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the beat!

# Trouser press

JAN. 1983  
TP 81  
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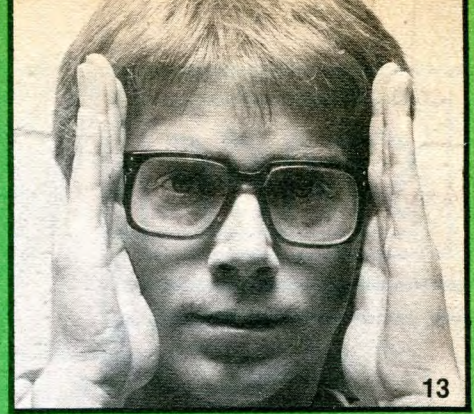


A product of Blotto Industries, Inc., Box 1786, Albany, NY 12201. Distributed by Peter Pan Artist Series, Newark, NJ. Bookings: CMC, Mik Morales, (203) 572-9531

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JANUARY 1983



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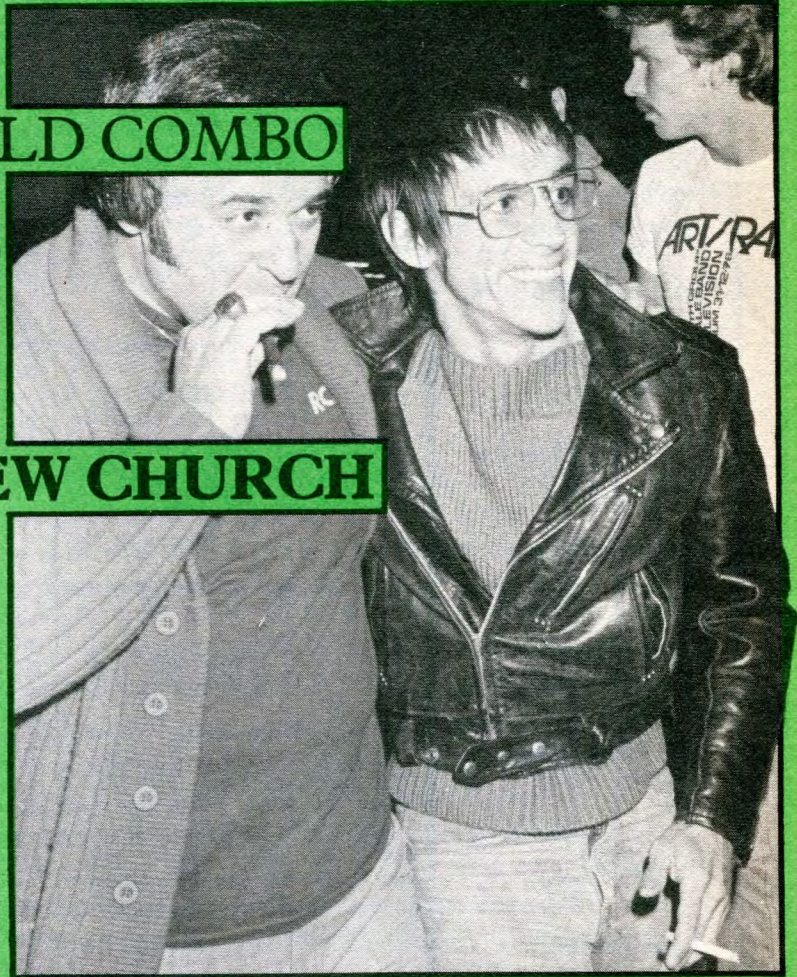
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TROUSER PRESS (ISSN 0164-1883) is published monthly by Trans-Oceanic Trousers Press, Inc., 212 Fifth Ave., New York, NY 10010. Second-class postage paid at New York, NY and at additional entry points. **Postmaster: send address changes to Trousers Press Subscription Dept., PO Box B, Old Chelsea Stn., New York, NY 10113.** Entire contents of Trousers Press is copyright © 1982 by Trans-Oceanic Trousers Press, Inc. All rights reserved—none of the contents may be used or reproduced in any way without written permission of the publisher. The name "Trousers Press" and the Trousers Press logo are registered trademarks. Unsolicited editorial submissions are welcomed but must be accompanied by an SASE. Trousers Press takes no responsibility for their return.

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HELLO  
IT'S ME

## WHO'S WHO

Gee! Thanks for your wonderful color portrait (TP 78) of Peter Townshend, Keith Moon, John Entwistle and Lady Diana, Princess of Wales. But where was Roger Daltrey?

Jimmy X  
Follansbee, WV

## DEUTSCHLAND SI!

Your German rock/pop/new wave survey (TP 78) was the best article *Trouser Press* has ever run. It was very much needed.

Jason Cook  
Nashville, TN

The German rock article was a step in the right direction, if not in-depth enough.

Steve Feigenbaum  
Silver Spring, MD

## TULL TALE

Congratulations on the Jethro Tull autodiscography (TP 78). I know Tull is not for everybody, but to those of us who appreciate their unique blend of rock, folk and Elizabethan/medieval musics, they are very special. Thanks again.

Frank Bartlo  
Dearborn Hts., MI

## CRENSHAW A MELON

I hope your article is the last thing ever written about Marshall Crenshaw (TP 78). Everybody already knows what he is ("happy," "catchy," "AM radio") and what he isn't ("original," "exciting," "rock 'n' roll"). So let's shut up or go sit in the car, OK?

There is no in-between with rock 'n' roll, for me at least. And Marshall Crenshaw is definitely on the fence. His music isn't bad enough to be good. Why doesn't he just take off those stupid glasses and get a job at Alpha Beta?

Dolores Zombury  
Cameron Park, CA

## STRAYED CATS

Great Stray Cats article (TP 78)! Just one thing, though: Slim Jim Phantom is the *drummer*

and Lee Rocker is the bassist, not vice versa! Pay attention next time!

K.B.  
Tucson, AZ

## FLOCK UNFROCKED

Once again, A Flock of Seagulls founder Mike Score disavows any connection with the Liverpool "scene" (TP 78). Though he may not like the way it turned out, Score was there at the beginning.

When the Bunnymen were being led by a drum machine, and the Teardrops were still in Julian Cope's eyes, Score was playing bass with another seminal Liverpool band, Tontrix. That band spawned not only A Flock of Seagulls but also Hambi and the Dance via singer Hambi Haralambas and guitarist Steve Lovell. Score attempts ineptly to copy Hambi's vocal and songwriting style, while Seagulls guitarist Paul Reynolds struggles quite lamely to replicate Lovell's guitar lines—probably the best pair of explanations for the denial of any Liverpool heritage.

If Seagulls fans ever learned where the real motherlode (Hambi and the Dance) was, Score and Co. would be dead birds.

Charles Cutshall  
Boston, MA

## MICK ON MICK

Regardless of the furor the Stones can still cause, Mick Farren (*Surface Noise*, TP 78) seems either to have overlooked or not acknowledged the fact that current fascination with the Stones doesn't center on their being contemporary icons so much as living relics from those halcyon days of youth culture. Anyone in touch with kids today can easily ascertain this.

I've been one of the faithful for many years now—no easy task, as the Stones run hot and cold. **Tattoo You** was surprisingly hot, so I'm convinced there's life in them yet. But I have to agree with Jerry Falwell when he says, "You applaud the sanity and survival." There wasn't much else worth applauding when the Stones toured the States.

Bruce Grossman  
Annandale, NY

## DIFFERENCES OF OPINION

Thanks to Scott Isler for an excellent review of Elvis Costello and the Attractions' **Imperial Bedroom** (TP 78). It's good to know one can trust your rag for accurate reviews.

I am currently living in an extremely morbid part of the Midwest and I'm finding it increasingly difficult to hear any decent (i.e. punk/new wave) albums before I buy them. Now all I do is shell out \$1.75 for an issue of TP. I don't even have to dodge articles on Billy Joel, Styx, Leo Sayer or other assorted bullshit.

Thanks for an informative, entertaining and useful publication.

Les Chamness  
New Baden, IL

As a former fan of the late Elvis Costello, I must disagree with Scott Isler's glowing review of **Imperial Bedroom**. I wonder where Isler was when Costello was an angry, intelligent and *energetic* young punk. (Probably studying Howard Cosell's style of verbose and deliberately obtuse pontification.) Few people who enjoyed Costello's powerful early works could find much to like about this year's model: the new 1982 lovesick wimp.

Between TP's penchant for over-promoting the darlings of the corporate record structure and your staff of elders writing for the 18-25 age bracket, it's a wonder your credibility isn't totally shredded.

David Way  
Spring Valley, CA

## BLUE GENE BOP

We have all heard horror stories about rural Southern inbreeding, but Scott Isler's book review of *Great Balls of Fire* (TP 79) has really blown the lid off the whole sordid matter.

His assertion that "Myra's grandfather was the sister of Jerry Lee's father" must have Gregor Mendel spinning like a top!

Jeff DeRome  
Wayne, NJ

*Scott Isler, victim of the press, replies: "Thank you, proofreaders. Where were you when we needed you? What I wrote—but not what was printed—was 'Myra's grandmother was the sister of Jerry Lee's father.' I hope we got it right this time."*

## WE LOVE US

Thank you very much for:

1) Putting Squeeze on the cover when no other magazine would.

2) All your articles on groups like Sparks, the Bongos, Adrian Belew, Human Switchboard, the Undertones, U2, Joy Division, etc.

3) Roman Szolkowski (on certain occasions).

4) Not writing about the Plasmatics when everyone else did.

5) Turning me on to a lot of great music I otherwise would have missed.

6) Helping me convert many to "new music." Trying to change the world gets tough sometimes.

Steven Darnall  
LaGrange, IL

*Trouser Press* is one of the greatest publications around. I cherish your mag, and all your readers should feel the same. Keep up the fantastic work.

Bobby Heusser  
Preston, ID

# RAVING FAVES

## RF #57: Rock Stars' Cars

We asked readers to imagine what kind of cars their idols or anti-idols drove or were driven in—sheer whimsy. The results were also sheer but entertaining, with many Favers opting for more creative modes of transportation than autos. Without further ado:

David Greene and Karen Glauber:

**Patti Smith:** "Now that she's a mommy, she must be driving a large green American station wagon with fake wood panelling."

Maria Tsonis:

**Rick Nielsen:** 1979 custom checkerboard Pinto hatchback (for publicity), jeep (for local errands)

Dave Sheridan:

**Paul Weller:** Vespa GS scooter

**Hugh Cornwell:** SLR tank

**Bruce Springsteen:** "A black 1957 Chevy with flames on the fenders, Hurst four-speed trans, posi rear, Holley dual cabs, Hooker headers, mag wheels and a bitchin' sound system."

Brian Broderick:

**Bruce Springsteen:** Cadillac (half-buried)

Georgena Mowery:

**Haircut One Hundred:** tricycles

Chris Tatti:

**Clash:** public transportation

**Ramones:** #7 IRT to Flushing

James Martin:

**Bob Dylan:** Hudson Hornet

**Brian Setzer:** white 1959 Cadillac convertible

Jason Cook:

**Midge Ure:** 1929 Jaguar convertible

**Steve Strange:** camel

**Bananarama:** "clunky old Fords"

**David Sylvian:** Toyota, rickshaw

T. Joseph McGrath:

**Tom Waits:** doesn't drive, bums rides

S.P.L.:

**Elvis Costello:** still borrows his neighbor's Vauxhall Viva

Andrew Spitzler:

**Hugh Cornwell:** hearse

**Dead Kennedys:** too drunk to drive

**Gary Numan:** rides in the backseat of David Bowie's bandwagon

## Question #60

Suggested by Dave Sheridan: Just what do you think is the cause of the record industry's fiscal woes? (Times are tough, in case you haven't heard.) Comments, complaints, suggestions, etc. solicited. Deadline is January 14, 1983.

Send questions on any rock subject to  
The Question Column, c/o Trouser Press,  
212 5th Ave., NYC NY 10010.

# The QUESTION COLUMN

**W**hatever became of Al Kooper, and where can I write him? The last I heard of him was quite a while ago, when he released "The Live Adventures of Mike Bloomfield and Al Kooper." *R.R., Niles, MI*  
*Have you been asleep! Since that 1969 album the multi-talented Koop has recorded eight LPs, including the brand-new Championship Wrestling (Columbia). In between he has busied himself with running his own label, the Atlanta-based Sounds of the South, and producing Eddie and the Hot Rods and Johnny Van Zant. His next gig is producing Johnny and the Distractions for A&M Records. You can contact him c/o publicist Victoria Rose, 1290 Avenue of the Americas, New York, NY 10019.*

**S**cott Isler's review of Alan Betrock's *Girl Groups* book (TP 78) mentioned the death of Marge Ganser of the Shangri-La's. I had never heard of this, and was shocked to read about it. When did it happen and what was the cause?

*D.L., Cincinnati, OH*

*According to Norm N. Nite in Rock On Volume II (1978), Marge Ganser "became the fatal victim of an accidental drug overdose several years ago."*

**W**hy is FM "rock" so boring (i.e. conservative)? The radio stations I listen to used to be pretty good, but in the last year or so they have become incredibly mundane, playing the same old crapola over and over. I grew up with rock, starting with Bill Haley. It seemed my generation was always up for new music: rhythm & blues, rock 'n' roll, rockabilly, folk, protest, acid rock, heavy metal—even a fair hearing of McCartney's wimp-rock. And now—nothing. Did we grow up with constantly changing and exciting music only to get our fat butts into control rooms and block all the stuff coming up behind us? Why is this?

*R.D., Asheville, NC*

*The topic of radio airplay—what gets broadcast and why—deserves more space than we can give it here. In a nutshell, radio stations depend on advertising revenues. Advertisers naturally want to reach as many people as they can for their money. Radio ratings have consistently shown that stations with a relatively small playlist of mass-appeal tunes in "heavy rotation" pull larger numbers than other formats. Make of it what you will; station managers obviously have. Why today's young radio audience prefers 10-year-old music over current trends (imagine a comparable situation in 1966!) remains for graduate sociology students to explain. We welcome enlightenment.*

## Squeeze Comes to Shove



After eight years and five albums, **Squeeze** seemed to be getting their just desserts. "Sweets from a Stranger," besides receiving the usual critical encomiums, continued the band's upward momentum in the US record charts. Squeeze further proved they were more than cult heroes in this country by playing in—and selling out—huge arenas in New York and Los Angeles.

How to cap a year of triumph? Jack it in! In early October Squeeze announced its disbanding with typical aplomb. "The band as a horse has run its course," the press release read, "and the jockeys are now considering new mounts." Perhaps taking a hint from the Who, Squeeze was careful to announce its dissolution before kicking off one last tour of England and one or two big US dates.

"Each member of the band came to the decision," Squeeze co-manager **Mike Hedge** relates. "They decided it would be good to call it a day while they were still on top. They thought they'd gone as far as they could without deteriorating. There isn't any problem between the members; we wouldn't be doing a farewell tour if there were."

As a parting reminder of the glory that was Squeeze, A&M Records has released a compilation album, "Singles—45's and Under." No members have announced post-split plans, but Hedge says it's "very likely" that the Squeeze song-writing team of Glenn Tilbrook and Chris Difford will continue working together. Hail and farewell.

## The Crime of Music

If you miss the authority-baiting thrill of rock 'n' roll in the '50s, growing your hair long in the '60s or the new wave punk revival in the '70s (circle one), consider relocating to Greece.

Athens rock band **Music Brigades** spent a night in jail and face trial for blasphemous slander and offending public morals with its debut album. Local police have confiscated the record, containing songs ruled "morally offensive and insulting to the Greek Orthodox faith."

Earlier this year Music Brigades suffered an injunction, since repealed, when concertgoers reported the band's naughty lyrics to the cops. (Try picturing that one.) Current charges are more serious, involving not only the band but **George Petsilas**, general manager


of Greek EMI, for whom Music Brigades record.

EMI says it submitted Music Brigades' album to the Greek censorship board and never heard back from them. When the boot came down, though, Petsilas spent a night in the slammer with the band. [Such dedication.—Ed.]

\* \* \*

Back in the free world—namely Lafayette, Indiana—WXUS had only a rock fan or two to blame for the firebombing of its transmitter and tower on October 4. The radio station had switched from a rock to easy-listening format three days previously.

When the station resumed broadcasting three days later, its president received a phone threat and placed 24-hour guards at the transmitter. Rock 'n' roll, awriiii! Gack.

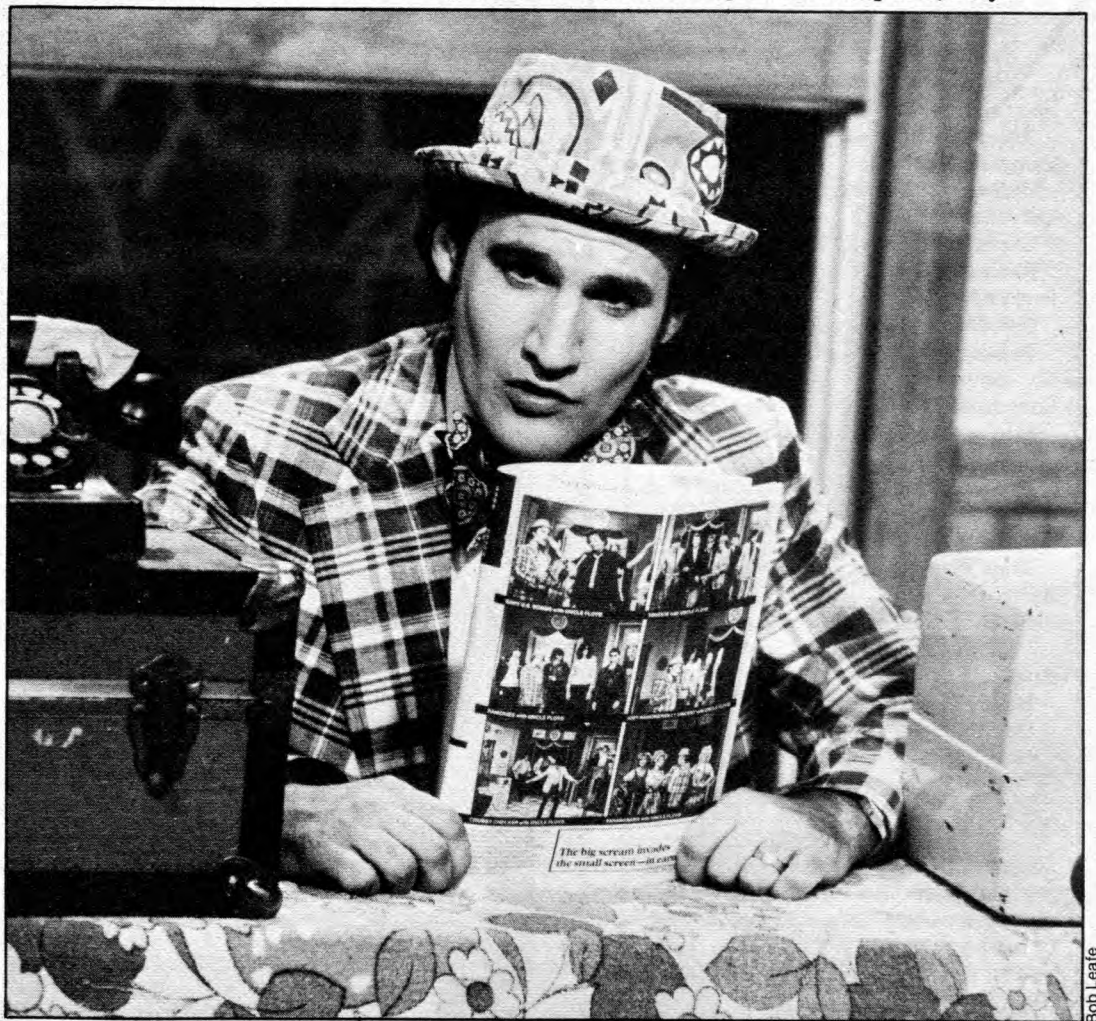


## Auto-hornblowing

TP's own **Ira Robbins** has written the script for a two-hour radio special to be aired nationally the week of December 13. Hosted by R. Stone bassist **Bill Wyman**, the show, entitled "The Great Lost Who Tapes," is a basic introduction to Who collectables, complete with about 20 obscure tracks. Who freaks are requested by the author to refrain from personal invective in case of disagreement with the selections.

Our busy publisher also recently completed work as associate editor (US) of the newly published *Rock Yearbook 1983*. Robbins is currently hoping for a vacation before the end of 1983. Or maybe 1984.

**TV host Uncle Floyd looks suitably impressed with the extensive photo coverage given him in TP's recent "rock on TV" article. Hold this up to the camera and we'll print another photo, Floyd!**



The big screen invades the small screen—in color.

Bob Leafe

# RUMOURS

## Jimi (Tax) Shelter

By the end of 1987 **Jimi Hendrix** will have recorded for Reprise Records for 20 years. That he died after 3½ of them doesn't seem to bother Warner Bros., Reprise's parent organization, too much; the late guitarist's record sales and song publishing income generated around \$3 million this year.

Small potatoes, scoffs Hendrix's post-mortem producer, **Alan Douglas**. He estimates \$17-\$22 million was spent on Hendrix-related books, films, videos and media specials over the same time.

Hendrix is clearly running coffin-to-coffin with Jim Morrison in the life-after-death sweepstakes. To keep him a contender, Warner Bros. recently signed a five-year contract to remain the distributor of his 13 albums, including the "new" "Jimi Hendrix Concerts."

Douglas warns there will be no more previously unissued material. Fans who haven't seen their hero in a while, though, can look forward to a video release of the concert double album.

Contacted through a medium, Hendrix said he couldn't care less.

## Two Labels to Go

Whether or not related to the general malaise sweeping the record industry, in October two prominent British independent labels entrenched from American beach-heads.

Y America, home of Pigbag, Pulsallama and Shriekback, has shut down its New York office. After a promising beginning seven months ago, the stateside operation apparently proved too costly to maintain.

Stiff Records, for all its English success, has never been able to get off the ground here. The label scaled down its US operation, also in New York, to a staff of one after a proposed distribution deal with Polygram fell through. Over the last few years Stiff America released singles and albums by Any Trouble, Bush Tetras, Fingerprinth, Girlschool, Lene Lovich, Simple Minds, Tenpole Tudor and Yello, among others.

## Off and Running

Following recurring collapses of frontperson **Andy Partridge** (*Fax 'n' Rumours*, TP 75), XTC has retired indefinitely from live performances. Despite early reports of jaundice and a stomach ulcer, Partridge's doctor could find no specific cause for his illness beyond a psychosomatic reaction to touring. The band will continue to record.

The **Prenders** are another band that hasn't been heard from much recently. By the time you read this, singer **Chrissie Hynde** and drummer **Martin Chambers** should have picked a new guitarist and bassist, and be in the middle of recording sessions. Their third album is due out by February, with a US tour planned for May and June. The band may be adding extra musicians for concerts.

## Sweet Nothin's

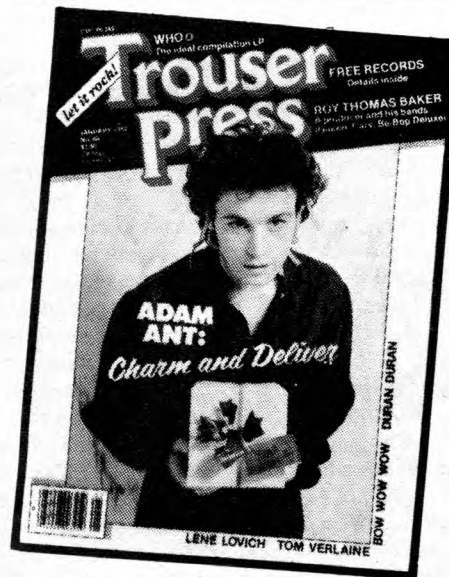
**Rachel Sweet** may be small, but she's not about to let other female singers walk over her. Last year the atomic Akronite recorded **D.L. Byron's** "Shadows of the Night," but she added lyrics of her own (with Byron's approval). This year **Pat Benatar** is riding the song in the charts. It's Sweet's version, however, and the post-punk popper isn't credited. Sweet's manager/father is aiming for an out-of-court settlement with the song publisher to smooth ruffled egos and redirect royalties.

Back in the wonderful world of entertainment, Sweet will be starring in *Rock 'n' Roll Hotel*, a 3D comedy/horror film directed by **Richard Baskin**. Also appearing in the independently-made project are comedian **Dick Shawn** and E Street Band sax honker **Clarence Clemons**.

## No Dead English Beats

A photo caption in last month's TP implied that bassist David Steele had left the English Beat. This is completely erroneous; Steele is still very much with the band. We are sorry if anyone was misled by the slip, which we can only attribute to increased sunspot activity.

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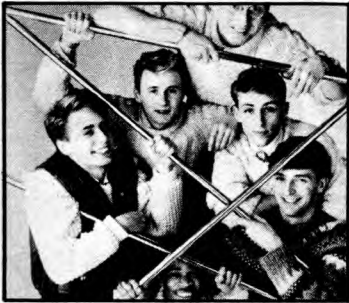
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# FAX 'N' RUMOURS

## Friendly Persuasion



**Haircut One Hundred** is recording a second album, but without **Mark Fox**. The percussionist has left the group—amicably, of course—to pursue his own musical goals. A solo single may already be out by the time you read this.

\* \* \*

After one album for Geffen Records (besides co-authoring "Double Fantasy" with John Lennon), **Yoko Ono** has taken her trade to Polydor. Ono signed a long-term contract with parent corporation Polygram; her first Polydor album, "It's All Right," has just been released.

"The people I met from the company seem to project a very nice vibe," Ono said of her new label affiliation. Such reasoning hasn't hurt her considerable business acumen.

\* \* \*

Bassist **Laura Kennedy** has left the **Bush Tetras**. The band, which has a live tape due on ROIR, replaced her with **Bobby Albertson** from the Outsets. Kennedy intends to form her own group.

\* \* \*

Bassist **Lori Montana** has left **Pulsallama** for a unique reason: to become the blushing bride of **Public Image Ltd.** guitarist **Keith Levene**. The couple tied the knot in November. Pulsallama, described by one member as having been "through the mill" recently, pulses on with new bassist **Judy Streng** (wife of Fleshtones guitarist Keith), formerly a guitarist in the Cosmopolitans. A new British single should be out this month or next, possibly with an album to follow a few months later.

## Rocker Gives Pause

*New York Rocker* may have started as a localized fanzine in 1976, but it kept pace with the burgeoning new wave movement throughout the country. Publisher/editor-in-chief **Andy Schwartz** has consistently explored the side streets and scenic routes off the thruway of popular music.

The trailblazing approach, however, may have caused *Rocker* to suspend publication temporarily. In mid-October Schwartz announced a hiatus "to create a coherent long-range plan of investment and development for the magazine."

"We need to expand our focus somewhat, to reach out a little more," Schwartz says. "In the past we've been content to leave a lot of material that might be considered commercial or mass-appeal to other magazines. I don't think the other magazines are doing a good enough job. There's a need for us to address certain artists and records, whether we think they're 'good' or not."

Schwartz intends to have *Rocker* back in early 1983.

## Playing Cards

We've all heard of singing telegrams. Musigrams, which are cheaper, are greeting cards that include a six-inch flexi-disc. The Christmas series has recordings by **Rod Stewart** ("Amazing Grace"), **Kool and the Gang** ("Celebrate"), **Willie Nelson** ("Blue Christmas") and the **Platters** ("Jingle Bell Rock"), among others. **Firefall** even contributed an exclusive, "Christmas in Love." Ring those cash-register bells!

## Dog Bites Man Dept.:

**Survey Finds Composers Are Mostly Poor**

(Lifted from *Billboard* magazine)

**STRAY CATS**

A WHOLE NEW BREED OF CAT IS GONNA

Rock This Town

**STRAY CATS BUILT FOR SPEED FEATURES THE HITS "STRAY CAT STRUT" "ROCK THIS TOWN"**

**EMI AMERICA**

PRODUCED BY STRAY CATS, HEIN HOVEN, DAVE EDMUNDS.

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# RUMOURS

## NEW ALBUMS

BAD MANNERS	<b>Forging Ahead</b> (Magnet UK)
BAUHAUS	<b>The Sky's Gone Out</b> (A&M US)
BLUE RONDO A LA TURK	<b>Chewing the Fat</b> (Virgin UK)
KATE BUSH	<b>The Dreaming</b> (EMI America US)
CABARET VOLTAIRE	<b>Hai! Live in Japan</b> (Rough Trade US)
THE CALL	(Phonogram US)
CAPTAIN SENSIBLE	<b>Women and Captains First</b> (A&M US)
CULTURE CLUB	<b>Kissing to be Clever</b> (Epic US)
PHIL COLLINS	<b>Hello I Must be Going</b> (Atlantic US)
DAMNED	<b>Strawberries</b> (Bronze UK)
DIVINYL	(Chrysalis US)
DOLL BY DOLL	<b>Grand Passion</b> (Bronze UK)
DREAM SYNDICATE	<b>Days of Wine and Roses</b> (Ruby US)
FLAG OF CON- VENIENCE	<b>Life on Your Telephone EP</b> (PVC US)
LITA FORD	<b>Out for Blood</b> (Phonogram UK)
PETER HAMMILL	<b>Enter K</b> (Naive UK)
HAWKWIND	<b>Choose Your Masks</b> (UK)
CHAS JANKEL	<b>Too Dirty</b> (A&M US)
JACK MACK/HEART ATTACK	<b>Cardiac Party</b> (Full Moon US)
MATERIAL	<b>One Down</b> (Elektra US)
MINISTRY	(Arista US)
MODERN ENGLISH	<b>I Melt for You 12"</b> (US)
NICO	<b>Do or Die</b> (tape) (ROIR US)
RIC OCASEK	<b>Beatitude</b> (Geffen US)
OK JIVE	<b>Life at the Blue Chonjo</b> (Virgin UK)
YOKO ONO	<b>It's Alright</b> (Polygram US)
PANTHER BURNS	(Animal US)
TOM PETTY	<b>Long After Dark</b> (Backstreet US)
PLASMATICS	<b>Coup d'Etat</b> (Capitol US)
RANK AND FILE	<b>Sundown</b> (Slash US)
SINGLE BULLET THEORY	<b>Single Bullet Theory</b> (Nemperor US)
SIOUXSIE/BANSHEES	<b>Kiss in the Dreamhouse</b> (Polydor UK)
THE SOUND	<b>All Fall Down</b> (WEA UK)
SPANDAU BALLET	(Chrysalis US)
SQUEEZE	<b>singles compilation</b> (A&M US)
ROD STEWART	<b>Absolutely Live</b> (Warner Bros. US)
TOT TAYLOR	<b>Play Time</b> (Easy Listeners UK)
TV PERSONALITIES	<b>Bigger than the Beatles</b> (Whaam! UK)
TELEX	<b>Birds and Bees</b> (Interdisc UK)
ULTRAVOX	<b>Quartet</b> (Chrysalis US)
U2	<b>War</b> (Island UK)
VARIOUS	<b>Brimstone and Treacle</b> (A&M US)
WAS (NOT WAS)	(Geffen US)
HOWARD WERTH	<b>Six of One...</b> (Metabop UK)
BILL WYMAN	<b>Green Ice</b> (A&M US)
XTC	<b>White Music reissue</b> (Epic US)
XTC	<b>Go 2 reissue</b> (Epic US)
XTC	<b>Black Sea reissue</b> (Epic US)
XTC	<b>Drums and Wires reissue</b> (Epic US)

HOW MUCH WILL IT COST  
IF IT'S FREE DEPT:

"MOST CRITICS LIKE  
ELVIS COSTELLO RATHER  
THAN VAN HALEN  
BECAUSE MOST  
CRITICS LOOK  
LIKE ELVIS  
COSTELLO"  
- DAVID LEE ROTH.



— MIKE OLDFIELD'S "TUBULAR BELLS" HAS  
BEGUN SELLING AGAIN DUE TO THE  
POPULARITY OF MOON  
ZAPPA'S "VALLEY GIRLS"?



A MAJOR RECORD COMPANY  
RECENTLY HAD AN AUDIENCE  
WITH THE POPE IN AN  
UNSUCCESSFUL EFFORT  
TO HAVE HOME TAPING  
DECLARED A MORTAL SIN.

# RECORD/VIDEO CHARTS

## TOP 20 DOMESTIC ALBUMS

- 1 ► **PETER GABRIEL** Security (Geffen)
- 2 ► **PSYCHEDELIC FURS** Forever Now (Columbia)
- 3 ► **YAZ** Upstairs at Eric's (Sire)
- 4 ► **ENGLISH BEAT** Special Beat Service (IRS)
- 5 ► **ABC** Lexicon of Love (Polygram)
- 6 ► **R.E.M.** Chronic Town (IRS)
- 7 ► **BRUCE SPRINGSTEEN** Nebraska (Columbia)
- 8 ► **ELVIS COSTELLO** Imperial Bedroom (Columbia)
- 9 ► **CLASH** Combat Rock (Epic)
- 10 ► **GUN CLUB** Miami (Animal)
- 11 ► **VARIOUS** Not So Quiet on the Western Front (Alternative Tentacles)
- 12 ► **CAPT. BEEFHEART** Ice Cream for Crow (Epic)
- 13 ► **SUMMERS/FRIPP** I Advance Masked (A&M)
- 14 ► **STRAY CATS** Built for Speed (EMI America)
- 15 ► **JOE JACKSON** Night and Day (A&M)
- 16 ► **DIRE STRAITS** Love Over Gold (Warner Bros.)
- 17 ► **GRANDMASTER FLASH** The Message (Sugarhill)
- 18 ► **BOW WOW WOW** I Want Candy (RCA)
- 19 ► **TONI BASIL** Word of Mouth (Chrysalis)
- 20 ► **ASSOCIATES** Sulk (Sire)

Compiled from reports by 20 US record retailers that specialize in new music.

## TOP 20 IMPORT ALBUMS

- 1 ► **UB 40** UB 44 (Dep Int'l)
- 2 ► **SIMPLE MINDS** New Gold Dream (Virgin)
- 3 ► **KATE BUSH** The Dreaming (EMI)
- 4 ► **DAF** Fur Immer (Virgin)
- 5 ► **AU PAIRS** Sense and Sensuality (Kamera)
- 6 ► **PSYCHEDELIC FURS** Forever Now (CBS)
- 7 ► **DEXY'S** Too-Rye-Ay (Mercury)
- 8 ► **DEPECHE MODE** A Broken Frame (Mute)
- 9 ► **CULTURE CLUB** Kissing to be Clever (Virgin)
- 10 ► **FALL** Room to Live (Kamera)
- 11 ► **HEARTBREAKERS** D.T.K. (Jungle)
- 12 ► **BOW WOW WOW** I Want Candy (EMI)
- 13 ► **STIFF LITTLE FINGERS** Now Then (Chrysalis)
- 14 ► **BAUHAUS** The Sky's Gone (Beggars Banquet)
- 15 ► **BLANCMANGE** Happy Families (London)
- 16 ► **SCRITTI POLITTI** Songs to Remember (Rough Trade)
- 17 ► **VARIOUS** Brimstone & Treacle (A&M)
- 18 ► **SAD LOVERS + GIANTS** Epic Garden (Midnight)
- 19 ► **PETER GABRIEL** Deutsche Album 4 (Charisma)
- 20 ► **MODERN ENGLISH** After the Snow (4AD)

Compiled from reports by 20 US record retailers that specialize in new music.



Ebet Roberts

## BRITAIN'S BEST SELLERS/LP's

- 1 ► **DIRE STRAITS** Love Over Gold (Phonogram)
- 2 ► **SIMPLE MINDS** New Gold Dream (Virgin)
- 3 ► **PETER GABRIEL** Peter Gabriel (Charisma)
- 4 ► **ABC** Lexicon of Love (Neutron)
- 5 ► **KATE BUSH** The Dreaming (EMI)
- 6 ► **SCRITTI POLITTI** Songs to Remember (Rough Trade)
- 7 ► **DEXY'S** Too-Rye-Ay (Mercury)
- 8 ► **YAZOO** Upstairs at Eric's (Mute)
- 9 ► **PSYCHEDELIC FURS** Forever Now (CBS)
- 10 ► **UB 40** UB 44 (Dep Int'l)
- 11 ► **BRUCE SPRINGSTEEN** Nebraska (CBS)
- 12 ► **BEAT** Special Beat Service (Go-Feet)
- 13 ► **STRANGLERS** Collection 77-82 (Liberty)
- 14 ► **DEPECHE MODE** A Broken Frame (Mute)
- 15 ► **RUSH** Signals (Mercury)
- 16 ► **CULTURE CLUB** Kissing to be Clever (Virgin)
- 17 ► **IMAGINATION** Heat of the Night (R&B)
- 18 ► **IGGY POP** Zombie Birdhouse (Animal)
- 19 ► **CAPT. BEEFHEART** Ice Cream for Crow (Virgin)
- 20 ► **BILLY JOEL** Nylon Curtain (CBS)

Compiled from weekly sales reports by 27 Virgin Records stores located throughout Great Britain.

## TOP 20 45s/DOMESTIC & IMPORT

- 1 ► **ELVIS COSTELLO** From Head to Toe (F-Beat)
- 2 ► **SIUXSIE/BANSHEES** Slow Dive (Polydor)
- 3 ► **PRETENDERS** Chain Gang (Real)
- 4 ► **ROBERT WYATT** Shipbuilding (Rough Trade)
- 5 ► **BAUHAUS** Ziggy Stardust (Beggars Banquet)
- 6 ► **CLASH** Straight to Hell (CBS)
- 7 ► **PYLON** Beep (DB)
- 8 ► **MEN AT WORK** Who Can It Be Now? (Columbia)
- 9 **GRANDMASTER FLASH** The Message (Sugarhill)
- 10 **TRIO** Da Da Da (Mercury/Mobile Suit Corp.)
- 11 **ENGLISH BEAT** Jeanette (I.R.S.)
- 12 **ADAM ANT** Friend or Foe (Epic/CBS)
- 13 ► **ULTRAVOX** Ride the Wild Wind (Chrysalis)
- 14 **JAM** The Bitterest Pill (Polydor)
- 15 ► **ESG** Dance to the Beat of Moody (99)
- 16 **NEW ORDER** Temptation (Factory)
- 17 **CLASH** Rock the Casbah (Epic/CBS)
- 18 **DEVO** Peek-a-boo (Warner Bros.)
- 19 **A FLOCK OF SEAGULLS** I Ran (Jive-Arista)
- 20 **DAMNED** Dozen Girls (Bronze)

*Compiled from 20 US record stores that specialize in new music; both domestic releases and imports are included. Where a record is selling in both categories, the label information is (US/UK).*

## TOP 20 PROMO VIDEOS

- 1 **CLASH** Rock the Casbah
- 2 **ABC** Poison Arrow
- 3 **ABC** Look of Love
- 4 **PSYCHEDELIC FURS** Love My Way
- 5 **BOW WOW WOW** I Want Candy
- 6 **STEVE MILLER BAND** Abracadabra
- 7 **A FLOCK OF SEAGULLS** I Ran
- 8 **GO-GO'S** Vacation
- 9 **JOHN COUGAR** Hurts So Good
- 10 **TONY POWERS** Don't Nobody Move
- 11 **STRAY CATS** Stray Cat Strut
- 12 **BANANARAMA** Really Sayin' Somethin'
- 13 **MEN AT WORK** Who Can It Be Now
- 14 **EDDIE MONEY** Think I'm in Love
- 15 **ALTERED IMAGES** See Those Eyes
- 16 **HAIRCUT 100** Favorite Shirt
- 17 **SURVIVOR** Eye of the Tiger
- 18 **ADAM ANT** Goody Two Shoes
- 19 **DURAN DURAN** Hungry Like the Wolf
- 20 **LEISURE PROCESS** Love Cascade

*The most popular videos played in clubs, colleges and record stores, compiled especially for Trouser Press by RockAmerica/Soft Focus, 41 E. 20 St., NY, NY 10003.*

► indicates records whose sales were showing the greatest upward movement at presstime at the end of October.

## BRITAIN'S BEST SELLERS/45s

- 1 **FAT LARRY'S BAND** Zoom (Virgin)
- 2 ► **MUSICAL YOUTH** Pass the Dutchie (MCA)
- 3 ► **CULTURE CLUB** Do You Really Want to Hurt Me? (Virgin)
- 4 **BAUHAUS** Ziggy Stardust (Beggars Banquet)
- 5 **EVELYN KING** Love Come Down (RCA)
- 6 **JAM** Bitterest Pill (Polydor)
- 7 **SHALAMAR** There It Is (Solar)
- 8 ► **SHARON REDD** Never Gonna Give You Up (Prelude)
- 9 **ROCKER'S REVENGE** Walking on Sunshine (London)
- 10 **SIUXSIE/BANSHEES** Slow Dive (Polydor)
- 11 **CARLY SIMON** Why (WEA)
- 12 **MELBA MOORE** Love Coming at You (EMI)
- 13 ► **MARI WILSON** Just What I Always Wanted (Compact)
- 14 **GRANDMASTER FLASH** The Message (Sugarhill)
- 15 ► **JAPAN** Life in Tokyo (Arista)
- 16 **SURVIVOR** Eye of the Tiger (Scotti Bros.)
- 17 **DURAN DURAN** Save a Prayer (EMI)
- 18 **DEXY'S** Come On Eileen (Mercury)
- 19 ► **ROBERT WYATT** Shipbuilding (Rough Trade)
- 20 ► **PHIL COLLINS** Thru These Walls (Virgin)

*Compiled from weekly sales reports by 27 Virgin Records stores located throughout Great Britain.*

## MTV'S VIDEO PLAYLIST

- ABC** Poison Arrow  
**ADAM ANT** Goody Two Shoes  
**BANANARAMA** Really Sayin' Somethin'  
**TONI BASIL** Mickey  
**PAUL CARRACK** I Need You  
**CLASH** Rock the Casbah  
**DURAN DURAN** Rio  
**FIXX** Stand or Fall  
**A FLOCK OF SEAGULLS** Space Age Love Song  
**HUMAN LEAGUE** Love Action  
**ICEHOUSE** Great Southern Land  
**JOAN JETT** Do You Wanna Touch  
**MEN AT WORK** Down Under  
**PRODUCERS** She Sheila  
**SAGA** On the Loose  
**STRAY CATS** Rock This Town  
**SWINGERS** One Good Reason  
**PETE TOWNSHEND** Slit Skirts

*These promo videos are shown 3-4 times per day on MTV.*

## R.E.M.

**WHO:** Michael Stipe (vocals), Pete Buck (guitar), Mike Miles (bass/vocals), Bill Berry (drums/vocals).

**HOW:** This unassuming quartet got together in their native Athens, Georgia a little over two years ago. "It was a hobby, basically," Buck recalls. "We were doing it for fun. That it's gone this far is nearly miraculous."

R.E.M. (which they say doesn't necessarily stand for Rapid Eye Movement) gigged around Georgia and vicinity. In July, 1981 they released an independent single that ended up on the *New York Times* Ten Best Singles list for that year; R.E.M. themselves ended up on I.R.S. Records in May, 1982. Their first aboveground release came out this August. The band has been opening shows for Gang of Four, but they ain't gonna be opening for long.

**WHAT:** Radio Free Europe/Sitting Still (Hib-Tone)  
Chronic Town EP (I.R.S.)

**WHY:** R.E.M. is compared to everyone from the Byrds, B-52's (fellow Athenians) and Psychedelic Furs to the Who, Television and Herman's Hermits. They themselves list influences as disparate as Patti Smith, Donna Summer and Pere Ubu. Their haunting, minor-key songs feature insistent choruses, Stipe's raspy singing and Buck's ringing Rickenbacker. Lyrics, written mostly by Stipe, are purposely oblique. "You should just be able to get a feeling from the



whole song," Buck says. "It doesn't have to make any sense as far as structure goes."

**MIKE MILLS:** "We're growing huge on the gullibility of other fish."

## BONNIE HAYES/WILD COMBO

**WHO:** Bonnie Hayes (vocals/keyboards), Paul Davis (guitar/vocals), Hank Maninger (bass/vocals), Kevin Hayes (drums/vocals).

**HOW:** A decade ago, San Francisco native Bonnie Hayes was a teenager playing keyboards in jazz-rock fusion bands. In the ensuing years she lived the life of the journeyman musician, moving to New York and then Atlanta, working in every sort of bar band imaginable, from jazz to Top 40 to country. At one point she cranked out "heavy rock" in a group that included future Foghat member Nick Jameson.

Eventually Hayes returned to San Francisco and formed the Punts, an enthusiastic, amateurish "hard art power band" that specialized in "bratty punk-pop songs." After a year of no success they disbanded and she collected a new crew of more professional pals, including her brother, who'd previously backed jazz singer Jon Hendricks. The revamped Punts issued one homemade single, which convinced Slash Records to pick them up. The band changed its name because "everyone thought we were a hardcore band," according to Hayes.

**WHAT:** Shelley's Boyfriend/Rochambeau (Bondage)  
Good Clean Fun LP (Slash)

**WHY:** Hayes and band aren't the typical heavy-duty Slash



act. They play energetic, gleaming pop music, not unlike current cotton-candy "new wave" bands but with considerably more depth. Because the members have non-rock experience and technical smarts, they can employ jazz, blues and even salsa shadings that make the competition sound one-dimensional.

**BONNIE HAYES:** "For this album I wrote songs with chords and rhythms you don't usually hear. The point is to entertain people, even if they don't know anything about music. Our background doesn't really show, except in subtle ways, and the playing is pretty accessible. It's hard to get anywhere with an obscure-sounding first album, but down the line I see some pretty serious departures from pop."

## WALL OF VOODOO

**WHO:** Stanard Ridgway (lead vocals, harmonica, keyboards), Marc Moreland (guitar), Bill Nolan (keyboards), Chas T. Gray (synthesizer, bass, backing vocals), Joe Nanini (drums, percussion, voice).

**HOW:** This Los Angeles quintet formed in the bowels of Hollywood. Ridgway and Moreland met in 1977 at LA's first punk club, the Masque, located in the basement of the X-rated Pussycat Theatre. The two formed a company to make soundtracks for low-budget flicks; due to a lack of clients, they wound up with Wall of Voodoo instead. Bassist/keyboardist Bruce Moreland, Marc's brother, came down from Alaska to join the "band" in 1978. In the summer of 1979 they added Gray and Nanini. By the spring of 1980, after making a name for themselves on the club circuit, Wall of Voodoo signed to I.R.S. Records; that fall, the **Wall of Voodoo** EP came out and the group filmed its segment in the film *Urgh! A Music War*. A year later, Wall of Voodoo's first LP was released while the band toured Britain. Bruce Moreland left between **Dark Continent** and the new **Call of the West**, later replaced by Bill Nolan, formerly of Los Angeles band Human Hands.

**WHAT:** **Wall of Voodoo** EP (Index/I.R.S.)  
**Dark Continent** LP (I.R.S.)  
 Mexican Radio/Nothing on This Side (I.R.S.)  
**Call of the West** LP (I.R.S.)



**WHY:** Wall of Voodoo's sound represents the California atmosphere that spawned them. This isn't the California of the endless wave or perfect tan, but of back alley hustlers making their way to Vegas, homeridden housewives stranded in suburbia and the dream which brought them all to California. World-weary lyrics are coupled with a musical abandon echoing spaghetti westerns, B-rated science fiction films and a daft sense of pop. After an uneven start, the experiment is beginning to work. **Call of the West** proves Wall of Voodoo is more than just another California cult.

**STANARD RIDGWAY:** "I like to think of **Call of the West** as music for the vast urban barbecue. The Western theme came from our orientation. We've always felt like hicks in LA."

## TREES

**WHO:** Dane Conover (vocals/synthesizers/treated piano/guitars/bass/percussion).

**WHAT:** **Sleep Convention** LP (MCA)

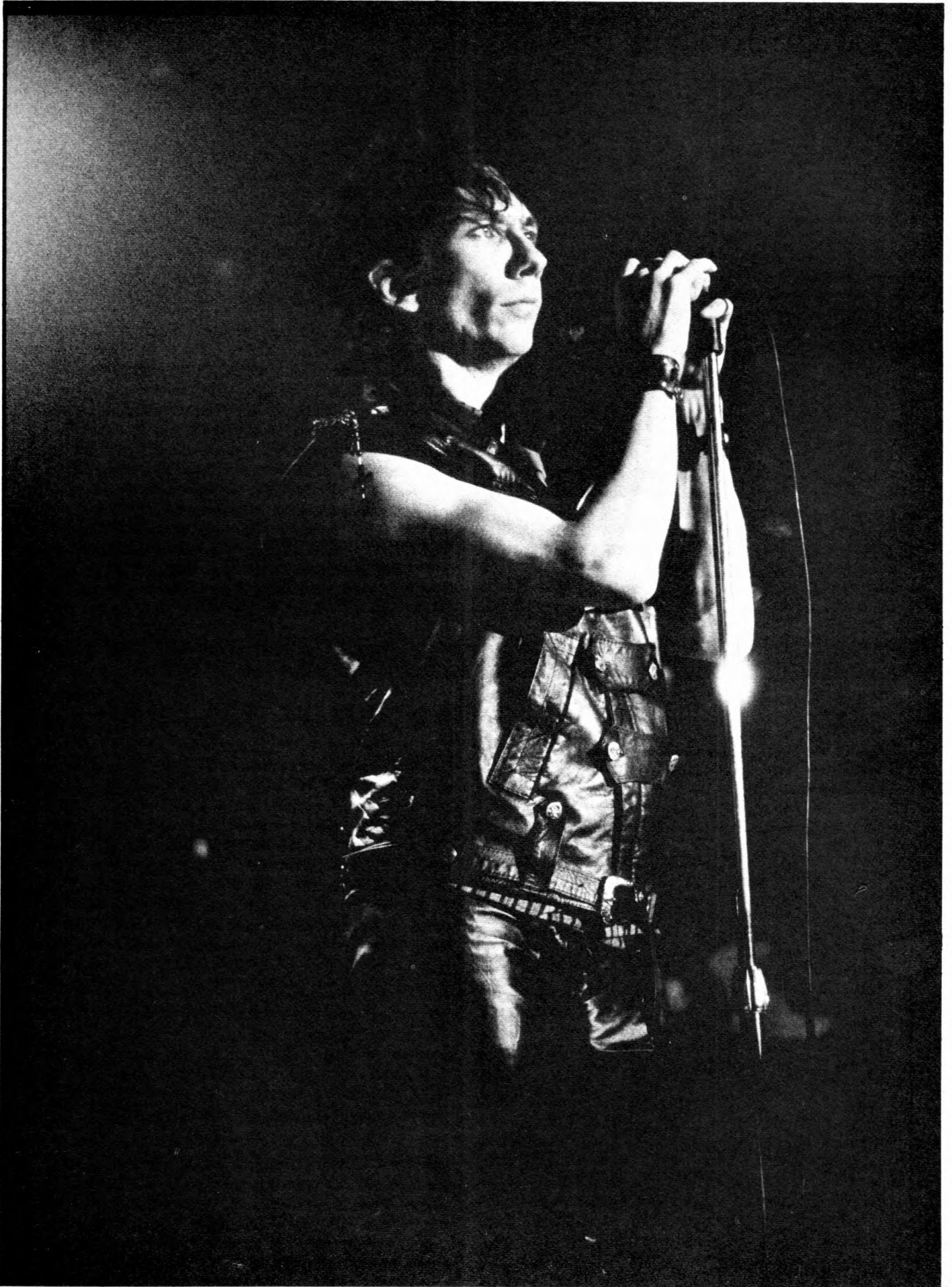


Hodara

**HOW:** Conover left college in southern California to play in a succession of bands, including Puppies, who released one 45 on American Stiff. While with Puppies, Conover recorded demos in his apartment. He sent a tape of one song ("11 AM," recut for **Sleep Convention**) to impresario Kim Fowley, who liked it enough to present it to MCA Records. MCA then offered the young man a recording deal. Alone in the studio with engineer Earle Mankey, Conover finished his album in "exactly one month of 10-hour days." MCA issued **Sleep Convention** under the moniker Trees in July, 1982.

**WHY:** A one-man band, Conover makes highly listenable synth-related rock, with intelligent lyrics and strong melodies. His approach is diverse and imaginative, his technical skills seemingly boundless. Although playing an area dominated by Britons, Conover brings a decidedly American flavor to Trees. He blends styles and sounds into warm music that's both ear-catching and mentally stimulating.

**DANE CONOVER:** "My music mirrors the times we live in, but on a confidential, personal level, like whispering in someone's ear. I call it smooth psychedelia. I like the idea of being able to project myself into someone's living room, to have a conversational, intimate quality. I want to provide people with the same feeling I got when I first heard records by the Doors or Jimi Hendrix in the '60s."



Andrea Laubach

# CROSS THEIR HEARTS

## The Lords of the New Church Bring the Bad News to America



Bob Leafe

By Jon Young

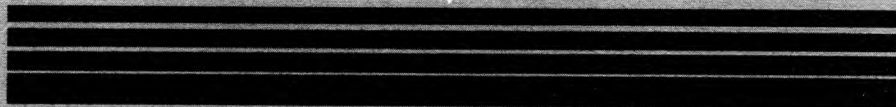
It's a little after 2:00 a.m. at New York's Peppermint Lounge, and the Lords of the New Church are ready to begin their set. Guitarist Brian James, bassist Dave Tregunna and drummer Nicky Turner kick the band's theme song "New Church" into gear.

Then Stiv Bator (formerly Batons) staggers onstage and up to the mike. Always a striking frontman, Bator looks especially remarkable this evening. His left arm is encased in a sling and taped tightly to his chest, which turns his constant movements into an awkward ballet. He seems like some bizarre oracle as he sings about the collapse of society. Stiv sure knows how to use props, right?

Unfortunately, the ailment is real. Less than 12 hours later, singer and band sit in their hotel bar sipping tequila and orange juice as Bator shows off his discolored elbow. The injury dates back to his days with the Dead Boys.

"The other Dead Boys used to smack me on the elbow and it'd swell up. I always figured it was water in there, but it was always blood. Last week I hit it, and it swelled again. Where the joint in my arm used to have fluid, it's now just blood, and it's starting to clot. I've broken most of the blood vessels in there. The doctor says if I hit it again, I lose all use of my arm. I'm going to London for therapy; there's a 50-50 chance of my using it again."

The disorder has brought the Lords' first US tour to an abrupt halt. They were going to cancel the New York gigs, but Bator insisted on being the trouper—even though a bottle tossed from the audience could have done him irreparable harm.



**B**ad elbow aside, the Lords of the New Church are in the pink of health. The four veteran punk/new wave musicians jelled remarkably quickly since making contact two years ago. Former Dead Boy Bator and ex-Damned leader James have transformed affection for the Stooges, New York Dolls, Doors *et al.* into a striking style that carries on the tradition instead of just feeding on it. The Lords' self-titled debut LP contains surprisingly melodic, moody gems like "Open Your Eyes" and "Holy War."

Far from sounding like a new band, the Lords give the impression of a slick, self-confident quartet with a long track record. Indeed, they have chalked up considerable experience getting to their current state of excellence. American Bator and Briton James first crossed paths in 1977, when their bands shared the bill at CBGB's in New York. After the Damned dissolved temporarily, James formed Tanz der Youth, which lasted one single, toured with Iggy Pop and released a solo EP and a 45 on IRS. Following the breakup of the Dead Boys, Bator made a solo LP for Bomp and hooked up with Sham 69—minus leader Jimmy Pursey, but including Dave Tregunna—to form the Wanderers, who issued one LP on UK Polydor. For various legal reasons the Lords can't (or won't) explain clearly, the Wanderers' album was

not promoted at all and sank without trace.

Bator and James were brought together by IRS head Miles Copeland who thought they might make a good team. Early members of the band included first and latest Clash drummer Terry Chimes and former Generation X bassist Tony James; "Russian Roulette" on the LP is their composition. James gave way to ex-Sex Pistol/Rich Kid/Iggy Pop band bassist Glen Matlock, who in turn was replaced by Tregunna.

Meanwhile, Nicky Turner's band, the Barracudas, was scheduled to play an industry convention in Paris. They couldn't go, so Turner asked his three future bandmates. They performed a short set that included Paul Revere's "Just Like Me" and the Electric Prunes' "I Had Too Much to Dream (Last Night)," and the Lords of the New Church were born.

**S**ipping modest portions of tequila and o.j., the Lords insist the impressive outcome of their initial recording sessions was a happy accident. If they're to be believed—all four seem more like amiable hoaxers than earnest interviewees—the LP was the result of just two weeks' work. The band produced itself, obtaining a distinctive muddy sound.

"We had a budget that would have allowed us to spend money on a producer and go into a shitty studio,"

Tregunna explains, "or we could go into a decent studio on our own."

It was just as well, Turner agrees. "When we started we didn't have a clue how it would turn out. A producer would have tried to impose a style on us. It wasn't until we mixed the album that we realized we had a distinctive sound."

James notes with pride that heavyweight producer Martin Rushent heard the Lords' record on radio "and complimented us on our sound, which was really nice."

The Lords may use a producer on their second LP, to be recorded early next year, but they obviously relish their studio freedom.

"We're thinking of getting Jerry Falwell to produce us," Bator laughs. Doors producer Paul Rothchild has made an offer, but Turner says confidently, "I have a feeling we'll produce it ourselves."

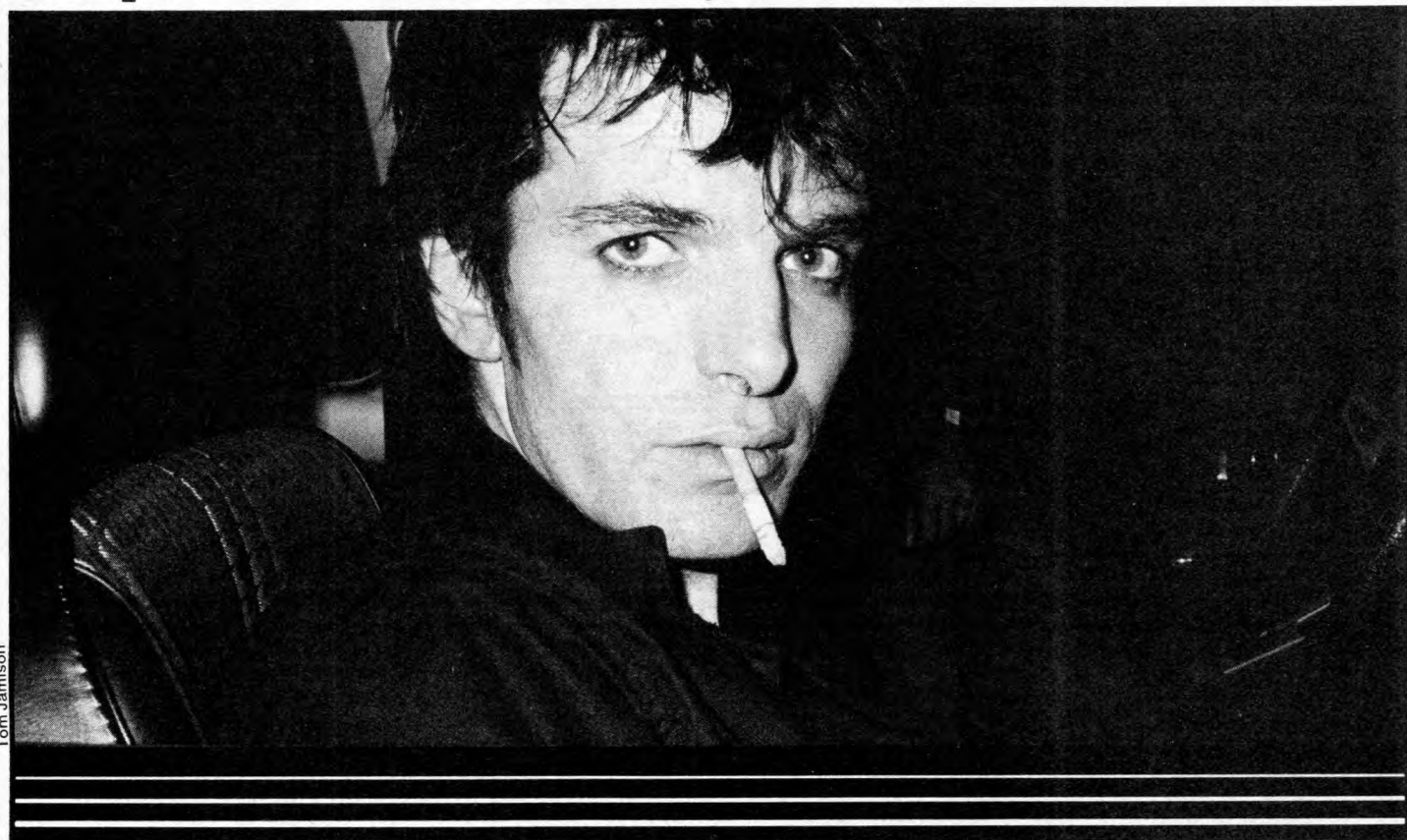
**L**ong time observers of Bator, James and Co. may be surprised by the Lords' political lyrics with their references to holy war, nuclear conflict and conspiracies to manipulate youth. After all, these guys are responsible for such tasteful works as "Caught With the Meat in Your Mouth" and "Sick of Being Sick." Now they're acting as neurotic and paranoid as Devo, pleading for a unified youth culture (or new



Robert Matheu



“People are in rock for money or for the love of it.”—Brian James



Tom Jamison

church) to fight the bad guys.

Tregunna feels Bator's lyrics took a political turn when he moved to London. "Americans don't seem to be as aware as the English are of social conditions."

Bator adds, "Another influence was seeing all the stupid fights at gigs over there—skinheads against punks against Mohicans."

James says, "It's so pointless when you've got a mass of kids who could be together..."

"Fighting against something important," Turner concludes. "It's crazy; a lot of the new punk bands are like heavy metal bands."

"A lot of times the only difference between punk and heavy metal is hair length," Bator says.

"What we're trying to put across," James sums up, "is that it's stupid to fight over divisions in music. It's all just music and emotions."

The song "New Church" agitates for an organized movement to overcome audience factionalism the Lords blame at least in part on a trend-hungry English music press.

"We're trying to make people aware of the power they had in the '60s," Turner says, "when they could change things through music—before drugs and apathy set in. It was the same way with punk: There was the feeling things could be changed."

"But the media manipulated it to make

it look violent and now punk's dead," Bator adds.

Conspiracy theories, anyone? The Lords thrive on them. Onstage, Bator introduces "Holy War" by mentioning the Soviet Union's alleged involvement in the attempted assassination of the Pope. In "Open Your Eyes" he raises an even more ominous possibility:

"We're being conditioned for the army by military-chic clothing and short hair."

Turner: "Video games are training people for a push-button war."

Bator: "They're training kids to make it seem fun. That's also what the skinhead movement is doing with army boots, cropped hair, and military clothing. That's why we're growing our hair long—Black Flag's even growing their hair—as a sign of rebellion. We're all in the army and we don't even know it."

Does Bator really believe in organized, behind-the-scenes manipulation?

"Sure. We're moving toward totalitarianism. Who controls it, we'll never know."

James is less absolute. "It's a theory. What we're trying to do is encourage people to think for themselves and gather their own information. Our only message is open your eyes, look around you and don't take things at face value."

Bator is adamant on the inevitability of nuclear war. "We're being conditioned for it now by TV programs. It says in the Bible, 'The whore of Babylon burns by

the beast with ten heads.' There's a new age of man coming, a new world coming." [Sounds like Jerry Lee Lewis!—Ed.]

And it's too late to avert disaster?

"Yeah, the Bible predicts it's gonna happen in the Book of Revelation."

James interjects politely but firmly, "I don't believe that. I'm an atheist. It's a personal thing."

Those who can't get enough of Bator's surprising new mysticism will be interested to know he dropped the "s" from his last name because numerology dictated it. He had added it for the same reason—his original last name is Bator—but found out he was numerologically mistaken. Pretty heavy, eh?

Well, yes and no. Don't worry overmuch about the serious stuff; the Lords' old-fashioned rock 'n' roll LP is hot and exciting, and that means fun. They make no bones about their musical sympathies: In concert Bator defends the Stones before the band shoots into a swift version of "Fortune Teller." Not all the Stones though—primarily Keith Richard.

"Keith has kept his street credibility," Bator states, "even though he's a millionaire, while Jagger hasn't. Keith's like an old blues musician."

"There's two kinds of people in rock 'n' roll: Those who are in it for the money and those who love it."

You know what camp the Lords are in. ■

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## TP Flexi-File 13



# Berlin

### **THE SONG**

#### **Masquerade (3:30)**

Produced by Daniel R. Van Patten. From the album **Pleasure Victim**.

### **THE BAND**

John Crawford: bass, synthesizer, vocals

Terri Nunn: lead vocals

David Diamond: synthesizer, guitar, vocals

Ablly assisted by: Rick Olsen and

Chris Ruiz-Velasco on guitar. Also Rod Learned and Dave Van Patten, percussion.

### **THE RECORD**

**Pleasure Victim** 1982. On M.A.O. Records, 1428 S. Sherbourne Drive, Los Angeles, CA 90035. Marketed and distributed by Enigma Records, PO Box 2896, Torrance, CA 90509.

# ENIGMA



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**DETROIT**—Sunday, Jan. 9, American Legion, Royal Oak, 12 Mile Rd. at Rochester Rd.

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# PETER GABRIEL STEPS INTO THE LIGHT

By Steven Grant



Ebet Roberts

**SECURITY?** Though that title is the first ever on a Peter Gabriel album, it seems curiously inapt for a man who has spent the better part of his professional life in flux, shifting from one style, producer or label to another with chameleonic caprice, and reacting to popularity by vanishing for years before once more entering the musical marketplace.

Gabriel's history is filled with odd situations: He leaves art-rock group Genesis at the height of their popularity to pursue a solo career. His first album, **Peter Gabriel**, emerges as one of the most operatic, over-blown and still quite stunning pop records ever released. The follow-up, again called **Peter Gabriel** (a jarringly uncommercial move; he wanted each release to be like a new issue of a magazine), was produced by Robert Fripp and collapsed Gabriel's grandiose style into a quiet, personal expression of angst and paranoia. It went nowhere. Upon hearing his third album, called **Peter Gabriel**, Atlantic Records decided they'd had enough and politely showed him the door.

The record found a home on Mercury and became a hit. Thrilled by their new acquisition, Mercury was reportedly determined to hold onto the singer/songwriter. Now, after two years of seclusion followed by a flurry of publicity in the wake of the



ill-fated World of Music, Arts and Dance Festival, Gabriel has released **Security** . . . on Geffen Records.

"Atlantic was holding me under contract," Gabriel, 32, explains from the New York offices of Warner Bros., Geffen's corporate parent. "After the Atlantic elbow, the contract returned to Charisma [Gabriel's British record company] and they dealt with Mercury, who, I think, worked really hard on the record. But Mercury was Charisma's choice of a record company, not mine."

The new album's release on Geffen thus represents the first time Gabriel himself has chosen his label. "We were being offered some silly money by a lot of record companies, and Geffen wasn't the biggest dealer. But they seemed to have the best attitude, and I liked their people the best.

"Geffen has the attitude of giving artists room to develop, even if it means making mistakes. There aren't a lot of people in the business that take that attitude. They are looking for long-term artists, not hit-makers who might be dropped after one failure—as happened to me on that other label."

Not that Gabriel and Geffen haven't already crossed swords—notably over the album title. To set it apart from the other three records, Geffen wanted to call the album something other than **Peter Gabriel**. Gabriel reluctantly agreed to have **Security** adorn a label stuck on the shrink-wrap, but it ended up on the record label besides. He apparently intends to see that "mistake" rectified on future pressings.

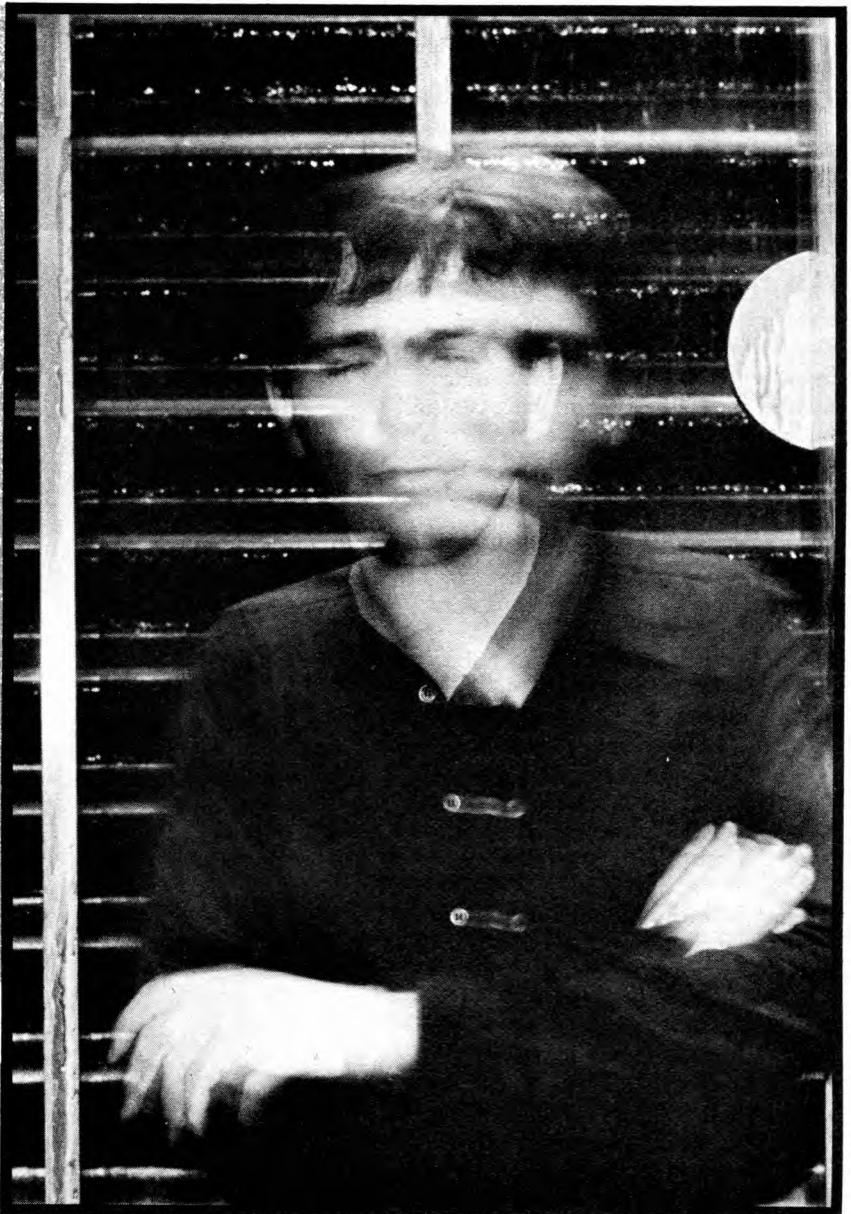
**N**itpicking? Not necessarily. Chalk it up to instincts that go against current wisdom but have a bumpily impressive track record.

Gabriel's greatest success to date, for example, is his third album, featuring the hit single, "Games Without Frontiers?"

"I knew it was a good album, but I thought it might not work in America. Although I don't look upon myself as related to new wave music, I did not feel that the type of music on the third album—or this new one—fit into AOR programming.

"I let the record company choose the new single—in this case, 'Shock the Monkey' is probably the right track—and my attitude is to do the album I want and try to sell it as best I can, in that order. Singles are primarily advertising for the album. If I get a hit, I'm delighted, but it has nothing to do with what I'm trying to do."

What is Peter Gabriel trying to do? He is difficult to pin down, sharing with many contemporaries (notably David Bowie) a thirst for new elements to incorporate into his music. Examining his work thus leads into sideroads and cul-de-sacs; interpretation is a problem.



Mitch Kearney

Gabriel does little to help. His private life is nearly a closed book. He appears uncomfortable with interpretations about his work, and replies slowly, pensively to questions on same, as if reasserting himself in the process.

"General impressions of the albums . . . I never really get caught up in all that. It's only toward the end of an album that I get an idea of how people are going to get its overall flavor. I just follow individual interests as they appear. There are no premeditated themes.

"Because I'm not the world's fastest producer of records, they tend to have a style that is the product of the time in which they're made. On the last two albums there has been a rhythm-based compositional method, partly because of the programmable drum box. I've been looking for more interesting rhythms than are found in most rock music. I've been listening to non-European music and old Tamla records, and inventing patterns, so I had

about 40 or 50 rhythms before I started writing. This meant I would write differently, often giving more space to the music than I would without having rhythm first.

"On this last album I tried to create a sound library, mainly working with a Fairlight CMI synthesizer, which has the facility of recording live sound. We went to scrapyards, factories, wind tunnels and university engineering departments as well as trying to get a whole range of conventional instruments as they normally sound, and as they normally *don't* sound—squeaks, taps, breath noises and all the rest."

**T**his is another Gabriel characteristic: a willingness to incorporate new technology into his work. He is inching toward a rock video that will supercede the lipsync shenanigans marring most of the current crop.

On another front, **Survival** was recorded with the forthcoming Sony/Phillips minidisc in mind. And, as noted above, the

programmable drum machine and Fairlight promise to plunge him into a world of pure sound.

"There's still a lot of stuff on the album played on conventional instruments, and I like to use the personality and performance of live musicians. With the analog synthesizers, though, the music took more of an electronic direction, which, except for a few examples like Wendy Carlos and Larry Fast, is less expressive than live performance. But with the new range of digital synthesizers, of which the Fairlight is only one, there will be an increasing number of real-time performance controls, so that they will become as expressive as any conventional instrument."

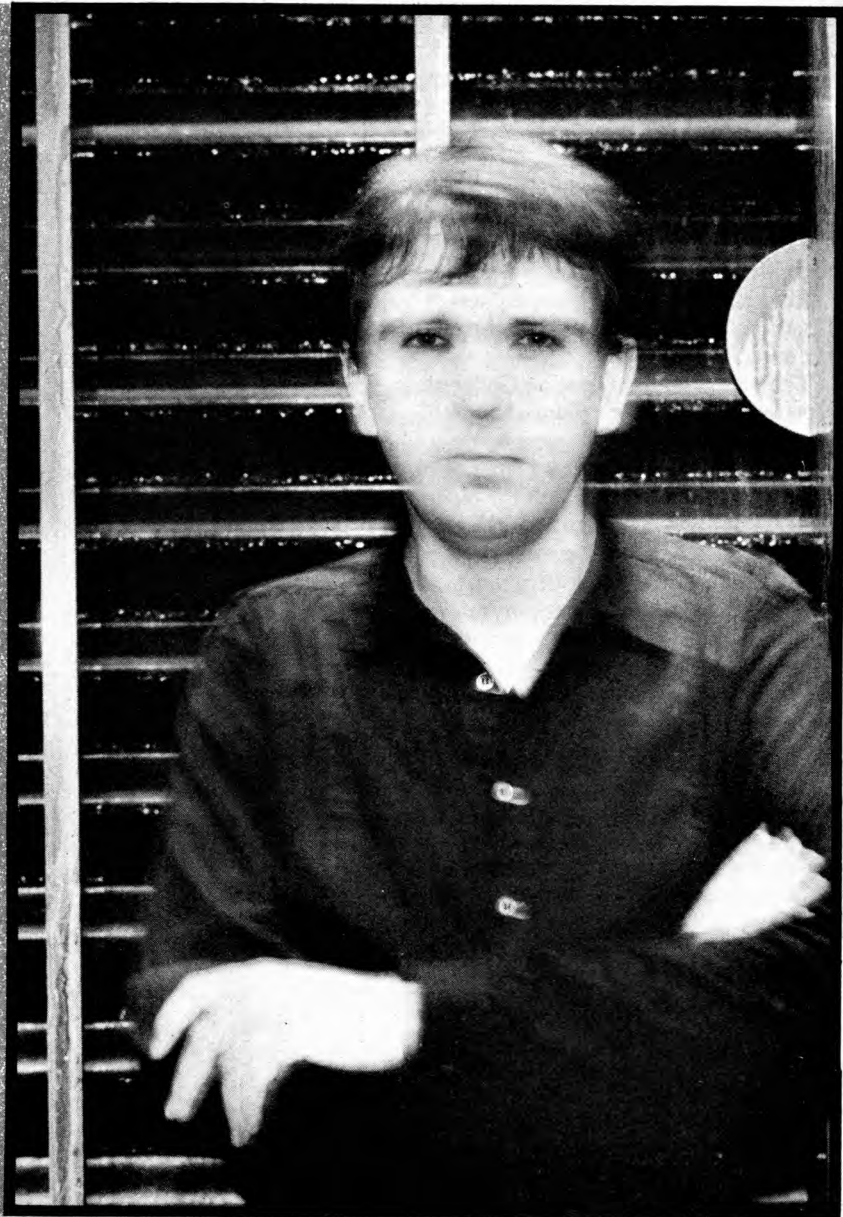
Despite a low-key approach, Gabriel's interest in technology keeps him on the leading edge of popular music, as does his attraction to musics of exotic cultures. Both hint at childlike aspects Gabriel does not display publicly but which surface now and then in his songs—and there is nothing immature in his skillful cannibalizing of foreign cultures.

"I'm a living room tourist," he admits cheerfully. "Books, records, television, and some research. I live in Bath, the home of a large university. Very little is gotten through travel.

"'San Jacinto' on the new album was based on what I saw in Palm Springs. That was travel: the Frank Sinatra/golf-course culture on one hand and Indians on the other. There was also an Apache brave working as a hotel porter in Cleveland. We got to talking. His flat burned down when I was in town. I gave him a lift and we spent the better part of the night talking. A lot of the mysticism is from what he told me about his initiation in the mountains. The shaman carried a sack in which was a rattlesnake. The boy would have to put his hand into the sack, so of course the snake bit him. If the boy returned in two weeks, he was a brave; if he didn't, he was dead. Most of them came back, but the rattlesnake poison meant there would be heavy hallucinations. So all that was mixed up with travel experiences, but normally my interest is passive.

"I don't pretend to be able to play African music or Chinese music, but I may hear a rhythm pattern in one bar that is more interesting to me than what I hear when I switch on the radio. Or I may hear a sound . . . 'The Family and the Fishing Net' has Ethiopian pipes at the beginning. The harmonies are just three pairs of notes, but that started me writing the entire song.

"There is quite a tradition in music, as well as other arts, of looking to other cultures for things to steal, to feed off. I think this is very healthy. Picasso looked at African masks; that goes through his own



Mitch Kearney

filtering process, and what comes out is Cubism. The principle of theft—with respect—should be encouraged."

This interest in creative theft led to Gabriel's involvement with the World of Music, Arts and Dance Festival.

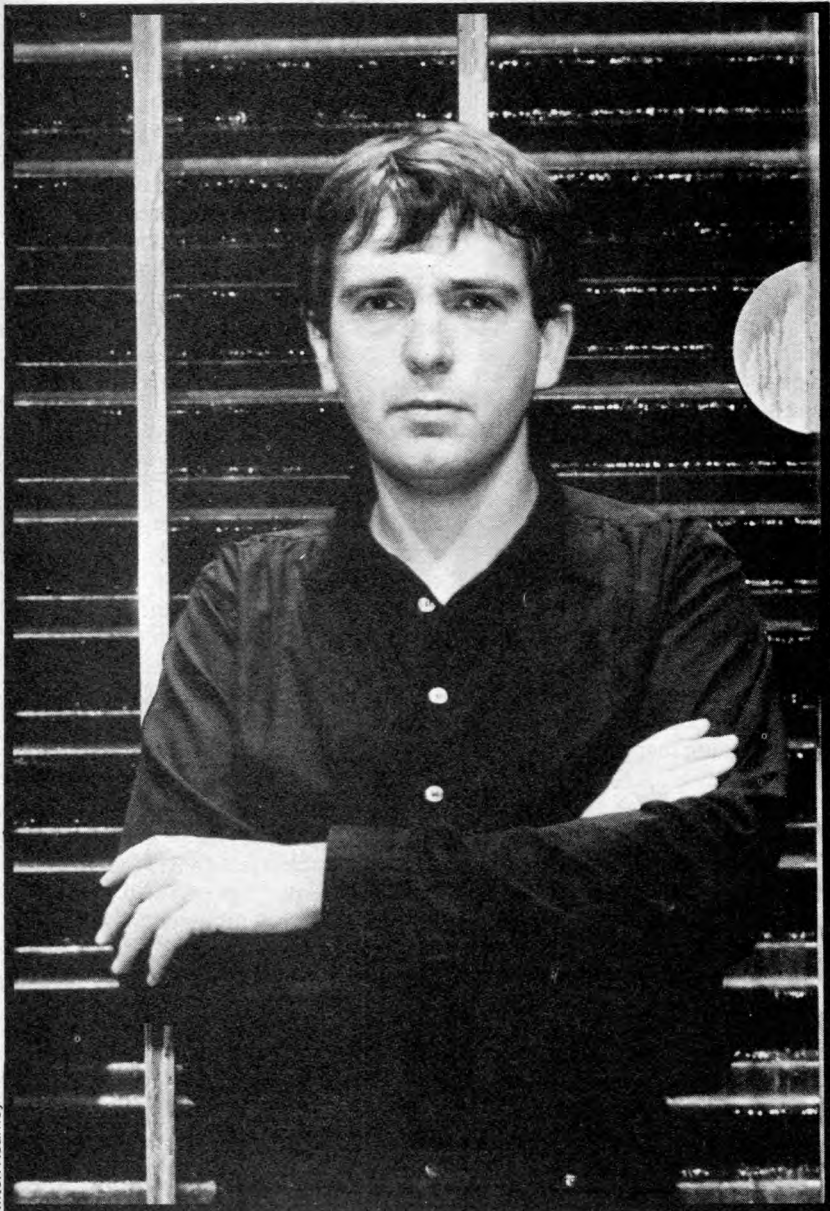
"We tried to harness this fashion that was developing with people like Bow Wow Wow, Adam and the Ants, the Brian Eno/David Byrne/Holger Czukay/Can type of experiments, all this stuff—to get an audience to move one stage further down the line and listen to the source material. About 20 to 30 percent of what we heard really excited us; we figured that if we could get turned on by this, perhaps a lot of other people could as well.

"I originally had the idea [for WOMAD] on a much smaller scale, and I turned it over to the people at *The Bristol Recorder* [a sporadically published record/magazine]. My role in the whole thing was peripheral.

I was still making my album while they were working on it 24 hours a day, and I didn't want it to seem as if I was getting the publicity they deserved. I was useful in making phone calls to musicians, lawyers, record company and TV people. Also, that I was guaranteed to appear helped convince other artists it wasn't just a fly-by-night charity gig."

WOMAD was a critical success but financial disaster which forced Gabriel to reunite with Genesis for a one-shot benefit in England. (The concert was in October, subsequent to this interview.) He is less than enthusiastic about the reunion.

"The WOMAD festival lost a packet. It was a great event in terms of the music. For me, I figured it's not so bad because I have other things I can do. But most of the people working on the festival spent two and a half years—80 hours a week in some cases—getting it together. When it collapsed, they weren't sure what to do. Some aspects of WOMAD, the work in schools



Mitch Kearney

and such, were really well-prepared, and I would like to see that continue if possible. The only way we can do that now is by paying off all our debts.

"Gail Colson, Genesis' manager and my half-manager, proposed the idea of a joint concert to raise a lot of money fast. I didn't think the band would be motivated musically at this point to work with me again, nor me with them. So I'm a grateful recipient. It'll be weird and a little nostalgic. Mainly I'll be concerned with trying to remember the words, which will probably be written in big letters all over the stage."

The Genesis connection continues to haunt Gabriel. His former image as their frontman combines with his current reclusion to cause friction with the press, which has characterized him variously as humorless, an artiste and a cultural scavenger.

"Seven years on since I left Genesis, in most places it isn't very important to

people. It's a drag for me if people won't at least give my music a hearing, just because I was once hooked up with Genesis. It's very rare that I run across that, though—at least so's I'm aware of it.

"I'm depicted as this very serious, self-indulgent artist. But I like a lot of trite things, humorous things. A lot of my work doesn't have that now, but there are bits that do. Some thing I wrote over the period of two weeks was put forward as a sports theme for a TV program. That was to raise sponsorship money for the WOMAD festival. It was rejected. I reused the melody for a female singer who asked me for some music; she has now done it."

"I have a great respect for pop craft people. It's a lot harder to be a producer who gets hit singles time after time, and know how to get the hooks, where to place them and how to make them sound right. That isn't the area I'm working in, but a lot of people don't seem to think I'd have that attitude."

Gabriel's acknowledged pilfering of a wide variety of musics has fueled charges of cultural colonialism. This is one of the few subjects that animates him. For an instant he breaks his polite, restrained stance.

"If you look at music of *any* culture, you see it feeding off anything that it finds interesting, like a hungry animal. Balinese players pick up on disco rhythms via cheap pirated cassettes and work those into their music. There are groups in Africa who worship James Brown, Michael Jackson and Stevie Wonder, feeding off them. *They're* not accused of cultural imperialism. The whole idea is specious.

"It seems to me amazingly short-sighted for people to think that it isn't possible to incorporate foreign sounds. Where did Bo Diddley's rhythms come from? No band would get criticized for writing a song with a Bo Diddley rhythm. But that's a straight tribal rhythm from Africa. People forget that.

"It won't be Australian music I'm playing, or Japanese music, or anything like that. It'll be Western pop. But the number of beats I put in a bar and where I place them may be decidedly different to other records because I've taken them, stolen them, borrowed them, had them influenced by another bar of someone else's music. That challenge can only be healthy. It may be on a very superficial level, but—particularly with rhythm, which to me is the spine of the music—I feel people are just beginning.

"The drum kit, for instance, is not necessarily the only god-given rhythm source. I still use drums because they are very exciting and very quick to get something active and fluid. I would like to work a lot more with different rhythmic bases, particularly with this Fairlight and its possibility to structure any sound. Before it would have been possible only with tape and a lot longer process, and I probably wouldn't have had the patience for it.

"Because I'm white, middle-class, ex-Genesis, I come in for more prejudicial reviewing than a lot of other artists. If I were black, came from Brixton and had just made this record, I wouldn't be getting those reviews."

Those who know Gabriel and have worked with him agree that he is anything *but* pretentious—serious and unconventional, maybe, but determined to avoid the traps of rock music. Even his album's lyric sheets can be explained away disarmingly.

"I would prefer not to," Gabriel states. "In the old days Dylan never printed his lyrics, and if he didn't have to, why should I? But everywhere I went, I was getting aggro from fans wanting to know why the hell they couldn't read what I was saying.

For me it wasn't worth the hassle, so I've put them on since then.

"I feel there are some great pop records with really shitty lyrics. That's the first priority.

"Second is that the sound of the words be every bit as important as the meaning. When you go to a foreign country and you can't understand the language, you still read a lot into the sound of the delivery, the emotional content of the speech. Meaning, to me, is very important but something which goes in second. Sounds and key images form a jigsaw, and only later will you get to know the lyrics.

"I still think it's important to get as good lyrics as possible, but you can write good stuff where the meaning is unimportant. I spend about 40 percent of my compositional time on lyrics. They're not throw-away items, but they aren't the primary interest."

**T**ime and again, Gabriel returns to that phrase: "the primary interest." Yet the interest is never quite defined. What is Gabriel's prime interest?

If I might hazard a guess, I would say the primary interest is the journey, not the destination. Gabriel's almost obsessive search for new methods (in all aspects of his career) reflects a bent for the strange and untested in influences and tools. He loves to find out-of-the-way places (such as

castles) to stay in while touring. Rather than rehash past successes, he prefers unfamiliar territory. Standard industry practice? That's not Gabriel's concern.

"There is some feeling that you should just stay in the same mold. Some bands do—the Stones, for instance. For me, **Their Satanic Majesties Request** was far more interesting than their other albums because they were trying to do something a little different. But it got so slagged off by the press and avoided by the public that they decided, I think, never to take such a risk again. That's a pity. Personally, I'm more satisfied with my third and fourth albums, and they wouldn't have happened without taking a few risks earlier on.

"On the first album I was unsure of myself as an arranger. I'd only been in a band situation. Bob Ezrin's control was much greater than that of any producer afterwards. I have great respect for him—he has very good instincts—but I don't know that his taste would necessarily line up with mine at this point. He knows more about the process of recording than any of my other producers.

"On my first album I wasn't sure I could do without [Genesis] these guys I'd been playing with since school. Now it doesn't worry me. If I want a sound for a particular feel, I'll choose the right musician or use a device to get that sound and feel."

"I like working with people, getting their input and using their ideas creatively. There are one or two things I've done—not on record—which have been just me. About half as much again as gets heard on record is recorded. If the result doesn't fit in, it won't be used. I'll have an idea, perhaps a demo and some arranging ideas, but hammering it down still takes place over stages. I have no hard and fast rules except that I reserve at all times the right to remove something I don't feel fits.

"It took time to find things I liked well enough to program them on the Fairlight. I took 40 or 50 rhythmic ideas; about 20 were put into vague track form, 12 were worked on with various overdubs, and eight were mixed. A very wasteful process, I suppose, but that way I can get what I want. Every track has a sound I'm proud of.

"It's very important for me not to get caught up in the tour-album-tour-album trap. Record companies would be much happier if artists produced albums every nine months, but I've been in this too long to feel so motivated for success that it should exclude all other things from my life."

Unlike so many of his contemporaries, however, Gabriel is satisfied with the humble label of "pop musician."

"Pop" is a nice, unpretentious title. I feel quite happy with that. ■

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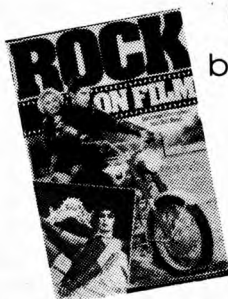
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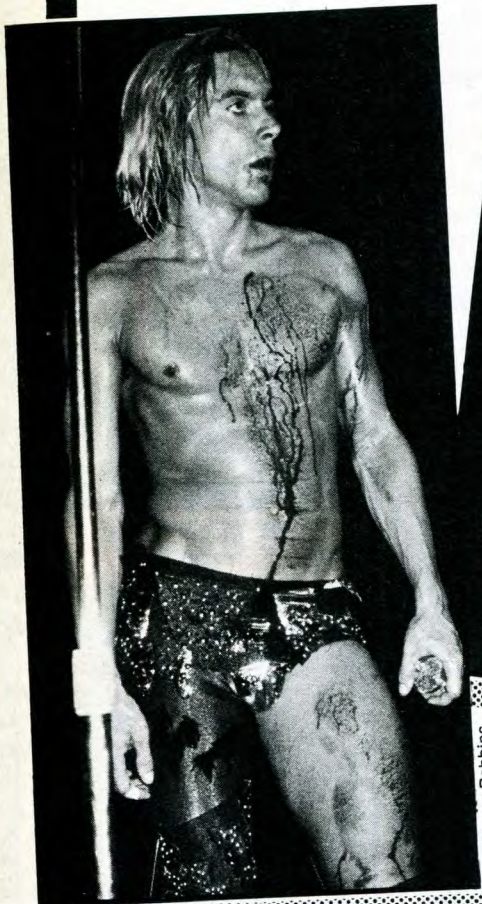
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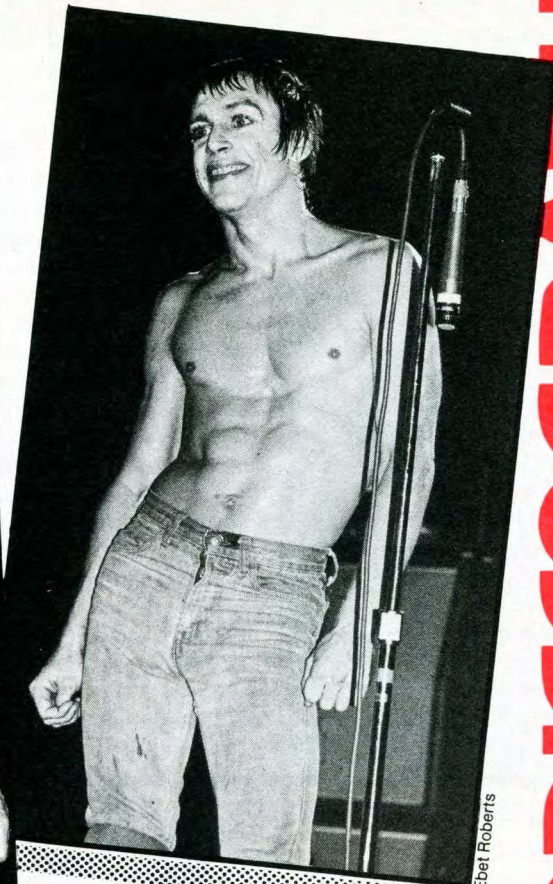


# THE IGGY POP

## PRE-STOOGES



Linda Danna Robbins



Ebet Roberts

Interview by SCOTT ISLER

# AUTODISCOGRAPHY



The Iguanas were a high school band. We recorded "Mona" and "I Don't Know Why" in 1965 at United Sound Studios in Detroit. I'm on the record, but only as a drummer.

I was the only one in the band who was really into music; the rest of the Iguanas weren't so serious about it. As our senior year in high school approached I found us a club gig playing six nights a week, five sets a night for the entire summer—quite a coup in those days—at a northern Michigan resort called Harbor Springs. The DuPonts, Fords, etc. maintained summer residences there. We had a bare house to flop in, and I got \$55 a week cash.

Since we were going there for the summer, I said let's make a record and we'll sell it where we're playing. We had 1,000 copies pressed and sold 'em at the door. The flipside was going to be a poem I'd written about going down drains called "Around and Around," with very heavy metal music—I mean *real* metal, not this shit they call heavy metal now. But I was outvoted by the other Iguanas who decided the flip should be that horrible "I Don't Know Why" by our guitarist Nick Kolokithas, the son of a Greek restaurateur. That's about how he played.

There was a division in the band. They all liked Beatle songs; I liked the Stones, Kinks and Them. So I got to sing Stones, Kinks and Them songs.

The way I played drums was to beat the living sheet out of them. It cost me a fortune in bass drum heads; I used to go through at least two a week. I wanted a wooden drum pedal. The other ones didn't sound like they hurt enough.

*James Osterberg, more notoriously known as Iggy Pop, is an American original: an articulate juvenile delinquent. From the moment he burst on the national scene with the Stooges, there was no doubt that here was the reductio ad absurdum of rock 'n' roll. Over the years Osterberg has somehow not only survived but grown, dragging Iggy with him. His latest album, **Zombie Birdhouse**, marks a new direction in his music—one no less compelling than the chaotic self-destruct of old. He has also given us a book of autobiographical reminiscences, *I Need More* (Karz-Cohl Publishing, Inc.), to further our understanding of his intriguing personality.*

*On the following pages Osterberg examines his recorded legacy and the situations surrounding its creation. "All recordings are painful," he says. "It's like waiting to score." Brace yourself for the raging id of Ig.*



**THE STOOGES  
(1969)**

were way ahead of that. Because Danny kept badgering Elektra president Jac Holzman, he came out to Ann Arbor and had a look at us.

The kids in Ann Arbor were really getting into us, and the place was packed. I did an 11-minute set, one song, one chord: "Asthma Attack." I kept falling down 'cause I was very weak at the time; I had been having asthma attacks. It was a fun evening.

Elektra made a token offer of \$2,000 but I charmed Holzman into giving us \$25,000 by making a list on lined student paper—I was a high school graduate—of what we needed if we were gonna be playing places and have an album out with Elektra's name on it. We needed this many Marshall amps at so-and-so cost, two real bass drums (we were still using tin cans)—it all added up to around \$25,000. He saw the logic in that.

The first Stooges album was recorded in New York at the Hit Factory, which is now

above a porno cinema in Times Square. Producer John Cale had little or nothing to do with the sound; he wore a black cape and provided atmosphere. He was launching his career as somebody who could understand the avant-garde and interpret it, impose form as opposed to format. I already had a perfectly simple and direct format of my own. He shouldn't have been there. On most of my albums the producer shouldn't have been there. Cale did play beautiful viola on "We Will Fall."

When he got his hands on our pristine endeavors he tried to do an avant-garde mix. But I was already more avant-garde than he was. He fucked the whole thing up so I demanded a remix and ended up mixing it myself with Holzman as babysitter. Elektra thought, this guy's different, therefore he must be unstable or dangerous.

We recorded this album with all our Marshall amps up full blast. Jerry Ragovoy, who owned the studio, came in one

day and said, "This isn't the way you record!" I said, "Fuck you! This is the way we record our fucking record and we're paying for it!" The engineer's going, "Do you know that's Jerry Ragovoy, who wrote—" I don't know, some Janis Joplin twerp song. I didn't give a shit. It's mine, let me do it my way and get out of my way.

I was reading a lot of zen haiku at the time. "No Fun" is somewhere between haiku and a message you'd get over a telex machine. There must not be more than 100 words on that album so I made each one count. **The Stooges** was very neat; it wasn't a sloppy bunch of noise. Everything was written out note for note before it was recorded.

I'm told the album sold about 35,000 copies, respectable for a first-time band. Nobody knew us from Moses, but people who liked us picked up on us fast.

**FUN HOUSE  
(1970)**



Originally we were the Psychedelic Stooges. We were sitting in guitarist Ron Ashton's bedroom on the University of Michigan campus, stoned on acid, looking for our sound and identity, realizing the fierceness of the competition—we weren't dumb guys. We thought about "psychedelic" because that was happening then, and "stooges" because we loved the one-for-all/all-for-one of the Three Stooges, and the violence in their image. We loved violence as comedy. Besides sounding right, "stooge" also had different levels of meaning: Is calling yourself a stooge a self-insult?

There was one person in the whole world interested in recording us: Danny Fields. Since he was publicist at Elektra Records he tried to shuffle us in along with the MC5 when no one was looking. By this time we weren't playing songs; we

**WITH JAMES WILLIAMSON,  
c. 1975**



I wanted to make sure I wouldn't have an artiste producer on my hands for the second album so I picked Don Gallucci, who recorded "Louie Louie" by the Kingsmen. He was also an Elektra staff producer in Los Angeles, which saved some money. He didn't interfere at all.

The **Fun House** sessions were pretty wild. I was very stoned most of the time on LSD, coke and a lot of good grass. The album was done entirely without overdubs. It was like going back to the '30s and '40s when a song was never recorded unless it had been tested live. The songs are in the exact order of our set at the time; that was our live record, in effect, except live a lot of the songs would have been longer.

We would go into the studio

with an express purpose: "OK, today we're gonna record 'TV Eye.'" We'd do a song over and over until we got one that was really hot. Usually we'd get a song in 15 takes. It wasn't like sessions nowadays where you've got six or seven people sitting around the studio feigning interest while one guy goes over his three notes in bar 27. This was total involvement.

I didn't want anybody to fuck with my voice or the sound of my band. To make the music as uncorrectable as possible I sang through the p.a. I also didn't overdub the singing because I felt I was a necessary instrument in the band. We were fortunate that Elektra maintained very high standards of recording quality. They had a very good English engineer, Brian Ross-Myring, who did wonders with my almost 100 percent leakage sound.

Steven Mackay is a fantastically talented American saxophonist and artist. He was with Commander Cody and the Lost Planet Airmen for quite a while after the initial Stooges line-up broke up. We'd been rehearsing for **Fun House** when I thought there was something missing. I heard Steve play one night and I thought, "Fuckin' A! This guy has vision and imagination." Without even bothering to consult the rest of the band, I asked him to play on two of our songs. He ended up playing on three. It worked. That was lovely sax playing.

"LA Blues" is my reaction to everywhere.



strength. Elektra said they'd give me \$1,000 if I sang for some producer who was writing David Cassidy-type songs. I said no thank you.

I was crashing at Danny Fields's. Danny went out to Max's one night, called me on the phone and said, "There's this guy here, David Bowie. Do you remember him? He named you as one of his three favorite American singers. Why don't you come over and say hi?"

I said, "OK, later, but *Mr. Smith Goes to Washington* is on TV now. Jimmy Stewart is so fucking sincere, I gotta watch him." I hung up the phone.

Fifteen minutes later Danny rang again. "Jim, would you get your ass down here? You could do yourself a fayyy-vah!" I came down. David and I got along, and his manager at the time, Tony DeFries, and I got along too.

David had designs on producing me. He was producing Lou Reed and Mott the Hoople and this and that. It just took him longer with me because nice girls don't kiss on the first date.

DeFries's vision was we'll take this wonderfully charismatic little performer, put him with a bunch of professional musicians and make hits. I pretended to go along with this. Tony took me up to Clive Davis, then president of Columbia Records. Clive had said no to Bowie; RCA got him, and Clive had been kicking himself ever since. I knew he was gonna ask what kinda music I did, but I wasn't gonna tell him 'cause it was none of his fucking business.

I wore a topcoat and tails, with a big rhinestone dollar sign

on my lapel, and sang "The Shadow of Your Smile" on his desk. He said, "OK, fine! Whatever you want!" There was a 15-minute conversation and he said to go to the lawyers. DeFries got \$100,000 to promote and record me, much of which was not spent to promote and record me.

After I joined MainMan, DeFries's production company, and declined their plans for my career in favor of re-forming the Stooges, I was shelved. Guitarist James Williamson had joined the line-up just after we finished recording for Elektra. I knew him from Detroit and Ann Arbor.

We all went over to England, lived in a lovely place in Fulham, London and rehearsed and rehearsed and rehearsed. Every morning the Stooges would troop dutifully to this filthy basement to practice. After about two months they said, "Jim, what are we practicing for?" It was like *The Bridge on the River Kwai*. I felt like Alec Guinness. Why are we building this bridge? To blow it up!

DeFries didn't want us to gig because Bowie was hot then. If I had been on the road I would have been hot too. I bitched to Tony, "We're a band, let us play!" He could be nice, though; I wanted a boxing ring, so a boxing ring I got, at Kings Cross Cinema. That's where the concert photos on the cover of **Raw Power** were taken: on the Stooges' one and only

English tour—one gig.

The first album we made in London was so good DeFries wouldn't think about releasing it. Some of those tracks have come out on bootlegs: "I Got a Right," "Gimme Some Skin," "I'm Sick of You." Those were all done on an eight-track. We did 'em ourselves 'cause nobody ever called us. DeFries didn't wanna know about us making a record.

On **Raw Power** I thought I'd clean up the sound, make it a little more palatable. A little-known fact: I produced it myself. Most people think David Bowie did, but the credit says "produced by Iggy Pop"—which is why it's such a great album.

I produce myself very well when I get the opportunity. The mix was very hot, the sort of thing you'd hear on radio from U2 10 years later. For some reason DeFries found it unacceptable. I had to have somebody remix, so I had David do it. He remixed every song but "Search and Destroy," on which I demanded to keep my original mix because I loved the song so much.

The basic complaint about my mix was that there were too many highs in the sound, but it got me excited; it's like a cup of coffee in the morning, y'know? David's remixes were the best he could do under the circumstances. He didn't know my music, and it was a one-day remix. He didn't do a bad job. He got his name on the record.

## RAW POWER (1973)



I was broke in New York, looking for gigs. The Stooges were defunct. I was completing a methadone cure, and had come from Florida where I'd been playing golf to restore my



**METALLIC K.O.**  
(1976)



After we were dropped by the MainMan colossus we just tried to play gigs to survive as a band. I thought, goddammit, I've built this unique band and these fucks aren't gonna stop me. This is certain death, it's gonna ruin a lot of things, but I don't care—this music will be heard! We went to the cheesiest agent at the cheesiest agency, and they sent us all over hell playing these ridiculous gigs. By New Year's Eve, 1973, I owned one pair of pink hot pants. I couldn't even afford downers, so I got a vodka habit.

Adding Scott Thurston on piano for these kangaroo tours was Williamson's idea. James had

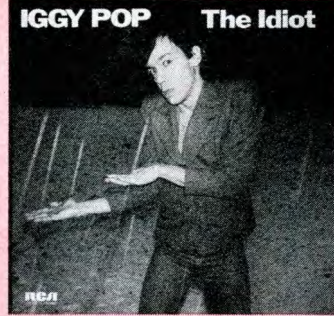
come into the Stooges late and was trying to figure out a way to thicken our sound. It never worked. We should have had another guitarist, but James was too egotistical to play with another guitarist. Piano was ineffectual onstage because of the poor quality of the sound systems we were working with, and the poor quality of our equipment. We didn't have any money.

I've ended up adopting **Metallic K.O.** as an official release. It's such a great document of what a band can become.

Marc Zermati came to the last-ever Stooges gig, in 1974, with a little cassette recorder. He taped us from way back in the Michigan Palace auditorium, then approached James and myself about releasing it as a bootleg. I said no right away; you could hear the band making all these mistakes. The idea was dropped. Months later, without my knowledge, James sold him the rights to get some quick bread, and Zermati took off to France where he figured I couldn't find him. James also might have sold him some in-line tapes; we taped our shows from time to time. Zermati showed excellent taste with the cover; it's funny.

**WITH MANAGER, 1977**

**THE IDIOT**  
(1977)



**The Idiot** wasn't on Columbia because I hated DeFries so much I wouldn't record for him. They sent me a registered letter: "We are ready to record you." The Stooges were finished. I was sick of James's guts; he'd gone bourgeois on me. There was no second Columbia album I wanted to make. I had nothing to say so I didn't say anything.

I rate **The Idiot** among my best three albums, with **Raw Power** and **Zombie Birdhouse**. This time Bowie and I were working together. No-where on **The Idiot** does it say "produced by David Bowie" because he preferred to say "recorded by." David and I went into the album with the idea that we would be a co-writing team. He was the mood-master, and very helpful to me as lyricist. We would toss lyrics back and forth. He gave me a lot of little good ideas.

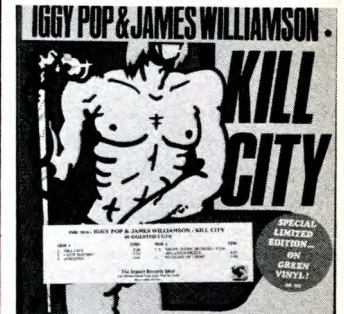
The album was done at Chateau d'Herouville, which is a closed environment; we saw a lot of each other. But Bowie and I didn't have too many moments where we grooved together in the studio, creating. He worked his hours and I worked mine.

I consider all my albums collaborative efforts. Collaboration is the ultimate joy. It's really exciting when two minds are clicking. I need someone to bounce off. On the other hand, I enjoy a very isolated life.

**KILL CITY**  
(1977)

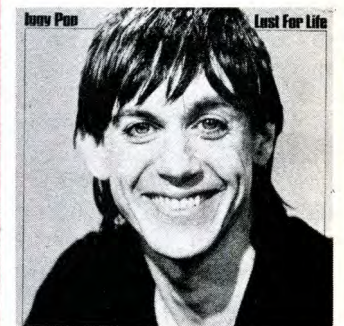
I sang all the songs on week-end leave from the Neuro-Psychiatric Institute of UCLA [in 1975]; all the vocal tracks were done in two days. I had an

honorable agreement with Bomp Records to release this, an Iggy Pop/James Williamson album. I wasn't happy with it; it should have been finished off. James's taste had gotten awfully blah to me. I also felt very strongly I should have had more than two days to do 12 vocals.



I was not in the best frame of mind for **Kill City**. I didn't feel like singing that week; hell, I was in a nuthouse! I had been very involved in the writing of the songs, written before I checked in. It wasn't a finished product, though, and I wish Williamson would have waited.

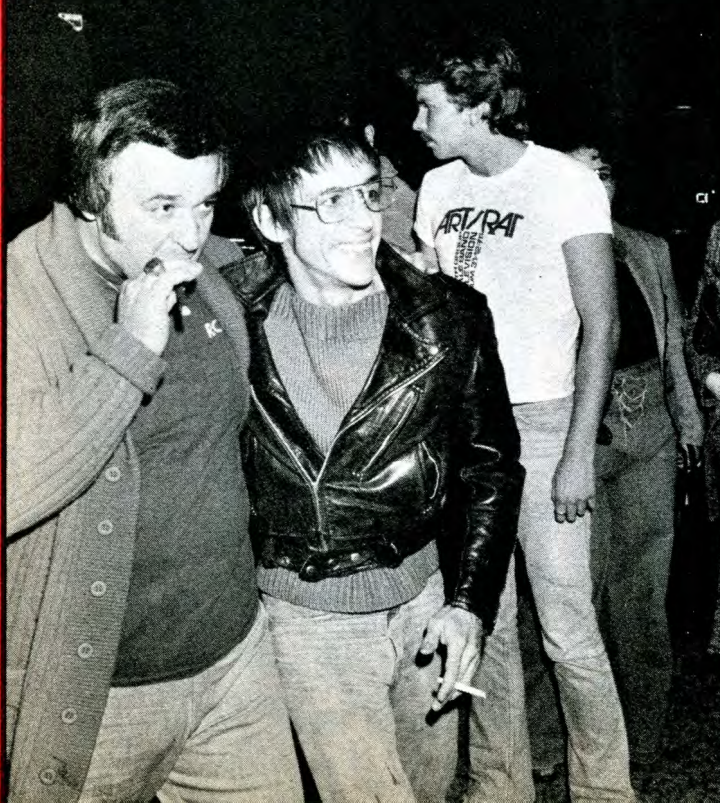
**LUST FOR LIFE**  
(1977)



We did this in 13 days—writing, recording and mixing. I thought it would do very well because it was more up than **The Idiot**, but oddly enough **The Idiot** sold twice as well as **Lust for Life** in the US. D.J.s don't like rock 'n' roll messing up the airwaves. They substitute their own Cheerios rock 'n' roll or whatever that horrible music is they call rock 'n' roll. But they liked the gloomy predictability of **The Idiot**, the midtones and deep voice of the singer. The d.j.s were all impressed that I could sing like a d.j. **Lust for Life** was too noisy for them.

I wasn't moving into a more intellectual type of songwriting now so much as applying my intellect for the first time to the

Mitch Kearney



world at large—large slices of experience as opposed to simple truths within my individual existence. There's not much to write about when you're 21 except how you feel. By the time you're 28, if you're worth a lick, presumably you've done things, so you can write about what you've done.

"Fall in Love with Me" was a very simple song—only two chords, back and forth. To make it click, put a little spark in it, we thought we'd round-robin it, make each musician play an instrument he didn't know. Drummer Hunt Sales was on bass; his bass-playing brother Tony was on guitar, which he really couldn't play. Drums were played well by the guitarist. David Bowie and I retained instruments which we purport to know how to play: keyboards and voice.

The song evolved out of meeting a chick in Berlin. I sang it through a Fender Pro-Reverb, a small amp, and made the engineers mike it. I wanted a live sound. The German engineers [**Lust for Life** was recorded in Berlin] were going crazy. "Zis is impossible! *Unmöglich!*" We did that on "The Passenger" as well. It's the same effect the megaphone had on Rudy Vallee's voice. "The Passenger" was inspired by a Jim Morrison poem.

Walter Lacey, co-writer of "Turn Blue," is a black poet living in Hollywood and involved with theater. I think he works as a security guard. Maybe he was a friend of James Williamson. A very moving poet.

### TV EYE LIVE (1978)



I don't know why everyone hates this so much. It's a good document: half the Iggy/Bowie band, half the Iggy/Sales brothers band. I think at the time it came out people were looking

for me to give them the feeling on a live album they got when they saw me live. But you can't see someone on a record. There was also a backlash of people who felt this album was proof I had abandoned my stylistic stance musically. They built up in their imaginations how good I used to be. If they had a tape of how it sounded five years before, they might have felt another way.

I did this one for the money.

### NEW VALUES (1979)



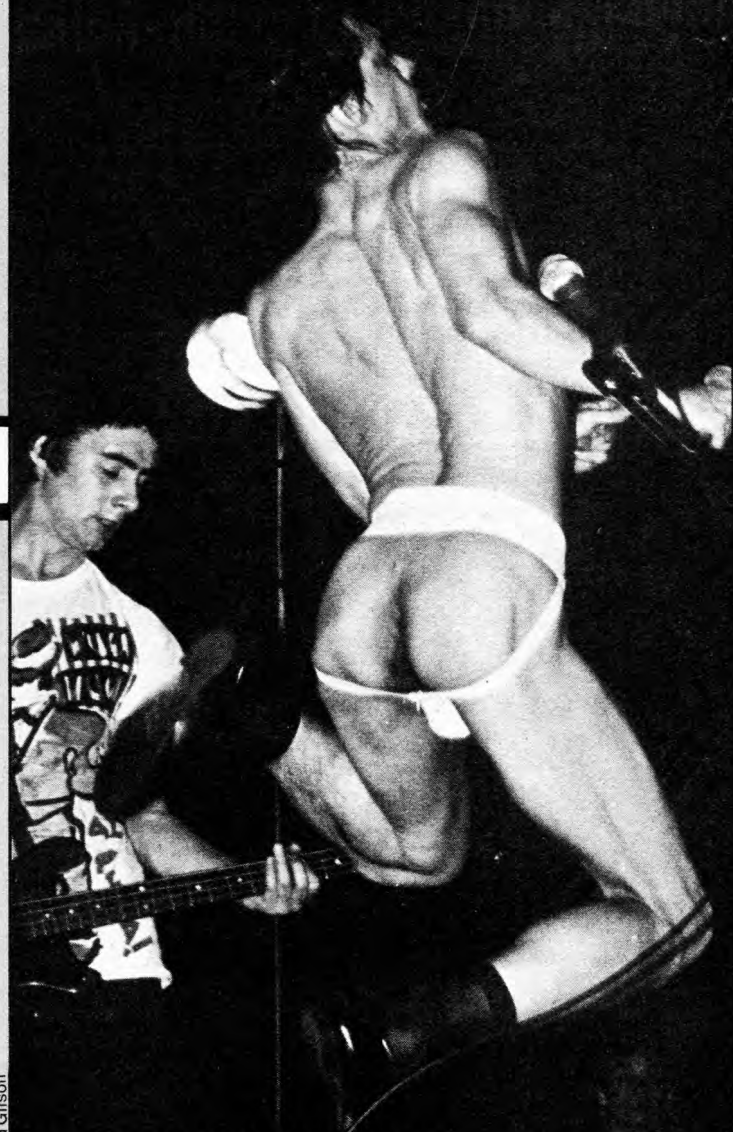
I decided it was time to move on from RCA and get a new recording contract. I sat in my flat in Berlin and did nothing all day and night but take diet pills, drink wine, learn to play guitar and write. I took walks when the work was too much for me. I did a tremendous amount of preparation for this album.

I don't like recording in Los Angeles. For the **New Values** sessions I'd sometimes stay in the mountains, miles out of town, and drive in. Because the musicians were American it made more sense for me to fly where they were rather than fly them to New York or Berlin.

I figured James Williamson would be an understanding producer because he knew me well. I was very happy with the songs—I wrote almost all of them myself, lyrics and music—and a little unhappy with the sound; it was too clean but it was pretty damn good. A couple of tracks off **New Values** have become minor airplay hits. Williamson did a good job.

### SOLDIER (1980)

A very aggressive record—I fired James during those ses-



Bernard Gilson

### WITH GLEN MATLOCK, 1979

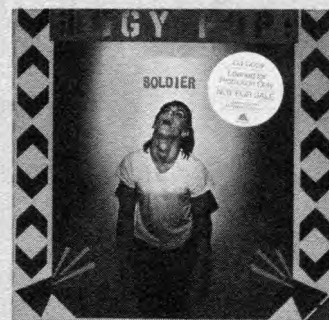
sions. An unnamed source described them as pure hell.

I called Glen Matlock, asked if he wanted to play bass on tour, and it all started there. We decided to do a little songwriting together. I liked his spirit. I enjoyed working with Glen, even though the two of us fought like cats and dogs, often. But we respected each other.

Glen goaded me a bit, and I goaded him back when we did "I Need More." My psychiatrist in Beverly Hills tells me he uses that song in one of his lectures. Our other songs were a bit like writing by mail. They didn't quite click, although I thought "Mr. Dynamite" was an interesting attempt. I changed the gender in Matlock's "Ambition": from "she's the kind of girl!" to "I'm the kind of girl."

While I was recording **Soldier** I got a call from a good friend of Ivan Kral. His friend

said Kral was stranded in Italy by Patti Smith—apparently she split up her band suddenly—and did I need him around? Kral himself was too proud to call me or something. We had always gotten on very well, so I said send him to Rockfield [Welsh studio where **Soldier** was recorded], he's got a job.



I veered political on this record probably because I have closer relationships with my books and my television these days than I do with human beings. Human beings I can

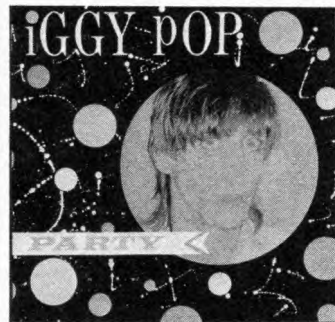
take or leave, except I need a few to work with.

I'd always loved "Dog Food" and never recorded it. It could have been on **Fun House** but I felt it was too goofy. I realized later I'd made a mistake and the song deserved to be recorded. That's a damn good recording of it on **Soldier** too.

The cover says what I wanted it to say. I wanted to show the point between exhaustion and rapture—how I'd been shot with my own music.



**PARTY**  
(1981)



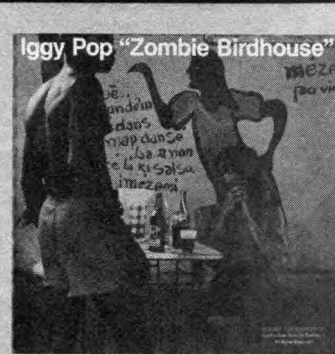
**Party** was supposed to be the commercial album. I recorded "One for My Baby (and One More for the Road)" during those sessions, but it didn't jive with the other material. I did my best to give the record content.

Ivan Kral played a kind of music I've always loved. Call it middle-European; Carl Orff was a huge influence on the early Stooges. I heard this in Ivan and was excited to get **Soldier** over with and start writing stuff like that with him. I also wanted to do some ballads in the Jacques Brel tradition because I'm good at that sort of singing.

As it ended up, Ivan wanted to be in Foreigner or something. Even before producer Tommy Boyce came in, Ivan was trying to get me to be commercial. I found it a bit insulting. I was too nice to the guy; I felt he took advantage of my good nature.

"Bang Bang" made the disco Top 40 in *Billboard*. There are some very interesting lyrics to that song. My definition of a rock 'n' roll party is not all fun and games.

## ZOMBIE BIRDHOUSE (1982)



Arista Records was very happy to say goodbye. They weren't making money; they were just breaking even with me. They were embarrassed that I was on the label. The guy in England who signed me to Arista had left. Clive [Davis, now Arista president] won't have lunch with me.

I met Chris Stein when I took Blondie out on their first international tour. There's a movie in the works, *Rock 'n' Rule*, which has music by Blondie, me, Lou Reed and Cheap Trick. I liked working with Stein on that.

Then a rumor started that he was forming Animal Records and I was going to be on it. When I returned from my tour late last year I saw Chris and he laid it on the line: "Look, I'd like to record you. It's a rumor now anyway, we might as well go ahead!"

I went down to the Carolinas to play golf and think things over. Eight weeks later I called him and said I'd like to pursue that venture. Everything was very handshake and honorable.

We made this whole fucking album without a fucking contract. I don't like to read contracts. I don't like lawyers either. I do business like a bar-

Ebet Roberts



barian: My word is gold and I split everything with everybody. I don't think much about money. The best way to lick rock 'n' roll is to be a savage.

Rob duPrey had been in my band for three years; we became partners on **Zombie Birdhouse**. Rob and I were able to get some money in advance from Animal to buy a Teac four-track tape recorder for pre-production, which in the end saves a lot of money and makes for a better record. We did the writing and arrangements in Rob's spare bedroom.

The acquisition of a typewriter has made all the difference in my lyrics. When one types, something happens. You start to believe what you're typing is of great importance. This was my first brush with

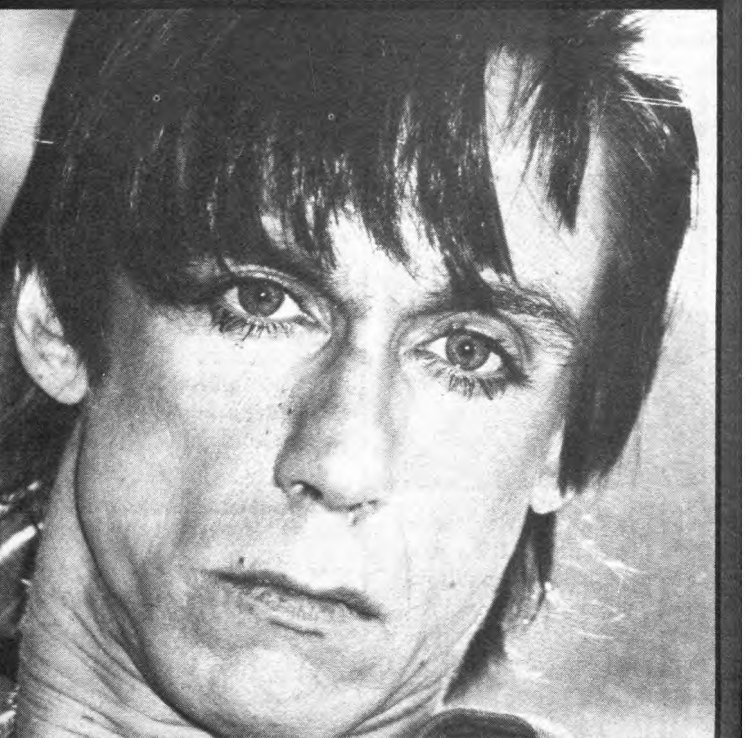
the typewriter, and I felt very cerebral. I wanted to live where all the great writers came from, so I moved to Brooklyn. I had a lot of time to think. The writing also reflects the inhumanity which I am experiencing lately.

Clem Burke was excellent to play with.

The album cover was my idea. I've always loved Haiti.

The songs are short on purpose. I didn't want anything on the album that wasn't necessary. Just like when you try to design a good car.

I would prefer to play a 30-minute set on this tour. People would get a much better show. But they won't stand for it, so I'll give 'em an hour, work a little harder and give 'em 45 minutes worth of content. None of us are perfect. ■



Esther Friedman

# THE TROUSER PRESS GIFT GIVING GUIDE TO ROCK BOOKS 1982

Guess what? It's the time of year to help our nation's economy with a generous round of gift shopping. Music lovers are usually easy to please, provided you know exactly what record they're pining for. (If you don't, there's always blank tape.) But you might also want to consider choosing from a staggering array of rock-related books that have come over the last year. They're not always cheaper than records, but they're certainly quieter.

As one of the most popular acts of all times, it's only fitting that the Beatles rack up the largest number of books here. Since their story has been told so often and so well, current Beatles books have to dig harder for an angle. *The Beatles Down Under* by Glenn Baker (Wild & Wooley, Australia) chronicles their 1964 Australia/New Zealand tour in extreme detail, plus lotsa pictures. If it's only pictures you want, try *The Beatles for the Record* (Totem, Canada) with its large, handsomely printed color photos, and skip the inept text.

With *the Beatles: The Historic Photographs of Dezo Hoffman* (Omnibus, London; available by mail order from Rock Read and *Goldmine*) showcases the studio photographer who helped create the early-'60s British beat look. Another behind-the-scenes influence, producer George Martin, recounts his experiences with the Beatles in *All You Need Is Ears* (St. Martin's), now in paperback.

Bill Harry coined the term "Mersey beat"

and titled his Liverpool music paper after it. In *The Beatles Who's Who* (Delilah) he profiles about 300 people whose lives have intertwined with the Fab Four over the years. Barbara Fenick's price guide to *Collecting the Beatles* (Pierian, Ann Arbor) is a more light-hearted reference work. Illustrations of Beatles lunchboxes, hair spray and soap bubble solution share space with the usual picture sleeves and rare records.

Speaking of records, no less than three Beatles discographies have tumbled out in a row. *The Long and Winding Road* (Virgin, London; available through Rock Read and *Goldmine*) is an annotated discography of US and UK releases. *The Beatles on Record* (Fireside) describes over 250 American items, with peak chart positions. Don't confuse it with *The Beatles on Record: A Listener's Guide* (Scribners), which details writer/performer credits and lists over 200 "unreleased" (i.e. bootlegged) items.

*The Playboy Interview: John Lennon and Yoko Ono* (Berkeley), a complete transcript of Lennon's last detailed revelations, has just appeared in paperback. *The Ballad of John and Yoko* (Rolling Stone/Doubleday) focuses on the duo as artistic unit. Besides biographies and reprinted interviews, there are critiques of joint/solo records and films.

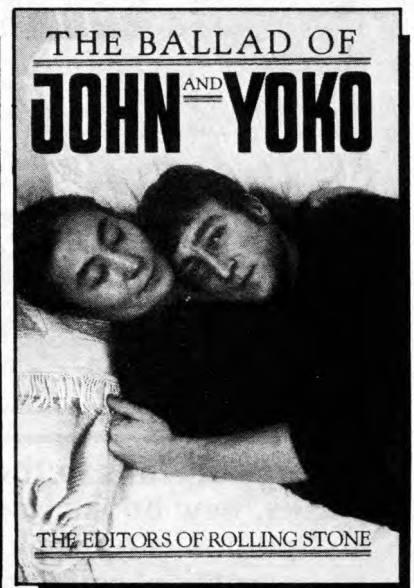
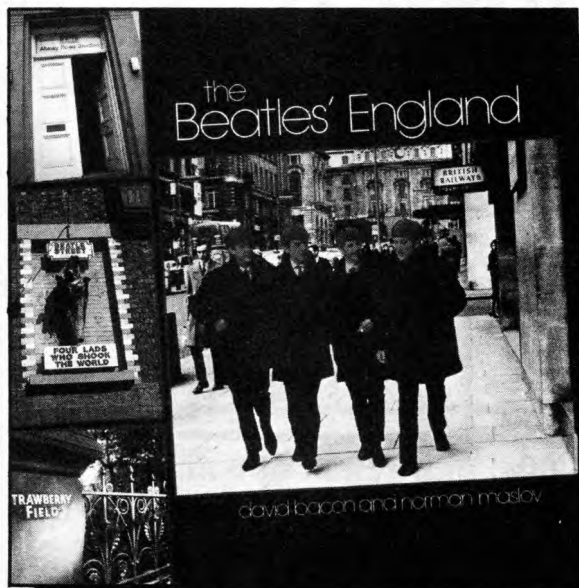
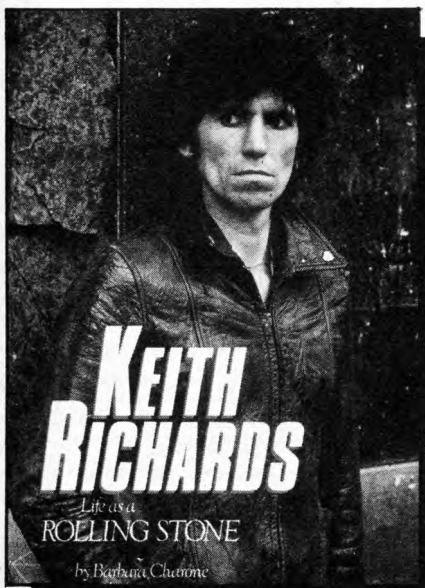
Mike McCartney, who has the mixed luck to be a brother to Paul, weaves in and out of the

Beatles' career in *The Macs: Mike McCartney's Family Album* (Delilah), a humorous memoir with plenty of exclusive photos.

Finally, a pair of rather bizarre Beatles books. *The Beatles' England* (910, San Francisco) documents a pilgrimage by David Bacon and Norman Maslov to homes, schools, offices and other sites of interest to Beatlepaths. *As I Write This Letter* (Greenfield, Ann Arbor) is an ultimately pathetic collection of anonymous fan mail demonstrating how the Beatles prevented the correspondents (answering a survey) from reaching emotional maturity. Source material for a future doctoral thesis, no doubt.

Perhaps because they're still around, the Rolling Stones have never amassed a bibliography to challenge the Beatles'. *The Rolling Stones: The Last Tour* (Beaufort) looks like fan fodder, but is Canadian reporter Peter Goddard's clear-eyed view of the most recent (not last) extravaganza. The 125 photos by Phillip Kamin, unfortunately all from the tour, concentrate on a scrawny Mick Jagger.

*Mick Jagger in His Own Words* (Omnibus) is the latest addition to compiler Miles's series of first-person collages drawn from others' interviews. Barbara Charone's *Keith Richards; Life as a Rolling Stone* (Dolphin), an in-depth biography from 1979, has been revised and republished. *Death of a Rolling Stone* (Delilah) by Mandy Aftel examines the troubled career of Brian Jones.



The Who has been getting its share of attention from publishers recently. *The Who: Maximum R&B* (St. Martin's) is a marvelous "visual history" of vintage photos and posters, plus a narrative by Richard Barnes, former schoolmate of Pete Townshend. The book includes a flexi-disc of two Townshend demos. Photos are also the *raison d'être* of *The Illustrated Biography: The Who* (Omnibus), with Chris Charlesworth as guide.

Who gourmands will froth over *The Who: The Illustrated Discography* (Omnibus), in which Ed Hanel lists albums and singles from over 20 countries, plus bootlegs, tapes, interviews, etc. As the title states, there are lots of

pictures of labels and picture sleeves.

Who drummer Keith Moon's early death qualified him for his own bio, *Full Moon* (Quill), ahead of his bandmates. Our reviewer found Dougal Butler's narrative revealing but tedious. Last and probably least, the Who figures in *Are The Kids Alright?* (Times), John G. Fuller's rabble-rouser about the Cincinnati concert disaster in 1979. Good for laughs, if you still believe in camp.

After a long period of neglect, David Bowie is the subject of three recent bios. Chris Charlesworth's *David Bowie Profile* (Proteus) is a concise monograph. Miles's *David Bowie Black Book* (Quick Fox) emphasizes photos with its large page size and glossy reproduction. *David Bowie: An Illustrated Record* (Avon), by Roy Carr and Charles Shaar Murray, is a thoroughgoing examination of the music, almost track by track.

Bob Dylan ain't what he used to be, but he remains an object of scrutiny. Michael Gray's *The Art of Bob Dylan* (St. Martin's) is one of the best Dylan analyses. This extensive revision of a 10-year-old work is a joy to behold, with charming photos to distract from the sometimes academic text. John Herdman has a few insights in *Voice without Restraint: Bob Dylan's Lyrics and Their Background* (Delilah), but by and large fumbles the ball. Hardcore Dylanologists sleep with *Twenty Years of Recording: The Bob Dylan Reference Book* (Scandinavian Institute for Rock-Research, available from *Goldmine*) under their pillows. This is an imposing non-annotated discography by Michael Krogsgaard.

By Mike West

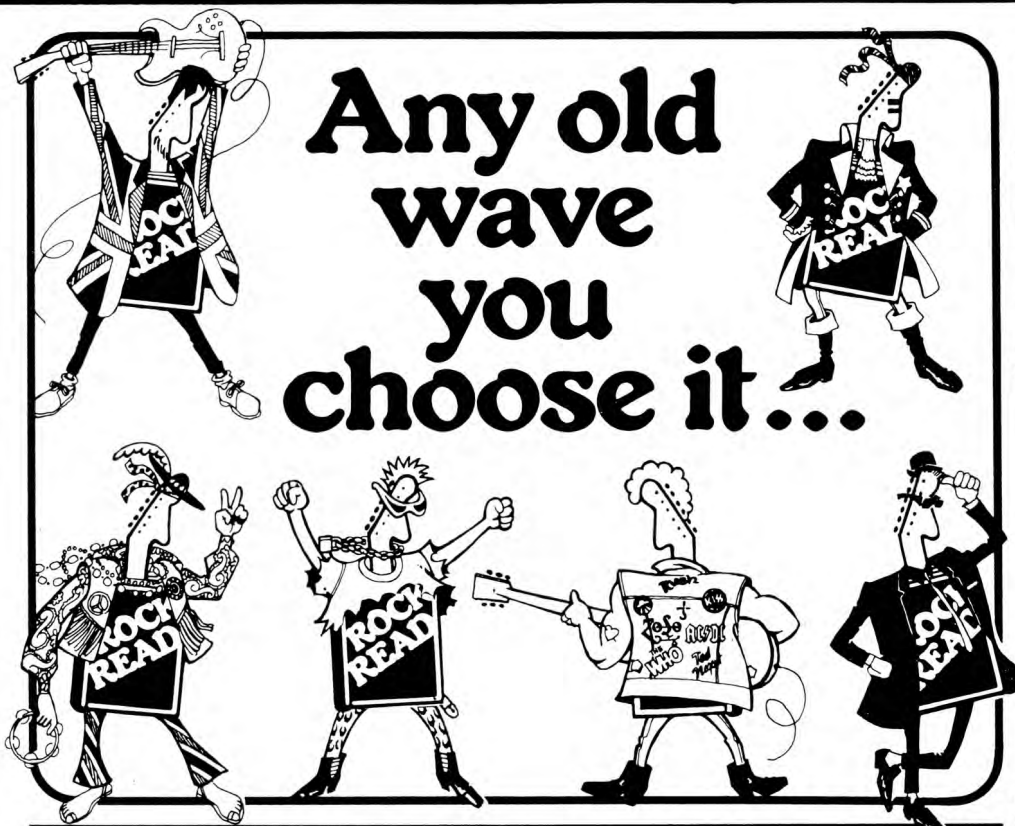
## Orchestral Manoeuvres In The Dark



Bios are the bread and butter of rock book publishing, based on good old star appeal. Joining the ranks this year were an almanac-style *Led Zeppelin: A Visual Documentary* (Omnibus)—photos, photos, photos; *AC/DC* (Omnibus/Savoy)—they are popular; a garbled *Elvis Costello* (Proteus); *Rod Stewart* (Delilah), a curious anti-bio by Paul Nelson and the late Lester Bangs; the tastefully slim *Orchestral Manoeuvres in the Dark: An Unauthorised Biography* (Omnibus), by Mike West; *The Human League* (Proteus); and *Meet on the Ledge* (Eel Pie, London), profiling... Fairport Convention??

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**The Clash: Before and After** (Little, Brown) consists of Pennie Smith's black-and-white photos captioned by the band members themselves. **The Haircut One Hundred Catalogue** (Omnibus) is another in-their-own-words assembly, heavy on photos and modeled after a kitschy mail-order brochure.

Few musicians have the nerve and/or intelligence to attempt autobiographies. With Victor Bockris, Debbie Harry and Chris Stein tell their own story at length in **Making Tracks: The Rise of Blondie** (Dell). Stein's careful photographs are a powerful sales incentive.

**The Road Goes on Forever** (Simon and Schuster) collects published articles by Philip Norman. No hack reporter, Norman delivered a definitive Beatles history in *Shout!* Expect in-depth portraits of the Stones, Dylan, Blondie, Beach Boys and others.

Elvis Presley is always a force to be reckoned with in the book business. The current blockbuster is **Elvis** (Rolling Stone/Times Books), lavishly illustrated but also worth reading for Dave Marsh's critique. **The Complete Elvis** (Delilah) almost lives up to its title, tackling its subject from various angles; Martin Torgoff edited. **Elvis: The Illustrated Record** (Harmony) sticks to the primary evidence of music and films in its exhaustive look at Presley's

long career. Roy Carr and Mick Farren call the shots. A fan's look at Presley imitators, **The Elvis Image** (Exposition, Smithtown, NY), is unreadable but has pages of white sequined suits in its photo section.

Presley's arch-rival Jerry Lee Lewis is still with us, and receiving his due. Robert Palmer's **Jerry Lee Lewis Rocks!** (Delilah) is an idiosyncratic but effective tribute—part biography, part music history, part self-analysis. **Hellfire** (Dell) is Nick Tosches' highly stylized biography—a spellbinding ride, if you can hold on. **Great Balls of Fire** (Quill), co-authored by Murray Silver and Jerry Lee's "child bride" Myra Lewis, takes the straightest and so far only "inside" approach.

## Iggy Pop

### I NEED MORE



### I NEED MORE

The Stooges and other Stories  
by Iggy Pop with Anne Wehrer

Anne Wehrer holds the microphone for Iggy Pop's *I Need More: The Stooges and Other Stories* (Karz-Cohl). Like Iggy, the book is loosely organized but entertaining. Abundant photos help, especially some nifty early ones.

Doorsmania continues. **Jim Morrison: An Hour for Magic** (Delilah) presents reminiscences and photos by Morrison crony Frank Lisciandro. Another dead cult star features in two tributes, **Marc Bolan: Electric Warrior** (Omnibus), and **Marc Bolan: Born to Boogie** (Eel Pie).

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PHILIP NORMAN

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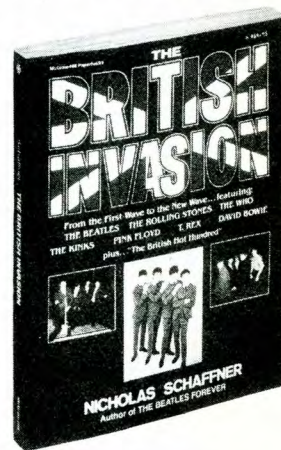
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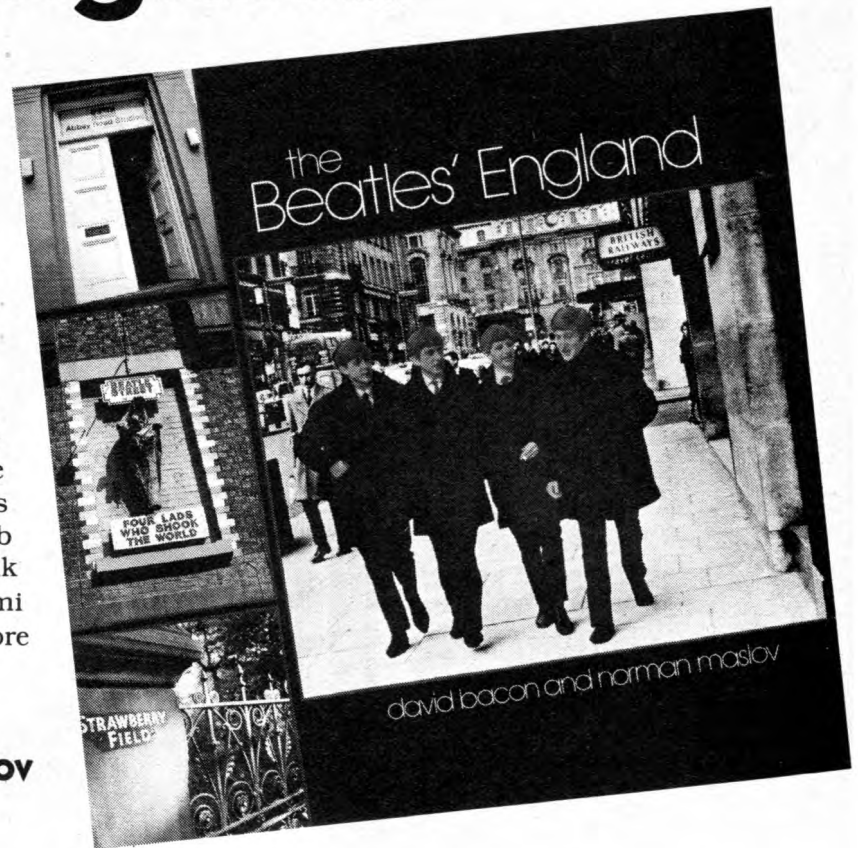
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# the Beatles' England

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Rock reference books aren't always pitched at the layman, but the *Harmony Illustrated Encyclopedia of Rock* is a large, colorful volume emphasizing British '70s figures; a separate section covers '80s acts. More specialized is Norm N. Nite's revised *Rock On* (Harper & Row), with brief bios and singles lists of almost anyone who made the charts in the '50s and early '60s.

Terry Housome and Tim Chambre's *Rock Record* (Facts on File) cross-indexes tens of thousands of musicians on tens of thousands of albums. It's incomplete but still valuable to anyone chasing a performer's career or interested in a band's output.

*International Discography of the New Wave; Volume 1982/83* (Omnibus/One Ten) lists not only record releases but label and fanzine addresses worldwide; regional guides to clubs, radio stations and record stores; plus other advice to independent musicmakers.

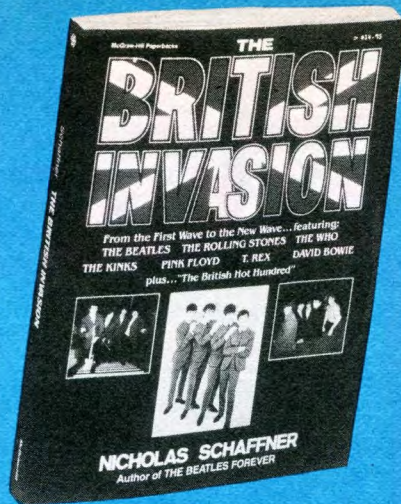
*Chart File 1982* (Virgin) runs down British and American singles and albums that made the grade this year. *Top 10: 1955-Present* (Simon and Schuster) has info on 250 US singles. L.R. Docks takes a wide-angle view in his *1915-1965 American Premium Record Guide* (Books Americana/Crown), assigning values to rare discs.

David Ehrenstein and Bill Reed's *Rock on Film* (Delilah) is an excellent job, with credits and outlines of almost 500 films plus a too-brief survey of the genre.

On the more technical side we have *Rock Hardware* (Harmony), edited by Tony Bacon, and the more specific *Electronic Music* (Control Data, Minneapolis) by Roxy Music's Andy Mackay. Both are beautifully designed and crammed with information for musicians, the musically minded or merely curious.

History books, anyone? Working our way back through time, *1988: The New Wave Punk Explosion* (Omnibus) has just been re-issued. Relive those breathtaking days with Caroline Coon's present-tense essays and interviews, originally printed in *Melody Maker* during 1976/77. Good writing never dates.

*The British Invasion* (McGraw-Hill) started with the Beatles but continues through the present. Nicholas Schaffner details the careers of seven leading practitioners; contributors help out on shorter profiles of 100 other imported hitmakers. Record lists and a 17-year "British rock diary" make this an outstanding value per dollar (or pound) for sheer information.



*Girl Groups: The Story of a Sound* (Delilah), by Alan Betrock, is likely to remain the final word on its subject. Robert Palmer's *Deep Blues* (Penguin), a highly knowledgeable history of delta blues, is now in paperback. John Storm Roberts has rescued his classic *Black Music of Two Worlds* from oblivion; the study of African music's diaspora around the planet can be ordered from Original Music (123 Congress St., Brooklyn, NY 11201).

Heavy thinkers are directed toward *Sound Effects* (Pantheon), Simon Frith's latest dose of rock sociology. Greil Marcus's fascinating *Mystery Train* (E.P. Dutton), a socio-historical look at rock of all ages, has been revised for paperback.

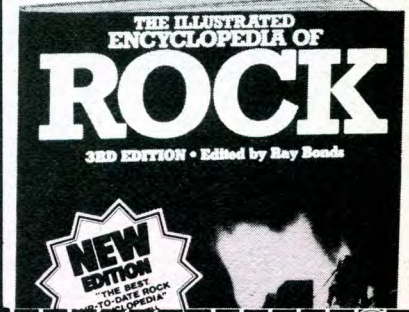
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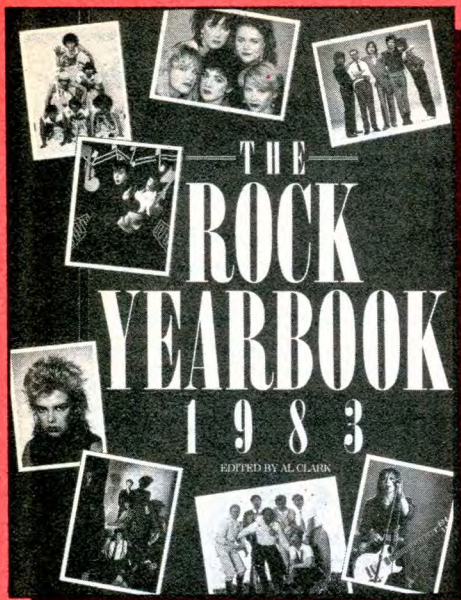


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Songbooks—anthologies of sheet music, usually tied together by artist or theme—are helpful for budding musicians. *Best of New Wave Rock* (Warner Bros.) is a mostly first-generation assortment, with songs from the Sex Pistols, Dead Boys, Ramones, Blondie and others.

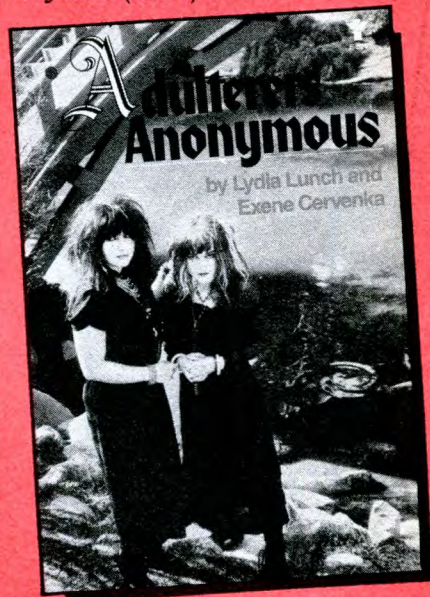
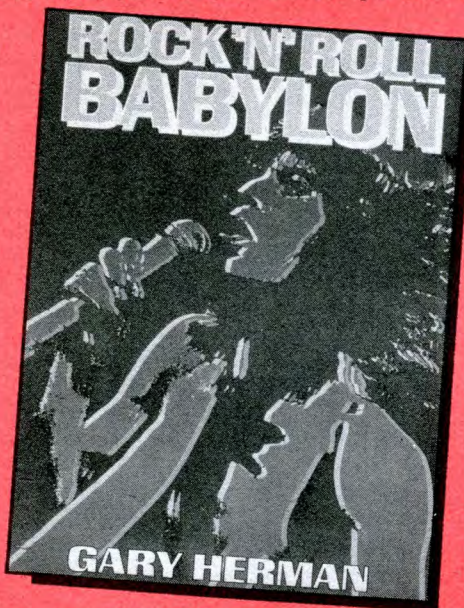
That leaves a strange assortment of books that defy categorization. *The Rock Yearbook 1983* (St. Martin's) is becoming an annual institution. This year's volume, as usual, has a 12-month recap of music-related events, essays on every conceivable form of pop music, digested album reviews, artist bios, charts, lots

more and more yet. Editor Al Clark can be maddeningly subjective, but the *Yearbook* is always fun.

*Cool Cats; 25 Years of Rock 'n' Roll Style* (Delilah) takes a novel approach: music as fashion. Editor Tony Stewart gets Ian Dury to remember the '50s, Paul Weller to dismember the '60s. Other chapters cover glam-rock, female styles, the '70s and '80s. The photos

Kenneth Anger's sleazy foray, *Rock 'n' Roll Babylon* (Perigee) is more depressing than sensationalistic. Gary Herman is sometimes condescending but curatorially dusts off the human wreckage, industry hypes and scandals.

Two women of punk, Lydia Lunch and X's Exene Cervenka, put their heads together to yield the reclusive poetry of *Adulterers Anonymous* (Grove).



alone are worth the price of admission.

Two books promise peephole views of rock's seamy side. *Rock Bottom* (Proteus) overdoses on gee-whiz titillation and lacks any clear definition of "bad taste." Despite a title that recalls

Trivia: A revised *Book of Rock Quotes* (Delilah); *Rock Secrets* (Virgin), and they can keep them; *Album Cover Album Volume 2* (A&W)—it's cheaper to browse in a record store.

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# VIDEO

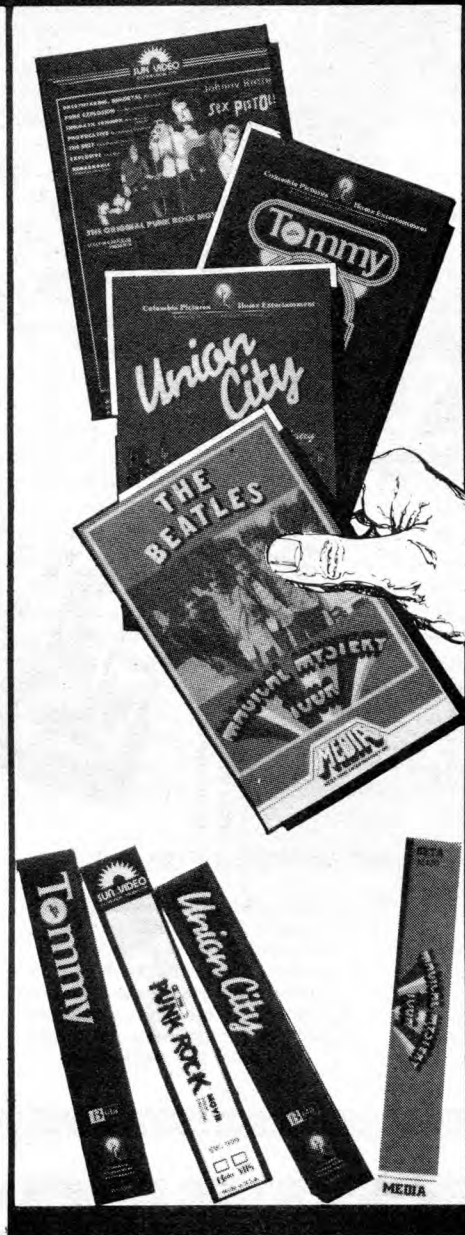
Ira Robbins

In the early days of pre-recorded rock videotapes (c. 1978-1980), the available catalogue was so skimpy that few rock fans were lured into buying video cassette recorders (VCRs) unless they intended to trade illegally obtained (off the air, converted from film, promo-only) programming. After a slow start, the video powers that be are wising up, and a VCR has become a useful although hardly essential item for rock fanatics. Records will undoubtedly remain the prime medium for pop music [Not according to Mick Farren! See Surface Noise.—Ed.], but more and more people are finding VCRs affordable; prices are now down to the \$500-\$750 range. Only the stiff price of pre-recorded tapes (\$40-\$60 apiece) hinders a video breakthrough in the home market.

A lot of rock-related videos that can be purchased aren't very exciting. As the variety available multiplies, however, we should be seeing better material. Film catalogues are being issued on tape, and an independent video scene is springing up. The demands of informed consumers will, one hopes, steer future releases closer to the musical tastes of rock fans.

This is the first of a series of video review columns that will appear four times a year. To bring you up to date on currently-available rock videotapes, what follows is a selective list of commercially released (for rent and/or purchase) titles that might be of interest to *Trouser Press* readers. Asterisks indicate programs circulated only in video format.

ABBA: *The Movie*  
 BEATLES: *Magical Mystery Tour*, *Let It Be*, *Complete Beatles\** (not yet released)  
 JOHN LENNON: Tom Snyder interview\*  
 PAUL McCARTNEY: *Rockshow\**  
 RINGO STARR: *Caveman*  
 BLONDIE: *Eat to the Beat\**, *Best Of\**, *Union City* (Debbie Harry in a dramatic role)  
 BOOMTOWN RATS: *Tonic for the Troops\**  
 DAVID BOWIE: *Man Who Fell to Earth*  
 CLASH: *Rude Boy*  
 CREAM: *Farewell Concert*  
 DEVO: *Men Who Make the Music\**  
 DOORS: *Tribute to Jim Morrison\**  
 JIMI HENDRIX: *In Concert*, *Rainbow Bridge*, *Jimi Plays Berkeley*  
 JETHRO TULL: *Slipstream\**  
 KINKS: *One for the Road\**  
 MICHAEL NESMITH: *Elephant Parts\**  
 GARY NUMAN: *Touring Principle '79\**  
 ELVIS PRESLEY: all his dramatic films, television specials and cinematic documentaries  
 QUEEN: *Queen's Greatest Flix\**



ROLLING STONES: *Gimme Shelter*, *Sympathy for the Devil*  
 MICK JAGGER: *Performance*  
 THIN LIZZY: *At the Rainbow\**  
 TUBES: *Completion Backwards Principle\**  
 WHO: *Tommy* (*Kids Are Alright* is available on video disc)  
 ROGER DALTRY: *Lisztomania*  
 YARDBIRDS: *Blow-Up*

NEIL YOUNG: *Rust Never Sleeps*  
 MISCELLANEOUS: *The Punk Rock Movie* by Don Letts with the Sex Pistols, Clash, Generation X, Slits, Siouxsie and the Banshees, Johnny Thunders and others

*Hullabaloo* TV shows with Paul Revere, Animals, Byrds and Beau Brummels  
*Secret Policeman's Other Ball*: with Eric Clapton, Jeff Beck, Sting, Bob Geldof and others  
*That'll Be the Day* with David Essex, Billy Fury, Ringo Starr, Keith Moon  
*The Harder They Come* with Jimmy Cliff  
*Breaking Glass*: "punk-rock movie" starring Hazel O'Connor

*Woodstock*: the movie, in two parts  
*Cabaret New Wave*: an assortment of UK Virgin promo clips (c. 1979) strung together and released commercially

That's hardly a tape for every taste, but some companies (Chrysalis, Thorn/EMI) seem committed to producing new video rock for the mass market, so expect more diverse entries in the future. The British video market has far more variety and volume which should eventually filter over here. (US and UK videos aren't interchangeable.) Currently in circulation in England are *The Kids Are Alright* (The Who), *Quadrophrenia* (Who), *Complete Madness*, *Trans-Global Unity Express* (Jam), *Live at the Theatre Royal* (OMD), *Rockers* (reggae), *Micromusic* (Gary Numan), *Here Come the Young Men* (Joy Division), *Black Uhuru Tear It Up Live at the Rainbow*, *Prince Charming* and *Live In Japan* (Adam and the Ants), *Jubilee* and *Urgh!* (both with various artists).

Back in the States, an independent video scene is getting off the ground. A Cleveland husband and wife team working under the name Zara (formerly Berlin West) has recorded and released an arty, one-hour visual presentation of minimal synthesizer music intercut with interview segments. *Return to Romance Through Electronic Eyes* is available from Cinecraft, 2515 Franklin Blvd., Cleveland, OH 44113. It's a beginning.

Several other indie projects are in the works from various corners of the country, and I hope to catch up with them, as well as new commercial "product," in the next installment of this column, scheduled for *Trouser Press* 84.

Most domestically-released rock videotapes can be obtained by mail from Video Heaven, PO Box 144C, Holland, MI 49423. Producers of commercially available rock videos should send Beta review copies and release information to this column, c/o *Trouser Press*. Please indicate ordering details where needed. ■



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# AMERICA UNDERGROUND

"From sea to shining sea!"

JANUARY 1983

TP 81



By Karla Michaels

AHHLASKA!!! The Twilight Zone of North America, and a Talent Zone of rockers who are curiously impressive. The average Anchorage resident is 26 years old, and local rock clubs are bursting at the seams almost every night of the week.

The **XQ's** just landed a full-time downtown gig after paying dues all year in neighboring Spenard. They write a lot of their material and cover non-mainstream artists, daring to be progressive in front of the local horde.

Flashy **Razar** is a heavy-metal/new wave hybrid; alter-ego the **Voidboyz** are Alaska's only working new wave rock band. The quintet travels around the state, breaking ground with native Alaskans. Original tunes are hard-hitting.

**Southside Blues** with **Gary Sloan** have been in Alaska for years. Sloan and his various assemblages have two LPs out, and play kick-ass blues-rock—"blue wave," he jokingly calls it. The band's confident professionalism is best appreciated live.

**Tytus Canby** are also veteran rockers, having toured the state many times. This year they finally recorded a first LP. Leader/guitarist **Mike Moon** and bassist **Ron Stevens** also contribute soaring vocals. Tytus Canby has been concert-level for quite some time in Anchorage.

Newer, part-time bands on our Northern horizon include heavy-metal **Hydra**; **Light Year**, a trio with a bit of the Journey sound; and **Creation**, native brothers who perform for private parties and dances. ■

Karla Michaels is editor of The Rockslide Commentary.



By Cary Baker

Chicago has wasted little time asserting its place in the techno-dance sweepstakes. The heavyweight **Ministry** graduated from Wax Trax to Arista Records; **Ian Taylor** will produce. The band's newest member is ex-Psychedelic Fur **Vince Ely**.

**Art MacQuilkin's** Autistic label has practically cornered the local dance-rock market. Freshly added to a roster that has long included MacQuilkin's own **Mentally III** are funk-rappers **E-Space**, synth dadaists **Scarlet Architect**, the trance-inducing **Book of Holy Lies** and Milwaukee's **Amadots**. **Sport of Kings**, on the heels of their Thermidor Records LP, recently made a rare live appearance. Invitations mentioned only a celebration of "unusual nature."

Autumn Records have set aside the animal attack of their hardcore compilation, "Busted at Oz," to concentrate on dissonant, lyrical matriarchy **Da**. Hardcore perseveres: The **Effigies** lead the pack, now recording for their own Ruthless label and recording many like-minded acts: **Naked Raygun**, **Trial by Fire**, **The Anti-Bodies** and **Rites of the Accused**.

Few "new music" contenders avail themselves of Chicago's international reputation as Home of the Blues. **B.B. Spin**, one of the city's oldest "urban beat" bands, impresses more each time with **Johnny Moe's** stellar R&B vocal cords. **Secret Storm**, fronted by former **Immune System** attraction **Ro**, is on the more contemporary funk trail. **Jim Desmond**, Chicago's musical embodiment of **William Burroughs** and **Charles Bukowski**, performs infrequently ▶



By Don Howland

Thanks to loonies like Pere Ubu and Devo, northeast Ohio is considered a well-spring of eccentric rock talent. But the well isn't producing as it once did: "hip" record stores close, seminal types move out, and Pirate's Cove, the one Cleveland bar to consistently book offbeat acts, is no more. The **Wombats** have scrambled out of the ruins.

The **Wombats** are the most exciting young band in the nondescript land mass called Ohio. They might be familiar from Bomp/Voxx Records' "Battle of the Garages" compilation and resultant tour, or perhaps even from two subsequent Voxx singles. The association with Bomp's punk revival has been productive, but the **Wombats** have broad musical interests and perform their own songs, not '60s oldies.

The band's kinetic, slapdash approach often goes in four directions at once. Guitarist/spastic vocalist **Victor Halm** maintains a good rapport with audiences despite a seeming inability to finish a sentence. He sings wildly and usually inaudibly, far from the mike. Lead guitarist **John "Fetish"** wrenches more wonderfully twisted licks out of his instrument than anyone east of the Meat Puppets. Bassist **Tim Radski**, a shade more reserved, and drummer **Tom Wades** underscore the chaos with rambling rhythm.

After two years together, the **Wombats** are still a helluva good time, and one that somehow could only come from Cleveland. Voxx plans to release an album, "Zontar Must Die," of their puree of wild noise. Don't miss it. ■

Don Howland, a freelance writer, plays bass in Great Plains.



By Jay Schwartz

Home to some of the best and worst traditions in rock 'n' roll (Bill Haley, the Fabian/Frankie Avalon cycle), Philadelphia is a scene waiting to happen. There's excitement in the streets downtown; it's just that no one knows where the party is.

Most of Philadelphia's many bands are very serious about what they do. Why not hustle? Music ain't fun anymore so you might as well go all the way: put in lead guitar for the FM rocker, take it out for the urban contemporary radio station. A band competing in a local radio talent contest hired an airplane to carry a message soliciting votes over the Who's outdoor stadium concert here.

Philadelphia's idea of a rock star is **Robert Hazard and the Heroes**. Through constant gigging and radio hype, Hazard has attained local celeb status (i.e. kids' parents know about him), and a record deal is inevitable. The music is slicked-up straight rock, the image is consultant chic; Hazard is actually referred to as "the Modern Man." Official colors are red and black—sound familiar? The band's most popular song is "We're Riding on the Escalator of Life."

There's plenty of activity in the "alternative" crossover market. Currently prominent are **Pretty Poison**, another group working harder on fashion than music. Lead singer **Jade Starling** does her best to act the sultry siren. Live shows have been sloppy and unfocused, but a single, "Expiration," was very good if soundalike electropop.

The **Stickmen** have been at it for five years now. When the

## CHICAGO

these days. Even then, the lineup is a scant Casio, guitar and bongos—Reagonomic ecstasy!

Chicago is indelibly identified with the new-ish pop pioneered by **Cheap Trick**, **Shoes**, **Pezband** and **Off Broadway**. The latter two no longer exist; the former two still reside just beyond city lights and keep recording and performing. **U.S.S.A.**, a supergroup of sorts, includes former Trick guitarist **Pete Comita**, Off Broadway's **Cliff Johnson** and **Tommy Gawenda** of Pezband. Their playing is stellar but someone forgot the material. New blood is finding its way to the pop fore: **The Kinds'** record on 360 made WLS' usually impenetrable playlist. Other contenders are **The Odd**, **Scraps** and **Kevin Lee & Heartbeat**. Lifelong melody advocate and basement recording champ

**Stan Skora** is fast becoming Chicago's **R. Stevie Moore**.

Reggae is hot enough to sustain two clubs devoted to nothing else. Upbeat (does that make them ska?) practitioners **Heavy Manners** are a confirmed box office sensation regardless of venue. A 12-inch EP will determine whether the buzz is universal.

Less trendy types have had a rough time. **Phil 'n' the Blanks** have notched up two impressive LPs and a handful of equally impressive video clips. Overexposure may have hurt **Bohemia**, an ever-evolving unit combining Ramones velocity, Chicago R&B grit and delicious electronic frosting. ■

*Cary Baker is a Chicago freelance writer and scene cheerleader.*

## PHILADELPHIA

Contortions appeared the Stickmen were labelled copyists, but they can't be classified so sim-

ply. The Stickmen play high-strung, epileptic, dissonant dance music that sounds like no one else. You'd be hard-pressed to call them commercial, but with singer/guitarist **Pete Baker's** entertaining stage presence and a steadily selling album, "This is the Master Brew," the Stickmen are the current underground kings.

The **Moroccos** have all paid dues in a million bands to arrive at their sound—experimental Lesley Gore?? Front-person **Alice Cohen** is an excellent songwriter—she penned the recent **Karen Young** dance hit "Detour"—and the **Moroccos** stand poised for big things. To make sure, they maintain an electronic version, the **Vels**.

Remember the Nazz? Philadelphia has always had a strong pop tradition. Young bands like the **Offbeats**, the **Shadows**, **Channel 13** and the **Impossible Years** are quietly perfecting their craft,

making tapes and patiently waiting their turn in the spotlight.

Another coming phase has to be folk rock, which might finally lend cachet to long-standing singer/songwriters who never wanted it. **Kenn Kweder** and **Alan Mann** both do solo acoustic sets. Coffee houses can't be far off.

The hardcore punk scene has been in remission lately. The ranks include **Informed Sources**, **Sadistic Exploits**, **Decontrol**, **Autistic Behavior** and the **Little Gentleman**, among others.

Other bands on the scene: **Nu Este** (very Joy Division), **Bunnydrums** (very PIL), **Head Cheese** (primitive girl group), **Executive Slacks** (electronic), **Mother May I**, **Sensory Fix**, **Red Buckets**, **Dick Tracey**, **Regressive Aid** and several dozen more. ■

*Jay Schwartz is a freelance writer, photographer, and manager of the Impossible Years.*

# AU records

★★★★★ Robert Payes

## PHILISTEENS



**PRETTY POISON: "Expiration" b/w "The Realm of Existence" (EP)—Svengali UR2913; "No Tears" & "Sakii" (flexi-disc)—Svengali ABZ-7.** These three longplaying sides are from a New Jersey group that effectively mixes creepy electronics with a walloping, "traditional" rock foundation. Singer Jade Starling sounds like she has a sizable Siouxsie fixation, especially on the **Juju-ish** "Realm." At worst, this translates into an occasional awkward lyric or strident yelp; for the most part, the results are attractively chilling.

But it's the flexi (also available in *The Bob* fanzine) that has me dancing on the ceiling with its rocking version of Tuxedomoon's "No Tears." I'm not familiar with the original, but Starling's giddily hiccupping vocal is a lot neater than the Tuxemen'll ever be. A bit of tribal freneticism wraps things up. Dare I call them Joisey's best since the Misfits? (3024 Waldorf Ave., Camden, NJ 08105.)

**BERLIN: Pleasure Victim (LP)—Enigma 3.** I first caught wind of LA's synth-pop Berlin through their I.R.S.-released "Matter of Time" 45 (and related video); they struck me as an alright rock band with futuristic pretensions, a cute singer and light poly-synth flavoring. Two years later, they've got another cute singer and more electronics, but the music and look owe more to the continental stylings of OMD or Ultravox. Lyrics now deal almost exclusively with interactions between sexes. Credit must go to Terri Nunn, a strong and unaffected singer who can wax sensual on the frankly pornographic "Sex" and not sound cloying or, worse, silly. (Box 2896, Torrance, CA 90509.)

**MEN & VOLTS: Rhythm & Blues (EP)—Eat EAT-UM EP 010.** Ever hear the musical equivalent of the word "zounds"? I think I've found it in these Massachusetts crazies. Captain Beefheart is an obvious touchstone (note lurching polyrhythms and cheerfully deviant singing), but I detect whiffs of Brand X and Mungo Jerry as well—*faint* whiffs, mind you. In the dumbest packaging concept since the one-sided records, the EP's four songs are duplicated on *both* sides! Convenient, but so what? Other than that, a tastily weird record. (400 Essex St., Salem, MA 01970.)

**HELEN WHEELS BAND: Postmodern Living (LP)—Real American 666. SIC F\*CKS (EP)—Sozymuda FEZ73154.** Two longtime Noo Yawk faves finally make it onto vinyl, with wildly differing results. Helen Wheels is a tough-looking woman who's penned lyrics for Blue Oyster Cult; her own band had a rep as rough 'n' tumble rockers in a previous incarnation. None of the above prepared me for **Postmodern Living**, which sends out tendrils into reggae ("Tumblin' Down"), rockified funk ("Survival") and even corporate rock ("Break the Chains") with impressive results. Wheels' lyrics manage to be intelligent and hard-edged at the same time—no small feat. Lovingly produced by the Cult's Joe Bouchard. (Box 670, Canal St. Station, New York, NY 10013.)

The Sic F\*cks are another matter entirely. Allegedly punk satirists, they come across more as an excuse for leader Russell Wolinsky to bellow drunkenly while the rest of the band wears absurd costumes. They go funky for an entire side ("Take Me to the Bridge," which might be a send-up of Talking Heads) to little avail. The B-side songs are rockers with cute ideas—"Spanish Bar Mitzvah," anyone?—but Wolinsky is such a wretched singer it almost isn't worth the effort. Dodgy sound doesn't help, either; blame ex-Dictator Adny Shernoff. That's not funny, that's Sic! (Em Productions, Box 139, Village Station, New York, NY 10014.)

**WILLIE ALEXANDER AND THE CONFESIONS: "AAWW" b/w "Bass Rocks"—Pure and Easy**



**PE-104.** Speaking of local legends, Boston's favorite jaw returns with a new band, but the results ain't anything to write home about. "AAWW" (it stands for "all-American something-or-other") is a sluggish two-chord rocker right out of 1974. "Bass Rocks," about a waterside party spot, is a bit brisker but never transcends its Velvet Underground/Mott the Hoople origins. And Alexander's Lou Reedish sing/drawl isn't the most expressive sound in the world. Comeback? This is more an overblown demo. (Box 912, North Chelmsford, MA 01863.)

**SUPER HEROINES: Cry for Help (LP)—Bemisbrain BB131.** Bemisbrain has become the outlet for California's post-punk fringe (*viz.* the **Hell Comes to Your House** anthology), and this weird little power trio is nothing if not fringe. Imagine, if you will, the missing link between Black Sabbath's metal gothic and Teenage Jesus' grating angst. Chief heroine The Eva O. (*sic*) has a dark and rather tuneless voice, and her pain-and-paranoia lyrics are a little over the top; her sure-handed guitar-playing, though, anchored by the Super Heroines' timekeeping section, makes them worth a listen. If the thrash scene ever peters out, this is as good an alternative as any. (200 Termino Ave., Long Beach, CA 90803.)

**THE PHILISTEENS: Turn Up the Music (EP)—Radio Free America RFAR-1002.** In which unconventional elements are combined: producer Craig Leon, the man behind the Ramones' worst-sounding album, and an Albuquerque power-pop trio with traces of the Beatles, Cars and Dave Edmunds in their sound. Now for the payoff: Leon's production is right on the money, clean and full, and the 'Steens rise above their lyrics' pop homilies with spotless three-part vocal harmonies and slam-bang playing. The title track is what the Blasters might sound like if they weren't such purists. (8508 Rio Grande Blvd., Albuquerque, NM 87114.)

**VARIOUS ARTISTS: Youth Manifesto (cassette)—L.A. Rocks YM-1.** Just another hardcore compilation from LA? Wrong. **Youth Manifesto** relies more on the spoken word than strummed/drummed thrash as six bands—Black Flag, RF7, Saccharine Trust, Bad Religion, Youth Brigade and Red Rockers—wax philosophic (so to speak) on a variety of pertinent subjects. The biggest surprise is how intelligible a lot of the bands are offstage. A punk curiosity piece. (1119 Colorado Ave., Suite 107, Santa Monica, CA 90401.)

#### From the Lending Library

Florida's **SUBURBAN RELAPSE** used to be a small and concise local fanzine. Nowadays it's larger and the layout isn't as clean, but it's still a primo publication. Issue #6 features interviews with Black Flag, Cabaret Voltaire and the Birthday Party, plus gobs of record and gig reviews. (95¢ plus postage to Box 610906, N. Miami, FL 33161.)

From San Francisco comes **BEANO** #3, with articles on the Damned, Cramps and U.K. Subs. (99¢ plus postage to 148-B Lilly St., San Francisco, CA 94102.)

Issue #7 of Denver's **LOCAL ANESTHETIC** contains yet another Black Flag interview (for those who couldn't get enough from *Suburban Relapse*), as well as a free Young Weasels 45 in select copies. (Wax Trax, 638 E. 13th St., Denver CO 80203.)

Readers of a more esoteric bent should check out **RECORDINGS OF EXPERIMENTAL MUSIC**. This former news-sheet has grown into a fat little publication. Besides reviews of such folks as Laurie Anderson, Red Crayola and past AU fave Norman Salant, the new issue includes book reviews, a profile of Rough Trade Records and a report on hip/sympathetic radio stations. (\$1.50 plus postage, or \$9.00 for a six-issue subscription to 104 Fern Ave., Collingswood, NJ 08108.)

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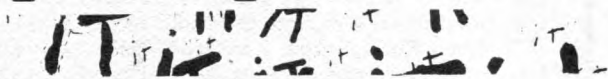
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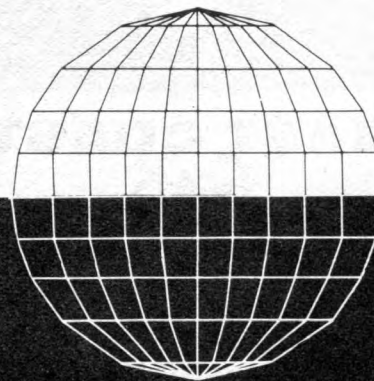
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# SURFACE NOISE

Mick Farren

Once again I've been trying to crystal-ball my way out of chronic confusion. You know how it goes: One close look at the state of the union or even the state of the art, and panic body-checks you.

*Surface Noise* readers will be familiar with panic and confusion, which cluster frequently around the base of this column. For newcomers, however, and those of you giving me one last chance, I'll recap.

The story so far is that contemporary popular music (what people used to call rock 'n' roll but now they ain't so sure) is not going down the

tubes so much as its entire nature is rapidly changing beyond all recognition. The major factors are briefly thus:

- The record industry is in almost complete decline, bled to death by cowardice, ignorance, home taping and video games. A few optimists keep telling the world it will bottom out. There were also optimists who kept claiming the Roman Empire would bottom out clear through to the Dark Ages.

- Mass market radio—displaying more cowardice and ignorance—has gone after the zom-

## What's wrong with the record business: A crash course in economics

bie market and based itself largely on music a decade or more old.

- The zombies themselves are aging. Some age physically; with others it's more a matter of atrophied taste. There are now trackless wastes of rock fans who have settled for the first thing that got them off and show zero interest in hearing anything done since. Times may be changing, but far too many of those who produce and consume popular music seem determined not to change with them.

On the more positive side, much of the chaos in popular music is a matter of finance and distribution. Out on the street, there's more diverse music being produced than ever before. When what used to be called rock 'n' roll (no one has yet come up with a better title) runs from Laurie Anderson to the Anti-Nowhere League, you can hardly call the scene unhealthy. Every bar that can get around liquor laws, zoning regulations and fire inspectors—and many that can't—will try to put a band onstage.

And there is no shortage of bands. Every garage on the planet must be turning out its share of beginner combos. Any youth not trapped by a video machine seems to be picking up a musical instrument.

The problem in popular music today is how anyone but Paul McCartney is supposed to earn a living from it. On the bar-band level, it's a simple matter: Customers give their money

to the owner, who in turn gives money to the band—probably as little as he can get away with, but at least it's a simple chain. But it's hard for musicians to progress artistically while confined to the barroom, and most eventually start looking for some other deal.

In the boom years of the '70s, record sales were the near-total financial base of popular music. All good things flowed from corporations. If a new band wanted seed money, they peddled their collective ass to the record company. If an established band wanted to finance a tour or experiment in the studio, again they went to the record company.

The record company was the smiling banker for the whole big wonderful world. There were huge losses on occasion but what the hell. Sometime around 1977 they apparently discovered a way of printing money. Combined annual incomes of families were spent on promotional parties. Nobody suspected, back in those golden days, that one day fans would stop wanting to pay for records.

This is the root cause for fear and loathing in the record industry: Increasing numbers of people have decided they no longer need to buy records. Some have drifted to other pursuits; others have decided they have quite enough records, thank you, and have just stopped purchasing. Some don't have enough money and others see no reason to pay for records when they can make their own cassettes for a quarter the price. There is even a box on the market that copies tapes right on the street.

All this is fairly obvious. What isn't so obvious is how, without record companies, music will get its bottom-line development money.

The trouble with most examinations of the record industry's future is that they search for a way out. Patchwork remedies like a surcharge on blank cassettes assume that somehow the record business will go on as before.

This is where I part company with most of the prophets. Frankly, I don't give an academic toss whether the record industry survives or not. I think it will, but only in a most reduced and limited form. I suspect that record companies will soon find themselves servicing a few faded superstars and a lot of specialists and minority-interest product that can't be taped from radio. (I also figure that, about that time, some of the big media corporations will pull out, leaving the field to small, vigorous independents.)

So how will music survive? Who will replace the bankroll that record companies won't be able to offer?

The most likely candidate is mass-market radio. Almost from the beginning of rock 'n' roll, radio stations pay broadcast royalties, but how often do they originate music? With the exception of the odd live concert or quasi-live studio recording, somewhere around zip.

Almost everything you hear on radio now is the result of a record company investment. In the good old days, record companies didn't

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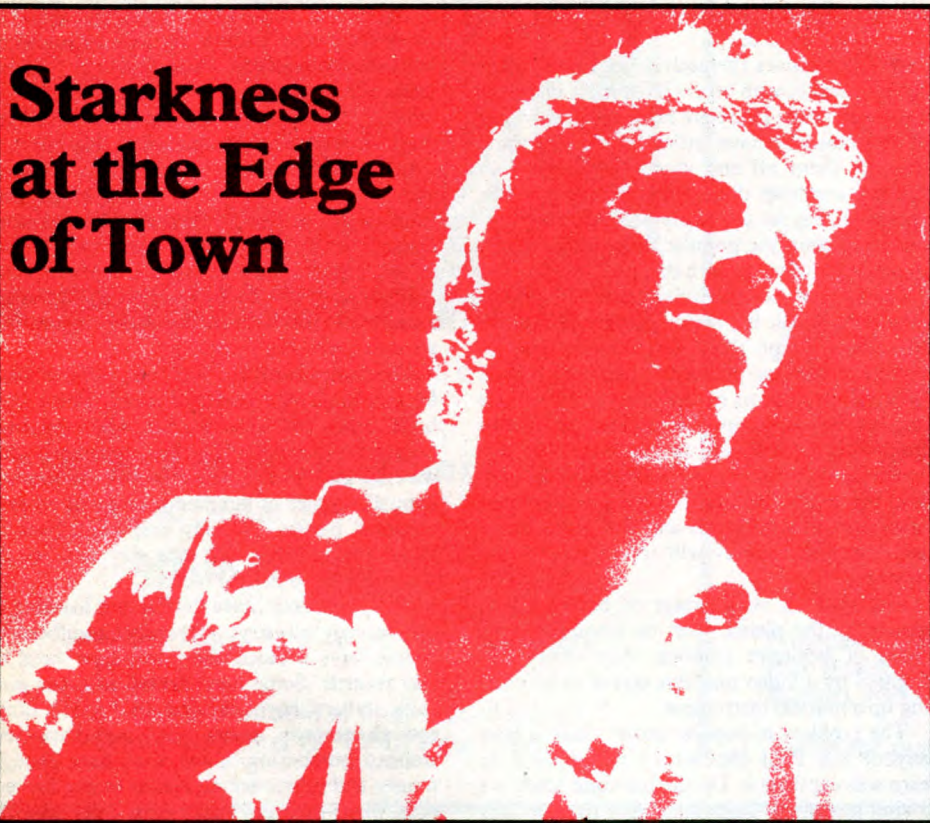
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## Starkness at the Edge of Town



Anastasia Pantstos/Kateyedscope

**Bruce Springsteen**  
**Nebraska**  
Columbia TC38358

By Jon Young

For obvious reasons, **Nebraska** is a radical change for Bruce Springsteen. When an artist makes his name playing gargantuan tunes in a towering style suitable for grand opera, then cuts an LP using almost nothing but acoustic guitar and harmonica, that is authentic news.

Whether the album signals any fundamental shift for Springsteen is another question. The contents are awfully familiar: tales of murderers, gangsters, dreamers, cops, willing women, etc., populated by characters named Franky, Wanda, Johnny, Mary Lou, etc. He may have scaled down his attack, but Springsteen hasn't diminished his ambition one bit. He's still striving to depict the drama and romance in the lives of ordinary folks.

Some of the songs certainly wouldn't suffer in the hands of the E Street Band. "Atlantic City" builds to a typically epic chorus, complete with pithy message ("Everything dies baby that's a fact"). On the Chuck Berry-influenced "Open All Night" Springsteen strokes an electric guitar as he spins the story of a misfit and his waitress girlfriend. At these times, **Nebraska** seems little more than an arbitrary change in style, an attempt to break the monotony.

Other tunes are different. "Johnny 99" and "Reason to Believe" purposely recall the folk boom of two decades ago. Just as he always pursues the mythic qualities of America in his songs, Springsteen now seeks to place himself

in the tradition of the guitar-strumming storyteller. He succeeds, too, although his whoops and affected "folksy" diction indicate too clearly the depths of his self-consciousness. On the other hand, it's hard to resist the plaintiveness of a lonesome harmonica imitating a train whistle.

One thing has not changed. Springsteen still treats life as a big deal, full of high drama with inner meaning for those intent on finding it. The consequent generalizing and mythologizing undermines his ability to evoke a specific situation. "Highway Patrolman," a flat account of two brothers, takes on almost biblical dimensions but is no more interesting for it. "My Father's House" strives so hard to chisel a lesson in forgiveness that its slight story crumbles. When Springsteen searches for the point of essentially meaningless crimes in the title track and "Johnny 99," he comes up empty-handed.

Elsewhere, however, he shows signs of growth. Like the Clash and so many others, Springsteen has been influenced by film—in this case, director Terrence Malick. The silence and space in *Badlands* and *Days of Heaven* may well have inspired the sparseness of **Nebraska**. The title cut and *Badlands* have the same subject matter; "Mansion on the Hill" parallels *Days of Heaven's* study of the inarticulate poor fascinated by the rich.

Both "Mansion" and "Used Cars," another longing for wealth, brilliantly depict a situation because they attempt to do no more. When Springsteen doesn't force Big Truths onto his subject matter he's a more perceptive commentator and ultimately more profound. It's nice to hear he's learning that very difficult lesson. □

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**Holly Beth Vincent**  
**Holly & the Italians**  
Virgin/Epic ARE38287

For confusion's sake, this Holly Vincent solo album is titled after her now-dissolved band. The California expatriate sacked her English group (not particularly stable in the first place) this summer, charting a new musical course with producer Mike Thorne (Soft Cell, Wire) and temporary musical help.

**Holly & the Italians** (the album) has little in common with Holly & the Italians (the group). The latter's guitar-heavy melodic rock has been traded in for moody, occasionally bizarre stylings that put Vincent's voice in a Spectorish cast. Intricately overdubbed vocals—and Vincent's stunning technical development—could potentially overwhelm the backing tracks. Thorne and Vincent's new exciting sound, however, employs aggressive violin with loads of echo, and solid rhythmic underpinning. The effect is alternately ethereal and majestic.

Romance is still the essence of Vincent's lyrics, but now treated with poetic obliqueness. Epistles to lovers male and female ("We Danced," "Just Like Me") show an aptitude for imagery and sensitive expression. The sole non-original, Stephen Stills' dusty "For What It's Worth," is overhauled: Vincent talk/sings the words over sparse accompaniment in the verses, with a gigantic guitar drone joining in elsewhere.

Although lacking in recognition in America (and with only one semi-hit single in the UK), Holly Beth Vincent has proven herself to be an astonishing talent. **Holly & the Italians** outstrips last year's **The Right to Be Italian**, and indicates the singer will continue to amaze on records to come.

—Ira Robbins



**AFTER THE FIRE/ATF**  
(Epic FE38282)

This British band appeared on an Epic "new music" sampler a few years ago. Their undistinguished music encourages comparisons—to Queen (flamboyance), Genesis (elegance), Elvis Costello (urgency). No big deal.

**BLANKET OF SECRECY/Ears Have Walls**  
(Warner Bros. 23722-1)

BOS tries to build a mystique by concealing its members' identities, traditionally a tip-off that nothing's in the grooves. Actually, this is classic British pop-rock in the image of Argent, early Queen and early Yes, stuffed with nice harmonies, and produced and arranged tight as a drum. Since **Ears** offers no memorable tunes, however, the anonymity is appropriate.

**BRYGADA KRYZYZ (CRISIS BRIGADE)**  
(UK Fresh 13)

It's tempting to wax romantic about this political quintet of angry young Poles, but their brusque tunes hit hard whether you're up on current events or not. Jagged guitar and sax in tandem with punchy rhythms create the impression of a bomb about to explode. They'd make a perfect double bill with Gang of Four.

**ALICE COOPER/Zipper Catches Skin**  
(Warner Bros. 23719-1)

Alice doesn't make headlines anymore, so his continued high spirits are all the more impressive. Clearly, the guy just likes to rock! **Zipper** bristles with familiar fury, although more meanness would've helped. "No Baloney Homosapiens (For Steve & E.T.)" emphasizes brotherhood; in the old days Cooper would've chopped up the li'l extraterrestrial for a tasty snack. Sarcastic Waitress Patty Donahue guests.

**BUCK DHARMA/Flat Out**  
(Portrait ARR38124)

For his solo debut, Blue Oyster Cult's whiz-bang guitarist leans to the softer side of his band's range; even the worst cuts turn out to be worth hearing (once). When Dharma goes crazy soloing at the end of the opening cut, however, you hope he'll go *that* route for 40 minutes. Maybe next time.

**DIRE STRAITS/Love Over Gold**  
(Warner Bros. 23728-1)

Spreading five songs over 41 minutes and leading off the LP with a 14-minute opus is either daring or pretentious, depending on one's sympathies. The unconverted will find it hard to endure Mark Knopfler's dry, drawn-out exhibitions of pseudo-insight, even when the Dylan mimicry succeeds. Science should find a cure for guitar playing and singing this prim and proper.

**FLASH AND THE PAN/Headlines**  
(Epic ARE37725)

Flash and the Pan's records testify to the taste and intelligence of masterminds Harry Vanda and George Young, yet fail to pack a coherent punch. Since its performances are

faceless, **Headlines** functions as a well-produced demo of sharp-tongued rock/cabaret hybrids. "Don't Vote" and "Love is a Gun" beg to be covered by some doomy band seeking to upgrade its repertoire.

**FRIDA/Something's Going On**  
(Atlantic 80018-1)

Abba's Frida Lyngstad-Fredriksson couldn't have found a more sympathetic producer than Genesis' Phil Collins. He augments her graceful romanticism with everything from Phil Spector-esque backing to brassy American funk. A must for anyone not offended by "mere" pop music, as well as Roxy Music fans who want a new Bryan Ferry song ("The Way You Do").

**LILLIPUT**  
(UK Rough Trade 43)

Marginal competence doesn't stop these three women (who recorded as Kleenex in an earlier incarnation) from casting an engaging if fragile spell. Lilliput draws its strength from the conflicting demands of harsh, amelodic "art" and conventional pop. When the two forces battle to a standstill, the LP works; when the band emulates Yoko Ono, get out the earplugs.

**OUR DAUGHTER'S WEDDING/Moving Windows**  
(EMI America ST-17075)

This atones for a score of those interchangeable synth bands playing dreamy modern Muzak. **Moving Window's** lean, angular music could be Devo stripped of affectations, or at least substituting different ones. Credit ultra-restrained arrangements and Layne Rico's resourceful percussion. Kinda funky, too!

**STEVE REICH/Tehillim**  
(ECM-1-1215)

Want to make 30 minutes seem like a lifetime? Reich forsakes the gentle repetition of his stimulating instrumental works for a piece featuring four female voices in a more expansive format. It's as if you're trapped in a nut house, forced to listen to harmless but incurable inhabitants gripped by some strange inspiration. Help!

**R.F. & THE RADAR ANGELS/Picture of Linda**  
(Hib-Tone HT0005)

No two ways about it: If you dig Alex Chilton's Big Star, Dwight Twilley or the dB's, this sparkling platter is a bona fide must. Who *wouldn't* go for Russ Fowler's contagious melodies and appealing wise-guy vocals? People who like rank sentimentality and can't abide rough-hewn grace, perhaps.

**TONIO K./La Bomba**  
(Capitol MLP-15004)

**THE BLASTERS/Over There; Live at the Venue, London**  
(Slash/Warner Bros. 23725-1)

These two winners prove the 12-inch EP can be a viable format. Propelled by slashing guitars, caustic Tonio K. laments the nuclear age on four feverish originals and a fine fragmented version of Cream's "Politician." Boogie to the apocalypse!

The Blasters come dangerously close to oldies limbo on their six live raveups (seven on cassette), but vigorous execution saves the day.

**STEVE WARLEY**  
(Jive VA66002)

You can fault this Brit's lack of originality, but his sources are above reproach. Some tracks reveal a devotion to Creedence, complete with sweet 'n' spicy guitar licks. ("Song of the River" practically Xeroxes "Proud Mary.") Elsewhere Warley assumes heavy country and soul trappings without the self-consciousness that plagues many like-minded countrymen. This makes a fine companion to Paul Carrack's LP.

**ROBERT WILLIAMS/Late One Night**  
(A&M SP4889)

Sweet-voiced Williams borrows smoothly from lots of genres without committing himself, making **Late One Night** a refreshing though commercially uncertain venture. Side one serves up fake ska, fake heavy metal, a love lament and a deft cover of George Harrison's "Within You Without You"; side two gets trendier without sacrificing charm. Williams drums exceptionally to boot. Go-Go's, Oingo Boingos and Stranglers assist.

**Bits and Pieces**

**Previously reviewed as imports:** TONI BASIL's **Word of Mouth** (Chrysalis), with one track more than the UK disc; **Drop Out with the Barracudas** (Bomp), with one song switch.

**Soundtracks:** **The Last American Virgin** (Columbia), with U2, Devo, the Cars, Police *et al.*; **An Officer and a Gentleman** (Island), with Joe Cocker, Dire Straits, Sir Douglas Quintet and Van Morrison.

**Collections:** **Psychedelic Dream** (Columbia), a scattershot gathering of '60s psychedelia; **Guitar Wars** (Columbia), a throwaway except for Blue Oyster Cult's "Born to Be Wild"; **CREEDENCE CLEARWATER's Chooglin'** (Fantasy), digitally remastered oldies; **Lost Soul Volume 4** (Epic), a super package of obscurities; **MAGAZINE's After the Fact** (IRS), an outstanding retrospective with different tracks from the UK LP of the same name; **BOW WOW WOW's 12 Original Recordings** (Harvest), their early stuff.

**Party starters:** **LYNYRD SKYNYRD's Best of the Rest** (MCA), better than you remembered; **Cardiac Party** (Full Moon/Warner Bros.), nouveau soul from JACK MACK & THE HEART ATTACK; **Great Big Fun** (Perfect Circle Recs., 2001 Kirby Dr., Houston, TX 77019), Dr. Rockit's swingin' blues 'n' (Chuck) Berry. ■

# Sampling the Samplers

**Hudson Rock**  
MCE 12330417

**American Youth Report**  
Invasion INV-1

**The Land That Time Forgot**  
Open LONG2

**Sex Sweat & Blood**  
(UK) Beggars Banquet BEGA34

**Punk and Disorderly: Further Charges**  
Sounds Interesting SILP010

**Wargasm**  
(UK) Pax 4

**Britannia Waives the Rules (EP)**  
(UK) Secret SHH136-12

**Europe in the Year Zero (EP)**  
(UK) S/Phonograph SPH1

**Solidarnosc Rock for Poland**  
Erect ERLP 1005

**Life in the European Theater**  
Elektra 60179

It must be frustrating to be a rock band in New York—State, not City. The 15 upstate bands on **Hudson Rock** aim to prove there's life in them thar hills. Leading off with semi-superstars Blotto (doing Lou Christie's "Lightning Strikes"), this Albany collection on a Schenectady-based label also includes Fear of Strangers (formerly the Units, with an LP now out on Faulty) and up-and-comers Hot Lobsters (great pop with monotonic guitar), the Heads-like Lumpen Proles and rocking Young Reptiles. The album avoids clichéd genres in its presentation of competent and diverse bands. (463 State St., Schenectady, NY 12305.)

Bomp Records is behind **American Youth Report**, a hardcore punk compilation of well-known LA bands: Channel 3, TSOL, Flesh-eaters, Adolescents, Red Kross (sic), Shattered Faith and a load of others. About half the tracks are previously unreleased, which makes this a must-have for hardcore fans. A sleeve insert has pics and info. All in all, a well-done release for neophyte and fanatic alike.

The liner notes say "Welcome to Florida—**The Land That Time Forgot**." The record proves otherwise. These 15 bands from all over the Sunshine State display energy and originality. There's nothing to challenge the boundaries of contemporary music, but the Bobs, Rubber Thongs, Essentials, Spanish Dogs, Front, A New Personality and Charlie Pickett show that Florida isn't the culturally barren beach many assume. Next time you're heading down to Disneyworld, try checking out some of these bands. (901 Progresso Dr., Ft. Lauderdale, FL 33304.)

In what seems to be a one-label dance crusade, Beggars Banquet has assembled nine British bands (including Fashion, Lora Logic, Medium Medium and the Dance) for **Sex Sweat & Blood**, a modern butt-shaker. All cuts are previously issued; a lot are long, and,

like the label's previous **Slipstream** (reviewed in TP 71), some groups are too commercial for my taste. There's still enough noteworthy music to make the album equally valid for feet and mind.

**Further Charges** is the second volume of **Punk and Disorderly**, compiled by Cherry Red in England. (The first one was released on Posh Boy here.) Back for return engagements are the Vice Squad, GBH, Disorder, the Insane and Abrasive Wheels. Joining them this round are token American band Channel 3 and a batch of unfamiliar names. Sound is good and the bands are uniformly loud/hard/fast, many with politics on their brains. US and UK hardcore punks maintain separate but equal approaches to their music; it's easy to tell from which side of the Atlantic a band comes. (PO Box 54, Stone Harbor, NJ 08257.)

Politics is the constant on **Wargasm**, a strange assemblage of bands donating music for a cause—mostly anti-nuclear, but the album's royalties are also directed to women's groups, medical research, El Salvador, animal groups and environmentalists. Captain Sensible, Dead Kennedys, Angelic Upstarts, Rat Scabies, Flux of Pink Indians, Poison Girls and others contribute anti-war tracks, most recorded especially for the album. The music encompasses rambling monologues, instrumental passages, operatic hybrid rock, and oddities of all sorts. If the polemics don't scare you off, **Wargasm** is an intriguing (and socially responsible) way to spend an audio hour. (PO Box 3, Sheffield, England.)

**Britannia Waives the Rules** and **Europe in the Year Zero** are both 12-inch British 45s. The former features three punk bands—the Exploited, Chron Gen, Infa-Riot—who record for Secret. The latter offers one track by Yazoo ("Goodbye Seventies," from their LP), two by Colour Me Pop (eclectic artrock with a female singer) and two by Studenten Creche, a synth band not unlike Yazoo except for a male singer. Only the legend "No Nukes" suggests the album's concept.

While we're on the subject of political compilation collections, **Solidarnosc** is a two-band LP recorded live near Chicago for the benefit of the people of Poland. Lazer and Thrust play unexceptional heavy metal. "A portion of the proceeds" goes to the Polish American Congress. (7520 Broadway, Merrillville, IN 46410.)

**Life in the European Theatre** was released in England about eight months ago (and reviewed in TP 73), but the US version makes several changes. New cover art opts for the American spelling of "theater"; more importantly, the Doors' "Peace Frog" replaces an Ian Dury track. This is still a great collection of largely political songs, with proceeds to promote nuclear disarmament.

One last item of interest: **Incognito Vol. 1**, a 10-song, nine-inch flexi-disc of New Jersey-area bands released through a fanzine of the same name. Contributors include TV Toy, the Cosmotones, Kiddie Porn and Humans from Earth.

—Terry Rompers

## Iggy Pop Zombie Birdhouse Animal APE6000

You expect Iggy Pop to come up with a classic each time around because he's capable of it. Alas, Pop's post-Stooges career has been a constant tug of war between boredom and the desire for acclaim. When Iggy feels lazy he coasts as much as possible on image; when he really wants you to notice, he turns his blood-curdling talent up full blast.

**Zombie Birdhouse** figured to be one of the latter situations. After three Arista efforts that demonstrated the principle of diminishing returns, Iggy relocated to Animal Records, Chris Stein's brand-new plaything. Produced and backed by Stein, with additional support from right-hand man Rob duPrey and Blondie's excellent drummer Clem Burke, he's free to strut his stuff with abandon.



Teri Bloom

But for much of **Zombie Birdhouse** Iggy plays cat and mouse with the listener, dispensing insights and emotions with a dropper. Maybe he honestly couldn't figure out how to mold the pieces into a coherent whole, since there are splinters of brilliance. Most likely he just couldn't be bothered.

"Run Like a Villain" gets the LP off to a rousing start. Stein's smart production turns the music into a grimy grey rumble that pushes Iggy to the forefront, where he belongs. "The shining moon/The dead oak tree/Nights like this appeal to me," he croons, boxing briskly with the shadows of Lou Reed and Jim Morrison. Now you're prepared for a blast-off that never takes place.

"The Villagers" follows, pretentiously. As the Morrison influence becomes far too obvious, Iggy slips into a stupid recitation: "We are sneaking Peeping Toms in revolt against each other." You bet, pal. Artists without style get hooted off the stage for less.

Though the music is varied, Iggy spits out his rockers, ballads and noise collages with the same nonchalance. He sings awkwardly yet agreeably on gentle tunes like "Angry Hills" and "Ordinary Bummer"; affects a hokey country twang on "The Ballad of Cookie McBride"; and huffs and puffs on the whirling "Life of Work" and "Eat or Be Eaten," an exhilarating depiction of the food chain. His idiotic jabbering at the end of that tune comes as a tremendous relief: for once instinct triumphs over calculation.

Iggy's conduct in "Bulldozer" makes the strongest impression. Driven by pulsing metal noise, he lets out with that wonderful guttural growl to build a mood of fear. At a key moment he laughs, releasing the tension, then cuts himself off abruptly, implying that he views the whole song as a fraudulent exercise.

That, in a nutshell, is **Zombie Birdhouse**. If Iggy Pop can't convince himself, he won't convince anyone else.

—Jon Young

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**Gary Numan**  
**I, Assassin**  
**Atco 90014-1**

For a few moments, back whenever it was, I was really quite fond of Gary Numan's "Cars" and "Praying to the Aliens." The trouble was that Numan would appear on TV in his Nazi Space Cadet uniform and as a David Bowie surrogate; and in press interviews he tended towards remarks that placed him to the far right of the Me Generation. I assumed a great deal of his success was due to less discerning Bowie fans forced to seek substitutes.

On the cover of his new album Numan looks like a supporting player from *Bladerunner*. Too bad the change of image doesn't help the music. Where some of Numan's earlier material had a fair degree of pop interest, **I, Assassin** is so remote and freeze-dried that it's little more than a direct route to boredom. It's without hooks, without drama, structure, dynamics or even intriguing special effects.

Numan's deadpan vocal delivery comes close to being indecipherable. Appropriately enough, his lyrics are inconsequential. An odd, bluesy thing called "The 1930's Rust" has minimal appeal, but the rest is vague electronic noodling.

The problem is that Numan got in on the ground floor of synthpop and stayed there. Now that Yazoo, Soft Cell and Laurie Anderson (to name but three) are in the picture, Numan's lack of original ideas becomes all too clear. Not that he tries to help himself too much. In "War Songs" he keeps repeating the line, "Now I'm Vera Lynn." Whatever gets you through, Gazer. —Mick Farren

**Yaz**  
**Upstairs at Eric's**  
**Sire 23737-1**

Forget anything you might have heard about Yaz(oo) being one of those cold synthesizer bands with about as much emotion as a head of cauliflower. **Upstairs at Eric's** has some duff numbers and contrived lyrics, but songs like "Only You" and "Don't Go" contain as much urgency and emotional strength as Genevieve Alison "Alf" Moyet's soulful voice can muster.

Moyet is one-half of Yaz (still "Yazoo" outside the US). The other half, Vince Clarke, was in Depeche Mode, and brings an arsenal of keyboards and synthesizers with him. But as a songwriter Clarke displays emotional verve that transcends the electronic notes and programmed drum beats. "Bad Connection" is true '60s in spirit; the dance club hit "Situa-

tion" is equally catchy, with synth ripples and hurt-lover lyrics.

What Clarke has to watch out for is creeping pretentiousness. "I Before E Except After C" is self-indulgent pseudo-Eno. And "Midnight"'s slower tempo is conspicuous, surrounded by disco pulsebeats.

Enjoyable if uneven, **Upstairs at Eric's** shows there's hope for the fusion of uncomplicated pop with technological advancements. Too many bands get hung up playing with dials; Yaz(oo) is fun to listen to.

—Eric Flaum

**Pere Ubu**  
**Song of the Bailing Man**  
**Rough Trade ROUGH US21**

Weird. With the ascendancy of singer David Thomas as true centerpiece of Pere Ubu, and the infusion of new blood in the persons of Mayo Thompson (from Red Crayola) and Anton Fier (from the Feelies and Lounge Lizards), **Song of the Bailing Man** is Pere Ubu's most polished, professional and ordinary work.

A transitory work. The old Ubu were sociologists with a documentary eye on personal and social decay. Strangely enough, they embraced everything, and thus had nothing to compromise with. They also had the savage energy of talented amateurs.

By contrast, the new Ubu are serious musicians in pop's avant-garde. They still have style and humor, but of a different sort. On this album's title track, the humor of the lost—a subtext of old material—has become the humor of the damned. Thomas's deceptively mundane poetry, formerly about the weather, dead trees and hats, employs new aquatic imagery. Having moved from city to country to beach and now out to sea, Thomas is a man looking for a flood.

The lyrics' odd tinge is nothing compared to the music. Pere Ubu has abandoned its swamp-of-sound technique for crystalline performance and technical virtuosity. Instead of stark, desperate abandon we get calm, controlled fusion explorations.

Will Pere Ubu end up everyone's favorite *outré* group? The new direction may be quite interesting. But not yet. —Alec Ross

**James White and the Blacks**  
**Sax Maniac**  
**Animal APE6002**

James White/Chance/Siegfried is back, and he's beautiful. The former leading light of New York No Wave and hero of the Soho



Sound returns substantially unchanged from a long struggle against his former record company, the death of manager Anya Phillips, and numerous financial woes.

Like his first album, **Off-White, Sax Maniac** combines bleached soul/funk with white angst sensibilities. The result is an unwieldy cacophony of warped horns, tormented, flat vocals and occasional decisive guitar interruptions. The new lineup of Blacks seem less at odds with White than the previous bunch; guest appearances by Luther Thomas and Joe Bowie don't hurt the old credibility either.

This is good music, sharp and identifiable, filled with White's bitter, sociopathic personality. So what if he's filled with contempt? With a scowl on his lips and a frown in his heart, White can teach us a thing or two about lashing out at commercialism and complacency. We need him. —Alec Ross

**Toiling Midgets**  
**Sea of Unrest**  
**Instant ONE**

Every so often we here at *Trouser Press* get to review an album of exceptional quality and depth. This isn't one of them.

Toiling Midgets are a bad band and **Sea of Unrest** is a bad album. One could excuse the closet-quality sound if the music had any substance, but it doesn't. This is dreary, grinding art-metal reminiscent of MX-80 Sound but without what little humor and intelligence the latter possesses. Drums slog along, guitars scrape and whine. Singer Ricky Wilson can't decide whether to imitate David Bowie or Jello Biafra; he ends up with an overwrought, annoying vocal "style," all gulping air and nasal vibrato. Indecipherable words are almost a blessing.

What I can't figure out is how the otherwise quality-oriented Rough Trade (US division) got talked into pressing and distributing this offal. History shouldn't hold it against them.

—Robert Payes

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**Crass  
Christ—The Album  
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Crass is not a band; it's a commitment. Dedicated to the proposition that it's now or never, us against them, this fiercely independent and combative British punk collective demands of its audience the same hard-boiled energy, conviction and selflessness it puts into its work. If Crass can release this third LP as a boxed double set retailing in Britain for the price of a single album, you can do no less than plow through the enclosed 28-page booklet and withstand the maddening, desperate roar of **Christ's** 40 tracks.

It's not easy. Crass pledges musical allegiance to the primitive bash of punk's first flowering, aggravated by Phil Free's monotonous guitar static and singer Steve Ignorant's harsh Cockney bawl. They are an overboiling pot of all the proper causes—anti-war, anti-nuke, anti-division, pro-feminism—often predictable in their extremism and occasionally confused in their translation.

But where most British oi brats merely pack Pistols nostalgia, Crass is distinguished by the courage and force of their convictions. To them, punk is a lever to move the world.

"Same old stuff, you've heard it all before/Crass being crass about the system, or is it war?" Ignorant cackles as "Have a Nice Day" gets **Christ** off to a typically manic start. But "Birth Control"'s chilling drum conversation heightens a whispery female recital of reasons why a child has no business in this cruel world. The mock pretension of "Reality White-wash"'s orchestral sweep is appropriate to the false luxury of middle-class life. Even the ama-

teurish psychedelia of the ecological lullabye "Sentiment" is fired by the same passion that ignites the brutish oi satire "Rival Tribal Rebel Revels."

Crass's world view is easily as morbid and depressing as that of Pink Floyd's **The Wall**. Yet the irrepressible spirit of their protest—captured in the raw on **Christ's** live tracks, demos and tape collages—is nothing to sneer at. Given the regression into surface glitz and matinee-idol posing of most current English pop, **Christ—The Album** is currently one of that country's most honest and uncompromising records. Crass is the voice of our conscience, even if we don't always like what we hear. —David Fricke

**Scritti Politti  
Songs to Remember  
Rough Trade ROUGH20**

If Marc Bolan had gotten into reggae instead of the death seat, what would Scritti Politti sound like? That's a roundabout way of pointing out that Scritti Politti used to sound quite different from the band on this debut LP—more like a chilled Joy Division.

The Scritti Politti of **Songs to Remember** comes on like warm buttered T. Rex, alternating muted reggae with melodies that recall the glam-pop era of the early '70s. The songs exude a friendliness that's a rare find these days, and, except on "Sex," with its synthetic disco, Scritti Politti gives its pop a solid vitality.

The album's success owes a lot to restrained production. Although full of percolating rhythm and punchy back-up vocals, the total effect is as effortless as a gymnast's simple cartwheel.



GREEN

Eschewing the taunt and brag of their contemporaries, Scritti Politti exudes calm confidence—enough to handle ballads like "A Slow Soul" or "Faithless." "The Sweetest Girl" showcases leader Green's mastery of the swirling croon.

Only lightly influenced by his predecessors, Green isn't content to regurgitate leaden Bowie-isms. **Songs to Remember** is the work of a man who waited until he got things just right. —John Walker

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## Eyeless in Gaza Drumming the Beating Heart Cherry Red BRED36

**Drumming the Beating Heart** could be the soundtrack to one of those "they're not bad, they're just kids" movies Britain used to churn out in the early '60s. In this one, two lads are caught lurking in the local cathedral. Are they carving up the pews? Sucking coins out of the poor box? No, as the bobbies close in, Martyn Bates and Peter Becker are racing to finish up the last organ swell on their third LP. And they probably wouldn't have been caught if they hadn't turned up the guitar on side two.

With a couple of exceptions, the feel of this record is consistent: churchy organ, kitchen-utensil percussion and free-form lyrics. On the whole, the effect is quite pleasing. The only distracting factor is that Bates' vocal phrasing sounds a bit like Joe Jackson's—no particular plus or minus.

While flowing in the direction of previous LP **Caught in Flux**, **Drumming the Beating Heart** offers a more coherent vision of loftiness. Eyeless in Gaza promotes the subtle good taste one would expect of a band named after Aldous Huxley's paean to pacifism.

If the boys stop skipping out on choir practice and continue to hone their sound, they could well develop into something unique. Maybe they'll even get their set of church keys.

—John Walker

## Screamin' Jay Hawkins Frenzy Edsel ED104

Most people who have heard of Screamin' Jay Hawkins are familiar only with a hilariously grotesque number called "I Put a Spell on You." Like many other one-hit '50s artists, Hawkins was cruelly circumscribed by the song that guaranteed him a small but steady following. Originally an R&B ballad singer, he developed a satanic persona to go with the grunts, snorts, yelps and shrieks that made "I Put a Spell on You" a classic of excess. (The interpretation was reportedly fueled by alcohol.)

**Frenzy** allows us to examine vintage Hawkins in depth. If there isn't that much depth to examine, he is no less entertaining for his broad musical slapstick. Besides "Spell," of course (reissued in the US earlier this year on **Okeh Rhythm & Blues**), the album contains 13 other tracks cut around the same time.

Not everything is played for laughs, which makes for a schizoid division between originals like "Spell" and "Little Demon," and hit parade fare like "Temptation" and "Deep Purple." Although he has a quasi-operatic baritone, Hawkins is no Billy Eckstine; he freaks out in the middle of a schmaltzy arrangement of "I Love Paris" (!) and brings a uniquely hysterical approach to "Orange Colored Sky."

The bluesy "Person to Person" and trite "If You Are but a Dream" are Hawkins's most effective "straight" vocals, but his plummy vibrato is better employed elsewhere. The teeming imagery and menacing feel of "Alligator Wine" could show the Cramps a thing or two; one wonders if Bob Dylan was familiar with the apocalyptic, stream-of-consciousness imagery of Hawkins's "Yellow Coat" before writing "Leopardskin Pillbox Hat."

**Frenzy** includes two blatant knock-offs of "I

Put a Spell on You." "Hong Kong," which evidently uses the same backing track, must be rather offensive to Orientals with its mock-Chinese; "There's Something Wrong with You" at least features an inspired reading of stomach-churning delicacies ("A dish of cow fingers with mosquito pie," etc.).

Limited as his schtick is at times, Hawkins has it down pat. Twenty-six years later, he is still in fine voice and puts on a good show. **Frenzy** is a long-overdue tribute. —Scott Isler

## John Potter Rockin' the 88's Ace CH49

## Howling Wolf Ridin' in the Moonlight Ace CH52

John Potter's Jerry Lee Lewis-fired piano played a key part in Wilko Johnson's Solid Senders. On **Rockin' the 88's**, Potter's feel for Lewis/Sun Records boogie takes over to the extent of four JLL-associated songs and two others by Charlie Rich. Yet the versions of "High School Confidential" and "Mean Woman Blues" aren't as redundant as you might think and Potter's vocal inflections are largely his own.

The Dr. Feelgood connection extends to Potter's sidemen, guitarist Gypie Mayo and drummer Buzz Barwell; the former clucks along in willing support, piano being (rightly) mixed up high. A couple of country ballads vary matters, and the infectious off-beat of Muddy Waters' "All Aboard" reappears from the Senders era. Best of all, **Rockin' the 88's** should encourage novitiates to dig out the roots.

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Jim Green  
**CIRCLES**  
**GREEN**

**THE JAM:** "The Bitterest Pill (I Ever Had to Swallow)" b/w "Pity Poor Alfie" & "Fever"—(UK) Polydor POSP505. **THE ACTION:** "Shadows and Reflections" b/w "Something Has Hit Me"—(UK) Edsel E 5003. Strange pairing, perhaps, until you hear 'em back to back. The Jam's record (especially the A-side) is in much the same style as the Action's, produced by George Martin in 1967 (and until this reissue a classic rarity). The Action, a quasi-mod R&B outfit, evolved into Ace with Paul Carrack. Their superior craftsmanship

refined smooth, slightly soul-inflected Anglo-pop to near-art status. An acquired taste? "Shadows and Reflections" was co-written by Tandy Almer, who penned "Along Comes Mary" for the Association.

The Jam's "Bitterest Pill" is even more in the blue-eyed soul vein, with a touch more passion than the relatively reflective Action. And could the singer be the same Paul Weller who gargled through "In the City" and "This Is the Modern World"? 'E's a smoothie now, 'e is! Hardly a stereotypical Jam sound either,

though that's been changing frequently of late. Like the Action, guitar is a muted rhythm instrument, part supplanted by tasteful strings. Where the Action uses keyboards for melodic color, the Jam goes for trumpet and sax. The Belle Stars' Jenny McKeown adds vocal harmony on "Pill."

**BILLY BREMNER:** "Meek Power" b/w "Yes Please!" (UK) Demon D1014. **HOWARD WERTH:** "4D Man" b/w "What's Hoppin'?" & "What's Metaboppin'?" & "Show Me"—(UK) Metabop WERTH IT. Announcing a new clique: former Record Will Birch (who produced both these discs), ex-Rockpile and temporary Pretender guitarist Billy Bremner, and amazing Howard Werth, of the sadly underrated Audience (mid-'70s) and some solo work that never quite clicked. "Meek Power" is a Werth tune, "Yes Please!" by Birch and Bremner. Bremner delivers both in a style that convinces he more than held up his end of Rockpile. This one's almost as good as his last 45, the atypical "Laughter Turns to Tears."

Werth leads off his 12-inch with strummed guitar at the core of slightly offbeat folk-pop *a la* Audience. "4D Man" has a relaxed, spacy dance beat with prominent synthesizer. Turn it over for a real shock: Who the heck needs John Fogerty to make a comeback when Werth can sound just like him? (Just kidding, John!) "What's Metaboppin'?" is a snappy Booker T-in-the-'80s soul instrumental, "Show Me" an actual hit for Joe Tex. Neat-o!

**RADIO STARS:** "My Mother Said" b/w "Two Minutes for Mr. Smith"—(UK)

**Snat ECG1.** Yup, they're back—in the studio. A re-formed Radio Stars plan one more single, but not to become an ongoing project. Singer Andy Ellison and bassist/songwriter/mastermind Martin Gordon have enlisted (among others) ex-ELO cellist Hugh McDowell, and both sides sound like ELO trying to get back to its English pop roots. Very English, yet without the pomp and orchestral overkill Jeff Lynne can't seem to resist. The swell ideas are modestly executed, but this is good fun for those who remember ELO's first album, or even the Idle Race (!).

**THE HOT CLUB:** "The Dirt That She Walks In Is Sacred to Me" b/w "Heat"—(UK) RAK RAK346. An alliance between ex-Pistol/Rich Kid/Spectre Glen Matlock and former Deaf School/Original Mirror vocalist Steve Allen sounded promising; the first fruit is not so sweet. "Dirt" takes a stiff, strident approach to boppy syncopation. For all the title's suggestiveness, it has no bite. "Heat" is a bit better, in a heavier-than-Mersey R&B style, but hardly lives up to its title either. The Hot Club sounds like it's holding back. Why?

**THE NIGHTINGALES:** "Which Hi-Fi?" & "Give 'Em Time" b/w "My Brilliant Career" & "Sons of Gods [sɪ] Mate"—(UK) Cherry Red 12CHERRY44. Dinky-toned rhythm guitar against pounding, hyperactive drums—elementary riffs that don't quite graduate to "tunes." They are surprisingly catchy in their way, and the lyrics—and delivery—simply demand attention with a shifting depiction of angst, anger, disgust and despera-

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**ad:** autodiscography  
**au:** America Underground  
**ff:** flexi-file  
**fr:** Fax 'n' Rumours  
**gc:** Green Circles  
**hello:** Hello It's Me (letters)  
**hr:** Hit and Run  
**hs:** Hot Spots (live reviews)  
**incl:** included in the article in parentheses  
**ls:** Lip Service column  
**qc:** Question Column  
**sn:** Surface Noise column  
**tree:** family tree  
**" "**: album title  
**69:** Jan. 1982 issue

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# A VERY GOOD YEAR!

## 1982 Issues of Trouser Press at special prices!

TP 69 (Jan.): **Adam and the Ants**, Who, Duran Duran, Bow Wow Wow (O.M.D. flexi-disc sold out)

TP 70 (Feb.): **Devo meets William S. Burroughs**, Year-end review, Paul McCartney (Holly & Italians flexi sold out)

TP 71 (March): **Genesis autodiscography**, King Crimson, U2 (Japan flexi-disc sold out)

TP 72 (April): **Talking Heads**, Led Zeppelin, Steve Lillywhite with free XTC flexi-disc

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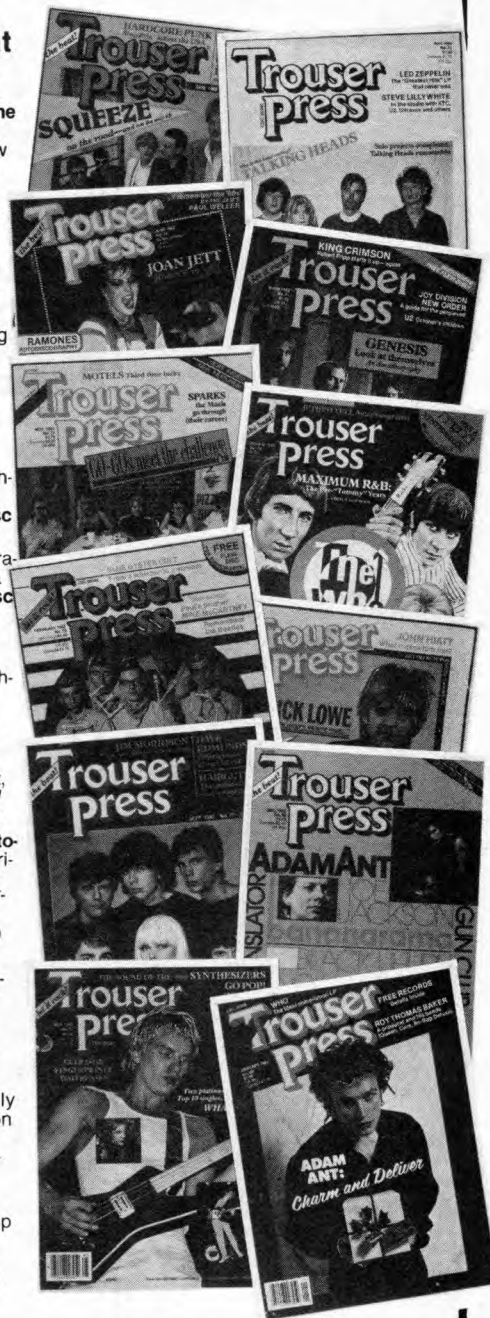
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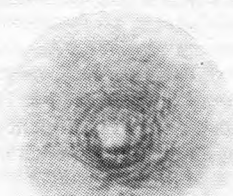
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tion. Provocative stuff; anyone with this much to get off their chests should be heard from again.

**POLYPHONIC SIZE: Mother's Little Helper (EP)—Enigma 2.** A listener who heard this on LA's KROQ liked it so much he arranged to put it out here. (Only 1000 were pressed by the original European independent.) The title track is an amusing approach to the Stones oldie—like the Flying Lizards with male vocals. The other five tracks on this Belgian band's 12-inch, produced by Strangler Jean-Jacques Burnel, are originals that display little humor and even less inspiration. A natural candidate for a seven-inch one-sided single. (PO Box 2896, Torrance, CA 90509.)

**ELVIS COSTELLO & THE ATTRACTIONS: "From Head to Toe" b/w "The World of Broken Hearts"—(UK) F-Beat XX30.** Presumably a stopgap while El was touring England, since **Imperial Bedroom** isn't brimming with potential singles. As usual, Costello's taste in non-originals runs to unlikely but serviceable tunes. On top is an old Smokey Robinson number given an easygoing, lightweight treatment; the emotive ballad on the back was originally done by Cissy Houston. Neither are standouts. Some people like to hear Costello sing lyrics less convoluted and clever than his own, but unlike, say, "Getting Mighty Crowded," these songs are relatively obscure for good reason.

**RHEINGOLD: "Fan Fan Fanatic" & "A Moment's Glance" b/w "Triad Dimension" & "River"—Capitol DLP-**

**15005.** Had about all the Teutonic electro-pop you can take? Don't be put off by this trio; Rheingold isn't your run-of-the-mill German synth band. Granted, this music might fall over an entire album's length—Rheingold does go on a bit—but they could be Europe's Archies of the '80s, with a dash of T. Rex choogle too. "Fan Fan Fanatic" is Kraftwerk gone bubblegum; "Triad Dimensions" sounds like Creedence's "Green River" riff smoothed out for a modern dance feel, with good old electric guitar assisting the rhythmic interplay. Not all of Rheingold's humor is intentional, but aside from the decorous "A Moment's Glance" this EP has a quaintly happy, upbeat tone.

**THE BRAINS: Dancing Under Streetlights (EP)—Landslide LM-1021.** I've always wanted to like the Brains but have rarely been able to work up much enthusiasm. It's especially ironic, then, that after two LPs for Mercury they're back with an independent label for their best work ever. This powerful stuff is what hard rock should be: good tunes played with incisive intensity. The moody title song has a bass riff even catchier than the chorus. "Tanya" builds to a climax of stop-start guitar and bass contrasted with a shimmering synth lick. On the flip, "Read My Mind" is slow-burn bitterness kicks in with a few listens. Recommended. (Landslide, PO Box 723151, Atlanta, GA 30339.)

**PETER GODWIN: Images of Heaven (EP)—Polydor PX-1-504.** Anybody heard of Metro or read the fine print on Jimmy Pursey's two solo LPs? Singer/songwriter/guitarist Godwin is hardly one of the stupendous talents of our time, yet like many journeymen can, in the right company, rise to the occasion. The title track of this 12-incher is the kind of number Ultravox hasn't come up with since the ex-

cellent **Vienna**. I'd swear I've heard bits and pieces of it before, but can't remember where—the acid test of high-quality pilfering? Unfortunately, "Torch Song" is as leaden as recent Ultravox. (It's produced by Midge Ure, speak of the devil; the other three cuts are produced by ex-Sailor Georg Kajanus.) The second side has two versions of "Emotional Disguise," with and without vocals. One would have been more than enough; the provocative title belies a turgid number so rigidly executed that attempted Latin syncopations fall utterly flat. "Images of Heaven," though, deserves a listen.

### Quick Spins

The 12-inch dance mix of **CULTURE CLUB's** delightful "I'm Afraid of Me," is now out here (b/w "Murder Rap Trap," Virgin/Epic 49-03307). The UK follow-up is "Do You Really Want to Hurt Me" (b/w a dub version and, on the 12-inch, "Love Is Cold," UK Virgin VS518). Nice in the wee hours.

**THE RAINCOATS**, of all people, have decided to rework Sly Stone's "Running Away" (UK Rough Trade RT093). Pleasant, but all they add are modern percussion bits. The flip, "No One's Little Girl," is a meandering guitar melody pulled along by resolute bass and either squeaky violin or bad synth. Ruminative music for determined lyrics.

**BERLIN EXPRESS** is ex-Tangerine Dreamer Peter Baumann plus ex-Cluster man Conrad Schnitzler gearing up for electrodisco. In deference let's just say "The Russians Are Coming" (b/w "Die Russen Kommen" & "The 4:08 to Paris," Portrait 4R9-03218) is a large disappointment and waste of their talents: dull, inane, draggy stuff with as much urgency as a wet rag. [Ever get hit with a wet rag, Jim?—Ed.]

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object to this arrangement at all. Radio play was the classic route to record sales, and record sales were the industry's hallowed foundation. As record sales dry up, however, that system will have to change.

No law decrees a radio station must alternate records and commercials; it's just the cheapest, simplest and dumbest use of the medium. An economic contraction in the record industry will surely bring about a serious rethink on the relationship between radio and record manufacturer. As the rot continues, record companies will be less than eager to invest in studio recordings that are played on radio and taped by the public, while the records themselves languish in dump bins.

If only fabulous and obscure artists continue selling records, it's clear that radio may have to support the middle leagues, i.e. bands that can hold their own on the concert circuit but are hardest hit by declining record sales. It's unlikely that radio will willingly make original recordings, however. It's not a business noted for its philanthropy. Its reaction to current difficulties has been to retreat into a straitjacket "rock radio" format, or to dump music altogether and switch to talk and news.

Yet chicks are appearing in radio's conservative, heavy metal armor. New, "progressive" playlists that substitute Depeche Mode for Van Halen may indicate the public is finally sated with "Stairway to Heaven" and "Riders on the Storm." It's still a long way to go, though, before radio returns to the self-originated shows that were the hallmark of pre-rock (and pre-TV, for that matter) programming.

Although still in its infancy, a more likely contender for future funding of popular music is the cable TV music channel. This system is now based almost totally on FM radio and, as such, enjoys a similar free ride. The stations rely on the band promo films (or tapes) paid for initially by an act's management or record label, hooked together by a bland, smiling humanoid equivalent to a faceless d.j.

These cable rock services are going to adapt and change almost immediately, and faster than FM rock stations. Promo films are still adjuncts to records, being financed to sell records. If records stop selling, they'll be among the first items cut. When this happens, cable channels will be forced to look to independent, often shoestring and usually experimental rock video operations—and MTV-style programming will have taken a major step toward free-form television. As experimental video also goes hand in hand with more progressive music, we may see an end to the dragging conservatism that's been the blight of contemporary pop for so long.

A continuing three-way relationship between musical artist, video production outfit and cable channel might even result in a more integrated audio/video entertainment combine, as envisaged by Public Image Ltd. and part carried out by Devo. Without wishing to beat the point into the ground, contemporary music is moving deeper in Darwinian territory: adapt and survive.

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# HOT SPOTS

ROXY

## STEEL PULSE

LOS ANGELES

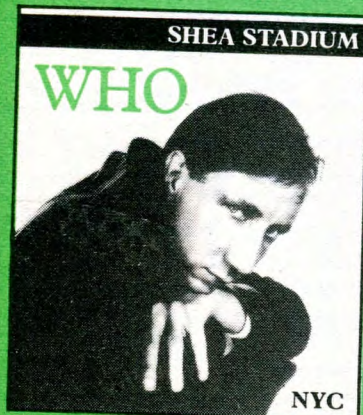
Breathing was a luxury when Steel Pulse jammed Los Angeles' Roxy. This was Gig of the Week in a town with manifold choices, but the young sextet from Birmingham, England lived up to its advance billing and then some, churning out the universally appealing reggae. The overflow crowd was happy and skanking, blissfully unmindful of the pea-soup atmosphere.

Steel Pulse are purveyors of "accessible" reggae, but not in the spoonin' crooner vein of Gregory Isaacs and Dennis Brown. Their message is homegrown social commentary; their method relies on sweet soul harmonies, a smattering of synthesizer, dollops of jazz and funk.

Incongruous as it is for college kids to wave their fists and yell "Jah Rastafari!" at reggae shows, Steel Pulse's fervent songs of love and unity are pretty inspirational. From "Ku Klux Klan" to "Rally Round" to the deliriously danceable single "Ravers," the group engendered revolutionary camaraderie among the racially mixed crowd.

They're also one colorful band. Singer David Hinds sported two-foot-tall "congo dreadlocks," bassist Stepper McQueen a satin wizard's cap. Percussionist Phonso Martin was in tribal getup, keyboardist Bumbo Brown under a pith helmet. Whatever Steel Pulse had on their feet, a roomful of Roxyites had the sands of Ethiopia on theirs by the end of the set.

Moira McCormick



In my kindergarten days it was not uncommon for the powers that were to trundle us into the school auditorium to watch Alan Shepard

blast off into space or JFK take office. We'd hunch on folding chairs and squint at a TV 20-odd living room lengths away, trying to absorb the importance of the historic occasion. It was not unlike watching the Who's "farewell" performance at Shea Stadium.

You have to give the Who some credit. Their TV set-up was one of those gigantic projection affairs, and whoever was running the show threw in enough cheesy video effects to make Don Kirshner turn green. But it *was* disconcerting to gaze around and see everyone's eyes trained on a spot some 30 feet above the group, who could well have been mice in suits.

The music itself was pretty impressive. Live, the Who is as tight as the Stones are sloppy—just like the records, in fact. And even though Pete Townshend seemed a trifle subdued (the flu?), he played wonderfully and didn't cheat the crowd of any windmills.

Roger Daltrey must live in a health club. He belted out over 20 songs with the unwavering power of Pavarotti while running in place and twirling his mike. (No wireless for this boy.) John Entwistle played as aggressively as ever, even heaving his bass across the stage at the end of the show. Townshend merely bounced his Fender off the floor a couple of times. Drummer Kenney Jones, who's taken a lot of bad-rapping, was just fine.

The band's new material was received decently. Though the Who opened with the one-two punch of "Substitute" and "Can't Explain," the first number to get the Big Cheer was (so help me) "Sister Disco" from the "who the fuck are you" period. Most of the audience related to the old stuff as if it were classic Bill Haley, so it's not surprising that mid-'70s material got the real rise out of the crowd. And, surprise surprise, they even stuck "My Generation" in the middle (!) of the show. They encoored with "Athena" (half the audience shouting "She's a *whore*?!"), "Magic Bus," "Summertime Blues" and "Twist and Shout," Ox-style.

About the only words spoken all night came when Daltrey announced, "The Beatles wore suits, so I wore a suit." Farewell, Who. You were tight, professional, a little less emotional than a spaceshot—but then, history is pretty dry stuff. Hope I retire before I get old.

John Walker



NEIL YOUNG

WEMBLEY ARENA LONDON

Neil Young must be irked by his canonization as one of rock's good men and true. The rapturous applause that greeted his first British shows since 1976 seemed almost to depress him. Was he deliberately testing the audience when he came down a ramp pulling the most outrageous Ted Nugent faces during "Out of the Blue"? His introduction to the following "Cinnamon Girl" was charged and sardonic: "For some reason I always like playing this one; *I wonder what that is.*" He also commented, through gritted teeth, "Hope you're enjoying yourself here to-night."

Just as Young recognized at least the spirit of punk, he hasn't let electronic dance music pass him by either. On the ludicrous and brilliant "Transformer Man," the clean-cut singer (in wraparound shades) made a crooner's imploring gestures while distorting his voice. A deeper voice, also indecipherable, accompanied him on tape. Nils Lofgren's free-form scarf ballet behind Young added a final touch. Public Image Ltd. would have been pleased.

Otherwise, Lofgren posed irritatingly but played well, forsaking guitar for accordion on "Comes a Time." Young's acoustic/semi-acoustic segment was more spirited than in '76, when he apparently couldn't wait to play with Crazy Horse. Ben Keith's multi-instrumental versatility gave the new ensemble greater range than Crazy Horse, though drummer Ralph Molina's backbeat remained remorseless as ever. The real surprise was Young's old Canadian buddy, Bruce Palmer, from the Buffalo Springfield, on bass. He looked like a cross between a farmer and a Grateful Dead roadie with his beret, pig-tail and paunch, but his playing soon showed he was there for more than sentimental reasons.

The set proper closed with "Like a Hurricane," now an acknowledged guitar *tour de force*, with the star's abandoned expression light years away from his grimaces during "Out of the Blue." No one was disappointed, but there was a dutiful air about the proceedings. And when Neil Young gets restless, the results usually bear watching.

Harry George

"ROCK NEEDN'T TURN YOU INTO **THE WHO** AN IDIOT" — PETE TOWNSHEND

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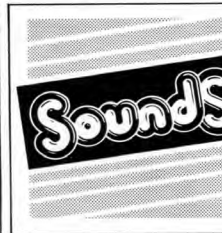
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could find them was the archives of—Deutsche Grammophon. A search-and-gid mission into the basement brought joy and delight to the executive floors: Phil Spector's legendary Christmas Album (known for its high quality boxed sets) leaked through back-issues of "Sounds" (one of the few decent European rock magazines). Reading the record reviews, they realized that most of the strongly recommended disks were not to be had anymore. The only place one

Rose's "Travelin'." Tony Williams Lifetime "Turn It Over" (starring Jack Bruce, Larry Young, John McLaughlin—Sounds: "The most exciting existing rockgroup"—this was 1970). The Who "Live at Leeds," and finally "Whatever Happened to Slade." The managers were thrilled. We were thrilled. And you will be thrilled when you hear that they decided to re-issue all 10 rare albums as one large collector's

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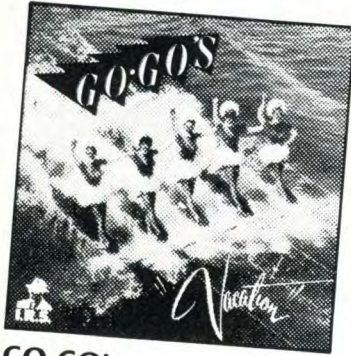
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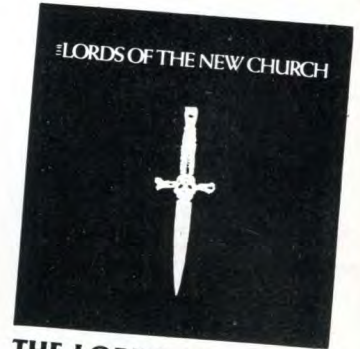


# WISE MAN BEARING GIFTS

5 WISE GIFTS FOR SMART SHOPPERS



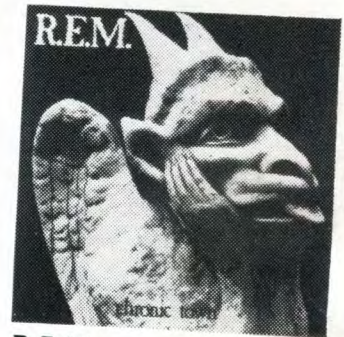
**GO-GO's**  
Vacation



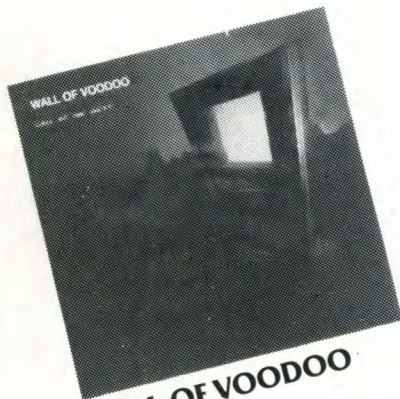
**THE LORDS OF THE NEW CHURCH**



**THE ENGLISH BEAT**  
Special Beat Service



**R.E.M.**  
Chronic Town



**WALL OF VOODOO**  
Call of the West



Trouser  
press

BERLIN

*FLEXI #13*

ENICNA

Produced by  
Daniel R. Van Patten

O, Ho

33 <sup>1</sup>/<sub>3</sub> RPM  
STEREO

Masquerade  
(C. Ruiz-Velasco)

3:30

MFD. IN U.S.A. BY

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