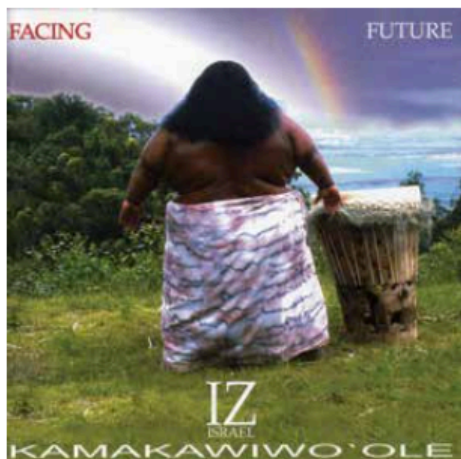


NOW **STREAMING:**



ISRAEL (IZ) KAMAKAWIWO'OLE / FACING FUTURE

By Jennifer Russo

Every now and again, I go through my vast empire of CD towers and find one of my older favorites, popping it in and wondering why on earth I ever moved on from it to something else. For those of you who think you don't know who Israel Kamakawiwo'ole is, I guarantee that you've heard him before. His beautiful rendition of "Somewhere Over the Rainbow" has been used in movies such as *50 First Dates*, *Finding Forrester*, *Meet Joe Black* and several others, as well as for a Rice Krispies commercial.

His album featuring this song, *Facing Future*, actually came out in 1993, and many of its songs are in Hawaiian, but there are several songs in English, including a nice cover of John Denver's "Take Me Home Country Roads." This album tells a beautiful story about the history of the islands, including the very traditional song "Henehene Kou'Aka," which translates to "Your Contagious Laughter." My favorite song on the album is the first one, entitled simply "Hawaii '78." The almost haunting flow of the song includes words from the Hawaiian constitution and speaks to the beauty of the land. The pride shines through.

Whether or not you understand the language, his voice is downright angelic and the album is a great example or the true Hawaiian sound. As summer is starting to wind down, it is a good reminder to get those last warm days in before the leaves begin to fall and snowflakes soon follow.

Though, sadly, IZ passed on in 1997 at the age of 38, his beautiful and delicate sound will always be a part of this world.

For more, visit izhawaii.com



NICK JONAS / LAST YEAR WAS COMPLICATED

By Mike Wood

Yup, it's really official now. Nick Jonas is all grown up. The "explicit lyrics" warning on the album's artwork reveals that the former tween heartthrob is showing off a more risqué (and a buffer) body of work that surpasses the softer, sex-centric sensibilities of his first solo effort (2014's more subtle, self-titled entry).

Jonas has ramped up the sex-as-song about 100 notches on his second solo album. He's clearly throwing his fedora into the ring to duke it out with Zayn Malik and the Weeknd for pop bad boy du jour. *Complicated* seems like the perfect fit for Jonas, as he tests the waters about just what kind of artist he's going to be and what kind of longevity he'll have in this business.

Jonas kicks off the album by trying his best Justin Timberlake impersonation on "Voodoo" – and he mostly succeeds (he did it with "Chains" on his last album). Then, Jonas channels Justin Bieber with "Close." But it often seems that Jonas is trying so hard to not be squeaky clean that it comes off as disingenuous; like on "The Difference," when he brags that he'll "love you like a grown-ass man and push all your buttons." Do actual grown men announce their "grown-ass man-ness" and talk, sing or flirt like this? (Maybe it's a millennial thing.)

Jonas serves himself better with "Unhinged," which highlights him at his ballad-y best. Perhaps it's precisely this experimentation with styles that speaks to the type of artist Jonas plans to be when he's not trying so hard to please everyone imaginable – or be someone other than himself.

For more, visit nickjonas.com



RED HOT CHILI PEPPERS / THE GETAWAY

By Jason Savio

It's been quite some time since the Red Hot Chili Peppers delivered any new music, and on *The Getaway*, their first effort since 2011's *I'm With You*, they recruit Danger Mouse to produce what turns out to be an experimental collection.

The influence of Danger Mouse is the defining characteristic of *The Getaway*. Where the Chili Peppers used to hit a big hook or lift off into a strong chorus, they glide into a more laid-back delivery here. They have always been funk and groove oriented; however, it's the latter that dominates this record, as they give up the instantly recognizable carved hooks for subtle and soft hypnosis. The title track opener is a sleepy, dance-infused introduction that plays out for the duration of the record on tracks like the neo-disco space jam of "Go Robot" and "Feasting On The Flowers." But it's "The Longest Wave" that provides listeners the sublime escape the band seems to be trying to deliver.

The Getaway is also the second outing for guitarist Josh Klinghoffer, who replaced longtime Chili Pepper John Frusciante. Klinghoffer seems a little more comfortable this go-round, but it is still obvious that there is a gap left by Frusciante that Klinghoffer can't fill. The outro to "Goodbye Angels" is as close as any track on here gets to a lively pulse, with Flea dropping a bass line like only he can and Klinghoffer stepping up to nicely compliment it.

The Getaway is an underwhelming listen at first, but given time, it starts to find its groove.

For more, visit redhotchilipeppers.com