

## Music (cont'd)



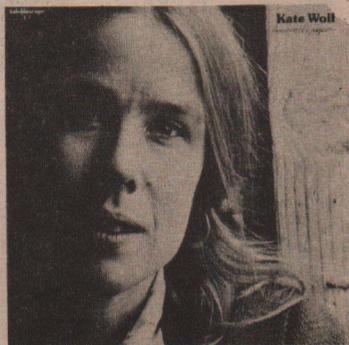
### Communique by Dire Straits

Warner Brothers Records (HS 3330)  
*(ROCK)* Bandleader Mark Knopfler's much-praised lyrics strike me as unexceptional. Vague threats of violence if the hero doesn't get what he wants (usually The Girl) are not exactly new in rock and roll. However, Knopfler's whispery vocals and liquid guitar lines grow on you, and before you know it, you find yourself humming these quietly ominous songs.

### Together by McCoy Tyner

Milestone Records (M-9087)

*(JAZZ)* The latest by pianist and composer McCoy Tyner is a joy. Precise, vigorous playing joins tasty arrangements, as Tyner stretches out in the company of an all-star lineup that includes Freddy Hubbard on trumpet, Hubert Laws on flute and Stanley Clarke on acoustic bass. The quietly powerful "Ballad for Aisha" and the muscular, swirling percussion of "Bayou Fever" are blue-ribbon winners.



### Lines on the Paper by Kate Wolf

Kaleidoscope Records (F-7)

*(FOLK)* Kate Wolf's songs are simple, direct and true, covering the familiar territory of love and loss in a way that is personal without being sappy or self-pitying. And the sound of her band, Wildwood Flower, is as clean and invigorating as a breath of country air, with lots

of pedal steel guitar, mandolin and fiddles to carry it home. Carry it home.

### RICKIE LEE JONES



### Rickie Lee Jones by Rickie Lee Jones

Warner Brothers Records (BSK 3296)

*(ROCK/POP)* The Jones lady's got it—a supple, sensual voice that can sing 'em fast or slow, a clever (sometimes *too* clever) collection of lyrics and an expert band of L.A. session players backing her up. The humor and spontaneity of "Danny's All-Star Joint" particularly stands out on this impressive first album.

### Mingus by Joni Mitchell

Asylum Records (5E-505)

*(JAZZ)* An unlikely combination, jazz composer Charles Mingus and folkstar Joni Mitchell? Maybe, but

it works. Mitchell's lyrics to Mingus' classics are vivid and witty, and her singing is surprisingly versatile. Particularly good are the moving, affectionate remake of "Goodbye Pork Pie Hat" and the hilarious "The Dry Cleaner From Des Moines." Herbie Hancock on piano, Wayne Shorter on sax and Jaco Pastorius on bass provide added texture and mood.



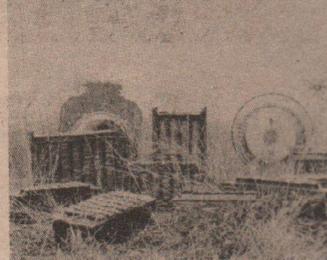
### Gamelan in the New World by the Gamelan Son of Lion

Folkways Records (FTS 31313)

*(AVANT-GARDE)* Gamelans are metallic traditional instruments from Indonesia that make a variety of clear tones, to suit a variety of moods. The modern American musicians and composers on *Gamelan in the New World* use them to create frantic activity ("Machine Shop") and slowly building, quiet intensity (as in "Circular Thought"). This record takes some close listening, but it's worth it. It's beautiful.

### Gamelan in the New World

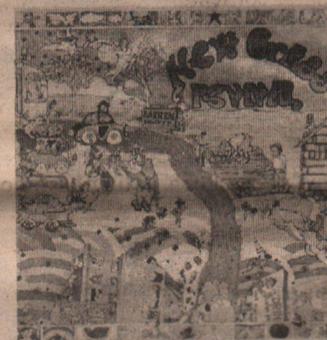
Performed by the Gamelan Son of Lion



### Barren County by Newgrass Revival

Flying Fish Records (083)

*(BLUEGRASS)* Newgrass Revival's fusion of bluegrass and rock is shown off to good advantage on *Barren County*. Their trademark airtight harmonies are here on "Dancin' With the Angels," as are the spirited, lickety-split picking (on "Lee Highway Blues") and understated way with words (on "Crazy in the Night"). It's this little-known group's fifth LP and quite possibly their best.



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**Contest rules:** Send us your entries in a tightly sealed pill bottle. Squashed or otherwise mutilated roaches cannot be accepted. You must catch your roach in the ship or base from which you enter. No off-base entries are allowed. Your signature is a legal declamation that you have conformed to these rules. The largest cockroach is the one whose weight added to its length comes up with the highest figure. Results will be posted in the November issue of *Enlisted Times*. Entrants must have their cockroach packages postmarked no later than October 15.

Name and military number

division / unit designation

ship / unit designation

city / apo or fpo / base

state

zip

I am entering my cockroach in the following division:

- CONUS  
 Overseas  
 Afloat

## 1984 Music Is Here (cont'd)

(continued from page 15)

social and cultural issues. These various "folk" musics are much harder to contain and control.

How much easier it is for the record companies to deal with music like disco, completely manufactured in the studio by a team of musicians, singers, producers and songwriters who may never have met before the session.

Producing these records becomes a technical design process, no different than the design and construction of a new automobile. And, like most American automobiles, the music is designed to become obsolete quickly.

At the rate things are going, it won't be a surprise to wake up one day and find just two radio stations playing ten "different" songs, 24 hours a day.

*Michael Goldberg has written on music for New West, the San Francisco Chronicle, and the Berkeley Barb, where this article first appeared. The Barb is a member of the Alternative Press Syndicate.*