



Entertainment

The Renaissance Man of Country Music

By PAT KRAMER

His days consist of 12-hour shifts, usually working from noon until midnight. During that time, Record Producer Pete Anderson has little time for himself. His work, whoever he happens to be producing at the time, comes first.

The 41-year-old Valley resident's clients include the new vanguards of country music: Dwight Yoakum, k.d. Lang and country troubadour Michelle Shocked.

Shocked performed before a full house at L.A.'s Wiltern Theater June 2nd, bringing her East Texas folk/bluegrass style of music to town. Of Shocked, Anderson remembers seeing her in a small Lon-



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don theater years ago. "She was a young girl who had this troubadour craft which you don't see often in a person so young. Her whole show was a performance."

Shocked was 24 when Anderson first saw her. He later met her in New York at the recommendation of her record company, Polygram. "The refreshing thing about Michelle was that she never wanted a record deal." From this union came the critically acclaimed "Short, Sharp, Shocked" and "Captain Swing". Although Shocked's success helped boost Anderson's ratings as a record producer, he already had one success story under his belt: his partnership with country star Dwight Yoakum.

Anderson met Yoakum in 1983. Yoakum was then a young country singer from Kentucky who was discour-

aged with his career. Anderson convinced him to stay with it and they formed a band and began playing clubs like The Palomino in North Hollywood. With Anderson's expertise on guitar and in the studio, they produced the album "Guitars, Cadillacs, Etc." which soon went platinum. Anderson continues to work with Yoakum, producing his subsequent albums over the last five years. "We have a good collaboration. When we got together and started making records our own careers started taking off. We both brought alot to the table."

This success opened many doors for Anderson. In 1987 he produced the Roy Orbison/k.d. Lang duet "Crying" for the movie "Hiding Out". Anderson produced the soundtrack for the recent film

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release "Daddy's Dying, Where's the Will". It's Pete Anderson you hear playing guitar in the scene featuring Judge Reinhold on guitar. Anderson also created the music in the movie's bar scenes.

All the glamour aside, Anderson is a straight-forward and caring person. His knowledge of making records has come from years of being a musician, playing whatever instruments he could get his hands on. "As a guitar player I always worked in the studio, learning my craft. It's not that I consciously wanted to be a record producer but from what I learned, I soon began leading rehearsals, directing and conceptualizing my band."

Over the years, Anderson, originally from Detroit, played in blues, r & b and country bands, moving to L.A. in 1972. After achieving success with Yoakum, Anderson decided to give some of it back, producing a record of local, unsigned artists in 1986 called "A Town South of Bakersfield". This compilation brought notoriety to recording artists Rosie Flores, Lucinda Williams and Jim Lauderdale.

As a producer Anderson says he likes to work with artists who have a strong belief in themselves. "The artist has to lead me. I've got to see their

direction." Once in that role, it's Anderson's job to act as producer and director: arranging songs, judging performance, playing instruments and filling in the gaps.

Overall, Anderson is a busy man, jumping from one project to another with little or no layover time. Recent efforts include producing a hit for Tommy Conwell and the Young Rumlbers on Columbia/CBS Records, entitled "I'm Not Your Man", a record last year for British artist Martin Stephensen on Capitol and a record for Canadian rock band "Blue Rodeo" on Atlantic.

When not up to his neck in recording work, Anderson puts time into his own band, "The Racket Squad" who serve as backup band for Michelle Shocked on tour. The band has been in the studio laying down tracks for their own record, expected out at the end of the year. Of his own style, Anderson says, "It's more root-rock oriented, rock, rhythm and blues. Like Los Lobos, without the Latin influence".

Besides his own project, Anderson's got his work cut out for him, and he's not counting on his reputation to get him by. "I used to have alot of dream projects. Now it's more exciting to work with new people, helping to create the product of new artists and bringing it out to the public".