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Novus

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No. 25

**Grandmaster Melle Mel
and the Furious Five**

Run-D.M.C.

Kurtis Blow

Alex De Grassi

Sade

Freddie Hubbard

Salem 66

Whodini



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

NOVUS

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Cover Photo of Whodini's Ecstasy
by Mr. D.O.

EDITORS SCRATCHPAD

I hope your wait for this issue wasn't an arduous one. I was surprised and had to contain a secret sense of pleasure when letters started coming in asking when the next issue would be out. It's nice to be wanted.

With this bi-monthly format there's a lot of material to sort through since we not only cover more locally but are also receive some good articles from mainland contributors. Mick Hans, who was in the Islands for a couple of months, recently returned to windy Chicago. He'll still be one of our regular writers keeping us posted on the independent music scene, writing about stuff we love but seldom get to see. Michael Hepworth is writing from Los Angeles and keeps his pulse on the latest dance and R&B acts. And of course there's our comic strip contributors, J. Crawford (from New York) and Bob "X" (from Memphis) not to mention our hometown favorite Allen Leong.

All this, plus your own favorite writer's musical interests, provides NOVUS with something I'm sure you've gotten used to by now. Diversity! This issue carries-on in that tradition with everything from punk to neo-psychedelia to jazz to hip-hop. So enjoy and thanks for all the support in 1985. Most importantly, keep those minds open to new experiences.

B.

Jazz on the radio

Prior to 1985, jazz was only available on KTUH (90.3 FM). Unfortunately, this University of Hawaii based station has its problems reaching outside of the greater Manoa area. This February, the AM side of the dial picked up a couple of good jazz-flavored shows. First show you'll encounter during the week is Patrick Webb's "Soundscapes Unlimited" on KNDI-AM 1270. Aired on Wednesday evenings from 8:00pm to 11:00pm, Pat takes on something of a new age ambience playing a variety of instrumentals ranging from artists like Scott Cossu to Jan Garbarek to Kitaro. Scotty Days follows "Soundscapes Unlimited" with a pop-jazz program featuring players like Earl Klugh and the Crusaders. Scotty's trying to sway KNDI management to get more jazz played there and wants everyone interested to drop them a line at 1734 S. King St., Honolulu, HI 96826.

Next up is the Hawaii Jazz Preservation show on KORL-AM 650 every Friday and Saturday from 10:00pm to 2:00am. It's a good mix of contemporary and traditional standards hosted by ex-KSHO jocks Gary Johnson and Warren Fabro. It's nice to hear them back on the air and it sure beats listening to the "Music of Your Life" (not mine).

NOVUS Music Party

Our NOVUS Music Party at Anna's last December was a success (even if it was on a Sunday). We'll be staging another one in the near future to showcase some of the more exciting new bands playing in and around town. Expect to see a variety of styles, like rock, reggae and jazz, presented under the same roof. You know our philosophy here, variety is the spice of life. We will inform everyone on our mailing list of the details as they develop. If you're not on our mailing list one sure way to get on is to subscribe. No kidding. We love your support and want to hear from you.

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Letters to the Editor

Dear NOVUS,

I recently discovered NOVUS in a local record store and I wanted to tell you people how much I enjoyed it. In the Jan./Feb. 1985 issue, the R.E.M. interview and review were right on the money - intelligent and very open-minded. NOVUS seems to be the only publication in Hawaii that devoted any space at all to R.E.M. I suppose the reason this interests me so much is that I proposed an interview and review of R.E.M. to the editors of On Stage Hawaii! Their reply was "No interest in Hawaii." Oh well...

I have some names, addresses and info which should be of interest to readers:

Option Magazine: c/o Sonic Options Network, P.O. Box 491034, Los Angeles, CA 90049. This magazine is the product of a non-profit coalition of musicians, writers, artists and professionals in Southern California. The basic concept of the magazine is by and for the consumers and producers of alternative music - whether it be punk, jazz, funk, noise, rap, blues, avant-garde, etc. Six issues cost \$12, for information that isn't available anywhere else. Option is much like a California version of NOVUS! Info on Savage Republic, the Abecedarians, Apes of God, Skip Arnold, etc.

Independent Projects Records: P.O. Box 60357, Los Angeles, CA 90060. Even smaller than SST, Independent Projects Records is home to some of the best new bands in California. Bands currently with the label are Savage Republic, Kommunity FK, the Party Boys, Human Hands, etc. The company's owner/manager, Bruce Lichen, is one of the founding members of the group Savage Republic. Savage Republic has become fairly well known in certain circles for its blend of industrial noise, tribal rhythms and punk intensity. Savage Republic was the featured band at the first Mojave Exodus (the Minutemen opened for them). Bruce Licher also produces many graphic products, album covers, cards, for other bands. Ask to be put on the mailing list. Bruce produces a newsletter and also sells records and tapes (write for the list) of the bands mentioned. He always seems to have hard-to-find items from many of the small labels. In short, Independent Project can truly be considered the heart and soul of the Los Angeles alternative music scene.

News: After an apparent break-up, the band Wall of Voodoo is back together, according to Los Angeles Personal Direction. WOV just finished a tour of Great Britain and is starting to do shows again in California. WOV also just finished a special video concert for Japanese television. Look for the single "Big City," which should be out soon.

Best of luck,
Scott Allen
Aiea, HI



Dear NOVUS,

Your fanzine is really great! My subscription form and \$ is enclosed. If you have a list of back issues and some of the groups in each I'd really like to get a copy so I can order some back issues. Keep up the excellent work - it's great.

Sincerely,
Natalie Kerr
Oklahoma, OK

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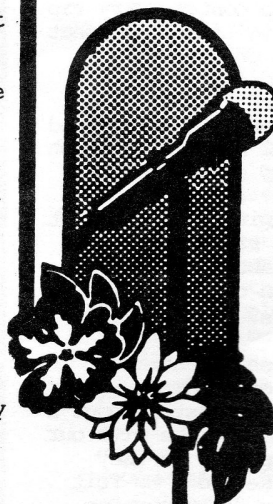
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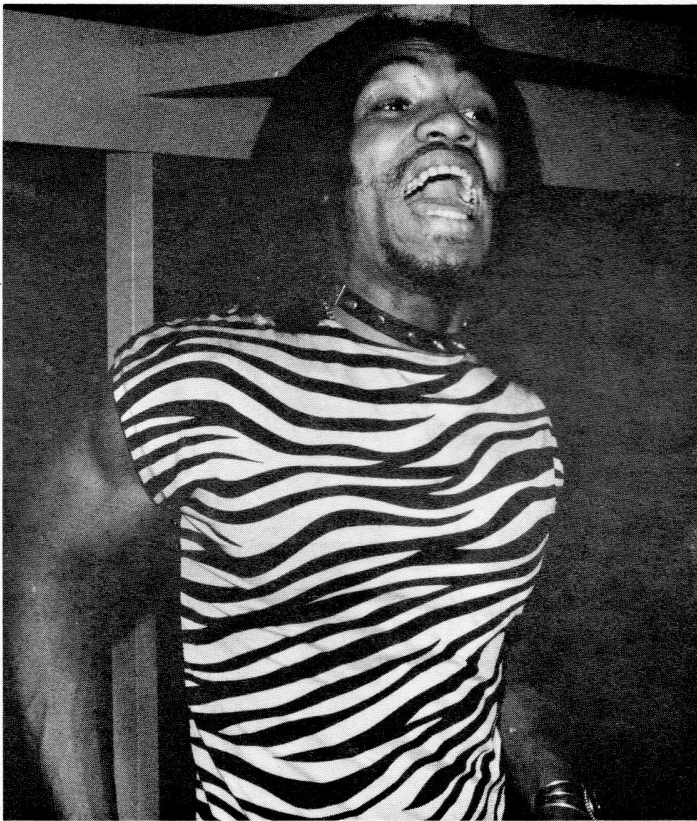


photo by Burt Lum

Grandmaster Melle Mel

Grandmaster Melle Mel along with fellow rappers Whodini, Kurtis Blow and Run-D.M.C recently appeared at the Waikiki Shell. It's seldom that one can find such an impressive collection of rappers, each having made such important contributions to the New York phenomenon of hip-hop and rap music. But, here they were, all in Hawaii.

The concert itself was serverely flawed, not so much by the performance but by the lack of organization and cooperation on the part of the sound and Shell personnel. Despite the chaos, each group managed to make the best of their short twenty minute set. Grandmaster Melle Mel, along with a new line-up of the Furious Five, was the headline act. They were able to rap for forty minutes until the plug was literally pulled on Melle Mel. It was unfortunate since Melle Mel was the most powerful and important rapper of the bunch, being the first to give social value to contemporary rap with songs like "The Message" and "White Lines." At that time, when he was still teamed up with Grandmaster Flash, they tore up the dance clubs and impressed critics alike.

A recent dispute between Flash and Melle Mel resulted in the breakup of the two but Melle Mel as well as Flash have continued to pump out powerful rap songs; Mel on Sugar Hill and Flash on Elektra.

Following the concert we caught up with Mel, somewhat disappointed with the overall show but still friendly and cordial when it came time to talk about the music, his thoughts on Flash and the direction of rap.

NOVUS: When did you and Flash part ways? How did that basically come about?

MELLE MEL: Well, it was a dispute between Grandmaster Flash, my brother Creole and our record company Sugar Hill. They went to court and that case lasted about a year. They felt that they didn't want to be with our group if we were still with the company. So they left and we stayed with Sugar Hill Records. We felt what we do is more important; for us to keep going through our paces than to mess around and try to get something from someone who ain't going to give you it

in the first place. We just keep grinding our thing out so we can build up and get some real respect as far as rapping goes. Because even right now, even though rap records are out, rappers don't really have that respect as performers. People think they're just rappers and take it as a novelty, like it's a bunch of fun and games. But it's definitely not fun and games because for me, I never had a job and this is the only thing that I can really do. So it's definitely not a game and it's the only thing that's been supporting me for all these years. I came from the streets, just hanging out and I started rapping and that's when I started making things happen for myself.

NOVUS: What was Flash's angle?

MEL: He's a DJ, a scratcher. I guess he was more into the money aspect of the record business. As far as I'm concerned if they got the best of their game plan - they were thinking about getting rich before they was thinking about anything else. I don't think that's the way people like us would try to get rich. It's going to take a little while. We're going to have to go through a lot just to get to that point. Instead of just going to court and make it come quickly, you have to work for it like how we're doing now.

NOVUS: Your first record for Sugar Hill was "Freedom" back in 1980. When did you actually start rapping?

MEL: I started rapping about 1976 when I was about seventeen. In the beginning of hip-hop it was DJs like Kool Herc and Afrika Bambaataa, Mario and Cool Dee. I used to check out some of the things they used to say, especially Kool Herc 'cause he was closest to the neighborhood. After checking out what Herc was saying, I saw some of myself in some of what they were doing. I basically took the same patterns that they were using and blended it and kept it in a beat. After that I started rapping with Flash but anybody could get on the mike. It just happen that I work out better than other people getting on the mike. So he didn't put me down and we started DJing and stuff together.

NOVUS: What got you to place more substance into the messages of rap?

MEL: That didn't come 'till much later after we were with Sugar Hill for a year or two. We didn't really see it getting into another level but it did without us really knowing. Miss Robinson (Sylvia Robinson, owner of Sugar Hill) had the lyrics to "The Message" and she wanted us to do the record. I wrote one verse, the last verse, and we didn't really think it was going to be that much but it came out pretty good. It all just made us realize that everything in life ain't fun and games. If people could like a record that ain't got no partying involved and if they could get into it and feel the vibes off it, then it had to be more worthwhile doing. That's why right now I feel it's more important for me to try to get a message across to the people than to do the regular hip-hop thing. Right now our time is limited on stage so we try to put out a strong message inside the show to get a point across, instead of just playing and leaving.

NOVUS: So it was Sylvia's idea to do "The Message"?

MEL: Yes. She was the one who believed that it would take us beyond what we were. And she was right. People looked at us and took us more seriously. It really helped us out as far as maintaining that standard. It gave people something to listen to and to evaluate their situation with.

NOVUS: In the book HIP HOP (by Steven Hager, St.

Martin's Press, 1984) they talked about the record HUSTLER'S CONVENTION by the Last Poets as the roots of where rap started. Could you elaborate on that?

MEL: Basically the kind of crowd rap music drew was like street kid kind of people, like a bunch of street people. Some of them could have been doing stick-ups or pick pockets or people that get high a lot. But all those people came because of the music. Then after awhile, when it started getting into something

of more substance or turning into a little cult, everybody started to straighten themselves out as far as the music was concerned. Like the person who started robbing people and knew his time was coming to an end; he might have started rapping or he might have started break dancing. So it made all the people evolve. First it brought them together and then it made them change into something as rap itself changed into something. It benefited the people in the area because it gave them something to look forward to. It gave them something that was really theirs. Because, in the ghetto, nothing is really yours. You're just living in somebody's building, doing somebody else's thing. But when hip hop came along, it gave the young kids their own thing to do. It's like they don't gotta go with somebody else's idea. They got their own thing that they created from the bottom level and it has commercial qualities as well as vibes and soul. It makes them feel more of a person.

NOVUS: So HUSTLER'S CONVENTION was more of an influence on rap in general than on message rap.

MEL: Yeah, its influence was more on rap in general because in the beginning all the rappers were all the people who were seeing themselves as that slick kind of person, wheeler-dealers. Then after awhile, when they got into the music, the music evolved. That's the significance of HUSTLER'S CONVENTION on the whole hip hop movement.

NOVUS: Now that you've moved to this concert format has it changed things as compared to those all night parties in New York?

MEL: It makes it better because we can have more outreach on people. I mean nobody would want to come up to some one room club in the Bronx and sit around for hours to see somebody rap. They rather get in doses like at a concert.

NOVUS: How much do you guys improvise in your shows? I

know in the parties almost all of it was improvised. MEL: None of what we do is improvised. Back in the days when we were improvising, well, we simply didn't know what we were doing. We had to improvise because we were making up the whole thing as we went along. Now we know what we're doing so there is no need to improvise. We know what it takes and we know what has to be done. We just go up there and do it.

NOVUS: What do you think of all the young talent that's coming up, basically still building themselves a name through the party scene you came through?

MEL: I guess it's cool for them to go through them steps but I think it would be best for them to find something to fall back on. Because, you know, the record business ain't all glamour but a lot of people don't tell you that the record business is a rough business. So getting into this business you got to be willing to face setbacks. For somebody to get into it they gotta realize it for what it is, not think it's going to be bad and they're the baddest person on the planet. But for themselves, they are; like for myself, I am. But if the general public can't see it, or a chain of circumstances comes along where your thing can't get you to where you want to go, then you're going to have to come to terms with what you got. And a lot of times when it ain't enough there and you didn't get the fruits out of it, you have nothing. So you should try to do two things instead of one. Like me, I'm a one trick pony. If this trick were to ever wear out, where would I be? That's why I assert myself and try to make changes.

NOVUS: Where do you see yourselves progressing at this point in time?

MEL: As a group we peaked a while ago. So right now it's like a tide that we're going through. Rapping is going through another transgression because everybody outside of New York is picking up on what we've already done, three, four, five years ago. So right now, we're more or less playing in the past. It's like a stagnant position.

NOVUS: How do you see bringing yourselves to another level in rap music?

MEL: Basically the first thing that we had to do to get us to another level was to get a band. That was to give us more of a rock image, instead of just a rap image or a street corner kind of thing. We could then be more free with what we could do on stage. With the record, you gotta play inside the groove. With a band, you can do anything you want to do. So now you can take that further step that you could never take with just a turntable. Turntables are going to keep you on one level. In order for us to go past that level we gotta be more freestyle. That's where the band comes in.

NOVUS: You did the rap on Chaka Khan's song "I Feel for You." How did that come about? Has that helped your career?

MEL: Yeah, it did help our career because basically, from us doing it (it wasn't a record we planned to do), we didn't really expect the record to come out. It was just being in the right place at the right time. They just put my voice on the tape and then put the tape on her record and the next time I heard the record, it was on the radio.

NOVUS: That's great!

MEL: That's the music business.

NOVUS: There must be something about it all that keeps you going, keeps you making music.

MEL: Music has the a way of equalizing all other forces. People are just separated by words basically. Being that we have these separation of words, the only thing that could bring people to a position where they could be on neutral ground is through a language everybody can relate to. So that would be music. And with that music it brings people outside those different words together. Once you got good music, people forget that you're black or white or Chinese and they just go listen to the music. That's the one reason I like doing what I'm doing because you can be seen on another dimension.

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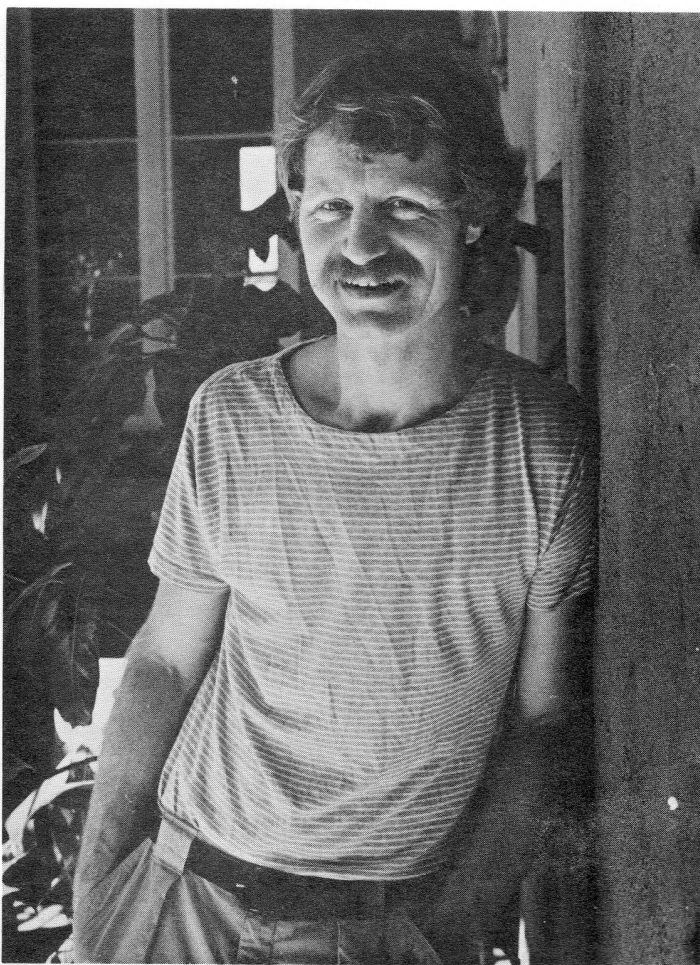


photo by Burt Lum

Alex De Grassi

Without a doubt, the popularity of Windham Hill Records' is due in part to their key personnel. Musicians like Will Ackerman and Alex De Grassi, who were the first two artists to be released on the label, and George Winston, who gave Windham Hill increased visibility, were major factors in the success of Windham Hill. And what started as George Winston's love of the slack-key guitar helped to pave the way for others on the Windham Hill label to play in the Islands. It's been a fruitful relationship. The residents have been turning out to see these masters of West Coast folk/jazz and it appears the musicians, like George Winston, Scott Cossu and Alex De Grassi love playing here.

NOVUS spent an afternoon with Alex De Grassi while on his recent tour of Oahu and the Big Island. His finger-picking style of guitar playing was hypnotizing as the audience was held totally spellbound at the La Pietra gig.

The following is an interview conducted on the beach at Waikiki prior to the concert...

NOVUS: Artists that record on Windham Hill like yourself, Will Ackerman and George Winston, tend to be categorized under the "New Age" or "folk jazz" categories. As an insider do you believe that to be an accurate description of Windham Hill?

ALEX DE GRASSI: Since I was the first person to record after Will's initial release on Windham Hill, I have seen the development of the label, but I object to those labels you just mentioned, because all of us didn't try to create a particular style of music, for instance, to fit a New Age lifestyle or create a new genre called "folk jazz." We were just doing what came naturally as musicians. In my case, I had a

background as a folk guitarist. I played a lot of British folk music as well as some American folk and blues. I also played a little bit in a rock band, took some jazz lessons and even played a little classical. When I went to write solo guitar pieces, I wouldn't even consciously think about what kind of music I was writing but instead what I wanted to express as a guitar player.

NOVUS: Both you and Will are cousins so I was wondering if both of you shared similar backgrounds as guitarists.

ALEX: It's funny you should ask that because Will's a few years older than I am and we grew up in the same neighborhood when we were kids. Will later went to school on the East Coast and we were pretty much out of touch with each other for about ten years. When I later met him in Palo Alto, California during the mid-70s, I found out he was starting to record his own guitar compositions, and I was very surprised, because I didn't even know he played guitar! I had then been playing guitar for a long time and it was coincidental that we both played in a very similar style, on acoustic steel-string guitars and we were both using open tunings a lot. But our influences were different in that I was influenced by British folk players like John Renbourn, Bert Jansch and Davey Graham, while Will was influenced by American guitarists like John Fahey and Robbie Basho.

NOVUS: Do you foresee the two of you collaborating on a record in the future?

ALEX: We've played a few things together in the past, but the problem is trying to get two finger-style guitarists to play together without it sounding too busy and crowded with notes.

NOVUS: You've now done four albums on Windham Hill, each one sounding a bit different than the previous one. Could you tell us what you were trying to accomplish



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on these records?

ALEX: Well, I've always listened to and appreciated a lot of different types of music, and I find it funny that a lot of people assume a lot about your character and your likes and dislikes by what they hear in your music. So for example, when people heard my first record, *TURNING/TURNING BACK*, they thought I was strictly influenced by folk and classical musics. But, at that time, I was also listening to a lot of jazz and rock 'n' roll, so I think you have to differentiate between what a musician performs and what influences him; the two aren't mutually exclusive to each other. I hope these influences will come out more in my playing eventually. By the time I got around to doing the *CLOCKWORK* album, it was a new experience for me in the sense that I've never arranged music with a band before and was doing it more by instinct. But I was trying to show that I have broader interests that I hadn't shown before on record and I wanted to use different instruments like soprano sax and electric bass. In retrospect I'm a little disappointed with that record because the role of arranger was new to me and the group sound wasn't as tight as it was when we performed it live a year later.

NOVUS: So who have you been listening to recently?

ALEX: Over the last couple of years I've come to really appreciate Egberto Gismonti, a Brazilian composer and musician. I find his music very clear, even when he's improvising either on guitar or piano.

NOVUS: Do you think your projects in the future will be incorporating more improvisation?

ALEX: I find working small, low-key projects in that direction around San Francisco helped me expand as a musician. I've been performing generally as a solo guitar player for the last five years now, and I've been a success at it, so it's a good time for me to reevaluate what I'm doing, slow down the pace of traveling and spend a little more time at home. You can never stop learning as a musician because when you do stop and consistently play the same old things then music can really sour for you. So I've made a conscious effort to spend more time at home and sightread classical music in the morning and later do improvisational work with a modern dance studio in the afternoon. I've even sat in with a jazz group playing electric guitar! I may not be the world's best straightahead jazz guitarist but this is to help me branch out and encompass more kinds of music I like.

NOVUS: Does the public response to your music have any influence on its direction?

ALEX: Yeah, to some extent. You always hear about musicians "selling out" or going commercial, but, as for me, I consider myself pretty lucky because what I have done instinctively in my writing for guitar just happened to sell as well as it did and allowed me the opportunity to make a living from it and travel and do concerts. So I feel I haven't had to make a fundamental compromise artistically--but, on the other hand, the longer I've been around, the more I find out about the music business and how records are marketed. I think what I've done musically in this particular period of time has a commercial appeal without having to hype it up a lot.

NOVUS: With all your musical interests, what will your next record sound like?

ALEX: It's hard to say because I'm working on three different concepts right now. One is a collage of different guitar sounds, similar in approach to Pat Metheny's *NEW CHAUTAUQUA*. I've also been writing more jazz-oriented tunes that I think will sound good with either a trio or a quartet. I've been working with violinists Darol Anger and Barbara Higbie in several double-bill concerts on the road, and that may shape up into a recording project. But, in another month or two, I should have a more definite idea because I'm scheduled to record again in late May - early June.



Sade

The latest English sensation to get the big Hollywood hype is the group Sade who were in town recently following whistlestop appearances in New York, Chicago and Washington D.C. Fronted by the black English beauty Sade Adu the group is doing well with its debut single "Hang On To Your Love" and insiders are predicting even bigger things once the album *DIAMOND LIFE* hits the streets. The rest of the group consists of Stewart Matthewson (sax and guitar), Paul Denman (bass) and Andrew Hale on keyboards.

Since the release of their debut single "Your Love is King" Sade Adu has been a favorite with the press mainly because of her very photogenic looks. Her face has launched a thousand metaphors and most of them have been about cats. Her nickname in London is "catwoman of the night" and she is constantly questioned about her Nigerian heritage. It all started in 1981 when she was hired as a backup singer for the young English funk band Pride. Eventually she became bored with that and formed her own group debuting at Ronnie Scott's club in Soho London. Hard times followed but after a year, Epic records signed the group to a five year contract and the result was the album *DIAMOND LIFE*.

The sound is a clever blend of soul and jazz and seems destined to be a smash on FM stations across the country. The album has charted in Germany, Holland, France and New Zealand and in England three singles have hit the top ten.

In a recent three day visit to Los Angeles, Sade made a lot of friends with her casual, almost nonchalant, approach to all the attention she has been receiving. Although Sade is a group (remember when Blondie was "just a group?" -Ed.) the three other members are strictly in the background and were hardly noticeable at a party for them at the new trendy club in town called Tramp of London. Despite admitting to being tired and anxious to return to her centrally heated flat in London, she did the local rounds of interviews and radio stations with style (so much for the glamorous life). Sade is articulate and polite in her own defense but seems tired with all those "much Adu about Sade" one-liners, and the reminder that her name is actually pronounced Shar-Day. Enough Sade.

MICHAEL HEPWORTH

Who Gives A Rip About Liner Notes

When I buy an album, I not only purchase a black vinyl disc with music on it; I get what's written on the album cover, the album sleeve and even the spine. To me, what's written about the music is as important as the music itself. I want to know who recorded it, where, when, who wrote the lyrics and what they ate while they did it. Pictures are nice too but not necessary.

For the most part albums these days have all the information or at least most of what I want. Take Dire Straits as an example. In particular the MAKING MOVIES album. It has lyrics to sing along with and refer to when Mark Knopfler mumbles. It has who produced it, who engineered it, where and when it was recorded, who played what, (under their pictures even!) and the fact that they borrowed the E Street Band's keyboardist. I mean, that's the kind of stuff I want to know. It's important.

I'm a pretty forgiving type of soul. If an album has good liner notes but no vital information, I'm only slightly annoyed. One of my favorites in this category comes from an album XTC called GO TO. I dare you to take a look at it in your favorite record store. It suckered me into reading it front and back. The jacket is black and covered with white typewriter-style letters on it. The more you read it, the more it goads you into finishing and subsequently buying it. However, I walked away feeling that I had not had the last laugh.

The Honeydripper's album VOLUME ONE is on my scum list. Nothing. They give you nothing. A title, black and white photos of God-knows-who, and the songs listed in order on the back. Gee, I hope it wasn't too much trouble guys.

Of all the album jackets I've read over the years, none of them matches or even comes close to a 1955 classic called MAMBO FOR CATS. The disc itself is long gone but I treasure its cover. Three Picasso-ish cats playing bongos grace the front and the best liner notes I've read are on the back.

"Man it's time to bolt down the furniture and kick back the rugs. This is no time to be a drag - let down your hair, roll up those trousers and start swinging! This is the righteous stuff for all you jazzbos-mambo for cats - and man, if you're not a jumpin', rockin', screamin' cat by the time this record ends, there's just no hope - you're dead!" Indeed!

ERIN BATES

RECORD REVIEWS



This Is Not The New Dream Syndicate

Album ... Live!

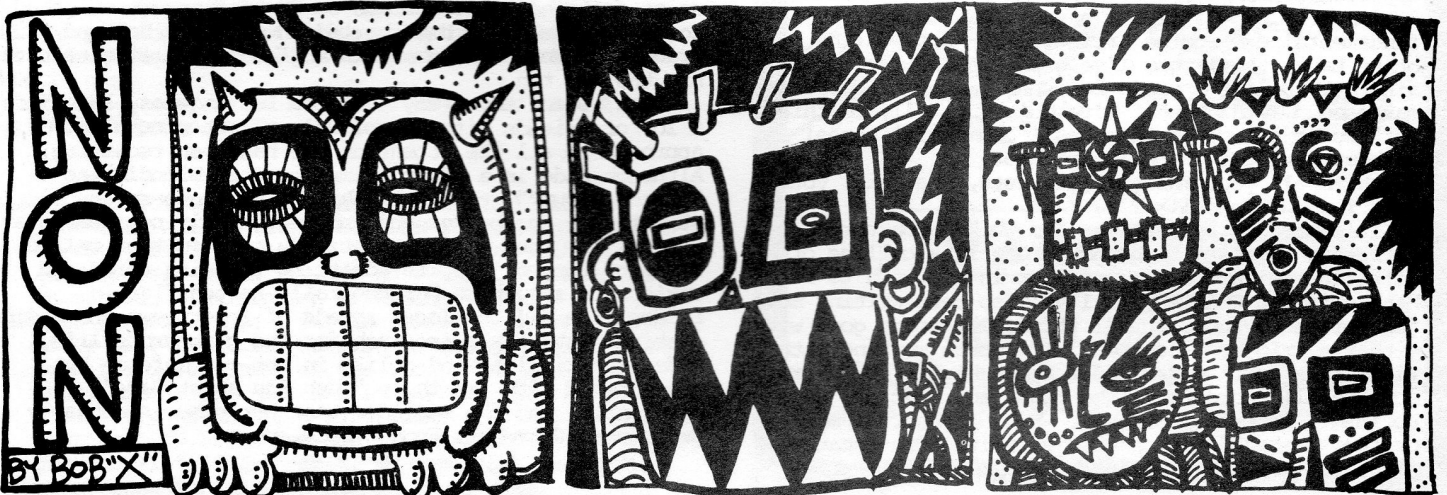
A&M

...Instead what we do have is an adequate representation of the band's prowess on stage. Originally recorded last July for broadcast on a Chicago FM station, this was not supposed to be intended for commercial release. But with A&M's promotional push behind the L.A. band upon their signing, followed by the disappointing response to the MEDICINE SHOW album, the label made a smart move in getting this EP out soon after that particular album.

It's a shame that this live recording doesn't do justice to the band's performance that July night. It gets off to a good start, however, with a lively rendition of "Tell Me When It's Over," one that plays down the predominantly Velvet Underground-feel of the studio recording on THE DAYS OF WINE AND ROSES album.

What happens next is the real problem. Karl Precoda's lead guitar on his "Bullet With My Name On It" is terribly undermixed and continues to be so throughout the remainder of the EP. Tommy Zvoncheck's fine keyboard playing stands out much of the time (which is ironic since he has since left the band in favor of what leader Steve Wynn says would be a guitar-based sound).

I had to strain somewhat to hear Precoda's psychedelized explorations on "The Medicine Show" and "John Coltrane Stereo Blues," two songs done better in concert than on MEDICINE SHOW. While Steve Wynn may not



possess the most riveting of voices, the band plays with enough fire to make up for it. Again, if it wasn't for the unsatisfactory mix, "John Coltrane Stereo Blues" would've sounded great, with Precoda pulling out the stops on this one. But this record, nevertheless, helps put The Dream Syndicate's career back on track, and their next "new" offering should live up to their promises.

GARY CHUN



John Scofield - Electric Outlet

Gramavision

Scofield has heightened his accessibility by taking a slicker, more pre-conceived approach this time. He laid his bass and guitar tracks down - heads, solos, accompaniments and all - to a drum machine, then had drummer Steve Jordan come in to lay his part down after everything else had been done. This backwards process might seem to determine sterile and lifeless results, but two main factors prevent this from occurring: first, by leaving Jordan last in the recording process, the drummer can react to and accentuate any lead lines or ensemble passages that strike his fancy, resulting in lively and spontaneous drum tracks; second, Scofield's tunes contain melodies and chord changes that are too sneaky and unexpected to induce preprogrammed thinking from the soloist, making even an over-exposed guest artist like David Sanborn sound fresh. The only down side is that since the bass was recorded first, the bass tracks are solid but not adventurous, but after all, this is Scofield the Guitarist's album and not Scofield the Bassist's.

For his part, Scofield the guitarist is adventurous as hell, twisting and turning his way through the songs and always coming up with something different, from the abstract chorded solo on "Best Western" to the git-down blues licks on "King For a Day." He's also learning how to use the instrument in new ways; incorporating the "song-is-everything" approach, he creates varied tone colors and layers them as accompaniment, giving each its own individual flavor. Accordingly, more thought has been given to arrangements and form, making each song work as a song, not just a vehicle for soloists. This is probably the most valuable lesson he's learned in recent years, and I'm sure that playing with Miles Davis had something to do with it.

My only complaint is that the solos are sometimes too short; I find myself wishing that the soloist would keep going for a little while longer. But in light of Scofield's willingness to condense and dress up his ideas, I'm more than willing to let that pass. He has always proven himself to be a progressive and creative guitar player, and now that his compositions are displaying similar improvement he stands a good chance of becoming a larger influence. It's the kind of influence from which improvised music would definitely benefit.

ALLEN LEONG



The Del Fuegos - The Longest Day

Slash/Warner

I first encountered The Del Fuegos last summer. They were opening for The Replacements on a stifling hot August night at one of the hipper clubs in America's Dairyland. Though they could bash it out as well as any self-respecting garage band, singer-guitarist Dan Zanes was a presence that was hard to ignore. His vocals slid out of the side of mouth in a combination growl/warble/stammer/moan with such tortured passion that you couldn't help feel for the guy. The slightly crazed expression on his face as he anguished over the lyrics and pounded his guitar is still fresh in my memory.

On their debut LP the music stands pretty well by itself, though it's been polished up just a bit by producer Mitchell Froom. Then again you can also make out most of the lyrics, which was more of a challenge in a sweaty club that had the acoustics (and some of the former ambience) of a Mexican restaurant.

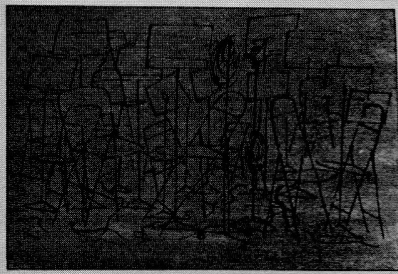
Though they hail from New Hampshire (and are currently based in Boston), I hear traces of two Florida bands in their sound. Zanes' slight twang brings Tom Petty to mind. Producer Froom's keyboard fills on a few cuts (notably "Call My Name" and "The Longest Day") also sound suspiciously like Heartbreaker Benmont Tench's. The Del Fuegos have more in common with Charlie Pickett and The Eggs (who had a minor indie hit in '82 with "If This Is Love, Can I Have My Money Back?"). Like The Eggs, they play straight-forward rock'n'roll from the heart - average guys with average anxieties who are enjoying the cathartic release that bashing it out provides. And like Charlie Pickett, Zanes seems to have listened to his share of old Stones records, circa "Honky Tonk Woman." While I wouldn't accuse either of them of copying riffs, the influence is easy to spot.

The lyrics are generally of the boy meets girl/boy loses girl variety, with an emphasis on the losing and related suffering. "Nervous and Shakey," "I Should Be The One," and "Missing You" are pretty self-explanatory. No songwriting credits are given, so we'll have to assume that it's a group effort from Zanes, his brother Warren (also guitar), bassist Tom Lloyd, and drummer Brent "Woody" Giessmann.

The album's strongest cut, and most likely to stick in your brain and cause you to wander around singing it to yourself is "The Longest Day." It's about the pain of a fallen romance and how it can consume your whole routine. The drums thump, the guitars churn, the mix is raw and the chorus is catchy. It would be a great single if commercial radio played this sort of stuff. "When The News Is On" also deserves special mention. Basically a series of dumb metaphors about love ("sometimes love is like a shoe; if you run around a lot, it'll fall apart"), the chorus somehow leads up to getting "a lotta lovin' done" in front of the TV news. Is this behavior a clue to the source of Zanes' joyful anguish? Maybe, maybe not. Regardless, it's a fun tune on a hot record. Or vice versa.

MICK HANS

EVERYTHING BUT THE GIRL



Everything But the Girl

Sire

I won't mince words: I love this album. It was called EBTG's CAFE BLEU (the debut album of The Style Council) by New Musical Express. In fact Tracey Thorn, half of EBTG, was featured on CAFE BLEU singing "Paris Match." Well, I loved that album too.

"Eden" is more retrobeat jazz: slow, swaying guitar and snare drums backing Thorn's very deep, full voice. There are also bossa nova and straight pop influences.

Burt revealed to me that a jazz friend of his thought the musicianship on the album inferior - especially the drummer. Quite so - EBTG is not a group of jazz purists. They are rather a collective (Simon Booth from Working Week and five others play on the album besides the core of Thorn and Ben Watt) with the same influences and inspirations. It is a very soulful album. And while the degree of skill with which the musicians play is not high, the songwriting talents of Thorn and Watt are exceptional. Their compositions have been mesmerizing the British pop consciousness and the press for a number of years. Lots of the lyrics are bittersweet, and indeed one of the songs is entitled "Bittersweet." "Each and Every One," their best single to date, is included on the album. It has pleasing, almost happy music backing words of resentment and hurt: "You tell me I can't go this far/But no more/You try to show me heaven and then/You slam the door/You offer shelter at a price/Much too dear/And your love's the kind of love that simply disappears." Of modern British bands only Orange Juice can create lyrics coherently expressing intimate emotions with almost Lawrenceian insight. And yet the upbeat music says that there is hope, tomorrow is just around the corner.

By the way, the American release of EBTG is simply named after the band and has a slightly different program of songs.

LESA GRIFFITH

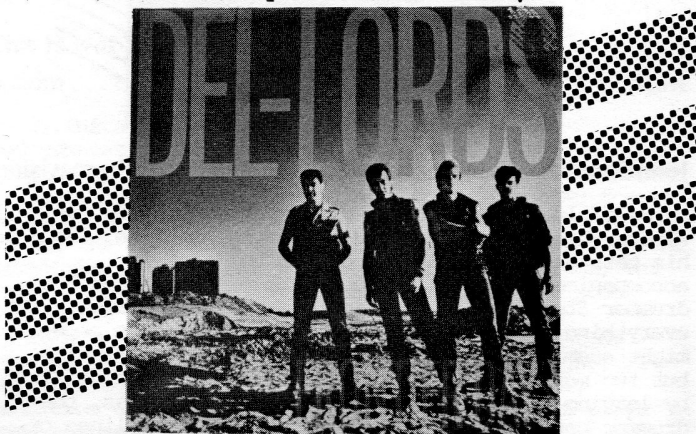
Del-Lords - Frontier Days

EMI/America

Forget President Reagan's Hollywood backlot pseudo-patriotism! Instead, the Del-Lords will tell you what's really going down in this land of the almost free and the home of the sometimes brave with their contemporary blend of country and rockabilly. I guarantee you'll get none of this revisionist Stray Cats bull, you understand.

The guys are proud to be Americans, but they're also not blind to the nation's problems, particularly overseas. The two songs that open and close the album, a rockin' cover of a 1929 country tune penned by Blind Alfred Reed, "How Can A Poor Man Stand Such Times and Live," and "Feel Like Going Home," a variation on the "goin'-down-the-highway-looking-for-America" theme, sound ambitious and well-meaning yet commonplace in comparison to the rest of the songs.

It's better tunes like "Get Tough" and "Mercenary" that challenge America's military involvement in foreign lands head-on. Writer Scott Kempner sings that even though we have to "get tough" on our country's foreign policy, it "don't mean I don't hate it" (the policy or the U.S.?). "Mercenary" is a melodramatic,



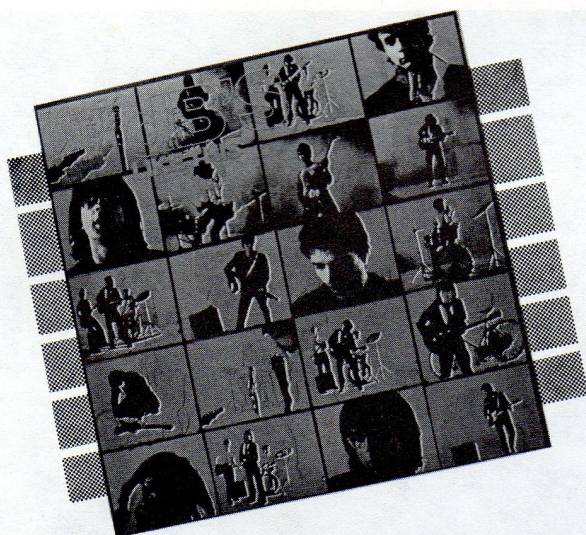
tongue-in-cheek look at the opportunistic attitudes of our soldiers of fortune. "See you in a week in Costa Rica" goes the last line, preceding an appropriate guitar quote from "Secret Agent Man."

The band also takes on more familiar situations closer to the heart. Three of their songs run the gamut of feelings of love--from burning passion to heart break--with a realistic approach. Guitarists Kempner and Eric Ambel, and the rhythm work of Frank Funaro and Manny Caiati, mesh well together, and the production is clean and uncluttered on this debut. The Del-Lords play some good and simple rock'n'roll that brings credence to the standard American ethic, "putting in an honest day's work."

GARY CHUN

UNCLE ED'S MUSIC STORE by Allen Leong





The dB's - Like This

Bearsville/Warner

The renewed interest in American pop music is due in part to the presence of witty, youthful bands like Let's Active, R.E.M., Salem 66, and of course the dB's. These bands unabashedly use American roots styles, whether it be folk, country or sixties psychedelia. These bands have, in my eyes, taken the tradition and kept it alive by injecting new life into the music.

For the dB's it wasn't something that was noticed and appreciated at first take. The band recorded two LPs in the early '80s, *STANDS FOR DECIBELS* in 1981 and *REPERCUSSION* in 1982, on the British label Albion. Released only in England the dB's received good press reviews from the critics but were virtual unknowns in America. Sales were minimal and interest never mounted (except in small circles) until their Bearsville Records release *LIKE THIS* hit the streets late last year.

In the two-year interim between the last two records, vocalist Chris Stamey, whose songs appeared about as frequently as Peter Dinklage's, felt the band wasn't moving enough in his direction and left to pursue a solo career. This move left the three remaining members to deliver the goods for the Bearsville recording. And deliver they did. Holsapple, who plays rhythm guitar, did all of the songwriting. Gene Holder, who played bass on the previous records does triple duty on lead guitar, bass and keyboards and drummer Will Rigby shares with the vocal chores.

The results are a triumph for the band. Side one of *LIKE THIS* is typified by some of the best pop songs of the year. Energetic, uplifting melodies that grow on you with repeated listenings. My favorites are "Love is for Lovers," "Spitting into the Wind" and "Lonely Is (As Lonely Does)" with "She's Got Soul" and "Not Cool" coming in a close second.

Side two starts out with "A Spy In the House of Love," a funky number reminiscent of Peter Wolf's "Lights Out." "Rendezvous" is a hard edged R&B flavored tune followed by the guitar riff laden "New Gun in Town." The side rounds out with the ballad "On the Battlefield" and the country knee-slapper "White Train."

An interesting mix of songs with side one dealing with personal relationships and side two evoking adventure scenarios. Musically, the second side contains the hard-edged tunes with Holsapple abandoning the pop hooks in favor of funk, country and R&B. It's different but it's a healthy indication that Holsapple has taken the leadership role of the dB's by the reins and is willing to experiment with a variety of American musical traditions. And, as bands like the dB's take on the challenge to create, expect to see exciting things happen right here on the American home front.

BURT LUM

Let's Active - Cypress

I.R.S.

Mark my word, if Mitch Easter continues in the present direction, he will be labeled as some kind of genius or at least a savior of the new American pop idiom. Lord knows he's already been called a wizard. This Winston-Salem, NC native got into the thick of it working with bands like R.E.M. and the Bongos, playing in previous bands with Chris Stamey and Peter Dinklage (both of the dB's), producing new bands like Game Theory and the Windbreakers and, when the tide recedes still has his band, Let's Active. It's interesting how things happen when Mitch Easter is around.

Their first recording on I.R.S., *AFOOT*, was a mini album released in early '84. Following *AFOOT*'s critical success, *CYPRESS* continues to showcase Easter's quirky songwriting and arranging prowess. In *AFOOT* we caught a



glimpse of Easter's richly layered arrangements. Things aren't much different on *CYPRESS* except the texture here is built upon sophistication and variety. Listening to the full sound barrage, including electronic effects, echo enhancements and complement of instruments could leave you believing there is a musical arsenal at Mitch's disposal. And right when Easter's got you thinking he's a one man army behind the board, along comes an instrumental, the atmospheric "Gravel Truck" that percolates along almost unnoticed.

Mitch's guitar plays a dominant role throughout but on "Prey" the intricate tapestry of guitars pulls the tune out of an otherwise monotonous backbeat. Faye Hunter's bass playing is best when she keeps the beat and helps considerably to propel tunes like "Co-Star" and "Counting Down." In varying capacities, the two share all of the vocals. The nasal voice of Easter grows on you in a friendly way but I get whisked away when Faye weaves in and out of the spotlight. Everything works for me except perhaps "Crows on a Phone Line" and "Prey," only because I'm a sucker for Easter's peppier pop tunes.

After a recent tour of England, Sara Romweber left the band leaving Mitch and Faye to face the American tour schedule alone. Consequently, two of Mitch's friends, Jay Peck and Tim Lee (drummer and guitarist, respectively) were added to fill out their live sound. The likelihood of Let's Active reaching our shores is unlikely but if they did, I'd bet it would be a festive romp. I'm game.

BURT LUM

Rap Festival at Waikiki Shell

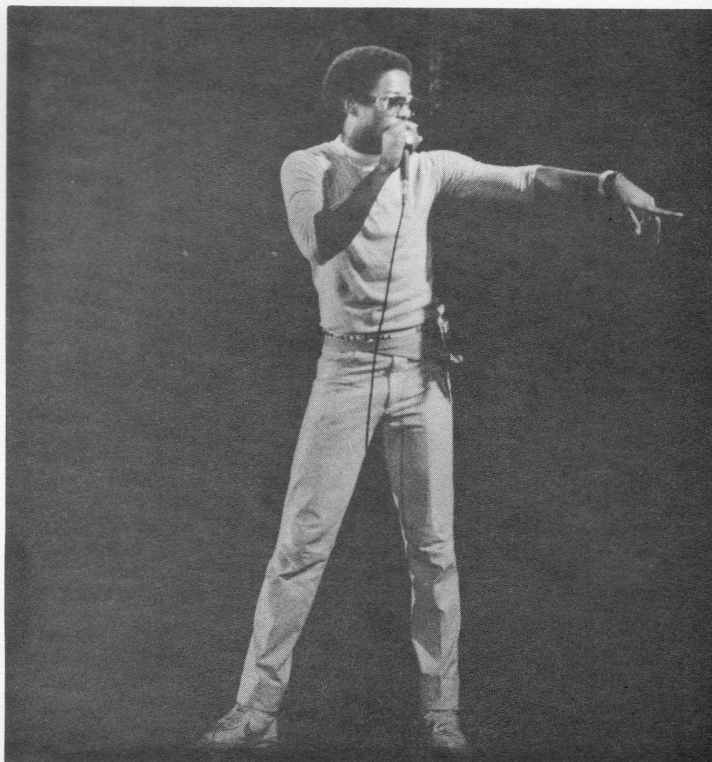
Figure 1: Jalil Hutchins, one half of the Brooklyn rap group Whodini, doing a solo rap.

Figure 2: Grandmaster Melle Mel and the Furious Five backstage at the Waikiki Shell.

Figure 3: Show openers Run-D.M.C. rapping to the crowd.

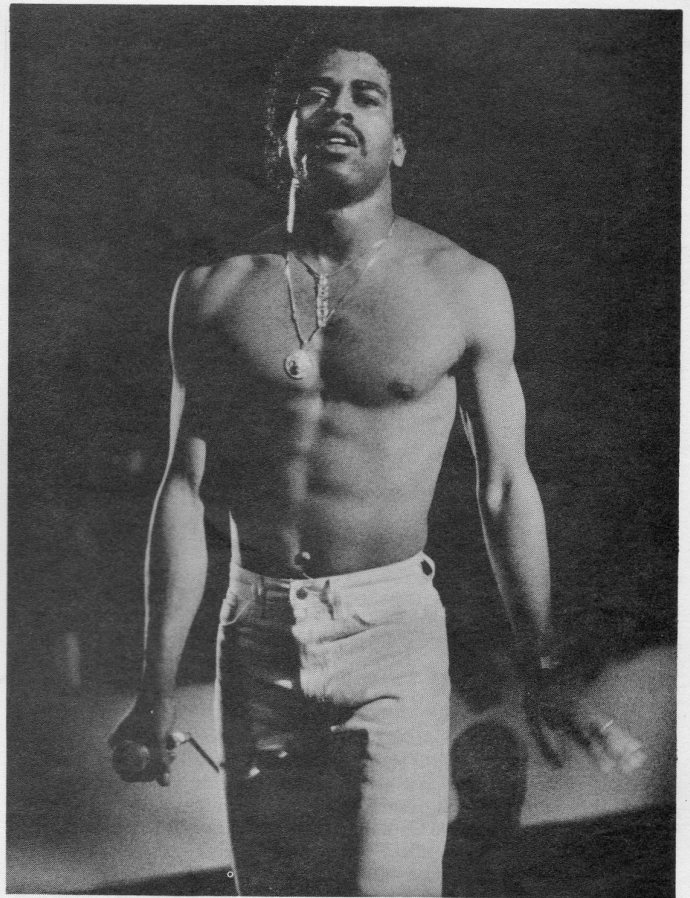
Figure 4: Run-D.M.C. and Jam-Master Jay backstage at the Shell. I dig those hats.

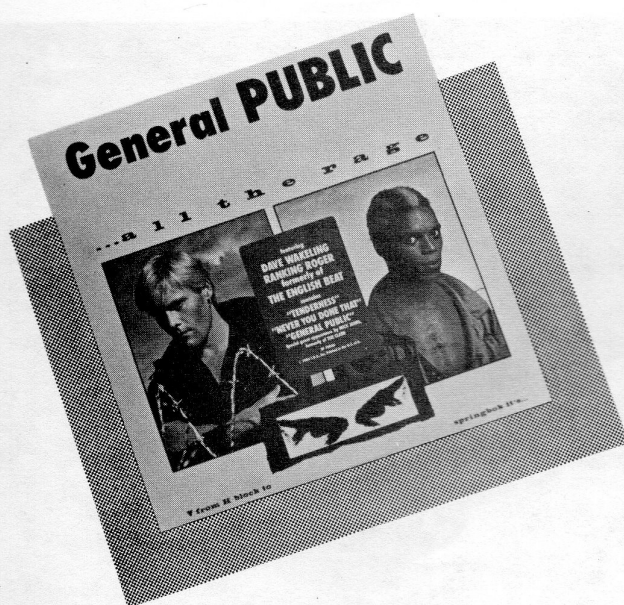
Figure 5: The one who helped start it all, Kurtis Blow showing off his physique.





5





General Public - ... all the rage

I.R.S.

During the heyday of English two-tone, that nutty combination of Jamaican ska and English neo-mod angst, the English Beat were my favorites. While other bands adopted ska and reggae as a platform for politics or camp, the Beat absorbed them whole, producing an edgy, exhilarating sound all their own. They had ringers - Everett Morton's crucial drumming and Saxa's smokey tenor asides - and they had personality, with catchy tunes sung in earnest by Dave Wakeling and the charismatic singing and toasting of Ranking Roger. What they may have lacked in "chops" they more than made up for in their witty inventive arrangements and their inexhaustible spirit. A classic case of the whole, illuminating the individual parts.

Wakeling and Roger can both be commended for carrying on after 1982's SPECIAL BEAT SERVICE which showed such promise. But ALL THE RAGE sounds strangely perfunctory, for a number of reasons. The tradeoff of band members may have gained them technical expertise, but at the sacrifice of the old Beat energy. Songs like "Hot You're Cool" and "Are You Leading Me On" sound competent but faceless, lacking the surprise arranging element of the old band. This blandness tends to obscure even the brighter moments of the frontmen - Roger's toast on the latter tune seems forced, claustrophobic.

Also, Wakeling has written better songs. Here he seems more obsessed with heartbreak than ever before, which gives many tunes a narrow focus. "Anxious" and "Never You Done That" sound naive, and it was not a good idea to include a lyric sheet. Other songs with a more political bent, like "General Public," come off as mere sloganeering.

Still, General Public offers us promise. "Burning Bright," with its Link Wray guitar intro and popping bass line, hints at a new stylistic range the Beat never had, Wakeling's words and vocals zeroing in on the mood of humanity fighting for its dreams. And "Tenderness" sounds great on AM radio at night, asking a question (where is it?) revelatory in its innocence. It's too soon to write off a pair that have given us a lot of good tunes. Let's hope that Wakeling and Roger rely on their instincts rather than their logic the next time around.

CHRIS PLANAS



Los Lobos - How Will the Wolf Survive?

Slash/Warner

True or false: "New Wave," while gaining significant inroads in the commercial marketplace, has more often than not become as mannered, vain and self-indulgent as the dreck it was supposed to replace back in the late seventies.

Okay, I know it's not that simple. But what that generic term means to radio programmers is "anything that doesn't sound like Journey or Michael Jackson." So, the best new music bands, lacking an overtly pompous or sexist image and a truly free airplay environment, may all die on the vine. Hence, the title of this album.

So let's just call this American Music albeit a different American from Reagan Country. Four Chicano soul brothers from east L.A. (with one fair brother on loan from the Blasters) give the underdog traditions of rock and roll a swift kick in the butt. Last year's Grammy winning debut was a tease compared to this.

...AND A TIME TO DANCE was a stunning showcase of Los Lobos' influences - rhythm and blues, rockabilly, Tex-Mex, zydeco, jump blues and swing - and this record expands on that with a sense of identity and personal vision through the words and vocals of David Hidalgo and Cesar Rojas.

"Don't Worry Baby," a surprise MTV hit, kicks off the LP in fine form, a fast paranoia shuffle with switchblade guitars by Rojas and Hidalgo; "A Matter of Time" follows, featuring Hidalgo's soulful tenor on a ballad that recalls the Band at Woodstock. "Corrida #1" and "Serenata Nortena" both feature Los Lobos in a conjunto stylee - high stepping Tex-Mex polkas with daredevil accordion/sax harmonies - and these tunes exemplify the party music that the brothers in San Antone dance and drink to all night long.

The best songs are the best anybody's come up with, even with Springsteen and Fogerty reclaimed by the charts. "Evangeline" jumps with swinging horn lines, Hidalgo's tangy guitar laced throughout, tell the tale of a teenage runaway, "the queen of make-believe," lost in a cold, cold city. And "Will the Wolf Survive" is nothing short of anthemic, an image of flight as survival that feels like a warm wind through the Arizona desert at sunset. You should get this album. Because if you're thinking that times are getting rough and real, real tough, this record will make you happy to be alive. Best rock album of the year, hands down!

CHRIS PLANAS

In Print:

PUBLICATIONS & FANZINES

Since we've started this nifty column, a lot of fanzines from all over the world have been kind enough to put us on their mailing list. Here's a sampling of publications coming our way. We try to fit as much as we can but if we don't get to your favorite fanzine, don't worry, we'll get to it in an upcoming issue. There's a lot of good reading out there and they all deserve due recognition. So, support your favorite 'zine. We don't do this strictly for our health you know. All reviews are by yours truly, BL, unless otherwise noted.

U.S./Boston Rock (739 Boylston St., Boston, MA 02116) Iss. #58/\$2.50: At one time in their history they were simply known as **BOSTON ROCK** and cost only \$1.95. Since issue #58 they've gone up by 55 cents and are now looking to encompass the entire U.S. In doing so they've broken the tabloid into two sections, within U.S. **ROCK** there lies a **BOSTON ROCK** section. The U.S. section contains interviews with independent music scene personalities including an interview with Ace of Hearts owner Rick Harte and an indie spotlight on Wax Trax Records out of Chicago. There are also write-ups on Let's Active's Mitch Easter and the band Hoodoo Gurus plus about 28 or so shorty record reviews. The Boston section has all the New England concert reviews and items on local bands. The dichotomy is a bit strange at the moment especially compared to their previous jam packed issues. I'm curious to see how they develop this split personality.

Sound Choice: An Audio Evolution Network Publication (P.O. Box 1251, Ojai, CA 93023) Iss. #1/\$2.50: A very ambitious, roughly organized first issue for a bimonthly that is closely following the footsteps of the late and somewhat lamented independent music magazine out of Olympia, WA, called **OP**. **OP**'s former head honcho, John Foster, gives an honest appraisal on music and life in general in a major interview and why he has since gone off to Africa to work for the Peace Corps. But with the general layout of **Sound Choice** being so similar to **OP**'s, it's like **OP** never left. Columns on radio, publications (thanks for listing **NOVUS** and the nice write up, Drew), regional reports from across the Mainland and the alphabetical format for feature writeups draw direct reference from **OP**. Despite this, editor David Ciaffardini is aggressively keeping the network of indie music enthusiasts in contact with each other and I'm sure **Sound Choice** will "be better next time," as hastily scribbled on the last page. Subscribers will receive extra stuff like flexi-discs and the first issue I received was in one of 500 specially airbrushed envelopes by Mark Murrell. Wonderful touch, there... -GC

East Village Eye (611 Broadway, #609, New York, NY 10012) Iss. #50/\$1.00: Speaking of jam packed, this monthly tabloid is bulging at the seams with info about everything you wanted to know about performing and visual art in the East Village. Some great and perverse commentaries on the state of our society. This issue contains **Frankie Goes To Hollywood**, features on **Puma Jones**, **Bootsy Collins** and **Fred Schneider** plus art, art and more art. A must for any liberal person wanting to keep up on the haps in the music/art capital of our dear nation.

Bang! (77 Newbern Ave., Medford, MA 02155) Iss #5/\$1.25: If you want full-on interviews with bands that mean something then **Bang!** is a must. Issue #5, dedicated to **Horace Silver**, has interviews and features on bands like **Husker Du**, **Suicidal Tendencies**, **Rank & File**, **Mad Violets**, **The Bangles**, **dB's/Chris Stamey** and **Boston faves Dumptruck** and **Dogmatics**. The articles

are well written and presented in a no-nonsense easy to read fashion. This issue of **Bang!** also contains a humorous center layout of photos taken at the tenth anniversary of **Boston's Rat club**.

ND (P.O. Box 33131, Austin, TX 78764) Iss. #4/\$2.00: An alternative arts/music publication with heavy emphasis on experimental thought. Very mind expanding in their approach to contemporary arts offering extensive coverage of mail art projects around the world. This issue contains an interview with experimental artist **Gunter Brus** plus articles on the **Amazon mail art project** and a perceptionist group called **Media-Space**. Pretty unique stuff here.

BOOK REVIEWS

THE LIFE & TIMES OF LITTLE RICHARD: QUASAR OF ROCK'N'ROLL

by Charles White, Harmony Books

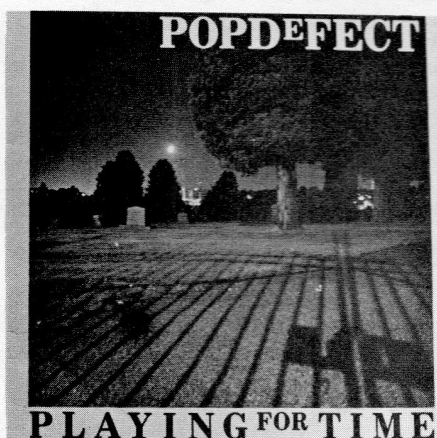
"Awop-Bop-A-Lo-Mop-Alap-Bam-Boom." Look at these words. What could they mean? Maybe you ought to say 'em again, "Awop-Bop-A-Lo-Mop-Alap-Bam-Boom." Seemingly easier to say the second time, yet its meaning is as mysterious as the first time. These words however, are some of the most important words ever uttered or sung in rock'n'roll history!

As bizarre sounding as they may seem, they are no more bizarre than the creature who first sang them. "The original raving, craving thing," as **Wolfman Jack** called him. A black man with a pompadour hair style that was nearly as high as the **Empire State Building**. A man caught in the spotlight, standing atop his piano drenched in sweat, light reflecting off of his suit made up of little "I" mirrors. A man calling himself, "Little Richard, King of the Blues," and in the same breath adding, "and the Queen too!" Little Richard the voyeur, Little Richard the fornicator, Little Richard the preacher, and still, with all these descriptions we've only touched the surface of this royal chameleon that exploded onto the world's consciousness of the mid 1950s. A time in American popular music when that music itself was at a crossroads, coming from **Tin Pan Alley** and **God** only knew where it was headed. And out of Georgia came this gimp who took American Popular music headlong into rock'n'roll, with these immortal words, "Awop-Bop-A-Lo-Mop-Alap-Bam-Boom!" Oh My Soul!

THE LIFE AND TIMES OF LITTLE RICHARD: THE QUASAR OF ROCK'N'ROLL, written by English DJ **Charles White**, chronicles the life and times of Little Richard as a leader in rock'n'roll and a gigantic entertainer whose career spanned nearly three decades. **Charles White** presents us with hazy sketches of the events of Little Richard's life and leaves the substance and details for Little Richard himself to fill in. Little Richard does this with commitment and honesty with which he approached his life's best work. He details for us, (almost too explicitly and graphically) his life from the 13-year-old Georgia boy to his reign as the **King of Rock'N'Roll** during the fifties and sixties (and **Queen** too). Finally we're brought up to the present where we find Little Richard not so little anymore and not so young. We're presented with a figure in his forties preaching another kind of gospel, for the **Universal Remnant Church of God**, located in California.

Among all the fine qualities of this superb biography is included a complete discography as well as a complete filmography. In the concluding chapters we're treated to Little Richard rapping, and preaching the gospel for nearly ten pages with the same gusto and heartfelt commitment as he did thirty years earlier when he sang "Awop-Bop-A-Lo-Mop-Alap-Bam-Boom!" **THE LIFE AND TIMES OF LITTLE RICHARD** is a top drawer biography of a very important figure in the history of rock'n'roll and merits attention by anyone interested in the subject.

Independently Speaking



Popdefect - PLAYING FOR TIME (Heart Murrur Records):

This EP by Popdefect was actually released a while ago but it has only recently reached our shores. The band has taken elements from the late '70s new wave sound, slashing guitars and energetic rhythms, and merge it with an '80s British awareness for mood and style. I dare say it's a cross between The Jam and New Order. I found this to be extremely enjoyable and look forward to hearing more from this band in '85. -BL

Heart Murrur Records
P.O. Box 42602
Los Angeles, CA 90042

Bunnydrums - HOLY MOLY (Fundamental): The veteran Philly outfit get down and funky at times like the late Gang of Four with such urban hoedown numbers as "Deep In the Heart" and "YBB." Anchored by the foundation of Joe Ankenbrand and Greg Davis, guitarist Frank Marr seems content to comment occasionally with some distorted and ringing chords while David Goerk's voice floats along on dreams vaguely expressed. The music still has a ring of authority to it and their blistering rave-up of "T.V. Eye" would do The Stooges proud. Made loud to be played loud. -GC

Fundamental Music
P.O. Box 2309
Covington, GA 30209

The Young Fresh Fellows - THE FABULOUS SOUNDS OF THE PACIFIC NORTHWEST (Popllama Products): I wish The Young Fresh Fellows were around when I was up in Seattle. These guys sound like they would be a lot of fun to see live. They play a brand of fast, quirky, guitar-oriented garage rock; the kind that usually fills the dancefloor with bodies. Consisting of Chuck Carroll, guitar; Sled McCaughey, bass and Tad Hutchison, drums, these fellows take a refreshingly lighthearted approach to their music. The album is presented as a tour of the Pacific Northwest complete with tour narration by Jed Critter. It's good to know they're having a good ole time up there in the rain. -BL

Popllama Products
P.O. Box 95364
Seattle, WA 98145

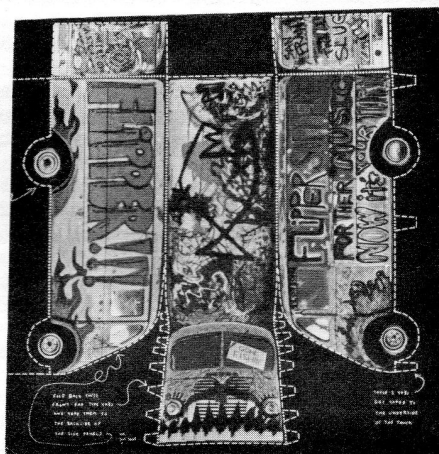
David Tudor - PULSERS/UNTITLED (Lovely Music):

Alternatively intriguing and maddening to listen to. "Pulsers" is an agitating work as atonal staccato rhythms are generated by analog circuitry. This

mechanical melange of noises smooths out during portions of the work when a tape of an electric violin is added. Improvised vocals and a variety of generated electronic sounds are mixed in various ways in "Untitled." This record is required headphones material...unless you want to clear out your next dinner party in a hurry. For only the most adventurous. -GC

Lovely Communications
325 Spring St.
New York, NY 10013

Stephen Montague - SLOW DANCE ON A BURIAL GROUND (Lovely Music): Montague is written up as having an interest in both the minimalist work of Terry Riley, Steve Reich and Philip Glass as well as late 19th century European classical music. This intriguing combination makes for some truly engaging music by Montague, in particular the title composition. It is a carefully modulated work, as the sounds of folk flutes and ocarinas come and go over a tape of log drums played at various speeds, mainly at an accelerated pace where it sounds like water flowing. "Slow Dance" has a meditative quality that later builds to a climax of spiritual release as sleigh bells and wind chimes are introduced near its end. I genuinely enjoyed the music of this so-called "romantic minimalist." -GC



Flipper - GONE FISHING (Subterranean): I had a panel of experts judge this long awaited second album by Flipper. Thumbs down was the general consensus. They said it didn't begin to reach the greatness of **GENERIC**. Flipper seems to be doing some kind of experimenting - the music is slowed down and droning, not fast and thrashing. In fact it sounds a bit old fashioned. Second rate Lou Reed or something. I think they must have wrote the music on acid: "The lights/And the sound/And the rhythm/And the noise/Hit my body/Like a million years." Deep, Bruce, real deep. Punks everywhere will be disappointed. -LG

Subterranean Records
577 Valencia St.
San Francisco, CA 94110

The Skatalites - SCATTERED LIGHTS (Alligator): A telling chronicle, especially for those of us weaned on the Specials et.al. These tracks, dating as far back as 1964, confirm the reputation of the Skatalites as the boss ska instrumental band of Jamaica, before the days of rock steady and, later, reggae. The rhythm section bobs and weaves with shantytown assurance, and the horns supply the K.O. - smoking, swing solos by leader/tenor Tommy McCook and mighty trombone legend Don Drummond. "Reburial," "Confucius" and "Ska-ta-Shot" are all classics of the idiom and "Dahil Sayo," with its jaunty tag ending, is a

left-field surprise. If you have no other vintage ska records, you could start right here. -CP

Alligator Records
P.O. Box 60234
Chicago, IL 60660

Neville Brothers - NEVILL-IZATION (Black Top Records):

For quite sometime there has been a suppressed rumbling in the world complaining about the absence of anything substantial on vinyl by one of New Orleans' preeminent R&B groups, the Neville Brothers. Finally Black Top Records put it together down at the Tipitina Bar and released a live recording. Then amongst a lot of rumors and media attention, out it came. Included are some classic songs like Davenport and Cooley's "Fever," Bobby Womack's "Woman's Got to Have It," Duke Ellington's "Caravan" and even the Meters' tune "Africa." But one of the strongest is Art Neville's "Fear, Hate, Envy, Jealousy." This one exhibits the groups renowned vocalizing and harmonizing capabilities propelled along by a rich syncopated bouncy rhythm and blues groove. If only the entire session was as hot as this one song then this effort would have lived up to all that initial media attention. Aside from that, the recording is substantial and is a worthy effort. -PW

Black Top Records
P.O. Box 56691
New Orleans, LA 70156

Sonny Okusuns - WHICH WAY NIGERIA (Jive/Africa):

Okusuns' music resides somewhere to the left of fellow Nigerians Sunny Ade and Prince Nico, somewhere to the right of Fela Kuti. These are tight, infectious jams, owing more stylistically to Fela's volatile Afrobeat than to Ade's tranquil juju. Okusuns' politics reflect a rebellion incited with a humanitarian plea rather than moody diatribe. Sometimes, though, the horns recall Las Vegas more than the J.B.'s, and this tends to obscure the natural drumspeak of the rhythm section. As such, good dance music, if not so deep on repeated listenings. Maybe it's just the N.Y. mix. -CP

Jive/Africa
6 West 57th St.
New York, NY 10019

James Brown - THE FEDERAL YEARS (Solid Smoke): This recording gives the listener a look into that time of James Brown's career just after his employment as a valet for Little Richard, between 1956-1960. His sound and performing style haven't quite crystallized into that which later resulted in his ascension to the title of Soul Brother #1. Though he is responsible for writing nearly all the material the songs actually sound much like any other R&B act of that time. Don't get me wrong, for any one concerned with the growth and development of soul and funk of the 60s, these recordings provide a glimpse into the formative years of a musician who was destined to leave his mark on the pop-soul-funk world of music. James Brown's raw-hard intense preaching style of singing is distinct and represent a direct outgrowth of his roots in black southern gospel. Songs like "Please, Please, Please," "Try Me," "I'll Go Crazy" and Lowman Pauling's "Think" are all contained and presented in their original monaural form. Solid Smoke has indeed once again "found the sound" and they deserve a heartfelt thanks for digging up these rare recordings and bringing them to the public. -PW

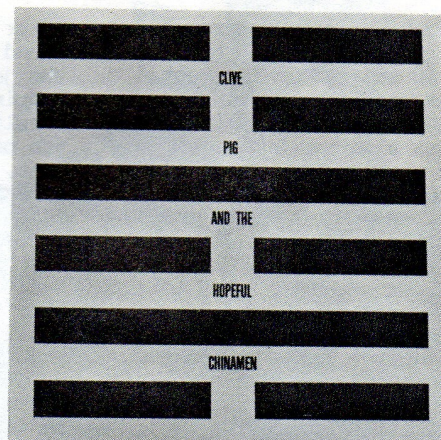
Solid Smoke
P.O. Box 22372
San Francisco, CA 94122

James Cotton - HIGH COMPRESSION (Alligator): Blues harpists Paul Butterfield, Charlie Musselwhite, Magic Dick and many others owe this guy a drink. Outside of the late Little Walter, whom he replaced in the classic Muddy Waters blues band, nobody blows with such chops or soul. The disc is split between straight forward Chicago blues, featuring an all-star team that includes Magic Slim and Muddy Waters alumnus Pinetop Perkins, and a more contemporary sound with his tight touring unit. As such, this record smokes and is a great intro to this important survivor of the Chicago blues era. -CP

Great Plains - BORN IN A BARN (Homestead Records):

There's a musical movement going on in middle America which finds its appeal more in traditional rock'n'roll styles than in the glib, style-conscious fashions of the coast cities. And like images conjured by the name of this album, Great Plains takes on an honest approach to homegrown music built around your basic guitar, bass, drums and keyboard set-up. Take the first song, "Lincoln Logs," which bounces along fueled by the full sound of the organ and strumming guitars while praising Abe's philosophy. The music keeps the pulse going, whether it be from their bass/drum rhythm or their unfashionably off-key vocals. Another outstanding tune is "Rutherford B. Hayes." Here they are not only musically intriguing but their song's subject matter is deeply rooted in American history. The whole album is deserving of your attention and refreshingly so. -BL

Homestead Records
45 Alabama Ave.
Island Park, NY 11558



Clive Pig and the Hopeful Chinamen (Hopewell Records):

This British folk-pop trio fronted by Clive Pig has fortunately (for us) been picked up by the brand-spanking-new Princeton, NJ based indie label, Hopewell Records. This debut on Hopewell is a sampling of Clive Pig and the Hopeful Chinamen's Waldo's Records releases out of England. It spans some four years and reflects a fairly diverse array of music. Basically your guitar, bass and drum axis, Pig (short for Piggot) encompasses a range of styles from Talking Heads polyrhythms to British Isles folk melodies and reggae riddims. A superb collection and highly recommended to the open-minded listener wanting something accessible yet challenging. -BL

Hopewell Records
P.O. Box 3131
Princeton, NJ 08540

SALEM 66



The information I heard through the fanzine grapevine about the group Salem 66 stirred my interest so when their six-song EP (plus new 45) reached my doorstep it was like Christmas all over again. Really! Like wishing for something but having to place it in the back of your mind, just to prevent your hopes from getting too high. Then when it comes it's Surprise City.

But not knowing exactly what to make of this three piece band, hearing their music made things a whole lot clearer. I can at least understand what all the rave-ups are about. So I'll say it right off - this group is impressive. What started some four years ago, the forces that brought Beth Kaplan (bass & vocal), Judy Grunwald (guitar & vocals) and Susan Merriam (drums) together, has created what could very well be a Boston version of R.E.M.

Like a lot of bands getting started, Salem 66 was the result of the shattered security of former bands. Judy came from the Maps, a Boston area rock band with a punk slant, and Beth came from a dance band called the Insteps. Susan was the only one that was the relative newborn musician. It seems Judy and Beth interviewed a bunch of guy drummers and settled on an inexperienced female. (That says a lot for the guy drummers!)

After some growing pains, their sound merged with Judy providing the jangling guitar sound, Beth keeping the rhythm with a funky bassline and Susan doing a fine job of maintaining a pulsating beat.

Salem 66 made their recording debut on a Boston area compilation called BANDS THAT COULD BE GOD and also recorded a song called "The Well" on Bang-Zoom Cassette-zine #5. (Ask Gary and he'll give you the low-down on Bang-Zoom. -Ed.) When they presented Homestead Records (45 Alabama Ave., Island Park, NY 11558) with a copy of their demo tape the label was so impressed that they cut the EP from it. Their six-song EP is a consistent sampling of neo-psychedelia with melodic folk stylings. Their music entrances the listener with flavorings of the East (i.e., India) as well as the familiar sound of '60s surf music. Judy and Beth both share the song writing and the vocal duties. The two weave in and out of the lead roles, harmonizing with haunting beauty. Their songs are lyrically intriguing with titles like "Sleep On Flowers," "Pony Song" and "Sinking Ships" setting the mood for some romantic, sometimes melancholy story images.

The band recently added another

guitarist by the name of Robert Wilson and have since released a 45 called "Across the Sea" b/w "Pony Song." Robert's rhythmic guitar playing adds color and a richness to the overall sound of the band.

Noticeable among all the songs recorded by Salem 66 is the attention given to instrumentation and vocals. Each is captured in the studio and successfully transformed onto vinyl. It's simple yet challenging in that each listen provides the listener with something new to focus on. It's refreshing to hear the guitar and basslines without sacrificing vocals and vice versa.

For a band that has one EP and a 45 under their belt, and a history that spans three going on four years, this relatively youthful band shows a lot of promise. They've been active in the New York, Boston and New England club scene and have opened for bands like Green on Red, Rain Parade, Flipper and the Fleshtones. I wish they would come out to Honolulu but that's wishful thinking. Regardless, you can catch them now on vinyl thanks to the folks at Homestead Records.

BURT LUM

Cassettes

Frank Q. Orrall - POI DOG PONDERING (73 Makaweli St., Honolulu, HI 96825): POI DOG PONDERING is Frankie Orrall's self-produced five song demo featuring songs written and performed by Orrall himself. It's a splendid sampling not only of Orrall's songwriting skills but of his ability to arrange and play all the instruments on this project. His instrumentation is simplistic at times yet this uncluttered presentation seems to only strengthen the song's moods and melodies. Orrall draws his musical inspirations from a variety of sources, from playing percussion with the Afro-infused Pagan Babies to drumming for the local Euro-rock faves, Hat Makes the Man. "The Fact of Life" has a distinctive African rhythm whereas "Search for the Fertile Field," "The Shake of Big Hands" and "Say You Will" draw more readily from bands like Aztec Camera, New Order and Joy Division. Finally, "Bed of Bright Lights" is the project's neo-psychedelic entry. This cassette is available for a mere \$2.50 from the above address and it's well worth it; Frankie is one of the Island's rich talents. -BL

INVADERS FROM JAZZ (23 Iliahi St. #2, Honolulu, HI 96817): This four piece band consists of Noel Okimoto on drums, Alex Murzyn on saxes, Allen Leong on keyboards and Dean Taba on bass. This cassette features four of Okimoto's tunes ranging from light pop jazz to some Steps/Chick Corea influenced burners. Meant primarily to be a demo tape, this project is a good showcase for the individual talents involved. Noel aptly describes his music as 80s bebop which, within a beautifully composed melody line, still allows the players a lot of room to stretch out and improvise. Here again are some of Hawaii's best young musicians. The cassette is available only through the mail at the small sum of \$3.00. A must for anyone's collection of GOOD music.

Aeolus R, S. Meyers - AEOLIAN MELODIES (Global Pacific/Jai Mai Production, P.O. Box 1784, Kamuela, HI 96743): AEOLIAN MELODIES is Aeolus's first recording and an ambitious effort indeed. He features himself on clarinet, flutes, recorders, synthesizers, bells, and kalimba, (the African finger piano). Aeolus presents the listener with sounds that are as gentle as the slightest breeze wafting through a mauka-side window, or as dramatic and intense as African Heat with all its thinness in air and atmosphere, overhead a blazing, scorching sun creating the sense of a vast solitude. Side one ends with a melody of classical origin called "Suite for Flute and Echo In Three Movements."

The twenty three minutes of side two are devoted to the epic, "On Angels Becoming Human." A remarkable composition beginning with one single strain of thought that builds on itself and weaves with co-lateral themes; here one rises to prominence, captures your attention then and just as easily diminishes only to be replaced by an equally compelling musical thought, until in the end, they have all resolved themselves back into silence.

AEOLIAN MELODIES deserves attention, not only for the quantity of effort by Aeolus, (writer, arranger, mixer, and performer), but more importantly for the successful expression of these myriad unique sounds, and feelings that are captured, and in turn conveyed by AEOLIAN MELODIES. -PW

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What has happened to music for music's sake? Musical conviction comes in the form of video in these amorphous times. A prime example is Bowie's "Blue Jean" of which the perennial blade himself said "The song definitely takes second place to the plot and the characters" (The Face #54). That innocuous song packed so little punch that Bowie had to plunder from past luminaries...visually. For those who thought the video was such Radical Chic, may we present the REAL

Screamin' Lord Byron



Yet fresh the memory of that beauteous face;
"Still they call forth my warm affections tear,
Still in my heart return their wanted place."

Bowie's originality may be lacking but musical ingenuity is becoming increasingly apparent right here on our very own island of O'ahu. This is a live version of SET THE TONE. Live from UH and Kojack's respectively are Hawaii's Whirling Dervishes and Something Really Offensive.

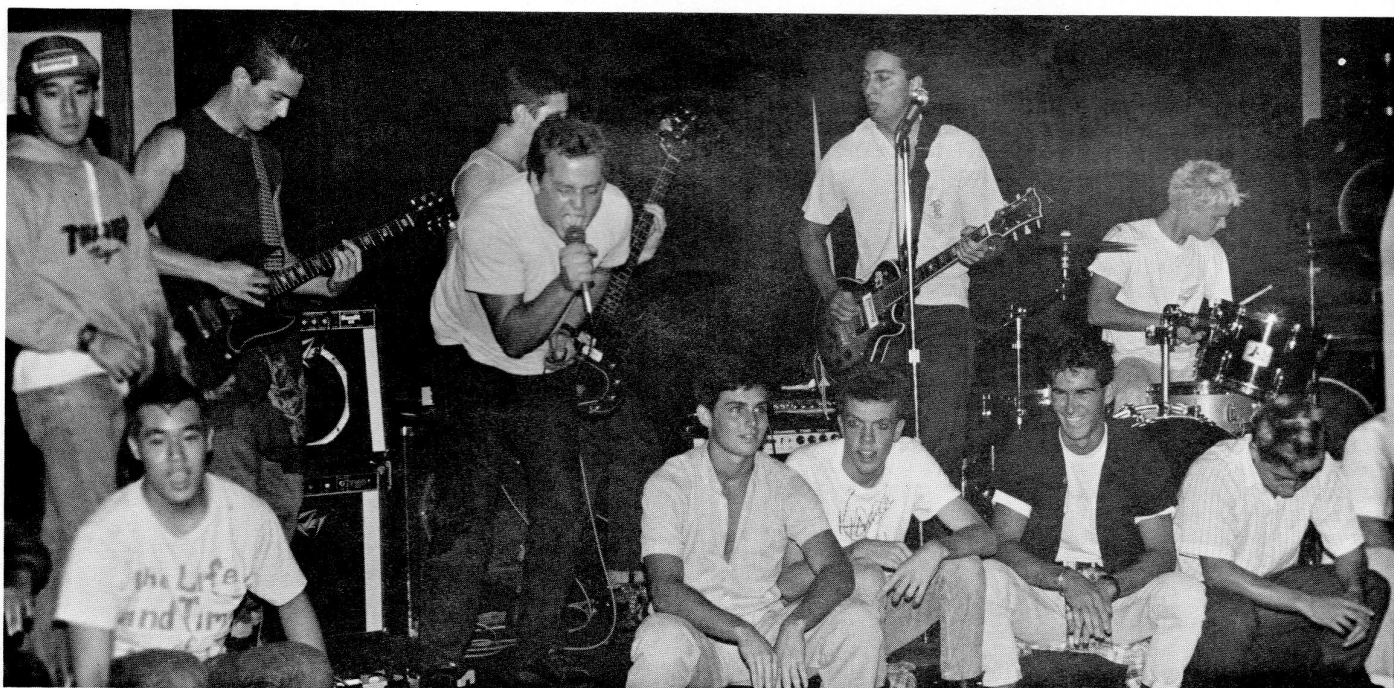


photo by Burt Lam

S.R.O. at Kojack's

I had heard mild raves about the Whirling Dervishes but was not prepared for the overwhelming Dervishness (for lack of a better word) of their absolutely original music. I sat in my seat in Kuykendall auditorium last November nearly trembling with delight at the sound of that Dervish clarinet. I felt I was a privileged spectator of history being made.

Versatile Robert Scott (yes, he's in yet another band) is the focal point on stage with his improving vocals and bass guitar, but it is subdued, hippy-ish English major Arnie Sasaki who more or less IS the Whirling Dervishes. He writes all the material, and deftly plays his guitar. I happen to know that Arnie has a penchant for bands on the Cherry Red label, especially The Monochrome Set, and this influence is readily identifiable in the band's music. However all their songs have this same flavor to it (and a vague eastern air), unlike bands which have been nursed on cover songs, and develop eclectic styles upon being artistically weaned. Arnie gives the band a complete identity of its own. A Dervish is a member of any various Moslem ascetic orders. Enshallah that the Whirling Dervishes have a tape or record out soon! Look for the exclusive Whirling Dervishes interview in the next NOVUS.

The hardcore contingent in Hawaii is growing, and leading the way are the "old men" of Hawaiian punkdom (excluding drummer Davin Neubacher): Something Really Offensive (forget Slamming Room Only, Sticky Raunchy Orifice and whatever else you might have heard, this is the REAL name). Something Really Offensive plays a completely original set with the exception of an appropriately altered rendition of the Beach Boys' "Hawaii." Some of the songs have already reached legendary status among the punks. I've seen more and more people mouthing the words, or in the case of "Beer Upchuck," shouting the words at each successive gig. The band is immortalized by the line "Fuck the lime" at the end of "D.U.I." Lead vocalist David Moffat felt the band wasn't up to par at their January appearance at Kojack's but it didn't alter the audience's enthusiasm. The slamming was heated, even a little bloody, while people shouted out key phrases from the songs.

Some may find songs such as "The Mokes Are Coming" ("The mokes are coming out tonight/and all they wanna do is fight, fight, fight!") but one of Something Really Offensive's goals is to convey the band's perceptions of Hawaii, and this song honestly describes something that

many Oahu inhabitants have to deal with.

Hawaii's premiere hardcore band is in the process of mixing a nine-song tape that will be available at ACTION SUNDRIES on Kapahulu Avenue. A revealing interview with the band is in the latest issue of THRASH & TOOL, an impressive locally based hardcore/skate 'zine on sale now at Revolution Books. Enough plugging already! Keep your eyes open for flyers announcing future gigs featuring The Whirling Dervishes and Something Really Offensive together!

LESA GRIFFITH

And now for some 12" reviews:

UTFO - "Roxanne, Roxanne" (Select Records): This is probably the biggest breakout rap beat-box 12" since Run-D.M.C.'s "Sucker M.C." It's a real funny story about a stuck-up girl named Roxanne who doesn't want to chill with the members of UTFO. It's hardly an original idea, but some record executive has their marketing strategy all mapped out because by the time you read this, there will probably be no less than half a dozen adventures of Roxanne. -VS

Timezone - "World Destruction" (Celluloid): Readers of NOVUS should be familiar with these two names. Afrika Bambaataa of course is one of the godfathers of hip-hop while Johnny Lydon crooned his way to stardom with the Sex Pistols. The idea was originally Bambaataa's and like his collaboration with James Brown, this song has an important message. The performance is good but something is missing in the groove which keeps it from becoming a dance classic. -VS

Jalaluddin & Grandmixer D.ST. - "Mean Machine" (Celluloid): Jalaluddin was originally the leader of the Last Poets, the poetry group who's primary purpose was to raise black consciousness. On this recording he collaborates with Grandmixer D.ST. as hip-hop meets the original, socially conscious street rappers. Grandmaster Melle Mel sites the Last Poets work as the original inspiration for many of the house party rappers. The two styles blend well together under the bang of the beat-box. First recorded on the Poets', THIS IS MADNESS LP, "Mean Machine" preaches the straight gospel of a world controlled by technology as in Orwell's 1984. -VS

long, unusual forms which the band had little or no trouble handling. It was invigorating to hear Wakeland play acoustic piano again, as his expressive range on that instrument far exceeds his electric piano playing. As one-half of the front line, Murzyn seemed more inspired and creative than usual, and Yasui's usual solid support was valuable. Hubbard seemed especially fond of Okimoto's powerful approach and chances of the drummer joining him on his European tour look good.

Hubbard looked pleased with the playing situation, and that's an encouraging sign. There's already talk of his wanting to return, and if word gets around, perhaps other artists of equal stature will come here to "vacation" and play as he did. We can only hope.

ALLEN LEONG



Freddie Hubbard

Hubbard can be a problematic player; when he's playing with musicians that don't measure up to his own abilities, he's been known to coast and take it easy. His level of consistency is so high that he doesn't have to work hard to impress a local audience. Fortunately, backup musicians Alex Murzyn on sax, Carl Wakeland on piano, Byron Yasui on bass and Noel Okimoto on drums provided enough firepower to push Hubbard to satisfying performance levels.

That's not to say that every night was exceptional. On Thursday night, for example, he tended to lay back and relax a bit, even letting up an uninvited sax player to play a couple of songs and drag the energy down. Once things got that loose, Hubbard had a difficult time getting things happening again, and truth to tell, he didn't try very hard.

On the other nights, though, he was a joy to hear and was just as entertaining to watch. One of the most rhythmic trumpeters in jazz, he'd use his entire body to articulate notes (which Okimoto would follow, much to Freddie's delight). He would sometimes fall back on his old licks, and one could almost hear him search for something new to say. The surprising thing is, he usually managed to find it. When he didn't, he knew how to jack up the intensity and energy to extraordinary levels to compensate. He shone especially brightly on tunes like his own "Byrdlike" or Yasui's "Lemon Chicken." He'd blast out chorus after chorus, each one so different and varied from the others it was hard to believe they were all from the same person. And what a high range! Hubbard himself admitted that his high-range chops have only developed within the last five years, but they're certainly a welcome addition to his vocabulary.

Ironically, the very qualities that made him a powerful bandleader also made him a poor team player; sometimes he would cut off band members' solos in awkward places, and he didn't even bother to learn their names. It was Freddie's show and everyone knew it.

The band met the considerable challenge of matching Hubbard's intensity very well; in fact, individually, I've rarely heard them play better. Some of Hubbard's tunes ("Intrepid Fox," "Little Sunflower") employed

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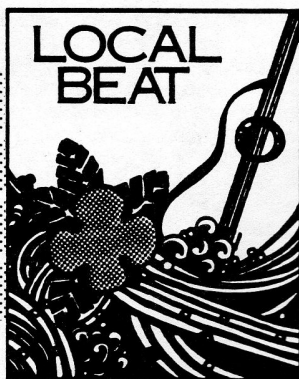
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KEVIN CHING

ABOUT TOWN

Herb Ohta performs at the Colony Steakhouse just about every night and it's quite a treat to see him. A true virtuoso on the ukelele, Ohta plays anything from classical music to jazz with healthy portions of pop. Surprisingly, he plays only a few Hawaiian tunes and you almost have to request the songs. The setting is very intimate with the audience having an open conversation with him all during the whole set.

Audy Kimura has no problem filling the room that he plays at, and in this case it's the Banyan Gardens. He has developed quite a following, many of them love him so much they ask to have their pictures taken with him. He's come a long way from the days he would play to near empty rooms at Horatio's.

The newest sensation on the music scene, Na Leo Pilimahana, now have an album out featuring their hit single "Local Boys." The album will be reviewed in the next issue of NOVUS. By the way, though I've never heard the song, my brother says that someone has come out with the answer to Na Leo Pilimehana's "Local Boys" called "Haole Boys"...

Well that's it for now, in the meantime, I'll see you jogging around Ala Moana...(he's the guy with the pastel Polo shirt. -Ed.)

KEVIN CHING
(Aspiring Yuppie)

Mango - MANGO SEASON

Kenneth Makuakane and Carl Villaverde may not be household names, but odds are you will be hearing a lot more of them in the future. One of their songs was recorded by the Brothers Cazimero on the PROUD FAMILY album, and I don't think the list is going to stop there. Mango is the fruit of a new breed of local musicians that have recently germinated. The thing that makes Mango unique is that all of the songs on the album are original compositions.

The general sound of the album is commercial, that coming from the lush production. On almost every cut there is enough orchestral accompaniment to fill three albums. It's when the guys settle back to the tight harmonies and the hot ukelele and guitar solos that they shine. "Keokea" is a perfect example of the heights the duo can achieve if they stick to the basics. In many of the cuts, the influences of the Sunday Manoa is obvious. The music sounding fresh, with great appreciation for the 'aina, form a very appealing combination.

This album apparently is the first collection of the many songs written by Makuakane. A nice debut. (Tropic Express, P.O. Box 91030, Honolulu, HI 96835)

Makaha Sons of Ni'ihau - PUANA HOU ME KE ALOHA

Indeed, the Makaha Sons of Ni'ihau have had some hard times in their past with the passing away of group leader and driving force, Skippy Kamakawiwo'ole. But as the title of their album proclaims PUANA HOU, a new beginning is exactly what this album is. The group's last album, a smash hit, had all the ingredients of a classic Hawaiian album. With this in mind it would have taken a very impressive undertaking to top it.

The new group is composed of Louis Kauakahi, Israel Kamakawiwo'ole, and the brothers Coco, Jerome and John. The tightness of the group vocally and instrumentally is truly amazing when you consider that this really is the first recording they have done collectively as the new Makaha Sons of Ni'ihau. Although tight harmonies and instrumentation were trademarks of past albums by the group, there is a special sound to this one. The album has a freshness usually heard only on debut albums.

The two songs that are the most memorable are "Holo E Pae" and "Waipahe'e Falls." "Holo E Pae" has some guitar solos that are an absolute delight to hear. "Waipahe'e Falls" tells the story of the falls on Kauai better known as the Slippery Slides. Although entry is restricted nowadays, the song brought many happy memories of a past Hawaii.

We all have been waiting a long time for the return of the Makaha Sons of Ni'ihau and with PUANA HOU ME KE ALOHA, the waiting was well worth it. (Tropical Music, P.O. Box 1494, Honolulu, HI 96806)

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He was just a simple country choirmaster. Like many wandering bluesmen, he spent some time in jail. People say he was a perfectionist; if he didn't like your playing, he might call you a nanny goat. He never made a whole lot of money. He married twice. He had twenty-two kids. He died almost completely unknown.

But now, three hundred years after his birth, Johann Sebastian Bach stands tall, almost universally hailed as the greatest composer who ever lived.

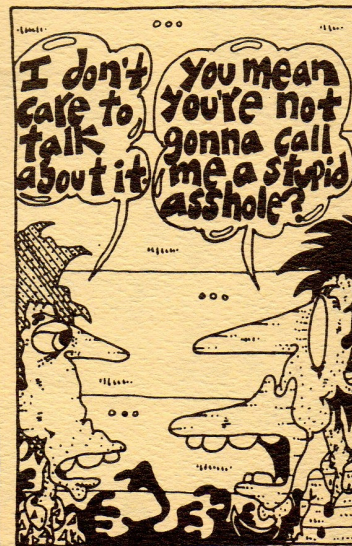
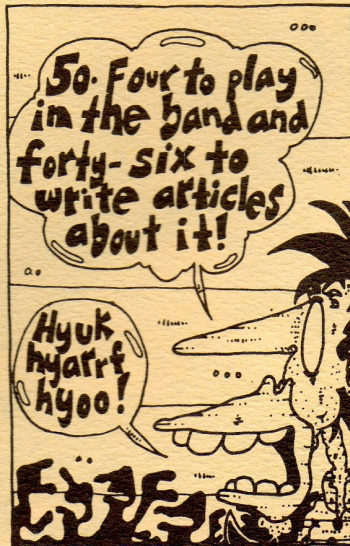
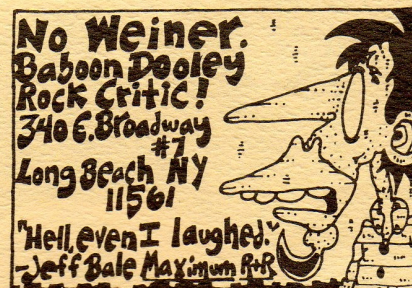
The most amazing part: for a man called "old fashion" in his day (because he preferred to write fugues and things), Bach fits right in with jazz (there are plenty jazz recordings of his work), electronic music ("Switched On Bach" by W. Carlos still ranks as one of the best selling classical records of all time), and rock (I can think of dozens of rock players who incorporated Daddy Bach into their work. How many can you think of? Shucks, make a fun contest...maybe Uncle Burt'll let us have a Bach Rock Birthday Quiz. Winner wins a free trip to East Germany. How 'bout it, Burt?) (Would that be a one way ticket? -Ed.)

No matter how you like your Bach - rearranged, orchestrated, authentically recreated, played on guitar, organ, piano, harpsichord, kazoo, violin, viola, harp, glass harp, harmonica, flute, mandolin, calliope, tin drum, penny whistle, moog, zither, pan pipes, ukelele, or hand bells - slap on some this month and say "Hauoli La Hanau" to, well, to the greatest composer who ever lived.

P.S. Here's some of my favorites. To list all of them would fill up ten pages in this brave little journal, but:

JOE "Go For Baroque" TORI

1. The 6 Brandenburg Concertos: The English Concert (Pro Arte) My, D.K.W.'s, everyone's favorite Bach. Everyone's favorite version too. The critics choice.
2. Orchestral Suites 1-4: Collegium Areum (Quintessence) #3 includes the famous "Air on a G String."
3. Mass in B Minor: Concentus Musicus Wien (Telefunken) Bach said he wrote all of his music "to the greater glory of God." This one, though, this one really sends the hosannas through on the mainline.
4. Toccata and Fuge in D Minor: Karl Richter (Deutsche Gramophone) Bach's most famous organ work. A good, budget priced version.
5. 18 Choral Preludes: Peter Hurford w/The Alban Singers (Argo) Bach wrote a lot for churches. He sometimes borrowed church music and adapted it to organ. Here are the original vocal works followed by the organ adaptations.
6. The Goldberg Variations: Trevor Pinnock (Archiv) Bach loved to take a melody and exhaust its possibilities. This piece, played by the current big gun of the harpsichord, really dazzles the listener. Dancing fingers!
7. The Unaccompanied Violin Sonatas and Pontitas: Nathan Milstein (D.G.) Many violinist swear by this version. They swear but not using profanity; they use plaudits - and still they don't fully express their love and admiration.
8. The Art of the Fugue: Gustav Leonhardt (Pro Arte) Bach's last work, his most complex, for his favorite instrument, the harpsichord.
9. Complete Flute Sonatas: Preston, Pinnock and Savall (C.R.D.) Rollicking "show off" pieces and beautifully somber meditations - a balanced program for all flute lovers.
10. Sebastian Plays Bach: John Sebastian (Columbia Special Projects) This is the rock singer's father, John Sebastian, Sr. What better name could he have to play Bach music?



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