

STREET BEATS

Making waves after 'Sunshine'

By Larry O'Connor
staff writer

After "Walking on Sunshine," Katrina and the Waves have been sun-burned.

The 1985 hit single off the Anglo-American group's first LP has been a source of prominence and pain, a sweet piece of candy with a sour middle.

Despite releasing three solid albums, including the latest on SBK Records "Break of Hearts," talk of Katrina and the Waves usually filters back to the one single.

"The thing about that song, 'Walking on Sunshine,' was that it was a bigger star than us," said lead singer Katrina Leskanich, whose group will open for Squeeze Friday, Nov. 17, at Hill Auditorium. "It was one of those songs where people would come up to me and ask what I do and I'd say I'm in a band, Katrina and the Waves. Nothing. Then I'd say, 'You know, 'Walking on Sunshine.''" Then it was, "Yeah, yeah."

Usually, one-hit wonders aren't prepared for the indifference. Such was the case with Katrina and the Waves.

The band had two world tours, had its music featured in films and was nominated for a Grammy. Then Katrina and the Waves released a follow-up album that was largely unnoticed. The group left Capitol Records and financial problems ensued.

RESILIENT, Katrina and the Waves went back to a journeyman's schedule of touring and was signed to SBK Records. "Break of Hearts" signals the group's foray out of the sunshine of the '80s and into the '90s.

The album was self-produced, with a little help from Jay Burnette, and all the band members shared in the songwriting. "Break of Hearts" also marks the group's break from its preconceived pop image, an image Leskanich contends was fostered by previous studio albums.

Live, Katrina and the Waves have always been something of a raw, raucous outfit. Leskanich said the album was an attempt to capture that. While most bands would have withered after one hit, Katrina and the Waves have seen the ordeal through with solid songwriting and musicianship. A couple of cuts,



Katrina and the Waves made it big with "Walking on Sunshine," and while most bands would have withered after one hit, the group has seen

"Rock N' Roll Girl" and "That's the Way" have already received considerable radio airplay and a video for "Rock N' Roll Girl" has been featured on MTV.

Only now can Leskanich assess the full out from "Walking on Sunshine" as something of a learning experience.

"I didn't handle it very well," she said. "I was the baby of the group (23 when 'Walking on Sunshine' became a hit) and the one getting most of the attention."

"I WAS NEVER in the position before of being the special one. Suddenly people were asking me about abortion and birth control and the whales and the political situation in Nicaragua. I said, 'What? I'm a

girl and I was just tired of being up there crying. 'Oh please come back,' and doing the Doris Day number," she said. "I just got fed up with that. I thought, well it's kind of difficult to expect Kim to come with lyrics to express how I feel."

Leskanich met another child of military life, Vince de la Cruz, whose father was a teacher in the U.S. Defense Department. The two later met up with Rew, who was a student at Cambridge University.

Katrina and the Waves will open for Squeeze 8 p.m. Friday, Nov. 17, at Hill Auditorium, Thayer and North University, Ann Arbor. For information, call 665-4755.

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Indeed, it would be, especially for a woman who called California, Florida, Georgia, Massachusetts, Nebraska, Germany, Holland and England home as a youth. Her father was in the Air Force and the family moved frequently.

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IN CONCERT

SUITE LIFE

Suite Life will perform on Monday, Nov. 13, at Rick's Cafe, 611 Church, Ann Arbor. For information, call 996-2747.

DIFFERENCE

The Difference will perform in a benefit for Amnesty International on Monday, Nov. 13, at the Blind Pig, 208 S. First, Ann Arbor. For information, call 996-8555.

MISSION IMPOSSIBLE

Mission Impossible will perform on Tuesday, Nov. 14, at Rick's Cafe, 611 Church, Ann Arbor. For information, call 996-2747.

DAS DAMAM

Das Damam will perform on Tuesday, Nov. 14, at the Blind Pig, 208 S. First, Ann Arbor. For information, call 996-8555.

CHISEL BROTHERS

The Chisel Brothers will perform on Wednesday, Nov. 15, at Rick's Cafe, 611 Church, Ann Arbor. For information, call 996-2747.

EURYTHMICS

The Eurythmics will perform with guests, Underworld, at 8 p.m. Wednesday, Nov. 15, at the Fox Theatre in Detroit. Tickets are \$25. For information, call 507-6500.

ROMANCE

Romance will perform Wednesday through Saturday, Nov. 15-18, at Jagers, 2481 Elizabeth Road, East Waterford. For information, call 681-1700.

JAZZ BUTCHER

Jazz Butcher will perform on Wednesday, Nov. 15, at the Blind Pig, 208 S. First, Ann Arbor. For information, call 996-8555.

FRANK ALLISON

Frank Allison and Odd Sox will perform on Thursday, Nov. 16, at Club Heidelberg, 215 N. Main, Ann Arbor. For information, call 663-7758. The group also performs on Saturday, Nov. 18, at 8 p.m., 2930 Jacob, at Joe Campus, Hamtramck. For information, call 875-6555.

JAMES GLASS

James Glass will perform on Thursday, Nov. 16, at Jameson's, 1812 N. Main, Royal Oak. For information, call 547-6470.

FUNHOUSE

Funhouse will perform on Thursday, Nov. 16, at 3-D Club, 1915 N. Main, north of 12 Mile, Royal Oak. For information, call 589-3344.

TJ BAND

Tj Band will perform on Thursday, Nov. 16, at Rick's Cafe, 611 Church, Ann Arbor. For information, call 996-2747.

MAP OF THE WORLD

Map of the World will perform on Thursday, Nov. 16, at the Blind Pig, 208 S. First, Ann Arbor. For information, call 996-8555.

COLLEGE LOCAL

Here are the top 10 albums on WAYN-AM, campus station of Wayne State University in Detroit.

1. "Louder Than Love." Soundgarden.
2. "Hezbollah." Elvis Hater.
3. "Soul Cakes." Jack Monkeys.
4. "Naive Art." Red Flag.
5. "Maniacs from the Motor City." various artists.
6. "UK Jive." Kinks.
7. "Do!" Happy Flowers.
8. "Shoot." Osis Day and the Knights.
9. "George Clinton Presents." various artists.
10. "Simply Sensitive." Sensitive Big Guys.

Please turn to Page 4

Zulus: Musical step in right direction

By John Legie
special writer

The Zulus have only been in the Zulus for three years, but the band's history stretches back much farther than that, peppered with disconcerting side trips in the American legal system.

A decade ago, three of the four Zulus left Human Sexual Response, a fronting Boston septet that released two albums which folded shortly after release. Not surprising since all that remained were three vocalists.

But the core of the band — vocalist Larry Bangor, guitarist Rich Gilbert, drummer Malcolm Travis and bassist Chris MacLachlan — began playing under the name Wild King in 1982.

Unfortunately, the name lured Mutual of Omaha, which was sponsoring a wildlife show of the same name. Mutual threatened a lawsuit, and the band was left nameless. And then the band was left bassless, when MacLachlan left for law school.

After months of auditions, the band recruited bass player Rich Cortese and settled on the name Gospel Birds. Unfortunately, the name belonged to LaBelle's music publisher. Rather than do battle, the band gave up that name and became the Zulus.

The band released a self-titled EP in 1986, after narrowly averting more legal trouble by suing a cover which featured Disney and Warner Brothers cartoon characters. THE PAST three years have gone

relatively smoothly for the Zulus. This spring, the band released its first LP, "Down on the Floor," which was produced by ex-Husker Dude Bob Mould. And, according to Zulus lead singer Larry Bangor, the band's current slot as opening act for the Pixies, is a big step in the right direction.

"It's been really good because we're getting much bigger audiences than when we toured on our own this spring," Bangor said. "Even being just in the opening slot, we're getting a much stronger reaction than before, plus we're playing a lot of cities that we hadn't hit."

One could, perhaps, forgive Bangor if he were bothered by opening for a band that arrived on the scene so recently, but Bangor seems

pleased by the pairing.

"It's ironic, they've opened for us before," he said. "Basically, if they were some lousy band, I might be resentful, but I sincerely think the Pixies is a great band, and it's nice to see them be successful. In a sense, I wish we were doing that great, but I'm really happy with the way we're doing, too."

While the decade of performing together hasn't always been financially rewarding, Bangor sees other rewards.

"MUSICALLY, I think we've learned simplicity," he said. "I think the songs are just a little more direct. When we first started, we were

REVIEWS

EACH MAN KILLS THE THING HE LOVES

— Gavin Friday and the Man Seazer

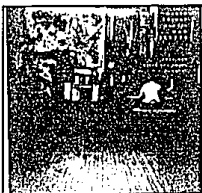
Gavin Friday rose to (obscure) prominence with a band called Prunes. They were a band who put as much emphasis on the visual as the aural.

They grew up with, and were soul mates with, U2. They lived in their mythical "Lipton Village," the Edge's brother, Dik, played guitar for the Prunes, the Prunes' second singer, Gugli, gave Bono his nickname and his brother was the "boy" pictured on the front cover of U2's first LP.

Around Dublin, their shows were always an event, as they invariably were experimental and always out-rightly dramatic. Whether by design, or as a subconscious reaction, their music was the antithesis of U2's, with it being obscure, reactionary and overtly political.

With the Prunes' demise, singer Gavin Friday has continued in that vein, albeit a step closer to commercialism.

His vocal style retains that sense of the dramatic, his lyrics verge on the edge of strange. This album is the successful combination of his



theatrical dramatics with musical credibility.

Perhaps he was always ahead of his time, but it seems that the public popularity of the like of Tom Waits, Pere Ubu and Throwing Muses have cleared a commercial path for Friday. Of course, he does himself no disservice by writing strong songs and having a veritable treasure chest of musicians behind him. Do the names Marc Ribot (guitar for Tom Waits and Elvis Costello), and Bill Frisell (noted for his solo LP) do anything to impress? Perhaps they should.

The majority of the songs on "Each Man..." (Island), have a Brechtian Cabaret feel with touches of Tom Waits thrown in for good measure.

Through "Man of Fortune," a demoted Robert Palmer style, to "you take away from the sun," a beautiful bitter song of lost love, this album deserves all the time and effort it will demand of you.

— Cormac Wright

WHAT'S THAT NOISE

— Coldcut

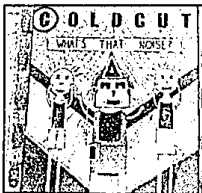
British DJs Matt Black and Jonathon Moore are Coldcut, and this functions as both a blessing and a curse. To their credit, Black and Moore have created yet another amazing pastiche of music and beats, tailor-made for any dance floor this side of a polka hall.

But because Black and Moore are not singers or instrumentalists in the traditional sense, they only deserve partial credit for the most successful tracks on this record, all of which feature guest vocalists. The other tracks, which featured sample vocals, cartoon voices and snippets of disservice by writing strong songs, are all only fair to good.

"Stop This Crazy Thing" featuring Junior Reid, is the latest technological feat to feature George Jetson's classic piece, and it is at least as successful as its predecessor. Black and Moore do their best job of integrating cartoon noises and sample dialogue on this mix.

"Smoke Dis One" finds the middle ground between reggae and hip-hop and features an excellent vocal from Queen Latifah. "I'm In Deep" features The Fall's lead vocalist, Mark E. Smith, ranting through vocal filters that make him even more incomprehensible and mechanical than he usually is.

But by far the best cuts on "What's That Noise?" are the two which feature Lisa Stansfield. The first, "People Hold On," is an unrepentant



disco track, which blends Isaac Hayes-style soul guitar, the big drumbeat, and Stansfield's silky vocals to great effect.

"My Telephone" is easily the best track on the record. Telephone bells of varying pitches ring back and forth over the keyboards, sampled conversations and a drumbeat that doubles back on itself. In the record's most entertaining moment, the sound fades from 1989 full production to one-channel, transistor-like sound and then returns to the present. Through it all, Stansfield provides a smooth yet emotional vocal.

"What's That Noise?" is not a sit-down-and-listen-to-both-sides LP. But the best cuts will certainly help anyone trying to shake their groove thing.

— John Legie

LEGACY — Poco

Listening to Poco's first album since 1979 is like rolling down the car window on a crisp, autumn day in the Upper Peninsula and taking a deep breath.

Such a dose of fresh air is this group's "Legacy." And that's quite unlike the recent stale reunions of so many other vintage bands.

From the terse riffs that open "When It All Began," it's pretty clear that Poco's original lineup — Richie Furay, George Grantham, Randy Meisner, Jimmy Messina and Rusty Young — put it all together for this RCA effort.

On that opening cut, flavored with some up-tempo banjo picking and heartfelt harmonies, Furay reminisced about the group's late '60s genesis: "I remember the feeling, not so long ago/The kids came dancin', their hearts were romancin'/And the music was live Poco."

But the album picks up steam on the rare single "Call It Love," the "Nature of Love," a tune carried by Meisner's gritty vocals, cutting lyrics and driving rhythms.

Poco also shows it can harmonize with the best of them on the Younging "Want Do People Know," and "Who Else."

Hard-rockers, who may not think this five-man band can turn up the power, should check out "Rough Edges." Further proof is in the lyrics: "I like my music way up loud/The house is rockin' when I go out."

Actually, there are several gutsy tracks on "Legacy." That should be a welcome surprise to folks who ex-



pected more pleasant-but-soft adult contemporary songs such as "70s gems," "Crazy Love" and "In The Heart Of The Night."

But Poco also still knows how to craft emotional ballads, such as "If It Wasn't For You," which caps this well-rounded, consistently enjoyable collection.

— Tim Smith