

'Down home' launch for local group's LP

by Jayn Ritchie

The record release party for the local *a capella* group Four the Moment was held last Saturday, February 27. The event had been billed as a benefit and all proceeds went to the local Cultural Awareness Group. It turned out to be the perfect combination of political expression and down-home gathering, and lacked all the unplea-

santness usually associated with these commercial endeavours. This was probably because of the company they keep, and it was apparent that Four the Moment had invited many more friends than the venue, the Pub Flamingo, could accommodate. After fighting my way through the lengthy line-up by brandishing an advance ticket and passing the sign warning "Standing

room only", I made it indoors among one of the warmest and spunkiest crowds I have seen in a while.

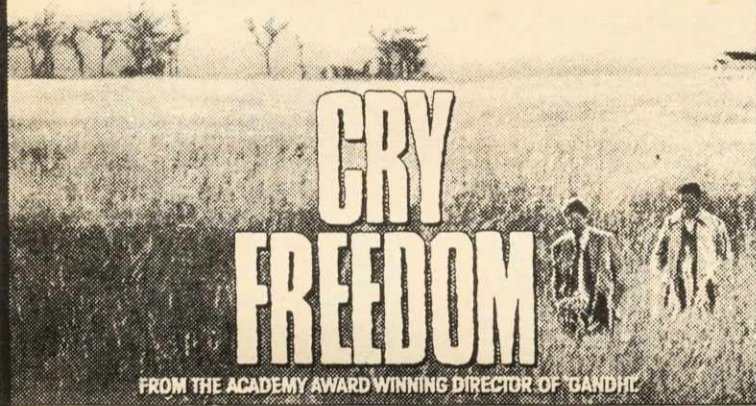
The preliminaries of the evening included a few words from some of Four the Moment's close friends as well as some representatives of local organizations wishing the group well with their new album, *We're Still Standing* (Jam Records). After short performances by musician Harvey Miller and comedian David Woods, George Elliott Clarke, who had given many songs to the group, gave them his thumbs up and best of luck. Rounding out the line-up of well-wishers was Mark Andrew Cardiff of CBC, who produced the original sessions of Four the Moment a few years ago, and even the MuchMusic representative Jordie Morgan gave his congratulations.

Four the Moment eventually appeared to the more-than-anxious crowd. They opened the evening from behind the closed curtain, singing "West Hants County" clearly, powerfully. This was what we had been waiting for, and as my spine tingled, I gulped as Four the Moment premiered their newest (newer than their album) material. Once again the lyrics were provided by George Clarke, for the song called "Africville". Four the Moment were open about their influences: Sweet Honey in the Rock have inspired them, and their rich gospel and blues influence provides them with a powerful method of conveying some important messages. "West Hants County" (about black miners in Nova Scotia), "Lydia Jackson" (another Nova Scotian slave from history) and "Inkululeko Iyeza" (meaning 'Free-

dom is. Coming', and subtitled 'Steven Biko's Lament') are just a few from their growing repertoire of meaningful and stunningly beautiful songs that make owning their new album as seeing them perform live. It seemed appropriate that their final song before encores was Enoch Sontonga's "Nkosi Sikeleli' Africa", better known as the official anthem of the African National Congress.

Four the Moment have been considered by some as the most improved performance in the last few years, and they weren't that bad to start with. Their promise lies in the fact that they are earnest but not uptight, and this was very apparent during their Saturday performance. They aren't fighting for fame, and shedding their Nova Scotian ways seems farthest from their mind.

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**Ex-Dolls
 Proto-punk
 catches
 80s wave**

by Scott Neily

Former New York Dolls member Buster Poindexter has just released a self-titled debut album (RCA/BMG). Poindexter, who gained some notoreity as being a proto-punk years ago with the Dolls, released the album as a response to the heavy demand for his very



Cute, but not a Doll

popular New York-based club act.

The album is a little eclectic in nature. The basic sound is that of big-band swing with catchy rock'n'roll, and the result is very clubbish music. The lyrics are very tongue-in-cheek for the most part, and the opening track on side two, "Good Morning, Judge," is quite hilarious. Other notable tracks include "Screwy Music," the single "Hot, Hot, Hot," and a brilliant remake of "House of the Rising Sun". While the album may seem a little off-key with the first listen, Poindexter's unique style of singing is the type that grows on you after a time and with each listen, you can happily find something new to enjoy.

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