

Iggy's World Some tasty boot sauce



Hey kids, what's shaking? Does anybody out there realize how hard it is to write with a straight-jacket on? But that's another story.

If I were to say Bootsauce what would be the first image to pop into your head? Bad pizza topping. Liquid lustre for shoes? The stuff your Aunt Mary serves for dinner? Wrong, all wrong. Bootsauce are, in fact, one of the best new bands on the market right now. Their debut LP. The Brown Album (with its neat-keen cover) has been popping up everywhere (albeit mostly in the rooms of partially deranged university students).

Okay, I'll admit I didn't think it was possible, but Bootsauce have done it. In their song Let's Eat Out they mention both Betty Crocker and Aunt Jemima and they somehow manage to make it sound sexual. I don't know about you guys but that punches a big hole in my version of reality. Let's Eat Out is a punchy-crunchy little tune with a nasty rhythm and slight sexual overtones (eg. "lick you like an ice cream cone").

Scratching The Hole, the second song on The Brown Album is a mildly heavy and disturbing piece. It's very off, no matter how many times you listen to this trace you still can't pin down the unnerving creepy quality that exudes from it. Of course Drew's gravelly deep voice helps a heap.

"Wait a sec" you are probably saying "who the hell is Drew?" Well, let me fill you in. Drew Ling is Bootsauce's lead singer. He is, of course, accompanied by Pere

Fume - on guitar and keyboard, Sonny Greenwich Jr. - on more guitars, and something named Baculis on the bass. Collectively this little group of crazies become Bootsauce.

Perhaps the best song on the album (well my favorite anyway) is a piece entitled Play With Me. This is a wonderful slow song and Drew's voice - which changes every song - blends well with the rest of the music to bring a haunting sound to it, but haunting in its own wierd way. I would say the track is beautiful but that would be the wrong terminology, nothing on this album is beautiful it is all very raw.

Sex Marine, nice name huh? Well, appropriate anyway. Only mild sexual imagery here folks. The song is a mean commentary on a "military Casanova" with some beautiful lines like "when you see the pink gun loading for volcanoes exploding". Let me tell you there are some pretty wild sexual metaphors in this one.

The terrific thing about Bootsauce is that musically they are very original (and none of their sons sound the same). This makes them hard to categorize; they're not mainstream pop crap, not metal and only just skirting alternative, with influences from all three (gotta love that).

Ever heard one of those tunes that gets you pumped enough to put your head through a wall? Guess what? There is one on this album. The boys all sound pretty angry on Lovin Pain and Mr. Ling does more growling that singing. This is the kind of song to listen to when you're pissed off

at someone (of course it will only make you worse, but hey, so what!).

With the track called Everyone's A Winner we get still more of the sex imagery. (What's on their minds?) Don't get me wrong though, this is still a good piece.

Masterstroke is the final song on this album and appropriately so. Listening to this track is like watching the film Eraserhead while intoxicated - a bizarre and memorable excursion. Suffice it to say that this song will crawl all over you.

All in all Bootsauce are a daring and extremely original band. I think the least they deserve is an 8 out of 10 on the scale. I'm outta here ... see you next week kiddies!

Get Classical

by Paul Campbell

If you read Get Classical last week, in which I aired my feelings about jazz (yeah, man), Soul (great), Country (OK, sometimes fun), and Rock (not all that positive), you are perhaps wondering just what I do look for in music.

For me the great thing about music, apart from the obvious things like the constant pleasure of having it humming around in your head, is that somehow it seems to speak directly to the spirit. I look for music not only to entertain me and beguile my ears, but I want it to help me create a quiet place in my soul; a place where I feel content with myself. And further, I want that place to be expanded until it becomes a meaningful part of my everyday existence. I feel that the best classical music does all of these things better than the other forms of music that I know. Let me make a few disclaimers here: I realize that almost any form of music, if listened to repetitively, will have the effects I, and I think everybody wants. I think classical does it better. I think rock may have the potential to be as effective as classical (when I first heard the Beatles' Sergeant Pepper album

radio, now knowing what it was, I decided that the face of rock had changed, and that I wanted to get involved. I was disappointed when I learned that all those great pieces had come from one group!), but as it stands today, it is nowhere near it. And, although we are already talking about 'Classical Rock', rock is really a very young form, and can hardly be expected to come up a body of works in its 40 years of existence to compare with the output of the 300+ years of classical music.

What are the differences that give classical music the edge over other styles? There are many factors: for instance most "pop" music is generally confined to pieces of 3 or 4 minutes duration, whereas there is so much limitation in the classical field. A symphony, composed of four movements may well have each movement longer than 10 minutes, and last close to one hour. This gives the composer the freedom to develop the atmosphere or feeling he has created more fully, and, perhaps more important, to subtly change it as it progresses. Schubert, for instance, was given to long works, and such is the pleasure of immersing yourself in one of them that people talk of the "heavenly length of Schubert". Similarly, the emotional range of classical music is greater. Through much of its history music has been concerned with beauty, and much music simply tries to be beautiful and/or elegant. It was Mozart, who composed full scale works in his head, as much for his own entertainment as for profit, whose music was so personal that it became emotionally alive. The emotion-driven and strong-willed Beethoven started to use

music as a means of expressing feelings, and even philosophy, and thereby initiated the romantic era. The extended length of many romantic works permits not only power but subtlety of expression.

At the same time as classical music is permitted greater length to develop its musical ideas, and has a wider emotional horizon, it also has available greater resources. A piece might be written for solo flute, say or full orchestra made up of more than 100 players, depending on what best suited the ideas of the composer. Throughout the history of music composers have studied and expanded the uses of harmony, turning it into a rich language of its own, yet one that is intuitively understood by us the listeners. Similarly rhythm, which in most pop music is fixed for the length of the piece, can be shifted, modified and contrasted to heighten the musical experience of the listener. The sound palette of classical music, while not as full as the potential palette for pop music, particularly since the advent of sampling synthesizers, tends to be used with greater clarity and cleanliness. The sound itself becomes one of the factors that evokes the esthetic response in the listener.

All these things, the greater harmonic and rhythmic complexity, the greater emotional range, the lack of limitations on length and format, and even the filtering process of time, combine to make classical music a more "soul-fitting", and soul uplifting than the other forms for me. next week I will write some suggestions about 'acquainting yourself with classical' which I hope you will find useful, if you are so inclined. But in the meantime, the Duo Pach, on their musical journey through many countries, are about to visit Germany, and play works of two great romantic composers, Brahms and Strauss. Space grows short, so I will give them no introduction here, but they will be charmingly introduced by Arlene Pach, at Mem. Hall, today, at 12:30. And don't forget the first concert of the Creative Arts Committee Mem Hall Series - master accordionist Joseph Petrie (certain to astound you) and Guy Few at the piano. Prepare to be entertained!



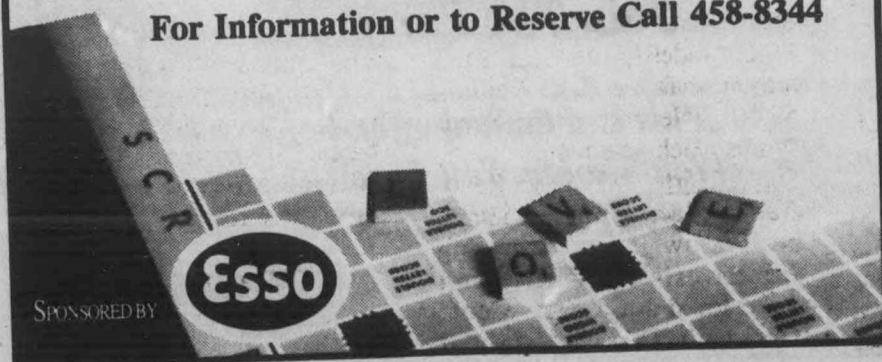
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