



# Loud Lucy Turn It Up

*Can This Pop Trio Handle the Fast Track to Success?*

Christopher P. Auman

Grippers and grief givers in Chicago have long contended that, "There's no scene in this town, man!" There just might be a nugget of truth to this claim. But the outside world, meaning those who exist in higher altitudes, warmer climates and with lower crime rates, has no knowledge of the fragmentation and the competition among Chicago's diverse musical factions. They just know that a lot of good music is blowing out of the Windy City these days. They're hungry to hear more and Loud Lucy is ready to serve them with their own special entrée of hard chops, sweet hooks and power-packed pop 'n' roll.

Loud Lucy has only been around a little more than a year, but already have a good buzz going and they're not even from Wicker Park. Even the *Chicago Tribune* listed the trio in its pick of bands to watch in '94. They also have a single featured with the band Figdish on an upcoming March Records split-single release.

The band's founding members, Christian Lane (guitar and vocals) and Tommy Furar (bass), have been friends since first grade. Stuck in rural Peru, Ill. as high school kids, they had little alternative but to be make music. They played road-houses and small clubs, doing their own material but also relying on covers to ensure payment and future bookings. Their move to Chicago marked the formation of Loud Lucy and their commitment to making a career out of what comes naturally to them.

In Chicago, Lane and Furar along with their first drummer, Bob, practiced, wrote songs, recorded demos and were getting ready to hit the club scene when Bob disappeared, leaving them back at square one. Frustrated, Lane and Furar posted ads in local music stores, eventually soliciting the services of drummer Kip McCabe. The new trio wrote more songs, made more demos and contributed a song and video to



Loud Lucy (L to R) Mark Doyle, Christian Lane, and Tommy Furar

the *Pressure Cooker* CD and video compilation. They started playing parties and club dates until, once again, the *Spinal Tap* curse left them drummerless when McCabe departed and joined Baby M, another local band. Mark Doyle, formerly of local bands Semi and Billy Pilgrim, was recruited to replace him. According to Lane, Doyle is in for the long haul.

Somewhere in the middle of all this, Shaun Conrad, a friend of the band, who's video production company has done two Loud Lucy videos, sent a demo tape to Seattle producer Jack Endino (Soundgarden, Nirvana, Mudhoney). Endino liked it enough to fly to Chicago and record the band.

The band found the Sub Pop legend to be quite accessible and very accommodating in the studio. Having a name like Jack Endino on your demo almost ensures a record contract, and the band's performance at the CMJ Music Marathon in New York last November piqued the curiosity of more than a few talent scouts.

When asked how he feels about the quick succession of events Lane replied, "I think that we're ready for anything. I'm definitely not nervous about our ability. I have a lot of faith in our ability to knock people over if we're on."

With a freedom of choice not enjoyed by many up-and-comers, Loud Lucy will almost surely go the route of the independent label. It is important for any serious band to establish street credibility before they get thrown into the MTV spotlight. Many bands who debut in the major leagues are never seen or heard from again. "We won't have to sell 100,000 records the first time or get dropped," says Lane of the advantages of doing an independent release. He would also like more people to be familiar with them on a street level before "people start saying we suck before they've heard us just because we're a big buzz band." Though this frequently happens, especially in this town, it doesn't put pressure on the band. "Only time I feel pressured," admits Lane, "is when people ask me questions that I don't know the answers to."

Whatever path Loud Lucy chooses to follow, they are anything but insecure about themselves and will certainly find a place in Chicago's maturing musical Renaissance.

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