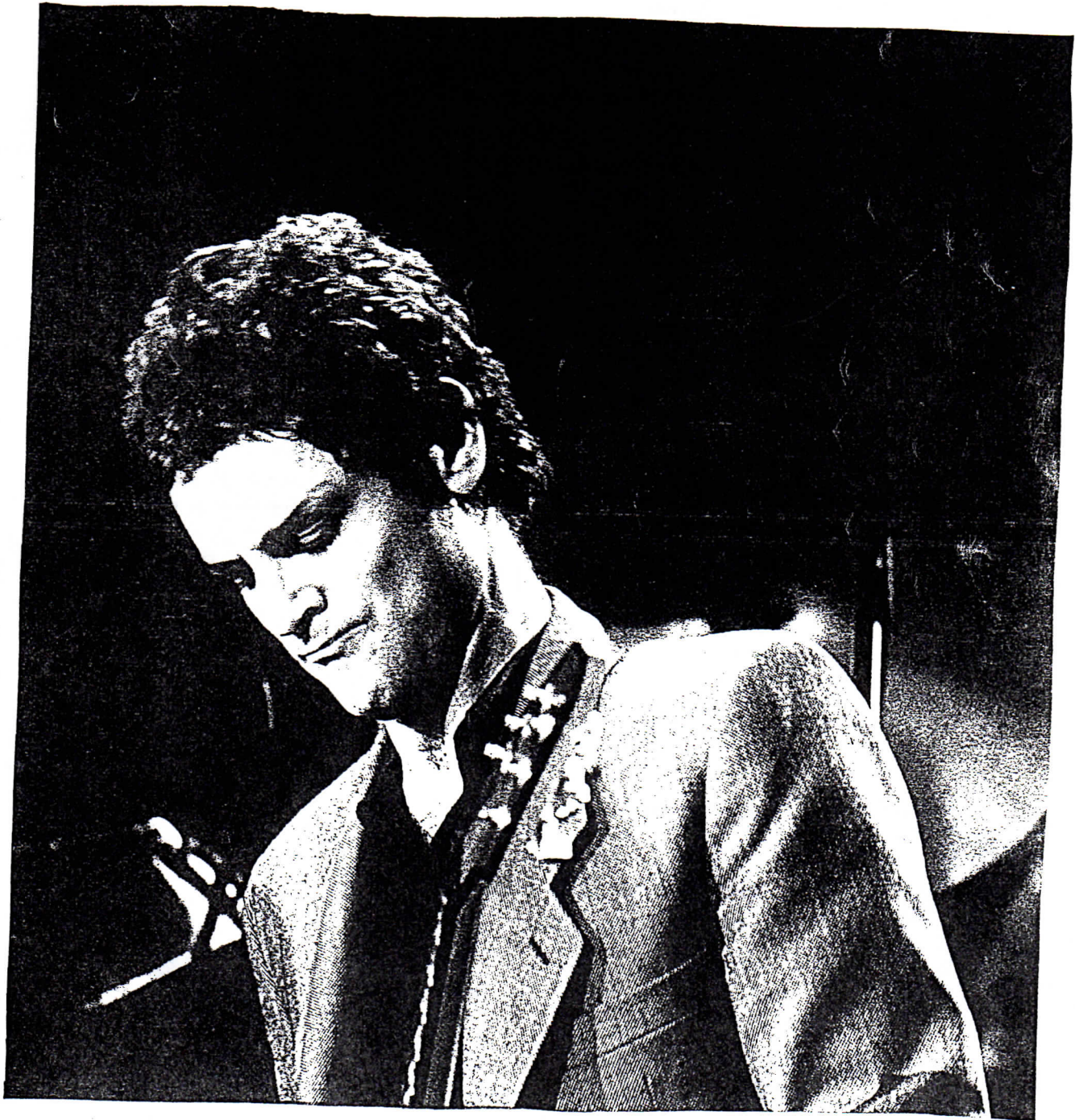




LINDSEY  
BUCKINGHAM



TROUBLE<sub>2</sub>

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BOOK CITY COLLECTABLES ;- for letting me use their photos on the front and pages 9, 12 and 16.

BELINDA HALL :- for the wonderful poem

ANN MORGAN ;- for sending me all the Lindsey articles she finds

AND FINALLY:- THANK YOU TO LINDSEY FOR HIS WONDERFUL MUSIC  
MAY YOU ALWAYS HAVE MUCH LUCK AND HAPPINESS.

♪ WELCOME ♪  
to a second dose of  
TROUBLE!

In the first issue of TROUBLE I said it was intended to be a 'one off' fanzine, however, it proved so successful and so many people have asked if I'm going to do another, that I thought it would be nice to put together a second magazine.

Well, I keep hearing rumours (err haven't I heard that album title somewhere?!) that the new solo Lindsey Buckingham album is nearly finished and should definitely appear 'over the horizon' this year (pause - for a heartfelt please!)

I've also heard the odd rumour, that a tour could well be on the cards early next year, taking in the UK. So it looks as though the future holds some exciting prospects for 'us' Lindsey fans.

One feature about this fanzine which has changed, is the size, which those of you who read the first one will realise, is bigger, and it will therefore enable everyone to enjoy a larger dose of TROUBLE!



*Sue*





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# L I N D S E Y B U C K I N G H A M

## Puts His Tusks Into It

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By Tim Bradley

Photo By Jim Shea

"I'm a colorist. I work with the colors of sound and those are the things that excite me the most. I'm not really a lead player. . . I mean, I play 'lead' but that's not really my forte. I grew up listening to Chet Atkins and people like that. And that's still far more interesting than the screaming lead type."

These words come from perhaps the most visible (and audible) lead guitarist in the world, Fleetwood Mac's Lindsey Buckingham. As the interview for this article took place, the group's *Mirage* album was topping the sales charts and it was impossible to have the radio on for more than three minutes without hearing the lp's prime cut, the luscious "Hold Me." And the following weekend, the band would be jetting in from Orlando on a private plane to headline at the monster outdoor show, the three-day US Festival outside of Devore, California.

Not bad for a guy who, six years ago, was unknown to all but the few who'd seen an obscure Bay Area band called Fritz or who'd heard an equally obscure album called *Buckingham-Nicks*. In fact, it was quite by accident that Buckingham-Nicks landed him the F. Mac gig in the first place. Band drummer and progenitor Mick Fleetwood had been at Sound





City Studios in Van Nuys checking out the sound system in preparation for a follow-up album after *Heroes Are Hard to Find*. Engineer Keith Olsen fortuitously and fatefully used a Buckingham-Nicks tune called "Frozen Love" as the tester. Shortly thereafter, then-guitarist Bob Welch decided to pursue other muses and Fleetwood's first-round draft choices were Buckingham and singer-tamborinist Stevie Nicks.

Wasn't this a ridiculously good stroke of luck, the kind of big break guitarists dream about, being asked out of the blue to join one of the world's supergroups?

"No. It wasn't a supergroup. They were selling no albums at all. They were broke for all practical purposes. No, in fact, they would have been dropped from the label right after *Heroes Are Hard to Find* if it hadn't done as well as it had. "It was this fivesome that started selling records. Even in the early days, they sold no records. Then *Play On*, as great an album as it was, sold something like ninety-thousand copies. I'm not saying that it was *our* doing [Buckingham's and Nicks'], but it was all of our doing. It was the right chemistry."

Pre-Lindsey Fleetwood Mac was, if not lucrative, at least legendary. Mick Fleetwood and bassist John McVie, who founded and named the group, first gained notice as the rhythm section for John Mayall and his Bluesbreakers. It was the Bluesbreakers who launched the careers of such guitar deities as Eric Clapton, Mick Taylor and Peter Green. And through Fleetwood Mac have passed guitars Green, Jeremy Spencer, Danny Kirwan, Bob Welch and (Long John Baldry alumnus) Bob Weston. It would seem that anyone attempting to follow in the fretsteps of such formidable predecessors would have some rough times ahead.

"No, not really," says Buckingham, looking back on it. "I had not really followed the band since the very beginning, and I was not really that aware of what they were doing. So I didn't feel any pressure to fill anyone's shoes. The only thing that was kind of a drag in the beginning was that this was a group that had been playing on the road and they had a lot of material that they were used to doing. Stevie and I for quite a long time had to fit into their format. I was having to do a lot of Bob Welch songs that I wasn't real crazy about. . . . I mean, nothing against Bob Welch, but it wasn't my style. I had to be a sort of musical chameleon, you might say. We did some Danny Kirwan tunes which were more in my style. But doing "Hypnotized" and things like that kind of left me cold, quite frankly. It didn't have anything to do with me and that was the only way I felt connected to a past guitarist. But certainly not as having to live up to someone

Guitar World January, 1983



Al Mauro

Buckingham's AOR hit, "Trouble," is based on a totally technoid hook. He recorded the solo on a Strat at half-speed and speeded it up in the recording process.

else's reputation at all."

**L**INDSEY'S OWN REPUTATION AS A PLAYER, SINGER, SONGWRITER, AND ESPECIALLY STUDIO WIZARD, WAS SOLIDLY ESTABLISHED WHEN HIS WORK ON RUMOURS MADE FLEETWOOD MAC A VIRTUAL BUCKINGHAM PALACE. The album sold a whopping sixteen million copies, one of the best selling records of all time, made the Brothers Warner very happy and moved the guitarist into posh Bel-Air. Where did his studio acumen spring from?

"I've been working with tape machines since I was about eighteen (he's now thirty-two). I got a Sony two-track and was doing sound-on-sound. And when I was twenty-one, some aunt that our family didn't even know left my brothers and me each ten-thousand dollars when she died. I went out and got an Ampex four-track with half-inch tape, a professional machine in a console, and took it up to my father's warehouse. I learned how to work machines basically from that and it's

been an ever-increasing process of learning. It's not that hard, really, if you can hear it in your head. You don't even need a console or EQ even. You can do it with mike technique. I love to be involved in that aspect of it, because it really broadens your whole scope of what's possible and how one side relates to the other."

For a good example of just how far Buckingham's scope has broadened, listen to *Law And Order*, his first solo lp, particularly a track called "Trouble," in which he employs a half-speed guitar. "There's a hook line in the choruses which is a half-speed Stratocaster, a technique I've been using for years. If the song is recorded at 30 i.p.s., you slow it down to 15 and play half as fast, then speed it back up. And I also use a VSO, or Variable Speed Oscillator. That's a device to speed up or slow down the tape machine as opposed to having set speeds like 15 or 30. You can dial in, in very small steps or numbers. For example, 500 on my VSO is normal speed. Zero would

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take you all the way down to 15, if normal speed was 30. See what I'm saying? You can dial anything. And if you go like five of those points in either direction, the notes are going to start pulling away from each other, like the sound you get on a twelve-string. The reason you get that sound (on a twelve-string) is because the octaves or even the two high pairs that are the same octave are never going to be exactly in tune. So they start to phase a little bit, and you get that kind of clanging sound." You can hear this effect on "Trouble," "Crystal" on *Rumours*, "Not That Funny" on *Tusk* and "Eyes of the World" on *Mirage*. "That song ["Eyes of the World"] is heavily pieced together. That started off with fewer sections and ended up with . . . I mean, I love to chop up master tapes and add parts and add whole sections. That's what it's for. People are afraid to do that. That just started off with just the same three chords over and over again and we added the 'Swingle Singers' sections in the beginning and repeated in the end later. Those were chopped in. There's tons of different guitars on there. It's like a succession of little sections, sort of like Brian Wilson or classical-meets-Eddie Cochran. It starts off with the 'swingles,' then it goes into a sort of Bach-esque guitar thing and they're all fairly succinct sections

within themselves, all butted up against each other. I use guitars to orchestrate the records, and use them in unusual ways. I do a lot of strange tunings and strange combinations of strings. You can get a good sound out of almost anything if you know how to go about it and what kind of sound you want to get."

**T**HE GUITARIST'S MAIN STAGE AX WAS MADE ESPECIALLY FOR HIM BY RICK TURNER, FORMERLY OF ALEMBIC. "He just brought me this guitar. He'd been trying to sell me an Alembic for years, but they were just too sterile for my taste. So he brought me the prototype to try out. It's like a Les Paul—it sounds very fat and very clean. I use half-wound strings on it. When I joined the band, I had been using Telecasters and Stratocasters. In the absolute sense, those are probably the best guitars for my style of playing. But when I joined the band, I had to fit into an already established sound. John had his own bass sound, Mich's drums were very fat, Christine had a very fat keyboard sound, and those guitars just sounded really too thin, so it was really frustrating. I ended up using a Les Paul, and then this Turner was one step further. I don't use it much in the studio though, because it doesn't seem to translate."



Reina Ltd.

Lindsey's own rep as a player and studio wiz was established when his work on *Rumours* made the Mac a virtual Buckingham Palace.

The Turner is played through two hundred-watt Boogie heads, each driving a separate Marshall cabinet with four Twelves. Buckingham uses a few different Ovation acoustics on stage.

Effects? "I tried them out for a while, but it always seems that for this group anyway, it always goes back to the basics. Like if I have a choice between a choral effect or just clean, I'm usually going to choose just clean. Now if I were in another group, that may not be the case. Somebody like Adrian Belew, you know, he does wonderful things with compressors and harmonics on his Strat and probably a synthesizer, but that's not going to fit into our sound too well. So, I've got a fuzz . . . in fact, up until recently, I was using the guts of my old tape recorder for a fuzz and got a great sound, but it finally just took a shit. It was like ten years old. And I've got an Ibanez . . . I don't know how to describe it . . . it's just a box and it's got a number of effects—a parametric equalizer, a choral effect, a slap delay effect, and that's all I use. I don't use the parametric, I use choral very sparingly, and I use slap quite a bit. And that's about all—and fuzz—that's all I've ever used."

Also in the Buckingham collection are a Martin D-18, which he's had since he was seventeen, a couple of early sixties' Strats, a Broadcaster and a couple of Gretsches for "that Beatles sound. I've got a lot of guitars, more than I could lift, I'm sure, or remember at this point. A lot of times, I get repeats of the same guitars, too. You need to have more than one of anything in case you need something and it happens not to be working properly. But it's not a massive collection. I'm not one of those people who's known for his collection of guitars, like Stephen Stills, and I certainly couldn't be considered a connoisseur of those things. There are limitations, but you can get a good sound out of almost anything."

One of the main features of the good sound Lindsey gets is that he doesn't use a pick. He uses a lot of up-strums with the fingers, playing many strings at the same time, a holdover from his early folk influences.

**"M**Y BROTHER BROUGHT HOME 'HEARTBREAK HOTEL' WHEN I WAS LIKE SEVEN YEARS OLD. SCOTTY MOORE AND CHET ATKINS PLAYED ON A LOT OF ELVIS' STUFF, SO THOSE ARE MY EARLIEST INFLUENCES. Just the subtlety of that kind of playing, and the fundamentals, the fact that they are not being flashy, but they are doing things that contribute heavily to the overall picture of the song . . . whether or not the listeners are even aware of it. That's something that's important to me. I got into folk



The guitarist's main stage ax was made especially for him by Rick Turner of Turner guitars. "It's like a Les Paul—it sounds very fat and clean."

music for a while after the initial surge of rock music sort of cooled off. I listened to a lot of Kingston Trio stuff, which was certainly not for purists, but it still sounds pretty good today. I had all their albums and thought they had a lot of good energy, whether or not the form is particularly fashionable today, the energy holds up very, very well. I also played some bluegrass banjo for a while, so I'm sure I was influenced by Earl Scruggs a little bit."

Ironically, PBS recently aired a Kingston Trio reunion special that featured on bass—Lindsey Buckingham. "I was the only one wearing a striped shirt, too! John Stewart [former Trio member] and I are real good friends. Fleetwood Mac was recording at Larrabee studios down here in Hollywood and the Kingston Trio came in to rehearse in an adjacent room. This was the night before the show. So, I was getting a little nostalgic, especially because, here I was with this group that was in the big time in my boyhood. I went over there and talked to them and they asked me if I wanted to play bass on a couple of the songs. And when we got down there, John talked me into doing a duo with him, so that's how it went. The whole thing was fairly loosely thrown together. But it was a giggle. It was great just to be down there. It was good for them and it was nice for me."

Big band and early jazz has also had an influence, inspired largely by the great collection of 78's around the Buckingham household in the San Francisco suburb of Atherton as Lindsey was growing up. The guitarist inherited the records and credits them with a lot of his arranging ideas. Listen especially to "Love From Here, Love From There" on *Law And Order*. "It's a rock song, but it's got sort of like a New Orleans-style jazz thing, too. The three basic horns used in New Orleans were the trumpet (and cornet), trombone and clarinet. The reason those guys can improvise all day long is because they're all within a certain not only register, but they're each playing in a certain place in the measure and they stay out of each other's way and they know when to come in and when not to come in. Beyond that framework, they can play more or less anything they want, and they're all different sounding things. So I thought it would be neat to do a song where you took the roles of the three horns and tried to get as close as you could on guitars and change the sound of the guitars. So I used slide guitar for the trombone, the high register of a Strat for the clarinet and used a Gretsch for the trumpet. I think even on the *Mirage* album, just the use of background vocals is fairly lush at times, a sort

of space-age forties' feel. I think you'll find a lot of people getting interested in vocals again and even forties' music."

As for more contemporary favorites, "I listen to New Wave stuff, like Elvis Costello. I love the Clash. I think they're one of the best things out right now. They don't try to be flash and they don't go for guitar playing that is for guitar playing's sake. You don't even notice it until you listen to the song six or seven times. Then you start hearing the stuff that Mick Jones is doing. The production is just wonderful and he's a very tasteful guitar player."

**B**Y LATE IN THE YEAR, THE SECOND LINDSEY BUCKINGHAM SOLO ALBUM SHOULD BE AT YOUR LOCAL DISK-ERIES. What would prompt a man who is helmsman of the world's superest of supergroups, who has seen that group's gold star implanted along Hollywood Boulevard, who has had his likeness immortalized in silver by legendary lensmen Normal Seeff and George Hurrell, and who by most outward signs "has it all," to undertake so risky a venture as a solo album?

"Well, you can trace the urges for that back to *Tusk*. We did the first album, *Rumours*, which was outrageously successful in a commercial level—and artistically, to some degree. After that, we had the choice of putting out *Rumours II* and going for the money, or doing something else. At that time it seemed very important to me, and not so much to everyone else, to delve out and try to explore some new ground. So I got an MCI twenty-four-track in one of the back rooms where I was living and a little Shure mixer and one microphone and just cut a lot of stuff in my house. Probably half of my songs on the *Tusk* album were done just like that, with just a click track and me playing all the instruments and going for something that was a little bit new and different. A lot of people were very surprised and some were disappointed. We certainly suffered some commercially from it and it confused a few people. In retrospect, now it seems like everyone is looking back with affection on the album and thinking how courageous it was.

"Then, after the *Tusk* Tour, we ended up taking about eight months off. Everyone could just be selfish and do what they wanted to do. So I just went ahead and did a solo album, more or less in the same working atmosphere. Working with the band is like making a movie. You're doing things in a very logical, organized way with a lot of verbalizing, a lot of second-guessing, a lot of third-guessing, a lot of checks and balances to get from point A to point B to point C. ♥

Guitar World/January, 1983



## HOLIDAY ROAD

The video is set in an office, where Lindsey sits at the front, surrounded by regimental rows of desks, each with its identically placed white telephone and behind which, the female occupants are similarly dressed.

Lindsey is prominent in his dark grey suite, white shirt and red tie as he stands in the middle of the office - singing.

He walks to the water drinks machine and having poured a drink, walks to the window and stares out. He takes a startled step backwards as bars suddley come down.

Back at his desk, in rebellious fashion, Lindsey stars to remove his tie, as the window is being bricked up in the background. We then see Lindsey sitting at his desk behind bars.

The final shots flash from Lindsey staring out from behind bars to a free Lindsey walking away.

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Like the videos for Go Insane and Slow Dancing, this one shows Lindsey again more in an acting type roll (and looking extremely handsome - as ever!) With a theme of being trapped running through the whole thing, when taken in the context of the film for which the song was written, National Lampoons Vacation, the video has almost and opposite theme.



## LINDSEY AND FILM SOUNDTRACKS

Lindsey has written soundtracks for two films, National Lampoons Vacation, and Back to the Future.

Both are in totally different styles. The two songs for National Lampoons - Holiday Road and Dancing Across the USA - are both reflective of the holiday mood. Whereas, Time Bomb Town, gives an image of the space age style of film which is the theme of Back to the Future.

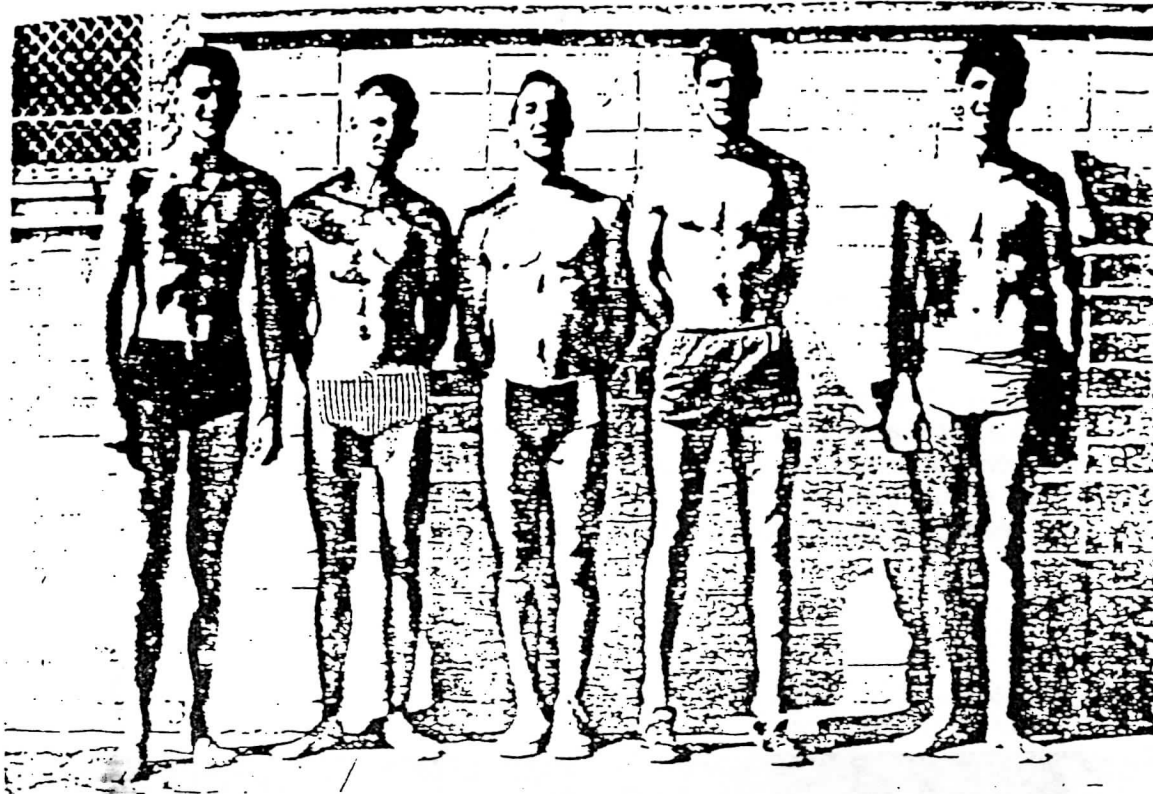
During an interview, referring to his songs for National Lampoons Vacation, Lindsey said;-

"My friend Harold Ramus, was director of that film, and he asked me if I would write a couple of songs for that movie. It was an interesting concept, because usually you just write for yourself and you write about what you are feeling, and to have to adapt to what someone else needs was quite an interesting thing to do".



# THE WATER POLO TEAM

Some of you may be wondering what this picture of some strange guys in groovy costumes is doing here - well take a closer look - 2nd right!



Left to right: James Grant, Tom Andree, Glen Hunt, Lindsey Buckingham, Dan Willice.

Though this year's Bear poloists did not live up to the standards set by the previous varsity teams, the squad did have a truly successful year ending the season with a tie for second in league play and was rated the fourth best Water Polo team in Northern California. The outcome at the end of the season was due to a very slow start. It was also due to the fact that the Water Polo team had a new coach in Mr. Corbin. With the likes of All-SPAL performers Bill Brandt, Don Parsons, and Rob Jensen, the Bears rapidly picked up the pace and finished very strong. Next year, Coach Corbin will have stand-out performers like Jeff Lapiere, Rob Jensen, Tod Spieker, and Lindsey Buckingham back on the team, with a fine crop of Sophomores coming up.

Lindsey Buckingham keeps a close guard on a Paly poloist.



Well, Lindsey certainly sports some great head gear at times, it would look a little strange on stage though!



AND TO EMBARRASS THE POOR BOY EVEN MORE!.....

# Juniors



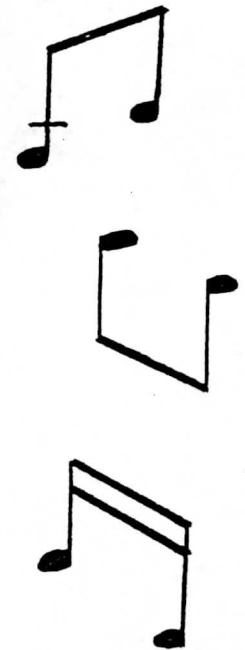
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Brown, Bruce  
Brown, Charlie  
Brown, Sherri  
Brown, Steve  
Brown, Waynette  
Browning, Ben



Brubaker, Linda  
Bryan, John  
Buchalter, Jack  
Buckingham, Lindsey  
Burnside, Jane  
Burton, Charlie  
Busa, Joann



## OUR NUMBER ONE



Lindsey, oh Lindsey your are so terrific,  
Though we wish with your work you were more prolific,  
It's been four years now since you said "Go Insane",  
But throughout this time, we have loyal remained.

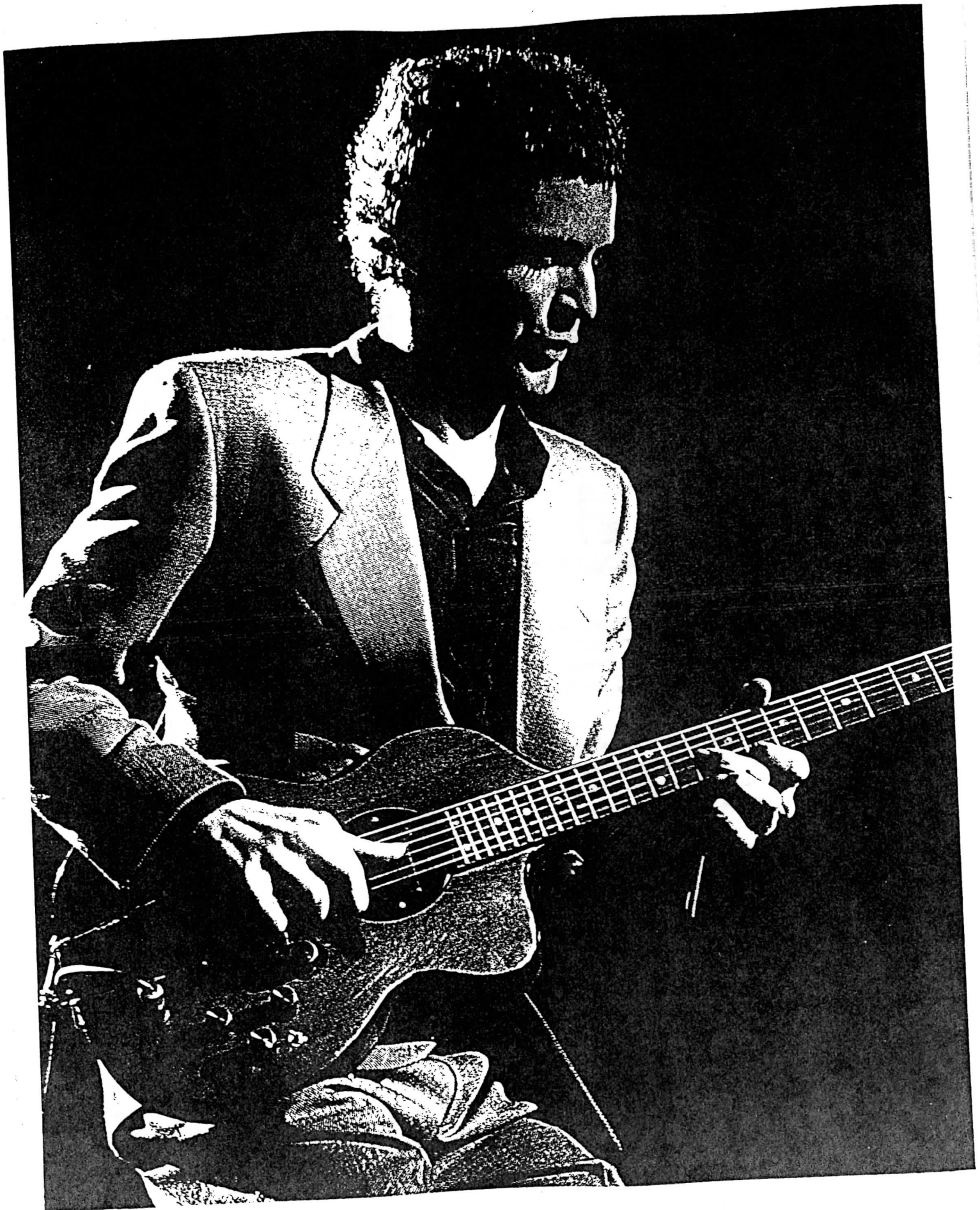
We think you are handsome and talented too,  
As producer, guitarist to name but a few,  
And let's not forget your songs and your voice,  
You'll never be less than our number one choice!

"His album is due for release soon, for sure"  
But we can't help thinking that weve heard that before,  
Yet just at the thought of it, our hopes are raised,  
We sit and we wait, ready to be amazed.

So please don't disappoint us, we're begging you hear,  
We've waited so long it feels more than six years,  
But though we complain and though we may sigh,  
You'll always be 'Lindsey, our number one guy'!

Belinda Hall.





## GO INSANE

In the last magazine I transcribed the interview with Jim Ladd from 1981 relating to the Law and Order album. So I thought in this magazine I would highlight Lindsey's second great solo album, Go Insane, and the following are extracts from the subsequent interview Lindsey did with Jim Ladd in 1984.

J.L. Good Evening, tonight you are going to hear from an artist who first found himself in the spotlight when he joined the ranks of Fleetwood Mac in 1975, and ever since then he has been a driving force behind Fleetwood Mac's most creative sound. This time however, we are going to look beyond Fleetwood Mac and instead focus on his second solo album - Go Insane.

Now as he explains it this album examines the nuts and bolts of the music machine and how this crazy business can sometimes lead to insanity on a professional and personal level.

L.B. In a sense that's the theme that runs through the record. Obviously you have ups and downs if you make a commitment to a situation, any situation is going to present you with an up side and a down side and part of the whole thing is to try to ride out those cycles.

Another ironic thing is, there seems to be a certain amount of politics of how insanity is defined. Take a rock group or a microcosm in which a rock group functions and acceptable or perhaps even expected behaviour within that microcosm might be grounds for committal if you were working in a bank. In that sense you've got to have a handle on what the context is that you are functioning in.

## I WANT YOU

J.L. Let's start with the production on the first song, which has some interesting stereo effects and bells.

L.B. The concept for breaking up the vocals is repeated on several different songs on the album, and the idea of that was to de-personalise the performance, not the message or the emotion that's created, but to try to orchestrate the vocals and have them become part of the track a little more. Those were performed separately, we broke all the syllables down and I sang them in half words.

The bells were off a fairlight. That song is interesting for a number of reasons. It opens the album with a recitation which I perceive as a body rhythm, like an obsession that you might have. A rhythm or idea that you carry around with you, something that you might fall asleep to, and then the alarm goes off and it's the first thing that you're thinking about.

The production, although it is quite layered and sophisticated, I wanted to make it sound like a bunch of sixteen year olds in a garage!



L.B. Even to the point where the sound is bordering on being substandard as if it were recorded in a garage and the performing is almost at the point of being out of control.

I Want You is not meant in the sense physically or sexually its more "I want you the way you were when I first met you!"

#### GO INSANE

J.L. We took a little break and watched the video for Go Insane, an extremely interesting piece- you wrote part of that?

L.B. Yes. I had done some story boards and sent them to England, where the video was done. Danny Kleinmann, the Director, took quite a few of the ideas from those, which I found to be quite a joy. It was a compliment to have so many used, and I think it was enjoyable for him to have an artist who was interested in giving something, rather than just - here I am what are you going to do? If you write the song the images you perceive in the writing should be able to carry over visually and it was a lot of fun to make.

J.L. In this song there's a short instrumental break, but its like there's a thousand things happening in these eight bars, can you describe some of the instrumentation?

L.B. I don't even remember! I can describe the overall idea behind that, its something that I call the machine gun. It goes by so quickly that nothing can be identified. The theory behind that is to do many things in such rapid succession, that it becomes like a big slap across the face! That technique is repeated later on Play in the Rain.

#### PLAY IN THE RAIN

L.B. I used a new device on the album called a Fairlight, which is a keyboard, TV screen and a computer, and you put in a disc and play anything that can be recorded and its not a synthesizer. For someone whose a colourist this was a whole new world for me, you have a thousand new colours to work with!

J.L. Its like you want to listen to it over and over again.

L.B. There is no melody to speak of or anything really.

#### SLOW DANCING

L.B. That song is more like a fantasy, its not reality. In the same sense that you might assume 'I Want You' would be a sexual song and infact isn't. 'Want to slow dance with you all night' is an analogy for just wanting to see someone and touch someone and make love to someone and make them a part of you , almost in a fantasizing way - someone that may not exist.

J.L. Are you by nature a solitary person?

L.B. Very much so.

J.L. I don't think you are a gregarious 'lets go hang out with the boys' type of person.

L.B. No. You know right now for the first time in many years I'm sort of a bachelor again and I find that the last thing that crosses my mind

L.B. is to go down to Les Dome and look for something. The way that I feel right now is, that after being with someone for 6½ years I think that I am more interested in channelling my energies and setting all sights in a singular direction and I am finding now - I was very afraid to attempt living alone, because I never have - and I find it quite enjoyable, quite a learning process, to rely on yourself for everything. If you sort of bind up the heart, then it allows your spirit far more liberties and thats very important for me right now.

### I MUST GO

J.L. This seems like another plea for someone to come back to reality?

L.B. You make a commitment to be with someone and as you experience that persons plights and it becomes more grey, you hope that things will resolve themselves. If that does not happen then it becomes a point where, a commitment or altruism suddenly becomes being self destructive and, its so grey in there and I know it, because I've been right inside those greys, where do you pull out?

That's really what that song is about, you've been waiting around and 'by God' I'm seeing myself go down the tubes and is it right for me to go down the tubes with someone else? At some point, if you are a healthy individual the bonds that you have with that person, if they aren't just going to burst, you have to cut them. I think the song is saying you've waited around to the point that you know you've done as much as you can do.

J.L. Is the admonition here to 'leave the little drug alone' necessarily a chemical?

L.B. It could be anything, in this case yes!

### D.W. SUITE & BANG THE DRUM

J.L. On Lindsey's L.P. there are two tracks that work together, Bang the Drum and D.W. Suite. Besides the drum, what do you have in your life that renews your faith when you need it?

L.B. Well certainly the music has always been the main stability, the main thread that I can see running through my entire life. I started playing guitar when I was six years old, to the point where the guitar is really like a part of my body.

I see Bang the Drum and D.W. Suite as being a pair that really had to go together because they are about wanting to preserve hope. Bang the Drum, is about someone who is afraid that they just can't do that anymore, that they are going to sink. D.W. Suite is the aftermath of that, someone has literally sunk, in this case literally, considering the inspiration for that song.

The D.W. Suite was written right after Dennis Wilson died and I was quite upset by that, I locked myself in the studio and recorded the whole thing. I emerged a week later with the D.W. Suite!

L.B. The way I feel about this album, certainly there is a thread of feeling and idea that runs from the beginning to the end, which Law and Order didn't have. It is more revealing of myself, perhaps because of some of the unhappy and disappointing things that I've experienced over the last couple of years, that preceeded this and this album was a culmination of that. It was a lot easier to fill in

L.B. the form and the structure with more feeling from myself. And I think of it as sort of a hi-tech folk album.

J.L. Well thank-you for coming, you should be real proud of this! I looked forward to doing this with you because its not the normal Innerview, I like that because I have to really sit down and listen to your work, its not just something that I can just go through the motions with and I appreciate that, you are giving us something to listen to.

L.B. Thanks!.

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LINDSEY'S MOONLIGHTING CAREER

In addition to being an influential and very involved member of Fleetwood Mac, and carrying on a very creative solo career, Lindsey has always had another musical life, outside of these two jobs. He has been involved in production work and making guest appearances on many records by other world famous artists.

As Lindsey has always carried on a very active career, in addition to his role in Fleetwood Mac, it has been difficult to keep track of all of his extraneous activities, however, I have attempted to compile a list of as many as possible.

	<u>ARTIST</u>	<u>RECORD TITLE</u>	<u>L.B. EFFORT</u>
1973	Lambert & Nuttycombe Buckingham Nicks	As You Will- LP Same - LP	Unknown Writing, Guitar, Vocals
1976	Warren Zevon	Same - LP	Guitar, Backing Vocals 3 tracks
1977	Walter Egan  Bob Welch	Fundamental Roll- LP  French Kiss - LP	Production, Guitar Backing Vocals Guitar - 1 track
1978	Walter Egan  Danny Douma Leo Sayer	Not Shy - LP  Night Eyes - LP Same - LP	Production, Engineering, Guitar & Backing Vocals Guitar Guitar & Backing Vocals
1979	John Stewart  Rob Grill Walter Egan	Bombs Away & Dream Babies - LP Uprooted - LP Hi-Fi - LP	Production, Guitar & Backing Vocals Guitar - 1 track Backing Vocals - 1 track
1982	Linda Ronstadt	Get Closer - LP	Accordian (!) 1 track
1983	John Stewart  Zoo (with Mick Fleetwood)	Revenge of the Budgie  I'm Not Me - LP	Production, Guitar & Backing Vocals One song co-written with Steve Ross, vocal duet & guitar
1984	Christine McVie  USA For Africa	Same - LP  We Are The World - single	Backing Vocals & Guitar  Chorus Vocals
1985	Don Henely  Eric Clapton	Building The Perfect Beast - LP Behind The Sun - LP	Backing Vocals & Guitar - 1 song Guitar - 1 track
1987	Dream Academy	Rememberance Days - LP	Production - 2 tracks on which he plays bass & keyboards & Backing Vocals
1986	Christine McVie	A Fine Mess - Soundtrack (Can't Help Falling In Love With You)	Production & Guitar

	<u>ARTIST</u>	<u>RECORD TITLE</u>	<u>L.B. EFFORT</u>
1988	Brian Wilson	He Couldn't Get His Poor Old Body To Move	Co-Written & Co-Produced
1990	Fleetwood Mac	Behind The Mask - LP	Guitar on title song

Lindsey definately has a habit of 'popping up' on many records and his musical achievements to date, would indicate he is a very active force in the music world.

If anyone has any information on any other Lindsey efforts, I would be grateful if you could send me details.



**DID YOU KNOW :** Lindsey has a life sized statue of King Tutankhamen in his living room!

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The cover photo of Lindsey on the Law and Order album was taken by the world famous photographer George Hurrell!

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Lindsey did a short tour with Don Everley to make money before joining Fleetwood Mac!

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WALTER EGAN & JOHN STEWART

Two of the artists with whom Lindsey has worked very closely, in the role of producer and has also added his guitar and vocal talents to their respective albums, are Walter Egan and John Stewart.

In order to highlight his work on their albums, the following are transcribed interviews with those gentlemen.

WALTER EGAN - From the interview album released by Polydor in 1978

" We wanted to get someone who was somewhat experienced and somewhat knowledgeable. The engineer who had done our demo sessions Duane Scott, knew Lindsey and Stevie from Sound City, where Buckingham Nicks was done, so it was a stroke of luck that we just happened to be working in the same studio. So I approached them with the demo tape. It was just as they were starting Rumours, and they agreed to do it."

LINDSEY says that he and Walter Egan have very similar tastes and have run parallel lives on the East and West coasts of America, and have shared very similar experiences.

JOHN STEWART - From a live TV show - date unknown - 1979 or 1980

"When Nick Reynolds was at my house about four years ago, someone told us to buy the 'white' Fleetwood Mac album, and we bought it and were playing it all day every day. I was trying to play electric guitar at that time and I had no idea how to get a flat pick, it sounded terrible. I hear Lindsey Buckingham and I said "he's playing banjo lines I know it!" So I started playing with fingers and copying every lick that Lindsey did.

I was looking for a producer, I heard Walter Egan's album Not Shy, and I ran into Walter at the Union one day, and I said "Walter, what's it like working with Lindsey?" He said "you've got to meet Lindsey, John he learnt to play off your records!" I met Lindsey and he helped me more than I could ever say on that album, I love him like a brother!"

LINDSEY has always been a fan of the Kingston Trio and played with them when they did a reunion concert - he says he was the only one wearing a striped shirt! Following the above introduction, Lindsey performed Spinning of the World, live with John.



# BITS n BOBS

## Pop music favorites return this year

By Bruce Britton  
Los Angeles Daily News

...cording his third solo album, his first for Warner Bros. Records. The album is slated for an early-spring release.

Though the year is still young, there are signs 1990 will be a fine year for music fans.

In coming months, fans can expect new albums by acts like Whitney Houston, INXS, Michael Jackson, Robert Plant, Depeche Mode, Bryan Ferry and others.

Most interesting, however, is that 1990 should mark the return of some pop music favorites who have been missing in action for quite some time.

For instance, radio listeners have not heard from former Fleetwood Mac singer-songwriter Lindsey Buckingham since 1987, when he performed on the band's "Tango in the Night" album.

Buckingham is currently in the studio with producer Richard Dashut, re-

### ◀ No Big Mac Attack

Forget those rumors about bitter feelings between Lindsey Buckingham and his old bandmates in Fleetwood Mac. Buckingham plays guitar on the title track of the new



Mac album, "Behind the Mask" (in stores next week). Meanwhile, Buckingham

continues to work on his first solo LP since leaving the band.

Los Angeles Daily News 19/1/90

## BEST OF THE MONTH

**L**INDSEY BUCKINGHAM'S latest solo album, "Go Insane," is even more over-the-top than his wonderful "Law and Order" of 1982. The new one is a spectacular, eccentric tribute both to the potential of the modern recording studio and to Beach Boy Brian Wilson's brilliantly innovative Sixties production style. Working again as a one-man band, Buckingham has tinkered up a set of alternately funny and scary little numbers that mostly derive from rock of the most basic sort but (as in his *I Want You*, a *Sweet Jane* rip-off that still sounds like nothing ever heard by the ears of Western Man) are all just askew enough to be profoundly and aesthetically disorienting. There's nary an opportunity missed here to confound the listener. For the price of admission you get insanely inappropriate instrumental segues, preposterous symphonic percussion, tacky Baroque-sounding keyboards (*Bang the*

*Drum*, my personal favorite), bizarre vocal effects (the chorus of drunken Chipmunks on *Go Insane*), even stinging neopsychedelic starlike lines (*Play in the Rain*) that could have been lifted from something by the 13th Floor Elevators. And that's just for openers.

Buckingham isn't fooling around, really; there's a genuinely visionary quality to all this, and you get a real sense of a creator trying to cut through the miasma of complacency, boredom, and copy-catism that suffuses most contemporary pop. This is an element of Buckingham's musical personality that surfaces in his work with Fleetwood Mac only fitfully, and it's a delight to see him give it free rein again. *Steve Simels*

**LINDSEY BUCKINGHAM: *Go Insane*.** Lindsey Buckingham (vocals and instrumentals) *I Want You Go Insane*; *I Must Go*; *Play in the Rain*; *Loving Cup*; *Bang the Drum*; *D.W. Suite*. ELEKTRA 60363-1 \$8.98. © 60363-4 \$8.98.

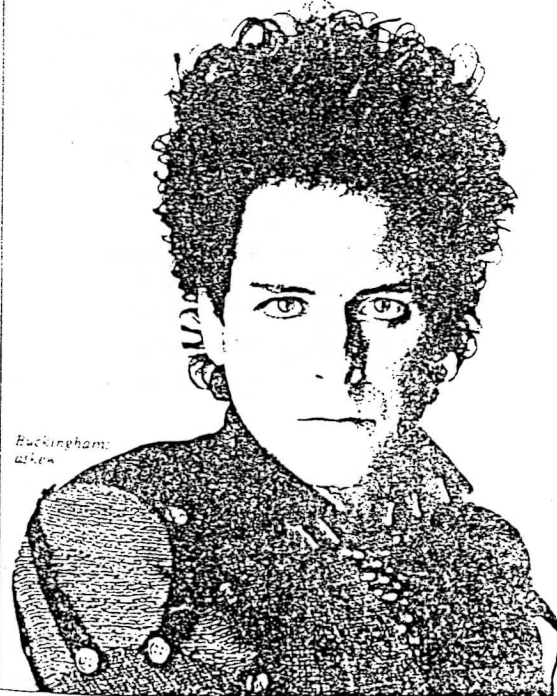


**Q**

Did guitarist Lindsey Buckingham (above) of Fleetwood Mac shave his beard and cut his hair to be part of the punk look?

**A**

"I decided to cut my hair long before everyone else did," says Buckingham indignantly. "It wasn't necessarily to look punk or anything. I was just tired of the beard, so I shaved it. Then the hair didn't look right without the beard, so I cut the hair. It's all been gradual. Found a couple of new clothes stores, started buying some new suits."



Buckingham: above

84 STEREO REVIEW NOVEMBER 1984

Two very different reviews!





LINDSEY BUCKINGHAM ON BRIAN WILSON

*"His music always had the quality of lifting the spirit in a way that transcended his subject matter. Brian decided his music was about his own growth rather than just about selling records. Having been part of a machine that was often dedicated to cranking out hits, I appreciate what it took for him to make that choice."*

Lindsey Buckingham (right) with Brian Wilson.

PHOTOGRAPH BY AARON RAPOPORT

## Pop

By RICK SHEFCHIK  
Knight-Ridder Newspapers

**Rating system: 1-10 (worthless to exceptional.)**

**LINDSEY BUCKINGHAM, "Go Insane" (Elektra)**

Give Buckingham credit for trying to expand and deepen the pop skills he has honed on Fleetwood Mac albums, but dock him a notch for coming up with an experimental pop disc that sounds like the Cowsills doing Spike Jones.

Buckingham is very much a studio artist as opposed to a pure songwriter, and while occasionally his sonic experiments catch the imagination the way Laurie



Lindsey Buckingham

Anderson's sometimes do, just as often he sounds like a rich, bored superstar with time on his hands and furlongs of blank tape at his disposal.

At his best, Buckingham blends roots music with technology in ways that haven't been thought of before. "I Must Go" sounds a bit like David Lindley doing high-tech calypso, while "The Prayer" has a lush, hymnlike Beach Boys quality. He even sounds like good old Fleetwood Mac at odd moments.

Each pleasant or challenging moment is offset by a jarring or

insipid one, however, including an obnoxious drone called "Play in the Rain," which abruptly ends "This Side" and begins "That Side." Whimsy is one thing, but "Go Insane" is sickeningly precious. (3)

An interesting extract from the Q Magazine article on Fleetwood Mac - May 1990 showing how Lindsey was manoeuvred into producing *Tango in the Night*!

THE FIVE LONG YEARS BETWEEN *Mirage* and 1987's *Tango In The Night* saw not only Stevie Nicks' solo career blossom but also the slowest exit yet from the ranks of Fleetwood

Mac — that of Lindsey Buckingham, a departure confirmed in June '88.

"The band breaking up was never talked about, but I'm sure Lindsey thought he'd let this fade out. He felt frustrated, that we were played out. He's a very talented guy, very intense and not the perfect person to be in a band in the first place — he'd be the first to admit it. He's far happier on his own. In fact, before he joined the band, that's what he used to do: play with his tape recorder and do everything the way *he* wants to do it — he happens to be a huge Brian Wilson fan and so am I

(a cover of a Wilson obscurity, *Farmer's Daughter* from *The Beach Boys' Surfin' USA* album, was a regular feature of the Mac's set). There were mumblings in the ranks from Christine, John and myself that it was time to do something — and then it didn't happen and didn't happen. Christine did a soundtrack for a film (*Blake Edwards's A Fine Mess*) and asked Lindsey to co-produce it, and John and me to play on it. Before we knew it, we had the band in the studio. That was the catalyst. I took it into my hands to say we're starting. The producer we enlisted, to be quite candid about it, was a ploy, a crafty ploy that had some legitimacy to it. He was chosen not just as a front, but I had a sneaking suspicion that Lindsey wouldn't enjoy working with this producer."

So you were forcing Lindsey to decide whether or not he was in or out of the band?

"Exactly — no more waiting. And it worked."

Lindsey was finessed into co-producing *Tango* himself; but then came the little matter of touring. "He didn't want to go out on the road, and we knew that, and he kept putting us off," says Mick. "We said, You — out of anyone with the amount of work you put into this album — you're not going out on the road? That's crazy! You want to piss this down the drain? Don't you want people to hear this? But by saying we were going anyway, we got him off the fence. He said he'd do it. Also, he said he wanted two, maybe three other guitar players, percussion players, all sorts of interesting things. So now we were over a barrel. Whatever you want, we said, just let's get out there. For a while he looked as if he was going to do it — but he changed his mind after we booked the tour. It was not amusing. He'd realised he'd been forced into a situation and had cracked. He said that touring would have destroyed him and been hell for everyone else, and that's not what this is all about. He made the right decision."

## Lindsey Buckingham at Home Cutting Second Solo Album

**OAKLAND, Ca.**—Lindsey Buckingham is hard at work in his home studio, laying down tracks for his second solo album. Continuing a tradition he started with the solo portions of Fleetwood Mac's *Tusk* in 1979 and amplified on his first solo disc, *Law and Order*, Buckingham is working alone and experimenting with novel approaches to songwriting, musical instruments and recording technique.

*Law and Order* had one hit single ("Trouble"), and Buckingham con-

cedes that "it would have served my own purpose better to have at least one other song of that type that would have made the record more visible. The variety of the album was refreshing but as you went from one song to the next it didn't even sound like the same person." This time, he's "trying to begin with the most accessible arrangements, putting things together in a slightly less haphazard way."

Don't get the idea that Buckingham is planning to make a conven-

tional-sounding record, though. Much of the work to date has been done with the aid of a Fairlight digital synthesizer, which comes with a library of musical and non-musical sounds stored on computer disks. In addition to playing drums and bass on the Fairlight's keyboard, Buckingham says he's experimented with "all sorts of bizarre things in place of regular instruments—like a gong for a bass drum, maybe, or using birds to create a riff."

Buckingham warmed up for his current project by writing, performing and co-producing (with longtime friend and Fleetwood Mac co-producer Richard Dashut) "Holiday Road" and "Dancing Across the USA" for the new National Lampoon movie, *Vacation '83*, which stars Chevy Chase.

Asked whether he's concerned about the fact that Stevie Nicks' first album, *Bella Donna*, outsold *Law and Order* by a couple of million units, Buckingham insists that he's more concerned with creative satisfaction than platinum action—and he refuses to speculate as to the motives of bandmates Nicks, Mick Fleetwood and Christine McVie, all of whom have solo records in the works or in the stores this summer.

"I've been rereading the biography of Montgomery Clift," he explains. "At a very young age he was told by Alfred Lunt, 'Don't work for the money; work for being good at what you do—and know that if you are good you can always be better. That will ultimately make you happier than doing something because you want to keep your house.'"

It's easy to be brave when you're living in a spacious house in a nice part of Los Angeles, but Buckingham claims that "even if I never sell more than three or four hundred thousand albums, just as long as I can maintain a record contract—which I think I can do—I could be just as happy living in an apartment as I am here." —David Gans



Lindsey Buckingham: All the comforts of home.

Well I'd like to take the time here to say a special thank you for buying this magazine. I hope you enjoyed it, and if you want to write to me, or send me suggestions for any future features, I'd love to hear from you.

GOOD LUCK LINDSEY IN ALL YOU DO!

# AD'S PAGE

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IS A CLASSY FANS PUBLICATION FOR AND BY FLEETWOOD MAC AND STEVIE FANS. FULL OF NEWS, VIEWS AND INFORMATION.

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## BOOK CITY COLLECTABLES

For some really great photos of Lindsey, and Fleetwood Mac, contact the above at : 6627 HOLLYWOOD BLVD., HOLLYWOOD, CALIFORNIA 90028, U.S.A. They'll send you photocopies of the pictures they have for sale and please mention that you got their name from this fanzine.

## WANTED

DOES ANYBODY READING THIS KNOW OF THE EXISTENCE OF ANY LINDSEY DEMO TRACKS FROM HIS SOLO ALBUMS? IF SO COULD YOU PLEASE WRITE TO S. BOLTON, 33 EGTON CLOSE, REDCAR, CLEVELAND, TS10 4PG.

ANY LINDSEY ARTICLES ALSO APPRECIATED

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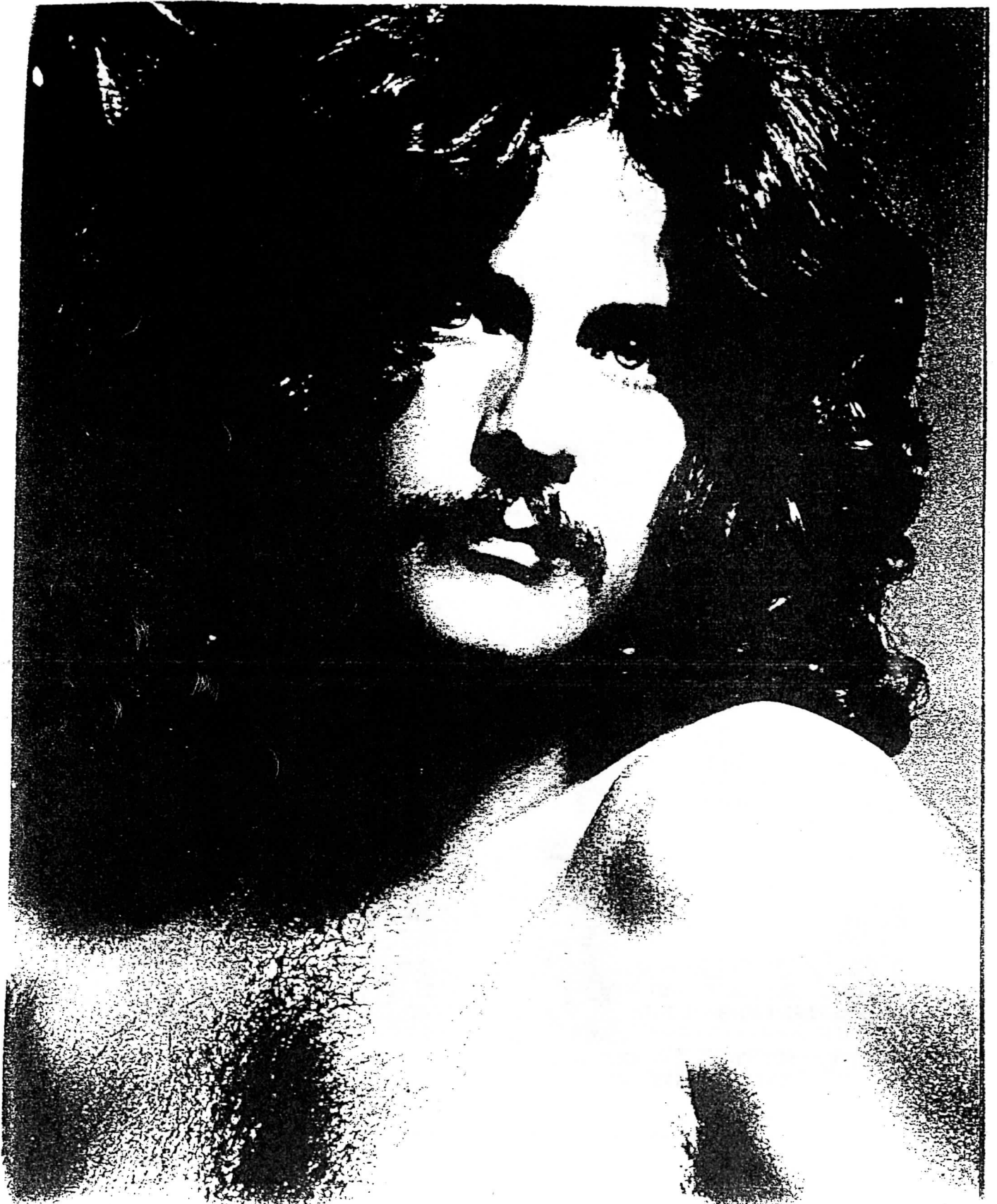
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