

# Gnu Wax

## Sylvia Tyson You Were On My Mind Stony Plain

by Tom Coxworth

Magic.... that's what **Sylvia Tyson** has delivered on her first album since her 1985's *Big Spotlight*. Sylvia has returned with the same force that her former partner **Ian** did with his great 1983 album *Old Corrals and Sagebrush* (Also on Stony Plain) and this release has the potential to be a country classic.

*You Were On My Mind* recreates some of Sylvia's past recording mixed with well-chosen songs which shine with a maturity. "River Road," "Truckers Cafe," "Sleep on My Shoulder" and emotional kick as if they were recorded for the first time. **Tom Russell** assisted Sylvia with the production chores and the strong and sensitive side of both performers causes emotional sparks to fly with songs like "Slow Moving Heart" and "The Night the Chinese Restaurant Burned Down". But all stops when Russell shares vocals on "Thrown to the Wolves," making this track the high point on a album filled with high points.

**Fats Kaplin** and **Andrew Hardin** (from Russell's band) plus Albert Lee direct each note using guitar, fiddle, pedal steel, and accordion and lead each tune with Sylvia getting vocal assistance from **Colleen Peterson** and **Lucille Starr**.

Many albums have all the ingredients to make them a success but *You Were On My Mind* has all that to hard-to-find ingredient—heart and soul. Lend and ear. It's great.

## Jethro Tull Rock Island Chrysalis

by Tom Coxworth

Somebody is imitating **Jethro Tull** and methinks it's **Ian Anderson**. *Crest of a Knave*, Tull's previous album, had returned the band to rock legend status and held much hope for the fresh new direction.

*Rock Island* has reverted back to Anderson's tired and cliché-ridden reworks of his older material—it has no spark.

**Dave Pegg**, **Martin Allcock** and **Martin Barre** are allowed no input to the material and hence they only create what Anderson mechanically wants. It's time to rediscover the back catalogue releases like *Benefit*, *Aqualung*, *Songs from the Woods*, and *Crest of a Knave*. As in the **Herman Hermit's** song... "She's a Must to Avoid" nuff said!

## Eric Clapton Journeyman Duck/Reprise

by Tom Coxworth

"A Long Time Comin'," **The Electric Flag** coined this phrase in 1967 and for **Eric Clapton** fans this must apply to his latest release *Journeyman* which echoes back to his **John Mayall**, **Delaney and Bonnie** and (yes) **Derek and the Dominos** days with a "back to the drawing board" attitude.

Clapton's previous two releases left his followers disappointed and this will return him to the head of the class. Eric unashamedly pulls familiar guitar lines for song like "Pretending," "Bad Love" and "Running on Faith," but the strength is in the familiarity of his time stamped playing.

**Robert Cray** joins Eric on four of the twelve tracks and this protege of the Clapton style makes it difficult to hear where one begins and the other ends. **Phil Collins**, **Daryl Hall**, **George Harrison** and **Chaka Khan** all contribute but it is **Dire Straitman Alan Clark** who provides the same rock-solid support as he does with **Mark Knopfler**.

Ray Charles' "Hard Times" and Bo Diddley's "Before you Accuse Me" are highlights but Clapton's rework of Big Mama Thornton's version of "Hound Dog" is a standout this is the way it was intended to be done. Roll over Elvis.

Harrison's "Run So Far" does not fit and tends to alter the bluesy direction, but all is saved with the Cray-Clapton composition "Old Love" as this slow-moving song shows up Clapton's blues heart.

*Journeyman* has returned the student to his studies and Eric's natural talent shines along with past blues legends. Welcome back.

## KMFDM UAIOE (Wax Trax)

by Richard Thornley

The late 80's has seen more of its fairshare of outfits blending metal, rap, funk and jazz. Some of the bands, such as **Bad Brains**, the **Chilis** and **Faith no More**, do it quite well but for others it ends up as a formulaic exercise in eclecticism. It's only right that the electronics community should spawn similar bands and in **KMFDM**, they have one.

**KMFDM** are from Belgium and, like **Front 242** and **Ministry**, they spice up their heavy electronic sound with elements of metal, rap and reggae. But when it comes right down to it, they're still an electro-dance band right down to the heavy drum patterns, industrial noise, twisted samples, and beefed-up, distorted vocals.

The song lyrics are fairly generic (nasty tales of love and life) but the treatment is usually quite interesting and they are understandable. "Ganja Rock" has a real reggae-feel vocally whereas other cuts like "Thrash Up" and "En Esch!" are straight electro-metal with corresponding hate-love topics.

Musically they veer from straight dance ("Ganja Rock") to industrial noise shit ("Loving Can Be An Art"). Two of the songs, "Loving..." and "More and Faster," are produced by **Adrian Sherwood** and bear his indelible mark with snippets of sound and song spinning in and out of the mix. Production on the rest of the album is fairly similar to the Sherwood sound, if a little less subtle. At times there's so much going on that this record gets quite overwhelming.

Perhaps the easiest way to describe this album is as late 80's "fuck you" electronics done to extreme. For people not acquainted with this subgenre of music, the overall sound may be a bit off-putting at first, but I think you will at least find it interesting. For people into Ministry et al., you'll certainly get a jolt from this sucker. It's hot. Nothing new. Just hot.

## Bad Brains Quickness Caroline by Meagan Perry

**Bad Brains** have consistently put out quality material, and this album is no exception. These guys are brilliant musicians. The vocalist, **H.R.**, does a superb job of conveying emotions through his singing. His voice can, from a soothing croon, rise to a raging howl in a matter of milliseconds, without sounding bogus.

Although the lyrics on *Quickness* are a bit less understandable (poetic license?) than on previous albums, they still manage to convey the main idea of each song. Another strange thing is that the "Intro" from the *I against I* album shows up as the beginning of "Voyage into Infinity," but then, it's a good intro. Why not use it twice?

It's a good album. Buy it. Jah Rastafari.

## glenn's tape worms

by Glenn Drexhage



## Dostlar—Dostlar

A two song cassette from the Toronto group consisting of Turkish and Canadian musicians, produced by **Billy Bryans** (ex-**Parachute Club**). Traditional Turkish melodies performed on baglama and bendir weave together with haunting vocal styles to provide an enthralling aural experience. Perfect accompaniment for yer Nirvana bound spirit.

(Dostlar: 868a College St. Toronto, Ontario)

## Mary—Xmas

New product from Vancouver's **Mary**, just in time for the yuletide season. "Carol of the Bells" is an intriguing instrumental; sonic riff repetitions converge with an underlying heaviness, setting in yer gut with a satisfying thud. On the lighter side, "Exodus" is a poppy little treat, complete with bouncy basslines and jangly-ish strummings. Guaranteed to get those feet a-shimmyin! Yowsa!

(Mary, Box 48293 Bentall Centre, Vancouver, BC V7X 1A1)



## Bone Club—Bone Club

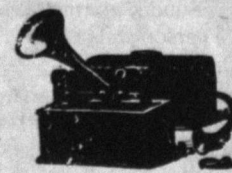
Grungoid quartet hailing from Minnesota, a state known for its legendary musical output in recent years. **Bone Club** has obviously learned their lesson from their peers, and learned them well. The three songs are rooted in a moody, metallic vein, with enough feedback and wah effects to lend a pleasant psychotic touch. Production is clean but the mud still manages to creep along slowly and cloud yer vision, dig? Tune in and groove down.

(Bone club P.O. Box 4261 Industrial Station 022 St. Paul, MN.)

## Trace Willin—Here On Earth

Manic rantings from Edmonton's own twisto version of **Jacques Brel**. Songs range from walls of feedback and electronic noise backing up Trace's "voice" (grunts, groans, warblings, primal screams), to solo voicings with little or no musical effects. Taken in small doses, the tapes sheer bizareness provides for some entertaining (and occasionally hilarious) moments; more often than not, it wanders along aimlessly, often straggling on far too long. An apt soundtrack for those nights when the TV flickers blue and things just don't seem "right..."


(Trace Willin, 10825-79 Ave. Edmonton, AB)



## John Bartles—The End of the Nuclear Age

New York's pride and joy unleashes yet another attack upon the helpless masses. A schizo mixing bag of musical styles is presented, mashing up abrasive guitar overtones, bleated sax blowings, and dense electronic textures along with bizarro narrations from the other side of reality. At times, the whole concept is a tad meandering, but when it gels, you'll be thankful. And that's not such a bad thing now, is it?

(Bartles, P.O. Box 288 Springwater, NY, USA 14560)



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