

1988 Washington and Lee Homecoming Supplement

Guadalcanal Diary headlines homecoming

From Elektra Records press

Having emerged unscathed from the recent "holy wars" controversy, Guadalcanal Diary continues to enjoy the success of their third LP, subtly titled *2X4*. Like a Waffle House sign in the early hours of Sunday morning, *2X4* shines with a promise of hope for a wicked world. Produced by Don Dixon (Smithereens, R.E.M., Marti Jones, Marshall Crenshaw), the newest album marks a return to the high-octane rock and roll that brought this Georgia band out of the boondocks to take on the world.

Guadalcanal Diary's original members have been driving a funny car in the fast lane of showbiz since their humble beginnings in 1981, playing for a friend's wedding. The group is a proud product of Marietta, Georgia, nestled in the same festering Bible Belt which unleashed both rock and roll and fundamentalist religion on an unsuspecting world.

Guadalcanal Diary released their first vinyl in 1983, an EP titled *Watusi Rodeo*, produced by Bruce Baxter for E.O.D. Records. Manager Warren Chilton shot a low-budget *cinema-verite* video that became an underground classic, drawing praise from such diverse sources as MTV and the American Film Institute. In 1984

came the debut LP, *Walking in the Shadow of the Big Man* (DB Records), recorded and mixed by Don Dixon in an incredible 50 hours—"totally drug-free." The band is quick to add, "except for coffee and the occasional pencil." On the basis of the album's impressive sales and laudatory reviews as well as the band's blistering live shows, Elektra Records signed Guadalcanal Diary in May, 1985 and issued a remastered version of *Big Man* as the first release under the new contract.

Relentless touring of the United States led to a European trek in the fall of '85, where the gospel of the Diary was preached to waiting heathens in England, Sweden, Norway, Germany, Switzerland, France and Holland. A second album, *Jamboree*, was released in 1986. Produced by Rodney Mills (Cruzsados, Greg Allman), this wildly eclectic set only made it more difficult for critics to hang an easy label on Guadalcanal Diary.

Having established themselves as the highest-paid entertainers in Las Vegas (and having sold more records than Roger Whitaker and Zamfir combined), Guadalcanal Diary withdrew from the spotlight of stardom in June, 1987 to record *2X4*. In the depths of Atlanta's Axis Studios, far from the gla-



Guadalcanal Diary will be kicking off W&L's 1988 Homecoming on Friday night. Tickets are on sale at the bookstore - \$5 per person, \$8 per couple.

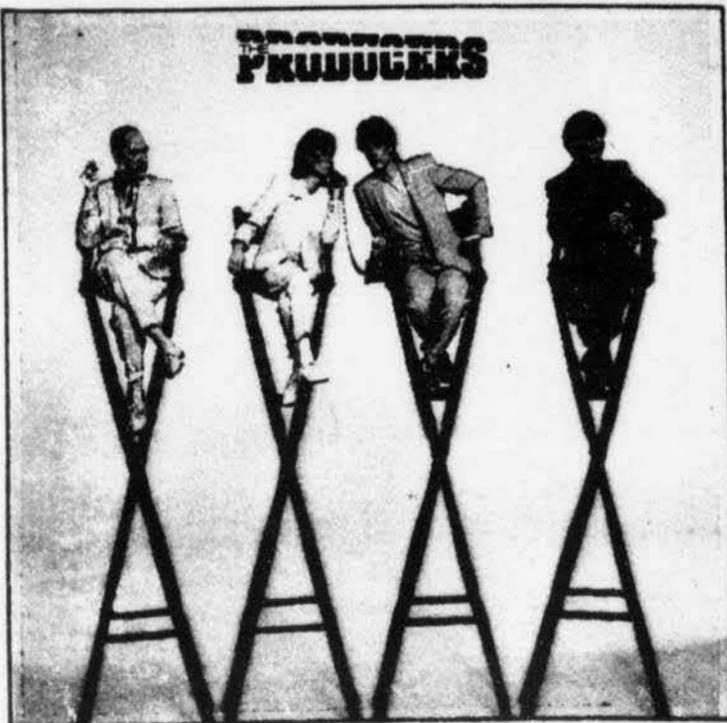
mour and tinsel, the champagne and flashbulbs, band and producer worked together to achieve the perfect Vulcan mind-meld. As Don Dixon notes, "We had three weeks longer to ruin this one than we had to make *Big Man*."

The resulting album is a high-water mark for Guadalcanal Diary, combining the foursome's

characteristically tongue-in-cheek black humor with Dixon's brilliantly buoyant production. Through songs that explore mechanization and childhood superstitions, T.V. evangelism and youth-targeted advertising, *2X4*'s lyrical themes are borne on music that is fittingly jubilant, driving and confident. The opening track,

"Litany (Life Goes On)," is an ebullient anthem to life eternal which sets the tone for the whole LP. From the punishing crunch of "Under the Yoke" to the driving call-and-response of "Get Over It," these twelve songs snap, crackle and pop until "Lips of Steel" closes the set in a wash of neo-Jet Age psychedelia.

The Producers staying two steps ahead



The Producers open for Guadalcanal Diary at the Pavilion Friday night.

By Steven R. Hurlburt

A normal club, the typical loud, smoke-filled room.

The band lays into "Primitive Man," "Trouble With Love" and "Dance On My Heart," then maybe something older—"What's He Got" and "I Love Lucy."

Crunch guitar and popping fretless slash the murk; solid, new-beat drums and eerily familiar synth sounds burst with cadence and cataclysm; the melodies melt in your mouth. When asked, producer/engineer John Jansen (Supertramp, Cutting Crew) says: "They are all of the above: a synth/guitar pop rock dance band—with a quirky sense of humor." But to the audience they're simply the Producers.

Since 1980 the Producers have played a sprightly, ironic brand of power pop. Signed by Portrait after a single audition with pro-

ducer Tom Werman ("It was the best live audition ever done for me. I knew midway through the third song I wanted them."), the band put out a debut album remarkable for its energy, melodies and good spirits. The band had a couple of regional singles and enough MTV rotation to be invited to perform at the first ever MTV "New Year's Eve Party". What viewers saw that night was a fresher, more energetic take on bands like Cheap Trick, The Cars or The Knack; a band that played sugarpop to the hilt, but whose natural abilities and emotional concerns were leading them instinctively to aspire to pop music's more serious side.

In 1982, The Producers came out with a beefed-up sound, more mature lyrics, a tougher poplook and their strongest single to date ("She Sheila"). This was followed (in retrospect) by the dues-

paying the band avoided with their seemingly effortless signing to Portrait. They became the quintessential road band, packing in loyal crowds on the strength of their new albums, live zaniness and word of mouth.

After two years of this, bassist Kyle Henderson left to pursue individual musical directions; he was replaced by Tim Smith. The band recorded and marketed an independent LP in 1985 (*Run For Your Life*) that contained a strong ballad ("Waiting on a Train"), but which also revealed an uncharacteristic slump in their trademark humor and energy—a result, no doubt, of the road's wear and tear.

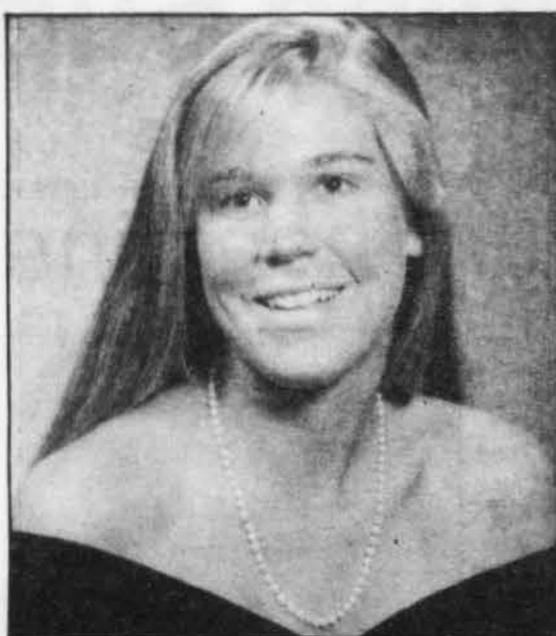
Now, all that is about to change, because The Producers, who seamlessly melded pop, rock,

□ See Producers, page 4

Who will be crowned the 1988



Organization: Alpha Phi Omega
Candidate: Wendy Wilson
School: W&L
Escort: Stephen Ingram



Organization: Beta Theta Pi
Candidate: Sarah Conrad
School: W&L
Escort: Steve Gomez



Organization: Chi Psi
Candidate: Cathy Goslau
School: Sweetbriar
Escort: Chris Cerone



Organization: Delta Tau Delta
Candidate: Susan Bienert
School: W&L
Escort: Ian Thompson



Organization: Kappa Alpha
Candidate: Courtney Warren
School: W&L
Escort: Judd Parker



Organization: Kappa Sigma
Candidate: Stacy Noelle Patmore
School: W&L
Escort: Terry O'Brien



Organization: Lambda Chi Alpha
Candidate: Anne Maria Ziletti
School: MBC
Escort: Thomas Hamilton



Organization: Minority Students Assn.
Candidate: Monica Young
School: W&L
Escort: Damon Sanders



Organization: Phi Delta Theta
Candidate: Clare Whitney Jones
School: Hollins
Escort: Rob Guyton

W&L Homecoming Queen ?



Organization: Phi Gamma Delta
Candidate: Kimberly Moseley
School: W&L
Escort: Sean Connolly



Organization: Phi Kappa Psi
Candidate: Mary Alice McMorrow
School: W&L
Escort: Richard Redfoot



Organization: Phi Kappa Sigma
Candidate: Christine Wake
School: Hollins
Escort: Tony Mitchell



Organization: Pi Kappa Alpha
Candidate: Caroline Scott Coffey
School: Hollins
Escort: Drew Mackenzie



Organization: Pi Kappa Phi
Candidate: Katie Duwell
School: W&L
Escort: Jamie Urso



Organization: Sigma Alpha Epsilon
Candidate: Mary Shook
School: MBC
Escort: Peter Sackett



Organization: Sigma Nu
Candidate: Jennifer Cheadle
School: MBC
Escort: Mark Bryant



Organization: Sigma Chi
Candidate: Margaret Kone
School: Hollins
Escort: Karsten Amlie



Organization: Sigma Phi Epsilon
Candidate: Kristen Johnson
School: Hollins
Escort: Rob Jones

Scheduling is key to football success

By Mike Shady
Sports Editor

I went to the Virginia Tech/South Carolina football game last Saturday in Blacksburg. It was Homecoming Weekend for the Hokies and, despite all the typical revelry and hoopla that accompany a football game (even more so for Homecoming), there was a sense of dread among the Tech faithful. You see, the 'Cocks (as they are so affectionately nicknamed) were coming into the contest ranked eighth in the nation, led by quarterback and Heisman trophy candidate Todd Ellis. Not exactly a big morale booster for the home team.

Tech almost beat 'em, losing 26-24, but that's not the point. The point is that the Hokies shouldn't have had to worry about beating anyone on Homecoming—they should be playing someone easy, like VMI. Everyone's doing it. South Carolina took on Appalachian St. (who?) in its Homecoming a week earlier, not exactly a contender for the national championship. Two years ago East Carolina played something like five Homecoming games, its own and four other teams'. We're talking cream-puff city here, and not the kind you get at County Kitchen.

Since I've come to W&L, the Generals are 1-2 in Homecoming affairs, winning my freshman year while dropping the last two in a row. Overall, since non-scholar-

ship athletics came into existence, the Generals are 17-14-2. Not exactly a record that sets the old pulse racing, eh?

On Saturday, the W&L welcomes that oasis of masculinity, Hampden-Sydney, to Wilson Field. The Squids last week played Emory and Henry tough, losing 21-14. Far be it for me to say the Generals can't win this game (In fact, I am extremely optimistic about W&L's chances. But remember, everything I think and do is drug-induced), but why should the outcome even be in doubt?

Let's bring in East Poedunk U. for Homecoming. Or Joe Blow St. How about Roanoke? (Whoops, I forgot. The Maroons are too civilized to have a football team) Well, ship their I-M champs up here. Does Mary Baldwin have a football program? (Strike that. That wasn't very nice.) Academics? I don't care if the school we schedule doesn't even require the SAT's for admission (Sydney falls into that category anyway, doesn't it?). I want a win—a victory—a big 'W'. And I don't want it to be close. I want a good old-fashioned butt-whopping.

It doesn't matter if the Generals go 1-8 on the year. If the win is on Homecoming, the season is a success. Picture it. All those alumni make the trek to Lexington for one weekend, go to the concert on Friday night (well, maybe not), wake up at noon the next day, somehow get to Wilson Field be-



Next year?

The Lexington High School football team would be a real challenge for next year's Homecoming game.

fore 1:30, and then get to see the Generals kick some ass. Hell, this way no one can get upset when the people leave at halftime. There will be a legitimate reason. W&L will be so far ahead the game will already be over.

Guaranteed wins have been a part of football scheduling for years. You say its unethical? What is this, a philosophy class? I don't think anyone would care if we played St. George's School for the Blind, as long as we come away with the victory. There's nothing more enjoyable than seeing your home team pound some weakling into submission. Think about it. All the players' stats will be better, the starters can rest up for that

night's parties, and the W&L Sports Information Director can sleep easier at nights.

If all this doesn't persuade you, consider the good-time theory. Here's how it works. From Friday afternoon until Sunday morning, having a good time is top priority. If the Generals lose, than everyone's fun is stopped (albeit for only a short while, because I'm sure, for most people, having a good time does not hinge on the outcome of the football game). With a cream-puff opponent, W&L wins big and everyone goes home happy. Everybody's good time is uninterrupted. This results in a continuous good time (the premium of good times), and also

stops people from blaming coeducation for our lack of football prowess.

People go to football games for excitement and school camaraderie. What could be better than seeing the Generals light up the scoreboard against a team like, say, Southern Sem? (Whoops, strike number two. Again, that wasn't very nice)

By consciously selecting a featherweight football team for their Homecoming opponent, the Generals can pad their record and a good time can be had by all. And isn't that what this weekend is all about?

(As I said before, it's all drug-induced)

Producers

(continued from page 1)

dance and new music into a crossover dream in 1981, who were simply too far ahead of the segregated radio playlists of 1982, have arrived—mature, seasoned with a style based on as well honed commercial sense and a forever-young desire to do something new. Which is to say, The Producers haven't drifted aimlessly with the times—no, the times have come to them.

Although based in Atlanta, the band has managed throughout its career to avoid the region's two biggest musical cliches; dual guitar duels and jangly retro psychedelia. And no wonder: guitarist/lead vocalist Van Temple still remains awed by The Beatles, keyboardist Wayne Famous by Hendrix and classic Stax/Volt R&B. Drummer Bryan Holmes gravitates toward fatbak soul and Tony Williams-ish mania, while

bassist Tim Smith heads toward Australia (Split Enz, Crowded House) and XTC.

What emerges from these disparate influences is *Coelacanth*, an LP of crisp, imaginative musical style anchored by pop tradition yet wide open to some "left wing" effects of jazz, soul or underground pop. This desire to push themselves and go beyond their earlier work also touches their lyrics; love songs with more emotional complexity ("After All Is Said and Done"), bold spiritual statements ("Renaissance") and the compelling questioning of man's true nature ("Primitive Man").

Although the contents of *Coelacanth* aren't as mysterious as its title, they both point toward one thing: if you are ahead of your time, it can only mean that some day, you time will come. For The Producers, as the old Chambers Brothers' song goes, that "time has come today."

LIVE DRIVE

Live Drive will be providing transportation to and from the Student Activities Pavilion for the concert on Friday night, October 15. The vans will make the following stops:

The route for van one:

1. Gaines Hall
2. Baker-Davis-Gilliam
3. Corral
4. Sigma Chi
5. Chi Psi
6. Delta Tau Delta
7. SPE
8. FIJI
9. Pavilion

The route for van two

1. Henry St. Theatre
2. Lambda Chi
3. KA
4. Phi Psi
5. SAE
6. Pi Phi
7. Pavilion

Service will begin at 9 p.m.; a van should stop at each location about every half hour.

Happy Homecoming
Homecoming Supplement Editor:
Michael Tuggle