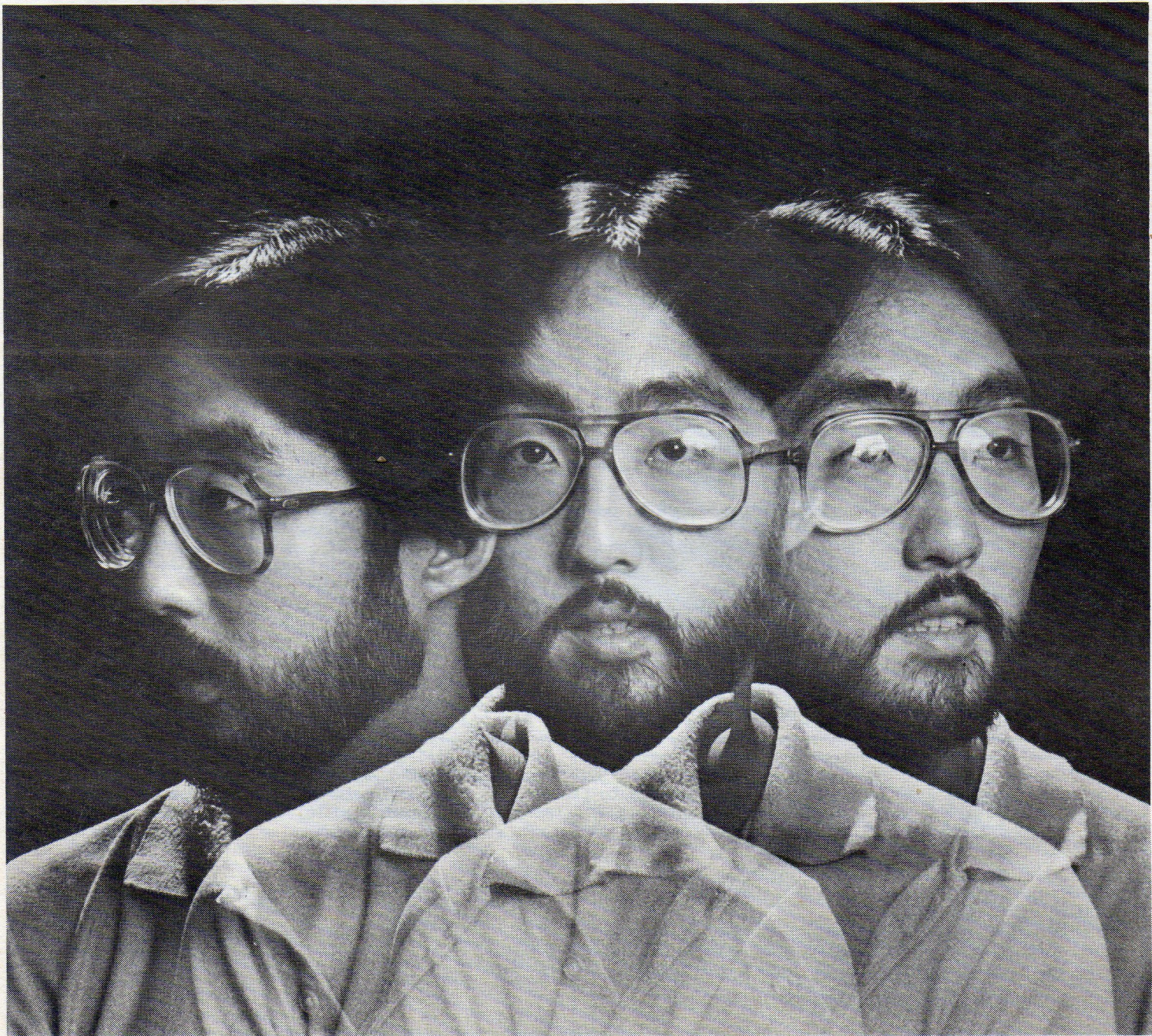


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Novus

Audy Kimura: A Gift To Celebrate The Good Life

by Gary Chun



AUDY KIMURA
A Gift To Celebrate The Good Life

Audy Kimura's career is on the roll now. With the help of a laudatory review by Advertiser entertainment editor Wayne Harada and some enterprising disc jockeys from a local AM station, Audy's album, LOOKING FOR "THE GOOD LIFE," is getting wide airplay. Although Audy is known as a solo act, he started his musical career as a member of a band called Westwind while at the University of Hawaii at Manoa. But he had other plans, plans that didn't include the band, and that's where our interview with him begins when we spoke with him one Saturday last month at his apartment near Punchbowl.

NOVUS: What prompted you to go solo? Was it because you didn't think your music would fit in a band setting?

AUDY: I had some definite ideas about music and I thought, well, for the time being, it'd work better for me that I go solo because I'd have more control. I was also busy working at the same time and I didn't have time to rehearse. It's easier when you're solo because you can just rehearse on your own time and just do what you want when you want to. I admire guys like Kenny Rankin and Don McLean because they'll do solo gigs. It takes alot of musicianship to go solo.

NOVUS: So when did you get the calling that you were going to make something with your music?

AUDY: Well, actually, somebody did the calling for me. My manager, Blythe Arakawa, used to work at a Waikiki hotel for a time and he used to see me every Monday after work when I was playing at Tokyo Joe's back in '78. He asked me once if I had any original songs and I guess I played him "Lovers and Friends." I didn't want to expose more of my original material in public because I thought they were more important songs. But I figured I had nothing to lose. Blythe was really impressed, though, and then he asked me how much does it cost to make an album of me singing my songs. I told him about \$20,000. Then, a few years later when I was playing at Horatio's, he came back and said, "well, let's make your album, I got the money!" What he basically did was ask all his friends, relatives and acquaintances to invest in an album. Ninety percent of them did so without even meeting me, hearing me play or hearing my songs! So, if these guys were nice enough to invest in my career, I could certainly be nice enough to put their names on the back of the album.

NOVUS: Did you feel that you had enough experience to do an album yourself?

AUDY: I was a little worried about a few things. I had the basic idea but the main thing was that I had the sound I wanted in my head.

NOVUS: Did you get that sound from listening to other records?

AUDY: I used to work as a recording engineer. I used to manage a company called Rainbow Records (we're just using that name now for licensing purposes). I used to record a lot of groups and we worked at the Sounds of Hawaii recording studio. I was the engineer on

Don Ho's double album, which was released internationally, and I also worked with the Surfers, Melveen Leed, Marlene Sai and Mackey Feary. I even took the cover photo for Mackey's first album.

NOVUS: Where did you get the experience in becoming a recording engineer?

AUDY: I took a short class in acoustics about 1976 from a guy named Bill Putnam. He's one of the most famous people in the industry, and while he was on vacation here in Hawaii, he taught this class. The rest of it came with just reading a lot on my own, as well as a lot of experimentation at home with a four-track recorder I used to have.

NOVUS: So this was happening the same time you were writing your songs?

AUDY: Right. I didn't start writing until about 1972. I used to write just for my own pleasure and enjoyment and just record them at home to see what I got. It was a lot of fun; my brother and I would work together. I don't read music - the only lessons I had were viola lessons in the seventh and eighth grades, which I have since forgotten.

NOVUS: When did you start working on the album?

AUDY: I think it was June of '81, and we finished around Christmas Eve of '82. A large part of the length of recording time was due to the Sounds of Hawaii studio closing up for renovations for four-five months. We slipped in whenever they didn't have anybody booked in the studio.

NOVUS: Which song needed the most work?

AUDY: The one we really put a lot of work into was the title cut, just because of the overdubs. That and I guess "Summer."

NOVUS: Who's idea was it to use the koto on "Looking for 'The Good Life'?"

AUDY: Jimmy Funai (guitarist/arranger) and myself.

NOVUS: Did you want to capitalize on the popularity of the sound of the group Hiroshima by using the koto?

AUDY: No. We just thought we needed another texture in the music. People don't use it very much and we just felt it had a good place in the arrangement. The scale that we were playing in was suited perfectly to the koto.

NOVUS: Did any of your songs sound different on the album when compared to what they were like in their initial form?

AUDY: Yeah, "Moments" for one. At first, we had it with a full rhythm section, but then we decided it was too delicate a song, so we left out everything, and I just played my two guitars, and included a bass player and strings. We drastically changed "Mellow Kind of Love" too. "Lovers and Friends" was going to be recorded with drums, but then we decided not to because we thought it was going to interfere with the lyrics. I felt that especially with that song, the lyrics were everything.

NOVUS: The one thing that really impressed me about the record was that, considering the kind of material you're doing, it would've been very easy for the album to sound monotonous. But there's enough things going on in the different songs that there is a variety.

AUDY: I tried to give the ballads some variant

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treatment, because ballads don't have to be bland, and part of that is how you engineer, record and arrange them. There are ways you can punch them up. We used different vocal mikes and drums just to give each of the songs a different sound. We tried to approach every song like it would be the main song on the album, so each one was the best we could make it.

NOVUS: Since you don't read music, you obviously didn't have formal music training in college.

AUDY: No, I didn't major in music in college; instead, I was a business major at UH-Manoa. When I graduated, I got the two highest awards for business students, one for being the outstanding student in marketing and another for the outstanding senior in Business Administration. So everybody expected me to go to grad school or into the business college and teach. But instead I went into music, so there are a lot of people I knew then who are still shaking their heads in wonder. Sometimes, when I think about it, I could've been doing something else - maybe even in a year or so, I will be doing something else, like go to grad school. But the one thing that's made the move all worthwhile and justifiable is the people I've met through playing music. For that reason, it's been worthwhile and not a waste of time. So whatever I go into later, I can always say that I had no regrets going into music because of all the friends I've made. This project was done by other friends as well; there were a lot of favors done by a lot of people who gave extra *kokua*. Everybody on the album I know personally and they're all good people and all first-class musicians. Part of the reason I really worked hard on this album was to prove that we could produce and record good contemporary music in Hawaii - that we have the capability, the musicians and the talent here to pull it off. Bernie Grundman, the mastering engineer from A&M Records, in fact told me this was the best recorded album to come out of the Sounds of Hawaii studio he's ever heard.

NOVUS: When you went to Los Angeles to master the album with Bernie, did he know that was you singing on the album?

AUDY: At first, no. He thought I was just the producer and the engineer. He kept telling me early on that the voice sounded real nice and full. And then halfway through the mastering session, he realized it was me! He complimented me for the sound of the reverb (I equalized the reverb) and how good the strings sounded. I was one of the first guys in town to start miking the strings from faraway (like I heard on THE KENNY RANKIN ALBUM) to get a smoother string sound. Everyone I knew used to tease me about taking such a long time to record the album. But I just wanted to do a good job since it's the first album I've ever done.

NOVUS: Tell me something about the NBC daytime show FANTASY and how you got involved with it.

AUDY: I got a message at work that the KHON-TV promotions manager, Susan Driscoll wanted me to call her. She told me that I was one of nine finalists to perform on the show as part of a nationwide talent search contest. NBC affiliates are asked to send a representative act, and she had apparently heard my album. I think it's a great honor and I'll certainly do my very best to prepare for it before the actual taping in Los Angeles and Las Vegas.

NOVUS: Do you know when all of this is going to come together?

AUDY: Probably the second week of this month. This whole thing is one big thrill for me. Things are happening more than we've ever expected. We never expected to have a hit and to get this kind of response from the public. We just thought we'd make a nice album and sell it at the club and maybe sell some at the stores and, hopefully, somebody will play it on the air. But, as it is now, many record stores were sold out completely for several weeks, so we've gone into a third pressing. Until I was recording the album, I was working in the day, at least

part-time, doing free-lance marketing and advertising, while playing most nights at Horatio's, as well as trying to swim and run on a daily basis. But then the recording of the album got so involved that I had to give up working days. It just got too crazy, so I decided I had to concentrate on swimming and music for the last year and a half.

NOVUS: How's the arrangement with Horatio's Restaurant been? You've been there for more than four years now.

AUDY: Yeah, just by verbal agreement and a handshake, but business has been real good. I work with some very nice people so I like it there; I'm very comfortable, and even more important, my friends are comfortable going there. Sometimes I just don't know how I can adequately thank everybody. I've been playing for about ten years, and still the same people come out to see me at the club and encourage me. Some of them have since got married and had kids, some have divorced, some have important executive positions... and they still come down. I can't believe it you know? To me that's really thrilling. So I'm glad I made the album because I can say to them, "Here, thanks to you, I could do this."

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Editor's Scratchpad

We'd like to welcome a couple of new writer's to our growing family of NOVUS contributors. First, there's David Nako who wrote up a review of the new B-52's album, "WHAMMY!" and Calhoun Bibby who reviewed the latest Kate Bush Lp called THE DREAMING. Their inputs are greatly appreciated. All of you other creatively inspired writers/critics are encouraged to get involved. If you're suddenly moved to put your thoughts down on paper, we at NOVUS welcome your participation and will consider each submitted article for publication.

In the month of July, NOVUS will have a special feature covering some of the music events happening in the San Francisco Bay Area. A couple of us are heading for the Berkeley Jazz Festival (May 28-30) to bring back an exclusive report with photos and insights on the concerts. In performance will be groups like VSOP II, the Heath Brothers, Steps, Pieces of a Dream, Azymuth and more. Also playing in the Bay Area are the English Beat with Bow Wow Wow (Berkeley Greek Theater) and Shriekback and Dream Syndicate (Kabuki Theater, SF). NOVUS will bring back first hand coverage of these events and others as time (and energy) permits.

So until next month, keep the music happening!

Must Lum

White Noise News

HOKU AWARDS 1983

- ..ANTHOLOGY OF THE YEAR: "The Best of the Sunday Manoa"/Sunday Manoa (Hula Records)
- ..GRAPHICS: Carl Shaneff, Jon de Mello & Bill Maliglig, "Hawaiian Hula Eyes"/The Cazimero Brothers (Mountain Apple Records)
- ..LINER NOTES: Harry Soria Jr., "Rhythm of the Islands"/Karen Keawehawai'i (Kaleolani Records)
- ..ENGINEER OF THE YEAR: John Chang, "Cane Fire"/The Peter Moon Band (Panini Records)
- ..INSTRUMENTAL OF THE YEAR: "Hawaiian Ukulele Melodies"/Andy Cummings (Holomua Records)
- ..MOST PROMISING ARTISTS OF THE YEAR: Kasuals, "Kasuals" (Paradise Records)
- ..GROUP OF THE YEAR: Peter Moon Band, "Cane Fire" (Panini Records)
- ..CONTEMPORARY HAWAIIAN ALBUM OF THE YEAR: "Cane Fire"/The Peter Moon Band (Panini Records)
- ..SINGLE OF THE YEAR: "Cane Fire/On a Little Street in Singapore"/The Peter Moon Band (Panini Records)
- ..CONTEMPORARY ALBUM OF THE YEAR: "In the Evening"/Nohelani Cypriano (Kokonutt Records)
- ..COMEDY ALBUM OF THE YEAR: "Please Buy This Album!"/Frank De Lima (Pocholinga Productions)
- ..TRADITIONAL HAWAIIAN ALBUM OF THE YEAR: "Hawaiian Hula Eyes"/The Brothers Cazimero (Mountain Apple Records)
- ..HAKU MELE (Hawaiian Language Song or Chant) OF THE YEAR: "E Pili Mai" by Larry Kimura from "Cane Fire"/The Peter Moon Band (Panini Records)
- ..MALE VOCALIST OF THE YEAR: Henry Kapono Kaaihue/"Dreamerboy" (Paradise Records)
- ..FEMALE VOCALIST OF THE YEAR: Karen Keawehawai'i/"Rhythm of the Islands" (Kaleolani Records)
- ..SONG OF THE YEAR (Composer's Award): "Cane Fire"/The Peter Moon Band (Panini Records) Leo Anderson Akana, composer
- ..ALBUM OF THE YEAR (Producer's Award): "Cane Fire"/The Peter Moon Band (Panini Records), Panini, producer

NOVUS would like to congratulate all the winners and the nominees in the 1983 Na Hoku Hanohano Award Festivities.



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Record Reviews

Mutabaruka - Check It!

ALLIGATOR

In the tradition of Black poets like Le Roi Jones, Gil Scott-Heron and England's Linton Kwesi Johnson, steps Jamaican artist Mutabaruka. His first album is a collection of "Dub Poetry" or poems with built-in Reggae Rhythms. The album's tracks range from unaccompanied voice to the top Jamaican session band, the "High Times Players," who also played with Mutabaruka's tour of the West Coast. Rhythmically the music is more complex and vocally the rhythm is different than the popular Jamaican DJ style Toasting. Lyrical parallels can be drawn to "Dub Poet" Linton Kwesi Johnson except Muta's voice is edgy and emotional. He shares Linton's bitter view of the Social Oppression of Blacks around the world but drawing more from a spritual Rastafarian belief rather than urban ghetto violence. His poetry attempts to raise the consciousness of the underprivileged to overcome Downpressors.

Some will be offended by the bitter usage of satire in songs like "Witeman Country." "It no good to stay inna Witeman Country too long. I listen to the news an I get confused, a Blackman joins the Klu Klux Klan." The title track gives a social statement, "Test tube baby them make now, soon woman have cow. Check it, Check it!" A strange sense of humor indeed.

Artists who use a popular medium as music as a forum for politics will always be controversial and Mutabaruka is no exception. Powerful statements - Check it, Check it!

-VICTOR SAM

B-52's -Whammy!**WARNER BROS.**

What I've always liked about the B-52's is that they play consistently simple, catchy and fresh pop songs without pretending to be more than they are: a great party 'n dance band originally from Athens, Georgia.

WHAMMY!, their new Lp takes off with a bang as the B-52's crew go bopping almost everywhere within their galaxy without departing from it. They seem content on leaving the fringes and "out of bounds" areas in new music to the more experimental bands who bask in obscurity. The B-52's have fun inviting everyone and bringing the party into your home. They ask to be served "butterbean" because "everyone loves butterbean" in Athens, GA. "Pass me a plateful and I'll be grateful says Fred in his deadpan voice.

On previous efforts they sang about beach parties, volcanos, the planets in their own special solar system, sci-fi, b-movies, ethnic food and other surprises. This time around, we learn several amusing tidbits: that Fred enjoys collecting records and exploring the cave of the unknown; that Cindy is a Pisces and likes Chinese noodles; that brother Ricky is also a Pisces and that he likes computers and hot tamales; that Kate's a Taurus who loves tomatoes and black cap chickadees; and, that Keith is a Scorpio who'd like to find the essence within. Hey... "wanna be the ruler of the galaxy, wanna be the king of the universe... the emperor of fashion... President of Moscow?" Easy, suggest Fred and Cindy as they encouragingly harmonize "Let's meet and have a baby now!"

We learn all of the above and more just from "Song For A Future Generation" and this album contains eight more tunes with just as much energy!

On this Lp, the entire group vocalizes while Keith Strickland and Ricky Wilson play all instruments except trumpet and saxophone. Overall, the mixing and pressing are very good. The attentive humor in their lyrics interwoven with infectious hooks, guitar licks, organ pops and bopping beat works to reassure the masses that the B-52's, the quirky dance combo from way down South, are still the band to invite to your next party. Better yet, they'll invite themselves right onto your turntable!

-DAVID NAKO

Ultravox - Quartet**CHRYSLIS**

As a group I feel best represents the new age of Techno/Dance/Rock, I'm rather biased in my feelings of how great the latest Ultravox Lp is. After such pieces like "The Voice" from RAGE IN EDEN and "Vienna" (One of their many video epics on MTV) from VIENNA, the new QUARTET comes as a welcome surprise! I knew they would create what will probably be the best new music Lp of the year, and with a little help from producer George Martin (The Beatles most creative producer) they have delivered a string of cuts like no others. "Reap the Wild Wind" (now on the airwaves) opens side one with an elated, uplifting feeling. "...You take my hand and give me your friendship..." can almost be the theme of the album as lead vocalist Midge Ure glides into "Serenade" ("In rhythm and swing youth run wild with the beat in their hearts.") thru "Mine For Life" and the religious experience of "Hymn" ("...give us this day, until my kingdom comes.").

Side two shows us a more romantic side of life though "Visions In Blue" and "We Came to Dance," ("making moves in our passion play, the ties that bind us just slip away...") to the final "The Song (We Go)."

One listen will have you believing George Martin and The Beatles shook the music world with SEARGENT PEPPER'S LONELY HEARTS CLUB BAND. Now Martin and Ultravox awake us with QUARTET.

-FRED LOVE

Thomas Dolby - Blinded by Science**HARVEST**

Thomas Dolby has said that he hates it when people say that synthesizers aren't as musical as conventional instruments. He vehemently argues that synthesizers enable more expression of a musician's creativity. Most creative people favor the unusual and are more than happy to explore the new and the different.

We are entreated to be BLINDED BY SCIENCE as Thomas Dolby flies us with "Windpower" past "One of Our Submarines." Dolby claims his synthesizer technique is going to the dogs. But what really matters is his creativity which shows through his use of the synthesizer. He doesn't try to synthesize all the instruments but instead uses synthesized sounds to augment the images his songs create. Check out "One of Our Submarines." Extremely bizarre songs and sounds are not a crutch in any attempt to be unique or to push the boundaries of contemporary music. You don't have to listen really closely to realize that Dolby understands the basics of good music. The mixing and recording is excellent and tastefully executed. The synthesizer isn't over emphasized just to make it stick out and there is a good blend of conventional instruments with electronics.

"She Blinded Me With Science" and "One of Our Submarines" have been getting a lot of airplay lately. My favorite is the later. I haven't been able to get too excited by much of the recent music but my ears really perked up when I heard the drum and bass riffs in "One of Our Submarines." Thomas Dolby has some of the qualities of Alan Parsons, in fact, you'll probably like Dolby's music if you like the Alan Parson's Project. In any event, don't miss him, it could be some of the best music you might hear lately.

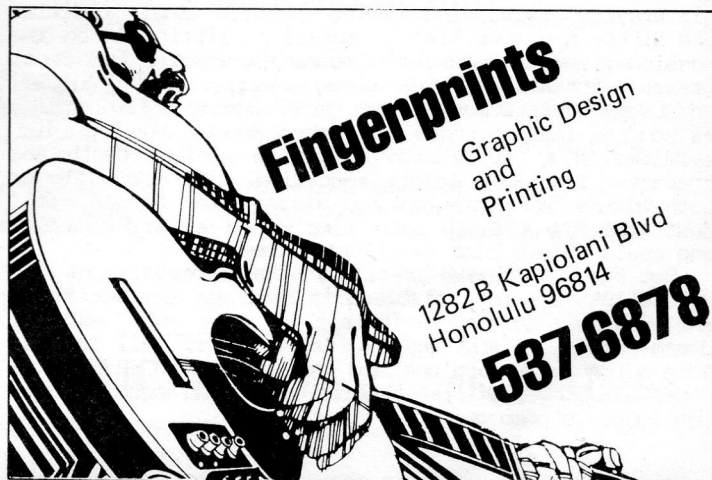
-RUSS TOKUYAMA

U2 - War**ISLAND**

The popular Irish group is still declaiming its Catholic roots on this, the group's third album, but are also addressing the possibly impending scenerio of a nuclear war. U2's main strength is still its instrumental drive with Bono Hewson's exultant singing and "The Edge" Evan's sharp, ringing guitar in the forefront. It is to the band's and regular producer Steve Lillywhite's advantage that they have added some new elements to their sound, in particular using a violin on "Drowning Man" and the female chanting and trumpet on "Red Light." WAR's first side, which includes the single "New Year's Day," is the better one of the two, with a feeling of urgency running through it.

U2 continues its ardent quest for salvation while still making some of the most distinguishable-sounding rock around. WAR is the group's most consistent record yet.

-GARY CHUN



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Kate Bush - The Dreaming**EMI**

If a rose is a rose is a rose, then Kate Bush's new album, *THE DREAMING*, is truly a nameless hybrid of many an exotic flower. *THE DREAMING* is one of the most diverse and uneasily categorized albums out today. Her lyrics, style and voice range vascillate to surprising territory, but the album in its entirety is remarkably cohesive.

Don't be surprised if you feel you know less of Kate Bush after playing *THE DREAMING* than you did before. Her voice is truly enigmatic. In "There Goes a Tenner" it resonates down to a throaty richness comparable to that of vintage Joan Armatrading. Yet, in "Suspended in Gaffa" it squeaks up so high and almost to a synthetic pitch, that the Priestess of teflon-coated voices herself, Dale Bozzio of Missing Persons, would be envious.

Bush also has a tremendous grasp of global influences. In "Night of the Swallow," bouzouki, fiddle and a type of bagpipe create a flavor reminiscent of old Scotland. Other cuts utilize strong African percussion. And in "All the Love," choirboys create an ecclesiastical tone that conjures up images of Bush's native England.

Finally, the thread that creates the fine mesh of *THE DREAMING* is the poignancy of her lyrics. Admittedly, some cuts offer nothing more than a trivial message, but the majority are haunting with their perception of life in the twentieth century. In "All the Love," Bush details the loneliness and isolation (self-imposed and otherwise) of our increasingly technologically oriented world. The impact of this cut comes from Bush's adroit use of code-a-phone recordings of voices saying good-bye. "So now when the ring, I get my machine to let them in," she says. Too close to home, Kate. "We wait for your move," she concludes. With an album as powerful as this, so do I.

-CALHOUN BIBBY

Dan Siegel - Reflections**PAUSA**

In the last four years, Dan Siegel has put out six albums on three different record labels. His latest outing is on Pausa Records and can be described as quality Dan Siegel fare. Offered here for consumption are some very catchy jazz tunes in the fusion genre. One can expect some samba, funk and latin influences in Siegel's compositions not unlike Spyrogyra, Jeff Lorber Fusion or Full Moon.

Siegel tends to use a pretty wide assortment of musicians on his albums which ultimately have an effect on the overall sound. The core of his group consists of Rob Thomas (bass), Gary Hobbs (drums), Jeff Homan (saxes) and Garry Hagberg (guitar). These guys are the ones that appear on most of Siegel's albums and each offer some fine backup and solo playing. The rest of Siegel's entourage depends on the scope of the project. His previous release on Elektra Records simply entitled *DAN SIEGEL* had some stellar musicians sitting in on the sessions; people like Tom Browne (trumpet), Tom Scott (saxes), Abraham Laboriel (bass), Larry Carlton (guitar) and Lenny Castro (percussion) just to name a few. This, as you can imagine, made for some inspired playing which resulted in an album with much more musical depth and character than this latest recording. All the music on both albums were written and arranged by Siegel; it's just that the Elektra date simply had a larger budget and could afford some excellent sidemen.

But as mentioned earlier, the compositions on *REFLECTIONS* are some of Siegel's best and are worthy of an earnest listen. There's a mix of soothing dream-pieces as well some sultry cookers. All in all, this album is a good one and for sure, with six albums under his belt, keyboardist/writer/arranger Siegel continues to pump out some exciting music.

-BURT LUM

Greg Kihn - Kihnsspiracy**BERSERKLEY**

The Greg Kihn Band has been around for years making terrific music. Hard work and dedication have finally earned them some deserved recognition. "Jeopardy" has been receiving airplay both on TV and radio. *KIHNSPIRACY* packs a ton of get up and jump up and down music. Infectious rhythms blast off from a tight bass, drums, and rhythm guitar combination that won't quit. Their rock and roll is distilled from 60's rock, reggae and blues. It's today and very fresh; not regurgitated jive. The *KIHNSPIRACY* has a plan. Today, FM and video, tomorrow AM radio. I can't emphasize the solidness of this album. Once it starts it never lets up. What, you say that this is your first time? They say you never forget your first. Watch out! Your life is in jeopardy! If you don't get infected by "Curious" then you'd better order a pine-lined cubby hole six feet under. My favorites? Side A and side B. After you check out this one, you'd better check out some of the previous releases.

-RUSS TOKUYAMA

Al Jarreau - Jarreau**WARNER BROS.**

Longtime fans may be dismayed to find less jazz/vocal pyrotechnics than ever on this latest outing, but I'm sure Jarreau has lost the purist following by this time anyway. No matter; this is a good pop album and more of a triumph for producer Jay Graydon than the singer. Graydon's production techniques are hardly restrained: blaring horns, overdubbed guitar lines and polyphonic synthesizers all fight for space on nearly every track. Dominated by uptempo numbers, the album leaps and struts playfully, but the busyness can get numbing.

As a result, the most memorable moments appear when the pace lets up and the record concentrates on songs rather than infectious funk. On their own, Richard Page and Steve George (as Pages) write nice songs and make lukewarm albums, but their contribution here ("I Will Be Here For You") fits perfectly as a breath of fresh air between heady gusts. Jeremy Lubbock's "Not Like This" is a marvel of lyric economy and a gorgeous musical statement.

As for Jarreau, his voice is as pliable as ever, doubling bass lines and leaping up to compete with Jerry Hey's wonderful horn arrangements. He's not the greatest singer ("Not Like This" in particular would benefit from a more sensitive treatment), but he's a great vocalist. His voice and Graydon's know-how have found a marriage made in pop heaven. (And for all those who want the vocal pyrotechnics, catch him live. He comes here quite often, puts on a good show and features excellent bands.)

-ALLEN LEONG

Eikichi Yazawa - It's Just Rock'n'Roll**BERSERKLEY**

What do two former Doobie Brothers do after the band calls it quits? They go out and produce more of the same good time rock'n'roll. John McFee and Bobby La Kind co-produced, played and wrote some of the songs on this album that features Eikichi Yazawa. The sound is Doobie Brothers with a touch of Manassas and Toto. The musicians are well known rockers and the arrangements are good. But what's really lacking are some decent lyrics and melodies. The production and arrangements are good enough but the songs lack substance. If you're into guitar licks, there is plenty of rock guitar. Yazawa's voice is unique but that's not enough to make an album. It's just rock'n'roll by the numbers. All the pieces are in the right place but there's no magic to pull it all together. It's not given a chance to express honesty and emotion. What's needed here are some Joe Cocker lessons. In the meantime, let's wait until next time.

-RUSS TOKUYAMA

Mackey Feary and Nite Life

SEA-WEST

The long-awaited album by Mackey Feary and Nite Life (formerly Shine, formerly The Starbolt Band) has finally hit the shelves and is by far one of the most dynamic, well-crafted pop albums to come out of Hawaii. Mackey Feary, who's lead vocals measured prominently in success of the group Kalapana, is back in full force and with the able assistance of Kenji Sano on bass and Maurice Bega on guitars, this latest musical incarnation will definitely establish a new benchmark for Hawaii's contemporary music scene.

Produced by Rick Keefer and Gaylord Holomalua for the Sea-West label, the album contains songs that range from the mellow balladry of "Marci" and "I Will Always Be For You," to the lilting harmonizing of "Biggest Part of Me," from the footstomping of "You, In My Life" to the 80's techno-pop sound of "Don't Change Your Mind Tonight." The most impressive feature of this album is the consistently strong melodies of each individual cut. These guys have taken lessons from some of the best songwriters and have melded them into some great songs. If you listen closely you can hear elements of James Taylor and Christopher Cross but the resulting creation is uniquely theirs. They've even thrown in an instrumental (jazz/fusion, Maurice Bega style) called "Apartment #703." And if that wasn't enough there are some added guitar jams (Maurice Bega) and sax and flute improvisations (Gordon Uchima) just to spice things up.

I must admit I've been a long-time admirer of Mackey Feary and Kalapana, and ever since the first time I saw them play at Toppe of the Shoppe, there existed a quality in the music which was unique to Hawaii but at the same time possessed a commercial richness that extended beyond these borders. Finally, with the release of this album, those characteristics are again present and in Mackey Feary and Nite Life, their limits are bounded only by those they set on themselves.

-BURT LUM

Jaco Pastorius Big Band

Aurex Jazz Festival '82/Twins I and II WARNER/PIONEER

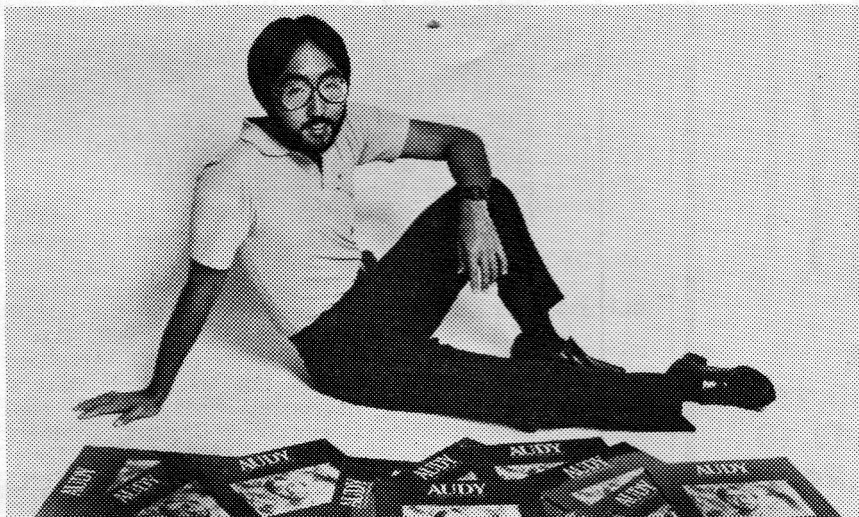
These two records document Jaco's jaunt to Japan last year, during which fourteen New York studio hornmen joined his touring sextet. The bassist's skillful arranging abilities have already been displayed on the previous WORD OF MOUTH, and are shown here to greater advantage. The results are as mixed as the program is varied. We get a solo bass version of "America," a Stravinsky-esque free piece ("Twins"), a muscular arrangement of Wayne Shorter's "Elegant People," a stunning Toots Thielemans feature ("Sophisticated Lady"), a graceful reworking of "Continuum," a couple shots of rhythm'n blues, etc. We even get a quick chaser to close the show.

Unfortunately, we also get a few over-long solos that go nowhere very quickly, and most of them come from the leader himself. On "Reza" he tries to match Peter Erskine's manic tempo and can't quite keep up, much less say anything new. On "Invitation" he deliberately sabotages the arrangement by not playing in some spots and merely filling in the harmonic holes in others. "Three Visions of a Secret" and "Liberty City" sport arrangements nearly identical to their studio versions and the "Pac-Man Blues" you'll find either silly or refreshing. As a bandleader, Pastorius doesn't try to unify the efforts of his all-star sextet (including Erskine, Randy Brecker, Bob Mintzer, Othello Molineaux and Don Alias) as his infamous ego gets in the way.

Still, there are more good points than bad. Volume I is the one to buy if you must have one or the other. If this is any indication, though, I don't have much hope for Jaco's live career. After all, where's he going to find a bunch of guys who play as well as he does, and yet are willing to put up with his antics instead of forging a group sound? He's already been through that in that other group.

-ALLEN LEONG

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Spindrifter 737-7944	Tu-Sat 9pm-1:30am	Toma/Natto
Trappers 922-9292	M-Sat 12am-3:30	Azure McCall
Opus-1 955-0782	M-Sat 10pm-4am	Music Magic
Ranch House 373-2177	W-Sat 8pm-12am	Brown Company
Kojack's 955-0055	M-Tu 9:30-1:30 W-Th 9:30-1:30 F-Sun 9:30-1:30	Windsong Lydian Lode Homemade
The Wharf 395-2395	Tu-F 8:30-1:30 Sat 8:30-1:30	Tony Tamsing Jon & Dave
Marrakech 955-5566	W-Sat 10:30-4:00	Essence
Canoe House 944-9944	Tu-Sat 10:30-3:30	Wiz Kids
Wave-Waikiki 941-0424	Sun-Mon 9:30-1:30 Tu-Sat 9:30-1:30	Hat Makes the Man Sonya & Revolucion
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MODES
FOR

MODERNS

There have been alot of records recently released that warrant your attention. Many are not getting the kind of airplay they deserve but nevertheless there's some great songs lying encoded on that flat piece of vinyl. I'll run through some of the highlights and give you a brief description of each. From there you're on your own to go check it out. Some of these are available in your local record store, but if not I'll give you the address where you can write to for more information.

THE MOOD/Passion in Dark Rooms (RCA MFL1-8503) Trio consisting of John Moore, Eric James and Mark James. The Mood weave a techno-pop, synthesizer sound tailor-made for the dance floor. Similar in many ways to groups like Duran Duran and Heaven 17, the Mood rely on that well defined drum beat, haunting vocals and synth-sound support.

RED ROCKERS/China b/w Ball of Confusion (415 Records, P.O. Box 14563, San Francisco, CA 94114) Like the many great art-rock bands that come out of the San Francisco Bay Area (eg Romeo Void, Translator), Red Rockers continue to uphold that tradition. Produced by David Kahne, this 12" 45, which is a prelude to their Lp, GOOD AS GOLD, contains a bouncy tune called "China" and a remake of the Temptations song "Ball of Confusion." "China" sounds like a hit single already but I'm anxious to hear the rest of the Lp.

START/Look Around (Fresh Sounds, P.O. Box 36, Lawrence, KS 66044) Hey, all you music people (radio types not excluded) here's a band out of Lawrence, Kansas that really deserve more attention. Drawing influences from the Doors and the neo-psychedelic movement, this trio of Jay Francis, Ric Lind and Shawn Kelly mesh some meaningful lyrics with some sharp no-nonsense melodies. Please don't let this one slip by.

RICK SPRINGFIELD/Living in OZ (RCA AFL1-4660) Rick Springfield is definitely stretching out and incorporating more influences like reggae and 80's synth-sound into his music without sacrificing any of that popular appeal. It's rock'n'roll with alot of energy. Springfield has alot of talent, but you don't need me to tell you that.

Impressions

Dave Mason

Coconut Grove

Dave Mason first burst upon the rock music scene in the late sixties as a founding member of the British band Traffic. He left the band after two albums to pursue a solo career, but unlike co-founder Steve Winwood whose solo career is at its peak, Mason, up until now, has not achieved the critical or commercial success predicted of him.

His opening night performance at the Coconut Grove was well received by the SRO crowd, and showcased Mason's current strengths and weaknesses. Aably assisted by long-time sideman Jim Krueger on acoustic lead guitar and Chas Sanborn on bass and electric guitar, Mason ran through a thirteen song, hour and fifteen minute set in which he demonstrated that his powerful baritone voice is still one of the best around. His rhythm guitar playing provided the backbone for the evening's instrumental framework, and in terms of musical performances, the show was highly enjoyable.

However, Mason's song repertoire seemed to indicate that he has become more of a song interpreter than a singer-songwriter. He played four of his own compositions, "Feelin' Alright," "World in Changes," "Every Woman," and "Sad and Deep As You." All of these songs were written over ten years ago.

He is, without a doubt, an excellent song interpreter, and he drew material from a great variety of sources. He performed Steve Winwood's "Dear Mr. Fantasy" from his Traffic days, Jim Krueger's "The Words," and "We Just Disagree," plus three songs, Sam Cooke's "Bring It On Home To Me," Bob Dylan's "All Along the Watchtower," and the Eagles' "Take It to the Limit," which Mason fans regard as "Mason originals." He also played three songs that he has not as yet recorded, Elmore James' "Dust My Broom," Buddy Holly's "Not Fade Away" and Ben E. King's "Stand By Me."

Dave Mason possesses a great deal of musical talent, but possibly his lack of new original material is holding him back in his recording career, thus limiting the possibilities of turning his career on an upswing.

-ALAN KOJIMA

Earl Klugh

NBC Concert Hall

Without any introduction, Earl Klugh jumped right into his music at the NBC Concert Hall on April 30. Backed by some hot musicians like Lanar Brantley (bass), Mickie Roquemore (keyboards), Ted Thomas (drums), Perry Hughes (rhythm guitar), and of course the Honolulu Symphony with Doanld Johanos conducting, Klugh masterfully enchanted the audience with cuts from the whole range of his albums. Klugh started off with "Nice to be Around," then let the Symphony rest while he stepped up the tempo with "I'm Ready For Your Love" and "Acoustic Lady." The symphony was brought back in for a mellow "Mona Lisa" - the strings were especially effective here. It wasn't until this point that anyone said anything. Picking up the mike, Klugh introduced the members of his group, the Symphony and the next number, "Back in Central Park." The group was really cookin' on this, and Brantley stood out on an electrifying bass solo. "Dance With Me," "Living Inside



Your Love," "I'll Never Say Goodbye," "Just Like Yesterday," and "Balladina" completed the first half of the show before Klugh called for a short intermission.

Klugh started the second half of the show with the bouncy "Doc" and followed with "Like a Lover," "Pretty World," and "Low Rider" which is the title track of his most recent release. He continued with the James Taylor tune "Long Ago and Far Away" and completed the evening's performance with "Rayna," "Soft Stuff," "Spellbound," "Twinkle," and "Rainmaker." Long before the end of the last song, Klugh had totally captivated the audience with a tasteful combination of romantic mood music and energized jazz pieces. The audience responded admirably on the final notes of the last song (and this is the first time I've seen this) with a standing ovation. Klugh returned and as an encore played a solo version of "Heartstring" with Symphony accompaniment.

Sometimes you go to a concert and feel like the music sounded better on your stereo at home, but not this concert. The acoustics in the Concert Hall were great, the Symphony was flawless, Klugh's backup musicians were impressive and Klugh himself sounded excellent on his acoustic guitar. There wasn't much dialog from Klugh but he did acknowledge that this evening was the "best night of my life" because for him it was the first time he was accompanied by a full orchestra. Speaking with Donald Johanos after the concert revealed that Klugh was thoroughly pleased with the musical collaboration and sees working more with a symphony as a viable musical direction. Klugh and the Symphony blended well together but there were only a few pieces, particularly "Rainmaker," that really utilized the Symphony as a dynamic part of the music. David Matthews, who does much of the string arrangements for Earl Klugh's music, did all of the arrangements for the evenings performance. In my opinion, he could have used more of the musical resources and talent that the Honolulu Symphony had to offer. Despite this, there was alot of energy displayed by the Symphony and individuals like Brantley, Roquemore, Hughes and Thomas all showed their stuff on solos throughout the evening. In so few words, the evening was totally captivating.

Klugh said he was glad to be back in the Hawaii and I'm sure the audience was just as pleased.

-BRIAN MASUTANI



Berlin

Coconut Grove

As catchy as "Sex (I'm a ...)" is, the Berlin concert at the Coconut Grove was like a disappointing one-night stand. Like most concerts, it started late (about 9:30pm), but to top things off an obscure self-proclaimed comic named Mike Woodward appeared before an anxious crowd. Claiming that his show was the "foreplay" to "Sex" was as way off base as the rest of his tired warmed-over routines. Prudence won out and the management called him off stage even though he kept emphasizing that he would do the one and one-half hours that he was paid for. The remaining time was taken up with recorded music as the band was nowhere in sight. Promoters take note: Don't book a mediocre comic as a warm-up act.

If you had listened to Berlin's album you would have been able to recognize the songs without really hearing the vocals. One of the unfortunate things about live performances is this problem. Terri Nun has a decent voice but what came out were the shrieks of a spastic banshee. Part of this is due to her stage act. The background vocals were masked out by over dominant synthesizers. Just once I'd like to see some justice done and have a band presented at their best. John Crawford (bass and synthesizers) and David Diamond (synthesizers and guitar) both pose in an effort to portray their music. Diamond's stage mannerisms are more suited to an MTV video segment. Crawford "trucked" his way in one place like DEVO's New Traditionalists.

To show that they were just normal folk just like you and me, they brought their mothers along to the show. Closer scrutiny revealed that Berlin is still a young band. Perhaps next time they will show more polish and poise. The band didn't look all together convincing and left me with the impression that they were unsure of their stage act. Don't get me wrong; I like Berlin. I just didn't think a one-hour performance (including one encore) was worth the wait and the price. You expect more of a band with a hit like "Sex." One can only hope for the best. In any event, if you didn't go then you would be better off parting with the money and picking up their album, PLEASURE VICTIM.

-RUSS TOKUYAMA

Classic Reviews

It certainly can be said of Vanguard that in their continuous competition with the giant recording firms down through the decades, they have been both diligent and courageous. As a result of hard, conscientious work, the Vanguard Recording Society has maintained its existence and integrity in an industry littered with the corpses of classical recording labels (Westminster, Decca, Command, Remington, etc.) And not content to stay safely inside the area of off-beat repertory, thus avoiding head-on clashes with the big outfits and their superstars (Rubenstein, Karajan, Bernstein, Perlman, et al), Vanguard offers the most popular music in the most modern formats at top prices, and competes nicely.

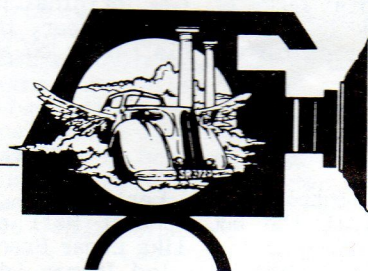
For example, current digital releases include Leon Fleisher's return (after extended physical problems) as pianist in Ravel's Left Hand Concerto, with Alborada del Gracioso and Rapsodie Espagnole; Weber's two charming symphonies by the Academy of St. Martin in the Fields under Neville Marriner; and Franck's Symphony and Debussy's La Mer and Nocturnes by the Houston Symphony under Sergiu Comissiona. To me, there is no more stringent test of a full orchestra's recorded quality than the Alborada del Gracioso. Although Muti (Angel) and Mata (RCA) are very well done in their digital releases, no version has so nicely captured the sensitive, delicate triple-tonguing sections of this work in proper relation to the dynamics of the orchestral explosions which periodically appear, along with the crystal clear and effective great bass drum, as has Vanguard VA 25014. This is a sonic feast, well-played, expertly conducted and superbly engineered.

Vanguard's offering of the Franck Symphony in D Minor provides no bonus music, as do several very good competing versions, but VA 25016 has the attributes listed for the Ravel disc in only slightly smaller measure and is worth consideration.

The Weber Symphonies 1 and 2 on VA 25018 are enthusiastically recommendable, both for their intrinsic value as delightful, inventive compositions, more so than, say, the early Schubert and Mozart symphonies.

Debussy's Nocturnes are nowhere better done than on an analog Philips disc (9500674) under Haitink. In their digital debut on Vanguard, they put the Houston Symphony to a test (which it passed) and this, too, is recommended, especially for its pairing of La Mer.

-CLIFF COLEMAN



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HARVEY'S

Back together and currently touring Europe for the first time in sixteen years are Peter, Paul and Mary. This reunion could last indefinitely since the trio is having a great time performing all their old tunes. There is a good chance for a concert here in Hawaii sometime this summer, but don't look forward to any new albums from the group. According to Peter Yarrow, the group is not interested in creating new music. They are content in performing all their traditional songs.

Also back together are Graham Nash and the Hollies. Graham hasn't played with his old band since the sixties. Nash also said this is not a reunion but just unfinished business. Still on the back together subject, Paul Revere and the Raiders are still on the Las Vegas circuit. He's still playing that same Vox organ. He now has it decorated with the front of an Edsel. Coming out of retirement is Michael Brewer of Brewer & Shipley. Mike's new album is due out any time now and is produced by Dan Fogelberg. Fogelberg himself is currently in the studio working on his own new album. Also in the studio is the Police. They're putting the finishing touches on their new release entitled SYNCHRONICITY. Joe Cocker is in Nashville recording another LP for Island Records. Ray Manzarek, former keyboard player for the Doors, just signed a contract with A&M Records to do an instrumental album. Also Ray, Robby Krieger and John Densmore of the Doors have found an old tape recorded years ago with Jim Morrison. They are working on it for a new Doors release. Krieger says that half of the songs have never been heard before. The Moody Blues are once again recording. This will be the tenth album in sixteen years. The group is planning a world tour ending up in the US this fall. Stix Hooper has left the Crusaders to pursue a solo career. The Crusaders, now down to two original members (Joe Sample and Wilton Felder), will continue to record and perform live. Barry Gibb of the Bee Gees, still glowing in the success as producer of Dionne Warwick's HEARTBREAKER LP has just taken on the production tasks for Kenny Rogers' first album on RCA Records. Original Styx guitarist John "J.C." Curlewski has put together a new band he's calling Indoorsportman. Singer/songwriter Roger Hodgson is leaving Supertramp. No details yet on which direction he's headed. Finally, Bobby Whitlock, a former member of Derek & the Dominos is suing Eric Clapton. He claims he was underpaid while a member of the group. I wonder why he waited all that time; it's been ten years since Derek & the Dominos played together.

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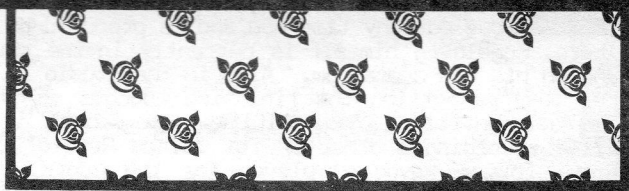
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