

S E P T E M B E R 1 9 8 3

Novus

ON CONTEMPORARY MUSIC IN HAWAII

Charles Lloyd

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NOVUS

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Charles Lloyd

The inner life of an artist surfaces in his or her own work. Charles Lloyd leads a deep yet simple life. His background, emerging from an apprenticeship with various well-known West Coast jazz groups, Lloyd organized a quartet in the mid-sixties that moved to the forefront of jazz following John Coltrane's death. In the late sixties and early seventies, Lloyd broke new ground both with his own groups and in collaboration with rock musicians such as Dave Mason, the Beach Boys, William Truckaway and so on. Then because of a need for spiritual growth, Charles Lloyd left the world of concerts and records, crowds and smoke, lust and greed. For nearly a decade, like tenor great Sonny Rollins before him, Lloyd meditated and contemplated - he played privately not publicly.

But now he's back. And thanks to the fact that the Japanese like good jazz, we on O'hahu and Kauai(!) got treated to a taste of the latest - and possibly best - Charles Lloyd quartet. Owing to a medical emergency in drummer Son Ship Theus' family, the band played as a trio... and still the spirit came through. I'm glad they stopped by; their music, serene and powerful (very reminiscent of Coltrane's), seems perfect for a land where plumeria grows.

Bedecked in fragrant plumeria leis, Charles (tenor, flute, Chinese oboe and maracas), Michel Petrucciani (piano - described by Leonard Feather as "the biggest new talent in piano jazz this year") and Palle Danielsson (bass - well-known through his work for the ECM label) graciously gave NOVUS over an hour of their time to talk about their music and their very interesting ideas about music and life. Talk about Aloha! Sometimes with interviews, there's a certain unbridgeable distance between the interviewer and interviewee. In this case, thanks to the musicians, their wives, manager Gabreal Franklin, his wife and promoter Tom Moffatt (and his able assistants, Liz and Barb) everything worked out fine. Mahalo to one and all.

NOVUS: What would you like to talk about?

CHARLES: (Slowly, humbly, in a soft Southern accent) I'm not so big on words but however I can serve you is fine.

NOVUS: Well, one thing, I don't know if it was the shakti or the air conditioning but I got a lot of shivers up my spine listening to your music. It's real spiritual. Do you have any comments on that?

CHARLES: Ah, well (smiling), I approach the music as if I'm an instrument, you know. The Creator's the player and my experience has brought me to this place. I feel a strong pull and connection to the Creator as a universal force that's within all of us. I've had a glimpse of it and it calls me more all the time.

NOVUS: There's that saying, "There's those who've heard about milk, there's those who have seen it and then there's those who've tasted it."

CHARLES: I've had just a little taste and it's very... (pause) nothing else is important.

NOVUS: Does this influence your playing?

CHARLES: The music comes through and whatever quality of the realization or of the life I think... (pause) he said it the best (pointing to co-interviewer Ras M.) The strange thing is you can experience the truth but you can't describe it. It's sort of like love can only be known by love, you know. And I'm not precocious enough anymore to try and describe the indescribable. I have come to find a joy, a sort of absolute joy. The problems of the world are always here but at some time we're able to rise above them. And to be able to do that...(pause) I guess I'm talking about something like surrender. I'll simply say that I'm really full and touched by the taste of this elixir and long to be more drunk with it. (all laugh) I guess it's like the fly on the edge of sipping. I wanna jump into the center and drown.

And in the drowning...(pause) it's just to dive deeper and go farther. It's beyond the intellect. The intellect is not able to go there but fortunately in the music, sometimes it comes through real clear and explains it better to us than we can do with words.

NOVUS: Whatever you want to put out...

CHARLES: I think I just want to put out the thing that the joy of music making is like a divine mission beyond lust and greed. It's not tied up in the manifold of a desire mechanism. There's just one desire now, for me. We all differ in our verbiage about it but I think at the essence it's one and the oneness is in us all. It's like the sunshine, the reflections are just different and there's different strengths in the manifestations in us. Any of us can have it at anytime we're ready. We just have to not be attached to the Maya.

NOVUS: Sometimes when I closed my eyes it was like I could hear John Coltrane.

CHARLES: Trane was a big hero of mine. He and Charlie Parker and Billie Holiday. But, of course, many other heroes too - J.S. Bach and Bill Evans but Trane, I think he was a strong spiritual father for the music.

NOVUS: Speaking of Billie Holiday, I remember for awhile in the late sixties you were singing a lot.

CHARLES: Well, I'm not a singer. I don't do that anymore; singing is just not my instrument.

NOVUS: Were you trying to get a message across?

CHARLES: Yeah, I was trying to say that it's a small planet and we shouldn't try to ruin it. But I was dealing with it on the level of the world. Now I don't deal with the world... I deal with something else; surrender to the Creator. That has to do with devotion.

NOVUS: You've had a wide range of albums from recording with rock musicians like Dave Mason and John Cipollina to recording with Indian musicians.

CHARLES: Well, my taste is Catholic. If it's good, I like it. I think Dave Mason plays just beautifully. He plays some 12 string stuff on one of my recordings - "Warm Waters" - and I was real touched by him. Cipollina and I used to be good friends during the late sixties because I used to play a lot of concerts

with those guys - you know, the Dead (Grateful Dead) and he was with Quicksilver (Quicksilver Messenger Service) and I guess during that period I was trying to approach it like a painter, making water colors and tapestries and such.

NOVUS: Picasso doing all the different styles.

CHARLES: Something like that, yeah.

NOVUS: You've played with a lot of great musicians. I guess the most celebrated band was the quartet you had with Keith Jarrett, Cecil McBee and Jack DeJohnette.

CHARLES: You heard the Montreux record with this group? I just love this group very much. I don't feel it suffers in comparison. Though that was wonderful music too.

PALLE: That was an ice breaker. At least in Europe.

CHARLES: Palle heard us when we first came over.

PALLE: 1966!

NOVUS: How did you put this group together?

CHARLES: Providence, providence.

NOVUS: Oh, it all happened in Rhode Island (All laugh).

CHARLES: The Creator brings the right ingredients together. Michel showed up at my place in Big Sur and told me about Palle. He joined us a little over a year ago. And Son Ship's been with me for about fifteen years, whenever I've been playing. He came to me when he was about fifteen or sixteen.

NOVUS: Michel, are you doing any solo work?

MICHEL: (In beautiful English with barely a trace of an accent) I just did an album about a month ago in New York for the Rejoice label, the new George Wein label. Solo piano.

NOVUS: Original material?

MICHEL: Mostly except for a medley and Charlie Haden's tune "Silence."

NOVUS: Do you feel under any kind of pressure for getting so much critical acclaim as young as you are? (Michel won the European Jazz Musician of the Year 1982 and draws rave reviews everywhere he plays.)

MICHEL: Not really. No. Not at all. Actually most of the time I don't want to hear it. I don't want to hear anything that those people said. I just believe in myself and if I think it's okay what I'm doing; it's okay. But I don't really listen to what all the



people say because I know where I am and I know what I want to do. I know my part and I know what's going on for me. I really appreciate that people like me, like my music and what I'm doing and stuff. I think it's very beautiful and I thank the people for that but I know myself better than anyone so I don't get a big head like that. I don't want to because I don't think it's necessary. It really goes against the process of progressing. That's what I want to do; I want to progress all the time so I don't want, you know, problems.

NOVUS: Do you want to record other styles like Charles did?

MICHEL: I'll tell you what...what we're doing right now takes so much of our space, our time, our feelings and our hearts that I don't plan on anything right now. My only plan is just to play as much as I can in this group. Then who knows, thirty years later... (he tilts his head back and laughs).

CHARLES: We'll play "Forest Flower" real slow (All laugh).

MICHEL: My goal is just to play as much beautiful music in Charles' band as I can. Whenever I play a chord under Charles' solo or everytime I play my own solo or everytime I play a chord under Palle's solo I expand myself. You know, it's myself speaking.

CHARLES: You call Michel young but he's not! He seems young...that's an illusion. He's a wise man. He's not a kid. He's not precocious. He's not ignorant. He knows who he is. And if I could tell you who he is it would blow your mind. But the point is if you hear the wisdom that comes through his music you get to know yourself better. I don't find Michel to be young. He's actually quite...ancient.

MICHEL: (laughing) Antique!

PALLE (to Michel): You're ready for the museum.

MICHEL (stretching his lips with his fingers into a terrific grimace): Mona Lisa! (All laugh).

CHARLES: Age, I mean, some of these souls have been around a long time, you know. We're sharing this music together. For me it's a special blessing. We all share the commonality of wisdom. It's like Palle says, "We play the music and sometimes it just takes off." Michel says "sometimes it has wings and it flies." It's in a land of metaphor; it's not in a land of simple words. But we are simple people. We're music makers and that's what we love to share with people. We do it for ourselves as an act of purification. And in the process of doing it, the audience shares something. It's not a closed situation. We take tremendous chances when we play each night. And you brothers come back tomorrow night. We'll be better tomorrow night. That's what we strive for; to be a little better each day (quietly, with deep feeling). Each day we want to be better. And we believe in that.

PALLE: But no better than anybody else.

CHARLES: Better than we are.

PALLE: It's not a competition.

CHARLES: You know, I was pleased with the audience tonight...in their ability to listen.

PALLE: Yeah!

DOROTHY LLOYD: This was our first American performance of this tour.

CHARLES: We've been in Europe for several weeks and Japan. In Japan, they listen so intently. They listen so fine. And this audience tonight listened very well. We've certainly been touched by the beauty of Hawaii. I mean you can see the sky, you can see the ocean. The colors are beautiful and those colors in the music too. Plumeria...

It seems appropriate that the tape should run out on the word Plumeria.

Charles Lloyd Discography (in print):

Forest Flower (Atlantic 1473)

Montreux '82 (Elektra Musician 60220-1)

Big Sur Tapestry (Pacific Arts 139)

Night Blooming Jasmine (Forest Farm Music & Art 4005)

Editor's Scratchpad

In one month, NOVUS will be one year old. Now, now hold the snickers. I really think that's pretty phenomenal. If you don't beleive me go ask Cary over at Major Distributors. He's always reminding me of that fact. Next month's issue (October) will mark our first anniversary and we've got some surprises in store. We're also planning a small celebration during October sometime. The idea here is to get the staff of NOVUS as well as the staunch supporters and readers of NOVUS together. The ideas for this occasion are flowing through my head but any inputs from you are more than welcome. Final details will be in the October issue.

A couple of new writers in this issue are Chris Planas and Jane Shishido who both submitted record reviews. I've got some high hopes for these two so let's keep an eye on them. Ras Manu and Victor Sam conducted the interview with Charles Lloyd and Ras M. did a bang-up job on the interview transcription. I couldn't believe how fast he got it back to me. It took him no more than two days to polish it off. Wheww! Rude Boy Victor is off in San Francisco on assignment to cover King Sunny Ade (among other things). I'm excited to see what he's got since he's such a wealth of info (both significant and trivial) but unlike Ras M., I'll have to wait thirty days. Reports by Calhoun Bibby and Lesa Griffith will be coming in for the October issue. It'll be interesting since these two always have an ear for new music.

So until next month Bunky, happy trails.

Bunt Lum

White Noise News

Due to a large listener response, the recent change at KSHO to extend CNN news from 6-10 in the morning to 6-12 has been retracted. They are back to their CNN format from 6-10 in the morning during the work week.

The Academy of Arts will be changing their gallery hours starting Sept. 1st. The new hours will be 10am-4:30pm on Tues.-Sat. and 1-5pm on Sunday.

Deborah Iyall, lead singer of Romeo Void, is planning to wed the former bass player of another SF band called Repeat Offender. Get this, his name is Noodle (or at least that's what he goes by).

San Francisco's hardcore band, Flipper (see album review in August 83 issue of NOVUS) has pretty much disbanded. Two of the original members, Bruce Lose and Will Shatter, put Flipper's last gig together at the Mabuhay Gardens and packed the house.

SF's Great American Music Hall owner/promoter Tom Bradshaw is bringing George Winston back to Hawaii (Sept. 3rd, Andrews Amphitheatre). He also handles Chuck Mangione and has plans to bring over Chuck as well as some other jazz artists.

Gaylord Holomalia, keyboard wiz and engineer at Sea West Studios, has a soon to be released album. He's currently touring Japan and from what I gather, he's a pretty big draw over there.

Didn't see your name in this column? Don't look at me. If I were you, I'd get off my butt and write in to NOVUS. Let us know what's keeping you busy and we'll pass it on in White Noise News. What did you think, I made all this up or WHAT!

AGENT ORANGE

Agent Orange, one of the renown L.A. punk bands recently did nine nights at Three-D in Waikiki. The tension seemed uncommonly high in the club as I watched on two occasions, girls fighting with girls. The band took to the stage at about 12:30am for their second set and immediately dove into their music, playing feverously, almost oblivious to the moody crowd present that evening. I managed to get the threesome (Mike-lead guitar, Scott-drums, James-bass) together after the show and we found a nice quiet spot atop the Three-D nightclub roof to get the hard facts...

NOVUS: As far as I know, you have one album and an EP called BITCHIN' SUMMER. How did that EP come about?

MIKE: It was a studio out-take record of cuts that were left over from the LIVING IN DARKNESS session. Those were songs that were left over or previously released.

NOVUS: Do you find a lot of surf music influence in what you're doing now?

MIKE: There is in what we're doing right now but it happened a while back. Obviously all this stuff is kinda old. We're ready to do a new EP and a new album, one after the other. So really, the surf influence is kinda being nudged out, slowly but surely. It will always be there though because it's a driving sound.

NOVUS: How did you get into the surf sound?

JAMES: We just grew up with it.

MIKE: Yeah, when we thought of covers, we picked those to do because not everyone had done 'em. We felt we could make them sound original enough that we could put our own style in 'em. Recycle something new. That's the cool thing to do; to take from the old and create something new.

NOVUS: Getting back to BITCHIN' SUMMER, why was Mike Evans, 98 Rock and Three-D credited on the back cover? Wasn't this your first time playing in Hawaii?

MIKE: We had heard that they were playing "Pipeline" like mad and turning it into a dance hit. "Pipeline" is nowhere bigger than it is here. Other songs have been picked out as favorites in different places but "Pipeline" is the favorite here. Like no one else loves it more than here.

SCOTT: Different places pick different songs for their favorite songs and Hawaii picked "Pipeline." New York picked "Everything Turns Grey" and California picked "Bloodstains."

NOVUS: Can you qualify the new directions that you are going in?

MIKE: There's no name for it. It's just our sound taken a bit further. We're now paying more attention to the rhythm and the beat of all the music. And also

realize that James and Scott produce basic rhythms that I can play over. The possibilities are unlimited.

NOVUS: Mike, don't you do most of the songwriting?

SCOTT: Yeah, we don't take credit for any of those songs!

NOVUS: I notice that a lot of them are about alienation...

MIKE: The first album LIVING IN DARKNESS was that way. It was the sign of the times I suppose. It was the feeling of the day. Like, everyone felt that way, at least in Southern California. That's the feeling I got around me.

JAMES: Everyone interprets the songs differently. They all have a deep emotional thing but everyone gets a different message out of it. We would get fan mail from kids in college and they would say that they listened to our album and it helped 'em get through school or whatever. It makes you feel good that it was useful to them and they got something out of the music.

MIKE: Cuz although it sounded alienating, really what it meant was "fuck it," if things get really that bad, I can just go off on my own and figure things out for myself.

NOVUS: If alienation was the sign of those times, what are the sign of these times?

MIKE: New beginnngs. Everyone wants to do something different. Everyone wants to do something new. Before everyone had the feeling that to be a rock star you had to be outrageous; cut your hair like a girl, wear makeup, call yourself girl-something or boy-something. Now, I think people want to just hear good music, dress up and be cool. It's more of a laid-back kind of thing. It's not like you gotta prove something to be a really bitchin' rock star. Everyone just wants to have fun now.

NOVUS: Did you guys have a tough time in getting started in L.A.?

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MIKE: Sure. Every band does. Every city in that area has like about ten bands that are really hot. The whole idea is just picking the right directions, opening the right doors and not getting stuck in dead ends, like we almost did.

NOVUS: What kind of dead end did you almost get stuck in?

MIKE: We almost got stuck in legal dead ends where we could have been under contract for another seven more years. Fortunately we kicked it down.

NOVUS: Do you find the crowds here any different from those in California?

JAMES: No. But I would say the people in Hawaii appreciate bands coming over and that makes our trip worth it.

MIKE: Aside from that, people say that people in Hawaii are two years behind. I've heard so many people tell me that since I've been here and really, I don't understand it because they're not. Hawaii is not behind; this is exactly what it's like on the mainland. If they want to go over there and see, it's the same thing. This 3-D club could be in the middle of L.A.

SCOTT: The only difference is that there's palm trees here (coconut probably - ed.) and big hotels.

MIKE: The only difference is the water's turquoise instead of puke green.

NOVUS: You were saying that there's a good chance of getting hooked up with a major label. What do you foresee?

SCOTT: We really can't say because right before we left, we played a show in L.A. and there were some major labels there.

MIKE: Shhhhh. We do have some major labels interested but we also have this beautiful package that we plan to send out to every living record label there is. When you make a demo, you make a demo. We're just going to send it to everyone and see who's most interested. We do have some really good offers that I would grab in a moment, but we've already put all this money into this package. Some of the biggest labels that you might not expect to have any interest may be waiting to jump on it.

JAMES: Maybe we'll get on Motown or K-TEL.

SCOTT: The police are really good, aren't they...

Well, leave it to our Men (and Women) in Blue to terminate a perfectly enjoyable interview but two Police-types told us to get off the roof. I wasn't about to make a fuss, but then again it would have made a good story: "How NOVUS editor spends night in Jail with Agent Orange."

Record Reviews

Elvis Costello and the Attractions - *Punch the Clock* Columbia

Elvis Costello certainly doesn't rest on his laurels. With every succeeding record, E.C. and the band have worked out intelligent ways to bring together Costello's incisive wordplay and the band's driving energy to each song's advantage. There has been the occasional diversion, like the band's foray into Nashville to record *ALMOST BLUE*, but since that album's release, country music has been incorporated into the group's sound, along with soul, rock and even the musical theatre.

All these elements have coalesced into an exciting collection of songs that make *CLOCK* the most tuneful of Elvis' records since his early "New Wave" material. A large part of that must be attributed to producers Clive Langer and Alan Winstanley, who have regularly worked with Madness, a band noted for its irrepressible melodies. The two have helped invigorate Costello's compositions by augmenting the band with a four-piece horn section and two female backup vocalists. Raveups

like "Let Them All Talk" and "The World and His Wife" take on the character of an exciting soul revue, what with the TKO horns and the chorus pushing Costello and the band.

The Attractions continue to prove themselves the perfect foils for Elvis. Keyboardist Steve Nieve is especially good on songs like "Love Went Mad" and his pointed accompaniment fills out a jaunty workout like "The Invisible Man." When combined with the infallible work of drummer Pete Thomas and bassist Bruce Thomas, this is a tough act to improve on after working together about five years running now.

There are two songs of note that show how Elvis Costello continues to expand his horizons as a songwriter; both songs being acerbic attacks on British nationalism. "Pills and Soap" is a "re-modelled" tune originally released as a single on a U.K. independent label that Costello recorded under the pseudonym of The Imposter. It tells how the financial crisis Great Britain is undergoing is being covered over by the media's attention to the trivial affairs of "Lord and Lady Muck" (Prince Charles and Lady Di, I presume). The song's spare but harsh sound is in stark contrast to the exquisite music of "Shipbuilding," a song about the Falklands fiasco first covered by Robert Wyatt on a fine Rough Trade single. The addition of the melancholy trumpet of jazz great Chet Baker was a masterstroke and is just one of the many qualities found on *CLOCK* that validates the former Duncan McManus' finely written work.

-GARY CHUN

Robert Plant - *The Principle of Moments*

Atlantic

Five years ago, a musical collaboration between Led Zeppelin and Genesis would have been considered a bad joke.

Reality, however, is often stranger than fiction - take for instance Robert Plant's second solo album, *THE PRINCIPLE OF MOMENTS*. Like some aging Mafioso retiring to grow vegetables, Plant has laid down his arms to settle into a repertoire of songs which barely rises above the din of Zeppelin ballads like "All of My Love."

Ironically, the pseudo-Bonzo pounding of Genesis drummer Phil Collins is all that saves Plant from turning completely into a British Christopher Cross. As on *PICTURES AT ELEVEN* (Plant's first solo effort), Collins' smart, heavy rhythms keep *THE PRINCIPLE OF MOMENTS* (what do these titles mean, anyway?) from sounding like the threat of lousy Foreigner albums to come.

The biggest problem here is Plant's pre-eminence. One gets the feeling he'd work much harder for the money if he really had to. Seeing as to how he doesn't, this album's lack of focus (or a good vocal mix, for that matter) isn't surprising.

Guitarist Robbie Blunt saves the day twice, however, once with the flamenco flourishes on "Big Log" and again on "Other Arms," where both he and Collins recall the crunching brutality of the Zep classic "Trampled Under Foot." Well, almost.

-TONY DELA CRUZ

Bauhaus - *Burning From the Inside*

A&M

In this day and age of the 12-inch single, the idea of recording good LPs seem to have disappeared. But there are exceptions as U2, Echo and the Bunnymen, Siouxsie and the Banshees and Bauhaus do still create nine to 12-cut albums.

Bauhaus (the musical group as opposed to the art movement) has been recording since 1979 with singles and LPs ranking high in the British independent charts. The breakthrough for Bauhaus in England was in 1982 with its version of that old Bowie classic "Ziggy Stardust." Unfortunately for Bauhaus, its chance-hit single is causing a bit of a backlash against the band from the

Translator - No Time Like Now

415/Columbia

If you've been a faithful reader of NOVUS (and I hope you have), you know that Burt Lum and I have been very high on the San Francisco band Translator. We visited the band while final recording was being done in late May at the Automatt recording studios in downtown S.F. As befitting the city's atmosphere, Translator is a very literate band, as our conversations with members Robert Darlington and David Scheff proved. NO TIME LIKE NOW continues the thoughtful (and danceable) line of heartfelt songs penned by both Darlington and Steve Barton that began with "Everywhere That I'm Not" and HEARTBEATS AND TRIGGERS.

Once again noted producer David Kahne creates a spacious mix of voices and instruments that complement the band's music. With bassist Larry Dekker rounding out the quartet, the band works as a cohesive unit and much of Translator's sound is reminiscent of the Byrds' folk-rock. Much of the album's songs are about conflict and resolution, with two of Darlington's songs, "I Hear You Follow" and "About the Truth" inhabiting a more amorphous area that's dream-like and reflective in quality. Barton, on the other hand, sings with more immediate urgency. His "Break Down Barriers" contrasts dancing as a valid form of removing differences between people on a social level to wanting to connect up with someone specifically, "confusion and all," in our private lives.

Translator refuses to escape from reality, and the thrust of the music reflects that choice. The band is determined to make music that matters...and it's working so far.

- GARY CHUN

Yaz - Both You and Me

Sire

BOTH YOU AND ME, the latest and final LP by Yaz, is probably going to be remembered as one of the best LPs released this year.

Never has so much soul been put in an album by any band utilizing the synthesizer. All the credit for emotional input must go to Alf (vocalist Allison Moyet). She is gifted with one of the greatest voices around in pop music today. She may not be very photogenic but her soulful voice is admired by her contemporaries such as Boy George and Ann Lennox of the Eurythmics.

Half of the LP is written by Alf and the rest by the other half of Yaz, Vince Clarke. The songs on BOTH YOU AND ME are thought out a lot more carefully than the previous album UPSTAIRS AT ERIC'S. Yes, there are still the dance floor-oriented songs such as "Sweet Thing" and "Walk Away From Love." There is nothing as immediate as the past hit song "Situation" but who cares? Those kind of songs last about a week as opposed to hauntingly subtle songs which have durability. Yaz still retains both qualities on this new album and I think could even appeal to those folks into hardcore punk.

One cannot help but like Yaz for its musical integrity by deciding to break up in the midst of its popularity. Do yourself a favor...get BOTH YOU AND ME and savor Yaz at its last and most brilliant moment.

-JANE SHISHIDO

Eurythmics - Sweet Dreams (Are Made of This)

RCA

The scoop on the Eurythmics is that the single "Sweet Dreams" is just the tip of the proverbial iceberg. Composed of ex-Tourists Annie Lennox and Dave Stewart, this synth-pop band bleaches their competition, doing what Yaz, the Thompson Twins and Soft Cell have all been unable to do, which is to create dance music for thinking people.

As Eddie Murphy would say, this is some serious shit here.

What Lennox and Stewart have achieved is a perfect balance between human and synthesizer. With a voice

that sounds like a younger, hungrier Pat Benatar, Lennox sings lyrics which penetrates the emotional rough touched on but never explored on such Pretenders songs as "Message of Love."

Stewart's keyboards drape like northern lights across ballads like "Jennifer" (the death knell of a player) and create the furious funk rap of "Wrap It Up," a piece of dance rock that could have come from Prince's CONTROVERSY album.

The brilliance doesn't stop on the American release of SWEET DREAMS. Available only on an import EP is the Eurythmics' current British single, "Who's That Girl." Right in the mold of Yaz's "Nobody's Diary," this lashing hymn of romantic discontent fully confirms and validates Lennox and Stewart's songwriting ability. In this age of safety dances and change, the Eurythmics are not only getting away with writing serious love songs, but they are also doing it with the best synthesizer pop music found anywhere on the planet.

-TONY DELA CRUZ

Tim Finn - Escapade

A&M

Like its title, Tim Finn's solo venture is a carefree and good-natured selection of mainstream pop songs. While the music doesn't have a hint of the charmingly eccentric vision of Split Enz (the New Zealand group he and brother Neil front), the imaginative arrangements, combined with Finn's ear for pleasant melodies, make ESCAPADE a cut above most pop recordings. Finn makes the most of his thin and reedy singing, whether he's commenting on the battle between the sexes in the spry "Fraction Too Much Friction" or reliving bittersweet memories "In A Minor Key."

New York City sessionman Richard Tee lends his distinctive piano playing to the proceedings; his trademark sound on the electric Rhodes can be heard on "Wait and See." The horn section featuring Aussies Wilbur Wilde and Joe Camilleri and the musical and producing talents of drummer Ricky Fataar (last heard with Bonnie Raitt) help keep things dancing. Each song on ESCAPADE has something to recommend, but when listened to in its entirety, the album has a gladdening feel to it that is infectious.

And I'm glad that Tim Finn made this particular escapade.

-GARY CHUN

Malcolm McLaren - Duck Rock

Atlantic

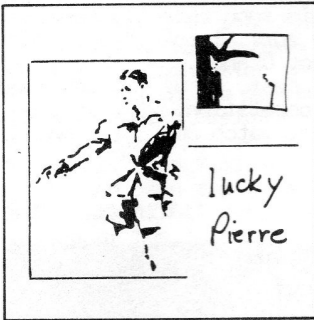
Malcolm McLaren is one of the more colorful and influential personalities on the British music scene today. His past pivotal accomplishments include the Sex Pistols and Bow Wow Wow as well as some other non-music entrepreneurial enterprises. The common goal between all of his ventures is to invoke change in the way people perceive things and hopefully get a reaction out of them. To put things in further perspective, the current British movement is toward things relating to the Third World from African garb to King Sunny Ade. This is where McLaren's album, DUCK ROCK comes in, as an entry to the ever expanding world of Afro-pop punk-funk.

Something McLaren and co-producer Trevor Horn did on four of the eleven album tracks was to spend time in South Africa recording Zulu musicians. They captured the African sound and rhythm on tunes like "Obatala," "Song for Chango," "Punk It Up," and "Legba." From the motherland of Africa to the streets and dance halls of New York, McLaren continues this musical tour with a "breaking" song, complete with scratch mixing, called "Buffalo Gals" to the streetwise rapping of "World's Famous."

For the most part this album is very successful and entertaining in what it sets out to accomplish. For Malcolm McLaren, only God knows what he'll be up to next.

-BURT LUM

Singled Out!



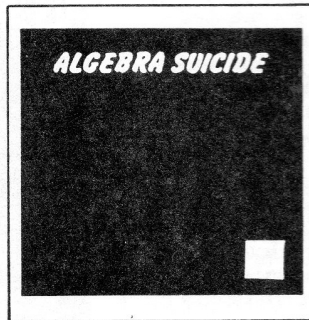
Lucky Pierre
"Cool Summer Night"
b/w "Chilly Willy"
Unadulterated Records
P.O. Box 16681
Cleveland, OH 44116.

The first thing that grabbed me when I pulled the 45 out of its jacket was the transparent blue vinyl that the record was cut on. I'm an outright sucker for color discs. I was caught by how much

they sound like (or at least felt like) Herman's Hermits or Harper's Bazaar did back in the late 60s. I'll admit the music was pretty cute but captivating in a techno sort of way. Kevin McMahon is the main guy here doing all the writing, performing and producing for this single. He's got some pretty catchy song hooks and where an album of this stuff might get mushy after a while, as a single, it leaves me wanting to hear more of Lucky Pierre.

Algebra Suicide
Side A: True Romance at the World's Fair
Recalling the Last Encounter
Side B: Praxis, In Bed With Boys
Buzzerama Records
P.O. Box 14257
Chicago, IL 60614

Algebra Suicide is the marriage of two art forms, poetry and music. Lydia Tomkiw weaves some dark and depressing poems with Don Hedeker providing the backdrop of

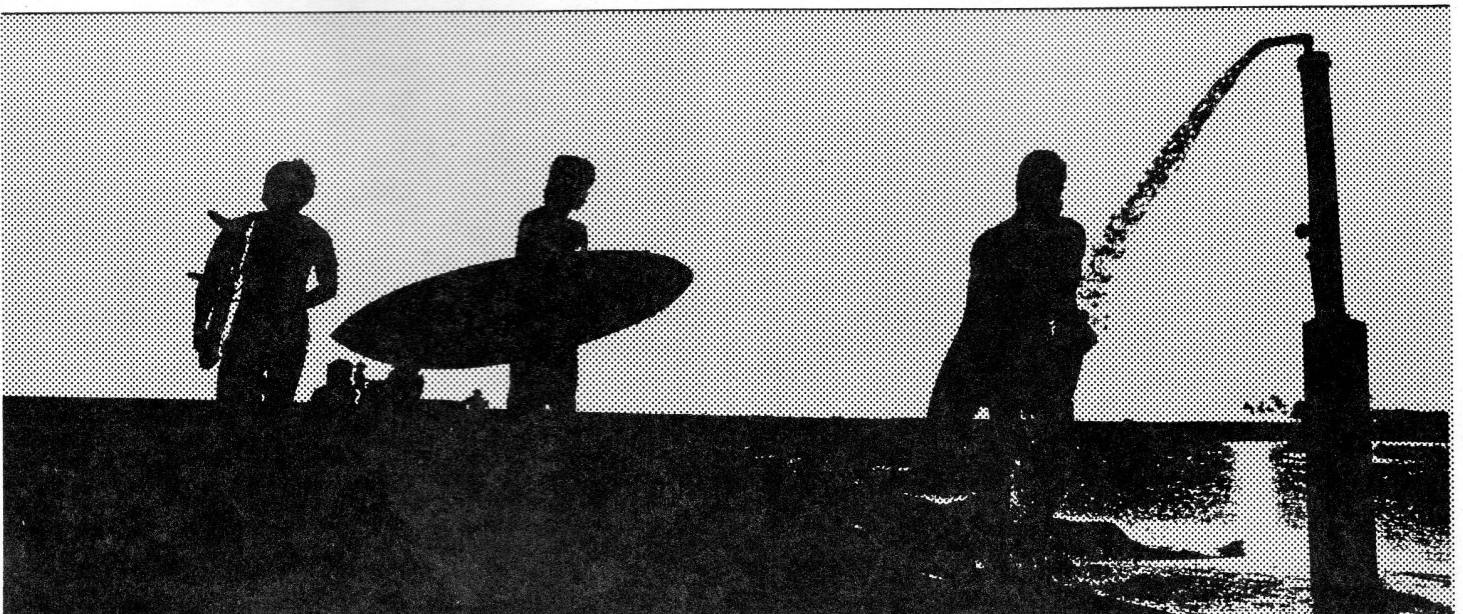


synthesized sound using a Vox guitar-organ. The musical effect is hypnotic and the poems conjure images of loneliness and self-pity. The combination is thought provoking but not all together easy to relate to owing to the personal nature of the compositions. "We could be chainsaws under the stars... Under what stars?" I'm dazed and confused...

Code of Honor
What Are We Gonna Do?
b/w What Price Would You Pay?
Subterranean Records
577 Valencia
San Francisco, CA 94110

This is punk with integrity--if such a paradox can exist. Johnnithin Christ is your basic screamer, but the words he's yelling has some definite relevancy. They describe well

enough the frustrations of kids like themselves who know about the nation's problems but feel helpless in trying to solve them. But such angst is best expressed in the music. I especially like Michael Fox's slash-and-burn guitarwork. It's good to see a band like Code of Honor do something with some heart rather than put out the same ol' tiring headbanging stuff most other punk bands release.



Live Wire

Sonya Mendez: The Two Week Guide to Starting a Revolution

From a purely business point of view, the latest career shift of Sonya Mendez can only be called reckless. After all, highly successful Waikiki bands don't break up in mid-summer to try something new, but that's what Revolution did at the end of July.

That Sonya, in the summer of 1983, was enjoying the greatest popularity of her musical career as the house band at the Wave comes as no surprise. In the past three years, her band had gone from post-punk notoriety to mainstream acceptance, largely through the efforts of Sonya, who occasionally shuffled her band's lineup to coincide with the direction of her music.

Last year, she apparently found the mix she wanted. In bassist Billy Mendoza, she had an able musician, but more importantly, she had a vocalist whose mellow tenor made numbers like "Space Age Love Song" simply soar.

Guitarist Chris Bovard's vocals were less supple, a near-growl that made Revolution's covers of the Clash and the Romantics more than believable, to say nothing of his excellent axe handling.

And Greg Hickley was quite simply the best young drummer on the island. Recruited into the band straight out of Kaiser High, his drumming fit like a glove, whether he was playing power pop, ska or Ant-music.

These three together with Sonya and her constantly expanding musical abilities (which now include keyboards, guitar and vocals) comprised a live band that kicked ass. They turned the Wave into a real alternative night club, and more than any radio station (except for UH-90, KTUH-FM - ed.) they legitimized new wave music in Hawaii.

As they were, Revolution could have continued indefinitely, and this is precisely why they had to fold. It's been Sonya's constant desire to not get mired down in a routine, yet that's what her band had slowly become in the last year and half.

After taking two weeks off, the revamped band returned on August 15th with what Sonya called, to loud laughter of the Wave bartenders, "Revolution, Phase Three."

Her group now has five members, with Bovard returning on guitar, and newcomers Joe Turnbull on keyboards, David Neil on bass and John Andreoni on drums. Visually, the biggest change is that Sonya no longer fronts the band. Instead, the stage set-up features four different vocalists playing in front of a drummer.

The good news is that Revolution's sense of ambition has been renewed. They're venturing into uncharted territory here; highlighting the new show is the catchy neo-swing of Roman Holiday's "Stand By," a rock-edged reading of David Bowie's "Cat People," and a savage version of Talking Heads' "Burning Down the House." Their range is wider than ever, and that may cause some problems.

This new edition of Revolution came together after two short weeks of practice sessions that lasted an average of eight to nine hours per day - "full blast," as Sonya puts it.

Well, as Clint Eastwood told us as Dirty Harry, a man's got to know his limits. In this case, a band should know at which point exploration becomes hazardous.

A case in point is the band's cover of "Modern Love." It is more a Philly soul concerto for rock orchestra than a dance club number. David Bowie needed a dozen musicians to pull it off in the studio; five people trying to do it live is artistic suicide.

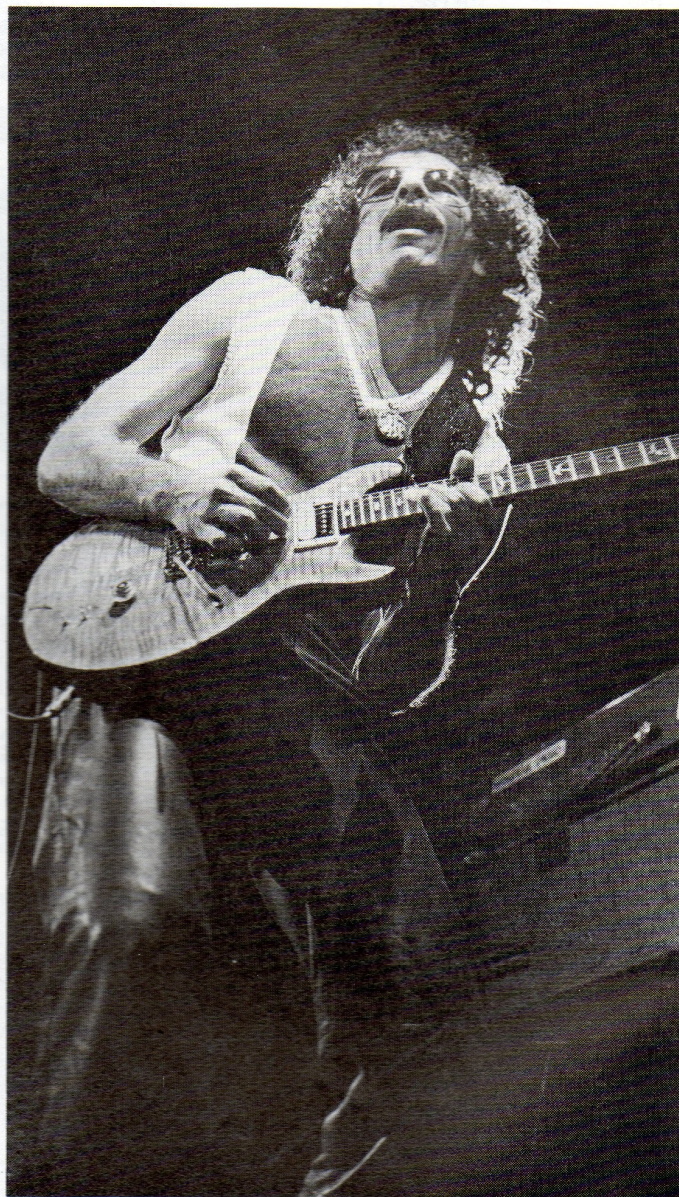
Equally pointless is trying to sound like the Fixx's Cy Currin, whose whiny vocal already sounds terrible. Granted, "Saved By Zero" is a great rock tune, but

copying a bad vocal note for note will result in, what else, a bad vocal.

Still, for each time Revolution's cover formula bogged down, there was an instance when everything clicked. The house was screaming for more at the end of "Breathless," the Jerry Lee Lewis song recently reworked by X. The band's version of the surf classic "Pipeline" embarrasses the one done by Agent Orange.

If this is Revolution at its best, so be it; the band will hold its own against the competition. If, as I suspect, the best is yet to come, watch out. You may never know what hit you.

-TONY DELA CRUZ



Santana - NBC Arena

Musical trends and bands sometime have a curious rejuvenation. Traditional Latin and Afro-Cuban rhythms are a major part of the contemporary music of Kid Creole and the Coconuts, Culture Club and Modern English. But it was Carlos Santana and his band that first achieved national popularity by fusing rock with Latin rhythms over ten years ago. Santana's recent concert appearance at the NBC Arena was more of a return to the bluesy Latin sound he innovated before his spiritual rebirth. Even Carlos' shoulder length hair and black leather pants indicated a different era of Santana's music.

Latin percussionist Armando Peraza, the ageless wonder, kicked the rhythm section through "Batuka," "No One to Depend On" and "Taboo," all from the third Santana album. "Taboo" presented a new addition, the dreadlocked bassist Keith Jones, as lead vocalist on a song Carlos once sang himself. We were also reintroduced to previous band members Greg Walker on vocals and Tom Coster on keyboards; both of whom played major roles in the Santana sound of the late seventies. It was evident Carlos' guitar playing changed, until the classic jazz-flavored instrumental "Incident at Neshabur." The full sustaining, fluid, saxophone-like sound had been replaced by a tougher, more biting attack but it was still definitely Santana.

One of the things that keeps this band interesting is its new arrangements of some of the early classics. "Persuasion," "Jingo" and "Soul Sacrifice" were noticeably different. But it was the Latin vocal introduction and up-tempo arrangement of Chuck Berry's "Havana Moon" that reminded us of how Santana is an excellent interpreter of other kinds of rock music. He expanded the sound on this overlooked classic. (We must keep in mind that his biggest hits, "Black Magic Woman" and "She's Not There" were other writers' songs as well.)

Although the band seemed sloppy at times, they certainly appreciated the audience's enthusiasm by performing for over two hours. The first encore song, "Europa," is always one of the highlights of a Santana show, but I was surprised when the band improvised a blues instrumental behind Carlos' story about a man carrying the weight of the world on his shoulders. The music slowly faded and the band then blasted off into the blues classic "Shake Your Money Maker," which featured a searing solo by ex-Tower of Power organist, Chester Thompson. The audience and the band were finally drained as this ended the sixth song combined in the three encores. Everyone left satisfied that this show was worth the two-year wait since Santana's last Hawaii performance.

-VICTOR SAM



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Tim Weisberg

Cruising over to the Islands for a combination of vacationing and performing, Tim Weisberg scheduled two concerts, one here at Andrews Amphitheatre and one on Maui. His flute instrumentals have been caressing our ears for more than a decade but it wasn't until a 1978 collaboration with Dan Fogelberg did he gain widespread popularity. His latest album, TRAVELIN' LIGHT, came out a couple of years ago and practically went unnoticed. And what seemed to be ironic, was that Weisberg was traveling pretty light this time around as well. I had seen him once before in Santa Clara with a five piece band but for the shows in Hawaii he had a trio which included himself on flute, Todd Robinson on guitar and David Benoit on keyboards. To add just a bit more mystery to the evening's music the drums and bass were electronically reproduced. With this in mind I went to the concert not knowing quite what to expect.

As a warmup to what was to be a very mellow evening was Audy Kimura. Backing up Audy was bassist Dean Taba, drummer Phil Bennett and keyboardist Allen Leong. The set consisted of pretty ballads; a collection of Audy's originals and a couple of Lionel Richie tunes. The back-up band sparked new excitement into Audy's music but Audy was noticeably uncomfortable playing out of his solo environment. The overall effect though, offered depth to the music and possibly a direction to move in.

Tim Weisberg's presentation was somewhat disappointing. There was no lack of musicianship from any of the trio but the disappointment came in the overuse of electronic effects to get the job done. The synthesized drums and bass also stifled the band members attempts to "feel" the music. The trio ran through selected cuts off PARTY OF ONE, NIGHT RIDER and TWIN SONS. The original beauty of "Sudden Samba" did not elude them but it would suffice to say that the majority of tunes played fell short of its full potential.

The direction taken by Weisberg with the utilization of echoplex, reverberation and synthesized sound effects opens a broad range of possibilities. It seems that Weisberg is presently experimenting and expanding his own horizons. As an audience, we were perhaps his first guinea pigs. Let's see how well he develops this idea on the next go-around.

-BURT LUM



Around The World With Records . . .

PART THREE -- EARLY REGGAE

According to Lee Perry, reggae was invented by Lee "King" Perry. Or if you believe Toots Hibbert, it was invented by Toots Hibbert. But to hear Coxsone Dodd of Studio One tell it - in the book *REGGAE INTERNATIONAL* (Davis and Simon, 1982, Random House) - reggae evolved out of rock steady. Little by little the bass came even further forward, becoming the thing to follow. The other instruments pushed, bubbled and chopped. Reggae swept into the dance halls of Kingston in the late Sixties and the rest is history.

This month's little list tries to intelligently sort through the thousands of records that poured out of Jamaica in the turbulent and creative years of 1968 to 1974. Singles predominated; they came and went like yesterday's morning dew - you can't get most of them anymore. However, I can recommend some great and important albums.

For instance:

THE HARDER THEY COME (Mango 9202): Excellent soundtrack album starring the Melodians, Desmond Dekker, Toots and the Maytals - what, weren't they all mentioned in the rock steady section? Right! Darwinism vindicated? Perhaps. Incidentally, this cult classic also features some of Jimmy Cliff's strongest work.

KING KONG COLLECTION (Island IRSP 12): Creationist's rebuttal: Leslie Kong invented reggae! Certainly he produced many of the first crucial cuts. Here's "Israelites," "Monkey Man," "Long Shot Kick the Bucket," "Sweet Sensation," etc. Five stars! More Leslie Kong productions include "Soul Shakedown Party" by Bob Marley and the Wailers on *THE BEST OF BEVERLY'S* (Trojan TRLS 199). Speaking of the Wailers, they also worked with Lee "Scratch" Perry. A marriage made in Heaven! It has the original "Small Axe," "Kaya," "Duppy Conqueror," "400 Years" and "Fussing and Fighting." If you haven't heard these records (*AFRICAN HERBSMAN* (Trojan TRLS 62), *RASTA REVOLUTION* (Trojan TRLS 89)) you're in for a treat. Early rebel music at its finest.

UPSETTER COLLECTION (Trojan 195): The Upsetter (Lee Perry, yet again) had his own unique sound. Herky-jerky and full of strange percussion, odd sounds and off-the-wall lyrics. Very psychedelic. This LP is a good value for your money; instrumentals, vocals, early dubs and toasts. Some more great Scratch appears on *MONKEY BUSINESS* (Trojan 188), which you should get despite some duplication with Trojan 195 and Island 12 for the Clancy Eccles' "Skinhead" favorites and the rare and extraordinary King Stitt sides. Still more Trojan albums: *LONG SHOT* (Trojan TBL 103) by the Pioneers is one of Poppa Craig Okino's favorite albums. An excellent vocal trio disc. Each album in *THE CREATION ROCKERS SERIES* on Trojan (TRLS 180 - 185) starts with ska and ends in the rockers style. Volume Three (TRLS 182) with an Augustus Pablo melodica number, a couple classic Bunny Lee productions and the great "Natty Dread on a Greenwich Farm" by Cornel Campbell and Volume Six (TRLS 185) with an early Gregory Isaacs, "Ba Da," the great "Forward Jah Jah Children" by Jacob Miller, the Maytals' immortal "54-36" and "Cold I Up" by early rocker Johnny Clarke are my two favorite volumes. All six are good. For old singles, this is the only way you can still get most of them.

MORE NEXT MONTH

Mahalo to Daniel "The Lion" Warner, the king of reggae radio in the Islands. Be sure and listen to his "Lion's Den Hi-Fi," Saturday evenings 6-9pm on KTUH 90.3FM. And go see the Pagan Babies, Crucial Youth and the Movers every chance you get.

-RAS MANU

Classic Reviews

You will be reading reviews, I betcha, that bewail the appearance of yet another version of Mussorgsky's "Pictures at an Exhibition." The reviewers will be complaining about a new RCA digital release of this war horse which brings the total in the catalog to over thirty, and this is just made up of orchestral versions.

RCA's recording is by the Dallas Symphony Orchestra under its Mexican conductor Eduardo Mata (ARC1-4573) and if you wonder why RCA has brought out yet another "Pictures" there are, after all, superb versions in excellent fidelity by the world's best orchestras, conductors and engineers, then I'll tell you what I think.

First, RCA doesn't have a digital version in the catalog, only a remastered Reiner/Chicago performance in their pricey ".5 Series," which is excellent but not digital, and an Ormandy/Philadelphia analog of routine competence. Second, RCA wants to show off its engineers and digital equipment and they do this with stunning results! And third, the complete familiarity almost everyone has with Mussorgsky/Ravel's "Pictures..." allows RCA to tag Mata/Dallas as performers, since Mata's ideas are unique. In a world all his own as he moves his orchestra into Tuileries and subsequent sketches, Mata oversees a veritable taffy-pull. Alternating very fast and very, very slow tempi in the strangest places and lacking the remotest justification from any score one might have at hand, Mata makes this release a real curiosity. The digital sound is so spectacular that I, for one, am prepared to enter this recording into my collection for that reason alone, with the unusual performance adding interest, sometimes developing into respect.

Supplementing "Pictures..." on this disc is the chamber-like "Le Tombeau de Couperin," also by Ravel, in a considerably more proper interpretation; relaxed, restrained, charming, which should captivate.

If you want a "Pictures..." the way it should be conducted in an excellent, bargain-priced cassette, I recommend RCA's Boston Symphony version under Seiji Ozawa, paired with Britten's "Young Person's Guide to the Orchestra." This splendid pairing has just been made available at 3.98 list on RCA's Victrola label.

-CLIFF COLEMAN

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MODES
FOR

MODERNS

Back at the Wave in full stride is Hat Makes the Man. As you recall in the early part of the summer, Frankie Orrall, the Hat's drummer left the group for Europe and temporarily left the group hanging without a replacement. In comes James Ganeko. His inclusion into the group offers a musical depth few could rival, playing in such groups as Cool Runnings, Nuclear Tan, Crucial Youth, etc. One of the few drummers to use the Simmons drums, James has been able to provide the band with that techno sound so popular in many of the dance floor hits.

Rumors prior to the debut of Hat Makes the Man suggested that the band might take on a new sound in the direction of synth-pop.

Fortunately, the band chose to go the route of playing a fairly wide variety of styles and not get pigeon-holed into one form. Covers for songs by New Order, Pretenders, Alarm as well as dabbling into rockabilly and two-tone gave the band considerable ground to move through. Marti Kerton can do a crystal clear vocal on the Pretenders' "Back On the Chain Gang" with the overall band sounding tight on just about everything else they play. They could go on like that forever. I'm just waiting to hear some originals from the Hat.

If you didn't get a chance to listen to Deviant Sheep this summer over at the Wave, then I'm sorry but you're out of luck. On August 20th the group announced that this was the last time they were going to perform together. According to Bif Skivers, keyboardist/leader(?) for Deviant Sheep, the group's demise was due to an assortment of things, much of it was a combination of the highly competitive nature of the Waikiki/Wave scene and the desire of some of the band members to go back to Hilo.

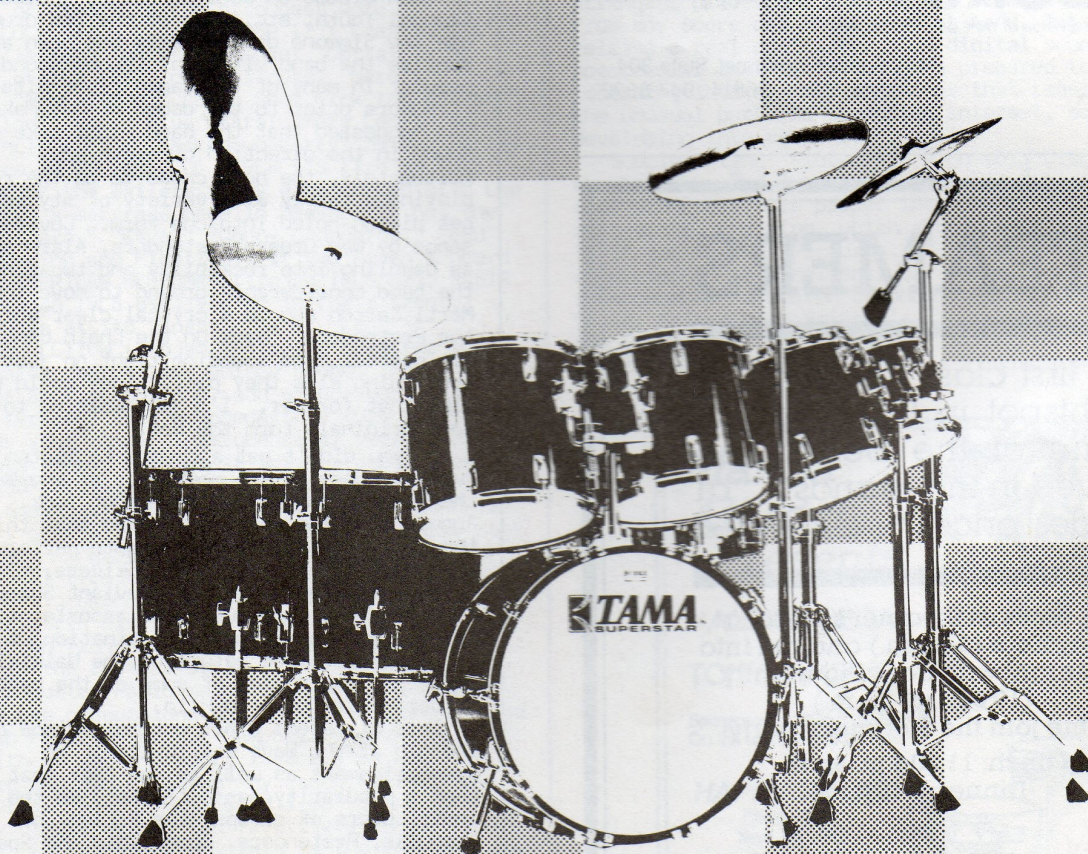
This all seems a bit untimely since getting the gig at the Wave was in itself an accomplishment as well as the fact that the band's popularity was definitely on the rise. Their covers of groups like A Flock of Seagulls, Pretenders, Romeo Void and Specials were pretty damn good. Well, such is life...but hark, there is a glimmer of hope. Of the six members, three plan to stick it out in Honolulu. Bif Skivers, along with guitarist Joe Revard and saxophonist Mat Moore, want to put another band together and make a go at it. They haven't thought of a name yet but they're shooting for a couple of months before their reemergence on the club scene. Best of luck guys, I'll be looking forward to your return.

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Club Calendar

Stuart Anderson's 523-9692	Tu-Sun	8:30-1:30	Country Living	The Jazz Club 941-5277	W-Sat	9:30-1:30	Nueva Vida
Chuck's (Manoa) 988-7077	W-Sat Sun-Tu	9pm-1am 9pm-1am	Georgestreet Wofford & Keat	Horatio's 521-5002	Tu-Sat	9pm-1am	Audy Kimura
Spindrifter 737-7944	Tu-Sat	9pm-1:30am	Toma/Natto	Wave-Waikiki 941-0424	Sun-Tu W-Sat	9:30-1:30 9:30-1:30	Hat Makes the Man Sonya & Revolucion
Trappers 922-9292	M-Sat	12am-3:30	Azure McCall	The Roundhouse 487-2491	M-W Th-Sun	8:30-12:00 8:30-12:30	Maurice Bega Cecilio Rodriguez
Opus-1 955-0782	Th-M	10pm-3am	Rising Sky	Anna Bananas 946-5190	Th-F Sat	9pm-1am 9pm-1am	Pagan Babies Movers
Kojack's 955-0055	M-Tu W-Th F-Sat	9:30-1:30 9:30-1:30 9:30-1:30	Streamer Lydian Lode Zillion	Coconut Grove 523-0717	Tu-Sat	9:30-1:30	Joe Dagger
The Wharf 395-2395	Tu-F Sat Sun Mon	9pm-1am 9pm-1am 9pm-1am 9pm-1am	Tony Tamsing Jon & Dave Chris Rego Ira	Surfboard Lounge (Waikiki Beachcomber)	F-Sat	8pm-12am	Karen Keawehawai'i
Marrakech 955-5566	W-Sat Sun-M	10:30-4:00 10:30-4:00	Essence Nueva Vida	Chuck's (Hawaii-Kai)	F-Sat	9pm-11pm	Ka Aina
Steel Wings 944-9944	Tu-Sat	10:30-3:30	Wiz Kids	Galley Lounge (Moana Hotel)	F-Sat	8pm-12am	Moe Keala
Star 926-2054	Fri-Tu W-Th	9pm-1:30 9pm-1:30	Picante Bob Nora Band	Hour Place 538-9692	F-Sun	6pm-10pm	Eddie Kamae & the Sons of Hawaii

Event Line

SEPT. 1,2,3,4,6

JOURNEY - Super group Journey will hold down 5 nights at the NBC Arena. Each performance starts at 8:00pm. Tickets are \$13.50.

SEPT. 2 - FRI

TALMAGE FARLOW - A film by Lorenzo DeStefano, color, 58 min, 1981. The film profiles the legendary jazz guitarist Tal Farlow through interviews with George Benson, Red Norvo and Jimmy Lyon. The film also shows concert footage of Farlow in performance with guitarist Lenny Breau and in trio with pianist Tommy Flanagan and bassist Red Mitchell. Showing is at 7:30pm at the Academy of Arts Theatre. Admission is \$2.50.

SEPT. 3 - SAT

GEORGE WINSTON - George Winston, solo pianist on

the Windham Hill label, will be performing at Andrews Amphitheatre on the University of Hawaii at Manoa campus. Showtime is at 7:00pm. Tickets: \$11.00 general, \$8.25 students.

SEPT. 8 - THUR

JAZZ IN AMERICA - KHET will be broadcasting the four part series called JAZZ IN AMERICA. The series will premiere with Dizzy Gillespie, Max Roach and Gerry Mulligan who will perform and speak on their relationship to Jazz. JAZZ IN AMERICA will continue throughout Sept. and shown on Thursday nights at 9:30pm on Channel 11.

SEPT. 10 - SAT

THE ANIMALS - The original Animals will be in concert at Andrews Amphitheatre. Expect a good mix of old faves, some new hits, some

classic rhythm'n' blues and even a few Bob Dylan tunes. Showtime is at 7:00pm.

SEPT. 17 - SAT

FEAR OF FAILURE - A film/video by Malcolm Wong, 60 min, 1983. Malcolm Wong's video tape combines filmed and taped images along with original music and poetry which complement the images shot in Hawaiian settings. Showing at the Academy of Arts Theatre is at 7:30pm. Admission is \$2.00.

SEPT. 19, 20 - MON, TUES

DEF LEPPARD - British heavy metal group Def Leppard will be rocking the NBC Arena. Showtime is at 7:30pm. Tickets: \$13.50 for reserved seating.

SEPT. 24 - SAT

THE BEST OF PARADISE - Tom

Moffatt presents an Aloha Week Concert at the Waikiki Shell. The music starts at 7:00pm.

SEPT. 25 - SUN

THE SIXTH ANNUAL WINDWARD JAZZ FESTIVAL - Hawaii Loa College's annual jazz event from 12 noon - 5pm will feature the Gabe Baltazar Quartet w/Shawn Wilkenson, Bob Braye Quartet, Rich Crandall Quartet, Pacific Fleet Show Band and DS5 (a.k.a. Don Sharp Quintet). Admission is free but a \$2.00 parking fee will be charged.

SEPT. 30 - FRI

MANOA GARDENS PRESENTS - Brother Noland, Maurice Bega and Tony Tamsing will perform at Manoa Gardens on the UH campus from 4pm-7pm. Admission is free and open to all.

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