

STREET BEATS

Peter Murphy: Communicating

By Larry O'Connor
staff writer

The man whose music has been something of hieroglyphics in the past has decided to communicate in expository handwriting this time.

For Peter Murphy, that's almost akin to printing in block letters. Chances are, though, Peter Murphy fans will not complain when they get a listen to his new album, "Deep," due out in January on RCA/Beggars Banquet.

A 12-inch single, "The Line Between the Devil's Teeth," has already been released off the LP.

One of the creative forces behind one of post-punk's most influential groups, Bauhaus, has made an album that is something of a crystallization of thoughts previously hid behind dark, swirling images.

The lines of Peter Murphy are somewhat easier to see — even for Peter Murphy.

"It wasn't consciously like that," said Murphy in a telephone interview from New York, "but it turned out that way, didn't it?"

More than that, "Deep" signals an artist who is in command of his craft. His Bauhaus days are behind him as Murphy's solo work increasingly becomes his calling card.

With each album, Murphy said he discovers more about himself. As a result, he's found some of the most intimate feelings are best said. Such is the case with "Marlene Dietrich Favorite Poem," a cut off his latest album.

"I was watching a TV documentary where Marlene Dietrich was being interviewed," Murphy said. "She wasn't being filmed because she wouldn't allow it. She was talking about what it is like to be a star and all."

"Then she started talking about her feelings on death. She really started talking from her heart. It was magical. I thought it was an interesting and wonderful moment. I thought I'd write specifically about that."

SUCH SOURCES of musical inspiration should be of no surprise. After all, this is someone who lists such influences as Doris Day and the incandescent lullabies his mother used to sing to him.

Murphy's story hasn't been so much who influenced him, but rather who he has influenced. Bauhaus defined a genre of music with its overpowering and visionary performances in the late '70s and early '80s.

The group disbanded in 1983, part of the remains became Love & Rockets. Yet in its wake, several bands were spawned in the goth-rock tradition — Jesus and Mary Chain and Sisters of Mercy. Some were good, but more than a handful have been rather lame.

"I guess it's someone recognizing a good thing visually and dressing up in black, wearing make-up and using floodlights," Murphy said. "That is about as far as it goes. Then it comes down to their talent. No one can be Bauhaus. No one can be Led Zeppelin, but 1,000 rock acts are trying to be Led Zeppelin."

Murphy gets a little testy when the list of Bauhaus questions exceeds one. "Is this a Bauhaus interview?" he asked. "If not, let's get our priorities straight here." Perhaps that is understandable since Bauhaus tended to stir in brooding disillusionment.

MURPHY'S FIRST two solo endeavors were marked by introspective intensity. "Love/Hysteria" was his last LP in 1988 and was well-received by critics.

Obviously, Murphy hopes to capitalize on the follow-up. He's already preparing for a tour that will start in



February. His live performances have often been marked by theatrical displays with Murphy lurking about in and out of the shadows he creates musically.

Murphy is also busy writing new material. He plans to play the stuff from scratch and see what develops. That technique worked on the "The Line Between the Devil's Teeth," which is on "Deep."

He wrote the number alone and then went into the studio with his band, Hundred Men.

"I wanted the band to perform much of these songs live-ish, getting energy from individuals in the studio," Murphy said. "Once the band was set up, I took them through these chords and directed them, almost like a Bauhaus song."

With each album, Peter Murphy discovers more about himself in his post-Bauhaus life.

IN CONCERT

● CAMPER BEETHOVEN

Camper Van Beethoven will perform at 10 p.m. Monday, Nov. 6, at the Nea-rine Ballroom, 510 E. Liberty, Ann Arbor. Tickets are \$11.50 in advance. For information, call 99-MUSIC.

● RHONE

Rhine and the Freedom Band will perform on Monday, Nov. 6, at the Blind Pig, 208 S. First St., Ann Arbor. For information, call 996-8555.

● ANN DE DAVIS

Ann De Davis will perform on Tuesday, Nov. 7, at Rick's Cafe, 611 Church, Ann Arbor. For information, call 996-2747.

● SCREAMING TREES

Screaming Trees will perform on Tuesday, Nov. 7, at the Blind Pig, 208 S. First St., Ann Arbor. For information, call 996-8555.

● NO RIGHT NO WRONG

No Right No Wrong will perform on Wednesday, Nov. 8, at Rick's Cafe, 611 Church, Ann Arbor. For information, call 996-2747.

● FETCHIN' BONES

Fetchin' Bones will perform on Wednesday, Nov. 8, at the Blind Pig, 208 S. First St., Ann Arbor. For information, call 996-8555.

● SEE DICK RUN

See Dick Run will perform on Thursday, Nov. 9, at 3-D Club, 1815 N. Main, Royal Oak. For information, call 583-3344.

● OPPOSUMS

Opposums will perform on Thursday, Nov. 9, at the Blind Pig, 208 S. First St., Ann Arbor. For information, call 996-8555.

● SLEEP

Sleep will perform with Kuru and Steam Freeze on Friday, Nov. 10, at Garden Bowl, 4120 Woodward, Detroit. For information, call 833-9850.

● 24-7 SPYZ

24-7 Spyz will perform on Friday, Nov. 10, at Saint Andrew's Hall, 430 E. Congress, Detroit. Tickets are \$9.50. For information, call 961-MELT.

● OROBOROS

Oroboros will perform on Friday, Nov. 10, at the Blind Pig, 208 S. First St., Ann Arbor. For information, call 996-8555.

● LITTLE CHARLIE

Little Charlie and the Nightcats will perform on Friday, Nov. 10, at Rick's Cafe, 611 Church, Ann Arbor. For information, call 996-2747.

● IODINE RAINCOATS

Iodine Raincoats will perform on Saturday, Nov. 11, at Rick's Cafe, 611 Church, Ann Arbor. For information, call 996-2747.

● NITRO

Nitro will perform with guests, Harriet and Tazzy, on Friday, Nov. 10, at Blondie's, West Seven Mile Road, east of Telegraph. For information, call 535-8108.

● STRANGE BEDFELLOWS

Strange Bedfellows will perform on Friday, Nov. 10, at the Hamtramck Pub, 2948 Canfield, off I-75.

● ECOTEUR

Capitol recording artist, Ecoteur, will perform on Saturday, Nov. 11, at the Majestic Theatre Center, 4140 Woodward, 2 blocks north of Orchestra Hall, Detroit. For information, call 833-0120.

TOP 10

The best-selling records of the week are:

1. "Miss You Much," Janet Jackson.
2. "Love Train," The O'Jays.
3. "Sowing the Seeds of Love," Tears for Fears.
4. "Listen to Your Heart," Roxette.
5. "Dr. Feelgood," Motley Crue.
6. "Mixed Emotions," The Rolling Stones.
7. "Cover Girl," New Kids on the Block.
8. "The Power of Love," Aretha Franklin.
9. "Rock With U," Bobby Brown.
10. "Bust a Move," Young M.C.

(Source: Cashbox magazine)

● SOUL STATION

Soul Station will perform with guests, Pinckney Gage, on Saturday, Nov. 11, at the Garden Bowl, 4120 Woodward, Detroit. For information, call 833-9850.

● BLUES JUBILEE

Chicago Pete & The Detroiters, Alberta Adams, Redford Steve and the Road Masters will perform Saturday, Nov. 11, at the "Veterans Day Blues Jubilee" at Moly Dicks, 5452 Schaefer, Dearborn. For information, call 581-3550.

● ROBB ROY

Robb Roy will perform on Saturday, Nov. 11, at the Hamtramck Pub, 2948 Canfield, off I-75.

● DAMIAN

Damian will perform on Saturday, Nov. 11, at Blondie's, West Seven Mile Road, east of Telegraph, Detroit. For information, call 535-8108.

● JAMES COTTON

James Cotton will perform on Saturday, Nov. 11, at the Blind Pig, 208 S. First St., Ann Arbor. For information, call 996-8555.

● DARK PROPHETS

Dark Prophets will perform with guests, Reality and Underhand, on Sunday, Nov. 12, at Blondie's, West Seven Mile Road, east of Telegraph, Detroit. For information, call 535-8108.

● EURYTHMICS

The Eurythmics will perform with guests, Underworld, at 8 p.m. Wednesday, Nov. 14, at the Fox Theatre in Detroit. Tickets are \$25. For information, call 567-6000.

● PIXIES

The Pixies will perform with guests, the Zulus, on Thursday, Nov. 16, at Saint Andrew's Hall, 431 E. Congress, Detroit. For information, call 961-MELT.

● BO DIDDLEY

Bo Diddley will perform on Thursday, Nov. 16, at the Majestic Theatre, 4140 Woodward, two blocks north of Orchestra Hall, Detroit. For information, call 833-0120.

● SQUEEZE

Squeeze will perform at 8 p.m. Friday, Nov. 17, at Hill Auditorium, Thayer and North University, Ann Arbor. Reserved seats are \$14.50, \$16.50 and \$18.50. For information, call 99-MUSIC.

● THE JUDDS

The Judds will perform with guest, Don Williams, on Friday, Nov. 17, at the Fox Theatre in Detroit. Tickets are \$22.50. For information, call 567-6000.

● U2

U2 will perform on Saturday, Nov. 18, at the Royal Oak Music Theatre. Tickets are \$18.50. For information, call 567-6000.

● BILLY SQUIER

Billy Squier will perform with guests, Blue Man and King's X, on Tuesday, Nov. 21, at the Royal Oak Music Theatre. Tickets are \$20. For information, call 567-6000.

● 10,000 MANIACS

10,000 Maniacs will perform on Saturday, Nov. 25, at the Fox Theatre in Detroit. Tickets are \$20. For information, call 567-6000.

● D-528

D-528 will perform on Sunday, Nov. 26, at the Fox Theatre in Detroit. Tickets are \$18.50. For information, call 567-6000.

LOCAL

Here are the top-10 songs receiving airplay on "Detroit Music Scene," which is heard 4-5 p.m. Sundays (repeated 5:30-6:30 p.m. Tuesdays) on WDET-FM 90.9.

1. "Kurtzlecast," Sia Syed.
2. "Save Me," Antifashin.
3. "Wrapped Too Tight," Thomas Thomas.
4. "Michelle," Stepping Into Ede.
5. "Collusion Course," Grievance Committee.
6. "Fair Novelties," Terminal White.
7. "Fish Bowl," Sound Corp.
8. "Prisoner," Warworld.
9. "Mortal Men," Nemesis.
10. "I Understand," Art School.

LIVE

BOB DYLAN

— Hill Auditorium,
Ann Arbor

Bob Dylan took the stage at Hill Auditorium a little after 9 p.m. Wednesday.

At 10:40 p.m., he spoke his first words to the audience — "Thank you" — and left the stage, closing his regular set.

Some misguided fans nearby insisted upon shouting, "Talk to us, Bob!" throughout the show. He was talking, guys. You weren't listening.

Dylan spoke to the lively crowd of nearly 4,000 in ways that no one else can, simply through the power of his

words and music.

He relied only upon his soul-searching lyrics, sung with confidence and clarity. As opposed to stadium or outdoor pavilion shows, fans were close enough in this venue to hear Dylan's lyrics, to watch his steady rhythm guitar hand, to study the lines on his face.

The 90-minute, 17-song set spanned Dylan's nearly 30-year career, including five cuts from his latest release, "Oh Mercy," and going back as far as his 1962 tribute to Woody Guthrie, "Song to Woody."

Dylan opened the show with two electrified numbers from his 1992 folk masterpiece "The Freewheelin' Bob Dylan." — "Don't Think Twice, It's All Right" and "Masters of War."

He had much of the Hill crowd on its feet by the third song, "Positively 4th Street," snarling with as much venom as ever. "I know you're dissatisfied with your position and your place. Don't you understand it's not my problem?"

Dylan and guitarist G.E. Smith of "Saturday Night Live" teamed for a few acoustic numbers, including a chilling "It's All Right Ma, (I'm Only Bleeding)" and the mystical "Visions of Johanna."

Dylan's songwriting prowess is well-noted, but his guitar work was shocking. Playing as if he'd been watching nothing but Eric Clapton videotape for six months, Dylan tore through some fine guitar interplay with Smith. Their crisp arrangements ranged from boppin' blues on

"I'll Be Your Baby Tonight" to straight ahead rock on "All Along the Watchtower" and "Highway 61 Revisited," which featured Smith on a searing slide guitar.

On the harmonica, Dylan was typically strong, and he was also impressive on the piano on "Disease of Conscience," standing up and banging the ivories not unlike the Killer himself.

The autumn evening in Ann Arbor, which began with an erratic set from Tennessee's country rockers Jason and the Scorchers, ended with artist/audience dialogue (See, guys, he did talk). Dylan repeatedly walked the question — How does it feel? And the audience echoed the appropriate response — Pretty damn good, Bob.

— John Corcoran

REVIEWS

THE BEST OF
DARK HORSE
(1976-89)

— George Harrison

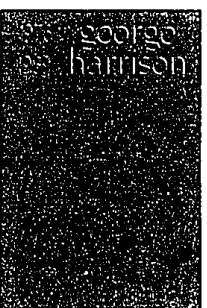
On one of his 1970s albums, George Harrison introduced himself as "Ononothimagine" in joking reference to the critical and commercial drubbing his work was receiving at the time.

Riding high after the twin triumphs of "Cloud Nine," his 1987 solo smash, as well as his part in the Traveling Wilburys collaboration, Harrison is a lot more welcome now.

Although it's no replacement for an album of all-new material, this greatest hits set (Warner) shows that at least some of Harrison's late '70s early '80s recordings have aged well and may, in fact, have been better than we all believed at the time.

Particular standouts are three songs drawn from his self-titled, though ignored, 1979 album, "Blow Away," its hit, "Love Comes to Ev'rybody," and "Here Comes the Moon" (that's right) show a gentle pop touch not often associated with Harrison. The latter song sounds especially fine on CD.

"I Got My Mind Set On You," a No. 1 hit from last year, as well as the witty, very Beatlesque "When



We Was Fab" and "All Those Years Ago" Harrison's tribute to former bandmate John Lennon, give this package substance.

Other songs show Harrison's less-attractive side — ponderous melodies coupled with defensive lyrics. Certainly, no rock musician has ever defended himself so vigorously, or so often, from alleged abuse at the hands of critics.

That means this isn't a must-have album.

— Wayne Peat

MONSTERS

— Fetchin' Bones

Fetchin' Bones is a southern band (North Carolina) that can more than hold its own in any music circle, be it the trendy college/alternative scene or Fred's Bowling Center Pub.

Simply stated, this band can rock. (People can find out for themselves as the band performs Wednesday, Nov. 8, at the Blind Pig in Ann Arbor.)

Except rock here is not uttered in the banal argot of the headbanger crowd. This has bite. This has verve.

Granted, Fetchin' Bones can go overboard on occasion, namely the opening three cuts on "Monsters" (Capitol). But the group more than makes up for it with some funk-tinted rock and roll.

Hope Nicholas is the lead vocalist for Fetchin' Bones. Her voice is raw and impassioned. At times, her fury strikes memories of Janis Joplin.

Some of her songs are filled with references to "I, my and I." That does become annoying at times.

Her saving grace is when she comes to terms about what exactly she wants from life. "Deep Blue" is this album's best song for that reason.

Instead of hammering it home, Nicholas and her fellow Bones slow things up. As a result, her voice be-



comes more mellow and focused.

Then the rest of the hard-edged songs become more palatable, if not downright enjoyable. Some stand out on their own, most notably "I Dig You" and "You're So Much Bigger."

The Errol Stewart-Aaron Pitkin guitar combo burns throughout the LP. Along with Damma Pentec on bass and violin, they lay down the perfect funk-rock lines in which Nicholas can work.

This LP may have some warts, but Fetchin' Bones' better days certainly are ahead.

— Larry O'Connor

IN HEAT

— The Fuzztones

In 1985, The Fuzztones backed Screamin' Jay Hawkins for a delicious swing through Hawkins' bigger songs. The resulting EP was the third release by the then-New York-based quintet, and probably their best. They brought the often erratic Hawkins to the peak of his form.

Since then, Fuzztones leader Rudi Protrudi has moved to Los Angeles, shed all of the original Fuzztones, and toured Germany with a new lineup. "In Heat" is comprised of tracks by the "new" Fuzztones, produced by the deservedly legendary and supposedly retired Shel Talmy.

Talmy produced many classic British invasion bands — most notably the Kinks and the Who — and on paper he's probably the ideal producer for The Fuzztones. After all, the band plays instruments from Talmy's heyday (Vox and Rickenbacker guitars, and over-the-top Vox Continental and Farfisa Organs).

And the Fuzztones clearly aspire to the driving R&B-based rock sound that Talmy helped invent.

But "In Heat" is a pale echo of Talmy's '60s efforts, and even worse, it's also a pale echo of past Fuzztones outings. Somewhere along the road, or maybe the Autobahn, The

But remaking this record into glorious monophonic sound electrically



reprocessed to simulate stereo wouldn't save it. The songs are all acceptable knock-offs of various mid-'60s nuggets.

Fuzztones lost their shrank. Part of the problem is modern recording technology, which is unlike to Protrudi's thin and often weakly rasping vocals.

Each instrument is so distinct in the mix, it sounds like the band members were all in separate rooms. The sounds never mingle, never cross-pollinate, and never develop into the giddy, grunge-soaked buzz that obviously inspired Rudi Protrudi.

Only "Chyenne Rider," a movie-biker psychodrama (with a guest Harley-Davidson solo by Billy Idol, among others) has the requisite kick and spit.

— John Logie