



Paul McCartney and members of his band, including his wife Linda, ham it up in the hall outside the press room at The Palace.

Photos by STEPHEN CANTRELL/staff photographer

## Finding the 'real thing'

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ness of the hippo doing pirouettes in "Fantasia."

BUT IT didn't matter. They were there to have fun.

They came seeking authenticity. It was like the automobile chase scene from "Risky Business," where Tom Cruise, in his dad's car, outruns the bad guys chasing him, turns to the woman in the passenger seat, puts the steering wheel and says "Porsche. There is no substitute."

That's the way 65-year-old Ruth Day of Garden City saw it. She was standing in line with her daughter, Renee, 30, also of Garden City.

Neither was wearing red tulle.

"It's the quality of his music and his personality that I like, but I'm just here to keep her company," Ruth said, winking at her daughter. Renee is a member of McCartney's fan club — The Wings Fun Club — which was the network McCartney used to announce his world tour.

Ruth and Renee already had seen him in Chicago, the much-ballyhooed performance highlighted on Dan Rafter's "48 Hours." They were back for more at The Palace on opening night.

"It's the music and the way he portrays it. It's very exciting," Ruth said.

Another reason music like McCartney's holds its own is evident every day.

A local radio station had set up a portable, trailer-strewn boom box outside the main entrance to The Palace. Heavy metal music was pouring out of the speakers, so that sound was fresh in everyone's minds when the doors opened and the crowd moved into the arena.

WITH NO basis for comparison, many would have said it sounded all right. But that thought only lasted until people went inside

and watched McCartney wind up and hit the first chords of "Sgt. Pepper."

That was it; end of comparison.

This wasn't slick in the cheap sense of the word. This was 25 years of musical genius on stage, in front of your eyes, playing something you'd only seen in studio films of The Beatles. Flawless. Sounding exactly like the album. Playing it the way you've never heard it before — live, with the bass reverberating in the hollow of your chest.

And don't forget the charm.

After "Sgt. Pepper," McCartney stood up straight, smiled, held his bass across his chest and bowed from the waist, exactly as he did 26 years ago on "The Ed Sullivan Show." It wasn't lost on the audience.

Seven-year-old Donnie Kimberley of Southfield probably didn't know what to make of it. He was at the concert with his uncle, Brian Sima, who had never seen McCartney before but had been a fan since he was 5. That was 23 years ago.

Donnie must have been hanging onto his seat for all he was worth. When McCartney bowed, the crowd cheered so hard that the floor shook. Some people who were standing reached out instinctively to grab a seat and steady themselves.

"WE'VE NEVER been to The Palace before," said Mike Matuszewski with an "I'm lying" smile. Matuszewski, of Birmingham, is a die-hard basketball fan who probably would move into one of the suites ringing the inside of The Palace, if he thought he could get away with it.

He probably was typical of the fans there — 30s, tired of listening to the stuff on the radio today. For him, seeing McCartney probably was like rereading a good book instead of picking a paperback off the rack in the supermarket line.

McCartney's performance was strong on his newer music, and it was very well received by the audience. However, it was his music from The Beatles, played live for this first time during this tour, that brought the crowd to its feet.



## New music: Stones' throw away from success

"We're not obligated to buy the new music or like the new music. But we are obligated to get the hell out of the way."

— Pete Townshend, of The Who, speaking at the Rock and Roll Hall of Fame induction ceremonies.

There's a problem in the world of rock'n'roll. It goes like this:

In this corner, we have the time-honored, cherished bands that started out in the '60s and continue, through word of mouth alone, to draw hundreds of thousands to

their concerts at ever-increasing prices.

And in that corner we have the bands, more than a few, that started in the '80s, are good and deserve to be heard, but can't get air time or recognition because they're getting squeezed out by their predecessors, who've already staked out the territory.

"It's a dog-eat-dog world; it's always been very competitive," said Charlie O'Brien, music director with radio station CKMR-FM. "My feeling is that whatever the market will bear, it'll support. I don't

think the older bands are stealing any money; the market is huge."

But one person put it this way:

"If radio stations in 1964 had played nothing but the '60s music of Buddy Holly and Frankie Valli, they might have crowded out two bands that were trying to come up that year — The Rolling Stones and The Beatles."

THAT ISN'T to say the Stones concert wasn't good. It was excellent, and some would argue it takes years — decades — of experience to put on a performance like that.

"If they (older groups) want to (still cut albums and perform), there's no reason why they can't," said Gary Palmer, music director

at WLLZ-FM. "The Stones proved they can still be creative in their 40s."

But, then again, how many more times can you listen to "Ruby Tuesday" in this lifetime? It doesn't mean the Stones' music is bad; quite the contrary.

However, if they write new songs but won't play them, and in-

stead revert to the mainstays they wrote before Ralph Nader killed the Corvair and Lyndon Johnson was elected president, then where can one turn to hear new bands playing good music?

"I think the newer bands will make it," Palmer said. "If the newer bands have music that people want to hear, they'll get the support. The Stones and The Who are in demand because so many people still enjoy their music."

Palmer feels the '60s and early '70s produced more bands with staying power than the '70s and '80s. But he sees bands like The Alarm, Giant, Diving for Pearls, Warrant, Tracey Chapman and Melissa Etheridge as driving forces in the '90s although "it's too early to say who the super groups of the '90s will be."

OVER AT WCSX-FM, program director Mark Paxman sees REM and Living Colour, opening band on The Stones tour, as forces to contend with in the '90s. But the most exciting trend he has seen is young people accepting blues performers like Stevie Ray Vaughan.

"There's a return to the roots, but it's all cyclical," he said. "It all comes from the blues at one time or another."

It's a partial and subjective list, but here are some people and bands that are popular and good, but enjoy limited exposure because their music isn't heard much on album rock radio stations:

Donnie Raitt; The Pogues; Neville Brothers; The Waterboys; Los Lobos; Was (Not Was); George Clinton; Joe Jackson; Leonard Cohen; Elvis Costello; Tom Waits; Jonathon Richman; John Hiatt and Melissa Etheridge.

(Keith Postler contributed to this story.)



Keith Richards was in the groove and Mick Jagger was in his best form when the Rolling Stones brought their Steel Wheels tour to the Silverdome.



Photos by JERRY ZOLYNSKY/staff photographer