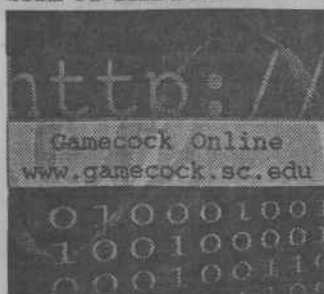


SITE OF THE DAY



ETC.

“ I think a lot of musicians today are putting so much emphasis on their lyrics, and they like that intimacy. ”

Jason Gantt
lead singer, the Postraphaelites

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The Gamecock

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Alterna-folk at New Brookland Tavern

JOHN LYONS Features Editor

Tomorrow night at the New Brookland Tavern, the Postraphaelites and The Verna Cannon will bring a taste of alternative folk rock and indie rock to Columbia music fans.

The Postraphaelites are a five-man Columbia band combining elements of folk and acoustic rock with an alternative rock edge. They've been playing together for about a year, and they will be opening the show tomorrow night at about 10 p.m.

The band plays a standard take on folk rock, but the music is made more powerful by the strength of the percussion in the band.

Eric Stamey plays drums while Joe Eberlin adds percussion work with instruments like conga drums and shakers.

Singer and acoustic guitarist Jason Gantt said it is this extra drum

work which gives the band its special toughness.

"What would normally be heard as a rather average sound, is given more texture," Gantt said. "It differentiates our sound from a lot of other bands with similar sounds."

"Most bands that use percussion tend to use it as a secondary instrument," he said. "I really think the fact that we use percussion as a primary instrument makes us stand out."

Eberlin and Stamey said they work together to make the sound work but that it hasn't been too difficult. Eberlin said he generally just follows Stamey's lead.

"Eric really drives the rhythm," he said. "And I just fill in the holes with the congas and shakers."

The Postraphaelites said for most of their time together they have played coffee houses, but they have also been part of the bar scene.

Their live shows consist of about 70 percent original material, and the cover songs they play range from standard folk cover songs to songs by Snoop Doggy Dogg.

The band's sound is rounded out by Simpson-Hiott on bass and Paul Woodington on electric guitar.

Much of the band's original music is based on acoustic songs Gantt wrote when he was playing as a solo artist. The band works their sound around the basic backdrop of these acoustic songs.

"The songs usually start out in one direction but end up somewhere else," Gantt said. "Most of the songs originated from acoustic songs I wrote, but they didn't take full form until the full band came along."

"Now they're completely different songs," he said. "They've metamorphosed and changed into a full band sound."

Gantt said the band's sound is

typical of the music that has grown out of the coffee house scene in Columbia and the rest of the South. He said the music fuses many styles of music including folk, funk, jam, jazz, rock and many other styles.

He said in addition to this musical fusion, the coffee house scene has fostered a very intelligent breed of music because of the close contact between the performers and the audience.

"The atmosphere's more intimate," Gantt said. "And I think a lot of musicians today are putting so much emphasis on their lyrics, and they like that intimacy. In a bar, you don't get the same attention or the same respect a coffee house audience can offer."

"People go to bars to get drunk and hear music," he said. "People go to coffee houses to hear music, and it's a big difference."

And if you're in the mood to hear



SPECIAL TO THE GAMECOCK
The Postraphaelites are, from left to right, Joe Eberlin, Simpson Hiott, Paul Woodington, Jason Gantt and Eric Stamey.

some music, head out to the New Brookland Tavern tomorrow night, because there's plenty to go around.

The Postraphaelites will kick things off with their alternative folk rock at about 10 p.m., and they'll be followed by the indie pop-rock of The Verna Cannon at about midnight.

The New Brookland Tavern is located on State street, across the Gervais street bridge, and the cover for the show will be \$3.

Music for the masses

Recent releases offer a little something for everyone. Check out some industrial, jazz, jam and more...

Gordon and Westray spice things up with trombone

SOUND ADVICE

DREW HARTON Staff Writer

BONE STRUCTURE

Wycliffe Gordon and Ron Westray

Wycliffe Gordon and Ron Westray's newest album, *Bone Structure*, seems to rely on a time-worn jazz formula: bass, piano, drums and a horn section.

That is, until you listen to the horn section. Instead of the standard alto saxophone and trumpet you'll find two slide trombones weaving melodies together. The slide trombone, almost completely ignored in contemporary jazz releases, makes a proficient and capable comeback.

The album is filled with skillful soloing work, tight rhythm section and most of all the full talent of Westray and Gordon.

Even in classical jazz recordings the trombone is rarely used and is usually just relegated to an addition to the rhythm section. But these two musicians defiantly change that.

They keep up with the best trumpets and saxophones around playing the classic style of jazz developed in the 1950s and early 60s.

Often on the album, the two imitate the sound and style of the trumpets and saxophones that have for so long kept the trombone out

of the limelight.

While the album does sound much like it could easily have been four decades ago, the duo are not retracing someone else's footsteps.



All of the 11 tracks and 63 minutes of the album are original compositions. Often musicians today seeking the classic jazz sound will rely on covering tunes from jazz greats such as Miles Davis, John Coltrane, or Louis Armstrong in an attempt to recreate the same feeling and atmosphere.

Don't think that the duo is stranded in the past though.

Through their album, they move from classic jazz to New Orleans ragtime to a strong blues influence and stop at many places along the way.

In compositions like "Blooze," the

two show their true skill and flexibility with the trombone on this blues-inspired track.

The song is slow and the duo uses that time to extract the life from their instruments to a glowing success; it really demonstrates the untapped potential in their instruments.

The compositions in the album show a great deal of depth and a solid stylistic element throughout the album.

The rhythm section is full of clever moves and complicated syncopation and the melodies seem to flow from their horns. The overall effect is an energetic, tight and brilliant performance as each player meshes into the whole.

Gordon and Westray first met in the S.C. club Green Streets while Gordon was part of Wynton Marsalis's Septet.

The two began to have an increasing interest in making a trombone duo album together.

"A lot of that had to do with our coming from a common sensibility in terms of our environments: Southern upbringing, the Baptist church, black colleges, marching bands, fraternities. Those experiences glued us together," Westray said.

Those sensibilities proved crucial for expanding the bound of jazz music.

:wumpscut: puts industrial on right track

SOUND ADVICE

BRYAN ALEXANDER Staff Writer

BUNKER GATE SEVEN :wumpscut:

"wumpscut:" probably hasn't popped up in many casual conversations in the thriving metropolis of Columbia. Hell, original thought rarely pops up during conversations in Columbia.

But in a perfect world, :wumpscut: would be in the minds of most people in the States instead of such trivial names as NIN, Trent Reznor and Marilyn Manson (which isn't even industrial).

For some unknown reason, Reznor has cornered the popular American market on industrial music, while in more diehard circles and in foreign markets, a plethora of talent is more venerated than he is.

At the pinnacle of this talent is Rudy Ratzinger, a.k.a. :wumpscut:. With his first release, *Music for the Slaughtering Tribe*, he singularly reinvented the entire electro genre and crushed all other performers with the sheer power, intensity and emotion of the music.

Some feel this album marked the beginning of the European redominance of electronic industrial music and set the standards for everyone else to follow. *Bunkertor 7*, :wumpscut:'s second release, is no less impressive. Along with *Music for the Slaughtering Tribe*,

Bunker Gate 7, almost a re-release of its German precursor *Bunkertor 7* except for the inclusion of several remixes in place of original tracks, is being released in the U.S. through



a licensing agreement with Metropolis Records.

This is an amazing work and something that has received critical acclaim. :wumpscut: has many of the same elements that make NIN and Manson popular including the goth/horror undertones, but unlike said bands, :wumpscut: includes these elements in an intelligent manner.

The album is all synth; no guitars or drums on this album. This is a welcome diversion to the ever-growing list of guitar-based industrial that is infiltrating the scene. Do not underestimate what can be done with synth, samples and a drum machine. Rudy R. has composed

great flowing songs that show off his extensive talent. The music is never repetitive and is very alluring, like some kind of a dark drug that is all too easy to lose yourself in.

This dark, sometimes sinister undertone that permeates the music is a result of Ratzinger's previous work in darkwave music. The album contains hard, intense rhythms, yet at the same time maintains that dance-club-friendly beat.

The range of emotion that he is able to express through the throbbing beats is amazing and comes to culmination on songs like "Dying Culture" and "Capital Punishment."

"Dying Culture" will leave you drained physically, and probably mentally also, just from listening to it. "Capital Punishment" conjures up emotions like sorrow, pity and anguish with its stark simplicity, and then as the song comes to its late climax you can almost feel the power as the feelings of anger, pain and rage well up in the music.

:wumpscut: is very accessible to all listeners. It is not something that wears thin after a couple of listens, and it is not something that is easy to stop listening to.

If you ever had any inclination to buy something from the industrial genre of music, then pick up ANYTHING by :wumpscut: That's all you'll need for instant gratification.

Trip hop or not, Morcheeba sounds sweet

SOUND ADVICE

MARCUS AMAKER Staff Writer

WHO CAN YOU TRUST? Morcheeba

The term "trip hop" has recently come to describe everything from the ambiance of DJ Spooky to radio-friendly drum'n'bass of artists like Everything But The Girl.

New to the young music genre is London's Morcheeba. Their stunning debut, *Who Can You Trust?*, is worthy of mention with Portishead's *Dummy* and Tricky's *Maxinquaye* as one of the brilliant electronic albums of the '90s.

The beauty in *Who Can You Trust?* lies in Morcheeba's ability to create melancholy atmospheres within each song.

The beats are bass heavy and dark, and Sky Edwards' voice blesses every track with the coolness of an experienced jazz singer.

DJ Paul Godfrey provides subtle scratching and drums, and his brother Ross Godfrey adds guitars, bass and keyboard.

While it would be easy to lump them in with other trip hop acts, Morcheeba's soul music influences are as clear as their hip hop background. Edwards' vocals are

soothing and intimate.

Songs like "Moog Island" and "Col" are centered around her singing technique, but she is not thrust to far into the spotlight.



The Godfrey brothers add as much to the mix as their lead singer. Much like the Roots, Morcheeba are masterminds at combining live music with studio manipulation.

The beats behind "Almost Done," "Never An Easy Way" and "Small Town" are part hip hop, part electronic and all groove.

Echoing drum loops, violins and distorted guitar noises resonate in the background of many of the tracks.

The first single, "Trigger Hippie," is experimental hip hop at its best. The two interludes, "Post Humous" and "Enjoy the Wait," sound like they have the potential to be stand alones. But instead, they are perfect transitions between the other tracks on the album.

Live drums and a string quartet are featured on "Howling," and the eight-minute title track is a self-indulgent sonic adventure complete with haunting voices and multi-layered textures.

Along with providing the beats, Paul Godfrey contributes the lyrics to the songs on *Who Can You Trust?*. Edwards sounds like a cross between Sade and Tricky's protege, Martine.

She delivers each line in a way which reinforces the song's dark subject matter. The lyrics, like "I'm on the rocks looking down/ and I can't see through all the darkness," explore themes of darkness.

Call it "trip hop," "instrumental hip hop" or "electronic" - whatever it is, Morcheeba are one of the best at doing it.

Who Can You Trust? doesn't break much new ground, but it's one of the best albums to come out of London in a long time.

New Widespread captures live jam sound

SOUND ADVICE

WILSON BAREFOOT Staff Writer

BOMBS AND BUTTERFLIES Widespread Panic

Widespread Panic has set in once again. The new album is on the shelves. This slowly aging (but constantly touring) group has just released their fifth full length album, *Bombs and Butterflies*.

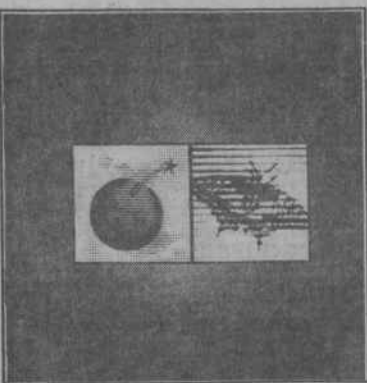
The second track, "Aunt Avis," is the work of fellow Athens-dweller, Vic Chestnutt. While recording the new album, the members of WSP were really enjoying Vic Chestnutt's album *Is the Actor Happy?*

Vic had left the song "Aunt Avis" off of that album and volunteered to sing it with JB at Widespread's New Year Eve Atlanta Fox Theatre show. The song went over so well they decided to cut it and slap it on the album, with Vic singing.

Vic Chestnutt and Widespread Panic got together earlier in 1996 to put out a disc entitled *Brute..* This one-time album and group was comprised of Vic Chestnutt as frontman and WSP minus Domingo S. Ortiz, members of Cracker and John Keane, the long-time producer

of Widespread as well as many other bands.

The first release from the new LP is a Pop Staple tune,



"Hope in a Hopeless World." One of the strongest things about the disc is it captures the live Widespread feel. "Tall Boy" in particular is a classic concert tune. The passion that generally disappears on a studio album is evident. John Bell shows off his powerful range as a vocalist on the ballad, "Gradle."

"Glory" is best described by a song on WSP's first album with

the lyrics, "a lingering lead and a honest tune..." The last two tracks, "Happy" and "Greta," have a strong Allman-like sound. Widespread Panic's Southern origins become painstakingly obvious at the end of "Greta" with four minutes of the incessant cricket chirping. The travel-happy band begins its spring tour in March in Colorado.

The strange thing to me is the two different types that consistently attend Panic shows. On one hand, you have the Hippies (of which I claim my origin) and, on the other, the Greek types.

As a show starts, both groups split in a mad dash. The Hippies are filled with the music, and the other group sways in a hypnotic stance. This seems to me to be a waste of time and space. They don't understand this is a groove-based band. If you are going to pretend to dance, then go ahead and dance.

Don't just stand there. Didn't your father tell you if you do something, do it 100 percent. Just standing and swaying, you are living life half-assed. Get up and move!!!