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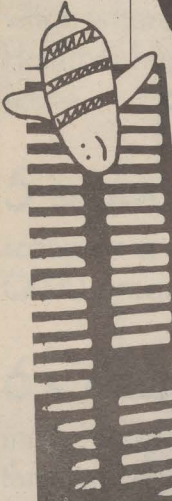
EAR candy

FREE

Volume 3 Number 3

CKDU

97.5 FM



by Laura Ferealis

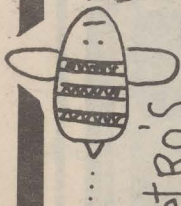
JAN. 29 - FEB. 7

DIAL AND DONATE

ONLY Campus/Community Radio

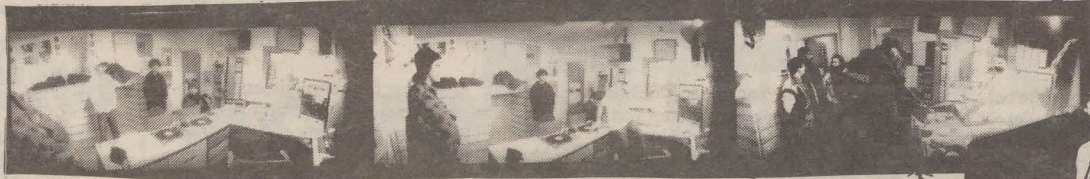
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Sundays at 2:30 pm - 3:30 pm
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on
CKDU 97.5 FM



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- Melody Maker

Seize these from C/Z
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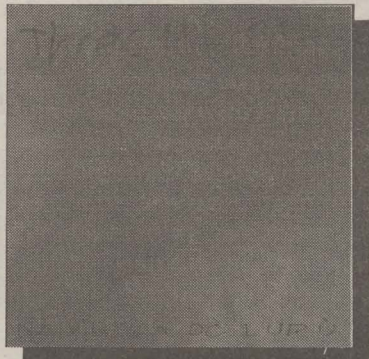
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and much more...



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Carrying the San Diego tradition of innovative guitar acts one step further with their unique song structure.

Drums, vocals and a single bass guitar... with no Seattle grunge.

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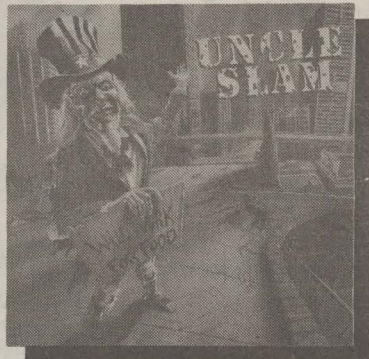
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- Jeff Dahl

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What's in This Thing?

3 You are here 

4 The **DIRT** on who's doing what, where and when in Halifax's happenin' music scene

5 **SHOWCASES:** inside scoop on a variety of funky CKDU programmes

6 & 7 **BLOCKGUIDE-** your map and travel guide through campus and community radio

8 **TV, Asylums and Crypts...**

9 Sports feature: **MOSHING**

10 **SLOAN-** Where did they come from anyway?

11 1992 in Review

12 CKDU alternative 40

...And Who Does It?

Editor: Gregor
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The Salesguy Speaks

BY GREGOR ASH

Folks, it's time to come clean. This is my third issue of *Earcandy* and nary a peep from me. To those who don't know me, I'm the Herb Tarlick of CKDU. The one who has to go out and bring you all those nasty ads which always seem to be aired just as the show you're listening to hits its peek. My philosophy about advertising is simple: 'If we gotta do it, we gotta do it'. That's where Funding Drive comes in, we receive about 20-25 % of our annual yearly budget from the FD and only 15-20 % from on-air ad sales. The more we earn from the FD the less we have to rely on advertising.

As I was saying, this is my third edition of *Earcandy*. Some of us have this crazy dream that the guide can not only grow into something that represents both the life and times of what happens at CKDU 97.5 FM, but also what's going on in the local scene. Let's face it, Halifax is hot. There are back room deals developing between any number of local bands and some label (foreign or domestic)... rumours of a possible SubPop Fest sometime in the summer...bands on tour... four people get together start playing some instruments and the next thing you know there putting out a really hot demo. What

we're trying to bring together via *Earcandy* is something to get the word out without having to slag anyone and anything along the way.

The local music scene aside, CKDU (and *Earcandy*) is also responsible to the rest of our listenership. To the different ethnic and social groups who rely on

by an idea that upsets you, something that takes you away from the euphoria of guitar reverb, chill, wait a little while, you're bound to catch something that'll erase all memory of 'the badness'.

The next issue of *Earcandy* is slated to come out in March, because of limited resources we are stuck right now with a bi-monthly schedule.

If anyone has any ideas, articles, stories they want covered, ed that they have to write about, or if you just want to drop in and help out, contact us at:

Earcandy c/o CKDU 97.5 FM, 6136 University Ave., HFX, N.S., B3H 4J2. Or call : (902) 494-1250. And remember we also need your bucks Jan. 29th to Feb. 7th, so Dial and Donate 494-1993



the station as their only forum of self-expression. To the classical and jazz afficiandos who have nowhere else to go. To all the 'crypto-feminist-stalinist-sort-of-socialist-elitists'?, those people trying to offer up their voice, not the voice that they are told to have. We here at CKDU have made a commitment to all these groups through both the CRTC guidelines which govern our existence, and by our own will to be inclusive as opposed to exclusive. So if you're confronted

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Too Much, Too Young

Chaz Rules have been nominated for a prestigious YTV Achievement Award in the field of Rock. A tape is now available with hot versions of their hits "Tomato", "Tragic Mom", "Hot Wheels" and four others. They'll be taking their over-achieving sound on the road next month, playing Montreal, Quebec City and Ottawa with Glengarry, Ontario natives **The Stand...** **Cafe Olé** on Barrington Street now hosts all-ages rock shows on Thursdays from 7 to 10 pm. with two bands for three bucks...CKDU's DJ Critical and Robert 'Ricky Pluto' Jeans are joining forces with Mod'r'n World Thang's DJ Joe Run to produce a compilation of local rappers...**Thrush Hermit** have recorded eleven songs at Adinsong Studios. They financed the sessions by recording a theme song for CBC TV's *Street Cents*. They're all 16 and 17 years old, by the way, and singer/guitarist Joel Plaskett claims that they've "recently discovered **Bruce Springsteen**." Funky Boss, funky boss... A retrospective of Little Orton Hoggett's recordings from the late sixties and early seventies should be available through a special television offer soon. Little Orton hosts CKDU's Country Pickup on Monday afternoons...Cool Blue Halo recently recorded four songs at Terry Pulliam's brand new **Soundmarket Studios** on Gottingen St. Pulliam wants to treat the studios as a "community resource" for local bands. He hopes to eventually host a monthly live CKDU broadcast of local bands in the studio... Moncton's **NIM Records** follows its *Naked in the Marsh* compilation with 7" releases from **Bad Luck #13** (out now) and **N.F.A.** (out soon)... **Eric's Trip** fans, now hear this: They're releasing a seven-song cd/cassette e.p called *Peter on Murder Records* really soon. It was recorded last summer on a four-track in singer/guitarist Rick White's basement. They're also putting out a single in April and a full length album this summer on **SubPop**. For these bigtime releases they'll be using eight big tracks to record, but they'll still be doing it in Rick's basement. They'll be touring Canada in February and March... **The Shitheads** and **No Offense** plan to release a split 7" on Montreal's **En Garde** records... Folkster **Jeremy Robinson** has released a cd entitled "Open Sky"... **Cinnamon Toast Records** has two 7" records set for release this month from the **Quahogs** and **Leonard Conan**. The Quahogs clear purple vinyl contains the songs: "Them", "Glaze", "Cows", and "Mary." The Conan album consists of four tunes: "Anybody's Guess", "Lost", "The Engine", and "Frightened Of" which features guest guitarist Charles Austin of **Bluegrass Lawnmower** and **Screech**...**Les Gluetones** will be putting out both a single and a cassette on the Toast label in the near future. The vinyl will be glue-coloured, of course... **Deep Woods** have submitted a video for their anthem "Gotta Get Out" to MuchMusic... **Kague** are Halifax's first supergroup, with Roland Blinn vocalizing, Laura Borealis guitarring, Matt Murphy drumming and Chris Murphy bassing. Laura Borealis and Chris Murphy have also been collaborating under the name **Snub Shop**... **Bronco** are Halifax's second supergroup. They are Paul and Carl of **Les Gluetones**, Matt Murphy of **Blackpool** and Tim from **Bubaikull**. Bronco hosts the Double Deuce's open mic Tuesdays. Each week, they cover a full side of one of their favourite records and jam with whoever shows up to play...**Purple Groove Monsters** have a new drummer, Andy Murdoch. Andy played with punkrawk legends **The War Brides** in Montreal a couple of years ago... **Youth Minority** have reformed as **Pain of Mind**... **Merge** recently replaced **Screech** as the newest monosyllabic band name in town... The long-awaited sequel to the **Mass Turbulence** compilation cassette should be out soon. It will feature 90 minutes of the best hardcore and speedmetal bands from across Canada, such as: **Gorbage**, **the Buttblasters**, **Entrafis**, **Intoxicators**, and **the Shithawks** (all from Halifax); **Kids with Dicks**, **Immortal Blackout**, and **Headcase** (Cape Breton); **Bloodsausage**, **Les Bons A Rien** and **the Bathroom Orkestraw** (Montreal); **Partly Skimmed Milk** (Truro); **Bad Luck #13**, **The Monoxides**, **Skinkeeper** and **Tormented** (Moncton); **Potbelly** (Newfoundland somewhere); **The Druids** (Fredricton); **Smear** (Toronto); **Chixdiggitt** (Calgary); **Headcramp** (Thunder Bay) and tonnes of others. For more info, check out the new **Mass Turbulence** zine, or write to : P.O. Box 34029, Scotia Square R.P.O., HFX, N.S., B3J 3S1...**The Slacks** are staying ahead of their time with their new name, **Slacks 2000**... A double 7" compilation of Maritime bands has been recorded and should be out on **SubPop** at the end of March. It features one song each from **Jale**, **Idee du Nord**, **Eric's Trip** and **Sloan**. It was recorded in Halifax in early January with Bob Weston of the **Volcano Suns** assisting the bands with production. Alison of **Jale** was unable to play on the project for health reasons, so Andrew Scott of **Sloan** filled in on drums... Probably False Rumour of the month: **SubPop** is considering holding a festival-type thing in Halifax featuring local and American bands... Definitely True Rumour of the Month: **Hear and Now '93** is in the cards... That's it for this time. If you have any news for the next *Earcandy*, I can be reached through CKDU, 4th Floor of the Dalhousie Student Union Building.

~ Chris Trowbridge



jale "rages" at recent AIDS Benefit

PHOTO: MICHAEL GRAHAM

Mystic Music of the East Gets Heard

Sonia Malik's biggest problem is resources. Like most Indian people in Halifax, she gets her music from friends and Indian grocery stores. But because Malik works in a radio station, people expect her to have access to a large library filled with their delights. Consequently she gets a lot of requests during her show for music that she just doesn't have.

Malik, a student, emigrated from India just one and a half years ago and has been at CKDU since last year when she took over one of our longest-standing programs, "Mystic Music of the East." What she brings to it is a strong desire to re-create the sense of India: "I often can't sit and listen to music at home, so it's a release for me to be responsible for this show every week."

Because India is composed of twenty-three provinces in which a different language is spoken, another problem presents itself:

Malik is from the north where Punjabi is spoken, so she plays Punjabi music. While she also understands some Hindi, it is frustrating when people expect her on the spur of the moment to play something she doesn't know or understand.

"It's nice to sometimes be able to fill people's requests when they tell me ahead of time, or when they actually lend me the music they want heard," Malik says. And because she doesn't always understand them, they frequently join her in the studio to explain it themselves.

"But there is definitely the audience for another Indian show," she offers, as she spins prayerful song to close the show for another week.

"Mystic Music of the East" is heard Sundays 3:30 till 5:00 on CKDU 97.5.

CINNAMON TOAST

Halifax's 7" Coloured Vinyl Label

Upcoming releases:

Feb. 17 Quahogs 4 song ep in purple
March 3 Leonard Conan 4 song ep in yellow
March 24 Gluetones 2 song 45 in white glue

now available:

Bubaikull - Insex ep
Jale - Aunt Betty ep

records

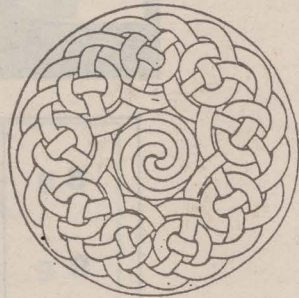
The Celts on CKDU

The Celts conquer the CKDU airwaves on Thursday evenings from six until eight. The invasion starts from six to seven with IRISH EDDIE AND THE HIGHLAND GAC hosted by Glenn Coolen, the Highland Gac himself, while Irish Eddie is on sabbatical. ECLECTIC CEILIDH, hosted by Marnie Hay, sustains the Celtic spirit from seven to eight.

Coolen describes his show as "an hour of mostly traditional music—with a really big T— from Ireland, Scotland, and the Maritimes". Although IRISH EDDIE AND THE HIGHLAND GAC and ECLECTIC CEILIDH are both Celtic shows, the focus is slightly different for each show. "Glenn's show is really heavy on the bagpipes," explains Hay. "Mine is a little less traditional. For example, I've even played Irish rap on my show. I also play a

lot of songs sung in Gaelic and Irish, particularly because I'm studying Irish right now."

Coolen, a self-confessed "bagpipe



geek," says his show "explores the origins, meaning, and variety of this increasingly popular musical form." Both shows supplement Celtic music with discussions of the history and culture of the Celtic peoples. "I've run a couple of weekly 'Celtic soap operas' based on traditional Irish stories like 'Dermot and

Grania," says Hay.

Celtic music is the form of music which Coolen, a bagpiper, knows best. "I have spent more time involved in Celtic musical affairs than anything else in my life," he says. "I guess doing the radio show seems a natural progression of this— one I enjoy very much.

Hay, a former Highland dancer, grew up surrounded by Celtic music. "My grandparents are from Scotland and my parents are big Clancy Brothers fans, so there was always something Celtic on the stereo," she explains. "I can't remember a time when I didn't know the chorus to songs like 'The Orange and the Green' off by heart."

Listeners are as important to radio shows as the people who host them. "I think my listenership—if phone calls are any indication—is increasing and becoming more varied," says Coolen, who has been with CKDU for about a year. "Casual 'I'll change the dial' listeners are tuning in, but most have an interest of some sort in traditional Irish and Scottish music."

Celtic music from Atlantic Canada seems to be particularly popular with listeners, says Hay, who has hosted ECLECTIC CEILLIDH for a year and a half. "The people who call in to my show are most likely to request something by the Rankins or the Irish Descendents," she notes, "but occasionally I'll get a call from someone who'll ask for an Irish or Scottish band. I've even had the odd listener turn me onto a band I've never heard of before."

The Celts are alive and well on CKDU 97.5 FM. Check them out on Thursday evenings from six to eight.

Bridging the Cultural Gaps

Wimal Rankaduwa and Siva Devarajan, the hosts of "The Voice of Taprobane" heard at 2:30 Sunday on CKDU 97.5 FM, represent the reconciliation of a historical conflict between the Sinhalese and Tamil people.

For three years the two men have been bringing music and news of cultural import to the Sri Lankan community as a part of this process of reconciliation, the Tamil being a people who live some in the south of India and some in Sri Lanka, where the Sinhalese historically reside. "The situation is comparable to the long-standing dispute between the Protestants and Catholics in Ireland," Devarajan offers.

Both have lived in Halifax for some five years: Devarajan, a psychiatrist at Camp Hill, studied in England before coming to work here, and Rankaduwa arrived to complete his PhD in Economics at Dalhousie.

Rankaduwa was involved in radio in Sri Lanka, particularly with the production of radio drama, a skill and going concern which he brings to CKDU and "The Voice of Taprobane". He regards his involvement in CKDU a priority equal to his professional interests: "My schedule as a professor gives me the flexibility to be actively involved in the community. Notwithstanding the

CONTINUED ON PAGE 10

COUNTRY PICKUP PROFILE

Monday afternoons on CKDU 97.5 FM are more fun than three possum swimming in moonshine when Little Orton Hogget and the Happy Boozers take to the airwaves from 12:15 to two on COUNTRY PICKUP.

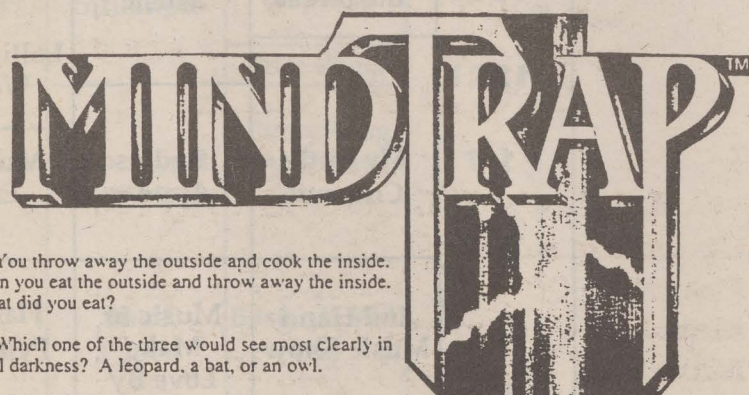
"Country Pickup is a show about the human condition," says Little Orton Hogget, a.k.a. Matt Murphy, Blackpool's guitar player. "Country music is the finest expression of the human experience. The facts of life are played out in the songs of Nashville."

Hogget says his listeners are "people who once lay awake in the fear of the Red Threat, but now bask in the glory of a supremely balanced world." He describes them as "honest, God-

fearing, Bible-beltin, good folk— basically, folks who love country music."

Hogget considers himself and his partner, the Happy Boozers, to be the station's watchdogs. "We enjoy the role of morality police," he says, adding that they also enjoy the freedom of being on air. "CKDU is the only station in the world that can offer two humble, honest good ol' boys an opportunity to voice their opinions without restriction — not that censorship is all that bad when used properly."

Folks who love country music can join Little Orton Hogget and the Happy Boozers on COUNTRY PICKUP every Monday afternoon from 12:15 to two.



1. You throw away the outside and cook the inside. Then you eat the outside and throw away the inside. What did you eat?

2. Which one of the three would see most clearly in total darkness? A leopard, a bat, or an owl.

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GRAND OPENING

BLOCKGUIDE

Monday

8 am: **BBC World News**
 8:10 - 10 am: **The Devil's on the Loose**, Spike Taylor's brain-spinning jazz dosage.
 10 am - Noon: **Friday Never Comes**, Molly McCarron's is the sassy alternative.
 Noon: **BBC World News**
 12:10 - 2 pm: Little Orion Hagggett and Happy Boozier drive **Country Pick-Up's** half-ton of country.
 2 - 4 pm: to the music of the world, Mathias Michalon leads a **Shortwave Samba**.
 4 - 6 pm: **The Evening Affair**: BBC/CKDU News, Features, **Barsamian Tapes'** insightful analysis.
 6 - 8 pm: John Burchall's **Radio Afrocentric**, music, news and issues of the black community.
 8 - 10 pm: **On the Verge**, Amy Pfister's holistic jazz.
 10 - 11:30 pm: **Dark End of the Street**, Lamont McLachlan's blues & early jazz.
 11:30 pm - 2 am: Laura Eveleigh and Arlene Hussey present fiction, fantasy and phantasies on **My Little Crimson**.
 2 - 8 am: **2nd Hand Music Show**, our all-night bargain.

Tuesday

8 am: **BBC World News**
 8:10 - 10 am: Liz Van Berkel's **More Than Oranges**: swooty poesy made featuring the short fiction of Anne Graham's **New World Stories** at 9:30.
 10 - Noon: **Halfa' Beast** with Shawn Duggan. A gorilla walks into a bar...
 Noon: **BBC World News**
 12:10 - 2 pm: **Dreaming of Daffy**, exciting music accompanies Paul Evans and Jacinda Adams' world takeover.
 2 - 4 pm: **Head Honcho Show**: "to boldly go with Neil Childerhose".
 4 - 6 pm: **The Evening Affair**: BBC/CKDU News, Features, a strong community is well-informed by **The Word Is Out**, Metro's only gay and lesbian radio show. Last Tuesday of each month, AIDS treatment info on **Living After Diagnosis**.
 6 - 7 pm: **Rising Generation**, the world is Cole Harbour High's oyster.
 7 - 8 pm: **The Philosophy Busk**: panelists/debaters/callers lock horns.
 8 - 10 pm: **The Bassment**, DJ Critical's hardcore & political rap.
 10 - Midnight: **Fifth Hand Music**, David Jenning's vinyl gems and blues-based rhythms.
 Midnight - 2 am: **Radios Appear**, the fine and funky from Paul Hogan.
 2 - 8 am: **Music to Make Love By**, all-night seduction.

Wednesday

8 am: **BBC World News**
 8:10 - 10 am: **How Many Purple Cows Does it take to Fill a Litre?**, Colin Mackenzie's tangential mélange.
 10 am - Noon: **Fill Her Cup**, Brenda Barnes' Po Mo feminism.
 Noon: **BBC World News**
 12:10 - 2 pm: **Mango Whip**, Lee Anne Gillans' edible pop product.
 2 - 4 pm: Gary Leblanc looks through **The Paisley Window** for past and present allerna-blats.
 4 - 6 pm: **The Evening Affair**: BBC/CKDU News, Features, **The Progressive's Second Opinion Radio**.
 6 - 7 pm: **CKDU Goes to the Opera** with Emmanuel Serra.
 7 - 8 pm: **Tintin et les Batraciens**, Yves Bedard and Michele Gagnon feature French music and issues.
 8 - 9 pm: **Better Bedtime** with Laura Borealis, that down-filled, starry-eyed glamour puss.

Thursday

8 am: **BBC World News**
 8:10 - 10 am: as **Cross-Legged She Sits**, women's voices entertain Grace.
 10 am - Noon: **Walter Forsyth's Mellifluous Melodies for the Malcontent**. Rule #1: "Question everything". Rule #2: "Listen".
 Noon: **BBC World News**
 12:10 - 2 pm: **The Donair Diet**, Chris Trowbridge's nerdy creep rock with extra meal and extra sauce.
 2 - 4 pm: **Elegant Voltage**, Nick Barrington's talkative romp through music & life.
 4 - 6 pm: **The Evening Affair**: BBC/CKDU News, Features, and King's newsmagazine, **KNG**.
 6 - 7 pm: **The Irish Eddy & The Highland Gae's** whirl with Glenn Coolen.
 7 - 8 pm: **Eclectic Cellidh**, Marmie Hay's Celtic spirit.
 8 - 10 pm: **...And Burbled As It Came**, Sue Earle and Catherine Stockhausen's head bobbin' and butt wigglin'.
 10 - Midnight: **Mood Swings**, jazzster Rob Calkins' thematic free-for-all.
 Midnight - 2 am: **Dystonia**, James Hamilton's New Dark Age music and culture.
 2 - 8 am: Robert Biggs is **Gargantua in Tights** all-night.

| | Mon | Tues | Wed | Thurs | Fri | Sat | Sun | |
|-------------|--------------------------|-----------------------|--|---------------------------|-------------------------|------------------------------|------------------------------------|-----------------|
| 8 | BBC WORLD SERVICE | | | | | | | 8 |
| 9 | The Devil's on the Loose | More Than Oranges | How Many Purple Cows Does it Take to Fill a Litre? | Cross Legged She Sits | Global Village | Saturday Morning Musical Box | Sunday Morning Fugue | 9 |
| 10 | | | | | | | | |
| 11 | Friday Never Comes | Halfa' Beast | Fill Her Cup | Mellifluous Melodies | Bright Eyed and Hammers | Touchstone | Alt. Christian Msc. Kulanu Yehudim | 11 |
| noon | BBC WORLD SERVICE | | | | | | | noon |
| 1 | Country Pick-Up | Dreaming of Daffy | Mango Whip | The Donair Diet | Evolution Radio | Spinsters on Air | Blue Notes & Be Bop | 1 |
| 2 | | | | | | | | |
| 3 | Camels on the Prairies | Head Honcho Show | The Paisley Window | Elegant Voltage | Good Foot | African Diary | Voice of Taproban | 3 |
| 4 | | | | | | | | |
| 5 | BBC WORLD SERVICE | | | | | | | 5 |
| 6 | Barsamian Tapes | The Word Is Out | The Evening Affair Progressive's Second Opinion | KNG | Artscape/Earth Action | Hellenic Voice | Mystic Music of the East | 6 |
| 7 | Radio Afrocentric | Rising Generation | CKDU... Opera | Irish Eddy | Canada's Finest Hour | | | Bassline Reggae |
| 8 | | Philosophy Busk | Tintin et les batraciens | Eclectic Celeidh | Witching Hour | Achy Braky Art | Funk -N- Effect | 8 |
| 9 | On the Verge | The Bassment | Better Bed Time | ...And Burbled As It Came | Fresh Fertilizer | Hound Dog's Playground | Our Last Battle On Earth | 9 |
| 10 | | | Honey, I'm Home | Mood Swings | Primal Whimper | Reid's Situation | The In Sound From Way Out | 10 |
| 11 | Dark End of the Street | Fifth Hand Music | Lolligaggin' Wagon | | | | Idle Reels | 11 |
| 12 | | | | | | | | 12 |
| 1 | My Little Crimson | Radios Appear | Music in Exile | Dystonia | Industrial Poetry | Apocalypse Tomorrow | Everything You Know Is Wrong | 1 |
| 2 | | | | | | | | 2 |
| 3 | 2nd Hand Music Show | Music to Make Love By | Flannel Pyjamas | Gargantua In Tights | James' Weekend | Shelf Paper | Bastards Will Pay | 3 |
| 8 | | | | | | | | 8 |

Friday

8 am: **BBC World News**
 8:10 - 10 am: Doug Bond's **Global Village**: a musical odyssey of worldbeat rhythms and appropriated styles.
 10 am - Noon: Lukas Pearce's **Bright Eyed and Hammers**: "juggling things for morning brain". (It all makes sense before noon.)
 Noon: **BBC World News**
 12:10 - 2 pm: suffused with music, Dominic Carby's, **Evolution Radio** is interactive and wanton in its disregard for "common" sense.
 2 - 4 pm: Funky Schnob's **Good Foot** gyrates to upbeat, freaky and soulful grooves.
 4 - 6 pm: **The Evening Affair**: BBC/CKDU News, Features, local arts on **Artscape** at 5:30 and the environmentally-friendly **Earth Action** at 5:45.
 6 - 7 pm: **Canada's Finest Hour**, Michele Thibeau's Canadiana.
 7 - 8 pm: **The Witching Hour** explores pagan philosophies and music.
 8 - 10 pm: **Fresh Fertilizer**, new releases, indie music and burning issues c/o Mark Campbell.
 10 - Midnight: Colin Thompson's **Primal Whimper** for everyone whose through with being cool.
 Midnight - 2 am: Kate Macdonald's Wax Traxx meltdown is **Industrial Poetry**.
 2 - 8 am: it's the start of James Slater's weekend.

Saturday

8 - 10 am: start your day in a special and classical way with Walter Kemp's **Saturday Morning Musical Box**.
 10 - Noon: Bev Lamb's **Touchstone**: modern and traditional folk music featuring artist profiles from 11 to 11:30.
 Noon: **BBC World News**
 12:10 - 2:30 pm: Kate MacInnis and Joanne Merriam's **Spinsters On Air**: pro-woman, pro-change radio.
 2:30 - 3:30 pm: **African Diary**: Samuel Abore and Achilla Orru's Hi-Life and Jump-up sounds from Uganda.
 3:30 - 5 pm: **The Hellenic Voice**: Dimitri Mastrodimitropoulos's news & music for the Greek community.
 5 - 7 pm: **Bass Line Reggae**, the Bass Selector's heavy dub grooves.
 7 - 8 pm: **Achy Braky Art**, Steve Slater's fusion of rock, jazz, performance art interpretations of chaos and harmony.
 8 - 10 pm: Jeff Dodge puts them through the hoops on **Hound-dog's Playground**.
 10 - Midnight: **Reid's Situation**: the local scene always in the spotlight with instrumentals and distortion c/o Reid.
 Midnight - 2 am: **Apocalypse Tomorrow**: Mike Brigrider and Ian Hart's cold metal of judgement.
 2 - 8 am: with the world of wisdom kinda dark and wilding, there does exist some new found purity: Seth Huntley's **Shellpaper Umbrage**.

Sunday

8 - 10 am: **Sunday Morning Fugue**, Michael Wile and company's classical music magazine.
 10:30 - 11 am: Rob Benwell profiles **Alternative Christian Music**.
 11 - Noon: Kulanu Yehudim, Doreen Gordon and Jonathon Mendleson celebrate Jewish traditions and music.
 Noon: **BBC World News**
 12:10 - 2:30 pm: **Blue Notes And Be-Bop**, John Pelton's brunch-time repast of jazz and blues.
 2:30 - 3:30 pm: Wimal Rankiduwa and Siva Devarajan reconcile Sri Lankan traditions on **Voice of Taprobane**.
 3:30 - 5 pm: Sonia Malik showcases India's cultural wealth on **Mystic Music Of The East**.
 5 - 6 pm: Latin American history, culture and music on David Bautista's **America Latina, Present!**.
 6 - 8 pm: **Funk-N-Effect**, DJ Dee-Lite's soul, funk and R & B.
 8 - 9:30 pm: Gordie Moulin administers the anguished industrial ambience of **Our Last Battle on Earth**.
 9:30 - 11:30 p.m.: John McMaster's **The In Sound From Way Out** mines deep inside techno and industrial music.
 11:30 pm - Midnight: **Idle Reels**, experimental sound created in CKDU's studios.
 Midnight - 2 am: **Chris Waters is For Losers Only**.
 2 - 8 am: **Bastards Will Pay** all-night.
 9 - 10:30 pm: **Honey, I'm Home**, the domestic turmoil of Ariella's sound-sampling.
 10:30 pm - 12:30 am: Phliss's **Lolligaggin' Wagon** where romance is Boss.
 12:30 - 2 am: sounds like **Music in Exile** with that foreign flavour and your host, Loresa Soviskov.
 2 - 8 am: all-night, wear **Flannel Pyjamas**.

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Big Brother is You, Watching

BY GARY LEBLANC

Home is Where the Television is
 Since television has replaced the radio as the focus of entertainment and the window on the world in most homes, it has also become the modern family hearth. Instead of gathering in front of the warm glow of the fire people gather in front of the soft glow of the television screen.

In physical terms, some distinct parallels can be drawn. The hearth and the television are situated in the main area or room of relaxation and social activity. Either one of the glows is the main focus of this area. The size of the television in this room is often about the same as a hearth. The wooden cabinet of older style televisions replaced the mantle and correspondingly became a place for family photographs and porcelain figures.

Symbolically, the hearth and the

television are elements of comfort. In American homestead ideology the hearth conveys a fatherly impression as it is the father who cuts the wood and therefore provides the warmth. It evokes a nostalgia for the George Washington/founding father image. The hearth also elicits a maternal nostalgia for the traditional cooking place. These are images of nurturing and of protection against the elements.

Television offers protection from the outside world, both natural and social. We can view the effects of earthquakes, hurricanes, murders, wars, and riots and our safety is assured in our livingroom cocoon. All those problems are "out there somewhere" but do not threaten us personally as we watch. This is one reason why so much more bad news is reported than good news.

Television's nurturing comes in obvious and subtle tones. Especially with the advent of 24 hour broadcasting, the reassuring glow is always there for us. The people on television become more familiar the more we watch. They become part of our social circle. Some are models we look up to. They never criticize us as we probe their lives, we are always ok by them

for watching. This applies to characters of fiction and of real life.

There is the underlying idea that television will show us everything that we need to know. We are led to believe that there is a concerted effort made to give the us a complete and truthful view of the world. Television's variety of coverage is certainly wide including the latest news, Madonna, things to buy, nutrition, things to buy, sociology (a la Oprah), things to buy, sports, things to buy, weather, wild life, and on and on. As in the example of the falling tree making a sound if there is no one there to hear it, one wonders if it didn't happen on television, did it happen at all?

The pacing of television gives us short resolutions to all the conflicts presented such as body odour, family rivalries, headaches, and work life. Shows and ads provide completeness in brief time spans, which makes any amount of watching a satisfying experience.

Progress in technology has made the modern hearth increasingly portable. The soft glow is now not only seen from our bedrooms and kitchens as well, but virtually anywhere we go with the development of smaller and smaller tel-

evisions. In this sense television truly is a home away from home.

The transition from the warm glow to the soft glow is not an innocent one. We are focussed on the people on the screen rather than those around us.

The screen's allure entraps our attention. Instead of being a social attraction, viewers are isolated, even when they are together. Television trivializes life experiences and offers submissions or violence as solutions to problems. Peter Chernin, president of Fox Entertainment, thinks that "via television you can deal with morals and values". The perception is ambiguous whether this is from the producer's outlook or the viewer's.

Nonetheless, viewers do see society's values evolving as programming changes. Herein lies one of the subtle ways that television merges fantasy with reality. The values on TV are not a true reflection of reality when the content is often just filler between commercials. We end up with the contrived values the major corporations would have us believe in. The old hearth is real and maybe we should return to it for the things that we thought television was offering.

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Out of the Asylum and into the Crypt

BY MARK CAMPBELL

Soul Asylum was one of the few bands that actually excited me as much as the press that heralded them. They always had an uncanny knack for marrying post punk power chords to strong melodies that revealed themselves upon repeated listenings. While they were always alternative darlings,

I always thought the band was only one step away from turning into a major venue rock and roll band. All that was required was a more tempered, less frenzied sound.

Until now, the band had pretty much escaped the familiar cry of sell out that comes with a major label deal. Still, a major progression could be heard in the band's studio prowess and in songwriting of vocalist Dave Pirner over the course of two well received A&M releases. *Yet Grave Dancers Union* will most likely be seen as the band selling out or softening up (if rumours of Dave Pirner's tinnitus are to be believed). Even if it is embraced by a wider, more mainstream audience, *Grave Dancers Union* remains a strong rock album, only marred by the occasional empty exercise in power chords.

There are still flashes of the band's power chord proficiency, as evidenced in scorches like "Somebody to Shove" and "99%". But, songs such as "Black Gold" and "Runaway Train" show that Pirner has used the time between albums to strengthen his ability to



craft vivid meoldies, replete with nicely arranged harmony vocals. Still, Pirner could work a little harder on the lyrics, which, in the case of the aforementioned "Runaway Trains", often falls upon pat rhymes to fill out its gorgeous melody (Like a madman laughin at the rain/Little out of touch little insane). 'Far better is the lyric for Shove, a portrait of loneliness and inactivity which, with its chorus of 'I want somebody to shove/I need somebody to shove/I want somebody to shove me' mocks the sentiments of Jefferson Airplane's "Somebody To Love".

Rocket From the Crypt reminds

CONTINUED ON PAGE 10

MARY JANES ALTERNATIVE TASTES

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Ten years ago... The scene: a cavernous, condemned hall on Brunswick Street known as St. Pat's Community Centre. There are holes in the floor, walls and ceiling. In the pitch dark, "art" slides are being projected on the far wall next to the "stage". It's as cosy as a meat-packing plant. A band (Agro? Registered Vote? Urban Attack?) prepares to take the stage as I approach a clump of leather-jacketed, spikey-haired, gangly, gawky, scowling boys at the front. Pale girls with big sticky orange and black hair and black-coated eyes stand in twos and threes off to the side. We all really, really want to dance, but of course we wait, looking casually pissed off, for the first couple of tunes. Then gradually, a girl or two approaches the floor, then four, five, six, then finally the boys. I'm bobbing and weaving happily along with the rest, until, alas, the slamming starts. I grit my teeth, determined to stand my ground, to have fun at any cost, until I take one good knock, an elbow to the chin, and I'm benched. Nothing to do now but torch up a smoke and wait til my bespectacled boyfriend comes lurching, happy and bleeding, out of the fray, broken glasses in hand. Hurrah.

Slam dancing became thrashing at some point in the mid-eighties, probably about the same time that American hard-core rescued us from the bedevilment of the Linn drum. By then the scene had geographically shifted, briefly anyway, to the Club Flamingo on Gottingen Street. I was being knocked over in marginally more luxurious surroundings. In other words, I could rinse my bloody nose in a sink that worked, but I was still pissed off. Not that I would say anything, cuz, y'know, that'd be so uncool.

And now I go on occasion to the Double Deuce on a Saturday night. It's called moshing these days, the curious careening of massed bodies on the dance floor. And I've been watching, assessing. Because are people telling me that moshing is a positive thing. You eject all

A Personal Manifesto

By Allison Outhit

your anxieties and aggressions into the crowd, who gladly absorb it. No one's going to hurt you, not on purpose, anyway.

That's all very nice, but what if I don't happen to wish to eject my anxieties, nor absorb some big fucker's aggressions? —nor for that matter, his boots in my shins

positive experiences? And if so, how come yours is more important than mine? It wouldn't be because you're bigger and stronger than me would it? Is moshing the one true Darwinian dance floor experience? If so, boy, am I ever on the evolutionary hitlist.

Oh, yes, I know that lots of women participate in moshing too. Clean up until their teeth get knocked out. There are also women who thump men, but that doesn't mean we should start an enthusiastic campaign for domestic violence. And yes, I know that some men dislike moshing as much as I do. So why don't they do anything about it? Are they afraid of dipping the Cool-o-meter? Or is it just, hey, everyone's free to do their own thing? Like, it's my rally and I'll goosetep if I want to?

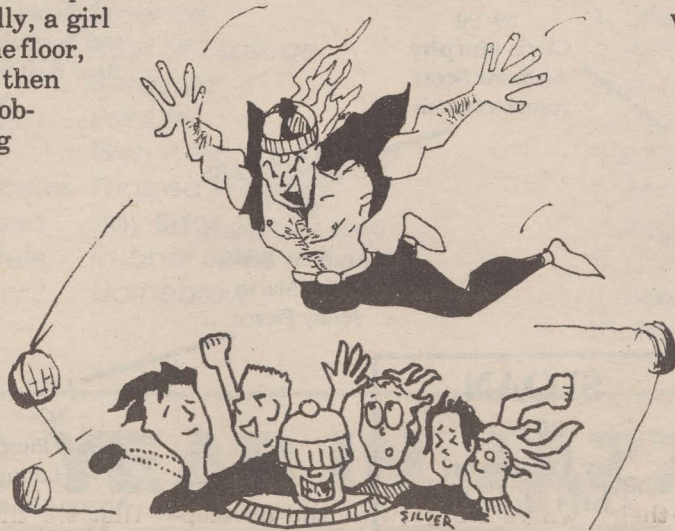
The thing is, the floor is a communal space. We're all entitled to use it. But when a big pile of guys get on there and start shoving, they're tak-

Is moshing the one true Darwinian dance floor experience? If so, boy, am I ever on the evolutionary hitlist.

or shoulders in my chest? What if, I just want to dance? Well, I'm advised, I can get off the floor. My, isn't that supportive, Mr. Positive Experience? Because you want to crash around like rutting stags, I have to clear out? Excuse me, but isn't that why hockey was invented? Is there a hierarchy of

ing more than their fair share. They're positively acting in a way that's quite likely to hurt someone. Me, for starters. They're hogging the sand-box. It sucks.

So now, when I happen to find myself in moshing situations, if



someone hits me, I grab him, spin him around, look him dead in the eye and say: "You're hurting me. Please stop." It works wonderfully well, because most people generally don't clue in that they're hurting others until a real face is attached to the bruised body. I suggest you try it — it sure beats being passively enraged.

Ultimately, a totally packed dance floor can be an exhilarating thing. But there's a really fine line between participative fun and pack frenzy. If you are recoiling to the bar rail and plowing headlong into someone's back, you're probably crossing that line. You're definitely crossing mine.

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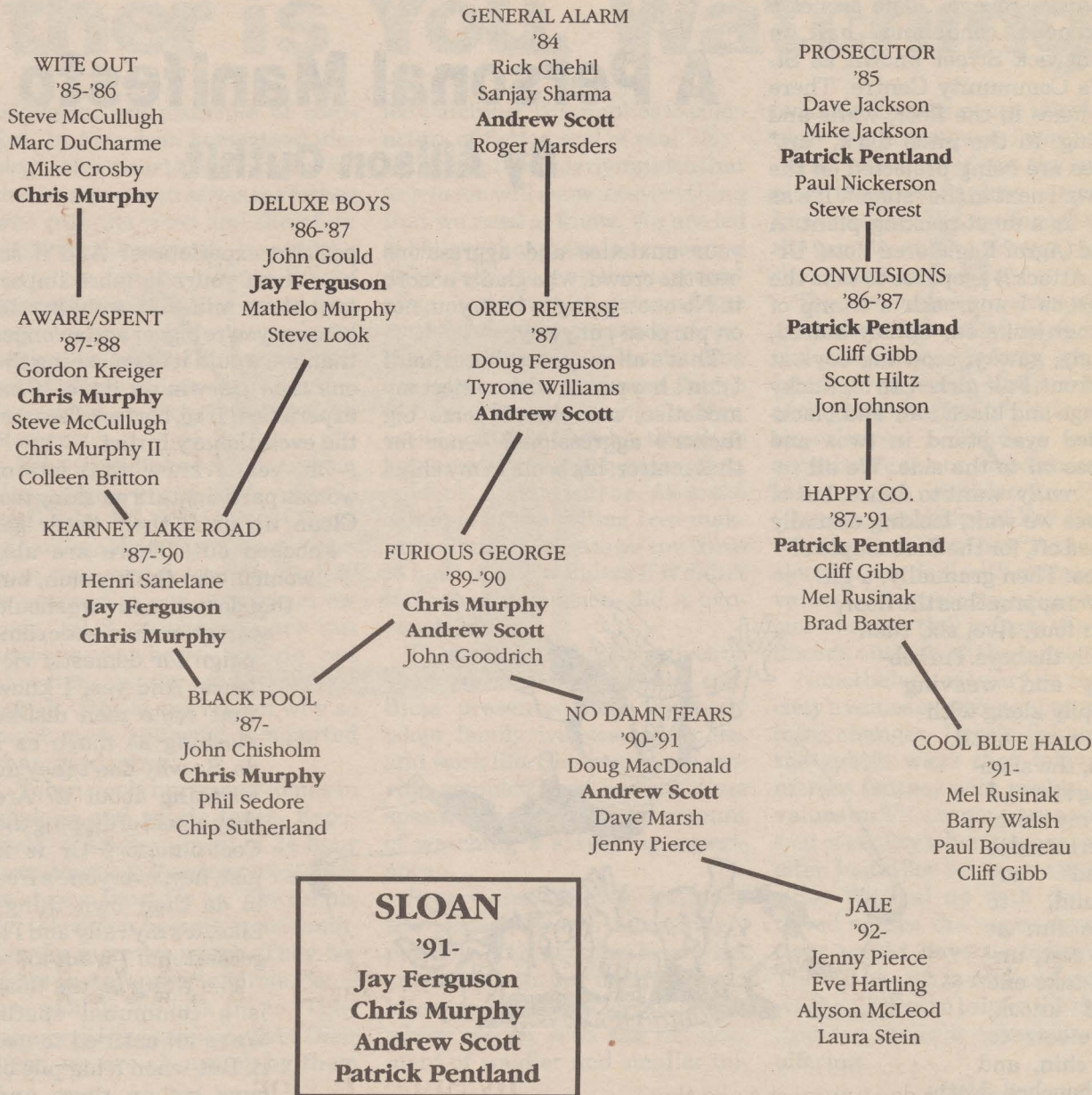
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the S L O A N Family Tree



...the Gap continued from page 5

importance of that commitment, I think its as important to promote cultural awareness through an alternative arena."

The earnest host are lead to inform non-Sri Lankan people about their

cultural traditions. Not the least of which is music. Sri Lanka, a small tear-shaped island to the south of India, has a varied musical history: influenced by the West since 1505 when the Portuguese colonized its maritime regions, it still bears that mark and marks left by the seventeenth-century Dutch invasion. While "The Voice of Taprobane" plays pop and Baila, two forms of Western-influenced music, they also feature classical and modern Indian music and Sri Lankan folk songs, which are purely domestic.

"The Voice of Taprobane" derives its name from the ancient Greek name given Sri Lanka. A land of splendid gems and musical treasures, they intend to beat their personal funding drive best by raising more than \$1000 for CKDU during Funding Drive 1993. Catch them Sunday on 97.5 FM.

the Crypt

continued from page 8

me of the way Soul Asylum sounded almost seven years ago. Apparently, from talking to others who have heard the band, this is a commonly held view. At the moment, they have a loose and energetic sound that derives its primary strength from volume as opposed to

songwriting skills. They are a post punk band with a bristling, almost menacing sound. And yet there is, in songs such as "Ditch Digger", the sense that they are capable of writing songs that are blessed with a strong melody without sacrificing their brute energy.

RFTC, at their best, are a marriage of sixties pop, punk, and metal laced with distorted strained vocals courtesy of someone who goes by the name of Speedo. The lyrics, thanks in part to Speedo's delivery, remain enigmas, jigsaw puzzle pieces that never connect (there is no lyric sheet provided so when you hear lyrics like 'Where's my diner/One of these days/you'll be sorry') you're tempted to think that "Short Lip Fuser" may have something to do with domestic violence...at this point not gone unnoticed by the major labels (they have just inked a deal with Interscope, who are backed by Atlantic/Warners).

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Bev's Touchstone Top Ten

- | | |
|------------------------------|---|
| 1. Anita Best/Pamela Morgan | <i>The Color Of Armor</i> |
| 2. Brakin' Tradition | <i>Musicman</i> |
| 3. Adrian Legg | <i>Guitar for Mortals</i> |
| 4. Willie P. Bennett | <i>Collectables</i> |
| 5. John Prine | <i>The Missing Years</i> |
| 6. Roy Bailey | <i>What You Do With What You've Got</i> |
| 7. June Tabor/Martin Simpson | <i>A Cut Above</i> |
| 8. Sunshine Skiffle Band | <i>Beat It, Blow It, Strum It, Hum It</i> |
| 9. Chieftains | <i>Another Country</i> |
| 10. Bird Sisters | <i>Different Stories</i> |

The Spinsters Top 10

Kate McInnes and Joanne Merriam

- | | | |
|-----|------------------|-------------------------------|
| 1. | P.J. Harvey | <i>Dry</i> |
| 2. | Ani Difranco | <i>Imperfectly</i> |
| | K.D. lang | <i>Ingenué</i> |
| 3. | Indigo Girls | <i>Rites of Passage</i> |
| 4. | Mae Moore | <i>Bohemia</i> |
| 5. | Shawn Colvin | <i>Fat City</i> |
| 6. | Lava Hay | <i>With A Picture In Mind</i> |
| 7. | Toasted Westerns | <i>Toasted Westerns</i> |
| 8. | Juliana Hatfield | <i>Hey Babe</i> |
| 9. | Welfare Starlets | <i>Rubber Soles</i> |
| 10. | Neneh Cherry | <i>Homebrew</i> |

THE CRITICAL HIT LIST

TOP TEN RAP RECORDS OF 1992

1. Ultramagnetic M.C.'s- *Funk Your Head Up* (LP)
2. JVC Force- *Big Trax* (12")
3. Gary Starr- *Take it Personal* (12")
4. Das EFX- *Mic Checka* (12")
5. EPMD- *Business, Never Personal* (LP)
6. Almighty RSO- *One In The Chamba* (12")
7. Pete Rock & C. L Smooth- *Mecca and the Soul Brother* (LP)
8. Common Sense- *Can I Borrow A Dollar?* (LP)
9. Boogie Down Productions - *Dyck Town* (12")
10. Positive K - *Night shift*

THE YEAR IN JAZZ THAT'S GONE

Writing up a jazz-year-in-review piece is a hateful task. I don't purport to be the

authoritative voice on these matters - I'm just a jazzhead with a jazz show and a deadline. 1992 was a curious year for jazz musics and I'm suspicious. Major labels are beginning to open up to jazz as it creeps back in vogue, signing suits with horns, haircuts and attitude. The young lions can play, but for the most part they are stuck in that mid-60's post-bop sound and quartet/quintet lineup that the listener is so familiar and so damned comfortable with. Pianist Myra Melford, whose 1992 release, *Now And Now*, is one of the highlights of last year sees a day coming when original, cutting edge jazz will gain a wider audience/exposure/sales due to the public's tiring with the suits, haircuts and post-bop sound. Until that day she toils for Enemy Records, a small non-jazz label. In the spirit of Myra's rationalization of the irrational sucker public, I present this list of twenty killer jazz recordings from 1992. If this piece can call attention to some serious, beautiful and somewhat aloof sounds in the midst of what was 1992 then I feel I've done some good and maybe this ain't so hateful after all. Please note the particularly strong showing by Canadian artists and the absence of all Wyntons, Branfords, Delfeayos and one Hair Tonic Jr.

This is only twenty of many and it's all full of holes but I did some homework and I'm sticking to them. From Miles Davis' posthumous hip-hop -fusion -instant -classic *Doo*

by Spike Taylor

the brain, the ear, the mind's eyes and all other crucial organs. The music is tough and strange and is borne upon the edge and growing outward, in fact, coming this way. There are gorgeous frightening sounds emanating from Myra's piano trio as well, taking the piano/bass/drums thing and making speedy delivery in your face. Ralph Peterson is a fearless drummer who commands the willing ear and pounds it in. Don plays on Ralph's and Ralph smacks around Don's. These four figures represent what's really up with contemporary jazz music and they'll be in it and at it long after Branford's Tonight Show hitch is through and Harry grows old and less handsome in Vegas or in jail. I've saved Jerry Granelli's *A Song I Thought I Heard Buddy Sing* to think about what he and his band have accomplished on this brainy swing blues record. The forms are not new nor are many of the tunes but the record as a whole creates the meaningful true blues voice that is rarely heard - especially led from behind the drums.

- Jerry Granelli: *A Song I Thought I Heard Buddy Sing* : ITM* (bf)
 - Ralph Peterson Fo'tet: *Ornettology* : BlueNote
 - Don Byron: *The Tuskegee Experiments* : Elektra/Nonesuch (bf)
 - Myra Melford: *Now And Now* : Enemy
 - Francois Houle: *Hacienda* : Songlines*
 - Jane Bunnett: *Spirits of Havana* : Denon*
 - Howard Shore/ Ornette Coleman: *Naked Lunch O.S.T.* : Milan*
 - Steve Coleman: *Rhythm In Mind* : Novus
 - David Murray: *Special Quartet* : DIW
 - Anthony Cox: *Dark Metals* : Antilles
 - Miles Davis: *Doo Bop* : Sony
 - Weird Nightmare: *Meditations On Mingus* : Sony (bf) (ht)
 - Bob Wiseman: *Piano Hits of The 60's & 70's* : Independent*
 - Steve Lacy Sextet: *Live At Sweet Basil's* : Novus
 - Alive And Well: *In Concert* : Unity*
 - Vocal Summit: *Conference of the Birds* : ITM
 - Bahia Black: *Ritual Beating System* : Axiom (ht)
 - Nelson Symonds: *Getting Personal* : Justin Time*
 - Joe Henderson: *Lush Life* : Polygram
 - Upstream: *Open Waters* : Undercurrent*
- (bf) bill frisell watch (ht) henry threadgill watch

Bop on the conglomerous Sony to Bob Wiseman's outward-gone-inward road musings on his home taping job *Piano Hits of The 60's & 70's* the year in jazz through the CKDU library was expansive and strange.

The five uppermost records on this list (which really isn't in much order) demand some furthering. Don Byron and Francois Houle have not only made the clarinet the hippest blowing instrument again, they're pushing hard rhythms, going for the throat,

Inspired by Michael Ondaatje's haunting jazz dream "Coming Through Slaughter", Granelli and his heavy company (Anthony Cox, Bill Frisell, Julian Priestler, Kenny Garrett, Robben Ford!!!) dig into the words and into the blues and come up swinging like mad. Seek out these recordings and please judge for yourself what's right and what's wrong with the jazz music of the day. And call in your requests - nobody calls in on my show.

CKDU 97.5 FM

THE ALTERNATIVE 40

(January 17-23, 1993)

| LW | TW | | ARTIST | TITLE | LABEL |
|----|----|----|--------------------------|----------------------------------|-------------------------|
| 3 | 1 | cc | *Bubaiskull | Insex e.p. | Cinnamon Toast |
| 6 | 2 | cc | *Jale | Aunt Betty e.p. | Cinnamon Toast |
| 20 | 3 | cc | Various | Naked in the Marsh | NIM |
| 4 | 4 | cc | Cub | Pep | Mint |
| 7 | 5 | cc | *Snob Shop | Snob Shop | Independent |
| 11 | 6 | cc | *Cool Blue Halo | Come With Me if You Wanna Live | Independent |
| 5 | 7 | cc | Mecca Normal | Dovetail | Cargo/K |
| 8 | 8 | cc | *Sloan | Smear | MCA/DGC |
| — | 9 | cc | The Hanson Brothers | Gross Misconduct | Alternative Tentacles |
| 1 | 10 | | Nirvana | Incesticide | MCA/DGC/Sub Pop |
| 2 | 11 | cc | *Purple Groove Monsters | Life Can Only Get... | Independent |
| 12 | 12 | | Beat Happening | You Turn Me On | Cargo/Sub Pop/K |
| 9 | 13 | | King Missile | Happy 14 1/2 | Atlantic |
| — | 14 | cc | Hardship Post | Hardship Post | Independent |
| — | 15 | | Laura Love | Pangaea | Octoroon Biography |
| 30 | 16 | | God is My Co-Pilot | I am Not This Body | Cargo/Making of America |
| 14 | 17 | | Sebadoh | Smash Your Head on the Punk Rock | Cargo/Sub Pop |
| 10 | 18 | | Velocity Girl | Velocity Girl 4 song e.p. | Sub Pop |
| — | 19 | cc | *The Monoxides | Dust | Independent |
| — | 20 | | Lemonheads | Mrs. Robinson single | Atlantic |
| 23 | 21 | | Superchunk | Mower | Touch and Go/Merge |
| 13 | 22 | | Chia Pet | Hey Baby e.p. | Cargo/Kokopop |
| 25 | 23 | | Mercury Rev | Yerself is Steam | Columbia |
| 32 | 24 | | Curtis Mayfield | The Anthology | MCA |
| 17 | 25 | cc | Leonard Cohen | The Future | Sony |
| 27 | 26 | cc | *Blackpool | The Seahorse | Groundswell |
| — | 27 | | Royal Trux | Royal Trux | Cargo |
| 15 | 28 | | Kyuss | Blues For the Red Sun | Dali/Warner |
| — | 29 | | Dinosaur Jr. | Get Me Single | Warner Bros. |
| 19 | 30 | | Grenadine | Goya | Shimmy Disc/Teen Beat |
| 26 | 31 | | The Goats | Trick of the Shade | Columbia |
| 31 | 32 | | The Swirlies | What to Do About Them | Cargo |
| — | 33 | | The Coctails | The Early Hi-Ball Years | Cargo/Carrot Top |
| 37 | 34 | | Juliana Hatfield | Forever Baby | Atlantic/Mammoth |
| — | 35 | | Rage Against the Machine | Bombtrack | Sony |
| 35 | 36 | | Mudhoney | Piece of Cake | Reprise/Warner |
| — | 37 | | Tanka Sammy | Fanafody | Green Linnet |
| — | 38 | | Mule | Tennessee Hustler | Nocturnal |
| 22 | 39 | | Indian Nation | Red Power | Sony/ISBA |
| 18 | 40 | cc | Bourbon Tabern. Choir | Superior Cackling Hen | Yonder |

* indicates a local band

cc indicates Canadian

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