

STREET BEATS

Elementary: See Dick Run's music hums

By Larry O'Connor
staff writer

Hear Jim sing. Watch Mark play guitar. Look at Matt drum.

See Dick Run. Geez, did someone tell Sally Jane and Spot about this band? Really, folks, a first grader wouldn't have to consult his Weekly Reader to know See Dick Run is a tight and well-defined rock 'n' roll act.

All it takes is a few minutes watching See Dick Run perform or listening to its demo tape to notice that Simple and direct coupled with a refreshing on-stage persona make this four-man band hum.

And it starts right with the frontman, Jim Edwards, who likes to have a little fun when performing. Between numbers during a set recently at the 3rd Avenue Cafe in Royal Oak, Edwards broke into a lounge lizard's version of "I Can't Get No Satisfaction."

BILL MURRAY would've been proud.

But taking a shine to these guys really isn't difficult, especially the animated Edwards, who joined See Dick Run just a few months ago.

See Dick Run, which was a three-man outfit before wanted to add a lead singer to lessen the burden locally on the group's bass player and lead guitarist. Checking the classified ads in the MetroTimes, they found their man.

"His ad really caught my attention," said Mark Campbell, the band's lead guitar player. "It said, 'Singer available. No speed punks. No headbangers and no art followers.'"

See Dick Run, whose members are a pop-oriented bunch, didn't fit the description. So Campbell put in a call.

EDWARDS WASN'T biting at first, though. He'd sung everything from Top-40 to hardcore punk and was looking to get into a folksy rockabilly outfit to display his vocal talent.

"I was hummed out by the whole scene around here," Edwards said. "I got five or six calls, and I started to weed them out. Most of them were for heavy metal bands with kids calling and screaming."

"I talked to Mark and he said,

'I think most of our songs are catchy and non-offensive. But it's original. It doesn't sound like anyone.'

— Matt Bucher

"You probably won't be into what we're into."

But being the open-minded sort of person he is, Edwards decided to try out with the band anyway. He was impressed with See Dick Run from the opening note in the first day of rehearsal. "They were one of the tightest bands I had ever heard," he said.

What brings about such continuity is the core of See Dick Run. The three original members, Matt Bucher, Charlie Francouch and Campbell, have known one another since they were junior high school classmates in Royal Oak.

NOW IN THEIR mid-20s with careers (Matt Bucher, 26, is a stockbroker), the band has been together longer than some marriages.

"I think most of our songs are catchy and non-offensive. But it's original," said Bucher, who lives in Troy. "It doesn't sound like anyone else."

It's a sound that hasn't mellowed with age either. Although See Dick Run is firmly entrenched in pop, they can slash it up with the best of them.

Campbell's versatile guitar work can put an edge on any marble of music. And the band is continuing to grow.

See Dick Run plans to head back into the studio soon to record some new material. Members say they're still defining their sound.

Edwards' arrival has meant bass player Francouch and Campbell have been able to concentrate more on their musical end of things instead of fretting about vocals.

As a result, See Dick Run is more at ease on stage. Certainly enhancing that feeling is Edwards.

"We're all really nutty," Campbell said. "But he's nuttier than we are."

"Jim draws us out more," Bucher said. "We have more fun, and we look like we're having more fun."



Mark Campbell, Charlie Francouch, Matt Bucher and Jim Edwards are on the right track to tight music with See Dick Run.

IN CONCERT

● LIL' ED AND THE BLUES IMPERIALS

Lil' Ed and the Blues Imperials will perform at 9:30 p.m. Thursday, Dec. 17, at Rick's American Cafe, 611 Church, Ann Arbor. For more information, call 996-2747.

● ROCKABILLY CATS

The Rockabilly Cats will perform Friday, Dec. 18, at Lil's 21, Jacob at Joseph Campeau, Hamtramck. For more information, call 875-6555.

● 3-D INVISIBLES

The 3-D Invisibles will perform along with Happy Tom, Pat & Joe Facts and the Junk Monkeys Friday, Dec. 18, at Reruns, 13027 W. Warren, Dearborn. Tickets are \$4. The proceeds will benefit Children's Hospital in Detroit. For more information, call 582-8826.

● BEER ON THE PENGUIN

Beer on the Penguin will perform Friday, Dec. 18, at the Hamtramck Pub, 2048 Caniff, near I-75.

● BOOTSY X & THE LOVEMASTERS

Bootsy X & the Lovemasters will perform Saturday, Dec. 19, at Lil's 21, Jacob and Joseph Campeau, Hamtramck. For more information, call 875-6555.

● ROBB ROY

Robb Roy will perform Saturday, Dec. 19, at The Red Carpet, 16423 E. Warren, near Outer Drive. For more information, call 881-3280.

● HYSTERIC NARCOTICS

Hysteric Narcotics will perform with Snake Out, Vegas Raz and Tension Saturday, Dec. 19, at Reruns,

13027 W. Warren, Dearborn. Tickets are \$4. The proceeds will go to Children's Hospital.

● SECOND SELF

Second Self will perform Thursday, Dec. 21, at St. Andrew's Hall in Detroit. For more information, call 287-8090.

● TED NUGENT

Ted Nugent will perform Thursday, Dec. 31, at Cobo Arena in Detroit.

● ECHO & BUNNYMEN

Echo & the Bunnymen will perform Friday, Jan. 29, at Hill Auditorium in Ann Arbor. Tickets are \$16.50 and \$15 and available at TicketMaster outlets. To charge tickets by phone call 423-6666.

COLLEGE

Here are the top-10 songs being played on WOUX-AM 640, the campus radio station at Oakland University in Rochester.

1. "I.O.U." The Replacements.
2. "I Wanna Be a Firestorm Screaming Blue Messiah." Screaming Blue Messiahs.
3. "Hard Times." Public Image Ltd.
4. "Exhumed McCarthy." R.E.M.
5. "Mandinka." Sinead O'Connor.
6. "On Tuesday." Men Without Hats.
7. "You'd Better Be Doubtful." The Housemartins.
8. "The Prisoner." Squeeze.
9. "Searching For This Thing." Balancing Act.
10. "Rain In The Summertime." The Alarm.

COUNTRY

Here are the top-10 songs being played on WWW-FM 105.7, a country and western music station in Detroit.

1. "Love Me Like You Used To." Tammy Wynette.
2. "The Last One to Know." Reba McEntire.
3. "Mama's Rockin' Chair." John Cougar.
4. "Somebody Lied." Ricky Van Shelton.
5. "Crazy From the Heart." The Bellamy Brothers.
6. "Lynda." Steve Wariner.
7. "I Can't Get Close Enough." Faith Hill.
8. "Heaven Can't Be Found." Hank Williams Jr.
9. "You Haven't Heard the Last of Me." Moe Bandy.
10. "Maybe Your Baby's Got the Blues." The Judds.

CLASSICAL

Here are Dave Wagner's top-10 classical albums. Wagner can be heard from 2-6 p.m. Monday through Friday on WQRS-FM 105.1.

1. "Horowitz in Moscow." Vladimir Horowitz.
2. "Beethoven, Piano Concerto No. 1." Flat Maron (The Empirical Collection). Murray Perahia.
3. "Carnegie Wynton Marsalis." Wynton Marsalis.
4. "In Ireland." James Galway & The Chieftains.
5. "Vaughn-Williams Symphony No. 5." D. Major. London Philharmonia with Sir Adrian Boult.
6. "Pops in Love." The Boston Pops & John Williams.
7. "Grand Canyon Suite." Ferde Grofé & Kunitz composer. Cincinnati Pops.
8. "Kathleen Battle Sings Mozart." Kathleen Battle.
9. "Planets by Holst." Montreal Symphony with Dutilleul.
10. "Perry, Butterworth & Bridges." English String Orchestra with William Boaghton.

REVIEWS

DOOR TO DOOR — The Cars



To go on a musical ride with The Cars is like driving through San Francisco with no brakes. It's a fun, roller-coaster ride.

"Door to Door," the latest from the Beantown boys on Elektra, is no different in that regard.

The Cars have perfected the art of coming up with catchy lyrics that are hard to shake blended with a unique keyboard pop sound to match. "Door to Door" features that, plus a diversity which doesn't allow it to slip into the doldrums of being one long, drawn-out pop rock album.

Some numbers are soft, some are hard. The title track from the album, "Door to Door," is a very fast, guitar thrash number. This almost sounds like an underground speed punk number. Adding to the sonic feel is the keyboard work of Greg Hawkes.

"Double Trouble" is a rather hard rocker as well. The guitar work on the song is excellent and harks back to the group's debut album in 1978, "The Cars."

Yet in the midst of the rough and ready numbers, Ric Ocasek can still

croon a love song with the best of them as "Wound Up on You" would attest. This very slow number has a haunting feel to it and is similar to "All Mixed Up," a previous hit by The Cars. Ditto for "Fine Line," which is a very atmospheric song.

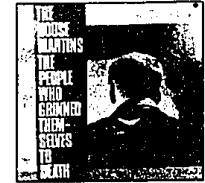
"You Are the Girl," a song off the album that has received the most air play thus far, is highlighted by Hawkes' carnival-style keyboard work and Ocasek's distinctive vocals. But it's really not the strongest track on "Door to Door."

One can't but wonder, though, if The Cars are stuck on a one-way street. It's hard to believe it's almost been 10 years since the release of their debut album.

And they sound about the same as they did in 1978. The Cars, who were a refreshing surprise then, really haven't broken any new ground since.

Yet, as fans of the band would readily agree, why mess with a good thing.

PEOPLE WHO GRINNED THEMSELVES TO DEATH — Housemartins



All right, another British band on an overdose of Motown. What's so new about that?

The Housemartins, like Simply Red and Fine Young Cannibals, are trying to prove themselves a soulful bunch of lads. "People Who Grinned Themselves to Death" is full of guitar soul ditties (12 of them to be exact).

Featured on this album is a nice array of harmonica and melodic guitar lines.

What this album doesn't feature is any songs that stick out from the rest. Sure, there's a nice instrumental number, "Pirate Aggro," and a couple of slow songs to boot.

Primarily, though, the album is full of breezy vocals and guitar to match, which all kind of blend together. It would be nice to have a little slash and gnash in here somewhere.

Only in "Johannesburg," a very slow and thoughtful number about

South Africa, is there any depth displayed in the album. Yet in the midst of the other fast-moving tunes, "Johannesburg" makes it seem like The Housemartins are merely catching their breath.

Musically, it's really hard to pick a bone with this group. They have molded a friendly sound. P.d. Henton adds a nice bit of trombone with harmonica on the rather enjoyable "Bow Down."

On "Build," Norman Cook displays his high-octave vocal ability. And he's backed up with some pleasant harmonies from the rest of the crew throughout the album.

Some editions of the album include a 45, featuring "Caravan of Love" and "When I Met Jesus." Both are barbershop-quartet numbers and sound like The Housemartins have been parrying with The Osmonds.

Someone ought to introduce The Housemartins to The Clash.

— Larry O'Connor

GET RHYTHM — Ry Cooder



There's a record store owner who doesn't know who Ry Cooder is. That's what he said when a customer asked for Ry's new album.

Well, for starters, Ry Cooder played slide guitar on some classic Rolling Stones albums, among many session credits.

He's created soundtracks for several movies, including "Crossroads," "Streets of Fire," and "Blue City," and played elegant, soulful slide guitar on the "Paris, Texas" soundtrack.

Nobody can touch Cooder when it comes to slipping a glass tube around the little finger of the fretting hand and sliding it up guitar strings.

On a succession of solo albums since the early '70s on Warner Brothers, Cooder has branched out from country blues, where slide guitar originated, to Hawaiian and Tex-Mex music, even some jazz and rhythm and blues.

Not that there's any great virtue in traipsing through all that musical territory. But it's Cooder's approach that's special. His new album "Get Rhythm" shows this.

The title track is a classic Johnny Cash rockabilly song from the '50s.

Cooder gives it a gospel feel, with low answering harmonies, and adds a big drum sound.

What results is a hybrid, the kind Cooder loves to create. And that signature slide guitar wails in the mix range to favor the song.

On the instrumental "Low-Comotion," Cooder's acoustic and electric slide guitars play with a catchy riff, backed again by the big drum sound that marks the album.

Long-time Cooder fans will dig "13 Question Method," backed by solo slide guitar. Singing isn't Cooder's strength, but his voice is at its playful best on this country-blues version of a Chuck Berry song.

Low points are "All Shook Up" and "Let's Have a Ball." There's just no spark here, as Cooder fails to make the songs his own.

"Get Rhythm" is too inconsistent to be called a great Ry Cooder album. Still, it shows a premier guitarist playing with intensity.