

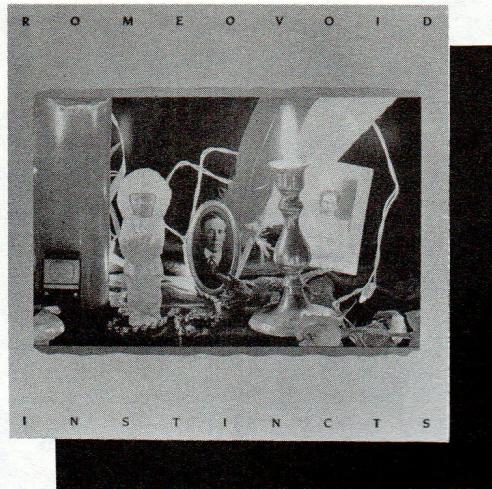
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## Romeo Void - Instincts

415/Columbia

One of the Bay Area's best continues to mature musically on this, their fourth outing. While there may be nothing as riveting or as decadent as "Never Say Never" here, the bright and optimistic "A Girl In Trouble (Is A Temporary Thing)" is even getting some AM airplay, for Chrissake!

It appears that some subtle but significant changes have been made since their last record was released in '82. Aaron Smith has taken over the drumming duties and adds a more authoritative feel to the group's sound. Benjamin Bossi still burns with his passionate sax playing, but his jazz influences were never more evident than on such tunes as "Billy's Birthday," "A Girl In Trouble" and the title cut. The result is Bossi sounds more integrated to the music for the first time on record.

Debra Iyall's writing has become more direct and honest in expression as well. "Out On My Own" could be a response to the barely-contained desperation of "Never Say Never." Her characters are battered but gutsy survivors of urban romance.

Finally, producer David Kahne (yes, him again!) gets some writing credit for his contributions to *INSTINCTS*. His own "Going To Neon" is an appropriately moody, synth-dominated instrumental that conjures up dark secrets whispered late at night. (When does this guy find time to relax?)

Looking forward to seeing the band live again out here...

GARY CHUN

## Wendy Carlos - Digital Moonscapes CBS Masterworks

Carlos' intentions here are twofold: first, she wants to show off the orchestral timbres of her self-programmed GDS digital synthesizer, and second, she premieres a couple of "serious contemporary" music pieces, "serious" being another word for what we might call "classical." On her first point she achieves an admirable, but marginal, success (synthesizers, after all, still sound like synthesizers, especially when Carlos's intent was to duplicate instruments of the orchestra), and on her second point she has composed some fascinating pieces that are contemporary but avoid being "boring" (her term for much of the recent serious contemporary music).

Anyone familiar with Carlos's *SWITCHED-ON BACH* work would know how adept she is at changing synth timbres to create a constantly shifting melodic texture, but on this album she's more concerned with the romanticism of Holst than Bach's baroque. Consequently, she uses the "orchestra" more fully; like Isao Tomita, she uses a broad palate of sounds to simulate the fullness of an orchestra, but unlike Tomita, all lines and parts are clearly audible and not hidden in wash to disguise their electronic nature. So even if her solo violin is an obvious replica (her term), at least she knows how to pack a wallop in her tutti passages.

The first piece, in three movements, is called "Cosmological Impressions," and, true to its title, is a series of tone paintings. I much prefer the second work, "Moonscapes," a nine movement suite that crosses her *TRON* soundtrack with Holst's "The Planets." Both of those works are cosmic in scope, but Carlos mixes the high-tech playfulness of the former with the grand majesty of the latter. She lacks Holst's gift for pure melody (most evident on the slower movements), but her fondness for odd meters, melodies and chords containing fourths and clusters make up the difference.

How strange to note that while the synthesizer's popularity is escalating in rock, the interest in synthesized classical seems to have peaked. I don't think Carlos' new album is revolutionary enough to get the ball rolling again, but it does show what a young composer can do on her own, given the time and the budget. More power to them.

ALLEN LEONG

## UNCLE ED'S MUSIC STORE by Allen Leong



## Sugar Minott - Slice of the Cake

As a solo singer, Sugar Minott's been releasing records since 1979. He was with Studio One back then, laying down enough tracks for three albums. Now, any reggae artist can be justly proud of having three albums under his/her belt. Sugar didn't stop at three, and now with *SLICE OF THE CAKE* he's got over twenty albums to his credit. This is just a period of five, six years. And let's not forget what must be well over a hundred singles. Only Yellowman can and would boast of having more records. The amazing thing about Sugar's records is their consistency. Not just consistently good, but rather, simply superb. It's truly astonishing how a man can record song after song with no letdown in quality. With Sugar the choice of producer, studio or label doesn't seem to matter too much. He can do no wrong with anyone it seems.

*SLICE OF THE CAKE* isn't really a new album, but in the true Jamaican fashion, a collection of singles. It was wise not to call this "The Best of Sugar Minott," for any group of his singles could very well be called "The Best of..." All tracks save his cool rendition of "How Could I Let You Get Away," which was recorded at London with a British version of the Black Roots Players, were recorded in Kingston at Channel One and Dynamic. Various produced by Sly and Robbie, Tad's, George Phang, German and Linval. Wicked backing by Roots Radics, Tad's Dynamic Crew and the Black Roots Players.

The songs deal mostly with the joy of living and the promise of joy when living isn't so joyful. Many of the songs deal with the excitement of the dance halls, where Sugar Minott rules as a cool entertainer along with bredren like Little John, Barrington Levy, Sammy Levi, Coco Tea,... No isms, schisms, Rasta cliches, politics and racism here. Strictly positive vibes, full of composition and marked by an awareness, an understanding of the human condition. Listen, dance and make happy.

DANIEL WARNER



Makoto Ozone

Imagine a pianist so young, talented and impressionable that he hasn't quite set a mark on his own sound but can accurately copy anyone else's, and you have Makoto Ozone. The first time I heard a tape of him in performance ripping up the piano from a concert on the East Coast, I thought, "This guy has his Oscar Peterson down." The stride leaps, the lightning runs - he had completely absorbed Peterson's influence. Now, on his debut album, Ozone absorbs Chick Corea's style so completely it's almost annoying; Gary Burton's presence only deepens the comparison. I get the feeling Ozone can imitate any pianist alive.

For this reason, some of the most satisfying and spontaneous moments occur when Ozone is playing solo, as

## Heartbeat

on "Flight" and the improvisation that closes the album. His grasp of the instrument is sure and confident, so much that it often sounds like the less musicians involved, the more comfortable he is. There are no drums on the record, and he and Burton seem to play by themselves just fine. Eddie Gomez, the only other musician here, plays bass on a couple of tunes to add weight to a ballad's slow tempo ("I Need You Here") and a quick waltz ("Endless Season, Part 2"). The three players are used judiciously and to varied effect, allowing the pianist to display the different facets of his talent. But while the performances are pleasant, I couldn't help but wish for more improvisational meat on the bones of Ozone's compositions. Perhaps it was producer Burton's choice to include so many medium-tempo songs on the record, but I would have liked to hear Ozone strut his stuff on some uptempo tunes. (On the other hand, perhaps it was a good idea not to let all his fireworks out of the bag the first time out.)

This is a pleasing, if slight, calling card to introduce us to a major talent. I hope next time Ozone can bring more of his own personality to his incredible musicianship, because all other aspects of his playing point to a promising future.

ALLEN LEONG



The Red Rockers - Schizophrenic Circus 415/Columbia

Kinda hard to figure these guys out. They started out a political punk outfit, akin to Ireland's Stiff Little Fingers, then refined their sound considerably after snagging SLF's drummer Jim Reilly. Along came 415 and the David Kahne produced *GOOD AS GOLD*, with the wonderful FM hit "China." Now, with a new production team of Rick Chertoff and William Wittman, they go psychedelic on us. Great name for the album, guys.

Unlike other American guitar driven bands like R.E.M. or even Translator, the Rockers lack that idiosyncratic muse that makes a band special. Instead they rely on punch and finesse, not a bad tradeoff on "Freedom Row" where synths duplicate the cajun accordian fills of the band's New Orleans roots.

Maybe extended exposure to the West Coast prompted this album's forays into psychedelia, yet some of these work the best - "Good Thing I Know Her" is a charming trip back to the summer of love, while Barry McGuire's "Eve of Destruction," a great song in any era, is played with clarion spirit. Still, the Rockers would do better to dig deeper for inspiration. They are a proficient, likable band that may develop that elusive chemistry once they absorb their influences.

CHRIS PLANAS

# In Print:

This column was something that I've wanted to do for a while but too often found myself up against such stiff deadlines that I would always push the project into the next issue. I've finally gotten around to it (still faced with stiff deadlines though) and hope to maintain this column for all those interested in the fanzine network linking the alternative music scene throughout the nation. My thanks go out to all the publications that have been sending NOVUS material from the outset.

What follows encompasses a broad spectrum of musics and writing subjects. Some more polished than others but each having their own special appeal that I find refreshing and addicting to read. The old adage of "never judge a book by its cover" holds true for fanzines and the like. Some of the best reading comes in the form of xeroxed newsletters. I wholeheartedly endorse all of these but leave it up to you to write and find out specifically what I will describe generally. (If I missed you this time I'll get you in the next issue.) I've included the price of each so don't be a cheapskate; send the money and support these publications. I know because there's nothing I hate more than someone asking me to send them NOVUS for FREE!

The Offense Newsletter (P.O. Box 12614, Columbus OH 43212) \$60: This is one of my favorite xeroxed newsletters. Issue 51 has the band Xmal Deutschland on the cover and contains loads of correspondences (both love and hate letters) from loyal readers across the land. The Offense's main man is a guy named Tim who answers only to himself and takes no shit from anyone. He's got his finger on the pulse of the British alternative music scene and can fill you in on everything you wanted to know about labels like Factory, 4AD, Beggars Banquet, Red Flame, etc. Great stream of consciousness record reviews. Tim's latest efforts have been staging shows in Columbus. His most recent have been Nick Cave and the Bad Seeds and Xmal Deutschland.

Snack (P.O. Box 70142, Seattle WA 98107) Free: Less a music magazine than a thought provoking one. Some of the ideas that editor Billski gets down on paper challenges the reader to exercise that ol' organ between the ears. Fanzine listing, Robert Mitchum film festival, Analyzing Pop and some political statements. Snack is free to all who just write, ask and show some active interest. Now isn't that a fair trade?

BravEar Magazine (P.O. Box 3877, Berkeley CA 94703) \$1.25: BravEar ceased to exist several months back but roared back into life recently and devoted an entire issue to the Democratic Convention held in San Francisco. Lorry Fleming is noticeable missing from this issue and as a result there is an almost total lack of music coverage. What is left is more politically motivated but interesting reading nevertheless. Don't know when the next issue of BravEar will be out and neither does the staff at BravEar for that matter.

Warning (P.O. Box 102993, Anchorage, AK 99510) \$1.00: "Alaska's Only Alternative Music Publication" and I wouldn't doubt it. It's probably so fricking cold up there that the only way these kids can stay warm is to slam and skateboard. Likewise, all the happenings in the punk and skateboarding world in Anchorage are contained in Warning. Rad layout with loads of comix, local hardcore bands like Skate Death, Angry Nuns and a fair share of record and fanzine reviews.

Unsound (801-22nd St. San Francisco, CA 94107) \$1.50: Music mag with a bent toward art-rock/industrial bands. Issues #5 contains interviews of bands like Whitehouse, Test Dept., Swans, Psychic T.V., Coil... The interviews are insightful enough to convince me of where the Unsound frame of reference is leaning toward, more of an art-conscious approach. The layout is clean but never boring. Lots of short record and tape reviews.

The Bob Magazine (P.O. Box 897, Ansonia Station, New York, NY 10023) \$1.00: Issue 19 has Mike Stipe and Peter Buck of R.E.M. on the cover. Inside there are interviews with Peter as well as folks like The Opposition, Robert Gorl, Angela Bowie, Run D.M.C., Killing Joke and The Rescue. Record reviews focus on the American independent music scene with a share going to the British. A lot of info packed into the Bob's 24 pages.

Son of Biohazard Informae (1211-G Green Oaks Ln, Charlotte, NC 28205) \$1.00: When Fred Mills isn't writing for The Bob or putting together the U2 newsletter he's doing projects like SOB Informae. This one-time publication is an absolute must for anyone remotely interested in putting out their own fanzine. Fred got publishers of 'zines like The Offense, Manifesto, Jersey Beat, OP and a bunch of others and asked them to put down on paper what's involved in putting out a fanzine. There's some very revealing articles that expose the glories and the pains in this little appreciated business. For me, I found a kinship with all those involved. Just knowing others have felt and dealt with things I have makes this trail a little easier to blaze.

The Reggae & African Beat (P.O. Box 29820, Los Angeles, CA 90029) \$1.00: I wouldn't go so far as to say that this is the definitive magazine on reggae and African music but they are definitely the only ones that have kept up with it consistently and have done wonders at spreading the word of reggae and Jah throughout the land. It would be an understatement, but the people involved at The Beat are dedicated to the music. People like Roger Steffans, Doug Wendt, I Timothy, Randall Grass literally eat, breath and sleep reggae music. It's people like that who keep the energy flowing and Jah music alive. The latest issue has articles on Freddie McGregor, Reggae Sunsplash '84 and U.S. reggae record labels.

Jersey Beat (418 Gregory Ave., Weehawken, NJ 07087) Free: Jim Testa at Jersey Beat may be giving the mag away free but it's worth at least a dollar. Issue #17 has articles on The dB's, Chris Stamey, The Feelies and coverage of new bands emerging on the Hoboken music scene. Keep that computer cranked up Jim and keep the Jersey Beat rolling!

Matter (127 Jane St. Weehawken, NJ 07087) \$1.25: I swear I've never heard of Weehawken before but with Matter and Jersey Beat both calling that home, something must be brewing over there. Matter's a beautifully laid out magazine busting at the seams with information. The Cramps, Nick Cave, Psychic T.V., The Minutemen, Matt Johnson, The Proletariat, Birdsongs of the Mesozoic are just about 40 percent of all that's in the new issue. It's magazines like Matter that make me wonder why I'm doing NOVUS.

Jazziz (P.O. Box 8309, Gainsville, FL 32605) \$1.00: Into their sixth issue and Jazziz is looking great. This is a very classy publication with some full color layouts. The emphasis tends toward the more contemporary jazz artists with this issue showcasing Herbie Hancock, Bobby McFerrin and Omar Hakim. The artists may be your jazz contemporaries but the flavor of Jazziz is a sampling of all styles of jazz, which today is becoming less easy to define. Jazziz is an exciting reflection of jazz as the vibrant music it is. Lookout Downbeat!



## HÜSKER DÜ

The best American music this year has originated from Minneapolis. I can back up that sweeping statement with two examples. One, Prince...but you already know about him; after all, he's been pretty hard to ignore whether you like his wildly eclectic stuff or not. While this dandy has been dominating the media's attention, another band is tearing down the arbitrary boundaries of music with an equal fervor, but they're so normal-looking, it'd be easy to pass them over. But we're not because their latest "concept" record, *ZEN ARCADE*, is a riveting and ambitious double-set. This is Spinal Tap, er, Husker Du.

That's Swedish for "do you remember," by the way. It's a curious name for a curious band. According to a cover story in the July/August edition of *MATTER* Magazine, rhythm mates Greg Norton and Grant Hart, who worked and played music together on previous occasions, got together in '79, and were soon joined by Bob Mould. Taking the lead from such pioneers as the Ramones, the three of them were determined to make their brand of punk the fastest in the land.

They proved that point in spades with performances in Minneapolis and the West Coast. A best-selling independent, *LAND SPEED RECORD*, was a big hit with the burgeoning hardcore crowd. But the band didn't rest on its laurels. "We tried to move farther and farther away from what our crowds expected," drummer Hart said.

And Husker Du has done just that for a little more than two years now and, in the process, broadening their appeal to a larger audience.

Mould was quoted in a January *New Musical Express* as saying "we wanna be able to reach anyone that'll listen to us, as we feel we have something to say to anybody, though people who are really into fashion might not like us."

With the successive releases of two EPs, *IN A FREE LAND* and *METAL CIRCUS*, and an album between the two, *EVERYTHING FALLS APART*, the material, written by each member of the trio, has freely gone back-and-forth from the torrential hardcore to comparatively "pop" songs. *ZEN ARCADE* finds the band at its finest moment on record, striking a well-honed balance between the two approaches.

### ZEN ARCADE

This album caught me completely by surprise. I must admit this power trio didn't really impress me all that much in the past, but, with this two-record set, they've proven to me they are a band to contend with.

The first two sides are a loose collection of songs of confusion and anxiety, relentlessly driven by the band's intensity. Mould's guitarwork blazes on "Indecision Time" and he also exorcises some self-contained demons when he sings "I'll Never Forget You" and "Pride" (stupid pride, selfish pride...). The band does a neat turnaround on, of all things, the Hare Krishna chant, when they combine the cacophonous bells with a "Willie and the Hand Jive" beat!

It's side three that is the best structured and places *ZEN ARCADE* a

cut above most of the independent releases. "Pink Turns To Blue," "Newest Industry" and "Whatever" are just three of the very strong, confrontatory songs written by Mould on this side, exhorting his audience to live on their own terms, don't be excessive in habit and find peace. (Better than any self-help manual on the market and cheaper!) The piano interludes have a quieting effect and are amateurish, appropriate to the album's spontaneous feel.

A 13-minute plus instrumental, "Reoccurring Dreams" caps off this opus, a headlong heavy metal ride to sweet oblivion complete with guitar distortion and feedback. There's not a dull moment as the band sustains a high level of intensity throughout. As with most of the other tunes, this was finished on the first take according to the liner notes. It's a pretty staggering accomplishment.

Along with the Minutemen's own double album set, SST is on a roll with the additional release of Husker Du's finest work to date. This is why indie record labels are crucial to the growth and viability of this country's music.

GARY CHUN



Mike Score

photo by Burt Lum

## Flock of Seagulls

A lot was riding on this concert. I had heard about this band via their three LPs, music videos, music press; they won a Grammy for Best Rock Instrumental Performance from "DNA," off their debut album, and have been hailed as "one of the most popular bands to emerge in this decade." With all this preceding them what would you expect?

Warming up for the Liverpool foursome was local funsters Mumbo Jumbo. They proceeded to entertain the crowd at the Campus Center Ballroom with what they called "serious fun." Consisting of Batman and Robin, Sluggo the dreadlock rasta man, street clothed musicians, Jim, Dave, Ronny, Joe; and Naomi the temptress, the variety alone was captivating. Their short but energetic set was filled with originals which drew from their reggae/ska beginnings. There was also a version of General Public's tune "General Public" that probably best describes the band's orientation. An impressive fun-filled set just to get things rolling for A Flock of Seagulls.

Set change took about a half hour when the wafting of synthesizers came through the speakers. From my spot I overheard the manager say, "you started the tape too soon. The band's not ready." With perked interest I watched as the band took to the stage. First impressions were fixed on how plain the band appeared. With all the high-tech, fashion-conscious adjectives used to describe and project the band, their onstage garb left much to be desired. But let the music speak for them since looks ain't everything. (I just thought for the Flock it did.)

Marred by major technical problems with lead singer Mike Score's wireless mike the evening's set got off to a shaky start. Intermittent mike operation caused the vocals to vanish in mid-sentence leaving Score to mutely mouth the lyrics. The band carried on like pros until it was necessary to scrap the microphone altogether. Bass guitarist Frank Maudsley had the extremely awkward

job of talking with the audience which turned seven minutes into an eternity.

Paul Reynolds was noticeably gone from the band and was rumored to have left the band two days prior to the gig. A guy named Andy, one of the band's roadies, filled in on the guitar chores. As the music roared to life something puzzled me. The sound was extremely full as Mike Score lead the band through selections off their three releases, focusing more on the latest LP, *THE STORY OF A YOUNG HEART*. Throughout the set, it seemed to me that there was more that met the ear than met the eye. Score activated a drum machine that augmented augmented Ali Score's Simmons drum set, there was an occasional conga sound that appeared out of nowhere and the Beta Hi-Fi machine continued to roll.

From where I stood I viewed the rows of teenage girls crammed up against the stage barrier clamoring for more. They were ecstatic when the Flock returned and played "Telecommunication" and "I Ran" for the second time. Many of them left with the smile of a teenage fantasy come true as girls vowed never to wash the hand that touched Mike Score. I left wondering how much of the concert was real and whether the band felt as good about their showing as their fans did.

In-studio gimmickry escapes no one in these days of recording wizardry but the true test of a band comes at the hand of a live performance. The inclusion of sound effects and additional music tracks to create a fuller sound in a live setting will always enhance the music. Where does it end and when does it become a farce? I wouldn't go so far as to say the Flock of Seagulls are a British version of Menudo, who have everything pre-recorded, but then again Menudo didn't win a Grammy. The Flock left me feeling cheated or at least uncomfortable about their "live" performance. But they alone know how much they can or cannot do. And as long as the fans keep coming back, they can do anything they damn well please.

# Independently Speaking

Black Flag - SLIP IT IN (SST): The rugged thrasher sound of Henry Rollins and the band take on a heavy metal approach to some extent - something that made its first appearance on their previous LP, MY WAR. A couple tunes of that type get redundant with the sturm-und-drang but "You're Not Evil" sends up every HM cliche in the book and ends up as a melodramatic counterpoint to lyrics filled with adolescent angst mistaken for demonic possession. The rest of the material is more standard fare that still rates as primo Flag. "My Ghetto" starts with a wail of pure feedback that becomes a tirade that slams against the mental wasteland called Southern California suburbia. The frantic hardcore lust of the title song, with its edgy stop-start chorus, sounds like a realistic rendering of guys on the make. (Great sounding orgasm, Henry!) -GC

SST Records  
P.O. Box 1  
Lawndale, CA 90260

Freddie McGregor - ACROSS THE BORDER (RAS): Another fine variety of contemporary reggae, this time both slicker and more socially conscious. "Across the Border" and "Out of the Valley" are standard roots rockers, pleasing if a little one-dimensional, while "Work To Do Today" is closer to urban (stateside, that is) funk, Cleveland Browne's syndrums pushing the backbeat without sounding cliched. Here, McGregor sounds completely at ease, but it is on the familiar terrain of lovers rock that Freddie's fluid tenor really sails, as on "Can't Get You Out of My Mind." A nice listen, with excellent musicianship spearheaded by Geoffrey Chung. One complaint - I'm a sucker for cover tunes, but a ska version of "Guantanamera" is really pushing it. -CP

RAS Records  
P.O. Box 40804  
Washington D.C. 20016



Short-Term Memory - EFFECT OF EXCESS (Fresh Sounds): Of the five members of this Kansas City band, four of them play some sort of synthesizer. But don't be misled, this is not your typical Euro-sounding techno-pop outfit. Short-Term Memory, along with sax and trumpet improvisations, have their influences more deeply rooted in jazz and punk-funk. The electronic jazz-fusion of the title track also takes on a post-punk industrial quirkiness. Short-Term Memory tend to rely on repetitive bass lines and electronically processed vocals to stage a moody ambience. But the music never gets boring since the band members are willing to experiment with a variety of rhythms and tempos always challenging the listener with some new twist. Exciting new music from Missouri. -BL

Fresh Sounds  
P.O. Box 36  
Lawrence, KS 66044

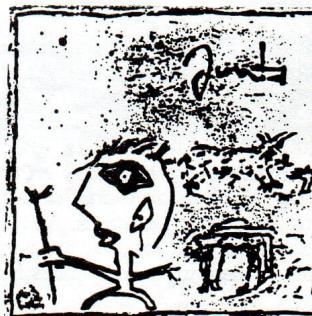
Anatomy of Coincidence (Clandestine Recordings): This very intriguing cassette collection consists of ten recording from "groups and individuals that emanate from various locations in the midwest USA." Vague as that might seem, the music that follows is equally mysterious and enigmatic. The capsule information that accompanied the cassette implies that these compositions were done by a variety of associations. I will venture to contradict and say that they were created by the same mind since there are many similarities. The composer relies on drum machines and funky, sometimes visceral, basslines to create a collage of sounds and rhythms. This music is so subtle, yet always stirs my curiosity and interest. Definite Eno influences. Worth checking out. -BL

Clandestine Recordings  
316 S. Rogers  
Bloomington, IN 47401



Birdsongs of the Mesozoic - MAGNETIC FLIP (Ace of Hearts): Ex-members of Mission of Burma come together to create this splendid album of quirky improvisation. The album exhibits elements of jazz, free-form expression, minimalism, punk angst, you name it. Rich in texture and mood, Birdsongs of the Mesozoic offer a journey into the quirky world of instrumental excursions (a la SF's Residents) that's endlessly breathtaking. -BL

Ace of Hearts  
P.O. Box 579  
Kenmore Station  
Boston, MA 02215



Junta (Day One Records): This four piece band from West Chester, Ohio have a five song EP which contains material many major label bands could learn from. They've taken elements of Afro-funk rhythms and successfully blended them with a punk urgency to oddly enough, create danceable music. The rhythm foundation is provided by bassist Jay McCubbin who is also joined by Bill Stuart on guitar, Paul Stewart on vocals and lap steel guitar, and Jerry Hunter on electronic and acoustic percussion. The music is bewitching, elusive, moody and uniquely Junta. A solid showing for this debut effort. I suspect more good sounds will be coming from this Ohio band. -BL

Day One Records  
7085 Dimmick Rd.  
West Chester, OH 45069



"Familiarity breeds contempt." Oh how that saying rings true. Like a lover you have out grown, hearing "Wake Me Up Before You Go-Go" over and over and over again on the radio is very irritating. It has certainly put me off Wham!. These days are certainly hard times for British Pop Elitists. As it gets increasingly difficult to find obscure, esoteric, British bands to rave about that no one else has even heard of, it's just one frustration after another as favorite bands get played to death on American airwaves and lose their hallowed import status. Just look at how U2, Culture Club and now Wham! have fallen by the wayside in BPE's eyes. Even Jaded Jane has some criticisms about Culture Club's latest single!

But there is no happy medium is there? BPE's are either complaining about how horrid the radio is here because nothing decent gets played or moaning about the radio tainting good music by playing it and rendering it contemptuous. I mean, I might have to actually start liking some obscure American bands like Love Tractor or...Hat Makes the Man...

Here we present Set the Tone, the last bastion of 12" records you'll hopefully never hear on 98-Rock.

**ANIMAL NIGHTLIFE** - "Mr. Solitaire" (Island): After three home runs ("Love Is Just the Great Pretender," "Mighty Hands of Love," "Native Boy"), Animal Nightlife has struck out. This song lacks any of the innovativeness with jazz and that 40s retro-beat the band scored with before. It's a plain old song with more pop than punch and doesn't utilize the singing talents of Andy Polaris and the Animalettes at all. (He should do a duet with Sade - a surefire winner) I haven't given up hope though, this soul isn't so fickle.

**AZTEC CAMERA** - "All I Want Is Everything" (Sire): Tight, smooth and slick, Roddy. It's a lovely song and distinctly you but...what happened to the Roddy with tousled hair and funny fringed jacket plaintively singing about being "overdosed on Keats?" Last year you said "You've got to try and keep your head above water and the only way we can do that is by trying to keep our faces in the charts. It's all very well being an underground group, but 'underground' is just a word for unpopular." Well you certainly practice what you preach.

**SADE** - "Smooth Operator" (Epic): Sade's singles, this is the third to date, seems to only get better, which is certainly a switch from the one-hit wonders crowding the charts. This is more of Sade's beautiful, if overrated, soul with a jazz accent. Perfect song for girls who have been used and abused. Listen and weep.

**THE STYLE COUNCIL** - "Shout to the Top" (Polydor): How do you spell Style Council? B-R-I-L-L-I-A-N-T. That actually applies to the B-side song "The Piccadilly Trial," a beautiful ballad of lost love ("Can you ever explain your need to cause me pain?") Maybe this means Paul's breaking up with Gill Price! The tune follows nicely the previous "You're the Best Thing." There are two songs on the B-side (you always get your money's worth with TSC) and the other is a

haunting lament called "Ghosts of Dachau" - a very intimate memorial to the Jews who suffered in concentration camps. "Shout to the Top" is very consistent with two other upbeat TSC singles: "Solid Bond In Your Heart" and "My Ever Changing Moods." Good tune, celebratory lyrics but not outstanding. And TOO heavy on the violins! I don't know what they were thinking of at the time. Also: No sleeve notes from the Cappuccino Kid!

**SWANS WAY** - "Illuminations" (Phonogram): A song of heady delight, like a beautiful woman's sweet perfume. This isn't soul, but it's ever so soulful. Violins are used correctly here: they swoon in and out of the lazy bass, and that jazzy saxophone accents at just the right places. The voices of Rick Jones: full and sensuous, and Maggie: a whispery soprano, create a completely amorous and hedonistic mood when they alternate on the chorus singing "Feeling...total...pleasure." Illuminating to any romantic evening.



#### THE TWELVE RECORDS OF CHRISTMAS VOLUME TWO

Ho ho ho. Here it is December again, and here again is a list of records (or tapes) you might consider getting for that certain special someone you know who appreciates music a bit off the beaten track. Twelve catagories.

1. **African: ROCHEREAU...AFRICA'S MOST POPULAR SINGER** (Shanachie) This compilation of Genidia label material by Zairean superstar Tabu Ley and his female protege M'bilia Bel is the best African pop Shanachie - originally an Irish folk label - has put out. No ka oi hardly expresses how sizzling, yet smooth and soul satisfying. Wow!
2. **Bahamas: THE REAL BAHAMAS** (Nonesuch Explorer) holds exalted position on my personal list of all-time all-times. Not for the trifling, field recording catches passionate acapella groups singing to get themselves (and you) high. Also, Jenny Pinder and her brother, Joseph Spence (Ry Cooder's favorite guitarist), drop by to tree things up. Get THE REAL BAHAMAS for anyone who loves the spirit of the Caribbean.
3. **Bluegrass: Locally, the bluegrass event of the year** came Oct. 17, when the originator himself, Bill Monroe, and his Bluegrass Boys, played for free (!) at Jefferson Hall on the U.H. campus. Mahalo East-West Center for bringing them. Awe to MCA for deleting many of the master's great budget priced albums. Still, get the **BEST OF BILL MONROE** on MCA and your he or she should give, as Billy Idol would

say, "a rebel yell."

- Blues: Johnny Winter - **GUITAR SLINGER** (Alligator) Another year of Blues obituaries - Percy Mayfield, Big Mama Thornton, Tuts Washington, Esther Phillips, etc. Instead of a reissue, then, how 'bout something from a man who came back to life? Johnny Winter, with Albert Collins' Icebreakers, delivers (even if he sounds like he has to clear his throat).
- Classical: This has been Mozart's year. A movie (**AMADEUS**) newly discovered music (a section of "Eine Kleine Nachtmusik"), etc. So make it Mozart. For the budget minded: **CLARINET QUINTET IN A MAJOR**. K.581 by The Vienna Octet (London Treasury Series). A major investment: **SYMPHONIES, VOL. 6** by The Academy of Ancient Music (L'Oiseau-Lyre). The "Paris," "Haffner," "Jupiter," etc. Last year's record of the year in all major publications.
- Country: A great new aircheck of four Health and Happiness Shows turned up on A.C.M. this year, but get **HANK WILLIAMS: 48 GREATEST HITS** (Polygram) first. There isn't a song writer alive who can't learn something from "The Hillbilly Shakespeare." Hank's gone now, but his music lives on. There's even a funk version of one of his tunes. (For ten points can you guess title and artist???)
- Funk: I knew black music would come back in Hawaii - it was just a matter of time. Speaking of which, The Time, featuring "The Richard Pryor of Rock," Morris Day, turned things out in Prince's (first?) movie, **PURPLE RAIN**. The song they did, "The Bird," is on **ICE CREAM CASTLES** (Warner Bros.), with R-rated lyrics.
- Gospel: Auwe again to MCA for cutting out many of the crucial Peacock label releases. God don't like it and I don't either, as the old song says. Oh well, you can and should still get **THE BEST OF THE DIXIE HUMMINGBIRDS** (MCA) and **THE BEST OF THE SENSATIONAL NIGHTINGALES** (MCA). Proto-soul gospel singing at its finest. These cats taught everybody from Sam Cooke to Stevie Wonder. (Hummingbird's lead Ira Tucker's son, Ira Tucker, Jr. manages Stevie Wonder, by the way.)
- Hawaiian: **AUNTIE ALICE KU'ULETALOHAHAHAPOINA'OLE NAMAKELUA** (Hula 552) It takes three minutes just to say her name, but it shouldn't take that long to appreciate her old time singing, playing and songwriting. This is one of those heirloom kind of records. Make sure one gets into your family. (Of note: Auntie Alice used to sing for Queen Liliuokalani!)
- Jazz: Stan Getz/Albert Dailey: **POETRY** (Elektra/Musician) & Miles Davis: **DECoy** (Columbia) Two choices; Getz & Dailey's lyrical tenor sax and piano duets and Miles, the face of jazz in the machine era.
- Reggae: Bob Marley: **LEGEND** (Island) With American black music back, reggae seems to be fading some in the islands. Is this because only KIWAH's Lion's Den Hi-Fi, with my colleague D.K.W., is the only consistent offering or is it just that times change? Whatever the reason, Bob Marley's still a sure shot. This anthology included all - at least many - of the hits, some in re-mixed form. On the bus the other day I heard three school girls singing "Three Little Birds," so there's still hope. "Don't worry...about a thing..."
- Soul: Solomon Burke - **SOUL ALIVE** (Rounder) The fat man still sounds fine. This album (recorded in 1981 in Washington D.C.) gives you the tremendous "sermons" he delivers in person. It also gives you a good picture of why he's still popular with "the people."

So there you have it, my good friends... Bruce Caldwell used to always say that. I say Mele Kalikimaka e Hauoli Makahiki Hou. See you next year. (Maybe then I'll do CDs instead of records and tapes.)

JOE "SAINT NICK" TORI  
with special guest appearance by Ras Manu



## Mose Allison

Imagine doing the same thing for twenty years and still be considered an original. Mose Allison is such a man. You'd know his idiosyncratic approach to the piano, his voice, and, hell, life in general, anywhere. We were lucky enough to check out this classy musician one night during a week's stint at the posh trappings of Trappers at the Hyatt Regency Waikiki. The regular crowd there is definitely old money, part of singer Jimmy Borges's cocktail jazz retinue. But there were some people familiar with Allison and they got two sets worth of prime Mississippi-based blues and jazz.

Backed by Betty Loo Taylor's rhythm section, Mose carried off such classics as (are you ready?), "I Don't Worry About A Thing," "Your Molecular Structure," "Wild Man On the Loose," "Everybody's Cryin' Mercy," "Seventh Son," and, one of the best-titled tunes around "Your Mind Is On Vacation" (...and your mouth is working overtime) with an affable flair. His trademark lazy phrasing on vocal and disarmingly simple approach to the ivories makes him an insinuating man to listen to and enjoy. His singular rendition of that hoary Jimmy Davis song, "You Are My Sunshine," slowed down to squeeze every emotional nuance out of it, was the evening's highlight.

Could this mean a welcome return of a healthy local jazz scene? God, I hope so, and with the help of people like promoter Gary Johnson (head of the recently organized Preservation Jazz Society), Mose could just be the beginning of a line of guest jazz artists.



Social issues have always been a catalyst in the music industry. Hawaiian music of course is no exception. In many ways the political climate on the Mainland has influenced the type of music written here in the Islands. It's resulted in some of the most interesting and important dissertations on life in Hawaii.

One of the earliest songs that I can recall that had sociopolitical implications is "Kaulana Na Pua," written towards the end of the 1800s by Eleanor Kahoolihawaakalani Wright Prendergast. Having seen her queen, Queen Lili'uokalani, forcefully disposed of her position by wealthy American plantation owners and the U.S. Marines, Prendergast wrote the song appealing to the "Po'e i aloha i ka aina"--the people who love the land--and exhorting them not to support the annexation of Hawaii by the U.S. The song has been recorded by several groups and most recently by the Peter Moon Band. To this day the song holds a special position in Hawaiian music and is played only on the most solemn occasions.

Other songs that have social implications have been written since then, but it was the social climate on the Mainland during the late 1960s to early 1970s that ushered in a renaissance in the Hawaiian protest song.

After Statehood, Hawaii underwent a tremendous amount of economic development. The "Po'e i aloha i ka aina," as first referred to by Prendergast, were seeing tremendous changes in their lives. Perhaps it was the quick pace that these changes were taking place or the way the old values were suddenly cast aside in the name of "progress" that made the local people uncomfortable.

During the 70s Hawaii was promoted as the "melting pot" of America, and how people of all races lived here as brothers and sisters. This myth was the impetus for the popular Keola and Kapono Beamer hit, "Mr. San Cho Lee," a song that describes the selfishness of all the races against sharing with one another. The song's last verse "It's amazing we all live in da same place..." is an all-too-true observation.

The development of Hawaii for tourism was the inspiration for several songs of that decade. The classic "Hawaii 1970" by the Makaha Sons of Ni'ihau asks "What would the kings and queens of Hawaii say if they came up to a sign that said 'No Trespassing?' Would they cry?" It's a powerful statement that hits the nail right on the head. "Me Ke Aloha Ku'u Home o Kahalu'u" by Olomana speaks of the changes that have taken place in writer Jerry Santos's home in Kahalu'u as well as the whole island. "Change is a strange thing/it cannot be denied./It can help you find yourself or make you lose your pride." As if to confirm the notion that progress is a process that will not abate, so you either move with the flow or be left behind.

At around the same time, a developer was conducting a song search for their new development in Nanakuli. One of the participants was Liko Martin who wrote what he considered a great song. Unfortunately the developers didn't agree that "Nanakuli Blues" was the type of song that they were looking for. Undaunted, Martin changed the name of the song to "Waimanalo Blues" and the rest is history. Verses like, "The beaches they sell/to

build their hotels/my father and I once knew..." is the stuff that is quickly taken to heart by Hawaiian music lovers because they can relate to the lyrics.

Another subject that has been a source for the Hawaiian protest song is the bombing of Kaho'olawe by the U.S. Navy for target practice. Singer and activist George Helm began the Protect Kaho'olawe Ohana back then in order to stop the bombing of the island. Helm, an accomplished musician, felt that the spirit of Hawaii is closely entwined with the people, the land and the sea. Helm said, "This island (Kaho'olawe) can be used as a shrine to cleanse and teach the people of the world the spirit of aloha, Hawaiian style." Since the untimely death of Helm while paddling to Kaho'olawe from Maui on a surfboard, many songs have been written. Harry Mitchell wrote "Mele O Kaho'olawe" for Olomana. Mitchell asks the young people to "bring salvation to Kaho'olawe." Steve Mai'i wrote "Kaho'olawe" and Bla Pahinui has written his own song about the island as well. Others such as John Osorio and Malani Bilyeu have written about Helm himself and his inspiring work.

What are some potential topics for the future? We could speculate about any of a number of issues - perhaps it will be about Lopaka Brown's fight to keep his land at the entrance to the Waimea Falls Park, since the park management is considering eviction of the kama'aina family. Another issue could be the absolute dependence that Hawaii has on tourism and the military. One thing is certain though, the Hawaiian protest song is a major force on the local music scene and will continue to be so in the future.

#### About Town

...Peter Moon has been busy giving his Ki'hoalu (slack key guitar) seminars at the Waikiki Sand Villa Hotel. At \$20 per seminar, this definitely is for the slack key enthusiast.

...The Makaha Sons of Ni'ihau have released their new LP and should be available at all record outlets in town.

...The Brothers Cazimero have been very prolific of late. Not only are they releasing a new album, but they have of gift book on the market, "Celebration," a collection of the lyrics to the music on their many albums with beautiful color photos.

...Brother Noland has been pretty busy warming up for recent concerts by Jefferson Starship and Kenny Loggins. Plans for his next Mountain Apple LP are slated for early '85.

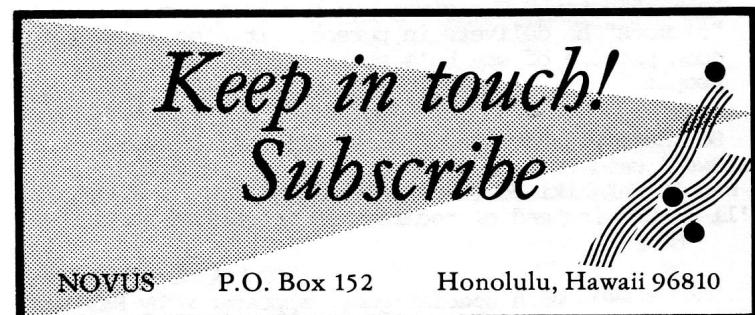
...A special benefit concert dedicated to Gabby Pahinui featured Olomana, The Makaha Sons of Ni'ihau and Martin Pahinui. The concert was held at Sea Life Park.

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

KAREN KEAWEHAWAII - WITH LOVE, KAREN

After a two-year rest, Karen has finally released some albums. And when she releases albums, she doesn't fool around! At the same time WITH LOVE, KAREN is released, her Christmas album, HAVE A MERRY KAREN CHRISTMAS makes its appearance. This is, after all, the season to be merry and to give albums to your friends.

Karen, one of the most popular entertainers in Hawaii today, has an effervescent personality that few can resist. However, when recording music for albums, another side of the lady becomes apparent, she is also a



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premiere vocalist. In the Teddy Randazzo ballad, "I Love You" Karen puts in a memorable performance. Always trying to be a little different, "Who Do You Think You Are" really moves, sounding like an upbeat song on a Motown album.

These albums apparently represent a transitional phase for Karen as there are few Hawaiian selections on either album. While the rest of the Hawaiian music community is following suit, Karen always seems one step ahead.

KEVIN CHING

KA'EO - FROM MY HEART  
KA'HANU RECORDS

There always seems to be a certain ambience in debut albums, and with Ka'eo's first album, FROM MY HEART, the key word is "energy." The album is a glittering example of what can happen when you combine youthful enthusiasm with excellent musicianship. The project was obviously planned with great care; the music is complemented with eye catching art work, apparently one of the most expensive covers made on an independent local album this year.

The group consists of leader Rodney Villanueva on guitar, Glen Smith on vocals and guitar, Andy Llanos on lead guitar and vocals, and Max Sanchez on bass. Starting with the group's theme song "Ka'eo" a song by Chucky Boy Chock, the pace of the album is set. The combination of tight vocals and crisp instrumentals creates an extremely palatable sound. The selections vary from the contemporary sound of a Cecelio Rodrigues tune to old classics like "Keawaiki." Their most popular song so far, "From My Heart," was written in the 1950s when it was entitled "Broken Promises."

As if a premonition, Villanueva mentioned something to me about the Hoku Awards; this group should be a shoe in for Best New Group of the Year.

KEVIN CHING

THE BROTHERS CAZIMERO - ISLAND IN YOUR EYES

Always pleasing to the ears, never straying far from the formula that's made them the most popular contemporary Hawaiian music duo, the Brothers Caz have done it again. I keep telling myself that I should be getting tired of the sound, but I'm not. Their sound is so enjoyable that it would take months of hearing the same album played over and over again for it to begin to sound old. With ISLAND IN YOU EYES, the Cazimeros have shown that they are the premiere force in Hawaiian music today.

The feel of the album is upbeat, kind of a sophisticated version of the old "kanikapila" style. The Brothers Caz sound like they had a good time doing this album, the sound is crisp and each track has a polished sound.

The Cazimeros are the kings of musical interpretations, often times altering the original version of the song to a point where it takes on a new sound. It would be hard to improve on songs by the likes of Malani Bilyeu or Kui Lee, but they do it. "Molokai Sweet Home" is infectious; once heard, you are under its spell. The two Kui Lee songs, as performed by Lee himself were nothing short of amazing, but when the Cazimeros sing "Rain Rain Go Away" and "My Hawaii," they are delightful. Perhaps one of the most beautiful of all Hawaiian songs is by Kumu Hula Ma'iki Aiu Lake. "Aloha Kauai" is a song lofted to its deserved position when performed by the duo.

Bruce Lee once said, "If you want to do your job well, do what is expected of you, then do a little more." The Cazimeros have been doing just that and I hope they continue to do so.

KEVIN CHING

## ROUGH TAKE

Whodini - "Your's For the Night"  
Jonzun Crew - "Friends"  
General Public - "Hot You're Cool"  
Swans Away - "Illuminations"  
Colour Box - "Keep On Pushing"  
Working Week - "Storm of Light"  
Section 25 - "Program For Light"  
Bruce Foxton - "Trying to Forget You"  
The Mighty Wah! - "Body and Soul"  
The Stockholm Monsters - "Terror"  
Psychedelic Furs - "The Ghost In You"  
Pseudo Echo - "Dancing Until Midnight"  
Rubber Rodeo - "Mess O Me"  
The Hoodoo Gurus - "I Want You Back"  
Sugar Minott - "Nice It Up"  
Eek a Mouse - "Bad Friday"  
Linton Kwesi Johnson - "Making History"  
Charleton Livingston - "100 Weight of Collie Weed"  
Oku Onuora - "Pressure Drop"  
Hi Life Intl. - "Travel and See"  
Juluka - "Crazy Woman"  
Let's Active - "Waters Apart"  
Bongos - "Tiger Nights"  
R.E.M. - "Seven Chinese Brothers"  
The dB's - "Spitting In the Wind"  
Chris Stamey - "Never Enters My Mind"  
Dan Siegel - "The Picnic"  
Group 87 - "The Apple Bites Back"  
Tangerine Dream - "Going West"  
Kazumi Watanabe - "Alicia"  
Jamaaladeen Tacuma - "Flash Back"  
John Scofield - "Just My Luck"  
The Style Council - "Shout to the Top"  
The Untouchables - "What's Gone Wrong"  
APB - "One Day"  
U2 - "Indian Summer Sky"  
Birdsongs of the Mesozoic - "Bridge Under Water"  
The Go-Betweens - "Bachelor Kisses"  
This Mortal Coil - "Not Me"  
Sonny Okusuns - "Which Way Nigeria"  
Sakile - "Night Dance"  
Propaganda - "Femme Fatale"  
The Fall - "Eves"  
Rain Parade - "Blue"  
Andy Summers & Robert Fripp - "Train"  
Pop o Pies - "Pop o Rap"  
Minutemen - "Corona"  
Short Term Memory - "I Think I'm Losing My Mind"  
Jellybean Benitez - "Dancing On the Fire"  
Ministry - "Effigy"  
Junta - "Zaire"  
Everything But the Girl - "Each and Everyone"  
Lonnie Liston Smith - "Enlightenment"  
Allez Allez - "The Time You Cost Me"  
Translator - "Simple Things"  
Felt - "Sunlight Bathed In the Golden Glow"

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