



Dal photo: Mike Devonport

scriptions, with an emphasis on the 12" single format."

Every Sunday evening for six years, MacMaster has been programming a combination of dance sounds and unusual underground recordings on "The In Sound From Way Out" on CKDU, Halifax's only alternative to the many local Top-40 radio stations.

With the recent revitalization of dance music throughout the world and increasing amounts of product being released — often available only as an import — Halifax has been left behind by bigger cities such as Montreal and Toronto. Halifax's large chain stores tend to deal mainly with mainstream, domestic releases by well-known artists. And LP and 12" singles have been phased out by CDs and cassettes. Providing Halifax and area residents with material from artists that was previously unavailable in the city, particularly on vinyl and import, seemed to be a logical next step.

"The business started as a base-

ment-level operation (literally), selling the music to people I knew were interested, mostly DJs and a few friends. My partner and I always hoped to open a retail outlet, but it was simply a matter of time before we could afford to do it. Now here we are."

The store opened in early November of 1990. "The response so far has been positive," MacMaster says, "but most people in the city are only starting to discover the store's existence. From the time I've spent in the clubs downtown and from DJing I've done myself, there seems to be an interest in the music, but people don't know how to get it."

Groove Records may be just the thing to satisfy people's craving for hard-to-find dance tracks. Groove Records gets its music in Britain, Germany, Belgium, and the United States. Dance singles and house music compilations, along with rap music cassettes, seem to be the most popular. Special order requests are welcomed.

### The Groove Records Essential Ten New Releases:

- |                    |                              |               |
|--------------------|------------------------------|---------------|
| 1. Front 242       | Tragedy For You 12"          | (Epic)        |
| 2. S'Express       | Nothing to Lose 12"          | (Rhythm King) |
| 3. Public Enemy    | Can't Do Nuttin' For Ya Man  | (Def Jam)     |
| 4. Nitzer Ebb      | Fun To Be Had/Getting Closer | 12" (Mute)    |
| 5. Betty Boo       | Where Are You Baby? 12"      | (Rhythm King) |
| 6. Electribe 101   | Inside Out 12"               | (Phonogram)   |
| 7. The Scientist   | The Exorcist 12"             | (Kickin')     |
| 8. Spectrum        | Brazil 12"                   | (R&S)         |
| 9. KMFDM           | Naive LP                     | (Wax Trax)    |
| 10. Sweet Exorcist | C.C.E.P. LP                  | (Warp)        |

## New record store

# Feel the Groove

by Andrew Duke

TAKE A WALK downtown on Barrington Street in Halifax and just past Sports Experts you'll find the Green Lantern Building. Take the stairs up to the second floor and you've just entered the world of Groove Records. If you're a disc jockey or simply someone who likes grooving to the latest dance beats, you may feel like you've just gone to heaven.

Records of all types line the walls. Material from artists ranging from the hip hop sounds of London's Monie Love and Detroit's techno-duo Inner City to the indie-dance jangle of play-charts and posters for upcoming events and of various bands.

Managed by Halifax local John MacMaster, Groove Records carries records, cassettes, and compact discs, "specializing in imported dance and club releases of all de-



# Way up

by Steve Mills

**Wrong Way Up**  
Brian Eno

AFTER A LENGTHY hiatus, Brian Eno has returned to the forefront of the music world with a new LP, *Wrong Way Up*. Eno, who is considered by some to be a studio genius, has collaborated with John Cale, of Velvet Underground fame, to produce a melodic, textured, often danceable platter that rises above most British-oriented syntho-pop, but comes just short of offering anything truly unique.

With a sound reminiscent of circa-1985 Talking Heads, the album runs through a variety of different moods. "The River", for example, is a slow, moody number which creates a vivid impression of sitting aboard a Cajun steamboat cruising down the Mississippi, whereas "Empty Frame" has a boppy feeling similar to the Beach Boys' "California Girls".

Cale provides some tasty guitar work throughout, most notably in the grooving rhythms of "Spinning Away", and Eno's vocals are melodic but do not arouse much excitement. Cale also contributes in the vocal department on the song "Been There, Done That" which has a chorus with a meaning: "Been there, done that, Been there don't wanna go back". Fortunately, Cale and Eno seem to have taken their own advice because, as the songs go by, the listener does not generally get the feeling that it all sounds the same.

Overall, *Wrong Way Up* is a civilized, fairly conventional addition to pop music which neither offends nor really sails into any uncharted territory. It is a worthy effort though, that will undoubtedly rise quickly up the British music charts.

# M aritime

by Zenovia Sadoway

"TAKE THE CHIEFTAINS and add some rock." This is how Maritimer Lennie Gallant describes his music for all those who haven't heard him. Although Gallant is hesitant, I find myself comparing him to Canadian folk artist Gordon Lightfoot or the late Stan Rogers.

To promote his new album "Believing in Better", Gallant and his band played to an enthusiastic, crowded house on Friday, March 1st, at the Casino Theatre. He first introduced the album when he played at the Canadian Summer Games in Charlottetown, P.E.I.

Although he has been playing the guitar and avidly into music since he was 15, Gallant's songwriting career took shape in the late 70's when he started to explore his Acadian and Celtic roots. Gallant's songs are narrative, bringing traditional tales into a

contemporary context. His music maintains the strong rings of celtic folk music, roughened up by rock and with the toe-tapping appeal of country.

At Friday's concert Gallant played tunes from his first album "Break Water". Included were such stirring songs as "La Tempete", a bilingual song about a woman whose husband has gone to sea, "Island Clay", about the hardships of keeping the family farm, and the supposed Acadian ghost ship of P.E.I.

From his new album he played tunes like "Steel Man", a narration about the layoffs at Cape Breton steel yards, and "Believing in Better", the theme song of the album.

Unfortunately, many songs that Gallant played in concert aren't on his new album. The tune "Northern Lights" will affect anyone who has felt homesick for the east coast.

With tunes like this one still waiting to be recorded, Gallant has a long career in front of him.

Although his songs often contain place names ("Back to Rustico"), and seem to be talking about very specific events (the Mohawk Indians at Oka), Gallant sees his songs as having universal themes.

The Gallant band is an eclectic collection of musicians. Chris Corrigan, originally from Edmonton, plays the electric guitar with body-encompassing energy. Tom Roach, of Cape Breton, is the head bobbing behind the drumset. Brian Bourne, on bass, is originally from Quebec. Janet Munson is a musician who will always stick in my memory. From Scotland, she has the gentle face and long, thick hair of a classical violinist. But once the bow hits the fiddle, the horsehair really flies. Gallant first met Janet a couple of years ago, busking on the streets of Halifax. Gallant, himself, was born in South Rustico, P.E.I. He now lives in Halifax.