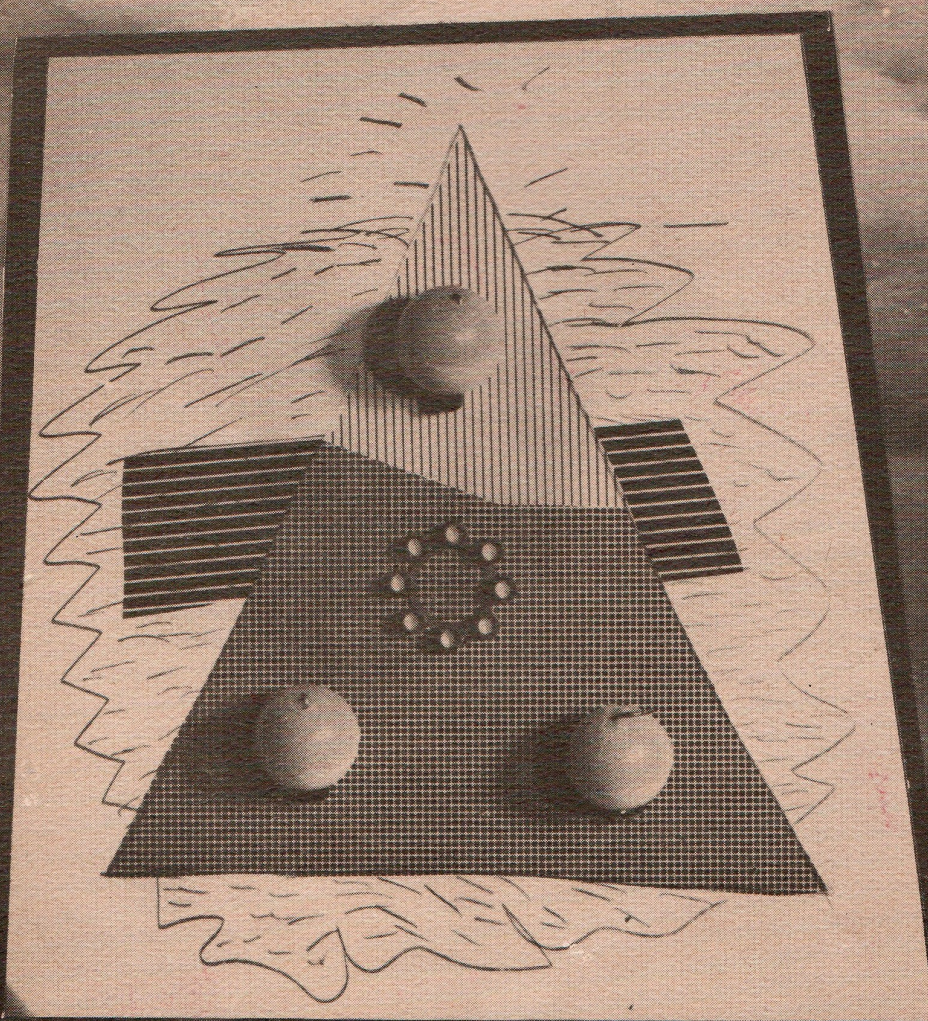


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Novus

ANNIVERSARY ISSUE!



Tim Weisberg The Cure Peter Tosh George Winston The Animals

H O N O L U L U H A W A I I

NOVUS

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Tim Weisberg



Tim Weisberg's music has that great crossover quality of being able to appeal to both the pop music listeners and jazz fans as well. In fact when pop-jazz groups like Spyro Gyra and the Jeff Lorber Fusion were struggling with adolescence, Weisberg was well into his fifth year of winning over the fusion enthusiasts. Now 1983, the veteran flutist, has seen numerous recording projects, explored new musical directions, enjoyed the sweet taste of success and experienced musical doldrums.

In Hawaii experimenting with his trio format, I found Weisberg to be brimming with vacation spirit, eager to talk about his music and his dealings with the record industry. It was just a few hours before his show at Andrews Amphitheatre, sitting in this spacious hotel room, that I proceeded with my inquisitive prying...

NOVUS: Could you briefly go over your background, specifically how you started playing the flute?
TIM WEISBERG: In junior high school, seventh grade--it was almost by accident that I played the flute. My parents asked me if I wanted to try an instrument just for the fun of it and I was interested in the drums, but the instruments were handed out in school in alphabetical order and not by choice...and Weisberg is close to the end of the alphabet, and the only choices available then were flute and bassoon. I knew the bassoon was a big piece of wood, so I decided I'd try the flute, even though the flute section was composed of all girls (maybe that was part of the attraction).

I guess I progressed in the straight and accepted way a flute player is expected to--like you play in beginning winds class, study privately and then play in the orchestra at school, you play in any wind ensembles and in the symphonic band and in the marching bands, which means performing during half-time shows at football games and marching in parades. So far as musical expression goes, it was all in that vein--real straight--and it wasn't until I got into Cal State-Northridge that I started jammin' with some rock 'n' roll musicians.

My taste in music as a consumer were based on what clubs I went to to dance and listen to rock 'n' roll. But the music that I would express myself on would be classical. Since I liked pop-oriented music and bought those kinds of records, it seems natural that I would fall in with some rock 'n' roll musicians.

NOVUS: Who would you draw the most influences from as a flute player since there aren't that many rock 'n' roll flute players out there? Mostly jazz players?

WEISBERG: First, my major influences just as a flute player are flute classical players--Jean-Pierre Rampal, Julius Baker from the New York Philharmonic (who is just phenomenal) and, more recently, James Galway, who is probably my favorite. Back when I started to dabble with rock music, there weren't any pop flute players, except for Andy Kulberg of the Blues Project, who did a tune called "Flute Thing" in the early Sixties. It was the first time I heard an echo device used with a flute. But flute was not Kulberg's major instrument, even though he did some interesting things on it, so that was something that piqued my curiosity.

The other influences would have to be jazz saxophone players that picked up the flute, like Herbie Mann and James Moody, who were playing bebop and doing something with the flute I never heard before. But then I chose to play with a rhythm section that was basically made up of rock 'n' roll musicians...like my drummer, Rick Jaeger, has also been the regular drummer for Dave Mason over the past ten years, and is also doing the current Crosby, Stills & Nash tour.

I also met my guitarist Jim Krueger through Jaeger back in '73 and they both did my third album, DREAM SPEAKER, in the summer of that year. We've played with each other off-and-on for about ten years as they've split their time between myself and Dave Mason, and guitarist Todd Robinson has been with me for about the same amount of time.

The albums tend to show the mellower side of what I

do. When we play live, it gets a lot more energetic, especially when we have the full five-piece band. We've been experimenting over the last six-seven months with just a trio--keyboards, guitar and flute--and with that format, integrating computers like the drum machine, which is happening in the new music.

From the trio standpoint, I've found that my playing has progressed and changed, and it's been challenging. I hadn't realized it, but I was probably in a rut only from the format I had previously depended on. When I eventually reintroduce the bass and drums, I'll still be using some computer-generated drums on some tunes and probably keep some aspects of the trio format.

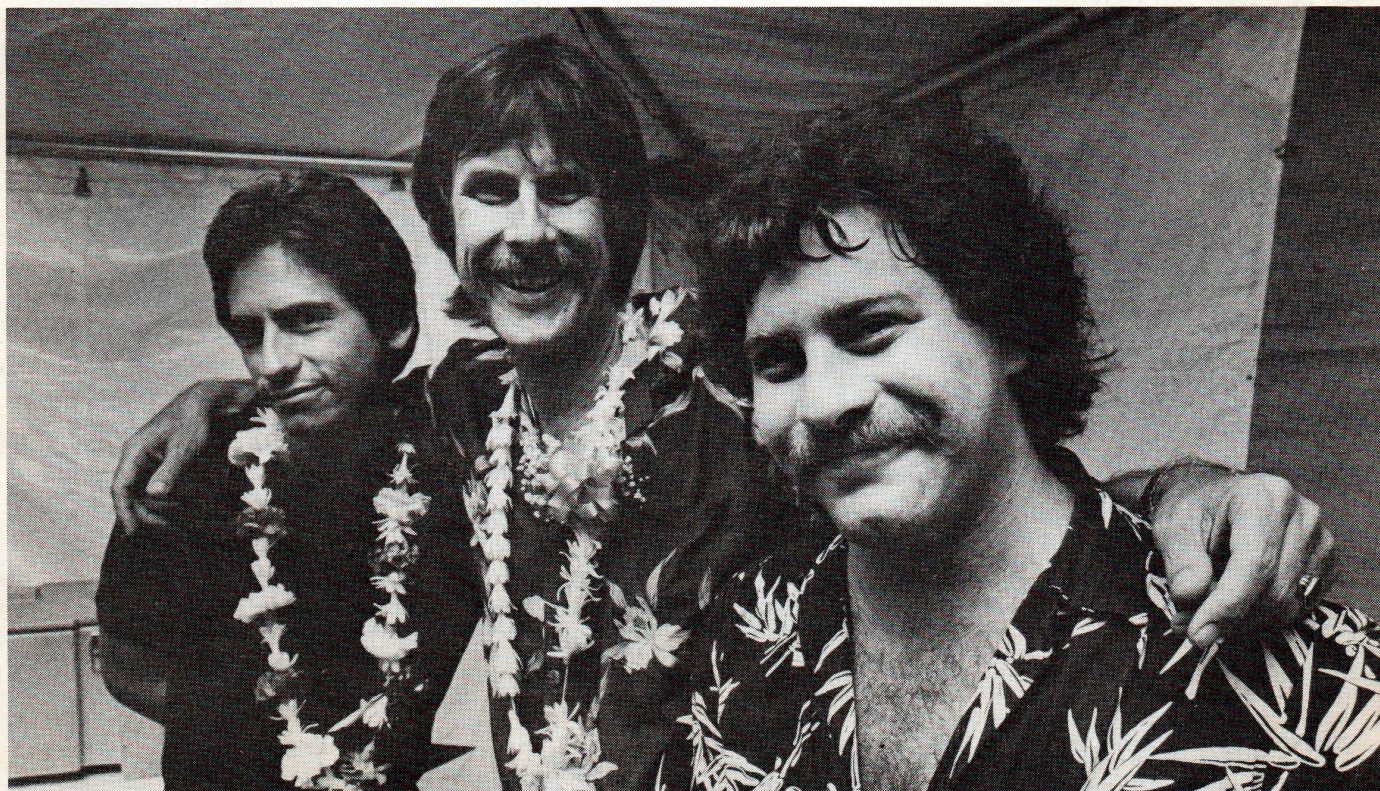
NOVUS: In your recording career, do you find yourself trying to escape from the stigma of people putting inappropriate labels on your music?

WEISBERG: Well, I try and do it verbally and I attempt to do it musically. But, other than that, you're pretty helpless. I went so far to the extent that, in 1973, I was on the East Coast and I went up to Boston basically to see the people who put out the Schwann record catalogs to take me out of the jazz section and put me in the pop section...and they did. It's something I don't put the time and energy into now because it doesn't really make any difference, unless I want to spend a million dollars in publicity like that guy Julio Iglesias. But the thing that can change it is if you get a pop-oriented hit, whether it's instrumental or if there's a vocal on it.

NOVUS: What do you consider your most successful album?

WEISBERG: For me, it's the TWIN SONS OF DIFFERENT MOTHERS album with Dan Fogelberg, no doubt about it. I think another one that worked as a total overall album was LISTEN TO THE CITY. I'm also proud of and enjoyed doing PARTY OF ONE because I worked with a lot of guys that I never worked with before, like (bassist) Abraham Laboriel and (drummer) Ed Greene, and it was fun to do.

NOVUS: After PARTY OF ONE, you did TRAVELIN' LIGHT and then nothing else has followed that up since then.



What happened?

NOVUS: I left my former label, MCA, because they screwed up that last album with poor manufacturing, causing a total recall of copies of the album from distributors, which then caused the album to be put out later with no label support. It was then past September, the month major record outlets purchase best-selling albums of the past year in time for the make-or-break Christmas season. I was furious about the way my record was handled and refused to do any more albums with them. I was really bummed because I worked hard on that album and it was like it didn't even come out and people didn't know about its release. MCA basically gave up on the record; they just shipped out a few copies of it and forgot about it, period. I mean, if the album falls down because the people don't like it, that's one thing---but if they're not given the opportunity to hear it and make their own minds up, then it's a whole different matter.

It also affects your career because you carry the stigma of releasing an album that did nothing sales-wise. That album came out a year ago last September, so it'll be two years since I put out a record, and before that, I had released an album every year since my first one in '71. Since the last record I began to be intrigued with computer generated sounds, so I started putting my energies into investigating this new music. It's been time-consuming but it's been exciting as well because I want to integrate that into my music I'll be coming out with on record maybe sometime next February. In this trio setting, we're just beginning to break the ice in incorporating these new sounds.

NOVUS: What new groups have been catching your ear?

WEISBERG: Thomas Dolby, Duran Duran, Culture Club, Men At Work...those are the ones that immediately pop into mind. I like what David Bowie's doing--I like the recording techniques on his latest album.

My musical tastes are varied; that's one thing that always confused my former record company. The music on my albums is fairly diverse.

NOVUS: Will this carry over to your next album?

WEISBERG: Yeah, because the diversity of TWIN SONS validated my approach to music in my mind. Dan's "Power of Gold" was definitely a pop-oriented tune, yet almost two million people bought that album. They did NOT take the album back when all the other tunes were not like "Power of Gold." Even though that record is five years old now, I don't care because I've maintained over my entire career that people who heard songs like "Gold" on Top 40 or Adult Contemporary radio stations have a much wider variety of musical tastes than what they just hear on the radio. But the logic is backwards with radio programmers; they reason that since their audiences listen to their particular formats, the listeners must like only THIS kind of music--yet these stations aren't playing any other music to prove their point. From the artist's side, this is incredibly frustrating. Logic doesn't abound in this business I'm in.

NOVUS: Do you think it'll be hard for you to get a new record contract?

WEISBERG: I don't know because I haven't really tried and also I've been redirecting my attention in utilizing this new technology in my music. I think it's going to be easier than it was a year ago because the record business then was in the toilet and I came off an album that went nowhere.

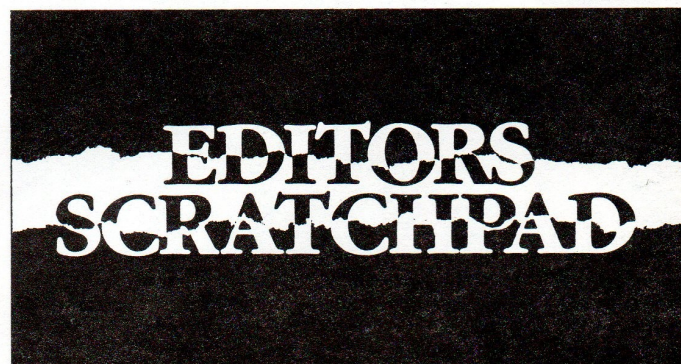
NOVUS: Was it hard when you first started out?

WEISBERG: Yeah, real hard. "Flute player? You don't sing? Get lost!" But I pulled it off because I didn't take no for an answer and I went out and played a lot of shows and got a lot of reviews. I got my first record contract by doing more shows than any particular act on a label I was sharing the bill

with, and by telling various industry types that I got people to come out and pay to see me even though I didn't even have a record contract. Not wanting to sound like an egomaniac, I AM doing something that nobody else is doing by playing flute in a contemporary pop mode.

NOVUS: Do you see yourself collaborating with Dan Fogelberg in the future?

WEISBERG: Sure, it could happen. We enjoy playing together and there's enough of a time gap between TWIN SONS and now that it wouldn't feel like both of us felt we were being pressured to do an equally successful followup, as Columbia tried to do immediately after the sales of TWIN SONS. It wasn't Dan's and my intention to go into the studio to do a "commercial" album, and if we hadn't escaped from that vibe, the album wouldn't have been the same. So if we do another one, it'll be for the same proper reasons we had in making the first one. And the music will be honest.



Here it is, the one year anniversary issue of NOVUS Magazine. It's been an arduous undertaking in some respects but an extremely rewarding one in others. Like life in general I guess, you will meet some real nice people and some not so real people; some people that are genuinely honest and supportive and others that will give you the a lot of talk, B.S. and eventually shine you off. We've met all of those and a couple more. But that's the tune of the song. Nobody said it was going to be easy. What I do want to point out is that above all of this is NOVUS; it's integrity, it's honesty along with it's faithful supporters, writers and you, the NOVUS reader. We will continue to transcend all the limited mentalities, single-minded morons and chronic bull shitters. There is simply not enough time to waste on these types.

There are a lot of new and innovative things going on in Hawaii and elsewhere, things that you might not readily hear about. NOVUS will continue to be there to offer exposure to the artists and events and to bring it all closer to our readers. Our look is developing as well as our content and I expect some exciting things to happen in the next year. As usual we encourage writers and artists (i.e. graphic, visual, conceptual, etc.) to be a part of NOVUS. So keep in touch with your ideas and suggestions and together we will progress into the future.

Regarding the October celebration for NOVUS, we've planned to push the date out to mid November. Tentatively we have planned an evening of new music by the Pagan Babies with special guest, Rankin' Scroo from Crucial Youth plus Hat Makes the Man. Details and specifics are still being ironed out so please stay in tune.

Burt Lum

WHITE NOISE NEWS

Rumor has it that George Benson will be playing in town in mid or late October, Pat Metheny will appear in early November and Shenna Easton sometime in December. Keep those eyes and ears open.

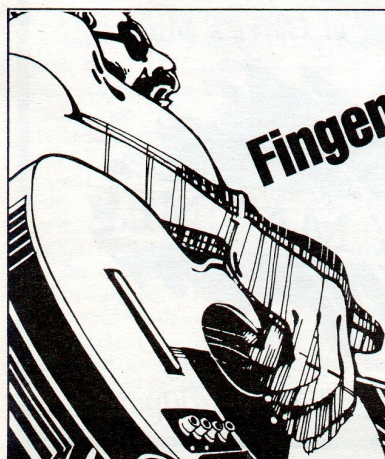
One of my favorite record mail-order outlets, ROUGH TRADE has closed its doors starting on October 1st. Reasons given for the closure were financial. The retail and wholesale departments will still operate but for us out of towners, we'll have to seek our exotic records elsewhere.

Nueva Vida has left Tops Canterbury to pursue some outside studio projects, neighbor island appearances, work on original material and preparation of a new vocal addition to the group. If you missed them live, don't fret, they're still playing at the Marrakech on Sunday and Monday evenings.

The Pagan Babies, gaining in popularity by leaps and bounds, will be holding down the Friday and Saturday evening slots at Anna Bananas starting in October. Its a change from their Thursday - Friday gigs and will mean more exposure of their Afro-reggae riddims.

Steve Hancoff, solo guitarist, has been stirring a lot of interest among guitarist and music enthusiasts alike. His unique style of playing can be heard on the Big Island at the Volcano Arts Center (Oct 7), Kalani Honau in Kalapana (Oct 9), Kapaau (Oct 14) and back on Oahu at the Ala Moana Center Stage (Oct 18 at 12:00) and at a Downtown Concert at King and Bishop (Oct 21 at 6:00pm).

The Wave-Waikiki will be hosting the San Francisco power-pop dance band called the Defectors from October 11th - 16th. Their single on Zerbino's Records, "Forever and Never" b/w "They Don't Know," mixes catchy pop hooks with an energetic dance beat. Sounds like six days of fun. I'll be there; will you???



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The Cure

"It doesn't matter if we all die," Robert Smith of the Cure sang at a recent performance in Pasadena, CA. That line, from the song "One Hundred Years," captured the mood of the evening and the band. Deep, dark and drenched in resignation, the Cure revealed this and other bleak messages throughout the show.

Show? Maybe that's too strong a word. The Cure are not showmen. Rather, they perform their studio guns before a crowd and that's it. There was no chit-chat or friendly remarks to the audience between, during or after each song. Lead singer Robert Smith simply crooned the vocals while the rest of the band stood fixed to their instruments.

But who cares about such banter anyway? The music is what counts. And music there was. Particularly slick were Cure specialties such as "Killing an Arab," "Let's Go to Bed" and "Fire in Cairo." It was easy to forget the somber message of their songs while that danceable beat prevailed.

Who are the Cure anyways? The Cure (formerly the Easy Cure) is a group of Sussex schoolhood friends who decided to form a band in 1978. Popular in London clubs, they were soon adopted by Siouxsie and the Banshees. Break up of the Cure seemed eminent when Robert Smith filled in for the Banshees' wayward guitarist. But the Cure hung on. They signed with A&M Records and released five albums: SEVENTEEN SECONDS, BOYS DON'T CRY, FAITH, HAPPILY EVER AFTER and PORNOGRAPHY. They have recently changed labels to Sire (a division of Warner Brothers) and released a new mini-LP, THE WALK, featuring the current hit, "Let's Go to Bed."

The core of the Cure is now Robert Smith, lead vocalist and Laurence Tolhurst, keyboardist. They tour with a backup band of Derrek Fletcher on bass and Andy Anderson on drums.

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After the performance, Laurence Tolhurst spoke with NOVUS about who the Cure really are. Relaxed on a couch in a small back-stage room, sipping a Coors, Tolhurst seems amiable and thoughtful to questions posed. It's hard to believe he's had a hand in the painful lyrics in which they specialize.

NOVUS: Your lyrics are so bittersweet, as if they are undermined with a great deal of pathos. Do you agree?

LAURENCE TOLHURST: Yes, but it's honest. That's the whole point about it. A lot of people play just because it's a job. I think you have to be either one of two kinds of people to be in a group. You either really like what you are doing and feel it's your purpose or you have to be really stupid.

NOVUS: Where do your lyrics come from?

LT: We only write about things that either happen to us or about how we feel. We don't write with the idea of, "Well, this will make us a hit record." Most of our lyrics are from our own experiences. Some of it is from our imagination, but ninety percent is from our own personal experiences; what is our vocation and our life. We don't do this as a job. How we are on stage and how we are in our records is how we are in our lives.

NOVUS: When you were just starting out, who did you find as most influential?

LT: We were influenced by a lot of things. Robert and I both have older brothers who are in their early thirties now. They played music to us that had a lot of influence over us - people like Hendrix and early Floyd. But there were other things, like books and films. Mostly books though.

NOVUS: Right, like "Killing an Arab" was based on Camus' *THE STRANGER*. That was a strong existentialist work. Are you a believer in existentialism?

LT: I feel more closely aligned to that than other things, yes. In the last five years, I've felt myself getting nearer and nearer to that. Existentialism fits the way we think about things.

NOVUS: Don't you agree that there's something hopeless about existentialism?

LT: I'd interpret existentialism as being very realistic. We were Christians, we were both born Christians but we became very disillusioned with a few of the ideas of it. So, if you're not committed to some religion, it's very hard to think about your life - and how you justify going on. It's the kind of philosophy of, "What's there and what I can see are the only things that matter." I read something today in a magazine about my friend Bernard (Summers) from New Order. He said, "You don't need to kill yourself." I mean you could either kill yourself and end it all. (And I don't think we're scared about that kind of thing.) Or, you can just explore reality and try to make everything happen to you. We're more on an "up" tempo.

NOVUS: Do you have any advice for any young band just starting out on how to get recognized?

LT: I think you have to do what you believe in. If you do something you believe in, whether or not it's successful, it doesn't matter. What matters is that you're pleasing yourself and making yourself feel better. That's what you have to do to be alive. Also, if you always reflect your personality in your music, which I like to think we do, it means you last longer and you get more of everything you want from life. I don't think there's a point in doing things in your life that you don't like. I decided two or three years ago that I was going to do things I really wanted to do and I wasn't going to do anything else. So far, I suppose we've been quite lucky. So many people feel that they have to bow to certain people - they don't have to bow to anyone at all. The only person they have to bow to is themselves.

Interview by Calhoun Bibby



A film by Lorenzo DeStefano

Subjects of documentary films should be as fortunate in their treatment as Tal Farlow has been portrayed. Local-born DiStefano has given one of his musical heroes a film tailor-made to this gentle giant of jazz guitar. The documentary gives the viewer a perfectly captured sense of time and place when Farlow worked and resided in the quiet seaside town of Sea Bright, N.J. as a sign painter while playing the occasional gig in town and elsewhere close to home.

Farlow's well-crafted harmonic sense on the hollow-body electric was heralded during the Fifties, where he began as a sideman in the Red Norvo Trio in 1950. Both critics and audiences were effusive with their praises for the musician, but the attention seemed too much to handle to the retiring North Carolinian, as he abruptly ended active touring in 1958. Through interviews with Farlow himself and others who love and respect him (like George Benson), as well as revealing rehearsal and performance footage shot in late 1980, we come to know why he decided to step out of the public spotlight. While other jazz musicians of his time were distracted by the trappings of notoriety, Farlow had (and still has) a resolute commitment to the quality of his music that overrode any public demand and the subsequent pressures of traveling. He feared he would lose the "snap" (as he puts it in the film) that drove his playing and the incentive of creating the best music possible in him. There's a fine sequence that illustrates this point; Farlow is carefully painting on a boat's name on her stern with his wonderful music accompanying his work.

Director/editor DeStefano took the time out to gain the confidence of his initially-reluctant subject, and the result is a true labor of love. The documentary has been an impetus to Farlow to play what is considered as his best music ever (at 63 years of age) and he is now touring extensively, following the success of the film. TALMAGE FARLOW can be appreciated on both a filmic and musical level. When you see the joy in Farlow's face as his large hands work their magic on the guitar, it'll show you why such a man of dignity stuck to his convictions. His music will always be heartfelt and honest.

-GARY CHUN

Free Drum Clinic at Harry's Music



Saturday, October 15th at 1:00pm

FEAR OF FAILURE

A film/video by Malcolm Wong

The images flashed on the screen with staccato rapidity: Honolulu as it is today, Honolulu incinerated, a naked woman with a horse, a bicyclist going down Sierra Drive and so on. It kept a furious pace until there were too many images in which to keep track. These prolonged subliminal flashes were all part of Malcolm Wong's *FEAR OF FAILURE*, which premiered recently at the Academy of Arts.

The video/film (filmed in Super 8 then transferred to video tape) addressed the question, "Can you be 30 and still be promising?" It reached a conclusion by the bewildered Mead Rose (as Sam, one of the central characters), that you've "got to deliver sometime." It's the kind of dialogue heard from seniors at the University of Hawaii around graduation time.

The film defied most normal cinematic conventions. There was no main character (Wong and Rose were prominent in various segments). So, there was no direct dialogue, but rather, the lines were delivered more like mini-soliloquies. Neither was there a story line. We were shown excerpts from the lives of several people which were contrasted to serene scenes of nature. Again the images sped by without lingering.

The crux of *FEAR OF FAILURE* would seem to be Sam's birthday party. A dejected Sam would rather bury himself under blankets and pillows in bed rather than face the music and candles to herald his 30th birthday. It is at this point that he realizes he has to "deliver sometime."

Wong takes many risks with *FEAR OF FAILURE*. It is a video/film without main characters, substantial dialogue or discernable plot. Whether or not the risks pay off is a decision left to the viewer. One can say however, that Wong has made this film without "fear of failure."

-CALHOUN BIBBY

Hitchiker's Guide to Alternative Radio

Ever notice how some radio stations have the tendency to take a good song (like Spandau Ballet's "True") and just play it to death. If so, you have just encountered the status quo of commercial radio. There are different names for this, things like Adult Contemporary, Contemporary Hits Radio and Top-40, but it all boils down to power cuts, high rotation and tight music formatting. The result: the listener is led to believe that the only song Culture Club did was "Do You Really Want To Hurt Me" or to wonder if Eddie Grant had any songs other than "Electric Avenue."

Amidst all this redundancy there does exist an alternative. An alternative that holds no restrictions on program diversity; programming that perceives the individual as something more than just a delta function. Herein comes the radio phenomenon called "Alternative Radio." The concept is actually pretty simple. Give the disc-jockey the freedom to program his material and allow the spectrum of musics to be represented. You'd be surprised at the possibilities.

KIPA
620 RAINBOW RADIO

Bombarded by the kilowatts of power radiated from the radio transmissions on Oahu, it isn't difficult for one to never realize the existence of radio on the neighbor islands. Taking a quick hop skip and a jump over each island, this wayward listener is struck by the novelty of some of the programs competing for the attentive ear. The first stop is the island of Hawaii. During the day, most of the local radio programming differs little from the Top-40 fare we're so familiar with. But as evening draws, some of the sweetest sounds come from KIPA radio, AM 620. Muddy Waters starts out the set which then segues into "Sunshine Superman." Something new from Spyrogyra as well as Jean Luc Ponty follow before there is any hint of a DJ. No sooner can you detect the gentle crooning of D.J. Thor Wold running through the song titles, does the next musical set begin. This time it's Joni Mitchell off her *SHADOWS AND LIGHT* live album, Rickie Lee Jones' remake of "Walk Away Renee" and then some vintage Moody Blues. It's a soothing experience entitled "Music for a Change."

KUAI 720

Off to the north is Kauai and KUAI AM 740. The alternative programming is a lot less frequent and through the week there are only two nights that venture from the standard Top-40 hits. On Friday and Saturday nights, Liza Simon takes us on a "Night Flight" tour of music encompassing everything from reggae to jazz to blues to rock in all its forms and excursions. "Night Flight" initially started as a jazz show but as time went on interlocking threads of diversity began to emerge in the music. Eric Gale doing reggae, Oregon mixing African and Indian rhythms, Joni Mitchell doing Charles Mingus tunes and George Winston fusing jazz improvisation with folk stylings. It all seemed a natural progression to include some of the original styles in the evenings program. What evolved was "Night Flight," a mixed plate of music with the objective of "giving KUAI listeners an idea of all the great stuff that's out there in music these days."



KAOI-FM 95.1 on Maui is like a step backward and forward in time. There are qualities about the station and its programming that are reminiscent of KPOI-FM during the early 70's and KIKI-AM in 1974. What brings it up to date is the fact that of all the stations that have attempted a progressive format, KAOI-FM is the only one who has managed to maintain that edge. The DJs still control the songs getting played, keeping in mind the target audience of 20-40 year olds. Says Mike Gardner, program director of KAOI, "money can be made while playing good non-repetitious music...Ours is a mix of rock, blues, jazz and the various off shoots of all." Even Hawaiian music is well represented each day on "Hawaiian Sunset" from 4pm to 7pm as well as special features like new LPs, classic LPs and "Superstars in Concert."

KTUH

On Oahu amongst all the selective programming, there is one station that is about as alternative, free-form and off-the-wall as they come. KTUH-FM 90.3 is owned by the University of Hawaii and is run by its students. The only program formatting is the blocks of hours during the day designated as Classical, Jazz, Hawaiian, Country and Rock. Within each block the only limitation is the DJ's mental facilities and his or her ability to find the album. Outside of that, just about anything goes. One of the special features at KTUH-FM is the Monday Night Live show. Hosted by Duggar, Monday Night Live allows musicians, in the form of soloists, groups or impromptu collections, to use the medium to both expose listeners to their music and to experiment on new material. Here lies the novelty of the show; musicians, famous or not, can be on Monday Night Live and exercise total musical freedom. We as listeners can experience this musical statement first hand.

As an added note, you might find it surprising that each of these stations can be caught on Oahu. It definitely won't be the most easy to find but if you know where the station is on the dial, you've got the battle 75% fought. KUAJ can be caught quite easily anywhere on Oahu. If you're in Pearl City or in the Windward area, there's a good chance you can find KAOI-FM. KIPA might take a little searching, but when the sun goes down and the atmosphere cools, the signal can find a clearer path to your radio. And finally there's KTUH-FM. If you're in Manoa or McCully or down toward Waikiki, you're in great shape. If not, happy hunting.

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Altered Images - Bite

Portrait

Welcome to Clare Grogan's coming-out party. Geez, just look at the cover. An arty black-and-white photo with Clare decked out just like Audrey Hepburn in BREAKFAST AT TIFFANY'S. It's Holly Golightly in a VOGUE spread. The young lady becomes a chanteuse. Well, almost...

Grogan's nasal vocal delivery hasn't changed much, and while her singing was appropriate to AI's previous pop tunes like "Happy Birthday" and "Pinky Blue," BITE's songs are a bit more earnest sounding. The band from Glasgow, Scotland has enlisted the help of two of rock's more formidable studio producers, Tony Visconti and Mike Chapman, to fill out the band's sound. After several listens, I think things have worked out for the better.

Chapman's work helped enhance the only song that may strike a familiar chord with the group's fans. "Another Lost Look" has that light, bouncy feel that's expected from AI, although the music is in sharp contrast to the lyrics' observations on lost love ("another lost look/another closed book/you told the secret/but not the truth to me"). In fact, the lyrics have shown a change for the best. "Don't Talk to Me About Love" and the lush, Eurodisco sound of "Bring Me Closer" (produced by Visconti) has some fine writing--providing you can come around to appreciate Grogan's pinched singing.

The romantic songs, "Love to Stay," "Now That You're Here" and "Thinking of You," float along at their own dreamy pace. It'd make for great post-coital mood music (and that's meant to be a compliment).

Just when I thought this band would be happy in never growing up, this album has proved me wrong. BITE is a substantial step forward for Clare and company.

■GARY CHUN

Stevie Ray Vaughn & Double Trouble - Texas Flood Epic

Every couple of years somebody stands up and says that the blues are dead. Fortunately, though, every couple years somebody gets down and shows that the blues are still alive and kicking. 1982 belonged to Gatemouth Brown (who has a fine new Rounder LP called ONE MORE MILE). 1983 looks to be Stevie Ray Vaughn's. Session work on David Bowie's LET'S DANCE LP; a debut album of his own on a major label; concerts in Europe - Stevie's come a long way from Texas, where he (like his brother Jimmie of the Fabulous Thunderbirds) has helped keep the Austin blues revival jumping and shuffling since the late 1960's.

Stevie's come a long way, but he's kept a lot too. Most of the album is shuffle based and may remind you of other great Texas shuffle guitarist, such as Freddie King, T-Bone Walker and Gatemouth Brown. Much of the album reminds me of two great 60's guitarist: Jeff Beck and of course, Jimi Hendrix.

Stevie's got a lot of Jimi in him; the same biting but fluid Fender sound, the same dexterous tagging. He makes the title track, an old Larry Davis song, sound like "Red House." And the closing song, an instrumental, "Lenny," is the best "Little Wing" in terms of texture and feel since J. H. pasted on 13 years ago. Unreal that Jimi's been gone so long. His music still gets played on 98 Rock. Stevie's own Jr. Parkerish "Pride and Joy" made it on to their tight playlist. Right on, 98 Rock. Right on Epic Records. And right on Stevie Ray Vaughn, a fine, young blues player with a bright future.



■RAS MANU

Herbie Hancock - Future Shock

Columbia

Like an artist in the truest form, experimenting in various media to find the means of best expressing ideas, Herbie Hancock has left (temporarily I would guess) the confines of traditional jazz to further explore the regions of electronic funk. The area of funk is not altogether unfamiliar to Hancock who spent much of his time in the early to mid-seventies pumping out electronic funk/fusion albums like *HEADHUNTERS* and *MANCHILD*. Toward the late seventies Hancock's disco/funk album *FEETS DON'T FAIL ME NOW* dabbled in the mechanized sound of disco and consequently brought the music critics down around his neck for presumably selling out on the disco craze.

Now well into the eighties, Hancock has released a couple of jazz recordings (as the Herbie Hancock Quartet) which have perched him on top the jazz community. Its now high time to charge up that funk ladder again. That is exactly what *FUTURE SHOCK* seeks to do and very successfully I must add. On *FUTURE SHOCK* Hancock enlist the help of New York's masters of avant-funk, Material's Michael Beinhorn (Prophet-5, DMX, Synare, Memory Moog Programming) and Bill Laswell (bass). What is created is a wave of sound that is a swirl of technological wizardry laid over some of the best funk grooves around. Breaking and popping would seem the most appropriate thing to do on "Rockit" and "Autodrive" leaving "Rough," "TFS" and "Earth Beat" to us less agile funksters to jump to. Scratch mixing is provided by Grand Mixer D.St. and where real drums are used, Sly Dunbar conjures up just the right beat.

The complexities and subtle innuendos abound on this LP and can only be appreciated after close listening. Perhaps *FUTURE SHOCK* is not Hancock's most improvisational recording but it could very well be his boldest, most exciting funk album to date; something few jazz artist would venture to attempt and fewer yet could actually achieve.

■BURT LUM

Jaluka - Scatterlings

Warner Bros.

The Afro-pop experimentation of the Talking Heads, Peter Gabriel and Brian Eno, along with the recent African campaign on Island Records led by King Sunny Ade, has led many to assume that the future of popular music may lie in the Dark Continent. Yet much of the best juju, Congolese and South African music is raw, lyrically unintelligible to western ears and virtually unavailable except on smaller labels or from mail order houses. Jaluka seems to be the first band on a major label to capitalize on its apparent African sound.

But Jaluka's black and white membership of South Africans recalls the British two-tone ska revival bands of a couple of years ago, right down to leader Johnny Clegg's nasal British accent. While the two-tone bands fashioned a brash, angular sound rooted in ska and reggae, Jaluka's brand of multi-ethnic pop is smooth and thoughtful. Their music is a mixed bag, with mixed results.

Clegg's tunes are inspired by a sincere, if sometimes naive, folk-pop approach. The combination of folk rock with Third World trimmings works well on "Umbaqanga Man" and "Shake My Way," where Jaluka stirs up a semi-Congolese feel and on "Two Humans on the Run" with its soft funk and jaunty flute. But other songs are top heavy with belabored "jungle" imagery. "Spirit is the Journey" is an uncomfortable wedding of CS&N harmonies and a reggae rhythm, while "Simple Things" sounds more like the Psychedelic Furs than Prince Nico. Still it's hard to fault a band that is trying to achieve in its music an integration of style that their society has yet to achieve for its people.

■CHRIS PLANAS

Big Country - The Crossing

Mercury

Upon first hearing Big Country's latest single "In A Big Country," I thought that here was a song that really got the adrenaline flowing. I had to have more. *THE CROSSING* was released while I was in Paris (where it sold out in the largest record store in three weeks). I bought the album and immediately took it to my friend's flat where we huddled around the stereo listening to what lead singer/guitarist Stuart Adamson calls "Music to Move Mountains By."

Big Country has a big sound, stirring the Scottish soul with real drums, real bass and two real guitars. Their two biggest hits, "Fields of Fire" (my personal favorite) and "In a Big Country," have a definite Scottish sound, a result of the unique way they play their guitars. However, all these Scottish comparisons are only a hype and they don't like being called a "Scottish U2." Only half the band is actually from Scotland. The fact that Big Country shares U2's producer, Steve Lillywhite, may have something to do with it.

Adamson left the British band The Skids in the spring of 1981, unhappy with the lost youthful energy of the band. The Skids themselves come to an unhappy demise a year later after the release of the disappointing album *JOY*.

Adamson says he spent a long time looking for people who felt the same way about music as he did. He first teamed up with Bruce Watson and the two began designing the Big Country guitar style. Then Tony Butler (bass) and Mark Brzezicki (drums) joined. Butler told British magazine *SMASH HITS*, "What brought us together was not that we all gloriously followed one band or one style of music but that we have a common attitude: we all believe that music should raise the spirits whether on record or live." Great guns how they succeed.

■LESA M. GRIFFITH



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Spyro Gyra - City Kids

MCA

Spyro Gyra's punchy yet homogenous sound can be credited to a three-way production team (Jay Beckenstein, Richard Calandra and Jeremy Wall) turning out a prolific amount of consistent pop-jazz material. Success and consistency have a price, however, and for Spyro Gyra that means settling into a formula that follows a foolproof blueprint for background music (especially on jazz radio). After all, how many creative sparks can we expect from a group that titles one of its ballads "A Ballad?"

That said, CITY KIDS features more instrumental cruising music that is difficult to fault because it's so well-crafted. It's also admirable that most of the playing participants (including session men and band members) actually care about the music they produce here, as opposed to aging jazz musicians turning to fusion to make a fast buck. All eight tracks radiate freshness and spunk if not innovation.

Keyboardist Tom Schuman turns in the most adventurous compositions of the three writers (Beckenstein and Wall are the other two); nonetheless, for true fire power they rely on established players like Steve Gadd, Eddie Gomez, Marcus Miller and Dave Samuels. On Schuman's angular "Conversations," Gadd, Gomez and Samuels join Beckenstein (on sax) and Schuman for a frantic call and response that scampers right off the turntable and is far and away the most memorable and satisfying cut on the album. But it took studio pros to light the fire.

On the other hand, it's remarkable how the production team can cohesively integrate band members and session players into a uniform band sound that is extremely listenable. This is one of Spyro Gyra's true strengths and for that they deserve their success.



■ ALLEN LEONG

Stray Cats - Rant and Rave With ...

EMI

The biggest problem by far with revival bands is the fact that it's theoretically impossible for any of them to come up with anything new. Small wonder that the Specials, a ska revival band, lasted all of two American albums -- there's only so many times you can repeat yourself before you get tired. Your trend-conscious fans abruptly desert you to catch the next nouveau wave.

The Stray Cats, however, have defied their destiny with the all-powerful weapon of commercial success. Last year their rockabilly revival was overshadowed only by Men at Work's meteor. They may stay together longer for the sake of making money, but they're already started repeating themselves. Their new album, RANT AND RAVE WITH..., doesn't disappoint as much as lend evidence to the argument that they are just a bunch of duck-tailed poseurs.

They open the album with "Rebels Rule," a shameless copy of any riff Bo Diddley ever recorded and they close it with "How Long You Wanna Live, Anyway?" which features guitar licks copped straight from B.B. King's "Lucille." And I don't even like rockabilly that much; any fool could sense the rock and roll swindle here.

It gets worse. "Sexy and 17" is apparently the flip side of "Runaway Boys" (from BUILT FOR SPEED), but where "Runaway Boys" was transcendent in its romp, "Sexy and 17" seems calculated for MTV consumption (great video, though).

This isn't to say that the noise isn't tolerable. Hooking up again with producer Dave Edmunds was as natural a move for Brian Setzer and Co. as a fish taking to water. Edmunds keeps a hold on things here, giving the Stray Cats a nice, marketable sound.

One gem worth considering here: Setzer's wonderful falsetto on the torch ballad "I Won't Stand in Your Way" is the best I've heard since Art Garfunkel's, or at least Prince's.



■ TONY DELA CRUZ

LiveWire



Peter Tosh

Peter Tosh is one of the few reggae singers who can be called an international superstar. As an original member of the seminal vocal trio, the Wailers, he offers a legacy of that group's impact to a new generation of reggae fans too young to have experienced their music firsthand. With the untimely death of Bob Marley and the refusal of Bunny Livingstone to tour, Tosh has now entered the mainstream, producing two outstanding LPs (LEGALIZE IT and EQUAL RIGHTS) before hooking up with Mick Jagger and Keith Richards for a partnership that would temper (some would say flatten) his sound for broader stateside appeal. He has since rebounded with MAMA AFRICA, his strongest record in years. Hawaii finally had the opportunity to hear Tosh live on Sept. 5th at Andrews Amphitheatre. And although his show demonstrated the full range of modern reggae at its finest, Tosh put himself at a cool distance from an enthusiastic audience.

The presentation of the show may have had something to do with it. The early concert goers arrived to the sounds of "new rock" blaring from the sound system which was followed by a tight, impressive set by the Hat Makes the Man. The Hat performed well, wisely showcasing their ska-flavored material and inventive energetic originals. But with two fine reggae singers on Oahu, Rankin' Scroo of Crucial Youth and the Fabulous Maacho of the Movers, the absence of a local reggae band showed a significant lack of knowledge or sensitivity on the part of the promoters.

The second half began with a stream of Jamaica's latest sounds to warm up the crowd for Tosh. As the lights dimmed, Word, Sound and Power took the stage with a sizzling version of "Buckingham Palace." Anchored by Carlton "Santa" Davis and Fully Fullwood on drums and bass, WS&P was skin-tight all night, effortlessly locked into a churning groove as Tosh emerged to lead them through "Pick Myself Up." Dressed in yellow paramilitary attire, Peter Tosh worked the crowd with stagey moves, pouncing from one end of the stage to the other, punching home the fierce rebellion in his songs. For the first few tunes, Tosh's voice bubbled up and down in the mix; keyboards and lead guitar were dominating a sound that normally highlights bass and vocals. As the set went on, WSP revealed their versatility on "dub" sections that featured traditional nyabingi drumming, the falsetto harmonies of Junior Brathwaite (an original Wailer himself) and the inventive new arrangements on Tosh standbys like "Don't Look Back" and "Get Up Stand Up." Only guitarist Don Kinsey would break up the unified sound every so often with solos that were at times loud or derivative. Overall though, the sound was dynamite.

This is Tosh's direction these days, shunning the heavy bass lines of the roots sound for an "international sound" with AOR (album oriented radio) appeal. And while there is no harm in wanting to reach a broader audience, Tosh retreated into his sound about midway through the show, dancing and flashing dread locks but never really connecting. He followed his crowd pleaser, "Johnny Be Goode" with "Get Up Stand Up" and "Mama Africa," and with the audience roaring for more, he left without an encore. The band played on, as the stage announcer urged the crowd to buy tour t-shirts "to support reggae music." What reggae music really needs is more airplay of its hardest exponents. Maybe Tosh would work harder at his art if he had more competition in the marketplace.

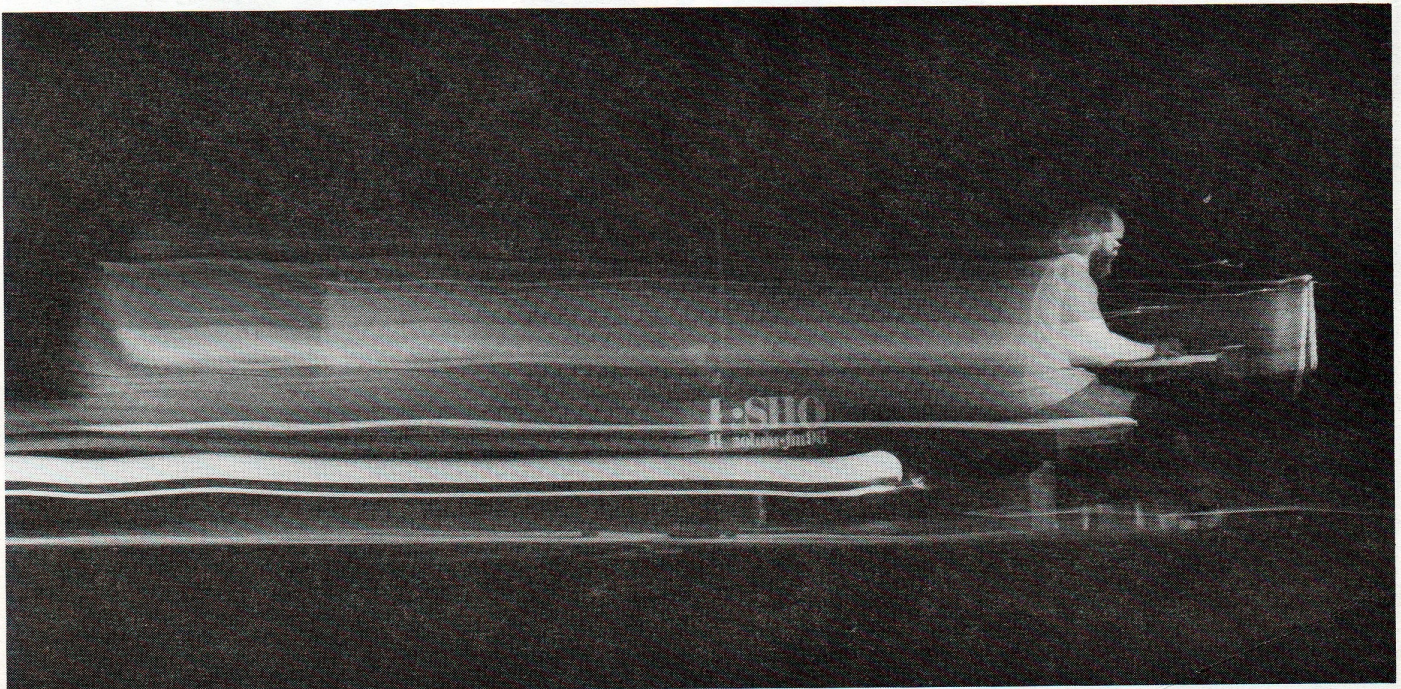
-CHRIS PLANAS

Congratulations **NOVUS** on a successful first year!

Tom Moffatt Productions
Paradise Productions
Bluewater Records
1983

George Winston

Didn't I see you here about six months ago? By George I did! Winston was back in town for a repeat performance only this time it was at Andrews Amphitheatre instead of at the Honolulu Community Theatre. If you saw him at HCT then you will agree with me that his show was pretty much the same, a little bit of solo piano (ala Fats Waller, Vince Guaraldi, Windham Hill sampling), some knee slapping harmonica and some slack-key guitar picking George Winston style. A great evening of beautiful music to kick back to, stare up at the stars and forget all your problems.

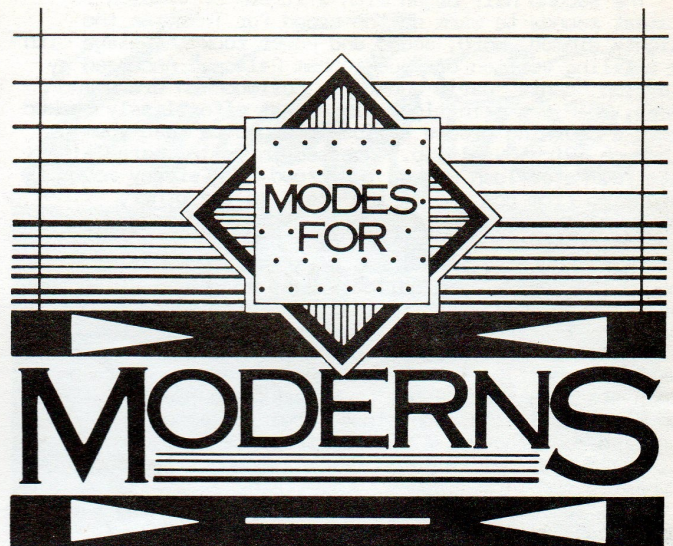




The Animals

With all the sudden interest in the reformation of bands whose heydays were in the late 60's (i.e. The Hollies, Simon & Garfunkel, The Beach Boys, etc.) the performance of Eric Burdon and the Animals at Andrews Amphitheatre was fairly predictable. Well what did you expect; with a couple of new releases with the original band members, the evening's music was composed of new songs and old favorites. Most inspirational was the group's journey back in time, recapping some of the memories of the past with "Don't Let Me Be Misunderstood," "Bring It On Home," "When I Was Young," "San Francisco Nights," "It's My Life," "House of the Rising Sun," "Don't Bring Me Down" and "We Gotta Get Out of This Place." For me, that was enough to make my night cuz that's all I wanted to hear.

-BURT LUM



Remember Mumbo Jumbo? Yes, they are still alive. We talked to band member Ronnie who told us of some interesting news. The band is going into the studio to record some demos. It seems that the studio time was given to Mumbo Jumbo as a prize for winning a battle of the bands competition at Koko Marina. Two originals, an instrumental called "Chico Goes Surfing" and a reggae tune entitled "Burnt Toast," will get recorded. If you get a chance, be sure to check out Mumbo Jumbo this month at the University of Hawaii's noontime concert. Date and time will be posted, so keep your eyes peeled...

Be on the lookout for a hardcore punk band called the Sharx. They've been exciting many people with their style of raw noise. The band has two original songs so far and probably more brewing under the surface. As spontaneous as the group sounds, you may have some time finding the Sharx performing. They seem to play mostly unannounced and last minute gigs. But do catch them if you can and don't forget to wear your combat boots...

We caught Fallout at one of their rare public appearances at a Sunday night gig at Anna's. These five guys jam with a raw, garage-band style but offer some tunes (mostly originals) that are more melodic than most hardcore punk bands. Fallout favors playing early punk, ska and reggae over other types of music. Kelly (you guess how old he is) fronts the band as lead singer with Tommy (bass), Byron (guitar), Dave (keyboards) and Joey (drums) providing the backdrop of sound. They been playing around town sporadically and have also been featured on KTUH's Monday Night Live. Catch 'em while they're hot...

The Ratls have been gigging around town lately and it's good to see that they're still alive and kicking. Songs like "Pipeline" and "Secret Agent Man" give an added spark to their set but should by no means diminish the energy of their original compositions. Sometimes reminiscent of early Ramones and Elvis Costello, the band calls tunes that vary from slow psychedelic to relentless punk. Good fun band, if you can find them...

If you've got a band waiting to explode on the scene let NOVUS know the hard facts and we'll get you mentioned in MODES FOR MODERNS. Don't let it fester, it's better to get it out of your system. Call or write to NOVUS. I'm sure you can figure that much out.

JUNGLE MADNESS

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Linda Bada



Many of the enthusiasts of music reviewed elsewhere on this publication are also fond of Bach. The classical purity of Bach's music seems to strike a chord in the musical tastes of rock and folk fans especially, and often leads to their deeper interest and acquaintance with other classical masters.

A new release by ANGEL (digital 37989) provides three popular concertos: #1 and #2 for violin and orchestra and the D minor for two violins and orchestra. These are three giants of the form, the only significant violin-orchestra works before Mozart's five concertos and worthy of anyone's library. Anne-Sophie Mutter, at 20 a remarkable violinist whose previous recordings have clearly shown her artistic excellence (Karajan and Muti don't fool around with less) wins more bouquets in the solo role of 1 and 2. She is joined by the ancient violinist and conductor (age 42) Salvatore Accardo, who also conducts the English Chamber Orchestra. This is most enjoyable music-making, warmly recommended.

ANGEL (digital 37957) offers two violin concertos, each from a different century. In 1853, more than a hundred years after Bach's masterpieces, the pitiful, mentally ragged Robert Schumann, with so many memorable compositions already produced, labored over his concerto only four months before attempting suicide and requesting commitment to an asylum. He and his peers decided to stash it away and the first performance took place in 1938 under the baton of the late Sir Adrian Boult, a favorite conductor of the LP era. It's a good, not great, concerto and has its champions in the musical community. Violinist Gidon Kremer, with the Philharmonia Orchestra under Riccardo Muti, is soloist and proves to have a cool command of the technical resources required, both in the Schumann concerto and in the more craggy, stormy masterpiece of Jan Sibelius on the overside. There is value for money on the record with more than an hour of large orchestra-concerto music in digital sound and with impeccable surfaces. Recommended.

Getting back to the premise that lovers of other types of music can indeed be taken by certain "classical" music compositions, I refer you to ANGEL 37340, a digital disc containing "minimalist" music with major characteristics similar to some of those found in the ultra-pop music of today's record industry: repetitious melodic patterns, simple rhythm and gradually evolving harmonic changes. Flutist Ransom Wilson performs all nine flute parts, plus two solo lines, with the help of tape overdubbing in Steve Reich's "Vermont Counterpoint." Philip Glass's "Facade" includes strings in support of Wilson's flute, whose part was originally for soprano saxophone. Frank Becker initially evokes the windswept bleakness of Britain's west country where Stonehenge is located, then turns oriental in his work called "Stonehenge" in which Wilson and a percussionist perform with prerecorded synthesizer accompaniment.

Normally, this sort of music is not my cup of tea, but I honestly can recommend the recording as a fascinating change of pace for music lovers of any kind of music. Short pieces by Debussy and Jolivet are also presented.

-CLIFF COLEMAN

Around The World With Records . . .

PART THREE -- EARLY REGGAE
continuation from last month

Question: Where would Jamaican music be without Toots Hibbert? If I had a dollar for every time I've mentioned his name in this series I could afford to buy that 1974 classic FUNKY KINGSTON (Island 9330). THE BEST OF TOOTS AND THE MAYTALS (Trojan 171) gives you some of their fine Dynamic studio work including most of the songs previously mentioned - typical of Trojan to duplicate tracks. Awe!

Another important label in this era was Studio One. PRESENTING (Studio One 150) and ROCKING TIME (Studio One 1103) give us the first recorded examples of Winston "Burning Spear" Rodney. Classic Studio One riddims and heartfelt Spear vocals. Roots! BOB ANDY'S SONGBOOK album offers very charming ballads. Carlton and the Shoes, LOVE ME FOREVER, contain some lush love songs. BORN TO LOVE by Slim Smith is a must for any lover of the high-voiced soul singers. Sweet as a Hayden mango! SKYLARKIN' by Horace Andy features songs like "Love of a Woman," the title track, the cover of "Where Do the Children Play." These masterpieces all leap to mind when I think of this great album.

Dee Jays: In the early Seventies, talking over recorded music in clubs, or, "dee jaying," gained in popularity. Big Youth was the champ with his rasta lyrics and cheery exclamations. SCREAMING TARGET (Trojan 61) was his first and best album. BEST OF (Trojan 189) covers his Seventies output. I-Roy came along in the early Seventies, PRESENTING (Trojan 63) being his first and freshest. Dennis Alcapone's GUNS DON'T ARGUE (Jaguar 5402) is, excuse the pun, a Dynamic LP. FOREVER VERSION (Coxsone 8025) is also funny and fine. Both of these LPs are long gone but may reappear some day. That's one good thing about Trojan; they may duplicate a lot of things but regarding records, better flood than drought.

Dub: The early seventies also brought in Dub. King Tubby and Lee Perry led the way. I hear none of their early things can be had presently. A pity. Augustus Pablo, who plays melodica over dub tracks, has ORIGINAL ROCKERS (Greensleeves #8) and DUBBING IN AFRICA (Abraham 25) still available from this period.

I close with two big Trojan box sets that go for thirty dollars a pop! TROJAN STORY VOL. ONE (Trojan TALL 100) is a three record set covering 1961 to 1971. The last side is hard reggae including "People Funny Boy," Lee Perry's claim to the first reggae song and "Do the Reggay," Toots and the Maytals' claim to the first reggae song. The other five sides contain first-rate ska and rock-steady. The price tag might seem stiff, but if you buy Haagen-Daas ice cream and designer jeans then you can buy expensive records! TROJAN STORY VOL. TWO (Trojan TALL 200) covers 1971 to 1981 and gives you singers, toasters and instrumentalists of such high caliber as I-Roy, U-Roy, Scratch, Niney the Observer, Dennis Brown, Winston Scotland, Scotty, Alcapone, Glen Brown, etc. This triple disc set also includes rockers, steppers, and dance hall material, styles I'll deal with more fully next month in:

***** PART FOUR - REGGAE: IN A RUB A DUB STYLE *****

Mahalo nui loa to Daniel "The Lion" Warner, the King of Reggae Radio in the Islands. Be sure and listen to his "Lion's Den Hi Fi" Saturday evenings 6-9pm, KTUH 90.3FM. And go see the Pagan Babies, the Movers and Crucial Youth every chance you get. Rrrright? Give thanks and praise.

-RAS MANU

Club Calendar

Stuart Anderson's 523-9692	Tu-Sun	8:30-1:30	Country Living	Wave-Waikiki 941-0424	Sun-M Tu-Sat	9:30-1:30 9:30-1:30	Hat Makes the Man Sonya & Revolucion
Chuck's (Manoa) 988-7077	W-Sat Sun-Tu	9pm-1am 9pm-1am	Georgestreet Wofford & Keat	The Roundhouse 487-2491	M-W Th-Sun	8:30-12:00 8:30-12:30	Maurice Bega Cecilio Rodriguez
Spindrifter 737-7944	Tu-Sat	9pm-1:30am	Toma/Natto	Anna Bananas 946-5190	F-Sat Th	9pm-1am 9pm-1am	Pagan Babies Movers
Ranch House 373-2177	W-Th F-Sat	8pm-12:00 9pm-1am	Brown Company Brown Company	Surfboard Lounge 922-4646	F-Sat	9:30-1:30	Karen Keawehawai'i
Opus-1 955-0782	Th-M	10pm-3am	Rising Sky	Kahili Bar 922-5811	Thu-Sat	9:30-12:30	Leon Siu
Kojack's 955-0055	M-Tu W-Th F-Sat Sun	9:30-1:30 9:30-1:30 9:30-1:30 9:30-1:30	Step by Step Lydian Lode Zillion Island Sound	Chuck's Hawaii Kai: 395-9411	F-Sat	9pm-11pm	Ka Aina
The Wharf 395-2395	M-W-F Th Sun	9pm-1am 9pm-1am 9pm-1am	Tony Tamsing Kepapa Rush Chris Rego	Hour Place 538-9692	F-Sun	6pm-10pm	Eddie Kamae & the Sons of Hawaii
Marrakech 955-5566	W-Sat Sun-M	10:30-4:00 10:30-4:00	Essence Nueva Vida	23rd Step 261-4146	W-Sat	9:30-3:00	The Solutions
Steel Wings 944-9944	Tu-Sat	10:30-3:30	Wiz Kids	La Mex 923-2906	M-Th	4:30-9pm	Steve & Teresa
Star-Waikiki 926-2054	Th-Sun M-W	9pm-1:30 9pm-1:30	Super Session Lopaka Brown	Palm Gardens 523-8871	Th-Sat	8:30, 10:30	Olomana
Horatio's 521-5002	Tu-Sat	9pm-1am	Audy Kimura				

Bands interested in getting listed in Calendar should send the proper information (i.e. Place, Days, Time and Phone Number) to NOVUS, P.O. Box 152, Honolulu, Hawaii 96810. Deadline for the November issue is October 20th.

Event Line

OCT. 1-8

SEVEN SUMMER WEARS
A T-Shirt Showing
FOLLOWING SEA/
ALA MOANA

OCT. 3 - MON

Autumn Bamboo,
RILEY LEE
Japanese shakuhachi
TOP DRAWER/
HAWAII LOA COLLEGE
telephone: 235-3641
7:30 pm

OCT. 5 - WED

GREGORY'S GIRL
Images of Adolescence
Film Series
ACADEMY OF ARTS
telephone: 538-1006
3:30 & 7:30 pm

OCT. 8, 9 - SAT, SUN

KANIKAPILA 1983
Songs and Dances of
Old Hawaii
- Johnny Lum Ho's
Hula Halau
- Genoa Keawe
- The Hoopii Brothers
- The Lim Family
- The Peter Moon Band
- Niihau Aloha
ANDREWS AMPHITHEATRE
telephone: 948-7235
7:00 pm

Defectors

OCT. 11-16

THE DEFECTORS
Pop/Wave Band from SF
WAVE-WAIKIKI
9:30 pm

OCT. 15 - SAT

SHELLY MANNE
Free Drum Clinic
HARRY'S MUSIC STORE
1:00 pm

MEL TORME
w/ SHELLY MANNE
Benefit for the Pacific
Foundation for Cancer
Research
NBC CONCERT HALL
7:30 pm

OCT. 24 - MON

PETER MOON &
CYRIL PAHINUI
Slack key guitar
TOP DRAWER -
HAWAII LOA COLLEGE
telephone: 235-3641
7:30 pm



OCT. 30, 31

ROCKY HORROR PICTURE SHOW
A Live Production
COCONUT GROVE
telephone: 523-0701
7:30 pm



In the setting of the new Ward Centre sits a gem of a dining discovery. The ambience is decidedly European and the prices surprisingly affordable with delicious, uncommon dinner entrees. Come in and enjoy the elegant atmosphere, the fine dishes prepared by award winning chefs.

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10:00 am to 11:00 pm
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10:00 am to 5:00 pm

1200 Ala Moana Boulevard
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