

Music Born Bad really good

Born to be Bad George Thorogood & The Destroyers Rounder/EMI — Manhattan

review by Randal Smathers

I you know who George Thorogood is, then you don't need to read this article. You also don't need to read this article. You also don't need to buy his latest album. Of course, there is the large contingent of loyal Thoromaniacs who buy everything he does, but they've already got Born to be Bad. So now, for the uninitiated.... Born to be Bad. So now, for the dis-Shake your moneymaker/Roll your aggravator/Shake your agitator/Roll your mon-eymaker. This song is about sex. A lot of this album is about sex. When it first started, rock 'n' roll was about sex.

George Thorogood is rock's nice bad guy. He has this tough image, but what he mainly does is play rock 'n' roll. After a half-dozen or so albums, the Destroyers are one of the most solid bands around, with one of the most identifiable sounds.

most identifiable sounds.

This is undoubtedly Thorogood's band.
The groups's trademarks are George's sloppy
slide guitar, and his one-too-many-whiskies

voice, laid over a strong bass line. Throw in some big chunks of saxophone, and you have The Sound.

The first guitar licks on the album are divided into separate tracks, so they come out of different speakers on the stereo so much for hi-tech production values

The song selection revolves around old blues and rockabilly standards, with the occasional country song thrown in. On this album, he covers Chuck Berry, Howlin' Wolf, Fats Domino, and Hank Snow, but the sound is pure Thorogood.

sound is pure Thorogood.

Thorogood also writes his own stuff, but that's okay, it sounds like old blues and rockabilly standards. For the most part, the lyrics revolve around drinkin', partyin', and

They got smarts, they got parts, they got my heart/That's why I reallyreallyreally reallyreally like girls might not be Lord Byron, but it's definitely rock 'n' roll.

Byron, but it's definitely rock 'n' roll, Studio/abbuns don't do Thorogood justice. Once you've heard him live, or heard him live, or heard him live, or heard him live, or heard him live and his live album, nothing else sounds as good. However, compared with all the insipid, (Hiffany) overproduced (Europee), electronic (Eurythmics), washed-out bullshit (U2, around the record stores and on the ratio these days, this stuff really gets me excited, you know what I mean? This is what rock music is supposed to be about.

When you see me comin', get away/The ones that didn't aren't around today/The sweetest piece of lovin' any girl ever had/ Well, I'm here to tell you boys, I'm Born (o be

## 13 Ghosts leave the bar

13 Ghosts The Broadcasters

by Cam McCulloch

o any listener starving for bands with an edge, upon first listen The Broad-casters' "13 Ghosts" seems a welcome release.

Unfortunately, any musical attributes this band displays are overshadowed by their vocal parodies of past and present acts.

It's difficult to delineate blame since the

It's difficult to delineate plame since the singing chores are shared by all members of this New York quartet and there are no linear notes to indicate who sings what, or where.

Vocally, they rip-off everyone from Bruce Springsteen ("Down in the Trenches" — complete with requisite harmonica) to Jim Morrison ("House of Blue Lights").

Someone in this group is even doing a pale Elvis impression. "Black Water" sounds like the King doing Dours material. "Wall of the City" must be The Broadcasters' impression of Elvis had he been born a decade earlier and had he forged a career out of singing Big Band era tures. Band era tunes

Their best material actually comes from outside sources. While chief songwriters and

guitarists Blackie Pagano and Billy Roves wander all over the road stylistically with their own tunes, the imported "Hole in My Heart" is such a clever mix of roots rock and roll and post-punk sensibility that even bar band vocals can't kill it.

Another borrowed tune,"I Can Only Give You Everything", is reminiscent of what made the early Rolling Stones so special: a driving beat, gritty guitars, strutting lyrics and a damn-the-world attitude to the vocals to match the words.

To their credit, Pagano and Billy Roves are guitarists with an appreciable edge. They certainly get little help from bassist Steve Roves or the unadventurous drummer Ed Steinberg.

stemberg.

Give Pagano and Billy Roves marks for trying. There's no heavy metal, nor sappy ballads here — nothing blantantly commercial. But because of contrived vocals, The Broadcasters have masked an otherwise appealing sound.

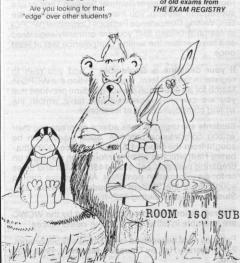
If they can decide who should sing all the songs, in his own style, and not be afraid to continue borrowing songs from other artists, this band may yet thrive. Otherwise, they'll return to the seedy New Jersey bar they likely came from.

## THE EXAM REGISTRY CAN HELP YOU!

Did you blow your Mid-terms?

Are you relying on Finals to raise your sagging G.P.A.?

Then come pick up copies THE EXAM REGISTRY



University of Alberta

## **THE \$5000** PETER LOUGHEED **SCHOLARSHIPS**

Eligibility: A candidate must:

- be entering the final two undergraduate years of the following Faculties:

Arts, Education, Science, Agriculture & Forestry, Home Economics, Physical Education and Recreation, Faculte St. Jean, School of Native Studies, Engineering, Business, Medicine, Pharmacy & Pharmaceutical Sciences, Rehabilitation Medicine (BSc in Med. Lab Science), Law and Nursing (BScN)

- have a minimum GPA of 7.5 or be in the top 10% of the class

Selection Criteria:

The Selection Committee will base its decision on academic standing and community leadership qualities as demonstrated by participation in university or community organizations, sports activities or cultural activities, etc.

Applications are available from the Office of Student Awards, 252 Athabasca Hall, University of Alberta, Edmonton, Alberta, T6G 2E8. Telephone: 432-3221. Application Deadline:

**APRIL 15, 1988**