

JUNE 18, 1993
ISSUE 410

ALWAYS FREE

BAM

BAY AREA MUSIC MAGAZINE



10-BASS-T

Taking the Side Stage by Storm



PRIMUS



FISHBONE



ALICE IN CHAINS

America's Monstro-Vaudevillian, Post-Aquarian Rock 'n' Roll Revue

LOLLAPALOOZA '93

By Chuck Crisafulli

One World Beat

By Jonathan E.

Conjunto Céspedes began at a family reunion in Oakland in August, 1981 and became prominent players in the mid-'80s surge of interest in world beat in the Bay Area. They released a great album, *Güira con Son*, on their own Caldero label in 1984, only to disappear from regular view. Over the past couple of years there have been scattered sightings, but with the release of their magnificent new album, *Una Sola Casa* (Green Linnet/Xenophile), they should regain their place in the spotlight.



Write to Jonathan E., c/o Sound Swell, 54 29th St., Richmond, CA 94804, or email to: jeve@well.sf.ca.us.



PHOTO: IRENE YOUNG

Conjunto Céspedes: Irresistible and universal

It's a curious thing, but even with an almost complete personnel turnover (only leaders Gladys "Bobi" Céspedes and her nephew, Guillermo Céspedes, remain from the old days) and the addition of piano and a powerful horn section to the lineup, the sound is much the same. Such is the innate power of the tradition of son Cubano. The cool shade of the keyboards and the blazing light of the flashy horns flow so naturally with the *tres* riverine guitar, airy flute, entwined strings, embedded bass, and splashy rapids of percussion that one hears the whole watershed before the tributaries. Tumbling through it all is Bobi's elemental, life-affirming voice, travelling through the musical landscape from source to ocean with a streaming force that is irresistible and universal.

The official record release dance party will be June 26th at La Peña Cultural Center, 3105 Shattuck Ave., Berkeley. You can also catch Conjunto Céspedes June 19th at the Julia Morgan Theatre, 2640 College Ave., Berkeley. In addition, Wayne Wallace, who provided the horn arrangements and played lead trombone on *Una Sola Casa*, unveils "Rhythm and Rhyme" at the Dinkelspiel Auditorium July 2nd as part of the Stanford Jazz Workshop Summer Jazz Concert Series. Call (415) 386-8535 for full info on that series.

Sol Y Luna's *Flamenco, Salsa, Rumba* (Nagualito Music, 516 Monterey "C", Pacifica, CA 94044; 415/282-4369) steers away from traditional fare, blending three Hispanic musics together with a little jazz to come up with something familiar yet new. The combination of two guitars endlessly chasing each other,

Courtney Pine (alto and soprano saxophone, flute). Songstresses N'Dea Davenport of *Brand New Heavies* and Carlene Anderson take this LP over the top with some penetrating vocals. Songs like "When You're Near," "Trust Me," and "Sights of the City" are absolutely brilliant.

For many young people, jazz is a lofty and unattainable music from the past. However, *Jazzmatazz* succeeds in bringing generations together. At a recent show at the DNA Lounge, the players got an overwhelming reception as Ayers got busy on the vibes and Byrd wove intricate notes with his muted trumpet, while Guru dropped the dope rhymes. Guru summed things up when he humbly noted that he was proud to be down with the "masters" and that it was an honor to work with their crew.

Although rap is derived mostly from blues, the improvisational/freestyle elements of hip-hop and jazz have often led folks to liken the two musical genres. The highlight of the DNA show came when Guru allowed Byrd and Ayers to let loose while he invited local SF rapper JT the Bigger Figger and a raggamuffin artist from East New York to come onstage and wreck shop. Props out to Guru for taking hip-hop to a new level.

Finally, for the record, while this hip-hop-jazz thing is the flavor of the month, please bear in mind that folks were rapping over jazz grooves and collaborating with jazz musicians from jump street. Grover Washington and Bob James had tracks that were highly popular among NY's pioneering rappers. Later, Herbie Hancock hooked up with hip-hop DJ Grand Mixer DST. Stesasonic and DJ Jazzy Jeff & the Fresh Prince superbly demonstrated the potential for this fusion with tracks like "Talking All That Jazz," and "A Touch of Jazz." Even Public Enemy with their "noise" hooked up with Branford Marsalis for "Fight the Power." But Guru has centered his sound and perspective around the jazz masters, and *Jazzmatazz* bears that out.

Finally, on the local tip, look out for Oakland's *Siggnett Posse*, which has released a very flavorful and funky track entitled "Get Right to It" (BSB Records). The group's two principle members, Jwanz and DFlat, have been hard at work promoting their material and successfully establishing club and local college radio play. The flipside is "Chocolate Girls," a slower groove that may hit you right.

Next issue, I'm gonna hit all the local releases, I swear, including Pooh-Man, Easki, Spice-1, and others. Until then, peace out.

BLUES AND JAZZ

Blue Notes

By Steve Stolder

Steve is playing tourist in New York for an issue. *Blue Notes* will return on July 2nd.



Address correspondence c/o BAM at 3470 Buskirk Ave., Pleasant Hill, CA 94523.



In 1970, in a magazine called *Crawdaddy*, he described a kind of music that no one else had heard of, let alone tried to describe. He named this music **heavy metal**.

In 1972, he assembled, named, wrote for, produced and managed the first avowed heavy metal band, **Blue Oyster Cult**.

In 1975, before Rotten, before the Ramones, he discovered, fought for, recorded and forced Epic to release the first punk record, *The Dictators Go Girl Crazy*.

In 1976, having defined the scope of heavy metal for a thousand imitators to come, the Blue Oyster Cult redefined the Top 40 with "**Don't Fear the Reaper**."

In 1978, he was invited to produce the second record by "the only band that matters," the **Clash**.

In 1980, he was invited to assume management of the other seminal heavy metal band, **Black Sabbath**.

In 1984, he brought LA's paisley underground into the light, producing the major-label debut of **Dream Syndicate**.

In 1987, he helped bring San Francisco alternative music to the world as proprietor of **415 Records**, home to Romeo Void, Translator.

In 1990, he established **Popular Metaphysics Records**, home to Manitoba's Wild Kingdom, World Entertainment War, and Love Club.

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the expected palmas (the handclaps so associated with flamenco), and the extra percussion from congas and timbales, allied with tasteful piano, yearning violin, and the vortex of ecstatic singing, perfectly captures the swirling energy of flamenco while taking it to a higher ground. It's a luminous peak, yet interesting shadows dapple the earth. Sol Y Luna are the house band at the Sol Y Luna restaurant, 475 Sacramento, SF, and can be seen there every Friday at 10:30 p.m. and every Saturday at 11 p.m. They also present a traditional flamenco show there the same evenings at 8 p.m.

Out and about: The San Francisco Ethnic Dance Festival runs for two more weekends. There are shows at 8 p.m. on June 18th, 19th, 25th and 26th at the Palace of Fine Arts. Call (415) 474-3916 for the undoubtedly extensive lineup of dancers from around the world.

... **Clan Dyken** appears at the Boulder Creek Brewing Company June 18th and the Starry Plough, Berkeley, June 19th. I guess they like good beer! Sister band (they share **Marc Margolis** as manager) **Pele Juju** stops over in the Bay Area after dates in Alabama and Tennessee with a show at Ashkenaz June 25th. Then they head north for a benefit for the Fort Ross Volunteer Fire Department in Cazadero June 26th, the High Sierra Music Festival July 3rd (**Clan Dyken** appears there July 2nd), and a string of Oregon, Washington, and Canadian dates. They return to California for Reggae on the River July 31st. Call Marc at (510) 420-1776 for further info on either band.

Ancient Future has a new album, *Asian Fusion* (Narada), and a couple of shows—both freebies. One is at the Healdsburg Plaza (it's a nice place, could be worth a weekend drive) from 2-4 p.m. June 27th; call (707) 431-3301 for further info. The other is at the Farmers Market at Cinema Square, near Galindo and Salvio, in Concord at noon June 30th; the info number is (510) 671-3393. To reach Ancient Future, call **Matthew Montfort** at (415) 459-1892. ... Also June 30th, **Trance Mission** celebrates its new album release on City of Tribes with a party at the Great American Music Hall. A full review will follow, but suffice it to say that **Stephen Kent** on didgeridoo, **Beth Custer** on clarinet, **John Loose** on percussion, and **Ken Newby** on electronics and Asian wind instruments make music that is both adventurous and deeply rooted.

THE HARD STUFF

Raw Power

By Steffan Chirazi



Address correspondence c/o BAM at 3470 Buskirk Ave., Pleasant Hill, CA 94523.

Bad Brains, who recently supported **Living Colour** at the Warfield, have also recently penned a major label deal with Epic Records, ensuring that these hardcore-thrash pioneers will finally have their day. When I sit back and think about just how important an influence **Bad Brains** has been on so many of the bands we know and love, it's mind-boggling; no one buzzes faster, dubs spacier, or fuses styles with as much flair. No more **HR** (the new singer is called **Israel Joseph I**), but

given the number of times these guys have split and reunited, it was bound to happen, and the dawning of a new era is welcome. **Bad Brains** have never been less than scorching. *Rise*, the band's new album, won't be out for a couple of months, but I implore you to check out their albums (especially *Rock for Light*, *I Against I*, and *Quickness*), and make sure to catch a show next time.



"I'm taking you out!" said my wife **Deanna** one Wednesday night, and I was jolly excited; it's nice to be brought out on a date. We pulled up outside the Clubhouse, parked our ride, and went inside to **Faster Pussycat** night. I was finally going to see **Mudwimmin**, a band which I've been meaning to see for a while. No femme-femme pretty garbage here, just thick, heavy slabs of riff tossed at you like a crowbar. As the band interchanged instruments, each having a leap and yell at the mic, nothing could hide the murderous mean streak that is so obviously within the **Mudwimmin's** easy reach. Didn't quite see it that night—the show was more for fun than thuggery—but I'll bet in the right situation, **Mudwimmin** could blow up a PA, kick some heads in, and make some bodies explode. They make **Babes in Toyland** seem like **Europe** for **Chrissakes**, and even the mighty **L7** seems strangely stale in comparison.



Reverend Ernie writes to tell a bit more about **Paleface**: "You say he looks like a man of many aliases, I have news for you—he is. Think back two to three years. Do you remember a local thrash band called **Sick Minded**? Who was their singer? Could it have been **Paleface**, sporting long blonde locks and using the pseudonym **Ronnie Ray**? Who was he before that? **Paleface** was an Iowa football jock who used to get drunk on weekends and tip over cows. His real name? **Chadwick Bradley Pense**."

The point, sadly, is that how you present yourself these days is as important as what you play. We are in an era where packaging attracts, where a strong presentation makes people take notice. I am not too sure about **Paleface's** "authenticity," but the point is that **Paleface** made me look at his demo-cover, made me read about him, made me listen a few times, and convinced me that I had to talk about him. (Side question: Is "tipping cows" an American phrase, or can you really do it? I cannot imagine tipping over a cow, and would like to know how it's done.)



Cement, ex-**Faith No More** man **Chuck Mosely's** latest project, has a new album out via Dutch East India, and it's a return to **Mosely's** brooding best. They recently played **Morty's**, and will doubtless be cruising up the coast again in the near future. Reports of the show I heard were very good, and it's nice to see **Mosely** back on track and doing his own unique, unpredictable thing again. I hope he can keep things together better than in the **Faith** days, because his potential has never been in doubt.

Congratulations are in order for **Primus**, which, having made one of the most inaccessible albums of the year, is bigger than ever. **Pork Soda's** gold in the US, and they haven't even kicked off **Lollapalooza** yet, when unknowing frat kids are sure to get in on the act. It's tremendous to see a band which didn't compromise one bit and, just as importantly, a label that didn't make it. **Tom Whalley**, **Jimmy Iovine**, and everyone else at **Interscope** deserve our respect for the

way they leave artists alone and manage to break them anyway. Just ask **Helmet** and **4 Non Blondes**, both enjoying some success thanks to **Interscope** perseverance.

Cop Shoot Cop, which has been allowed to make a fine album in its own way, will play the **Kennel Club** June 18th. It's a show that looks set to be a big, fat winner, especially with the **God Machine** on the bill. Can they recreate those ugly, woeful, incessant walls of misery live? It'll be intriguing to see...

SAN JOSE & PENINSULA

South Bay Beat

By Carla Hay



Address correspondence to BAM's South Bay office: 20 Harold Ave., #39, San Jose 95117.

The Bay Area isn't exactly the center of the country-bluegrass industry, but there are some talented performers here that are making their mark. Among them is the award-winning San Jose duo **McCarty and Stoffer**, whose latest CD, *Variety Pack*, on the independent **HIT Records**, is as good as country can get. Vocalists **E.V. McCarty** and **Kevyn Stoffer** (who've appeared on the Nashville Network) have a real winner with this album since it showcases not only their talent in country music but also their ability to incorporate a wide range of other influences. *Variety Pack* is an appropriate title for this ambitious 17-song CD since it features a variety of guest appearances such as **Tiran Porter** and **Dave Shogren** (the **Doobie Brothers**), **Donny Baldwin** (**Starship**), **Commander Cody**, **Fred McCarty** (**E.V.'s** cousin, who fronts the South Bay country group **McCarty and Company**), **Lydia Pense** and **Cold Blood**, and the **African Rain Singers**. For more information, call (408) 866-5058.



McCarty and Stoffer: as good as country can get

Ever since the **Ajax Lounge** opened around two years ago, it has slowly but surely become one of the most talked-about nightspots in the South Bay. Known primarily for its jazz shows, the **Ajax Lounge** (located above the **Eulipia** restaurant in downtown San Jose) also features poetry readings, DJ dancing, and performances by local groups from different genres. Part of the **Ajax Lounge's** appeal is due to the fact that it has been attracting people from all over the Bay Area through word-of-mouth rather than through a mountain of publicity and hype.

Speaking of hot nightclubs, the **Edge** in Palo Alto has found a winning combination in alternating DJ dancing nights with live ska and reggae music. While

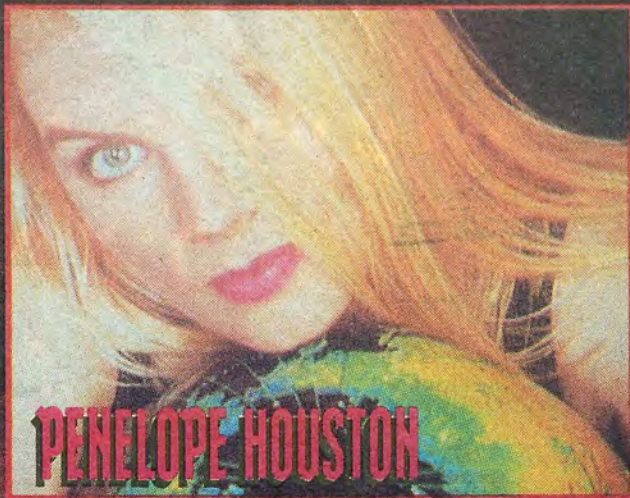
Continued on page 56

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PENELOPE HOUSTON

San Francisco's
"Softcore" Chanteuse

Matthew

Sweet

THE

ALTERED BEAST WITHIN

By Darren Ressler



Scene

recipient of the National Association of Independent Record Distributors' award for Best Adult Alternative Album of the Year. Her very cool 1969 debut with ex-husband **Geoff Muldaur**, *Pottery Pie*, has just been reissued by Hannibal/Ryko. ... Congrats to Oakland's the **Stingers**, who're off to Long Beach July 31st to compete against bands from around the country for an opening slot at this year's Long Beach Blues Festival. The group topped the regional competition at Jack's Bar in SF June 14th.

CD Department: **Grant Watson, Jr.**'s *Creativity in Motion* features well-played sax parts over ultralight jazz and stilted rhythms. Contact: Saxe Records, P.O. Box 3295, Berkeley, CA 94703. ... Along the same lines (a little too polite for my coarse tastes) but more successfully executed is **In the Pocket's** *Ladies and Gentlemen... In the Pocket*, which comes via Jack Street Records. Contact: (510) 420-1182. ... Finally, one I do like (for the most part) is the self-titled disc from the **Pulsators**, a Petaluma five-piece that has a publishing and production deal with booster **Art Neville**. (**Jason Newsted** of Metallica appeared on the cover of *Guitar Player* last year wearing a Pulsators T-shirt.) The group adds blues and all those attendant roots sounds to a rockabilly bed. An abysmal foray into arena rock ("Heart of Reaction") is rather jarring, but there's enough good stuff going on here to make some missteps forgivable. Vocalist **Johnny Campbell** is in fine

voice, and there's some striking original material on display. Contact: (707) 762-3654.

Demo Department: The **Riz Quartet/Aram Band** check in with a couple of classy jazz efforts. The former is a basic four-man quartet, while the latter is that same foursome, plus a sax player. Contact: (415) 435-9613. ... The **D'Armous Boone Collective's** tape was cut live at a Well of Souls-produced Berkeley Square show. Featuring two members of **Z-Groove**, the ensemble that backs the heralded San Jose bebop/hip-hop group **10-Bass-T**, this foursome's music is surprisingly mature, frequently inspired, and admirably adventurous. A cut above. Contact: (415) 721-9541. ... Oakland's **Blind Horse** is co-led by soulful vocalist **Ms. Dee** and slashing guitarist/vocalist **Paul Wood**, who are backed by a strong supporting cast. The duo attack affords this outfit the kind of versatility similar blues-rock outfits lack, and there's some good (and varied) material here, particularly the plaintive "The Next Fool." Contact: (510) 339-1922.

REGGAE & WORLD BEAT

One World Beat

By Jonathan E.

Ancient Future's punnily titled album on **Narada Equinox**, *Asian Fusion*, is also accurately titled. It's a musical trip through the classical styles of Japan, China, Pakistan, Vietnam, Indonesia, and Asia Minor, smoothly fused with some jazz and just a little African percussion. An-



Write to Jonathan E., c/o Sound Swell, 54 29th St., Richmond, CA 94804, or email to: jeve@well.sf.ca.us.

cient **Future** has worked on this concept for more than a decade (this is its sixth album) and the result is cool, flowing music that effortlessly floats where it will. **Matthew Montfort's** guitar is the common thread that ties together otherwise varied instrumentation. One slightly reggaeified song features the Vietnamese *dàn bầu*, a one-stringed instrument with a whammy-bar, played by **Bùi Hữu Nhut**, while five tracks feature **Zhao Hui** playing the cascading Chinese *gu zheng*, a board zither. Violin, piano, Chinese flute, synthesizer, bass, and a wide variety of percussion are also heard. It's pleasing music that succeeds in evoking picturesque and idealized images of Asian landscapes; the heat and dust, the grime and sweat of everyday scenes are replaced by rarefied airs and a courtly stateliness.

Upcoming dates for **Ancient Future** are July 22nd at the Valhalla Summer Festival, South Lake Tahoe; July 23rd at the Kentucky Mine Amphitheater, Sierra City; August 5th at Jack London Square, Oakland, at 5:30 p.m. (it's a free one); August 7th at Life on the Water Theater, Fort Mason, SF, from 11 a.m.-1 p.m. (also broadcast live on KQED-FM); and a "duet performance" August 27th at Larkspur Landing Shopping Center at 7 p.m. (also free).

Kenneth Newby of **Trance Mission** also has a CD out under his own name. *Ecology of Souls* (Songlines Recordings, Box 421, 810 W. Broadway, Vancouver, B.C., Canada, V5Z 4C9) features deeply atmospheric music designed to illuminate our awareness of the multiple layers of reality that surround us. The title is borrowed from a passage in **Terence McKenna's** *Food of the Gods* and the album is imbued with the shamanic spirit of the Archaic Revival in that it's at once of this world and of others. Acoustic *suling gambuh* (sounding a little like a flute), a Balinese gender wayang quartet, shimmering percussion, and whispering voices are entwined with electronic drones and sonic transformations of *didjeridu*, Gregorian chants, and

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Raw Power

By Steffan Chirazi

Before Lollapalooza 1993, advice on an album to buy: **Treponem Pal's** forthcoming Roadrunner release, *Excess and Overdrive*. Electro-aggro with repetitive, industrialized guitar battering of the highest order, this points the direction where we all hope Min-



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PHOTO: PEZ



Primus's Les Claypool: The crowd stayed 'til the end

natural sounds to create an expanding spiral of delicate proportions. Time is suspended even as the music unfolds. ... A good mail-order source for this release and other mysterious musical wonders (retail stores appear not to have figured out which section they belong in—nor have I) is Playing by Ear, 1244 Mojave Dr., Colton, CA 92324; (909) 824-8749. A catalog is available or you may order directly by phone. ... Wanna play the didjeridu? **Stephen Kent**, also of Trance Mission, leads a Clarion Music Center workshop July 18th. Call (415) 391-1317 for info. Clarion also has many didjs for sale. ... And while we're in Trance Mission territory, the band's June 30th CD release party at the Great American Music Hall was beautiful, exciting, and phenomenal. Buy the CD! It's on the City of Tribes label.

Lucky Dube returns yet again to the Bay Area for a show at Slim's July 29th. By now the high energy level of his live performances should be well known, but it's worth noting that his new Shanachie album, *Victims*, is quite superb. His ability to endow tender personal love songs with a political context is reminiscent of **Bob Marley's** best writing—and he's not afraid to quote and build upon Marley's words, even to the point of indicating where Marley's vision may have failed him. "Different Colors/One People" is a most succinct and optimistic statement on the single most pressing issue of our times: the need to develop a true planetary consciousness without racial divisions. The band is excellent, able to rock out, steer a steady course, or explore intricate passages, all without losing the basic reggae feel. The sweet and clear-voiced backing singers are particularly pleasing as they slide easily around Dube's slightly husky tones. Lucky Dube has always been an impressive artist, but with this album he has elevated himself to an even higher standard.

Note that you can catch some Hawaiian reggae—the Jawaiian sound—from **Ho'Aikane** July 28th at the Kennel Club. ... And the amazing **D'Cückoo** will MIDI-marimbazize Alberto's, Mountain View (736 W. Dana) July 23rd; the Catalyst, Santa Cruz (1011 Pacific Ave.) July 24th; and the Great American Music Hall, SF, July 30th. ... And now for something completely different: *Nose* magazine presents "Steal This Show" at the Elbo Room July 19th, featuring bands that try to be funny instead of simply ending up that way through ineptness or pretensions. The acts are the band of clowns **Simon's Blue Diamonds** (definitely from another world), **High Ball** (with stand-up comic **Laura Milligan**), and **Rezzin**, which is the *Nose* house band (whose members don't play house, but do horse around in bad wigs while performing "silly songs from the pot-smoking era" ... which makes them pretty contemporary, I suppose). Besides being an issue-release party for the magazine, it's also a benefit to buy a new PowerBook for editor **Jack Boulware**, who was totally cleaned out by burglars not long ago and who provides the acerbic, essential, and occasionally inaccurate "Slapshots" column in the *SF Weekly*. Now who's gonna throw a benefit for my computer needs?

istry is headed. An added dimension comes from producer **Franz Treichler** (one of the **Young Gods** geniuses), who adds warmth and a searing rock sensibility to the near-unclassifiable sound. **Treponem Pal** brings hard music to a pair of ears that have heard a lot of it, but succeeds at being exciting. If you still have any doubts and need some "big name" endorsement to convince you, **Al Jourgensen** took vocalist **Marco Neves** and guitarist **Michel Bassin** along as part of Ministry's '92 Lollapalooza circus. Fantastic and French!

So, Lollapalooza...? I approached this festival with enormous trepidation, only to be proven half wrong. *Musically*, the main stage was superbly balanced. **Rage Against the Machine** was a fine opener, energizing the crowd with its special brand of politically revolutionary funk/rap/rock. On record, it doesn't work like this; this is a band that needs to be seen to be heard.

Babes in Toyland provided a noise orgy, but the buzzing and thrashing didn't work for the unresponsive suburbanites in the front rows, who probably haven't heard anything this "alternative" before. **Kat Bjelland** appears to be well versed in raging angst, and she carried the show with a mean punch, with support from the towering drums of **Lori Barbero**. The Babes took the underground overground with the day's most pissed-off set.

Front 242 showed where the template for Ministry

was stored—in Belgium, with them. And they brought with them absurdly wonderful visuals in the form of dry ice and strobes in the scorching daylight. Black leather disco from hell in the sun! Fantastic!

Arrested Development was the day's nicest surprise, as the group brought a true Lollapaloozian message of peace (not to mention real African-rooted music) to the stage. AD was cheery, danceable, and delivered a message without forcing it down your neck. A perfect late-afternoon vibe!

I've seen **Fishbone** skarockrollfunk it up with more energy in the past, and the recent problems involving guitarist **Kendall Jones** seem to have taken a sting out of the group. Nothing that won't be rectified once the dust settles, and the band at 95 percent strength was royally entertaining, if not astounding.

Jeez, what is it about **Dinosaur Jr.**? With a smorgasbord of FX put out through amps set at 11, they were bloody aggravating. *Spin* called **J Mascis** God? I guess I don't know the art of noise. It was ugly. I wonder how many "admirers" feel the same way but won't admit it?

Of course, in a stunning display of predictability, I have to announce that not only was **Alice in Chains** great, the band is now posited to become an enormous presence in rock 'n' roll. **Layne Staley** performed like an enigmatic, evil freak, and the band was toasty. An hour of their finest material culminated with the superb "Rooster."

I have come to like **Primus** because this group is completely into its own thing. They have no interest in appeasing anyone. They may well prove to be their generation's **Pink Floyd**, plus they're sick and twisted beyond belief. And everyone stayed for 'em, which screwed up a lot of predictions!

The second stage could've used more action, although **Tool** was decent and **Mercury Rev** impressed with some whizzed-up, buzzed-out nonsense. The big disappointment was the "midway," which was crap. It resembled one long, fancy street-market. Political booths were sacrificed for a wider variety of clothing, food, and trinket outlets. Meanwhile, the line for the cash machine stretched out. The vibe, which had been Lollapalooza's best feature, was gone. As for the debate tent, who the hell in this tripping crowd was going to argue with '60s acid guru **Timothy Leary**? No, more true political conflict was needed.

Lollapalooza needs a serious injection of enthusiasm to avoid becoming a complete commercial white-wash. Some definition could make next year's the best yet. And, yes, I predict there will be a next year.

SAN JOSE & PENINSULA

South Bay Beat

By Carla Hay

Lollapalooza. We've heard all the hype, so let's get down to how the third installment played June 22nd-23rd at the Shoreline Amphitheatre.

Standouts: LA's **Rage Against the Machine** pumped up the crowd with a furious fusion of rap and rock. Most everyone there ate it up—a very good sign for a band performing first at this multiact festival. ... **Arrested Development**, whose set was filled with themes of unity and African pride, has by far the most theatrical show of this year's lineup. Lead vocalist **Speech** and dancer/singer **Montsho Eshe** (she of the nonstop leap-dancing) were particularly outstanding. ... **Primus**, the weird and wonderful trio from Berkeley, was absolutely, unequivocally top-notch. Clad in a sleazy cowboy outfit, bassist/lead singer **Les Claypool** captivated the audience with his unique style, which is part



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Scene

around the bay...

Ralph Carney, who kind of plays Bobby Keys to the rest of the group's Rolling Stones, jolted each song he guested on to a higher level.

The next Robert Cray album, which I misidentified last column, is called *Shame* (not "Same") and *a Sin*. I thought that was rather cryptic. ... At work in Dave Wellhausen Studios in SF: singer Tamra Gonzalez, backed by her own Blues Bandits, plus guests Johnny Nitro & the Doorslammers. ... One of the leading lights of contemporary jazz, Roy Hargrove, pays tribute to "the true bastions of jazz" with his new Novus CD, *Of Kindred Souls*. The album was cut live at six "stalwart" clubs, including Bach Dancing & Dynamite in Half Moon Bay, Kuumbwa Jazz Center in Santa Cruz, and Keystone Korner/Yoshi's in Oakland.

REGGAE & WORLD BEAT

ONE WORLD BEAT

By Jonathan E.

The WOMAD Festival is finally touring the U.S., with the last stop being the Polo Fields in Golden Gate Park September 19th. The festival, which will run from 11 a.m.-5 p.m. (advance tickets are a very reasonable \$10), was announced at a July 20th press conference held at the Four Seasons Clift Hotel in San Francisco and featuring Peter Gabriel, one of the originators of WOMAD, and Crowded House's Nick Seymour.

WOMAD, a World of Music, Arts and Dance, helped foster my interest in world music back in 1982 with its first album release, *Music and Rhythm*, a double-LP benefitting its first festival. Since then, the organization has released four albums in its *Talking Book* series, plus several other compilations and releases from artists such as Nusrat Fateh Ali Khan, Fatale, and Remy Ongala. In 1989, the label transmuted into Real World and has since released many fine albums in many styles of music.

WOMAD also held at least one festival every year in England, expanding to several a year, then gradually became a touring festival with shows in Europe, Japan, and Canada. Besides presenting a wide range of musical styles to the audience, the festivals give musicians and artists the chance to communicate among themselves. Artists have found that, after touring with the festival, they can set up their own tours the following year.

One of the main purposes of WOMAD has always been to bring people together rather than simply ghettoize Third World artists. The lineup of this festival, with its healthy mix of well-known Western stars and relative unknowns (although many are distinguished in the world music community), should accomplish such a goal while introducing a new audience to world music.

Gabriel is the headliner and will play for more than an hour. Other artists are Ziggy Marley & the Melody Makers, P.M. Dawn, Stereo MC's, Crowded House, Sheila Chandra, John Trudell,

Shankar 'n' Caroline, Jah Wobble's Invaders of the Heart, James, Geoffrey Oryema, Remy Ongala and Orchestre Super Matimila, Inner Circle, the Drummers of Burundi, the Terem Quartet, Trisan, and El Cabrero. Additionally, there will be workshops in dance, percussion, and textiles, and the Future Zone, where contemporary electronic art forms will be on display and available for audience interaction. For more on this aspect of the festival, read my Multimedia 101 column in the August 23rd issue of *MicroTimes*.



Hurry on down to the Great American Music

Hall August 12th for Richie Havens, writer of "African Herbsman" (originally known as "Indian Rope Man"), performed by both Bob Marley on his great Lee Perry-produced LP, *African Herbsman* (Trojan), and Ziggy Marley on his new album, *Joy and Blues* (Virgin). The same venue has Gil Scott-Heron supported by the Charlie Hunter Trio August 14th, and Ancient Future and Jai Uttal & the Pagan Love Orchestra August 18th. ... The Michael Pluznick Group is at Bahia Tropical in SF August 13th. ... The Fourth Annual Wine Country World Fiesta takes place at the Rodney Strong Vineyards, Old Redwood Highway, Healdsburg (off U.S. 101), August 14th. Appearing will be flamenco performer Cuadro Iberica, the Claddagh Band of Ireland, Chaksam-Pa with Tibetan dance and opera, Javier Montoya and his Venezuelan harp, and Los Compas with a TexMex-Caribbean-salsa mix. The show starts at 4 p.m. Call (707) 431-1533 or (707) 224-4222 for further info. ... Also August 14th, but in the opposite direction, will be a major percussion symposium, which is the finale of the Stanford Jazz Workshop. Participating will be Armando Peraza, Francisco Aguabella, Billy Cobham, Zakir Hussain, Ignacio Berroa, and John Santos. The symposium starts at 10 a.m. in the Braun Music Center on campus. There'll be workshops in hi-hat, tabla, basic Latin rhythm, creating a personal percussion environment, and Afro-Cuban percussion, followed by a performance at 8 p.m. in the Dinkelspiel Auditorium. Call (415) 386-8535 for details. ... Arrow heats up Kimball's East every night through August 15th. ... Thomas Mapfumo & the Blacks Unlimited return to Slim's August 19th. They have a new release, *Hondo*, on a new label, Zimbab Inc., (ask for Bob Diner at 217/344-6878). ... There's dancehall from Nicodemus at the Kennel Club August 18th. The same venue has a major rai show with Cheb Sahraoui and Chaba Fadela, Chaba Zahouania, and Cheb Hasni August 27th. ... Trance Mission brings its amazing music to Yoshi's (no longer Keystone Korner at Yoshi's) August 25th.

Congrats to Dr. Loco's Rockin' Jalapeño Band for hitting the top spot on Miami's WDNA-FM with "La Semilla" from their *Movimiento Music* album on Flying Fish. ... Also congrats to Lynette Shaw of the Marin reggae band Net Wt. for her reappointment to the Marin drug-abuse advisory board. Her advocacy of medicinal use of cannabis gave the board cold feet after her first appointment, but after she promised not to push recreational use, the board relented. She made it into *Newsweek* with the story.



Participating in the press conference announcing the upcoming WOMAD Festival were: (back row, left to right) Gregg Perloff, president of Bill Graham Presents; Peter Gabriel; Future Zone coordinator Brett Leonard; (middle row) Johnny Podell of the William Morris Agency; Nick Seymour of Crowded House; Evie Dworetzky of Ben & Jerry's; and Rob Michalak of Ben & Jerry's; (bottom row) BGP producer Peter Barsotti and Holly Alves of Ben & Jerry's



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