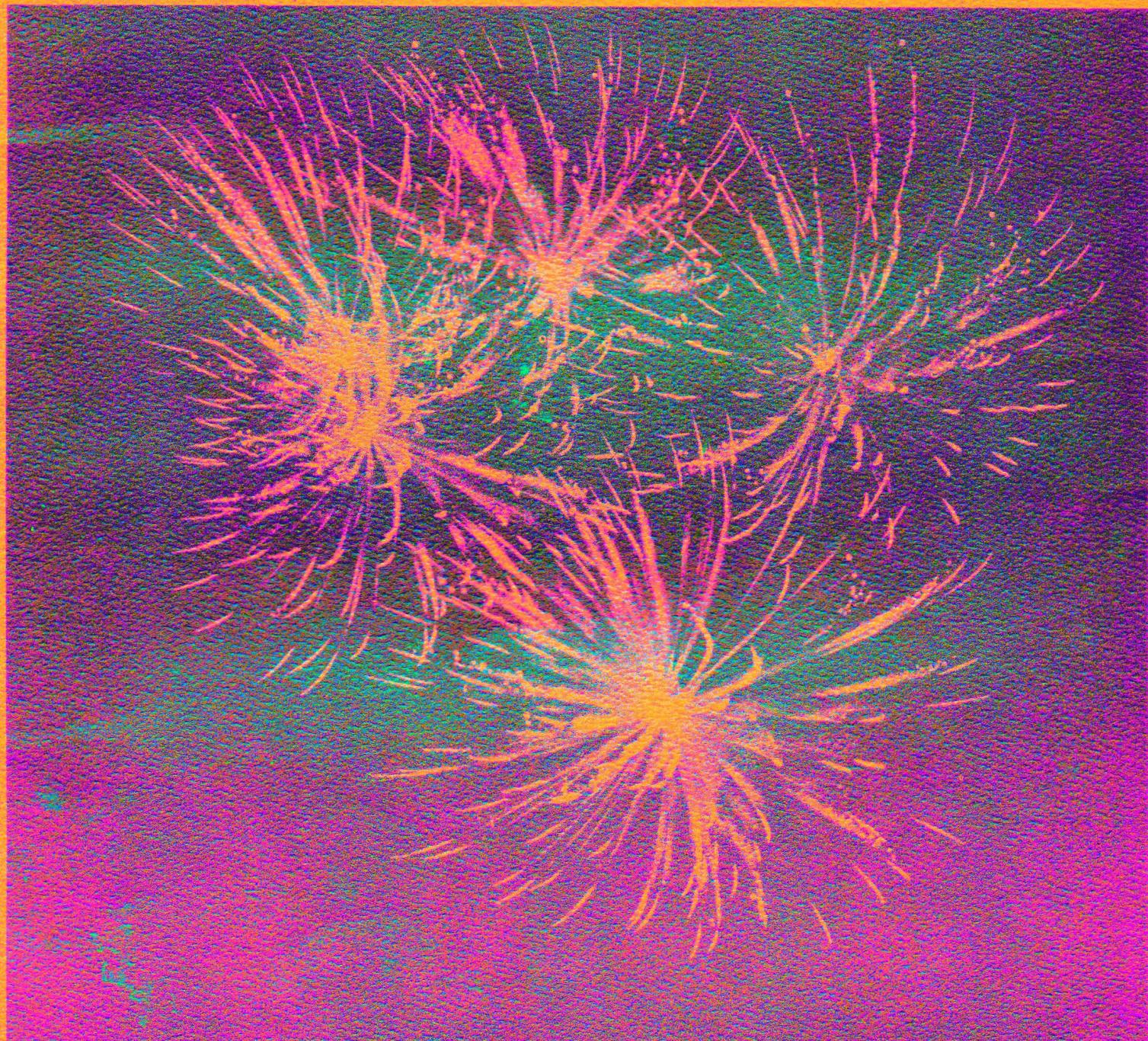


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Checkered Past Danny Gottlieb Patrice Rushen

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## NOVUS

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## EDITORS SCRATCHPAD

Call me naive or ignorant but I just got a dose of reality that I would have guessed did not exist here in Hawaii. A good friend of mine who works at a club in Waikiki spinning records told me that he was reprimanded for playing "nigger" music. I asked him why the ban on black music and the rationale he was given was that "white folks don't dance to nigger music." Unfortunately, the underlying truth behind the restrictions placed on the music ran deeper than who dances to what music. Other sources revealed that throughout Waikiki, there is this racist attitude against Blacks; instances of Blacks getting harassed at the entrances of clubs, not being allowed in because of wearing the wrong type of shoes or having to show as many as three pictures IDs. Even bands with a majority of black members find it near impossible to get club gigs in Waikiki. The fact of the matter is that these are the Eighties, supposedly an age of increased awareness of racial equality in a place like Hawaii which is constantly being billed as "a cultural melting pot." I was shocked to find out that these prejudices not only exist but are carried out by businesses in Hawaii. So the next time you're watching TV and you see a multi-racial commercial or you find yourself cheering on the US Olympic track team be aware that all is not fine in Paradise and that racial prejudices are alive and well in Hawaii. Readers of NOVUS know that we've been trying to breakdown barriers, color or otherwise. Let's make sure this disease of racial prejudice dies once and for all.

On a lighter subject, the concert climate here has definitely taken a swing for the better. This month alone there will be a feast of music coming to town. Notables are: Obo Addy on July 1st, Icicle Works at the Wave from July 2-5, Black Uhuru on July 21, John Kaizan Neptune on July 20th and 22nd and to wind things up, Michael Franks at the Waikiki Shell on July 22nd. It's just feast or famine around here. I wonder if August holds any surprises or will it be a movie month?

Now, in a related vein, Video Fest '84, the ninth annual one put on by Video Free Hawaii, will be at the Pacific Ballroom of the Ilikai Hotel, Friday, July 13 from 7pm to midnight. According to one of the group's coordinators, Steve Mobley, this year's event will be a curated exhibit of solicited videos from here and the Mainland. Videos from the Mainland will include such noted videographers as Kit Fitzgerald and John Sanborn (who have been involved to some extent with the New York new music scene), Jon Alpert's striking journalistic features and Janice Tanaka of Boston. This is a great chance to check out what's happening video-wise, and, best of all, it's free and open to all.

Spent a week in Hilo recently and have nothing to report on music happening there. I walked into one record store and asked if there were any bands around town that were doing anything new or interesting. The guy behind the counter looked at me with a blank stare and said, "people don't have time to play music here, they're too busy trying to make some money." Well, I didn't really expect all that much anyway. I was too overwhelmed at the fact that in downtown Hilo, a penny can still by you six minutes in the parking meter. When was the last time you bought anything for a penny?

So until next month...

Stay Irie,

Burt

## Letters to the Editor

Dear Burt,

I just receive the May edition of NOVUS and I am really enjoying it. I saw the ad for Mackey Feary's new LP on the back and I would really like to buy it. Since there are not many record stores in Sacramento that carry contemporary Hawaiian groups, my only alternatives would be to go to Hawaii again (wishful thinking) and buy the records or else find a mail order firm that is selling Hawaiian records/tapes. I was wondering if you can help me locate some firms that provide this service or some record stores that provide mail order service. I would really appreciate your help and in the meantime, I wish you and your NOVUS staff continued success.

Sincerely,  
Randy Hiuga  
3736 West Way  
Sacramento, CA 95821

(Fear not Randy, I love it so much when people write us that for an insignificant price, I personally run out and get the album for you. -Ed.)

Dear Burt,

You have a really beautiful looking magazine--forgive me for being crass, but how can you afford it?? You must have a lot of local support. I liked the contents of the record reviews section a lot--the things I didn't like about it had to do with my dislike of the musicians being reviewed and not with the people who were writing the reviews. The reggae column is very good, from what I saw of it. I don't know much about the local music scene, so the article on Steve and Teresa kinda left me confused. Also, what were the events leading up to the deaths of George Helm and Kimo Mitchell? I'm interested in knowing a bit more about both of these men. Also, where can I get a hold of Helm's LPs.

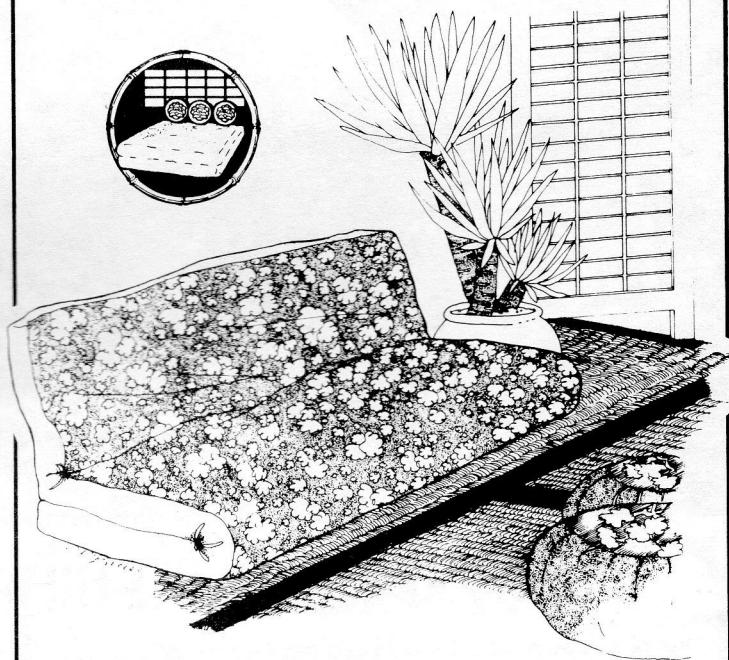
Things going on in these parts? Nothing! The local scene is stagnating cos all of the good places to hear bands are being turned into discos or are going to strictly out-of-town acts (long live the British Invasion!) or top-40 bands. A couple of groups are still trying to slog it out on the pop/art/rock/damage front most notably NonFiction, the Cult Heroes, Map of the World (if they can stay together for about a year longer, I think Map'll be a band to reckon with. As it is they are merely very good.) and of course there's the Ark coffeehouse which books an amazing number of folk performers of all kinds (they'll probably lose their lease, tho' and the owners will turn the beautiful old house that hosts the Ark into a frat house or something equally constructive). Got to see Nick Cave in the Detroit area, with a good local band opening for him--thought I was in an alternate universe or something. My-oh/my///

Anyway, if you know of anyone who'd be interested in getting our WORDS AND MUSIC newsletter, or who would like to send us fanzines/playlists/records/tapes anything they'd like to see get a little exposure, please have them get in touch with us. Other than that, thanks again and I hope to hear from you soon.

Ciao,  
Cecile Cloutier  
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have a purpose and I think for the most part we're fueled by that desire. A brief background on Helms and Mitchell is as follows: They were both active in the efforts to put a halt to the military's use of one of Hawaii's minor islands, Kaho'olawe (near Maui) as a bombing target. Helms was probably the pivotal point for the whole effort. Both made frequent trips to the "off-limits" island on surf boards to protest the bombing. Both were experienced swimmers/surfers. One day they went there and never returned. How they actually died still remains a mystery and some suspect foul play. -Ed.)

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(Thanks for writing Cecile. I wouldn't say we have a lot of local support as seen by my worn out knees, but we



## Danny Gottlieb - Still Exploring the Elements

The name Danny Gottlieb first came to my attention when I bought my first Pat Metheny album called *WATERCOLORS*. It was one of those cases where I was so entranced by the music I would just sit and read every bit of information contained on the album jacket just to get some insight into the people behind the music. The personnel on *WATERCOLORS* was at that time the beginning of what was to become the Pat Metheny Group. It was a fresh new sound in jazz that later proved to be an influential focal point for many young listeners getting their first taste of jazz.

During the jazz heyday in Hawaii, when jazz clubs like the Cavalier and Jazz Plus and jazz radio like KGK were happening, Danny frequented Hawaii playing with the Pat Metheny Group and with Airto and Flora Purim. Being no stranger to the islands, Danny has since been making annual trips to Hawaii (Kauai in particular) to hold drum clinics at Harry's Music. "I'd easily make Hawaii my home," Danny said, "but New York is where the jobs and money are." So between retreats to Hawaii, Danny has seen his involvement in the Pat Metheny Group rise and fall to the point where he is disassociated with the Pat Metheny Group altogether and gigging with a wide range of musicians, Airto, Michael Brecker and Michael Franks to name a few. In fact, Danny said he just received a call from Larry Coryell when he left New York, something he'll look into when he gets back to the Big Apple.

Gottlieb's career doesn't stop at being a sideman or studio musician. He and long time buddy Mark Egan have formed the nucleus of a band called Elements which to date has one 1983 release called *ELEMENTS* and a recently released Antilles recording called *FORWARD MOTION*.

Back in Hawaii to do a drum clinic, NOVUS got together with Danny and talked about life after Pat

Metheny's Group, about the current tour with Michael Franks (Waikiki Shell, July 22nd), and where his career is going with Elements and as a studio drummer...

**NOVUS:** What got you interested in music and at what point in time did you decide that you wanted to making drumming a career?

**DANNY:** Well, in the fourth grade, my folks decided that I should learn to play an instrument. (My mom plays the violin and plays in the local symphony back home as an amateur.) So I said, "OK, I'll play the violin." But my school didn't have anymore on hand, so they gave me the cello instead. I played the cello from fourth grade to the 12th grade and I was pretty good considering the amount of practice I put in, which was hardly any. I liked it and it was fun to play, but I was hardly motivated.

But there was something about the drums... there was a real good friend of mine's in junior high school who used to play the drums in a jazz band. In Union, New Jersey, there was a summer music program run by a guy named Morty Geis and he knew I wanted to play the drums, so I took a drum course there. Within three weeks, I guess I could really play; it wasn't like I could play a lot but I did show a larger aptitude for them than expected. I also wanted to learn to play the drums because my friend was getting a lot of girls at the time, and I knew the cello wasn't going to do it for me!

When I was a junior in high school in 1970, I found out the great jazz drummer Joe Morello was teaching in a music store that distributed instruments to the

schools around town. It was only a block from where I lived, so I went down there and I met this fascinating man who I had previously seen only on the back of Dave Brubeck's albums and in Ludwig drum catalogs. I asked if he could give me lessons and he agreed. After two or three lessons, nothing was really clicking and I'd get frustrated at times.

Finally, one day, we went through a lesson and I played it great and Joe said I had an incredible amount of potential. And I've been studying with him for about 14 years now; I think he's a technical genius and I go back to New Jersey now and then to see him. In fact, we just did a drum clinic tour together in Europe. He's like a second father to me.

I got my first professional gig on drums between high school and college playing in the Catskill Mountains in upstate New York for \$60 a week playing behind strippers and other weird stuff, but it was a good experience. But my folks made sure I stayed in school and got a degree. At the University of Miami, they had a degree that was half business and half music called Music Merchandising and they were the only school in the country that offered such a degree. So I decided to go there.

After about a year there, I saw how great the jazz department was, so I switched majors and it was then I met Pat Metheny in 1972, along with Mark Egan, Cliff Carter, Steve Morse and Rod Morganstein of the Dixie Dregs, Jaco Pastorius and Mark Colby; lots of musicians, let alone the guy who ran the department for the first couple of years, Jerry Coker, who was a great teacher. Pat and I used to do duos opposite Steve Morse and the Dixie Dregs during college.

Meeting Metheny was really heavy because I knew he'd be a great musician - I mean, he was great then when he was just 17! He stayed in the department for about a year and a half and then he met Gary Burton, and his desire at that point of time was to play guitar with Burton's band, which he eventually did. In fact, Gary helped get Pat a teaching position at Berklee at age 19 in the guitar department in 1973 so Pat could stay close to Gary, who also taught there.

I stayed at Miami and got my degree in '75. Then I did a show gig with Bobby Rydell, a popular singer from the '50s, for a while and toured countries like Australia. When I moved back to New York, Bobby Moses was vacating the drumming chair in Gary Burton's band (Metheny had been in the band for two years now) and I knew every song in their repertoire backwards and forwards because I wanted to keep up with whatever Pat was into.

NOVUS: So you got into jazz drumming as a conscious choice...

DANNY: Yeah, I did mainly because of Morty Geis and his playing for us students, records by Miles Davis, Thelonious Monk and big bands. When I got to college, I discovered there was a whole 'nother world of small group playing, and when I met Pat, he had been listening to other stuff, especially Kansas City jazz organ trios, Wes Montgomery, Miles Davis, Ornette Coleman (and I was just beginning to figure out that sound).

Anyway, Pat got me the gig with Gary and that was my first longterm jazz gig. After about a year with Burton (the third year for Pat), Pat asked me if I was interested in leaving Gary and join him in a group he wanted to start on his own. I said yes, so Pat went out on a limb and started his own group in mid-'77. Mark Egan, who I became good friends with at Miami, came into the project, as well as Lyle Mays, who was a friend of Pat's. We rehearsed for two weekends and hit the road.

Pat had a good relationship with his booking agent in Boston (the same agent as Gary Burton's) and he

apparently made a deal with him to get the group every gig on the planet he could possibly get and the band would play it. The best one was Seattle to Dallas to Quebec in five days driving! We put 160,000 miles on the van in about a year until it finally blew up!

It was definitely a special group; Pat and Lyle had a unique thing going while the roles of bassist and drummer were subdued at that point. But I loved the music and it gave me a chance to develop my cymbal work.

The first two-three years was really a lot of hard work; no road crew and all of us in a van. I look back at that period now with nostalgia because it was fun and we felt we had a sense of purpose in presenting our music to the public.

We toured for a year on the strength of Pat's two albums, WATERCOLORS and BRIGHT SIZE LIFE. It was a time when a lot of radio stations were playing fusion jazz and Warner Brothers had just taken over the distribution of ECM in '79, so we got a good promotional push with the white album (PAT METHENY GROUP) and the record did real well. Then it became a much bigger organization with a seven-man road crew and flying to our dates.

NOVUS: What brought about your departure from Pat's group after being with him for six years?

DANNY: Well, a lot of factors, but as Mark and Pat came to the realization that it wasn't going to last and that the band was strictly Pat's vehicle; it's his thing, controlled from the beginning to the end. It's his name on the line, not the band's. As much as I thought it was a cooperative venture at the beginning, it really wasn't at all. All decisions were ultimately made by Pat and that's why the group was so successful in a way because Pat was the

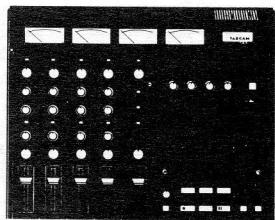
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central focus. But as a result the group manifested itself as Pat's dream, not necessarily the dreams of the other members. It's like five people trying to paint a picture at the same time, but one person deciding which colors were to be used to paint, what the design should be and then putting his name on it. After a while, I started to search for my own identity. Pat was starting to sense that and, besides, I practically played exclusively with Pat all those years. So I needed to leave and sow my own wild oats musically because I had gotten too comfortable with this steady gig I had with the group.

What the band played rarely changed from night to night; only Pat's differed. In fact, I saw The Police on their last tour and it reminded me of a Metheny show in a lot of ways because a lot of the music just nails the audience, but I got a feeling that if they had a bad night, the audience wouldn't know the difference. It was the same way with Metheny; we would have great nights, we would have rotten nights and the response was the same because there was so much built into the show that it would work regardless of how we played.

There was a lot of soul searching I had to go through and it finally came to a head over a recording Pat and I worked on as guest musicians and it became clear by trying to work on this project together that we had to get away from each other.

Also Mark and I had done a record which was very important to me and I think Pat sort of sensed that. There were a lot of things Mark and Pat didn't see eye-to-eye on, and Mark was getting a lot of offers to do other jobs, so he left. Steve Rodby came on to take Mark's place and I stayed on another three years and left after the '82 summer-fall tour that the double live *TRAVELS* record came from.

NOVUS: Now getting to your career after you split from Pat, you've been playing with other bands and I was wondering if that was helping you further your own career.

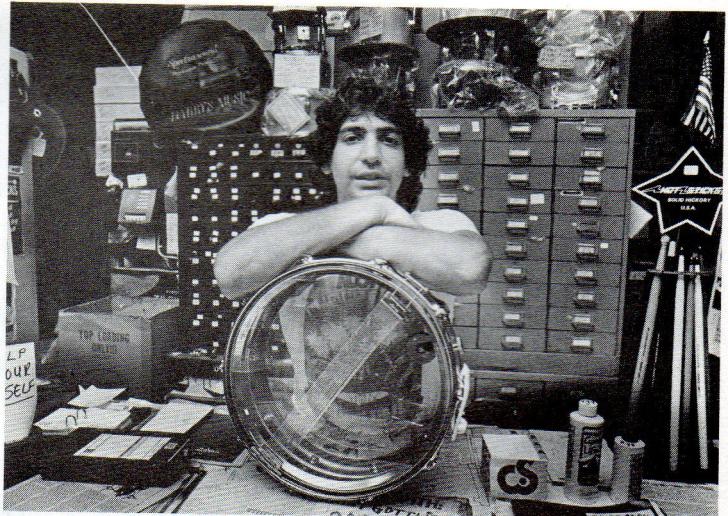
DANNY: Yeah, it is, because it isn't a full-time commitment; I mean, Michael Franks has done two tours in almost a year. Randy Brecker doesn't tour that much. The Elements group isn't a touring band because Bill Evans, the saxophone player, is playing with John McLaughlin and Billy Cobham in the reformed Mahavishnu Orchestra. The main focus was the band Elements, which consisted of me and Mark and Bill Evans and Cliff Carter both as sidemen. We recorded one album which was released on a small label, Philo, but the label didn't promote the record all that well, so we worked out a weird deal where we were able to purchase back the record and we got Antilles, a division of Island Records, to put it out. We've since recorded a second one that's taken a long time to release; it was recorded last April of '83 and it's been a little more than two years and it just got released in the last week of June.

We've also started to record some of the third Elements record, but since we're not a touring band because of all the additional outside work we do, I pretty much like whatever job comes my way if I think it's worthwhile. I've also been doing a lot of drum clinics for Ludwig and some good things happened through that, like I was asked to be a judge at the Notre Dame Jazz Festival and Dave Holland was the bass judge, so I got to play with him for two nights which was unbelievable!

Michael Franks has had us, the Elements band, as backup for his tours. We did a big swing through the Mainland in November and December of last year.

NOVUS: Whose idea was it to get Elements started?

DANNY: Mark and I weren't even intending to release a record when we did ELEMENTS. While I was still with Pat, we were just going to go into the recording



studio and play something very pretty and melodic. The record is relatively low-keyed, but it really gave us a chance to experiment with colors on our own terms.

We originally wanted to do just a bass and drums recording, but Mark had gotten a call from Bill on the second day of recording that he wanted our help in putting together a demo that later became *ON A CREST OF A WAVE*, his record for Elektra/Musician. So we decided we'd like Bill and Cliff (who's a good friend of ours that plays keyboards and does studio work) to play on our album as well. And, lo and behold, from four days in the studio, we got ourselves a record and a lot of it was inspired from our visits to Hawaii, specifically Kauai.

NOVUS: Yeah, I noticed some of the song titles, like "Haena"...

DANNY: Right...we have a friend named Gina who lives on Kauai and works as a singer over there and is someone we first met when Mark and I played with Metheny at the Blaisdell Concert Hall in '78. In mid-June of this year, everybody in Elements went over there and stayed at her place. We had some amazing times there playing music 'til late at night and it was just inspiring for everybody involved. I feel I'm a better musician just by being in Hawaii.

NOVUS: What can we look forward to on the second album? What were the influences on this effort?

DANNY: The second one is called *FORWARD MOTION* and it also has the Kauai element on it but Mark and I had done some playing with Airto Moreira, the great Brazilian percussionist who we feel very close to. A lot of the music was inspired by that interplay. Mark, once again, wrote most of the music on this album, so there's some Brazilian-flavored pieces.

We purposely didn't put added percussion on it, mainly to keep it very open and spacious so it sounds exactly like a quartet playing. It's not slickly produced in the fact that there are a million overdubs and every little space is crammed with something. It has a lot of breath to it and it's honestly played music. Bill gets to solo quite a bit and in fact he solos more on this record than his own.

There's a song on there that I get co-writing credit on (mainly because I help develop this improvisatory piece) called "Spiral." It's my favorite cut and it's a textured piece which hints at what's to come and was generated from this last trip to Kauai. It's very spacey, ethereal music.

NOVUS: Tell me a bit about your current tour with Michael Franks.

DANNY: This tour with Michael will just cover four cities: San Diego, L.A., San Francisco and Honolulu. He's also writing songs and getting things ready for

his next record. He tours when it feels right to him.

NOVUS: How did Michael hook up with you guys originally?

DANNY: Mark played on one of his records and he really was taken by Mark as a person and a musician. So he called him and told him that he wanted to put together a touring band and could he suggest anybody else, and Mark mentioned Elements.

NOVUS: Well, you've gone from a stable gig with Pat Metheny to your own band Elements and your share of studio work and touring, have you settled into any particular direction for yourself as a musician?

DANNY: I'm in the free-lance period right now. Besides doing Elements, me and Mark are drawn to do solo projects because I feel I won't be truly happy until I make a Danny Gottlieb record, for better or worse, from start to finish, written and orchestrated by me! I like experimenting with different percussion; electronic percussion is something I gotta get into real soon.

You see, I like so many different kinds of music that I could see myself playing in a jazz trio or a major rock'n'roll band or any other kind of solo or group combinations. So now it's a question of just nailing down what kind of music I'll eventually concentrate on.

When I played with Dave Holland at Notre Dame, it kind of scared me a bit because he was so focused on what he's doing on the acoustic bass. He made me realize that the greats in any kind of music do make a commitment, but I guess I'm just the product of a different generation that just happens to be attracted to different types of music, so at this point, I'm going to try to get better in all areas and hopefully get different kinds of gigs as well. I'm going to take it as far as I can go.

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## Patrice Rushen - Returns in Style

Patrice Rushen, the accomplished singer and jazz musician, has returned in style this month after an absence of over a year with a new album, her fifth on Elektra Records called **NOW**.

This new album was recorded mainly at her own brand new 24 track state of the art studio at her recently acquired house in Altadena, a quiet residential suburb of Pasadena, California. The music for the album's ten tracks was principally written, arranged and performed by Patrice and co-produced by her with Charles Mins, Jr. who has been involved with her on the last four albums.

She is the only woman to emerge from jazz and rhythm and blues as a totally self-contained recording artist in the past twenty years. Patrice is very proud of her last effort and recorded this album over a four-month period, working up to fourteen hours a day. This is her first release since her highly acclaimed album **STRAIGHT FROM THE HEART** released in 1982 which contained the hit single "Forget Me Nots," the song that was the biggest single recording of her career so far.

Patrice is only five feet tall but ten feet high when it comes to musical talent. After starting to play the piano at three years of age, she was giving classical recitals at six. Her first classical composition, "The Caravan Suite," was written by the time she was twelve and by the age of nineteen, she was recording with the highly respected jazz record label Prestige, where she recorded four albums. Her session work included working with such artist as Prince, Jean Luc Ponty, Peabo

Bryson, Minnie Riperton and many others.

With the release of her latest album *NOW*, Patrice showcases all of her extensive talents as a songwriter, arranger, producer and musician. The songs range from the current single release "Feels So Real" to uptempo rockers like "Get Off" and the outstanding track "Superstar" which features Patrice doing synthesizer and electric piano solos.

I caught up with Patrice at her new house and found her not only a charming and intelligent woman but also a very contented and apparently domesticated one. The house seems perfect for such a creative and talented individual and at the rear in the separate building lies the studio.

NOVUS: Did you play all the instruments on your album?

PATRICE: Not quite, but I get closer everytime. This album concentrates more on keyboards and I played all the synthesizers and electric pianos. I had help with the bass from Freddy Washington and Romeo Williams and Greg More on guitar as well as Marlo Henderson. I did some of the vocals in studios in Hollywood and as this was the first time we used the studio facilities in my home; it was partially a test to see what the room could do so we didn't take a lot of chances.

NOVUS: Will this studio be available for other people to record in?

PATRICE: I don't think so. It was designed originally to be a lab for me to be able to work any time, day or night; to have a sound-proofed place where I wouldn't disturb anybody else.

NOVUS: Can your fans expect to see you in a video soon?

PATRICE: Yes, I really hope so. Now that the album is out, we will sit down with the people at Elektra and make a mutual decision. We've had some very positive discussions. I also have a new manager, Sherwin Bass, who also handles Anita Baker, among others, and that should help.

NOVUS: As an artist, do you find it difficult to work under a lot of pressure?

PATRICE: If I know that ten songs are needed in two months time or that I've got a tour to prepare and have to rehearse all the songs, I would start getting ready immediately.

NOVUS: When do you plan to go back on tour and do you enjoy that aspect of the business?

PATRICE: I enjoy touring and it's very stimulating. You feel more one-to-one with the audience. I get a feel about what it is about Patrice Rushen that they like or don't like. I can use that when I'm starting another album project. The things that make touring hard is that it can be grueling and it has to be really well planned. There are a lot of promotional activities that go on with a tour that are not a part of what happens on that stage, like interviews and visits to radio stations. I don't have any immediate tour plans at the moment because we have to wait until the album gathers some momentum but hopefully, we will be on the road during or at the end of summer.

NOVUS: What about international tours like, for example, in England?

PATRICE: I think that the last two albums helped a lot and I am finding that a lot of my fan mail is coming from places around the world. I'm very intrigued and I love to travel. I think black music in America has not been in the mainstream of pop music until the last fifteen or twenty years. But times are changing now and England has helped us realize that by their acceptance of our music.

NOVUS: Being a part of the entertainment business subjects many stars to the high-life and all the excesses that go with it. What do you feel about this side of the business?

PATRICE: Yeah, I don't like the excesses. Everybody does what they want to do but a lot of the things like a person's talent and creativity are sometimes overshadowed by a lot of hype. I'm not against that

because I know these are the tools that are needed to promote somebody before the public. But when this comes before substance, it starts to make me feel a little uncomfortable.

NOVUS: Do you feel any pressure on yourself to create a more outrageous image?

PATRICE: It's a problem a lot of artists are facing, particularly now. Presentation is a big part of how you are viewed! Music is just a part of the presentation. I'm for imagery because I think it allows an artist to expand and it gives the audience more to grasp on to and if it's done right, it can be very effective. Down the line though, the talent can't be overlooked. When you're at home and it's just you and your disc or Walkman, there's gotta be something there. It's on the 101st listening after you've seen the video 30 times - that's when it really counts.

NOVUS: Of the three slow ballads on *NOW*, "High In Me" was written in collaboration with Syreeta Wright. What were the circumstances that surrounded this song?

PATRICE: I started working on this song and thought it would be a good one to consider for the album. I played around with the lyrics and came up with some LaLaLa's and decided that Syreeta would be perfect to do the lyrics. I tried to reach her but never could connect so after three weeks of this, I dropped off the tape at her house. I didn't hear a thing for weeks and then one day, she finally called and left the lyrics on my answering machine and that's how "High In Me" came about.

NOVUS: What haven't you done in your career that you would like to?

PATRICE: I would really love to do a duet with Stevie Wonder. We have come this close to doing it two times. In fact, he called and told me that there was a particular cut he wanted me to play on his upcoming album, but I'm still waiting...

Probably in this case Stevie is the one losing out. *NOW* will surely catch the ears of the listening public and will no-doubt supply some hits for radio airplay, but knowing Ms. Rushen, it'll only be another stepping stone to something bigger and better.

## KCCN-1420



HAWAII'S TOP TEN ALBUMS  
JULY 1984

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

# Arthur Johnsen - Modern Art for the Common People

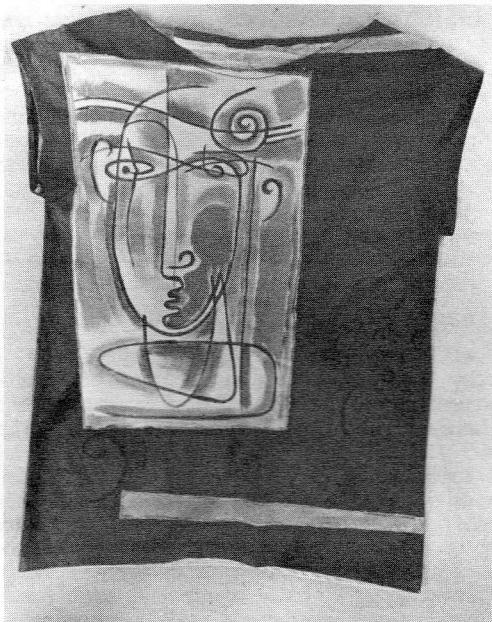
White cotton tees have freed Arthur Johnsen. Unlike most 20th century modern artists who use canvas or 100 percent rag paper for their work, Johnsen prefers the quintessential 100 percent cotton t-shirt.

Creative forces run fluidly when working with t-shirts, according to Johnsen. "I feel lighthearted and can design freely with no cares...because it's just a cheap t-shirt," he says.

Yet, once a design is completed, the cheap white t-shirt is no longer what it started out to be. It's a masterpiece, a "modern art wearable."

Johnsen is heavily influenced by artist from the '30s, such as Picasso and Matisse, working with cubism, abstract geometric shapes, avant garde "new wave" touch. Johnsen's t-shirts are bold, fresh, unique; they speak a creative language normally found on gallery walls.

For the past two years, Johnsen has been designing original and limited editions of handpainted/airbrushed t-shirts and pareos. They are Johnsen's "art for the common people" with pricetags as low as \$25 for a pareo and \$35 for a t-shirt.



By choosing to work on t-shirts, Johnsen has risked losing the artistic recognition that most conventional artists receive. Is "popular art" less of an art because it walks on city streets? Is Johnsen less of an artist because he paints on t-shirts? "Modern art is a valid artform," says Johnsen. "I handpaint my work on 100 percent cotton. Painters use 100 percent rag for their work. It's the same thing," he says.

Why should people buy and wear a Johnsen original? "It's a good investment," Johnsen says. "In a few years I'll be famous and my t-shirts will be fit for framing under glass."

FAY Y. JONES

"Arthur Johnsen Modern Art Wearables" can be found in the Kuhio District in Waikiki, on sale/display from 5:00pm to 10:30pm.

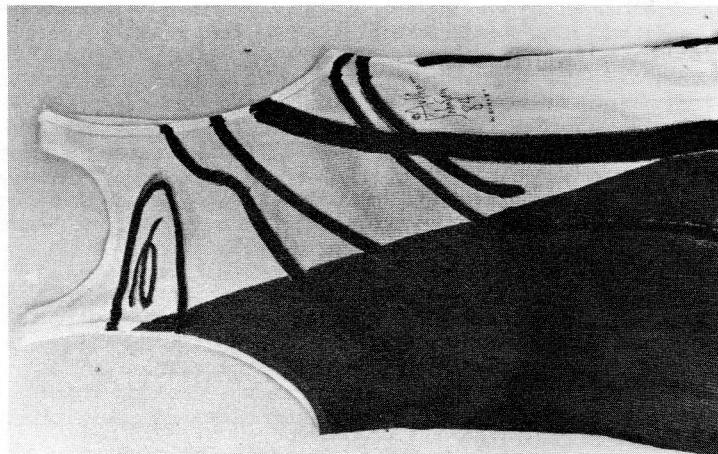


His work has also attracted not-so-common people like Broadway star Ben Vereen, Hawaiian musician Robert Cazimero and Lionel Richie, who wore one of Johnsen's original t-shirts during a recent photo session with Pepsi-Cola.

Johnsen, who grew up in Nuuanu, cultivated a love for the 'popular print' while studying vernacular (hand-built) architecture and folk art (forms that "arise naturally from the people") at the University of California at Berkeley during the '70s.

"That was when I first began to love the 'popular print' as an artform, and decided to make my art as accessible as possible to people like myself and my friends," Johnsen says. He loves the idea that you don't need a lot of money to own and enjoy fine original artwork.

Johnsen "broke free" as an artist in 1980, while sharing studio space with local artist/deejay Noe Tanigawa and attending art classes at UH Manoa. Instructor Helen Gilbert also encouraged him to move on from his line of notecards ("Taro Cards" printed with local plant motifs) to "larger things."





## Record Reviews

Ruben Blades y Seis del Solar -

**Buscando America**

The commercial impact of salsa since the 1960s has been largely contained within the Latin American communities. The offspring of the Afro-Cuban dance craze led by Machito and Prez Prado in the '40s and '50s, salsa has since produced ground breaking works by Eddie Palmieri, Johnny Pacheco and Willie Colon. With the exception of Carlos Santana, the mainstream remains elusive; crossover attempts have often been ludicrous (the Fania All-Stars with Stevie Winwood!), while white artists like Paul Simon and Joe Jackson have plundered Latin rhythms for chart success.

Ruben Blades has been a star in his home country of Panama for more than a decade, both as lead singer for Willie Colon and as a band leader himself. **BUSCANDO AMERICA** (Searching for America) is not an album of camp exoticism, but a fully realized expression of modern salsa as well as a broad political statement for Latin Americans here and abroad.

With *Seis del Solar* ("Six from the Tenements"), Blades has managed to fuse elements of doo-wop, reggae, and Spectorish drama into a Latin sound that retains its relentless pulse and purity of vision. He dispenses with the traditional brass section, emphasizing piano and vibes as leading voices in his arrangements. Blades' own voice is so throaty and pliant, so full of romance that you won't care that he sings completely in Spanish, or that the English translations provided are so politically volatile. Every cut is a standout, and with his first major label release in the U.S., Ruben Blades may be able to finally communicate to a larger audience the dreams and desires of the Latin soul.

CHRIS PLANAS

**John Abercrombie & John Scofield -**

**Solar**

One of jazz's strongest traits is that it stresses an individual's style so that one player sounds like no other. One of jazz's greatest joys is that disparate individuals can get together, call a few tunes and play even though their styles may be dissimilar. This album is of particular interest for those two reasons. We get to hear two guitarists--both of whom think progressively but differ stylistically--play together, and we also get to hear them play in a format they're rarely heard, that of the informal blowing session of playing standards. Abercrombie's tone has a light, ethereal touch while Scofield's has a nasty snarl, but both of them sound completely comfortable in a small-group setting with bass and drums and even more so in a guitar duet setting. This isn't the best work from either guitarist, but their relaxed approach to making this music is something I don't hear too often in their other albums. Refreshing.

**Palo Alto**

ALLEN LEONG

**Rank and File - Long Gone Dead**

**Slash/Warner Bros.**

A fine follow-up album to the debut *SUNDOWN*, the Kinman brothers, Chip and Tony, fool around with a bit of pop thrown into their already strong country-based songlist. The brothers are working strictly as a duo now, as former drummer Slim Evans and fellow guitar mate Alejandro Escovedo are nowhere to be heard (although Alejandro gets a "special thanks" mention). Instead, with major help from Peter Grant, who plays pedal steel, slide guitar, autoharp and banjo, and Tom Petty's journeyman drummer Stan Lynch, Rank and File lose little of the verve and drive that made that first record a critical success.

"Tell Her I Love Her" and "Saddest Girl in the World" (with its surprising Jackson 5 "ABC"-like intro) are two tunes that would fit right into any commercial radio station's playlist. While Chip Kinman's high pitched, heartfelt singing is appropriate for such sentiments, I especially like the songs that feature Tony's rough-hewn bass or when the two brothers harmonize, their contrasting timbres melding into one solid voice. The country stuff is their strong suit, especially the back-to-back performances of their own "Sound of the Rain" and "Hot Wind." Memorable hooks, Chip's harmonica and that country lopé reminiscent of the Johnny Cash sound on "Hot Wind" make for *LONG GONE DEAD*'s best moments. The romance of the Old West lives on.

The lighter songs make a good contrast to the serious ones as the aforementioned and Tony's narrative retelling of the John Brown myth. "I'm an Old Old Man" is a Lefty Frizzell classic and the offhand humor of "It Don't Matter" (a full-tilt C&W song complete with fiddle and weeping steel guitar) are great fun to listen to. Now all you need to make this scenario complete is a heat-simmering view of the vast expanse of the desolate plains, a rattlesnake poised to attack, tongue flickering as its eyes peer down the barrel of our trusty six-shooter aimed right down at its head...

On second thought, just put me in a Nudie suit.

GARY CHUN

**Human League - Hysteria**

**A&M**

Along with the long hot summer days of '84 come new releases by the subversive artists of pop music. With such lightweights like Wang Chung around it's a relief to have bands of a higher caliber like the Human League back.

If we look back a few years ago, the League was always more musical, stylish and glamorous than its predecessors. The group became the forerunners in synth-pop music. Even the band's boy/girl lineup came to be the blueprint for many of today's British groups.

It's been quite a while since the last Human League LP, but they've released some excellent singles after *DARE* like "Mirror Man" and "Fascination."

"The Lebanon" was a striking single that came out early this year, which contrary to predictions did not mean that the League was going rock and roll with guitars. *HYSTERIA* is really more of a R&B flavored LP rather than a U2 one.

The half of the album that is pop-oriented is down right bland. These songs use that same synth riff which was a predominate factor in their biggest hit of yester-year "Don't You Want Me." (I've always thought it was the band's worst number.) The funky cuts, meanwhile, like "Rock Me Again..." and "I Love You Too Much" are superb, utilizing bass synths rather than that overused drum computer sound.

*HYSTERIA* isn't a masterpiece of a record, but like your favorite friends, you overlook their faults and enjoy their special qualities.

Welcome back Phil, Joanne, Jo, Adrian, Susanne and Ian!

JANE SHISHIDO

## Yabby You - One Love, One Heart

"To begin, his music are introducing a new phase in the development of reggae roots song, his phase as a nature organ of mass communication and strengthen demand of 'reggae roots' in the world, never before reggae demonstrated it's great potentialities in mass communication as when Vivian Jackson present his album, Conquering Lion."

So begins the essay "The New Roots Reggae Phase of Vivian Jackson: His Social Role In Public Entertainment." It goes unsigned but may have been written by Amos Tutuola or a cousin of his.

In the discography for THE ROLE OF ROCK (Prentice Hall, 1983) Daddy Manu wrote: "Much 'Jah music' is Biblical in tone and lyrical allusion. Vivian Jackson (a.k.a. Yabby You) sings with the power of an Old Testament prophet. Superb!"

When those deserved words of praise rolled off the presses, Yabby You records were hard to find. But good things come to those who wait: Shanachie Records, who loaded the bases already with some fine reggae reissues, hit a grand slam with this compilation culled from Yabby's three classic, crucial early albums. 1975-77, when these sides materialized, found Jamaica in a crisis time. The government swung wildly this way and that, money dried up, crops failed, people went hungry. During this turbulent period, Rasta really came into its own. Prophets roamed the land. Some sang reggae. Bob Marley, who came into his own internationally then, was the best known. Yabby You was one of the most uncompromising. "Run away, come away from the land of Sodom and Gomorrah; run away, come away from the land of the sinking sand." ("Run Come Rally") "Them say they love and they live in hate; they say no steal and they thief, no help (?) They say no lust, then they live like a whore - they never hear such a thing before..." ("Anti-Christ") Never hear such a thing. Yabby, like

## Shanachie

Elijah or Isaiah before him, pulled no punches. His band (all stars like Horsemouth, Chinna, Sly Dunbar, Agustus Pablo, "Family Man" Barret) held nothing back either. This is bubbling, marching anthem style reggae from a time when you could still sing reggae at a church. These songs are tough and this is a six pointed, five star album.

Well, maybe four. Only four, not because of the music itself, but because 1) Shanachie left out the love songs. Yabby's version of the old mento classic "Beyond the Hills" from RAM-A-DAM or his cover of "Stranger in Love" off DELIVER ME would've rounded out the picture. This record seems awfully stern without a little sweet love. 2) Speaking of stern, if you want stern, check the "Chant Down Babylon" 12". It showcased Trinity toasting hard, hard, hard. The best is always yet to come but there will never be another 12" like "Chant Down Babylon" - would that more people could get to enjoy it via this album. 3) The New Roots essay quoted above graces several other Yabby You records - why not this one? The notes here leave out release dates even, some one just looking might think this is a contemporary album. It isn't; it's an old classic. My complaints notwithstanding, pick up a copy. Sing along. Chant Down Babylon in the comfort and privacy of your own home. Roots!

JOE TORI

## John Fahey - Let Go

Varrick

Bald, bearded John Fahey is the daddy of the very popular "eccentric" guitar school. Way back in the early sixties, Fahey, comparative religion student, author of the definitive Charlie Patton hagiography, founded Takoma Records, a label that found a home for what turned out to be quite a few acoustic guitarists who didn't quite fit into the "normal" tight boxes called categories. These intrepid explorers blended country blues, old timey, classical, international and, dare I say, psychedelic music, coming up with a whole new style, which for lack of anything better I'll call "eccentric."

Fahey's most famous protege was Leo Kottke, whose lightning fast first Takoma LP, 6 & 12 STRING GUITAR, launched a major career...big labels, national tours...the works. Another of Faheys posse, Robbie Basho, inspired Will Ackerman. Ackerman, of course, went on to found Windham Hill Records--and the rest is history.

Now you know who is this John Fahey character. And character's the right word, Jackson. Just try to read his liner notes for instance. Fahey's one strange bird. But he's a deft guitarist. He exclusively plays steel string. He gets a deep, full tone. He has his Patton and his John Hurt down. He also bends strings like Salvador Dali melts watches. He favors odd tunings and often plays slowly, giving his tunes a meditative, if somewhat somber grandeur. All of the selections in this particular set, except for the last two, are slow. Most of them, like some river or muddy stream, move linearly, stopping in a peculiar but pleasant middle section before continuing on to a conclusion that's not always fully resolved. Back in the hippie days this style was called American Raga. Nowadays, Yump Days, it's called New Age or American Classical. Whatever you choose to call it, anyone who likes acoustic guitar music ala DeGrassi, Ackerman, etc. should enjoy this album. Though the emphasis is on Latin compositions, the style is all Fahey's. The feel is somehow Southern. If they ever make another movie of a Faulkner book, Fahey should do the soundtrack.

JOE "Callused Fingers" TORI

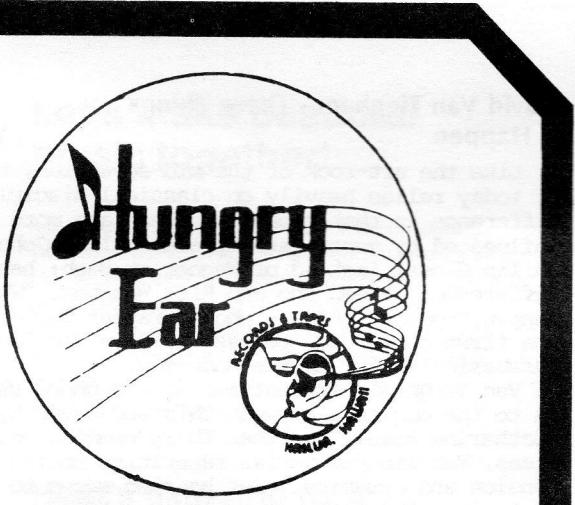
Attention Rock fans: This album contains "Layla" of all things. Fahey plays it straight, covering the fast opening and the slide coda. So what, next you gonna try, "Stairway to Heaven"?

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**Dave Grusin - Night Lines**

GRP

Straight out; Dave Grusin doesn't make great albums. He's a consistent artist who's not prone to experimentation or wild ideas. Consequently, his albums walk the middle line of inoffensiveness, which is another way of saying that while they aren't great, the records usually aren't bad, either.

It's ironic, then, that Grusin's latest record, in which he plays most of the parts himself along with a drum machine, is one of his most satisfying. On earlier records he surrounded himself with studio musicians to play solos over his tunes, the end result being that many of the players sounded as stiff and studied as he did. Here, he wisely focuses on the arrangements, always his strong point since arranging calls for the same studied, consistent attitude that usually gets in his way. The synthesizer colors are bright and varied, and the drum programs are the most natural sounding mechanized beats I've ever heard.

Grusin's best writing has been done for film and TV, and sure enough the bouncy "Theme from 'St. Elsewhere'" and the stillness of "Secret Place (from 'Racing With the Moon')" are the most memorable spots here. He also includes four vocal tunes sung by Phoebe Snow and Randy Goodrum; all of them, save perhaps for Snow's version of Sly Stone's "Thankful n' Thoughtful," fall into the "inoffensive" category. The singers, it seems are designed to replace the studio musicians of the other albums, but I find this perfectly agreeable in the world of pop (be aware that this is not a jazz record).

Grusin's product is entertaining and best thought of as a soundtrack to life, which means it sounds good when you're doing something else. Just don't take it too seriously.

ALLEN LEONG

**Psychedelic Furs - Mirror Moves**

Columbia

There's been a lot of talk recently in the music mags about what The Psychedelic Furs are supposed to be at this point in their careers, and the conventional wisdom seems to be that they've sold out heavily, with leader Richard Butler milking his Johnny Rotten-cum-David Bowie impression for all it's worth.

That's the kind of cynicism new wave purists will sequester themselves in if they've got nothing else better to do. If one listens to MIRROR MOVES, the new Furs album, on its own merits, as another pop album produced by ace boardman Keith Forsey, then it becomes clear that the Furs have sold out at a time when everybody seems ready to buy.

The album's first single, "The Ghost In You," pretty much sums up the album's approach - it is far more furry than it is psychedelic. Butler's vocals seem less detached than they have in the past, and lyrically, the Johnny Rotten comparison has to be stretched far to be made.

Hard to believe that this came from the same producer who put most of the kick into Billy Idol's REBEL YELL; in fact, Keith Forsey splits drumming chores on MIRROR MOVES with Idol's own drummer.

But with the bubbly groove of "Heaven," one wouldn't be able to tell that this is the same band that once expressed emotions with the tact to match titles like "I Want to Sleep With You." Compared to most of MIRROR MOVES, "Love My Way" sounds like hard rock. Whether that is a good shift is a matter of personal taste.

TONY DELA CRUZ

**Ultravox - Lament**

Chrysalis

Ultravox may have worn out their welcome in their native England, where the band is battling a bad reputation as boring old farts, but here in America they sound just fine.

The latest Ultravox release, LAMENT, is on first listening a faceless record with little to recommend, but it grows on you like a rash. The standout cut is "Dancing with Tears In My Eyes," a bittersweet, up-tempo number that is as sad as its title suggests. While lead vocalist Midge Ure doesn't sing nearly as forcefully as he did on 1981's landmark VIENNA, he doesn't have to; there's enough musical texture here to fill the next ABC album.

One selection that dares to approach the expansiveness of past hits like "Passing Strangers" and "Reap the Wild Wind" is "White China," dense in vocal harmony and romantic lyrics. It's quite breathtaking, but it has also become quite old wave. Almost anybody can sound good with a synthesizer nowadays - note the awful "New Song" by Howard Jones - and unless Ure and company have another movement or fashion up their sleeves, LAMENT may become a collection for collectors only.

TONY DELA CRUZ

**INXS - The Swing**

Atlantic

With their first album's release, INXS began as a nice, young, sexually-obsessed group of guys from Down Under. Not bad as musicians, they sported a semi-different sound and showed some promise. Instead of keeping their promise, they seemed to have opted for a commercial disco-funk, succumbing to the ever-powerful allure of gross profits.

The song they are pushing off their second album, THE SWING, is called "Original Sin." Does that mean their song of sin is original or are they referring to the genesis version? While not bad as a disco tune, whatever happened to original style?

The rest of the cuts follow one another in a procession of predictable mediocrity. There's practically no way to distinguish one song from the others, except, of course, for the currently played "Original Sin."

VAL LOH

**David Van Tiegham - These Things Happen**

Warner Bros.

Like the art-rock of the mid-seventies, the art-rock of today relies heavily on classical disciplines. The difference is that today's rockers are more obviously influenced by avant-garde pioneers like John Cage and Philip Glass, instead of Wagner or Bach; hence, the difference between Eno and Rick Wakeman. "These Things Happen," commissioned by choreographer Twyla Tharp, is the first commercial release by Dave Van Tiegham, percussionist for Laurie Anderson.

Van Tiegham's credentials as a drummer should clue us in to the contrast between this and David Byrne's "Catherine Wheel," another Tharp commission. Like Glass, Van Tiegham varies repetitive motifs to achieve tension and dynamics. But he also seems to build his music from the bottom up; his muscular drumming and percussion provide a firm, funky foundation for most of the music, giving songs like "Beyond Knowledge & Power" drive and drama.

Yet so much of his music relies on rhythms that many tracks on Side Two tends to blend into each other. We sense the pressure to contrive an atmosphere, rather than feel the atmosphere itself. This is a soundtrack for modern dance, after all, and as such leaves the listener hungering for the visual counterpart. But on many cuts, like "The Women," with its guitar-grind, pan-African percussion, and choir of angels, Van Tiegham conjures up that air of mystery, of new exciting possibilities for human expression. Which is all art can hope to aspire for.

CHRIS PLANAS

## Siouxsie and the Banshees - Hyaena

Geffen

Siouxsie and the Banshees are one of the top bands in the world today, but they exist in total obscurity outside of Britain. To put it nicely, they're a "cult" band. The group's come a long way from their punk roots heard on their debut THE SCREAM. Lead vocalist Siouxsie Sioux's come a long way too, from being punk's biggest joke to the well-respected cool eccentric dresser and pop-star.

The Banshees have influenced so many of today's post punk bands with their music, style and attitudes. The whole gothic/death rock brigade nicked all their ideas from this group. Not to mention those bands like Blood & Roses, Cocteau Twins and X-mal Deutschland, who have female vocalists who sing along the lines of Siouxsie's personal style.

The album's a masterpiece of sound and an aural delight of the highest measure. The songs on the LP are beautiful, haunting and full of the passion and power which has been missing in modern music in the past two years. (All of modern music? -Ed.)

The arrival of the Cure's leader/vocalist Robert Smith into the inner circle as guitarist has given a gentleness and playfulness which the band never revealed. Records by the band's alter-egos, The Creatures and The Glove have also helped the band to relieve themselves of their over indulgences.

Siouxsie's singing has improved 100%; there's so much more depth and emotion to it than before. Rather than frightening you with her tales, she's now able to lure you into her magical world.

The American HYAENA also includes the Banshees version of "Dear Prudence" that should even please the most wary Beatles fan.

This will definitely be one of my favorite LPs in the upcoming years!

JANE SHISHIDO



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## Independently Speaking

Todd Phillips - RELEASED (Varrick): "New Acoustic Music." This is the phrase used to describe the sound that combines jazz, classical and, interestingly enough, bluegrass. As far as I understand, this music was first made popular by mandolinist David Grisman, who later got together with the grandmaster of swing fiddle, Stephane Grapelli, which help broaden the appeal of this stately sound. Phillips' release should be a favorite among the converted, while it may take a little longer for the rest of us who like our music with more of a bite to it. The arrangements of Miles Davis' "Nardis" and John Coltrane's "Miles' Mode" are certainly interesting but a bit too cautious and polite. The only real excitement is generated by Jerry Douglas' firm command of the dobro, especially his duet work with Phillips on "Alone." (I never realized a traditionally bluegrass-based instrument could be so expressive as a saxophone when in the hands of a master like Douglas.) Other musicians well-known in the field also help out Phillips, in particular Tony Rice and Darol Anger. Pleasant listening in general. -GC

Papa Finnigan & Junior Ranking - TWO THE HARD WAY (Heartbeat): Cultural lyrics combine with hard dance hall riddims to make this a winning debut. Like Michigan and Smiley, Finnigan (Michigan's younger brother) & Junior come up with bouncy lines and asides that belie the urgency of the words. "Put the Heathen Back 'Pon the Wall" does well with the "Full Up" riddim ("Pass the Kouchie"), and "Tribute to Bob Marley" reworks "In the Ghetto" with upfull reverence. But their best are their own, thanks to producer Scientist and backing from the High Times stable. No slack this one. -CP

Red Scare - THEN THERE WERE NONE (Upstart): A cut above most punk bands, this L.A. group has a good command of the music. Street-wise sensibility is not sacrificed either, as vocalist/lyricist Bobbi Brat and the band run through a varied mix of hard rock and thrasher tunes. The production is clean-sounding and the band can actually play, with Gene Lipin letting fly with some ear-blistering work on guitar. Red Scare succeeds in sustaining that needed edge throughout the album, freely commenting on everything that comes within their purview, whether it be the movies, the L.A. punk scene and even the downing of the Korean airliner by the Russians. Well-worth writing away for. -GC

The Lyres - ON FYRE (Ace of Hearts): The Lyres pull their sound from an era in rock that gave rise to bands like the Kinks and the Stones. The band may deny any obvious imitations of those aforementioned bands but the sound of Jeff Connolly playing the tambourine and Vox Continental organ is unmistakably mid-sixties. In fact, the Lyres do covers of Ray Davies' "Tired of Waiting" and the New Colony Six's "I Confess" not to mention five originals by Connolly. Imitations or not, this LP is fun to listen to, whether to reminisce or to appreciate the raw, simplistic energy of this near-famous Boston-based band. -BL

Varrick Records, One Camp St., Cambridge, MA 02140  
Heartbeat Records, One Camp St., Cambridge, MA 02140  
Upstart Records, 11343 Homedale St., L.A., CA 90049  
Ace of Hearts, P.O. Box 579, Boston, MA 02215



ROBERT GORL - "Darling Don't Leave Me" (Mute): Robert Gorl is a very attractive man, but unfortunately the same cannot be said of his solo records.

Eurythmic-star Ann Lennox is featured as a guest vocalist, but even she can't salvage "Darling" from the monotonous arrangement and melody. Better luck next time Robert! -JS

PROPAGANDA - "Dr. Mabuse" (ZTT): ZTT strikes again with another record which is hyped as something subversive, but is about as amazing as cow tripe. Who are they trying to fool? "Dr. Mabuse" rehashes those 1977-78 Moroder, Cerrone Eurodisco records. How soon we forget! - JS

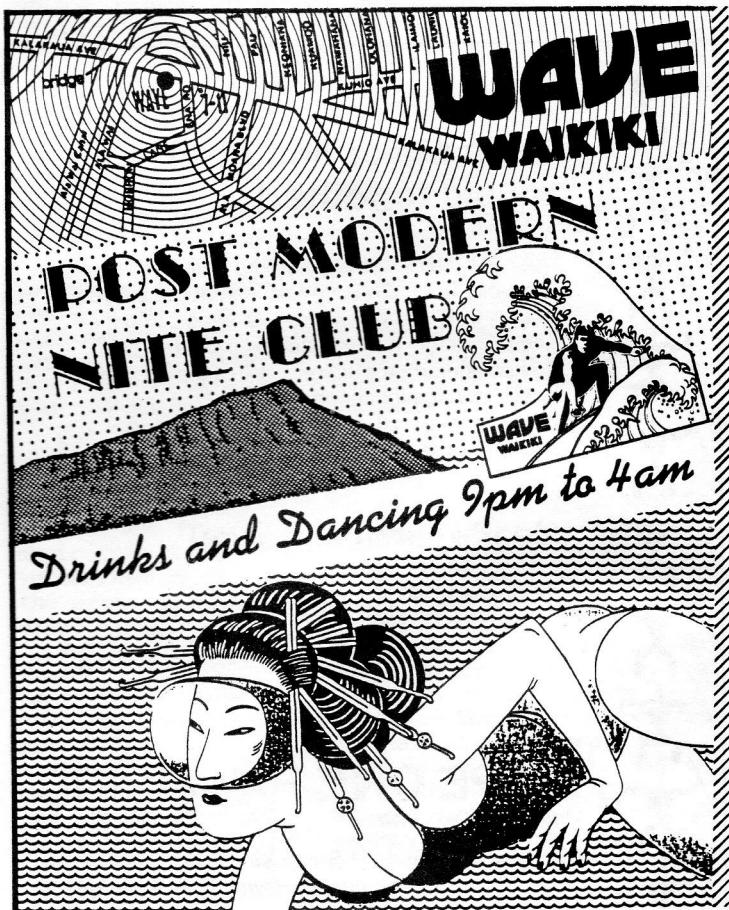
FRANKIE GOES TO HOLLYWOOD - "Relax" (ZTT): It's ZTT again, but this one is pretty good. It's really hip Asia gone gay and trying to do funk. "Relax" has gone to number one in Britain due mainly to some silly ban on the radio due to its sexual nature. I really prefer the flipside which features an interview of lead vocalist Holly backed with some weird dub music mixed in. The interview's pretty funny and so's Holly's wonderful laugh. -JS

PRAXIS - "1984" (Celluloid): Strikingly similar to Trevor Horn's "Art of Noise" concept, Material bassist Bill Laswell has produced a "Fresh" sound collage by electronically processing acoustic sounds and layering them over a DMX beat box. The result is some of the wildest and most abrasive noise since the turntable scratching phenomena of last year. But is it really dance music? You be the judge. -VS

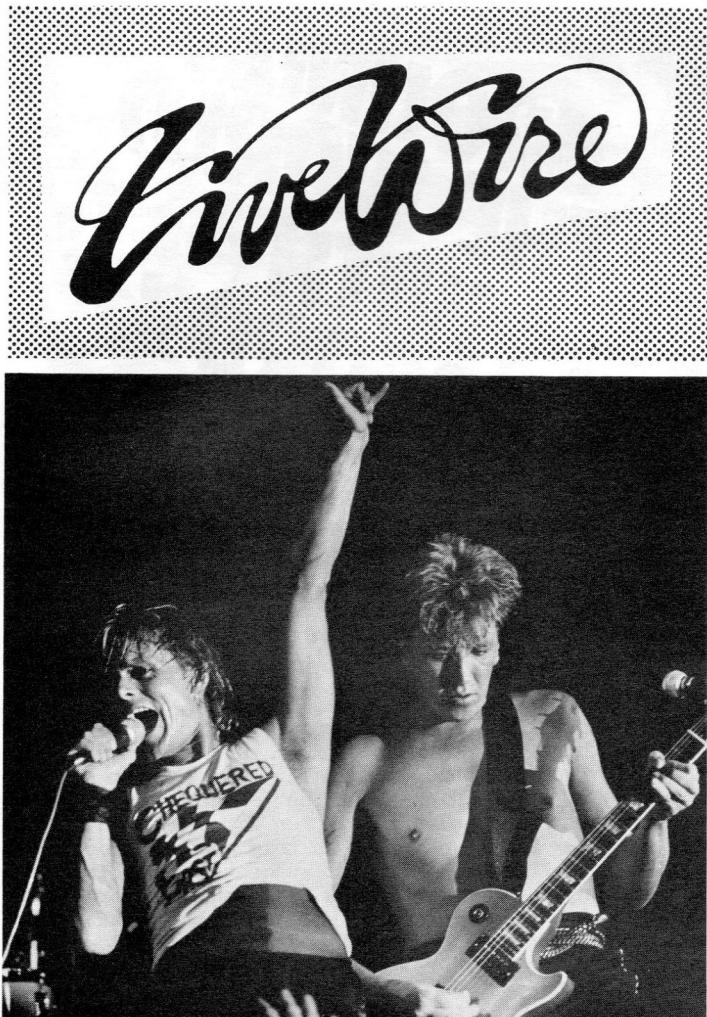
GRANDMASTER MELLE MEL AND THE FURIOUS FIVE - "Beat Street Breakdown" (Sugar Hill): This is the musical climax to the incredible movie of the same name. Performed as a tribute to a graffiti artist who dies while performing his outlawed art, Melle Mel's voice cuts with the same kind of vicious sting James Brown had in the early sixties. With the popularity of this movie and "Breakin'", perhaps this urban dance culture will become legitimate entertainment for the middle class. -VS

THE STYLE COUNCIL - "Groovin'" (Polydor/UK Import): Why not just call this double A-side single "My Ever Changing Groove"? With a new, fluffier version of "You're the Best Thing" but also a snappy brand-new "The Big Boss Groove," Paul Weller's pop sensibility resurfaces after being buried under the forced eclecticism of the last Style Council album, *MY EVER CHANGING MOODS* (or *CAFE BLEU* if you live in England). "The Big Boss Groove" may be Weller's tightest production since "Speaking Like a Child." A solid, swinging bass line lends ample foundation for short,

tasteful solos on guitar, Hammond organ and piano, and razor-sharp horns punctuate Weller's equally sharp vocals. It's as though he has started to care about his credibility and reputation as one of England's once and future pop geniuses. This record definitely raises him out of the "love him or hate him" leagues. Next lesson for Weller: consistency. -TDC



1877 KALAKAUA AVENUE - WAIKIKI - 941-0424



## Chequered Past

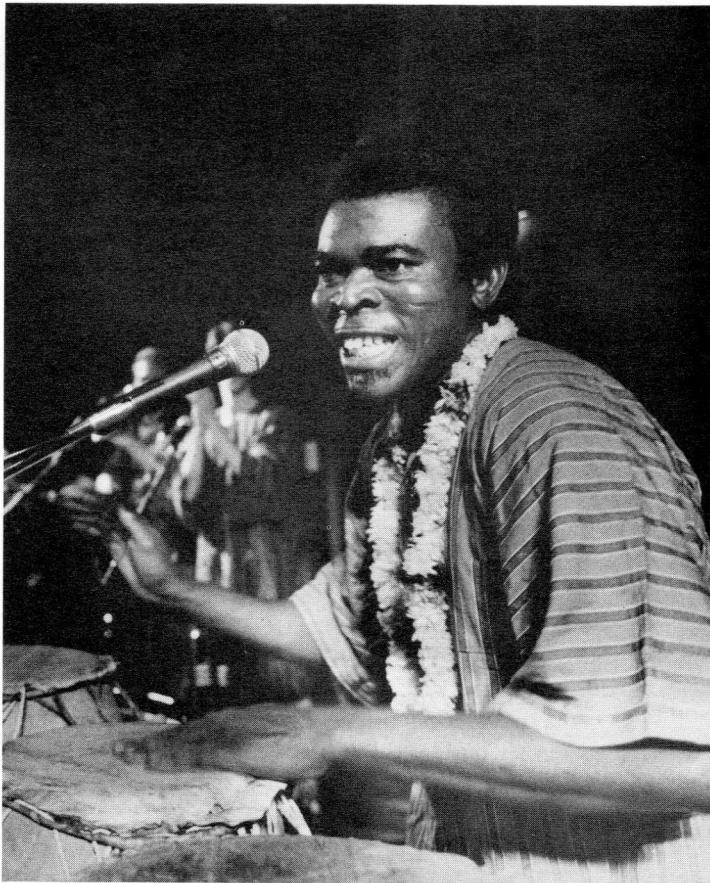
The scam sheet on these guys was semi-promising; the rhythm section of Blondie! Tony Sales, non-famous son of Soupy and early sideman for Todd Rundgren (but not a member of any Utopia I'd heard or been to)! Steve Jones, legendary slashmaster of the world famous Sex Pistols. And finally, Michael Des Barres, exhumed from mid-'70s non-entity Detective!

So you'd figure that after all this time, some of these guys would learn to play up to their obvious aspirations for arena rock pretense. Burke and Harrison provided the same sturdy if one-dimensional support they did with Blondie. Tony Sales looked like Jack Palance in black shirt, pants hair and Strat, singing back-up and fumbling his follow-the-dot solos. Only Steve Jones looked like he was having fun, churning out power chords and feedback with just marginal awareness of anybody else.

This morass might have been credible with a front man like Iggy Pop or even Billy Idol. But we got De Barres instead, looking like a male stripper just back from a tanning clinic in cut-off ruffled shirt and tux. De Barf distinguished himself by crooking his arm out of joint every time he raised his fist. Contortionism may replace the duck walk yet!

Too limp for punk, too raw for metal, these guys have all the substance of a chocolate Easter bunny, but may become successful enough to be the Humble Pie of the '80s. When they launched into "Rock and Roll" (Led Zep's, not Lou Reed's), I thought of Johnny Rotten's last words when he left the Winterland stage in 1978: "Do you ever get the feeling you've been cheated?"

BOY PINOY



## OBO ADDY

Brassy, polyrhythmic, dynamic contemporary African pop music came to Hawaii for the first time on July first, courtesy of Obo Addy and his fine six piece group Kukrudu. Operating out of Portland Oregon, Kukrudu played a very full sounding West African Highlife blend reminiscent of Nigerian Fella Kuti's Afro-beat style of the late 60s, early 70s. The group featured Obo Addy, leader, lead singer, percussionist and writer, and Israel Annah, drummer, both originally from Ghana. Mr. Annah, who started his career with seminal Highlife trumpeter E.T. Mensah, and Mr. Addy, who's background includes extensive training in traditional West African music and American jazz, pushed the band through a series of complex, smoothly handled time changes. The arrangements, by Addy and bassist Mark Bjorklund, were impressive-sophisticated, urban, and yet "rootsy."

Though small the group sounded like a big band. Special kudos should go to the horn section. Tom Hill (trombone), Jim Cheek (trumpet), and Gary Harris (sax and flute) sounded like whole sections unto themselves. Harris, who's played with the Temptations, Little Milton and others, carried most of the solos. Hill, sitting down because of a back injury, carried the swing. (There's something about trombone that gives the horn section extra dimension.)

Also worth noting: Michael Denny, the guitarist, formerly with Eddie Vinson, used his R&B background to good advantage. Much of the non-percussive texture of this kind of music comes from the old James Brown funk groove. At times Mr. Denny worked up little Jimmy Nolen riffs that would've been right at home in "Say It Loud" or "Cold Sweat" or even "Get on the Good Foot."

Speaking of getting on the good foot: the full house at UH's Campus Center Ballroom, including Craig Okino and Chris Planas of the local "afro" inspired Pagan Babies (who open for Black Uhuru July 21st) and reggae radio personality Daniel Keiji Warner (who hosts Lion's Den Hi-Fi on KIUE) danced like mad. Everyone came away impressed and satisfied - ready for more.

Okay, gang, who wants to bring Tabu Levy Rochereau and his twenty-seven piece L'Afriса Orchestra? I guarantee I'll come!

JOE "On The Scene Jellybean" TORI

P.S. Kukrudu came to us courtesy of The Festival of Ethnic Music and Dance sponsored by Inter-Arts Hawaii. From July 20th through the 30th run a whole series of interesting programs. Check them out - this is one of your best chances to catch quality "roots" entertainment from around the world without having to leave the island.

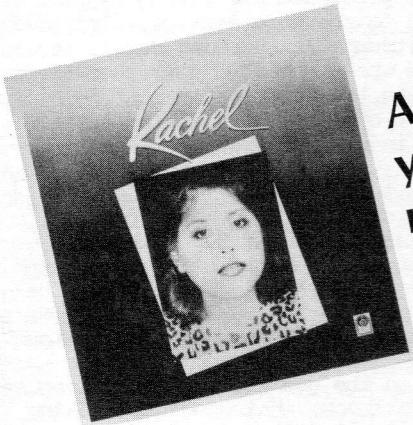
NOVUS says a big Mahalo to Dr. Ricardo Trimillos, Director, and Mark Moran, Production Coordinator, for their kokua and kindness.

#### Festival Schedule

July 20 - Shakuhachi Jazz and New Music/Kaizan Neptune  
 Fri. at 8:00pm/EWC Jefferson Hall  
 July 21 - Asian and Pacific Music and Dance  
 Sat. at 8:00pm/Orvis Auditorium  
 July 22 - Shakuhachi Jazz/Fusion  
 Sun. at 8:00pm/Campus Center Ballroom  
 July 23 - Na Leo Mele/The Chanter's Art  
 Mon. at 8:00pm/Campus Center Ballroom  
 July 24 - The American Cowboy Tour  
 Tue. at 8:00pm/EWC Jefferson Hall  
 July 27 - Court Music and Dance of Japan/Nihon Gagakukai  
 Fri. at 8:00pm/Orvis Auditorium  
 July 28 - Music and Dance of the Cook Islands/Te Ivi  
 29 Maori, Sat. - Sun. at 7:00pm/Andrews Amph.  
 July 30 - The Family Tradition of Hawaiian Music/The Fardens, Mon. at 8:00pm Campus Center Ballroom

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# AROUND THE WORLD WITH RECORDS

NAHENAEH SOUNDS or MALAMA PONO OHANA

As we all know, the rich, in order to get rich or in order to stay rich, manipulate the poor. A smart government offers panem et circenses (bread and circuses), but when push comes to shove, bosses know how to turn screws, the idea being if you're constantly off guard, living from week to week, trying to get by, worried about the future for yourself and your family, where is there time to notice or do anything about the future for yourself and your family, where is there time to notice or do anything about the fact that the upper echelons get paid twelve to sixteen times what the workers get? Sixty years ago in this country, people were still getting murdered for suggesting that it isn't fair to deny basic human rights to a person in order to squeeze one more dollar out. Now, of course, much of the slave labor is done abroad and some in America blame the bottom level workers, saying they want too much. What about the four-hundred-thousand-a-year executive? "Look, he earns his money." "Oh, I see: respect the rich; they must've done something right to deserve their success, right?" "Right. Maybe someday my own son or daughter will be able to exploit the poor and make a fortune for his or her family." "At the expense or who? At what cost?"

Such questions don't belong in a music publication.

A year ago this month, a major grocery store chain was on strike - and where was this correspondent? On the line, often at Mango Beach, sitting in the sun, riding the asphalt waves, watching the mangoes fall on some guy's hood, and talking story with any and all who happened by. Up front it was different. Things were crucial. Though 98 Rock predominated, whenever KCCN came on the radio, a strange, powerful sense of togetherness manifested. Malama pono ohana personified. There's a feeling in Hawaiian music that can't be described. It's no stranger to suffering but it also knows how to love - love the Creator, love each other - and cherish - cherish the land, cherish life as it is, for what it is.

So is my experience of Hawaiian music anyway.

Speaking of my experience (which is all I can talk about with anything resembling authority), shortly after the strike commenced, my nature boy brother, out in Colorado, fell off a mountain and I took a trip to see him, stopping first in Seattle. I took a trip, but not wanting to be completely gone, I took some Hawaiian music with me. Wanting to travel light, rather than try lug a turntable and twenty or so albums, I made a tape. And everywhere I went I ran into expatriate Hawaiians who know and feel this feeling talked about above. Several wahine cried with mixed joy and longing when they heard the nahenahe sounds. I myself, driving in the Cascades over the 4th, choked up so bad I couldn't sing. There's something about Hawaiian music. There really is. Here's the side that chicken-skinned everybody:

"Hawaiian Rainbow": Hoopii Brothers (HO'I HOU LP, Poki 9009) Rick and Sol are the best when it comes to good natured or religious falsetto. They come from Maui. When they come to Oahu (not often enough!) they always stop by their favorite restaurant, The Likelike Drive-in. We'll make a lei for you...but first, let's eat.

"Pua Olena": The Lim Family (PUA OLENA LP, Pumehana 4920) This Na Kaholokula song was a big hit for this Big Island group. Two years ago, you couldn't drive two blocks without hearing this one on your car radio.

"Wai O Ke Ani Ani" (Take one): Gabby Pahinui (PURE GABBY LP, Hula 567) even when he missed a note, as any musician is bound to do sometime or another, Pops sounded just right. "I say, I say" indeed.

"Kanaka Leo Nui": Tina Kaapana (MAMA LP, Poki 9004) A seasoned singer who waited until middle age to record, Mama Kaapana brings to her music that relaxed feel professionals often lose along the way.

"Sanoe": Hui O Hana (LIVE LP, Lehua 7016) Mama Kaapana's sons Ned and Led, along with their cousin Dennis Pavao, who sings the high part on this Queen Liliuokalani penned song - one of my favorites.

Whether done by The Sons of Hawaii or The Hui O Hana, like the lady says at the end here... "beautiful."

"Queen's Jubilee": Makaha Sons of Ni'ihau (POKI LP 9035) Another stately Liliuokalani composition, done complete justice, in a full, open throated style, by Skippy and the gang.

"Pua Lililehua": Sonny Chillingworth with The Gabby Band (RABBIT ISLAND MUSIC FESTIVAL LP, Panini 1004) Sonny's deep, unhurried voice adds the perfect touch. The guitars mix so nice. Everything fits. And not just the 'ewa'ewa, birds everywhere like this one. Out in Colorado they all sang along.

"Palisa": Genoa Keawe (ALL TIME HULA FAVORITES LP, Poki 9001) Something to dry your tears on. Get up and dance. And pass the pohlu. Special praise to the tasty steel.

"Hawaii No E Ka Oi": Kona Civic Club (MELE HO'OLAULE'A LP, Hula 548) There's something you gotta like about community choirs. They all sound good to me. I picked this song to end the side, not to booster the Big Island, but because the last line applies to the whole chain (or lei) of islands: "Hawaii no e ka oi!"

JOE "Sock It To The Greedy" TORI

## Roots Runnings



by Daniel Warner

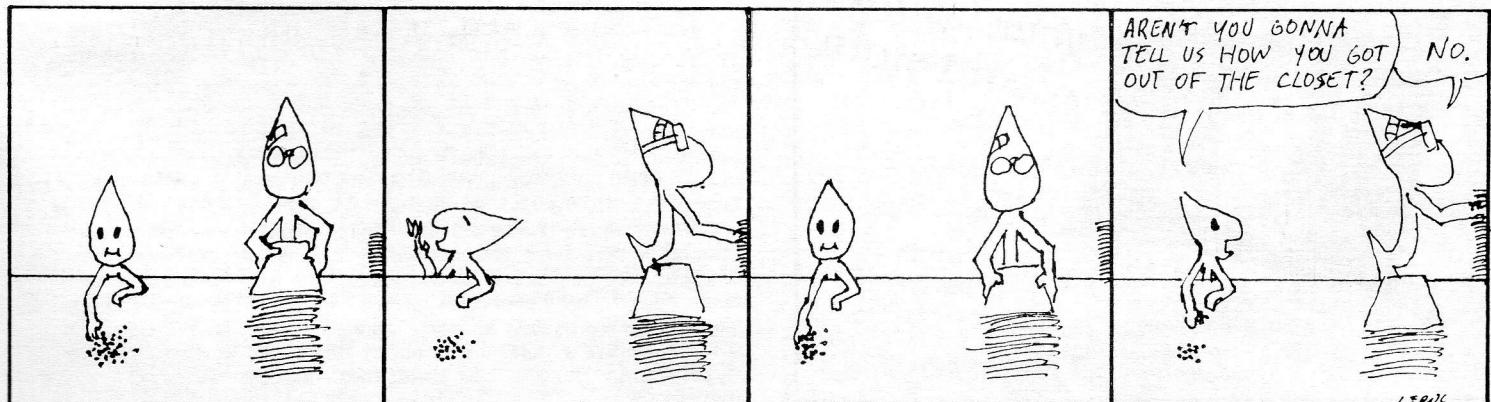
Thanks to Greg Mundy, this month Hawaii will be enjoying the enormous talents of a top Jamaica vocal trio, Black Uhuru. And if Sly & Robbie play the diddums for them on this tour, we will be treated to some of the most crucial reggae polyriddims in the world. Most of you who read this column no doubt have heard their records, so I won't have to tell you to check them out, but even if you don't give a nanny goat about them, go see them and you'll be immensely rewarded.

Let's go back in time to the early seventies to the origins of a tribe of singers who call themselves Black Uhuru and Don Carlos & Gold. The current lead singer for Black Uhuru, Michael Rose, wasn't a member yet; back in those days Don Carlos, Rudolph "Garth" Dennis and Duckie Simpson called themselves Black Uhuru. Together they released three singles, but soon this incarnation fell apart--Don Carlos went on to sing with Gold and Garth became a member of the Wailing Souls.

Soon, another Black Uhuru emerged with Errol, formerly with the Jayes and Michael Rose teaming up with original member Duckie. They recorded an album for Prince Jammy in 1977 called "Love Crisis" (Third World). In 1979, Errol left and rejoined the Jayes, and Puma Jones, an American woman who moved to Jamaica, eventually performing with Ras Michael and the Sons of Negus and Cedric Brooks joined Michael and Ducky. In 1979 they teamed up with Sly & Robbie to record a bunch of revolutionary sounds that astounded reggae fans throughout the world with relentless bare bones drums and bass riddims, tortured lead vocals, soaring harmonies, militant lyrics and mesmerizing electronic ornamentation. Released originally on the D-Roy label as an album called SHOWCASE, since then it's been distributed by several other labels with different titles.

Sly & Robbie extended the boundaries off to the outer reaches of funk'd dub space with subsequent recordings. The next four albums, STALK OF SENEMILLA, RED, CHILL OUT and a new one not released in America yet, all feature the bubbling interplay of electronic and ital acoustic percussion interwoven into bouncy funk reggae dance polyriddims. Over this furious mixture of riddims, the

## UNCLE ED'S MUSIC STORE by Allen Leong



harmonies soar like birds in the sky.

Meanwhile back down in Kingston, Don Carlos teamed up with childhood buddy, Gold, to begin a career in singing as a duo. Their first release was "Late Night Blues," a disco 45 for producer Fatman. Another English producer, Robert Palmer recognized their talents and produced two albums, **SUFFERING** and **HARVEST TIME**, both on Negus Roots. Both records, like other releases on Negus Roots are characterized by a smooth, well produced sound and instrumentation that suggests experimentation.

Like many of their other singing brethren, Don Carlos and Gold recorded some tracks with Henry "Junjo" Lawes, releasing an album called **DAY TO DAY LIVING** for Greensleaves late in 1982. As other Junjo productions, this album is strictly inna dance-hall style, featuring the precise metronomic riddims of the Roots Radics. Five more tracks were cut onto **ROOTS AND CULTURE**, an album featuring Don Carlos on side two and Culture on the other side for Jah Guidance.

Shortly afterwards they teamed up with Niney "Observer" Holness, resident producer at Channel One Recording Studio, re-recording some of the tunes they did for Junjo Lawes and put them on two albums, one called **THEM NEVER KNOW NATTY DREAD HAVE CREDENTIAL** and **DON CARLOS & GOLD/GLADIATORS BIG SHOWDOWN VOL. 3**, both on Hitbound. **THEM NEVER KNOW** seems to me the best of their fine output--both singing very expressively and the Roots Radics playing with remarkable restraint. Classic dance-hall style!

Bunny Lee, the man who scored heavy with flying cymbals in the mid-seventies recorded a bunch of dubplated (dance hall acetates) and put them on an album called **PASS ME THE LAZER BEAM** on Enterprize. As can be expected from the dubplates, the instrumentation, courtesy of the Aggrovators, is sparse but hard hitting.

I hope this covers Black Uhuru/Don Carlos--there should be a lot of crucial listening and dancing 'til Black Uhuru gets here.

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by Kevin Ching

Records are fine in most circumstances, but there comes a time when they're just not enough. The diet of Hawaiian music should include a healthy portion of the live experience. The question is where are the best places to go to listen to some ono music? Some of the factors worth considering are ease of parking, atmosphere, reasonable prices, good music and room acoustics.

Parking is critical for a night club since the alternative to providing parking is to let customers park on the street; maybe a little further than they would care to walk. This becomes a deterrent, especially at night in some areas in town.

Atmosphere is important. Who wants to go to a dive? I don't care how good the music is; if you gotta worry about catching some exotic disease from your next mug of beer, that's enough to kill anyone's fervent desire to hear good music. Furthermore, if the place is too dirty, the customers may be more interested in the winged creature that just decided to park on their leg. On the other hand, an overly plastic setting would lose the essence that created Hawaiian music in the first place.

Reasonable prices are important which I don't think I have to say too much about and of course, good music goes without say.

Finally, acoustics are important. A box of four walls made of concrete may be good for a warehouse but it is worthless as a place for the appreciation of good Hawaiian music. Next time you're in a club take a look around you and see if the club has made any provisions to create a better listening atmosphere. It makes a world of difference.

Now you know how to choose the right place to go to listen to Hawaiian music, next month I'm going rate some of the locations in town, stay tuned...

#### ABOUT TOWN

...Kapono Beamer opened at Shelby's in the Waikiki Trade Center and will be the regular entertainment there for the next few months (at least). It's great to see Kapono back playing in public again and featuring material of his new album **ESCAPE TO PARADISE**. Shelby's is also one of those clubs/night spots that have a lot going for it.

...Karen Keawehawai'i still is performing at the Beachcomber's Hotel. It seems like we haven't heard too much about her lately. Actually on the night that I went, there were 50% tourist and 50% locals; both groups appeared to have had a great time. Karen sits in the center of a big sign that flashes "Karen" to the beat of the music. Her backup band consists of bass, rhythm guitar and drums. The effect is Hawaiian music that comes off commercial. However, whenever Hawaiian music begins to sound "commercial" you begin to lose the simple, home grown appeal that Hawaiian music is famous for. Nonetheless, with Karen's dynamic stage charisma, superb vocals and surprise guests the show is well worth the experience. By the way, Karen's version of "Alika" is a knockout.

...Well until next time, See you at the night clubs...

## Club Calendar

Stuart Anderson's	Tu-Sun	8:30-1:30	Country Living
523-9692			
Chuck's (P.C.)	Tu-W 488-3055	9pm-12am Th-Sat	The Twins & I Kaeo
Chuck's (Manoa)	W-Sat 988-7077	9pm-1am Sun-Tu	Georgestreet Bob Cole Quartet
Spindrifters	Tu-Sat 737-7944	9pm-1:30am	Dave & Tito
Angles	W-Sun 955-0782	10pm-3am	Heart To Heart
Kojack's	Sun-M 955-0055	9:30-1:30 Tu-W 9:30-1:30 Th 9:30-1:30 F-Sat	Attitude Rackus Lydian Lode Take Three
The Wharf	Tu-Sat 395-2395	9pm-1am	Kevin Mau
Roxsan Patisseri	F-Sat 526-9533	7pm-10pm	Daniel
Steel Wings	M-Sat 944-9944	10:30-3:30	Wiz Kids
Wave-Waikiki	Sun-M 941-0424	9:30-1:30 Tu-Sat	The Solution Sonya & Revolucion
Anna Bananas	F-Sat 946-5190	9pm-1am	Pagan Babies
Palm Gardens	F-Sat 523-8871	8:30-12:30	Kona Wind
Monterey Bay Canners:	Tu-Sat 536-6197	9pm-1:30	Tony Tam Sing
La Paloma	F-Sat 488-4888	9pm-1am	Tropical Blend
Round House	Sun-Tu 487-2491	8:30-12am W-Sat	Baird & Steven Cecilio
Banyan Gardens	W-Sat 923-2366	9:30-1:30 Sun-Tu	Brickwood Galuteria Heart of the Land
Monterey Bay (Pearl Ridge):	Tu-Sat 487-0048	9pm-1:30	Island Jam
Noel's Place	Th-F 737-2113	9pm-1:30	Brother Noland
Sylvester's	Sun 261-8725	3pm-7pm	Quest
Turtle Bay Hilton	F-Sat 923-8811	9pm-1am	Nueva Vida
Shelby's	Tu-Sat 926-3833	9:30-11:30	Kapono Beamer
Kumu Lounge	Th-Sat 922-1233	10pm-1:30	Steve & Teresa

## Rough Take

JUNE 9, 1984

Dazz Band - "Joy Stick"  
 Midnight Star - "No Parking on the Dancefloor"  
 Run D.M.C. - "Hard Times"  
 New Order - "Everything's Gone Green"  
 Translator - "Everything You See"  
 The Smiths - "Reel Around the Fountain"  
 The Style Council - "The Whole Point of No Return"  
 Richard Natto - "Bish's Hideaway"  
 Pale Fountains - "Reach"  
 Color Me Gone - "Lose Control"  
 Let's Active - "Room With A View"  
 M+M - "Cooling Down the Medium"  
 Polystar - "Your Dragging Feet"

JUNE 16, 1984

Rachel Gonzales - "For You"  
 Grandmaster Melle Mel - "Beat Street"  
 Beatmaster - "Lipservice"  
 Force M.D.s - "Let Me Love You"  
 Art of Noise - "A Time For Fear"  
 Special AKA - "Nelson Mandella"  
 R.E.M. - "Seven Chinese Brothers"  
 B.P.A. - "Timmy"  
 Style Council - "My Ever Changing Moods"  
 Icicle Works - "As The Dragonfly Flies"  
 Bananarama - "Rough Justice"  
 The Alarm - "Third Light"  
 Minimal Man - "Ascencion"

JUNE 23, 1984

Dominatrix - "The Dominatrix Sleeps Tonight"  
 Human League - "Lebanon"  
 Carla Bley - "Light or Dark"  
 Pat Metheny - "Story From a Stranger"  
 Icicle Works - "Love is a Wonderful Colour"  
 Dream Syndicate - "Burn"  
 Mackey Farry - "Shadow Boxing"  
 The Waterboys - "I Will Not Follow"  
 Jonzun Crew - "Pack Jam"  
 M+M - "Black Stations/White Stations"  
 R.E.M. - "Camera"

JUNE 30, 1984

G.L.O.B.E. & Wiz Kid - "Play That Beat Mr. DJ"  
 Scritti Politti - "Pray Like Aretha Franklin"  
 Any Trouble - "Open Fire"  
 Animal Nightlife - "Native Boy"  
 Marshall Crenshaw - "For Her Love"  
 The Pale Fountains - "Natural"  
 Jason & the Scorchers - "Both Sides of the Line"  
 Danse Society - "Red Light"  
 Bob Moses - "Deepest Blue"  
 The Style Council - "The Big Boss Groove"  
 Pretenders - "Money" (Live)  
 Echo and the Bunnymen - "Silver"  
 Obo Addy - "N'ye Ba Boa Toi"  
 War - "Summer"

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### **Schedule of Musical Highlights:**

**Monday, July 9, 6 p.m.:** Melinda Caroll solos with great American folk songs

**Tuesday, July 10, 6 p.m.:** A preview performance by the Citrus Singers, one of America's top chorales

**Wednesday, July 11, 6 p.m.:** Rich Crandall & Friends play American jazz favorites

**Thursday, July 12, 7 p.m.:** Pali Highway Ramblers — A Bluegrass Band

**Friday, July 13, 7 p.m.:** The Citrus Singers — An Extravaganza

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### **SATURDAY, JULY 14**

- 10:00 a.m.: Dixieland Jazz with John Norris
- Noon: Barbershop Quartet
- 2:00 p.m.: Royal Hawaiian Band
- 4:00 p.m.: Spats Passion Dancers
- 5:00 p.m.: Jimmy Borges & Friends
- 7:00 p.m.: Citrus Singers
- 8:00 p.m.: Sydette & Nightflight

### **SUNDAY, JULY 15**

- 10:00 a.m.: Barbershop Quartet
- 11:00 a.m.: Spring Wind Quartet plays Gershwin, Joplin & Brubeck
- Noon: Country Western Band
- 4:00 p.m.: Spats Passion Dancers
- 5:00 p.m.: Sydette & Nightflight
- 7:00 p.m.: Citrus Singers
- 8:00 p.m.: Sydette & Nightflight

**July 9-15 in Trappers, 11 p.m.-1 a.m.: HENRY KAPONO!**

*All Entertainment Events Are Free of Charge. Validated Parking.*