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SUBSCRIPTION INFORMATION: \$25 per year for First Class Mail, \$9 per year Third Class Bulk Rate. P.O. Box 382, Alexandria, Va. 22313.



In The Greater Metropolitan Area \$1.00 Elsewhere Number 30, February 17-March 3, 1987

Washington's Biweekly Newspaper of Music, Media and Art



EMERICA MENTER

by Paula Doyle Duckberg Times Staff Writer

"We're a very natural band...we play upon our feelings," explains Robbie Limon, guitarist of the Factory. Drummer Mark Kermanj insists that "the Factory represents an attitude," and maybe these are the underlying reasons for this band's recent rise to popularity and public attention. Other members of the Factory are: Vance Bockis, lead vocalist; Bruce Katsu, guitar; Bill Massey, sax; and Scott Sartorius, bass.

Great musical rapport, talent, and a natural affinity allow them to synthesize the primary concept into the Factory's unique sound.

This Factory in its present and most promising line-up came together almost one year ago. As Bill (a.k.a. Clutch Cargo) explains it, "We were at a 24-hour Dart Drug. I met Bruce and we were talking about shaving and razor blades. Only Vance and Mark were stealing things. We went to catch them, then Robbie and Scott walked in and we realized we were all starving musicians. Someone said 'hey, let's have a band.' So, here we are." As always, an allegorical form of the truth.

The Factory maintains that their greatest musical influence is The La Monts (but sometimes The Mentors). And I'm not sure that they're joking. When asked to describe their sound, Vance (a.k.a. Juan Bizzarro) replies, "It's rock and roll. That's all I can say." Though it's definitely rock and roll, the diversity

and progressions of the Factory's music provide for an uncategorizable sound. Consider two of the band's songs, Ecstasy and Six Feet Down, which are extremes: in the melodic / rhythmic spectrum, respectively. "Sometimes our songs are totally different from each other," says Bill, "but they're coming from the same vein." Even with constant evolutions in style, there remains a consistent thread...maybe this like everything else thrives on the band's attitude.

Vance writes all the lyrics in five minutes, so he says, and takes even less time to create an allegorical explanation of this amazing process: "I write on the spot. Spur of the moment. Like an improvisational poet. scratch it down in crayon and

Bruce types it up." The Factory's lyrics are selfdescribed as 'deep, rebellious and tangible', sometimes about twisted love, "or anything that comes out," Vance adds. Usually, Vance comes up with basic themes for their songs which the band develops, and Bruce (a.k.a. Johnny Socko) creates a good portion of the melodies. "If we can figure out what Vance's attitudes and chords mean," he explains. But of course it's not that simple; as Vance puts it, "Gravity isn't just another good

As success beckons the Factory, they're taking a more serious, 'business-like' approach with the help of their manager, Juanita Alvarez. They have more of an opportunity to work with their music, yet they maintain a very active voice in the management of their band.

continued on page 5



Morrow Glenn of Rage To Live

by Deanna Krickus **Duckberg Times Staff Writer**

Ex-Individual's guitarist Glenn Morrow returned to the new music scene in 1986 full force with his band, Rage To Live, and an album of emotionally power packed songs on Bar/None records. Morrow handles vocal and guitar duties but shares most of the songwriting duties as he is backed by Ed Tomney on guitars, Bob Riley on drums and bass player Rich Grula. DT: So was Rage To Live loosely started after the Individuals split

GM: Actually, Rage To Live started before the Individuals stopped. It was the point where the Individuals rehearsed all the time and had really intricately worked out songs to the point where I hated all of our material pretty much. It just wasn't the way I was comfortable working. It was against my nature. I saw the Replacements and that was the turning point for me. I saw how much fun they were having and how much great songwriting there was and how they just bashed this stuff out and it was really exciting when you

continued on page 8



The New St. George

by Liz Milner **Duckberg Times Staff Writer**

The New Saint George play the folk-rock of the future. As their name suggests, they play English folk-rock. They play it well, and more than that, they play with energy and originality. Their unique arrangements and their imaginative use of synthesizer give the band its distinctive sound and make it more than just an unusually competent Pentagle/Fairport Convention/ Steeleye Span clone. Jennifer Cutting's synthesizer-elegant, funky Washington area.

rangements meld elements of For a long time, Irish folk English folk song, jazz, classical music reigned supreme in and rock music to produce folk-rock Washington's bars. The with a difference. Polyphony, (the New Saint George playing of several different melodic lines simultaneously), is the key to Washingtonians the group's individuality. To use a aware that visual analogy, the use of there is polyphony gives the music the depth and variety of shading that the use of perspective brings to drawing. Polyphony gives The New

Saint George's music a baroque richness that is not found in typical folk-rock arrangements. The New Saint George also has the versatility to overcome the schizoid tendencies inherent in a hybrid music like folk-rock. The group travels almost instantaneously from the most percussive of rock sounds to the purest of folk sounds and hits all the stops in between. Balham Brawl, a song written by group member Jennifer Cutting, is a perfect example of folk-rock at its best-it is true to its traditional roots and rocks up a storm as well. On the subtle end of the spectrum, Elise Kress sings in a delicate inand eerie by turns—is perfectly tricately ornamented style that complemented by Bob Hitchcock's combines elements of Irish, English magnificent fuzz guitar and vocals, American styles. She is one of the and Pete Kraemer's inventive bass few Americans who has managed playing. This, combined with Elise to capture the subtleties of Irish Kress's singing, flute, recorder and and English singing. It would be whistle playing, and Bob Collins's easy for a voice this delicate to be drums, makes the New Saint overwhelmed in an electric barrage, George one of the most consistent-, and it is a tribute to the band's senly interesting bands in the sitivity and virtuosity that it permits all the nuances of Kress's perfor-The New Saint George's ar- mance to come through so clearly.

> wants to make English cont on

shows at the Bayou and the East Side, ed me of a college cover band. Fear of Man is not going to break up. In- There's a Music Business Forum and perform while singer Nick Stewart day, April 11. The event will feature and bassist Brandt Heatherington persue side projects of a darker nature.

Madhouse's video taping was Monday, 937-6161. February 16th at Bosco's, an otherwise

on five cable systems, the show is D.C.'s ing the Loup Garou Cajun/Zydeco band. longest running music show. Upcoming calendars and local music news. I'm also Theory. working with Spin-Off, another local England's Icicle Works at the 9:30 club more information. interviews for publication. APB put on a Record Co-op. hot show at the 9:30 building on strong elsewhere. rhythms and tight arrangements for the That's all I have to say for this issue.

It appears that after their successful melodic dance pop. Icicle Works remind-

stead, the band will continue to rehearse organized by Liason Records on Saturpanels on all facets of the music business. For more information call (301)

Lust for Life is playing at the Grog and sleepy acoustic bar. Takoma Tempo will Tankard on February 28 and features be filming most of their live shows there. members of Sex on TV. Also on that And speaking of cable shows, Rockin' same night there's a Mardi Gras Ball at Fairfax is now Rockin DC. Now available the Torpedo Factory in Old Town featur-

The Benfield Pines Ice Rink in Severna shows feature, Shock Opera, Rob Wolf, is booking local talent for all age shows Not Even, Beyond Words, Radiant, Road- up their. Currently scheduled are Braver ducks and WAMA's Dennis Cavanaugh. Noise, Grey March, Schadenfreude, As a new feature, I'll be doing concert Bruno Loves Danger and Big Bang

Eugene Chadborne will be doing an inmusic video show with a more national store promotion at Vinyl Ink in Silver Sprflavor. I interviewed Scotland's APB and ing before his show. Call 588-4695 for Also look for for the show. I hope to transcribe those Megadeth at the University of Maryland Look for the ad

Mr. Coleman,

As editor(?) of the Duckberg Times, I must say that I have several greivances with the current format. While your efforts at managing a balance between improved circulation (and endorsement) and a musical forum are to be lauded, there are no accolades for the various deficiencies now evident. Numerous detracted from the original format which, not as refined, was far more varied and do present are obviously personal favorites, which does not serve as testimony to your "artistic" integrity. (speaking for many who voice similar sentiments) suggest you provide new selections from poets, cartoonists, etc. instead of revealing your megalomaniacal, idiosynchratic and masturbatory tendencies to potential subscribers. No one cares that much about local bands.

Sincerely, X² & friends

Dear reader(s)

As you probably know, the Duckberg Times is a completely volunteer publication. None of the artists, cartoonists, photographers or poets are paid for their work. We offer these people a chance to get published and be on staff. Most of

to the Editor

our band articles are suggested by the writers themselves who have an interest in a particular band. I have never turned down an article on a local or national band (except Dreams So Real). I am only too happy for someone to call up and ask if they can interview a band and write an article about them. Having relocated to the D.C. area for the first time in five concessions (albeit neccessary years last August to take this job, it has sometimes) made in the transfer have taken me a while to get to know about all of the local bands and decide who my favorites are. I prefer maybe 20 of the eclectic, and also provided a venue for ar- 150-plus bands in DC, but many more tists other than musicians. The few you than that get coverage. Now it's a process of covering new bands every issue. It seems that enough people care about local bands to make it a worthwhile regular feature.

As far as cartoons and art goes, most of the stuff we receive is badly drawn, not funny, not reproduceable or else deficient in content. We are lucky to have John Crawford, Wes Way and Peter Rublee sending us consistently well done cartoons. Again, I welcome new cartoons and art, because we don't get that much.

As far as poetry goes, most of the stuff is insipid and trite. When stuff really grabs me, like this issue's selections, it gets printed.

If people don't contribute good quality work, I will continue to have fun being megalomaniacal, idiosyncratic, opinionated, disillusioned, and to an extent, masturbatory.

Duckberg Times #30 February 17, 1987

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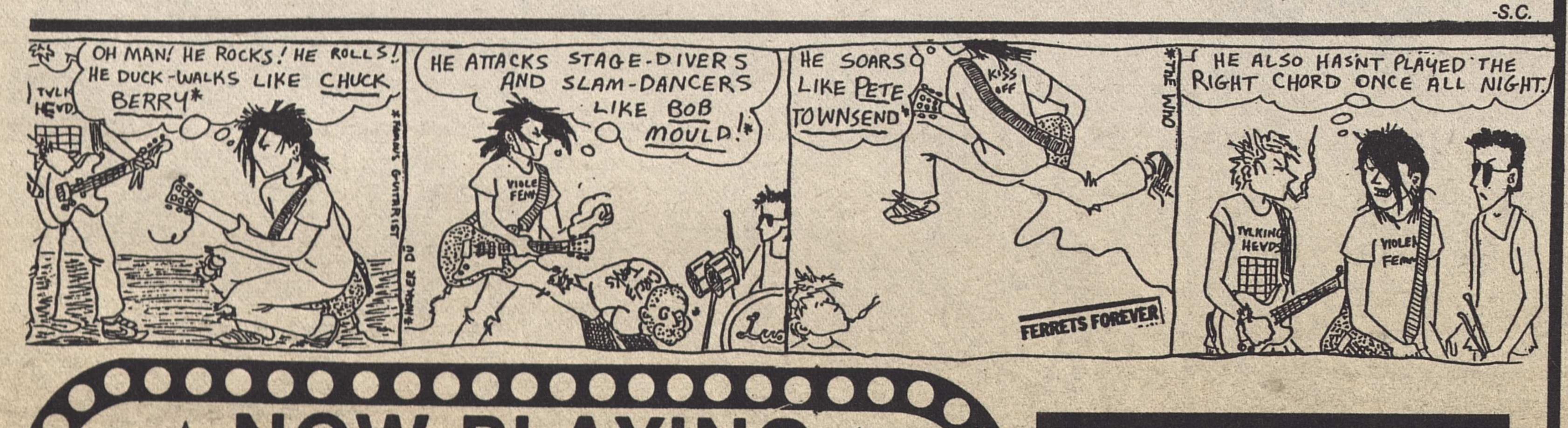
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JOIN OUR FAN CLUB Send name and address to: 2513 Dewitt Avenue Alexandria, VA 22301

by Deanna Krickus **Duckberg Times Staff Writer**

The dBs have seen their share of ups and downs in the music biz. Through three LP's, ... Stands For Decibels, Repercussion, and Like This, the band has weathered personnel changes and record company fallouts still believing in themselves and their music. Currently the dBs consist of founding members Peter Holsapple, guitars, vocals, Gene Holder, guitars, and Will Rigby, drums and vocals, with New Orleans native Jeff Beninato contributing bass and vocals. Things are starting to look on the up side for the band, however, and Holsapple took time out to discuss the dB's past and their big plans for the coming year.

DT: So basically, what has the band been doing during the past few months?

PH: Well, this year we got our contract problems with Bearsville out of the way, it did take some work but we were able to do it. - A lot of people who were on Bearsville are still on it even though it doesn't exist but I guess we got out with our pride intact.

DT: What happened previously with Al-

bion Records?

PH: Well, once again we put another record company out of business. Both of the records we did did well critically but that was about it. They started out, as a publishing deal. But when they too decided to go out of business they sold all our stuff to a German record company. They did a very nice thing and put the first two records out on white vinyl with extra songs, even though white vinyl makes it impossible to cue up songs. I guess you

could try going through the record with a black magic marker. Anyway they did that and that was nice cause it made it available again. And then they licensed it to a company in England and they put out this dismal record called Amplifier. It had a cover that was done by like, some retarded sixth grader with one eye closed and the track order was just awful and it was just a mess. There's nothing new on it, nothing very interesting. If you have two records you don't need it.

DT: Why was the song Amplifier itself released twice?

PH: Well, the main release of it on the Like This album, remixed, was because our friend Walter Williams had done a video for it. Walter Williams being the creator of Mr. Bill. The topic of teenage suicide did not go over too well with the MTV censors.

The dB's have been signed to a major label. They wished to have exactly what label kept under wraps at this time, but Holsapple did have a few things to say about the band's deal. ED: This interview

was done previous to I.R.S. Records announcing their signing.)

PH: They really pursued us. They hunted us down and took a long time to get the contract down. After the Bearsville thing it was pretty disillusioning, it was hard to keep the band together. We all love each other desperately but we can't live on love. Can't pay the rent with love. The landlord doesn't love us. Everybody was starting different things—Gene was playing with The Wygals, I produced the Maneaters and Pianosaurus, Will recorded a solo record, Sidekick Phenomenon, and Jeff hung in there, bless his sweet soul, I don't know how he managed but he did. That's the situation between deals and all of us were, "Are we a band? Are we a band? We are, aren't we? "We went for so long and people would say, "Oh, I remember you, you played for the dB's. Ultimately it rubbed me the wrong way. We had also gotten premature death notices when Chris (Stamey) left the band, too. We've outlived anybody's anticipation, we've been together eight years. But there's a publishing deal involved with this too so I'll be writing a lot of songs for a strong publishing company with a lot of connections with television and motion pictures, which is something I wouldn't mind doing. When I get old and bald and stuff I'll definitely want to be writing songs.

DT: It would seem from your songs that they're very nice and poppy and stuff but your lyrics sound kinda pessimistic. PH: Yeah, but things always happen and

your attitudes change and this record has got a lot of different kinda stuff on it. I guess we're gonna call it AC/dB indicating our heavy stance now. Well, you know what they say, pessimists are optimists with better information. I'm more optimistic now than if you talked to me like five years ago when I was really in a bad stage. I've cleaned up my act a lot. You have to have a certain infusion of the truth to make it believable, truth is always stranger than fiction. I like to believe that songs like Lonely is as Lonely Does, that to me is an optimistic song. 'Cause it's basically kinda shakin' the finger saying," "You, what do you, what do you propose to do." ' I'm a basically happy person with a sad outer layer. I kinda like to sit back and observe and laugh. Human foibles are so intriguing, people do the funniest things. I attract a lot of strange people too. Fans that choose to talk to me, well, they're not like fans who approach Michael Stipe with their books of poetry and gifts of vegetarian sandwiches and stuff. I have people come up to me and say things like, "That song Black and White, that's been my theme song for three years, I hate girls, I can't stand them, they just make me crazy." That's not the point of me writing a song, don't get me wrong. The way people interpret your stuff has always been interesting to me. I like it, I like to hear what people think I'm sayin'.

DT: Earlier, you spoke of some mainstream 'stars,' Bruce Hornsby, Huey Lewis, Bob Seger, who had been around awhile before they got recognized by a large audience. Is this what the dB's are really settin' their sights towards?

PH: We're lookin' at this whole thing as we're gonna be another new band. This is gonna be our third debut record, our first fourth record, our second second record, our third first record. The dB's have been a band that's been to people who don't know us we're nothing, to the people that do know us we seem to be like everything. They really just care about us and worry about us. Make sure we eat our breakfast. Get some roughage during the day, somewhere along the line. But I'd like to experience a little mass hysteria once in a while, I think it would be a lot of fun. I'd love it. People always say stuff like, "Well, you know, like it's really a crime you're not on the radio." Well, let's prove 'em right, let's see if it is a crime.

The dB's show, scheduled to play with the Feeleies and Husker Du at Lisner Auditorium has been postponed.



by Lisa White Duckberg Times Staff Writer

guess it had to happen sometime, and The Coolies have finally done it: they have captured the original energy and emotion of Simon & Garfunkel's folk songs but have placed them in an entirely different context. What started as merely a spontaneous idea at an Atlanta pizza parlor where the band members work has turned into a commercially appealing venture, much to everyone's sur-

The Coolies' album, Dig?, continues to be successful on the college charts and has garnered national attention. The album is composed of Simon & Garfunkel covers and a version of Paul Anka's unforgettable (and unforgivable)

"Havin' My Baby".

The Coolies performed at the Bayou February 4 (opening for techno-Modesters Ampersand), easily converting the originally nonplussed audience into enthusiastic fans. I wonder what Paul Simon would think of their rendition of "Feelin' Groovy" as a heavy metal dirge? The Coolies' version of the hardhitting "Richard Cory" goes beyond parody; the driving punk urgency meshes well with the original despairing spirit of the song—I think Simon would approve. Another highlight was "I Am A Rock"; Clay Harper's hilarious testimony parodied not Simon & Garfunkel but silly television evangelists, with a strong dose of the James Brown sound. "Bridge Over Troubled Water" became a rock & roll anthem a la AC/DC-truly a riot. The audience burst out laughing at the opening

chords of "Having My Baby", which presents a more likely scenario than the original via Harper's tearjerker parting monologue-perhaps the best illustration of the essence of The Coolies's music: one hell of a good time.

The Coolies are: Clay Harper, Vocals Rob Gal, Guitar Teddy, Guitar Glenn Fox, Drums Jeb, Bass

DT: Do you find that agents have trouble deciding what other bands to book you

RG: We've had that problem. played with They Might Be Giants, Fishbone—they liked us too.

TM: "...Put your left hand in your hair, put your right hand in your underwear...'They're a great bunch of

RG: We played with White Animals, David & the Outsiders...

CH: We really don't have a booking agent so we get mixed up with all kinds of

JB: David & the Outsiders were like a John Cafferty/Beaver Brown cover

RG: And they were not good!

CH: We've been having a hard time getting a headline spot. We're not the Rolling Stones or anything, but we've got a record that's doing real well on the college charts and college radio is very supportive.

RG: There are scheduling problems too, if we don't fit in with the club's plans like at the 9:30 this time. Maybe we'll catch them on the way back.

DT: Have you targeted the college circuit? Many college entertainment committees can afford to bring in bands that clubs won't take a risk on.

RG: We're doing some of that; we played two college towns on the way up here. CH: We're supposed to be doing real well in Boston. We're opening up for Scruffy the Cat at the Rat. It'd be nice to headline someplace so we could make some money, or at least cover our cost. RG: Did you put Ronnie on the guest list? I wonder if he'll show tonight.

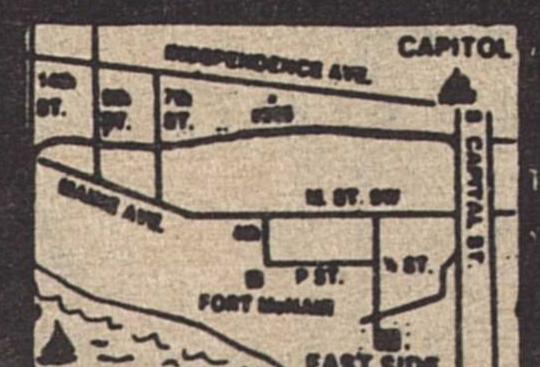
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by Jerome Wilson **Duckberg Times Comics Writer**

Looking at a comics rack these days it must sometimes seem as though the books have barely changed at all. A LOVE AND ROCKETS or CRITTERS looks unique at a glance but a lot of covers feature grimfaced hardcases carrying machine guns and automatics at the ready and look like the sort of juvenile macho bulljive comics have always been accused of being.

Don't be fooled by appearances. A lot of 'tough guy' covers house some of the most distinguished work in the medium. Some comics are increasingly using violence, crime and death to explore the dark side of human nature rather than a way to score cheap thrills. The characters in these books aren't the cardboard good guys and bad guys of a 'Rambo'. They're all too recognizable human beings who act out of real emotions like guilt, fear, lust and an innate will to survive and their stories are real enough to haunt you long after you've finished reading.

This small but elite group of comics includes WATCHMEN, ELEMEN-TALS, GRIMJACK, AMERICAN FLAGG, SWAMP THING, and the subject of this discourse, Timothy Truman's SCOUT. Truman, a distinctive writer-artist in the Alex Raymond-Milton Caniff tradition has fashioned one of the sharpest 'future America gone to hell' epics around, the story of Emanuel Santana aka Scout, a young Indian fighting the Army, the government and ancient monsters in a sinister, militarized American southwest. It's a wild, violent series with tangy exotic touches like a messianic prophet who bases his faith on 'Lord of the Rings',a drugaddicted president of the United States and a blues band called the New Disciples of Soul, but what makes this series special is its psychological reality. No matter how wild the situation Truman always gives his people recognizable emotions. The combination of duty and guilt that propels Scout, the complex bonds of love that float between various characters, it all stays with you and gives this series the heft and power of a true epic. Sitting through the glib formulas of a 'Miami Vice' episode you realize how the complexities and resonance of the adventure story have been bastardized and corrupted in most media. Not in comics, though (G.I. JOE not withstanding) and particularly not in

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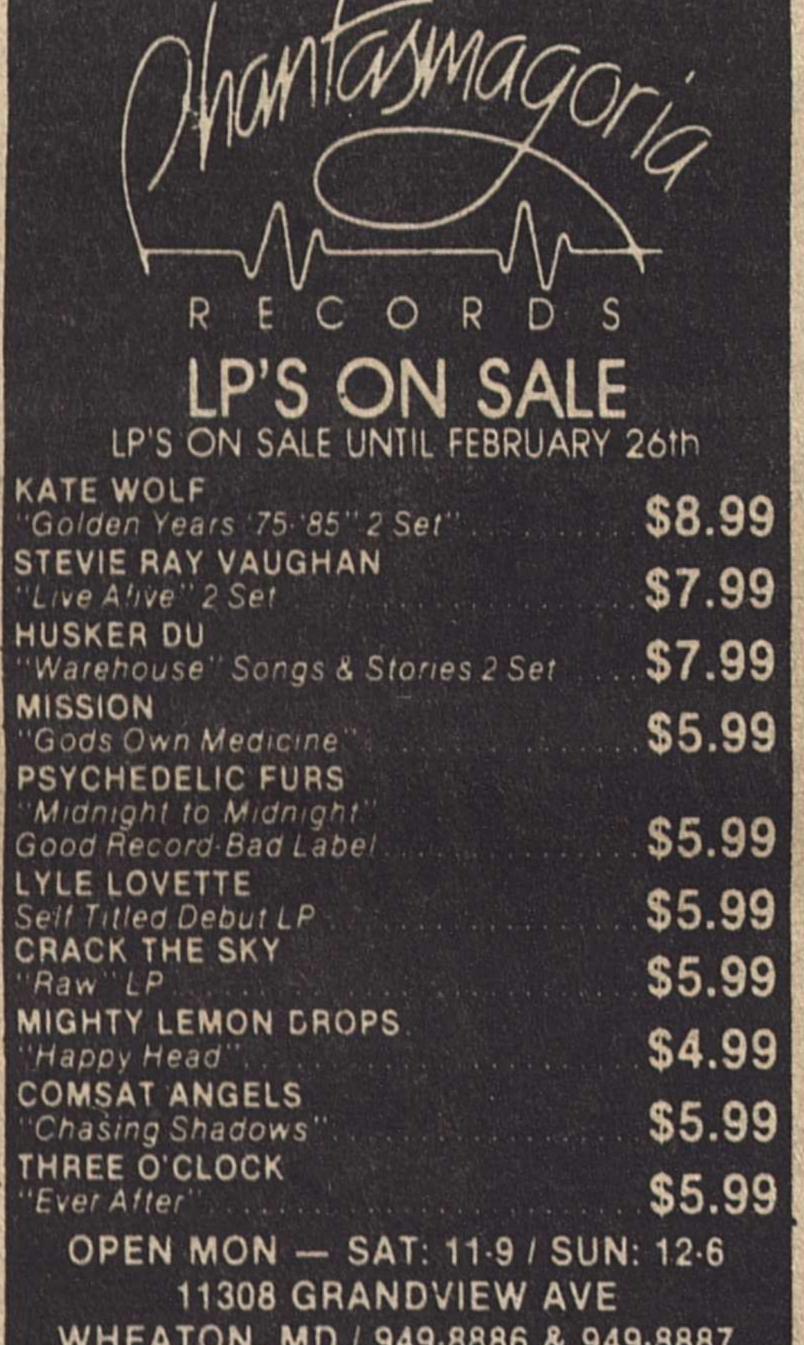
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PSYCHOTHERAPY



Michael L. Abrahams, A.C.S.W., L.C.S.W.

As a therapist, I see three aspects to the process of psychotherapy:

- 1) Finding ways to cope with the crisis or blockage that is causing immediate problems in a person's life.
- 2) Understanding and changing long-term patterns that create pain, loneliness, and frustration.
- 3) Recognizing the impact of values on one's life, and choosing to live by one's values.

I have had training in traditional as well as holistic and spiritual approaches to psychotherapy. I hold a Masters degree in clinical social work and have ten years experience as a therapist and counselor.

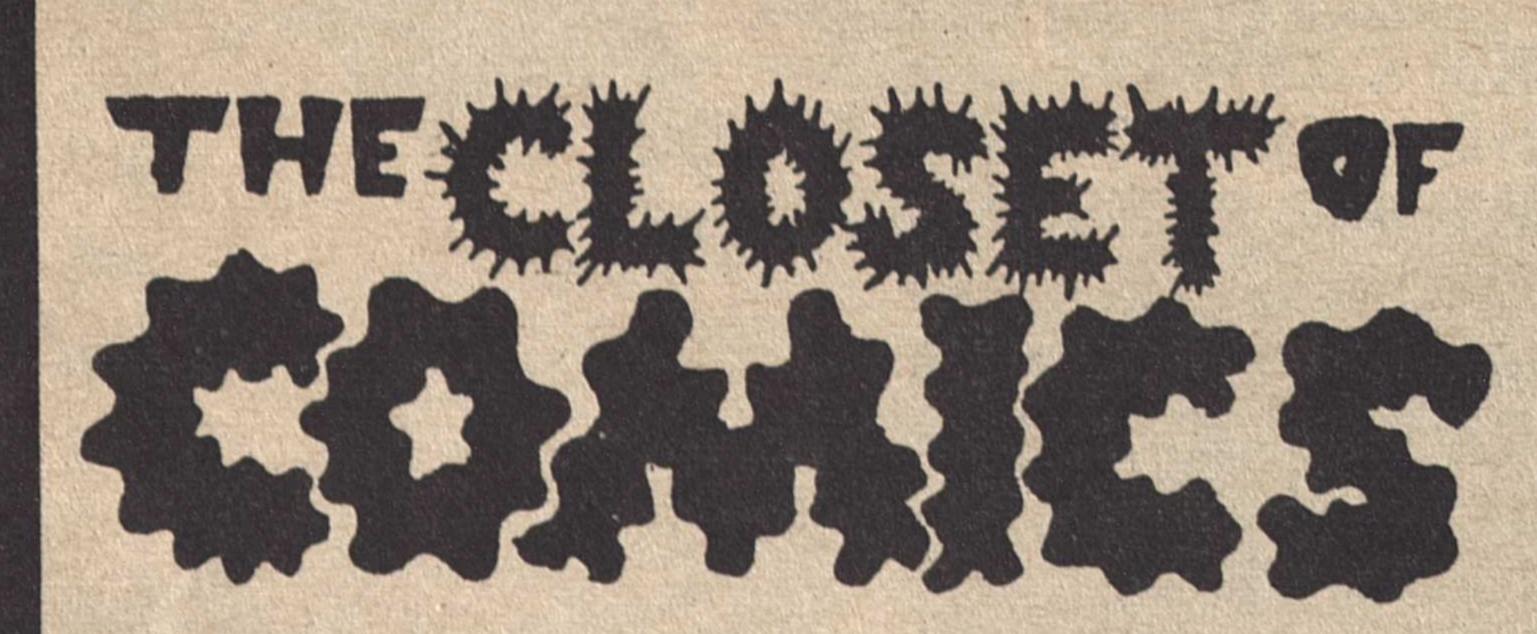
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A Look Back At The Great Music Television Wars

by Andrew Gaze **Duckberg Times Staff Writer**

The changes that took place in 1986 in the medium of television and video music greatly mirror the sentiments expressed in the recent (and surprising) Grammy award nominations. Artists of progressive stature have been nominated in a greater part over those more comercially successful. The comercial heavyweights have had their hits tied-in with movies. But whatever the cynics may think, it has been quite an interesting year as the Grammies, in a rare turn of character, have recognized. It all seems to have sprung in turn from the radical changes in the television programming which finally came to head during the past summer.

Much earlier in the year, MTV would have its brand new hourly station identification space shuttle logo sequence shot down by the Challenger disaster. This was but a foreshadowing of the rough ride the channel would face in the coming year as fierce competition arrived from the USA Network's Nightflight program (ATI Video) and Cinemax's acquisition of The Max Headroom Show. The disappearance and shuffling of VJ's hinted at the shakeups being caused as MTV's near-monopoly of the music video market on cable television was being effectively usurped; suffering an unprecedented 30% loss in some markets. By the middle of the summer virtually the entire VJ personel and corporate structure had been revamped in an effort to make the channel more appealing to the progressive market whose strength had then become a force to be reckoned with. In truth there had been some drastic changes made but over all it was more like channel management had simply substituted saccharine for Nutrasweet. A look at the alternatives reveals why.

USA Network's Nightflight deserves major credit for making it a major force outside of the allmovie cable channels. Though running for nearly five years, its steadily progressive

format finally created a wedge in MTV's late night programming. Running in shifts of four to five hours, its eclectic blend of off-beat animation, Grade-Z and cult movies, and gutsy video programming provided a much sought after alternative to MTV's notorious monotony. Some low points in the show included mediocre comedy shows but its strengths made it exceptional. Among these was no less than a daring format which included unedited hard-core punk, a genre which MTV still continues to avoid like the plague. Important to note here was that Nightflight's uninhibited style was so impressive as to win an endorsement from Frank Zappa during the beginning of the contraversial rock censorship movement. It's openendedness was such that it could devote hours to

a particular theme while MTV could only touch upon it superficially for ten minutes during the music news. Such themes not only included the aforementioned rock censorship, but sex, drugs, nuclear war, and the Red scare (both historical and current). On the lighter side were such things as an hour-long tribute on the tenth anniversary of Rocky Horror hosted by Richard O'Brian himself and Fallopia's Guide to "How To Be A New Wave Slut", a wickedly acid satire by avant-garde character actress Ann Magnuson (trivia buffs, look for her as the cocktail waitress in Desperately Seeking Susan) presented, I daresay not coincidentally, during MTV's "Addicted To Style" week. For video compilation aficionados, it was a dream come true as sets of videos were linked by themes of horror, sex, animation, or such delightful categories as "Right Wing Rock." Nightflight is sure to gain recognition through the cable awards, in nominations if not actual awards, as being one of the most outstanding programs of its kind.

The Cinemax Entertainment channel's purchase of twenty episodes of the British import The Max Headroom Show also caused concern for MTV, who might have hoped to have a pre-emptive foot in the door through its earlier purchase of The Young Ones. The show was essentially high-tech's answer to David Letterman, a digitized host of caustic wit and an amusing speech dysfunction was a calculated hit for the television market. The novelty has as yet to wear off thanks

to the genuine creative energy of his creators, who have more freedom in Europe to do what they feel is right with the character. However, making People magazine's Most Intriguing List could be the kiss of death in the progressive market.

In contrast, MTV's VJ's have tended to be the highest epitomes of television host schmarminess yet hired by a corporate network. Nightflight's narration, however sparse, is at least not condescending; it gets to the point! Even something as commercially inevitable as Max holds one's attention for far much longer. The celebrity VJ's MTV had over the summer were brief breaths of fresh air in this regard. Dweezil Zappa was appropriately amateurish and nonchalant. China Slick-Kantner simply did her job without any fanfare. Even NBC's Friday Night Videos made things interesting (Pair of the Year: Doctor Ruth Westhelmer and Ozzy Osbourne). The revamped format meant longer shifts as the number of VJ's was reduced. Martha Quinn's archetypal corporate smile was fortunately dimmed by two new arrivals. Intern Kathryn Holcomb recalls China Kantner in appearance and approach. Speaking of smiles, the huge, cunning grin of swaggering Cockney Julie Brown seems a more fitting look for MTV's image, which has essentially been one of near-pandering in order to gain profits by appealing to the consumers of progressive music.

This has been the telling point in MTV's change of face. For example, movie tie-ins, nots occasional progressive installments like IRS's The Cutting Edge have been responsible for consideration

ENACTED A

continued from front page

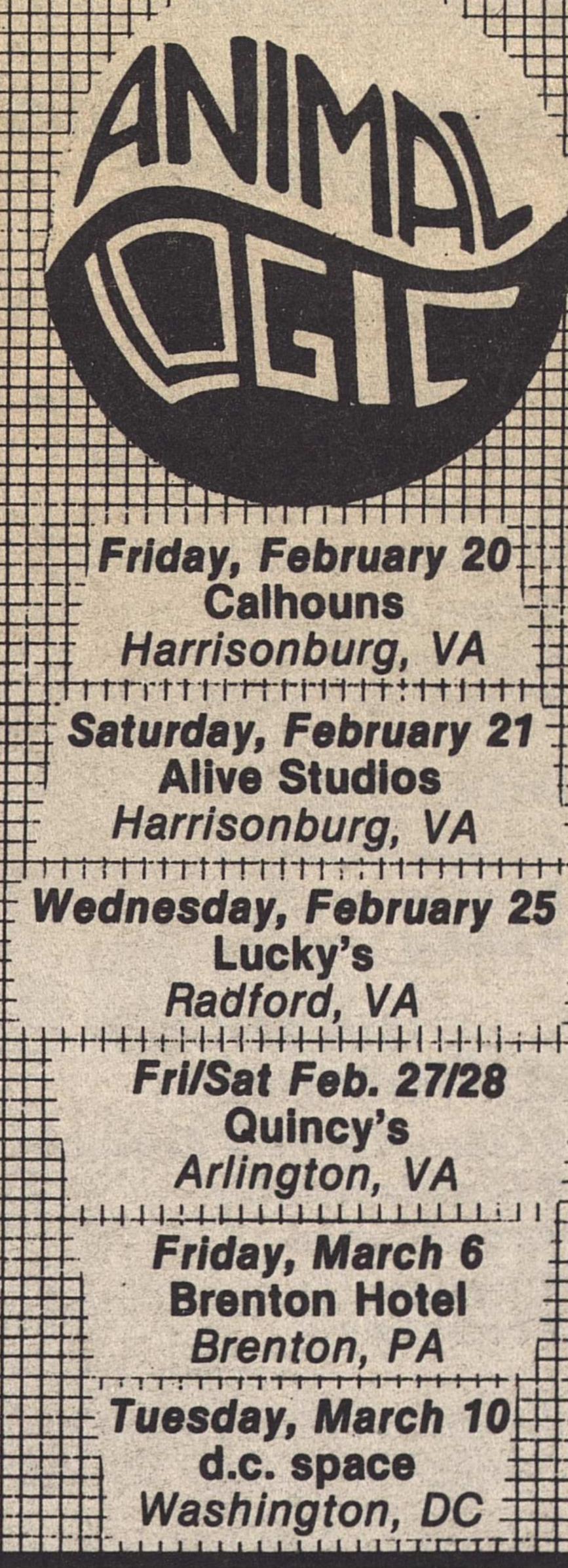
"I want to put the Factory in a position in which their music can succeed commercially," she explains. "I want to make them accessible to the public, which I'm confident is waiting for the Factory. I give them advice, but 'if it works, don't fix it'... My favorite band is the Factory.'

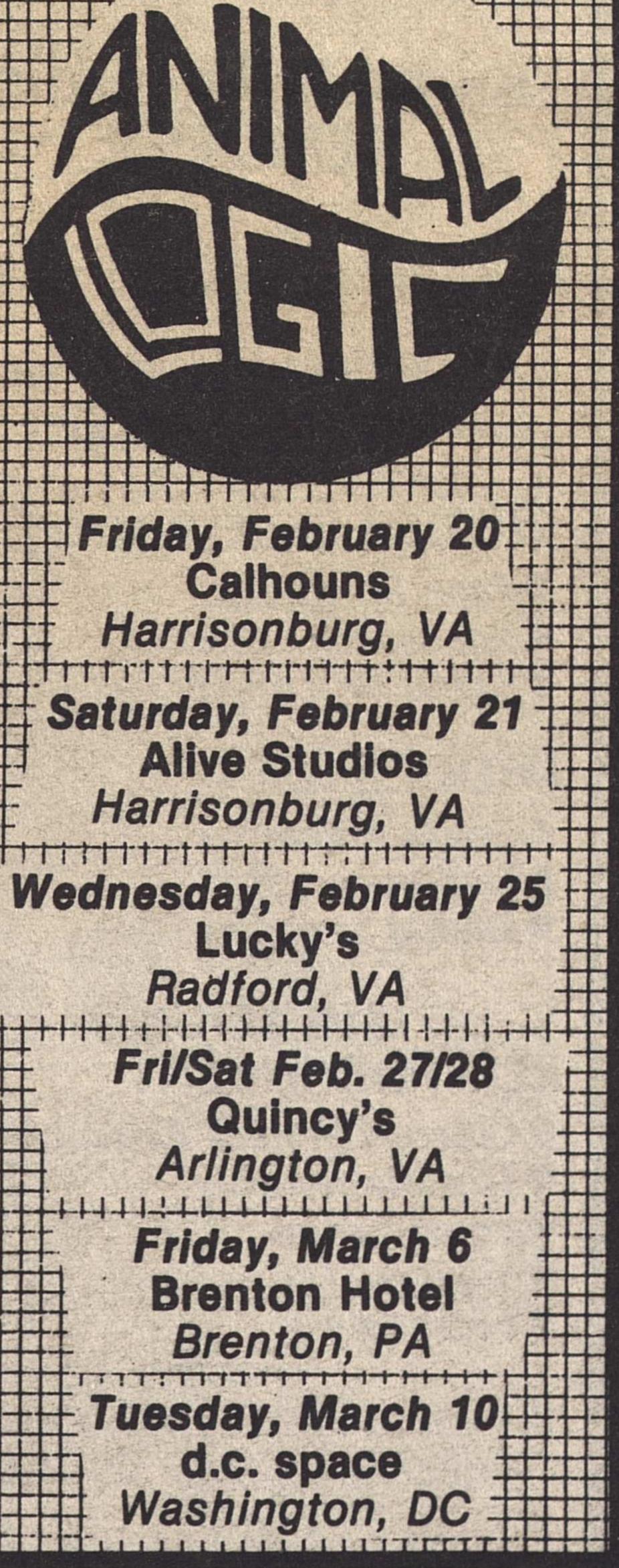
"I like to think of it that we want to be a rock and roll show band - 80s style," says Robbie (a.k.a Buster Himon). And the Factory's act is definitely moving in that direction. Two back-up singers/dancers, an animated sreen, promotional material, and audio and video demo-tapes are available or in progress.

The Factory will be performing around town and in a showcase at the D.C. Convention Center, "which will hopefully lead to a record deal," adds Mark (a.k.a. Yogi Malone). "That's what we're shooting for. We knew what was going on all the time. And it flew. That's what it should be like if you're going to be a professional band. It's a lot easier to say that when we play together we never try to just be tight. It all just comes together."



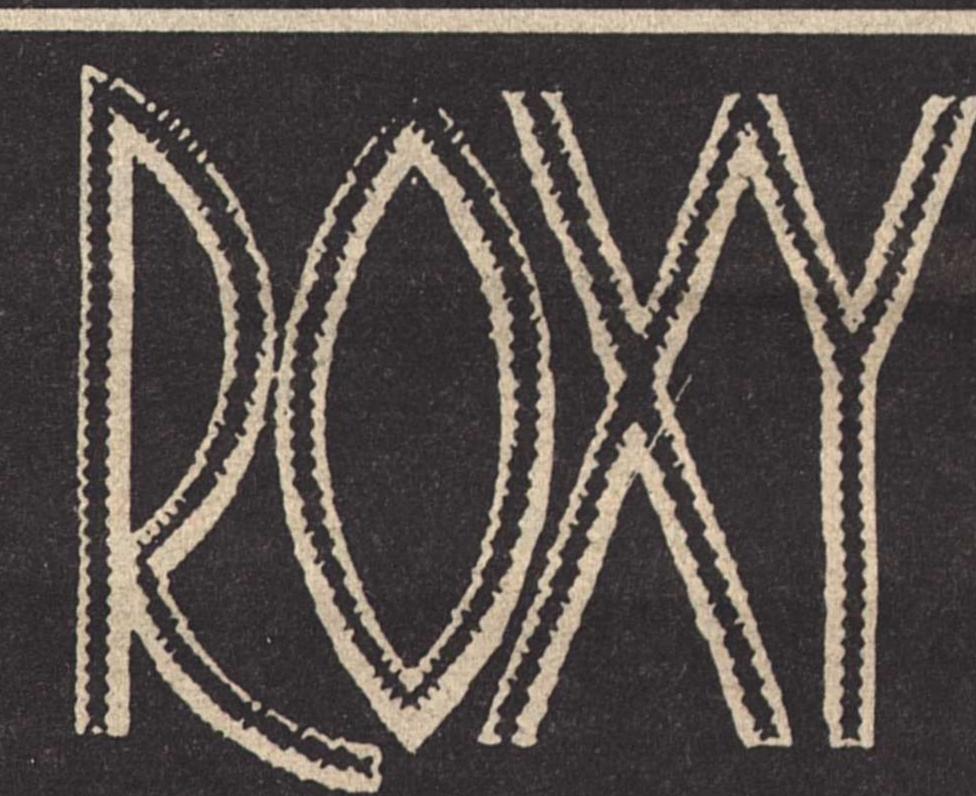






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continued from front page traditional music too. While Irish melodies tend toward complex ornamentaion, English tunes have an elegant and eloquent simplicity. The repertoires of D.C.'s Irish bar bands feature a large number of songs of war and revolution, while the New Saint George's repertoire is drawn largely from the English Morris dance tradition. The Morris dance is an authentic fertiliy rite of the English countryside. For centuries, the English have danced the Morris to drive winter away and herald the coming of spring. "Rebirth and renewal," says Cutting, "That's what Morris music is all about."

Electric bass player Pete Kraemer adds that the tremendous turn-out for recent D.C. appearances by the Albion Band and Fairport Convention is proof that a large audience for this kind of music exists—the problem is finding a venue. Due to the demise of local variety clubs such as the Red Fox, The Cellar Door and Friendship Station, crossover groups like The New Saint George have had problems finding places to play. Specialty clubs don't often book crossover groups because the people doing the bookings perceive such groups as hard to categorize, unknown quantities that don't quite fit the club's format

English Folk Rock Struggles For Niche in Washington

The New Saint George was also con- and image. ceived in a spirit of renewal. Inspired by tinually expanding to encompass new life styles and new technology. Folk to modern audiences because it is both "timeless and timely." Folk songs have stood the test of time because they tell of universal human experiences and gutlevel emotions: love, hate, anger, loss and joy.

Keybord and squeezebox player Jennifer Cutting says that The New Saint George "will appeal to a wide variety of people because it's crossover music. There is something for everyone: people who like jazz, people who like rock, people who like traditional music and people who like classical and early music."

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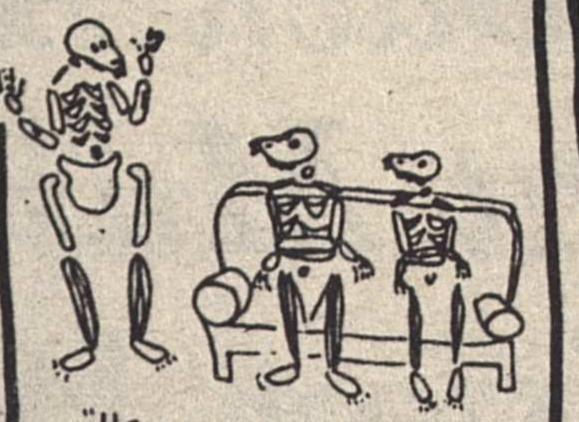
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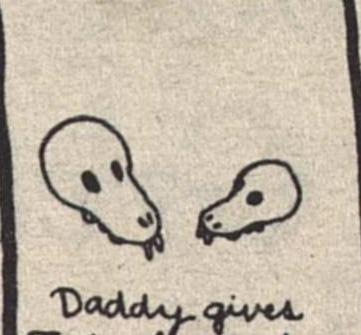
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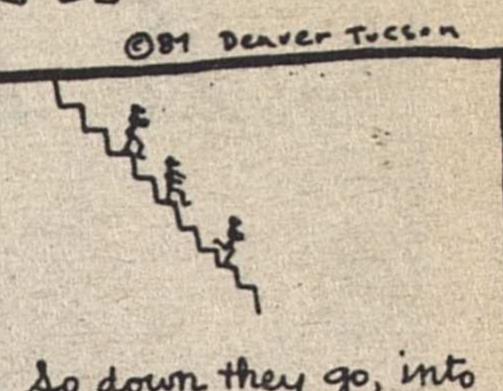
The two English members of the Richard Thompson's song The New Saint group, Jennifer Cutting and Bob Hit-George which invisions a new England chcock, both miss the vitality of the Lonarising from traditional roots, The New don music scene with its scores of folk Saint George sees itself as part of an and variety clubs. In addition to proevolving tradition whose scope is con-viding a venue for professional performers, the London clubs gave amateurs the opportunity to perfect their music, Elise Kress says, is very relevant skills by playing in front of audiences. Thus, the clubs in London gave new performers a real education—in the course of an evening they would first perform in front of an audience and then get to see how professionals handled the same audience. In D.C., however, there are scores of remarkable performers with no place to play. Amateurs have few opportunities to perfect their skills in front of live audiences. As a result, their development as performers lags, and, in an effort to find an audience, they may try to go professional before they are really ready



down to the bacement and play dark!"



Mamai going 'Change of Life.'
Let's humor her."



So down they go, into the basement. Down; down; down it's dark!

"I am secretly frightened," Tad thinks as they stand in the shadowy barement. Then someone turns on the lights and sets up the dark board. But it's still creepy.



"Feel the chill?" Mama Lays. Strik. Ing a pose, she throws the dart and mines the board completely Gruffly, Daddy



, and the look says silently: "Your father's

Disregarding them all, Tad fingers his dart and misses, wouldn't it trust if one of these got stuck in your head? Or your eye? I bet you could kill a shark with one of these . "



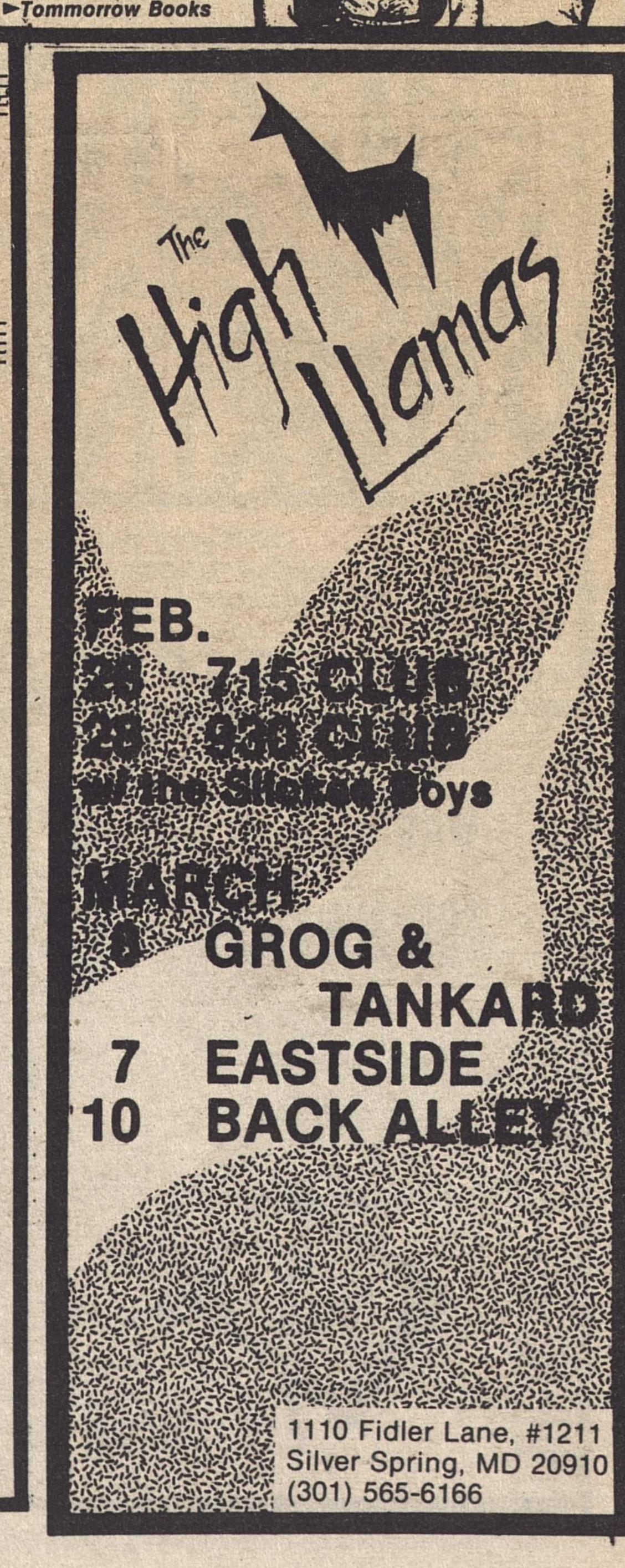
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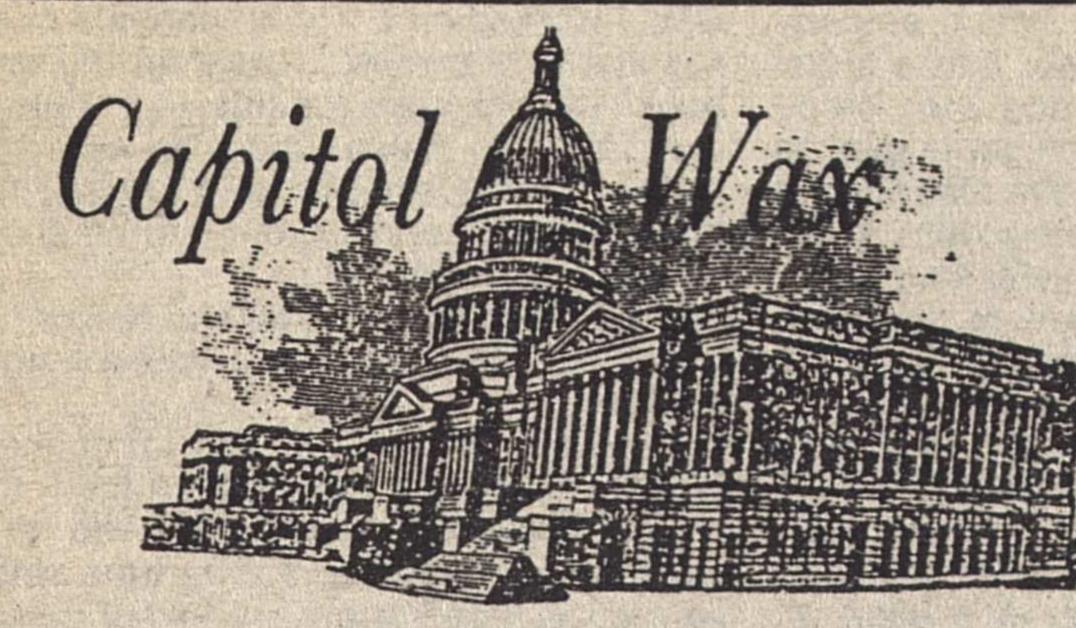
Looks at Tad.











by Lisa White Duckberg Times Staff Writer



PUSSY GALORE Pussy Gold 5000 Buy Our Records 12-010

Pussy Galore's blend of avant-garage is loose, noisy, and tends toward the repetitive but is still intriguing. Pretty Fuck Look lacks the impact of the band's live performance but the rudimentary, sparse production enhances their brand of noise. Spin Out, nearly out of control, is a sonic wall with Cafritz's voice shouting angrily over-shades of Lydia Lunch. No Count, which sounds like a trashing of the Clash's Should I Stay Or Should I Go, is atonal, arhythmic, and arresting, but the strongest track is Get Out: the God-awful feedback really blows away those darlings of the press, the Jesus and Mary Chain.

Contact: B.O.R. POB 363 Vauxhall, NJ 07088.

FLOWERS OF DISCIPLINE TeenBeat Records

Most of the songs here are based on punk's fast drum beat, with the usual angst and frustration also evident ("get the facts and get them straight, before you tell me what to hate"), but there is evidence of other influences as well. I like Sight's opening bass line and the harmonies have a '60's folk-rock sound that is different from punk but just as urgent. Other harmonies are reminiscent of The Snakes (Looking Back, Song One). The untitled acidic weirdness at the end is nicely odd but is an awkward length. Don't be confused by the varied RPM; side one is 45, side two is 33.

Write TeenBeat 4502 S. 34th St. Arlington, VA 22206.

MODERN MAN

Wren Records Ltd.

Dance clubbers take note! Modern Man, on Washington, D.C.-based Wren records, could easily be a hit in area clubs. The Ghost has power pop and wave characteristics, similar to The Call or Simple Minds' recent efforts: emotional vocals, synth background, about 100 beats per minute, and a solid enough structure to dance to. The Last Goodbye, while a little fast for dancing, has more bite and a driving beat-I'd mix it in a set with The Cult and recent Killing Joke.

For more information call Bruce Phillips, (804) 481-1381.

NIXON'S HEAD the doug factor Ichiban Records 666

Nixon's Head combines pop, psychedelia and punk with a dose of British Invasion but is still developing a characteristic "sound." The vocals are rough around the edges, which I like, but lacking in range. The rhythm section (Seth Baer and Steve Sagin) is competent and Mike Frank provides some well-placed guitar licks, but ultimately Nixon's Head needs more time to grow and hone their sound. Highlights are They Can't Touch Us, with an early Beatles flavor, and the bouncy, pop First Steps. Write Head House

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Coming this Summer Danza.

continued from page 3

JB: Nancy's going to be here. She knows this is our "Just Say NO" tour. GF: I though this was our "Old People Suck" tour.

DT: Is there an area that especially supports your sound?

JB: This room, that's about it.

CH: They love us in Connecticut, I don't know why they can't book us up there. We're in the top 10 on this one radio station there and we did a live interview with them for an hour on Thanksgiving day.

RG: We don't really know yet, it's our first time out for any length of time. So far the response has been overwhelming-all 20 people have loved us.

DT: How successful do you want to be with this?

JB: It's fun. We're not worrying too much about the future.

GF: We want to get to the point where we can travel by yacht, and then we'll break

JB: Actually, all we want to do is play on Solid Gold or American Bandstand. TM: We want to perform with the Solid

Gold dancers—that's our goal. RG: I'd rather play on Soul Train. We want to be as successful as we're allow-

ed to be I guess. TM: I'd be happy just to brak even. GF: You know, cover all the cost of the plane tickets, fly in separate planes to each show so we wouldn't be around

each other in the van all day.

RG: We're getting along fine so far, but then we've only been on the road for two days.

DT: Have you ever considered reversing your tactics and giving the Sex Pistols

the Simon & Garfunkel treatment? RG: We've thought about doing something like that, like giving some AC/DC song the folk sound. Next tour we could just drive a VW bus and bring a

couple of acoustic guitars. DT: What inspires your creative process? What do you do when you're creating your music?

GF: I don't tell anybody!

TM: I take a cold shower! DT: But what the hell made you decide to do all those Simon & Garfunkel covers like that?

GF: Beer. JB: Everybody likes it; it's fun. RG: Children of all ages can appreciate

DT: Do you have any idea what Paul Simon thinks of all this?

RG: He doesn't comment on cover versions of his music but his A&R person told us he would like it because he has a good sense of humor. Someone from Warner Brothers called up DB Records to ask about it. I think they all think it's amusing.

DT: Is Paul Anka amused? RG: Who knows? TM: Who cares?

WMUC-Alive

by Lisa White Duckberg Times Staff Writer

WMUC, the University of Maryland's 10-watt FM 88.1 and carrier current AM 65 returned to the airwaves after a nearly two month hiatus. During this break extensive repairs were made to station equipment and new installations were completed, including carrier current systems in campus dormitories and new studio consoles. These much-needed repairs have improved WMUC's broadcast quality on all levels.

After a period of confusion amongst the Advisory and Appointments Commit-

munity through

WMUC will be hosting an open house on Tuesday, February 17 from 7 to 10pm and Wednesday, February 18 from 4 to 7pm. Anyone interested in observing the station in operation or learning about radio is encouraged to attend. For more information call 454-2741 or 454-2743.

tee, Eleanor Zappone was again appointed FM Program Director. Zappone plans to continue to expand alternative format FM88's involvement in the comincreased cultural/minority affairs programming, public service efforts, promotional concerts and events, and underwriting. Tentative plans include live performances by local bands every Sunday night. Program guides will be available by the end of

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This is a picture of Sai Baba, known by hundreds of millions in India as a perfect incarnation of the Divine Spirit in everyone, Who can materialize or dematerialize any object anywhere, and know the past & future of all. He appears in dreams to many, even those who never heard of him and inspires them in self confidence and selfless love & pure bliss.

I am a student of metaphysics, mystic truths, The Infinite Cosmic Mother, dwelling in all hearts. You may call. Your spirit and thoughts will be good for we are one in spirit.

(703) 525-4660 - one man, not a group

Rage To Live

continued from front page

never knew what would happen and that really seemed to appeal to me. At a certain point, the Individuals, I think that was a part of the way we worked, it was sort of a parody on the instruments. Each instrument had an equal weight and each person in the band did their utmost to make sure that their instrument was heard as much as possible and still make the song work. It made for some interesting song structures but a lot of times the actual song would get lost in the arrangement. No one was ever satisfied with anything or how things sounded. Sort of a continuing state of misery. So I started Rage To Live out of that frustration and I got what I thought were some of the best players in town. Ed Tomney, the guitarist, who had been in the Necessaries and played with Chris Spedding, was one of the first guitar players I ever heard or saw the first time I came to New York and went to Max's

Kansas City. Bob Riley, who'd actually tried out for the Individuals, was a drummer that I really liked, and then some other people. Peter Holsapple played with us for our first gig. We rehearsed a few times, worked up some covers, about half covers and half originals, songs that the Individuals didn't want to do and it was really fun and really good. And then the Individuals started really happening people? and I thought I'd better put this aside to devote my energy to making the !ndividuals happen. We got so completely miserable I think everyone really wanted to be in their own band. We were individuals, at that point we broke up. spent about a year decompressing from that and I wrote a lot of songs. DT: Had Rich Grula been an Individuals

GM: Yeah, he had been going to NYU and

he bugged me to stop sitting in my apartment playing and we grabbed the guys He was a major force in getting the whole thing off the ground.

DT: What had you been doing work-wise during that slow period?

GM: I worked on T.V. commercials as an assistant for awhile. I was writing rock books on rock stars for kids, like Michael Jackson, Van Halen, under an assur od name. I practically was able to make the album off the money from writing about Michael Jackson.

DT: So how long did it take to record the album after you were set up with the right

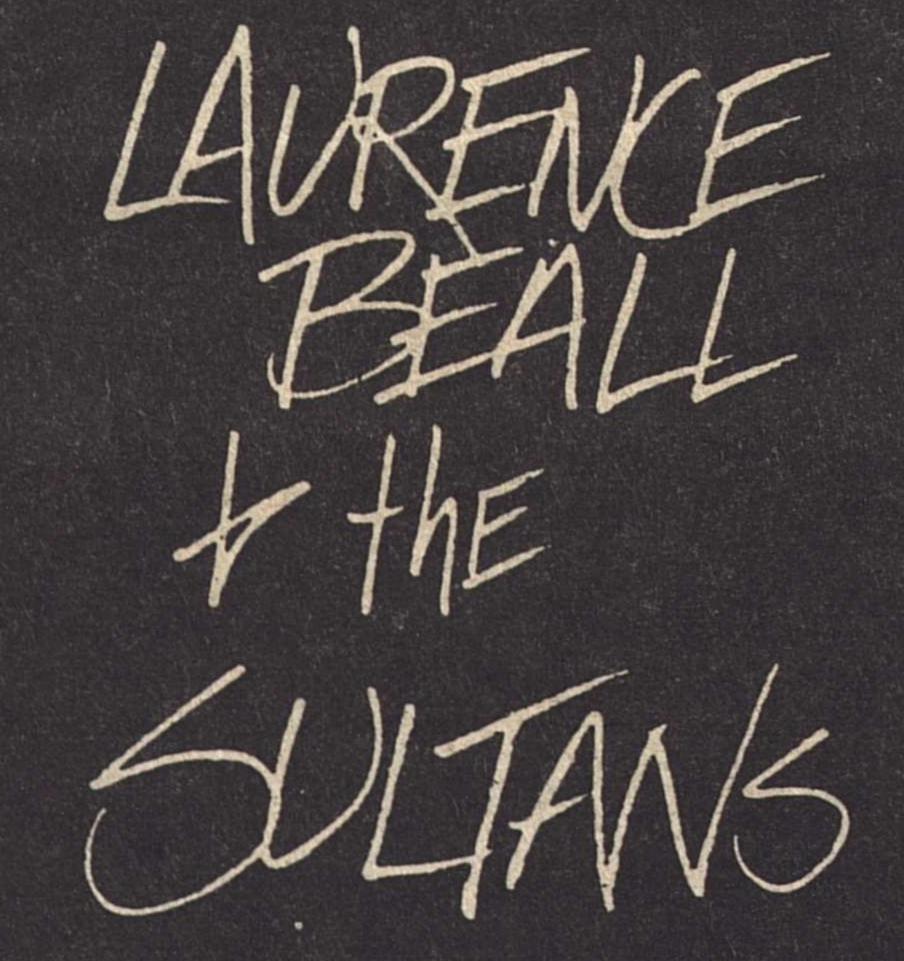
GM: Well, a lot of it was completely recorded live. I sang about half the vocals live, very few people do that anymore. It had been a long time since we played together but we had still kept in touch with each other. We were so relaxed and open to having anything happen. It was amazing. I think it was one of my favorite albums ever. It was so magical, everybody had developed in that time we were away, but seperately. can't explain it was so exciting. We recorded it in about two days and then I from Rage and started the thing up again. spent about a year putting in overdubs and fiddling with the mix. I didn't work on it every day for a year but I didn't com-

continued on page 11

TV Wars

continued from page 5 in meriting video time. If newcomers like The Smithereens and veterans Slouxsie and the Banshees had not been part of the soundtrack for some of the year's past films (most of the bombs), it is doubtful they would have had videoplay at all. The conceit is that the network has acted like that It had been playing acts like Siouxsie all along. Add to that the pigeonhole timeslots for the progressive shows (12 a.m.-2 a.m. Monday morning for 120 Minutes, a bouncing schedule for late Thursday night for The International Hour) and someone is sure to mutter that it all smacks of musical tokenism. A major sore spot between MTV and Nightflight has been Kate Bush, whom the fromer did not know how to handle. The latter took full advantage of this to devote two straight hours to her at the tail end of '85 and during the summer. Her absences from MTV's New Video Hour were conspicuous, despite a recent eleventh hour compensation with Experiment IV (edited). I would consider this Nightflight's best upset.

If marketing to mundane tastes made MTV what It was, then its underestimation of the power of the progressive market which it now seeks to succor favor with now seems to have worked a revenge of sorts. It is still too much of a commercial behemoth to make any more than some dents In, but the dents have been noticable. The alternative marketplace is working in that regard. Whether MTV will make any further changes remains to be seen. In the meantime, the alternatives have asserted themselves and their position will remain strong.



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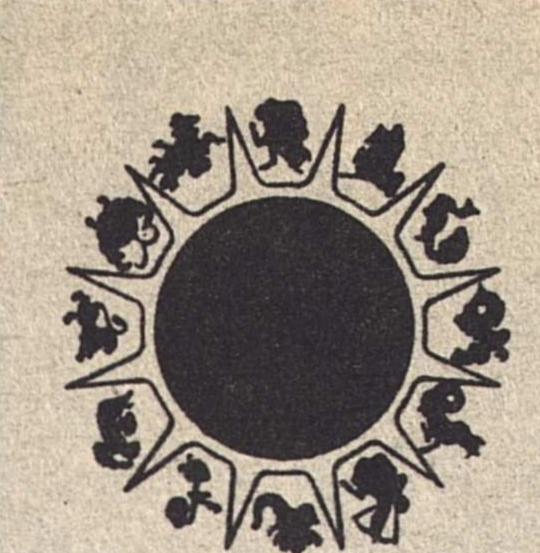
Weird Al Television MTV's Revenge?

by Andrew Gaze **Duckberg Times Staff Writer**

No sooner did I lament the absence last year of Weird Al Yankovic on MTV than, lo and behold!, he returned! Speaking for myself, I couldn't think of a better birthday present! Almost fresh from his token stint for the MTV New Year's Party, Novelty Rock's scourge of the squeeze box outdid himself and displayed a newer, more cunningly sharpened sense of satire.

His last disruption of the MTV channel rippled for months afterward as viewers petitioned to see more of the kind of stuff he presented. Bringing an unprecedented air of originality, AL-TV's captive audience was treated to the likes of Barnes and Barnes, Michael Nesmith, The Residents, and some obscure Devo videos among others. He deserves some credit for pushing, however commercially motivated the management, MTV into a more progressive format. In a world where no good deed goes unpunished and corporate hindsight being what it is, AL-TV was relegated this time to a measly two hour run in the timeslot reserved for the Tuesday Guest VJ hour. Weird Al made good use of the time though, reducing the odd video programming in favor of a shameless swipe at commercial television and video. It was an irony not seen since the time when Dire Strait's Money for Nothing was named best video of the year! He took the popular Top-40 type videos and subjected them to a merciless dissection of the kind I thought MAD magazine only was capable of! Highlights included videos by The Wallets and They Might Be Glants. His coup de grace involved a commercial spoof which, in the space of one minute combined Ginsu(tm) knives, supervitamins, discount watches and jewelry, Civil War Chess sets, and(that's not all! You also get this matching) GUTBUSTER(tm)! all for the unbelievably low price of just \$19.95! Al also shares the dubious honor of providing the late Liberace with his last commercial endorsement (I want my AL-TV!).

Finally, perhaps in anticipation of what his program might do or what MTV will probably do to us, Al sardonically warned, "I take no responsibility for what you might see on this channel for the next several months!" AL-TV signed off, but not without one final jab in the form of his Lehreresque "Christmas At Ground Zero." Uncle Ron (sans Bonzo) in front of the bedecked tree looked so appropriate! Those who thought (as I did) Yankovic's sense of humor sophomoric would have done well to have seen this two hour opus; the best candidate for taping so far this year. If he keeps this up, he could get downright dangerous! MTV just might have opened a can of worms this time and soon there will probably be petitions of I WANT MORE AL-TV! I sure hope so!



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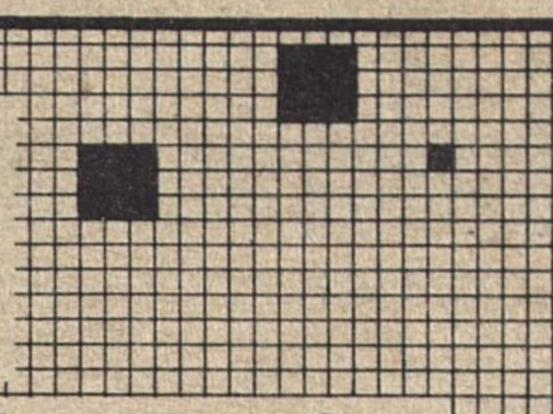
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Aural Report From The Astral Plane



Notes on Contemporary Electronic Music

Robert KICN Soundscapes

by Neal M. Callander **Duckberg Times Staff Writer**

Robert Rich, another talented California synthesist, is destined to loom large on the electronic music horizon. Only 24, Rich sports a catalog of five tape releases and an upcoming LP to be pressed by Multimood Records in Sweden. Though Rich charts a fairly straightforward path through the meditative/atmospheric realm of the genre, the depth of his sonic explorations qualify him as a master of the form.

Rich's history is as intriguing as his music is wonderous. He first began experimenting with electronics when he was fourteen. Between 1979 and 1981, Rich organized and led an electronic improv band called Quote-unquote. While an undergraduate at Stanford University, he utilized the resources at the Center for Computer Research in Music and Acoustics. Though he entered Stanford intending to major in physics and mathematics, Rich became more naturally drawn to the study of psychology, particularly the psychopsychology of con- Rich's seamless approach to sonic sciousness.

tions, the link between his studies and release. Cave Painting employs two his music becomes immediately ap- basic elements, one being wandering parent. It is no wonder he became famous at Stanford for holding several 'all night sleep concerts' where he would high pitched chirping and clicking noises perform his gentle, ambient composi- which represent the minor critters that tions often accompanied by trained 'dream workers' from the psychology space. Hayagriva establishes a more department who led the audience through 'mental imagery journeys'.



An early release, Trances, illustrates serenity. Two twenty-five minute pieces Upon experiencing Rich's aural crea- make up the high-bias, cassette-only synth chords which intermittently rise and fall in intensity and the other being ing that Rich has only just begun to exinhabit Rich's subterranean sound tense dynamism involving a subtle, yet omnipotent, metallic sequencer pattern

and endlessly repeating, slow-motion waves of orchestral washes. The effect of listening to both of these pieces at low volume in a darkened room is blissfully hypnotic.

However well one perfects an art form, there is always impetus to move on. Rich has done so with grace on his newest release Numena. Though he retains elements of his earlier work that constitute his signature, Rich explores new dimensions of sound architecture. For instance, on The Other Side of Twilight he begins experimenting with busier melody lines and more overt rhythmic patterns that go beyond mere background sequencer riffs. Also, the 'ghost' and synthetic nature noises that usually inhabit the furthest reaches of the aural field are more prominently featured.

Moss Dance perfectly highlights this enhanced use of rhythm in a manner close to K. Leimer's polyrhythmic work on his Palace of Lights release Imposed Order. In the title cut, novel rhythmic patterns again surface only in a more subdued, dirge-like fashion buried under many murky layers of sound. Finally The Walled Garden finds Rich delving into a region that approximates a cross between Paul Horn's solo flute experiments and Brian Eno's Ambient 4 electronic textures. It is clear from this musical offerpand his personal creative universe.

Robert Rich welcomes inquiries: c/o Soundscape Productions P.O. Box 8891 Stanford California 94305.

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songwriter.

Rage To Live

continued from page 8 pletely finish it. I spent a lot of time shopping the tapes around.

DT: The album comes across very tight, very clean sounding. Yet you really want to stress this pleasurable, relaxed environment.

GM: Yeah, because the players are so good it doesn't really sound loose 'cause the playing is so tight. They're the kind of players, they're studio level and can play on top records and they have, some of them have. So in a way it's almost a release for them, they don't have to feel the constraints of precision playing taken to its psychotic degree. They can be really free and spontaneous. And it's also set up so that I can do most of the management type crap work so that all they gotta do is come to some rehersals and get to the gigs. That's sort of my goal to keep them as free as possible so that it's just a complete pleasure for them to play and that's really the bottom line. In the Individuals the fun went out of it and I think that my goal is to really maintain a level of just sheer pleasure of playing together.

album seem to have been co-written. GM: Right, I'd write out sketchy song ideas and bring it to the band and they'd just bash it out. I mean, Rage To Live, they're just amazing, we'll play the song once and it'll be arranged pretty much. feel very lucky, I have players that are outstanding musicians and the idea is to be as relaxed as possible. Never really figure everything out completely so that when you play live you have an adrenalin flow both from playing live and the sheer terror that you don't know where the songs are gonna go. And our songs are very loosely structured so that people can drop in and drop out at certain points, not in all our material,

DT: Just about all the songs on the

but a lot of it. DT: So you all are just starting to travel around now to really get things together

GM: Yeah, I was gonna put another band together to go on the road but I just knew these guys were the best guys and I just wanted to wait until everybody was available. The basic goal is to get a record deal. That's the thing touring at club level, the Maxwell's/Athens circuit, it's sort of a young man's game. You have to just not give a shit about anything else and just wanna do that and make that be your life and if you wanna have any other kind of life you can't do

DT: Sounds like you wanna go majorly

commercial.

GM: Not so much commercial as not wanting to suffer. You're willing to put up with a lot of stuff, a lot of crap for rock 'n' roll but if you look at what bands were doin' it ten years ago aren't doin' it now. The life expectancy for a band on a minor circuit, on a low level circuit, you can only do it for a maximum three years. It really wreaks havoc on your psyche after awhile. And you don't want to play just to the converted, just to the same twenty people. The whole idea to me about pop music is that it's just supposed to be popular. You want to do something new and different and that's your own but hopefully you want to take all those things and make it popular music.

DT: While recording the album, Lucky Charm had just fallen together in the studio?

GM: It had sorta been a heavy metal song and it just didn't feel right. Ed had started playing like this Creedence lick and we got into the whole swamp blues thing. It was gonna have a fade out, but we ended up liking what we did. So instead of a fade out we just put on the whole thing, you sort of hear the band sort of fall apart and start again.

DT: Live and Breathe just seems to fall apart and fade out where Myra Holder... GM: Elly Brown.

DT: Elly Brown starts up. It gets very powerful and then it just stops. GM: Yeah, it could go on a little longer. I

like that song a lot. I want to get so-

meone else to cover that song 'cause I think it might be a lot better. I think it's good but-

DT: Marti Jones does Live and Breathe... GM: I gave her a tape already of it. DT: You had also said that song was Roy Orbison influenced.

GM: Actually, Myra Holder does a Roy

DT: Was a video made to go with that? GM: Yeah, Chris Butler (Waitresses) plays drums in it 'cause my drummer couldn't make it. A guy had called me up who heard Luxury Condos and said he

ding, I tried to beef it up a little. thought Enough was the best song on it and he wanted to make a video of it. It

DT: Any new collaborations? GM: When I was in California I met Chaz Jankel, he was in lan Dury and the Blockheads. We really hit it off and did some songwriting so I'm hoping we can get something together. He's really

great. DT: The song Fireman appears on the Eastern Shores compilation. Was that a

Rage outtake? GM: Yeah, it was a really rough mix. I want to use the basic take again and pervert it completely and use lots of feedback guitars and stuff. Just do something really radically psychotic. DT: What other songs have you been ad-

GM: We've done Rock You Baby, that was the first disco song I ever danced to. DT: Agitpop's done Funkytown.

GM: I always wanted to do Funkytown, I loved that song. That was another cover I always wanted to do. Love To Love You Baby sort of gets interpreted in Rock You Baby. It gets a little of the "Hustle" in there, a lot of different things. Disco before it became formulized was really cool music, before it became just high hat and bass drum-it was really cool. THe guy who wrote Funkytown does a lot of stuff for Twin/Tone, a lot of dance records. On that Replacement's song, Within Your Reach they're using the equipment, the synthesizers of his band that was called Lippsinc. Just a fun fact.

If interested in acquiring a copy of Rage to Live, and you can't find it in your record store, the address is:

Bar / None Records, PO Box 1704, Main Post Office, Hoboken, NJ, 07030

"I always wanted to do Funkytown, I always loved that song."

Orbison song live and after seeing her do that I was inspired and wrote Live and Breathe and I asked her if she wanted to write some lyrics because I needed a few

DT: Pony Baby seems to sound 50's, ear-

ly 60's influenced.

GM: I wrote that song in about five minutes. That may be the Individuals breaking up point. I wrote that within a couple of days of leaving the band, it just sort of came to me complete. As I was writing the chorus came to me and then the bridge came, it all came really intact. It's a really nice thing when it happens, it doesn't happen all the time, or if it happens it's not good, but that one was dif-

DT: Enough Is Never Enough was on the Luxury Condos compilation. When you remixed it, it seemed paced much slower.

GM: I sang the vocal lower 'cause it was above my range and I couldn't hit all the notes. I just didn't like the way it sounded. To me the first is a lot thinner soun-

was on some regular rotation for awhile and then on "120 Minutes". The video was made up of teenage educational films from the late 50's, early 60's, teens in various states of anxiety, and the band playing in my parent's garage. DT: There's some line in Nobody Hit-

chhikes Anymore, something about "Nantucket sleighride on the eight

GM: Hitchhike on my record was sort of 70's nostalgia. I ran away to Florida when I was about 15 and I remember hitchhiking and getting picked up by this girl in a Mustang, an older more sophisticated hippie, oh man. But she actually had "Asylum Choir II" on the eight track but no one would remember that. I thought I'd come up with a better eight track song.

DT: What did you do with Jeff Caulder? GM: I wrote a song that was on the last Swimming Pool Q's album, "Laredo Radio." I've written a couple things with him, for him. I try to write songs for other people, I guess I see myself mainly as a

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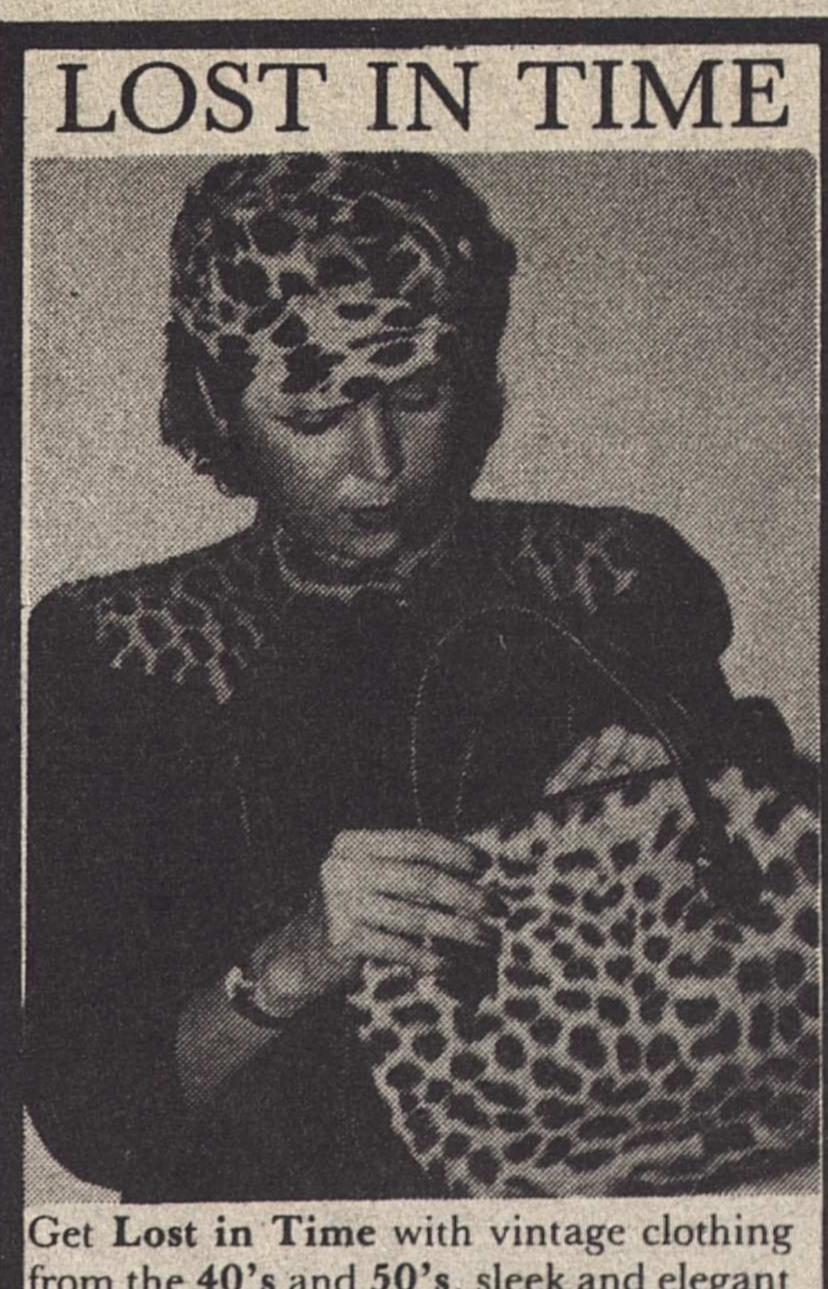
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