



## Records

# Honi pie

**John Cale**  
**Honi Soit Qui Mal Y Pense**  
(A&M)

John Cale has seen the beginning and the end of the punk rock scene. He has witnessed the evolution of such forms of musical expression as new wave and art rock. And through the influence his music has had on countless others over the years, John Cale has been a part of it all.

*Honi Soit Qui Mal Y Pense* is potentially the same type of musical ground breaker he has long been known for. Right from the Andy Warhol cover concept to the thought-provoking lyrics, the album is a unique work. Comprising nine musically diverse tunes, the record leaves the task of communicating its intended message to the eerie combination of Cale's distant vocals and violent lyrics.

War is the subject of this latest work, and a complementary treatment is not given. Songs like "Fighter Pilot" and "Wilson Joliet" reveal Cale's hatred of war in all its possible forms. The album title itself is found inscribed on Britain's Royal Coat of Arms: translated, it means "Evil to him who evil thinks."

Any time an album is released with something more than the artist's bank account in mind, it is a refreshing change. This work exudes originality, and as an added bonus actually includes an *opinion* about a subject that touches us all, a find that is rare on vinyl these days.

Another Cale experimental masterpiece.

**Steve Kelly**

**Joe Bowie**  
**Defunkt**  
(Hannibal)

What's a nice boy from St. Louis doing on a record like this?

It's hard to believe, but at one

time Joseph Bowie was part of one of the most influential music collectives of the sixties. The Black Artists Group was a collection of artists, poets, and musicians from around the St. Louis area who were interested in perpetuating all that was classic to traditional Afro-American culture. The membership included such now well-established players as Oliver Lake, Julius Hemphill, and Lester and Joseph Bowie. What made the organization so special was the high level of original ideas they combined with the traditional, in presenting their music.

All this said, *Defunkt*, the debut album by Joe Bowie's group of the same name, is somewhat of a disappointment. Where in the past Bowie had often used funk as an underpinning for his improvisational explorations, here he makes it the sole thrust of the music. Not



that that is bad, it's just that in the past he used to draw on all the aspects of Afro-American music.

This is not to put down *Defunkt*. For this is one of the most energetic albums to come along in some time. Propelled by the heavy-handed drumming to Ronnie Burrage and Charles Bobo Shaw this is music that never drags. And the few times that Bowie chooses to let loose on trombone (he saves most of his energy for singing) prove that this is band of much promise. Unfortunately such instances are few and far between, and for the most part the music remains as overformulated "get down".

Good, but not the fix Mr. Bowie can deliver.

**Hacker & Goldstein**

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