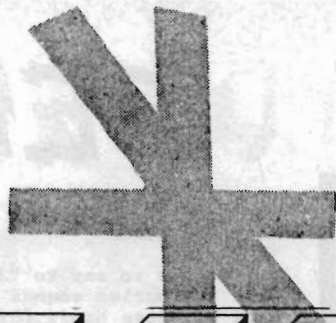


ONE

winter 85



NOVEMBER'S

QUEST OF '84

BAND OF THE YEAR — Green on Red/The Replacements

ALBUM OF THE YEAR — "Let It Be" - The Replacements

"Gravity Talks" - Green on Red

SONG OF THE YEAR — "Unsatisfied" - The Replacements

/"That's What You're Here For" - Green on Red

POP ALBUM OF THE YEAR — "Like This" - The DB's /

"Sixteen Tamborines" - The 3 O'Clock

BEST NEW ARTIST — TOMMY KEENE

INSIDE

Tommy Keene Interview
Rochester Band Report
BEST albums/songs/shows of 84

and more

DREAM SYNDICATE GREEN ON RED ALEX CHILTON VELVET UNDERGROUND
PERSONAL EFFECTS PROJECTILES ABSOLUTE GREY MISSION EMISSION
PYRAMID ART GALLERY LISA KNOPF BEST BOOKS AND MOVIES OF 1984

35¢

THE NOTEBOOK BEST OF '84

winter 85

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Cole Springer

Michael Stein

Pat Thomas

FEEDBACK

Dear "FEEDBACK",

I'd like to say to "Johnny Severe" that the buried sounds that are being used by these bands fully exemplify the height at which music can attain. These songs are quite varied upon comparison. They incorporate a blend of folk, R'n'B, soul and other influences to numberable to mention. It would be a shame to ignore the work of these gutsy musicians and the energy output by them, (past and present). It's bad enough that we are losing touch with the music created in the early part of the century. Why let the songs of the 50's and 60's be lost as well?

I agree there is alot of crap in psychedelic music; but the effect upon live audiences with this music ("garage" variety) is unmeasurable.

Groups that are innovative such as The Presstones, Rick Baker, and Absolute Grey have their roots in many of those sounds with their eyes to the future.

It's time that all of these groups work together, not against each other to create some decent music.

Funny you should mention "The Insiders", since they have divided into three groups - The Projectiles, Swing Set and The Hidden Charms - all of which are working on original music as well as paying respect to the past. Isn't this the way music should be made? The Beatles did it - why can't every group do the same?

Keep a-Knockin',
Del Rivers

Dear Notebook and Pat Thomas:

Enough is enough. Granted, Lou Reed is fabulous and a near-god, but there were others influential in the creation of a musical form that is now carried on by such bands as the Dream Syndicate, REM and yes, even Echo and the Bunnymen. The Bunnymen owe as much to the VU and Lou Reed as the Syndicate and REM, but they also have other notable influences; the Doors

being a major one. This, now, is particularly directed to the reviewer of Echo's "Ocean Rain" in your latest issue. What is so sinful in the fact that McCulloch is a great fan of Morrison? Morrison is and was a major member of the now classic 60's rock-psychedelic scene (American & English). This is nothing to be ashamed of. Just because Morrison is more popular than a Reed, Cale, or Bolan, does not mean he is any less a greatly talented rock poet. I feel the review decrying Echo's last LP release was unfounded in its criticism. In my opinion, (I am a major BM fan), it ranks with "Heaven Up Here" as their greatest LP.

The Magazine is terrific otherwise, but please let's not over-kill Lou Reed. And try to remember that Bowie did alot for music also. Thanx.

Eric Gregory

P.S. I would also like to add that I love the local wave of psychedelia-oriented bands (re: Absolute Grey, Chesterfield Kings, Hidden Charms, etc.) This is just what we needed.

The Editor replies:

I know the Bunnymen were influenced by the Velvet Underground, they do a cover of the Velvet's "Heroin" in concert. Mr. Bowie has walked on water from Space Oddity to Let's Dance. The "Tonight" album is the first album he's done since The Man Who Sold The World that wasn't listenable all the way through.

As for glorifying Lou Reed, I will remove Lou Reed from the The Notebook and put Michael Jackson in, when Rolling Stone does a cover story on Reed. Any guesses to when that'll happen?

P.S. Check out Julian Cope's "World Shut Your Mouth" if you want to hear what the Bunnymen should be sounding like. ■

THE NOTEBOOK

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inner sleeve

In this issue, The Notebook shoots its mouth off even more than before. The Notebook delivers its pretentious, egotistical, and biased opinion about the best and worst of '84. The purpose of this issue is to excite you, entertain you and piss you off. Enjoy it and buy some of these records - Support independent music before MTV gets them (and you).

THANX

To Tommy Keene, Del Rivers, Pete Forbes for the Velvet Underground and Nico pictures and Tom Kohn for the Big Star photo.

Send all correspondence to

THE NOTEBOOK
P.O. BOX 10007
Rochester NY 14610

This issue dedicated to:

Sid Griffin/Long Ryders
Lou Reed/Velvet Underground
REM
Mitch Easter
Jack Kerouac
Alex Chilton/Big Star
Steve Wynn/Dream Syndicate
Bob Dylan
Allen Ginsberg
Richard Thompson
Neil Young/Buffalo Springfield
Tom Petty
Pete Townshend
Dan Stuart/Green on Red
Tom Verlaine
Patti Smith

BEST RECORDS OF THE YEAR

DREAM SYNDICATE



#3 is the original line up of Wynn, Duck Precoda, and Kendra Smith (now with Clay Alison) - the band had only been going for a short time when they set up their equipment and played directly into a 4-track tape recorder and let it rip. Includes the classic "Some Kinda Itch" and "Sure Thing" plus the original versions of "When You Smile" and "That's What You Always Say".

#4 includes the same line up as #3 and some of the same songs recorded live before an audience, reworked, rearranged and amazing.

- 5) Rain Parade - Emergency Third Rail Power Trip
- 6) Rain Parade - Explosions In A Glass Palace

Rain Parade takes a completely different approach than their LA cousins Green on Red and Dream Syndicate, however it's the differences and not the similarities that makes this band worth listening to. It's definitely harder to produce 'dreamy', psychedelic music like this than it is to rock out.

#6 is more accessible and perhaps poppier than #5, but they are both worth having for the head & heart. "What She's Done To Your Mind" is the best boy/girl/love song written since Big Star's "September Girls".



CLAY ALISON

Although many of these records came out in 1983, they were not commercially, critically or publicly recognized until 1984. Other records on this list may have been released prior to 83-84 but were reissued and noted as such.

- 1) Dream Syndicate - Medicine Show
- 2) Dream Syndicate - This Is Not The New Dream Syndicate Album - Live
- 3) Dream Syndicate - 4 song EP - (reissued)
- 4) Dream Syndicate - Tell Me When It's Over - EP (import)

#1, the Medicine Show, was definitely the bitterest pill I ever had to swallow. Rock-n-roll's finest band loses it's raw, rough edged guitar sound and replaces it with slick production and keyboards. By the time #2 came out, I had seen two somewhat disappointing live shows, but I also realized that Wynn is a storyteller, a poet for the youth of America in a similar style and spirit of Tom Petty, Springsteen and John Cougar. I'm not a Springsteen fan by no means, but I can respect him for what he's trying to do. The 'new' Dream Syndicate is Romantic-Americana music at its best.

Steve Wynn is glorifying the common man-which is what we all are - in the words of mentor Lou Reed, "I'm just an average guy trying to do what's right".

RAIN PARADE





KEENE

7) Tommy Keene - Places That Are Gone

This guy is Mitch Easter, The DB's, Alex Chilton, Big Star, and the Beatles all rolled into one. Pop music with a punch.

The title cut is the best thing to be heard on the airwaves since the DB's "Black and White". Another classic, "Back To Zero" starts off side two, finishing off with a great cover of Alex Chilton's "Hey Little Child" - the fitting tribute to any girl attending Catholic school.

If Top 40 FM-Commercial radio was worth anything, this record would be #1 and even my FM-Radio hero Tom Petty might be out of a job. Tommy Keene is the best thing ever to come out of Washington, DC and my vote as best new artist of the year.

8) Windbreakers - Any Monkey With A Typewriter

Best thing Mitch Easter ever laid his hands on. The Windbreakers are a band put together by Tim Lee. Remember him? He was that guy to the left of Mitch playing guitar-keyboards with Let's Active at Scorgies.

Anyway, Mitch produced this amazing six song EP, great pop music, not unlike all those guys listed on #7.

Everything on side one is classic: "Rerun", "Make A Fool Out Of Me", and "You Never Give Up" - the story of this guy chasing a girl but he doesn't know why she ignores him when "she likes girls better than you do". Not many of these records around, search it out, buy it, a guaranteed collector's item in 10 years.

9) Dumptruck - D Is For Dumptruck

This is Jon Tiven's son's band. Remember Jon Tiven? He writes record reviews for AUDIO Magazine, he wrote a great review for BIG STAR's 1st album, giving them a much needed push and then Tiven later went on to play with Alex Chilton and produce some records for him.

Anyway, his kid has got an amazing band out of Brookline, Mass that is a cross between Tom Verlaine and REM. (Robert Christgau of the WILLAGE VOICE says Dumptruck sounds like BIG STAR.)

This band has more spirit and feeling than any Northeast band I can think of.

10) Salem 66

Another Brookline, Mass group comprised of 3 girls and 1 guy that reminds me (slightly) of, OH - OK, but much more serious. There's a song on side two that sends chills up my spine and my head into orbit. Nice 60's guitar feel, very pleasant sound.

11) The Terrible Parade - 3 song flexi-disk

You might have heard me or (Hard-core) Jon play this on WITR. This is a three song flexi-disk (unfortunately not available in stores) that sounds like a combination of The Cure with its dark guitar sound, west coast psychedelia, and perhaps Joy Division, although The Terrible Parade aren't that dismal.

This Cleveland based band will break thru the indies market once they hit vinyl. In the meantime, call up the radio station and request "Visions in Distortion".

12) Green On Red - Gravity Talks

Band of the year. Album of the year "That's What You're Here For" - song of the year. The single most important album besides the Dream Syndicates' The Days of Wine and Roses to emerge from the Los Angeles psycho-revival. Green on Red is one of Steve Wynn's favorite bands, Matt & Steve of The Rain Parade list Green on Red as their LA favorite.

Green on Red is sort of a cross between Television and Bob Dylan around 1965. Remember what Dylan was in '65? Spokesman for a generation.

Green on Red's "Brave Generation" is an anthem for the 80's - "We're not beat, we're not hip, we're the brave generation". In the opening title track, Don Stuart shouts: "What is you really knew what it was all about - What if you really thought you had it in the bag". I would bet every record on this list that Dan Stuart does. Stuart is the best American poet since Jack Kerouac and Bob Dylan. Chris C's organ and keyboard playing hits you right in the heart. This is the most inspired, inspirational record you will ever hear. This record could make you cry. "That's what you're here for, is to hold to your heart, gotta start living, don't tear yourself apart".

13) Long Ryders - 10-5-60

14) Long Ryders - Native Sons

#13 would be classic if only for "And She Rides". I can just picture

Sid and the boys racing down the streets of LA with this masterpiece cranking. #13 also has "Join My Gang" - a heap load of fun and the title track shows these country boys to have a little more rock'n'roll in them then you first might be led to believe.

#14 shows that they've matured a hell of alot as songwriters and there's alot of "substance" to the songs on this record. First time I played #14, I immediately thought of mid-60's Dylan. Sure enough, when Sid and the boys rolled into Scorgies in Nov., they cranked up their own version of Bobby's Hi-Way 61. American rock'n'roll at it's finest. The Long Ryders could play in any bar in America and get a good response - Punk, Country, Rock'n'Roll, you name it. The Long Ryders are all that and more.

15) Lou Reed - New Sensations

16) Lou Reed - Live In Italy

The more I listen to #15, the more I like it. Honesty. Reality. Emotion. Reed gets better with each record. It's almost scary. Sweet Jane is the rock anthem of all time, ("My Generation" and "Won't Get Fooled Again" run a close second and third place). Sweet Jane, released in 1970, defined the 70's - everyone from Bowie to Mott the Hoople to Patti Smith to the Sex Pistols couldn't have lived without it. Now 14 years later on #16, Reed does the best version of Sweet Jane ever done. Reed's voice is in fine form and Fernando Saunder's bass playing invents a feeling in the song you never knew was there.

17) John Cale - Carribean Sunset

18) John Cale - John Cale Comes Alive

#17 should have been reviewed in The Notebook months ago, but I couldn't write the right words to do this or any other Cale record justice. I just can't explain what makes Cale powerful.

#17 should have been a commercial success, but the radio stations just didn't push it. Never heard more than 1 or 2 songs, 1 or 2 times. Fuckers.

"Dead Or Alive" from Honi Soit is one of the best pop songs ever written, but you never heard that either.

#18 shows Cale existing if for no other reason than for his fans. A good introduction to Cale for those of you feeling ambitious. A major musical statement for those of us who already know. Thanx, John.



GREEN ON RED



LONG RYDERS

TRUE WEST



- 19) Richard & Linda Thompson - I Want To See The Bright Lights Tonight (reissue)
- 20) Richard & Linda Thompson - Pour Down Like Silver (reissue)
- 21) Richard Thompson - Small Town Romance - Solo/Live
 #19 & #20 were released years ago, but have been reissued by a thoughtful and intelligent record company. Yea, Richard's getting to be pretty big these days. There's probably 10 people in all of Rochester who listen to his records. I even heard him on the radio once. (I played it myself).
 Richard is probably doomed for life as a cult figure - but fuck it, if everybody liked him he wouldn't be cool, would he?
 Anglo-folk rock at its best, #21 is Richard playing solo versions of many of his songs from earlier albums. For those of you who think Mark Knopfler is a great guitar player (which he is), you'd run home and cry to mommy if you heard Richard playing the guitar.
- 22) Leaving Trains - Well Down Blue Highway, produced by David Roback (ex-Rain Parade) and featuring Chris Cacavas from Green on Red on keyboards
 This record is worth listening to before it's even on the turntable.
 The Leaving Trains play some very nice psycho-music similar to Green on Red for about 3 songs, then they'll switch to some neo-hard-core Replacements style thrash for a song or two, then go back to some good LA psychedelia. Variety makes this record great. Should appeal to fans of straight-ahead rock'n'roll music also. A great American band that gets my prediction for the next big band from LA - if they aren't already.
- 23) True West - Hollywood Holiday
 Sort of a greatest hits record and it's only their first album. This record was put together from their EP and a couple of other songs they recorded with Steve Wynn producing.
 Television influenced, Verlaine produced some demos for True West after this record came out, but that's another story.

For all you trendy new music people who refuse to acknowledge any mid 70's dinosaur rock, I'll be happy to inform you that the hip and happening song on this record, "Lucifer Sam" was originally done by Pink Floyd. Sorry, I know it hurts. While we're on the subject of mid-70's rock, did you know that the Dream Syndicate, Rain Parade, and DB's all do songs by that stupid old hippie, what's his name? Why Neil Young, of course. Three words to describe True West: Psychedelic Guitar Monsters.

24) Game Theory - Distortion
 Lead singer Scott Miller sounds more like Alex Chilton than Alex Chilton does.
 Game Theory does in fact cover Big Star and Box Tops songs when they play live and on their upcoming album produced by Mitch Easter, they include a song from Big Star's 3rd album, DB's fans would be wise to check this band out, Game Theory, with it's quirky song writing sounding a little bit like an early DB's incarnation known as the Sneakers, featuring Will Rigby, Chris Stamey and Mitch Easter.

- 25) REM - Reckoning
 What can I say? Five stars, 10 on a 10 scale, you name it. Can they do it again? I'll bet they can. I think the next record will have a harder edge like the Replacements (currently one of REM's fave bands) or perhaps they'll do an album of classic American rock with covers by the Velvet Underground, Brownsville Station, Mamas & Papas and the Byrds.
- 26) Bangles - All Over The Place
 Unlike their Los Angeles musical cousins, these girls own more to the Beatles, Kinks and perhaps the Soft Boys than to the Velvet's, Television or the Buffalo Springfield.
 Great 60's Brit-pop that is complex enough not to grab you the first time you hear it, but allows you to grow into it. The more you listen, the more you like it.
- 27) Let's Active - Afoot
 Amazing how this record took off Mitch spent years as producer and sidekick to the DB's, Sneakers, Chris Stamey, and REM. On this re-



GAME THEORY



LEAVING TRAINS



cord, Mitch proves there's more to him than running the controls for the Drive in studio and hanging out with REM. This great pop record brings back memories of 60's bubblegum - 1910 Fruitgum Company, The Archies, and the Monkees.

However, there's substance here, probably comes from Mitch's formative years listening to Big Star. (Let's Active does Big Star's "Back Of My Car" and "Kizza Me") A "cute" band.

28) The DB's - Like This

Like what? "Like This" is the pop record of the year besides the 3 O'Clock's "Sixteen Tamborines".

OK, Peter, you're right. The DB's don't need Chris Stamey to make great records. In fact maybe it's better this way, like the Rain Parade and David Roback - we get two great bands instead of one.

29) Smith/Roback/Mitchell (Clay Alison) - Fell From The Sun

Kendra Smith (former bass player of the Dream Syndicate) and David Roback (former guitarist and singer of the Rain Parade) combine efforts to make "Clay Alison", although they dropped the name before this record came out.

Dreamy, sedated, head music that sounds like the Rain Parade with a female singer, no keyboards, and a conga player. David wants a cult band. Well, he's got one. This stuff is too intense, too cerebral for the common market. Fuck 'em, all the intellectual psychedelic kids will buy this record.

30) OH-OK - Furthermore What

Sorry to say this fun band is no more. That's usually when bands break up - when it's not fun anymore. Produced by Mitch Easter and featuring bass playing by Linda Stipe, REMike's sister.

Very complex, catchy melodies & childlike lyrics. Linda Hopper's vocals are intriguing. The Buzz of Delight are two guys from OH-OK.

31) Tom Verlaine - Cover

32) Television - Marquee Moon (reissue)

33) Television - Adventure (reissue)

#32 and #33 were foolishly out of print for a couple of years, but somebody in that corporate rock world got smart and reissued these babies. Television has been musically and/or verbally praised by U2, Echo and the Bunnymen, REM, Dream Syndicate, Chris Stamey, Rain Parade, DB's, Windbreakers, and Tlie West.

On #31, Verlaine makes a great comeback after the lame "Words From The Front". Supposedly Verlaine is going to stop touring, move to Paris and get the French government to support him as an artiste. If he does, I'm going to track him down and kick him in his pretentious ass. Then I'm going to Michigan to find Patti Smith.

34) 3 O'Clock - Sixteen Tamborines

Infectious pop like the DB's - The 3 O'Clock's "Sixteen Tamborines" is the pop record of the year. Easily likeable, catchy songs sung by an innocent voice and backed up by plenty of instrumentation. (Will Glen of the Rain Parade provides strings.) Like the Beatles, this is rock for kids 5 to 50. Some may say this record is too saccharine, I think it's just right. If these guys were produced by Mitch Easter, it would be heavenly. New album due in April on IRS records.

35) Minutemen - Double Nickels On The Dime

Along with Zen Arcade and Let It Be, this record is one of the most important releases of 1984. Ironic that this and Zen Arcade are double albums in the sense that the original 1977 punk movement was against the over indulgence of rock. Times have changed.

The Minutemen have produced a record that has plenty of variety throughout its ever changing four sides. Plus these guys have something to say.

36) Husker Du - Zen Arcade

Hardcore meets the mass market with this influential crossover album. A guitar record that rates as an important release in 84.



BANGLES

37) Replacements - Let It Be

In the spirit of Jack Kerouac and Neal Cassady, these guys are on the road playing their hearts out for America. I wish I was in this band more than I wish I was Lou Reed. With a little more notoriety and record sales, these guys could become the Clash of the 80's (minus the left wing politics). However, they haven't gone without making a statement, like putting the Minneapolis police on their second record. Search out VILLAGE VOICE with these guys on the cover for some of the best rock'n'roll journalism ever written.

38) The Smiths

Alright!! Cover art taken from Andy Warhol's movie "FLESH", lead singer Morrissey took his name from Warhol's film making buddy, Paul Morrissey. I love Morrissey's homo/hetero/bi sex confessions & images that reminds on of mid 70's Bowie/Reed/T. Rex/Roxy Music. I'm sure Morrissey was influenced by Bryan Ferry's cultural and social stance. "JIM'S" goers would relate to this record; "I'd like to go out tonight - but I haven't got a stitch to wear". Music to make love to. ■

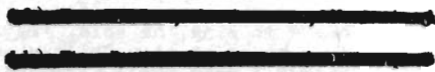
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DISAPPOINTMENTS
Or 15 Distasteful Musical Events Of 84
Of The Year

- 1) King Crimson - Three of Perfect Pair
- 2) David Bowie - Tonight
- 3) General Public - All The Rage
- 4) Elvis Costello - Goodbye Cruel Record
- 5) Echo and the Bunnymen - Ocean Rain
- 6) No new Tom Petty album
- 7) No new Pete Townshend album
- 8) No new Neil Young album
- 9) No new Clash album, lose Mick Jones and basically just seem to fuck up.



- 10) True West, Rochester, November.
- 11) Dream Syndicate, Rochester, July.
- 12) Elvis Costello, Rochester, April
- 13) The Dream Syndicate break up.
- 14) True West - Drifters
- 15) Gun Club, Rochester, August.

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Tommy Keene INTERVIEW

Like Alex Chilton and Tom Petty before him, Tommy Keene is well on his way to becoming an American hero. His live shows are unmatched by anyone, whether in a packed club in his hometown of Washington D.C., or in front of a small group of well-wishers in Rochester, N.Y. He has released three records; the Strange Alliance album, Places That Are Gone EP and the Back Again (Try) 12 inch single. Already he has written a number of classic songs including Back To Zero Now and Places That Are Gone. His cover of Alex Chilton's Hey Little Child is an understated masterpiece.

Tommy's next album will be a major label release that should give him the exposure and recognition that he deserves.

PAT: How did Tommy Keene get started?

TOMMY: I played in numerous bands since the time I was about 13 or so. I started playing in bands that were writing solely original material when I was about seventeen. I was in one band in D.C. called the Razz. Sort of a pretty big band here and released 3 independent singles and had a track on an album called Declaration of Independents.

PAT: Could you give me some years this was going on?

TOMMY: Razz years were 78-79. In 1980 I moved to N.Y. and I played in several bands. I was playing for awhile with this guy named Ivan Julian.

PAT: From the Outsets?

TOMMY: Yeah...I moved back to Washington in 1981 and I got this band together and I got Ted the bass player and Doug the drummer who were in Razz. We did our first gig at the Cellar Door in August 81. Roughly a year later, Billy Connelly, who's the other guitar player joined. In May 82 we opened for the JAM, that was the first gig he played with us. Strange Alliance was recorded. It was never intended to be an album. It was just a series of demo tapes.

PAT: Tell me about some of your musical influences.

TOMMY: Probably all the typical heavy influences that everybody has like the Beatles, Bob Dylan, the Stones.

PAT: You did an Alex Chilton song, "Hey Little Child".

TOMMY: Yeah, right. That's kinda a funny story.

PAT: Why don't you tell us about Alex Chilton a little bit.

TOMMY: Well, actually I saw the Box Tops in '68. In the 70's I was vaguely aware of Big Star when they were happening. Their records never really got around. I remember hearing "Back Of A Car" on the radio, (Back Of A Car is done by Let's Active as an opening song) and not quite knowing who it was. It was one of those bands that you kept hearing the song but you never caught who it was. This management company in N.Y. that I was talking about earlier... one of the guys, the first time he heard me sing, he said, "Have you ever heard of Alex Chilton and Big Star?" I said, "Well, I've heard of him", and he said "You sing exactly like him". And I said, "Oh really?" And then he gave me all these Big Star tapes. I really liked them. This was about 1980, and that's when I first...I got into it pretty late, I guess. After the fact, I guess. When did their records come out?

PAT: 1973-74.

TOMMY: And then there was this guy named Jon Tiven who had done a couple records with Chilton and he was calling me up and going, "Oh God, you sing just like Alex", and all this.

TOMMY KEENE

Interview cont'd.

PAT: Did he want to produce you?

TOMMY: Actually he played with us once... back to this Big Star thing. I just sort of discovered this band that nobody had really heard of. But actually there were a lot of people who had heard them.

PAT: Yeah, the North Carolina crowd Mitch Easter and Chris Stamey had been into him for years.

TOMMY: Yeah, I knew a lot of people who knew the DB's and were friends with them. There were people from around this area. Kind of a little cult and I'd run into them from time to time. I saw the DB's a long time ago when I was in N.Y. in '79. I think it was one of their first gigs with Holsapple, opening for the Only Ones.

PAT: Chilton is making a comeback, because of Let's Active and the DB's. Let's Active does "Back Of A Car" and "Kizza Me". Anytime the name Alex Chilton comes up, it's a big hype.

TOMMY: Yeah, I know. We didn't really intend to put Little Child on that record. Again, it was a case of people having input on what songs to put on your record.

PAT: Well, with his comeback, you had the right song at the right time.

TOMMY: Yeah, but he also made another comeback in '81. Do you remember that?

PAT: No. That was before I was into him.

TOMMY: He played the 9:30 club. From what I hear now, he's got his act a lot more together. He was playing with those guys from Panther Burns. He was late and came on and played for 20 minutes. He played about 5 rock-a-billy songs, "Bangkok" and he did a version of "Chances Are" which was really good, but then he left and everybody was yelling, "We want our money back!"

PAT: He had a band with Chris Stamey for awhile.

TOMMY: Yeah, right.

PAT: Your new record is done with Don Dixon (REM producer) and T-Bone Burnett. I think everybody would want to know how that came about.

TOMMY: Don, as you know, is pretty much a staple in the North Carolina scene. Don has done a lot of acts on Dolphin Records, as well as other North Carolina bands. He showed an interest. He saw us live. We played down there at Chapel Hill. He was interested in working on the record and I met him and I thought he was an enthusiastic type of guy. This marketing firm in L.A. called Side One, they wanted to get Marshall Crenshaw to do it.

PAT: I heard about that.

TOMMY: Yeah. They sort of wanted to bring a name in. The thing with Crenshaw didn't pan out. So somebody from a publishing company suggested T-Bone and I guess they contacted him and he was into it.

PAT: He had heard about you?

TOMMY: They sent him the records and tapes and demos that we had been doing and he was interested. He talked to Don Dixon and they hit it off and they wanted to do the record together. They wanted to work together, 'cause he was interested in the whole REM, North Carolina scene. We ended up doing it down at Reflection in Charlotte, (North Carolina) and that's how it came together.

PAT: This will be a full length album?

TOMMY: Yes, but there's a big twist here, which is sort of typical in the way things have gone in our career. We had this album in the can but since then we've been approached by a couple of major labels. So what looks like what's gonna happen now is that this album is not gonna come out. It's not gonna come out at all. What we're doing, very soon, this week, we're starting to negotiate a major deal. And, we're gonna sign a deal and this particular record company wants to rerecord the record and start from scratch.

PAT: Who will produce the new album?

TOMMY: Don't really know that yet.

PAT: Will this album have the same material or new songs?

TOMMY: That's hard to say. I think it will be at least half the same songs. They don't like the album that's in the can right now and want us to rerecord it. So fortunately or unfortunately, depending on how you look at it. We're not gonna have another record out for this summer. ■

bring out the jazz by Michael Stein

Bring Out The Jazz, the new six song EP from Personal Effects maybe their best record yet. A return to the more polished production of their first EP on Cachalot Records and including some of their best material to date has given Personal Effects a strong third record.

The album opens up with a reworked version of Bring Out The Jazz from last year's "This Is It" album. With a strong bass line and a punching drum sound, Bring Out The Jazz is a great dance song.

Watching You, one of the band's best pop songs, recalls the sound and feel of the mid-60's, not unlike the Rascal's Good Lovin'. Big Man In Neighborhood, a Personal Effects standard for the past few years, makes its vinyl debut in this well executed and crafted version.

However, their best song is saved for last - An Idea, put thru the paces in a Dub-Dance mix complete with multiple vocal echo and guitar sound effects.

Bring Out The Jazz is a fine dance record that should do well in both clubs and progressive college radio stations. ■



PASSION B BOYS BACK PLUS 1

Word is out that three former members of Passion B plus a former member of Personal Effects are re-grouping as "Blue Hand".

Previous Passion B personnel comprising Blue Hand are: James Richards, guitar, Tim Dodd, drums, and Brian Horton, guitar. Martin Edic from Personal Effects joins them on bass. Blue Hand hopes to debut the end of March.

Is Blue Hand a rehash of Passion B? Definitely not, according to James Richards. "That band's dead. We've got a new band, a new member, a new name & a couple of old favorites".

The decisive difference is the use of two guitars. Richards, (who played bass for Passion B) is taking up guitar with Brian Horton for a fuller sound, opting for what he considers Edic's unique sound on bass. The result? An intense sound that's "tranceable". ■

★CONCERTS Of The Year★

- 1) Tommy Keene, Washington D.C., December.
- 2) Game Theory, Rochester, November.
- 3) True West, Rochester, August.
- 4) True West, Syracuse, November.
- 5) Bongos, Buffalo, September.
- 6) Neats, New York, February.
- 7) Neats, Rochester, September.
- 8) Dream Syndicate/REM, Buffalo, July.
- 9) REM, Rochester, July.
- 10) REM, New York, July.
- 11) Echo and the Bunnymen, Buffalo, March.
- 12) Lou Reed, Long Island, September.
- 13) Lou Reed, Fredonia, September.
- 14) John Cale, Rochester, November.
- 15) DB's, Rochester, November.
- 16) Long Ryders/Rain Parade, Rochester, November.
- 17) Lyres, Rochester, August.
- 18) Chesterfield Kings, Rochester, October ■



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BEST BOOKS of '84

by William Sauer

BEST SONGS OF THE YEAR

Here are what I consider to be the most notable books of 1984. All of the selections are novels with the exception of Handke's journals and Kittredge's short story collection. They are listed alphabetically.

- 1) Points in Time - Paul Bowles
- 2) A Certain Lucas - Julio Cortázar
- 3) The Weight of the World - Peter Handke
- 4) We Are Not in This Together - William Kittredge
- 5) The Unbearable Lightness of Being - Milan Kundera
- 6) The War of the End of the World - Mario Vargas Llosa
- 7) Tough Guys Don't Dance - Norman Mailer
- 8) Something to be Desired - Thomas McGuane
- 9) Edisto - Padgett Powell
- 10) The Wall Jumper - Peter Schneider

1) Tommy Keene - Back Again (Try)

Although it's not a "Places that Are Gone" or a "Back To Zero Now", "Back Again (Try)" grows on you in its own subtle way, showing the complexities and depth of Tommy Keene.

2) REM - Pale Blue Eyes

REM takes the Velvet Underground's "Pale Blue Eyes" and gives it a country twang that'll bring tears to your eyes.

3) Cheepskates - Run Better Run

Reminiscent of the Lyres, however it's catchier than even some of their best pop.

4) Sue Hoffs (of the Bangles) - Rainy Day - I'll Keep It With Mine

Originally written by Bob Dylan and done by Nico on her first solo album after leaving the Velvet Underground, this version has more feeling and emotion than almost anything to come out of the Los Angeles new music scene. Her voice is beautiful beyond description.

5) Husker Du - Eight Miles High

This classic was originally done by the Byrds- I hope you already knew that. Hardcore breaks into the

mainstream, Husker Du, Minute Men, Replacements and hopefully the Wipers will be the big sensations of '85.

6) Echo and the Bunnymen - Crystal Days

Not only the best song from an album of mostly junk, but one of the best songs that Echo has ever done and in the early days they had many.

7) The Neats - Said

Powerful song. Enough said.

8) U2 - Bad

Ironically called "Bad" as this is the best song on the album. If it's not already a single, it should be. U2 never fails to amaze me.

9) U2 - Pride

The whole album's good, but it didn't quite stand out enough as an album to catch my ear, perhaps I should listen to it more. The atmospheric Eno pieces are interesting, however, I've heard Eno, Fripp and company do it before, maybe U2 should have made this album a couple of years ago, when I was more open to "progressive" music. Regardless, "Pride" stands among Bono's finest. I like that boy, not a bone bone in his body. Good intentions. ■

Read This If You Hate Lou Reed

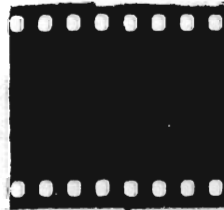
This article is for all the people who gave me shit about all the Lou Reed articles in the last Notebook. I saw this article written by Mykel Bored in Maximum Rock-n-Roll and couldn't resist giving you assholes a chance to laugh. Even I think it's pretty funny. As Lou himself would say: "Fuck you, if you can't take a joke."

* * * * *

A "suck-line" is a blind attachment you have to some person, event or idea. It's called a "suck-line" because you know you have it if a person says, "so-and-so sucks" and you feel hurt or angry. Suck-lines get in the way of clear thinking or moving toward new ideas. It's been my goal to eliminate suck-lines from my life and try to analyze each situation for its own value, not for any irrational attachment. I have not been successful; a few remain. Until recently one was to THE VELVET UNDERGROUND and LOU REED. Okay snicker but LOU REED was cool. He was the reason people in New York didn't dance to punk. It wasn't cool to dance. He could wear sun glasses indoors and get away with it. The way he handled a cigarette did more for smoking than a thousand Marlboro men. When bands like COUNTRY JOE AND THE FISH made a big deal of marijuana, THE VELVETS knew the real thing; already going uptown

for the big H. Lou could take it up the ass and still come out more of a man than Arnold Schwartzendork.

In NY, in October, I saw Lou Reed. He wasn't cool. No sunglasses. He strutted around on stage like a heavy metal star. He even smiled!!! He played hot ROCK'N'ROLL and the kids were there with raised fists and shouts and DANCING!! An uncool audience responding to an uncool performer. ■



PHOTOGRAPHER

MICHAEL MEAGHER
COLOR PHOTOGRAPHY

313 EAST COMMERCIAL ST.
E. ROCHESTER, NY 14445

(716) 586-3295

NEW MATH in review

New Math had their last performance on November 10th at Scorgies; at least until we see what happens.

I consider myself along with many others as one of their earliest fans. The first time I saw them was at a Ramones concert at the former Triangle Theatre (Harro East), and boy! was I impressed. They seemed like a pro-band that toured and they had practically upstaged the Ramones. At this period of time, (late '70s) they were a fresh local band doing classics like Gloria, Wholly Bully, Good Guys Don't Wear White, and the self-penned "Die Trying". They did "Pressure" by the Kinks weeks before its release.

Everything was going fine for New Math despite drummer replacements, (Paul Dodd to Personal Effects, and the other drummer to the Bowery Boys), they had a temporary contract with CBS records and "Die Trying" dented the charts and play lists in England along with "Older Women" to follow on Archive Records.

I think the scene changed when differences between members caused Dale Smeadley to split, who I believe today is in a band in N.Y.C. New Math had lost their humorous, punkier aspects which were only retained at their last shows. They started to get into spacier music after "They Walk Among You" time period. They lacked a bit of heart and soul. I've seen one show with lights, smoke and extended guitar licks - all of which they had set out to eliminate in the beginning. Their earlier fast tunes seemed more or less forced out, as if they were sick of them.

I'm glad their last show brought them back to their roots which reminded me of a show in '79 that gave Mike Murray of the "Charms" an asthma attack. This band I consider an inspiration to other local bands that followed, like The Clichés, Cappy and the Frenchmen (now The Tinglers) and many others whose members slamdanced to New Math's tunes.

I wished somebody taped their best performances for maybe at least a cassette release, otherwise, many fine originals would be lost. Maybe we should ask Dick Storms at the Archive for tapes of old studio songs.

Let's hope Kevin Patrick does well with Electra Records in N.Y.C. as well as his band mates continue to perform and record. ■

by Del Rivers

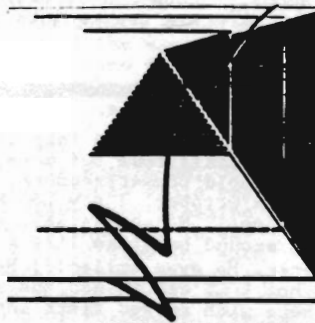
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photos: michael gimple

LISA KNOPF,

Acrylics On Canvas

by COLE SPRINGER
and MILES MARLOWE

Lisa Knopf is a young Rochester artist whose paintings have been displayed in variety of local environments. Her work is characterized by the vibrant color, sharpness and scope of her images, which are so life-like they often seem to be living and breathing entities rather than paintings on canvas.

Born in Buffalo but raised in Fort Erie, Ontario, Knopf graduated from York University in Toronto, after which she moved to Rochester. Here she studied layout and illustration at Graphic Careers on Prince Street. This background has enable her to build a career which balances freelance commercial illustration with painting. She has had two one-woman shows, at Artist's Showcase, Penfield and Sinclairs on Marshall St. plus several group shows.

Q: When did you decide to become an artist?

A: It wasn't a conscious choice but an innate interest from childhood on. I tried to avoid it later, hiding behind a series of non-descript jobs because I thought a career in art would entail too many sacrifices. But it all catches up to you. The things I feared to let go turned out to have little value to me. I've only been painting seriously for about five years.

Q: What do you hope to achieve as an artist?

LK: To create gorgeous, colossal images that uplift people, to create environments where people can enjoy themselves and be themselves. Besides homes, a lot of my work ends up in bars, restaurants, places like that where people congregate. David Byrne once said he foresaw a time when art would no

longer be necessary, that it would be do integrated into the culture that it would no longer be separate from daily life. I'd like to be part of that process, which I see as a healing process.

Q: Can we talk a little about your influences?

LK: Gustav Klimt, Erte, Warhol, but the things that I really respond to emotionally are gothic art and architecture, stained glass, Renaissance portraiture, representations of angels in art.

Q: What contemporary influences do you recognize, and are there any contemporary artist whose work you admire?

LK: The influences would be music, video, fashion photography, magazines, anything with current imagery.

There are so many artists to admire today. You may admire the technique of one, you may admire the spirituality of another. I've always admired Audrey Flack and other air brush artists. She takes realism a step beyond to another realm, which I think is important. She transcends the criticism of art imitating photography.

Q: How would you answer the critics who say that realists should be photographers rather than painters?

LK: I use references, sometimes using a collage method, and I feel what I do from there is translate them into something better. There are subtleties beyond a camera's range. A photo is a starting point for imagination and refinements.

Q: How did you arrive at your

realist style?

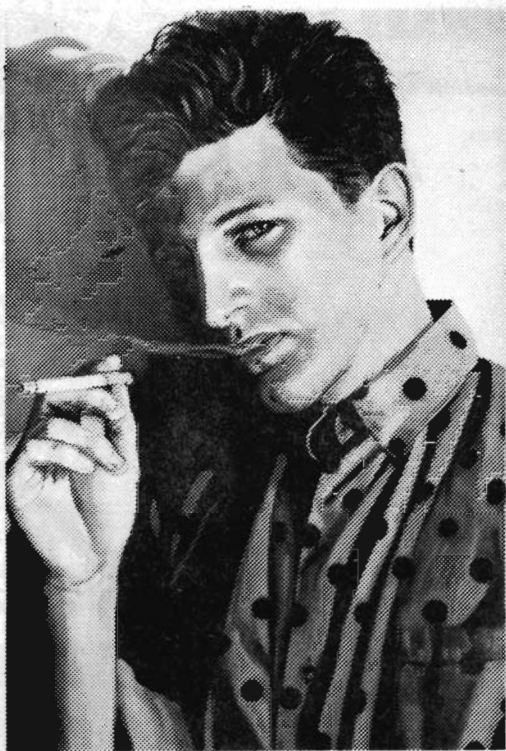
LK: I arrived at this style because it is a challenge. It was the most immediate to me and I felt it communicated the best to others.

Q: Someone once said that your work is "a sign of the times".

LK: Maybe that's because I'm not afraid to use current imagery or personalities as subject matter, even though this could be regarded as superficial or derivative. Popular images are a truthful representation of who we are, in terms of how we wish things could be. They reflect the present, the time that I'm supposed to represent.

Q: Since you also do commercial work, would you care to comment on how that differs from your work as a painter?

LK: Commercial art is designed to sell things, it's attuned to the present and the desires of people. Illustration, which is what I also do, has to communicate given information, beyond the artist's personal style and interests. There isn't a conflict for me between the values of fine art and illustration because my function is to create images that move and intrigue people. I've seen a lot of illustration and design that displays technical ability and awareness and insight that a lot of fine art lacks today, works that delight in being egocentric and obscure to the point where it's unintelligible. I don't see any purpose in that. It's devoid a feeling of love and service. In the sense I think



Portrait of Judd Williams

acrylic on canvas, 30 X.40
collection of Alain Hair-
stylists, 257 Park Ave,
Rochester, N.Y.



Restaurant

acrylic on canvas, 30 X 40
private collection, Rochester,
N.Y.

an artist should be sensitive
to the needs of people who
turn to him. If you have a gift, it's
to be shared. You don't create bar-
riers with it.

Q: Can you tell us about your work
methods?

LK: I work in my apartment in a room
I've set up as my studio. I don't
use an easel - I work on a drawing
board. I used to paint on the floor
but I found it was creating back and
eyestrain problems. I like to listen
to WDKX which is like adrenalin or
caffeine through the ears. There are
other rituals, ways to psyche myself,
build up my confidence, then try to
lose myself in my work and the music
that's playing.

Q: Many of your paintings feature
women.

LK: That's been brought to my atten-
tion. I paint a variety of other sub-
jects, but I think I understand why:
women can look at these paintings and
identify with them, and men can ad-
mire them. It's also a form of es-
capism for me to portray an ideal.
It's like saying, "I appear to be
this, but this is also a part of me".

Q: Since your work revolves around
the human face and figure, we were
wondering if there is any aspect of
the body you enjoy painting the most.

LK: The eyes. When I begin a canvas,
I work on the eyes first and if they
come into focus, if they say to me
what I want them to say, then I know
the picture is going to be a success. ■



Bar Scene

acrylic on canvas, 36 X 48, collection of
The Yellow Rose Cafe, 1784 Penfield Rd.,
Penfield, N.Y.
(The Yellow Rose Cafe houses the largest col-
lection of Ms. Knopf's work.)

ROCHESTER *Band Scene*

The BULU'S

In the spirit and style of Iggy Pop, The Stooges, Lou Reed, and the Velvet Underground, The Bulu's have reformed after taking the summer off. Lead singer Matt is one of the most intense performers in Rochester. These guys are great - don't miss their debut at Schatzee's on March 8th.

Virgin Headset - I've seen this band grow in a few short months from an avant-garde trio to a smooth, danceable outfit. Jay (Rochester's answer to Robert Fripp) combines with Paj (drums) and Helen (bass) to form an original band that reminds me of everyone from King Crimson to Jeff Beck to the Police. For a short time the band included percussionist-extraordinaire Mitch Radcliff who is currently seeking a new band.

Blue Parade

I've only seen them once, but Paul the guitarist amazed me with his Adrian Belew-like guitar stragulations. A real guitar animal - who is actually a keyboard player, (formerly of M Squad). Kind of hard to describe the sound of the band - original, dark, danceable songs, plus a Slouxsie and the Banshees' cover.

Local Shame

Formerly Buster H and the Crystal City Punks, this Corning N.Y. hardcore band led by Bill Groome (who produced Absolute Grey's six song cassette), has their own tape coming out soon. Haven't seen the band live but I've heard tapes of their hardcore version of "I'm Not Your Stepping Stone" plus originals like "America the Pitiful" and "Rock Star". For more info: Bill Groome, Box 280, Corning, N.Y. 14830. Hardcore with a sense of humor.

Invisible Party

Stan does a great job vocalizing and lyricizing for the Party, however, he could change the style just a bit to fit the style of Rochester's American guitar hero - Chaz. These guys recall the great American music currently being generated: True West for example.

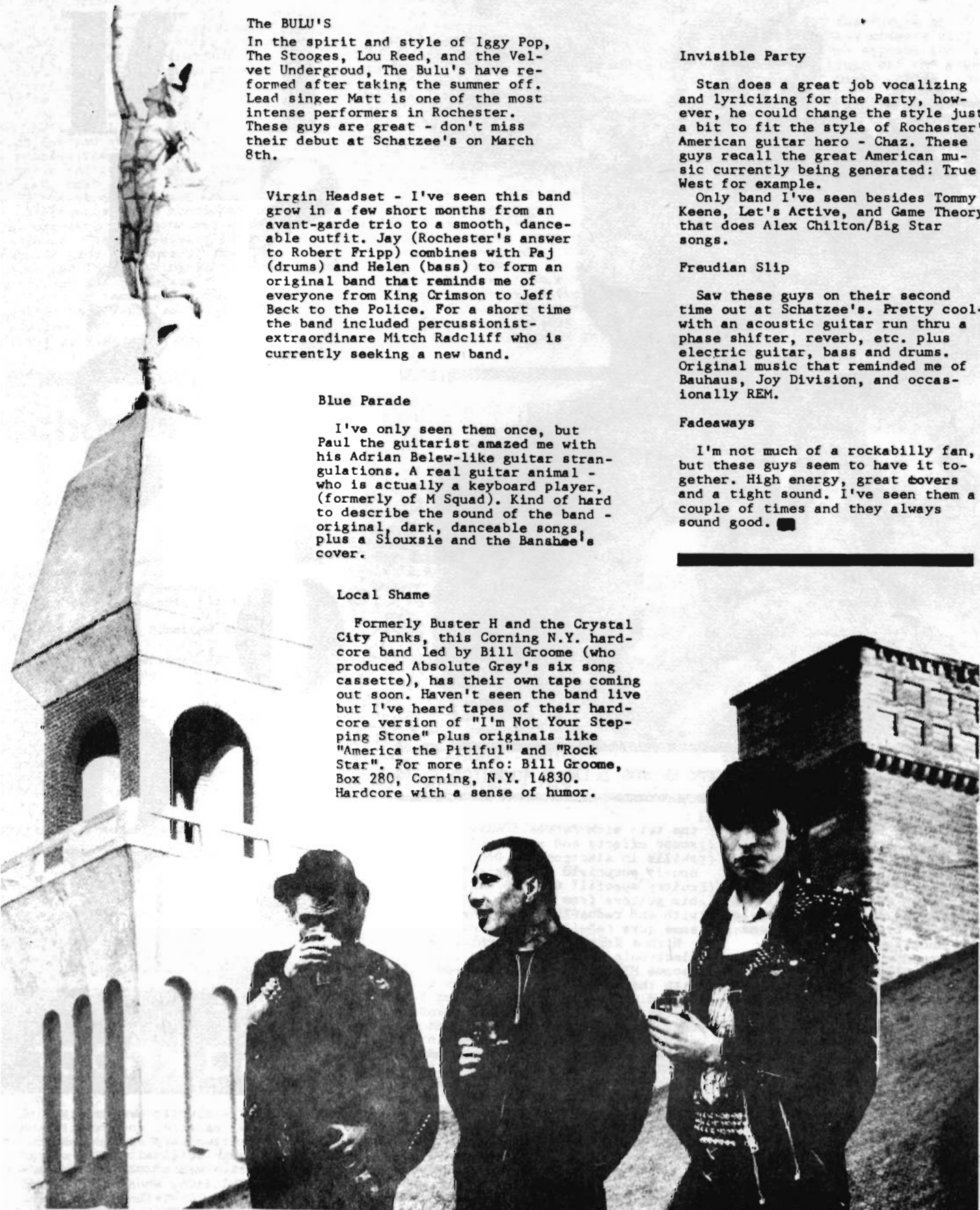
Only band I've seen besides Tommy Keene, Let's Active, and Game Theory that does Alex Chilton/Big Star songs.

Freudian Slip

Saw these guys on their second time out at Schatzee's. Pretty cool with an acoustic guitar run thru a phase shifter, reverb, etc. plus electric guitar, bass and drums. Original music that reminded me of Bauhaus, Joy Division, and occasionally REM.

Fadeaways

I'm not much of a rockabilly fan, but these guys seem to have it together. High energy, great covers and a tight sound. I've seen them a couple of times and they always sound good. ■





David Henry

L to R, Doug Muller, guitar, Judd Williams, drums & Dave Anderson, bass

MISSION EMISSION

by

lisa knopf

MISSION EMISSION has been together for only a year and a half, yet they've undergone remarkable changes in style and have an extensive original repertoire.

The group began as a phone call one night in Nov. '83. After not being in contact for some time, Judd Williams called Dave Anderson on impulse. Bothered by boredom, Judd was ready to start a group and knew Dave was the man to help make it happen.

Their friendship and collaboration goes back to the 70's Syracuse music scene. Judd was drummer for The Most, which was Dave's favorite band. Dave opened for The Most with the group, I.E. Thinkers. When they disbanded, Dave joined The Most. Now, after falling out of touch, two years later in Rochester they came together to form a duo, consisting of rhythm machine and bass. Then Dave discovered guitarist Doug Muller. Dave could hear Doug's playing down the street where he lived and invited his talented and loud neighbor over. Doug, (nicknamed "Lightnin'") completed

the trio with "artistically brash" sound effects and style, plus his skills in electronics. Doug continuously surprised them as a "circuitry special" wizard, building his guitars from scratch, playing with and reshaping sound the way some guys rebuild their cars.

With a Korg, rhythm machine and electronic kit, what was to later become MISSION EMISSION arrived with the techno pop, Kraftwerk inspired sound of that time. Unwilling to be stylized into one sound, they added new instruments. Judd played a xylophone Doug found in the attic, while Doug introduced an MXR drum computer. They called themselves "The Carnival" and debuted at Schatzees, Dec. '83.

Dave and Judd were the founding members of the original "Swing Set". A member of the current "Swing Set", now a 60's cover band, tried out for The Carnival but "couldn't cut it" as there were conflicts in aims and interests. This disagreement illustrates what made the Carnival

unique. They wanted to take risky with original material and experiment with contemporary approaches to evolve their original sound. This conviction marked the emergence of MISSION EMISSION, whose songs were evocative of Joy Division, New Order and Killing Joke. They toured cen-

MISSION EMISSION INTERVIEW:

tral and western N.Y. state until October '84.

In the spring of '84, MISSION EMISSION recorded a 4 song demo tape at Dave's Saxon Recording studio, situated in his home. Songs from that tape have WITR airplay, such as "Lizards", "Winds of Time" and "Dollar Signs". Simultaneously, Dave engineered and recorded local bands at Saxon, providing an alternative outlet for new talent.

In the fall of '84, MISSION EMISSION emerged as a new group with the resolve to return to basics. Harmonics and control were subverted by a raw, fast sound. Doug modified his '57 Hagstrom and amp setup with new electronics. Judd abandoned the drum computer, xylophone and worked up a sweat. Their repertoire (20 originals plus 5 covers of The Stooges and The Shocking Pink) was transformed and recharged by a radical shift in tempo and form. Judd describes the result as "rebellious, young, loud and snotty, sounding like anything any Iggy/Stooges/Ramones

hardcore modern fan would like... not trying to sound like everybody else like 10 thousand bands from 20 years before". Doug has also declared war on "...candy-coated, sweet sounding pop cover bands and psychedelic revival groups".

Although Dave is very easygoing, and not prone to make sweeping pronouncements about music, he is clearly the foundation of MISSION EMISSION. His ideas channel naturally into the group effort. Doug spoke of fashioning his guitar playing under the influence of Dave's work, "...just because I liked it". This co-operative attitude reflects in the group and in Dave's commitment to giving other performers his best at Saxon Recording. MISSION EMISSION shares a desire for an improved local music scene with more clubs where bands can perform.

Judd, (who works at Record Archive and teaches drums at The Music Lover's Shoppe) claims that MISSION EMISSION is "the most non-hyped group in town" and that they're

unconcerned with local band politics. He's fed up with band games and those who sacrifice ethics for self-advancement. Judd has a few stories to tell.

When asked about the future of MISSION EMISSION, Dave answers with a Zen attitude of "no expectations". With a smile, he shrugs off the venture as "the guys' night out". We can only surmise MISSION EMISSION's future from present facts: they are outspoken and creative, continually writing new material, they're specialists in their fields and they've helped make the term "new music" meaningful again. The only thing certain is change and MISSION EMISSION never looks back.

But don't take my word for it. Hear for yourself at Scorgies, March 14th. Girl Talk will open for them, and be sure to note Girl Talk's background tapes as they perform. That's right, another product of Dave Anderson's engineering, recorded last summer at Saxon. Hmm... seems to be a trend here. ■

Rochester CELEBRITIES Pick Their FAVORITES

★
SHERI SMITH - WITR Promotions Director

- 1) Everything But The Girl (self-titled)
- 2) Danny Elfman - Solo
- 3) Pre Fab Sprout - Swoon
- 4) Rubber Rodeo - Scenic Views

- 1) Johnny Mathis - "Chances Are"

★
PEGGI FOURNIER - Personal Effects singer/sax/keyboards

- 1) John Cale - Carribean Sunset
- 2) Minutemen - Double Nickels On The Dime
- 3) Malcolm McLaren - Madame Butterfly (12 inch)
- 4) Lou Reed - New Sensations
- 5) Prince - Purple Rain

★
BETH BROWN - Absolute Grey singer

- 1) Replacements - Let It Be
- 2) Smiths - Hatful of Hollow
- 3) Dream Syndicate - Medicine Show
- 4) Rain Parade - Explosions In A Glass Palace
- 5) Invisible Party - Live at Scorgies cassette

★
MITCH RASOR - Absolute Grey bass player/songwriter

- 1) Husker Du - Zen Arcade
- 2) REM - Reckoning
- 3) REM - Murmur
- 4) Love Tractor - Around The Bend
- 5) Julian Cope - World Shut Your Mouth
- 6) Replacements - Let It Be
- 7) Smiths - Hatful of Hollow
- 8) Minutemen - Double Nickels On The Dime
- 9) Julian Cope - Fried
- 10) Meat Puppets - Meat Puppets II

- 1) Hoodoo Gurus - "I Want You Back"
- 2) Bangles - "Live"
- 3) Long Ryders - "Too Close To The Light"
- 4) Let's Active - "Water's Part"
- 5) Husker Du - "Eight Miles High"
- 6) New Math - "Caroline"
- 7) Tommy Keene - "Hey Little Child"

★
DAN KENNELLY - Just An Average Guy

- 1) REM - Reckoning
- 2) Green on Red - Gravity Talks
- 3) Lou Reed - Legendary Hearts
- 4) Long Ryders - Native Sons
- 5) Dream Syndicate - Medicine Show
- 6) U2 - Unforgettable Fire

★
TIM MIKESELL - CITY Newspaper critic

- 1) Replacements - Let It Be
- 2) Let's Active - Afoot
- 3) REM - Murmur
- 4) Bruce Springsteen - Born In The USA
- 5) Talking Heads - Speaking In Tongues
- 6) Minutemen - Double Nickels On The Dime
- 7) Nick Lowe - Cowboy Outfit
- 8) Paul Simon - Hearts and Bones
- 9) Pretenders - Learning To Crawl
- 10) Tom Verlaine - Cover

- 1) Replacements - "Ansering Machine" (is the best song ever written)
- 2) John Lennon - "Nobody Told Me There'd Be Days Like This"
- 3) Elvis Costello - "Peace In Our Time"
- 4) XTC - "Love On A Farm Boy's Wages"
- 5) Siouxsie and the Banshees - "Dear Prudence"

★
STAN MERRIL - Stan The Man, Invisible Party singer/songwriter, poet, promoter of great music, "These are a few of my favorite things"

- 1) Bo Diddly - Greatest Sides
- 2) Hoodoo Gurus - Stoneage Romeos
- 3) Windbreakers - Any Monkey With A Typewriter
- 4) Replacements - Let It Be
- 5) Wipers - Over The Edge
- 6) Knox - Knox (import)
- 7) Los Lobos - How Will The Wolf Survive
- 8) Chris Stamey - Instant Excitement
- 9) Robyn Hitchcock - Bells Of Rhymey EP
- 10) Gary Glitter - The Leader
- 11) Guadalcanal Dairy - Walking In The Shadow Of The Big Man
- 12) 54-40 - Set The Fire

- 1) ZZ Top - "TV Dinners"
- 2) Springsteen - "Born In The USA" (Dub Mix)
- 3) UTFO - "Roxanne"
- 4) REM - "Voice Of Harold"
- 5) Junie Morrison - "Driving In A Porche"

★
CHAZ LOCKWOOD - Invisible Party psychedelic guitar wizard, cool guy, Tom Petty and Neil Young fan

- 1) Television - Marquee Moon (reissue)
- 2) Replacements - Let It Be
- 3) Bangles - All Over The Place
- 4) Rain Parade - Emergency Third Rail Power Trip
- 5) Lou Reed - Live In Italy
- 6) DB's - Stands For Decibels (import)
- 7) Hoodoo Gurus - Stoneage Romeos
- 8) True West - Drifters
- 9) Rolling Stones - Undercover
- 10) Chris Stamey - Instant Excitement
- 11) Tom Verlaine - 1st solo album (reissue)

Rochester FAVORITES CONTINUED

BEST CONCERTS

- 1) Hoodo Gurus
- 2) Tommy Keene (1985)
- 3) Replacements
- 4) Joe "King" Carrasco



PAUL DOOD - Personal Effects drummer

- 1) Minutemen - Double Nickels On The Dime
- 2) Lou Reed - New Sensations
- 3) Prince - Purple Rain
- 4) U2 - Unforgettable Fire
- 5) John Cale - Comes Alive

CHRIS OAKLEY - Backroom Record Archive Employee

- 1) Van Halen - 1984
- 2) Lou Reed - New Sensations
- 3) Devo - Shout
- 4) Cars - Heartbeat City
- 5) Toto - Isolation

LIZ SMITH - Independent Record Buyer - Record Archive and Peter Buck Protege

- 1) REM - Reckoning
- 2) Replacements - Let It Be
- 3) DB's Like This
- 4) Long Ryders - Native Sons
- 5) Los Lobos - How Will The Wolf Survive

BART CONNELLY - WITH DJ

- 1) Minutemen - Double Nickels On The Dime
- 2) Thick Pigeon
- 3) Proof Of Utah - A Dog, A Dodo And A Fool
- 4) Flipper - Gone Fishin'
- 5) Echo and the Bunnymen - Ocean Rain
- 6) Get Smart - Action Reaction
- 7) Husker Du - Zen Arcade
- 8) Fall - Wonderful and Frightening World Of
- 9) Simple Minds - Sparkle In The Rain

TOM KOHN - Bop Shop Man

- 1) Richard Thompson - Small Town Romance
- 2) John Fogerty - Centerfield
- 3) Carla Bley - I Hate To Sing
- 4) Guadalcanal Dairy - Walking In The Shadow Of The Big Man
- 5) Richard Thompson - Hand Of Kindness
- 6) Screamin' Jay Hawkins
- 7) Treniers
- 8) Clannad - Magical Ring
- 9) Dr. John - Such A Night Live in London
- 10) Big Sky Mudflaps - Sensible Shoes



MATT KITCHEN - Absolute Grey guitarist/literary scholar

- 1) Green on Red - Gravity Talks
- 2) Replacements - Let It Be
- 3) Julian Cope - World Shut Your Mouth
- 4) Echo and the Bunnymen - Ocean Rain
- 5) REM - Reckoning
- 6) Talking Heads - Speaking In Tongues
- 7) Husker Du - Zen Arcade

LINDA LOPATA - Pseudo-intellectual college student and femme fatale

- 1) Green on Red - Gravity Talks
- 2) DB's - Like This
- 3) REM - Reckoning
- 4) U2 - Unforgettable Fire
- 5) Simple Minds - Sparkle In The Rain
- 6) Rain Parade - Emergency Third Rail Power Trip
- 7) Replacements - Let It Be
- 8) The Smiths
- 9) The Neats - The Album
- 10) True West - Hollywood Holiday
- 11) The Bangles - All Over The Place
- 12) Absolute Grey - six song cassette

- 1) Tommy Keene - "Places That Are Gone"
- 2) DB's - "Lonely Is As Lonely Does"
- 3) Absolute Grey - "Getting Me Down"
- 4) Green on Red - "Death And Angels"
- 5) Neats - "Said"
- 7) 3 O'Clock - "Jet Fighter"
- 8) Replacements - "Androgynous"
- 9) U2 - "Elvis Presley and America"
- 10) REM - "Rockville"



PETE BADORE - (Ex) Invisible Party Bassman Extraordinaire/Pete's Beat writer

- 1) King Crimson - Three Of A Perfect Pair
- 2) Talking Heads - Stop Making Sense
- 3) Television - Marquee Moon (reissue)
- 4) XTC - Big Express
- 5) REM - Reckoning

JIM HUIE - Invisible Party drummer

- 1) T-Bone Burnett - Proof Thru The Night
- 2) Robyn Hitchcock - I Often Dream Of Trains
- 3) The Reducers - 1st Album
- 4) DB's - Like This
- 5) Absolute Grey - Greenhouse

- 1) Replacements - "I Will Dare"
- 2) Robyn Hitchcock - "Falling Leaves"
- 3) The Last - "Everybody's Had It With You"
- 4) Style Council - "Big Boss Groove"
- 5) Bloody Mannequin Orchestra - "Cool As Shit"
- 6) Alex Chilton - "September Gurls" (import)

BOB MARTIN - Personal Effects guitarist, Kerouacian scholar and aspiring record producer

- 1) Phillip Glass - Einstein On The Beach (reissue)
- 2) Violent Femmes - 1st Album
- 3) Talking Heads - Speaking In Tongues
- 4) REM - Reckoning
- 5) Absolute Grey - Greenhouse
- 6) Minutemen - Double Nickels On The Dime
- 7) Cramps - Smell of Female
- 8) Suicidal Tendencies - Institutionalized

- 1) Suicidal Tendencies - "Institutionalized"

CHRIS GRIFFIN - Hip and happening musical sage

- 1) Replacements - Let It Be
- 2) REM - Reckoning
- 3) Minutemen - Double Nickels On The Dime
- 4) Chris Stamey - Instant Excitement
- 5) Meat Puppets - Meat Puppets II
- 6) Invisible Party - Are You Invisible?

DUNCAN WALLS - Out of print Record Archive employee

- 1) U2 - "Unforgettable Fire
- 2) Replacements - Let It Be
- 3) Art of Noise - Whose Afraid Of
- 4) Everly Brothers - EB 84
- 5) Bruce Springsteen - Born In The USA

JUDD WILLIAMS - Mission Emission Drummer

- 1) Vipers - Out of the Nest
- 2) Lyres - On Fyre
- 3) Gravedigger Five
- 4) Ramones - Too Tough To Die
- 5) Fuzztones



DAVE COMSTOCK - Buyer of Records - Record Archive

- 1) Bruce Cockburn - Stealing Fire
- 2) Los Lobos - How Will The Wolf Survive
- 3) DB's - Like This
- 4) Lou Reed - New Sensations
- 5) Prince - Purple Rain/Springsteen - Born In The USA

(HARDCORE) JON HULL - WITR Disorder Show DJ and Absolute Grey consulate

- 1) Blood On The Saddle - Debut EP
- 2) 7 Seconds - The Crew
- 3) Crippled Pilgrims - Head Down, Hand Out
- 4) The Fall - Wonderful and Frightening World Of
- 5) Minutemen - Double Nickels On The Dime



best movies Of '84

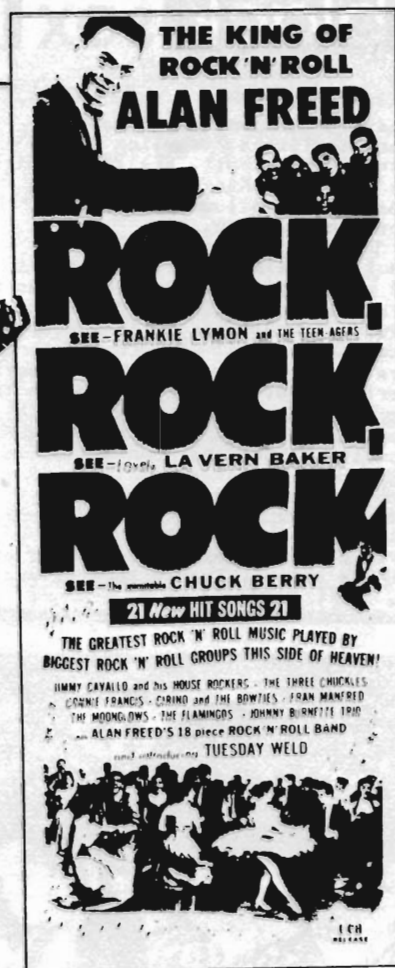
by Michael Gimple

- Under the Volcano
- Places In The Heart
- Amadeus
- Once Upon A Time In America
- Purple Rain
- Racing With The Moon
- Broadway Danny Rose
- Repo Man
- Splash
- Star Man
- Swing Shift

Biggest Disappointment: Two of the best films of 1984, "Paris/Texas" and "1984" haven't come to Rochester as of February '85.



BLACK SEX MUSIC



by Thomas Müntzer

Rock and Roll has its name for a good reason. The term rock and roll had been used for decades in blues recordings to mean good sex. When Alan Freed called the white imitations of urbanized blues that he played on his radio show "rock and roll", he was being quite honest and a good salesman. It was and is the music of black sex, and of white people trying to steal a bit of the life that flows through the music. Freed could have called it by any of the dozens of white slang terms for sex, but it was called rock and roll because whites were again trying to steal something from another culture that they could not otherwise have.

All the important elements of rock and roll existed long before Elvis the P. made his first recordings. Heavily distorted guitars, loud, fast 4/4 riffs, the identification of dancing with sex, the bass-drums-guitar-vocalist lineup: all of these existed in urban blues at least a decade before rock and roll was supposedly invented.

The music has in fact lived two lives, though. As a musical form it was stolen complete from black America. But as a cultural phenomenon, it was invented by whites. Rock is the music that develops when white boys try to be black men, or in the current cases (the rockabilly revival, the psychedelic revival, the garage band revival) try to be imitations of imitations of black men. But rock does transcend its inherent stupidity and triviality when white boys admit they are pallid, childish imitations and work from that basis. The failure itself is important. Real punks (not commercialized, suburban retreats) loved reggae and felt a connection with the Rastafarians. Both groups - economically useless London teenagers and messianic Jamaicans - were despised by the culture around them. But the British teenagers had neither the skill to play reggae nor the hope of ever having the dignity and vision of the Rastas. So their music came out fierce, ugly, short-lived and brilliant. They felt the need to create something person-

al and rebellious to give significance to their otherwise useless lives.

The Beats, mid-sixties big-beat fans, punks and the first rockabilly boys all held black musicians in the highest esteem. They admired and wanted to emulate those blacks who - in response to their status as permanent outsiders - had succeeded in forging a vital and personally satisfying music. These boppers and bluesmen were rejected by wasp society and they in turn rejected it, creating their own language, values, and music. Whites who realized the sham nature of their own culture tried to steal these ways of life, but succeeded in stealing only the surface, because Bebop and blues and reggae have grown out of black culture and black suffering. These musicians created subcultures and music that let them deal with the hatred and oppression of white culture. They exaggerated white stereotypes of themselves, and added elements of black folklore, creating personae of fierce power and vision, even

taking on semi-mythic names and characteristics: Crawling King Snake, Howlin Wolf, Big Youth, Bird, The Upsetter, King Bee, Burning Spear, Diz, Yellowman, Hootchie Cootchie Man, etc.

Built on slavery, murder, theft and rape, white culture continues to both despise and feel inferior to black culture. Most white men are emotionally still children, taken care of by the state or by economic inertia. Most accept their place in the greater machine, coddled with commodities and a false sense of security. Those that don't realize that their lives are shallow and pre-fabricated. So they rebel, or they believe they are rebelling by aping what they think to be the style of black men. In fact they are aping a white character of what

it means to be a black man. The beats abdicated their responsibilities

and acted out childish fantasies: copying the slang and dress and heroin fixations of the beboppers. White pseudofunk bands such as the Talking Heads take black rhythms and freeze them so they can be sold as commodities to suburbanites. The British invasion bands of the mid-sixties copied their music almost note for note from men who could never become wealthy or even respected by society at large because their music as too threatening to be packaged and sold like softdrinks or gum. The finest black music is an overt statement of independence, created by musicians who no longer accept their place as dehumanized tools in the white economy.

Every new style that grows naturally out of black culture is quickly eaten up by the music industry and excreted for public consumption, denatured and devalued. Swing, urban blues, bebop, doo-wop, soul, funk, free jazz, disco, rap, all of these styles have been copied by bland white technicians and sold to the middle class as the "latest thing." Whites career from one "latest development" to the next, trying to fill a void that can't be filled because white culture is fundamentally predatory. It does not give, it takes. It does not create, it steals and sucks the life out of what ever it can find. Its nature is to be constantly moving forward, gobbling up everything in its path, and leaving behind dry white bones and piles of plastic dung. ■

GREEN ON RED 2/24/85

done them justice or not, GOR doesn't seem to care, they're doing what they want. Yet I feel some sense of loss, as if they'd break up because nobody cared or something. I explained this to bassman

Jack about how I purchased an expensive GOR bootleg earlier that day as I felt that I might not have the chance to see them too many more times. Jack replied that GOR would be around for a long time. I believe that now and I'm not sure why, after the Syndicate's summer tour with REM and their subsequent breakup. I feel a sense of immediacy with GOR, one of the few bands left that I feel emotionally and spiritually aligned with. There's a feeling that burns from GOR that recalls none other than Jack Kerouac and Neal Cassady. In fact if I said on thing to Dan Stuart that night it should have been to tell him that he's the best American poet since Jack Kerouac and Bob Dylan. What he thinks of that statement, I don't fucking care. But I was still scared to tell him that night, but I will someday, probably in an article like this. (Much easier to say things in print if you know what I mean). Stuart remarked at one point that GOR was "whoreing" the east coast for a few shows before they went to Europe. In other words, just playing for money. I don't believe that's true, after watching him put everything he had into the show I saw. In fact, if that's the case, he can come back and fuck us anytime he wants. I for one will be first in line at the next GOR show. I anxiously await the release of their new album in a few weeks, I think that GOR's future seems positive and certain, more than my own, and that alone gives me the confidence to continue. To continue to wait and to listen: "That's what you're here for, is to hold to your heart, gotta start living, don't tear yourself apart". ■



I'd like to believe that history was made the other night at Maxwell's in Hoboken. Musical history, anyway. Green on Red conquered America on their short 3 show east coast tour before leaving on a 2 month European journey. GOR proved to us, the 30 or so people that showed up that night that not only do they live up to the expectations of the masterful "Gravity Talks" (their last album, released a year and a half ago), they take the emotions that I felt were fully developed on that album, and push them past the point of explainable comprehension. I've always felt the best music is beyond explanation or praise (I've never written a "good" article on John Cale, for example) and GOR is no exception. I was driven by the music to the point where I felt that nothing I could say to the band afterwards would mean anything. I was reduced to the point of saying "Good Show" to Dan and Jack after they were done and their answer of "Yeah" in

an almost negative way that I felt that perhaps they thought I was bullshitting them. Having seen GOR only once before, about a year and a half ago, I couldn't compare them to themselves and perhaps by their own standards they were or weren't happy with themselves, I don't know. But I felt as though they didn't even realize how great they really were. I wanted to grab one of them and shake him senseless screaming out; "Don't you guys realize how great you are?" They probably don't and perhaps that's just as well. The greatest artists are the ones who don't know or care of their importance. However, it breaks my heart to think of how little airplay and critical response these guys have gotten in comparison to their buddies Dream Syndicate, True West, Long Ryders, and Rain Parade. I've seen all of these bands a couple of times and have nothing but respect for all of them. But GOR hits you harder than the rest. Whether they feel the press has

the velvet underground's new album: lou reed's GIFT TO THE WORLD

I must have played the new Velvet's record 20 times in the past 2 days. Although as a longtime Reed/Velvet's fan I already own about 80% of this record on bootlegs, live albums or Reed's slightly inferior solo versions, I'm still excited by this album, which puts all the songs in an organized running order and retains most if not all of the original production qualities. Lou's name is listed on the back, so we'll assume any changes were made with his blessing.

"Foggy Notion" the opening song on side two is without a doubt one of the most powerful songs the Velvets ever recorded. Continuing where "What Goes On" left off, "Foggy Notion" builds on a fast, driving riff that becomes intensely hypnotic in its attack. Reed's lead guitar work pierces the skull in an almost ear bleeding fashion. "I Heard Her Call My Name" from the White Light/White Heat album is the only comparable demonstration of Reed's guitar craftwork. The dissonance of "Foggy Notion" has been achieved by the guitar playing of Robert Fripp, Karl Precoda, Robert Quine, Neil Young, True West, Green on Red and Tom Verlaine but rarely delivered by any others. Needless to say, with the exception

of Neil Young and perhaps Fripp, the guitar players listed didn't reach their artistic peak until 10 years after Reed had already explored the dimensions of dissonant guitar. Not to underestimate the originality and abilities of the other guitarists, especially Verlaine, but Reed did it first. On the song "Temptation Inside Your Heart" Reed reaches a climatic artistic peak once again, with a lyrical and vocal ability that outreaches even his most exploratory guitar playing. Reed sings the following lyrics with such an emotional delivery, you can't help but feel that Reed is one of the few human beings on earth that can feel, let alone express the innermost sensitivity that lies somewhere inside of us all. "I Know where temptation lies, inside of your heart. I know where the evil lies, inside of your heart. If you're gonna try to make it right, you're surely gonna end up wrong". Only Neil Young, Jonathan Richman (Modern Lovers), Pete Townshend, and Bob Dylan have accurately captured (as well as Reed does on this album) the love, hatred, pain, contempt, emotional distress and fluctuation that we all encounter in our lives.

I think the best thing about this

album, is its documentation of Reed's genius singing, songwriting, and most of all, guitar playing. As if the other six previous Velvet's albums didn't prove it already; Reed is, was, and will be the major influence on "NEW" music and most recently, neopsychedelic and 60's style pop specifically. Anyone who disclaims the Velvet's effectual status on new music is an ignoramus. Yes, I know that the Velvet's greatness has been proved and documented countless times before. However, I feel that this new album expands and develops the Velvet's reign of influence. For example on "She's My Best Friend", Reed sings "She is not your average girl" in a similar style to the same lyrics used in the DB's song "She's Got Soul" recorded about 15 years later. Not to imply that Peter Holsapple took that line from Reed, in fact he probably hadn't even heard that song before. With all the songs that have been written thru the years, lyrics and themes reappear constantly and I would be the last person to doubt Holsapple's writing. A genius in his own right I might add. But the point of it is, this Velvet's record is filled with ideas that Reed had 15 years ago and only recently began appearing in popular music via the Dream Syndicate, Green On Red, Tom Verlaine and many others. ■

MEET THE BEATLES

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AND EVERYDAY

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Eulogy for an American Hero: The Death of DREAM WYNNDCATE

"It's hard to be a reasonable man when you haven't got a reason for living" - Steve Wynn

I can remember first hearing the Dream Syndicate on Stan the Man's WRUR radio show in August 1983. The exact song escapes me, but I think it was either Some Kinda Itch or Sure Thing from their first EP. Something about the sound and the feel of the song caught my ear. Sandwiched between your standard fare of new music: Talking Heads, XTC, B-52's and whatever else was popular at the time, was something that had some real emotion behind it, a real spirit of conviction. By the end of the song, I was totally captivated by the rush of electric guitars, by the wall of distortion and by the lead vocalist who was singing as though every word meant something. The song recalled to memory one band who had done it before: The Velvet Underground. Since I was too young to catch that musical explosion the first time around, I was eager to seek out these new found wizards of solace. A simple twist of fate brought (cousin) Pete over for a visit later that evening and with enthusiastic expression, I described the band in question. In short order, Pete identified the band as none other than Steve Wynn and company. Within days, Pete produced the heralded (and soon to be out of print) Dream Syndicate EP. Fuckin' blew me away to put it bluntly, especially When You Smile and That's What You Always Say. Needless to say, I got myself a copy of The Days of Wine and Roses and the rest is history. Well, not quite. An album like this doesn't go unnoticed. Both the album and the EP placed on the Village Voice critics poll and Boston Rock credited the Syndicate as one of four bands that made a difference in music in 1983. My interest and obsession grew in an increasing rate as I ran across similar endeavors such as Green on Red.

Enough of the historical bullshit, let's move on to bigger and better things. The Days of Wine and Roses is the work of a man obsessed or perhaps possessed by his own self identity or lack thereof. A man in desperation of control of his feelings: "when you smile I don't know what to do, cause I can lose everything in a minute or two and it seems like the end of the world when you smile". In "That's What You Always Say", Wynn describes the ever changing moods of human emotion; "I try and sit and talk to you, but you know how moods change all the time, I try and wait a week or two, but by then I'll probably change my mind, cause ever since that time I told you so, something catches my eye and then I can't let go, and the stories and words are all here and gone and that's what you always say".

"Halloween" and "Tell Me When It's Over" are electric sermons of human discourse. Their power and imagination are unwieldy in themselves. The Days of Wine and Roses like The Velvet Underground and Nico, Lou Reed's Berlin, Who's Next, Quadrophenia, John Cale's Fear album, Bob Dylan's Blood on the Tracks Green on Red's Gravity Talks and the Replacement's Let It Be, stand as classic albums of human expression and feelings. The alienation and pain expressed in songs like "The Real Me" and "5:15" are feelings that every kid from ages 15 to 25 has gone thru, and like Pete Townshend before him, Steve Wynn has created an album that will have as much significance and credibility ten years from now as it does today.

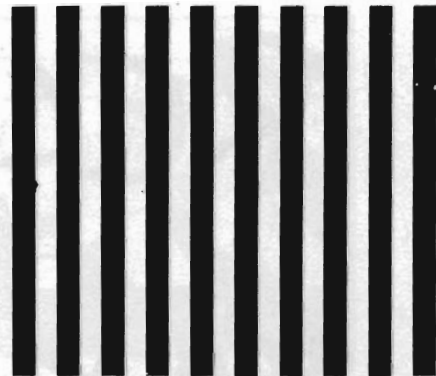
The Medicine Show was another magnum opus for Steve Wynn. Ignoring all personnel changes and production differences from The Days of Wine and Roses, The Medicine Show stands on it's own as a masterpiece. The actual "sound" of the album did take awhile to get used to, however those concerned with that can refer to "This Is Not The New Dream Syndicate Live" album for the same songs performed without Sandy Pearlman's slick studio production. Personally, I think the production suits the style and mood of the songs on the album. "John Coltrane Stereo Blues" stands as the finest piece of in-studio jamming since Television's "Marquee Moon". If commercial mainstream rock radio were worth one tenth of what it should be, John Coltrane Stereo Blues would replace Stairway to Heaven and Freebird as FM radio rock standards. To say Karl Precoda could blow any suck ass heavy metal guitar player this side of Eddy Van Halen off the stage would be an understatement. Precoda is vicious, a venomous animal of feedback and distortion combining the dissonance of Neil Young and Tom Verlaine with the attack of Steve Hunter and Dick Wagner, (the guitar duo that backed up Lou Reed on his Rock-n-Roll Animal and Lou Reed Live albums).

On songs like "Daddy's Girl" and "Merritville", Wynn paints a picture of American adolescence including images of lust and incest. "Armed With an Empty Gun" and "Burn" show Wynn as an American anti-hero like Jack Kerouac and Neal Cassady romanticizing life and it's daily events whatever they might be. Wynn as always pushes it to the limit telling the tale of a confused and disillusioned pyromaniac and a gun carrying schizophrenic who's gun may be nothing more than a figment of his imagination.

Whatever the rumors or stories, it appears the Dream Syndicate have broken up. Even those shiteheads at MTV found it necessary to announce



it during their ever informative music news. Ironic, considering I never saw the video for "Daddy's Girl" on MTV. Perhaps it's the music industry itself like MTV and the Dream Syndicate's own A&M records that to blame for their disintegration. However, I commend A&M for having the good taste to sign the Dream Syndicate, keeping the list price of their records down and releasing the new live album even though it probably wasn't a money making album for them. Even if the Dream Syndicate never performs again the memory remains on vinyl. Perhaps A&M could do one last favor by releasing the new live album of the original line up with Kendra Smith. Not likely to happen I know, but whatever the reason Steve, Karl and Dennis called it quits, I'd like to believe it was a desire not to create music anything less than what it should be. Like Lou Reed and Bob Dylan before him, Steve Wynn will live on. Some twenty years later, Reed's New Sensations and Dylan's Infidels stand among their best. The Dream Syndicate 1981-1984 R.I.P. ■



CREATIVITY
 = EX·CITE·MENT + Pyramid

March 15 - April 20, ceramic port-
 tray by Elizabeth Gordon & color
 photography by Neel Weber at
 Gallery Two. This will be shown
 with American Craft Four and Pain-
 tings and Drawings by Julie Wil-
 liams.
 AMERICAN CRAFT/ FOUR: New works by
 metalSmith Gary Griffin; ceramic
 sculpture, Graham Marks; glass
 artist Michael Taylor; and fiber
 artist Katrina Westien, at
 Pyramid Arts Center, March 15
 thru April 20.
 This exhibit will be shown in
 conjunction with an exhibition
 of paintings by Juliana Furlong
 Williams.

ABOUT THE ARTISTS

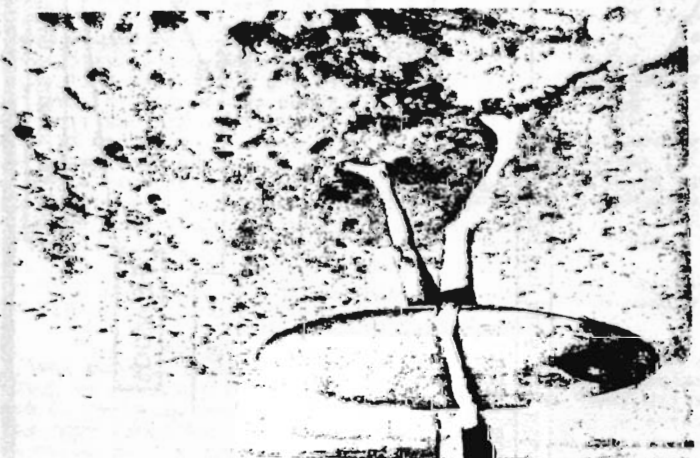
Neel Weber's photographs are
 dual exercises, exploring cre-
 ative concepts in photography
 and sculpture.
 Elizabeth Gordon's work is air-
 brushed porcelain, utilizing ab-
 stract calligraphic elements and
 pattern to compose a visual lyr-
 icism relating to the musical
 theme.
 Julie Williams's paintings and
 drawings deal with the physical
 and metaphysical aspects of death,
 isolation and violence.
 Gary Griffin, metalSmith states
 about his work: "the qualities in
 American art are extremely important
 to me. Not only do I include the
 American landscape as subject mat-
 ter, but the work embraces the no-
 tion of fantasy, the tall tale, of
 playfulness."
 Graham Marks, ceramic sculptor is
 Assistant Professor at the School
 for American Craftsmen, RIT. His
 work "fuses the ideas of perman-
 ence and decay, nature and arti-
 face... shadow and light..."
 Michael Taylor, glass artist says
 of his work: "a myriad of reflect-
 ive surfaces results from adhering
 plate, drawn tubing, and optical
 cast set glass with an anaerobic
 ultraviolet bond...the work pos-
 sess the concise and sensuous re-
 finement of the scalpel. I see
 them as fantasy machines of an
 exacting mathematical science."
 Katrina Westien's places are
 woven collages of rice paper,
 acrylic paint, crayon and mixed-
 media, cut into thin strips and
 woven thru a sparse rayon warp.
 She states her work is: "a sit-
 uation where everything is rel-
 ative to everything else, place-
 ment itself has meaning..."



Support
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1-2-3-4. No sooner did I drop
 the stylus on "Mama's Boy", the
 Ist song on the Ramones "Too
 Tough To Die" album, did I realize
 that this was to be their best
 since their debut in 1976. (Has
 it really been almost 10 years?)
 With this album, local colleage
 stations will have songs to fin-
 ally lay "Rockaway Beach" and
 "Sheena is a Punk Rocker" to rest.
 Here is an album of diverse
 and fresh songs. Joey Ramone's
 vocals reminded me of the best of
 The Cramps, Alice Cooper and
 even New Math. (Listen to the vo-
 cals on "Planet Earth" and the
 title song). I always thought
 if New Math hadn't gone the psy-
 chedelic route; they could have
 been Rochester's answer to the
 Ramones.
 The music ranges from the pri-
 mal "Wart Hog" whose only lyrics
 are listed as Wart Hog followed
 by a his question mark (?), to
 "Chasing The Night" and "Howling
 At The Moon (Sha-La-La)" which
 contain tasteful synthesizers and
 keyboards by Jerry Harrison and

Ben Tench. If anything is consis-
 tent throughout the album, it's
 the strong rhythm section. Songs
 like "No Go" and "Chasing The
 Night" keep you moving from start
 to finish. Gone from this album
 are the one or two cover songs
 that they previously delved into
 the past for; "If you can't
 think of anything new, copy someone
 else's song" attitude. In their
 anthem for the '80's, "I'm Not
 Afraid of Life", Joey sings, in an
 Alice Cooper type voice, "I don't
 want to die at an early age" and
 "Is it a crime to be old?" In
 "Planet Earth 1988" they talk
 about the lack of jobs, discrimi-
 nation against blacks, and the Rus-
 sian/American war machine. The
 Ramones have stopped sinking only
 about sniffing glue, shock treat-
 ment and psychotherapy and have
 adopted a certain compassion for
 the human condition. The new
 lyrics describe the people who've lost
 control of their lives; N.Y. crazies,
 sex ladies, the disinherited. Yet
 they still rock because they're
 not afraid of change and too
 tough to die.



Sire BY MICHAEL GIMPLE

TOO TOUGH TO DIE

ramones

«West Side»
Rochester Band
facts sheet

ABSOLUTE GREY

by Jane Page



1. **STUDIO TAPES** exist of unreleased original songs by "The Insiders" and "The Mods".
2. "EXP" is Dave Dispirito's "Jimi Hendrix" tribute group. (He was around for "The Outsiders" name change.)
3. Judd Williams is currently a member of both "The Hidden Charms" **AND** "Mission Emission". He was once a member of "The Most" and in a band with members of "The Antoinettes".
4. Luther, (Ex-member of "BBB's) now works for "Nard's Rock'n'Roll Review", as did Mike Jacoby of "The Hidden Charms".
5. "The Hidden Charms" came from a title of a vocal song by Link Wray.
6. Mike Murray (along with Mick) are the DJs of "Boss Beat" on WITR.
7. Before "Cousin Al and The Relatives, Brian Goodman was in "The Sonci Reducers" and "Twisted Hearts" (with "Presstone" Jim Freeze) and practiced with "The BBB's" and "The Bowery Boys".
8. Jerry Flanigan of "The Projectiles" once performed as a solo acoustic artist.
9. Dave Martin of "The Swing Set" and "Tension" played in a band called "The Avengers" with a former "De-franco Family" member.
10. Members of "The Swing Set" played songs with "Jan and Dean" after their performance at the Festival Tent. These songs were taped and kept by Jan and Deans's bass player who frequently calls the band to play in California.
11. Mike Murray, Chuck Ciriello, (Chesterfield Kings Roadie) and Del Rivers started the prototype for "The Reactions", "The Original White-Male Supremes". - jus' kiddin' Mike - Del.

Absolute Grey's debu' L.P., "Greenhouse" on Earring Records, is an American tour. Mind you, not to the spots you usually encounter on a tour (places set aside for viewing), but more into hearts and minds. There is a sensitivity here that is at times blatant and at times quite subtle. There is a strength both emotional and physical. There is a street-wise, cock-suredness yet a sort of lost-in-the-desert freedom. And there is a psychedelic intelligensia. You feel the individuality, but the

strength that comes from the group far exceeds the sum of its parts. Greenhouse is full of melodically haunting songs which range from the upbeat (yet lyrically ironic) "Remorse" to the thoughtfully introspective "Notes", to the rocked-out live versions of "Memory Of You" and "Beginning To See The Light", a Velvet Underground classic. Absolute Grey's sound pays homage to the garages of the world, yet the level of emotional sensitivity revealed here is seldom felt even in the bedrooms. Highly recommended.



WANTED for



layout, paste up.

Additional information available on request, such as **DATES, FACTS** or **NAMES** that could not fit in the space provided.

This information may seem useless to the average person, may be vital to the musical enthusiast or collector as these bands emerge as recording artists.

by Del Rivers

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 in Rochester!*



THE PROJECTILES

by ALPHONSO CAPPELLI

On November 16th, I got into my '65 Dodge Dart and headed off to Scorgies to see The Lyres. When I arrived I was informed that The Lyres hadn't shown up yet. So I paid the cover and went in. What happened to me after that was that I discovered one of the best Rochester 60's bands since The Cavemen. So I quickly made my way to the front of the stage so I could see what their bass drum said. After pushing a big drunk guy out of my way, I could see that it said The PROJECTILES. It was written in lettering just like an old poster for The CHOCOLATE WATCHBAND playing at The FILMORE (Wes Wilson, Rick Griffin-artists) The sounds I heard were devastating ***** Such as Question of Temp., I Wanna Come Back From The World of L.S.D. and Bad Little Woman. I stood in amazement as I watched them hammer out about 30 songs in one set. As soon

as they left the stage, I quickly started yellin' MORE MORE. **** But local legend Stan "The Man" got on stage and made the announcement The Lyres had cancelled. The first thing that came to my mind was that the opening band would be back to play more. Just then Stan said that they would be back and there was gonna be a 10 minute open bar. Cool daddy-o ***** After about a 20 min. break, The PROJECTILES took the stage. They started the 2nd set with the classic GLORIA. On lead vocals was Mick (Hidden Charms-Boss Beat) Del Rivers and Stan on backing vocal. After the mayhem, it was back to business. They started playin' classic nuggets like Public Execution, Mouse and the Traps, the list is endless. A good time was had by all. After the show, I quickly ran after the band to find out their names and where they'd

be playin' next. They told me that nothing was going on until Jan. 11th and that COUSIN AL and THE NEW GENERATION were gonna be the opening band.

So see you there, So long for now.

Alphonso Cappelli

Alphonso Cappelli is a freelance writer who has never written a thing in his life before this. He has also never typed before this . *****

THE PROJECTILES ARE:

Kevin Keefer -- Vox Bass
 Jerry Flanigan -- Guitar, vocals
 Dan Frank -- Guitar, vocals
 Tony Pilato-- Farfisa Organ, vocals
 Brian Goodman-- Drums, vocals



alex chilton at scorgies

2027-85

UNKNOWN BUT NOT UNLOVED



After the Box Tops, Chilton formed Big Star in the early 70's - sounding sort of like the Byrds, Beatles, Mott the Hoople and T-Rex - not unlike the DB's, Let's Active and REM. Big Star was a big influence on Mitch Easter, Chris Stamey and other kids growing up in the mid 70's in North Carolina.

Big Star broke up in 1974 and their albums went out of print. However, Chilton kept reappearing every few years to play and record with The Cramps, the Soft Boys, Chris Stamey, DB's and other hip notables.

Which brings us up to the past year or so, when along comes Mitch Easter, DB's and company. The popularity of these bands has led Alex Chilton to make a comeback of sorts - although he never left in the eyes of those who know him.

The crowd at Scorgies that night was a small but devoted group of Chilton fans, many of whom played that night in the form of Pet Casket, featuring members of Invisible Party, Absolute Grey, Personal Effects and their friends and family.

Chilton was in unbelievable fine form, playing guitar and singing along with a bass and drum backup (also great musicians). Chilton played all his hits as it were; Bangkok, Can't Seem to Make

You Mine, The Letter, Soul Deep, Back Of A Car, September Girls, In the Street, and Kizza Me (featuring local guitar hero Chaz on bass)

You could hear that North Carolina/Athens sound coming from Chilton that night and you couldn't help but feel a sense of excitement in seeing him produce the very sound and feel he invented 10 years ago. And yet a little sad that Chilton was not receiving the monetary and public acclaim that he deserves for originating psychedelic pop, power pop, guitar pop or whatever else you want to call it.

Chilton is recording and releasing an EP this summer. In the meantime, you can still get his Live In London album featuring below standard but otherwise unobtainable performances of Big Star songs like In The Street and September Girls plus other Chilton classics, like Bangkok and Hey Little Child, (also done by Tommy Keene)

Chilton is one of few original American heroes still left and proved himself that night to be a survivor. (He even hung out at Gitzis's restaurant until 4:30 am).

Move over Mitch Easter, Chris Stamey, Tommy Keene and Peter Holsapple, thanx and welcome to Alex Chilton - the wait for the (original) man is over. ■

Simply put, Alex Chilton and Big Star is to the DB's and Let's Active as Lou Reed and the Velvet Underground is to the Dream Syndicate and Patti Smith.

Given the popularity of Mitch Easter, The DB's and others, you'd think Alex Chilton would pack 'em in when he played. Despite the fact Let's Active, The Replacements, and Game Theory all cover Chilton compositions, not to mention our own Invisible Party and Absolute Grey. It seems by now Alex Chilton would be a household word.

Peter Buck (REM) and Peter Holsapple (DB's) have called Big Star's Radio City one of the greatest albums ever made. Well, just who is this Alex Chilton?

To make a long story short - Chilton started as the lead singer of The Box Tops. In the late 60's The Box Tops had a couple of hits - among them Soul Deep, Cry Like A Baby, and most notably, The Letter (give me a ticket for an airplane)

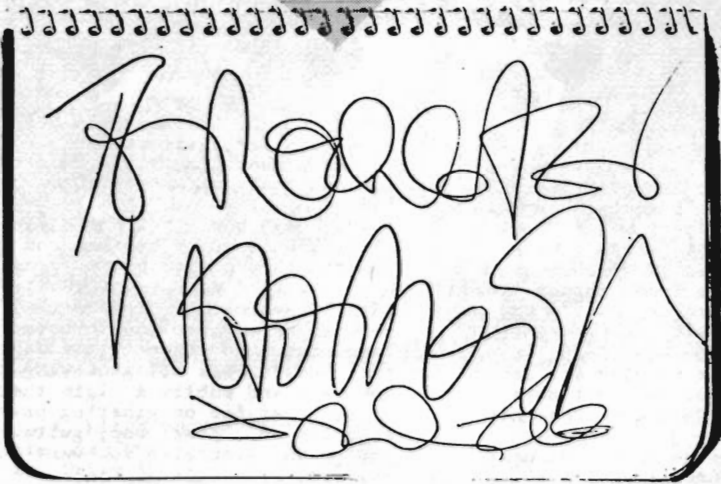
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THE NOTEBOOK IS BEST Tommy Keene



THINK

AUTOGRAPHS AUTOGRAPHS AUTOGRAPHS



Q, What is it?! A, John Cole's autograph



Pat Thomas

MIKE: Really nice to meet you, John.

JOHN: Yeah. (Now let's make this as illegible as possible so no one will believe him).

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Big Star

THE ABOVE-GROUND SOUND OF THE VELVET UNDERGROUND



The Velvet Underground's velvet, leather, satin, and brass stuff was designed by Betsy Johnson of Paraphernalia.

We always get a thrill when a great underground rock group finally breaks through the surface to full-fledged popularity. And we get an even bigger thrill when the group in question happens to be the Velvet Underground.

Spurred to semi-fame, underground style, by Andy Warhol in his Dom days, the Velvet Underground have been laboring in the murky depths for far too long. Now, with the advent of their sensational new album, "White Light/White Heat" (Verve), that problem has been solved, once and for all.

Welcome to the hot glare of fame, fortune, and publicity, group! HULLABALOO gives its first happening party in honor of the four wildest Velvet: Lou Reed (vocals, lead guitar), pioner John Cale (vocals, electric viola, bass guitar), Sterling Morrison (vocals, guitar, bass guitar), and Maureen Tucker (drums).

Happy xmasine!



Photos by Ralph Garcia

Nico: Double Exposure

Nico was already a famous name in London before she joined N.Y.'s most far-out psychedelic group, "The Velvet Underground." Nico appeared numerous times in England's super "Ready Steady Go!" to show, and cut a hit "I'm Not a Surfer" written by Gordon Lightfoot and produced by Simon's manager Andrew Oldham.

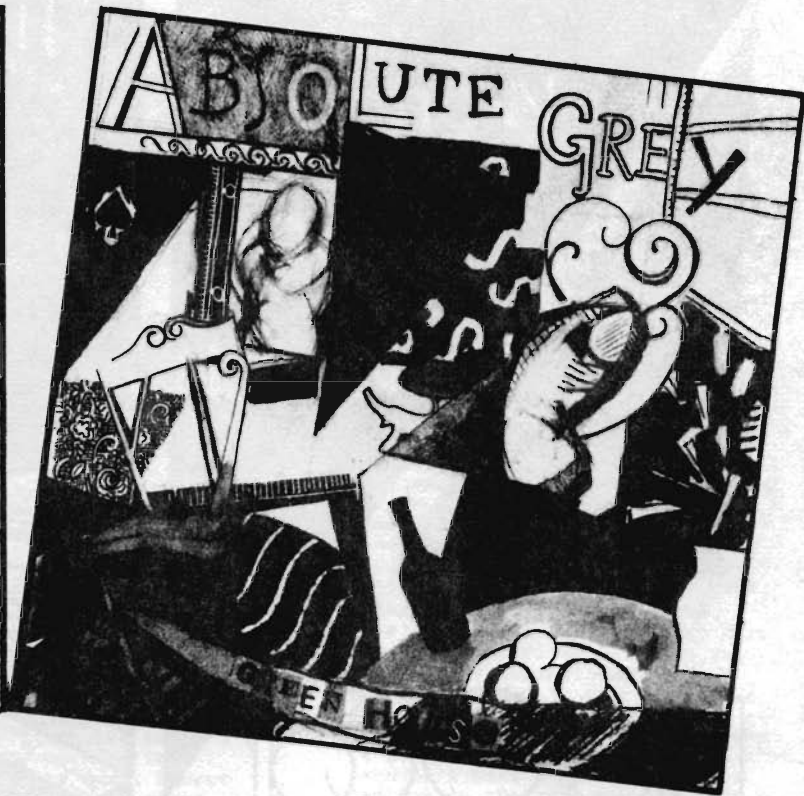
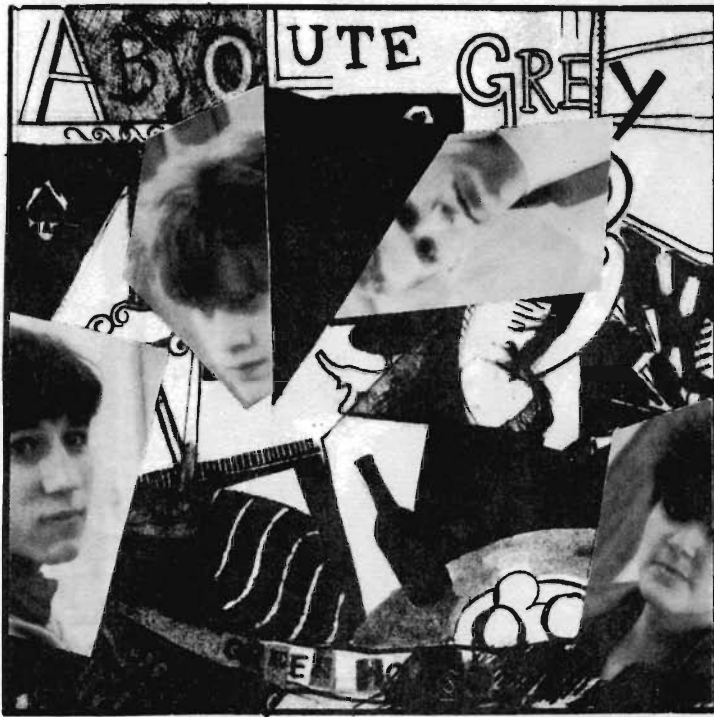
Nico wears two super-mod ensembles by N.Y.'s flayed-out Paraphernalia. The black one fits in a French corsetry. The

jacket is double-breasted with big bold buttons, and the pants are neither tapered nor bell, but cut straight to complete this elegant ensemble. Available in brown and black.

The blazer is blue with brass buttons and beautifully tailored to look fab any time. The skirt is of tan silk and designed by Betsy Johnson. Berry, only 23, is already a top U.S. fashion designer. The pants are of light white linen. Both pairs of shoes are from Audley and David of London.



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"The snazzier sound of this (album) is a plus...singing is great, too!"

postcard from Mitch Easter
Jan. 1985

"Nice tight psychedelipop...would appeal strongly to fans of the Long Ryders, Green on Red, Dream Syndicate."

OP magazine, Y issue
Aug. 1984

"...sounds positively distinctive...Absolute Grey has come up with a couple of energetic songs that recall the (Jefferson) Airplane in it's heyday, particularly More Walnuts and Remorse."

Marshall Fine, Times Union
Jan. 4, 1985

"By lining themselves up with a tradition like the Velvets (Velvet Underground), the members of Absolute Grey hold up one huge ideal to live up to. The debut record is good enough to suggest that they may be worthy of their aspirations."

Tim Mikesell, City Newspaper
Feb. 7, 1985

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