

NOW YOU SEE THEM, NOW YOU DON'T, NOW YOU SEE  
THEM AGAIN: SANDWICH, AND THEIR ODYSSEY FROM THE  
MAJORS, TO INDIE, AND BACK TO THE MAJORS

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This paper will review how one popular Philippine band, Sandwich, has survived accommodation, termination, then re-admission into the commercial recording industry. It will also discuss how recording industry that prefers 'sameness' deals with a band noted for its "difference".

In "The Culture Industry: Enlightenment As Mass Deception", Adorno and Horkheimer state that, as a dominant part of the culture industry, record companies profess a form of canonical authority, and claim to be a crystal ball of upcoming fashions and trends. They state "The culture industry tends to make itself the embodiment of authoritative pronouncements, and thus the irrefutable prophet of the prevailing order." Adorno and Horkheimer go on to question the industry's ability to predict the future, and attack the monopolistic strategies that deceive both the public and artists into believing that it strives to innovate, when in reality it merely imposes conformity and/or "sameness".

The paradox of popular music is that while it thrives on the