CHAPTER 8

THE 80S-MTV AND THE NEW WAVE

INTRODUCTION

As punk music and fashion became more commercialized, the movement lost much of its rebellious inertia. After Warner Brothers took over Sire Records in 1979 and transformed Punk into the more respectable MTV-driven "New Wave," even traditionally conservative rockers such as Billy Joel and Linda Ronstadt jumped on the bandwagon.

I. MTV AND THE "NEW WAVE"

MTV (Music Television)

During the 1980s, major advances in audio-video technology massively impacted society:

- Digital/stereo color TV
- Video tape recorders
- Video games (at arcades and at home)
- Microcomputers
- Compact discs¹
- Digital synthesizers
- Deregulation of the airwaves by the Federal Communications Commission
- Cable TV (especially Cable News Network—CNN, and MTV)

For the majority of 80s "post baby-boomers," TV became the most pervasive—and in many cases the most influential force in their understanding of the world. On average, a child of this "TV Generation" watched the tube 3-4 hours per day—or approx. 15,000 hours of network TV by the time they graduated from high school (as much or more time than they spent in the classroom). A critical catalyst in this trend was the establishment of MTV—a 24-hour a day Music Television channel—launched on August 1, 1981 through a \$20 million investment by Warner/AMEX.² Initially, MTV was headed by 28-year-old Bob Pittman, who specifically geared the channel's programming toward the under-25

When CDs were first mass-marketed in 1982, they represented a huge improvement over vinyl records and celluloid cassettes (more heat-/scratch-resistent, better sound fidelity, double the storage capacity); however, CDs and CD players were too expensive for most consumers. By 1987, CD players had dropped from \$900 to \$150, and the average cost of a CD dropped to below \$17. In Spring 1989, record companies, distributors and retail outlets decided to convert the industry to CD format, and within a matter of months vinyl records became almost absent from record shelves. The inability to make CD copies at home dramatically improved CD sales, which were almost entirely controlled by six major corporations: Time-Warner (WEA), Sony/CBS, BMG (Bertelsmann Music Group), MCA-Matsushita, Philips (Holland-based; the inventor of CD technology), and Thorn-EMI (CEMA).

² Warner/AMEX was the result of a corporate merger between Warner Brothers and American Express. In 1986, MTV was acquired by Viacom. The very first music video ever shown on MTV was "Video Killed the Radio Star" by The Buggles.

audience. By 1983, 17 million homes had access to MTV. By the mid-80s, MTV had superceded radio as the preferred medium for teenaged music lovers, and thus became the primary mechanism for promoting new artists and material. In the process, the music industry turned away from album production in favor of video-based singles. By 1991, MTV had an estimated worldwide audience of over 50 million daily viewers.

New Wave

"New Wave" is a catch-all classification for post-punk era music starting c. 1979 that journalists, record promoters, disc jockeys, etc. did not want to call "Punk"—since the stigma of "Punk" usually meant commercial doom by its intent to alienate traditional rock/pop listeners. Thus, the term "New Wave" was employed as a non-threatening substitute description for progressive yet commercially-viable artists as diverse as The Talking Heads, Blondie, The Police, Billy Idol, Elvis Costello, The Pretenders, The Cars, The Go-Gos, REM, The B-52s and Devo.³ In the late 80s, the term "New Wave" was superceded by the equally-generic classification "Alternative Rock" (see Chapter 9).

Early New Wave Artists

The Talking Heads (also discussed above under "Punk")

In 1978, The Talking Heads teamed up with producer Brian Eno, who encouraged greater experimentation with electro-acoustic instrumentation and recording techniques. In the 1980s, they began to promote a "world-beat" Afro-polyrhythmic funk style that brought them considerable commercial success. Their popularity on MTV came through techno-pop hits such as "Burning Down The House" (1983).

Blondie (formed 1974/disbanded 1982)

Deborah Harry/vocals; Chris Stein/guitar;

Clement Burke/drums; Garry Valentine/bass; James Destri/keyboards

Blondie was the most commercially-successful group to emerge from the Punk/New Wave movement. Their initial breakthrough came in 1978 with *Parallel Lines*, highlighted by the disco-influenced No. 1 single "Heart of Glass," followed in 1980 by the reggae-influenced No. 1 hit "The Tide Is High" from *Autoamerican*. Harry even experimented briefly with rap ("Rapture", 1986). At the height of Blondie's MTV-enhanced popularity, Stein became seriously ill from a genetic disease, and Harry quit the band to nurse him back to health.

The Police (formed 1977/disbanded 1985)

Sting/bass-vocals; Andy Summers/guitar

Stewart Copeland/drums-percussion-vocals

After a relatively uneventful start, The Police ultimately came to dominate commercial rock in the '80s. Their unique sound came from the combination of American drummer Stewart Copland's reggae drum style, the unusual vocal timbre and intelligent lyrics of Sting (birthname = Gordon Sumner; a former British school teacher), and Andy Summer's

³ The term "New Wave" was originally coined to describe avant-garde French films from the 1950s.

pioneering flanger/echo guitar technique. Surprisingly, their classic song "Roxanne" did not chart when first released by A & M Records in 1978, but the following year it became a hit when issued on the flip side of "Can't Stand Losing You." In 1980, they abandoned their punk-bleached hair, and their album *Zenyatta Mondatta* and their constant play on MTV made them famous all over the world. Their biggest hit, "Every Breath You Take," came in 1983 on their *Synchronicity* album.

Billy Idol (born 1955)

After leaving Generation X in 1981, Idol embarked on a highly successful MTV-driven solo career in which he bridged the gap between punk, hard rock/heavy metal and pop. His first album *Billy Idol* (1982) featured the video hits "White Wedding" and "Hot in the City." His second album, *Rebel Yell* sold over 2 million copies, highlighted by the dancerock title track and the pop-hit "Eyes Without a Face." When his popularity began to decline in the early '90s, Idol made a weak attempt to restyle himself as a futuristic cyberrocker.

Elvis Costello (birthname Declan McManus; born 1955)

In 1976, while still holding a day-job as a computer-punch operator, Costello was signed by the independent label Stiff Records. Though he tried to promote himself in a quasipunk image, his first hit was the love ballad "Alison" (1977)— which led him directly into a "New wave" sound, as represented by "Radio, Radio" (1980, with his band—The Attractions). Later, Costello became more eclectic, adding classical "chamber" instruments at times to his songs; thus, it is difficult to categorize him as either Punk or New Wave.

The Pretenders (formed 1978; featuring guitarist-vocalist *Chrissie Hynde*)

Before forming The Pretender's, Hynde moved from Ohio to London, where she wrote for *The New Music Express* and worked at Malcolm McLaren's *Sex Shop*. Through her semi-autobiographical imagery, The Pretenders were able to bridge the gap between Punk, New Wave and Pop, with songs like "Message of Love" (1980) and "The Adultress" (1981).

MTV Electro-Pop/New Wave

Throughout the 80s, MTV focused much of its airplay on a wide variety of electro-pop:

- **The B-52s** (featuring vocalists Fred Schneider, Kate Pierson and Cindy Wilson) "Rock Lobster" (1979; had considerable MTV airplay in the early 80s)
- **Devo** (Gerald Casale/bass-vocals; Bob Casale/guitar-vocals, Alan Meyers/drums; Bob Mothersbaugh/guitar-vocals; Mark Mothersbaugh/guitar vocals-keyboards) "Whip It" (1980)
- Boy George and Culture Club (featuring singer Boy George [George O'Dowd])
 "Do You Really Want To Hurt Me" (#2, March 1982)

⁴ In 1980, in one of the most famous moments in rock TV history, Costello angered NBC executives by performing "Radio, Radio" on *Saturday Night Live* when he had been told NOT to (the song portrays commercial radio in a bad light, and NBC was owned by General Electric—a commercial radio giant).

- **Human League:** (featuring singer Philip Oakey) "Don't You Want Me" (#1, July 1982)
- The Go-Gos (featuring singer Belinda Carlisle)

This California all-girl punk band became the leading MTV-era "Power-pop" group. Important hits include "Our Lips Are Sealed" (1982); "We Got The Beat (1982).

- The Eurythmics (Dave Stewart/keyboards; Annie Lennox/vocals) "Sweet Dreams [Are Made of This]" (#1, September 1983)
- **Duran Duran** (featuring singer Simon Le Bon and keyboardist Nick Rhodes) "Hungry Like the Wolf" (1982), "The Reflex" (#1, June 1984), "A View To Kill" (#1, July 1985)
- David Bowie (his career was revived by MTV); "Let's Dance" (#1, May 1983)
- Madonna (Madonna Louise Ciccone, born 1958)

She released her first album in 1983 (disco-style), promoting a sexually-aggressive Marilyn Monroe image. In 1984, her song "Like a Virgin" was the #1 single of the year in the US. In the 80s/early 90s, she had 17 consecutive Top 10 hits. Using MTV as her primary platform for experimentation, she promoted more sexually-blatant content, culminating in the X-rated/censored music video "Justify My Love" (1990), and her controversial book *Sex* (1992). She has also starred in several films including *Desperately Seeking Susan* (1985), *Dick Tracy* (1990), and *Evita* (1996). She continues to surprise her audience by taking on unexpected personas.

- The Cars (featuring Ric Ocasek/guitar-vocals) "Drive" (1984)
- Genesis (featuring lead singer/drummer Phil Collins)

 "Tonight, Tonight, Tonight" (#1, March 1985), "Another Day in Paradise" (Song of the Year, 1989)
- Phil Collins "One More Night" (#1, March 1985), "Another Day in Paradise" (Song of the Year, 1989)
- Wham! (featuring George Michael)

"Careless Whisper" (#1, February 1985)

Lead singer George Michael (Georgios Panayiotou) went solo in 1986; his single "Faith" was the Song of The Year in 1987.

- **Dire Straits** (featuring singer-songwriter-lead guitarist Mark Knopfler) "Money for Nothing" (recorded with Sting; #1, September 1985)
- Huey Lewis and The News (featuring lead singer Huey Lewis [Hugh Cregg]) "The Power of Love" (#1, August 1985), "Stuck With You" (#1, March 1986), "Jacob's Ladder" (#1, March 1987)

- Mr. Mister (featuring Richard Page/bass-vocals)
 "Broken Wings" (#1, December 1985), "Kyrie" (#1, March 1986)
- The Bangles (featuring Vicki Peterson/guitar-vocals) "Walk Like an Egyptian" (#1, December 1986)
- **Heart** (featuring sisters Ann and Nancy Wilson) "Alone" (#1, July 1987)
- Cheap Trick (featuring Rick Neilsen/lead guitar and Robin Zander/vocals-guitar) "The Flame" (#1, July 1988)
- Fine Young Cannibals (featuring Roland Gift/vocals) "She Drives Me Crazy" (#1, April 1989)

MTV Metal-Pop

In the mid-80s, MTV began to heavily promote visually-exciting, relatively-inoffensive heavy metal bands, including:

Van Halen (formed 1974)

Eddie Van Halen/lead guitar; Alex Van Halen/guitar;

Michael Anthony/bass; David Lee Roth/vocals (replaced by Sammy Hagar in '84)

The Van Halen brothers were born in the Netherlands, where they received extensive Classical musical training. Important hits include "Eruption" (1978) and "Jump" (#1, February 1984).

Def Leppard (formed 1978)

Joe Elliott/vocals; Steve Clark/guitar; Rick Savage/bass;

Rick Allen/drums; Pete Willis/guitar (replaced by Phil Collen in 1983)

The driving, twin-lead guitar sound of this British heavy metal band was widely imitated throughout the 80s. Important songs include "Rock, Rock ['Til You Drop]" (1983) and "Love Bites" (#1 October 1988).

Mötley Crüe

Nikki Sixx (Frank Ferranno)/bass; Vince Neil/guitar;

Mick Mars (Bob Deal)/guitar Tommy Lee/drums

The Los Angeles-based "Glam Rock" band Mötley Crüe was named the Rock Act of the Year in 1984. With *Girls*, *Girls*, *Girls* (1987), they toughened up their image, and at their peak they rivaled Aerosmith as the best of the bunch.

Bon Jovi (formed 1983)

John Bon Jovi (Jon Bongiovi)/lead vocals-guitar; Richie Sambora/guitar; David Bryan (David Rashbaum)/keyboards; Alec John Such/bass; Tico Torres/drums

Because of their occasional "pop" leanings, the hard-rock quintet Bon Jovi got substantial airplay on MTV in the late 80s/early 90s. Their album *Slippery When Wet*

(1986) sold nine million copies and included the hit songs "You Give Love a Bad Name" (#1, November 1986) and "Livin' On A Prayer" (#1, February 1987). In 1988, *New Jersey* sold five million albums and featured the #1 hits "Bad Medicine" (#1, November 1988) and "I'll Be There For You" (#1, May 1989).

Guns N' Roses (formed 1985)

Axl Rose (William Bailey)/lead vocals; Izzy Stradlin (Jeffrey Isbell)/guitar; Slash (Saul Hudson)/lead guitar; Duff McKagan/bass; Steven Adler/drums

Despite their violent, misogynistic persona (or more likely because of it), Guns N'
Roses became the most popular heavy metal band of the late 80s/early 90s. Their debut album Appetite for Destruction (1988) sold 20 million copies, highlighted by "Sweet Child O' Mine" (#1, September 1988). By 1991, their gritty, bluesy hard rock style, Axl's venomous vocal delivery and Slash's guitar pyrotechnics made them the top hard rock band in the world. When the much-publicized twin albums Use Your Illusion I and Use Your Illusion II were released simultaneously in September 1991, they immediately shot to the top two spots on the Billboard charts. The band's popularity began to wane, however, shortly after the ascent of Nirvana in 1992.

Selected Examples of New Wave/MTV Hits of the Late 70s/80s

New Wave

- **Blondie**: "Heart of Glass" (1978)
- Talking Heads: "Burning Down the House" (1983)
- The Police: "Every Breath You Take" (1983)
- Elvis Costello: "Radio Radio" (1980)

Electro-Pop

- **Devo**: "Whip It" (1980)
- Boy George and Culture Club: "Do You Really Want To Hurt Me" (1982)
- The Go-Gos: "Our Lips Are Sealed" (1982)
- The Eurythmics: "Sweet Dreams [Are Made of This]" (1983)
- Madonna: "Like a Virgin" (1984), "Justify My Love" (1990)
- Wham! (featuring George Michael) "Careless Whisper" (1985)
- Dire Straits (with Sting): "Money for Nothing" (1985)
- The Bangles: "Walk Like an Egyptian" (1986)

Metal-Pop

- Van Halen: "Eruption" (1978), "Jump" (1984)
- Guns N' Roses: "Sweet Child O' Mine" (1988)

II. AFRO-AMERICAN SOUL-POP/ R & B SINCE 1980

MTV and Michael Jackson Mania

When the "New Romantic" synthesizer craze began to fade in 1982, MTV fortunately put itself in a position to capitalize on the rising star of Michael Jackson's solo career. Jackson's first solo hit "Ben" came in 1972 while he was still a part of the Jackson 5. In 1978, he played the Scarecrow in the hit movie *The Wiz* (a black funk adaptation of *The* Wizard of Oz, starring Diana Ross and produced by Quincy Jones). He then began a magnificent collaboration with Jones as his record producer, gaining massive exposure through Dick Clark, and ultimately MTV. The first of these Jones-produced albums Off The Wall (1979) included the disco-influenced hit "Don't Stop 'Til You Get Enough" (#1 October 1979) and the funk-pop ballad "Rock With You" (#1 January 1980). His Thriller album (1982) became the best-selling album of all time (over 40 million copies sold worldwide), and included seven Top 10 singles such as "The Girl Is Mine" (with Paul McCartney), "Billie Jean," and "Beat It" (with Eddie Van Halen on lead guitar). By the time Michaelmania subsided in 1985, Jackson (just 25 years old) had already achieved 150 gold/platinum record awards, 8 Grammys, and he had become one of the richest men in America. Jackson's MTV-driven dance-oriented success transformed the rock video concept and revived the record industry. In recognition of his achievement, the Grammy organization named its Artist of the Year Award in his honor.

Other Black Soul-Pop Artists since 1980

In the mid-80s, several other Black soul-pop singers came to the fore to fill the massive "middle-of the road" commercial void created by the decline of electro-pop and the advance of heavy metal/alternative rock styles:

• Lionel Richie (formerly of The Commodores)

After his ballad-based success in the late 70s ("Three Times a Lady"—#1, August 1978), Richie turned to a funk-disco-pop style represented by "All Night Long" (1984—performed at the opening ceremonies of the 1984 Olympics in Los Angeles). In 1984, he was selected as *Billboard*'s Top Artist of the Year.

• Whitney Houston

Houston, who possesses one of the finest voices ever, successfully blends Pop, Soul and Gospel styles. From late 1985 through mid-1988, she scored 7 consecutive #1 releases in the US (breaking the Beatles' record of 6):

- "Saving All My Love for You" (October 1985)
- "How Will I Know" (February 1986)
- "The Greatest Love of All" (May 1986)
- "I Wanna Dance With Somebody (June 1987)
- "Didn't We Almost Have It All" (Sept 1987)
- "Where Do Broken Hearts Go" (April 1988)
- "So Emotional" (January 1988)

Other #1 hits include: "I'm Your Baby Tonight" (1990); "All The Man That I Need" (1991); "I Will Always Love You" (Song of the Year in 1992, and the #4 most popular song of all time—14 weeks as #1); "Exhale [Shoop Shoop]" (1995).

Janet Jackson

Janet, the youngest sister of Michael Jackson, rose to prominence as a video artist via MTV in the late 80s, with songs such "When I Think of You" (#1, October '86), "Let's Wait Awhile" (#1, March '87) and "Miss You Much" (#1 October '89).

• **Prince** (Prince Rogers Nelson)

In the late 70s, Prince added sexually-oriented lyrics to his R & B/Funk/Soul musical blend. He was one of the first black performers to appear on MTV, with songs such as "Little Red Corvette" (1982). His artistic skills began to blossom in 1984 with his movie soundtrack *Purple Rain*—which won both an Oscar and Grammy. In the 1986, he challenged corporate-rock "slavery" by changing his name to a cryptic symbol, contractually freeing him from losing rights to songs written under the name "Prince." (In 2000, he reverted back to the name "Prince.")

• Boyz II Men

This amazing vocal quartet has been one of the most successful acts of the 90s, with songs such as "End Of The Road" (1992; The 5th most popular rock/pop song ever—13 consecutive weeks as #1), "I'll Make Love To You" (1994; the #3 most popular rock/pop song ever—14 consecutive weeks as #1), and "On Bended Knee" (1994; 6 consecutive weeks as #1).

Mariah Carey

As both an indication of her talent and the lack of musically-gifted competition, Mariah Carey catapulted to the top of the charts in the 1990s, and already boasts 11 hits in the All-Time Top 500, including "One Sweet Day" (with Boyz II Men, 1995— *Billboard's* #1 most popular rock/pop hit ever; 16 consecutive weeks as #1), "Fantasy" (1995; 8 consecutive weeks as #1), and "Dream Lover" (1993; 8 consecutive weeks as #1).

• **Destiny's Child** (with Beyonce Knowles, Kelly Rowland, and Michelle Williams) In Spring 2001, after some changes in personnel (and a few lawsuits), this Houston-based R & B female trio rose to the top of the pop charts with their album *Survivor*, which was #1 for six straight weeks, and which broke the all-time record for the most first-week sales of any female group.

Selected Examples of Black Soul-Pop of the 80s and 90s

- Michael Jackson: "Billie Jean" and "Beat It" from *Thriller* (1982)
- Lionel Richie: "All Night Long" (1984)
- Whitney Houston: "Greatest Love of All" (1986); "I Will Always Love You" (1992)
- Mariah Carey and Boyz II Men: "One Sweet Day" (1995)

III. ROCK & ROLL'S REEMERGING SOCIAL CONSCIENCE

Bruce Springsteen and his E-Street Band

Bruce Springsteen ["The Boss"]/vocals/guitar; David Sancious/keyboards; Gary Tallent/bass; Clarence Clemmons/saxophone; Steven Van Zandt/guitar; Danny Federici/keyboards; Vini Lopez-Max Weinberg/drums⁵

When Springsteen first signed with Columbia Records in 1972, he was hailed as the "new Bob Dylan." After struggling to find an audience for his brand of rock and roll, in 1974 he was finally "discovered" by Jon Landau of *Rolling Stone* magazine, who said "I saw the Rock and Roll future, and its name is Bruce Springsteen." His most important hits are "Born To Run" (1975), "Born in the USA" (1984), "My Hometown" (1984), and "Streets of Philadelphia" (1994; won Academy Award for Best Song). Springsteen's music and active involvement in benefit concerts (see below) contributed to a rise in social awareness (human rights, nuclear disarmament, famine).

Tom Petty and The Heartbreakers (formed 1971)

Tom Petty/vocals-guitar; Mike Campbell/guitar; Benmont Tench/keyboards; Ron Blair/bass; Stan Lynch/drums

The Heartbreakers combined the ringing guitars of The Byrds, the gritty drive of The Rolling Stones, and at times, the lyric genius of Bob Dylan. The band's first big hit was "Refugee" from *Damn The Torpedoes* (1976), but Petty's career blossomed in the 80s—largely because of the response to his MTV music videos such as "Stop Draggin' My Heart Around" (1981; duet by Petty with **Stevie Nicks**/formerly of Fleetwood Mac), and especially "Don't Come Around Here No More" (1983; included the award-winning *Alice In Wonderland* video with Petty as The Mad Hatter). In the late 80s, Petty and The Heartbreakers served as the touring backup band for **Bob Dylan**. The chemistry between Petty and Dylan was magical; thus, Petty often co-wrote and performed on Dylan's subsequent albums. In 1988, Petty joined Bob Dylan, Jeff Lynne, George Harrison and Roy Orbison to form **The Traveling Wilburys**. In the 90s, Petty has proven himself to still be a vital part of rock and roll.

U2 (formed in 1976)

Bono [Paul Hewson] /vocals-guitar; The Edge [David Evans] /lead guitar; Adam Clayton/bass; Larry Mullen, Jr./drums; Brian Eno/producer)

This Irish band often infuses political messages into their music, as noted in songs such as "Sunday Bloody Sunday" and "I Will Follow" (1983), "Pride [In The Name of Love]" (1984, dedicated to Martin Luther King, Jr.), "Bullet The Blue Sky" (1987). Their most commercially successful hits were "With or Without You" (1987) and "Even Better Than The Real Thing" (1991). Bono remains extremely active in social causes around the world.

⁵ After the E Street Band dismantled, drummer Max Weinberg became the bandleader for NBC's syndicated talk show, *Late Night with Conan O'Brien*.

Other Important Socially-Conscious Rock Artists of the 80s and 90s:

- **Midnight Oil** (Australian band): *Diesel and Dust* (1986)—anti-oppression of aborigines
- Paul Simon (fused various types of "World Music" into his albums of the 80s/90s) Graceland (1986; recorded in South Africa with Ladysmith Black Mambazo)⁶; Rhythm of the Saints (1990; with indigenous Brazilian music)
- **Tracy Chapman** (Afro-American acoustic protest singer/guitarist) Crossroads (1988); Matters of The Heart (1992)—"Bang, Bang, Bang"
- **R.E.M.** (socially-conscious folk-rock; featuring Michael Stipe/vocals) *Green* (1988)
- **Sinéad O'Connor** (Irish singer; blended Hard synth-rock, Punk and Celtic folk) *I Do Not Want What I Have Not Got* (1990).

Selected Examples of Socially-Conscious Rock of the Late 70s and 80s

- Tom Petty and The Heartbreakers: "Refugee" (1976)
- Bruce Springsteen & The E Street Band: "Born in the USA," "My Hometown" (1984)
- **U2**: "I Will Follow" (1983); "Bullet The Sky" (1987)
- Paul Simon: "Graceland" (1986)

IV. ROCK-MUSIC BENEFIT CONCERTS

- Band Aid—a conglomeration of English musicians organized by Bob Geldof (singer of The Boomtown Rats) for Ethiopian famine relief. This co-op recorded "Do They Know It's Christmas?," which sold 3 million copies and was the featured song at an Ethiopian Benefit Concert at Royal Albert Hall in December 1984.
- Live Aid organized by Bob Geldof for African hunger

 This event occurred on July 13, 1985, with simultaneously-televised 16-hour concerts at Wembley Stadium/London and JFK Stadium/Philadelphia that reached over 1.5 million viewers and raised over \$120 million. The featured performers were primarily 60s stars, including Eric Clapton, Mick Jagger, Neil Young, Pete Townshend, and Paul McCartney.
- USA for Africa—organized by Harry Belafonte for Ethopian famine relief
 The most important undertaking of this organization was the star-studded recording "We Are The World," co-written by Lionel Richie and Michael Jackson; produced by Quincy Jones/producer (#1, April '85—#2 song of the year for 1985).
 The recording featured the following artists (listed in order of appearance):

Lionel Richie, Stevie Wonder, Paul Simon, Kenny Rogers, James Ingram, Tina Turner, Billy Joel, Michael Jackson, Diana Ross, Dionne Warwick, Willie Nelson, Al Jarreau, Bruce

⁶ **David Byrne** (formerly of The Talking Heads) and **Brian Eno** also incorporated elements of native African music into their album *My Life in the Bush of Ghosts* (1981)—featuring techno-tribal music created from tapes of African vocalizations combined with African-like rhythm tracks.

Springsteen, Kenny Loggins, Steve Perry, Daryl Hall, Huey Lewis, Cyndi Lauper, Kim Karnes, Bob Dylan and Ray Charles

- Artists United Against Apartheid—organized by "Little" Steven Van Zandt (of The E Street Band). This co-op raised \$500,000 with help of Bruce Springsteen, Pete Townshend, Ringo Starr, Bob Dylan, Keith Richards, and Lou Reed.
- MUSE (anti-nuclear) benefits organized by singer-songwriter Jackson Browne
- The Grateful Dead—benefit for preservation of world's rain forests
- **Pete Townshend** (who is partially deaf after years in front of a blaring amp)—donated \$10,000 to San Francisco's Hearing Education Awareness for Rockers (HEAR)
- **Bob Dylan**—In the mid-80s, his involvement in benefits rejuvenated his career. In 1986, he released *Biograph*—a 5-record boxed set retrospective album, and in 1988 he helped form **The Traveling Wilburys** along with Tom Petty, George Harrison, Roy Orbison and Jeff Lynne. The height of his comeback have been his Grammy-winning album *Time Out of Mind* (1997)⁷, and his Oscar-winning "Things Have Changed" (Best Original Song in a Film—2001).

V. COUNTRY-ROCK COMES OF AGE

In 1984, there were fewer than 20 "Gold" country music albums (at least 500,000 copies sold). In 1992, there were over 50 "Gold" country albums, and more than half of these sold at least 1 million copies. Today, over 20 million Americans (mostly Baby Boomers) listen to "The New Country Music," because country music has become much like 70s rock. Much of the impetus behind this rapid ascent was **Garth Brooks** (born 1962)—a country singer-songwriter-guitarist with rock roots and a 60s-style social conscience. Brooks got the initiative to become a professional performer after attending a **Queen** concert in the 70s.

He was also influenced by folk-singers Peter, Paul & Mary, and Arlo Guthrie, as well as blues-rock singers Janis Joplin and Rita Coolidge. Brook's album *No Fences* (1990, with the mega-hit "Friends in Low Places") sold over 10 million copies, and he has been a multiple recipient of Country Music's Artist of the Year. Various social topics in Brook's songs include: date rape ("Face To Face"), domestic violence ("Thunder Rolls"), gay rights and anti-war sentiments. Other important country rockers of the 90s include Clint Black (influenced by James Taylor), Mary Chapin-Carpenter, Travis Tritt (blended The Eagles and Allman Brothers styles), Trisha Yearwood, and Faith Hill.

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⁷ In 1997, Dylan won "Best Album of the Year" (*Time Out of Mind*) and "Best Male Rock Performance" ("Cold Irons Bound"). His son, Jakob (of The Wallflowers) won for the "Best Rock Song" ("One Headlight").

⁸ TNN (The Nashville Network) expanded its subscriber list from 7 million in 1983 to over 50 million in 1992.

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FEATURED SONGS FOR CHAPTER 8

[w] = Audio and/or lyrics available on the class website [Time-Life Video] = Time-Life History of Rock and Roll Series

MTV-NEW WAVE

- BLONDIE: "Heart of Glass" [w] (1978)
- THE POLICE: "Every Breath You Take" [w] (1983; Time-Life DVD 5a)
- ELVIS COSTELLO: "Radio Radio" [w] (1980; Time-Life DVD 5a); also "Alison" [w] (1977; Time-Life DVD 5a)
- DEVO: "Whip It" [w] (1980; Time-Life DVD 5b)
- BOY GEORGE AND CULTURE CLUB: "Do You Really Want To Hurt Me" [w] (1982; Time-Life DVD 5b)
- THE GO-GOS: "Our Lips Are Sealed" [w] (1982; Time-Life DVD 5b)
- THE EURYTHMICS: "Sweet Dreams [Are Made of This]" [w] (1983; Time-Life DVD 5b)
- MADONNA: "Like a Virgin" [w] (1984); "Justify My Love" [w] ('90); Time-Life DVD 5b)
- DIRE STRAITS (with Sting): "Money for Nothing" [w] (1985; Time-Life DVD 5b); also "Sultans of Swing" [w] (1978; Time-Life DVD 4a)
- VAN HALEN: "Eruption" [w] (1978; Time-Life DVD 4a)
- GUNS N' ROSES: "Sweet Child O' Mine" [w] (1988; Time-Life DVD 4a)

BLACK POP-ROCK (80s and 90s)

- MICHAEL JACKSON: "Beat It"/Billie Jean" [w] (Time/Life Video 1) from *Thriller* (1982)
- LIONEL RICHIE: "All Night Long" [w] (1984)
- WHITNEY HOUSTON: "The Greatest Love of All" [w] (1986); "I Will Always Love You" [w] (1992)
- MARIAH CAREY AND BOYZ II MEN: "One Sweet Day" [w] (1995)

SOCIALLY-CONSCIOUS ROCK (Late 70s/80s)

- BRUCE SPRINGSTEEN AND THE E STREET BAND: "Born in the USA" [w] (1984); "My Hometown" [w] (1984; Time/Life DVD 5b); Other Springsteen examples—"Born to Run" [w] (1975; Time/Life Video 1); "Quarter to Three" [w] (1984; Time/Life Video 8)
- TOM PETTY AND THE HEARTBREAKERS: "Refugee" [w] (1976; Time/Life Video 8)
- U2: "I Will Follow" [w] ('83; Time-Life DVD 5a); "Bullet the Sky" [w] ('87; Time/Life DVD 4a); Other U2 Hits—"With Or Without You" [w] (1987; Time/Life Video 1); "Even Better Than the Real Thing" [w] (1991; Time/Life DVD 5b)
- PAUL SIMON: "Graceland" [w] (1986)

90s COUNTRY-ROCK

• GARTH BROOKS: "Friends in Low Places" [w] (1990)