



LINDSEY BUCKINGHAM



TROUBLE

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& Vivien Crowe - for the top tens.

AND FINALLY

TO LINDSEY BUCKINGHAM FOR EXISTING AND THEREBY MAKING
THIS MAGAZINE POSSIBLE!!

WELCOME TO 'TROUBLE'

Having been inspired by some of the other great fanzines, currently available for Fleetwood Mac and Stevie Nicks, I decided to make my effort on this, the first, fanzine dedicted to Lindsey Buckingham.

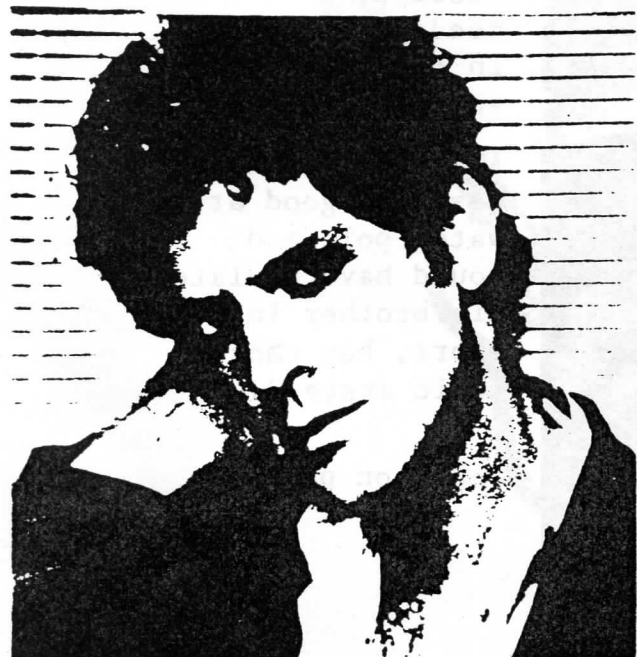
I'm hoping that TROUBLE will give new Lindsey fans an insight into the life and music of this very talented man, and will also prove an interesting read for long standing fans.

Whilst I appreciate that the greater part of his musical career has been spent with Fleetwood Mac, I have tried to concentrate more on Lindsey as a solo artist - after all this magazine is really supposed to be about him.

This is intended to be a 'one off' fanzine, mainly because I really don't think I can cope with more than one issue, and also because of the difficulty in obtaining information. However, if this magazine proves successful - well who knows?

The name of the fanzine is derived from Lindsey's great hit of the same title, but also has a double meaning when related to the preparation of the magazine - TROUBLE!

Sue



LINDSEY - A BRIEF HISTORY

Lindsey was born on 3rd October 1949, the youngest of three brothers - the others being Jeff and Gregg. His father Morris Buckingham was a successful coffee grower - his mother's name is Rutheda. Lindsey's birthplace and childhood home was at Palo Alto, Nr. Atherton, San Francisco.

He started playing guitar at the age of seven, when he was inspired by a record bought by his brother - the record - Heartbreak Hotel by Elvis.

Lindsey's early musical influences in addition to Elvis, include the West Coast folk group The Kingston Trio (Lindsey later worked with John Stewart on the latter's album 'Bombs Away and Dream Babies'). He also developed a liking for the Beach Boys

sound and in particular some of the more 'off Beat' songs of Brian Wilson.

Lindsey also says that watching his brother Gregg training (he was a world class swimmer and won a Silver medal in the 1968 Olympics) affected his outlook towards his music, instilling in him a strong sense of discipline - needed to survive in the tough world of Rock.

Apparently Lindsey was also good at water polo and could have emulated his brother in sport, but chose music instead.

(cont on page 5)



In 1967 the band Fritz was formed, in which Lindsey played bass. He had met Stevie Nicks at High School and she was also asked to join the band. They played local gigs, but there are no known recordings. The band split in 1971 and Stevie and Lindsey formed Buckingham/Nicks. The couple moved to L.A. and in 1973 the album of the same title was released.

In 1975 both Lindsey and Stevie were asked to join Fleetwood Mac, after the departure of Bob Welch, following Mick's chance hearing of their album.

From 1975 to 1987 Lindsey was a driving force in Fleetwood Mac, contributing his writing and production skills, along with his excellent guitar playing and vocals to the inimitable talent of the other four band members.

During this period he also released two solo albums, 'Law and Order' and 'Go Insane', and he worked on many records by other artists using his skills as a musician and producer. .

On 5th August 1987, after Fleetwood Mac's decision to tour, Lindsey announced he was leaving the band to persue a solo career, and is now working on his third solo album.

Editors Note;

Hopefully the album will be released soon - or is Lindsey going for a world record in the length of time taken to record and album!





DID YOU KNOW?

Lindsey's home recording studio is called 'THE SLOPE'

The guitar Lindsey plays in the 'Big Love' video is a Limited Edition antique Turner Solid Body electric.

Lindsey has a room in his house called 'The Rain Room' You press a button and get artificial rain (It would never catch on in the UK!)

According to Nicks the original July

NIFTY FIFTY

Here are some top ten favourite tracks, supplied by fans.

- | | |
|------------------------|-----------------------------------|
| 1. GO INSANE | 1. BIG LOVE |
| 2. I WANT YOU | 2. SECOND HAND NEWS |
| 3. TROUBLE | 3. GO YOUR OWN WAY |
| 4. BANG A DRUM | 4. FAMILY MAN |
| 5. SLOW DANCING | 5. NOT THAT FUNNY |
| 6. I'LL TELL YOU NOW | 6. OH DIANE |
| 7. HOLIDAY ROAD | 7. I KNOW I'M NOT WRONG |
| 8. D.W.SUITE | 8. FROZEN LOVE (BUCKINGHAM/NICKS) |
| 9. TIME BOMB TOWN | 9. CAN'T GO BACK |
| 10. SHADOW OF THE WEST | 10. YOU AND I - PART I & II |

The above Lindsey solo top 10 and Linsey Mac top 10 were supplied by Simon Bolton of Redcar, Cleveland.

-
1. STEPHANIE (BUCKINGHAM/NICKS)
 2. I'LL TELL YOU NOW (Law & Order)
 3. HOLIDAY ROAD (National Lampoons Vacation Soundtrack)
 4. D.W. SUITE (Go Insane)
 5. TUSK (Tusk)
 6. WALK A THIN LINE (Tusk)
 7. OH DIANE (Mirage)
 8. BIG LOVE (Tango In The Night)
 9. TROUBLE (Law & Order)
 10. TIME BOMB TOWN (Back to The Future Soundtrack)

Supplied by Barbara Wimmer, West Germany.

-
- | | |
|-----------------------|-------------------------|
| 1. TANGO IN THE NIGHT | 1. TANGO IN THE NIGHT |
| 2. BIG LOVE | 2. YOU AND I - Part I |
| 3. PLAY IN THE RAIN | 3. D.W.SUITE |
| 4. EYES OF THE WORLD | 4. TUSK |
| 5. YOU AND I - Part I | 5. BIG LOVE |
| 6. TROUBLE | 6. EYES OF THE WORLD |
| 7. TUSK | 7. I'M SO AFRAID (live) |
| 8. TIME BOMB TOWN | 8. PLAY IN THE RAIN |
| 9. LOVING CUP | 9. LOVING CUP |
| 10. JOHNNY STEW | 10. TROUBLE |

Supplied by Lindsay-Jane Rankin
of Newton Mearns, Glasgow

Supplied by Vivien Crowe
of Newton Mearns, Glasgow.

WELL IT APPEARS EVERYONE LIKE TROUBLE WHAT A GREAT NAME FOR
A FANZINE!

Bits 'n' Bobs

Hot Guitar licks and hot cakes!

LINDSEY BUCKINGHAM: 'Law and Order' (Mercury 02 167)

by Robin Smith

FIRST CAME Mick Fleetwood's ethnic jungle drum, then came the extensions of Stevie Nicks and now we're being treated to Buckingham's serene solo effort. Two sides of what sounds like the out takes of Mac's first studio sessions hovered around Lindsey's shy little voice. Together, they were magnificent, alone they're awful. +

Record Mirror 7/11/81
They even spelt his name wrong!

FLEETWOOD MAC have lost their mainstay singer and songwriter Lindsey Buckingham. He plans to leave the group this autumn after 15 years in the line-up to concentrate on his solo career. The last release featuring Buckingham will be the single 'Little Lies', from the album 'Tango In The Night', released next week.

Lindsey Buckingham will be leaving Fleetwood Mac in the autumn. After 15 years with the band he reckons he's had enough, so he'll be going off to record a solo album. Good luck to the old mucker. Meanwhile, Fleetwood Mac release their single 'Little Lies' on August 31 and the flipperoo is 'Ricky'. Fleetwood will be announcing their new member soon.

LYNDSEY'S BURN UP!

Lindsey Buckingham of Fleetwood Mac really loves his MUM.

He has to pop home and see his Mum in between tours but his little visits don't always turn out too pleasant.

Like the time he arrived home and Mum was baking. She nipped out for a minute and left Lindsey in charge. But not only did he burn the cakes — before he realised what was going on, the oven was on fire and so too was the kitchen!

After the fire brigade was called and the fire put out, Lindsey, being the rich superstar he is, went out and bought Mum a spanking new house!

... Lindsey Buckingham is predicting a strong return to pop music will soon take place. He says people can take rude-sounding music only a short time before they seek out something fresh. According to Lindsey, people like Elvis Costello and Joe Jackson have already made the change. Buckingham says he wouldn't be surprised if we had another folk revival too.—M.S.



STOP PRESS... Fleetwood Mac star Lindsey Buckingham last night sensationally quit the supergroup after refusing to tour. American-born Lindsey, who produced the group's latest million-selling album *Tango In The Night*, has been with the band for more than a decade and written many of their best-selling songs. His manager, Michael Brokaw, says: "The others felt they had to tour but Lindsey felt he had to concentrate on his solo career."

● **LINDSEY** Buckingham has sensationally quit Fleetwood Mac.

The guitarist who once went out with the dinosaur band's singer, Stevie Nicks, is more interested in his solo career.

A pal of Lindsey's tells me: "He hates touring and Stevie's drink problem really got to him. He just couldn't cope."

At 31st Grammy Awards.

POST-MAC ATTACK ►
Lindsey Buckingham (with George Harrison) is now cutting a solo LP.



LAW AND ORDER

Extracts from Interview with Jim Ladd, in conversation with Lindsey 1981. This interview covers many other aspects of Lindsey's work with Fleetwood Mac, but I have just picked out the sections about Law and Order, as it is this album that I am high lighting here:-

The interview opens with a few bars of 'Stephanie'.

J.L. "First off would you be comfortable sitting back so you don't talk so over the mic?"

L.B. "Sure, I don't exactly have a DJ voice either, so he's just trying to give me a break, so I don't sound like Donald Duck on the air!"

ALBUM TITLE

L.B. "Someone said 'well why did you call is Law and Order?' and I said, well first of all it has nothing to do with the contemporary context in which that term is used now, it has nothing to do with the society aspect. It's more specifically the theme of how to retain innocence and how to keep your innocence while experiencing pain. Everyone is born with innocence, but as you get older, you tend to close off your feelings more, you tend to become more cynical, more self-aware, less giving and the album is in some ways asking the question - how do you keep those innocent eyes through which real beauty is seen?

It comes down to choices - do you reject a situation, or a person, because you are confronted with pain, or do you accept pain as part of the whole, and learn to get through it to the other side? I've experienced a bit of that in the last year and I'm getting through it, and I think in order to keep that sense of innocence, you really have to instil a sense of discipline in yourself and a sense of commitment - commitment is a key word - to something you care about, and thats how the title came about."

J.L. "Almost the law of orders"

IT WAS I

L.B. "Basically is a very adolescent theme, about someone who is probably first experiencing pain in a relationship. He explains what has gone wrong, but his conclusion is one of commitment still, saying 'lets keep going' and is very optimistic for future happiness."

SEPTEMBER SONG

L.B. " The inverse of It Was I, about someone in the declining years of his life, who can look back and has already gained the perspective of good and bad and how it really relates to each other. He's able to feel that the most meaning he's able to derive from his last few years, will be by sharing it with his partner."

SATISFIED MIND

L.B. "Is a more general thing about choosing between the pursuit of

other people and if there's a choice to be made, obviously the latter is the better choice. Some of these ideas may seem a little fundamental, but much of Rock today takes a totally different viewpoint."

WANA

- .L. "Is there any reference to Mick's 'Visitor' in this song?"
- .B. "Well there is actually - Mick and I were having a 'little tiff' one day. This particular song was almost recorded - all those crazy cartoon background vocals and at that point it really had no reference to Bwana. Richard Dashut who was helping me through the second phase of the album said 'why don't you go out and sing it sort of 50's style?' I went out and started singing a different way, and a whole new melody evolved and at that point the lyrics went with the new melody. There's really nothing negative about Mick in there - it was just on my mind at the time! Mick and I are real close - close enough to make references to one another in songs without having to worry about it."

LOVE FROM HERE, LOVE FROM THERE

- .B. "When my father died a few years ago he left me his collection of jazz 78's. I try to recreate the roles of the three horn parts, the cornet, the clarinet and the trombone, the three typical roles of improvisational small combo jazz. I tried to choose the type of guitar that would represent more closely a brass -v- a reed. I used a Slide guitar for the trombone, a Stratocaster for the clarinet and a Gretch for the cornet. It was a lot of fun! The melody of the song is not important - what is important are those instrumental sections."

ROUBLE

- .B. "Mick and I recorded for several hours but nothing seemed quite solid enough as a whole track, so we picked a short section, cut the kick drum into itself, took it out of the machine, shut the motors off so it wouldn't be spinning and looped it around a microphone stand - and put the parts on to that. It still sounds like Mick - still has a certain tension, something to do with where he places his kick, he always lays the snare further back than the kick - and it has that creep to it."

SHADOW OF THE WEST

- .L. "One song, the lyrics did not appear on the lyric sheet."
- .B. "There's a very simple reason for that - the artwork had to be in, before I had the lyrics!! There is no real deep answer - I was under the gun!"
- .L. (Referring to the line 'The setting of the sun scares me to death') "Do you feel at 32 a loss of your youth?"
- .B. "No! This is something I can imagine, it's just shifting the perspective back and forth and how it relates to the title of the album. Shadow of The West is the sad side of September Song. In September Song he's looking back and realising that he's had a rich life. Shadow of the West is someone who may not have been able to reconcile his life and he is alone in a desert emotionally, the sun is slowly going down and he knows it's going to be dark pretty soon!"

THAT'S HOW WE DO IT IN L.A.

J.L. "Why do people take this town to task?"

L.B. "The words certainly are cynical. It starts off with Richard Dawson saying 'Survey Says' from his game show Family Feud. In general I don't see it as a cheap shot at L.A. The lyrics are somewhat sarcastic, but at the same time it's saying it's a lonely place, but it's the only place to be right now for me. But still it's a celebration of a certain style as limited or non-limited as it may be"

J.L. "I thing we're dancing here folks!"

L.B. "Maybe you're placing too much on the lyrics by themselves, whereas I hear everything else about the track as being more or less happy."

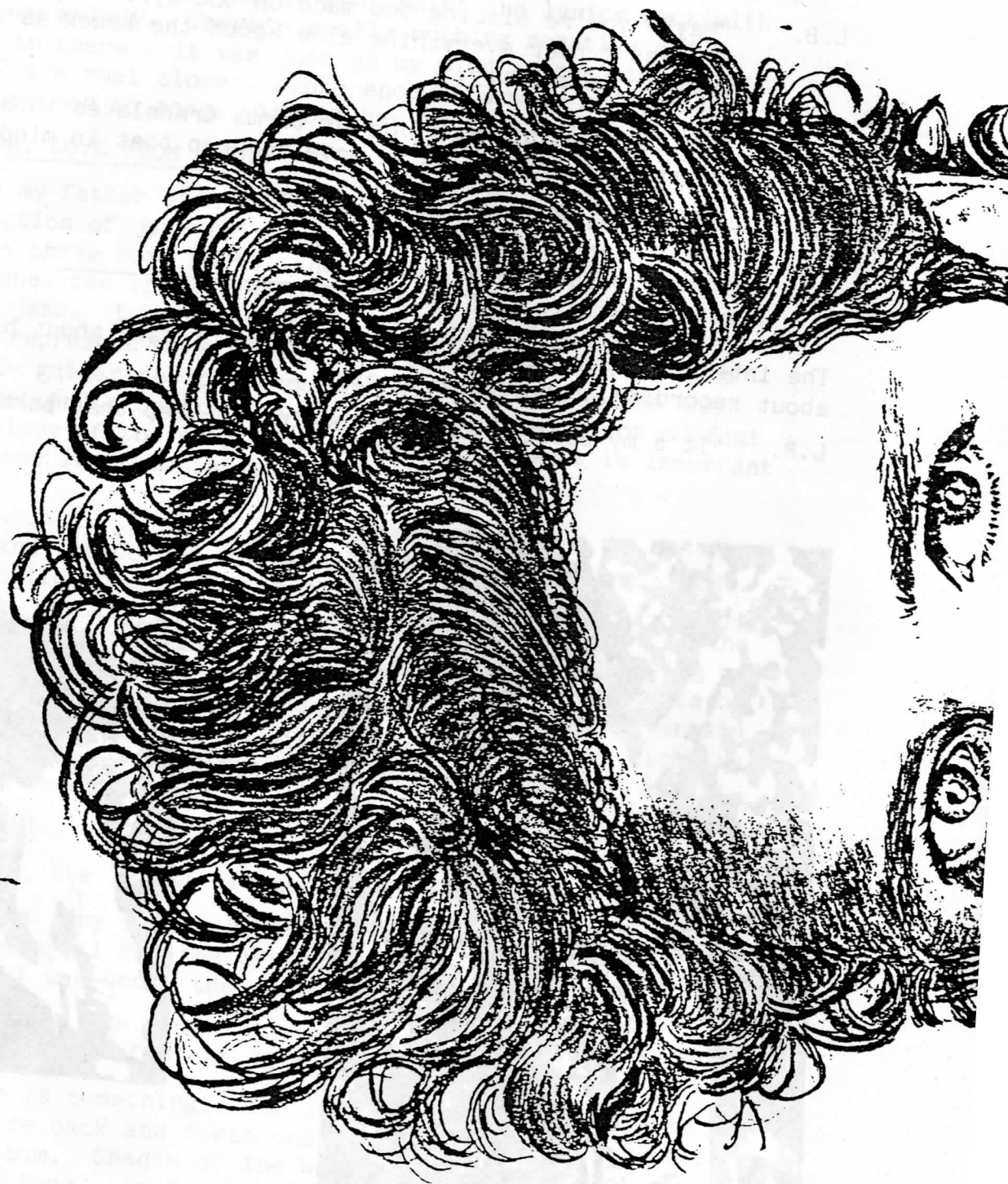
J.L. "Of course happiness in your terms translates into depression anyway, so we have to keep that in mind!"

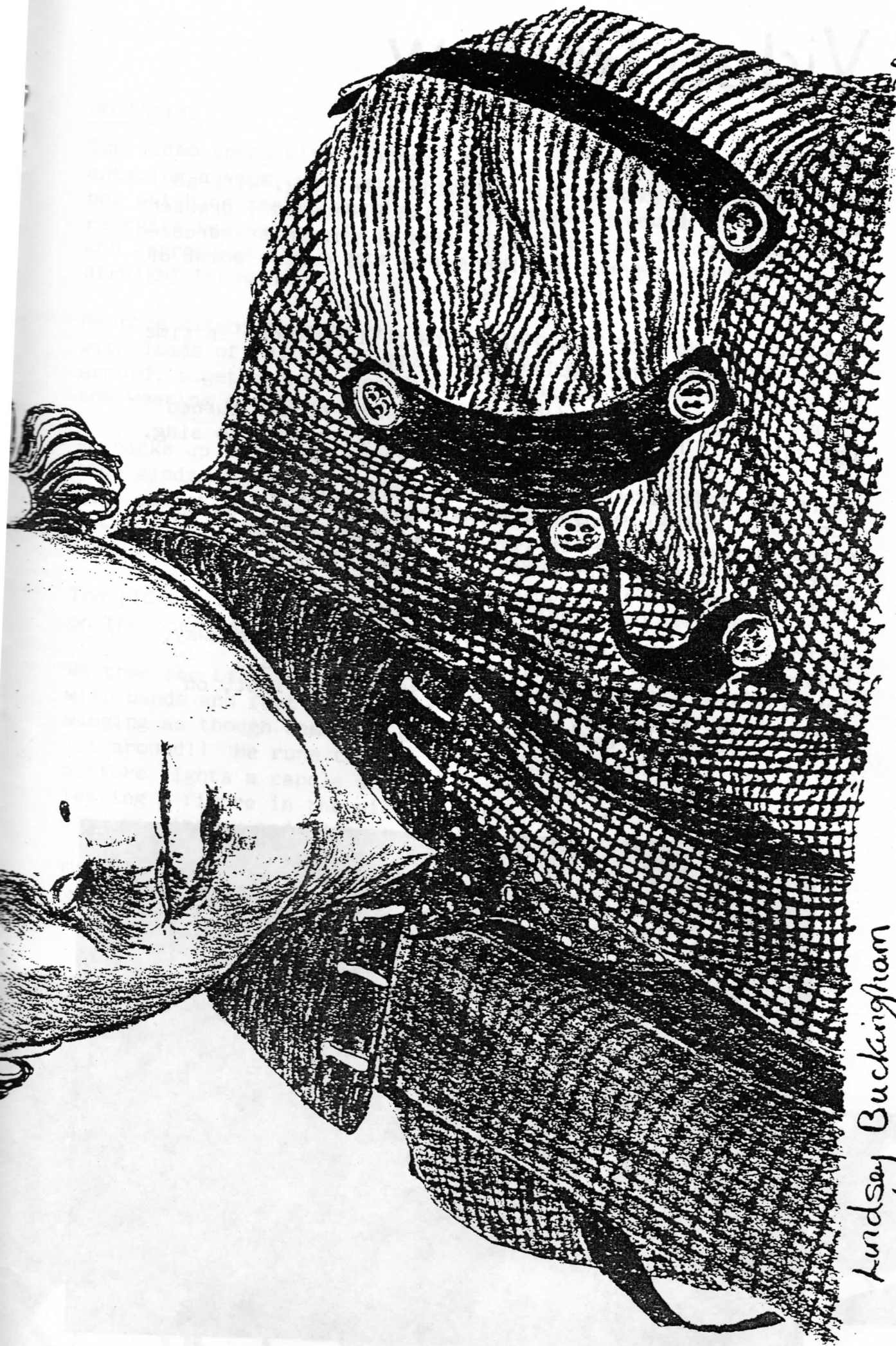
L.B. "Yes - so that settles that one!"

The interview closes with Jim Ladd asking Lindsey about his feelings about recording, experimenting etc.

L.B. "It's my passion and I'm looking to keep that passion alive!"







Stobbe.

Lindsay Buckingham

Video Review

TROUBLE

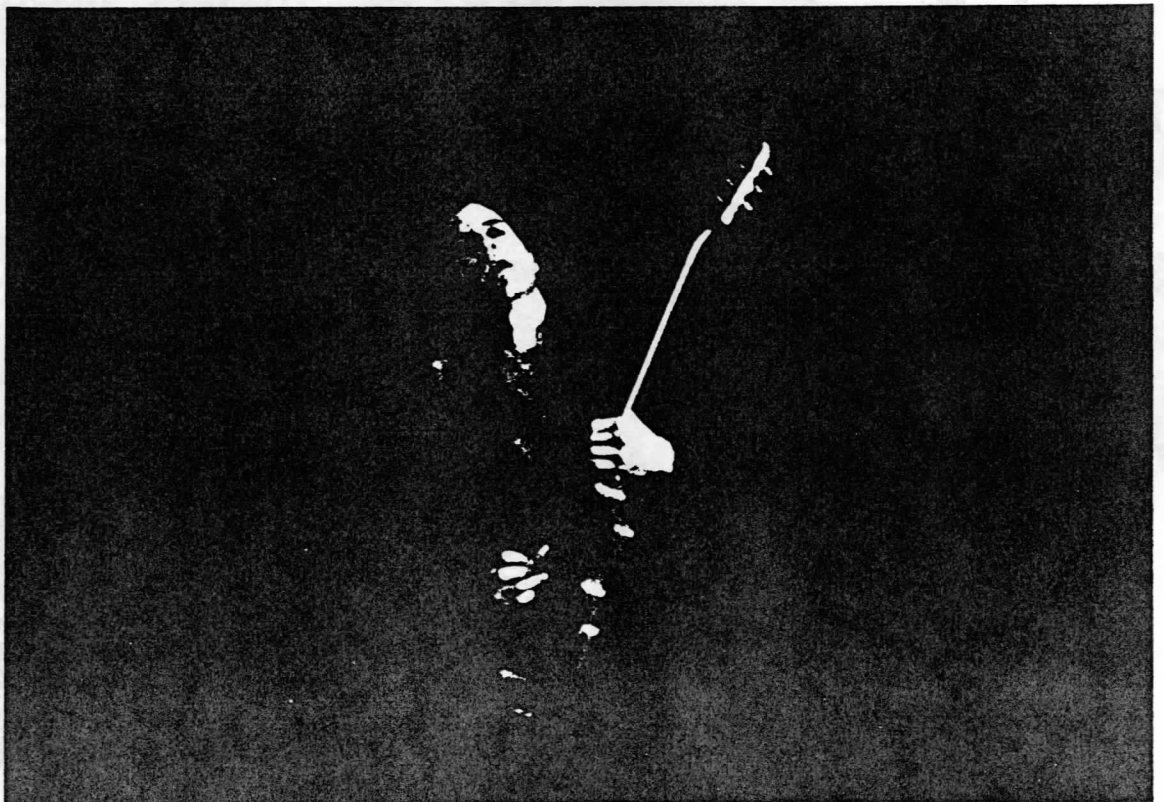
This video is in the main in a flying V setting, with a whole line of drummers (including Mick Fleetwood), dressed in black on the left and a whole line of guitarists dressed in white on the right, with Lindsey at the centre point of the V and a totally white background.

The video opens with these musicians pulling faces in time to the strange opening grunts of the song!

Then Lindsey, dressed in black, with shirt collar turned up, guitar in hand and blue eyes flashing, starts to sing.

There are some nice close ups of Lindsey's fancy guitar work, and Lindsey doing the strange stance and moves so often associated with his live guitar performances, together with some very cheeky looks when singing the line 'I think I'm in Trouble'!

As the video draws to a close, first Lindsey fades away, followed by the drummers (left) and then guitarists (right), then Lindsey reappears for the final shot, on his own playing guitar.



GO INSANE

The video opens with Lindsey, dressed in a long white jacket, entering a room, with guitar in one hand, carrying a white box which he shakes in time to the rattling sound at the record's beginning. He places the guitar against the wall and approaches the mirror, puts out his hand which goes straight through.

He then climbs through the mirror into a strange smoky world with loads of fallen columns, and a large globe spinning around, together with goldfish floating as if in air. He is now wearing a multicoloured jacket and blue jeans.

He picks up two white boxes and as he sings the line 'Two kinds of trouble in this world', a little Lindsey pops out of the left one, like a jack-in-a-box, while out of the right one pops a skeleton. Lindsey's head then twizzels round and is replaced by the globe!

The picture then draws out to reveal Lindsey looking down on the scene as though it was all in a box.

We then see Lindsey running past some very strange people with hands and feet protruding from their necks and he is singing as though demented (I'm not surprised with that lot around!) He runs towards a painting and entering the picture lights a candle and his ghostly image runs away, leaving a figure in the picture which changes from a young boy, to Lindsey and then to an old man.

The final scene is Lindsey inside the white box banging on the lid to try and get out.

(cont on page 16)



SLOW DANCING

Opens in an old spooky haunted house, with Lindsey dressed in swashbuckling long black coat, white shirt and knee high boots, looking through a leaded glass window.

He turns from the window and walks through a room shrouded in dust sheets, and sitting down lights a candle. He turns suddenly to catch sight of a ghostly figure walking past the window - there is a blinding flash and the ghost of a pretty girl (there had to be one somewhere!) appears in the room. Lindsey reaches out to touch her and she disappears. He then starts to pull dust sheets off at random, startling a sleeping grotesque dwarf ghost who skuttles away.

The video then switches to the lawns outside, on which ghostly figures in long white powdered whigs are dancing a gavotte. Two knights in armour bow to each other and clash heads!

Lindsey leaves the house and is tapped on the shoulder by the pretty female ghost. The video then switches between shots of Lindsey inside by the fire giving very smouldering looks whilst singing 'Want to dance with you all night' and Lindsey outside in a pavillion dancing with the ghost girl.

To sum up Trouble is a simplistic video with a few amusing twists and in the main, is Lindsey, guitar in hand, performing the song, whereas Go insane is a far more surrealistic video. With stange settings and strange happenings, reflecting the basic meaning of the song i.e. insanity!

Slow Dancing is Lindsey at his smouldering best and indicates a very romantic theme, which is really what Slow Dancing is all about!

The latter two videos show Lindsey more in an acting roll rather than that of musician. All in all three very different but very creditable videos.



In 1984 Lindsey released the album 'Go Insane' and below are some excerpts from an interview he did for Kerrang magazine.

Lindsey says that there is an atmosphere on this album which he has never achieved before, probably because much of his previous work drew from the emotion of anger, while this album reflects feelings of disappointment and understanding.



Buckingham has at last joined the throng, putting out the thought-provoking/disorientating 'Go Insane' LP through the Mercury label. It may seem akin to a wild flash of irresponsible flag raising, but I personally regard this album as the most adventurously successful mainstream rock release since 'Dark Side Of The Moon'. And this too has something of a conceptual flow.

"The lyrics were to some extent inspired, if that's the right word, by the slow disintegration of a six-year relationship I had with a young lady. I tried everything I could to maintain a commitment to this person, but she began to display non-constructive behavioural patterns and I just reached a stage when no more allowances could be made. So, a lot of the

songs on this album have something to do with various aspects of what happened."

Titles such as 'I Want You', 'Go Insane' and 'Slow Dancing' certainly underscore Buckingham's lyrical attitude. But 'GI' goes beyond such emphases. Every track is a musical challenge, taking unexpected tangents which shoot out from traditional rock n' roll arrangements, taking the listener by complete surprise.

ON TOP of such nuances comes 'Play In The Rain, Parts I&II', an exaggerated journey into the region of *avante garde* electronics that touches base with both Laurie Anderson and Phillip Glass (Lindsey has spent quite a considerable amount of time with the former), whilst retaining the essential sensitivity of a pop profile. And then there's 'DW Suite', a seven minute musical exercise that proves to be the zenith of this LP's general excellence, a cinematic experience in the widest sense of the term.

"I wrote 'DW Suite' as a personal tribute to Dennis Wilson, the Beach Boys drummer who drowned last December. It's divided into three distinct segments and contains a number of musical themes, both traditional ('Loch Lomond' is one noticeable strand) and modern.

"I also did it as a way of tipping my hat to Brian Wilson who was the driving force behind the band. I've always identified with Brian because he has spent years attempting to take what was essentially a successful early Sixties pop band in a more adventurous and challenging direction. Yet the pressure put upon him by the other members of the BBs and even his own family because of the desire to experiment and change has been incredible.

"In fact, the only way he's been able to handle it is to revert to a child-like mental existence, which is tragic. Maybe by including this track I've managed to exorcise a demon that's been haunting me for years concerning my own position with the Fleetwoods.

"I played virtually all the instruments on the album and also handled the vocals. I did bring in Gordon Fordyce, though, to co-produce the project. Quite honestly, this is such a wide ranging affair that there was always the danger of

losing perspective. Making a group album is like a movie in that everything is under constant discussion and the final decision is subject to heavy political pressures. But doing a solo LP is akin to undertaking a painting, being a far more intimate and intuitive process. And as with all canvas works, one is never sure when to stop; it's hard to judge when something has reached its most satisfying conclusion.

"Gordon provided an outside balance and he was never afraid to tell me I was wrong about something. I've spent the past 12 years working with Richard Dashut as both co-composer and co-producer. But, whilst I did consider involving him once more, I believe that he's become too much like me and thus offers no counterpoint. Gordon brought a freshness and a new sparkle into the studio.

"I'm not *entirely* happy with the final results on 'Go Insane'. At times the songs are too dense and people have claimed, with a certain degree of relevance, that the arrangements are too busy. I used the Fairlight Computer on this one and it offers *too many* musical variations at the touch of a button, which may explain some of the LP's more glaring faults. But, overall, this is a more cohesive, better album than my last solo release, 'Law & Order' (81).





'87 meeting in which the band was to have it out with Buckingham proved anticlimactic. All personnel arrived at Nicks' house in the afternoon, arranging themselves on the semi-circular ivory leather couch in her living room. The atmosphere was taut, but Lindsey diffused the tensions by announcing that he might still be open to the road trip. A low-key dinner for final deliberations was scheduled for that evening—and Lindsey failed to show.

The night before the final production meeting to settle on additional backup musicians, lighting and staging, etc., Buckingham's representatives rang Nicks and guest Mick Fleetwood at her main manse in Phoenix, Arizona, to tell them Lindsey had rescinded his agreement. In collective shock, but unwilling to face the humiliation of informing the nation's top concert promoters that the band was in dire disarray, the rest of Fleetwood Mac demanded a confrontation in Los Angeles with their delinquent whiz kid.

That August 5th conference lasted a matter of minutes before Nicks was on her heels, tongue-lashing her old boyfriend. The duo's mutual harangue culminated in an outdoors tiff in an L.A. parking lot that grew more deeply felt than either party ever intended or feared.

"It was horrifying for both of us," says a somber Stevie Nicks, describing her August altercation with Lindsey Buckingham, a shouting match extraordinaire. "We said too much to each other. We said all the things that we had wanted to say for the last 10 years, and we *screamed* at each other. Those things in a relationship that you try to never say just in case you do get back together—we *said* those things. Lindsey and I had been going together from about 1971 to around 1976. But we never really broke up until that moment. We've since patched up our friendship, because Lindsey is far too important to my life not to do that, but the creative ties are behind us.

"The thing about Fleetwood Mac is that everybody wants everybody to be free," Nicks now reflects, "everybody wants you to be in this group because *you* want to. I think that in his heart Lindsey didn't want to say, 'I quit, I'm leaving.'

This Fleetwood Mac article appears in a magazine called Musician and has the novel title 'How Fleetwood Mac fired Lindsey Buckingham' (????!!!) Here are some of the more interesting excerpts which relate to Lindsey.

Everybody believes in dreams and fairytales, and we all hoped he'd change his mind. I knew he would *never* change his mind.

"He just wants to concentrate completely on his own music, recorded and played on *his* terms," she summarizes. "And I admit he's certainly earned that right."



While McVie views touring as an antidote to his idleness-aggravated dipsomania, Buckingham detests the drab motel-to-motel cycles of nationwide concertizing. While on a 1977 sprint in support of *Rumours*, Buckingham passed out in the shower of a Philadelphia suite and was diagnosed as having a mild form of epilepsy. He's sought thereafter to be more vigilant against undue stress. His greatest detriment, of course, is his own penchant for marathon studio servitude, the turning point being 1979's *Tusk* LP. Taking its name from Mick Fleetwood's code word for the male sex organ, the two-record *Tusk* cost a cool \$1 million to realize and was composed in the main by Buckingham. Executed with all the fanfare of a '70s response to the Beatles *White Album*, there has been a tendency in the decade since to depict the lavishly eclectic *Tusk* as "Lindsey's Folly," or an outright debacle, but actually it's a sublimely produced pop cornucopia

Fleetwood Mac responded to *Tusk's* post-*Rumours* commercial shortcomings with abject contrition, as evidenced by the far more conservative *Mirage* (1982). Buckingham still sounds resentful of the defensive attitudes: "I felt that it's a danger zone when people stop really looking at what the *work* is, and start noticing the phenomenon *per se*: the sales, all of that. In this business you have a responsibility to constantly be cultivating what you're doing, rather than just watching yourself in action."

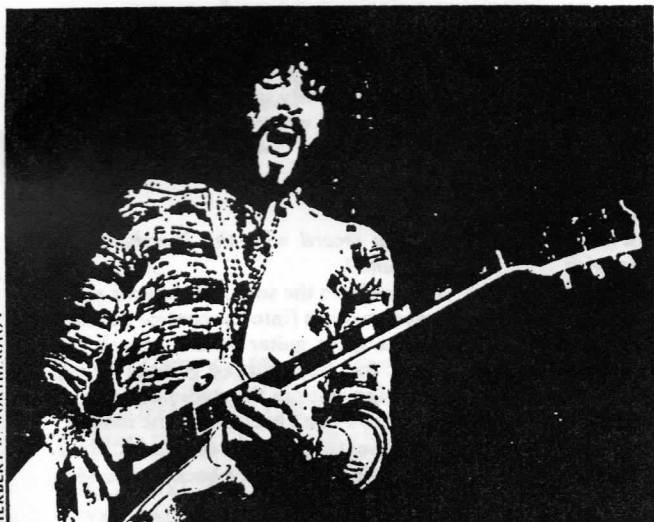
Does this mean his third solo album will be a double one? "Quadruple," he quips sheepishly. "Hey, I've got about 60 songs!"



On 27/5/89 during an interview with Roger Scott on Radio One, talking about a track called 'I Still Miss Someone (Blue Eyes)', from her new album, Stevie said that she has always remembers the words of this song because of Lindsey's beautiful blue eyes.

(altogether aaahhh!)

On a well researched (!) Rapido on BBC2 - 17/5/89, when announcing a feature on Stevie, it was remarked that Lindsey is Stevie's ex-husband! Should someone tell Lindsey - just incase he's unaware of this fact?!!



Fleetwood Mac's Lindsey Buckingham

By Dan Forte

A YEAR AND A HALF ago, Lindsey Buckingham succeeded in doing what countless struggling guitarists hope for each day of their lives. And, ironically, he pulled it off without so much as an audition. From "starving in L.A." as one half of an obscure duo with one LP which most record distributors didn't know existed, Lindsey was given the lead guitar seat with Fleetwood Mac, an established group with an eight-year history and more than ten albums to its credit.

From its inception in 1967 as a four-man homage to Chicago blues, Fleetwood Mac has included several talented lead guitarists, often in impressive double- and triple-threat combinations. The original Peter Green's Fleetwood Mac included three alumni of John Mayall's Bluesbreakers—drummer Mick Fleetwood, bassist John McVie, and guitarist/leader Peter Green—along with Elmore James-inspired slide guitarist Jeremy Spencer. At a time when the British blues revival was at its peak, Fleetwood Mac was topping the bill.

In the years that followed, the band underwent album-by-album changes in personnel and style, with the namesake rhythm section of Fleetwood and McVie the only survivors. Danny Kirwan was added as third lead guitarist; Green (who has yet to return to an active career in music) quit because of personal problems; pianist-vocalist Christine Perfect married McVie and joined the group shortly before Spencer left to live with a religious cult in L.A.; Bob Welch, the band's first American member, shared the guitar spot with Kirwan (who also eventually split); during an interim vacation from performing 'live' the quartet's then-manager put together a bogus "Fleetwood Mac" with no past or present members; Welch then formed the power trio Paris.

Enter Buckingham/Nicks. Lindsey Buckingham, born in Palo Alto, California, in 1949, received most of his early guitar training in the acoustic folk idiom.

While in college, he and his partner, singer/composer Stevie Nicks, formed a rock band called Fritz, and Lindsey was assigned to the Fender bass. The two survived that group and set out as a duo, which produced one much-overlooked LP, *Buckingham/Nicks* [Polydor, 5058].

With their addition, this chapter of Fleetwood Mac has proved to be the most winning combination thus far. Their LP *Fleetwood Mac* [Reprise, 2225] climbed steadily upward, produced three hit singles ("Over My Head," "Rhiannon," and "Say You Love Me"), and reached *Record World's* Number One spot last July after fifty weeks on the charts! This was followed by the just-released *Rumours*.

Though the composing and vocal talents of Fleetwood Mac often overshadow the respective instrumental abilities of its members, Lindsey's creativity as a lead guitarist has become increasingly defined and is now in the forefront of their 'live' presentation.

* * * *

How did you get started on guitar?

I started playing guitar first of all when I was about eight, because my older brother used to bring home all the Elvis records, Buddy Holly, the old Everly Brothers, Jerry Lee Lewis. Then I got into folk stuff and acoustic fingerpicking. When I got into rock and roll again I couldn't play screaming lead, which is why they put me on bass in Fritz. I never took guitar lessons; I don't read music.

How did your technique change, switching from folk to lead?

That's the funny thing—I still don't use a flatpick. I always use my fingers onstage; I kind of thrash out the lead with my fingernails. I don't use any picks at all, just the bare meat. My fingernails take quite a pummeling sometimes, but it's just something you get used to—I've got a lot of calluses on the ends of my fingers. The only time I ever used fingerpicks was for bluegrass banjo, but I never used a flatpick for anything.

What folk guitarists did you listen to early on?

Oh, guitarists, per se, I don't know. I listened to stuff like The Kingston Trio and Ian And Sylvia, which didn't highlight any really hot guitar. (John Herald played guitar with Ian And Sylvia.) I listened to Chet Atkins a little bit. The Travis, three-finger picking pattern got me into what I'm doing now.

What rock guitarists did you later get into?

I guess Eric Clapton and that whole thing—but at the time I wasn't into playing that stuff much. Peter Green, oddly enough, had a little bit of influence on me, because *Then Play On* [Reprise, 6368] was released around that time. I really liked his style of playing where a few notes mean a lot—even one note.

How did you happen to join this group?

About two months before we ended up cutting *Fleetwood Mac*, Mick was looking for a studio to use. Someone haphazardly turned him onto this place in San Fernando Valley called Sound City. So he talked to [engineer] Keith Olsen out there, and Keith put on "Frozen Love" from the *Buckingham/Nicks* album to show him what the studio sounded like and what his work was like. He wasn't trying to showcase us, because Bob Welch was already in the band at that time. A week later Welch decided to leave the group, and Mick just acted intuitively and called up Keith to get in touch with us. We rehearsed for about two weeks and then just cut the LP.

In what way were you influenced by the guitarists that preceded you in Fleetwood Mac?

There was never any conscious effort to try to fit into their styles other than, say, doing their songs onstage. But even so, I didn't listen to those records and try to copy what was on them. We just started playing, and that was what came out. I've never felt any need to try to fit into anyone else's shoes. I just do what I do, whatever.

Continued on page 54

This article appears in *Guitar Player* magazine 1977

(continued on page 22)

Maybe one of the reasons Fleetwood Mac has been able to survive for so long is that they've been able to change.

Where did you learn your chord background?

I've just been doing it a long time; just hearing things and picking them out by ear. Years ago I used to play along with records. But I never really got into a disciplined approach. It's always been an enjoyment thing for me, still is. It never occurred to me to run any drills. Like, playing fast is one of those things I never tried to do. I don't want to play really speedy, because I'd rather play simply. For about a year and a half down in L.A. I got turned on to country music, and just how

hard it is to play a few notes gracefully and evenly. I'm more speedy on the finger-picking than anything else. There's a song we do called "World Turning" that's definitely got some chops.

Do you use any open tunings?

"Over My Head" is played in a D tuning. On "World Turning" I tune the low E down to D. On the record there are two guitars on there—one electric and one dobro.

What guitars do you own?

Onstage I play a [stock] Les Paul Custom, one of those twentieth anniversary models. Before I joined the band I'd been playing a Stratocaster (which I love dearly), but for some reason it didn't sound quite full enough 'live.' I still use a Stratocaster more in the studio than the Gibson, but the Les Paul seems to be a very good, basic, solid stage guitar with a lot of output and fullness. I'm really happy with it. I keep a Strat tuned to open D onstage for "Over My Head." And Rick Turner from Alembic [70 St. Mary's, San Francisco, CA 94112] put his little Stratoblaster in it. For "Landslide" my acoustic is an Ovation onstage, although I used a Martin D-18 on the recording. The Ovation's got a built-in pickup; it's great. It doesn't really sound like an acoustic guitar, but it works so much better 'live' than to mike a real acoustic.

What other equipment do you have?

For amplifiers I used to use HiWatts, but they all of a sudden somehow became real dirty-sounding. So I got Marshall 100-watts, and they seem to have a lot of bite. I use these tape recorder guts for fuzz. When I got out of Fritz and started doing lead, I bought a Sony 630 tape recorder deck for demo tapes. Then I got an Ampeg 4-track and started using the Sony 2-track for slap echo and effects like that with the preamp output of the deck into an amp. It's just an amazing fuzz device. Since then I've taken the guts out of the preamp and put them in a little box, and that's what I use both onstage and in the studio. I also use a Roland Space Echo and a Cry Baby wah-

wah sometimes. My strings are Ernie Ball Regular Slinky, whatever set has an .010 on the top and a .046 or something on the bottom.

Do you record with the Marshalls at high volume?

It depends on the song. Sometimes you can even go direct [into the control board] and get a great guitar sound, especially with the Stratoblaster thing. A lot of times I use smaller amps in the studio. I have an old Gibson; I don't even know the model, but it's about twenty years old, and it's got one 15" in it and an open back. It sounds amazing turned all the way up.

Do you think you'd be playing differently if you had studied music formally?

I'm sure I would be. At the same time, though, I feel there are certain styles I do which aren't totally solidified yet and are different maybe because of the lack of knowledge. I have a friend who's studying classical music, and we discuss the rules of the classical music—which are very interesting, and I plan to learn more about them. But at the same time I know people who have taken a lot of music classes, and all that knowledge just works against them. I'm just enjoying what I'm doing, as long as I can still be open for learning more. I feel good about the way it's gone for me as far as guitar is concerned. ■

I'd like to say a special thank you to all the Lindsey Buckingham and Fleetwood Mac fans, who send me such great letters. Please continue to keep in touch and if any other fans would like to write to me, I'd love to hear from you.

Sue

Well I hope you've enjoyed the magazine, if you have (or if you havn't) write to me, with your comments - I'd be interested to hear what you think.

At this point I'd like to thank Lindsey for all the enjoyment he's given 'us fans' from his past work and to wish him happiness and good luck for the future and for his next solo album.

AD'S PAGE

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