

Music notes

By LOUIS HILGARTNER
Staff Columnist

So ya wanna buy a book about music? Step right this way.

Are you looking for your fifteenth authorized Elvis Presley biography, or something a little more unusual like "The Official Van Halen Tour Guide To Great American Hot Spots?"

You can't go wrong. So many different kinds of books have been written about the music industry, there really is something for everyone.

Trade magazines are available for everything from record ratings to drum equipment.

One trade magazine that music has come to live and die by is "Billboard." Although "Billboard" doesn't have many in-depth articles — other than just "what's going on" — it does contain the "hit" charts which keep track of the success of albums and singles. The "Billboard" charts can decide whether a record makes it or not and the charts are read religiously by record company moguls and radio programming services.

Other trade magazines cater to musicians.

Publications such as "Musician," "Contemporary Keyboard," "Modern Drummer" and "Guitar Player" help musicians keep up with who is doing what with who and what kind of equipment they're doing it with.

They report test results on new equipment and sometimes include discussions of rare and vintage instruments. Also included in some publications are columns by professional musicians which offer music instruction for both beginners and advanced players.

While these magazines are technically oriented, they also offer interviews with prominent musicians. These interviews aren't confined to discussing different instruments or techniques various players use. They also give the novice a glimpse of what it's like to be at the top — and what it takes to get there.

Trade magazines which keep the home and/or car stereo buff up to date on the latest state-of-the-art equipment, how to build his own gear and as with other trade magazines, what to look for in the future, also are on the market.

Probably the best known music magazine is "Rolling Stone."

For over a decade, "Rolling Stone" has been keeping track of the music biz. With its interviews of famous musicians, social commentaries and coverage of just about every major event in the history of rock 'n' roll, the "Stone" has carved out a permanent niche in music journalism.

In addition to these weekly or monthly periodicals, there are also music "year books" which offer a synopsis of the year's hits, misses, concerts and unforgettable quotes.

Hundreds of biographies have been written about famous musicians such as Jimi Hendrix, Jerry Lee Lewis and Buddy Holly. It would take days to mention all of them and invariably I would leave out somebody's favorite. (My own personal fave is the autobiography of Ray Charles.) There are books which are biographies of whole bands. Numerous books have been written about bands such as the Beatles, the Who and the Rolling Stones.

Some books are written about special interests or unusual topics.

Some tell how to survive in the music jungle.

If you want to get a song published, learn to promote concerts or become a music lawyer, there are books out there to help you on your way.

Also popular are the books that tell what secret messages to find if you spin records backward. These novel creations never cease to amaze me. What I can't get over is someone actually grabbed a bunch of records — that don't make much sense if you play 'em forward — and sat there for hours spinning them backward decoding all these little secret utterances. Were they really that bored?

With the variety of music books offered, there's no reason you shouldn't be able to find one that grabs you.

Other note-worthy tips:

On the Global Satellite Network's "Rock Line" radio talk show, former Clash guitarist Joe Strummer said the demise of the Clash was due to differences of opinion: "We are tryin' to lead young people away from drugs ... and if one of your teammates isn't fit for what you're tryin' to do then out they go. Out goes Topper Headon for bein' a heroin addict; out

goes Mick Jones for bein' a rock 'n' roll egomaniac ..."

The Clash will be touring the West Coast later this spring although they won't be promoting a new album with the tour. Strummer said this was just another example of the Clash's willingness to do the unusual. Some questions remain unanswered about this tour: Will they call themselves the Clash? ... Will anyone come and see them? ... When is the new album coming out? ... Should they stay or should they go? Van Halen is on tour and should be in Texas in late April or early May. No definite concert dates have been set.

MTV asked singer David Lee Roth what the public should expect on this tour.

"Well," Roth replied, "we design everything ourselves. I design the stage clothes, Alex (Van Halen) builds his own drums, Eddie (Van Halen) builds all his own guitars and generally things tend to get bigger."

The Sammy Hagar/Neal Schon band is finally getting in gear. Although no dates have been set as yet, look for this hard rock supergroup to hit the

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Album review

By LOUIS HILGARTNER
Staff Columnist

The Kinks A Compleat Collection Compleat Records

★★½

Somewhat the Kinks manage to keep on going strong when the Music Laws of Probability and Attrition should have nullified them years ago.

Their latest release is *A Compleat Collection* and it contains some of their most popular songs as well as some which have never made it anywhere except into the vaults of various collectors around the world.

Obviously, no Kinks collection would be complete without "You Really Got Me," "Where Have All The Good Times Gone?" and "All Day & All Of The Night."



The album also includes "I Took My Baby Home" which — backed with "Long Tall Sally" — was the Kinks' first single.

Two other rare tunes, "You Still Want Me" and "You Do Something To Me," also are included. The Kinks' second single was comprised of these tunes, which haven't been re-released in several years.

This album also marks the first American release of "Sittin On My Sofa" — the flip side of the hit "Dedicated Follower Of Fashion."

Some less-than-totally-dedicated Kinks fans might be surprised to find "Stop Your Sobbing" and "The Phone Call," both of which were made famous on the first Pretenders album.

"Stop" and "Phone Call" were on the Kinks' first album and so was a song called "Revenge," which was released as a solo single (lyrics added) by Jimmy Page who would later head up that little-known band — Led Zeppelin.

Because it includes both rare tunes and songs which are synonymous with the Kinks, *A Compleat Collection* is an album that will satisfy Kinks die-hards and newcomers alike.

By CARY STEGALL
Staff Reviewer

Footloose Various Artists Columbia

★★½

From my view somewhere in the land of MTV, it looks like *Footloose* will be the movie to see this spring. Kevin Bacon

stars as a New York kind-of-guy who moves to a small town where listening to music and dancing are still against the church's better wishes. The plot is basically "how you gonna keep 'em down on the farm once they've seen *Flashdance*?"



The soundtrack is an unusual venture for Columbia Recrds in that Dean Pitchford, the movie's screenwriter, wrote the lyrics for all the songs to keep the continuity of the movie built in to the music. From there the record company got several big artists to come up with the music and record the songs. This is the first time that a pop soundtrack has been made this way.

The title track by Kenny Loggins is a rev 'em up kind of song, as commercial as they get, but with enough energy to knock down a house. Kenny has a knack for making anthem songs and he certainly has used this on "Footloose." You can expect high school students throughout the nation to be singing this one next month,

but they'll never pay Loggins' other tune a second notice. It doesn't deserve one.

The two cuts by black artists, "Let's Hear for the Boy," by Deniece Williams and "Dancing in the Sheets," by Shalamar are two of the best tracks on the album. Williams has put together a bouyant little tune that bops right along. The Shalamar track continues the sound of their last album, *The Look*, with the sharp vocals and tight bass that made that album such a success.

Surprisingly one of the best tracks here is the duet of Mike Reno of Loverboy and Ann Wilson of Heart. Their cut, titled "Almost Paradise," is a nicely produced and performed ballad, written by Eric Carmen. Filling out the rest of the album are songs by Sammy Hagar, Bonnie Tyler and Karla Bonoff.

Fans of the David Letterman band take note, the guitar on the tracks recorded in New York is played by Hiram Bullock of Late Night fame.

Christine McVie Christine McVie Warner Brothers

★★★★

When you get some of the best musicians around together to record an album, you've got to expect a lot out of it. That is what Christine McVie has done on her first solo album outside of Fleetwood Mac in fifteen years, and she delivers the

goods admirably.

Together with her co-horts in Fleetwood Mac, Mick Fleetwood and Lindsey Buckingham, McVie also managed to get Steve Winwood and Eric Clapton to play. Although Clapton and Fleetwood only work on one song each, Winwood and Buckingham both play and sing on several tracks. McVie has written almost every song along with Todd Sharp, a member of her back-up band.



All the tracks have a gentle, lush sound that Fleetwood Mac has used over the past several albums, with many variations on the pop formula. Most of the songs are uptempo, like the first single, "Love Will Show Us How."

"So Excited," written with Billy Burnette puts a little guts into the mix with a nice twangy guitar throughout, reminiscent of the early Dire Straits sound. McVie finally gets a chance to push her voice a little bit, yet keeps a consistent sound. The See "ALBUMS" page 15