

# STREET BEATS

## The not so betwixed Go-Betweens

By Larry O'Connor  
staff writer



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Lee Remick, you don't say. The Go-Betweens not only said it. Heck they even wrote a song about the actress. The number, "Lee Remick," set the Australian outfit, The Go-Betweens, afloat back in 1978 during the height of punk explosion. The single turned a few heads and garnered the band an instant cult following.

"It was an adolescent yearning, really," said Grant McLennan, guitarist and co-songwriter of The Go-Betweens. "She has lovely eyes. I actually thought she carried herself quite well. She's one of the great walkers in American film."

The Go-Betweens have gained a reputation of walking on the wild side with their music. The five-member group has released six albums, all of the surreal lovescape variety.

Yet "16 Lovers Lane" is said to be the group's most contemporary album to date. Good thing, too. The Go-Betweens were recently signed by Capitol records and are ready to embark on a massive tour of the United States.

So "16 Lovers Lane" serves as a tidy introduction to a band's music that has covered the mass scope of musical experience. In other words, the latest effort is not as weird.

THIS ALBUM took thought. It took planning. It took the songwriting tandem of Robert Forster and McLennan to seal themselves for two months in quest of some first rate songs.

"The first month, he came to my house. The second month I went over to his house," said McLennan, who through bleary eyes could be mistaken for Phil "Michelob" Collins. When we went and did a demo of the songs for the rest of the band. Normally, we would all do it together. "I think it helped focus our ideas of what the record was going to be

like. It was frustrating in some instances."

Frustration could await for the band. Making it in America is a big order, despite the fact The Go-Betweens are quite a well-known entity in Australia and the United Kingdom.

Nonetheless, McLennan rattles off a list of pluses The Go-Betweens have going for them. Let's see. There's a nice album, there's shock value and humor.

Then McLennan settles on an analogy that America and Australia are very much alike. "We both have car cultures," he said. "We both have surfing. We both have drive-in theaters. As people we're naive and optimistic, which is quite unusual these days."

THOSE ARE necessary tools for

the hopeless romantic, which The Go-Betweens appeared to be on "16 Lovers Lane."

Song titles such "Love Goes On," "Love Is a Sign" and "Quiet Heart" offer a give clue to the group's romantic inclination. The lyrics, such as those featured in the number "Clouds," make it an open and shut case.

"The Clouds are here they aren't up in the sky/I cup them with my hands and reached up high/I said to these Clouds, 'No more am I blind I have to see straight that will make me unkind.'"

Songs feature lush acoustic melodies along with violins and an oboe. The sound is something has evolved through years of touring and recording.

Once The Go-Betweens struck pay

dirt with "Lee Remick," they scooted to Great Britain. Recently, however, they've moved back to Australia. As a band from the Land Down Under, The Go-Betweens find they have more in common than just a passport with groups such as INXS, The Church and Hunters and Collectors. They're not one-hit wonders, but groups who have been around for awhile.

"I think the rest of the world is beginning to pay attention," McLennan said. "These bands have been around for 10 years. It's not like their first album."

On that note, McLennan makes an earnest cinematic observation. "Robert Redford is one of great runners in film. You notice that he was running in a lot of his movies like 'All the President's Men'..."

## IN CONCERT

### ● EELS WIG

Eels Wig will perform on Monday, March 20, at the Blind Pig, 208 S. First, Ann Arbor. For information, call 996-8555.

### ● ATOMIC CAFE

Atomic Cafe will perform on Monday, March 20, at Rick's American Cafe, 611 Church, Ann Arbor. For information, call 996-2747.

### ● WALK THE DOGMA

Walk the Dogma will perform on Tuesday, March 21, at the Blind Pig, 208 S. First, Ann Arbor. For information, call 996-8555.

Walk the Dogma also will perform on Friday, March 24, at Alvin's, 5756 Cass, Detroit. For information, call 832-2355.

### ● THE POSSUMS

The Possums will perform on Tuesday, March 21, at Rick's American Cafe, 611 Church, Ann Arbor. For information, call 996-2747.

### ● TOM RUSSELL

The Tom Russell Band will perform at 8:30 p.m. Wednesday, March 22, at Midtown Cafe, 139 S. Woodward, Birmingham. For information, call 642-1133.

### ● FLASH BACK

Flash Back will perform on Wednesday, March 22, at the Blind Pig, 208 S. First, Ann Arbor. For information, call 996-8555.

### ● BUTLER TWINS

The Butler Twins will perform on Wednesday, March 22, at Rick's American Cafe, 611 Church, Ann Arbor. For information, call 996-2747.

### ● IODINE RAINCOATS

The Iodine Raincoats will perform on Thursday, March 23, at the Blind Pig, 208 S. First, Ann Arbor. For information, call 996-8555.

### ● JEANNE & THE DREAMS

Jeanne & The Dreams will perform on Thursday, March 23, at Rick's American Cafe, 611 Church, Ann Arbor. For information, call 996-2747.

### ● BOOTSEY X

Bootsie X will perform on Thursday, March 23, at 3-D Dance Club, 1815 N. Main, near 12 Mile Road, Royal Oak. For information, call 389-3344.

### ● HOLDEN CANFIELD

Holden Canfield will perform on Friday and Saturday, March 24-25, at Griff's Grill, 49 N. Saginaw, Pontiac. For information, call 333-9292.

### ● KINSEY REPORT

The Kinsey Report will perform on Friday and Saturday, March 24-25, at Sully's, 4758 Greenfield, between Michigan Avenue and Ford Road, Dearborn. For information, call 846-5377.

### ● GREGORY ISAACS

Gregory Isaacs will perform at 10 p.m. Friday, March 24, at St. Andrew's Hall, 431 E. Congress, Detroit. Tickets are \$14.50 in advance. For information, call 961-3627.

### ● THE SHY

The Shy will perform on Friday, March

24, at Jamson's, 1812 N. Main, Royal Oak. For information, call 547-6470.

### ● THE GORIES

The Gories will perform on Friday, March 24, at the Hamtramck Pub, 2048 Caniff, off I-75. For information, call 365-9760.



The Tom Russell will be at the Midtown Cafe Wednesday, March 22.

### ● BTO

Bachman Turner Overdrive will perform with special guests, Rook, on Friday, March 24, at The Ritz, 1750 Franklin, off Gratiot Avenue, Roseville. For information, call 778-8150.

### ● DUKE TUMAYOE

Duke Tumayoe will perform on Friday and Saturday, March 24-25, at Rick's American Cafe, 611 Church, Ann Arbor. For information, call 996-2747.

### ● BO DIDDLEY

Bo Diddley will perform at 8 p.m. and 11 p.m. Saturday, March 25, at Alvin's, 5756 Cass, Detroit. Tickets are \$12.50 in advance. For information, call 832-2355.

### ● ORANGE ROUGHIES

The Orange Roughies will perform on Saturday, March 25, at the Hamtramck Pub, 2048 Caniff, Hamtramck. For information, call 365-9760.

### ● TRACY LEE

Tracy Lee and the Leocards will perform on Friday and Saturday, March 24-25, at the Blind Pig, 208 S. First, Ann Arbor. For information, call 996-8555.

### ● R.E.M.

R.E.M. will perform at 8 p.m. Wednesday, April 5, at Cobo Arena in Detroit. Reserved seats are \$12.50. For information, call 993-MUSIC.

## LOCAL

Here are the top 10 songs receiving airplay on "Detroit Music Scene," which is heard from 4-5 p.m. Sundays (repeated 5:30-8:30 p.m. Tuesdays) on WDRB-FM 90.9.

1. "Do You Like Me," Strange Bedfellows.
2. "This Is John Call," Figure 4.
3. "In the Morning," Fly Away Hair.
4. "Nine Day's Wonder," Helium 3.
5. "Talking Control," Standing Pavement.
6. "He's in Love Again," Johnny Allen and the Appeal.
7. "Up All Night," Frank Allison & the Odd Sox.
8. "Brain Child," Sleep.
9. "Mojo Man," Oneeye.
10. "Accident," Scott Campbell.

## CDs revive jazz's bop and cool era

By Kevin Brown  
staff writer

These are hot times, if you're a fan of 1950s jazz.

Thanks mainly to the advent of CDs, there's an explosion of re-issues from the period. Critics say it was a golden era for this music.

Two strains of jazz were popular in the '50s. One was "bop," a hard-driving music loaded with rapid-fire chord changes and hot solos.

The other was "cool" jazz. This form was marked by restraint, the use of well-placed notes backed by loping bass lines and brush strokes circling a drum head.

When the original albums — on Prestige, Contemporary, Riverside and other labels — went out of print in the late '60s, some of the material resurfaced in double album sets.

While there is an advantage to such collections — you get lots of good stuff in one package — the music isn't presented as originally conceived. The flavor of the original record is diluted, or lost.

But in the last two years, MCA records, which bought the catalogues of most of these jazz labels, has been digitally remastering the recordings. They're re-issuing the music faithful to the original releases, even restoring the old album covers and liner



Notes in their "Original Jazz Classics" series.

The clarity on these re-releases is surprising; the stuff sounds like it was recorded yesterday. And in some cases, session out-takes are included with the re-releases, to take advantage of the CD's longer format.

FOR EXAMPLE, guitarist Wes Montgomery's great 1962 album for Riverside, "Full House — Live at Teubos," has three extra tracks added, bringing the total length to over an hour. And some stores are selling it and other jazz re-issues for as low as \$11.95.

If you're not a jazz fan but open to suggestion, know that much '50s jazz is more traditional, more bluesy, easier to grasp than the free-form jazz and fusion music that followed.

Sure, there's a feeling out there

that jazz is... well... weird music. But to like jazz, to be moved enough by it that you want to pick up a few albums, you have to see the music as not arbitrary and wily, but logical.

These oddball notes the musicians are playing are used to creatively expand on the song's harmonic structure.

But while the fan who digs jazz can make sense of the weirdness, he also revels in it. Those odd notes and syncopations create a flavor that satisfies when vanilla won't do.

Maybe that's why the '50s beat generation embraced bop, a rebellious music rejected at first even by jazz fans.

The music fan curious about '50s jazz might check out some albums by these artists. All are digitally remastered and new soundings on CD:

● Miles Davis — His mid-'50s albums on Prestige are classics, including "Walkin'," "Bags Groove" and "Cookin'" with the Miles Davis Quintet. The quintet, which included John Coltrane on saxophone, was the most revered band of its day.

MANY TRACKS are bluesy, but there are great versions of ballads, too, including "My Funny Valentine" on "Cookin'." Davis' 1959 release on

Columbia, "Kind of Blue," is a great example of cool jazz and easy to understand, if you're new to this music.

● John Coltrane — Besides recording with Davis, Coltrane released his first solo albums in the '50s. "Blue Train" on the Blue Note label is the best of his '50s music, bluesy and more understandable than his free-form jazz experiments in the '60s.

● Wes Montgomery — He helped set the classic jazz guitar style by using a clean tone and frequent use of two-string octave patterns. Montgomery covered jazz standards ranging from Theolonius Monk's "Round Midnight," to Sonny Rollins' "Airegin" (Nigeria spelled backward).

He also wrote some great originals, including "West Coast Blues." His best work was on Riverside in the late '50s and early '60s. Check out any of these albums, especially "The Wes Montgomery Trio," "The Incredible Jazz Guitar of Wes Montgomery" and the earlier mentioned "Full House."

● Charlie Parker — Just about any recording by the great bop saxophonist will do. "Bird" and Bird Volume 1" on Hitville-Rhino is a good collection of some of Parker's studio and live recordings.

## REVIEWS

### BAMBI SLAM

— Bambi Slam



This self-titled LP is the first U.S. release from the Slam, which like "The The," is the product of one individual.

He gets help from others on various instruments like cello, saxophone and congas. Don't be misled by these instruments. This is not a band likely to be asked to play "Brunch with Bach" at the Detroit Institute of Arts.

The overwhelming sound is that of crunching guitar, loud one-fingered guitar leads and hissed, guttural vocals.

Actually, on first listen, one could compare them (not too favorably I might add) to the Jesus and the Mary Chain, only that that environment, but the Bambi Slam is more blatant and sledgehammer obvious.

The lyrics follow along in that vein of simplicity and directness, like from "Take me with you/We

should be having fun, while we're kinda young/We gotta try, before we say goodbye."

Mr. Slam seems to have a liking for abbreviations such as "kinds" and "gotta" and he loves to drop g's from words. How about this for a song title, "Thinkin' Bout Chu."

Sounds more like something Tiffany might think up. Oh, sorry, I made the assumption that Tiffany could think.

I expect to hear a couple of tracks from this LP played at the Majestic because it has the prerequisite loud, thundering drums and aggressive guitar. Bambi Slam's sound will probably suit that environment, but otherwise it's not worth more than a cursory listen.

— Cormac Wright

### VAMPIRES A GO GO

— 3-D Invisibles



Ohhhhhh. That's scary. But, hey, here, the 3-D Invisibles are still a gas to listen to.

This band has attained cult status on the local front. Judging by the merits of "Vampires A Go Go" (Neurotic Bop), it's easy to see why that's not a fluke.

There's a snakelike quality to the guitar play of Creezy Rick and he's supported by a crack rhythm section of Monster Matt on drums and Chris Jude on bass. The music is stripped down, raw and yet quite powerful.

On "Vampire A Go Go," the 3-Ds churn out the songs in zest. No less than 17 snappy numbers are on this disc. Besides, if you don't like a tune, wait six seconds and a new one will replace it.

This is a band that has apparently spent many a moon in front of the tube watching horror movies on "The Ghoul." Song titles read like film titles with "The Island of Zombi Women," "Swamp Thing" and "I Wanna Dig Up Bala Lugol."

Thankfully, the 3-Ds include a ly-

ric sheet with this disc. This group not only possesses a wry sense of humor, but can write as well.

Sample this little twist on love from a vampire's point of view in the number "Stake In My Heart": "You drive a stake into my heart/When you make us stay apart/I want you for my only one/But you drag me out in the sun."

Sing couldn't have said it better. With a band such as this, the novelty usually wears off quick. But the 3-D Invisibles have both the musical ability and the lyrical sense to sustain their brand of monster mash.

— Larry O'Connor

### WATERMARK

— Enya



Enya, once a member of the celebrated Irish folk band Clannad, is the latest songbird from the Emerald Isle. But she's not just of interest to the Irish.

This is what they're calling world music — rich, divergent music unilted only in that it shatters the last vestiges of the Brill Building/Liverpool school of pop music.

Enya's approach blends New Age, classical and Gaelic folk into a striking mix.

Europeans have warmed up to her sound. The album's first single, "Orinoco Flow (Sail Away)," is topping charts across the continent, where her work is already known.

On this, her American debut, Enya shows she's a woman willing to take risks.

We don't even get to hear her voice until the album's second track. The opener, "Watermark" is a soothing piano piece that sets the tone for much of what follows.

Enya's high, clear voice is beautiful. At its best, the album showcases

her voice. Over the course of a full album, however, the approach becomes a little too formal, the tempos a little too much the same.

Still, this is still ear-opening material. This is music that should be heard by anyone bored by the currently dreary pop scene.

Whether it will find a permanent statewide audience remains to be seen.

From it's title track on down, Enya is awash with water imagery. Other song titles include "On Your Shore," "River" and "The Long Shaps."

Even the sleeve art shows her struggling through the surf.

Keeping that in mind, one could predict that, one year from now, Enya will find herself out to sea.

Yet, there's the undeniable feeling that she could just be riding the crest of the next wave.

— Wayne Peat