

Nothing else like Captain Beefheart

by Kenneth Newman

Out of the ten thousand copies of this review that will be printed only a very few will make sense to the reader who encounters it. But this record is of such monumental significance I have no choice but to write in what may be the oblivion of obscurity.

For the uninitiated: there is no record of Captain Beefheart's that I can point to as a painless introduction — there is none. Beefheart doesn't compromise. If you buy one of his records, one of two things will happen. You will hate it at first and forever after. Or you will hate it at first and then after about a year of listening you will realize that the man is one of the few authentic geniuses this century has produced. Without him there would have been no punk, American folk music would have died,

and the blues would have been stuck in the 1950's. But again, his music is something *fundamentally* new — there is nothing else like it on earth.

Suffice to say that even if you can't stand to listen to him, most of the musicians you like can and do thank God for it. His influence on contemporary music is immeasurable. Give him a try, and don't give up easily, it takes time to like him. But if you can't understand it, please respect it.

Preaching to the converted: This is the Good Captain's best record since Trout Mask Replica. This is the first Beefheart record I've ever liked on first listening (and I've heard them all). He's got a new Magic Band, except for Jeff Tepper on slide from the last two records. Gary Lucas, the new guitarist, is obviously classically trained but

plays what Beefheart tells him to. The result is fantastic. A solo instrumental cut called "Evening Bell" is the most amazing guitar work I've ever heard and if people will only listen to it, it will revolutionize classical, jazz, and rock guitar and any other kind of guitar playing there may be. Richard Snyder, a fingerpicking bass player, is similarly amazing. There's no synthesizer or trombone to cloud the mix on this one, just the bare essentials of bass, drums, and two guitars, all that Beefheart needs to make the most genuinely intricate music there is.

The lyrics and the vocals are stronger than ever. As he gets older, Beefheart's voice seems to get better and better, and more straightforward (*relatively* speaking, of course). The lyrics are exceptionally strong, every one a classic.

I wish I could reprint them all for you. They deserve to be written across the prairies in rows of corn and read from the air. But maybe a fragment from "Hey Garland, I Dig Your Tweed Coat"?

approaching the fractured glass dripping in light he spoke: "I just looked at

myself, and from here to there it ain't far enough, but from here to here, it's too short."

"And circles don't fly, they float," Pena exclaimed and went on to say, "sun shore did shine this year, who'd you like like underneath?"

Adventures in bluesy rock

by Gary P. LeBlanc

The New Adventures are a heavy rock'n'roll threesome from a small town in northern Holland called Veelerleen. Crusade, the album, is their Canadian debut, and an impressive one at that.

The group consists of Peter Bootsman on vocal and guitar, Henk Torpedo on drums, and

Harry de Winter on bass. Bootsman, who writes many of the songs, played in several Dutch bands including *Herman Brood's Wild Romance* before joining the New Adventures. Hank was in *Upside Down* and de Winter was in the German group *Roxette*.

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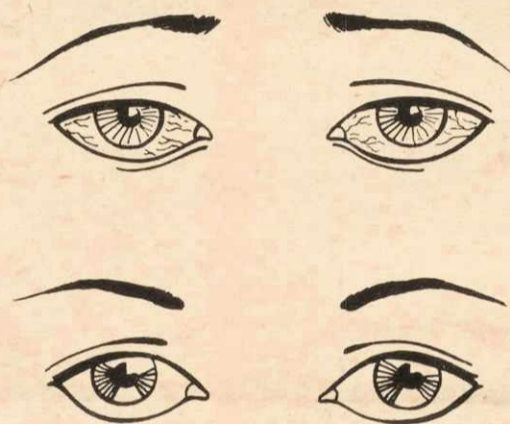
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