

In the two years since coming to the United States from Ireland, Loka Bloom has made a name for him-self, first in clubs then as a support set.

Bloom blossoms with 'Riverside'

By Larry O'Connor staff writer

Luka Bloom has never been one to wraphis music in trite metaphors, pastoral imagery or rambling political distribus.
Bloom's acoustic gutar is his exc, his words the power that can cut through to the one. His debut album "Riverside" (Reprise) is an understated, yet surprisingly stunning piece of music. The Irish solo artist doesn't sugar coat his terms, not even in interviews. Bloom from the him

The difficulty of Irish artists making it their own country: "Ah. thee're a him in their own country: "Ah, they're a bunch of . . . begrudgers. It's this 'He's from down the street, he's no good' attitude."

down the street, he's no good' attitude."

Playing larger venues: "Three hundred or 30,000 – It's all the same."

The success of "Riverside:" 'I'd like to think it's a good album."

The length of this interview: "How are we doing here? I've got to run to a sound-check. Do you have enough stuff?"

Any remaining questions can be answered in bis musle, which is as straight-forward as it is passionate.

There's an air of bevilderment and wide-eye discovery on "Riverside," which in itself provides a very uplifting tone to the album. Most of the songs on the LP were written after Bloom arrived in the United States from Ireland two years ago.

EACH NIMBER is a story some write.

EACH NUMBER is a story, some writ-ten in the hurried fashion of a summer camper who can't wait to pen home to

camper who can't wait to pen home to mom.

"It just blew me away coming to America," said Bloom, who called Dublin home before arriving here. "It's not what I expected it to be. I thought it would be a very aggressive place. . but it wasn't. "I didn't come here with a hyper marchine behind me. I didn't have a manager. I didn't have a manager is the manager of the manager of the manager. I didn't have a manager is the manager of the manager of the manager is the manager of the manager is the manager of the manager is the manager of the manager of

In fact, a tour with Hothouse Flowers brought Bloom to The Ritz in Roseville

brought Bloom to The Ritz in Roseville two years ago.

"Riverside" is being gobbled up by many of those who've seen Bloom somewhere down the line. But the LP is also taking off in places where Bloom has never performed.

"More audiences are ripe for this type of album fixan tiney were a couple of years ago," Bloom said. "Some barriers have been broken down. Audiences in America are thought to be conservative, but they're not. It's American radio that's conservative. More and more people are breaking the rules like (Irish new age singer) Enya, (Scottlish fok dou) the Proclaimers and the Pogues, which is nice to see."

(Scottish folk duo) the Proclaimers and the Pogues, which is nice to see."

BLOOM HAS broke the rules by breaking with his past. Performing with little success in his native Ireland, he wanted a new start in America. He started by changing his name from Barry Moore to Luka Bloom.

Many have thought it was an attempt to get out from under the shadow of his well-known brother, Irish balathaer Christy Moore. Not so, according to Bloom.

"There were two reasons (for the name change)," he said. "Number one, I had been performing in Ireland for some time. I wanted a fresh identity and a clean slate. Number two, I didn't want to be confused with Gary Moore of ('70s Irish rockers) Thin Lizzy. So I thought I'd give myself an Iggy or a Bono."

"The One," a song off "Riverside," was believed to be a personal address to his brother, Christy.

Bloom said dix song was originally included for the Pogue's lead singer Shane MacCome of the personal saddress on stage had been well-chronicled.

"The song could have been about a number of people." Bloom said. "It's about the rocker' roll industry and what it expects of you." "The One" is about a for a child of the personal saddress of the same as a whinsical tale of failing for a Chinese girl only to realize it's a dream. Except for Bloom's sole career, the dream is only beginning to come true.

Luka Bloom performs at 8 p.m. Tuesdou. May 22, at The Ark, 6374 8.

Luka Bloom performs at 8 p.m. Tuesday, May 22, at The Ark, 6374 S. Main, Ann Arbor. Tickets are \$5 in ad-vance. For information, call 99-MU-SIC.

American: Countrified with a twist

Souled American sounds like a band that has taken courty music apart and left the pieces strewn across the floor.

At least, that's the first impression listening to the Chicary fourser's latest on Rough Trade "Around the Horn." The moody, dragged-through-the-muck record has an almost errie feeling of being both depressing and serence at the same time. A slow dance with your partner is required. "That (the country sound) goes back a long way with Chris (Grigoroff, vocalist and acoustic guitar) and Joe (Adduct, Stass and vocals)," said drummer Janney Barnard, whose band performs Wednesday, May 23, at Club Heidelberg in Ann Arbor. "Chris was a harmonica player and Joe's mom actually made country records."

Joe's mom has a silice of her country stylings on the latest LP, "Holding Back the Tears." This is not country in the Nashville/Opprland/Hee Haw sense of the word, although one would give up his ridinestone bels buckle to watch Bluck Owen's face contort in confusion when listening to this LP.

Owen's face contort in confusion when listening to this LP.

SOULED AMERICAN takes some time to get to know. Apparently, American audiences have taken their time get-ting to know them.

With three albums already, the group is only beginning to make inroads in this country. The first-ever U.S. tour kicks off in Ann Arbor.

Souled American was recently well-received in Europe, opening for Camper Van Beethoven. English music magazine Melody Maker even asked the group to contribute a cut to its upcoming compilation compact disc.

Souled American was recently well-received in Europe, opening for Camper Van Beethoven. English music magazine Melody Maker even asked the group to contribute a cut to its upcoming compilation compact disc.

"It's different, Barnard said." It's slow for people to pick up on who have never listened to country music before. A lot of the stuff is traditional music. It's not unusual enough for them, guess." The band is traditional in the sense it uses an acoustic guitar, a bass and drums. Other than that, anything goes. The interesting aspect of Souled American is how each musiclan interested on record.

The little nuances and subtleties are the beauty of a record that can evoke feelings of pain and melancholy.

"EVERYBODY PLAYS completely true to their personal-y," Barnard said. "It's not like we say, 'Oh, this song should

ity," Barnard said. "It's not like we say, 'Oh, this song snourd sound this way."
"We use the instruments in different functions. Chris is definitely the person providing the rhythm on acoustic gui-

definitely the person proviuing the ringuing of accessed that."

The fact not all members have country backgrounds is one of Souled American's strengths. Barnard, for example, has a fazz and reggae background as a drummer. Grigoroff and Adducct has been enlightening him to the music of Merle Haggard and George Jones.

Grigoroff and Adducct have a large say in the direction of the songs, But everyone works well together.

"They (Adducct and Grigoroff) play all the time," Barnard said. "It always helps when you have that good writing partnership. They always encourage Scott (Tuna, gularis) and I to come up with ideas. It's a real creative environment."

Souled American performs on Wednesday, May 23, at Club Heidelberg, 215 N. Main, Ann Arbor.



Souled American's latest album "Around the Horn" is a moody, dragged-through-the-muck record with an almost eerie feeling of being both

IN CONCERT

AXID
 AXID Mail perform on Monday, May 21, at the Blind Pig, 208 S. First, Ann Arbor. For information, call 996-8555.

• IDYLL ROOMERS
Idyil Roomers will perform on Tucsday, May 22, at Rick's Cafe, 611 Church, Ann Arbor. For Information, call 995-2747.

MOL TRIFFID
 Mol Triffid will perform on Tuesday,
 May 22, at the Blind Pig. 208 S. First,
 Ann Arbor. For information, call 9968555.

• LUKA BLOOM

Luka Bloom will perform on Tuesday, May 22, at The Ark, 63745 S. Main, Ann Arbor. For information, call 99-MUSIC.

JAYHAWKS
 Jayhawks from Minneapolis, Skunk
 from Newark and The Opossums will
 perform on Tuesday, May 22, at Club
 leidelberg, 215 N, Main, Ann Arbor. For
 information, call 663-7758.

• KNAVES
Knaves will perform on Wednesday,
May 23, at Key West, 24330 W. Six Mile,
Detroit. For information, call 592-0900.
The group also performs on Wednesday,
May 24, at Rick's Cafe in Ann Arbor. For
information, call 995-2747.

SOULED AMERICAN
 Souled American, a band on Rough
 Trade Records, will perform with guests,
 Vegas Fist, on Wednesday, May 23, at
 Club Heidelberg, 215 N. Main, Ann Arbor.
 For information, call 663-7758.

UNIVERSAL SPECTRUM

Universal Spectrum will perform on Wednesday, May 23, at the Blind Pig. 208 S. First, Ann Arbor. For information, call 996-8555.

THE URBATIONS
 The Urbations will perform on Wednesday, May 23, at Rick's Cafe, 611 Church, Ann Arbor, For information, call 995-2747.

Flash will perform on Wednesday, May 23, and Friday and Saturday, May 25-26, at Jaggers, 3481 Elizabeth Lake Road,

Waterford. For information, call 681-

VIV AKAULDREN
 Viv Akauldren will perform with guests, Unsane, on Thursday, May 24, at Club Heldeblerg, 215 N. Main, Ann Arbor. For information, call 663-7758.

ASH CAN VANGOGH
 Ash Can VanGogh will perform, on
 Thursday, May 24, at the Blind Pig, 208 S.
 First, Ann Arbor. For information, call
 996-8555.

RH FACTOR WITH GREQ STRYKER RH Factor with Greg Stryker will per form Thursday through Saturday, May 24-26, at Key West, 24230 W. Six Mile. Ann Arbor. For information, call 592-099.

EDDIE SHAW
 Blues artist Eddie Shaw and the Wolfgang will perform on Friday, May 25, at the Blind Pig. 208 S. First, Ann Arbor. For information, call 996-8555.

FUNHOUSE
 Funhouse will perform on Friday, May
25, at the Hamtramck Pub, 2048 Caniff,
off 1-75. For information, call 981-MELT.

A GEORGE REDARD AND THE

● GEUNGE SEA.

KINGPINS
George Bedard and the Kingpins will
perform on Friday, May 25, at Rick's
Cafe, 611 Church, Ann Arbor. For information, call 995-2747.

URGE OVERKILL Urge Overkill will perform on Friday, May 25, at Club Heldelberg, 215 N. Main, Ann Arbor. For information, call 663-7758.

TERMINATOR X
Terminator X will perform with
guests, Favor Flaw, on Friday, May 25,
at Saint Andrew's Hall, 431 E. Congress,
Detroit. For Information, call 961-MELT.

LAB ANIMALS
 Lab Animals will perform with guests,
 Skin Horse, on Friday, May 25, at Finney's Pub, 3965 Woodward, Detroit. For information, call 831-8070.

TAYLOR DANE
 Taylor Dane will perform on Friday,
May 25, at Clubland at State Theater.
2111 Woodward, Detroit, Tickets are
417.50 in advance. For information, call
93-MUSIC.

LIVE REVIEW

GOOBER & THE PEAS

- 3-D, Royal Oak

der if hes stummere inne a samme bar.

Suddenly, Goober, a tall, lean lad who could look Bill Latimbeer dead in the eye and say "Howdy," begins to fiall his boneless limbs wildly and the band kicks into "Funky Cowboy," The guitars sing to the soulful beal, and hay files off the stage as Goober goes into his "cowboy walk"— his dancing makes Paula Abdul look like a young Shiriey Temple.

— 3-D, Royal Oak

If bands carned revenue on a smiles per customer basis instead of from admission charges, Geober and the Peas would top the Who's take from their latest farewell tour.

Mixing their peculiar behad of satirleal showmanship, country come day and gut-during rock-fa'roll, the hippest cowpokes this side of the Opry rocked ar collicking Royal Oak crowd recently at 3-D.

Underneath the cowboy hats and western ties, this band is about as country as Minnle Pearl is hip-hopo,

As they take the stage and cut into Hank Williams Sr.'s 'Hey Good Lockin', a Goober neophyte may wonder if he's stumbled into a rawhide bar.

Suddenly, Goober, a tall, lean lad who could look Bill Lalmbere deal in the eye and say "flowdy," begins to flail his boneless limbs wildly and who could look Bill Lalmbere deal the band kicks into "Funky Cowboy."

The gultars sing to the soulful beat, and hay filles off the stage as Goober goes into his "cowboy walk"—his dancing makes Paula Abdul look like

. - John Cortex

REVIEWS

OUT OF WATER - Peter Hammill

If you're looking for a quick, easy-to-read, one word review of Peter Hammill's new release. "Out of Water," try this one— pretends. Still curious? Read on the street, "It yet his one— pretends with the first track, "Evidently Goldfith," you'll soon come to realize that what you're listening is supposed to be taken seriously, You see, Hammill is making art. Note the meaningful title, "Evidently Goldfith," how clever! Takis first track pretty muchently Goldfith," how cleve! Takis first track pretty method foreshadows the overly serious tone of the whole album. In "Evidently Goldfith," Hammill and goldfith," Hammill and goldfith, and the word way with singing this way is David Bowle, and as you may have guessed by now, Hammill is no Bowle.

Hammill's pretentious airs reach their sickening pinancle on the song 'Our 'Oyster' where Hammill setually begins the song by (chokel) taking over a backdrop of synthesizers and plano. "This coe's authentic/son of a gun/Soundtrack from China/in the universal tongue' he says grand; V. Ecoccountin.

It slowly becomes apparent why Hammili is so fond of this talking/



singing style of vocals upon hearing some of the other tracks on which Hammili makes a valiant attempt to

some of the other tracks on what harmill makes a vallant attempt to actually sing.

Some people have voices that are so bad that they sound good — Neil Young Sob Dylan and Gordo Gano of the Violent Femmes quickly come to mind. But, Hammillis voice lacks the distinction of these other men.

A more accurate comparison is with the annoyingly monotoned voice of Tanka Tikaran. He soundlike he is singing in an unnaturally deep voice. Fernaps to learly singing from his diapharan or something from the displacent your allow how you can be allocate your allow how you can like her you are. Save your morey. Fernaps it will encourage Hammilli to get out of the music business.

— Jül Hammilton

HEARTS AND MINDS

Hearts and Minds

You can (sometimes) judge an album by its cover. Don't believe it? Take a good look at the album cover to the immediate right of these words and try to guess what the record sounds like.

Let's see ... it's a black and white photograph of an old, beat-up trailer, some barbed wire, a windmill and a water tower all set in a desty, gritty landscape, probably out Well, we're pretty close so far — Hearts and Minds is from Obhahoma and their music is as desty and gritty as you'd expect. This is straight-forward rock'n'roll with a touch of twang thrown in here and there.

One of the ways for a band to find success is to work under the tutelage of an established musician — Rick James had the Mary Jane Giris, Prince had Vanliy 6 — now John Cougar Mellencamp has some, argushy less sery, interns of his own, Hearts and Minds.

Mellencamp let Hearts and Minds use his Belmont Mall Studio in Indiana and even lent some of his band members to the recording sessions.



The record was produced by Mellen-camp's guitarist, Mike Wanchic, and his drummer, Kenny Aronoff, played on several of the cuts.

This works both for and against the band, Wanchic convinced fiearts and Minds to record most of their material live, giving the record a natural, unaffected sound.

That's the "for" part. The "against" part is that the band sounds overly influenced by "Big Daddy" Melinecamp. Lead vocalist Bruce Henderson sounds too much like he is trying to imitate his men-tor.

in the final analysis, Hearts and Minds is an instantly forgettable LP. These boys would do well to head back to the old farm. — Jill Hamilton

SOUNDCLASH



From the first few staccato, synthesized notes of the song, "Blue Eyed Boy," on Renegade Soundwave's new release, "Sound-clash," It's pretty apparent what the rest of the album will bring — harshly and heavily rhythmic dance times

rest of the anomy win oring—harshly and heavily rhythmic dance tunes.

What is not apparent is any additional information about this mysterious band other than their label is Enigma Records. (That's right, that's why they call it Enigma. There is no lyric sheet, no "thanks to" section, not even a listing of the names of the members of the band.

Either. Enigma is going through severe budget cols that necessitates saving money on printing costs or (and this is infallely more intrigulated in the section of the band. The section of the band is the section of Stratosphere. "Well, maybe not. Anyway, there's beary rap music influence on this release, creating yet another sub-genre of dance music. It's sort of an industrial, technopo rap. The nameless singer talls through his vocals while the relent-



less percussion pounds away.

This usually works well, with one amoying exception. Thiting Mymalia. In this extendo-tune, Mr.

Nails. In this extendo-tune, Mr.

Nails. In this extendo-tune, Mr.

Nails. In this extendo-tune, Mr.

Nameles singer repeats the plarase, and over until the my nails over and over until the my nails over and over until the my nails over and over until the mymalia over what dance music is all about Right?

Renegade Soundwave is gifted at bringing in odd sonic elements into their techno-tunes. In "Pocket Pooru," they graft in a tape recording of a woman speaking, adding an errie effect to the song.

Ultimately, the monotone spoken vocals, the repeating drun loops and the strange "found" sonic elements; add up to an album with a cold, inequality of the comes from a place where emotions are mechaniced and technology "rules Errrr.

— Jill Hamilton