

ARTS



Why are they so angry?

by Michael Roncon

SkateNigs
(E.P)
Wax Trax/Cargo Records

Who are the SkateNigs and why are they so angry?

It seems that the overlords of the industrial scene — Jourgenson (*Ministry*) and Ward (*Revolver Cocks*) — have a loose hand in the Nig's stuff. Add to this a myriad of other Wax Trax people including Phil Owen and the late Lorri Jackson and you have the SkateNigs.

"Chemical Imbalance" is a brutal attack track. It begins with a rap by Lorri Jackson, who is credited as an "Honorary Nig" and in whose memory this record was made.

The rap is about the SkateNigs and their beefs with life. Lorri studied the art of "I don't give a fuck" delivery. She sounds like Sinead O'Conner talking to her record label.

According to Lorri, the SkateNigs are not the type you want to bring home to anybody — let alone mama. With such insights as, "if buttoles are peepholes/then the Nigs are the windows/to the soul of this fucking ridiculous world/anality's got nothing on their borders" Lorri brings a smile to my face.

It quickly turns to a grimace, though, when the industrial/thrash sonic assault begins.

With a fast and heavy bass beat, drums to match and some accurately timed guitar jabs, I listen to a voice on the verge of murderous anarchy.

We get stuff like, "take a look at my world/dystopia with abundance/I'd rather die on my feet than live on my knees/SkateNigs, mortal but invincible/ SkateNigs, making life livable." Are you getting the idea?

"Damage 43" is no more political. It sounds like Chucky D. meets *Ministry* and decides to berate working man for his somnambulist political attitudes.

Needless to say, this is not for people who want to hear how much Bobby loves Cindy. These guys are angry and aware of it.

Their art — some may argue the "art" part does not lie in rhythmic poetic verse nor in sweet melodic interludes, but instead in a nifty rap package which oozes with slimy truths.

The SkateNigs zero in on their truths like students on cheap photocopyers. Their music, as well as their lyrics, make no compromises to no one.

As I listen to this stuff, I can't help but think that these guys are simply the mirror of a violent society that needs to vent its anger and frustrations.

The SkateNigs offer an outlet, not a solution.

So, if you like your music with large doses of raw energy, or if you just want the occasional SCUD to land on your head, then this bud's for you. Otherwise, avoid it like the plague.

Guitar hero solos

by Bruce Adamson

Jack De Keyzer
Hard Working Man
WEA Records

Jack De Keyzer's debut solo release, *Hard Working Man*, could not have been more aptly titled.

The local guitar hero has been gigging around town for over ten years, playing virtually every club and beer nook in the city.

His blues and rockabilly stylings have earned him a loyal following, and nary a weekend can be found where Jack isn't tearing it up for the torch and twang faithful. *Hard Working Man* is a solid platter which proves De Keyzer to be a diverse musician who can switch from gut-wrenching blues to shoe-shuffling country rock at the drop of a beer cap.

Side one kicks off with "That's The Way", an up-tempo rocker that should appeal to the Q-107 set. "Burning Up" follows, with Jack tipping his hat to the Peter Gunn school of guitar pickin'.

Jerome Godboo of the *Phantoms* makes a cameo harp appearance,

adding a soulful undercurrent to the proceedings. Jim Cuddy and Greg Keelor drop by to offer backing vox on "Nothing To Lose", a Blue Rodeo styled ballad which has great single potential.

The emphasis on "hit" material gives way on the B-side,

Allowing De Keyzer to loosen up and put his considerable club experience to good use.

"Long Legged Woman" and "Out Of This World" are irresistible rockabilly workouts which are reminiscent of Elvis Presley's pre-Burger King Memphis sessions. No small feat in my book.

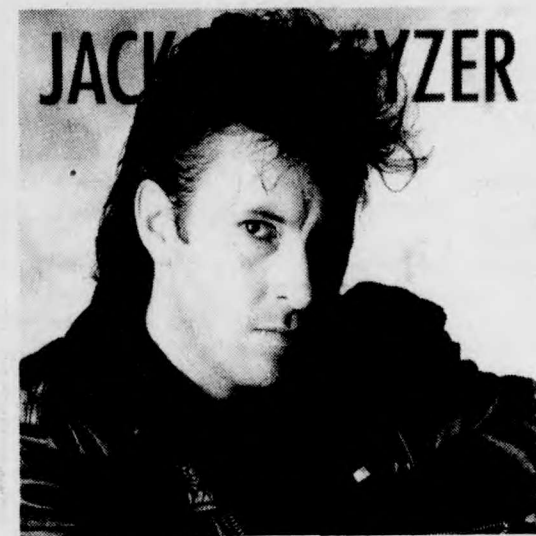
No artist with a rep for bar room shredding can record a disk without digging into the blues, and De Keyzer is no exception.

"Blue Train", the album's final cut is a solid ballad with Dire Straits overtones; in fact, much of De Keyzer's soloing throughout the LP sounds very Knopfleresque.

Hard Working Man is a fine representation of what its creator is: a rock and roll traditionalist.

Musically, the results are fantastic, but lyrically De Keyzer often finds himself mired in a slick of thematic cliches.

Stories of guitar slingers rolling into Dodge City to covet the sheriff's daughter are as old as Wyatt Earp's shaving brush. Fortunately, De Keyzer's tavern-tested musical trick-bag gives *Hard Working Man* an irresistible flavor that more than compensates for his occasionally contrived rock'n'roll gobbledygook.



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