

Innovative guitarist Leo Kottke hits B-CS for 1 of 2 Texas shows

By JULIE POLSTON
Feature Writer of THE BATTALION

Leo Kottke, whom critics praise as one of the most innovative acoustic guitarists of all time, will play at Stafford Opera House Nov. 11.

Stafford promotions manager T.C. Nguyen said Kottke's music is similar to folk and blues.

"It's a folksy, blues kind of music," he said. "But more blues than folk."

Nguyen said Kottke's tour will only stop twice in Texas - Houston and Bryan-College Station.

"He has never come to College Station before, and we are very glad he is coming to this town," he said. "We've had a lot of compliments, people calling in and writing letters, to thank us for bringing him in."

Nguyen said he expects the show to sell out.

"It's going to be a good show," he said. "We've sold about 150 tickets in advance already."

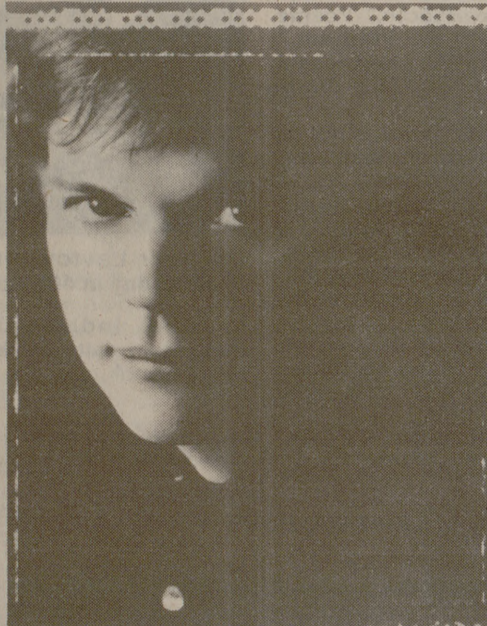
After 20 years of live performance and 21 albums, Kottke has dedicated fans all over the world.

Kottke's latest work, "Great Big Boy," is his first all-vocal album.

Kottke said, "There were whiners who said, 'Leo, please don't do that,' but I was ready for an all-vocal album. For me, it feels like the best record I've made."

Kottke worked with record producer Steve Berlin for the first time on this album. Berlin, a saxophone player for Los Lobos, is a producer for his band as well as other artists like Faith No More, The Blasters and Chris Spedding.

"When we started, Leo was going to in-



Leo Kottke performs at Stafford Opera House on Wednesday.

clude some instrumentals," Berlin said. "But he kept coming up with these wonderful songs."

With the exception of Johnny Cash's "I Still Miss Someone," all songs on the album are originals.

"There's nobody else with this incredibly oblique, free-form lyric writing ability he has," Berlin said. "We were guided by the songs, taking us wherever they did."

Several musicians make guest appearances on the album.

Lyle Lovett sings backup on three different songs. The duo works naturally, probably because the two have toured together extensively.

Berlin said that he wanted the music to be as authentic as possible.

"My first rule was that there are no rules, except that my job was to capture as much of Leo as possible," he said. "Also, I tried to make the singing easy, because I think the emotions really connected with the music. So on most vocals, there weren't a lot of takes."

Kottke was born in Athens, Ga. and grew up in Oklahoma, Wyoming and Minnesota.

He taught himself to play guitar, and schools like the Wisconsin Conservatory of Music now offer courses in the Kottke style of guitar.

"When I found the guitar, it just hit me between the eyes," he said. "I was dumbfounded by the sound, and the thrill has not diminished."

In 1968, Kottke released his first album, "12 String Blues," on a locally based Minneapolis label.

Kottke said a friend told him about a guitarist, John Fahey, who started a record company in Maryland.

"I didn't want to make my living as a guitar player, but I did want to make a record, so I sent Fahey a tape," he said. "The first album took three hours to record - it was the easiest one I ever made."

The rest, as the saying goes, is history.

Today, Kottke spends about 80 percent of the year on the road. In the next four seasons, he will perform 175 times across the United States and three continents.

Kottke performs extensively in the United States and tours Europe every year and Australia every two years.



Exposé releases album lacking in feelings, emotions

By ANAS BEN-MUSA
Reviewer of THE BATTALION

Exposé
"Exposé"
Arista Records

Exposé's latest release exposed me to cruel and unusual punishment.

I was subjected to the weakest "poppy" music since New Kids on the Block.

It was like going to a concert and sitting through an impersonation of Barry Manilow's "Copa Cabana."

One song, "I Wish the Phone would ring," almost made me pick up the phone, call Exposé, and tell them what a lousy song it was.

The song sounded so fake, I thought I was listening to Nintendo or Sega video game music.

The only light of hope on the album is "As Long as I can Dream."

Co-written by Grammy winner Diane Warren and late rock legend Roy Orbison, the song showed the singing potential and harmony of Exposé.

Yet, Exposé did not perform anything exceptional in the song. There was nothing unique about the vocal arrangement.

I have to give credit to Exposé for being consistently ordinary. It was great music to fall asleep to in the middle of the afternoon.

It lulled me to sleep like a rock- ing chair.



The new self-titled album by Exposé suffers in originality.


Not a shred of spontaneity exists in the album. I was hoping to hear some emotion or feelings in some of the songs. But with mediocre titles like "I Think I'm in Trouble," "I Specialize In Love," "The Same Love," and the infamous "Give Me All Your Love," I was sinking in the dirt of garden-variety songs.

The music and instrument arrangement on the album was as impressive.

The theme to "Mr. Roger's Neighborhood" had a better beat and rhythm than most of the songs on "Exposé."

It was that bad, folks!

If you see this album in the records store...RUN! Don't look back! The pop album from hell will draw you in with its flashy cover and pretty singers. There is no substance or originality in the album. Just keep on running for your sanity!



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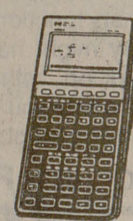
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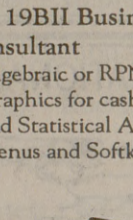
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NOVEMBER SEMINARS Career Center

Placement Orientation			
Date	Day	Place	Time
Nov. 11	Wednesday	SSB 144	2:00 PM
Nov. 17	Tuesday	SSB 144	11:00 AM
Résumé Writing Seminar			
Nov 18	Wednesday	SSB 144	Noon
Interview Techniques Seminar			
Nov 16	Monday	SSB 144	11:00 AM
Job Search Seminar			
Nov. 11	Wednesday	SSB 144	10:00 AM
Nov. 18	Wednesday	SSB 144	3:00 PM
Nov. 24	Tuesday	SSB 144	11:00 AM

NOTE: All seminars will be held in room 144 of the
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To reserve your seat call 845-5139