-16 has full MIDI implementation, with Song Pointer and fully assignable drum pads.

The MMT-8 is an eight-track MIDI recorder sequencer. Each track can contain 16 MIDI channels and each track has merge capabilities. A full 100 parts and 100 songs can be held in the MMT's memory, and the MMT will record System Exclusive info as well as utilize Song Pointer positioning. Considering the prices for this stuff, it's well worth looking into at the Alesis booth at this year's NAMM show. Alesis is at P.O. Box 3908, L.A., CA 90078.



## CARVIN CORP.

Carvin's new X-60B and X-100B tube heads deliver 60 and 100 watts RMS, respectively, and both feature high-gain circuitry and Groove-Tubes. Get the proven performance of the X-Amp in a rugged British-styled head with a choice of three power settings: Speaker Impedance, XLR Pre-Amp, and Buffered Effects Loop. The X-60B is \$519; the X-100B is \$569 (both factory-direct prices).

Carvin's FET series power amplifiers feature the latest in MOSFET technology and the com-

pany's unique SpeakerGuard circuit to protect from damaging DC voltages. All FET amps can be switched to mono and contain a quiet electronic speed-controlled cooling fan, modular rackmount construction, and black anodized aluminum front panels. Factory-direct prices are as follows: FET 400 (400 watts) \$449; FET 900 (900 watts) \$599; FET 2000 (2000 watts) \$995. For more info and a free 84-page catalog, write Carvin Corporation, 1155 Industrial Ave., Escondido, CA 92025—or call toll-free (800) 854-2235.



## NEW CASIO DIGITAL GUITAR

Casio has a few surprises this time around. The big news is the DH-20 all-electronic guitar. The instrument has six nylon strings and

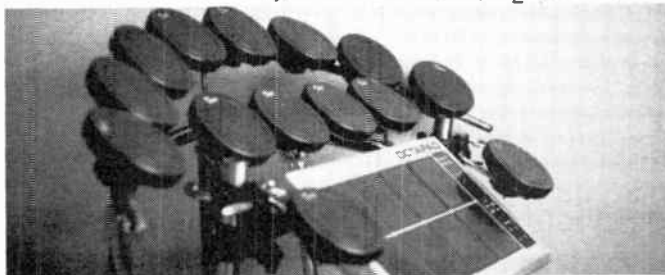
20 frets, but any further similarities to a guitar end when you get a look at all the amazing built-in features this product offers. The DH-20 has 20 instruments or sounds, twelve PCM auto-rhythms, and even a self-contained speaker. The most interesting thing about this guitar, considering its \$449 retail price, is that it has a MIDI output jack. Yes, you can actually hook this thing to any other MIDI synth or tone generator!

The next surprise from Casio is the DH-100 digital horn. At \$169.50, the DH-100 has six built-in sounds, uses recorder fingerings (nine keys), and is breath-sensitive. There is also a MIDI-out jack for playing external modules. Incidentally, all

these new Casio products are battery-powered or can be run by an optional AC adapter.

The CT-370 is a twelve-bit PCM keyboard instrument that has 20 PCM instruments with a "tone bank" that enables the user to play up to 210 different sound combos. It costs only \$199.

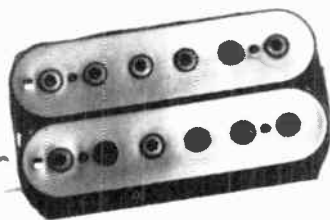
Like the CT-370, the MT-240 features PCM instrument sounds but also has MIDI in/out facilities. Both instruments have ten-note polyphony and 49 keys. In addition, the MT has a 46-PCM sound source for the auto-rhythm and the unique Casio chord system with 16 sounds. The MT-240 is \$199.50. Contact Casio Inc. at (201) 361-5400.



### DAUZ DESIGNS

Dauz Designs of Hawthorne will be showing a great line of electronic drum pads. The Dauz pad offers a six-inch free-floating rubber surface with special cross-talk-eliminator

gaskets. These pads are perfect for integration into an acoustic drum kit because of their smaller size and universal mounting hardware. The pads sell for \$89.95 each. Contact Dauz Designs at (213) 219-0033.



### SEYMOUR DUNCAN'S FULL-SHRED HUMBUCKER

Seymour Duncan unveils the newest pickup in the underground Series—the Full Shred Humbucker (available to the public for the first time). The pickup has been road-tested by the likes of Whitesnake, Heart, and Aerosmith. Alnico magnets provide medium output with rich harmonics; adjustable allen screw pole pieces let you fine-tune

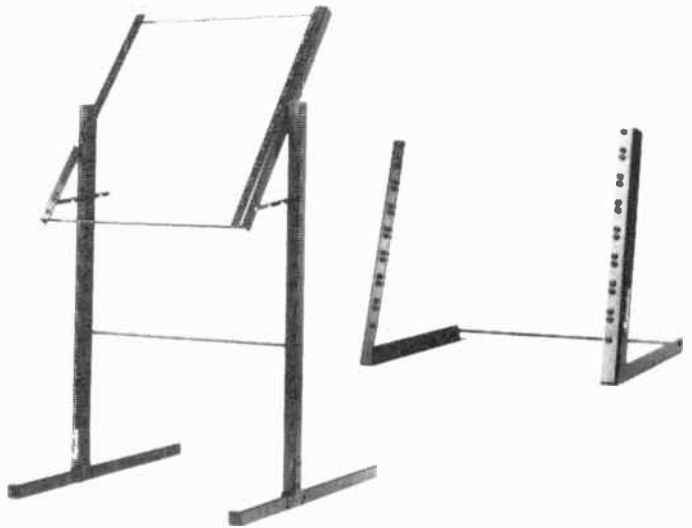
overall brightness. Both neck and bridge models are specially calibrated, have four conductor cables for wiring to split the coils electrically, and are wax-potted to eliminate mic feedback. Standard colors are black, zebra, white; optional colors are red, yellow, hot pink, light pink, dark blue, and light blue. Visit an authorized Seymour Duncan dealer or send \$2.00 for a free brochure. Seymour Duncan, 601 Pine Avenue, Santa Barbara, CA 93177.



### KORG'S DRM-1 DIGITAL DRUM MACHINE

The DRM-1 is a combined MIDI-controlled drum machine and MIDI sequencer that can be operated by wireless remote control. What will they think of next? In addition to playing existing DDD-1 ROM cards in any of its four card slots, the DRM will function as an audio trigger-to-MIDI converter. The drum sounds are either eight-bit or twelve-bit

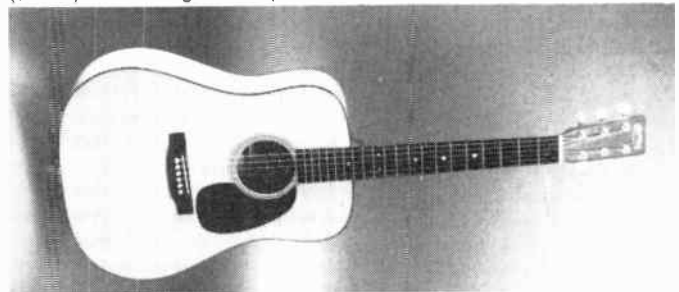
digital recordings, and the machine is very quiet. All parameters can be programmed, including MIDI assignments, tuning, decay dynamics, and output levels. The DRM has a stereo output buss as well as eight individual outputs. (Recording engineers love this stuff!) The DRM is also a sequencer with 5000-note capacity and multitrack-like operation with punch-in overdub facilities. For more information, contact Korg U.S.A. Inc. at (516) 333-9100.



### LP MUSIC GROUP SUSPENDERS

Suspenders are unique racks that place equipment at a practical height. The S551 (\$118.95) will hold up to twelve rack spaces of your favorite gear, while the S550 (\$43.95) will hold eight rack spaces

of gear. The folks at LP Music want everyone to know that they handle Suspenders, Cosmic Percussion, Compton Electronics, Nobels Sound Studio, Valje, Kitty Hawk amps, Stevens Electronics, and, of course, Latin Percussion. Contact LP Music Group at (201) 478-6903.



### C.F. MARTIN'S D-62

C.F. Martin of Nazareth, Pa., has a new maple dreadnought acoustic guitar that features improved tonal response and a fast-playing neck. The D-62 is reminiscent of guitars made in the Thirties in that it has an "X" pattern one inch from the soundhole. This allows for increased bass with active mids and

highs. The distinctive appearance of the D-62 is enhanced by a flamed maple back and side construction. Tortoise binding with matching pick guard and "red eye" pins add to the model's style. The finish is a high-gloss varnish with an aging toner on top. The D-62 sells for \$1820; the price includes a hardshell case. Contact C.F. Martin at (215) 759-2837.

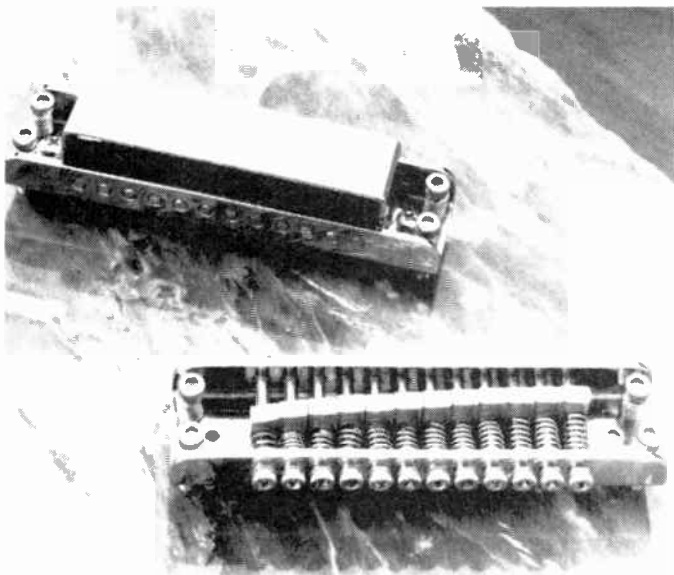


### J.B. PLAYER'S SLEDGEHAMMER PRO SERIES WIRELESS GUITARS

The Sledgehammer guitar has a double cutaway solid body and a 22-fret maple neck and fingerboard. The tremolo system is a full-action, non-locking type similar to a Floyd Rose. A five-way selector switch connects to three single-coil pickups, and all hardware is chrome-plated. Available in black, red, or white, the Sledge retails for \$249.

J.B. Player is also featuring its Pro Series wireless guitar system.

The guitar is similar to other J.B.'s in that it has a 22-fret maple fingerboard, EMG pickups, and a locking tremolo system. The wireless system is available in either a Strat-type or Soloist-type guitar, as well as a PJ-Bass. The electronics, boasting the latest in sophisticated RF technology, feature a quartz-locked oscillator and a compander circuit for noise-free sound. The unit is FCC-approved (but of course the FCC approves *anything*, as long as it's after midnight) and has a range of 100 feet. Suggested retail is \$699. Contact J.B. Player U.S.A. at (818) 706-3111.



### RICKENBACKER'S NEW TWELVE-STRING BRIDGE

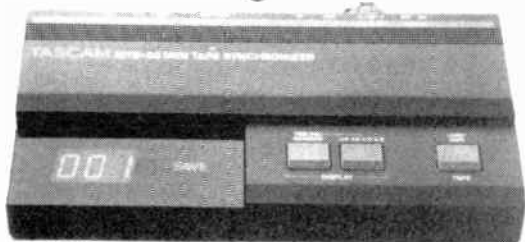
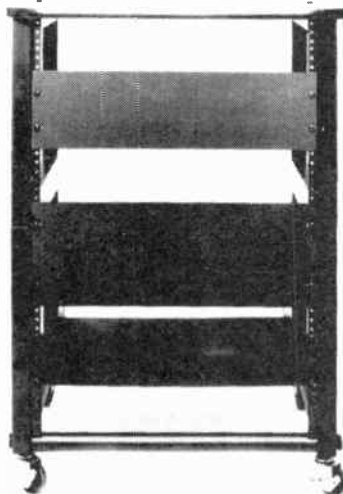
Rickenbacker International has introduced a new bridge for retrofit on all Rickenbacker twelve-string guitars. As of January 1988, bridge will be standard equipment on selected models. If you've ever experienced the frustration of trying to keep a twelve-string guitar in tune, you know *any* kind of help is appreciated. This bridge should help most of us sound a lot better. The bridge has twelve individual saddles to attain precise intonation of all strings. You may adjust height and angle for action with four ad-

justments. The bridge is made of chrome-plated, cold-rolled steel for good sustain and years of dependable service. Rickenbacker is located in Santa Ana, California at (714) 545-5574.

By the way, if you share a fondness in your heart for that good ol' Ric Sound, the Rickenbacker Owners-Collectors of America or (R.O.C.) has been formed to keep you updated on new Ric products. In addition to sharing historical and technical info, the organization also provides a means to exchange equipment. For more info, write to R.O.C. America, P.O. Box 15473, Fort Wayne, Indiana 46885-5473.

### SOLID SUPPORT INDUSTRIES

Solid Support has come out with an expandable rack system. There's nothing worse than running out of rack space when adding new gear; not only do you have to *buy* a whole new rack, you have to rebuild and rewire it. Solid Support has solved the problem by making rack modules that can be stacked as new gear is added. All modules are made of 1 1/4" black steel tubing and come in eight rack-space increments. The SR-8A base unit comes with four casters and an optional formica top. To make an eight-rack-space rack, you would need a SR-8A base unit at \$120, a SR-8B rack at \$110.00, and the optional top at \$34.95. Contact Solid Support at (818) 579-6063.



### TASCAM'S MTS-30

The MTS-30 is a MIDI/FSK sync code converter. For the longest time, no company offered a good, inexpensive unit like this; now, suddenly, *everyone* is making them. At \$225, the MTS-30 works just great

and should be welcomed by anyone who has spent hours anguishing over sync-to-tape problems. Most FSK/MIDI converters found in sequencers and drum machines are acceptable, but it can be disheartening when they lose sync or

will only sync up from the beginning of a song (because they lack Song Pointer info). The MTS-30 can be hooked permanently between your drum machine or sequencer so that it will send code to the tape deck *and* drive the sequencer on playback—all without repatching. The unit outputs MIDI Song Pointer to all machines that will accept it,

constantly checks for errors, and makes the timing corrections necessary to keep all machines in perfect lock. In addition, there is a large LED display that reads out bar numbers and an automatically-switched MIDI out/thru terminal. Tascam, a professional division of Teac, can be contacted at (213) 726-0303.



### TRANTEC SYSTEMS

Trantec now offers an affordable range of wireless microphone and guitar systems. Trantec Systems have already taken the lead in the U.K., and they have a reputation for the kind of quality and reliability pro-

fessionals demand. Features of both the receiver and transmitter units include crystal-clear clarity, excellent dynamic range, separate on/off switches, five frequencies, and low-noise mute circuits. Trantec is distributed by Group Center Innovations, (818) 884-2717.



### ZION GUITARS

Zion Guitar Technology will introduce the new Radicaster guitar at this year's NAMM show. The Radicaster features a deep, scalloped cutaway for maximum access to higher frets, and a custom-designed lightweight basswood body. The neck, made from Eastern hardrock maple, has a premium ebony fingerboard with dot inlays. An original Floyd Rose bridge is used with an original Zion Whammy Grip. Choose from stock Zion Turbosonic pickups or several fine

replacement units. The company has also redesigned its Turbo series of fine electric guitars. The Turbo series is similar to the Radicaster but has a different body style and a rosewood fingerboard that is slightly wider up by the nut. There are also Gotoh or Schaller machines, and Turbosonic pickups are again standard. (The Studio model comes with two single coils and one humbucker; the Stage model has two humbuckers). Zion Guitar Technology can be reached at (919) 852-7603. ■



## ◀ 21 EARLE MANKEY

a long song, it's going to have dips and holes and mistakes in different places every time the drummer goes through it. Either that or he has the ability to do it in fewer takes.

### Do you use a click track?

It depends on the band. A band that's involved with sequencers and MIDI and such has no choice. As far as radio music goes these days, it's like 95 percent clicks and drum machines; if not a drum machine, there's at least a click to hold it steady. But I'd say in my case, it's more like half.

### There's still some largesse for a drummer within the framework of a click track.

Sure, and the better drummers just love to play with the click, because they can play around with the beat and they know when they're dragging it and they know when they're pushing it. It's weird how just being on time makes you seem so much more solid in the way you hit it. If you hit it off-time, even if you hit it twice as hard, it's not quite right. But when it's right on the beat, you just go "Oh yeah!"

### Are you turning down projects all the time? Are you working every day?

Sometimes it gets stupid. I'd say for the past three or four years I've been working steadily. Sometimes I'll only work three or four days a week and sometimes a week will go by without a project. But then that's balanced by times where it's really dumb and I'm really unhappy with how much I'm working, so I just kind of average out on a reasonable amount of work.

### You only work on one project at a time, right?

No, usually more than one. I encourage

this, because a band can take their drum tracks home and play along with them. They can come up with some ideas, study them, see what's not working, and come to their own understanding of what is or isn't happening. So I would say I tend to work with at least two or three bands in a given week—usually two days on one band, two days on another.

### They're not necessarily album projects?

A lot of them are. Personally, I don't really enjoy the method of going in and doing an album in two weeks. I just think it's neater to stretch it out if you've got the time, because it gives you time to clean up your mistakes and see where you're going. Take Downy Mildew—keep bringing them up 'cause I'm doing them right now. They tend to do it pretty fast. Their last record was, in fact, done in just over two weeks, and this one's going to be a little longer but not a lot. In their case, I imagine it's going to be more like four or five weeks of actual recording time, because they're feeling like, "Well, we've done our first record, and we want to come in and really do it right this time." But I just like it better because the results are better. I always feel squeezed trying to make those snap decisions and be done with it and say, "There it is; that's the way it should have been." Even if you put everything down right, if you have some time to think about it, your mind wanders—and it might wander somewhere good.

What do you think people are buying when they hire you? I guess you said earlier that they've usually heard something you've done they really like, but what is it you're really giving them? You're giving them a sort

of an environment to work in that's different, very informal and casual. And you're an easygoing guy, so it's not a high-pressure situation.

Like I said, the battles I have as a producer are always in my head, seldom with the band. "How hard should I really push this versus the fact that it could be interesting anyway?" My musical interests have always been a little left-field, and all of the people I thought were the coolest, from a strict perfectionist standpoint. I couldn't come up with a lot of arguments for why their records weren't any good. So I'm real open-minded as far as what can go into a record. I hesitate to direct a record the way I think it should be if I think the way they think it should be is cool, too.

### You're not indecisive about it?

No. I'll often say, "This is my opinion." I have a real tough time making statements that I don't believe myself. That's why I would say that I have limited expectations as far as the college radio thing is concerned. I can't really believe that we're making a gold record, and some producers, the real gung-ho guys, are going to say, "We're going to do this!" And I just can't say it, because I don't believe in it totally.

It sounds like you've got it all worked out here. You pay the mortgage and you do well enough that you can upgrade your setup.

I must say that I could stand to charge more and upgrade the setup faster, meaning I could get a real studio, instead of a guest house. But I don't feel a lot of motivation to do that because it sounds, to my ears, fine—better than fine—it's got character. ■

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# TEN-YEAR MOVERS & SHAKERS POLL + CRITIX PIX

The next poll we conduct at this magazine will be tallied on a computer; this one was done, arduously and messily, with marking pens of many hues—whew! Our task was to total the responses of 57 “movers & shakers” (record execs, record producers, artists, songwriters, and members of the national media), along with those of 26 MC contributors, to the section of our Ten-Year Movers & Shakers Poll labeled “Top Ten LPs, 1977-87.” Our goal was to arrive at a consensus listing of the best albums of the era, according to our 83 experts.

Each individual album mention was accorded one point; i.e., each respondent had ten total points to work with. One tricky fellow, Bill Holdship of *Radio & Records*, split his vote in one of the ten slots he'd been allotted between Elvis Costello's *My Aim Is True* and *This Year's Model*; we interpreted this as one-half point for each. As a result of Holdship's gambit, *This Year's Model* eked out a half-point victory over *Never Mind the Bollocks, Here's the Sex Pistols* for the number-one position overall. Way to go, Bill.

The results are shown above, along with the separate tallies of our movers & shakers (in the column headed M&S) and our contributing writers (in the column headed MC). While we were at it, we also concocted a somewhat more subjective “Ultimate Tape Recipe” (consisting of 30 of the most frequently mentioned cuts in our ten-year poll. (You might be able to squeeze all 30 on one of Denon's new 100-minute cassettes.) Now for some thumbnail analysis.

During the Eighties, the gulf between commercial appeal and critical idolatry has narrowed, with such artists as Bruce Springsteen, Prince, U2, and Michael Jackson scoring big numbers in both sectors. Nevertheless, the big winners in our aggregate ten-year poll of industry heavies and rockrits are the defiantly non-mainstream cult artists of yesterday and today: the Sex Pistols, Roxy Music, the Clash, Television, X, and—head and shoulders above *alllll* the rest—the mighty mite, Elvis Costello. Mr. Prolific not only had the most-mentioned album with *This Year's Model*, he hogged *four* of the top 13 slots! And we're not just talking about press support here; apparently, if record execs had their way, Costello would be mega rather

THE RESULTS			
TOP TWENTY (or 21) ALBUMS, 1977-87	M&S	MC	Total
1. Elvis Costello & the Attractions: <i>This Year's Model</i> (Columbia '78)	11.5	6	17.5
2. Sex Pistols: <i>Never Mind the Bollocks, Here's the . . .</i> (WB '77)	11	6	17
3. Pretenders: <i>Pretenders</i> (Sire '80)	11	5	16
4. Rolling Stones: <i>Some Girls</i> (Atlantic '78)	11	3	14
Clash: <i>London Calling</i> (Epic '80)	11	3	14
6. Roxy Music: <i>Avalon</i> (WB '82)	9	4	13
7. Elvis Costello: <i>My Aim Is True</i> (Columbia '77)	9.5	2	11.5
8. Prince & the Revolution: <i>Purple Rain</i> (WB '84)	6	1	7
9. Television: <i>Marquee Moon</i> (Elektra '77)	8	1	9
10. Prince: <i>1999</i> (WB '83)	6	1	7
Elvis Costello & the Attractions: <i>Armed Forces</i> (Columbia '79)	3	4	7
X: <i>Los Angeles</i> (Slash '80)	5	2	7
13. Elvis Costello & the Attractions: <i>Imperial Bedroom</i> (Columbia '82)	4	2	6
Prince: <i>Dirty Mind</i> (WB '80)	6	0	6
15. Blondie: <i>Parallel Lines</i> (Chrysalis '78)	3	2	5
Cars: <i>The Cars</i> (Elektra '82)	4	1	5
Peter Gabriel: <i>Peter Gabriel</i> (III) (Mercury '80)	1	4	5
Talking Heads: <i>Remain in Light</i> (Sire '80)	3	2	5
Richard & Linda Thompson: <i>Shoot Out the Lights</i> (Island '83)	2	3	5
Bruce Springsteen & the E Street Band: <i>Darkness at the Edge of Town</i> (Columbia '78)	4	1	5
XTC: <i>Drums &amp; Wires</i> (Virgin '79)	4	1	5
THE ULTIMATE TAPE RECIPE, 1977-87			
<b>Rockin' Side</b>	<b>Reflective Side</b>		
Sex Pistols: "Anarchy in the U.K."	Elvis Costello: "Alison"		
Clash: "Clampdown"	Don Henley: "The Boys of Summer"		
Elvis Costello: "Watching the Detectives"	Roxy Music: "More Than This"		
Patti Smith: "Because the Night"	Police: "Every Breath You Take"		
Prince: "When Doves Cry"	Joy Division: "Love Will Tear Us Apart"		
Cheap Trick: "Surrender"	Rolling Stones: "Beast of Burden"		
Tom Petty: "American Girl"	Marianne Faithfull: "Broken English"		
Los Lobos: "Will the Wolf Survive?"	Squeeze: "Up the Junction"		
Blondie: "Hangin' on the Telephone"	Peter Gabriel: "Don't Give Up"		
U2: "New Year's Day"	Prince: "Little Red Corvette"		
Rolling Stones: "Start Me Up"	Crowded House: "Don't Dream It's Over"		
Michael Jackson: "Billie Jean"	Lou Reed: "New Sensations"		
R.E.M.: "Radio Free Europe"	Marvin Gaye: "Sexual Healing"		
Talking Heads: "Once in a Lifetime"	Pretenders: "Kid"		
Pretenders: "Talk of the Town"	Bob Marley: "Redemption Song"		

than mini. Now that Columbia has passed the torch to Warner Bros. after a decade of middling sales, look for Costello to score a long-overdue breakthrough with his new label in '88.

Equally startling were the poorer-than-expected showings of Springsteen, U2, R.E.M., Bowie, and (to a lesser degree) Talking Heads in our consensus. One might argue that the votes for these acts were split among several albums, but then, so were Costello's. Prince seems to have

weathered the several backlashes he's experienced in the last few years; his bookend epics from '83-84, *1999* and *Purple Rain*, tallied 17 votes between them.

Perhaps the biggest surprise was the strong showing of that atmospheric tour de force, Roxy Music's *Avalon*—a desert-island disc if ever there was one. *Avalon* fared far better than the anticipated winner in the mood-music sweepstakes, R.E.M.'s *Murmur*, which tied the Blue Nile's *A Walk Across the Rooftops* for

second place in that highly subjective area.

Other enduring faves were the Pretenders' tough & tender debut, the Clash's epic *London Calling*, and *Some Girls* from the venerable Stones; no self-respecting record (or CD) collector should be without all three. In truth, the same could be said for each of the 26 albums listed—as well as many of the more private joys listed by our 83 respondents. Thanks to all who participated.

—Bud Scoppa

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### MICHAEL AMICONE

**Gig:** Writer/musician  
**Outfit:** Freelance  
**Doing In '77?** Working as a supervisor for Occidental Insurance  
**Artists:** Elvis Costello • Prince • Bruce Springsteen  
**Concerts:** Live Aid • Amnesty International Tour • Elvis Costello's five-night-stand at the Beverly Theatre  
**Videos:** Michael Jackson: "Beat It" • Peter Gabriel: "Sledgehammer" • Don Henley: "The Boys of Summer"  
**TV Shows:** Moonlighting • Taxi • Barney Miller  
**Movies:** Apocalypse Now • Manhattan • Close Encounters  
**Labels:** A&M • Virgin • Rhino  
**Heroes:** Hunter S. Thompson • John Lennon • Woody Allen  
**Villains:** AIDS • Lt. Colonel Oliver North • PMRC  
**Changes:** Death of disco • videocamania • synthbozermania

### TOP TEN LPS

Graham Parker & the Rumour: *Squeezing Out Sparks*  
 Elvis Costello: *Armed Forces*  
 Richard & Linda Thompson: *Shoot Out the Lights*  
 Paul Simon: *Graceland*  
 David Bowie: *Scary Monsters*  
 T. Bone Burnett: *Truth Decay*  
 Kate Bush: *Hounds of Love*  
 Van Morrison: *Sense of Wonder*  
 Replacements: *Pleased to Meet Me*  
 Peter Gabriel: *Peter Gabriel (III)*

### ULTIMATE TAPE RECIPE

Graham Parker: "Passion Is No Ordinary Word"  
 David Bowie: "Heroes"  
 Kate Bush: "Running Up That Hill"  
 Michael Jackson: "Billie Jean"  
 Paul McCartney: "With a Little Luck"  
 Van Morrison: "Haunts of Ancient Peace"  
 Rolling Stones: "Start Me Up"  
 Marvin Gaye: "Sexual Healing"  
 Replacements: "Bastards of Young"  
 Yes: "Owner of a Lonely Heart"  
 Frank Sinatra: "Theme From New York, New York"  
 Prince: "When Doves Cry"  
 Talking Heads: "Once in a Lifetime"  
 Tania K: "Perfect World"  
 Paul Simon: "Graceland"  
 Bob Seger: "Little Victories"  
 James Taylor: "Secret O' Life"  
 Todd Rundgren: "Pretending to Care"  
 Tom Petty: "Refugee"  
 John Lennon: "Watching the Wheels"

### GUY AOKI

**Gig:** Tenth-grade student  
**Outfit:** Hawaiian shirt, shorts, "slippahs," male lei & grass skirt (hip fashion at the time)  
**Doing In '77?** Chasing this cute Korean girl who wouldn't give me the time of day  
**Artists:** Gilbert O. Sullivan • Bee Gees • Michael Jackson  
**Concerts:** Frankie Valli & the Four Seasons' 21st Anniversary Concert at Beverly Theatre ('83) • Kalapana at Gung Hay ('87)  
**Videos:** Michael Jackson: "Billie Jean" (from *Motown 25: Yesterday & Today*) • Frank Stallone: "Far From Over" • Bee Gees: "Too Much Heaven"  
**TV Shows:** *Centennial* (miniseries) • *Roots* (miniseries) • *Rich Man, Poor Man, Book II*  
**Movies:** *The Empire Strikes Back* • *Superman: The Movie* • *Grease*  
**Labels:** Warners Bros. • RSO • Capitol



**Heroes:** The Japanese-Americans who built their lives over again after being interned in concentration camps in WWII • Peter Strauss • Congressman Robert Matsui (D-Sacramento)  
**Villains:** Ronald Reagan • Mark David Chapman • conservative warmongers who keep increasing the defense budget and cutting everything else  
**Changes:** inability to predict top 40 hits (any piece of shit can hit the top 40 now) • fewer records released per year • reassessment/reversal of the sexual revolution

### TOP TEN LPS

John Lennon/Yoko Ono: *Double Fantasy*  
 Osmonds: *The Osmonds' Greatest Hits*  
 Gilbert O'Sullivan: *Gilbert O'Sullivan's Greatest Hits* (import)  
 Gilbert O'Sullivan: *Off Centre*  
 Carpenters: *Yesterday Once More*  
 Electric Light Orchestra: *Out of the Blue*  
 Paul McCartney: *Pipes of Peace*  
 Andy Gibb: *Andy Gibb's Greatest Hits*  
 Frankie Valli and the Four Seasons: *Reunited Live*  
 John Denver: *John Denver's Greatest Hits Volume 2*

### ULTIMATE TAPE RECIPE

Kalapana: "Moon and Stars"  
 David Shire: "Manhattan Skyline"  
 Bee Gees: "More Than A Woman"  
 Cecilio & Kapono: "Lite's Different Now"  
 Voyage: "Souvenirs"  
 Barry Manilow: "Ships"  
 Donna Summer: "On the Radio"  
 Nicolette Larson (with Michael McDonald): "Let Me Go, Love"  
 Kongis: "Everybody's Got to Learn Sometime"  
 John Lennon: "Just Like Starting Over"  
 Dan Fogelberg: "Same Old Lang Syne"  
 Gilbert O'Sullivan: "The Sickness of It All"  
 Moody Blues: "The Voice"  
 Donald Fagen: "I.G.Y. (What a Beautiful World)"  
 Paul McCartney: "Pipes of Peace"  
 Barry Manilow: "Read 'Em and Weep"  
 The Police: "Wrapped Around Your Finger"  
 Billy Joel: "Keeping the Faith"  
 James Lee Stanley: "Love Is Knowing When to Say Goodbye"  
 Blow Monkeys: "Digging Your Scene"

### BEN BROOKS

**Gig:** Director, national CHR promotion  
**Outfit:** Enigma Records  
**Doing In '77?** Producing demos for Diane Warren/editing college magazine/freelancing for numerous magazines and newspapers/playing in a band  
**Artists:** Van Morrison • Police • Pretenders • Springsteen  
**Concerts:** Springsteen in Oakland • Blondie at the Starwood • Crowded House at the Roxy • Police at Madame Wong's  
**Videos:** Cars: "You Might Think" • Godley & Creme: "Anything" • George Clinton: "Atomic Dog" • Cyndi Lauper: "Girls Just Want to

Have Fun"

**TV Shows:** *Marx Hartman*, *Marx Hartman* • 60 Minutes • original *Saturday Night Live*  
**Movies:** *Blue Velvet* • *Annie Hall* • *Altered States*  
**Heroes:** James Cagney • Dylan • Don Ellis (the big-band leader)  
**Villains:** Ronald Reagan • ego • lowest common denominator  
**Changes:** MIDI • Sampling • CDs • FM synthesis • car phones • songs on film • films on songs • rock & roll discovers charity

### TOP TEN LPS

David Bowie: *Low*  
 Police: *Regatta de Blanc*  
 Blondie: *Parallel Lines*  
 Crowded House: *Crowded House*  
 Bob Dylan: *Slow Train Coming*  
 Bruce Springsteen: *Darkness at the Edge of Town*  
 Peter Gabriel: *Peter Gabriel (III)*  
 Dixie Drops: *What It*  
 Brian Fno: *Before & After Science*  
 Van Morrison: *Common One*

### ULTIMATE TAPE RECIPE

Pretenders: "Back on the Chain Gang"  
 Split Enz: "I Got You"  
 Rick Springfield: "Jessie's Girl"  
 Bob Dylan: "Changing of the Guard"  
 Joan Armatrading: "When I Get It Right"  
 Kate Bush: "Running Up That Hill"  
 Talking Heads: "Once in a Lifetime"  
 Big Country: "In a Big Country"  
 Peter Gabriel: "Solisbury Hill"  
 Van Morrison: "Angellou"  
 Psychedelic Furs: "The Ghost in You"  
 David Bowie: "Always Crashing in the Same Car"  
 Blondie: "One Way or Another"  
 Be Bop Deluxe: "Surreal Estate"  
 Steve Forbert: "Cellophane City"  
 Wall of Voodoo: "Mexican Radio"  
 Cars: "Just What I Needed"  
 Bruce Cockburn: "How I Spent My Fall Vacation"  
 Tom Waits: "Soldier's Things"  
 Yes: "Owner of a Lonely Heart"  
 Waterboys: "Church Not Made With Hands"  
 Blue Nile: "Heatwave"  
 Joe Jackson: "Beat Crazy"  
 Pretenders: "Talk of the Town"

### RANDAL CASE

**Gig:** Righter (sic)  
**Outfit:** T-shirt & jeans  
**Doing In '77?** Going to school  
**Artists:** Elvis Costello • Peter Gabriel • Prince  
**Concerts:** Peter Gabriel at Universal Amphitheatre • John Cougar at the Country Club • X at the Hong Kong Cafe • King Sunny Ade at the Greek  
**Videos:** Just about every video by Peter Gabriel, the Talking Heads, and the early ones by Bowie  
**TV Shows:** *Mystery!* • *Late Night with David Letterman* • *Dr. Who* • *I Spy* reruns  
**Movies:** *Sherman's March* • *This is Spinal Tap* • Laurie Anderson's *Home of the Brave* • *28 Up*  
**Labels:** Woolworth's • Sears  
**Heroes:** John Hammond  
**Villains:** Too numerous to mention  
**Changes:** Contemporary hit radio has become more innovative than AOR (who'd have thought?)

### TOP TEN LPS

Elvis Costello: *This Year's Model*  
 Sex Pistols: *Never Mind the Bollocks*  
 Clash: *London Calling*  
 Michael Jackson: *Thriller*  
 Paul Simon: *Graceland*  
 Prince: *Purple Rain*  
 Pretenders: *Pretenders*  
 Talking Heads: *Talking Heads '77*  
 Tears for Fears: *The Hurting*  
 World Party: *Private Revolution*  
**ULTIMATE TAPE RECIPE**

Patti Smith: "Gloria"  
 Sex Pistols: "God Save The Queen"  
 Clash: "Clampdown"  
 Iggy Pop: "Live Through This"  
 Elvis Costello: "Radio, Radio"  
 Penguin Cafe Orchestra: "The Ecstasy of Dancing Fleas"  
 Sting: "Fortress Around Your Heart"  
 Michael Jackson: "Billie Jean"  
 Elvis Costello: "Battered Old Bird"  
 Peter Gabriel: "Across the River"  
 John Hiatt: "Your Dad Did"  
 Dwight Yoakam: "Little Sister"  
 Peter Gabriel: "In Your Eyes" (Bill Laswell mix)  
 Steve Van: "Call It Sleep"  
 World Party: "It's All Mine"  
 Hank Williams Jr.: "A Country Boy Can Survive"  
 U2: "Silver & Gold"  
 Bill Medley & Jennifer Warnes: "Time of My Life"  
 54-40: "One Gun"  
 Suzanne Vega: "Luka"

## NEVER MIND THE BOLLOCKS

HERE'S THE



### TOM CHEYNEY

**Gig:** Associate editor  
**Outfit:** *Microcontamination* and *Reggae & African Beat* magazines  
**Artists:** Bob Marley • Seamus Heaney • D. Boon  
**Concerts:** Zayco Langa Langa in Kinshasa Zaire ('79) • Some Youth, Meat Puppets et al. in Desolation Center Show in So. Cal. desert ('85) • Bunny Wailer at Reggae Consciousness Concert, Cal State Long Beach ('86)  
**Videos:** Peter Gabriel: "Sledgehammer" • Ramones: "Psychotherapy" • Bob Marley: "Buffalo Soldier"  
**TV Shows:** *Hill St. Blues* • *St. Elsewhere* • *World Series*  
**Movies:** *The Year of Living Dangerously* • *Annie Hall* • *Brazil*  
**Labels:** SST • SonoDisc • Shanachie  
**Heroes:** Bob Marley • James Worthy • "Challenger?" crew  
**Villains:** Mobutu Sese Seko • Jim Jones • Satan  
**Changes:** Emergence of independent record labels • internationalization of musical possibilities • dub  
**TOP TEN LPS**  
 Black Uhuru: *Red*  
 Clash: *Sandinista!*  
 Elvis Costello: *This Year's Model*  
 Creation Rebel: *Starship Atrix*  
 Jack DeJohnette's Special Edition: *Album Album*  
 King Sunny Ade: *FuJa Musu*  
 Bob Marley & the Wailers: *Survival*  
 Minutemen: *Double Nickels on the Dime*  
 Various artists: *Indestructible Beat of Soweto*  
 X: *Under the Big Black Sun*  
**ULTIMATE TAPE RECIPE**  
 Bob Marley & the Wailers: "Wake Up & Live"  
 U2: "I Will Follow"  
 Replacements: "I Will Dare"  
 Jim Carroll: "It's Too Late"  
 Sex Pistols: "Pretty Vacant"  
 Television: "See No Evil"

# You know how low-quality tape winds up, right?

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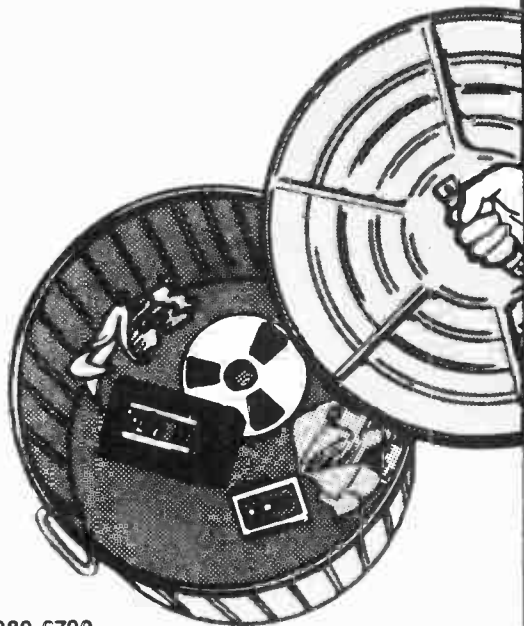
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# CRITIX PIX 1977-87

Dead Kennedys: "Holiday in Cambodia"  
Rolling Stones: "Shattered"  
Kassav': "Zouk-La-Se Sel Medikaman Nou Ni"  
Tabu Ley Rochereau & Aïssa Int'l: "Ma Nono"  
Yousouf N'Dour & Super Étoile de Dakar: "Nelson Mandela"  
Mutabaruka: "The System"  
Grandmaster Flash: "The Message"  
Wall of Voodoo: "Longarm"  
Gang of 4: "Outside the Trains Don't Run on Time"  
Clash: "Clampdown"  
English Beat: "Mirror in the Bathroom"  
Talking Heads: "Crosseyed and Painless"  
Peter Gabriel: "Biko"  
Bob Marley & the Wailers: "Redemption Song"  
or 20 others, almost equally random!

## BRUCE S.L. DUFF

**Gig:** Musician/scribe/hyposter  
**Outfit:** Jesters O.D./MC/New Image/sundry others  
**Doing In '77?** Member of rock group Numbers; guitar teacher and tanzine editor in Riverside, Calif.  
**Artists:** Siouxsie & the Banshees • Motorhead • Ramones  
**Concerts:** Iggy Pop at Stardust Ballroom • Pink Floyd, *The Wall* tour • Tubes at the Whisky  
**Videos:** The Buggles: "Video Killed the Radio Star" • McClaren: "Madame Butterfly" • Van Halen: "Hot for Teacher"  
**TV Shows:** *You Grant* • *Twilight Zone* reruns • *Putting on the Hits*  
**Movies:** *Trasherhead* • *This Is Spinal Tap* • *Re-Animator*  
**Labels:** Nabisc • Nestlé's • Royal Crown  
**Heroes:** Dave Vanian • Batman • G.G. Allin  
**Villains:** The Wave • all A&R vampires • G.G. Allin  
**Changes:** Death of album free-form radio • cable TV • end of the Sexual Revolution  
**TOP TEN LPS**  
Sex Pistols: *Never Mind the Bollocks*  
Siouxsie & the Banshees: *Julu*  
Robert Fripp: *Exposure*  
Malcolm McClaren: *Madame Butterfly*  
Metallica: *Master of Puppets*  
Various L.A. bands: *Hell Comes to Your House*  
AC/DC: *Highway to Hell*  
Diamanda Galas: *Saint of the Pit*  
Replacements: *Let It Be*  
The Damned: *Machine Gun Etiquette*  
**ULTIMATE TAPE RECIPE**  
Residents: "I Can't Get No Satisfaction"  
Motorhead: "Ace of Spades"  
Sex Pistols: "Bodies"  
Gems: "Media Blitz"  
Lazy Cowgirls: "Goddam Bottle"  
Iron Maiden: "Number of the Beast"  
Diamond Girls: "The Litanies of Satan"

## PRETENDERS



45 Grave: "Wax"  
Christian Death: "Romeo's Distress"  
Wall of Voodoo: "The Passenger"  
Pretenders: "Tattooed Love Boys"  
Iggy Pop: "Five Foot One"  
Frank Zappa: "Watermelon in Easter Hay"  
Sonic Youth: "Shadow of a Doubt"  
Cult: "She Sells Sanctuary"  
Love & Rockets: "Kundalini Express"  
Butthole Surfers: "The Shah Sleeps in Lee Harvey's Grave"  
Ramones: "I Love Her So"  
The Damned: "Wait for the Blackout"  
DEVO: "I Can't Get No Satisfaction"

## DAN FREDMAN

**Gig:** Producer  
**Artists:** Dire Straits • BoDeans • Springsteen  
**Concerts:** Springsteen *River Tour* • Intveld/Woodard Memorial Show at Club Lingerie • Jackson Browne *Holdout Tour*  
**TV Shows:** *Frank's Place* • *Great Ches. of* • *Connections*  
**Movies:** *Apocalypse Now* • *Mishima* • *This Is Spinal Tap*  
**Heroes:** Joe Smith • Francis Ford Coppola • Calvin Trillin • Randall Graham  
**Villains:** Engineers who decide their're producers

## TOP TEN LPS

Pretenders: *Pretenders*  
Joe Ely: *Musta Notta Gotta Totta*  
NRBQ: *Grooves in Orbit*  
Joe Jackson: *I'm the Man*  
Blasters: *Non-Fiction*  
Ry Cooder: *Bop 'Til You Drop*  
John Hiatt: *Riding With the King*  
Steely Dan: *Gaucho*  
Marshall Crenshaw: *Marshall Crenshaw* (debut LP)  
Marti Jones: *Match Game*  
**ULTIMATE TAPE RECIPE**  
Silos: "Shine It Down"  
R.E.M.: "Radio Free Europe"  
Robert Gordon: "Someday, Someway"  
NRBQ: "A Girl Like That"  
Steve Earle: "Guitar Town"  
Merle Haggard: "Out Among the Stars"  
Lyle Lovett: "An Acceptable Level of Ecstasy"  
Billy Swan: "Baby I'll Show You"  
Joe Ely: "Cool Rockin' Loretta"  
Ben Sidran: "Dom' You"  
Rank & File: "Amanda Ruth"  
Jason & the Scorchers: "Absolutely Sweet Marie"  
Lone Justice: "You Are the Light"  
John Hiatt: "Thing Called Love"  
Rosanne Cash: "Hold On"  
Rodney Crowell: "Fast Eddie"  
Rosie Flores: "Blue Side of Town"  
Mark Gemino: "Political"  
BoDeans: "Misery"  
Dramarama: "Anything, Anything"

## MICHAEL FREMER

**Gig:** Popular Music editor  
**Outfit:** *The Absolute Sound* magazine  
**Doing In '77?** Getting fired for the second time from WBCN-FM in Boston  
**Artists:** Prince & the Revolution • Elvis Costello & the Attractions • David Byrne (Talking Heads)  
**Concerts:** Rolling Stones at the Coliseum • Richard & Linda Thompson at the Rosy ('82) • Elvis Costello at the Universal Amphitheatre (solo)  
**Movies:** *Stop Making Sense* • *Apocalypse Now* • *Koyaanisqatsi*  
**Labels:** Virgin (UK) • Sire • Rhino  
**Heroes:** Neil Young • Richard Thompson • Thelonicus Monk  
**Villains:** Bruce Springsteen • Will Ackerman • all radio programing consultants (except Rick Carroll)  
**Changes:** The digital disaster • the end of good radio • the beginning of bad

radio

## TOP TEN LPS

XTC: *English Settlement* (Virgin/UK, 2-LP set only)  
Roxys Music: *Avalon*  
Talking Heads: *Remain in Light*  
Elvis Costello: *Armed Forces*  
Clash: *The Clash* (CBS/UK version only)  
Wire: *Chairs Missing*  
Prince: *Purple Rain*  
Brian Eno: *Before and After Science*  
Peter Gabriel: *Peter Gabriel III*  
Peter Townshend & Ronnie Lane: *Rough Mix*



## JANISS GARZA

**Gig:** Freelance writer, freelance photographer, freelance club hag  
**Outfit:** Black leather skirt, black eyeliner, black hair  
**Doing In '77?** Living a life of pain & misery as a struggling actress and part-time secretary

## ULTIMATE TAPE RECIPE

Cheap Trick: "On Top of the World"  
Queen: "Don't Stop Me Now"  
Bruce Springsteen: "Candy's Room"  
"Days of Heaven" (from movie soundtrack)  
Rolling Stones: "Shattered"  
Rod Stewart: "Gimme Wings"  
Clash: "Clampdown"  
Joe Jackson: "Baby Stick Around"  
Dead Kennedys: "Holiday in Cambodia"  
Pretenders: "Mystery Achievement"  
X: "Los Angeles"  
Kid Creole & The Coconuts: "Stool Pigeon"  
Pretenders: "Pack It Up"  
Michael Jackson: "Beat It"  
Textones: "Upset Me"  
Cruzados: "Motorcycle Girl"  
Replacements: "I Will Dare"  
Jesters of Destiny: "I Hate Bruce"  
Concrete Blonde: "True"  
Guns N' Roses: "It's So Easy"

## NEIL E. GOROV (AKA: N.D. GROOV)

**Gig:** Regional director of marketing  
**Outfit:** Macey Lipman Marketing  
**Doing In '77?** Finishing high school  
**Artists:** Talking Heads • Brian Eno • The Smiths  
**Concerts:** Andreas Vollenweider ('85) • New Order/Echo & the Bunnymen ('87) • Talking Heads ('84)  
**Videos:** A-ha: "Take on Me" • Peter Gabriel: various • R.E.M.: "The One I Love"  
**TV Shows:** *60 Minutes* • *The Cosby Show*  
**Movies:** *Birds* • *Being There* • *Trading Places*  
**Labels:** Sire • I.R.S. • Relativity  
**Heroes:** Nelson Mandela • my mom & dad  
**Villains:** Ronnie Reagan • no-fault insurance  
**TOP TEN LPS**  
Talking Heads: *More Songs About Buildings & Food*  
Van Morrison: *Live at the Bellast Opera House*

Pink Floyd: *Animals*  
Pretab Sprout: *Two Wheels Good*  
Chameleons (U.K.): *Strange Times*  
The Smiths: *Louder Than Bombs*  
Blue Nile: *A Walk Across the Rooftops*  
The Cure: *Kiss Me, Kiss Me, Kiss Me*  
Bill Bruford: *Earthworks*

## ULTIMATE TAPE RECIPE

Chameleons U.K.: "Pertume Garden"  
A-ha: "Living a Boy's Adventure"  
The Smiths: "London"  
Pretab Sprout: "Faron"  
Echo & the Bunnymen: "With a Flip"  
The Cure: "Perfect Girl"  
Talking Heads: "This Must Be the Place"  
Jesus & Mary Chain: "Happy When It Rains"  
Eyeless in Gaza: "Out From Day to Day"  
Talking Heads: "Thank You for Sending Me an Angel"  
Cocteau Twins: "Loreli"  
R.E.M.: "So, Central Rain"  
Blue Nile: "Tinseltown in the Rain"  
Brian Eno: "St. Elmo's Fire"  
Wire: "The 15th"  
Chameleons U.K.: "Swamp Thing"  
New Order: "What U Was, When U Was"  
Pretab Sprout: "Bonnie"  
Style Council: "My Ever Changing Moods"  
The Smiths: "Heaven Knows I'm Miserable Now"

## LYN JENSEN

**Gig:** Reviewer/freelancer/publicist  
**Outfit:** *Music Connection*, Jensen and Crew  
**Doing In '77?** Theater arts major at UCLA, in love with Elton John  
**Artists:** Bruce Springsteen • U2 • Ramones  
**Concerts:** Live Aid ('85) • The Amnesty International Conspiracy of Hope Tour ('86) • The MUSE "No Nukes" concerts in N.Y. ('79)  
**Videos:** Various: "Do They Know it's Christmas?" • David Bowie: "Blue Jean" • Star Wars: David & Mick for Live Aid, Sting & Bono fighting for the mic at A.I. in New Jersey!  
**TV Shows:** *Live Aid* • *Video Beat* • Rick Springfield on *General Hospital* (a sort of mad protest vote)  
**Movies:** *Quadrophonia* • *Purple Rain* • *Saturday Night Fever*  
**Labels:** I.R.S. • Arista • Slash  
**Heroes:** Bob Geldof • John Lennon • Bruce Springsteen and heroines: Joan Baez • Tina Turner • Grace Jones  
**Villains:** Reagan-Ramboites • radio programmers • rock critics  
**Changes:** MTV • CDs • VCRs

## TOP TEN LPS

Fleetwood Mac: *Rumours*  
Elvis Costello: *My Aim Is True*  
Sex Pistols: *Never Mind the Bollocks*  
X: *Los Angeles*  
The Knack: *Get the Knack*  
Adam & the Ants: *Kings of the Wild Frontier*  
Culture Club: *Colour by Numbers*  
Bruce Springsteen: *Born in the U.S.A.*  
Sting: *Dream of the Blue Turtles*  
U2: *The Joshua Tree*  
Honorable Mention:  
Joe Jackson: *Night and Day/Big World*  
**ULTIMATE TAPE RECIPE**  
David Bowie: "Heroes"  
Tom Robinson: "2, 4, 6, 8, Motorway"  
Ramones: "Anarchy in the UK"  
Elvis Costello: "Alison"  
The Clash: "White Man in Hammersmith Palais"  
The Knack: "My Sharona"  
The Stray Cats: "Rock This Town"  
John Cougar: "Hurt So Good"  
Culture Club: "Church of the Poison Mind"  
Duran Duran: "The Reflex"  
Adam Ant: "Goody Two Shoes"  
Prince: "Purple Rain"



Eurythmics: "Sweet Dreams"  
 Bruce Springsteen: "Born in the U.S.A."  
 Men at Work: "Down Under"  
 The Smiths: "How Soon Is Now?"  
 U2: "Pride (In the Name of Love)"  
 Go-Go's: "Head Over Heels"  
 Timbuk 3: "The Future's So Bright, I Gotta Wear Shades"

### TOM KIDD

**Gig:** Performer/critic  
**Outfit:** Music Connection; Blind Amadillo and better clubs everywhere  
**Doing In '77?:** First reviews (UCLA Daily Bruin); first single (independent)  
**Artists:** Peter Gabriel • Elvis Costello • Talking Heads  
**Concerts:** Queen at the Forum ('78) • Violent Femmes at the Beverly Theatre ('85) • Wet Willie at the Forum ('77)  
**Videos:** Replacements: "Bastards of Young" • Talking Heads: "Burning Down the House" • Cars: "Drive"  
**TV Shows:** *The Muppet Show* • *The Cutting Edge* • *Pee-wee's Playhouse*  
**Movies:** *Star Wars* • *This Is Spinal Tap* • *The Boys of San Francisco*  
**Labels:** Enigma • Rhino • Slash  
**Heroes:** Coconut Teaszer (good bookings/fair pricing) • The Central (ditto) • Jimmy Somerville (for being courageous)  
**Villains:** Overpriced clubs who don't pay the bands • People who build their careers on hatred • AIDS  
**Changes:** Minorities have better acceptance now, and thanks to aging youngsters, it's okay to be a pop star and admit to being over 21

### TOP TEN LPS

Peter Gabriel: *Peter Gabriel* (III)  
 Elvis Costello: *Armed Forces*  
 Marianne Faithfull: *Broken English*  
 Violent Femmes: *Hallowed Ground*  
 Sex Pistols: *Never Mind the Bollocks*  
 Blondie: *Parallel Lines*  
 Patti Smith: *Faster*  
 Motels: debut LP  
 The Smiths: self-titled third LP  
 Replacements: *Let It Be*

### ULTIMATE TAPE RECIPE

Peter Gabriel: "Games Without Frontiers"  
 Talking Heads: "Take Me to the River"  
 Elvis Costello: "Watching the Detectives"  
 Marianne Faithfull: "Why'd Ya Do It?"  
 Patti Smith: "Because the Night"  
 Bronski Beat: "Small Town Boy"  
 Tom Robinson: "Glad to Be Gay"  
 Motels: "Dressing Up"  
 999: "Hollywood"  
 Lene Lovich: "Lucky Number"  
 Thomas Dolby: "She Blinded Me With Science"  
 The Cars: "Drive"  
 The Smiths: "How Soon Is Now?"  
 Oingo Boingo: "Only a Lad"  
 David Bowie: "Scary Monsters"  
 Replacements: "Here Comes a Regular"  
 Blondie: "The Hardest Part"  
 Tom Petty: "Too Much Ain't Bad"  
 Joan Jett: "Bad Reputation"

Ramones: "Rock & Roll High School"

### SCOTT KIRBY

**Gig:** Selling cymbals (for now)  
**Outfit:** Grey trousers, prison garb  
**Artists:** Stranglers • Chameleons U.K. • Plasticland  
**Concerts:** Andreas Vollenweider at the Greek Theatre • Rubber City Rebels at Nugget (L.B. State) • Chameleons U.K. at the Wilton Theatre  
**Videos:** Devo: "Whip It" • Madonna: "Open Your Heart" • Herbie Hancock: "Rock It"  
**TV Shows:** *Combat* reruns • *Dr. Ruth* • *Twilight Zone* reruns  
**Movies:** *Blue Velvet* • *Berlin Alexanderplatz* • *The Marriage of Maria Braun*  
**Labels:** Enigma/Capitol  
**Heroes:** Capt. Sensible • Capt. Beefheart • Wemer Fassbinder  
**Villains:** Steve Perry • Peter Cetera • L.A. top 40 radio  
**Changes:** #1—put on a non-format station in L.A. that caters to songs, not demographics!!

### TOP TEN LPS

Buzzcocks: *Singles Going Steady*  
 XTC: *Drums & Wires*  
 Anti Nowhere League: *We Are... The League*  
 Plasticland: *Wonder Wonderful Wonderland*  
 Sex Pistols: *Never Mind the Bollocks*  
 Chameleons U.K.: *Script of the Bridge*  
 Stranglers: *La Folie*  
 The Damned: *The Black Album*  
 Thomas Dolby: *Golden Age of Wireless*  
 Let's Active: *Big Plans for Everybody*

### ULTIMATE TAPE RECIPE

Ultravox: "White China"  
 B Movie: "Nowhere Girl"  
 Robyn Hitchcock: "If I Were a Priest"  
 Black Sabbath: "After Forever"  
 Stranglers: "Mayan Skies"  
 Crowded House: "Hole in the River"  
 Peter Dinklage: "Ride the Wind"  
 Pet Shop Boys: "Love Comes Quickly"  
 Alley Cats: "Pretty Child"  
 R.E.M.: "Wolves Lower"  
 The Truth: "Weapon of Love"  
 Dead Kennedys: "Police Truck"  
 Split Enz: "Six Months in a Leaky Boat"  
 Life Is Life: "Opus"  
 Stranglers: "Skin Deep"  
 Chameleons U.K.: "Swamp Thing"  
 Icehouse: "No Promises"  
 Europeans: "We Are Animals"  
 Pez Band: "Love Goes Underground"  
 Oskar Scotti: "Conscience of Man"

### KEVIN KOFFLER

**Gig:** Ultrapreneur  
**Outfit:** Jams, a T-shirt, a jean jacket, two shoes  
**Doing In '77?:** Getting kicked out of boarding school  
**Artists:** Rickie Lee Jones • Roxy Music • Squeeze  
**Concerts:** Squeeze at the Ontario Theater (Washington, D.C.) • The Who Farewell Tour at Giants Stadium • U2 at the Palladium (pre-disco)  
**Videos:** The Buggles: "Video Killed the Radio Star" • ABC: "The Look of Love" • Talking Heads: "Burning Down the House"  
**TV Shows:** *The Brady Bunch* re-runs • *All Is Forgiven* (all nine episodes) • *3 Girls 3*  
**Movies:** *A Small Circle of Friends* • *Parting Glances* • *9½ Weeks*  
**Labels:** Sire • Island • Narada/Equinox  
**Heroes:** Oma • Louise Hay • January Roberts (she's the greatest)  
**Villains:** Ellen Golden • Ellen Golden • HTLV III (the AIDS virus)  
**Changes:** I get up at dawn as opposed to dusk, and I don't go to clubs anymore.

### TOP TEN LPS

Rickie Lee Jones: *Pirates*  
 Roxy Music: *Avalon*  
 Steve Winwood: *Arc of a Diver*  
 Squeeze: *Last Side Story*  
 Clash: *Combat Rock*  
 Blondie: *Parallel Lines*  
 ABC: *The Lexicon of Love*  
 Madonna: *Holiday*  
 Bryan Ferry: *Boys & Girls*  
 U2: *War*

### ULTIMATE TAPE RECIPE

Wide Boy Awake: "Slang Teacher"  
 Bryan Ferry: "Slave to Love"  
 ABC: "The Look of Love"  
 The Smashes: "Girls Got Soul"  
 C. Spot Run: "Lady in Red"  
 30 Seconds: "When Two Worlds Collide"  
 Suzi: "One Man Lover"  
 Bronski Beat: "Small Town Boy"  
 Madonna: "Holiday"  
 John Waite: "Change"  
 Rickie Lee Jones: "We Belong Together"  
 Tasha Thomas: "Rockabye Baby"  
 Grace Jones: "Demolition Man"  
 B52's: "Rock Lobster"  
 Blondie: "Call Me"  
 Clash: "Rock the Casbah"  
 Steve Winwood: "While You See the Chance"  
 Police: "Every Breath You Take"  
 Boy George: "Karma Chameleon"

### DARRYL MORDEN

**Gig:** Writer, activist, nudge  
**Outfit:** Jeans, boots, T-shirt, plaid shirts (critic central casting)  
**Doing In '77?:** Going to Cal State Northridge, writing with fervor about the punk explosion  
**Artists:** Bruce Springsteen • Elvis Costello • Prince  
**Concerts:** Bruce Springsteen & the E Street Band at the Sports Arena (Aug. '81) • Los Lobos at the Palace (Dec. '86) • Television at the Roxy ('77) • best radio concert: Springsteen at the Roxy, (July '78)—taped it (of course)  
**Videos:** Never mind  
**TV Shows:** *M.A.S.H.* • *Max Headroom* • *Buffalo Bill*  
**Movies:** *F.T.* • *Annie Hall* • *Cannery Row* (#1 in whimsy department)  
**Labels:** Stiff • SST • Slash  
**Heroes:** Nelson Mandela • college radio stations • the Dark Knight  
**Villains:** Ronald Reagan (the banality of...) • radio consultants • the revised (for the Eighties) Lex Luthor  
**Changes:** New technology • new beats • influence of "Third World" music on Western music (how non-specific I is)

### TOP TEN LPS

Richard & Linda Thompson: *Shoot Out the Lights*  
 Bruce Springsteen: *Nebraska*  
 Dire Straits: *Making Movies*  
 Southside Johnny and the Asbury Jukes: *Hearts of Stone*  
 Prince: *Purple Rain*  
 Clash: *The Clash* (import version)  
 Elvis Costello: *This Year's Model*  
 Neil Young & Crazy Horse: *Rust Never Sleeps*  
 Talking Heads: *Stop Making Sense*  
 Pretenders: *Pretenders*

### ULTIMATE TAPE RECIPE

Blasters: "Marie, Marie"  
 AC/DC: "You Shook Me All Night Long"  
 Prince: "1999"  
 Madonna: "Into the Groove"  
 Michael Jackson: "Billie Jean"  
 Joy Division: "Love Will Tear Us Apart"  
 X: "The World's A Mess..."  
 Run-D.M.C.: "Rock Box"  
 Sex Pistols: "God Save the Queen"  
 Clash: "Complete Control"  
 Bob Seger: "Even Now"

Police: "Every Little Thing She Does Is Magic"  
 Steel Pulse: "Ku Klux Klan"  
 The Jam: "Beat Surrender"  
 Roxy Music: "Oh Yeah"  
 John Cougar Mellencamp: "Pink Houses"  
 Los Lobos: "Will the Wolf Survive?"  
 U2: "I Will Follow" (live)  
 Bruce Springsteen: "Born to Run" (live)  
 Little Steven & the Disciples of Soul: "I've Been Waiting"

### V.F. NADSADY

**Gig/Outfit:** Unspeakable (day job); MC critic (real life)  
**Doing in '77?:** Working at an elementary school (day job); editing *Talkscene* magazine (real life)  
**Artists:** John Hiatt • Rosie Flores • Peter Case  
**Concerts:** Hiatt—pick one • Plimsouls at the Palace (June '84) • Richard & Linda Thompson (& band) at the Roxy  
**Videos:** Tom Petty: "Don't Come Around Here No More" • Talking Heads: "And She Was" • Pretenders: "Don't Get Me Wrong"  
**TV Shows:** *Connections/The Day the Universe Changed* • *Tinker Tailor Soldier Spy/Smiley's People* • *Fernwood 2 Nite/America*  
**Movies:** *Local Hero* • *Star Wars* trilogy • *This Is Spinal Tap* • *Amadeus*  
**Labels:** Slash (for its taste) • A&M (for its artist orientation) • Rhino (for its rare/obscure/previously unavailable collections)  
**Heroes:** Reprise's Paige Rowden (for giving a chance to L.A. country artists, hopefully for continuing to do so in '88) • John Chelew (for getting the real Hiatt on vinyl) • All the musicians from the L.A. Class of '79 (+ or - a few years) who are still here and still playing



**Villains:** The politicians who threaten our existence  
**Changes:** Good News: the rise of the roots-rock/country/acoustic scene • the Everly Bros. reunited!  
 Bad News: the loss of energy and unity in local music • unaffordable club and drink prices (Solution: make record label people pay admission—they have expense accounts)  
 Good & Bad News: first the rise and now the slow death of the no-amp and jam nights (local musicians need to be in contact with and hear each other at venues like this.)

### TOP TEN LPS

Tom Petty: *Damn the Torpedoes*  
 Richard & Linda Thompson: *Shoot Out the Lights*  
 John Hiatt: *Slug Line*  
 Plimsouls: *Everywhere at Once*  
 Los Lobos: *How Will the Wolf Survive?*  
 Dwight Yoakam: *Guitars, Cadillacs, Etc. Etc.*  
 Various artists: *A Town South of Bakersfield*  
 Peter Case: *Peter Case*  
 BoDeans: *Love & Hope & Sex & Dreams*  
 Rosie Flores: *Rosie Flores*  
 Ian Tyson: *Cowboyography*

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# CRITIX PIX 1977-87

## ULTIMATE TAPE RECIPE

Wall of Voodoo: "Call of the West"  
The Untergiven: "The Loner"  
The Pop: "Down on the Boulevard"  
Plimsouls: "Shaky City"  
Tom Petty: "Even the Losers"  
John Hiatt: "Falling Up"  
Tupelo Chain Sex: "Everyday's a Holiday"  
David Lindley: "Ain't No Way"  
Cruzsados: "Hanging Out in California"  
Train Wreck Ghosts: "Urban Apathy"  
X: "The Unheard Music"  
Rosie Flores: "Somebody Loses, Somebody Wins"  
Skin: "When the Bough Breaks"  
Los Lobos: "All I Wanted to Do Was Dance"  
Rank & File: "I Don't Go Out Much Anymore" (Scoppa's Theme)  
Beat Farmers: "Bigger Stones"  
Tonio K: "Say Goodbye"  
Tin Star: "Memories Inside of Me"  
Gene Clark & Carla Olson: "Gypsy Rider"  
Riding Rails: "Gone Gone Gone"

## DAVID PASCAL

**Gig:** Freelance writer/graphic designer/musician  
**Outfit:** Music Connection  
**Doing In '77?:** I was going to the Masque, Starwood, and Whisky, along with finishing high school  
**Artists:** Brian Eno • Peter Gabriel • David Byrne  
**Concerts:** Frank Zappa • Tubes • Peter Gabriel • Boomtown Rats • Dave Edmunds • Pink Floyd • Ultravox  
**TV Shows:** *The Tracey Ullman Show* • *Lies from the Darkside* • *Divorce Court*  
**Movies:** *Blue Velvet* • *Road Warrior* • *Stand By Me*  
**Labels:** Factory • Rough Trade • Sire  
**Heroes:** Bob Geldof • Peter Gabriel • Paul Schatter  
**Villains:** Jim and Tammy Bakker • Oliver North • Frank Booth (*Blue Velvet*)  
**Changes:** Nutrasweet • CDs • Macintosh computers  
**TOP TEN LPS**  
Joy Division: *Unknown Pleasures*  
Joy Division: *Closer*  
The Cure: *Boys Don't Cry*  
New Order: *Power, Corruption & Lies*  
Talking Heads: *Roman in the Heart*  
Echo & the Bunnymen: *Ocean Rain*  
Elvis Costello: *This Year's Model*  
Clash: *Sandinista!*  
Love & Rockets: *The Seventh Dream of the Teenage Heaven*  
Brian Eno: *Apollo*

## ULTIMATE TAPE RECIPE

Joy Division: "Atmosphere"  
Peter Gabriel: "Mercy Street"  
Ultravox: "Hiroshima Mon Amour"  
Psychodelic Furs: "The Ghost in You"  
Brian Eno: "Julie with"  
King Crimson: "Matte Kudasai"  
Tom Tom Club: "Genius of Love"  
Lou Reed: "New Sensations"  
Elvis Costello: "Radio, Radio"  
Sex Pistols: "Submission"  
Echo & the Bunnymen: "Do It Clean"  
The Cure: "A Night Like This"  
New Order: "Love Vigilante"  
Clash: "White Man in Hammersmith Palais"  
Big Audio Dynamite: "Medicine Show"  
The Smiths: "Girlfriend in a Coma"  
OMD: "Bonn, Bonn, Bonn"  
Talking Heads: "This Must Be the Place"  
Untouchables: "What's Gone Wrong"  
Joy Division: "Heart & Soul"

## LAWRENCE PAYNE

**Gig:** Writer/musician  
**Outfit:** Self-employed

**Doing In '77?** Playing guitar and listening to Caravan records

**Artists:** Holger Czukay • Terje Rypdal • Bill Nelson  
**Concerts:** Police at the Whisky ('78)  
• John McLaughlin at the Greek ('86)  
• World Saxophone Quartet at the Beverly ('84)  
**Videos:** Brian Ferry: "Slave to Love"  
• Ultravox: "Vienna" • Peter Gabriel: "Sledgehammer"  
**TV Shows:** *Therese Racqum* (BBC/PBS)  
• *Winston Churchill* (BBC/PBS)  
• *Fawcety Towers* (Granada/PBS)  
**Movies:** *Blade Runner* • *Blue Velvet* • *Coup de Torchon*  
**Labels:** ECM • Virgin U.K. • Tomato  
**Heroes:** Terje Rypdal • Holger Czukay • David Sylvian  
**Villains:** Mark David Chapman • PMRC • Saul Zaentz  
**Changes:** Rock into aerobics, rebellion into marketing, jazz into "an American art form"

## TOP TEN LPS

Holger Czukay: *Movies*  
David Sylvian: *Brilliant Trees*  
Terje Rypdal: *Waves*  
XTC: *Mummer*  
Steve Tibbetts: *Sate Journey*  
Irmin Schmidt: *Rote Erde*  
U2: *The Untergottable Fire*  
Magma: *Atahk*  
Roxxy Music: *Avalon*  
Peter Gabriel: *Peter Gabriel (Security)*  
**ULTIMATE TAPE RECIPE**  
Holger Czukay: "Persian Love"  
Terje Rypdal: "Per Uk"  
XTC: "Deliver Us from the Elements"  
U2: "Pride in the Name of Love"  
U.K.: "Thirty Years"  
Yellow Magic Orchestra: "Kimi Ni Mune Kyun"  
Bill Nelson: "Another Day, Another Ray of Hope"  
Steve Tibbetts: "Running"  
Midnight Oil: "Short Memory"  
Tom Verlaine: "The Scientist Writes a Letter"  
Wire: "Madman's Honey"  
Golden Earring: "Will & Mercy"  
Roxxy Music: "More Than This"  
Wishbone Ash: "I Hear Beat"  
Irmin Schmidt: "Rote Erde"  
"Titelmelodie"  
Peter Gabriel: "Lay Your Hands on Me"  
Magma: "The Last Seven Minutes"  
David Sylvian: "Brilliant Trees"  
Terje Rypdal: "Transition"

## ADAM WARD SELIGMAN

**Gig:** Director of publicity, Soundwings Records; freelance writer  
**Outfit:** jeans, occasional tie, shoes, and sometimes a shirt  
**Doing In '77?** In high school, taking heavy medication and ignoring music for the most part  
**Artists:** Josef Zawinul • Peter Gabriel • Bill Bruford  
**Concerts:** Return to Forever Reunion tour • Cloud About Mercury • The Jam at Perkins Palace  
**Videos:** Peter Gabriel's last three  
**TV Shows:** *Twilight Zone* reruns • *Star Trek* reruns • *Leave It to Beaver* reruns  
**Movies:** *Crimes of Passion* • *The Day of the Dolphin* • *Monty Python's Life of Brian*  
**Labels:** Soundwings (of course) • Impulse! • GRP  
**Heroes:** Bernie Grossman • Steve Bachner  
**Villains:** Jim Snowden • Oliver North • people who exploit musicians  
**TOP TEN LPS**  
Clash: *London Calling*  
The Jam: *Setting Sons*  
Miles Davis: *We Want Miles*  
Chick Corea: *Children's Songs*  
Bill Bruford: *Earthworks*  
Bill Bruford: *One of a Kind*

David Torn: *Cloud About Mercury*  
King Crimson: *Beat*  
Rick James: *Street Life*  
L.A. Philharmonic: Zubin Mehta, conductor: Holst's *The Planets*

## ULTIMATE TAPE RECIPE

Mahavishnu Orchestra: "Birds of Fire"  
Miles Davis: "Tutu"  
Byron Miller: "Bali's Back" (demo)  
Chick Corea Elektric Band: "Rumble"  
Bill Bruford Earthworks: "Pressure"  
Jeff Berlin with Buddy Miles: "Pump It"  
Peter Gabriel: "Sledgehammer"  
Beatles: "Twist & Shout" (CD)  
King Crimson: "Neurotica"  
Tim Story: "To His Grand Sea"  
HIP: "Mars, Giver of War"  
The Big Sky: "Time Up Boys" (demo)  
Silence: (for about a minute)  
Rippingtons: "She Likes to Watch"  
Billy Cobham: "Summit Atrique"  
Sting: "They Dance Alone"  
Michael Brecker: "Original Rays"  
Henry Butler: "The Village"

## DOUGLAS (D.R.) STEWART

**Gig:** Three-pronged critic  
**Outfit:** Music Connection  
**Doing In '77?** Skin-care maintenance for high school freshman; wondering why I got a "C" in Latin  
**Artists:** Dan Ackroyd (think about it—music, TV, movies, writing) • Terry Gilliam (*Brazil* was a moving canvas) • Douglas Adams (*Hitchhiker* trilogy)  
**Concerts:** Pygmy Iaret (87-year-old blues pruned) at Columbus Riverfront Amphitheater • Ray Charles & Stevie Ray Vaughan at Blossom Music Center • Camper Van Beethoven & Mojo Nixon at McCabe's  
**Videos:** Herbie Hancock: "Rockit"  
• U2: "Sunday Bloody Sunday"  
**TV Shows:** *Crime Story* (unless *Rockford Files* were still on in 1977)  
• *Late Night With David Letterman*  
• *Night Flight* (USA Network)  
**Movies:** *Risky Business* • *Educating Rita*  
• *Salvador*  
**Labels:** Giorgio's • I.R.S. • Rhino  
**Heroes:** Joe Bob Briggs • Jessica Lang • Lee Iacocca • Bernie Kosar  
**Villains:** Ronald (pig-tuck) Reagan • Madonna • Phyllis Schafteley (repression as a way of life)  
**Changes:** The decrease of sexual appetites • the rebuke of drugs • rock & roll going to Vegas • rock music on commercials  
**TOP TEN LPS**  
AC/DC: *Back in Black*  
Camper Van Beethoven: *Telephone Tree*  
Landslide Victory  
Various artists: *TV Theme Songs*  
Talking Heads: *Stop Making Sense*  
Peter Gabriel: *So*  
Police: *Ghost in the Machine*  
Cars: *The Cars*  
Prince: *Controversy*  
Fleetwood Mac: *Rumours*  
Pink Floyd: *The Wall*  
**ULTIMATE TAPE RECIPE**  
Camper Van Beethoven: "Good Guys/Bad Guys"  
Ramones: "Blitzkrieg Bop"  
Violent Femmes: "Blister in the Sun"  
Romantics: "What I Like About You"  
Jim Carroll: "People Who Died"  
Sting: "Fortress Around Your Heart"  
Dramarama: "Anything, Anything"  
Lute Kelly of the Dubliners: "The Old Triangle"  
Joe Walsh: "Life's Been Good"  
The Cure: "In Between Days"  
Eldy Grant: "Electric Avenue"  
Talking Heads: "Let the Days Go By"  
Rolling Stones: "Little I & A"  
Prince: "Kiss"  
Junior-Junior Head & the Jasperettes: "Shiny Blue Porcelain"  
Some punk band: "Happy Birthday" (16 Candles soundtrack)



Modern English: "I'll Stop the World and Melt With You"  
Genesis: "Follow You, Follow Me"  
Pink Floyd: "The Trial"

### ROY TRAKIN

**Gig:** Features editor  
**Outfit:** *Hits* magazine  
**Doing In '77?** Minister of information for Red Star Records  
**Artists:** Talking Heads • Prince • Replacements  
**Concerts:** Springsteen at Brendan Byrne Arena, N.J. • Prince at the Ritz, N.Y. • Talking Heads at Forest Hills, N.Y.  
**Videos:** Michael Jackson: "Beat It" • Madonna: "Like a Virgin" • Herbie Hancock: "Rockit"  
**TV Shows:** *Late Night with David Letterman* • *J.A. Law* • *SC TV*  
**Movies:** *Apocalypse Now* • *Deer Hunter* • *Pizzis Honor*  
**Labels:** Warner Bros. • Sire • Red Star  
**Heroes:** David Byrne • Jack Nicholson • Bryan Trotter  
**Villains:** Idi Amin • Mark David Chapman • Jerry Falwell  
**Changes:** MTV • compact discs • home video

### TOP TEN LPS

Talking Heads: *More Songs About Buildings & Food*  
Television: *Marquee Moon*  
Suicide: *Suicide*  
David Bowie: *Low/Heroes*  
Prince: *1999*  
Lou Reed: *Street Hassle*  
Clash: *London Calling*  
Replacements: *Pleased to Meet Me*  
P.U.: *Metal Box*  
X: *Wild Cat*  
R.E.M.: *Murmur*

### ULTIMATE TAPE RECIPE

John Lennon & Yoko Ono: "Just Like Starting Over"  
Yoko Ono: "Walking on Thin Ice"  
Suicide: "Frankie Teardrop"  
Richard Hell: "Blank Generation"  
Sex Pistols: "God Save the Queen"  
The Smiths: "The Queen Is Dead"  
Talking Heads: "The Big Country"  
Clash: "London's Burning"  
Prince: "1999"  
Dils: "I Hate the Rich"  
X: "The World's a Mess; It's in My Kiss"

Elvis Costello: "Radio, Radio"  
Run-D.M.C.: "Rock Box"  
Bruce Springsteen: "Walk Like a Man"  
Grandmaster Flash & the Furious Five: "The Message"  
Beastie Boys: "Fight for Your Right (To Party)"  
Prince: "When You Were Mine"  
Patti Smith: "Because the Night"  
Blondie: "Heart of Glass"  
Talking Heads: "Once in a Lifetime"

### KATHERINE TURMAN

**Gig:** Entertainment editor—*Teen* magazine/freelance writer  
**Outfit:** Basic black/high heels  
**Doing In '77?** Eighth grade homework  
**Artists:** AC/DC • Costello • Split Enz • Crowded House  
**Concerts:** AC/DC at Forum • Boomtown Rats at Country Club • Hank Williams Jr./Chequered Past/Crowded House  
**Videos:** Aerosmith: "Walk This Way" • Boomtown Rats: "Up All Night" • Duran Duran: "Girls on Film"  
**TV Shows:** (ugh) *60 Minutes* • *Saturday Night Live* • *Twilight Zone/I Love Lucy* marathons  
**Movies:** *This Is Spinal Tap* • *Silkwood* • *The World According to Garp*  
**Labels:** Johnny Walker Black • Geffen • SST  
**Heroes:** Bob Geldof • Winnie & Nelson Mandela • Martin Sheen  
**Villains:** PMRC • Reagan • heroin  
**Changes:** I can drive legally • I can drink legally • word processors

### TOP TEN LPS

Rolling Stones: *Some Girls*  
Gems: *CJ*  
Iggy Pop: *Lust for Life*  
Sex Pistols: *Never Mind the Bollocks*  
AC/DC: *Back in Black*  
Elvis Costello: *This Year's Model*  
X: *Los Angeles*  
Cheap Trick: *Heaven Tonight*  
Van Halen: *Van Halen*  
Boomtown Rats: *A Tonic for the Troops*

### ULTIMATE TAPE RECIPE

X: "Los Angeles"  
Guns N' Roses: "Welcome to the Jungle"  
Venus & the Razorblades: "Punk-a-Rama"  
Hanoi Rocks: "Back to Mystery City"  
Iggy Pop: "Lust for Life"  
Richard Hell: "Love Comes in Spurts"  
Sex Pistols: "Pretty Vacant"  
Jim Carroll: "Crow"  
Warren Zevon: "Werewolves of London"  
Split Enz: "I Got You"  
R.E.M.: "Radio Free Europe"  
Gems: "The Other Newest One"  
Chequered Past: "Underworld"  
Runaways: "Cherry Bomb"  
Rick Derringer: "F Z Action"  
XTC: "Generals & Majors"  
Rolling Stones: "Beast of Burden"  
AC/DC: "Back in Black"  
MC5: "Kick Out the Jams"  
Concrete Blonde: "Still in Hollywood"

### DREW WHEELER

**Gig:** freelance writer/administrative assistant, *Billboard* magazine  
**Outfit:** Basically the same as ten years ago, including many of the same pieces of clothing  
**Doing In '77?** Finishing high school, starting college  
**Artists:** Costello • dB's • Husker Du  
**Concerts:** Cecil Taylor Unit/Omette Coleman & Prime Time at Newport Jazz Festival • Captain Beeheart at Wollman Auditorium, Columbia University • Ramones at Wollman  
**Videos:** Christine McVie: "Love Will Show Us How" • Tom Tom Club: "Genius of Love" • Genesis: "Land of Confusion"  
**TV Shows:** *Taxi* • *Cheers* • *Newhart*  
**Movies:** *Apocalypse Now* • *Brazil* • *The Road Warrior*  
**Labels:** Quintessence • Slash • Sire  
**Heroes:** None  
**Villains:** P.W. Botha • Leonid Brezhnev • Ronald Reagan  
**Changes:** Home video revolution • home computer revolution • conservative backlash

### TOP TEN LPS

Captain Beeheart: *Shiny Beast (Bat Chain Puller)*  
Elvis Costello: *This Year's Model*  
Elvis Costello: *Imperial Bedroom*  
dB's: *Stands for de iBels*  
Richard Hell & the Voidoids: *Blank Generation*  
Husker Du: *Zen Arcade*  
Madonna: *Madonna*  
Mission of Burma: vs. Pretenders: *Pretenders*  
Was (Not Was): *Was (Not Was)*

### ULTIMATE TAPE RECIPE

The Young Canadians: "Hawaii"  
dB's: "Black & White"  
Prince: "Private Joy"  
Los Lobos: "Farmer John"  
B52's: "52 Girls"  
Husker Du: "Eight Miles High"  
James Blood Ulmer: "Black Rock"  
Yaz: "Situation"  
Grandmaster Flash: "The Message"  
Sheila & B Devotion: "Charge Plates & Credit Cards"  
dB's: "Love Is for Lovers"  
Dei Leppard: "Photograph"  
Raybeats: "Calhoun Surf"  
X: "The World's A Mess; It's in My

Kiss"  
Secret V's: "Odessa"  
Husker Du: "It's Not Funny Anymore"  
Black Flag: "Louie Louie"  
Mission of Burma: "Academy Fight Song"  
Elvis Costello: "I Don't Want to Go to Chelsea"  
Junior: "Mama Used to Say"

### SCOTT YANOW

**Gig:** Jazz writer  
**Outfit:** downbeat, jazziz, Coda, Cadence, Music Connection  
**Doing In '77?** I was jazz editor of *Record Review*, alto-saxist with the Fly By Night Jazz Band, and doing my best to avoid reality. I'm still doing the latter.  
**Artists:** Wynton Marsalis • Bobby McFerrin • Stanley Jordan  
**Concerts:** Bobby McFerrin, John Hendricks, Janet Lawson & Diane Reeves (as a quartet!) at the Playboy Jazz Festival • Clark Terry/Red Mitchell Duo at this year's Monterey Jazz Festival • Cecil Taylor at the Varsity Arts Center  
**Videos:** Are there any videos worth seeing twice, or even once?  
**TV Shows:** *Mary Tyler Moore* • *Taxi* • *Peewee's Playhouse*  
**Movies:** *Back to the Future* • *Gandhi* • *Round Midnight*  
**Labels:** Black Saint/Soul Note • Blue Note • Concord Jazz  
**Heroes:** Any musician who is foolhardy enough to want to play jazz for a living • those who think for themselves • Donna Rice  
**Villains:** Republicans • religious fundamentalists • any person who thinks rock music is "art"  
**Changes:** Since human nature is the same, every new "innovation" looks strangely familiar

### TOP TEN LPS

Bobby McFerrin: *The Voice*  
David Murray Ortel: *New Life*  
Dirty Dozen Brass Band: *My Feet Can't Laid Me Now*  
Stephane Grappelli/David Grisman: *Live*  
Donald Harrison/Terence Blanchard: *Nascente*  
Air: *Air Live*  
Pat Metheny/Omette Coleman: *Song X*  
Weather Report: *Heavy Weather*  
Various artists: *That's the Way I Feel Now* (Monk tribute)  
Wynton Marsalis: *Carnaval*

### ULTIMATE TAPE RECIPE

Phil Woods/Iew Tabackin: "Timehouse Blues"  
Air: "The Ragtime Dance"  
Count Basie: "BB Basie Street"  
David Murray: "Train Whistle"  
Bobby McFerrin: "Big Top"  
Richie Cole/Boots Randolph: "Barnyard Bebop"  
Todd Rundgren/Gary Windo: "Four in One"  
Rob McConnells' Boss Brass: "Bve Bve Blues"  
Terence Blanchard/Donald Harrison: "New York Second Line"  
Stephane Grappelli/Dave Grisman: "Tiger Rag"  
Miles Davis: "Star People"  
Doc Cheatham: "Deed I Do"  
John Zorn: "Shuffle Boil"  
Art Blakey's Jazz Messengers: "In Walked Bud"  
Ray Anderson: "Love Me or Leave Me"  
Charlie Watts Orhestra: "Lester Leaps In"  
Terry Waldo's Gutbucket Syncopator's: "Dinah"  
Toshiko Akiyoshi Orhestra: "Road Time"  
Eddie Cleanhead Vinson/Roomful of Blues: "House of Joy"  
Weather Report: "Birdland"

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# TEN-YEAR MOVERS & SHAKERS POLL

## PAT BAIRD

**Gig:** Director, publicity  
**Outfit:** BMI  
**Doing In '77?** Associate editor, *Record World* magazine  
**Artists:** Bruce Springsteen • Peter Gabriel • U2  
**Concerts:** Be Stuff Tour ('79) • Peter Gabriel at Bottom Line (N.Y.) ('78) • Conspiracy of Hope at Giant Stadium (N.J.) ('86)  
**Videos:** Peter Gabriel: "Shock the Monkey" • Yes: "Owner of a Lonely Heart" • ZZ Top: "Sharp Dressed Man"  
**TV Shows:** *M.A.S.H.* • *St. Elsewhere* • *Hill Street Blues*  
**Movies:** *River's Edge* • *Close Encounters* • *The Kids Are Alright*  
**Labels:** Stiff • Warner Bros. • CBS  
**Heroes:** Fr. Bruce Ritter (founder of Covenant House) • Lou Reed • Pete Townshend  
**Villains:** Oliver North • Tipper Gore & the PMRC • Ronald Reagan  
**Changes:** The selling out of the Sixties generation and the recent reactivation of some social conscience



Leroi Brothers: "Rockin' Daddy (I from Ding Dong, Tennessee)"  
 John Hiatt: "Thank You Girl"  
 John Hiatt: "Your Dad Die"  
 Joe Ely: "Everybody Got Hammered"  
 Raymond Farchild: "Katy Hill"  
 Boone Creek: "Sally Goodin"  
 Everly Brothers: "I Know Love"  
 Marshall: "The Distance Between"  
 Bob Dylan: "Jokerman"  
 Peter Case: "Horse & Crow"  
 Sex Pistols: "God Save the Queen"  
 Clash: "Brand New Cadillac"  
 Bruce Springsteen: "Johnny 99"  
 Cheap Trick: "On the Radio"  
 Clash: "Somebody Got Murdered"

## MARSHALL CRENSHAW

**Gig:** Marshall Crenshaw  
**Outfit:** Marshall Crenshaw  
**Doing In '77?** Bum  
**Artists:** Ronald Reagan (Okay, I'm sorry, I'll be serious!!!)  
**Concerts:** P-Funk All Stars at the Ritz ('84) • ZZ Top in Columbia, S.C. ('83) • Bruce Springsteen at Meadowlands ('85)  
**Videos:** Bow Wow Wow: "Do You Wanna Hold Me?" (Remember it!) • anything by David Lee Roth  
**TV Shows:** *Late Night With David Letterman* • *The McLaughlin Group*  
**Movies:** *Brazil* • *The Man With Two Brains* • *Animal House*  
**Labels:** Charly • Ace • Norton  
**Villains:** Edwin Meese • Mark Chapman • Fred (my dog)

## ULTIMATE TAPE RECIPE

Prince: "Take Me With U"  
 Gap Band: "You Dropped the Bomb on Me"  
 Tammi: "Baltimore"  
 Police: "Every Breath You Take"  
 Pretenders: "Talk of the Town"  
 Nick Lowe: "Cruel to Be Kind"  
 The Judds: "Why Not Me"  
 Patti Smith: "Because the Night"  
 B52's: "52 Girls"  
 Marvin Gaye: "Sexual Healing"  
 D Train: "You're the One for Me"  
 Prince: "Little Red Corvette"  
 Pil: "Public Image"  
 Clash: "London Calling"  
 Jam: "Town Called Malice"  
 Eddy Grant: "Electric Avenue"  
 Bush Tetras: "Too Many Creeps"  
 Specials: "Too Much, Too Young"  
 Stray Cats: "Runaway Boys"  
 Marvin Gaye: "Sexual Healing" (again) if it could go on; I think the Eighties have been great musically.)

## JOE LALAINA

**Gig:** Managing editor  
**Outfit:** *Cuntar World* magazine  
**Doing In '77?** Senior in high school  
**Artists:** Police • Rush • Lyres  
**Concerts:** Too many great shows to

pick three  
**Videos:** Changes from day to day  
**TV Shows:** *Saturday Night Live* • *Miami Vice* • *Siskel & Hbert*  
**Movies:** *American Pop* • *Dreamscape* • *Blue Velvet*  
**Labels:** PolyGram • Enigma • MCA  
**Heroes:** I no longer have any.  
**Villains:** Ayatollah Khomeini • Howard Stern • Sean Penn  
**Changes:** I finally bought a new car.

## TOP TEN LPS

ZZ Top: *Humulator*  
 UFO: *Lights Out*  
 Police: *Zenyatta Mondatta*  
 Vandenberg: *Vandenberg*  
 Yes: 90125  
 Tony MacAlpine: *Edge of Insanity*  
 James Blood Ulmer: *America: Do You Remember the Love?*  
 Alcatraz: *No Parole From Rock & Roll*  
 Marillion: *Misplaced Childhood*  
 TNT: *Knights of the New Thunder*

## ULTIMATE TAPE RECIPE

Yes: "Owner of a Lonely Heart"  
 Foreigner: "That Was Yesterday"  
 Police: "Message in a Bottle"  
 Michael Jackson: "Beat It"  
 Ratt: "Wanted Man"  
 ZZ Top: "Gimme All Your Lovin'"  
 Deep Purple: "A Gypsy's Kiss"  
 Rising Force: "Soldier Without Faith"  
 Queensryche: "Take Hold of the Flame"  
 Max Webster: "Drive & Desire"  
 Rush: "Middletown Dreams"  
 U2: "New Year's Day"  
 Kansas: "Play the Game Tonight"  
 Madonna: "Into the Groove"  
 Lyres: "Destined for Disaster"  
 Triumph: "Follow Your Heart"  
 Hurricane: "It's Only Heaven"  
 Talas: "Hurricane"  
 Det Leppard: "Bringin' on the Heartbreak"  
 Judas Priest: "Desert Plains"

## JEFF PLATT

**Gig:** Director of retail promotions  
**Outfit:** Metal Blade Records  
**Doing In '77?** Cutting class  
**Artists:** Tom Waits • The Smiths • The Go-Betweens  
**Concerts:** Tom Waits at Wiltern ('87) • The Smiths at Hollywood Paladium ('85) • The Go-Betweens at Texas Records ('87)  
**Videos:** All videos are vile  
**TV Shows:** ?  
**Movies:** *Local Hero* • *Blade Runner* • *Withnail & I*  
**Labels:** Postcard • Rough Trade • Virgin  
**Heroes:** Ostar Wilde • Jack Kerouac • Tom Waits  
**Villains:** Reagan • Thatcher • PMRC  
**Changes:** I no longer believe in haircuts

## TOP TEN LPS

Wire: 154  
 The Smiths: *Meat Is Murder*

Prefab Sprout: *Two Wheels Good*  
 Television: *Marquee Moon*  
 Buzzcocks: *Another Music in a Different Kitchen*  
 Tom Waits: *Rain Dogs*  
 Orange Juice: *You Can't Hide Your Love Forever*  
 Tom Waits: *Heartattack & Vine*  
 Josef K: *The Only Lun in Town*  
 The Go-Betweens: *Lullulah*

## ULTIMATE TAPE RECIPE

The Smiths: "That Joke Isn't Funny Anymore"  
 Tom Waits: "Mr. Siegal"  
 Orange Juice: "Consolation Prize"  
 Prefab Sprout: "Appetite"  
 The Smiths: "There Is a Light That Never Goes Out"  
 Wire: "Map Reference"  
 Buzzcocks: "ESP"  
 Tom Waits: "Downtown Train"  
 Television: "Friction"  
 Josef K: "Heads Watch"  
 Metallica: "Damage Inc."  
 Aztec Camera: "The Birth of the True"  
 Deacon Blue: "Dignity"  
 Prefab Sprout: "I Couldn't Bear to be Special"  
 The Go-Betweens: "In The Core of a Flame"  
 The Cure: "Siamese Twins"  
 The Undertones: "Get Over You"  
 The Smiths: "Miserable Lie"  
 Tom Waits: "On the Nickel"  
 The Smiths: "Paint a Vulgar Picture"

## SUE SAWYER

**Gig:** Publicity  
**Outfit:** PolyGram Records  
**Doing In '77?** Same thing; different label  
**Artists:** Clash • AC/DC • Costello  
**Concerts:** Dirty Dozen Brass Band in New Orleans ('85) • Clash in Lubbock, Texas ('79) • Tom Waits at Beverly Theater ('85)  
**TV Shows:** *Mr. Ed* • *Mr. Ed* • *Mr. Ed*  
**Movies:** *Blue Velvet* • *Apocalypse Now* • *Eraserhead*  
**Heroes:** Mr. Ed  
**Villains:** Kal-Kan

## TOP TEN LPS

Buzzcocks: *Singles Going Steady*  
 Ramones: *Ramones*  
 Clash: *London Calling*  
 Pretenders: *Pretenders*  
 Husker Du: *Zen Arcade*  
 X: *Los Angeles*  
 Elvis Costello: *This Year's Model*  
 Dave Edmunds: *Get It*  
 Television: *Marquee Moon*  
 Pere Ubu: *The Modern Dance*

## ULTIMATE TAPE RECIPE

X: "Johnny Hit and Run Pauline"  
 Grandmaster Flash: "White Lines"  
 Janet Jackson: "What Have You Done for Me Lately?"  
 Michael Jackson: "Billie Jean"  
 Prince: "1999"  
 Clash: "London Calling"  
 Ramones: "I Wanna Be Sedated"  
 George Clinton: "Atomic Dog"  
 Elvis Costello: "I Don't Want to Go to Chelsea"  
 AC/DC: "Hell's Bells"  
 Cheap Trick: "He's a Whore"  
 Sex Pistols: "Pretty Vacant"  
 The Damned: "Stab Your Back"  
 Joy Division: "She's Lost Control"  
 Talking Heads: "Pulled Up"  
 Stevie Ray Vaughan: "Rude Mood"  
 Stiff Little Fingers: "Alternative Ulster"  
 Clash: "Capitol Radio"  
 Sly & Robbie: "Fine"  
 Black Uhuru: "Shine Eye Gal"

## MITCHELL SCHNEIDER

**Gig:** Publicist (or media arsonist)

**Outfit:** Michael Levine Public Relations  
**Doing In '77?** Writing record reviews for rock press

**Artists:** Joy Division • X • Ramones

**Concerts:** X at the Hong Kong Cafe  
• Johanna Went at Beyond Baroque  
• Fleetwood Mac at private dress rehearsal, Hollywood ('87)

**Videos:** Siouxsie & the Banshees:  
"Spellbound" • Grace Jones: anything!  
• Ozzy Osbourne: "Bark at the Moon"

**TV Shows:** Square Pegs • Our World  
With Linda Ellerbee • Frank's Place

**Movies:** Reds • Mask • Murphy's Law

**Labels:** Garage rock • doom & gloom  
• terrorist chic

**Heroes:** Iggy Pop • Haricot 100 • Elvis impersonators

**Villains:** PMRC • Robert Bork • Metro Rail

**Changes:** AIDS • herpes • complete loss of innocence

#### TOP TEN LPS

Patti Smith: *Horses*  
Television: *Marquee Moon*  
Joy Division: *Unknown Pleasures*  
Roxy Music: *Avalon*  
Echo & the Bunnymen: *Crocodiles*  
X: *Los Angeles*  
Ramones: *Road to Ruin*  
ABC: *Lexicon of Love*  
Bryan Ferry: *In Your Mind*  
Jesus & Mary Chain: *Darklands*  
Lions & Ghosts: *Velvet Kiss, Tick of the Line*

#### ULTIMATE TAPE RECIPE

Barry White: "It's Ecstasy When You Lay Down Next to Me"  
Blondie: "X Offender"  
Roxy Music: "Trash"  
Stevie Nicks: "Stand Back"  
Joy Division: "Disorder"  
Air Supply: "All Out of Love"  
Ramones: "Beat on the Brat"  
Psychodelic Furs: "Flowers"

Style Council: "Speak Like a Child"  
Aretha Franklin: "Jump to It"  
Echo & the Bunnymen: "Bring on the Dancing Horses"  
Sheena Easton: "Sugar Walls"  
X: "Sex & Dying in High Society"  
Buzzcocks: "Something's Gone Wrong Again"  
Tom Petty: "Even the Losers"  
Sade: "Sweetest Taboo"  
Lions & Ghosts: "Passion"  
Bruce Cockburn: "If I Had a Rocket Launcher"  
Culture Club: "Time (Clock of the Heart)"  
Television: "Marquee Moon"

#### CHRIS SILAGYI

**Gig:** Record producer/archivist/house father

**Outfit:** Techni-Culture Associates/former 20/20 (MC coverboy 10/81)

**Doing In '77?** Stage manager, Roxy • struggling actor • musician

**Artists:** David Lynch • Sam Shepard • Bob Marley

**Concerts:** PIL at Olympic Auditorium • King Sunny Ade at Palladium • Tom Waits at Wilmet

**Videos:** Gap Band: "Party Train"

**TV Shows:** *The Rutles: All You Need Is Cash* • *American Masters* • *Our World*

**Movies:** *Raging Bull* • *Blue Velvet* • *Once Upon a Time in America*

**Labels:** Det Jam • Island • Charly

**Heroes:** Christie Institute • Center for Defense Information • National Security Archives

**Villains:** Ed Meese • Bill Casey • Jerry Falwell

**Changes:** Pro: digital sound, computers, AIDS, rap music, resurgence of U.S. indie labels

#### TOP TEN LPS

Peter Gabriel: *Peter Gabriel (III)*  
Tom Waits: *Swordfishtrombones*

XTC: *Black Sea*  
Prince: 1999  
King Sunny Ade: *Juju Music*  
Clash: *London Calling*  
Tears for Fears: *The Hurting*  
Elvis Costello: *Armed Forces*  
Talking Heads: *Remain in Light*  
Neville Bros.: *Fry on the Bayou*

#### ULTIMATE TAPE RECIPE

XTC: "Life Begins at the Hop"  
Marvin Gaye: "Got to Give It Up"  
David Bowie: "Heroes"  
Sex Pistols: "God Save the Queen"  
Prince: "1999"  
Gang of Four: "Great Men"  
Michael Jackson: "Don't Stop 'Til You Get Enough"  
Richard Hell & the Voidoids: "Blank Generation"  
The Jam: "Going Underground"  
The Time: "777-9311"  
Golden Palominos: "(Kind of) True"  
Scritti Politti: "Wood Beez"  
Magazine: "Shot by Both Sides"  
Thomas Dolby: "Europa & the Pirate Twins"  
Pretenders: "Kid"  
Public Enemy: "Rebel Without a Pause"  
The Smiths: "The Queen is Dead"  
Heaven 17: "(We Don't Need That) Fascist Groove Thing"  
Michael Jackson: "Billie Jean"  
Redds & the Boys: "Put Your Right Hand in the Air"

#### MICHAEL WHITTAKER

**Gig:** Dude/publicist  
**Outfit:** SST Records  
**Doing In '77?** Living with the Fleshhammers in San Antonio, Texas  
**Artists:** Mission of Burma • Pere Ubu • Buzzcocks  
**Concerts:** Tuxedomoon in Boston ('81)  
• Kiss in San Antonio ('80)  
• Dinosaur in L.A. ('87)

**Videos:** Magazine: "Permafrost" • Gang Green: "Alcohol" • Minutemen: "Ack, Ack, Ack"

**TV Shows:** Soap • Taxi • Uncle Floyd  
**Movies:** Apocalypse Now • Bambi vs. Godzilla • Halloween

**Labels:** SST • Sire • Rough Trade  
**Heroes:** Gregg Ginn • Jack London • Michael Todd

**Villains:** Drugs • government • religion  
**Changes:** None made except Frank Miller's work in comic books.

#### TOP TEN LPS

Mission of Burma: vs.  
Pere Ubu: *Modern Dance*  
Ramones: *Ramones*  
Tom Waits: *Swordfishtrombones*  
Black Flag: *Damaged*  
Meat Puppets: *Up on the Sun*  
Residents: *Third Reich & Roll*  
Sonic Youth: *Confusion Is Sex*  
Buzzcocks: *Singles Going Steady*  
Joy Division: *Unknown Pleasures*

#### ULTIMATE TAPE RECIPE

The Damned: "Noise, Noise, Noise"  
Sonic Reducer: "Dead Boys"  
Mission of Burma: "OK—No Way"  
Au Pairs: "Get Down to It"  
Buzzcocks: "Oh, Shit"  
Raincoats: "Shouting Out Loud"  
Tuxedomoon: "What's the Use?"  
David Bowie: "Heroes"  
Pere Ubu: "Non-Alignment Pact"  
Black Flag: "Rise Above"  
V: "David Hild"  
Echo & the Bunnymen: "Over the Wall"  
Double Dee & Stinski: "The Motorcade Sped On"  
Killing Joke: "Wardance"  
Ruts: "Starrin' at Rude Boys"  
Sex Pistols: "Anarchy in the U.K."  
Motley Crue: "Helter Skelter"  
Siouxsie & the Banshees: "Carcass"  
Sonic Youth: "White Cross"  
The Kill: "Kill, Kill"

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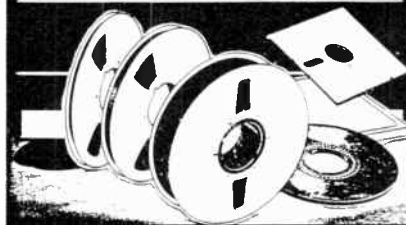
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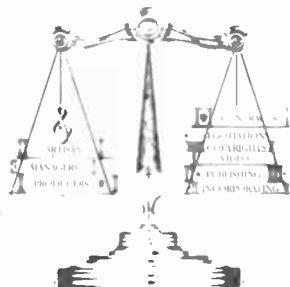
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## Reviews

C l u b s

### Warrant

Country Club  
Reseda

□ **The Players:** Joey Allen, guitar, background vocals; Erik Turner, guitar, background vocals; Jani Lane, lead vocals; Jerry Dixon, bass guitar, background vocals; Steven Sweet, drums, background vocals.

□ **Material:** This was the first Warrant show I'd seen in its entirety, and it was outstanding. From start to finish, their set was filled with the kind of songs you find on platinum albums—catchy, melodic (but not wimpy), and a hell of a lot of fun to sing along with. The sold-out crowd responded rapturously, screaming out the lyrics to their favorite Warrant tunes; these included the bouncy “Where the Down Boys Go,” the soft, passionate “Heaven,” and “Cold Sweat,” which displayed the heavier side of Warrant’s music.

□ **Musicianship:** The five band members are polished and well-rehearsed. Lane’s perfectly executed vocals range from smooth and harmonious to strong, loud, and powerful. Guitarists Turner and Allen play well in tandem and separately, with creative solos and lots of cool little riffs throughout the songs. Bassist Dixon is a solid player with enough confidence and talent to add some funky stuff to the Warrant sound. Sweet is a power drummer who keeps the band’s rhythm intact; he also sings incredible harmonies with Lane in some of Warrant’s strongest songs.

□ **Performance:** This isn’t the band that has an outrageous frontman and four other boring dudes whose chief function is to fill space. Each member has energy and charisma. Axemen Turner and Allen run wildly about the stage, picking up Dixon along the way to participate in some amusing choreography. Sweet simply has to be the sexiest drummer around—the erotic moves this guy made on his kit added an especially enticing segment to Warrant’s show. Lane knows just how to work a crowd; he’s charming and personable, making each audience member feel singled out. Cool props and lighting further enhance the proceedings.



Warrant: Seen here displaying their combined IQs.

Warrant’s performance was absolutely great!

□ **Summary:** If the band’s intention was to give the people something to remember (and look forward to), the mission was accomplished. This is an all-around fantastic band; it shouldn’t be long before we see these boys at the Forum.

—Lauren Camilleri

### Mark Winkler

Bon Appetit  
Westwood

□ **The Players:** Mark Winkler, vocals; Beth Lawrence, vocals, percussion; Byron Milier, bass; Sam Riney, saxophone, clarinet; Tony Morales, drums; Jim Stevenson, keyboards.

□ **Material:** Singer/songwriter Winkler’s material moved from uptempo jazz/pop selections to ballads to tropical rhythms, with an occasional jibe at Madonna tossed in. The set consisted of such diverse songs as “Rainbows,” “Cool Cats,” “Sneaky,” and “Garden of Earthly Delights” (a duet with Diane Reeves). The lyrics stand on their own but need a vocalist like Al Jarreau to make them sizzle.

□ **Musicianship:** Although Winkler was the focal point of the show, sax player Riney was the man to listen to. His sound spiraled straight through the roof as he carried the audience into peals of applause. Drummer Morales kept the beat steady and showed why he’s a strong force on the sessions scene. Since both vocalists had a tough time being heard over the band except on high notes, the vocals sounded strained and confined. Had this gig

been an all-instrumental set or had the sound mix been better, it would have scored high marks.

□ **Performance:** A complete lack of style underscored the entire performance. Winkler, dressed in yuppie attire, was accompanied by Lawrence in a quasi-Lauper/Madonna ensemble that was totally out of sync with the material. At best, it was the “Madonna Gets a B+W” look. Although Winkler has a semi-strong vocal delivery, he seems to be holding something back. The lyrics have a sensual quality, but the vocal interpretations don’t bring that across.

□ **Summary:** Winkler is backed by a seasoned unit that stands tall on its own. A few cosmetic and mechanical corrections could go a long way in creating a look and sound to complement his lively lyrics, thus bringing the vocal end up to the level of the instrumental backing.

—Linda Atnip

### Sandra Tsing Loh

Lhasa Club  
Hollywood

□ **The Players:** Sandra Tsing Loh, piano, amusements.

□ **Material:** Loh’s compositions bounce between 20th Century French neoclassicism and post-bop jazz. The two streams merge seamlessly into a truly individual, expressive, and listener-friendly olio.

□ **Musicianship:** Loh plays her compositions with a hell-bent-for-leather abandon. Although well rendered, the pieces leave considerable room for Loh’s eccentric interpreta-



**Sandra Tsing Loh: A personable pianist with a people-pleasing personality.**

tion. Her timing is especially quirky, with the phrases pushing from one side of the beat to the other.

□ **Performance:** Loh clearly has her instrument well in hand. However, she makes her shows different from the standard stand-offish classical/jazz solo piano program by talking to the audience in a charming, humorous, witty, and individual manner. Even people who don't like complex music will like *her* and understand the music's relevance to her personality.

□ **Summary:** With her combination of stand-up comic humor and good music, Loh could probably become a noted solo performer. If you like piano music, she is a must-see; if you have your doubts about solo piano performance, this is a great way to whet your appetite.

—Titus Levi

## Top Jimmy & The Rhythm Pigs

*The Palomino  
North Hollywood*

□ **The Players:** Top Jimmy, vocals; Carlos Guitarlos, lead guitar, vocals; Dig the Pig, rhythm guitar; Gil T., bass; Joey Morales, drums; Eddie Baytos, piano; Billy Zoom, sax.

□ **Material:** Top Jimmy & the Rhythm Pigs have lived through a lot of years and a great many bottles of Jack

Daniels to become L.A.'s most venerable ass-kickin', wild-boy-rockin' blues band. The band's recent Palomino performance was as much a ritual as a set. The roadhouse rockers played an assortment of tunes from their current Restless release, *Pigus Drunkus Maximus*, along with ultracool covers like the Doors' classic "Roadhouse Blues" and Merle Haggard's "Workin' Man's Blues." While the Pigs' choice of material seemed a bit safe (they performed the same songs they've played in honky-tonk joints for years...and years), it was exactly the kind of music you'd want to hear at a drunken fraternity house party—and that was what the crowd had come to hear.

□ **Musicianship:** There are two important points to consider about this band: First, they

never rehearse; second they love to drink. Consequently, an assessment of their musicianship is next to impossible to render. The Pigs interspersed moments of tightness and lucidity with exhibitions of all-out drunkenness, which left yours truly confused but amused. Their two sit-in players, Zoom and Baytos, were the exceptions. Baytos is a strong, fast-moving, honky-tonk-style keyboardist (although his solos got a bit repetitive), while Zoom (the ex-guitarist/wonder-boy with X) proved to be a surprisingly adept saxophonist.

□ **Performance:** My cohort for the evening remarked, "They look like refugees from a rescue mission." It was an accurate assessment. Top Jimmy spent the entire evening with a drink in one hand and a bottle of JD in his back pocket. The Rhythm Pigs, meanwhile, generated a lot of energy and sweat on stage. They clearly enjoyed jamming together and didn't seem to care whether the audience loved them or threw tomatoes. (From the looks of the continuously jam-packed dance floor, I'd say tomatoes were the furthest thing from anyone's mind. The wonderfully wild fans were stompin', howlin', and dancin' the night away. Guitarlos handed over his guitar to Zoom for one song and Baytos played a wild accordion solo. It was that kind of night.)

□ **Summary:** Top Jimmy & the Rhythm Pigs may be the ugliest band that I've ever seen, but they sure do know how to party, keeping their audience entertained with energetic playing and lotsa laughs. To get out of the proverbial sty, however, the Pigs need to freshen up their set with some new material, get a bit tighter as a unit, and, for heaven sakes, go on diets.

—Pat Lewis



**Top Jimmy & the Rhythm Pigs: Is an upcoming gig at the Schick weight-loss center in order?**

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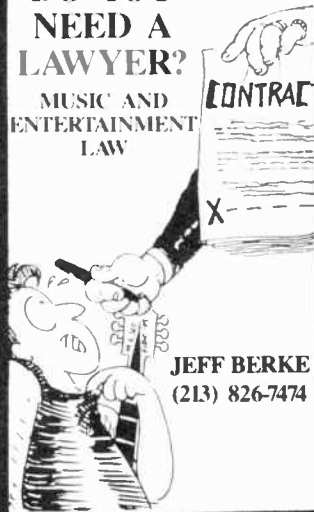


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# Reviews

## Concerts

Lisa Johnson



The Alarm's Dave Sharp communes with his people at the Roxy.

### The Alarm

Universal Amphitheatre  
Universal City

The spirit is still alive. The Alarm continue to have a knack for putting magical spells of super worship over their audiences, any size, anywhere. Their 19-song set found the crowd more fanatical than ever. The Welsh quartet seemed anxious to prove to themselves they could still turn their adamant followers' evening into a resounding event. The band's ounce of nervousness was far outweighed by the megaton of support their ecstatic fans showed.

The latest album, *Eye of the Hurricane*, lent only five songs to the set, leaving plenty of time for old favorites like "The Stand," "68 Guns," and "Absolute Reality." And on "Where Were You Hiding?," the Alarm turned the venue into a colossal house of cards, as lead singer Mike Peters ritualistically threw hundreds of playing cards into the crowd and the band's dedicated followers took a five-year tradition into their own hands.

During the anthemic "Spirit of '76"—yet another song concerning friendship and life's ups and downs—Peters looked out over the 6000 chanting worshippers and said to guitarist Dave Sharp: "Look, Sharpie boy, look at that. Well, we did it—we made it."

The Alarm possess a power over an audience that will long outlive the Tiffanys and T'Paus of this world. Yes, the spirit is still alive. —*Summer*

### The Alarm

The Roxy  
West Hollywood

The Alarm are by the people, for the people. As a people's band, they understand the importance of pleasing their fans and sticking with the basics. That must be why they agreed to play a free noon concert (sponsored by KROQ) the day after

pulling off a successful comeback show at the Universal Amphitheatre. Approximately 1500 Alarm fanatics lined up along the Sunset Strip in front of the Roxy, and a near riot ensued when the doors closed after the club was filled to its 450 capacity. On the small Roxy stage, The Alarm blew away all those pseudo-guitar-based quartets with an energy and excitement that can only come from a band that has worked and scraped its way up. They know hope and despair from firsthand experience (in fact, last I heard, one member didn't even have hot water in his London flat). All signs of nervousness from the previous night's gig gave way to clear-sighted confidence. The Alarm have found renewed strength out of a rekindled chemistry between lead singer Mike Peters and guitarist Dave Sharp, which has brought back the original essence of self-reliant faith and optimism so characteristic of the Alarm at its best.

It was difficult to tell who was more grateful, the audience, which was treated to a highly personal performance, or the Alarm themselves, who found a fitting way to thank their dedicated fans for sticking by them. —*Lisa Johnson*

### Squeeze

Universal Amphitheatre  
Universal City

Call it beatific pop. Or, as Saint Nick (Lowe) might proclaim, "pure pop for now people." A barrel of monkey fun, Squeeze's set had the Pavlovian crowd leaping to their feet for the sextet's should've-been-hits. From their ultraclever catalog came "Pulling Mussels (From the Shell)," "Another Nail in My Heart," "Is That Love?," and swell sounds from their new album, including their first "official" hit, "Hourglass." Guitarist Glenn Tilbrook's smooth grown-up/adolescent singing was set off by the throaty harmonies of partner Chris Difford. In between tickling the ol' ivories, Jools Holland pro-

vided lots of hijinx, including music-hall-style band intros. They did rush a few numbers, particularly an overcaffeinated "Black Coffee in Bed." In an audience-participation routine, Tilbrook asked the crowd to choose between a singalong or a pogo-along; the unadventurous majority wimps chose the latter. The show wasn't overwhelming, just jolly good fun. —*Darryl Morden*

### Los Lobos

#### Pogues

Hollywood Palladium

A couple of months ago, the cover of *Rolling Stone* touted R.E.M. as "The Best Band in America." Bullshit. Get it straight, children: Till Bruce and crew hit the road, round for round, pound for pound, there ain't no finer band around than Los Lobos.

Homeboys and girls of every ethnic persuasion were wound up for this party. Missed Barrence Whitfield's R&B blast but watched the Pogues light a fire, their pub-punk-on-Celtic-holiday winning over all for an encore. The middle bit included a two-song spotlight from guest guitarist Joe Strummer (which really made you miss the Clash).

Our East L.A. heroes hit with a *norteno* double-shot, setting up two hours or so of music that touched on their entire recording history. From border *corridos* to burnin' up the blues, they never stopped swingin'. Dedications flew for local bands and friends, with surprises and connections made, bringing it all back home by jamming the Premiers' Sixties chestnut "Farmer John" into their own "Set Me Free (Rosa Lee)." A cover of Cream's version of "Crossroads" went out to Garfield, Roosevelt, and—heck—even Hollywood High, as guitar genius David Hidalgo lovingly recreated the Clapton solo—note for note. Cesar Rosas tore it up on "La Bamba" (theirs, ours *and* Valens, forever more), generating incredible joy and many smiles amid the dance-floor euphoria. I've seen the band about ten times and they've never let me down, but this was the best yet—a true homecoming and maybe the show of the year. It was their thank you to all the believers in the truth we all look for, the one thing we must keep alive—rock & roll that survives. —*Darryl Morden*

### Dramarama

#### The Bolshoi

Hollywood Palladium

Dramarama's live shows may be lacking in energy, but no one can deny the abundance of energy contained in the music itself. The ability of John Easdale and Chris Carter to write strong lyrics and hard-driving, powerful music has been manifested in such memorable songs as "Scenario," "Anything,

Anything," and "Some Crazy Dame." The band doesn't appear to be comfortable performing live at this point in their career, but their lack of dynamism didn't faze the KROQ-ers and KROQ-ettes who were gathered to hear the aforementioned tracks, all of which have received heavy rotation at the station.

The most eagerly awaited song of the evening was clearly "Anything, Anything"; the audience went into a mad frenzy as soon as the intro kicked in. Even the taciturn Easdale became animated while singing the song (which thrust Dramarama into local prominence in 1986). The band's weaknesses (most of them easily correctable) are minuscule when compared to their obvious potential.

Now, on to the co-headliners, the Bolshoi, by far the more polished band of the two. Lead singer/guitarist Trevor Tanner moved about effortlessly as the Bolshoi played a mix of their haunting, moody melodies. The band was at home in the limelight, and Tanner's voice was strong and clear. The emphasis was on material from their recently released album, *Lindy's Party*. Highlights included the danceable "TV Man" (a brilliant affront to television), the well-received "Please" (currently a radio favorite), and the mesmerizing, spooky "Barrowlands." It was unfortunate for the Bolshoi that the majority of the audience was there to see Dramarama; their performance deserved a much more enthusiastic response. —*Frances Foley*

### Steve Earle & the Dukes

The Palace  
Hollywood

Steve Earle will likely tell you "hillbilly" isn't so much a sound as an attitude—and he had attitude to spare in this rollicking two-hour-plus show. Looking like an early incarnation of Neil Young (though chunkier), with wild eyes, long hair, headband, T-shirt, and jeans, the 32-year-old Texan played most of the songs from his gem-filled bookend albums, *Guitar Town* and *Exit O*.

Earle has claimed he's country, plain and simple, but backed by the dynamic Dukes (you figger out the joke), his diverse roadhouse set proved he's just as assuredly a rock & roller. He sprinkled his song intros with wry political barbs—couldn't help himself, apparently. The best was, "Somewhere along the line, people began to believe a vote for big business is a vote for the working man—it's a vote for big business." This led right into "Gettin' Tough," the Dukes hard as tungsten.

Continuing on what appears to be a prolific streak, he also introduced a number of new songs, which he described as "heavy metal bluegrass"—I can't do any better than that. —*Darryl Morden*

# Showcase

By Lauren Camilleri



**Cathouse: Lookin' for a dirtbox to call their own.**

It takes a lot of creative thinking to be (or do) something different in Los Angeles these days, and if you get a second look on the streets of Hollywood you're definitely doing something right. Cathouse is not just another L.A. band—in fact, this band is not typical of any locale. While having certain elements in common with U2, the Cult, and Billy Idol, Cathouse's uniqueness and creativity defy comparison. Being trend-setters (especially in the cliquish L.A. club circuit) has its share of complications, but these five musicians have enough heart, faith, and talent to face that challenge.

"It would be a lot easier to follow what's big on MTV right now and kiss ass to whoever we could find—it's been done," says vocalist Clark James. "We think it's much more rewarding and bigger in proportion when you do it with a little of your own taste and creativity. It might take a little longer to hit, but when it does, it's going to hit big."

That's basically the essence of Cathouse—follow your heart and do what you believe in, not what the rest of the crowd thinks is hip at any given moment. Meeting at the Cathouse dirt box, the band let the cat out of the bag regarding their past, present, and future lives.

Although Cathouse has been on the circuit for only a year or so, the band has been in existence "since we've been brothers," according to Clark and sibling guitarist Jeff James. In mid-1982, bassist William Effertz joined up.

"Jeff and I were concentrating on writing songs when we found Wil," Clark recalls. "We knew he was right for the band as soon as we

met him," says brother Jeff. "It was great—we all got chills. Wil's a big part of the Cathouse sound." Shortly thereafter, the band completed the lineup (or so they thought at the time) with the addition of their (now) former drummer. They proceeded to record a demo tape and play the occasional club dates until Clark realized the chemistry simply was not right.

"When something's not right in a band, you feel it. There's a magic that has to be there to make it work—at that time it just wasn't working."

Enter Randy Blair, a guitarist the James boys had played with intermittently over the years. "Randy and I grew up together; we've known each other for a long time," says Clark. "He had previously written songs with Jeff and I for Cathouse—we still play some of those songs." Subsequently, Blair found drummer Les Stress (*Great name—Ed.*) and the new Cathouse was in place.

"I always felt the drums were the weakest part of the band," Clark continues. "When Randy brought Les into the band, we felt those chills again and things just clicked."

Clark describes how the band works: "It's a five way pull in this band; there's no leader. We all write, create, and suggest—and we all listen, too." Adds Blair, "We can always guarantee a good show because we all give 210 percent to our music."

Two hundred and ten percent! Wouldn't we all like to put that much energy into achieving our goals? The band members feel this die-hard sense of dedication is prominent in their music.

Clark James: "We work to play.

We don't have girlfriends supporting us or hang out in the clubs every night. Music is not a last resort for us—we play because we feel it. We consider it a privilege to play our music and get paid for it."

"Brother Jeff: "Our music has a lot of feeling and emotion to it. We play from the heart and that's what it's all about."

With the recent addition of Blair, the band is able to project a stronger, more unified sound. "By adding another guitarist," Jeff explains, "we're able to play off each other. We have two very different sounds and styles." States Blair: "We're not your typical Gazzarri's band. We don't each play a little lead and a two-note melody together—we accent each other."

Cathouses emphasizes performance as much as music—and it shows. They feel the crowd comes to a show to see as well as to hear, and they try to balance the "show" and the "sound."

"Usually if you're a great songwriter, you're boring as hell onstage," Clark theorizes. "And if you're a great performer, you're not always as talented. We're lucky... we have all of that."

"Or, if you don't have it all," Blair points out, "you have to be able to pull it off—a lot of bands have done that." That's true, there are quite a few bands that have "pulled it off" (so to speak) and amazed us all. Whatever works, huh?

What works for Cathouse is the band's sense of style and originality. These guys know how to present themselves—they sport a bizarre combination of fabrics and colors, and the band's image is unique.

"We get disappointed when we see someone doing what we're doing or wearing what we're wearing," Clark complains. "We like to create—keep people looking and listening." Says Jeff, "It's not a conscious effort to be different; it's just the way we are."

Being true to themselves may be the factor that takes Cathouse to the top. These five rock & roll innovators think it will, and after talking with the band, I have to agree.

While Cathouse builds a following, the band members are preparing to enter the studio in order to record a new demo tape. This is the sort of band that will weather the change in rock—it's bands like Cathouse that cause these changes.

Clark wraps things up: "The kids are going to love us because we're there for them and we feel it. We're not just a flash in the pan. We can only get bigger and better no matter how the times change, because we have what it takes."

Les Stress, who has been quiet so far, puts in the last word: "Yeah. Hi, Mom!" This one's for you, Mrs. Stress. ■

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