

Theatre a year and a half ago; maybe because it was a cabaret setting instead of a concert situation. They did quite a few cuts off their brand new release, *Big Planet Scarey Planet*, along with old perennial favourites such as "Angel," "The Devil Is My Friend," "Death Dentist" and more. But they didn't do "Real Men," which irked me. The last time they were here, they did their own rendition of **Camper Van Beethoven's** "Take the Skinheads Bowling," but dammit, they didn't do it this time.

It really didn't matter, as the entire show was beautiful—groovy tunes and a tight set. Instead of appreciating the Jazz Butcher for just a few clever numbers, you realized that there's a heck of a lot more to the band, and indeed it was a shame that they didn't come on or weren't allowed to appear for a third encore. Maybe they would have done "Real Men" (or "Skinheads"—ed.).

The Jazz Butcher ruled the earth, but hey, I wish I could say the same about local band **Custommade** (or should I say Custom-Cover or Cover-Made), blow-dried posers who haven't comprehended yet that music has evolved since 1981.

### The Hardrock Miners Sidetrack Cafe November 23-25

by Jennifer Sauriol

Remember the group of nerds back in high school? The ones with saggy pants, brushcuts and thick glasses; they sat in the corner at all the dances. I used to wonder what they talked about, now I know, they were planning, planning the **Hardrock Miners**—the Revenge of the Nerds.

The Miners are certainly getting their revenge, this eight-piece band out of Vancouver gives a power-packed performance straight from a hilly-billy, shotgun wedding. They do justice to such pop 'shlock' songs like **Prince's**, "Kiss," **Frankie goes to Hollywood's** "Relax," and **The Fine Young Cannibals'** "She Drives me Crazy," by arranging them into jazzified country classics.

As can be expected, with a band of this size—the sound is full, but surprisingly clear. It's evident that this band would be great to see with a wild crowd, but alas, I saw them Thursday night, with only about twenty-five other people. Edmonton, you missed out.

# Sonic Textures

## Shawn Pinchbeck emerges with *Tonepleromas*

by Glenn Drexhage



"I've always liked electronic music. I just like its texture. I concentrate a lot on how it sounds. I really like to create a powerful impression, a powerful mood."

Fitting words from **Shawn Pinchbeck**, one of Edmonton's foremost electronic composers. From his humble beginnings five years ago, serving as the opening act for Psyche member Steven Huss, Pinchbeck, 22 has contributed to the local alternative music scene in various forms. After appearing in a number of short lived bands, he has since opted for performing solo, and has been doing so for the past three years.

His first cassette, *Wild Cats*, was released in early 1988, and fostered a small but growing enthusiasm towards his efforts. The tape served as a process of discovery for Pinchbeck, who was experimenting with various methods in his music making at the time.

"The first tape was actually a learning ground for a lot of things," he claims. "I was just learning how to structure music, and a lot of things like that."

His new work, *Tonepleromas*, (the title culled from a **Henry Miller** autobiography) was released in September and features a marked change in direction for Pinchbeck. This time, the self-taught keyboardist adopted a much more subdued approach, while retaining the intensity of his previous aggressive electro attacks.

"On this tape, I've got it together more. I can concentrate on the overall production," he explains.

In addition, there is much more actual playing on this cassette than on the sequencer happy *Cats*.

"That was something that I wanted to work on—just get away from sequencing, because I was doing an awful lot for awhile there. I had a lot more interest in the more freeform playing. I can create a more imaginative-type soundscape."

This "soundscape" is explored to its fullest on *Tonepleromas*. Each piece is its own mini-audio collage, breeding dense layers of sound with ominous, brooding undertones. The songs drift in and out of each other, resulting in a very ambient, otherworldly atmosphere. Indeed, the composition "Man In the Moon" (a collaboration with fellow musician **Ron Wood**) even features snippets from the Apollo 11 lunar mission.

"The recording on the (Apollo 11) album is way too clean—I spent a lot of time trying to make it sound as outer-spacey as possible," he confesses.

Along with his recent release, Pinchbeck has managed to perform in public on a number of occasions in past months.

While being rewarding, he finds playing live also has its share of artistic conflicts.

"Doing live electronic music is difficult. People aren't just there to listen, right? I have a feeling that I have to entertain people somehow."

However, he feels the situation has improved. "I think now that everyone is there to hear the music. I like to think that should be the focus. If I went to a performance and someone just turned out the lights and played really great music, I'd be ecstatic. That's all I'd want."

Nevertheless, the electronic community in Edmonton continues to remain frustratingly minute. Why such a difficulty in promoting the genre?

"I think a lot of people are just really underground," he said. "There's got to be some people doing some really good stuff, but they're just not playing it for anyone. They're not trying to make it heard." Yet interest does seem to be increasing (ever so slowly) and Pinchbeck's efforts can only serve to encourage additional support.

Future goals include the possible release of an album within the next year, along with the exploration of various networking avenues and contacts in order to expose his music beyond the boundaries of E-town. Hopefully, foreign audiences will soon be able to experience Pinchbeck's works, but in the meantime he plans to continue writing new material and performing live when possible. This serves as good tidings for local electronic enthusiasts, who can look forward to further offerings from one of the city's freshest talents.



## Charts for November 1989

compiled by Music Director, Glenn Drexhage

### Rock

1. **Red Hot Chili Peppers**—*Mother's Milk*—(EMI/Capitol/US)
2. **Neil Young**—*Freedom*—(Reprise/WEA/CC)
3. **Jr. Gone Wild**—*Folk You: The Guido Sessions*—(tape/CC)
4. **Kate Bush**—*The Sensual World*—(EMI/Capitol/UK)
5. **Jesus and Mary Chain**—*Automatic*—(Blanco Y Negro/WEA/UK)
6. **Doughboys**—*Home Again*—(Restless/CC)
7. **Various Artists**—*The Bridge*—(Caroline/US)
8. **Joe Strummer**—*Earthquake Weather*—(Epic/CBS/UK)
9. **Laurie Anderson**—*Strange Angels*—(Warner Bros/WEA/US)
10. **Sugarcubes**—*Here Today, Tomorrow...*—(Elektra/WEA/Iceland)

### Soul/Funk

1. **De La Soul**—*Feet High and Rising*—(Tommy Boy/Polygram/US)
2. **Young MC**—*Stone Cold Rhyming*—(Island/MCA/US)
3. **Various Artists**—*Now Rap's What I Call Music #2*—(Polygram/US/UK)
4. **Various Artists**—*The New Beat r/Evolution*—(Nettwerk/Capitol/Int'l)
5. **MC 900 Ft. Jesus w/ DJ Zero**—*MC 900 Ft. Jesus w/ DJ Zero*—(Nettwerk/Capitol/US)
6. **Kool Moe Dee**—*Knowledge Is King*—(Jive/BMG/US)
7. **Ice-T**—*Freedom of Speech...*—(Sire/SEA/US)
8. **Consolidated**—*Consolidated*—(Nettwerk/Capitol/US)
9. **DJ Jazzy Jeff**—*And In This Corner*—(Give/BMG/US)
10. **Body & Soul**—*Dance To The Drummer's Beat*—(Island/MCA/US)

### Roots

1. **Bob Dylan**—*Oh Mercy*—(Columbia/CBS/US)
2. **John Lee Hooker**—*The Healer*—(Chameleon/A&M/US)
3. **Faith Nolan**—*Freedom To Love*—(Aural Tradition/CC)
4. **Jane Siberry**—*Bound By The Beauty*—(Duke Street/CC)
5. **Spirit of the West**—*Old Material 1984-1986*—(Stony Plain/WEA/CC)
6. **James McMurtry**—*Too Long In the Wasteland*—(Columbia/CBS/US)
7. **Rory McLeod**—*Footsteps and Heartbeats*—(Cooking Vinyl/UK)
8. **Connie Kaldor**—*Gentle of Heart*—(Oak Street/CC)
9. **Eric Anderson**—*Ghosts Upon The Road*—(Alert/US)
10. **Glen Meadmore**—*Squaw Bread*—(Amoeba/CC)

### Jazz/World

1. **Michel Cote**—*MFC Bruire*—(Ambiances Magnetiques/CC)
2. **Various Artists**—*O Samba! Brazil Classics 2*—(Polygram/US/UK)
3. **John Zorn**—*Spy vs. Spy*—(Elektra/WEA/US)
4. **Joanne Brackeen**—*Fifi Goes to Heaven*—(Concord/US)
5. **Third World**—*Serious Business*—(Polygram/Jamaica)
6. **David Byrne**—*Rei Momo*—(Sire/WEA/US)
7. **Dave Turner Quartet**—*For the Kindness of Strangers*—(Justin Time/CC)
8. **Cole, Smith, Williams**—*Locales For Ecstasy*—(transmuseq 9/US)
9. **Earl Klugh**—*Solo Guitar*—(Warner Bros/WEA/US)
10. **Oliver Jones Trio**—*Just Friends*—(Justin Time/CC)