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# Mokus

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Rachel Gonzales

Steve Morse

The Motels

The Alarm

H O N O O L U L U

H A W A I I

## NOVUS

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## EDITORS SCRATCHPAD

Summer is upon us, school's out and all the grads are enjoying their last fling before they have to face the music and get a job. As for the rest of us who have been saving our pennies for the upcoming summer swell of concerts, it looks like things are going to be slower than usual. As of right now, the only show coming down the pike is Ozzy Osbourne. But don't write the summer off yet, there's still all those great movies to go to and while this might seem like a time of famine for concerts, it only takes a couple of weeks for the promoters to jam pack every venue available in town with acts. Don't ask me how they do it, but as long as I've been tracking concerts, one month there's nothing and the next there's too many.

At the George Winston concert here last month, a lot of the jazz enthusiasts and KSHO-FM (our short-lived jazz station) supporters came out and voiced their displeasure about the format change at KSHO-FM. The most frequent question asked was Why and for that there's no easy answer except, that's what the owner wanted. He was probably unhappy with the station's ratings or felt he could be more successful with another format. Regardless, jazz on KSHO is history. A few of us are hoping to remedy the situation by pulling the jazz community together by keeping people informed of events happening in jazz. If you're interested in being on that Jazz mailing list, drop us a line at NOVUS (P.O. Box 152, Honolulu HI 98610) and send us your name and address. It's FREE and there's no obligation (and we won't try to sell you Ginzu knives either). The idea is that if we can bring the jazz community together by keeping them informed, then jazz will have a much better chance of surviving in Hawaii.

Jazz may be off KSHO but it hasn't been totally silenced from the airwaves. KTUH-FM (90.3) has been programming about 40 hours worth of jazz throughout the week not to mention healthy dosages of reggae, blues, soul and rock, plus all the specialty programs like Monday Night Live (Mon. 7-9pm), Hawaiian Boogie (Sat. 4-6), Reggae from the Lions Den (Sat. 6-9pm), The Dead Dave Show (Thur. 6-9pm), Mellow Morning Mania (Sun. 9am-noon) and of course ROUGH TAKE on Saturdays at 3pm. With commercial radio being as staid as it has become, KTUH with all its freedom and alternative programming is like a sparkle of color in an otherwise gray landscape. Break from the masses and check it out. It's definitely mind expanding!

As for some local band news, Hat Makes the Man seems to be keeping themselves very busy opening for the Pretenders, Tubes and Romantics, playing at all those downtown block parties and at the 50th State Fair. Greg Mundy, local promoter (U2, Motels, Romantics) is now their manager. I hear the band will be going into the recording studio and is also considering a name change. Sounds like big-time to me. Hope they remember us peons.

Went to check out Bobo Handshake at a recent Anna Banana's gig called a Bobo Party and was more than surprised to hear none of their reggae-fied rock which I have grown used to. The band has a new lead singer named Anna (no, her last name is not Banana) and they've revamped their entire sound. They're now into a southern-fried, Texas bar-band rhythm & blues sound. Anna's got some real soul and their harmonica player can really blow. The music is knee-slapping, energetic and judging from the people dancing, very danceable.

Finally, thanks for all the calls during our ROUGH TAKE program on KTUH. (You can find the playlist on the

last page of each issue.) It's nice to know that you're out there lending us your ear. Also, while you're out shopping around, please patronize our advertisers. They are the ones that are supporting NOVUS and helping to keep this voice an active one in the community.

So until next month...

Stay Irie,

*Murb*

## Letters to the Editor

Dear Burt,

Thanks for the nice review. I'm glad you liked RELEASE (NOVUS #18, May 1984) I'm about to start recording my second album in June. It has some more upbeat and "dynmaic" stuff on it. Also more instruments (and musicians) including tabla, percussion, piano, bass, drums, vibraphone and some surprises (like fretless acoustic guitar). Should be out in the fall. I'll send you a copy when it's done.

Yours truly,  
Kevin Postupack  
Ithaca, New York

Dear Burt,

This is to inform you that Ras Manu is no more. Last time I saw him he was slurping sour soup down at Sau Duong Restaurant on Hotel Street. He flashed some smile - I think he flew straight up to Heaven. They say in Heaven there is no beer, though, so he may be back. Let's hope not; Joe Tori, the new kid I got writing all my stuff, doesn't charge anything for his services. He just loves to write. What a chump. I mean, what a nice guy. Anyway, he's got just as many opinions as Manu ever had. Maybe even more. Auwe!

Speaking of auwe, your boy Manu misspelled "kuleana" in his Gregory Isaacs review last issue.

Speaking of last issue, congratulate Mark Lofstrom for his Ojile & Venters piece. Art reviews with ideas...clearly expressed...this city has never seen the like. How about something on Ka-ning Fong or your own Daniel Keiji?

Oh, I also enjoyed the Steve & Teresa interview. Keep on pushin'...

Aloha Pumehana,  
The gang at Dail-an-Opinion

Dear Burt,

I've been meaning to write to let you folks know that you are doing a great job with NOVUS. Being something of a displaced Hawaii resident here in Seattle, I really appreciate your coverage of the local scenes. There's a lot of variety in NOVUS and it's interesting to read about what's happening in the contemporary Hawaiian scene as well as the reggae or the jazz scene. As a matter of fact, your reggae writers are so knowledgeable that I've been taking NOVUS to the record stores here and using it as a shopping list.

Also your coverage of Brit-pop is fun (why do all the women on your staff write about the British stuff?) not to mention your other writers (Gary, Chris, Allen & Victor) and their thought provoking reviews. You can

probably also tell that I read NOVUS pretty thoroughly. Anyway, I think I've covered all the bases and warmed up to you enough. Just keep up the good work and remember, you've always got supporters on the Mainland.

Aloha,  
Doug Simon  
Seattle, Washington

(Thanks for such glowing comments about NOVUS, I'm your slave for life. As for why our women writers love to write about the British stuff, I haven't quite figured that out. It's probably because it's the most exciting thing that's happened in pop music for a long time plus all those Brit-stars have such neat haircuts. Bet I'll catch some flak for that. -Ed.)

Dear Burt,

Have been looking through your magazine and enjoy your writers' style, wit and prose. The article on CBS (NOVUS #17, April 1984) was very enjoyable and I look forward to the next release.

Best Regards,  
Michael Hepworth  
Los Angeles, California

(Well Mike, we're just trying to tell it like it is. It ain't always a pretty picture! -Ed.)



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## Rachel Gonzales

Rachel Gonzales...you might have heard her name associated with other local performers like Loyal Garner, the Krush, Kevin I. or the group Watercolors and Nueva Vida. She's been around singing backup and, like some of her more recent gigs, singing lead with ensemble groups. All the while, though, her name has been out of the limelight, either shadowed by more prominent names or just being part of a band.

But suddenly the tide has changed and, with the release of her new album on Mele Records, the name Rachel Gonzales is the focal point of attention. Her debut album entitled RACHEL started out as a Glen Goto project. Glen penned eight of the ten tunes, assembled all of the musicians and invited Rachel to sing lead. The record is packed with some of the best songs I heard since Seawind and I was impressed with not only the vocal qualities of Rachel but also the songwriting abilities of Glen Goto. After tracing their history and listening to this recording, one realizes how big an influence the group Seawind was on these two people. Unfortunately Seawind, like a passing storm, dispersed to the winds. But what has since passed on has affected another set of musicians and the seed that was sown by Seawind can still be heard in Rachel Gonzales. The sound is fresh and exciting and, if the public is ready for music that beckons to be heard, Rachel and Company will be in the limelight for quite a while.

NOVUS: How did you get started in music...you were born and raised in Hilo, right?

RACHEL: Well, music was in the family. I come from a Filipino background and both parents sang a lot. My father taught all his kids how to play the ukulele and how to sing harmony...everything by ear. So at the early age of four, I was dancing hula, singing and playing solo ukulele. We grew up, three kids in

the family, and we made up The Gonzales Trio. In Hilo, we're known as a musical family.

I took band in high school, sang in school projects and learned how to read music in band by playing the clarinet. I then went to college and decided I was going to major in music...and then finding out after college that maybe I shouldn't have gone through the program. But a few years later, when I was singing commercially, I changed my mind and was glad I went to college. The advantage is not feeling stupid when I deal with other musicians. A lot of musicians put down singers because most of them can't read music or can't relate to the terminology, but at least I know.

NOVUS: Where did you go to college?

RACHEL: University of Hawaii at Manoa. I started out on the Hilo campus where I met all my core requirements and then I came over here and graduated in December '79 with a Bachelor of Music in voice performance; the whole opera bit.

NOVUS: When you got out of school, what did you do to further your musical career?

RACHEL: The first thing I did was join up with Watercolors and that went on for at least six months; it was short-lived and there was no gig afterwards, so everybody started getting offers elsewhere. So the group disbanded.

NOVUS: What do you think was the biggest factor that caused Watercolors to break up?

RACHEL: Well, first things first, we had no offers, but I think we could've stuck it out a little longer. But then again, within the group, people's minds were going in different directions from the start and eventually that would've gotten in the way sooner or later. We all wanted to go far but there were too many strong personalities. Everybody wants to go one way but the way they want to get there is different.

NOVUS: I know there were a lot of comparisons of Watercolors with Seawind. Did you and Watercolors start out with that jazz consciousness in mind?

RACHEL: Seawind was a big influence on the group; that's all we talked about. I still talk about Seawind...I still talk about Pauline (Wilson) like she's God because of the fact that she's a local girl with a different sound. It's nothing like I've heard locally. The group was ahead of its time. It was the only group that I liked while I was in Hilo and all the band members liked their sound, so we picked up on all their tunes. But when it comes to associating my vocal style with jazz...people call me a jazz singer and I'm not a jazz singer. I'm just a commercial singer but I do some jazz. I'd like to do more jazz with Nueva Vida, but our gig right now at the Turtle Bay Hilton is strictly commercial. I've always listened to jazz, like Nat King Cole and all the old standards.

NOVUS: Has anybody told you that you sound a lot like Pauline Wilson?

RACHEL: Just about everybody!

NOVUS: How does that make you feel?

RACHEL: I like the comparison with Pauline; it's flattering. But I don't sound like her! The only reason why others think I sound like her is because of the songs I sing. When I sing other songs that she's never sang, you'd never think I sound like her. When I was in Watercolors I sang all of Seawind's tunes. Of course when you do Bob Wilson tunes, you can't backphrase too much...you gotta be right on the beat as if you were an instrument yourself and you were reading music. I have the same range as Pauline, but I think I have a mellower sound; a warmer sound. She has, in certain ways, a bigger sound, but I can sound larger than that doing other tunes besides Seawind's. So I tend to confuse people sometimes. The tune on my album "Animal In Me," the way the voice is treated and the energy is like Pauline's, and the writer, Glen Goto, was also influenced by Seawind. You gotta take those things into consideration.

When you let me do an old standard, you'll find what I can really do to a song. That's the best way to test the mettle of a singer. That's why I like to do two or three of them with Nueva Vida. Whatever I learned from any singer I've heard, I'll use in these songs and if I find it works, I'll leave it in my performance. If not, I'll find something else. Sometimes I'm inspired on the spot because the voice feels good.

NOVUS: Has it been difficult for you to assert your own musical identity?

RACHEL: Yes, as far as the listening public, but for me, no. One of my brother's friends said to me last night that he listened to "The Devil Is A Liar" and thinks I did a much better job of singing it than Pauline. I said that's only because she was the first and, of course, people are going to add on their own interpretations afterwards and still keep what was there originally, because you can't go too far from what she did. It doesn't bother me because I know what I can do.

NOVUS: How's the gig going with Nueva Vida? How is it different from being in Watercolors?

RACHEL: When I joined Watercolors, I had just come out of college and I hadn't done any professional gigs prior to it; it was strictly classical training. Coming into Nueva Vida, I had a different attitude, a more open attitude towards different musics.

Vocally, I think I sound much better now. In Watercolors, I was the vocal soloist, yet I wasn't aware of what that meant and just let it go by. But now, I'm trying not to let things go by!

I'm comfortable in the group; they let me have a lot of freedom to do what I want to do vocally. They don't hamper my vocal style. They let me go and, because of that, I can experiment a lot with my voice. I like that situation.

NOVUS: So you're pretty much singing all of their tunes at this point?

RACHEL: Yeah, I do most of the solo stuff and the bulk of the singing, which I share with Allen Leong.

NOVUS: How do you see advancing your career now that your album is out?

RACHEL: I always emphasize to people that I started the album before I joined Nueva Vida, so the group realizes that if conflicts arise between my singing in the band and my own career, I'll have to work things out as they come along. You can't predict how things will turn out. I hope the album will help bring Nueva Vida back into the public eye.

Promotions for the album is kinda slow right now but it will pick up. I'm a nobody right now but I'm willing to wait it out until the current push for the Krush, Peter Moon and Mackey Feary has eased up. Whoever listens to the album, I know will like it.

NOVUS: How did the recording project with Glen come about? Was it originally conceived of as a Watercolors project since a lot of the musicians from that group were involved with the album?

RACHEL: No, Watercolors was done with a long time ago. There's a circle of musicians that gig a lot around town and some of them just happen to have been with Watercolors.

Glen Goto is a very good friend; we hang out with each other and we've known each other from Hilo since we were in a group there. He told me about Irv Pinensky and his wanting to do a project with somebody. He said that Irv had heard me on Gary Sterling's recording and that he wanted to do some demo tapes with me or even a single. An album was not in sight at all. Glen wrote some tunes and I was familiar with his material. So we tried some stuff out and we started off with four songs, then it was eight songs, nine and then ten, and then we had an album! Irv then said to go for it and asked me if I was able to do promotions once this thing came out because all of us really believed in this album. The

music is done by friends of mine; it's like a Glen Goto project and mine's as well. Irv just wants to help other people make it.

Something good has to come out of all this! We wanted something with a different flavor of come out or Hawaii; different meaning not local or contemporary Hawaiian or strictly Mainland-influenced music. I sort of wanted this to be a big crossover hit, with no sexy girl-type pose on the cover, just plain singing and good songs.

NOVUS: Where do you want to go with your singing career?

RACHEL: Well, I want to keep singing until I die. I want to be a Sarah Vaughan. I think I can do it. I want to be a well-known singer, respected by musicians always; that's first. It was like that in school. I want to be a musician! My voice is my instrument. I use it like an instrument and I take care of it like an instrument.

I would also like to teach people who want that same good classical background that I came from and use that knowledge to the best of their ability in the commercial field. What I learned is just making sense nowadays. It's just like learning an instrument.

I know I'm not real religious but everyday I realize the purpose I was put here. He gave me something a lot of people don't have. I can't run a mile, I can't be a good salesperson or be a good business woman, but I can sing. From that standpoint, I'm religious because I really think God gave that gift to me.

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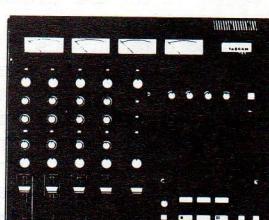
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# The New Pop Androgyny

by Lesa Griffith



The New Pop Androgynes

Boy George and Annie Lennox of Culture Club and the Eurythmics, respectively, have been crowned king and queen of the androgynous set by the international music press. Their disconcertingly beautiful faces grace pop magazines all over the globe, the breaking of gender barriers making more of a story than the music. It takes more, however, than beribboned dreadlocks and close-cropped red hair to be classified as an androgynous, which seems to be the biggest sexual trend nowadays since bisexuality.

"She's so androgynous," a girl says admiringly to her friends while pointing to a thin, pale being without curves. A pretty boy, or a slightly masculine girl? This is a highly desired image in trendy Anglophile clubs, a sort of non-gender look, following in the footsteps of pop stars such as David Sylvian of the group Japan and David Bowie. But to label it as the look of the androgynous is a mistake, for androgyny is a phenomenon which runs more than make-up deep. It seems inevitable that people use sexual and psychological terms incorrectly.

This androgynous look is often associated with an image of non-sexuality, beyond the seaminess of sex. So

people call those with the androgynous look "asexual" which means having no sex organs. That is definitely not what androgyny is about.

Androgyny is not bisexuality and it is not hermaphroditism as is often implied. Bisexuality is a psychological condition mainly concerned with interpersonal relationships--extremely sensual sybarites who enjoy physical contact following a sexual inclination. A hermaphrodite suffers from a physiological abnormality. Taken from the Greek myth in which Hermaphroditos, the son of Hermes and Aphrodite, was united in a single body with a nymph, the term today refers to someone who possesses male and female sexual organs.

"Who's got the new boy gender?" sings Boy George. The Boy himself does. He embodies the true sense of the term "androgyny," but not because of the make-up and flowing locks he sports. While everyone is aquiver as to just what gender George has adopted, he is smugly comfortable in his baggy dresses, yet has no acquired homosexual affections. "The new androgyny is not confusion about his or her sexual identity. Androgynous men express a natural, unforced and uninhibited male

sexuality, while androgynous women can be totally female in their own sexuality." (June Singer, ANDROGYNOUS 1977)

The world of pop seems to be a natural outlet for this new androgyny, where being uninhibited makes the performer all the more attractive.

A singer like Raoul Vehill of The Battery Club, who is definitely masculine in appearance and has no doubts about his heterosexuality, makes himself vulnerable to the audience in the utter abandon of his interpretation of a song, and is androgynous in his uninhibited emotion. Or in contrast, someone slim and pale like Kelly Flynn, formerly of Fall Out, takes on a new masculinity and power while strumming his guitar.

In both performers there is a mixing of masculine and feminine traits which are both physical and psychic, and begin to attain the true state of the androgynous, for according to writer Singer, "The androgynous approaches the problem (of sexual gender and values) with the recognition that true change begins primarily within the psychic structure of the individual." Vehill and Flynn are not inclined to foppish haircuts and clothes, yet they maintain an air of androgyny.

From The Beatles, the four ethereal mop tops of the sixties who were packaged as near neuters, yet were fantasized about by young girls, to Bowie declaring his bisexuality at the height of Glam Rock, pop has always been an experimental arena for the new trends of sexuality of each decade. Remember Elvis' pelvis? Today we have Darcel crawling around the set of TV's "Solid Gold," but in her domineering poses and snarling looks she loses the stereotyped image of a scantily-clad woman (and is just plain disgusting).

So the "new androgynes" such as George and Annie are played up in the media, yet they have abounded throughout pop history: sad and emotional Johnny Ray, Elvis, Mick Jagger, Marc Almond, Bowie and Bryan Ferry in a suave, sophisticated way. In the modern music theatre, the list is endless, as copies are made of copies in this sexual trend.

However, while pop is a medium where androgyny is highly visible, it is not the only place. Singer writes "Androgyny may be the oldest archetype of which we have any experience... The archetype of androgyny appears in us as an innate sense of primordial cosmic unity, having existed in oneness of wholeness before any separation was made." Although not always appearing in the form of androgyny, gender bending is an oft-covered topic. From Tootsie to the feminine masculinity of body-builder Lisa Lyon, the mixing of masculine and feminine is evident in the media everywhere.

The new pop race is dominated by men. It is more difficult for a woman to project masculine traits such as aggression and hardness without merely appearing as a bitch. Chrissie Hynde of the Pretenders and upcoming British singer Carol Kenyon best exemplify the ability to successfully override the female stereotype while remaining comfortably a woman. Hynde is an integral part of a band and Kenyon is an independent performer. Female singers who front all male bands (Altered Images and Missing Persons come to mind) are pretty figureheads who can hopefully sing well, although A.I.'s Clare Grogan does have a little more bite than her American counterparts (sorry, I couldn't resist).

Annie Lennox is not the female version of Boy George. In interviews her easiness with her sexuality does not seem so concrete and her outward appearance is exaggeratedly male, very contrived. As she said on "Late Night with David Letterman," her transexual appearance was done to rock the boat, not because that's how she usually dresses. And of course long before Annie there was Grace Jones, the aggressive, slightly violent Jamaican model turned chanteuse, who looks the mirrored image of her brother.

If today's pop culture is a matter of gender, where does it lead from here? Care must be taken to discern the gimmick from the talent, the true androgynes from the contrived attitude and facade. If Boy George can be accepted, or at least tolerated by American audiences, the sky is the limit.

# Breakin'

A Movie Review  
by Lesa Griffith

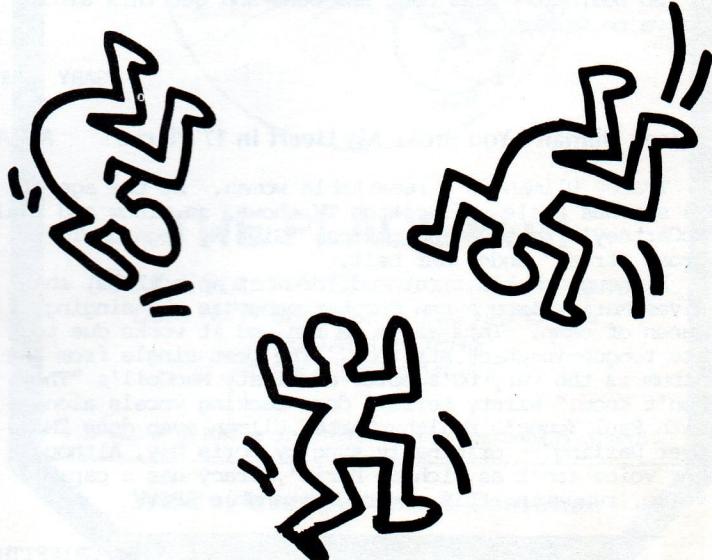
Okay, the acting leaves something to be desired, even makes one laugh at times (when it's not meant to be funny), but makes some admirable points about being young and pursuing a dream.

As a film about breaking, the central story could have been about rival crews, street gangs and adolescent sex. Instead BREAKIN' is good clean fun and deals with the conflict between street dancing and professional dancing. It is a relevant issue today, addressing the conflicts often separating disciplines like jazz and classical music or fine and commercial art.

The two main characters, played by Shabba Doo (Ozone) and Boogaloo Shrimp (Turbo) represent the soul of the street. They live in a garage and are the "almost" undisputed great breakers/poppers of the area. They meet up with flashdancer Lucinda Dickey (Special "K") and together attempt to break down the barriers that bar them from a better life. The film nicely treats both sides, showing how the stereotypical view of both the street mentality and establishment can be very limiting. Each is convinced that the other has nothing to offer and is unable to comprehend the counter culture. It's the strong desire of Lucinda that motivates her and her friends to dance their way out of their dead end, coffee shop/store sweeper lifestyle. One of the most touching scenes in the movie occurs when Shabba Doo takes Lucinda to see a cripple break dancer to illustrate what street dancing is all about. It doesn't exclude anyone from achieving personal fulfillment.

Like FLASHDANCE, BREAKIN' climaxes in a audition that is near to impossible to get. It not only shows some great dancing but warms up some apathetic judges to a point of group hysteria. That's when the entire theatre goes completely bonkers. This is the first in what will be a series of breaking/popping movies and BREAKIN' stands to be the benchmark upon which the rest will be compared. It's a thoroughly enjoyable movie.

As an added note, check out the graffiti in the movie. In the very beginning, if you look closely, you'll see "Palolo Boys" on the concrete wall in the background. That was courtesy of former Palolo Boy Frank Orrall, Jr. He did a lot of the graffiti art in the movie and worked in the props department as well. "Have drums, will spray paint."





## Record Reviews

### Any Trouble - Wrong End of the Race

EMI America

This is the second go-round for this agreeable English band and odds are they'll soon slip into obscurity. Several things are working against the foursome: an especially undecipherable name, a penchant for glorious-sounding folk/pop melodies that enchant rather than bludgeon the listener and a lead singer that could easily be mistaken as a balding literature prof or a heavy-set, bespectacled member of Parliament. Perhaps because of Clive Gregson's much-too-normal appearance, he was compared (unfairly, I think) with Elvis Costello early on. For one thing, Gregson's a much better guitarist than E.C. (for example, "Playing Bogart") and, above all, he has a distinctively strong, pliable voice that sometimes quavers, revealing a touch of yearning that suits his songs well.

Despite such handicaps, Any Trouble is too good a band to be casually passed over. Gone is the synthesized gloss that occasionally swamped the first EMI release and is instead replaced by a simple, forthright approach much more sympathetic to Gregson's songs. Some of the band's earlier stuff from the initial Stiff releases have been reworked: "Open Fire" is splendid pop reminiscent of The Records, an excellent band since broken up (former Record Will Birch co-produced this album) and "Turning Up the Heat" gets an updated reggaefied treatment.

WRONG END OF THE RACE is the kind of record that grows on you with each successive listening. Gregson's songs chronicles the complexities of relationships with an unerring eye, from the strongly-stated "Old Before Your Time" and "Coming of Age" to such quiet and beautifully rendered songs as "Playing Bogart," "Like A Man" and the lushly orchestrated title cut.

So help this band beat the odds and get this album. Prove me wrong!

GARY CHUN

### Tracey Ullman - You Broke My Heart In 17 Places

MCA

Tracey Ullman is a remarkable woman. At the age of 24 she has a slew of British TV shows, an album and Paul McCartney's forthcoming musical "Give My Regards To Broad Street" under her belt.

Although she is first and foremost an actress, she gives Mari Wilson a run for her money as the singing queen of camp. This album is fun and it works due to its tongue-in-cheek attitude. The best single from the album is the very 60's cover of Kirsty MacColl's "They Don't Know." Kirsty herself does backing vocals along with Paul Young's Wealthy Tarts. Ullman even does "Move Over Darling" - originally sung by Doris Day. Although her voice isn't as rich as Doris', Tracy has a capable voice, rendering this a very listenable LP.

LESA GRIFFITH

### Pat Metheny - Rejoicing

ECM

Pat Metheny alternates between putting out Pat Metheny Group records and putting out solo projects. This one falls in the latter category and this time he's called upon Charlie Haden (bass) and Billy Higgins (drums) to do some straight-ahead playing. It's significant that these two are graduates of Ornette Coleman's harmalodic school. Three tunes off the album were written by Coleman and one Metheny original definitely reflects Coleman's philosophy of improvising without regard for tonality or rhythm.

Such an outlook demands musicians who are constantly thinking and inventing while improvising. Hence, although the tunes themselves are traditional in structure (a blues here, "rhythm" changes there), the playing is not. Haden is a natural for this task; his solos and bass lines are simple and melodic yet free of clichés. Metheny has to work harder at shrugging off his favorite licks, but he comes up with some fine solos and fresh twists.

A couple of songs fall into Metheny's pastel flavorings (heavy on the atmosphere, please), and the afore-mentioned, Coleman-influenced "The Calling" is a free-for-all once it gets past the first minute or so. This piece features Metheny's guitar synthesizer to good effect as he treats the different strings/oscillators as separate voices, adding to the chaos. Interesting, but ten minutes of it can be taxing.

In short, this album - like most of Metheny's solo efforts - is devoted to the guitarist's more adventurous playing and ideas. As such, it's not made for the casual listener, but the fact that Metheny is trying different things is probably more important than whether or not his fans accept it.

ALLEN LEONG

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## R.E.M. - Reckoning

I.R.S.

RECKONING is R.E.M.'s response to the sophomore jinx. A natural, non-formulaic follow-up to last year's critical smash MURMUR, the new album assures R.E.M. as a great American band. With producers Mitch Easter and Don Dixon opting for a cleaner, vocal-oriented mix, the band is free to explore organic textures more akin to their live sound. In the process, R.E.M. displays a bravado and a fascinating stylistic reach only hinted at before.

The antecedents of the R.E.M. sound are countless - Velvets, Byrds, Television - yet these elements unite around the driving drums and fluid bass of Mike Mills and Bill Berry, creating the intoxicating pulse that powers the guitars of Peter Buck and the rich brooding voice of Michael Stipe. The result is a true combo sound that escapes many bands today, as on "Harborcoat" or the defiant "Second Guessing."

But R.E.M. writes intriguing songs as well, and by instinctively underplaying their hand, they are able to inject different styles into their magical sound with relative ease. Should it be so surprising that a "new music" band from Georgia comes up with "South Central Rain," which begins in a country-folk jangle only to climax with a dramatic, minor key rave-up? As always, Peter Buck's guitar work is endlessly inventive, strutting an L.A., late 60s ring on "Pretty Persuasion" and a vaguely Eastern drone on "Time After Time" that transports us to another world entirely. Stipe's vocals and lyrics (when intelligible) reveal a rare personal vision steeped in the tradition of American folk and country, as well as the N.Y.C./London urban angst currently in vogue. In "Little America," Stipe takes us on a frenzied tour of smalltown U.S.A., with the band chasing the Dream that seems to be chasing them through nameless burgs that all have a numbing sameness. "Jefferson, I think we're lost," says Stipe at album's end, but he's only kidding; R.E.M. has a firm grip on its direction, refusing to sacrifice the insular strength that will make this band vital in years to come.

CHRIS PLANAS

## Dream Syndicate - Medicine Show

A&M

As a writer it's difficult to review an album by a band whose music has already been classified and labelled. What's more annoying in this case is the band really deserves special attention. But for those who aren't already aware, The Dream Syndicate is the forerunner of the "new" psychedelic movement commonly referred to as the "paisley underground." While developing a large following in the Los Angeles club circuit, The Dream Syndicate, along with Green on Red, The Three O'Clock and The Rain Parade, all draw their musical roots from the mid-sixties West Coast psychedelic explosion. This influence is highly reflective of the material the band recorded for the innovative Slash label. Guitarist vocalist Steve Wynn captures the dry vocal cynicism of an early Lou Reed or Country Joe McDonald. He and guitarist Karl Precoda shape the sound to recreate the raw sensory feedback squelching similar to the best moments on the early period Jefferson Airplane and Quicksilver Messenger Service LPs. Wynn's lyrics occasionally recreate the rugged West imagery that was used so often by QMS.

The main problem with this LP lies in producer Sandy Pearlman. Compared to the Slash recordings, which are live, vibrant and even raw sounding at times, MEDICINE SHOW sounds somewhat pale and almost conventional. I seriously doubt his chores will garner the band more airplay, particularly while dance-oriented rock rules the airwaves right now.

VICTOR SAM

## Chick Corea & Gary Burton - Lyric Suite for Sextet Chick Corea - Children's Songs

ECM

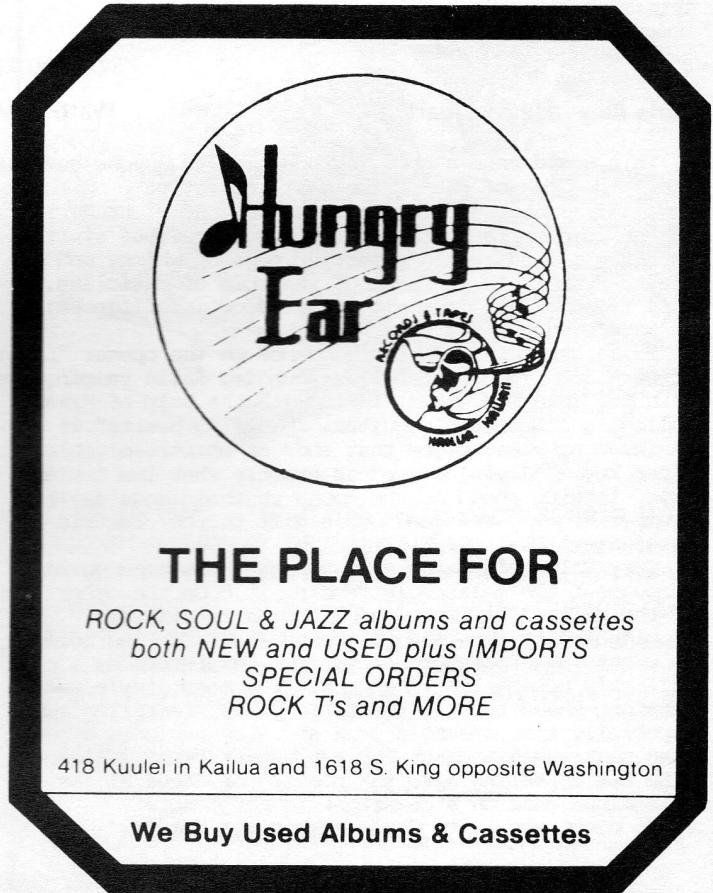
ECM

The ever-prolific Corea always seems to be working on two or three projects at once, as shown by the release of these two records within the span of a few short months. Both records take a more studied, classical approach than usual, and if Corea's attempts to fuse written and improvised musics together aren't always successful, at least many fascinating moments result.

The LYRIC SUITE is a work in seven movements written for piano, vibes and string quartet. Corea's string writing is getting better, but that's not to say that it's getting good. Some selections sound forced and unnatural, technically correct but idiomatically clumsy. The best moments occur during the improvised exchanges between Corea and Burton, and also when the LYRIC SUITE is more...well, lyric. That is, when the string players are given pretty melodies to play (the fifth movement, "Brasilia," comes to mind) and the uptempo movements aren't choppy and technical for their own sake. You know how some records have just as many bad moments as good? Well, this is one of them.

The CHILDREN'S SONGS are a project Corea had been composing and recording off and on for 12 years (bits and pieces can be heard on many of his albums), and the time difference shows in the drastic changes in mood and complexity. His original goal of composing a bunch of simple etudes a la Bartok seems to have been cast aside by the time he finished all twenty. The project turned instead into a dumping ground for some other short pieces. Despite this lack of unity, this is marvelous music. Its simplicity is universal and speaks to the listener the same way folk and ethnic musics do, conveying its varying moods of reflection, meditation, whimsy and confusion with clarity and intimacy. This is not a perfect record, but I think it should be heard.

ALLEN LEONG



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**Peter Moon Band - Spirit Lover**

There is a pattern forming with Peter Moon Band albums which started with *TROPICAL STORM*. Muscially, the band has alternated between mellow and high energy. Their last recording, *HTRBOR LIGHTS*, was about as laid-back as the band gets. Naturally, I expected their follow-up to be more energetic and *SPIRIT LOVER* fills that bill. The album may not be perfect, but it is one of the best albums released by the Peter Moon Band.

One of the things that struck me while listening to this LP was the scarcity of Hawaiian material. Out of the ten selections, only two have the traditional Hawaiian sound. The other selections vary from bossa nova, to reggae, to rock. According to Peter Moon, this is not an indication that the band is moving away from its Hawaiian roots. On stage, the band boasts a 75 percent Hawaiian music set.

The sound of the *SPIRIT LOVER* is especially sharp. The production is almost flawless and the recording is crisp. The musicians have a tightness that can only be developed after many long hours of practice. Emmett Yoshioka's string, horn and saxaphone arrangements add a dimension of depth and quality to the project uncommon to many local productions. If that weren't enough, Peter Moon enlists two of the islands most popular song writers, Leo Anderson ("Island Love" and "Local Talent") and Patrick Downes ("Flying").

Of the selections on *SPIRIT LOVER*, "Slack Key Samba" is my favorite. According to Moon, the song is actually a bossa nova and not a samba at all. On this cut, Bobby Hall takes the vocal foreground and Ka'ula Kamahele-Benton fills the background to create a perfect blend.

The song that could be the Top 40 hit for the group was penned by Patrick Downes called "She's A Dancer." The cut features a very danceable rhythm, emphasized by the basswork of Martin Pahinui.

If you're expecting more Hawaiian music from the Peter Moon Band, you may have to wait longer. But, if you're looking for one of the finest contemporary blends this year then I would highly recommend you embrace *SPIRIT LOVER*.

KEVIN CHING

**Carla Bley - Heavy Heart**

This would make a good introduction to anyone curious about the work of one of the most innovative composer/arrangers on the jazz scene. *HEAVY HEART* is not as idiosyncratic than most of her previous stuff, but it still has her distinctive edge of whimsy and played by her always fabulous ensemble of musicians. Easy to enjoy and it won't insult your intelligence!

Here's why...

Salsa steps into Sun Ra's cosmos on the opener "Light or Dark." During the familiar-sounding Latin vamping, we take off into the outer limits with the help of Hiram Bullock's otherworldly guitar. "Talking Hearts" is an insinuating blues piece that ends on an unresolvable minor key. "Joyful Noise" is exactly what the title says, forging ahead on the sound rhythmic base set by drummer Victor Lewis and God's gift to the electric bass, Steve Swallow.

Gary Valente's remarkably plangent trombone comments throughout the melancholy "Ending It." On the other side of the coin, "Starting Again" begins tentatively, highlighted by the piano of Kenny Kirkland, and builds to create an atmosphere of tension, expressed by Bullock's McLaughlin-like work. The most simple and straight-ahead tune is the title piece, featuring some especially fine ensemble work and even includes a bossa nova section that makes for a pleasant twist. Along with the appealing alto sax playing of Steve Slagle, this album ends on a downright romantic note!

No doubt about it, Carla Bley's got heart.

**Kanikapila**

Watt/ECM

GARY CHUN

**Mackey Feary - Touch Sensitive**

Sea-West

Mackey Feary's new solo album, *TOUCH SENSITIVE* follows in the tradition of Kalapana with rock ballads that are mellow yet forcefully in a hypnotic sort of way. Mackey is one of the most prolific song-smiths in the islands. His music can at times sound like Hall & Oates or Christopher Cross with an occasional reggae riddim thrown in to spice things up. Mackey's music has always excited me since I first heard him with Kalapana and the excitement hasn't faded with this recording. His voice is still quite strong and the pop melodies conjured up on this LP are sure to make summertime memories.

For Mackey, this recording is a departure from an acoustic sound with more emphasis on synthesizers and electronics. His earlier efforts relied on acoustic guitars but on *TOUCH SENSITIVE* the drum computer, Korg Poly-Synth and Wurlitzer are much more prominent. The Thomas Dolby influence is definitely there.

The one thing I do miss though is the fire that some of his previous groups (Night Life or The Mackey Feary Band) had. This project brought together some backup musicians that collectively did not constitute a band. The result is a sound that lacks in collective dynamism. But if a band were to get behind Mackey in a live setting the fire could easily be rekindled. When that happens, watch out!

BURT LUM

**The Waterboys**

Island

It's a shame. Only a fraction of the music that comes out of the prolific British recording industry is ever played on the local airwaves. Listeners are bombarded with the tried-and-true bands, such as Duran Duran, Queen and Culture Club. Practically every new song they put out is a sure hit. There are many synth-pop groups who achieve breakthroughs via MTV, but there are even more "underground" bands that never receive airplay in this market.

One of these groups is The Waterboys. Led by composer-producer Mike Scott, The Waterboys offer Scott on vocals, guitar and piano, Anthony Thistleton on saxophone, Kevin Wilkinson on drums and Norman Rodger and Nick Linden bringing in the bass.

Every cut on this mini-LP is able to stand on its own. There is a certain energy-laden style that runs through each piece, combining English folk music with infectious rock rhythms. None of it sounds cloned. The Waterboys play basic instruments without the embellishment of electronic noise-makers. Synthesizers are toys anyway, and have been lately overused as a musical form.

Though all of the songs are good, only "It Should Have Been You," and the only cut produced by Rupert Hine, "A Girl Called Johnny," have any chance for commercial success here. It's really too bad.

VAL LOH

**Nik Kershaw - Human Racing**

MCA

I know people are born with their vocal chords, but I can't help thinking that old Nik used to listen to David Sylvian a lot. This record can be compared to 101 other bands, but I'll try to take it for its own merit.

There are a number of catchy tunes and Nik certainly is a talented young man, playing guitars, bass, keyboards and percussion as well as singing. Sounds run from commercial ethnic to pure synth-pop. It's an enjoyable album with a lot of diversity (which could be hiding other weaknesses) and now that I think about it, is quite good. But in the end I feel I've heard it all before.

LESA GRIFFITH

**Rochereau - Tabu Ley****Shanachie**

Dynamism and joy; these are the two adjectives noted expert John Storm Roberts applies to the pop music of Zaire - and that's it exactly. This irresistible music pushes you onward, makes you feel like you can finish the Iron Man Triathlon in under five hours, makes your head go one way, your shoulders another. This music makes you happy!

As any African pop fan can tell you, Zairean music carries the swing. Although West Africans, from Olatunji all the way up to King Sunny Ade, came to America first, Zaireans, with the "Congo" sound, have long ruled the African dance halls. With its heavily salsa-fied beat, dizzying guitar interplay and fantastically straight forward singing, Congo-style swept Africa in the 1970's. Regional styles everywhere adapted.

This domestic release of Genidia label tracks collects six of the baddest recent jams by one of Zaire's most popular and influential singers, Rochereau. Active since the late 50's, Rochereau makes it seem easy. His group, the 20 piece L'Africa International Orchestra, deftly jumps from groove to groove adding variety to the spicy proceedings. Guest vocalist M'Bilia Bel lends her honest voice on two cuts. But the star of the show remains Rochereau, who unlike the Nigerians, sings no English. Of course, the language he sings perfectly fits the melodies he writes, still, this one simple fact might restrict sales locally. Oh well, not for the linguistically chauvinistic maybe, but calling all dancers: check it out!

Attention triathletes: great music to work out with.

JOE "HERCULES" TORI

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MISSING PERSONS - Lebanon (12")  
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EARONS - Land of Hunger (12")  
GREG KIHN - Reunited (12")  
OMD - Locomotion (12")



Every Wednesday night from 12am - 1am

**Linton Kwesi Johnson - Making History**
**Island**

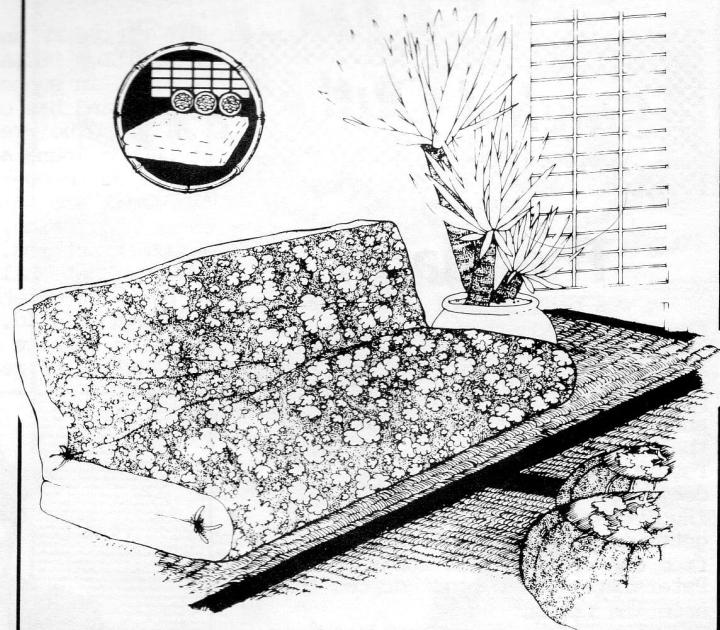
While many of the reggae regulars await the resurrection of Bob Marley by patronizing the ranking slack of Yellowman and others, Linton Kwesi Johnson returns after too long a delay with a powerful new album release, *MAKING HISTORY*. His first album of new material in three years features a broader international outlook both in the words and in the music of ex-Matumbi leader Dennis Bovell's Dub Band. By choosing to ignore the tug of recording deadlines to immerse himself in the social-struggles of Britain's minority working class, LKJ reemerges with a stronger, purer vision.

"Di Eagle An' Di Bear" kicks off the record with the observation that, while we live in fear of the nuclear holocaust, the battles between the U.S. and the U.S.S.R. have already made life hell for many Third World countries. "Di Working Class" recounts the struggles in Poland and London over the jaunty horn lines of the Dub Band. With bluesy solos by guitarist John Kpiaye and trombonist Henry Tenyue, Dennis Bovell manages to make this reggae swing. On "Reggae Fi Radni," the band even weaves Parisian flourishes into the dub mix.

Stiff reggae purists may shrug this record off because it is not Jamaican, but it's their loss. Failure to recognize a thriving reggae tradition abroad is a failure to acknowledge the international potential of reggae music. As LKJ puts it in the title track, "It is no mystery/We winning vic'try."

CHRIS PLANAS

## DREAM ON . . . AND ON, AND ON

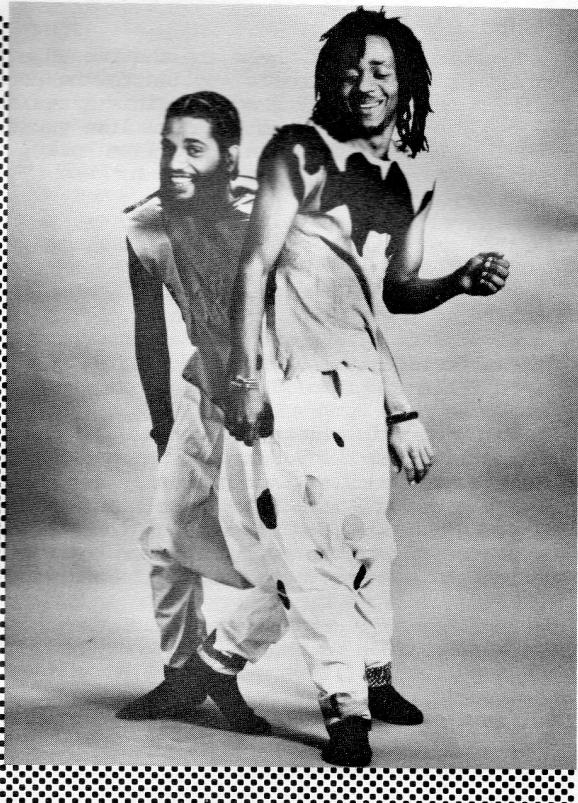


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## Singled Out!

### The Alarm

It was back in 1981 when four friends got together and decided to get a club started in Rhyl, Wales. The Gallery was a club run "by young people, for young people." But shortly thereafter, rechanneling their energies, Eddie MacDonald, Mike Peters, Dave Sharp and Nigel Twist decided to abandon the club involvement and concentrate on getting their band rolling. Taken from one of the first songs that Peters wrote, the band adopted the name The Alarm.

Their independently produced single "Unsafe Building b/w "Up For Murder," garnered enough interest in the U.K. to capture the attention of the major labels which led to the eventual signing of The Alarm to I.R.S. Records in September 1982.

Sharing the bill in England with bands like U2, The Beat and The Jam, the band sought to conquer the U.S. But, without a domestic release to coincide with their arrival, the band managed to hook-up with the second half of the U2 tour and provide the opening act. It was without a doubt a great way for The Alarm to gain exposure in America.

They have since released a

self-titled EP and in early '84, an LP entitled DECLARATION on I.R.S. Records. In support of their recent LP the band has continued to tour the U.S. with The Pretenders. The Alarm, at such a young age, have already establish themselves with their trademark acoustic guitar sound with music and lyrics, expounding their anti-war anthems. It's a sound and message that challenges its listeners to be aware of what's happening around the world. The Alarm are alarming and are carrying a DECLARATION of peace.



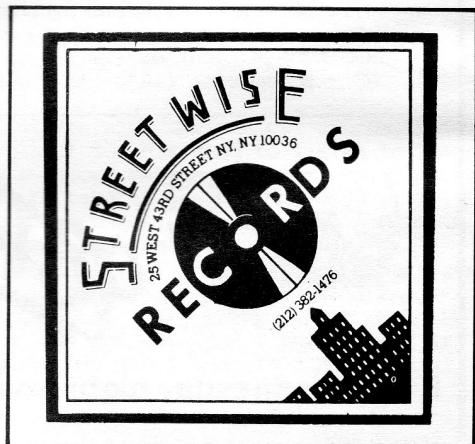
### MOJA NYA

From the Creole island of Dominica, West Indies comes three talented musicians which comprise the band Moja Nya, meaning "for the purpose of unity." Bass player Brian Rock and drummer Alex La Roque have

been playing music together since their pre-teens and keyboardist, Desmond Hyson comes from a family of steel pan makers and tuners in Dominica.

Rock and Desmond officially formed Moja Nya in the early-Seventies in New York and backed up Calypso artists and reggae singers like Leroy Sibbles, Dennis Brown and Gregory Isaacs. The group has also done some touring outside the New York area and have opened for Lonnie Liston Smith, Black Uhuru, Yellowman and Dennis Brown.

Their recently released single "Rise Up" on Street Wise Records captures an urban reggae sound which has subtle mixture of Jamaican riddims and the rich Caribbean sound of the West Indies. With the current interest in the Third World sound, you can expect to hear more of this band in the near future.





by Lesa Griffith

Ah, the long hot summer is upon us. Travel, work and leisure are in store for some. Romance and recuperation, getting things done once and for all.

The beaches fill up and everyone wants to listen to music. Since the radio is so extremely unpalatable, stock up on singles, scab from your friends and make mounds of tapes. Here's three songs from summers past that shouldn't be forgotten and some new outings on vinyl. Bon vacances!

THE STYLE COUNCIL - "Long Hot Summer" (Polydor): Ha ha, I'll write about Paul Weller even if he has no new singles out! This was on the top ten list of 1983 for a lot of critics. Romantic, sad, sedate white soul. The extended version puts you in a reverie. The summer anthem for the rest of my life.

WAR - "Summer" (United Artists): A really old one that captures that lazy, indolent and sensual feeling of summer just like the one above. Proof that the summertime mood is the same the world over.

FUN BOY THREE - "Summertime" (Chrysalis): This record never got a good reception but I find it a hauntingly attractive reworking of George Gershwin's perennial classic.

MATT BIANCO - "Sneaking Out the Backdoor" (Warner Bros.): One of those songs that's fun to dance to and good enough to just be listened to as well, also very hummable. Two members of this four piece band are Blue Rondo A La Turk refugees. They spruced up Blue Rondo's bossa nova/salsa revival to produce a jazzy, snazzy sound comparable to the collaboration between Tracie Young and The Questions. Matt Bianco by the way is the name of a fictitious 60's spy this lot cooked up.

TRACIE - "Souls On Fire" (Respond/A&M): With each new single Ms. Young gets funkier and funkier. This is prefab, uninspired funk - heavy bass and synth riffs that lead to nowhere. Dancing for the masses.

NEW ORDER - "Thieves Like Us" (Factory/Warner Bros.)

THE HUMAN LEAGUE - "The Lebanon" (Virgin): The joke is that New Order's new single sounds like the Human League and vice versa. Not quite, but the similarities are there. "Thieves Like Us" has that soaring synthesizer and bouncy bass that is often heard in Human League's stuff, but when that tell-tale guitar comes in and Bernard Sumner's wavering voice starts "I've watched your face for a long time" (the same pondering of love) it is unmistakably the New Order we know and love.

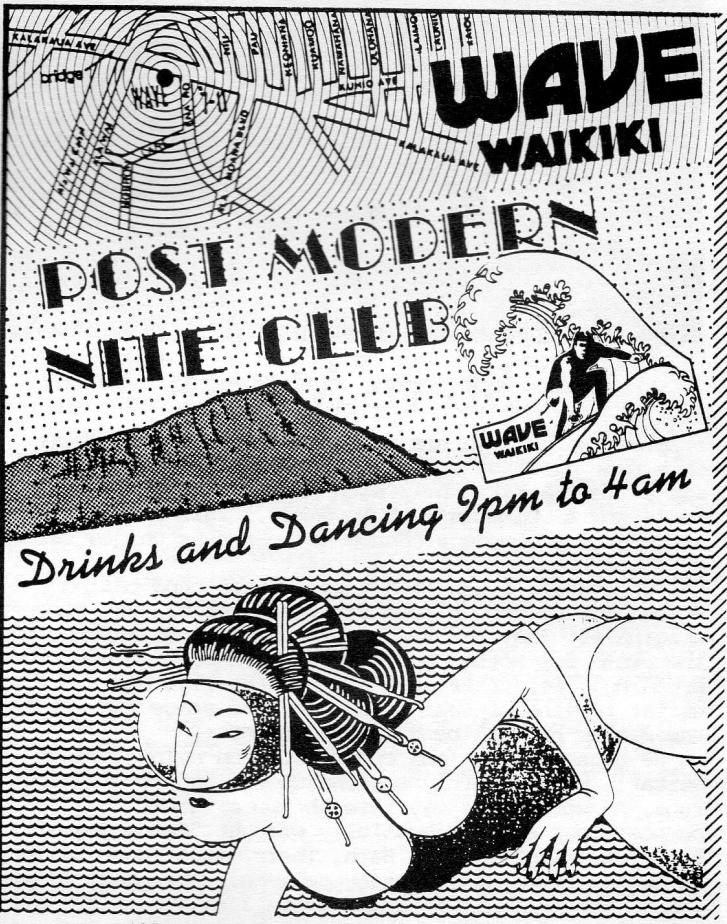
However, this is quite the mediocre single. The B side "Lonesome Tonight" is by far the superior. It fits right in with the songs from POWER, CORRUPTION AND LIES.

Human League sounds like Steve Lillywhite was around - the loud guitar trademark is there. But no, I guess guitars and political messages a la Special AKA are their new phase.

SPECIAL AKA - "Nelson Mandela" (2-Tone/Chrysalis):

Special AKA is sounding more and more like its parent band. Great! This is an exuberant tribute to Nelson Mandela, leader of the banned South African liberation movement, who has been in prison for nearly 22 years. Breezy ska/reggae sounds lift the soul and move the feet. Vocals by a cast of thousands are exceptional. Ranking Roger, Elvis Costello, Dave Wakeling and Lynval Golding help out on this single. Costello produced. Free Nelson Mandela!

FRIENDS AGAIN - "Sunkissed" (Phonogram): It's acoustic pop, it's white funk, it's Friends Again! Five young men blend the two brilliantly. There is even some C&W-esque guitar picking on the instrumental bits. "Now's your chance to radio Soul City!"



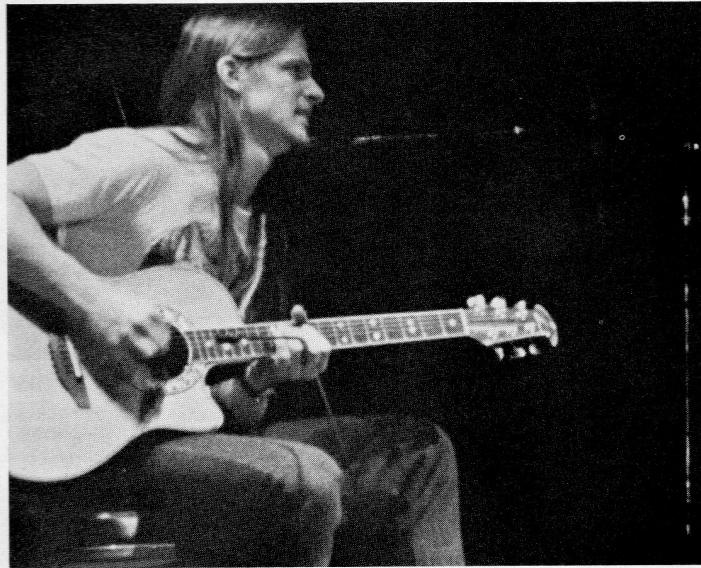
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## Steve Morse

Steve Morse gave his second performance in Hawaii this past April at the 23rd Step in Kailua. (His first was at the Waikiki Shell with John McLaughlin, Paco De Lucia and Al DiMeola last November.) This intimate setting gave people a chance to hear this unique talent at close quarters. What a treat!

The evening began with a five-piece band called Scared Ground, who played forty minutes of jazz-flavored originals. They had the inevitable task of warming up the crowd for Morse, but this crowd needed no additional prodding. So, after some nice flute solos and the fine guitar playing of Bear Goldsmith, the stage was set for the man we had all been waiting to hear.

He began quietly and confidently on nylon-string guitar. Mixing softly echoing chords and single-string runs, he worked his way through two original compositions and a beautifully wrought "Jesu, Joy of Man's Desiring" by J.S. Bach. There was a wonderful hush throughout the predominantly male audience, most of whom were there to hear the special brand of electric music he played with his former band, the Dregs. Yet everyone seemed quite content to listen to whatever he had to offer.

When his final solo selection was completed, he summoned the bassist and drummer from Sacred Ground onstage and the electric fireworks began.

Jeff Beck's "Freeway Jam" got everyone loosened up and ready for all that followed. While he gave us searing Beck-style bends, he also gave us a massive dose of Steve Morse. Moving at breakneck speed through chromatic runs and sonic booms he displayed fantastic dexterity, while never giving us technique for its own sake.

"What If" and "Pride of the Farm" followed, both from the Dregs repertoire, and both were met with thunderous applause. Then a little Hendrix, an electrifying

"Wabash Cannonball," the Dregs "Cruise Control" and he was off. We coaxed him back for an all too brief, but well-deserved, encore, and it was over.

He then graciously signed autographs and answered questions from fans for twenty minutes. He stressed the importance of learning an instrument as thoroughly as possible and following one's own personal vision.

While in Hawaii, Morse also gave a four-hour instructional seminar for guitarists. Be looking for the new Steve Morse Band LP on the Elektra/Musician label which should be in the stores sometime this month.

Three cheers for Steve Morse!

JOHN McCAIN

## The Motels

Honolulu was the last stop of the Motels' world tour and it looked like the band brought with them a case of jet lag. After the first several numbers, they generated about as much excitement as a lawn bowling match. Femme fatale Martha Davis concealed herself in a dark overcoat and snap-brim hat while the rest of the group looked like they were just going through the motions. Concentrating on material from their five-year-debut album, their once-exciting sound came across as listless at the beginning of their set. Hardly what I expected from L.A.'s better veteran bands.

Well, Martha's disguise was apparently just a set-up. In keeping with her penchant for the theatrical gesture, the wrappings soon came off to reveal the singer in all her sultry glory; her frazzled brunette mane gave her a harried look and smoke wafted about her from the lit cigarette in her hand, those green eyes flashing brighter as she sang of the pains and pleasures of unbridled love. She took total control!

Her spirit was infectious; the rest of the band took her lead and became more extroverted, playing up to her grand passions. Keyboardist/saxist Marty Jourard deftly filled and embellished the music's sheen. Guitarist Guy Perry (the band's third in five years) showed he was a better poseur than lead player. Former Iggy Pop sideman Scott Thurston helped out anywhere when needed and Michael Goodroe and Brian Glascock made up the anonymous-sounding but able rhythm section.

As the evening progressed, Martha Davis showed why she's one of rock's most flamboyant females. She may not possess the pipes of a classically-trained Pat Benatar (she stumbled, for instance, through the final verse of her cabaret number "Change My Mind"), but makes up for it in her total emotional commitment to her songs. You could see and feel it in her performances of "So L.A." and "Tragic Surf" and, of course, in "Take the L" and "Only the Lonely," two of the best love-gone-bad songs of hers.

The Motels did their most recent songs (from ALL FOUR ONE and LITTLE ROBBERS) with more conviction when compared to the earlier tunes, especially when they did "(Where Do We Go From Here) Nothing Sacred." It was an energetic workout by the band, bringing a sense of celebration in spite of the song's skeptical lyrics. By the time they did their second encore, the hopeful "Forever Mine," everyone was in good spirits, loosened up by the fact that this was the tour's final show.

Even though LITTLE ROBBERS was, on the whole, a letdown in contrast to the band's previous releases, I still admire Martha Davis' writing savvy. The next album is supposed to incorporate more of a complete band sound instead of the obligatory recruiting of guest musicians that have branded producer Val Garay's polished sound. A long-awaited success may have been the product of his help, but I long for a "dirtier" sound from The Motels in the future. The question is: could it compromise the band's recent popularity? I hope they take the chance.

GARY CHUN

## The Four Tops & Temptations

Last year's broadcast performance of Motown Records twenty-fifth anniversary helped re-establish the influence the "young sounds of America" has made on contemporary dance music. Many of the label's original recording artists developed their careers under the Motown guidance, only to become major league entertainment acts. Michael Jackson, Diana Ross and Stevie Wonder all contributed to the "Motown Sound." But during the sixties, many people remember the "groups" that Motown brought the world. Without a doubt, two of the finest were the Four Tops and the Temptations. Their appearance at the Hawaii Ballroom of the Sheraton Waikiki this past March brought alive their timeless melodies and first rate choreography.

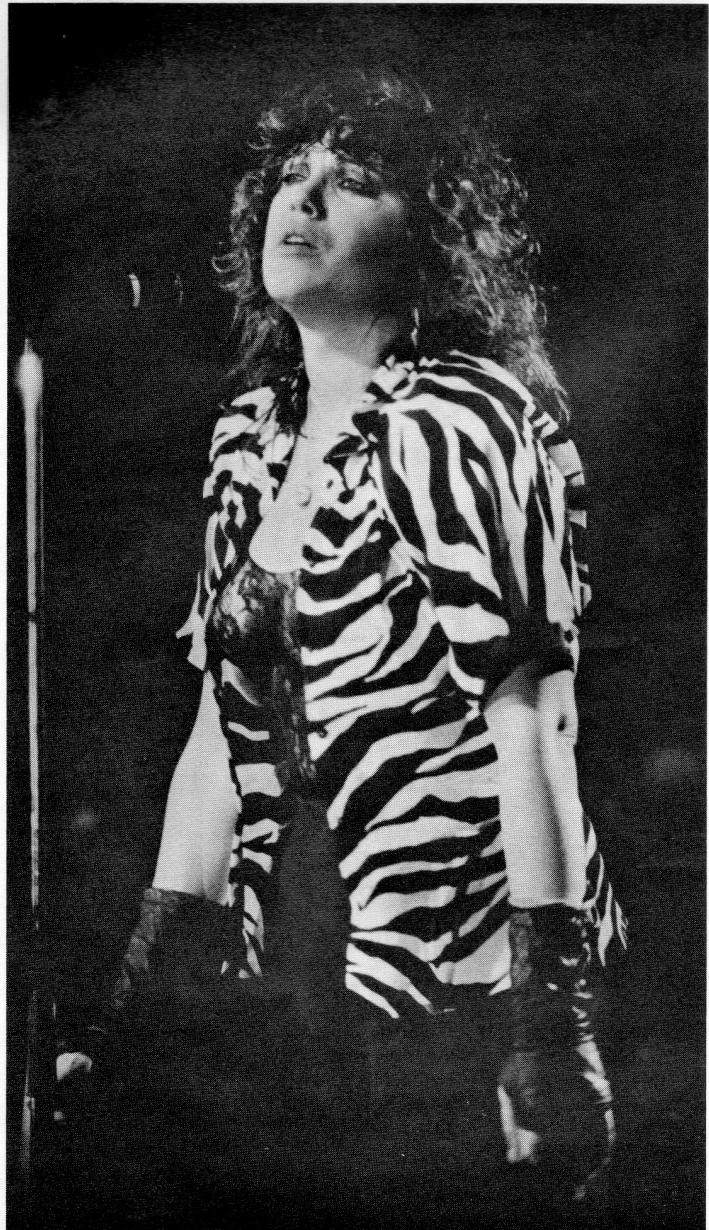
The show began late as the Four Tops appeared on stage in white leisure suits and powder blue slacks. The Temptations followed their cohorts, looking rather natty in their black and white formal wear. The six-piece rhythm section was building up steam and the large reed and horn section matched every beat with carefully placed punctuation. Both groups took turns snatching lines from their lesser known hits, jarring the memories of the predominantly over-thirties crowd. A series of zany antics mounted as the two groups argued over who the audience came to see. The Tops proceeded to perform their rivals' own "Papa Was A Rolling Stone." The Temps answered with the Four Tops favorite "Baby, I Need Your Lovin'." Finally things settled down as the Temps left the spotlight to Levi Stubbs and company. The highlight was undoubtably the medley of "Sugar Pie, Honey Bunch," "Same Old Song," "Walk Away Renee," "Reach Out, I'll Be There" and "Standing In the Shadows of Love." The Tops are definitely Levi's group as his golden throated tenor, smooth and forceful, like aged brandy, warms the souls of an appreciative audience.

The Temps re-entered the picture and both groups carried out a tribute to some of the great soul balladeers performing the songs of Sam Cooke, Otis Redding and Teddy Pendergrass. The Temps continued the show with the distinction of several lead vocalists. Ron Tyson's falsetto shined ever so sweetly through "The Way You Do the Things You Do" and "Just My Imagination." To counter balance things, Dennis Edwards' husky fire breathing tenor burned down the house on "Can't Get Next to You" and "Standing On the Top," a tune co-written by punk-funker Rick James. All the while the group's flashing hands and spinning feet revived what most people remembered about the great Motown choreography of the sixties.

With the high quality production of groups like these, the Motown show business tradition will live forever in the hearts and feet of everyone who remembers great dance music.

The Four Tops & Temptations

VICTOR SAM



Martha Davis



photo: Burt Lum

# Independently Speaking

Phil Upchurch - NAME OF THE GAME (Jam): If you like George Benson, this one's for you. It's not surprising that this veteran session guitarist should have a sound similar to Benson's since Upchurch has played with him on tour. I remember Upchurch had a minor FM hit years ago with his instrumental version of The Youngbloods' "Darkness, Darkness." An album of mostly jazz-fusion pieces, a number of instrumentals have the feel of a jam session, with Upchurch coaxing quiet but tasty music from his various guitars. "Samba for Wanda" is the best of the ensemble tunes, showing off the versatile talents of both Upchurch and keyboardist Russ Ferrante (of the Yellowjackets) on their acoustic instruments. The record's finest hour (or two minutes to be exact) is "Pass It On," Upchurch's tribute to Joe Pass on the hollow-body electric. It has a soothing, after-hours ambience about it, and makes one wish that he would do a solo record in the future. -GC

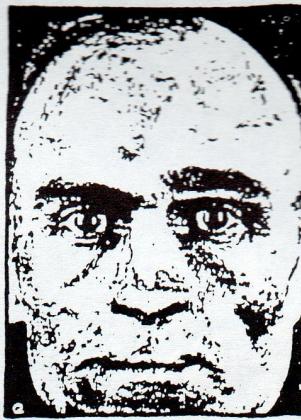
Bob Moses - VISIT WITH THE GREAT SPIRIT (Gramavision) James Newton - FUELLA (Gramavision): These two "young lion" jazz composers have been integrating post-modern classicisms with jazz improvisation for some time now. However, it wasn't until both began recording for Gramavision that either artist fully realized the intricate balance between compositional structure and the great swing tradition. Bob "Rahboat" Moses continues to explore the blues tradition of composers like Ellington and Mingus in the delightful "Deepest Blue." "Monktional" displays all the humorous essence of the composer it was named after. Overtones of Brazilian jazz, latin and punk-jazz give this studio big-band the wack dry wit of Carla Bley's stronger material.

Flutist James Newton's FUELLA is also a well-thought out program incorporating various styles. Drawing from the propulsive free-swinging energy of the mid-sixties Blue Note label recordings, "Mr. Dolphy" provides a convincing tribute to one of the greatest flute improvisers. The presence of the string quartet on the title track creates a subtle yet dynamic support for soloist Newton and violinist John Blake. Newton is not only a virtuoso on his chosen axe, but is vastly expanding the jazz tradition. I highly recommend both albums. -VS

Minimal Man - SAFARI (C.D. Presents): The seminal San Francisco band, Minimal Man are at it again making waves of dark, moody primal-punk. The band's sound relies heavily on Patrick Miller's eerie droning keyboard/electronic work, Blaze Smith's slashing, atonal guitar sounds and the heavy-handed bass and drum rhythm of Andrew Braumer and John Serell. It all gets pretty depressing at times: "I got all the answers you can find in a submachine gun," and suffers from monotony after about twenty minutes. Otherwise, a good upper for a suicide party. -BL

B.P.A. - BY-PRODUCTS OF AMERICA (Hospital): Minimalist pop with an edge. B.P.A. was formed close to four years ago with the purpose of playing music with "a more experimental approach to music and recording." They've been gigging in and around the Ohio area and based on the energy and vast sound effects on this EP, this band must be a blast to see live. With lyrics like "I've been happy doing stupid things" what else could the band be but fun? -BL

JAM Rec., 1727 DeSales St. NW #300, Washington DC 20036  
 Gramavision Rec., 260 West Broadway, New York, NY 10013  
 C.D. Rec., 1230 Grant St. #531, San Francisco, CA 94133  
 Hospital Rec., 5904 Ridge Ave. #1, Cincinnati, OH 45213



Hospital Records  
 5904 Ridge Ave.  
 Cincinnati, OH 45213

## HOSPITAL RECORDS

### New Releases

B.P.A. - "by-products of america"  
 12" EP \$4.00  
 QiZZ - "beach music"  
 single \$2.50

## Roots Runnings



by Daniel Warner

Lots of activity last month on the local scene - a deejay session at Anna Banana's, the exodus of Tokyo and Ranking Scroo and the completion of "The Lions Den," a crucial video produced by Kevin Cuff.

Judging from the attendance at Anna Banana's none of you readers were probably there. You really missed out, for it was a rare opportunity to experience an authentic Jamaican-style dance. The promoter was largely to blame for the poor turnout due to his lackadaisical attitude towards proper advertising and also for failing to realise that it was exam week at U.H. Nonetheless it was a fun event, with most of the island's top deejays in attendance including Papa Nellie, Killer, Mikey D, Ranking Scroo and Professor Tokyo.

Speaking of Mr. Scroo and Tokyo, they'll be gone from Hawaii by the time you read this article; Scroo temporarily and Tokyo for good it seems. Scroo will be on the West Coast for several months for a series of shows. Tokyo's finished his obligations with the Army and will be going home to New York. Also no longer in Hawaii is Mikey D, who's touring the world for a period of six months aboard the U.S.S. Camarron.

I hope you all get to see "The Lions Den" an assemblage of scenes from KTUH-FM's "Reggae from the Lions Den" show. Included in this video are live performances by Tokyo, Ranking Scroo and Fabulous Macho.

Just received a whole heap of killer records from Chin Randy's in Brooklyn. Among this exciting big bunch, the most exciting are by the fast talkers, purveyors of the new strictly inna slaughter style of deejaying. Papa Levi and Alton Irie start off proceedings in a conventional manner, but soon shift gears and explode with lyrics racing at a million miles per hour. Be warned! Approach these records with extreme caution, preferably with your seat belts fastened. Could this be the beginning of another new trend in deejay music?

In Jamaica right now, the biggest sounds are Volcano Hi-Power and Kilimanjaro. Resident deejays at Volcano are Josey Wales, Buro, Elfego Barker, Billy Boyo, Little Harry and Toyen, who just released a new album, EVERY POSSE WANT ME (Live & Learn). Mashing up the dance halls for Kilimanjaro are the likes of Capt. Sinbad, Prince Joker and Little John, who just released a load of new music (so what's new?), including LITTLE JOHN SHOWCASE (E.A.D.) and on 12-inch 45, "My Official Lady" (Live & Learn) and "My Woman is Crying" (Midnight Rock). A really popular deejay in the early 80's, the Lone Ranger still shows he's cool and deadly on a new LP, DEEJAY DADDY (Techniques) and a 12-inch 45 called "Reasons" on Bebo. There are now two different Yellowman vs. Josey Wales LPs. One's on Arrival and the other in on Greensleeves. They parallel each other on only three tracks, so both might be worth checking out if you're a fan of them.

For lack of space, I can't list all of the rest of the records I got, but here's a sampling of some of the more critical ones: From producer George Phang, Barrington Levy's MONEY MORE (Powerhouse) and Echo Minott's SHOWCASE (Jam Can); Leroy Sibbles, formerly lead singer for the Heptones with "On Tap" on Micron; a debut album from Ina Kamoze on Mango; Earl Sixteen with one of his best ever, SONGS FOR A REASON on Vista Sounds; on Live & Learn Records, Anthony Johnson's third LP, REGGAE FEELING; two excellent records from Johnny Osbourne, MUSICAL CHOPPER on Jammys, which includes his big dance hall hits "Lend Me Your Chopper," "Reggae on Broadway" and "Water Pumping" and the other LP being DANCING TIME on Top Rank. From Sly & Robbie there's an entire album of the "Unmetered Taxi" riddim featuring versions by eight different singers and finally Leroy Smart with EXCLUSIVE! on Bebo, including one of his strongest releases ever, the heart-wrenching "Private Message." One interesting fact about these records, Sly & Robbie play the riddims on at least 80 percent of them, whereas a year ago, Roots Radics would have been the choice for most producers and singers.

Phew, finally pau! Next issue I'll tell you more

about these records and some of the 12-inch 45's I received. Meanwhile, tune into "Reggae from the Lions Den" on Saturday night from 6-9pm on KTUH 90.3 FM, to actually hear some of these records.

I'm sure some of you have seen the red, green and gold BELTONE AUDIO sign on Keeauamo St. Well pay Beltone a visit and you'll probably find these and many other releases on cassette and he'll even fix your cassette player if it's not running irie. If you'd rather have records contact Reggae City in Seattle or Chin Randy's in Brooklyn (see last month's issue of NOVUS for addresses).

#### NEW YORK TOP TEN 45's

1. Wayne Jarrett - "Billy Jean"
2. Sister Carroll - "Down In the Ghetto"
3. Scion Success - "Pain in Back"
4. Satta Blue - "Love We Need"
5. Dennis Brown - "Long and Winding Road"
6. Marcia Griffiths - "Children of Israel"
7. Hugh Griffiths - "Spendid Thing"
8. Sugar Minott & Yellowman - "Uptown Girl"
9. Carlton Livingston & Yellowman - "Lonely Man/Rib It"
10. Barrington Levy - "Please Jah Jah"

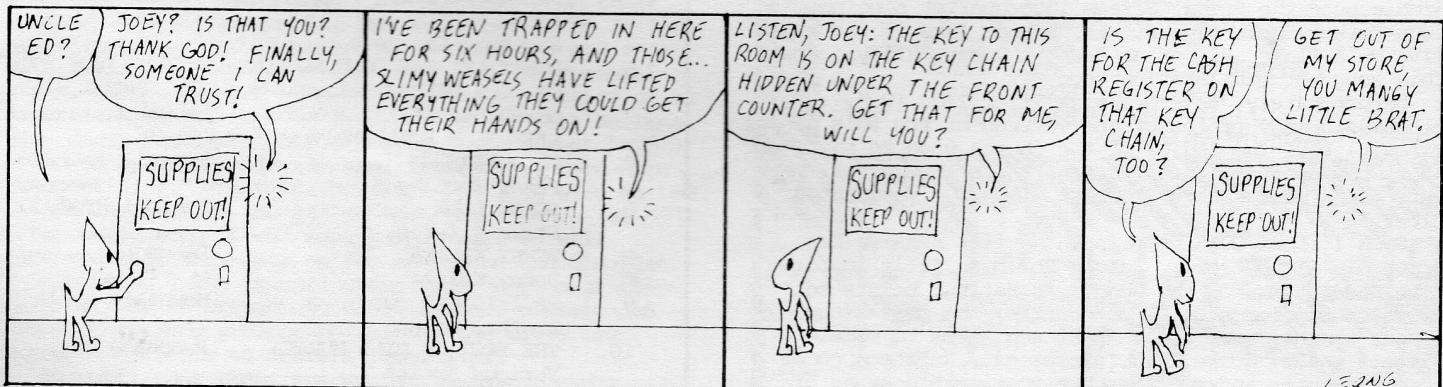


#### Reggae from the LIONS DEN Top Ten

1. Gregory Isaacs - OUT DEH (LP)
2. Papa Levi - "Mi God Mi King" (12")
3. Alton Irie - "Fast Talking" (12")
4. Dennis Brown - "Long and Winding Road" (12")
5. Yellowman - KING YELLOWMAN (LP)
6. Rev. Badoo - "Money Money" (12")
7. Horace Andy - "Cool & Deadly" (12")
8. Echo Minott - "Bad Boy Posse" (12")
9. Sugar Minott & Yellowman - "Uptown Girl" (12")
10. Gregory Isaacs - "I Lie to You" (12")

## UNCLE ED'S MUSIC STORE

by Allen Leong



# AROUND THE WORLD WITH RECORDS

HEILBUT, BROWNLEE & THE FIVE BLIND BOYS

I missed my bus, leaving me with half an hour to kill - maybe even to slaughter. Nothing else to do, right? I wander over to the local record emporium for what my pal Kenny Sokolov would refer to as "a cursory perusal of the racks."

Well, over in the gospel section, which almost never gets anything new, what should my eyes meet but a shaded drawing of five guys, pork pie hats, pointed shoes, climbing up a bright yellow album cover. I turn to my pal Stitchie: "What's this Two Tone record doing in the..." Then I look more closely, The Five Blind Boys: SOON I'LL BE DONE (Chess Records). "Hmmm..." I turn it over. Great Leapin' Horny Toads! Notes by Tony Heilbut. Sold.

See, Tony Heilbut wrote THE GOSPEL SOUND, the only complete book worth checking out (from the State Library or Sinclair) on good black gospel, one of the world's most vital art forms. Heilbut champions gospel, especially the Golden Age between, say, 1950 & 1965, when gospel was booming; bursting at the seams with hundreds of talented men and women, many of whom later revolutionized soul and popular music in general. Though he's a confessed monomaniac, there's no shibai with Heilbut; if he says something's good, it is.

Well, he says this record's good.

Background: During the Golden Age there were two Five Blind Boys groups. One, The Five Blind Boys of Alabama, featuring Clarence Fountain, still make records. In fact, they've recently been appearing off-Broadway in a critically acclaimed "Gospel-ized" version of the Oedipus story. (See MUSICIAN, March 1984)

The group on this record, the Five Blind Boys of Mississippi, though not particularly active at present, remain the more fondly remembered of the two; largely because of Archie Brownlee, "The Baddest Man On the Road." Gospel has always been famous for singers who get people up and running down the aisles screaming, laughing and doing improvised variations on the Funky Penguin; Brownlee's abilities in this department are legendary. On record he sounds like the voice of doom. Archie puts the Primal Scream into quartet singing. "Our Father," his biggest hit, sounds like it was taped live on a slave ship or at least a Roman galley. Scary this song but exhilarating too.

Unfortunately, as Prof. Rick Trimillios (U.H. ethnomusicology professor and veteran of the 50's gospel circuit) says the ladies of the church used to say, "that boy needed a lot of carin'." In 1960, still a very young man, Archie Brownlee died of a perforated ulcer.

SOON I'LL BE DONE comprises the first session his group did without him. Roscoe Robinson fills in for "The Baddest Man On the Road." As Heilbut points out, Brownlee studied R.H. "Pops" Harris, the most sincere singer who has ever sung. Robinson seems to model himself on Sam Cooke, R.H.'s protege. Robinson comes across lighter and smoother but just as bluesy as his

famous predecessor. Bluesy is a good word; gospel and blues are cousins. In fact, Leonard Chess, owner of Chess Records and producer of blues stalwarts such as Muddy Waters, Howlin' Wolf and so on, helped produce these tracks. The famous Chess echo is here. So is the good bass drum.

About the music: side one opens with two rousers. At first, you may think them repetitious, unoriginal, tepid, but 30 seconds down the line they kick into fourth gear and you start feeling the G's, the polyrhythms, the gospel intensity. After the rousers, two ballads. Heilbut likes "The World Is Full of Sin," I prefer "I'm Thinking." Very Sam Cooke-ish phrasing over a nice "Sending Up My Timber" melody. The side ends with a "revival" song. White groups, like the Florida Boys, could feel right at home with this one.

However, I don't think the Florida Boys would ever try the kind of song that opens side two. "I'll Go" is one of those slow, thick, uniquely Black gospel "moaners" Brownlee used to do so well. Robinson handles himself well here too. My only objection being that he gets faded out before he gets warmed up. The studio atmosphere seeps through. You can tell he isn't "having church." Next comes another Sam Cooke-style waltz, then something sure to separate the gospel diehards from the weak hearts; a "Hoss Allen-ish" recitation called "Who." If you've ever heard "Teddy Bear" or Hank Williams' lugubrious Luke and Drifter sides, then you know what to expect from Lloyd Woodard's little "po-em." The next cut, "I Haven't Been Home" makes up for "Who." "Home" is one of these great "Leaving You In the Hands of the Lord" screamer. Again Robinson acquits himself well. Again, I wish Chess would've let the man sing longer; 2:32 is hardly enough time to run a few shivers up anybody's spine. Speaking of "hardly enough time," I'm running out of room. Good thing the next cut, "Soon I'll Be Done With the Troubles of This World" closes the album. Another rouser, it swings you out the door and back into the street revitalized, happy you bought the record.

In closing: I recommend the Five Blind Boys of Ms. Greatest Hits Vol. 1 & 2 on MCA first, but this short, budget priced domestic issue of previously unreleased material is mighty welcomed. Thank you, Sugar Hill; thank you, Chess Records; thank you, Tony Heilbut; thank you, Lawd. Now how about a good R.H. Harris comprehensive? Say amen somebody.

HCCN • 1420

JOE TORI



1.	LOOKING FOR "THE GOOD LIFE" Rainbow	
	Audy Kimura	
2.	HARBOR LIGHTS	Kanikapila
	Peter Moon Band	
3.	SPIRIT LOVER	Kanikapila
	Peter Moon Band	
4.	ESCAPE TO PARADISE	Volcano
	Kapono Beamer	
5.	PROUD FAMILY	Mountain Apple
	Brothers Cazimero	
6.	DON'T LET THE SONG GO OUT	Prism
	OF YOUR LIFE/Jay Larrin & Jerry Santos	
7.	GRAND OLE HAWAIIAN MUSIC	Lehua
	NASHVILLE STYLE/Melveen Leed	
7.	CANE FIRE	Panini
	Peter Moon Band	
8.	OCEAN BLUE	Kealohi Prod.
	Steve & Teresa	
8.	BENNY KALAMA	Lehua
	Benny Kalama	
9.	PACIFIC BAD BOY	Mountain Apple
	Brother Noland	
10.	THE BEST OF BILL MURATA	Pumehana
	Various Artist	

## LOCAL BEAT



by Kevin Ching

When the Honolulu Skylark asked Peter Moon what he thought Hawaiian music was, he answered her by asking her what she thought it was. With the local music scene incorporating so many different styles, it's no wonder Moon had a hard time answering the question. It's a question I see posed to many entertainers nowadays, and almost invariably the answer is hard to come by.

It would be oversimplifying the subject just to imply that Hawaiian music was any easier to identify in the past. Many people blame the dilution of Hawaiian music on contemporary musicians who try to update the sound by fusing rock and pop influences with traditional rhythms. But they are quick to forget that in the 40's, when swing was a major influence, Hawaiian tunes like "Swing Time In Honolulu" incorporated the swing style into the music. In fact, the State's song, "Hawai'i Pono'i" is Hawaiian lyrics set to German March music.

Most of the instruments used in Hawaiian music have their origins in shores beyond Kalapana in the west and Poipu in the east. Just about the only instruments that can be called totally indigenous to Hawaii are the percussion instruments used in Hawaiian chants. Guitars (steel and acoustic), ukeleles, autoharps and the piano are not Hawaiian in origin.

So far we've spent time explaining what has happened to Hawaiian music and I think Hawaiian music can be more easily identified than defined simply because of the nature of the music. Music is the expression of the artist through the auditory medium. Hawaiian music is no different. Contemporary artists, whether they are part of the 40's or 80's, reflect what is happening around them. The traditional Hawaiian style is the foundation that many artists draw their origins from. The final outcome, though, will always be the product of that artist's experiences and something totally fluid. To look for music that is purely Hawaiian would rob our contemporary musicians of their freedom of expression. Teresa Bright of Steve & Teresa best put it when she said that "in their music the feeling is Hawaiian."

### ABOUT TOWN

The Brothers Cazimero May Day concert at the Waikiki Shell was a treat full of unexpected surprises. The stage was set beautifully with white linen draped from the top of the Shell. The dancers were dressed in flowing outfits resembling wings as they slowly spun their way across the stage. The Brothers made their entrance on a platform that was suspended 15 to 20 feet above the stage and proceeded to impress the audience with their now trademark warm vocal and instrumental style. The surprises started with the appearance of an assortment of special guest, starting off with Marlene Sai. Jerry Santos came on and sang "E Kuu Sweet Lei" followed by Brother Noland who riveted the crowd with "Coconut Girl." The best was saved for last when Na Leo Pilimehana came on and played their now famous (or infamous?) song "Local Boys." They were so well received that they came on for an encore and did "Get Hep to Swing." The concert ended with "Rhythm of the Islands" and it brought to close another classic Jon DeMello/Cazimero production full of the magic few concerts are able to achieve these days.

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

## Rough Take

MAY 5, 1984

- THE SPECIALS - Gangsters
- MADNESS - The Prince
- TH ENGLISH BEAT - Twist & Crawl
- THE SPECIALS - Too Much Too Young
- THE SELECTER - Missing Words
- THE ENGLISH BEAT - I Confess
- THE SPECIALS - Ghost Town
- THE SPECIAL A.K.A. - War Crimes
- THE APOLLINAIRES - Envy the Love
- THE SELECTER - Too Much Pressure
- THE SPECIALS - Nite Club
- THE SPECIAL A.K.A. - Nelson Mandela

MAY 12, 1984

- STEPS AHEAD - Safari
- TANIA MARIA - Bela Be Bela
- GROUP 87 - Postcard from a Volcano
- M+M - Black Stations/White Stations
- KEITH LeBLANC/MALCOLM X - No Sell Out
- GRANDMASTER FLASH - Jesse
- & MELLE MEL
- JOE JACKSON - Not Here, Not Now
- PALE FOUNTAINS - Start A War
- LAURIE ANDERSON - Gravity's Angel
- ICICLE WORKS - Love Is A Wonderful Color
- THOMPSON TWINS - In the Name of Love

MAY 19, 1984

- KENNY G - I've Been Missing You
- DAN SIEGEL - Uptown
- FULL MOON - Sierra
- HIROSHIMA - Heavenly Angel
- SIMON & BARD - Let's Do It
- MARK ISHAM - Raffles In Rio
- STEPS AHEAD - Modern Times
- PASSPORT - Nightfall
- PETER SPRAGUE - My Folk's Song
- GEORGE WINSTON - Moon
- DAVE VALENTIN - Merle the Pearl

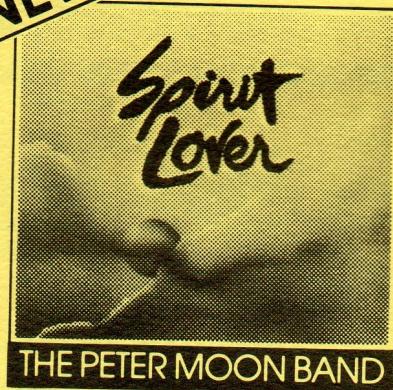
MAY 26, 1984

- MIKE GEE - Rappers Revenge
- GRANDMASTER FLASH, - Beat Street Breakdown
- MELLE MEL
- & THE FURIOUS FIVE
- WIDE BOY AWAKE - Slang Teacher
- M+M - Cooling Down the Medium
- VISIBLE TARGETS - Life In the Twilight Zone
- KING CRIMSON - Sleepless
- JAH WOBBLE, THE EDGE - Snake Charmer
- & HOLGER CZUKAY
- ADELE BERTEI - Build Me A Bridge
- BOW WOW WOW - Chihuahua
- MINUTEMEN - Little Man With A Gun In His Hand

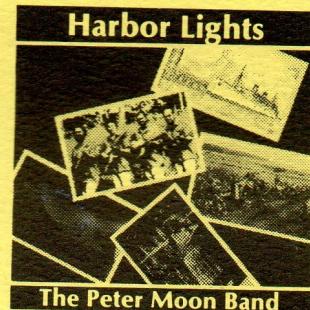
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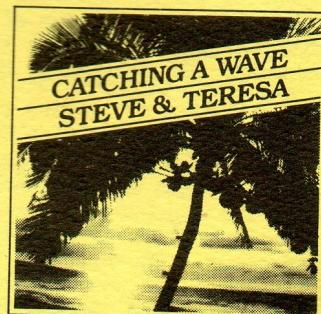
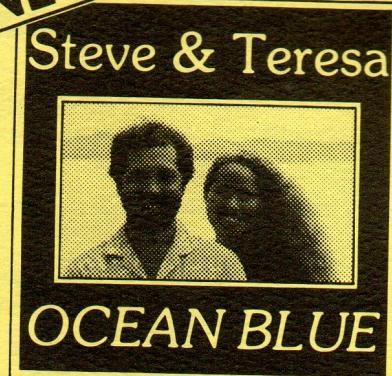


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**NEW from**  
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