

# STREET BEATS

## Something concrete about Pavement

By Larry O'Connor  
staff writer

The bass player gets married and the vocalist leaves town. What's a band to do?

If the band is Standing Pavement, you look to heaven and find a harp player.

Yep, that's right. A harp player. Shishone Krupa joined the group in November. She performed for seven years with Art in America, a progressive rock outfit on CBS Records.

"She's the beauty of this beastly band," said percussionist Mark Evans, one of the founding members of the group.

The beauty of Standing Pavement is its hard-edged progressive rock sound, which has been captured on a recently-released tape, "Crowded Emptiness." The tape is available at several record outlets in the area.

Don't bend your ear listening for the harp stylings of Krupa, though. She wasn't around when "Crowded Emptiness" was recorded. Neither were band members Kooz and Steve Haack for that matter.

The lineup is different but the song remains the same.

Guitarist Christopher Herin and Evans are sole participants from the early days. Herin and Evans have been friends for six years, going back to Mount Pleasant when the two played in a cover band. Both moved to Detroit in 1987.

"WITH THE new members, the songs take on a different meaning," Herin said. "In Shishone's case, she covers a lot of acoustic guitar and keyboard parts. Her harp gives it a different texture."

Also, the massive instrument brings stares from club owners and patrons alike. The person playing the harp, though, is not interested in attention.

If anything, Krupa's involvement



Standing Pavement's hard-edged progressive rock sound is captured on a recently released tape, "Crowded Emptiness."

in Standing Pavement is a welcome respite from her days with Art in America. She won't elaborate, but the experience on the major rock circuit has left an indelible taste.

Krupa returned from California and promptly placed an ad in the Detroit News. She wanted to hook up with a progressive rock band with a taste for the music of Yes, Genesis and Supertramp. Standing Pavement found her number.

"It's fun to be out playing again," said Krupa, who lives in Farmington Hills. "I don't necessarily have to be a famous rock star."

"I do," Kooz added. "You can print that."

If that does happen, Standing Pavement will have to rely on its music that bears an undeniable resemblance to Rush or Yes. The sound definitely features a hard rock edge, making Standing Pavement more than welcomed in such venues as The Ritz and the Limelight.

WITH THE new tape, the band hopes to make inroads to clubs in Ann Arbor in the future. The Standing Pavement sound has crossover appeal. The hard rocker — perhaps given the open-minded heavy metal crowd — and the neo-progressive music buff can appreciate the tunes. "Don't let the harp fool you," Her-

in said. "We can rock out."

Whatever the final result, Standing Pavement is evidence that a revival of the '70s is just around the corner. After all, Herin states emphatically Jethro Tull did deserve a Grammy last year.

Or as Kooz added: "Lord knows we don't want to go there from a clothing standpoint, but I think the music was great."

Standing Pavement will perform Saturday, May 26, at New York, New York, 24300 Hoover, south of 10 Mile, Warren. For information, call 756-6142.

## IN CONCERT

### Shades of Gray

Shades of Gray will perform on Monday, May 7, at the Blind Pig, 208 S. First, Ann Arbor. For information, call 996-8555.

### Malvina

Malvina will perform with guests, Mol Triffid, on Tuesday, May 8, at Club Heidelberg, 215 N. Main, Ann Arbor. For information, call 663-7758.

### Tragic Mulatto

Tragic Mulatto will perform on Tuesday, May 8, at the Blind Pig, 208 S. First, Ann Arbor. For information, call 996-8555.

### Scrawl

Scrawl will perform with guests, Afghan Whigs, on Wednesday, May 9, at Club Heidelberg, 215 N. Main, Ann Arbor. For information, call 663-7758.

### R.H. Factor

R.H. Factor, featuring Greg Stryker, will perform on Wednesday, Friday and Saturday, May 9, 11 and 12, at Jagers Nightclub, 3161 Elizabeth Lake Road, Waterford. For information, call 681-1700.

### Frank Allison & the Odd Sox

Frank Allison & the Odd Sox will perform on Wednesday, May 9, at the Blind Pig, 208 S. First, Ann Arbor. For information, call 996-8555.

### Juice

Juice will perform on Thursday, May 10, at Club Heidelberg, 215 N. Main, Ann Arbor. For information, call 663-7758.

### Conquerors

Conquerors will perform with guests, Icky Roomers, on Thursday, May 10, at the Blind Pig, 208 S. First, Ann Arbor. For information, call 996-8555.

### Robert Frapp

Robert Frapp and the League of Crafty Guitarists will perform on Thursday,

May 10, at the Power Center, Huron and Fletcher, Ann Arbor. Tickets are \$16.50 and \$12.50. For information, call 99-8555.

### Gangster Fun

Gangster Fun will perform on Friday, May 11, at the Blind Pig, 208 S. First, Ann Arbor. For information, call 996-8555.

### Anne Be Davis

Anne Be Davis will perform with guests, Jason and I, on Friday, May 11, at Club Heidelberg, 215 N. Main, Ann Arbor. For information, call 663-7758.

### King David

King David will perform at 9 p.m. Friday, May 11, at Pullum's Place, 6001 Woodward, at Burroughs, Detroit. For information, call 831-4188.

### Civilians

Civilians will perform on Friday, May 11, at Hamtramck Pub, 2048 Canfield, off I-75. For information, call 365-9760.

### Straight Ahead

Straight Ahead will perform on Friday and Saturday, May 11-12, at Bird of Paradise, 207 S. Ashley, Ann Arbor. For information, call 682-8310.

### Sun Messengers

Sun Messengers will perform on Saturday, May 12, at the Blind Pig, 208 S. First, Ann Arbor. For information, call 996-8555.

### Lucy's Allibi

Lucy's Allibi will perform with guests, Shouting Club, on Saturday, May 12, at Hamtramck Pub, 2048 Canfield, off I-75. For information, call 365-9760.

### Messiah

Messiah, a reggae band from Toronto, will perform on Saturday, May 12, at Pullum's Place, 6001 Woodward, at Burroughs, Detroit. For information, call 831-4188.



Robert Frapp and the League of Crafty Guitarists will perform Thursday, May 10, at the Power Center in Ann Arbor.

## Rogers and Schmidt: Coming 'home'

By M.B. Dillon  
staff writer

Who says you can't go home?

Internationally known folk artists Sally Rogers and Claudia Schmidt are doing just that this weekend, at special Mother's Day concerts Thursday, May 10, at the Ark in Ann Arbor and Friday, May 11, at the Erickson Kiva in East Lansing.

The performances will mark the eighth annual commemoration of Mother's Day in Michigan for Rogers and Schmidt, and both the Ark and Erickson Kiva are expected to sell out.

Both mothers will attend again this year, avoiding the front row and sitting in what they hope are inconspicuous seats.

Rogers, now a Connecticut resident, was born in the northern Michigan town of Beulah and raised in Lansing. Schmidt was born in Detroit and until her recent marriage moved to Minneapolis, lived on Beaver Island off the shores of Charlevoix.

Their superior talent and refreshing material have catapulted each along divergent paths to acclaim in the worlds of folk, jazz, blues and pop music. They've headlined most major folk festivals, which in fact is how they met, became friends and began performing together.



The artists, both in their mid-30s, have recorded half a dozen solo albums each on national labels. Recently, they collaborated on their first joint effort on the Flying Fish label, "Closing the Distance."

REVIEWERS HAVE credited the duo with managing to avoid the disappointing result that often occurs when two dynamic solo performers team up.

Instead, "Closing the Distance" is a masterful presentation of Rogers' homespun charm and Schmidt's funkiness. Of the 12 cuts, each performer has six lead vocals. Included are traditional tunes and a few originals with old chestnuts like Malvina

Reynolds' "Gentlemen of Distinction in the Army" and the gospel song "Blessed Saw the Wheel" sprinkled in.

Rogers, who often performs with her virtuoso banjo-playing husband Howie Bursen, has been a frequent guest on Garrison Keillor's radio show "A Prairie Home Companion."

Accompanying herself on guitar and dulcimer, Rogers sings of motherhood, bums in old suits, peace and the environment.

Rogers, also a renowned children's performer and an a capella pro, is due to release her second children's album — "Piggyback Planet — Song for a Whole Earth" next month.

Schmidt sings of relationships,

beauty, love, loneliness, food and hardship, deftly accompanying herself on 12-string guitar, dulcimer and the pianolin, an instrument invented in Michigan in the 1940s.

A rectangular wooden box with 52 strings, the pianolin is plucked or strummed with the left hand and bowed with the right. Its eerie sound is reminiscent of the Middle Eastern oud.

FROM SCHMIDT, be prepared for wisecracks, historical and workaday anecdotes, giggles at her own lines and poetry, both original and drawn from such poets as D.H. Lawrence, Vachel Lindsay and Wallace Stevens.

Schmidt, who has appeared on concert stages throughout the world, has been described as a weaver of spells, given her commanding offerings of folk stylings, soulful blues and jazzy pop standards.

Both the Ann Arbor and East Lansing performances are scheduled for 8 p.m. Tickets are \$10.50 at the Ark and \$6 at the Erickson Kiva on the Michigan State University campus. For more information, call the Ark at (313) 761-1451. For details on the East Lansing performance, call the Ten Pound Fiddle at (517) 374-7450.

## TOP HITS

Best-selling records of the week:

1. "Nothing Compares to You," Sinead O'Connor
2. "Don't Want to Fall in Love," Jane Child
3. "All Around the World," Lisa Stansfield
4. "I Wanna Be Rich," Calloway
5. "I'll Be Your Everything," Tommy Page
6. "How Can We Be Lovers," Michael
7. "Where and Now," Luther Vandross
8. "Forever," Kiss
9. "Without You," Motley Crue
10. "Whip Appeal," Babyface

(Source: Cashbox magazine)

## LOCAL

Here are the top 10 songs on "Detroit Music Scene," which is heard 4-5 p.m. Sundays (repeated 5:30-6:30 p.m. Tuesdays) on WDTN-FM 90.9.

1. "Take You There," Virus B.23.
2. "Out No More," Jimmy Bones and the Gravediggers.
3. "Consider Me," Gooker & the Pans.
4. "In the Basement," Sensitive Big Guys.
5. "What You Say," Love Kings.
6. "Ballad of Little," Coppa Joe.
7. "Where the Hell is It?" Babyface Hotel.
8. "Cluttered Again," The Handbills.
9. "Much Too Much," Freezomans.
10. "Boy Meets Girl," See Dick Roe.

## REVIEWS

### HATS

#### — The Blue Nile

When The Blue Nile's debut album, "A Walk Across the Rooftops," came out in 1985, the group was bombarded with praise by influential publications as The Los Angeles Times.

This sudden attention only served to freak out the members of the band — they stayed in artistic liberation for four years. This rather lengthy hiatus seems to have paid off — "Hats" is just a good as "A Walk Across the Rooftops."

"Just as good" means that "Hats" doesn't break any new ground. "Hats" could have just as easily been called "A Walk Across the Rooftops II."

Those familiar with the band will know what this means — dream-like vocals over jazzy, ambient instrumentation. This band's music is so laid-back and so hypnotic that it makes Bryan Ferry seem like a hard rock singer. Well, not exactly, but almost.

This album is the sort that works well as quiet, background music or as a sound track to daydreaming. In other words, if you are looking for an album that "kicks out the jams," stay away from "Hats."

The music was made for the night time — mysterious and shadowy, with an underlying sense of anticipa-



### GOLD

#### AFTERNOON FIX

#### — The Church

On "Gold Afternoon Fix," the Church takes a turn toward quieter and more atmospheric music. The group's best-known effort, 1983's "Starfish," had more of an edge or electricity than this latest offering. "Gold Afternoon Fix" sounds like a Steve Kilbey solo album than a group project.

It's entirely possible that this album wasn't, in fact, much of a group effort. After all, the four members of the band don't even live on the same continent. Marty Willson-Piper makes his home in Stockholm while the rest of the band is scattered throughout Australia.

In addition to this logistics problem, many of the band members have put out solo albums, with varying degrees of success. In the past few years, Lead vocalist Kilbey enjoyed a fair degree of success with his albums, "Earthed, Unearthed," and the lesser-known "Slow Crack," and word has it that he is working on another solo album.

Guitarist Willson-Piper found a small degree of success with "Art Attack" and the more recent "Rhyme." Even guitarist Peter Dinklage attracted a small group of devoted Church followers with his two solo efforts.

On this album, Kilbey sings all the songs but two. Willson-Piper takes a turn on lead vocals on the exhilarat-



ing tune, "Russian Autumn Heart" and Steve Koppeles does a fine job with "Transient." It's an odd situation because all three men seem to be equally talented, but don't get the same amount of album time.

Now, on to the mysterious title. Although it sounds like a thinly veiled reference to drugs, it is actually a reference to something more prominent in the 1920s — money. In a recent interview, Kilbey said that he came up with the title after hearing a reference on the news to fixing the price of gold each afternoon.

Yes, in the 1920s, rock and rollers title their albums after financial matters instead of drugs... the times, they really are a changin'.

Some fans will find the gentler sound of the album a turn for the worst. Others will be pleasantly surprised by the less harsh, more dream-like quality of the album. Give it a listen and see what you think.

— Jill Hamilton

### CHEMICRAZY

#### — That Petrol Emotion

Yes, it's a warm welcome back to That Petrol Emotion we all knew and loved. Their last two albums were evidence of the band floundering for something of an identity. Despite some strong songs, they were inconsistent and abstract.

Their last release, "End of the Millennium Psychosis Blues" even had them flirring with funk. An Irish funk band... almost as believable as a Tennessee ballet!

A notable difference on the packaging of this release, in comparison to their previous ones, is the absence of any printed acknowledgments of their well known sympathy with the Irish Republican cause. Instead, they are reflecting their claustrophobic observations and frustrations lyrically.

Take these examples: "Tingle" — "I couldn't care if we ran out of air" — or in "Gnaw Mark" — "Sitting all alone gnaw mark on my face, your Cuban heels stampede into place! start shaken/I know why... sixth sense from a loaded gun" — from "Hey Venus" — "Figures dance and bobo, take me away from the drop, I can't help me stand and stare."

Musically, "Chemicrazy" has the band flexing its guitar-strong muscles once again.

Most songs are written by, or have the involvement of, guitarist Claran McLoughlin, whose guitar melodies



are powerful yet poppy (in the good sense of the word).

His lyrics, when read, are tight, claustrophobic images ("12 seconds into my past, I don't remember so don't even ask, just let it drop, just let it drop") but when delivered by singer Steve Mack's light voice they take on a non-threatening tone that lures you into the song.

Undoubtedly the best song on the album, and a forerunner for best of the year so far, is "Sensitive" with its fake chorus of "Ultrafervor... Head to toe... Sensitive... Burns and glows... Heiler sweeter... sweet and shiny" leading to the fabulous "Avalanche" chorus.

Coming early on the song list, That Petrol Emotion have a hard time topping this throughout the rest of the LP/CD. But they try hard. "Chemicrazy" is their strongest LP since their debut and is more focused. It's a marvelous example of raw pop, as it should be.

— Cormac Wright