

Time Out

New York

The obsessive guide to impulsive entertainment

Nov 26-Dec 3, 1998 Issue No. 166 \$2.50

ICE CAPADE
Star Trek's
**PATRICK
STEWART**



Music



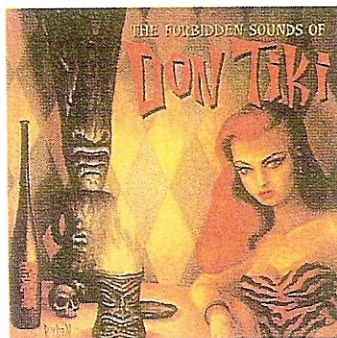
Don Tiki *The Forbidden Sounds of Don Tiki* (Taboo)

Don Tiki can get away with saying that its album was "recorded in pulsating Polynesian polyphonics" because the band's actually based in Hawaii. But it doesn't really matter where it's from, because notions of authenticity are never more meaningless, laughable even, than in the musical subgenre known as exotica. But although arguing over "realness" is a waste of time, style does count for something—and Don Tiki has plenty of it, along with flair and a good sense of humor.

Keyboardist Perry Coma (a.k.a. coproducer and engineer Kit Ebersbach) penned nine of the 13 songs here, striving to evoke a lost paradise gently set to the sounds of bongos, harpsichords and bird-calls. When you see titles like "Bam-Boozled" and "Polyamoré," you know Coma's tongue is never far from his cheek, but at the same time his love for the material shines through. "Barbi in Bali" and "Close Your Eyes" have a sexy allure that's familiar to Combustible Edison fans, while "Terminal" evokes the wistful feeling one experiences in the departure area of airport lounges. Bassist Hai Jung Aholelei handles vocals on "An Occasional Man," and although Judy Holliday's version remains a personal favorite, Aholelei

does coy justice to lyrics such as "When I go swimming I am always dressed in style/'Cause I go swimming wearing just a great big smile."

The album is packed with guest musicians (Poi Dog Pondering's Frank Orrall plays "royal poinciana seed pods," for instance), but one tops them all: Martin Denny, who was roped in by Don Tiki himself. Denny had met coproducer Lloyd Kandell at a Steinway Piano recital a few years back and, impressed by Kandell's knowledge of his work, agreed to play the piano on two tracks. It's in that bridging of generations that Don Tiki is at its best, bringing the classic sounds of a largely idealized era to a new audience hungry for escape.—*Elisabeth Vincentelli*



Eddie Kendricks *The Ultimate Collection* (Motown)

You know Eddie Kendricks: the Temptation with the creamy falsetto who died of lung cancer in 1992 at age 52. Kendricks's post-Temptations solo albums are the most catholic of any solo Temp material, tending toward the musically Afrocentric and lyrically adventurous, where David Ruffin stuck to traditional love songs and inoffensive grooves.

Kendricks did his best work between 1971 and 1973, on his first three albums (*All By Myself*, *People...Hold On* and *Eddie Kendricks*). His biggest hit, the funk epic "Keep on Truckin'" (from *Eddie Kendricks*), is hardly rare, so check if you have it on any of a zillion Motown comps. If you don't, know that it's eight minutes of festive Detroit funk that breezes right by. "Girl, You Need a Change of Mind" (from *People...*) is presented in the liner notes (incorrectly, I think) as the first song to feature a full instrumental breakdown; whether or not it is, it's definitely the kind of reckless soul record DJ Kool Herc used to create hip-hop the first time around. And nothing touches the effervescence of "Date with the Rain" (also from *People...*), a meringue of echo and melody that rivals any of Marvin Gaye's finest work.

For the remainder, *Ultimate* makes

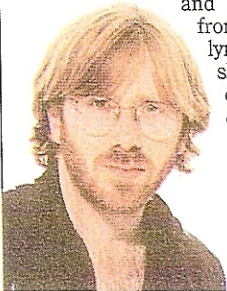
Phish *The Story of the Ghost* (Elektra)

So you think that being labeled a jam band means every song you write has to be a 15-minute marathon? Whatever. Since Phish's first studio release in two years, *The Story of the Ghost*, clocks in at only 50 minutes, the band seems inclined to disagree. There are 13 previously unreleased songs, all but one under five minutes, on its shortest, tightest release to date. From the fade-in of "Ghost," which opens the album, to the culminating, calming "End of Session," *Story* weaves a musical narrative with subtle, overlapping layers within layers within layers.

Many of the songs were constructed from recordings of experimental, improvisational jams, inspired melodies and lyrics culled from poetry by lyricist Tom Marshall and collaborative writing efforts by Mar-

shall and guitarist Trey Anastasio. A truly collective effort, *Story* reestablishes Mike Gordon's bass as a dominant force (most notably in the inherently funky "Moma Dance"), brings drummer Jon Fishman to the foreground and features keyboardist Page McConnell's vocals on several songs, including "Wading in the Velvet Sea," one of the most beautiful Phish songs ever. The album's first single, "Birds of a Feather," has already received significant radio airplay. "Guyute," the oldest and longest song, closely resembles the tune fans have already heard onstage, but it seems out of place here.

Overall, *Story* successfully continues Phish's tradition of redefining itself and not putting out the same thing twice. However, for fans who are familiar with longer, looser versions of these songs from live performances, this new album will read less like a complete story and more like the Cliffs Notes. And as every good student knows, Cliffs Notes should be used in conjunction with, not in place of, the actual work.—*Robin Rothman*



MUSIC

If you want to be listed
Submit show information by mail or fax (673-8332) to Rob Kemp (Rock, Pop, Soul, Blues, Folk and Country) or K. Leander Williams (Jazz, Experimental, Reggae, World and Latin) no later than 6pm Monday, nine days prior to publication. Include details of venues, dates, times, prices, telephone numbers and nearest subways. Listings information will not be accepted over the telephone.
How to use this section
Starred listings are critics' picks for that evening. For venue addresses, refer to the "Venues" section at the end of the music listings. All show times are correct at press time, but cancellations can and do occur, so call the venue in advance if in doubt.

Thursday 26 Rock, Pop & Soul

★Karen Akers
Rainbow & Stars 8:30, 11pm, \$TK. See Cabaret.
★★Finger Louie + Fury 66 + Jughead's Revenge + Cooter
Coney Island High. 7pm, \$8.
Hammer of the Gods
Continental. 8pm. FREE
The Next Step
Squeeze Lounge. 10pm, \$TBA.
Penniless Wilds
St. Marks Bar. 10pm. FREE
Wisdom
Nell's. 11:30pm, \$10.
Yowza
Kenny's Castaways. 9pm, \$5.

Jazz & Experimental

★Count Basie Orchestra
directed by Grover Mitchell
Birdland. 9, 11pm; cover \$20 plus \$10 minimum at tables, \$15 at bar. The Basie Orchestra has always been about thunderous precision which is why, in its heyday, it waxed hits with Joe Williams, Ray Charles and Frank Sinatra. Basie veteran/trombonist Grover Mitchell is now calling the shots.
★Basses Loaded: Salute to Ray Brown featuring Milt Jackson and Oscar Peterson
Blue Note. 9, 11:30pm; cover \$65 plus \$5 minimum at tables, \$45 at bar. Bassist Ray Brown has long been considered jazz royalty. This celebration pairs him with two fellow aristocrats.
★Charles Eubanks
Avenue B Social Club. 10pm. FREE. Pianist Charles Eubanks has been making the scene with tenor titan Dewey Redman, so you know he can swing both old-school and new-school. Tonight, the pianist is in the driver's seat.
★Victor Lewis Quintet
Sweet Basil. 9, 11pm; cover \$17.50, minimum \$10. Not only is drummer Victor Lewis an ace timekeeper, but his recent album have shown him to be a fine composer, besides. No less a melodist than the late Stan Getz recorded his tunes. Lewis's quintet mixes power with invention.
★Wingus Big Band
Fez. 8:30, 11pm; \$18. Just when you thought they'd done everything in the sweet, funky bebop's repertoire, they go and hatch another album with a great concept. Their recent dis-