

Gnu Wax



Poopshovel on deck with an LP.

Poopshovel Opus Lenthemus Community 3 by Meagan Perry

It's an old story. **Albert Garzon** goes to Madison, Wisconsin to produce the band **Cattleprod**. Sounding familiar yet? Producer decides to get drunk and so goes to bar. Sounding more and more familiar, isn't it? Whilst heavily under the influence he hears a band named, ever so tastefully **Poopshovel**. Obviously, since we all know how this story goes, he signs them to the Community 3 label.

Oh, what a happy, happy day it was! What a great and wondrous band. They've got a hard rocking, heavy sound with this psycho Huey Lewis horn section except it's only a trumpet, and it doesn't really sound much like **Huey Lewis**. How cool. Yup. The music is great, and they use the word "bouffant" a word I love the sound of but don't often get a chance to use. Even if the horn sec...trumpet get, a bit grating at times, it doesn't really show up often enough to really detract from the album.

Overall, it is truly wondrous. Even if you don't like the music, buy the album for their name. Framed and tastefully hung on the wall, a Poopshovel LP makes a great conversation piece.

Hamish Imlach Portrait Independent by Tom Coxworth

Hamish Imlach has delivered his finest album to date by going home.

Ferdi's Pizza Pinte in Bielefeld, Germany is the scene of Imlach's latest offering, and what better than a live venue to record his musical dialogues. Ferdi's is a folk club that this Glaswegian **Errol Flynn** has made his second home for the last seventeen years.

Portrait reaches back into his three decade career to deliver a well chosen set of traditional folk and blues.

Hamish includes traditional songs like "Johnny I Hardly Knew You", "Deep Elm Blues" and "Dark As a Dungeon" which he performs as if these classics are being sung for the first time.

Hamish pokes fun at his favorite topic, himself, on songs like "I Wish They Do it Now" and "Ain't Play in Me Fair", but songs like "The Chemical Workers Song" deal with the destruction of the environment by the big factories. "Parade" asks if politicians and the heads of the corporate boards had to go to war, would there be one.

The highlight and winner on this album will be "Marlyn" which deals with lonely people and "Hokey Smokey/Take The Children and Run"....this song is destined to become a signature song for this man's serious humour.

Portrait has been thirty years in the making....now, the portrait is complete.

Eric Anderson Ghost Upon the Road Slash/WEA by Tom Coxworth

Eric Anderson has returned with his first major release in ten years.

Anderson has spent this time recording and touring in Europe, his return is long overdue.

"Ghosts Upon the Road" floods the listener with images of Norwegian nights and Belgian bars, with the title track hailing back to the Dylanesque style of the Greenwich Village days. "Ghosts" is an epic autobiography of a man who is in search for the answers to past questions.

Most of these songs were formed while Anderson was outside his country and the reflections that he creates so vivid that each song demands the listeners attention. Songs like "Spanish Steps" and "Trouble In Paris" call back to the gems from Anderson's early recording years, while the plaintive love songs like "Carry Me Away" have great strength in their melodies.

Eric Anderson was able to retain the acoustic sound left behind in the sixties, and the crisp production hides not a sigh of his superb performance.

This release may become the best of the folk releases for 1989.

Malcolm Forsyth, R. Murray Schafer, Gary Kulesha "Mascarade" Centredisques by Bill Damur

The **Canadian Chamber Ensemble** under the direction of Kitchener-Waterloo based **Raffi Armenian** offers us a collection of three 20th century works on CD which could very well be the beginning of anyone's "serious" modern "art music" library. For those still clinging to the familiar comforts of tonality, this CD dispels the still widely held belief that the music of our time is nothing more than a bunch of jangling noise perpetrated by a group of acoustic anarchists.

Our very own **Malcolm Forsyth** has produced a work for horn and wind nonet which steers well away from the kind of horn music that always reminds us of a fox hunt. His "Fanfare and Three Mascarades" is an effervescent, and colourful romp through three movements holding to the sonata form. No thick teutonic plundering of orchestral forces is at work here; each movement offers a playful dig and a homage to three significant composers.

"**Bad-Boy**" **Schafer** has had stuffy academics in knots for years; his recorded lecture on the nature of music in Canada "Music from the Cold" and "Epitaph For Moonlight", scored for a grade eight choir have ensured his place internationally as one of the greats of our time. His famous avant-garde romps are not part of this Centredisque production; rather, we get an early work for harpsichord and orchestra in the familiar three movement classic form and, like Forsyth, Schafer hints back toward the golden age of the clavecin but at the same time shows a solid grasp of the kind of

practices then going on in France during the early 50's. Chorale themes and free variation make for a setting of this "Concerto pour Clavecin" reminiscent of a "pensive Mozart-onsteroids" piece.

Gary Kulesha confesses that the ancient art of alchemy came to mind when conjuring up his "Third Chamber Concerto." Although I found this last piece perhaps in some way the least emotionally satisfying of the three works on the disc, his imagination and craft are formidable — the bass clarinet is the star performer in the work and is the persona of the sorcerer, attempting to turn the imperfect intervals played by one group of performers into the perfect ones played by an opposing group. Offer that at your next counterpoint assignment. Great fun. Start your modern music collection with an "accessible" CD containing first-rate "Can-con" — then work on the heavy-weights like Schoenberg and Penderecki.

This Centredisque production is widely available, look for **Mascarade** in outlets offering CD's.

Young MC Stone Cold Rhymin' Delicious Vinyl/Island/MCA by Glenn Drexhage

Modern day pop historians will undoubtedly note that hip-hop's roots lay deep in the east. NY natives **Grandmaster Flash**, **Kool Moe Dee**, and a host of other old school rappers laid the groundwork, while the tradition has been upheld by today's heavyweights, from **Public Enemy** to **Eric B. and Rakim** to **Boogie Down Productions**. The west coast has never been able to keep up, either in quality or quantity.

Until recently, that is. Over the past few years, the trend has begun to reverse. **Ice-T**, a transplanted New Yorker, infamous for his frenetic rhyme attacks and attitude to match, paved the way for the up and coming LA crews. Recently, notables such as **MC Hammer**, **NWA**, and the phenomenally successful **Tone-Loc** have proved once and for all that Cali hip-hop is alive, well, and here to stay.

Enter the newest sensation, **Young MC**: a cocky, hungry rapper who's been on the mic since the wee age of 11 and helped pen labelmate Loc's "Wild Thing". His debut, produced by Delicious Vinyl's **Matt Dike** and **Michael Ross**, with occasional know-how from the **Dust Brothers (Beastie Boys)** and **Quincy Jones Jr.**, stray from the in your face tales of gang warfare and crime peddling associated with the wild west. More lightweight and casual, **Stone Cold Rhymin'** often relates the lighter side of life, along with healthy doses of bass. When Young scores, he scores big: the single, "Bust A Move", is an irresistible groove machine that's already raised many an eyebrow, while "Know How", with its infectious wah-wah sample and rapid fire tempo, provides for an unstoppable pace.

He does have the ability to bust rhymes with proficiency — the delivery is clear, concise, and flowing, and narrates humorous, harmless episodes; visits to the principal's office, getting dissed by the women, and the like. Also included among the pack is the now-standard anti-drug cut, "Just Say No". Once again, however, Young strays into the timeworn trap of letting everyone know just how def and dope he really is. Once a novelty, that's getting stale pretty fast — the same boasts ain't gonna do it anymore, no matter what **LL Cool J** says.

Let's face it though — **Stone Cold Rhymin'** is no socio/political diatribe. It's an effort to get the masses moving and to keep the young girls squealing. In that sense, it succeeds, and with flying colors. Armaggedon in effect? Nah, but it's pretty damn funky anyways.

Soundgarden Louder Than Love A&M

by Laura P.

Seattle's **Soundgarden** hammered out a blistering ode to **Black Sabbath** and friends with last year's **Ultramega Okay**. Simply put, it was heavy. Their latest release, however, is downright ponderous. While the songs are more richly textured (also known as 'produced'), they tend to become laboured by their own excess weight. But hey, don't throw Louder Than Love into the Pompous-Idiots-Do-The-Seventies bin just yet because such tracks as "Ugly Truth" and "Loud Love" are Soundgarden at their finest. **Chris Cornell's** Zeppelinesque vocals spiral and soar over raw circular rhythms and one can't help but be drawn into Soundgarden's other worldly domain. Sadly, the remaining songs lack this transcendental ebb and flow and start to unmagically blend into metal obscurity, or even worse, absurdity. Take "Big Dumb Sex" for instance, a first person account of domineering machismo that comes off as plain comical. In fact, such melodramatic themes of human ugliness abound on this one. Looks like Soundgarden aren't screaming life, merely singing about it. Sorta kinda okay.