



David Hirsch, as the new host of USA Network's "American Bandstand," has come a long way for the 11-year-old, would-be disc jockey in the homemade deejay studio of a friend's basement.

SHARON LEMUEX/staff photographer

"But this was a real job. We learned everything. We edited pieces, we wrote pieces, produced pieces. We even did the talent interviews. It was our show; we did it all."

HIRSCH WAS having too much fun to stop and consider what his next progression should — or could — be.

After 26 weeks, however, "Camp Midnite's" option was not renewed, and the show was canceled. And that's when the big break came in, according to Hirsch.

Dick Clark, meanwhile, had decided that he would retire as host of "American Bandstand" before 1990. With the timing factor on Hirsch's side, he felt he was approached for the audition simply because he already worked at Dick Clark Productions, a company that has been very successful in putting a lot of stock in fresh talent and young energy.

While most of the comedy writers and talent from "Camp Midnite" spun off to new or replacement shows, "American Bandstand" executive producer Larry Kline asked Hirsch to audition as Clark's replacement.

Within one week, Hirsch heard about, auditioned for and landed the opening at the top of Dick Clark's rock'n'roll empire. Hirsch's career took off faster than a record played at 78 rpm.

The producers at Dick Clark Productions felt it was time to revamp the format of the show. Along with the move from network to cable television came the move outside the studio.

David Hirsch's "American Bandstand" is taped outdoors on the Universal Studios Tour, giving the show more of a "club feel." The classic podium Dick Clark used to stand behind is in the Smithsonian Institute. As if to invite his audience to stroll with him in and around the crowds, Hirsch interacts more with the dancers and talks with people on the tour.

"IT'S GREAT for people to see an actual show being taped, especially Bandstand," he said. "It's fun because everybody, some way or another, has watched Bandstand or danced on it at sometime in their life."

But you don't mess with something that's worked for 33 years, according to Hirsch. In keeping with tradition, "American Bandstand" can still be seen in its Saturday noon timeslot. Viewers can also tune in to the regular features such as Rate-A-Record, Roll Call and Spotlight Dance.

So now Hirsch's Orchard Lake Middle School pals get to see him seated next to Joan Rivers' "Hollywood Squares" or watch him on "Phil Donahue," remembering the sometimes funny, always well-liked guy who played the drums with his KISS-influenced band at an eighth grade dance.

Complete with the trademark KISS makeup, the band's music wasn't very tight, but Hirsch and the rest of the novice musicians still gave their audience what they wanted to hear.

Hanging on to this memory, Hirsch feels, is the basis of what has made Dick Clark successful.

"He's timeless," Hirsch said. "I believe the way he stays young is by keeping in touch with young people. That's totally the key. He keeps himself on a level with teenagers, because there's nothing like being a teenager. That's when everything kind of happens."

How does he handle the fame that comes along with receiving his first big, Hollywood break at 26? Hirsch said he just has to laugh it all off.

"Some people say, 'Hey, aren't you the new Dick Clark?' And I say, 'No, I'm the old David Hirsch.'"

IN CONCERT

TRINIDAD TROPOLI

Trinidad Tropolli Steel Band will perform on Monday, Aug. 28, at Rick's Cafe, 611 Church, Ann Arbor. For information, call 996-2747.

THE JUICE

The Juice will perform on Tuesday, Aug. 29, at Rick's Cafe, 611 Church St., Ann Arbor. For information, call 996-2747.

THE CURE

The Cure will perform at 8 p.m. Wednesday, Aug. 30, at The Palace in Auburn Hills. Tickets are \$18.50. For information, call 377-8600.

ANSON FUNDERBURGH

Anson Funderburgh will perform on Wednesday, Aug. 30, at Rick's Cafe, 611 Church St., Ann Arbor. For information, call 996-2747.

FUNHOUSE

Funhouse will perform on Thursday, Aug. 31, at 3-D Dance Club, 1815 N. Main, Royal Oak. For information, call 582-3344. The group also performs on Friday, Sept. 1, at the Hamtramck Pub, 2048 Caniff, off I-75.

LEON REDBONE

The Ark in Ann Arbor will present "An Evening with Leon Redbone" at 8 p.m. Friday and Saturday, Sept. 1-2. Tickets are \$16 with proceeds benefiting The Ark, which recently received a \$14,000 Michigan Equity Grant for club improvements. Since it is a matching grant, The Ark needs to raise \$15,000 by Dec. 31 or it loses the funding. The Ark is at 637 1/2 S. Main, Ann Arbor. For information, call 761-1451.

SENSITIVE BIG GUYS

Sensitive Big Guys will perform on

Friday, Sept. 1, at Club Heidelberg, 215 N. Main, Ann Arbor.

VERTICAL PILLOWS

Vertical Pillows will perform on Saturday, Sept. 2, at the Hamtramck Pub, 2048 Caniff, off I-75.

SEDUCE

Seduce will perform on Saturday, Sept. 2, at Blondie's, West Seven Mile, Detroit. For information, call 335-8108.

JIMMY BONES

Jimmy Bones and the Grave Robbers will perform on Sunday, Sept. 3, at the Hamtramck Pub, 2048 Caniff, off I-75.

GOODER & PEAS

Goobler & The Peas will perform on Sunday, Sept. 3, at Paycheck's Lounge in Hamtramck.

FVC

Fine Young Cannibals will perform with special guests, Neneh Cherry, at 8 p.m. Tuesday, Sept. 5, at the Fox Theatre in Detroit. Tickets are \$20. For information, call 567-6000.

FIGURE 4

Figure 4 will perform on Thursday, Sept. 7, at 3-D Music Club, 17 Mile and Main Street, Royal Oak. For information, call 586-3344.

VANGOGH

Ash Can VanGogh will perform Friday and Saturday, Sept. 8-9, at Jameson's, 1812 N. Main, near 12 Mile Road, Royal Oak. For information, call 647-6470.

LOVE & ROCKETS

Love & Rockets will perform with special guests, The Pines, on Saturday, Sept. 16, at the Fox Theatre in Detroit. Tickets are \$18.50. For information, call 567-6000.



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COUNTRY

Here are the top-19 songs on WWWW-FM.

1. "One Good Well," Don Williams.
2. "I Wonder Do You Think of Me," Keith Whitley.
3. "Timber, I'm Falling in Love," Patty Loveless.
4. "Promises," Randy Travis.
5. "Heaven Only Knows," Emmylou Harris.
6. "Sunday in the South," Skeenahead.
7. "Above & Beyond," Rodney Crowell.
8. "Nothing I Can Do About It," Willie Nelson.
9. "Honey Tink Heart," Highway 101.
10. "Cathy's Clown," Reba McEntire.

LOCAL

Here are the top-19 songs receiving airplay on "Detroit Music Scene," which is heard 4-5 p.m. Sundays (5:30-6:30 p.m. Tuesdays) on WDRB-FM 90.5.

1. "Watch Me Bleed," Sea of Sam.
2. "Hermaphrodite," No Right No Wrong.
3. "Dead Town," Dragon's Blood.
4. "Deliverance," Naming Mary.
5. "Sury's Head," India.
6. "Project V," Copps Joe.
7. "Detroit Won't Fall," Civilians.
8. "Factory Line," The Logcops.
9. "Four Horse," Generals.
10. "Hard Life," Rubber.

He 'tunes in' to teens as the new Dick Clark

By Connie Bodi
special writer

Ever wondered what it would be like to step into the shoes of a legend? Former Birmingham and West Bloomfield resident David Hirsch knows, and the shoes he's filling happen to be "something in a Dick Clark."

After 33 years on the American Bandstand stage, Clark, known as the "world's oldest living teenager," has chosen his successor. As the new host of USA Network's "American Bandstand," Hirsch made what seems to be a natural progression, starting as an 11-year-old, would-be disc jockey in the homemade deejay studio of a friend's basement. Now 26, Hirsch has been handed the microphone off of America's foremost rock'n'roll podium. Quite literally, that's how it happened.

A graduate of Michigan State University, Hirsch worked at Ross Roy Advertising, biding his time on his road to California.

"All my friends were slowly moving out there, and since I wanted a first-rate rock attraction were brief."

The blue-eyed soul of Bill Medley and Bobby Hatfield reigned only from the end of 1964 to mid-1966.

With this anthology, re-issue master Rhino Records puts the duo's entire oeuvre out for public display. It's clearly more than the public needs — or even wants — to hear. But there are a few nice surprises.

Those who believe the cream of the duo's musical crop came during their mid-1960s association with mad genius producer Phil Spector might be surprised to find that earlier work — from a number of albums recorded for tiny Moonlight Records — holds up surprisingly well.

Their version of "Little Latin Lupe Lu," for instance, inspired local hero Mitch Ryder to get his Detroit Wheels a-rolling. Even better is "Justine," a wild raver that sounds like a duet between Ray Charles and Little Richard. This is derivative

needed to open an office on the West Coast, and it was just great timing."

Timing, according to Hirsch, plays a major role for anyone trying to make it big in L.A.

"There's people with true talent who just never get anywhere," Hirsch said. "It has a lot to do with timing. It's not just that you go out, and you're the best at something, and you get the job because you're the best."

"You can be poised for greatness, but it's not going to happen unless you know the right people."

While merely admiring the limelight in L.A., Hirsch studied improvisational comedy with a group known as The Groundling and struggled as a copywriting freelancer to pay the bills.

ALTHOUGH HIRSCH was interested in being in front of the camera rather than behind the scenes, he felt he was falling into the Hollywood-bred insecurity of "nothing's happening."

Hirsch said he went through four months of waking up and making a list of "meaningful things" to do each day, waiting for that first break.

"In the meantime," Hirsch said, "I started writing a screenplay for a friend. She had done a first draft on it and wanted me to inject some humor into it."

"A good friend of hers worked at Dick Clark Productions in Burbank and knew that I was interested in comedy and that I wanted to perform," he added.

And so the winning combination of timing and knowing the right people started spinning into play.

"They were hiring four young writers to be segment producers on this new show that Dick Clark was producing called 'Camp Midnite,'" Hirsch said. "They wanted young people to get their first break and write this late night show."

That break came in the form of the "Camp Midnite" job for Hirsch, as it did for three other up-and-comers — Tim Malle, Warren Bell and Tim Conway Jr.

Content for the time being, Hirsch felt that this was the ultimate job. "The four of us would sit around in this big office with basketball nets and dart boards, and crazy stuff over the walls, and we'd just laugh all day," he said. "We'd think up funny ideas, and we'd just keep laughing."

REVIEWS

RIGHTEOUS BROTHERS ANTHOLOGY (1962-74)

— Righteous Brothers

As the title implies, the Righteous Brothers recording career was rather lengthy — but their days as a first-rate rock attraction were brief.

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stuff to be sure, but enjoyable nonetheless.

These non-relatives found their voice, however, during their 1964-5 stay on Spector's Philles Records.

"You've Lost That Lovin' Feeling" needs no introduction, but the semi-obscure "Just Once in My Life" packs at least an equal emotional punch. ("You're My Soul and Inspiration," a hit produced without Spector, is also here.)

The Brothers' melodramatic style, however, too often drifted toward banality. This is apparent even on some of the early material — "White Cliffs of Dover" is an example — but it mars almost all the material they released after parting company with Spector.

"Lovin' Feeling" is a taste of heaven. "Rock and Roll Heaven" their 1974 "comeback," on the other hand, is contrived as hell.

— Wayne Peet

LOST

— Died Pretty

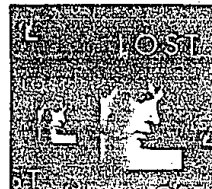
"Lost" is the debut release on RCA-distributed Beggar's Banquet from this Australian band and it's the band's second LP. The first was released in 1986 on the Citadel Label called "Free Dirt."

The founding members, vocalist Ronald S. Peno and guitarist Brett Myers, prefer their mutual interest in the New York City scene such as The Feelies, Suicide and Television, and claim that this interest brought them together.

Well, they are still cultivating the music and sound of that period but unfortunately, at a stand far below those bands named as their influences.

The first noticeable feature of this LP is the quality, or lack thereof, of the recording. They may have deliberately attempted to re-created the feel of the "do-it-yourself" ethic of those garage-band days. But then again, it is possible to control that spirit and record in a studio of some quality.

The sound on this LP approximates that of a band starting out, with a very limited budget, trying to make do with what they can. Either Beggars Banquet is very cheap or the band was misled by their producer.



The second noticeable feature of "lost" is the extremely busy and distracting drumming of Chris Weth and the cheap sound of the K mart keyboards. It is only after they tone down the drums and turn the keyboards way down in the mix do they produce anything of interest.

Vocalist Ronald S. Peno sings in the style of a Dylan or a Petty, with his nasal aggressive attack, but only on one occasion does the quality of the songwriting approach anything above mediocre. This is on the gentle, acoustic, bass-driven, "One Day," where, for once, they produce a melody strong enough to stand by itself.

On the song, "Free Dirt," they get some help from the female vocals of "Astrid Munday" and this provides a necessary distraction worthy of McCartney.

But that's it.

— Corrae Wright

BAD ENGLISH

— Bad English

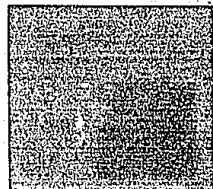
Guitarist Neal Schon and keyboardist Jonathon Cain have put their Journey days behind them — and Cain has brought John Waite along for the ride (they've been friends since they were Babys). Add newcomers Ricky Phillips on bass and Dean Castonovo on drums and you have Bad English.

Given the underlying qualities of Waite's last few solo releases (the last dog aptly titled "Rover's Return") and Journey's finale "Raised on Radio," this album may not have arrived with much in the way of expectations.

However, all inconsistencies aside, the group's self-titled debut is a highly listenable effort on the majority of tracks (and infinitely more listenable than any of the aforementioned releases).

Things get off to a questionable start on "Best of What I Got," a farce that's similar in more than a few spots to Van Halen's "Best of Both Worlds" (off "1919"). And to top it off, Waite opens the track with a trademark "Oh Yeah."

Things get better on "Heaven Is a 4 Letter Word," and they leave the mysterious word to the listeners' collective imagination (can't you hear Tipper Gore and the PMRC breath-



ing a sigh of relief? "Blessation" is the best of the album's three ballads and could have potential as a future single.

"Forget Me Not," the current single, is a ruckus piece that displays Schon at his finger-picking good, better and best, with Cain not far behind.

By the time the listeners reach side two, most of this album's best moments are already past, and inconsistent filler makes a welcome (but not totally unexpected) appearance. It's a scary thought when you realize a song like "The Realness Ones" is as substantial lyrically as these guys get.

All in all, Waite fans will rejoice that he's finding a band again, and Journey fans will find out what it became of its musical core. Beyond the fact, it ain't clear whether Bad English will.

— Bob Sadler