

# arts & entertainment



by Michael Graham

Kate Bush  
*The Red Shoes*  
EMI

Kate Bush takes her time when she makes an album. *The Sensual World* (1989) was good enough to justify a four year wait. *The Red Shoes* isn't. The songs are produced to death, giving the entire album an artificial feel. A couple of songs on the album may have had potential, but they are over-processed and mired in dated synth sounds for the 1990s. I guess Kate Bush isn't ready for the 1990's.

*The Red Shoes* features cameos by

Eric Clapton, Jeff Beck, Nigel Kennedy and Prince. With the exception of Prince, none of the above make worthwhile contributions to the album. Kate's voice is still great, but it is not enough to save any of the songs from standard pop mediocrity. The ballad, "Moments of Pleasure" reminded me of Celine Dion. Enough said.

Even if the production hadn't been so heavy-handed, *The Red Shoes* would have been nothing special. It is almost completely void of interesting arrangements, energy and inspiration. It is, by far, Kate's worst album. And on top of that, the artwork is hideous. Do yourself a favour by picking up her brilliant '82 album *The Dreaming* and listen to the musical genius that Kate Bush used to be.

Buskers showcased on tape and stage

## Getting off the street

by Leslie J Furlong

Well-wishers and the curious converged on the Double Deuce Thursday to sample songs written and performed by the local busking community. Although organizers worked passionately to reach this point, the event took a lot of work and time to get on the stage.

Chief organizer and busker Devlin Kerry, voice shot raw from a combination of singing and bad health, said the path from the street to the stage was a tricky one. "We booked a Flamingo gig for Wednesday, but they bottomed up on us." With that venue gone, the immediate future looked bleak until another band cancelled at the Double Deuce. "If another band had approached him five minutes before we did, this gig would not have happened. Talk about landing on your feet."

The event was held to celebrate the release of *Clusterbusk '93: We Haven't Heard of You Either*, the inaugural recording venture from Deep Recording Space Nine. Recorded in early September over a three-day period, the cassette features thirteen acts perform-

ing eighteen tracks. Each of the musicians approached by Devlin had to meet a criteria of having made a living as a busker with original material.

Sean Meisner, seen year-round at the library or at the Seahorse, saw the

*The path from street to stage was a tricky one.*

recording process for both the musicians and DRS9 as a mutual learning experience. "[Clusterbusk] was their maiden voyage, so they were finding their feet, and it was the first time in the studio for a lot of us, so it was a mutual experiment, really."

Unlike some artist/studio relation-

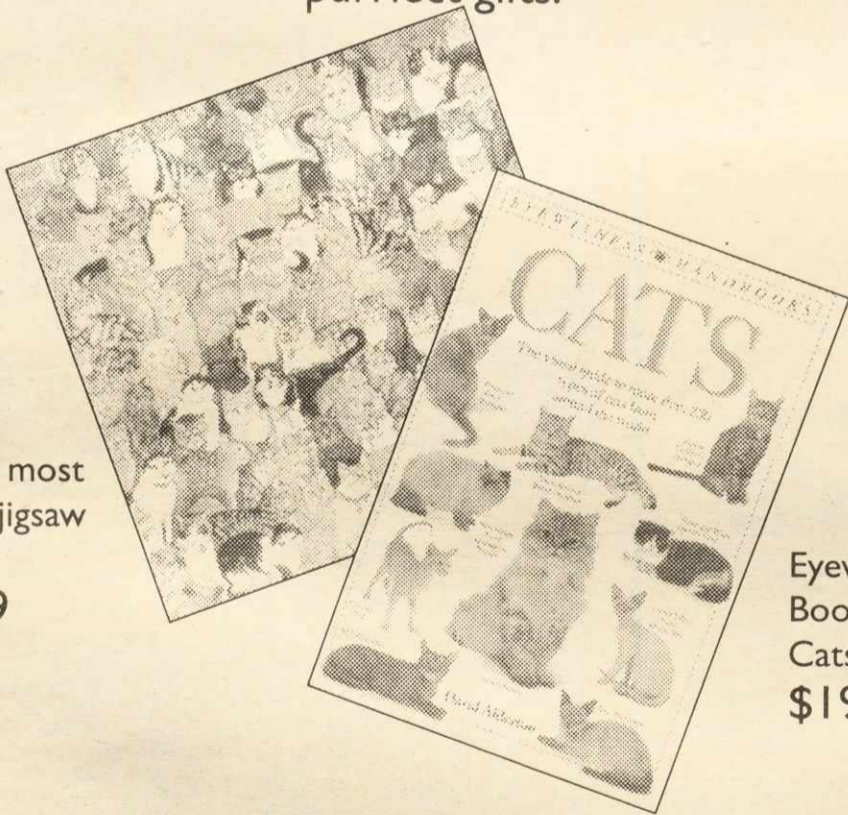
ships, the direction the music took in the recording process remained in the hands of the musicians. "They [Steven Outhit and Doug Barron] were really sympathetic engineers. They listened to what we wanted," Sean said. Having performed his songs countless times on the street, as the others on the tape had, he was certain as to what sounded right and what didn't. "They were our vehicle to get the sound we wanted, and they played that role beautifully."

The show featured all but one of the acts from the tape, showing off a range of acoustic sounds, from the guitar and wit of Trevor Rostek's "Postcard" to Dan MacMillan's amazing falsetto trapped in the body of a lumberjack.

If the response to *Clusterbusk '93* is positive, there are plans to make it an annual release. "There are quite a few people we'd like to get on next year," Meisner said. "Eventually those that are on it now are going to drop off, but there will be new blood for the upcoming ones."

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