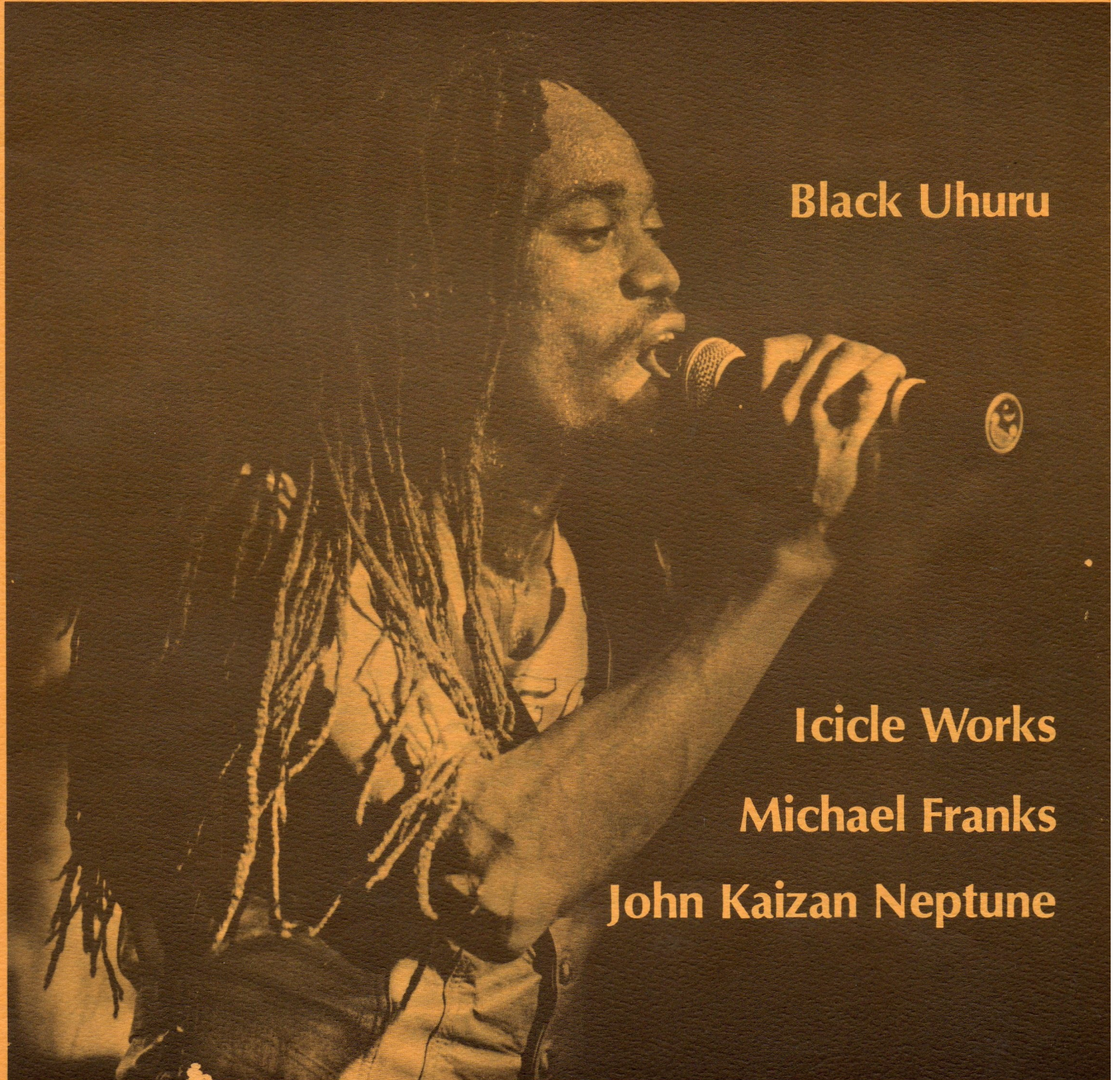


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# Novus

\$1.00

No. 21



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



## NOVUS

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### NOVUS

P.O. BOX 152  
HONOLULU, HI 96810  
telephone: (808) 545-4499  
\$10.00 per year, \$18.00 for two years  
Printed in Honolulu, Hawaii  
Ad rates are available upon request.  
ISSUE #21

Cover Photo of Michael Rose  
by Mr. D.O.

NOVUS is published by SoundScapes, P.O. Box 152, Honolulu, Hawaii 96810. Contents copyright 1984 by Burt Lum. All submitted articles will be considered for publication in an effort to encourage an active and progressive participation in music and the arts in Hawaii. Neither SoundScapes nor the staff of NOVUS assumes responsibility for statements or opinions expressed by contributors to this publication.

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## EDITORS SCRATCHPAD

I got into an interesting conversation with some of the guys in Icicle Works which revealed some insight into how visitors perceive Hawaii. Of course they were all impressed with the beauty of Hawaii and were thankful that they even made it out this far. (This was obvious judging from the sunburns these chaps had.) The conversation drifted from the beaches to the music in Hawaii which was insightful since they could not understand how anyone could be motivated to write challenging music here. Most of their inspirations come from environments that were more conducive to writing songs. England is cold and rainy, a lot of people are unemployed and bummed out. As a result many kids, bored and frustrated with their present situation, turn to music as an outlet of expression and a way to communicate. Punk erupted out of the oppressed lower-class and the music had a riveting message, like a jackhammer to the head of the establishment. Contrasting the environs of England is Hawaii, where it's summertime all year round and where the beaches are never more than a half hour away. That's the appeal of Hawaii. Naturally, they felt that under the circumstances how could anyone be inspired to write anything that's not mellow, easy listening and laid back and for the most part this is true. If you listen to a lot of music that comes out of Hawaii it's all pretty laid back. The point I'm driving at is that their observations of Hawaii are valid and during this period in Hawaii's music, most of the songs being released as records fall into the category of lite-pop. The last time songwriters were challenged to say something was in the mid-seventies when the rape of the land, offending to and disrespectful of the Native Hawaiian culture, was a big issue. That's not to say it's no longer a big issue but it appears that since it's more profitable to write lite-pop songs, the songs with any real message either never get written or never get played. This is unfortunate because all this mellowness breeds complacency and while everyone is being laid back, wondering what's going to happen on the next episode of "Dallas," guess who's being ripped off.

On to the next topic, we went down to Channel 9's studio to check out the debut program of BREAKIN' HAWAII, the first of a series of eight consecutive programs to be done live every Saturday evening at seven, and it looks like it's going to be a summer hit. With some very talented kids breakin' and poppin' in single and group acts, competing for prizes, the enthusiasm for the series has grown with each succeeding week's telecast. The format is flashy and moves along at break-neck (pun intended) pace, although there has been a small bit of controversy on the judging results when kids of different class and ethnic backgrounds go head-to-head. We heard one disgruntled loser in the first show say that his crew lost to a winning group (mostly composed of Japanese kids) because one of the judges was of the same ethnic group.

Whatever prejudices these contestants may harbor against each other we hope will be subsumed in the spirit of good sportsmanship. As the popularity of the TV series increases, leading to the finals on the special one hour show, we wouldn't want to see any fights develop after the conclusion of the competition due to such immature attitudes about race. Cooler heads should prevail.

Stay Irie,

*Burt & Gary*



# Letters to the Editor

Dear NOVUS:

On September 23, 1984, Halau Mohala 'Ilima will be presenting its fourth annual Holomua Ka No'eau, a benefit hula concert featuring fine schools of hula.

The concert format will be similar to that of the Merrie Monarch Hula Festival. Each halau will perform selected kahiko (ancient) and 'auwana (modern) hula. Unlike the Merrie Monarch, however, our concert will not be competitive. The purpose of Holomua Ka No'eau is to share knowledge of the hula. Proceeds from the concert will directly benefit each participating halau.

We would appreciate an announcement in your entertainment section. If you have any questions please feel free to call me, Valerie Chang, at 488-1196, or Mapuana de Silva at 261-0689.

Sincerely,  
Valerie Chang

Dear NOVUS,

The Dead-midsummer night of August 21 is the target date - the steamy intimacy of Tenney Hall, St. Andrew's Church, Beretania at Queen Emma is the setting - and it will indeed be a Grand Coming Out for Hawaii's newest (and maybe only) State of the Art Music Ensemble, the aptly-named YOU'LL GET USED TO IT. YGUTI (as its aficionados are wont to abbreviate) consists of the more demonic aspects of five notorious musical personalities-about-town; namely, Nelson Hiu of Pagan Babies fame; the intrepid Symphony third-bassoonist and space-age impresario Robert "Aeolus" Myers; and three refugees from the defunct Pacific Ethno Techno - Hai Jung Stephenson, and Gerry and Kit Ebersbach.

Followers of local music esoterica will no doubt have already remarked that four of the aforementioned humans are full-time keyboardists. This is absolutely correct. YOU'LL GET USED TO IT's basic format includes acoustic piano, (at least) five keyboard and two rhythm synthesizers, as well as Mr. Myers' marvelous array of woodwinds and Ms. Stephenson's Precision bass.

A word about the music. YGUTI explores music of "combined genre" - an aural brouhaha of modern-classical, bebop, new-age and -wave and lounge-sleazo. But perhaps the best handle for this "unique" sound can be found at the interface of YGUTI's rejected group-names: All Purpose All, Money Not A Factor, Religion Not A Factor, Dragon's Breath. (Well, actually this last one is more descriptive of kim-chee ingestion.) Suffice it to say that the music is challenging, ambitious, energetic and, for the most part, totally undanceable.

Yessirree it's,  
Kit Ebersbach

Dear Burt and Staff,

Thanks very much for the copy of NOVUS! We think you have a great magazine and thought we would send along some of our music. The articles in the May NOVUS were all thoughtful and well written, and the reviewers all took some time with the music, rather than the hack "let's compare" descriptions often mistaken for reviews. NOVUS gets an "A" from us!

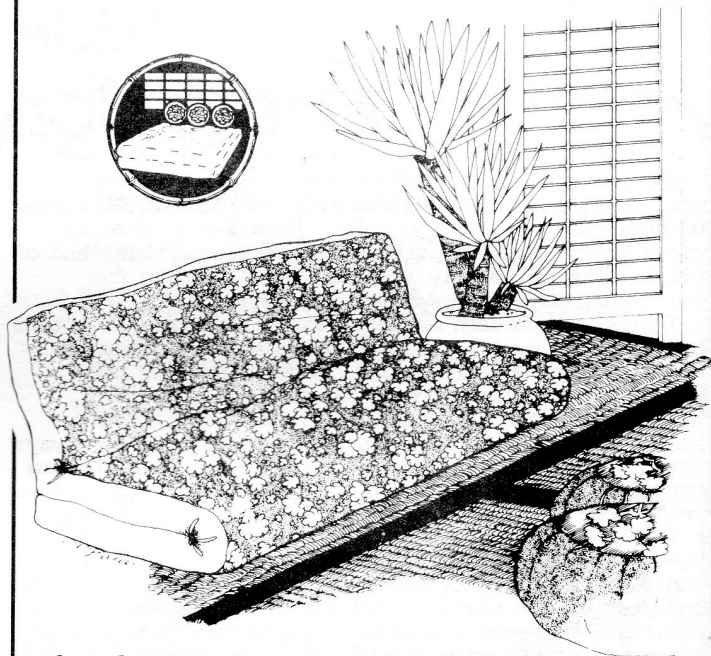
Multiphase Records has been around for a few years now. We have four LP and three cassette titles in our catalog. I have enclosed WINDFALLS, the second album from Carl Weingarten & Gale Orniston. Also enclosed is the new LP from WAX THEATRICKS. If you want to know more about us, please write!

In the weeks ahead we will have two new LP titles. The second LP from DELAY TACTICS called "Any Questions?" and the new LP from solo synth player FO JAMMI.

Sincerely,  
Carl Weingarten  
Multiphase Records  
6955 Cornell Ave.  
St. Louis, MO 63130

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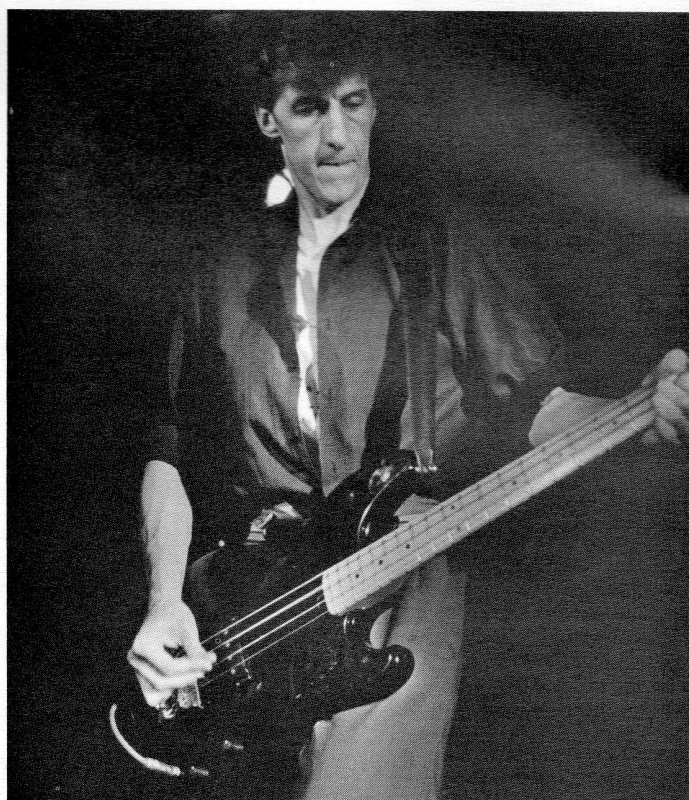


Photo by Burt Lum

## Icicle Works *These Confident Men*

by Lesa Griffith

Three years ago Ian McNabb was a college dropout, Chris Layne a student who had failed his music "O" level and Chris Sharrock on the dole. Here I find them as Icicle Works lounging in a posh hotel room at the end of Waikiki with delicately reddened faces singing the praises of Hawaii and California.

Theirs is a modern success story of sorts. At a time when the most commercial of pop bands insist they are conveying some socio-political message and the more obscure heroes cling proudly to marginal fame with independent record labels, Icicle Works, or rather primary spokesman Ian McNabb, simply says, "We've always wanted to be as successful as possible. We like having sort of really commercial, good songs; that's the way we are." McNabb, lead vocalist, guitarist and keyboardist of the band is also the songwriter. He speaks in a quiet voice with that accent the Beatles made famous. With awkward movements McNabb habitually pushes his long bands out of his heavy-lidded doe eyes. Although physically he seems a subdued, introverted person, his statements convey only confidence about the band.

The three met through an advertisement in the Liverpool Post and Echo. When asked if working bonds have developed into those of friendship, Layne deadpans, "We don't even know each other's second names yet." Big on the mop-top humor? "We're being a bit wacky, you must forgive us," he answers.

Layne, the lanky energetic bass player and most humorous member of Icicle Works (Sharrock, the drummer with style, sat on the floor engrossed in a ROLLING STONE throughout the interview) said it was easy getting established as a band in Liverpool. "There's a lot of encouragement there, and there's a scene already set up so you just sort of fall into playing the pubs first of all then you play club dates and you just sort of gradually build your way up. There's a lot of competition which is probably a really good thing because that way the cream of the crop gets to the top,"

Layne said.

Although McNabb admits to being "a Byrds freak," the band as a collective has no major influences. "The influences that you get from other bands," McNabb said, "is 'if they can do it then you can do it too.' There's no musical influence, just one of 'well, if this group is doing so well and we're better than they are, then we should do it as well' kind of thing. We're not really influenced by anything except the influence to be ourselves and to make good music."

When asked to classify their music McNabb answered "A really-into-our-music band. It's pretty much straight-ahead pop music. The thing is what you put into it, the way you do it makes it special or not special. We don't really bother to classify ourselves 'cause everyone does it for us. The people who like you and the people who don't like you classify you accordingly."

The music of Icicle Works is difficult to pigeonhole whether you fancy them or not. "We've got a lot of crossover stuff," McNabb said, "it's all different. We've got something like 'Love Is A Wonderful Colour' which is a big production number next to something like 'Nirvana' which is more sort of a heavy, rock-oriented stuff."

McNabb is firm in his statement that Icicle Works is not part of the "British Invasion." The press labels them as such. "We don't feel an alliance with anybody else, and that's not because we don't want to, it's because of the kind of people we are. We don't really give a shit about anybody else. We like one or two other groups and that's it. We have an appreciation of a lot of different songwriting that goes on but we've got absolutely nothing to do with any movement because we're not set up to be a fashionable group. We don't dress up on stage, it's not like a pantomime; we're just dead normal."

New bands are constantly being compared with each



other and it was inevitable in the case of Icicle Works. McNabb explained, "Because you're geographically situated in the same place as groups like Echo and the Bunnymen, you're gonna get lumped with them, but it's fine, if people want to do that, we don't mind." "People have likened us to Gerry and the Pacemakers. When you hear things like that, you know, it doesn't really matter," Layne added.

Which leads to the subject of the sometimes savage British music press. New Musical Express likened a performance to Icicle Works to "Chinese water torture." "Have you ever read NME? That's sort of like Chinese water torture," retorts McNabb. "We sort of came away from England for about a month and a half and we sort of lost touch with the music press and we felt cleansed from it. You feel like a better person if you don't read those papers because they're full of crap." But surely favorable reviews and articles help record sales? "No. It helps your ego, and it helps your followers' idea of you. But it doesn't actually help record sales because Culture Club, Duran Duran, Wham! and all those kinds of bands are mercilessly shot down by the papers regularly but it doesn't affect their record sales," McNabb answers flatly. "I think I prefer complete and total war with the music papers because that way you're even further away from them." As a result the band no longer does interviews with NME. The favorite publication of Layne and McNabb is *The Beano* - a children's comic-type magazine. In any case McNabb feels Icicle Works are "far too talented to have any kind of critical appraisal because the critics are usually failed musicians themselves who used to run mobile discos."

McNabb writes "the basic sort of songs" and all three collaborate on the arrangements. "I don't really like to convey anything, I didn't know, it's never thought about. It's just totally of the moment and the words are always written that way. You know, I've been criticized for writing mushy lyrics which is true because my personality has got quite a lot of mush in it. So that is just the way I write," McNabb said.

About the mushy lyrics, what does McNabb think about a band like The Smiths, whose lyrics are also of a personal nature? "I really like the music of The Smiths. I can't stand the fellow's voice, but I think they're a good band. I think they're grossly overrated." As I said, McNabb is extremely confident about his band.

Is Icicle Works really so unique? McNabb thinks "even the worst bands are unique. Because unless a band set out to copy another group in every way, whatever you do when you've got three or four personalities coming together to make a certain kind of music, it's always going to be different from everything else."

McNabb feels one can draw on the band's music to say anything one wants. "Like I'm certainly not politically conscious and, being the lyric writer, I suppose I'd be the one who'd make it that way. The only sort of slightly political thing that we ever did was a track called "Gun Boys" which was a B-side of the "Birds Fly" single when it was first released, which was a silly little tune with a few Falkland lyrics in it. That was about it. I think political songs date too quickly unless they're great sort of protest songs like Dylan used to do. I mean bands like The Alarm are trying to make big political statements and it always sounds very naive to me, always sounds stupid."

Icicle Works does have a distinctive sound. The rumbling drums of "Birds Fly" can't help but be noticed. Sharrock said that those sort of touches are agreed upon as a group. "I try loads of different things out, and we pick out the best ones." That thumping was very deliberate though, Layne added. "It was the same drumbeats we did on a lot of songs. Cause at that stage, everytime you turned on the radio you'd hear the drum machines, bum-sht-bum-sht, you know. So we thought 'let's try something a little more experimental on the drums.'"

The band is comfortable as a three-piece unit because

it "makes for a lot of energy. You've all got to do the most you can to get that wall-of-sound sort of thing," Layne said.

There is undoubtedly a marked difference between the crowd at The Wave in June and a London audience. But Icicle Works didn't see our indigenous population as ignorant yokels, but rather found it a refreshing change. "It's better," said McNabb, "there's no sort of pretensions of what it's going to be. Like next time we play in England, and when we put out a single, it will be 'The Hippies Return From the Western World.' Like when we play here, we've been getting a great reaction, none of us can figure out why. I mean we know that it's been OK, the shows have been quite good and people seem to know quite a few of the songs which is really pleasing, but you know they don't expect any kind of thing that you do, they just expect a good time. Whereas in England when you play, people don't really want to have a good time. They want to sort-of talk about you and observe your show. I think that's possibly why bands like Echo and the Bunnymen don't really happen in America properly because they've got this really stand-offish attitude towards the audience whereby they don't give a fuck about the audience. There is a slight element of that within this group if it's not going well, but we do care about the people. We do care that the audience who's paid money to see us feel they've gotten what they've paid for."

Another record will soon be put into production. McNabb said "We've got one new song that is more simple than anything we've ever done and I think that we're probably going to simplify rather than change."

Will Icicle Works become just another flash-in-the-pan British band? "I think we'll be around a lot longer than everyone else that's happening" said McNabb. Now that's confidence.

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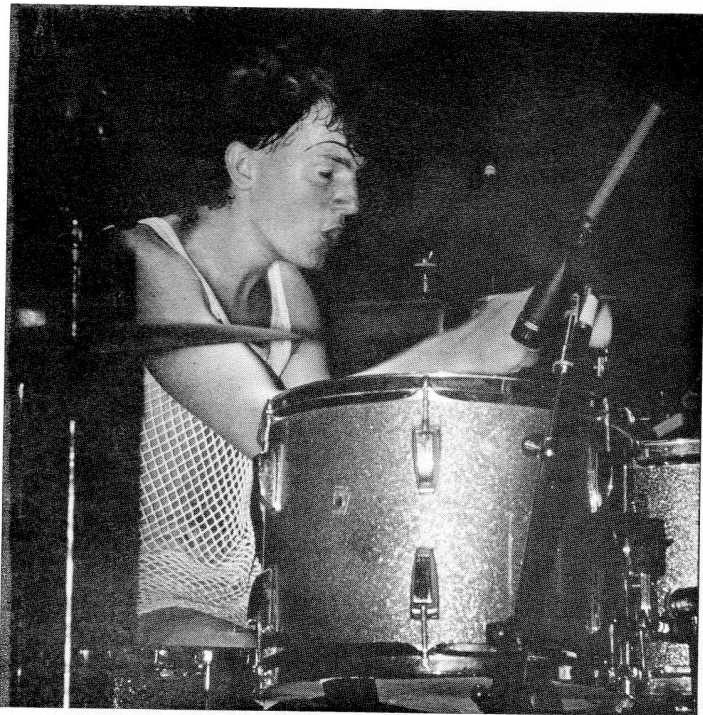


photo by Gary Chun

Chris Sharrock

#### ICICLE WORKS CONCERT by Val Loh

The Wave, a one-time bastion of Honolulu's new wavers, had lost its "wave-ness" until the barely known Icicle Works hit the stage during four midsummer nights around the Fourth of July.

The ghost of Wave days lost came alive as people who had not been to the club since the dynamic Hat Makes the Man departed, made their way to the front of the stage. They seemed almost starved for the real, spontaneous and different music that they had been missing for the last few months. It was Thursday, the last performance, and even though it wasn't packed, the crowd was good-sized and anxious.

Icicle Works may only be a three-man band, but their sound was surprisingly full and textured. Lead singer Ian McNabb was pretty handy at handling both his guitar and a heck of a lot of keyboard progressions. He was aided on vocals by Chris Layne, who played pounding and thwacking rhythms on his bass. Youthful (18-year-old) Chris Sharrock simply concentrated on his drums and percussion. That was all he needed to do, considering what one awed spectator had to say, "He plays those drums as if he just came in and picked up the sticks and knew exactly what to do with them!"

The group performed all of the songs off of their one and only album, the standouts being "Chop the Tree" and "As the Dragonfly Flies," besides their two current hits, "In the Cauldron of Love" and "Whisper to A Scream (Birds Fly)." On record, the group sounds good, and at times surpasses the sterility imposed by the recording studio, but in concert Icicle Works surpassed itself.

The trio maintained clarity and high levels of energy throughout their performance, and when they ran out of their own tunes for their encore, they surprised everyone with their own renditions of a couple of Sixties favorites, "Hello, I Love You," an old Doors hit, and the Kinks' trusty standby "You Really Got Me." This gave proof of the group's solid musical background.

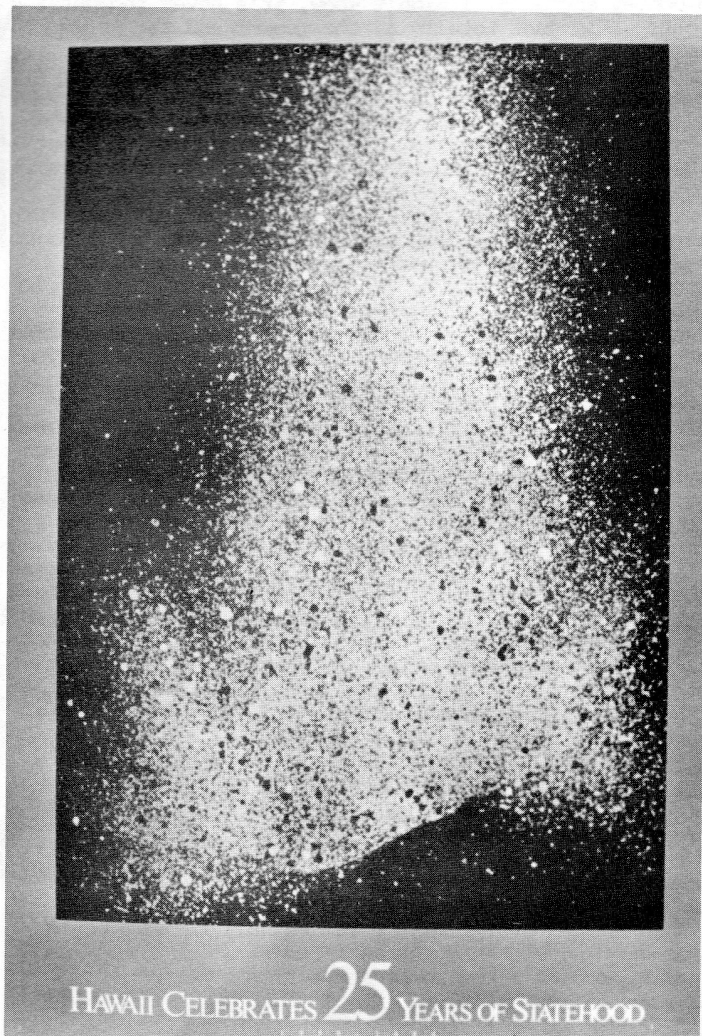
The freshness of Icicle Works put the Wave's two regular house bands to shame. More people could have shared in the fun if there had been more and better publicity. Forget the crappy acoustics of the Blaisdell Arena. Shun the heated wasteland of the Aloha Stadium. Instead, take a chance on the obscure bands that pass infrequently through here. If the Wave and Greg Mundy bring in anymore of these kinds of groups, you'll never regret you did.

## Dale Vermeer Putting Art to Work

Balance, harmony and integration. Graphic designer Dale Vermeer strives for all three and seems to have reached the perfect blend in his work. During the past two years he has come to terms with himself as an artist. "I've discovered that I can be expressive and be a commercial artist at the same time," he says.

Personal expression is usually associated with fine art, and as a result, commercial artists are stereotyped as well-paid technicians. What ARE the differences between fine art and commercial art? In fine art, an artist creates his own problems and solves them as he sees fit. The work is self-imposed and is aimed at pleasing basically only the artist's needs. Commercial artists, on the other hand, are presented with a communications problem and hired to solve it within certain limitations (time, money, message, the client's image). The work mustn't only please the artist but the client as well...PRIMARILY the client. Sales, profits and money play a major role.

Yet, if an artist can strike a balance between creativity and business he will have solved a problem much greater than the one initially posed. The client is satisfied and so is the artist. Vermeer's latest work, a poster commemorating Hawaii's 25th anniversary of statehood, is a good example of this ideal compromise. Although the main purpose of designing the poster was to generate profits, virtually no creative limitations were set on Vermeer. This allowed him to achieve a balance between creative expression and market potential.



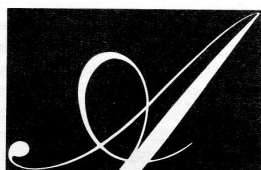


The result? A stunningly beautiful image of an erupting volcano. "I wanted to convey a celebration, which made me think of fireworks, which sparked an image of an erupting volcano," says Vermeer. "It's like natural fireworks," he says. (According to Vermeer, Hawaii's volcano was also active 25 years ago during Hawaii's admission to statehood.)

Although poster art is only a small part of graphic design, it is a powerful and far-reaching medium which strongly appeals to Vermeer's artistic nature. The majority of work in graphic design involves a wide-ranging variety of print media. In working for a client, a graphic designer may start by developing a company logo or trademark. Seemingly simple, logo design actually requires an acute understanding of the client and their desired image, as well as their market. After creating an image, a graphic designer will follow through with designs of ads and promotional materials (brochures, flyers, letterheads, counter cards, menus, etc.). A graphic designer doesn't only design the look, but must also integrate visuals, such as photography and illustration, with a written message into an overall design that can compete with the tons of materials the average person is exposed to everyday.

Vermeer's well-balanced work mirrors his growing design firm, Beatson/Vermeer Design. Being his own boss has forced the 26-year-old Michigan native to be a businessman as well as artist. "I like conducting business and dealing with people," Vermeer says. Operating his own business has allowed him to learn at a quick pace, deal with a variety of people and develop a well-rounded view of business.

His partner, Bonnie Beatson, agrees. "Design becomes 20 percent of your work," says Beatson, "when there's other business areas to tend to." It has been a challenging and exhilarating experience. "I've never



ANITA'S



felt so many different emotions at one time," she says.

Beatson/Vermeer's youthful business savvy have earned them an impressive clientele, including Christian Dior, Ralph Lauren, Anita's, Lightning Bolt and the Hawaiian Foundation. Last year they designed a window display for Sheraton Hotels, in conjunction with American Airlines, for the Rockefeller Plaza in New York City. The display was so well-received that it was recently launched on a worldwide rotation display.

Citing designer Woody Pirtle of Dallas as his favorite designer, Vermeer says, "It's inspiring to see designers like Pirtle (he designed the TGI Friday's menu) making it big," he says. "It shows that you don't need to be in New York to make it."

Within the next five years, Vermeer expects to see himself as one of the top three designers in Hawaii. If Pirtle can do it in Dallas, Vermeer can do it in Honolulu.

FAY YOKOMIZO



## Lou Reed - New Sensations

RCA

With so many bands influenced by the Velvet Underground in general and Lou Reed in particular these days, this album is a welcome surprise. After two albums of bone-scraping avant-garde revelations (THE BLUE MASK and LEGENDARY HEARTS), Reed returns to a fuller, more relaxed sound. The upfront, inside-out riffing of departed guitarist Robert Quine is replaced by the subtle atmospherics of guests like L. Shankar and the Brecker brothers. And here Lou displays a warmth and optimism uncommon to many of his solo releases.

Reed has always written about the dark side of existence, our frailties, vices and unsavory desires. With songs like "I Love You Suzanne" and "My Friend George," frustration and pain in life are addressed as prerequisites, even joked about via the upbeat song structures. "High In The City" finds Reed strolling through New York, with mace and a knife to protect himself, yet feeling like he's having a great time. Could be that after all the years of decrying the terrors of the city, he's finally learned to relax and enjoy the simpler pleasures, as he does on the title cut. "I want the principles of a timeless muse/I want to eradicate my negative views," sings Reed, riding his bike through the countryside. With this album, Lou wants us to feel good again. Slip this on the turntable and see if you don't.

CHRIS PLANAS

## The Cure - The Top

Fiction/Sire

The Egyptian-like cryptic symbols on the sleeve for the most part reflect the cryptic lyrics on THE TOP. Cure albums of the past have always been rather laborious to listen to - too heavy bass drums, dissonant guitars and Robert Smith's eerie wail going on and on and on. The past few singles - "Let's Go To Bed," "The Lovecats," "The Caterpillar" - were decidedly brighter, even pretty. Naturally I thought the next LP would be more of the same.

Those singles were just a trick because the majority of the songs are a return to the ominous droning sound of old, with decidedly depressing lyrics to match. "Wake up in the dark/the after-taste of anger in the back of my mouth/spit on the wall" is nothing like, "Let's curl up by the fire and sleep for a while/it's the grooviest thing, it's the perfect dream," from "The Lovecats."

I'm sure however that old Cure fans will think "ah, finally they're back on the right track." As for myself I now think of The Cure as a singles band. JAPANESE WHISPERS, the band's previous LP which was a collection of singles, is far superior to THE TOP.

LESA GRIFFITH



## Prince - Purple Rain

Warner Bros.

## Echo and the Bunnymen - Ocean Rain

Korova/Sire

Well we can't call this guy an underachiever. Constructing a movie and soundtrack starring your own bad self, in the year of Michael Jackson, could easily be seen as a shameless ego stroke and an embarrassment as well. But with his fifth and finest album, Prince goes all the way and delivers in spades, because he seems to have it all - singing, playing, writing, producing, gesticulating. Prince inherits the tradition of grand self-invention in black rock and roll that includes Robert Johnson, Little Richard, Jimi Hendrix and Sly Stone, matching outrageous flash with almost limitless talent. Androgynous pop icons like Boy G. and Michael J. are harmless; Prince is not. And if the movie is anything like this record's chart topping smash, "When Doves Cry," it'll be a killer.

"Let's Go Crazy" kicks off the album in grand style, Prince pounding the pulpit in a gospel sendup before the snare and buzzsaw guitars reel us out; his blistering solo at the end of the track is the most succinct homage to Hendrix in recent memory. Film co-star Appollonia Rotero shares a duet on "Take Me With U," a modern cruising tune about the blind surrender of love at first sight. "The Beautiful Ones" is a shimmering ballad that Prince offers with a quivering, breathless falsetto, before sliding into a shrieking, testifying finale. "Computer Blue" and "Baby I'm A Star" are prime examples of Prince's effortless fusion of wicked funk and high-speed rock and roll. And the ending title track is a stirring r&b ballad crystallizing Prince's skewed vision, a spiritual that names no God, a love song that promises no unending devotion, no happily-ever-after.

But besides being a technical tour-de-force, PURPLE RAIN touches our souls. The gender bending, racial blurring and exaggerated hedonism of past records is confronted and transcended. Prince's music celebrates life and pulls no punches in examining the tradeoff between high style and high morality. His world is a world of extremes, for sure, but he retains his soul through it all.

CHRIS PLANAS

## Violent Femmes - Hallowed Ground

Slash

The first Violent Femmes album (which appeared last year on Slash Records) managed to stir a lot of attention with their raucous acoustic sound and songs of sexual frustration and social alienation. A favorite among critics, this band's ability to go from a thrash-it-up frenzy to a gentle ballad only confirmed the music press' feelings about this trio. Also in a time that was dominated with synthesizer music, the Femmes took a different path and brought together elements of punk and folk music, keeping the sound strictly acoustic.

For their second LP, Gordon Gano (singer/writer/guitarist), Victor deLorenzo (drummer) and Brian Richie (bassist) do not depart from their acoustic beginnings but instead breath new life into the music with the infusion of jazz, gospel and a hell of a lot of country. Gano continues to be the group's songwriter and rather than belabor the alienation and frustration issue, he has turned his pen toward personal relationships and his Christian belief. Unlike their debut album, HALLOWED GROUND contains no striking hits, just solid songwriting that grows on you.

There's something to be said of a band that takes on that challenge of splitting from proven ground to explore new territory. For the Femmes, it was a risk that might alienate some of their existing fans but the mark of any good band is their desire to grow and explore new musical ideas. In this instance, the Femmes were successful in challenging the listener to broaden his or her musical perception of the band and to prove to all that the Femmes are not one-shot wonders.

BURT LUM

The Bunnymen never burst onto the scene with a masterpiece of an album, and thus never had to "live up to THAT record." Instead they have steadily matured and improved with each successive album. In their four albums, the growth and evolution of the band can be seen clearly while their sound remains consistent enough that no drastic, unsettling changes can be detected.

With that in mind it is no surprise that OCEAN RAIN is the band's best LP to date. Every track is a completely worked out song, nothing sounds like it was hastily written and just added on haphazardly. If anything, I detect a more melodious vein in the music here. The last single "Silver" is included (as well as "The Killing Moon") and it is so bright and uplifting with violins and dancing guitars, yet it retains that dark element associated with Echo and the Bunnymen through the use of minor chords, cellos and Ian McCollough's emotional, pliant voice. "The sky is blue, my hands untied, a world that's true through all clean eyes, just look at you with burning lips, you're living proof of my fingertips." Decidedly optimistic lyrics here, folks.

If there is a fault on the album it is that some of the songs sound peculiarly like songs on PORCUPINE, their previous LP. However, they're so good that it doesn't really matter, does it?

All sycophantic rantings aside, the guitar playing by Will Sergeant is exceptional. He plays the 12-string guitar with such fluid deftness that it would not be out of place in an orchestra. And indeed there is much orchestration on the album and it lends a dramatic air wonderfully suited to the Bunnymen's unmistakable sound.

LESA GRIFFITH

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**Kazumi Watanabe - Mobo I**  
**Steve Khan - Casa Loco**

**Gramavision**  
**Antilles**

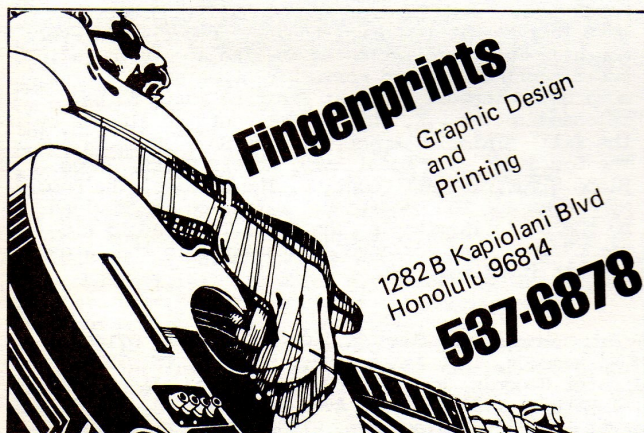
Here are two albums by two post-fusion guitarists who seem to be veering off in a similar direction (the records were even recorded in the same New York studio by the same engineer). Keyboards take a secondary (in Khan's case, non-existent) role, and both records reflect reggae influences. The difference in the players' involvement in the creative process is what sets them apart.

Watanabe's first stateside release boasts an all-star cast of musicians, the most significant being Sly Dunbar and Robbie Shakespeare, who play over more than half the album. Their presence gives the record authenticity, but the grooves they're given to play are very much similar to each other on the three songs they are featured (Steve Jordan takes Dunbar's place on one song and sounds so much like Sly one wonders why they switched). When the record opens with a reworking of "Walk, Don't Run," the reggae overtones are ominous and hypnotic, drawing the listener in to re-hear such a familiar tune. Stretched over the whole of side two, however, with little rhythmic or harmonic development, it becomes too much of a good thing.

There are a couple of more extroverted outings on side one which gives some other players room to stretch out, bash around, and generally have fun (check Marcus Miller's tag at the end). If Watanabe's writing had more variety and substance, we could have gotten a truly interesting session here.

Steve Khan and his group, Eyewitness, avoid problems such as lack of variety and substance quite simply: they build their songs from the ground up. All four members improvise in a loft, Khan takes the tapes home and builds tunes from them, the group plays and develops the tunes and, finally, the group records. In the process, the boundaries that designate improvisation and development begin to blur and myriad styles (reggae among them) mix together just enough to create variety but not enough to sound indecisive or unconvincing. Moreover, since there are two percussionists in the band, and since Anthony Jackson often uses the upper regions of his contrabass guitar, both rhythmic and harmonic factions (drums/percussion and guitar/contrabass) are rich in complexities. Each player, however, must be wary of the other musician sharing his rhythmic or harmonic role. At times it sounds like Khan and Jackson are soloing at the same time, but never do they get in each other's way. This album is a marked improvement over their first, and it's good to see them stay together to realize their considerable potential.

ALLEN LEONG



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**Public Image Ltd. - This Is What You Want . . .**

**This Is What You Get Elektra**

It seems nothing has changed John Lydon's heartless view on life ever since he was Johnny Rotten of the Sex Pistols during the heyday of punk. Although his ear-grating caterwaulings has lost a bit of its edge with age, Lydon can still dredge up pathetic moments in our (and his?) lives when the facade of ideology cracks under stress to reveal a meaningless void. With his band/concept Public Image Ltd., Lydon has been all-too-willing to remind us of our futility in his subversive, sometimes harrowing, songs.

The Elektra release marks the first new PiL album since *THE FLOWERS OF ROMANCE* three years ago and the first studio release to feature his new band with drummer Martin Atkins, the only remaining member of the original PiL. Former guitarist and creative cohort Keith Levene may have since left the scene but a majority of the tracks on *THIS IS WHAT YOU WANT...* are Lydon/Levene/Atkins compositions, albeit in reworked forms.

Two songs that were PiL singles of last year (when Levene was still a member), "This Is Not A Love Song" and "Bad Life," are done up a little funkier with the addition of horns, as opposed to the stark guitar and synth-dominated sound of the singles. The remainder of the songs consists of the agitating clash of voice and instruments that is synonymous to Lydon's music.

"Tie Me to the Length of That" is a prime example of the PiL sound. Over a gloomy, mesmerizing rhythmic base, Lydon, in a mock-serious bass voice, tells of the "trials and tribulations" of life, specifically of his birth where "the doctor didn't like me/he held me like a turkey" and "my mommy didn't love me," etc., etc. The title and "pretty, pretty baby" are repetitively chanted later in the song (a feature of Lydon's work he has used to great effect), painting a pretty pitiful picture.

Lydon revels in decadent debasement, and while it seems to be no longer fashionable to join in the festivities, Public Image Ltd. has such a uniquely riveting sound that when once heard, it's hard to forget--like a particularly bad nightmare that wakes you up shaking.

GARY CHUN

**Robert Gorr - A Night Full of Tension**

**Elektra**

Once upon a time, Robert Gorr was part of the highly acclaimed synthesizer duo called D.A.F. They made hit records such as *DER MUSSOLINI* which were sung only in German. The group became tagged as part of the new wave of German language bands by the foreign press. Unfortunately, it took a while before the band became fully appreciated and when they finally were, the duo disbanded. With the interest in D.A.F. established, pressure and expectation grew on vocalist Gabi Delgado and composer/lyricist Robert Gorr.

Delgado was the first to record a solo LP. *MISTRESS* was a subdued effort which emphasized atmosphere rather than melodies. Gorr's solo album *A NIGHT FULL OF TENSION* sounds more like rhythm tracks than complete songs. There's nothing on the record that grabs the listener; no hooks, no melodies, nothing.

The English lyrics aren't great either. There's a lack of sympathy or empathy for the characters involved in these sexual dramas. The only bright spot on the LP is a guest vocal appearance by Annie Lennox of Eurythmics.

Gorr has potential and he'll probably shape up his talents on later releases. But, on the other hand, one can never predict with solo efforts.

JANE SHISHIDO



**Miles Davis - Decoy**

Columbia

The reason for buying a Miles album is never just for Miles alone. He has made a career as a catalyst, drawing musicians together to create a result that is (or should be) greater than the sum of its parts. At his best, he points to new directions and possibilities in improvised music. And the question on everyone's mind is: has he done it this time?

Well, not quite, but he's closer than he's ever been since his comeback three years ago. This is due partly to his choice of excellent soloists (Branford Marsalis on soprano sax, John Scofield on guitar), but more importantly to his inclusion of three compositions by his nephew, Robert Irving III. Irving brings a sense of order and structure to Miles' universe without robbing it of its chaotic intensity. It's true that DECOY lacks the stunning dramatic shifts of last year's STAR PEOPLE, but the needless rambling which marred that album is gone, too. "Robot 415," for example, features a playful, atonal melody over electronic drums and lasts only a minute, just long enough to be intriguing. No ideas are wasted or discarded here.

The rest of the album consists mostly of John Scofield's melodies on top of Miles' grooves, once again meeting structure with freedom. Scofield's writing, as well as his solos, can be noisy and invigorating ("What It Is") or sly and subtle ("That's Right") on demand. (On "That's What Happened," the head was lifted and transcribed from Scofield's solo on "Speak" from STAR PEOPLE; no ideas wasted, remember?) Scofield and Marsalis bring virtuosity and fresh creativity to their solos, proving perfect foils for Miles' sparse, eerie trumpet.

I don't want to make it sound like DECOY is only as good as its sidemen, but it is Miles' peculiar trait of bringing out the best in them that makes this album one of his best since his return. I expected to hear the clutter of its predecessor, but I guess the thing one should always expect from Miles is...the unexpected.

ALLEN LEONG

**The Nihau Brothers - Say That You Love Me Forever PBC Prod.**

Who are these guys? Apparently this recording is available only by cassette with a disc probably forthcoming. The entire recording was produced on the Mainland, but their popularity here is impressive. Their hit song "Purple Raindrops" gets requested and played a lot on KCCN.

The band consists of Rick Van Duesen on drums, George and Noah Nihau on piano, bass and guitars and Oliver Kelly doing most of the lead vocals. Kelly's voice reminds me of Mel Cabang's vocals on his song "Lady." Kelly's vocals are very likable, ranging from falsetto to a gutsy tenor. The real surprise though is Noah Nihau and his slack-key arrangements. While he isn't on the same level as Kaapana or Kuo it still is an ear catching style. Noah mixes some C&W in with some homegrown Hawaiian style, reminiscent of Kaapana's "Abilene."

The group excels in the Hawaiian numbers, but unfortunately the arrangements aren't consistent. "Kokee" and "Kalamaula" are great, the group sounds really tight and the music inspired. But, songs like "Purple Raindrops" come off being real mushy and the performance is not very convincing. "Say That You Love Me Forever," the title track, also fails for the same reasons.

Is this a Hawaiian album with some C&W/pop arrangements or a C&W/pop album with some Hawaiian arrangements? I don't know. But if the popularity of the Nihau Brothers continues, you'll be hearing a lot more of them in the future.

KEVIN CHING

# Independently Speaking

**Bibi Den's Tshibayi - "THE BEST" AMBIANCE (Rounder):**

Heartfelt, celebratory soukous music from Zaire abounds on this debut release. Bibi Den's has a light singing style that's both smooth and sincere, and Malina's pretty guitar choruses act as a second voice throughout. Subtle synth flourishes give the title track a transcendent lift, while lively horn charts add the feeling of "carnival" to the proceedings. All of this over the infectious grooves beloved throughout the African continent; this is what dance music is (or should be) all about. -CP

**Mydolls - SPEAK SOFTLY AND CARRY A BIG STICK (C.I.A.):**

Like the title says, this art band from Houston can communicate either way and with equal impact. This 12-inch EP is conveniently divided into a quiet, studio side and a harder, live side. The studio tracks are well-produced and engineered with a minimum of overdubs with the exception of percussion. The songs have a dream-like quality about them and are all strong, especially "World of Her Own" and "Please No Mary," which sounds a bit like a demo of a Siouxsie and the Banshees tune. The live songs, recorded in Ohio and Kentucky clubs, have an urgent, punk feel - they're short, intense and to the point. Something titled like "Rape of A Culture" sounds and does come across as dogmatic, but the group's commanding sound makes up for the awkward writing. I'd like to know if any other bands from this nouveau rich megalopolis sound as interesting as Mydolls... -GC

**Johnny Winter - GUITAR SLINGER (Alligator):**

The resurrection of Johnny Winter! Ably assisted by Albert Collins' back up group, The Ice Breakers, and a couple, competent guest stars. Alligator knows how to do it right. Tough, gravelly blues from one of the "whitest" men in show business.

**Paris Working - PARIS WORKING (Fatal Marble)**

I've heard a lot about this San Francisco band and listening to their 1983 debut EP (which I just received) confirms all the praise this band has earned. This is power pop at its best with forceful melodies, slashing guitars and a drum beat that pumps. Together this music works great from dancefloor to living room. I'll bet their followup LP (which I hear features Ben Bossi of Romeo Void fame) will be as hot as this one. -BL

**Various Artists - U.K. BUZZ, VOL 2 (Thirsty Ear):**

This compilation of the latest British singles wins hands-down for my pick of the month. (And based on what Thirsty Ear is doing, they'll probably win every month!) This compilation is available only to radio, music publications and music-biz types and features some of the newest and most exciting music to be released in the U.K. This volume contains singles by the Fall, Minimal Compact, Armoury Show, Nick Cave & the Bad Seeds, New Model Army, Robert Wyatt, James Blood Ulmer, I Start Counting, The Moodist, The Room, Nyam Nyam and The Woodentops. Narration is provided by the BBC's inimitable John Peel. This "audio tip sheet" is a must for anyone interested in the latest British invasion. -BL

Rounder Records, One Camp St., Cambridge, MA 02140  
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I'm listening to the double A side of the 12" "Groovin'" by the Style Council. Paul Weller was the subject of such vehement criticism by the British music press after the release of the album CAFE BLEU (bastardized into MY EVER CHANGING MOODS in America) that he wrote a mock trial for his "Cappuccino Kid" sleeve notes on "Groovin'." The Style Council was accused of making a boring production of retrospective jazz, being too eclectic and too tame.

To quote Weller, "These 'crimes' you accuse me of I willingly admit to having committed. But for me they are not of a heinous nature but done because of my desire to get the people's hearts and minds movin' and pumpin', their feet groovin' and tappin', their lips crackin' and smilin', their eyes tear droppin' and shinin' and YOU call this a crime?" Amen.

There is so much musical history that far outshines much of the music being produced today. It is to the benefit of today's youth and others who have missed out on various musical movements that modern bands write material in the vein of, or influenced by, those movements, but which is undeniably original, i.e., not mere cover versions. Records like CAFE BLEU can spark new interest in such classics as Dave Brubeck's "Time Out" or Julie London's "Cry Me A River."

This study and reverence for what has gone before is not limited to the musical world. The venerable Sir Joshua Reynolds, eminent painter of the 18th century, was accused of practising imitation too assiduously. "Let it be observed," he points out, "that a painter must not only be of necessity an imitator of the works of nature...but he must be as necessarily an imitator of the works of other painters: this appears more humiliating, but is equally true; and no man can be an artist, whatever he may suppose, upon any other terms...the study of other masters, which I here call imitation, may be extended throughout our whole lives, without any danger of the inconveniences with which it is charged, of enfeebling the mind, of preventing us from that original air which every work undoubtedly ought to have." ("The World of Gainsborough" by Jonathon Norton Leonard, 1969, Time, Inc.)

There is a difference between imitating (using Sir Joshua's interpretation of the word) "masters" (granted, that is relative) and cloning one's contemporaries. We have too many of the latter today. Carry on, you who practice the former.

THE BLUE NILE - "Stay" (Linn/Virgin): Buying import records is often a hit and miss situation. This record falls in the latter category. It seemed that synth-pop was a dying breed entering 1984 with only the cream of the crop - Human League, Ultravox, OMD, Depeche Mode and a few other heavyweights - standing the test of time. But apparently this is not so with the likes of The Passion Puppets, Seona Dancing and now The Blue Nile recording very unremarkable material. This outing on vinyl by the Glaswegian trio has a subdued quality in tempo and voice but keeps it just poppy enough to compete with other bland characters on the charts. An album is out: A WALK ACROSS THE ROOFTOPS. People with a penchant for droning synthesizers will enjoy this. -LG

WHAM! - "Wake Me Up Before You Go-Go" (Epic/CBS): Wham! have got a new label and a bright new single to celebrate. When I first heard it I thought "What is this pop pap? What happened to that hard white boy rap?" But after a few listens I found myself becoming reluctantly addicted. Vocalist George Michael is the closest thing in song and dance to MJ in a white skin. He really is quite a crooner, tender vibrato and all. It definitely outdoes "Farewell My Summer Love." Jive to that jitterbug beat! -LG

ORANGE JUICE - "What Presence?" (Polygram UK): Half the band is gone and so it seems everything that was good about Orange Juice on their second LP RIP IT UP.

"What Presence?" is even worse than the dismal mini-LP TEXAS FEVER. With only Edwyn Collins and Zeke Manyika left, the song is a plodding one with terse guitar and bass attempting a sort of American blues/rock sound. A miserable showing for them. -LG

ANIMAL NIGHTLIFE - "Native Boy" (Innervision): This record came out last summer but I've only just managed to get a copy and it was worth the search! They have successfully combined the retro 40s sound of their first single "Love Is Just the Great Pretender" and the more jazzy "Mighty Hands of Love" to produce a swinging but gently glide-over vinyl outing. Andy Polaris' dusky voice is so sexy (a young cosmopolitan Frank Sinatra) and D.C. Lee's guest appearance makes one realize that the human voice is a high caliber instrument. Horns, bass, flute and xylophone create a modern pop jazz masterpiece. Billie Holliday are you listening? -LG

THE SMITHS - "Heaven Knows I'm Miserable Now" (Rough Trade): Morrissey and the Smiths released this single earlier this summer and is yet only available as an English import. As you can gather from the title, "Heaven Knows I'm Miserable Now" is more of Morrissey's depressing slice of life. What never ceases to amaze me is the contrasting pop melody the lyrics are sung to. The combination works extremely well, pitting the light pop sound of the guitars and drums to Morrissey's hauntingly distinctive voice. Somehow this make lyrics like "In my life/why do I give valuable time/to people who don't care if I live or die?" all that much more meaning. -BL

FRANKIE GOES TO HOLLYWOOD - "Two Tribes" (ZTT): "Two Tribes" opens with a Civil Defense siren, then Reagan's voice is heard introducing the band, building to a dialog of war and annihilation played to a heavy back-beat of bass and drums. Quite impressive. Frankie Goes to Hollywood is now the most controversial band in England having their earlier single "Relax" banned from the British airwaves, both from radio and television. "Two Tribes" made a phenomenal appearance on the British music charts at number one and continues to hold that spot. Musically "Two Tribes" suffers from being too mechanized and monotonous, perhaps being overproduced by Trevor Horn. The song content though remains the strong point as Frankie Goes to Hollywood continues to question and probe the issues at hand. Poignantly stated on the liner notes: "Are we living in a land where sex and horror are the new Gods?" -BL



# 

by Lesa Griffith

Happy engagement Ronnie and Naomi! Besides Mumbo Jumbo, R&N's fete at Anna Banana's on July 15 was the setting for impressive performances by two bands, one new and one very familiar to the club crowd.

Click Click James has found a band. Every once in a while he used to hop on stage to sing the Beat's "Click Click" (hence the name geddit?) with Mumbo Jumbo or The Hat Makes the Man. He loved it and the audience loved it. At one of these impromptu performances chez The Wave was Beano Shotz, formerly of The Squids and Riff Raff. Riff Raff had fallen through and after much shuffling of personnel, Shades of Grey emerged with Beano on guitar, James Figueira (his real name) singing, Gary Murihara playing bass and two-timing drummer James Kaneko (just joking, he also plays with the Hat).

This was only their second gig and they handled their repertoire of covers admirably. Shades of Grey play straightforward pop/rock by The Plimsouls, Wire Train, Dream Syndicate, 999 and The Jam. They plan to branch out into surf music. James sings into the microphone now so you can hear him.

I spoke to James and he said he thought they made a successful showing. "The last two songs ended in a party mood and it set the tone for the rest of the night" James enthused, and I heartily agree. Shades of Grey can be reached at 734-4070. Ask for James.

The Hat Makes the Man played sets chock full of originals. Veterans of the club cover circuit, it seems THMIM has found its own groove, and an attractive one it is. "Lucky Me" and "Universal Syndrome" are two examples of infectious songs with beat and melody. It is a sound similar to that West Coast guitar oriented pop like Wire Train and The Three O'Clock for example. But that's just to give you an idea, because these songs are THMIM's own, and you can see it in their performance. The music is played with conviction. Peter Bond and Marti Kerton sing well and with more heart.

Bassist Matt Miller said Bond writes most of the basic material then the group collaborates on arrangement - a formula that seems to work quite well.

P.S. The Hat's Byron is a closet drummer!

## LiveWire



photo by Burt Lum

Puma Jones

## Black Uhuru

There are few reggae artists that enjoy widespread international acclaim, that can play large venues around the world and command the numbers that British and American pop stars can. Peter Tosh has the Wailers connection to trade on, Third World has its slick MOR crossover sound, but Black Uhuru's key is an unrelenting intensity, reflected in the charismatic lead vocals of Michael Rose, the other-worldly harmonies of Puma Jones and Duckie Simpson, and of course, the creativity of the tightest reggae rhythm section bar none, Sly Dunbar and Robbie Shakespeare. Honolulu was provided a rare opportunity to hear what Greg Mundy billed as "The World's Greatest Reggae Band," a hyperbole that's damn hard to refute.

The Sly and Robbie connection can't be understated. Black Uhuru has enjoyed its greatest success in its present incarnation under the guidance of this duo's taut musical support. Behind Black Uhuru, Sly and Robbie have forged an aggressive international style that is unique and contemporary without being overly slick and compromising. The Riddim Twins have since gone on to international successes of their own, recording for Grace Jones, Bob Dylan and now Mick Jagger on his upcoming solo record. But they remain the crucial fourth and fifth members of Black Uhuru.



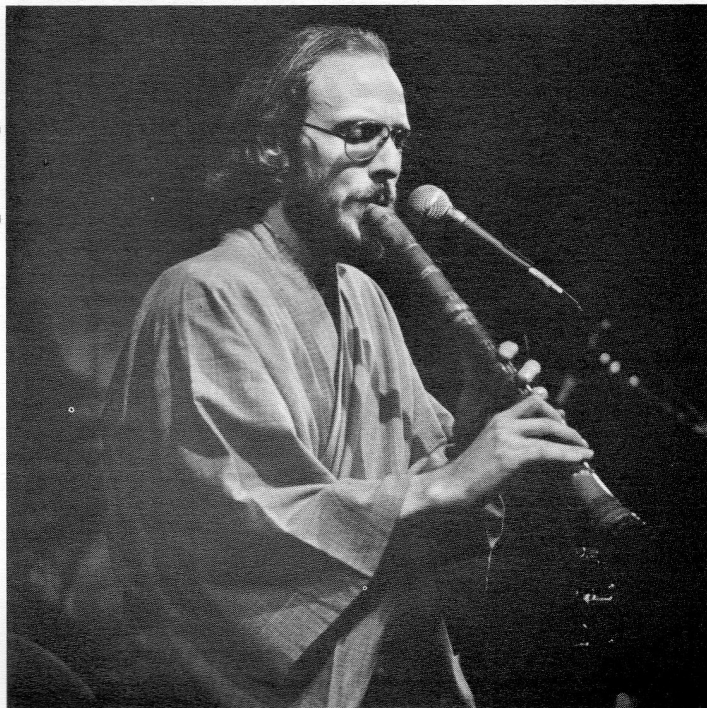
The band took the stage at Andrews Amphitheatre quickly and set the tone of the evening with their early JA smash "Shine Eye Gal." It was immediately evident that this was a trio of starkly individualistic vocal personas. Duckie Simpson, tall and severe behind mirrored shades, did a martial lockstep to the music, expressionless; Puma Jones, small with a bright smile and colorful attire, swayed from side to side in a shimmying snake dance; and Michael Rose, flashing a lion's mane of dreadlocks, wailed full trottle like a man possessed.

The hits came at an unceasing flow - "Abortion," "I Love King Selassie I," "Happiness," "Sponji Reggae." The five-piece band drove on behind Black Uhuru every step of the way. Robbie's thick bass lines throbbed in and out between Sly's crisp polyrhythms, Franklyn "Bubbler" Waul's keyboards pumped and accented with Darryl Thompson's lean guitar figures, while Sky Juice provided the percussive overlay. Dunbar conducted the band from behind his Simmons set, signaling minute tempo changes from one tune to the next without dropping a beat. And occasionally, Thompson would let loose with a slashing solo that underscored the urgency of the songs.

Such urgency may put Black Uhuru at the cutting edge of international reggae music today. Like Marley, Rose sings and writes from someplace deep inside, his voice huge and jagged like a cavern, his lyrics unflinching diatribes against racist and class oppression, addressing the decay of society. "Solidarity," the most memorable song of the evening, is from their latest record ANTHEM, a disc that has yet to be released in this country. It's possible that the recording industry, while recognizing Black Uhuru's enormous potential, is cautious about the possibility of airplay for such strident militance. Yet this militance carried a universal message that the audience at Andrews was more than ready to hear.

CHRIS PLANAS

photo by Burt Lum



## John Kaizan Neptune

I was expecting an evening of electric fusion, and instead was pleasantly surprised with what's been labeled as "international fusion." Shakuhachi master John Kaizan Neptune and his band performed his winning Eastern-flavored jazz at a Sunday dance concert in July as part of the University of Hawaii's Festival of Ethnic Music and Dance.

It was an all-acoustic presentation, as Neptune fronted his regular touring outfit of Kiichi Futamura (piano), Yukihiro Takao (bass) and Kiyoshi Hasegawa (drums). Hasegawa was a solid timekeeper throughout the evening, his solo stints were confident and not without some crowd-pleasing showmanship. Takao's upper register playing on the standup bass was especially nimble and Futamura, although a bit too quiet and linear-sounding during his solos, was, along with his cohorts, very able accompanists for Neptune.

Neptune combines the organic sound of the Japanese end-blown flute with jazz, Latin and Eastern musics to produce an especially appealing amalgam of sound. At first, I was hard put to explain why I liked his music - it's disarmingly pleasant at first listen. But because of a healthy dose of jazz improvisation and his careful melding of different musics in his compositions, you can approach his music as casually or deliberately as you want and it works on either level.

The group was able to get some of the audience up and dancing, particularly on the easy samba-like numbers such as "Traveling Together." Neptune himself showed off some of the many possibilities of the shakuhachi, from the traditional, breathy sound of an early piece like "Bamboo" to a flute-like approach on the jazzy "Pentasonic."

Futamura was occasionally goosed by the rest of the quartet to break out of his tentative mood as exemplified by his fine solo in the quick 3/4 of "Evening Waves." Neptune was particularly sensitive on "Gentle Face," basically a duet between shakuhachi and piano. By evening's end, the group opened up and got most of the audience dancing until the last note was played.

A good time was had by all... (An interview with Neptune will be one of the features in the September issue of NOVUS.)



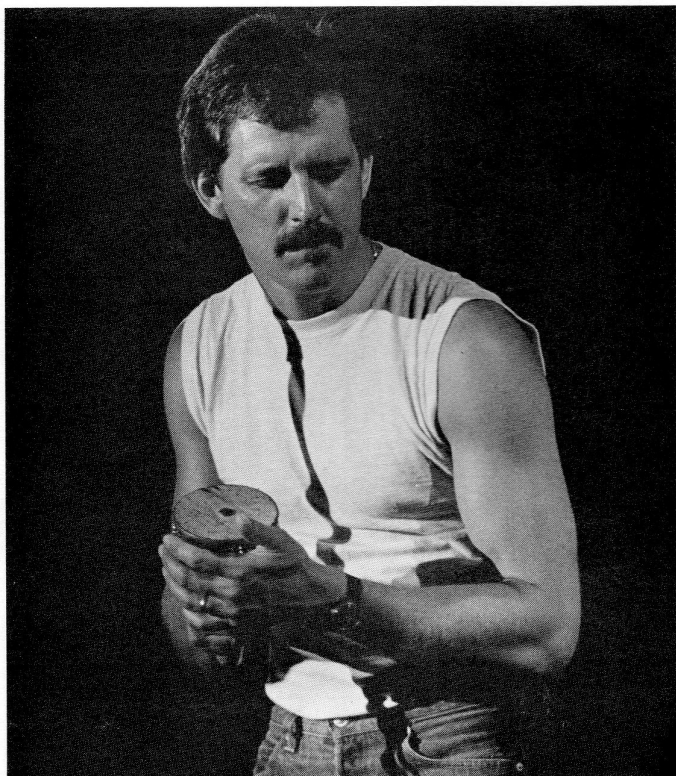
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## Michael Franks

Hawaii audiences have forever been captivated with romantic ballads and a singer like Michael Franks is the epitome of that genre of music. His songs are typically lovesick travelogues to far-off exotic places like Brazil, Tahiti and our own blue-skyed Honolulu and are always about making love under the coconut trees or running around in your birthday suit.

Franks' recent appearance at the Waikiki Shell was soothing and dreamy as concerts go but offered nothing more than what is already available on record. Most of the dynamics on his albums are provided by some of the hottest jazz musicians available and touring with Franks were players like Manolo Badrena (percussion), Joe Caro (guitar), Lawrence Feldman (woodwinds), Rick Cutler (drums), Mark Egan (bass) and Clifford Carter (keyboards) so it was natural to expect some of that same dynamism. But, limited for the most part by the mellow selections, there were only isolated instances of improvised playing, particularly by percussionist Badrena and keyboardist Carter. The evening was dominated (if I may so boldly use that word) by Franks standing by his mike, holding on to a shaker and wooing the crowd with "Popsicle Toes," "The Lady Wants To Know," "Mr. Blue," "Bwana, He No Home," "Eggplant," etc., etc. His delivery lacked imagination and his rapport with the Shell audience was nonexistent, but his voice was clear and resounding. On that note the concert was a success since concerts goers came to hear Michael Franks and got an hour and a half (plus three unscheduled encores) of no-frills ambient music. It failed if you went seeking a live dimension to Franks' compositions.

As a developing artist, Franks appears to have reached a plateau in his career, releasing record after record of unwavering sugar-coated love songs. And if the Shell concert was any indication, he may be trapped in a groove that has worn thin and is in dire need of new direction. On the present course he runs the risk of fading, only to rely on past accomplishments to draw the crowds.

BURT LUM

## Playboy Jazz Festival

Playboy's sixth annual jazz festival held at the Hollywood Bowl in mid-June drew almost 32,000 people over the two days it was held and there was something for everyone, ranging from jazz to blues to Latin, and even a bit of controversy.

On the second day of the festival, which I attended, the headliner was the evergreen Ray Charles, making his first-ever Bowl appearance. Now 54 years old, he shows no sign of slowing down and whether he was singing country like "Georgia On My Mind" or one of his many early hits like "What'd I Say," it never failed to please. His well-rehearsed orchestra, under the supervision of Clifford Solomon, sounded great, but the Raelettes were regrettably used on only four songs.

Alto saxist David Sanborn also performed with his group and got the biggest reception from the crowd because of his exciting r&b-flavored music. He has a rich musical background, having played with such people as Paul Butterfield and David Bowie, to name a few, and his aggressive style was needed at the time to liven up the proceedings.

Carmen MacRae had slowed things down previously with a casual set of standards including "Sweet Lorraine" and "What Kind of Fool Am I."

Tito Puente and his Latin jazz ensemble was also a big hit with the crowd. Playing in virtually the same style he has for over 35 years, he showcased his hit "Oye Como Va" and did the very exciting rendition of his Grammy-award winning "On Broadway."

Jaco Pastorius and his group Word of Mouth were less successful. The former bassist of Weather Report, after playing a set of progressive jazz which, at times, lived up to the advance billing, alienated the crowd completely by throwing his equipment across the stage

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## RACHEL GONZALES



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**"Over and Over"**  
**Mele 4863**





Jaco Pastorius

and making a hurried exit. Apparently this was too much for the sunbaked crowd to stomach and loud booing greeted his departure. Pastorius' abbreviated set had been preceded by Charlie Haden's Liberation Music Orchestra, an hour's worth of music that most weren't apparently prepared for. Featuring Ernie Watts on tenor sax, this twelve-piece group played a chaotic set of way-out music with a Latin flavor that had many fans either talking or heading for the concession stands.

Opening the show was the Playboy All-Star Sextet featuring Kenny Burrell, Mose Allison, Zoot Sims, Red Mitchell, Louie Bellson and Jackie McLean in his first Los Angeles performance in twenty years. Highlights of their performance was McLean's bluesy sax playing and Allison's vocals on his "Parchman Farm" and "Your Molecular Structure."

People come to this festival not only for the music, but to eat, hang out and generally have a good time. Playboy must be commended for their excellent organization on and offstage and this is a festival that will be around for many years to come.

MICHAEL HEPWORTH

## AROUND THE WORLD WITH RECORDS

Within the minds of regular readers of this column - you know who you are - one question crowds out all contenders: "So, what was on the other side?"

For those of you who somehow missed last month's issue, we're talking about a sixty minute tape of nahenahe Hawaiian music. So far I've covered Side A. Confession: I don't exactly remember what was on Side B. See, there was this party; a friend of a friend of mine's mother danced, a couple folks sang, everybody ate. Good fun! The dancer, born and raised here, now living in San Francisco, liked the tape, said she could see why my friend in Seattle had cried, said (with her eyes) that she, well, she wasn't going to ask, but, shucks, you can't get da kine records on the Mainland...what would you have done? I did; I gave her the tape. What's Hawaiian music without the Aloha Spirit, right?

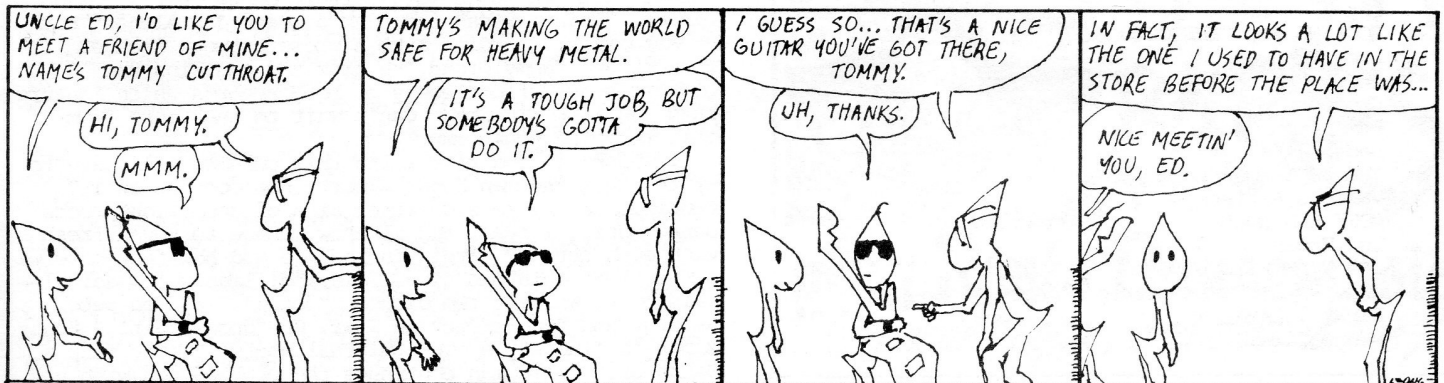
So now how do I fill up the rest of the column? No problem. Here's a list of tunes that would fit perfectly on Side B:

"Ho'opuka E ka la ma ka Hikina": Kaupena Wong (MELE INOA LP, Poki 9003) A chant used to introduce the dancers in a program for traditional hula.

"On the Slopes of Mauna Kea": The Makaha Serenaders (SUNSET AT MAKAHA LP, Hula 537) A "hapa-haole" song, sung with a twinkle in the eye by bassist Clem Kamakea.

"I Just Don't Dig That Poi": Sterling Mossman (MUSIC FOR A HAWAIIAN LUAU LP, Decca 8668, out of print) A novelty song about the Hawaiian staff of life. A real three finger swing tune, straight from the old Barefoot Bar to you and you and especially your cousin visiting from Nebraska, who thought the poi was chocolate pudding. P.S. The whole album is murder, with a fine "Alika" by Andy Cummings.

## UNCLE ED'S MUSIC STORE by Allen Leong





Attention Andy and Sterling: how about an album together sometime?

"Manu O'o": Noelani Kanoho/Leonard Kwan (PARTY SONGS LP, Tradewinds 104) A "himene" about the o'o bird and red lehua and...and - most Hawaiian songs are about many things at the same time. This one, about two and a half minutes, features nice Leonard Kwan slack key back up and very simple, straight forward singing. A late night favorite.

"Aloha Ko'olau": Auntie Alice Ku'uileialohapoina'ole Namakelua (Hula 552) An "unforgettable lei of aloha," this charming duet (double tracked) was inspired by the mountains we all know and love that separate city from country, Honolulu from Punaluu. Auntie Alice had a lot of soul. Her fine songs (some written for parades) get you, by the second or third verse, marching along. It's an old style, but a good one. Right on, Auntie Alice.

"Ku'u Home O Kahaluu": Olomana (LIKE A SEABIRD IN THE WIND LP, Seabird 1001) "I remember days..." indeed. Back in the mid-seventies, in the "stick together, save Waiahole/Waikane" times, this kind of song became an anthem, a gentle weapon fighting for the rights of people who love the land and somehow manage to keep hold of the group net and the old dreams against all odds.

"Waimanalo Blues": Country Comfort (WE ARE THE CHILDREN LP, Trim 1980) This 1975 Liko Martin/Thor Wold classic, whether about Waimanalo or Nanakuli, or even Makiki, eloquently expresses the almost hopeless feeling you can get when you feel like you're disenfranchised; kicked out of your own past. A blues for all Hawaiians who know what it means to wake up one morning and find another condo next door - and a bulldozer knocking down your breadfruit tree.

"Ka Na'i Aupuni": Vicki Li Rodriques (HAWAII ALOHA LP, Waikiki 107) The notes say this song "calls all people to stand together in understanding, of one heart, mind and love, and the 'life of the land will be perpetuated in righteousness.'" Ua mau ke ea o ka aina i ka na pono, rrrriiigggghhtttt?

JOE TORI & RICK NORTH

KCCN-1420



#### HAWAII'S TOP TEN ALBUMS AUGUST 1984

RANK	ALBUM/ARTIST	LABEL	LAST MONTH
1.	SPIRIT LOVER Peter Moon Band	Kanikapila	2
2.	HARBOR LIGHTS Peter Moon Band	Kanikapila	1
3.	ESCAPE TO PARADISE Kaponu Beamer	Volcano	4
4.	LOOKING FOR "THE GOOD LIFE" Audy Kimura	Rainbow	3
5.	PROUD FAMILY Brothers Cazimero	Mountain Apple	5
6.	LIMA WELA Ledward Kaapana	Leahi	6
7.	THE BEST OF BILL MURATA Various Artists	Pumehana	7
8.	MORE AND MORE The Krush	Bluewater	-
9.	DON'T LET THE SONG GO OUT OF YOUR LIFE/Jay Larrin & Jerry Santos	Prism	8
10.	BENNY KALAMA Benny Kalama	Lehua	9

## « REGGAE »



## Roots Runnings

by Daniel Warner

Boy oh boy, I'm totally overwhelmed! It's truly amazing how so many reggae records are released in this universe. For this issue I was going to tell you about the records I didn't have space to write about in the previous issue, but loads and loads of records arrived at the post office so I must tell you about them also.

New singles to watch for are Frankie Paul, Michael Palmer and Sammy Levi, who also calls himself Scion Success. These bredren are only the top of the cream of the crop - many other new singers abound and many more appear on what seems a daily basis.

Frankie Paul already has many singles and three albums out on Volcano Records, "Worries on the Dance" and "Kushumpeng" lead the way over powerful Roots Radics riddims, better known to most of you as Yellowman's "I'm Getting Married" and Johnny Osbourne's "Reggae on Broadway," respectively. I haven't yet received STRANGE FEELING, his newest album, but I do have SUGAR MINOTT/FRANKIE PAUL SHOW DOWN, VOL. 2, and let me tell you, I'm not going to give up this record for the latest Yellowman. Sugar, as usual, is in top form on side one; on side two Frankie Paul proves he's a worthy competitor. Stand-out cuts are "Worries in the Dance" and "You're a Lover Baby." Strickly Channel One style on Empire Records. Also worth checking are two discos, "It's You I Love" on Top Ranking and "All People" on Rob Jam.

Michael Palmer debuted last year with a sticky dance hall pumper, "Don't Smoke the Seed" (Hitbound). Since then he's released several very fine records including "I'm Still Dancing" on EAD, similar in riddimic feel to John Holt's "Police in Helicopter." For producer Jah Thomas, he recorded "Ghetto Dance," a plea to Babylon to leave the ghetto dances alone. Featuring the Roots Radics and an urgent lead guitar line for a murderous selection. So far, he's released only one album, another one of those "Showdown" records for Empire. He's matched up Frankie Jones, another singer whose stars are shining brightly and sings five songs, one lovers and four reality, including "Don't Smoke the Seed" - all over perennial dance-hall riddims.

Sammy Levi dub plates are hot items on the dance hall circuit in Jamaica and in my opinion Scion Success, as Sammy is also known, has the strongest voice of the three. You can judge for yourself on two newly released discos, "Pain-a-Back" and "Can't Leave Jah Alone," both on Ashanties. Sounding like a cross between Michael Prophet and Sammy Dread, he hits and sustains the highest notes effortlessly on both records which feature hard Jah Life riddims. Can't wait to hear more from this talented young man.

I think as long as I write this column, I'll have to write about the man Sugar Minott. How does he do it? Continue to create side after side of top flight roots dance music, I mean, and somehow manage to sound fresh with each outing? Truly incredible and how fortunate we are to hear this man sing. Amazing! Amazing! Amazing! This month we have two discos, "Uptown Girl" on Bebo Records and "Rub-a-Dub" on Taxi. On "Uptown Girl," Sugar sings in fine style over Cultrual Roots' "Whole Heap a Daughter." Yellowman continues the proceedings with no



loss in quality on the second half of this Sly & Robbie riddim. Sly & Robbie provide a dense, rootsy, yet adventurous riddim on "Rub-a-Dub," and Sugar rides it with assurance and finesse. Right now at the top of the charts in London, New York and Honolulu. From the only reggae studio in the U.S. comes Sugar's twentieth(?) album, WICKED AGO FEEL IT (Wackie's). And let me tell you, this one's going to be felt hard by the wicked, and unbelievably so, when you know that Sugar's teamed up with Wackie to create this masterpiece. Like Wackie's other productions this album features the dense, atmospheric riddims as can be created only in Wackie's studio in the Bronx.

Many new releases by Don Carlos & Gold. (What, again?) Another singer, or singers rather, who like Sugar Minott have maintained consistently high standards throughout their career. They've just released two fine new albums, one called NEVER RUN AWAY for Kingdom and PLANTATION for CSA, both being produced by Roy Cousins. Distinctively expressive singing on both records and introducing the riddimic services of a new band, the Dubbers Band. Led by Horsemouth Wallace on drums and including Professor Larry on bass. Also out are two new discos, "Mr. Bigman" (Lightning), a warning to the rich and proud, sung over a Black Roots riddim, and "Untrue Girl," a lovers tune done over a vintage Radics riddim.

One of my favorite tunes of the year comes from Tony Tuff which scored heavy last year with "Come We Come Fi Mash It." On "Working So Hard" (Live & Learn) Tony sings with such feeling and conviction that I find myself singing along everytime I hear it. From Studio One we're treated to a whole album of smooth soulful singing by Devon Russell over what sounds like new Studio One riddims. Interesting collection here with remakes of old classics like "Swing and Dine," "Bum Ball," "Hurts to be Alone" and some nice originals. How many of you remember "Cherry Oh Baby?" You heard the Stones do it? UB40? Well the man who wrote that song, Eric Donaldson, is out with a brand new album called DO IT NOW. His singing is as powerful and soulful as it was fifteen years ago, and let me tell you, no one can wail and hit those high notes like he does. The riddims are played in an early reggae style, somewhat like those old Beverly riddims. Another outstanding record comes Hawaii-way courtesy of Michael Prophet. "Blood Stain," a showcase style deadly Sly & Robbie riddim, sung over by Michael inna murderer style.

Many hard deejay releases, including a brand new disco by the woefully under-recorded Brigadeer Jerry. It's absolutely criminal that this man has only maybe four or five singles out and other lesser deejays have to suffer from overexposure. On "Horse a Gallop" (Jam Can) Briggy rides the "Party Time" with a deadly sense of timing, not missing a single beat. His brief U-Roy imitation is phenomenal, making me wonder whether or not U-Roy would feel a twinge of envy. Charlie Chaplin comes pretty close to Briggy's stellar standards on "Bubbling Telephone Chalice" (Volcano), another version to the Full Up/Kouchie riddim. Actually in Jamaica right now Charlie Chaplin is the most popular deejay, more so even than Brigadeer Jerry.

From Wackie's comes Jah Batta with his debut album co-produced by Sugar Minott, containing lead weight Wackie's riddims all toasted inna crispy style. Toyon proves to us he's still one of the hardest deejays with another version to "Disease" called "Stylee" (Volcano) for producer Junjo Lawes. Al Campbell's "Turn Me Loose" was a recent monster dance hall hit - the deejays loved it and so did the crowds. It would be hard to fail with such a fine riddim, and sure enough, Mickey Jarrett succeeds brilliantly with his version called "84" (Jah Life).

Sly & Robbie keep the goods coming on their Taxi label with two new discos by tenor saxist Dean Fraser, who blows his way around two adventurous Taxi riddims, "Red Hot" and "Rent a Car." Singer Struggle provides us with a brilliant vocal version to "Rent-a-Car" called "My Baby." It looks like there's loads of more records coming out soon from Taxi. Stay tuned to this column for more info.

Remember, you can't get these records in Hawaii so contact Chin Randy's Records, 1342 St. Johns Place, Brooklyn, NY 11213, phone: (212) 778-9470 and listen to "Reggae from the Lion's Den" every Saturday night from six to nine on KTUH-FM.

#### Honolulu Top Ten Reggae Singles

1. Rub-a-Dub - Sugar Minott
2. Horse-a-Gallop - Brigadeer Jerry
3. Working So Hard - Tony Tuff
4. Lightning Telephone Chalice - Charlie Chaplin
5. My Baby - Struggle
6. Pain-a-Back - Scion Success
7. Cottage in Negril - Tyrone Taylor
8. Worries in the Dance - Frankie Paul
9. Children of Isreal - Marcia Griffiths
10. Lie to You - Gregory Isaacs


#### New York Top Ten Reggae Singles

1. Come to Me - Tyrone Taylor
2. Down in the Ghetto - Sister Carol
3. Rub-a-Dub - Sugar Minott
4. Worries in the Dance - Frankie Paul
5. Pain-a-Back - Scion Success
6. I Lie to You - Gregory Isaacs
7. Saturday Evening - Chester Miller
8. To All the Girls - Dobby Dobson
9. Fast Talking - Alton Irie
10. Mi Go Mi King - Papa Levi

#### London Top Ten Reggae Singles

1. Hello There - Louisa Marks
2. Pass the Tu Sheng Peng - Frankie Paul
3. Throw Me Corn - Maxi Priest
4. No One But Me - Gregory Isaacs
5. Rub-a-Dub - Sugar Minott
6. Cockney Translation - Smiley Culture
7. Armagideon - Dennis Brown
8. Bonnie & Clyde - Papa Levi
9. Walk & Skank - Jah Screechy
10. Gun Fever - Lion Youth

# alive!



## The PAGAN BABIES

### play Roots Dansemusic

(African, reggae, and second line)





by Kevin Ching

Granted this is nothing scientific, but all in all, I stand by the ratings. Last month I talked about how one can select the places to go. Some of the factors were, parking, atmosphere, music, prices and acoustics. You may argue that all of the factors are not equally important, and that music is more important than prices. That's your opinion and I welcome your own thoughts on the matter. I just rated each place according to each category and gave it a score of 1 to 10. At the end I averaged the score and ranked them. Simple huh!

This may be the first time anyone in NOVUS tried to be objective about such a subjective matter. It would have been so much simpler to just tell you where my favorite places are, but who cares. Besides if you've been reading this column, you already know where my favorite places are.

There were some surprises as the ranking was being done, but all in all the night clubs that cared the most about their customers generally did much better. Heading the top of the list is Chuck's Steakhouse (in Manoa) and the Halekulani Garden Lanai. Both places scored a perfect "10" in every category. The Halekulani Garden Lanai was a great discovery as not many people really know about the place. I reviewed the place later in "About Town." Chuck's Steak House and the group Georgestreet are a good team. They're rarely slow on the weekends. Number two is a relatively newcomer to the local scene. Shelby's succeeds where most clubs start to falter, and to be so good from the start - now that's class. It followed the front runners with a 9.6. The Ranch House in Aiea, one of my favorite places came in third with a 9.2. Diamond Head Crater, now a dinosaur as far as concerts are concerned (i.e., extinct) scored high marks. (Too bad we don't have Crater Festivals anymore.) Another of my favorites is the Palm Garden, which didn't score as high as I would have liked, at number five the Palm Garden scored 8.6. The Waikiki Shell also scored lower at 6th place with a score of 8.4.

While I rated currently open nightclubs, I also rated places that were already closed, some for a long time. Interestingly, while Hank's Place, Our Place, and Alakea Grill (all presently defunct) had entertainment along the order of "10" with The Makaha Sons of Ni'ihau, Sons of Hawaii and the legendary Aunty Genoa Keawe, they still rounded out the bottom of our heap.

This is how the others rated:

1. Chuck's Steak House (Manoa)
- Halekulani Garden Lanai
2. Shelby's
3. Ranch House
4. Diamond Head Crater\*
5. Palm Garden
- Oasis
6. Waikiki Shell\*\*
- Andrews Amphitheatre
7. Kapiolani Bandstand
- Beachcomer's Surfboard Lounge
8. Hank's Place\*
9. Royal Lanai
- Our Place\*

10. Alakea Grill\*
- Chuck's Cellar

\* Extinct

\*\* Almost Extinct

#### ABOUT TOWN

The Halekulani Garden Lanai was a most pleasant surprise of the summer. Sonny Kamahele and his band play a host of songs from a time in Hawaii when life was much simpler. Kamahele's steel guitar is really something. As an added bonus, Kanoe Kaumehelewa-Miller danced hula. Many people say Kanoe is the premier example of the art. After spotting Kanoe at Shelby's, Kaponi Beamer promptly praised her skill. If you think you've seen all the shows in town, check the Halekulani out, you will not be disappointed.

Blue Hawaiian Moonlight 1984 at the Waikiki Shell: The night was just dawning when Audy Kimura came on, mellowing everyone. But it didn't take long for Boy'o'boy Ignacio, better known as Frank de Lima, to bring the crowd to a roar with his Filipino Boy George. Then the Peter Moon Band came on and warmed up the crowd. When Loyal Garner came on with "Kokee," she captured everyone's heart. The nicest song of the evening had to be the duet between Martin Pahinui and Loyal Garner, "Behold Laie." Also, Halau Mohala Ilima was superb. Before we knew it, Blue Hawaiian Moonlight 1984 was a memory, but one that we would not forget for a long time.

Well, until next time, see you at the nightclubs...



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# Club Calendar

Stuart Anderson's	Tu-Sun	8:30-1:30	Country Living
523-9692			
Chuck's (Manoa)	W-Sat	9pm-1am	Georgestreet
988-7077	Sun-Tu	9pm-1am	Manoa Jazz Quartet
Spindrifter	Tu-Sat	9pm-1:30am	Keys West
737-7944			
Angles	W-Sun	10pm-3am	Heart 2 Heart
955-0782			
Ranch House	W-Sat	9pm, 11pm	Olomana
3732177			
Kojack's	Sun-M	9:30-1:30	Attitude
955-0055	Tu-W	9:30-1:30	Rackus
	Th	9:30-1:30	Lydian Lode
	F-Sat	9:30-1:30	Take Three
The Wharf	Tu-Sat	9pm-1am	Kevin Mau
395-2395			
Roxsan Patisseri	F-Sat	7pm-10pm	David
526-9533			
Steel Wings	M-Sat	10:30-3:30	Wiz Kids
944-9944			
Wave-Waikiki	Sun-M	9:30-1:30	The Solution
941-0424	Tu-Sat	9:30-1:30	Sonya & Revolucion
Anna Bananas	F-Sat	9pm-1am	Pagan Babies
946-5190			
Monterey Bay	Tu-Sat	9pm-1:30	Tony Tam Sing
Canners: 536-6197			
La Paloma	F-Sat	9pm-1am	Tropical Blend
488-4888			
Round House	Sun-Tu	8:30-12am	Baird & Steven
487-2491	W	8:30-12am	Connie
	Th-Sat	8:30-12am	Cecilio
Banyan Gardens	W-Sat	9:30-1:30	Brickwood Galuteria
923-2366	Sun-Tu	9:30-1:30	Friends of the Land
Chuck's Cellar	W-Sat	9:30-1:30	I Kona
(Reef Tower): 923-6186			
Monterey Bay	Tu-Sat	9pm-1:30	Island Jam
(Pearl Ridge): 487-0048			
Noel's Place	Th-F	9pm-1:30	Brother Noland
737-2113			
Sylvester's	Sun	3pm-7pm	Quest
261-8725			
Shelby's	Tu-Sat	9:30-11:30	Kapono Beamer
926-3833			
Kumu Lounge	Th-Sat	10pm-1:30	Steve & Teresa
922-1233			
Ginger Lounge	W-Sat	10pm-2am	Nueva Vida
(Prince Kuhio): 922-0811			
Ray's Seafood	Tu-Th	4:30-9:30	Kalapana
923-5717	F-Sat	9:30-1:30	Kalapana
Atlantis	F-Sat	11:30-2:00	Azure-Te
922-1233	Sun	9:00-11:00	Azure-Te
Trappers	Sun	9:30-12:30	Rachel Gonzales
922-9292			

## Rough Take

JULY 7, 1984

REM - "Don't Go Back To Rockville"  
 The Style Council - "The Big Boss Groove"  
 Robert Gorl - "Eckhardt's Party"  
 Siouxsie and the Banshees - "Dazzle"  
 The Pale Fountains - "Thank You"  
 Tangerine Dream - "Shop Territory"  
 Joe Jackson - "The Battleground"  
 Orange Juice - "What Presence?"  
 Material - "Hold On"  
 Earons - "Standing Room Only"  
 The Poison Girls - "Cream Dream"  
 The Lyres - "Don't Give It Up Now"

JULY 14, 1984

Robert Gorl - "Darling Don't Leave Me"  
 Propaganda - "Femme Fatale"  
 Red Scare - "Last Request"  
 Rank and File - "Hot Wind"  
 Dbs - "NeverLand"  
 Human League - "I Love You Too Much"  
 The Smiths - "Heaven Knows I'm Miserable Now"  
 Twilight 22 - "Siberian Nights"  
 David Lasley - "Don't Smile At Me, I Already Know"  
 Frankie Goes to Hollywood - "Two Tribes"  
 The March Violets - "Snake Dance"  
 The Embarrassment - "Careen"  
 David Van Tieghem - "The Woman"

JULY 21, 1984

Fania All-Stars w/ Steel Pulse - "Shining/  
 Beautiful Morning"  
 Obo Addy - "We Say"  
 Ruben Blades - "Desapariciones"  
 Elements - "Haena"  
 John Kaizan Neptune - "Five Windows"  
 Sly Dunbar - "River Niger"  
 Joe Jackson - "Cha Cha Loco"  
 Siouxsie and the Banshees - "Belladonna"  
 Go-Go's - "I'm the Only One"  
 The Lyres - "I Really Want You Now"  
 Public Image Ltd. - "This Is Not a Love Song"

JULY 28, 1984

Los Illegals - "El Lay (L.A.)"  
 Violent Femmes - "Hallowed Ground"  
 Rain Parade - "Broken Horse"  
 Bangles - "Dover Beach"  
 King Crimson - "Lark's Tongue in Aspic, Part III"  
 Elements - "Baby Bossa"  
 Makoto - "No Tellin'"  
 The Moodist - "Swingy George"  
 Cocteau Twins - "Pepper Tree"  
 Echo and the Bunnymen - "Silver"  
 Haircut 100 - "So Tired"  
 Colourbox - "Shadows In the Room"  
 The Jam - "That's Entertainment"

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