

# Campus 'stars' make the move to mainstream

By Larry O'Connor  
staff writer

Tammy Faye Bakker indirectly helped in the make-up of Guadalupe's latest album, "Flip-Flop." And we're not talking about applying rouge to the record sleeve, either.

The Athens, Ga., based band recorded their fourth LP at Reflection Studios in Charlotte, NC. — the very same place Bakker cooed and yodeled her albums.

"She left a lot of atmosphere," said Murray Attaway, vocalist and guitar player for Guadalupe. "You know how recording studios have framed album covers on the wall of albums that were done there. She had about 10."

"When we were doing the song, 'Ten Laws,' the engineer kept bringing out this album cover with her in a fur into the vocal booth. It aggravated me to the point I'd deliver a more impassioned vocal each time I looked at it."

Some were so impassioned, they became angry screams that couldn't be used on the disc.

But the song on "Flip-Flop" (Elektra) is one of many thought-inspiring, riveting numbers. The latest effort by Guadalupe certainly might rank as its best.

After making progress with last year's "2 X 4," the four-member

band is poised to break out of the college circuit.

IF THIS story sounds familiar, look up R.E.M. They, too, are from Athens. They, too, have made the transition from a campus favorite to mainstream success.

Guadalupe's jangling sound has often been compared to Slupe and Buck Lee. For every similarity, though, Attaway has scissars. Let's start with being from the same hometown.

"That's what's ironic," Attaway said. "We're not originally from Athens (They are from Marietta, Ga.). We never really consider ourselves part of the Athens scene, no matter what year you're talking about — 1981 or 1989."

"We spent a lot of time in the early part of our existence denying any connection with Athens whatsoever. That's difficult to explain that you're not part of the Athens scene, especially when you were there."

What Guadalupe Diary won't deny is their continual involvement as a band with bite.

"Flip-Flop" marks the emergence of drummer John Poe as a songwriter. He wrote five of the album's 11 songs.

Usually, Jeff Wells and Attaway take care of the songwriting chores. One Wells-Attaway collaboration on "Flip-Flop" is the multi-layered ballad "Ten Laws."



Guadalupe Diary includes Murray Attaway, John Poe, Rhett Crowe and Jeff Wells.

Attaway was inspired from an essay by mythology scholar Joseph Campbell. The erudite-looking vocalist/guitarist said the essay related how ineffective Christian ethics is when taken literally in the 20th century.

THE ALBUM covers of Tammy Faye Bakker only helped drive the point home when recording the song.

Along with Bakker, the band had help from producer guru Don Dixon (Smithereens, R.E.M., Marshall Crenshaw). It marked the third time Dixon and the band has collaborated.

Dixon has been instrumental in bringing out the group's snarl. Yet he doesn't sully the rather adroit musicianship band members possess.

"Don doesn't have any big attitude problems," Attaway said. "He's just a real good guy. He doesn't come into the studio with a super ego. He might be a superstar producer, but he doesn't act like it."

Guadalupe Diary doesn't act like a band that might be on the threshold of bigger things. They're very active in the causes they believe in.

One of which is the animal rights movement.

Last June, the band performed in a People for the Ethical Treatment of Animals (PETA) concert in Washington, D.C., along with Howard Jones, Natalie Merchant and Peter Dinklage.

The group is working on songs for an upcoming PETA album. Attaway's views on the subject are to the point.

"I don't have a big problem with a person eating meat, if they want to," he said. "I'm not going to get on a soap box, telling people they should do this and they shouldn't do that."

"I don't like it the way animals are raised for consumption. Their lives are little patches of misery. I don't think we have a right to do that. . . I wouldn't treat my cat like that."

Guadalupe Diary will perform along with special guests, Treat Her Right, Friday, May 5, at The Ritz, 17500 Frisco, Roseville. For information, call 778-8150.

## IN CONCERT

### FATHOM FIVE

Fathom Five will perform Monday, May 1, at the Blind Pig, 208 S. First St., Ann Arbor. For information, call 998-8555.

### TOMMY KEENE

Tommy Keene will perform at 10 p.m. Tuesday, May 2, at Alvin's, 5716 Cass, Detroit. For information, call 832-2355.

### STEVE NARDELLA

Steve Nardella will perform Tuesday, May 2, at the Blind Pig, 208 S. First St., Ann Arbor. For information, call 998-8555.

### M.O.D.

M.O.D. will perform along with Laaz Rockit and Ugly But Proud Tuesday, May 2, at Blondie's, 21119 W. Seven Mile, east of Telegraph, Detroit. For information, call 955-8108.

### TAJ BAND

The Taj Band will perform Wednesday, May 3, at the Blind Pig, 208 S. First St., Ann Arbor. For information, call 998-8555.

### BENEFIT

The Detroit Music Network and WLZ-FM will present the "Ultimate Rock/Roll Revue" at 7 p.m. Thursday, May 4, at The Ritz, 17500 Frisco, Roseville. These performers include The Civilians, The Difference, Bobby East, Scott Campbell, Robb Roy, Caruso and Big Beat Jam. Donation is \$3. All proceeds will go to Children's Hospital. For information, call 788-8150.

### FRANK ALLISON

Frank Allison and the Odd Sox will perform Thursday, May 4, at the Blind Pig, 208 S. First St., Ann Arbor. The show will be a benefit for the Ecology Center. For information, call 998-8555.

### TINY LIGHTS

Tiny Lights will perform Thursday, May 4, at 3-D Dance Club, 1815 N. Main, near 11 Mile Road, Royal Oak. For information, call 589-3344.

### STRANGE BEDFELLOWS

Strange Bedfellows will perform Friday, May 5, at the Hamtramck Pub, 2948 Cassill, off I-75. For information, call 965-9760.

### URBATIONS

The Urbations will perform Friday, May 5, at the Blind Pig, 208 S. First St., Ann Arbor. For information, call 998-8555.

### KAREN MONSTER

Karen Monster will perform Friday and Saturday, May 5-6, at Lil's 21, 2210 Jacob, off Joe Campen, Hamtramck. For information, call 998-8555.



## COLLEGE

Here are the top 10 songs receiving airplay on WORD-FM, campus station of Oakland Community College in Farmington Hills.

1. "Firewoman," The Cat.
2. "Everything Coming," DePeche Mode.
3. "Secretly," Ladette Girls.
4. "Dirty," Throwing Muses.
5. "Time With You," Firehose.
6. "Pretty Is as Pretty Does," Guadalupe Diary.
7. "Vox," Sarah McLachlan.
8. "Round and Round," New Order.
9. "Solid Questions," New Model Army.
10. "Nothing Can Change You," Tommy Keene.

## LOCAL

Here are the top 10 songs receiving airplay on Detroit Music Network, heard 6-3 p.m. Sundays on WJLB-FM 95.9 (repeated 5:30-6:30 p.m. Tuesdays).

1. "Perfect in Autumn," Jeggles and Thieves.
2. "Can You Feel It," Hyper Performance.
3. "Ambition," Standing Fervent.
4. "Little Dove," Fly Away Hair.
5. "Thru in White," Final Effect.
6. "The Fall," The Doe Boys.
7. "I Mean It," Helium 3.
8. "Like Blackmail," Figure 4.
9. "Set Yourself Free," The Elms.
10. "Marilyn Cries," Taxidermy Image.

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# Roulette: Funny, serious, dramatic

By Larry O'Connor  
staff writer

Girls, girls, girls. Sure, the rock band Roulette writes about them. But, hey, these guys pen them from a different viewpoint. You know, avoiding those clichés like potholes on Telegraph Road. At least that's the good word from Zen, a guitarist with the band.

"How many times can you write about girls without saying the same thing," asked Zen, who lives in Warren. "We try to write our songs from a different perspective."

An example, perhaps, is needed. Jaye McIntosh of Farmington Hills, who is the lead singer, gladly obliges. He offers this little ditty from a Roulette song, "Sin, Sin, Sin."

"Hey little baby, I can see through your disguise. Your deception and your filthy lies," said McIntosh, dutifully reciting the lines. "This girl, I can tell. See, everyone thinks this girl is an angel. Then it goes, 'You've got it down, you look so naive. . . na, na, na. . . Sin, Sin, Sin.' People can relate to it."

Beats Gloria Steinem would just love to throw down to that one. THE BAND has become a well-known entity, performing regularly at such hallowed halls of rock'n'roll as The Ritz, New York New York and the Token Lounge in Westland. And enhancing Roulette's stock is its knack of landing on radio promotion recording projects.



The four-man outfit has songs featured on WRIF-FM's "Local Riffs" CD and on the soon-to-be released WLZ-FM's "Digital Detroit, II." Hocus pocus, and suddenly, Roulette has everything in focus.

The group is working on their own tape, which they intend to release in the not-so-distant future. From there, anything is possible in their minds. Record deal, sure why not? Chance to hob-nob with Guns/Roses? Hey, anything is possible. By the way, what's W. A. L. Rose's favorite drink?

"There's a lot of bands out there," said Zen, who won't offer his real name. "We have our show. We have our look together to the point we feel we can compete with other bands. We take a lot of time writing our songs."

Good point. But they didn't let Roulette on the first time around. The band's song, "Temporary Permanence," was beat out by a tune from Ann Arbor's neo-intellectual

rockers Map of the World.

So Roulette sent in another offering. This time "Lost Without Love" struck paydirt. Ironically, the much harder edged "Temporary Permanence" will be on "Digital Detroit, II."

WITH THAT type of push, Roulette hopes to go where few bands have gone. Their stuff definitely has commercial possibilities. McIntosh said his group avoids the political and dodges the obscure when writing songs.

THE last song, "Hold Me In Your Arms," the album's namesake is a slow and moving song.



The last three songs on the album are written by Attley and attempt to draw a picture of what emotions lovers can go through in relationships.

The first of three, "I'll Never Let You Down," is a tune with promise of just what the title says. "I Don't Want to Be Your Lover" could be a true story, but doesn't do anything. So why sing it? There really isn't a catch to the song.

The beat slows down a bit with Attley's "Giving Up on Love." He wrote the song, but it certainly is not one of his best.

One of the best songs on the album is "Ain't Too Proud to Beg" by Holland and Whitfield. Attley's strong voice seems to do well with this song. Soul is where Attley should concentrate.

— Gail O'Connor

## REVIEWS

### BASEBALL'S GREATEST HITS

— various artists

As a musical subject baseball ranks right up there with stamp collecting. But that hasn't prevented songwriters and musicians from trying to immortalize the diamond sport and its heroes in song.

Rhino, that inventive little California-based label, captures many of the best in this amusing collection.

Some of these songs were even hits. The Intruders' "Love Is Like a Baseball Game" graced the Top 30 in 1988, that most magical of Tiger years. Bandleader Les Brown's "I'll Be Home Again" was also a national hit way back in 1941, the year its subject batted safely in a record 56 consecutive games.

Most of these, however, are novelty songs. "I Love Mickey" features the first and mercifully last record appearance by Yankee slugger Mickey Mantle, playing spoken backup to 50s pop star Teresa Brewer.

Jazzman David Frishberg's "Van Lingle Mungo" celebrates 50 hard throwing, hard living 1930s Dodgers pitcher, along with a number of equally obscure ballplayers of the same vintage.

Steve Goodman's "A Dying Cat" is a sad but too serious for this light-hearted collection. Lou Gehrig's famous 1939 farewell speech, also included, can



will bring a tear or two from even the toughest of bleacher bums.

Other historic broadcast clips include Bobby Thomson's 1951 pennant-winning home run and Dodger manager Tommy Lasorda's explosive-deleted assessment of Mets star Dave Kingman, a track field better left deleted.

Inclusion of Abbott and Costello's classic "Who's on First" and DeWitt Hopper's vintage 1909 recitation of "Crazy At the Bat," the set's opener and closer, returns things to their proper perspective.

In baseball lingo, this is a solid hit. And a must for fans. (Of special interest to Tigers rooters: "Move Over Babe: Here Comes Henry," a tribute to home run king Hank Aaron, was written by venerable Tiger broadcaster Ernie Harwell and performed by Bill Slayback, a member of the team's 1972 division champs.)

— Wayne Peol

## HOLD ME IN YOUR ARMS

— Rick Astley

Fans, the wait is over. The long-awaited second album by Rick Astley is finally out.

Titled, "Hold Me In Your Arms" (RCA), it sounds like another album full of songs for young girls to dream about. Well, dream on girls because there isn't much depth in Astley's second attempt in the record industry.

His heart is there, somewhat, but it must have gotten lost in the studio looking over material suited for his style and voice (which he didn't find).

There are still plenty of dance songs. The first song, "Take Me to Your Heart," was written by Astley and produced by Astley along with Phil Harding and Ian Cunow. This tune is on the pop charts and sounds a lot like some of Astley's other Top 10 hits.

The beat slows down a bit with Astley's "Giving Up on Love." He wrote the song, but it certainly is not one of his best.

One of the best songs on the album is "Ain't Too Proud to Beg" by Holland and Whitfield. Astley's strong voice seems to do well with this song. Soul is where Astley should concentrate.

— Gail O'Connor

## FUN AND GAMES

— The Connells

A glorious guitar crunch at the beginning of "Something to Say" welcomes the listener to the third album, "Fun and Games" (TVT Records), from The Connells.

This band from North Carolina debuted in 1986 with a wonderful LP called, "Darker Days" and followed it up with "Boylan Heights" that topped Rolling Stone magazine's National Alternative Chart.

Since then, they have been recording, obviously, and touring which included an exciting, though ill-attended, gig at Ann Arbor's Blind Pig. These first two LPs were noted for their marvellously melodic and catchy guitar driven songs. "Fun and Games" is more of the same.

This is not meant in any derogatory sense. As a matter of fact, it's a relief to hear solid, honest songs again.

As I mentioned, The Connells are a guitar-based band, be it electric or acoustic. But what gives them somewhat of an original sound is their overall combination of guitars and



vocals. It is reminiscent of Phil Spector's "Wall of Sound" production in that it comes across as big and full but not as raucous as, say, The Ramones.

With only two doubtful songs with lightbulb lyrics, "Sci" and "Yes Me Down," it leaves one with a lot to like. The Connells' usual standards.

It must be said though that this album is not as immediately accessible as their previous two so therefore would not be as good an introductory LP.

But with familiarity, it is outstanding.

— Cormac Wright