

Caught Live

The Persuaders
The Power Plant (Oct. 12-14)
Andante's (Oct. 17-21)

by Jennifer Sauriol

Vancouver based **The Persuaders** have just finished rocking Edmonton's blues lovers during the end of October at The Power Plant and Andante's. The roadhouse blues band's set included a number of classics by Albert Collins, Stevie Ray Vaghn, and Jim Hendrix.

Over the past two years. The Persuaders have opened shows for **Jeff Healey**, **Jack DeKeyzer**, **Johnny Winter** and **The Beat Farmers**, and their performances reflect the experiences. The pounding stage show features **Pierre Komen** on sax, **Todd Sacerty** on bass and **Steve Lees** on drums. Twenty-year-old **Dave Gogo** has received both recognition and encouragement from **Stevie Ray Vaghan**, and in return has learned to put on an electrifying performance. He plays his guitar with such passion and intensity, that it is hard to keep your eyes off him.

The band's cover versions of songs like Jimi Hendrix's "Fire" and The Fabulous T-Birds, "I believe I'm In Love With You", make a very strong performance, but the addition of the band's own material allows the audience to see the potential of The Persuaders. As soon as the band builds up its repertoire they will be well on their way to becoming one of Canada's premier blues bands.

Nowhere Blossoms
Edmonton Ski Club
Oct. 20

by Gene Kosowan

A one-hour set at the Edmonton Ski Club, despite squalid sound conditions, proves that **Nowhere Blossoms** is one of the most improved pop acts in Edmonton this year. While the quintet has much to do to shake their naivete, they are certainly showing that they are quick studies at balancing the components of how a conventional music framework operate.

Guitarist **Dave Jackson** still needs to learn how to simplify the band's arrangements on songs like "Standing At the Edge" and "Johnny and Susie", but their trump cards are still the overall musicianship and vocals reminiscent of **The Mamas and Papas**.

A previous engagement prevented a critique of newcomers **Little Big Man**, but what was seen of the **Foes of Respiration** seems promising. Although the quartet lacks the depth of Nowhere Blossoms, they make up for it by an impressive utilization of hooks that can make or break a song.

Bourbon Tabernacle Choir/The Gruesomes
Crackerjack's
Oct. 11

by Christine Chomiak

Don't get them confused with the **Mormon Tabernacle Choir** — they aren't Mormon (at least I don't think they are) and they aren't morons (**The Osmonds** get it? ha ha!). Bourbon Tabernacle Choir graced our fair city on Wednesday, October 11 at Crackerjack's, which happened to have quite a few modsters waiting to see **The Gruesomes**. They didn't know what to expect; I didn't know what to expect from this septet from Toronto. I heard a bit of their tape *If Hell Had a House Band* a week or two before their appearance, and it was okay, but boy, their live show was something else! They were just so funky — funky with 70's soul thrown in — but it was original, unlike some garage type bands that give you the impression that if you see them once, you don't have to bother showing up for their next 10 shows. Ahh, it was just too cool for Edmonton; a tight band who instead of trying to relive the sixties, which most of them were too young to remember, added a new twist to the 70's genre of funky soulful tunes. They did some covers, but quite a bit of original stuff. I really thought their tune "Stanley" was nifty. But it was too darned bad that not too many people were a 'boogyn' and it was a darned shame that the stage wasn't bigger so singer David Wall could have shaken his booty a little more.

The Gruesomes were the Gruesomes. I left after being funk'd by the Bourbon Tabernacle Choir.

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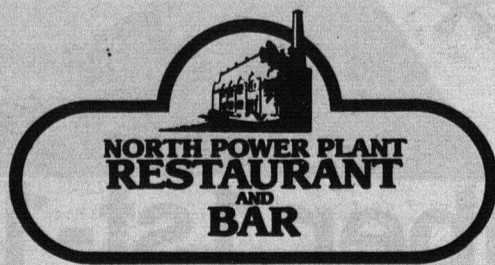
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