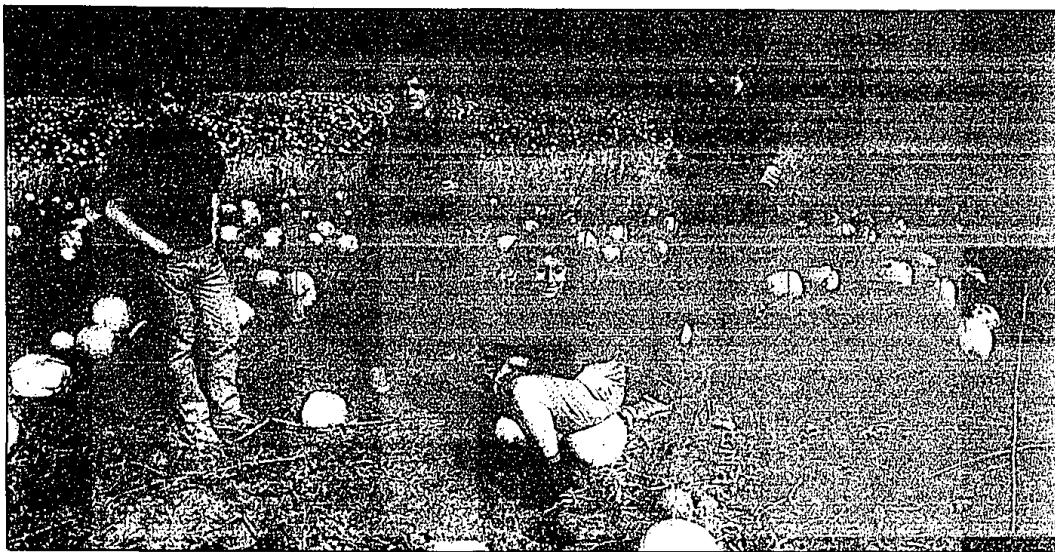


STREET BEATS



Giving Map of the World its heady pop sound are Khalid Hanifi, his sister Sophia, Donn Deniston and Mark Hugger.

By Larry O'Connor
staff writer

Map of the World: Its strength is in songwriting, high-octave vocals

In a short time, Map of the World has earned a reputation as a good, heady pop band.

But does Khalid Hanifi credit that to his fine songwriting? No.

Does he even consider that it might be due to his sister, Sophia Hanifi, excellent vocals? Well, not really.

Then why is Map of the World one of the more promising bands to hail from the Ann Arbor-Detroit area? "We're great con artists," said Khalid, tongue firmly planted in cheek.

In the real world, Map of the World certainly doesn't have to con anyone into believing they're one of the top-notch music acts around. The Ann Arbor-based group, which plays Detroit area venues as well, produces pop rock with plenty of seductive hooks.

Map of the World's strength is its songwriting and the high-octave vocals of Sophia Hanifi. Lyrically, things tend to be on the cerebral side.

Yet band members don't seem the type to look down on those in the audience who might not have Ph.D.s in nuclear physics. They're not pretentious by any means.

"A girl came up to me the other day and asked me what the lyrics were to 'Hiroshima' (a track off the band's 'Natural Disasters' EP)," said Donn Deniston, the group's drummer. "I was embarrassed to tell her I didn't know."

FOR THE record, "Hiroshima" is a song penned by Sophia Hanifi about the rich women of the Japanese city who were able to leave before the bomb fell. Not exactly mindless pop we're talking about here.

"When we were little, there was a brief period when we wanted to be the Carpenters."

— Khalid Hanifi

People at the Metro Times obviously feel there's substance to the group's music. Map of the World was named "Best Band" in the paper's 1987 Music Awards news music category. Sophia and Khalid also were named "Best Songwriter(s)" and Sophia picked up "Best Vocalist" honors as well, making for a triple crown.

The group's EP, "Natural Disasters," has received college airplay nationwide. Map of the World also has opened for a number of well-known acts, including The Replacements.

Critical acclaim has peaked enough interest that record labels, such as Chrysalis, Elektra and I.R.S. are pecking at the band.

Khalid, resting his chin on his hand, doesn't appear excited by it all.

"I take awards with a grain of salt," he said.

A calming atmosphere pervades over this band, almost like an invisible anchor, if you will. On stage, there's no aerobics from Map of the World. Just solid musicianship.

Part of that might be attributed to maturity. Mark Hugger, the group's bass player, is 32. Deniston is 30 and Khalid is 27, while Sophia is 23.

And while the band wants to be signed to a record deal, they're not about to do handstands down Woodward Avenue to get one.

"We know what we have to do," Khalid said simply.

The first order of business might include adding another musician to the group, either a keyboard player or another guitarist.

SEVEN MONTHS ago, the band revamped the rhythm section by adding Deniston and Hugger. Khalid said the new members have made life easier.

"These guys are really fine musicians," he said. "From my position, I really think I need that. I didn't think that way before."

Hugger and Deniston were more than happy to join the brother-sister act. Hugger, who is from Rochester, had engineered some of the band's recordings.

"I screwed up the engineering so bad, I felt guilty," Hugger said. "So I joined the band."

The core of the group, obviously, is the brother and sister tandem. The Hanifis formed Map of the World soon after Sophia graduated from high school. Being in a band is something they had always wanted to do.

"When we were little, there was a brief period when we wanted to be the Carpenters," Khalid said.

"Very brief," Sophia added.

Map of the World will perform Friday, March 4, at Alvin's, Cass Avenue, north of Warren Avenue, Detroit. The group also will perform Saturday, March 5, at the 3rd Avenue Cafe, Third Avenue, off Main Street, Royal Oak.

IN CONCERT

● GREG STRYKER

Greg Stryker will perform Wednesday through Saturday, March 2-5, at Jagers, 3481 Elizabeth Lake Road, Waterford Township. For more information, call 681-1700.

● SECOND SELF

Second Self will perform Thursday, March 3, at the Blind Pig, 208 S. First St., Ann Arbor. For more information, call 998-8555.

● HYSTERIC NARCOTICS

Hysteric Narcotics will perform Friday, March 4, at Psycho's, Caniff, near Jos. Compeau, Hamtramck.

● FETCHIN BONES

Fetchin Bones will perform Tuesday, March 8, at the Blind Pig, 208 S. First St., Ann Arbor. For more information, call 998-8555.

● RUSH

Rush, with special guests Tommy Shaw, will perform Friday, March 4, at Joe Louis Arena. Tickets are \$17.50. For more information, call 567-6000.

● MARIO & BOY SMILING

Mario & Boy Smiling will appear Saturday, March 5, at Alvin's, 5756 Cass, ¼ mile north of Warren Avenue, Detroit. Cover is \$4. For more information, call 832-2355.

● NAZARETH

Nazareth will perform Friday, March 11, at Harpos, 14238 Harper, off I-94, Detroit. Tickets are \$8 advance and \$10 at the door. For more information, call 823-6400.

● BRUCE COCKBURN

Bruce Cockburn will perform at 8 p.m. Monday, March 14, at the Michigan Theater, 603 E. Liberty, Ann Arbor. Reserved tickets are \$12.50 and \$14.50 and available at all Ticketmaster outlets.

● INXS

INXS will perform Wednesday, March 16, at Cobo Arena. Tickets are \$17.50. For information, call 567-6000.

● MUSIC MARATHON

Ten bands will perform five hours of live music starting at 9 p.m. Saturday, March 19, at St. Andrew's Hall, Congress, between Beaubien and Brush, Detroit. The lineup of bands performing will include Scott Campbell, See Dick Run, The Reputations, Tanjant, Image, Funhouse, Hippodrome, The Hypnotics, Anton James and Bruce Nichols. Admission is \$6 (\$3 before 9 p.m.). The show is open to people 18 and older. Proper identification will be required. For more information, call 981-6358.

PREP

Here are the top-10 songs being played on WBFH-FM 88.1, the student-operated radio station for the Bloomfield Hills Schools.

1. "Just Like Paradise," David Lee Roth.
2. "Pump Up the Volume," M/A/R/R/S.
3. "I Get Weak," Bellinda Carlisle.
4. "Devil Inside," INXS.
5. "Angel," Aerosmith.
6. "Father Figure," George Michael.
7. "Heart Turns To Stone," Foreigner.
8. "Be Still My Beating Heart," Sting.
9. "Endless Summer Nights," Richard Marx.
10. "No New Tale To Tell," Love & Rockets.

JAZZ

Here are the top-10 albums being played on WJZZ-FM, a jazz station in Detroit.

1. "Brasil," Manhattan Transfer
2. "Short Stories," Bob Berg.
3. "Ecotopia," Organ.
4. "Better To Travel," Swing Out Sister.
5. "Night Carade," Tom Grant.
6. "... Nothing Like the Sun," Sting.
7. "Blues For Salvador," Carlos Santana.
8. "Northern Light," Dan Siegel.
9. "Just Between Us," Gerald Albright.
10. "Swing Street," Barry Manilow.

COUNTRY

Here are the top-10 songs being played on WWWW-FM, a country and western radio station in Detroit.

1. "Tennessee Flat Top Box," Rosanne Cash.
2. "One Friend," Dan Seals.
3. "Just Lovin' You," The O'Jays.
4. "That's My Job," Conway Twitty.
5. "Too Gone Too Long," Randy Travis.
6. "I Won't Take Less..." Tanya Tucker with Overstreet & Davis.
7. "I'm Tired," Ricky Skaggs.
8. "Twinkle, Twinkle, Lucky Star," Merle Haggard.
9. "Do You Believe Me Now," Vern Gosdin.
10. "I Wouldn't Be a Man," Don Williams.

REVIEWS

IRS NO SPEAK

— Various Artist

With Tipper Gore and her would-be censors attacking from one direction and wordless New Age music rolling in from another, this isn't the best of times for rock lyrics.

What's a poor record company to do? For Miles Copeland and his innovative I.R.S. Records, the answer lies in unveiling No Speak — a new, experimental label entirely devoted to instrumental music.

No Speak's first four albums are already on the shelves, released simultaneously for maximum impact. They include: "The Equalizer and Other Cliff Hangers" by Police drummer Stewart Copeland (Miles' brother), "Strage Cargo" by new-comer William Orbit, "Nouveau Cello" by re-grouped "70s rockers Wishbone Ash and "Guitar and Son" by ex-Climax Blues Band guitarist Peto Haycock.

By virtue of the Police's popularity, not to mention that of the Equilateral TV show, Copeland's album will no doubt attract the most attention. While it is by far the most challenging, building upon Copeland's moody, eerie video score, it's by no means the most satisfying.

That honor goes to Haycock, whose tasty, bluesy guitar work recalls the heyday of the Beck-Page-



Clapton guitar monster who ruled the album rock 5, at Alvin's, 5756 Cass, ¼ mile north of Warren Avenue, Detroit. Cover is \$4. For more information, call 832-2355.

As for the concept, it's too early to tell. Some labels, notably Windham Hill, have already carved out a niche for themselves with instrumental-only albums. Still others may attempt to follow suit in the coming months.

But instrumental music is limited. Over time, one misses the sound of a human voice. As someone once said, the most beautiful, most expressive musical instrument is the only one man didn't invent.

— Wayne Peal

FLOODLAND

— Sisters of Mercy

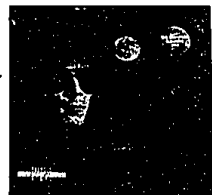
Perhaps this is what American Bandstand would sound like if George Orwell's "1984" had come true.

Stark and dark are only two ways to describe Sisters of Mercy's sound. These tunes aren't as funky as they are frightening. Frankly, they give you the willies.

"Floodlands" couples the haunting elements of funeral-like synthesizers, military marching-like drum machines and low, murmuring vocals. Play this album backwards at 45 rpm, and you'll likely have WIIAM.

To single out individual numbers is difficult, as there doesn't seem to be much difference between them. Sometimes, there is little or no breaks between songs. Without warning, "Domination" rolls right into "Mother Russia," both of which could be dance music at a gallop. The repetitive beat provided by the drum machine is like the same one you get in your head the morning of New Year's Day. It has you looking for aspirin.

In "Flood One," there's a ray of



hope as the bass lines are turned up a notch to give the tune a more upbeat feel. But just when you think there's better times ahead, they hit you with "1959," another moody and down right depressing number.

Actually, "1959" deserves a little credit as it takes a somewhat different route. Only the vocals and piano can be heard here, which means no drum machine.

Tubercule choruses fill the beginning of "Corrosion" before it falls right back into the same rut. At least here, though, one can hear a faint acoustic guitar (sometimes, you have to take what you can get).

Overall, what this album could use more of is a diverse sound. At least something that is a little more fun to listen to.

— Larry O'Connor

NEVER GIVE IN

— Pato Banton

Good reggae and dub music is a mix. It is often message music — the message being political. Social commentary with a beat. Reggae also is fun music, party music with that undeniable beat.

This is Pato Banton's first album and he seems to understand the mix. London-born Banton, whose real name is Patrick Murray, spent four years with a band called Crucial Music before striking out on his own.

He gets some help here from friends. They include Ranking Roger, formerly of the English Beat, and Steel Pulse, one of the finest reggae bands around.

Pato has a strong voice and a strong understanding of dub vocals, apparently from his days as a DJ. He tells a nice story.

One of the best stories on the album translates into the strongest



tune, "Hello, Tosh." The album is dedicated by Banton "to me Mum," and on "Tosh," he tells with humor of her concern about her son. It's catchy.

Banton tells a more unsettling story of trouble in the streets on a song called "Harmsworth Hill."

There's a nice bit of horn playing on the album courtesy of the Ever Ready Horn Section, especially on a tune called "Settle Satan."

On the excess side, the good dub man goes overboard on a couple tracks. He turns excessively preachy on us and that gets tiresome.

This is a good album, not a great one, but Banton's got time to get better.

— Brian Lysaght