

STREET BEATS



Anton James is upfront about his music. He's image conscious and tries to look good for his audience.

IN CONCERT

ROBERT NOLL AND THE BLUES MISSION

Robert Noll and the Blues Mission will perform tonight and Tuesday at the Plymouth Rock, 8225 General Drive, Plymouth. For more information, call 455-8550.

JUNK MONKEYS

The Junk Monkeys will perform along with Electric Soul at the Blind Pig, 208 S. First St., Ann Arbor. For more information, call 996-8555.

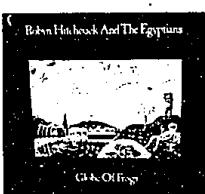
ADRIAN BELEW AND THE BEARS

Adrian Belew and The Bears will perform at 7 p.m. Wednesday, April 13, at the Nectarine Ballroom, 510 E. Liberty, Ann Arbor. Tickets are \$12.50 in advance.

REVIEWS

GLOBE OF FROGS

— Robyn Hitchcock and the Egyptians



Robyn Hitchcock states up front in his manifesto that his songs are not about so-called real life situations. No kidding.

Hitchcock goes for the obscure, the quirky and the completely bizarre on "Globe of Frogs." Hitchcock experiments like a chemist gone mad here.

And, because of it, "Globe of Frogs" both shines and suffers at times. There are numbers that are wonderfully aloof and feature the hooks needed in well-tuned pop offerings.

Then there are those tunes that seem almost too disjointed and too jagged to be enjoyed by the human ear. To be unique is one thing. To try to be unique is quite another.

Sometimes one senses Hitchcock tries too hard. "Tropical Flesh Mandala" and "Vibrating," for example,

are songs that seem to miss the mark as the result of an overextension of Hitchcock's creativity.

But when Hitchcock is on the mark, he's brilliant. Listen to the melodic acoustic number "Balloon Man," and one would think Hitchcock has all the magic of a best songwriter hands down.

"Balloon Man" will lure you in and pique your interest enough to listen to the rest. "Sleeping With the Devil" (Mark) and "Flesh Number 6" (Steve Dennis) serve the same purpose. All three are excellent pop offerings.

On top of that, the sound is almost too slick. There's a nary a flaw in the technical department, which doesn't make for a very vibrant album.

In short, "Globe of Frogs" has enough highlights to make it worth listening to.

— Larry O'Connor

EASTERN BLOC

— Eastern Bloc



Sometimes one doesn't even have to shred the heat-shrift rapping to know if a record is going to be worth a listen.

All it takes is a glance at the song list. When you see such hackneyed titles as "So Long," "Wait Too Long," "Heartbreak," "Time Will Tell," and "You Got Love," it's tough to give you a fair idea of what might lie inside.

Such song titles as "Miracle Mile" are easily subverted by the cliché-ridden lyrics inside. Simple melodies like "Get It" seem to be the norm.

On top of that, the sound is almost too slick. There's a nary a flaw in the technical department, which doesn't make for a very vibrant album.

The brightest spots here are the songs with the most promising song titles. One rather enjoyable melodic number is "Dancing Barefoot." The rhythm guitar combined with pun-

chy lyrics adds life to this song. Another tasty morsel of Eastern Bloc's music is in "Miracle Mile." Here, as in "Dancing Barefoot," there's something at least original being put forth. Too bad the same cannot be said for the rest of the album.

Musicianship is not a problem here. But usually, it is never as with a formula-following band.

To truly appreciate the lifeless lyrics, one needs to listen to "Time Will Tell." "One, Two, Three, It's a mystery for what will be for you and me." What poets.

Another limerick can be found in the equally mindless number "Call Me." "You're so mean and vicious, you act so precious! I know you've got it in for me/don't call me because I'm not alone."

They would be lucky if anyone would call for this album.

— Larry O'Connor

Anton James' music: Reality 'with a beat?'

By Larry O'Connor
staff writer

Yes, Anton James has landed. Amid the smoke machines and the incessant drumming, Anton James makes his appearance at St. Andrew's Hall. Like a UFO, though, there's only a flash.

There are some things even

Anton James can't control like his

drummer showing up late. As a re-

sult, his recent show appearance at the "Detroit Music Scene" show was

limited to one number.

Was Anton disappointed? Perhaps.

Defeated? Never.

The press release that preceded Anton James perhaps offers insight into the resiliency of a man who is somewhere "between outer space and the inner man."

Stated the piece of propaganda:

"He has been through a lot. He has stumbled and fallen. In his darkest hours, like all men, he has prayed. Every emotion slotted upon man has been a part of Anton. But

unlike that man on the street, he is

one of the chosen ones, one of those

minstrels who move among us sing-

ing the most favored and beloved

songs of the past."

With that, Frank Zappa might ask

who does he think he's living with

that cosmic debris? If anything, An-

ton James looks fairly down to earth

sitting in a cafeteria discussing his

music.

ANTON JAMES is his real name

reversed. He's direct about his mu-

sic.

"We're Image conscious," said

James, 22, a graduate of Redford St.

Mary High School. "We try to come

off looking good and try to be enter-

taining as well. We would never

dress down. People want to know

that someone is going out of their

way to present themselves . . . we

don't try to overdo it."

His image conscious music is self-de-

scribed as "reality with a beat." The

sound is a hodgepodge of blaring

saxophone solos and keyboard wizardry.

The band features Dave Rollins on

guitar, Marc Speck on keyboards,

Chris Branch on alto and tenor saxo-

phone, Steve Wieser of Livonia on

drums (replacing the drummer who

was late at St. Andrew's) and Dwight

Bierman on bass.

On stage, James takes a

Bowie-esque presence. Lyrical content

ranges from the upbeat to the bleak.

"Here It Comes" is a number

about suicide. A video has been

made about "Here It Comes," which

will be aired as a public service an-

nouncement for suicide prevention.

The video already has been shown

on cable programs like "Ride the

Waves" and "Music Hill." James also

has submitted it to MTV's "Base-

ment Tapes."

"Here It Comes" is the third video

effort from James, who is exten-

sively involved in that particular area of

music. He works full time as a video

editor, which might explain his inter-

est in that field.

THE DIFFICULT thing about vi-

deos is finding an outlet to broadcast

them. And, as always, there are the

artist's rights to consider.

"That's the hardest part," he said.

"You have to find something that's

representative of the song. But you

have to have something that's attain-

able, such as the budget and the loca-

tion."

He's been able to attain his own

sound on his debut EP, "Off The

Cuff," and "Anton James," a nine-

song cassette tape. While his stage

presence is extravagant, James has

a keen business sense as well.

On the "Here It Comes" video,

James found a group to help the pro-

duction along with him. He also shopped

for the least expensive tape duplica-

tor for his latest cassette tape.

Anton James believes the real

strength lies in the music.

"We're not just selling the sizz le,"

he said. "We have the bacon."

JAZZ

COLLEGE

COUNTRY

Here are the top 10 albums receiving airplay on WJZZ-FM, a jazz radio station in Detroit.

1. "Acoustic Alchemy," Natural Ele-

ments.

2. "Special Part of Me," Onaje Allen

Gumba.

3. "Miracle End," Donald Fagen.

4. "Beyond the Sun," Clyde Griner.

5. "She Stopped," Bob Berg.

6. "Yutaka," Yutaka.

7. "Get Here," Brenda Russell.

8. "Night Charades," Tom Grant.

Here are the top 10 songs receiv-

ing airplay on WATW-AM, the cam-

pus radio station at Wayne State

University.

1. "Wishing Well," Terence Trent

D'Arby.

2. "She's Surreal," Pop Will Eat It-

Self.

3. "Puré and Simple," Orange

Roughies.

4. "Haunted as the Minutes Drag,"

Love and Rockets.

5. "Fever Riot," Junk Monkeys.

6. "High Expectations," Inside Out.

7. "Only a Memory," The Smith-

ereens.

8. "Heronine," Sinéad O'Connor.

9. "Finsters Workings," R.E.M.

10. "Never Do Know," Hysteria Nar-

colites.

Here are the top 10 songs being

played on WWW-FM, a country

and western radio station in Detroit.

1. "Lying in His Arms Again," For-

ester Sisters.

2. "Shouldn't Be Easier Than This,"

Charley Pride.

3. "I Still Learned Her That Way,"

Ricky Van Shelton.

4. "Turn It Loose," The Judds.

5. "One Step Forward," Desert Rose

Band.

6. "This Missin' You Heart of Mine,"

Sawyer Brown.

7. "I Wanna Dance With You," Eddie

Rabbit.

8. "Americana," Moe Bandy.

9. "I Didn't (Every Chance I Had),"

Johnny Rodriguez.

10. "Famous Last Words of a Fool,"

George Strait.

We've heard the Beatles on CD, but what about the Rolling Stones?

If you haven't heard, the Stones' CDs were released last year.

Unlike Beatles CDs, fed to the

clamoring public a few at a time, the Stones' '60s CDs were released all at once. Maybe that's why the event drew little fanfare.

But wasn't it always that way?

The Stones, big as they were, were

always deemed second best.

The Beatles, it was said, had better

vocals and songwriting, and were

more innovative.

But the Stones' CDs have a

lot to offer.

It's the Stones' CDs that moves

some of us to — fare we say it —

like them even more than the Bea-

ties and me.

That aside, the release of the

Stones' early albums on CD could be

viewed as the more significant

event. That's because several of

their records were poorly recorded

compared to the Beatles'.

Now digitally remastered, those

old albums show a big improvement

in sound quality on CD.

On "Beggar's Banquet," the accus-

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