


signal survey...art and technology festival '85...steve scales...laurie anderson...the bongos...

AGENDA


island reggae greats...cabaret voltaire...the smiths...Alive and kicking...Van morrison...and more!

FREE GUIDE TO THE PROGRAMMING OF CKDU-FM 97.5

April 1985 number two



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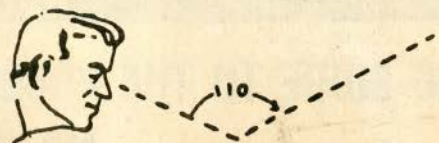
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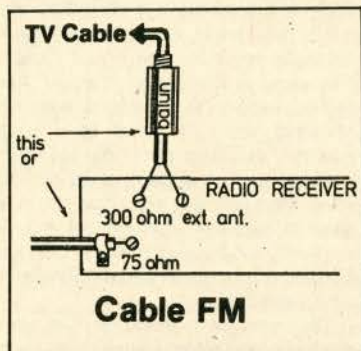
MUSIC/VIDEOS +





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CKDU-FM broadcasts from its tower on the corner of South and Seymour Streets with an effective radiated power of 33 watts at the frequency of 97.5 Mhz. on the FM Band. Its broadcast area includes all of greater Halifax and most of the outlying areas.



CKDU's signal is also available to cable TV subscribers in Halifax and Dartmouth. Halifax Cablevision Ltd. (453-2800) carries CKDU at 93.5 FM.

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AGENDA a handtool for the ear on

94.5 Dartmouth Cable FM

Agenda is a guide to the programming of CKDU-FM, a non-profit, volunteer radio station serving both campus and community. CKDU is located on the fourth floor of the Student Union Building at Dalhousie University in Halifax, Nova Scotia.

Agenda is produced monthly with a distribution of 10,000 copies. For contributions and correspondence (both always welcome!), please write to:

Agenda
CKDU-FM
SUB, Dalhousie University
Halifax, N.S.
B3H 4J2

or phone (902) 424-6479

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Biophile

by Alien Butter Dish

Biophile

— a collection of biographical information
— one who loves life

Biophile is intended to be a column highlighting the career of a specific artist or group. As such, the focus will change from issue to issue. This issue will feature **Cabaret Voltaire**, an experimental/industrial group who have recently expanded their music into more accessible areas.

Cabaret Voltaire emerged from the British industrial city of Sheffield in 1978 with the single, "Headkick (Do The Mussolini)" and the *Extended Play* E.P. on the Rough Trade label. The E.P. launched Cabaret Voltaire's career as well as the career of the Rough Trade label, which now carries bands such as **Pere Ubu** and **Throbbing Gristle**.

Cabaret Voltaire's songs, including a cover of Lou Reed's "Here She Comes Now" reveal their musical basis. They combine sounds, tape loops and eerie vocals with a solid beat. At this time, the line-up of musicians consisted of Stephen Mallinder, Richard Kirk and Chris Watson.

The first Cabaret Voltaire album, *Mix-Up*, continues in the same vein as the previous E.P. but features better production and a more musically coherent sound.

In 1980, the album *Live at the Y.M.C.A.* was released, without the benefit of studio manipulation. The overall sound is more dance-oriented and energetic. 1980 also saw the release of the *Three Mantras* E.P., featuring a foray into Arabic musical forms. There were two additional releases in 1980, the tape *1974-1976* featuring previously unreleased material from the band's infancy, and *Voice of America*. *Voice of America* is a good barometer of Cabaret Voltaire's political concerns: repression, propoganda and other negative forces at work in our society. Cabaret Voltaire use their music and lyrics to provoke thought in a particular direction rather than provide answers.

Another live album, *Live at Lyceum* followed *Voice of America* and it is very much like the earlier *Live at the Y.M.C.A.*

The 1981 release *Red Mecca* is generally considered to be Cabaret Voltaire's best album. It is consistent throughout, well produced, thought-provoking and, at the same time, their most extreme and intriguing product. The *2X45* E.P. package continues the trend with less of an emphasis on electronic sounds. These two releases are

the most musically complex of Cabaret Voltaire's material.

Two more live albums were released in 1982. *Hail! Live in Japan* is funky in sound, indicating future directions for the band, while *Live in Sheffield* released under the name *Pressure Company* for legal reasons, is more atonal and disordered.

More recent works by Cabaret Voltaire include the film soundtrack album *Johnny Yes No*, which is similiar to earlier Cabaret Voltaire. This is not surprising since the music making up the album dates back a few years. The two most recent releases, *Crackdown* and *Micro-phonies*, attempts to apply experimental techniques and perspectives to a more mainstream sound. In both cases, some of the impact of the music is sacrificed at the expense of reaching a larger audience. The results, however, are not to be entirely dismissed. There is a powerful base of rhythm over which voice tracks are used as much as a sound source as for their lyrical content. The sound is much more minimal than previous efforts as remaining members Mallinder and Kirk stated in a recent interview with *New Music Express*: "We made a conscious decision as far back as when Chris left the group that we were going to open the music out and make it more minimal. Now we've got the technical facilities to get a sparser sound and still get a drive behind it."

The improved technical facilities are a result of a new record contract with Some Bizarre Records recently extended to five albums. Cabaret Voltaire can now afford to spend much more money recording their albums and making more videos than they have in the past.

Over the course of their prolific career, Cabaret Voltaire have remained one of the most consistently intriguing bands. In future, expect to see a soundtrack for a film and another album, both of which are near completion. It will be interesting to see what direction Mallinder and Kirk have taken with their music. One thing is certain: whatever direction they take, the result will be worth a listen.

Cabaret Voltaire—discography

Extended Play E.P. (Rough Trade—1978)

Mix-Up (Rough Trade—1979)

Live at the Y.M.C.A. (Rough Trade—1980)

Three Mantras E.P. (Rough Trade—1980)

Voice of America (Rough Trade—1980)

1974-1976 tape (Industrial—1980)

Live at Lyceum tape (Rough Tapes—1981)

Red Mecca (Rough Trade—1981)

2X45 (Rough Trade—1982)

Live in Sheffield, released under the name *Pressure Company* (Paradox—1982)

Johnny Yes No (Double Vision—1983)

Crackdown (Virgin/Some Bizarre—1983)

Micro-phonies (Virgin/Some Bizarre—1984)

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International Mail Copier Art Exhibition

by Graham Fraser

For me, a Xerox machine was nothing more than an expensive way to copy a friend's notes from a missed class — that was before I visited the international mail and copier art exhibition held at the school of architecture. Then I realized that there is a whole new dimension to photo-copiers that I had been missing.

Part of the Arts and Technology Festival '85 was a showing of artists' creative use of photo-copying techniques to create interesting and intricate collages and images. The works contained everything from biblical passages, drawings, newspaper clippings and photographs to lace, cloth and peacock feathers juxtaposed and mixed into unusual and unexpected combinations. Some of the effects were gained by distorting or stretching an image, using a color copier, applying color afterwards, or using microfiche and photographic techniques.

Another form of art also on display was mail art. Mail art includes any artwork that can be sent through the postal system as a piece of mail, such as risqué postcards or garishly decorated envelopes. The art form is a spontaneous one, often seeking to explore the limits of the post office's regulations about what can and cannot be sent through the mail. The form also expands on the postal system's role as a method of communication. Not only can mail art convey a written message, but it can communicate a visual message through its very form, as well as content.

The festival also had several electronic art displays— artwork done through computer technology, as well as videotape works, including the premiere of the video *Spirit Journey*.

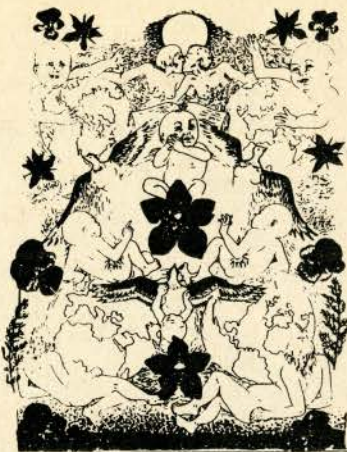


Image by Paige Prichard Kennedy and Horst Hahn
Published in the International Mail/Copier Art Exhibition booklet. Copies of the booklet are available for \$5 from Sarah Jackson, 429-8300 ext. 294.



Although the exhibition had no theme other than the media used to create the works, I found that many works dealt with man's misuse of technology. Several works reflected both the past and present attitudes toward nuclear power and weaponry, while others contained images of people being overwhelmed by computers, cameras, and televisions. Although these works showed technology in a negative aspect, the very methods of their creation used technology in a positive, creative, human way. In the words of Louise Neaderland, president of the international society of copier artists, "Let's make art, not war, with modern technology."

The Arts and Technology Festival, in addition to being a showcase for these

artists' works, also sought to make the public more aware of the artistic uses of technology. To this end, the festival scheduled several workshops for the public with the artists, who discussed their own particular techniques and allowed the public to actually try their hands at creating a piece in the artists' medium.

In addition to the workshops, which included video, electronic and copier art, the festival also arranged performances of technological, experimental new music.

Whether you are artistically inclined, technologically inclined, or if you just wonder what would happen if you combine your cat, some jello and a Xerox machine, the festival would have had something for you.

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CKDU Alternative Thirty

TC	Artist	Title	Label
1	Sebastopolt	Colourful Darkness	-tape-
2	The Smiths	Meat Is Murder	Sire
3	Andi Sex-Gang	Les Amants d'Un Jour (EP)	Illuminated (UK)
4	The Vulgarians†	Live at Kings	-tape-
5	Scraping Foetus off the Wheel	Hole	Some Bizarre (UK)
6	The Lone Stars†	The Lone Stars	-tape-
7	39 Steps†	39 Steps	-tape-
8	Simple Minds	Don't You (Forget About Me)	Virgin
9	Jason and the Scorchers	Lost and Found	EMI
10	Cabaret Voltaire	Micro-Phonies	Some Bizarre (UK)
11	Skinny Puppy†	Remission	Nettwerk
12	Kissing the Pink	What Noise?	Magnet
13	Howard Jones	Dream Into Action	WEA (FRG)
14	Jean Michel Jarre	Zoolook	Dreyfus
15	Swans	Cop	K.422
16	Killing Joke	Night time	EG (UK)
17	Red Lorry Yellow Lorry	Talk About The Weather	Red Rhino (UK)
18	Hüsker Dü	New Day Rising	SST (UK)
19	Moev†	Alibis	Network
20	Dali's Car	The Waking Hour	Beggar's Banquet (UK)
21	Andy Jamest	Art Stylings By Russell	-tape-
22	The Jesus and Mary Chain	Never Understand (EP)	Blanco Y Negro (UK)
23	The Pale Fountains	From Across the ..	Virgin
24	Cocteau Twins	Treasure	4AD (UK)
25	The Flying Lizards	Top Ten	Statik (UK)
26	Rational Youth†	Heredity	Capitol
27	Alison Moyet	Alf	Columbia
28	Grapes of Wrath†	Grapes of Wrath	Network
29	Wolfgang Press	The Burden of Mules	4AD (UK)
30	The Cult	Dreamtime	Vertigo

TC: this chart/ †: Canadian
Compiled by John MacMaster, Program Director

Signal Survey

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Talking Head in Halifax

For those of you who went down to check out the Bongos at the Odeon Ballroom a few weeks ago, you may have noticed that the percussionist was Steve Scales, the tall, thin lightning rod of rhythmic power behind such bands as Talking Heads, Tom Tom Club, The B-52's, Nona Hendrix, John Waite, to name only a few. Steve dropped by our studios for a light drawling gab with Agenda writer Keith Tufts.

AGENDA: How did you first become interested in percussion?

STEVE: Santana. Carlos Santana. I was living in Hawaii in 1970 and I went to see a Santana concert, and I said to myself "This is what I'm going to do," and I went out and started playing percussion. Later, in New York City, I was playing basketball one day and some guy walked up to me and said "Do you still play? Well there's this band and they're looking for a percussionist." It was a group called **The Winners**, my first band, and when we did our first album I was a really strong force. From there I moved on to the rhythm section of **Ashford and Simpson** for three years. Ralph MacDonald did the studio percussion and I did the live performances. I studied him and became a sort of Ralph MacDonald protege. And it snowballed from there.

I see percussion as "sweetening colour to music." I am a drummer but I don't play trap drums or set drums. I play congas, timbales, bongos, bells, tambourines whistles, chimes, all those little things that you hear on a song that the drummer can't reach and do. I am the guy back there who has a toy shop of little instruments, tiny hand instruments and drums and things and it's like Christmas Eve back there. I go in and play every night with my little toys and things. Learning percussion takes time, it takes a very long time. It takes a lot of discipline to learn how to play and put this here and that there and not to overplay and not to underplay; it takes a long time to perfect that. Ralph MacDonald and Paulino DeCosta are my favourites. They are very tasteful in the way they play and I'm always trying to study how they play.

AGENDA: You mentioned earlier that Talking Heads have just completed laying down their latest album. That should be coming out sometime this year?

STEVE: Sometime this year. I just finished doing my part. I went in for two days and laid down the percussion parts for the eight songs on the new album. It's going to be great!

AGENDA: How did you first become involved with the Talking Heads?

STEVE: I had written a tune that Bernie Worrell wanted to use when he was working with Buster Jones and Jerry Harrison. When they decided to form, my name came up and they called me. I never knew who Talking Heads were, I didn't know anything about them.

David (Byrne) is so fast in the studio I have to create non-stop just to keep up with him. He is constantly coming up with ideas. He says "Well, I don't like that. What else are you going to do?" or "Something else, let's try something else." So there is a lot of pressure to create at an enormous speed. But sometimes I can just go in and take my time. Or sometimes I can blow-up and tell everybody to get out of the studio and let me alone. I don't want anybody else around me. But usually I have the freedom to do what I want in the studio with Talking Heads.

Bongos at the Odeon

by Patrick Roscoe

Late evening, Wednesday, March 13. Sitting in a dark corner of the **Odeon Ballroom** — a new music night club near downtown Halifax — I spot several CKDU programmers flashing I.D. at the door. It's not uncommon to find at least one CKDU staff member here every night, but there is something unusual going on; they're all here! They and the rest of Halifax have been pouring in steadily now for 45 minutes and the club is filling up. No surprises here, for it is the opening night of the Bongos, an extremely accessible dance band hailing from New Jersey that has been burning up the American collegiate circuit for the past two years. Also, the CKDU staff was invited.

The Bongos come on around midnight and everybody goes nuts. Even our usually restrained program director is seen shaking his brains out with the rest of us, and not without cause. Backed by the heavily syncopated, almost militant percussion of Steve Scales, (of Talking Heads fame), Richard Bekons and crew put on a polished and intensely energetic performance of some of the most eclectic new music happening today. Their set was comprised mostly of music from their new album *Beat Hotel* (on RCA records) but also included material from their two previous albums, *Numbers with Wings* and *Drums Along the Hudson*.

Being from the States, the band's set lasted only one hour — which is standard in American clubs — and everyone was simply left exhausted, entertained, and hungry for more.

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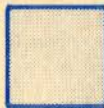
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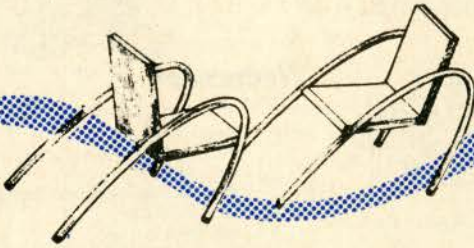
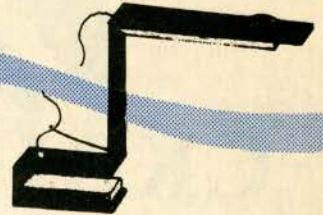
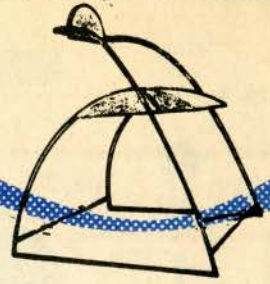
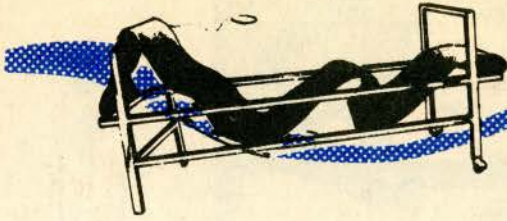
Time	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
8 a.m.	Upwardly Mobile					Classical	
9 a.m.	Upwardly Mobile					Classical	
10 a.m.							
11 a.m.	R&B/Funk					Folk	Multi-Cultural
Noon	BBC World News						
1 p.m.			Jazz	Country & Rockabilly			Multi-Cultural
2 p.m.			Jazz	Comedy			Jazz
3 p.m.			Jazz	Comedy			Jazz
4 p.m.						In Concert	Comedy Theater
5 p.m.	BBC World News						
6 p.m.	The Evening Affair						The Import Hour
7 p.m.	Profile	Back Tracks	Profile	Back Tracks	Coast To Coast		
8 p.m.	Hot Off The Presses	Back Tracks	Hot Off The Presses	Back Tracks			
9 p.m.	Maximum Rock 'n Roll	Future Pop		Jazz			Audio Actual
10 p.m.							
11 p.m.	Radio Music Gallery	Theater	Idle Reels				
Midnight							

The spectrum of new music.

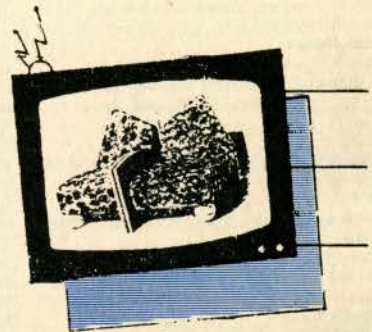
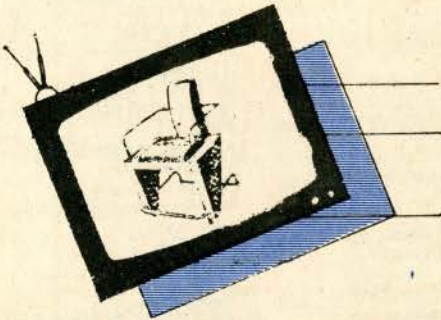


High-gear request time and new musical adventures. (for input: 424-2487)





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CKDU Program Guide

Monday



- 08:00 **Upwardly Mobile**
BBC News at 8 am, current affairs, lifestyles, interviews, reviews and women's issues.
Today: Club Report
Hosts: Michael MacDonald and Angela Murray.
- 10:00 **Tom Regan**
Blues, rock and pop presented in a manner only this man could create.
- 12:00 **BBC World News**
- 12:15 **The Blue Monday Lunch Hour Extravaganza**
with Danny Banfield
Nostalgic and contemporary alternatives.
- 14:30 **Subwaves**
with Tim White
The kaleidoscopic sounds of today.
- 17:00 **The Evening Affair**
BBC News at 5 pm, local/campus news, weather, sports, entertainment and public affairs features.
Host: Mike Hymers
Features at 5:30: King's Reports (from the King's College School of Journalism) and University Avenue (on location with students and their studies).
- 18:00 **Profile**
A program spotlighting lesser-known artists and musical trends.
- 19:00 **Hot Off The Presses**
New releases played in their entirety with reviewer commentary.
- 20:00 **Maximum Rock 'N' Roll**
An hour's look at hardcore music from all over the world.
- 21:00 **His Master's Voice**
with Andrew Jones
All over the place and back again in the world of new music.
- 23:00 **Radio Music Gallery**
Host: Victor Coleman
Music from Toronto's experimental underground.
- 24:00 **The Teen Wonder Show**
with Angela & Christian Murray
Two kids in Radioland playing their favorite mixed-up dance tunes.
- 02:00 **St. Vitus' Dance**
with Tim O'Neil
Dance in a dark room.

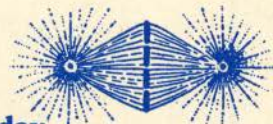
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Tuesday



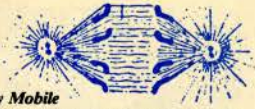
- 08:00 **Upwardly Mobile**
Today: Faith (examining religions) and Career Options.
Hosts: Kevin Yarr and Karen Young
- 10:00 **Vinyl Graffiti**
with Elizabeth Hobart
A diverse, upbeat blend of music—funky, energetic and very rhythmic.
- 12:00 **BBC World News**
- 12:15 **Music For Blind Animals**
with Gary Evans
A history of ambitious thought reflected in the sounds of modern music.
- 14:30 **Obscure Alternatives**
with J. Charles
From progressive pop to eclectic jazz, and anything in between.
- 17:00 **The Evening Affair**
Features at 5:30: Radio Free World (international news services)
- 18:00 **Back Tracks**
A series looking at artists who have demonstrated a lasting influence on contemporary music.
- 20:00 **Future Pop**
Host Peter L. Noble (journalist for *Shades* and *Rhythm* magazines) presents interviews with artists, and their music.
- 21:00 **The Supreme Rhinoceros Not-Quite Dance Party**
with Sue Tufts and Jen MacGillivray
Accessible avant-garde, and then some.
- 23:00 **Theatre Of The Ear**
Professional theater productions and station-produced programs by theater students on campus.
- 24:00 **In Your House**
with Scott Johnson
Torch songs and tunes til two.
- 02:00 **O.P.E.N.**
Tune in and be surprised.

Wednesday



- 08:00 **Upwardly Mobile**
Today: International Connections and Reflections.
Hosts: Patrick Graham and Genevieve Ellison
- 10:00 **The No Exit Show**
with Derek Spagnoli
New music presented with an emphasis on the cold wave and experimental side.
- 12:00 **BBC World News**
- 12:15 **Jus' Jazz**
with Don Palmer
Focusing on a variety of performers, and the music that made them legendary.
- 15:00 **Strange Corners**
with Thom Wells
Mostly new music, emphasizing songs in an exotic or intimate vein.
- 17:00 **The Evening Affair**
Features at 5:30: King's Reports and Jok Tok.
- 18:00 **Profile**
A program spotlighting lesser-known artists and musical trends.
- 19:00 **Hot Off The Presses**
New releases played in their entirety, with reviewer commentary.
- 20:00 **Pink Noise**
with Sian Quantrell
It's pink.
- 22:30 **Phollop Willing P.A.**
A medical approach to music.
- 23:30 **Idle Reels**
A half hour, experimental radio program that animates your deepest, innermost terrors and secret wishes through the use of manipulative studio techniques.
- 24:00 **The Difficult Listening Hour**
with Thom Mason
An introduction to difficult music, levels 1 through 10.
- 02:00 **Photozoptical Shrew Corral**
with Tim Stewart
Electronic, gothic rock, new psychedelic . . .

Thursday



- 08:00 **Upwardly Mobile**
Today: International Connection and Dr. Johnson's Travelling Medicine Show.
Hosts: Mike Hyman and Jennifer Garvey
- 10:00 **Cognitive Processes**
with Shawn Lynn Hemoon
Old wave, new wave, cold wave, no wave and next wave.
- 12:00 **BBC World News**
- 12:15 **O.C. McKirk, The Cadillac Cowboy**
with Andrew Kirk
Country and rockabilly in a high-spirited atmosphere.
- 14:30 **No Time For Humour**
Original comedy written, produced, and directed in our own studios.
- 15:00 **Quiet Life**
with Jim Parker
Modern sounds from funk to new wave and over the edge.
- 17:00 **The Evening Affair**
Features at 5:30: King's Reports and Animals, Vegetables and Minerals (science and research).
- 18:00 **Back Tracks**
A series looking at artists who have demonstrated a lasting influence on contemporary music.
- 20:00 **Epistrophy**
with Chris Armstrong.
The finest in eclectic jazz.
- 22:00 **Wave Motion**
with Keith Tufts
Art, rhythm and technology.
- 24:00 **The Witching Hour**
with Peter Carlos
Music? Life? Death? It's all here—enchanted oldies and scary contemporaries. BOO!!
- 22:00 **Holistic Insanity**
with James Bain
Neo-pop idiosyncratic eccentricity. Mostly harmless

Saturday



- 06:00 **Waking Muse**
with Marc Clifford
Music, voices and poetry from local and afar.
- 08:00 **Saturday Morning Musical Box**
with Walter Kemp
Taking you through the classical field in all its eras and manifestations.
- 10:00 **Touchstone**
with Dennis Cox
The spectrum of folk music, through ballads, blues, sea-shanties, etc.
- 12:00 **BBC World News**
- 12:15 **Pop! Goes The Duck**
with Ernest Lee Dunn
Hip shakers for late wakers.
- 13:30 **What's Good On the Planet**
with Barry Walsh
Self explanatory.
- 16:00 **In Concert**
Presenting live recordings of artists, from local to international.
- 17:00 **Deprogram**
with Iain Cook
A therapy of hardcore cultural and musical resistance to help soothe the shattered soul.
- 18:00 **Out Of Step**
with Paul Beasy
Punk, hardcore, and shockabilly from all over.
- 20:00 **Sound Directions**
with Siobhan McRae
Today's music—where it came from and where it's going.
- 22:00 **Popular To Contrary Belief**
with Gary Hanrahan
Ambient, positive punk, electronic, experimental, african and rhythmic. Sometimes.
- 24:00 **Electric Blue Danceteria**
with Gina Rahman
A tantalizing variety of natural and synthetic R & B and danceable pop.
- 02:00 **danse macabre**
with Genevieve Ellison
A cabaret of black humour, twisted logic and music from the Batcave (plus lots more).

Sunday



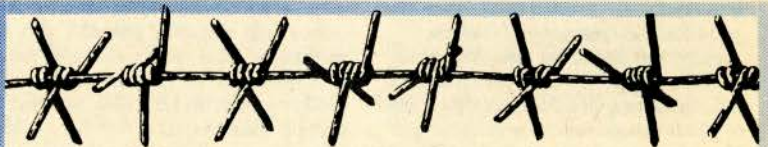
- 08:00 **Clearly Classical**
with Grace Akkerman
A beginner's guide to classical music.
- 10:00 **Multicultural**
10:00 Indian Folklore/music
11:00 African Diary/music
11:30 Caribbean Jam/music
- 12:00 **BBC World News**
- 12:15 **Multicultural**
12:15 International Perspectives
12:45 Chinese Red Dragon Show/music
- 14:00 **Jazz on a Sunday Afternoon**
with Scott Croucher
Jazz and blues in a host of varying styles.
- 16:00 **Theatre of the Ear**
Professional theater productions and station-produced programs by theater students on campus.
- 16:30 **No Time For Humour**
Original comedy written, directed, and produced in our own studios.
- 17:00 **The Import Hour**
with Peter Keefe
The latest in import releases from around the world.
- 18:00 **The In Sound From Way Out**
with John MacMaster
Scraping the edge of the musical universe.
- 20:30 **Audio Actual**
Tapes, live performances, interviews and other documentation on independent musicians from the Halifax area and beyond.
- 21:00 **Convolutions**
with Eric Taylor
An intensive exploration of defiant musical forms and mentalities.
- 23:30 **Electrical Sonics**
with Peter Van Feggelen
Electronic/experimental dealing in funk, fusion, rock and new wave.
- 02:00 **O.P.E.N.**
Tune in and be surprised.

He wears no visored cap. You'll find no stripes upon his sleeve.

Friday



- 08:00 **Upwardly Mobile**
Today: Political Affairs and Ombudsman.
Hosts: Joann Ward and Gord Phippen
- 10:00 **Funk Pop A Roll**
with Victoria Rockwell and Kristin Singer
Hoppity, hop, hop.
- 12:00 **BBC World News**
- 12:15 **The Joing Doing Show**
with Jeff Semple
A mixture of old and new music in a nice creative sandwich.
- 14:30 **The Rhythm of Consciousness**
with Moritz Gaede
Music for ghosts and other people.
- 17:00 **The Evening Affair**
Features at 5:30: Short Happy Life (short story readings).
- 18:00 **Coast to Coast**
Host: Joan Glover
The Canadian creative music scene.
- 19:00 **The Friday Evening Live Ain't No Jive Halifax Regional Dance Party**
with David Jones
British chart-toppers, techno-pop and technical brilliance.
- 22:00 **Urban Scrawls**
with Graham Fraser
Music slanted towards punk/underground with a socio-political theme.
- 24:00 **Seafood Bisque**
with Doug Carrigan and John Jay
Reggae and ska, with a dash of comedy, and surprising side-orders.
- 02:00 **Food For The Gods**
with Pat Roscoe
An aural banquet to tease and delight the expanding musical mind.



Agenda is available at the following locations:

- A & A Records
- Atlantic News
- Backpages
- Backstreet Amusements
- Cabbagetown
- Dalhousie University
- Discus Records
- Easy Pickings
- Fireworks
- Fairweather (Halifax Shopping Centre only)
- Halifax Folklore Centre
- Import Bazaar
- It Store
- Kelly's Electronic World
- Le Chateau (Spring Garden Road only)
- Metro high schools
- Neptune Theatre
- National Film Board
- Nova Scotia College of Art & Design

- Old Dan's Records
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 - Pepe's Upstairs
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 - Secretary's Beverage room
 - Taz Records
 - Track Records
 - Ultimo
 - Wormwood's Dog & Monkey Cinema
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**Alive
and
Kicking**

**Agenda reviews the
concert presentations
of CKDU-FM**

by Cicerone and Iain Cook

KILLING TIME

Raw Fish Man/ Ridge of Tears

**Garden Cafeteria of the
Dalhousie SUB,
March 8th, 1985**

In a dream you stumble upon a small bottle. One side is labelled *Drink Me*, the other side *Not For Everyone*. Those of you who drank from the bottle might also have been in the Dal SUB's Garden not so long ago. You learned from **Roland Blinn**, the **Raw Fish Man**, first how to make fish with the aid of fish sticks. Then, using his rhythm box and guitar, Roland gave the 100-plus audience a not-so-necessary but quite educational lesson in the ways and means of life. Confused? Good. That was Raw Fish Man's method—to catch the audience off-guard and test their open-mindedness.

Ridge of Tears, in their first public performance, showed that a combination of skill and sincerity could overcome the ennui of a Halifax audience. (Sure you go to gigs. They're a cheap, warm place to sleep.) Their 45-minute set was mostly promising original material, and included **Damned** and **Joy Division** covers.

Killing Time, from Moncton, was the main draw of the evening. From the first crashing guitar assault, **Killing Time** filled the Garden with an intense energy equaled in the recent past in Halifax only by **D.O.A.** Their tight rhythm was infectious, and a couple of their original tunes have been running in the back of my head from time to time since. Two of the members have been playing together in Moncton bands since they were big enough to lift their instruments, and the practice shows. **Killing Time** are fine ambassadors of the Moncton "music scene" which is close-knit and without violence. (Hey big macho men - leave either your studs or your bad attitudes at home.) They have several Maritime gigs lined-up after which it's off to Montreal to open for **The Exploited** and **U.K. Subs** (good publicity from questionable bands).

**Lone Stars/ Ridge of Tears/
Sebastopol/ Vulgarians**

**Garden Cafeteria of the
Dalhousie SUB,
March 30th, 1985**

Our little baby is putting on weight! More than 400 turned out for the **Metro Music Showcase**, featuring four great local bands. The Vulgarians opened with a mix of bizarre, twisted covers of old faves and their own danceable, energetic material. The crowd lapped it up.

Next was **Sebastopol**, a new metro techno-pop band. The band showed great promise, with a collection of synth-pop ditties filled with an infectious dance beat. At times the band's stage presence seemed a bit forced, but that's probably due to the limitations of their drum machine. There was a heavy British influence present in the music, following in the trend of British pretty-boy and girl bands currently drowning the music charts.

Ridge of Tears proved quite a contrast to the squeaky-clean image of **Sebastopol**. Their crashing, moody music had a driving tribal rhythm and rough sound which had everyone dancing. Their unique approach evoked a guttural sort of **New Order**.

The **Lone Stars** headlined the **Metro Music Showcase**, and their true and time-tested formula of straight-forward, no-holds-barred rock and roll was instantly popular. No fancy synthesizer effects here — just a combination of country and western and rockabilly presented with no pretensions. There were some mean guitar licks which just sent the music soaring. It's good to see that the **Lone Stars** have finally built-up plenty of good material of their own.

All in all, the evening was a great success, once again showing that the local underground music scene is indeed alive and well.

And it just keeps on coming. Friday April 26th, 8pm, CKDU-FM presents Ridge of Tears, Film Noir, Sebastopol and Roland Blinn — The Raw Fish Man. See ya there!

**Van Morrison
a sense of wonder
by Siobhan McRae**

A Sense of Wonder is Van Morrison's seventeenth album of his solo career and his first studio release since the 1982 *Inarticulate Speech of the Heart*. While this album is unlikely to convert over any new fans for Van Morrison (many of which would be understandably turned off by the tasteless cover) neither will it disappoint



those who have followed this man's lengthy career. In fact, *Sense of Wonder* is the best album by Morrison since the 1980 release *Common One*, and fans will be happy to hear Van's voice up front once again.

Most of the songs on *Sense of Wonder* continue the fascination with quasi-religious mystical themes which have always been a part of Morrison's musical outlook, especially on the last few albums. One notable exception is the cover version of **Mose Allison's** "If You Only Knew" which seems to be generally cynical and has special relevance to Van's experience in the music business: "I wouldn't want to steer you wrong./ But if you want to sing your own song./ You're going to have to lose a few./ If you only knew." Nevertheless there is an undercurrent of hope throughout the album, which ends with the optimistic "A New Kind of Man."

Musically, *Sense of Wonder* has moved away from the drift quality of *Inarticulate Speech* and makes use of traditional celtic and rhythm and blues elements, although nothing approaches the punchiness of Van's earlier work.

Van Morrison is very unfashionable in today's fashion-conscious music scene but he is an artist who has never followed musical trends, and at this point in his career he has reached the stage of being one of the few artists around who automatically commands respect for whatever he does.

**The Smiths
meat is murder
by Sian Quantrill**



The Smiths second studio album *Meat Is Murder* is another collection of Morrissey's thought-provoking lyrics and Johnny Marr's lush semi-psychedelic guitar-based melodies.

The idea behind The Smiths when they were formed in 1982 was to produce songs which were immediate and listenable and at the same time a challenge to the listener's complacency. They haven't lost sight of their original goal in the near three years since. "Meat Is Murder," the title track off this new release is proof of that. A song about the killing of domesticated animals and the eating of their flesh, it is a blend of lyrics so strong as to nauseate vegetarians and meat-eaters alike, coupled with the most gorgeous lullaby-ish melody the Smiths have ever given us. Add to this the gruesome sounds of an abattoir and you have a powerful song, to put it mildly.

Enough of that; let's move on to the rest of the album because I don't want you to get the idea that the Smiths are just a stone-faced crusading group and that listening to them is rather like doing penance. No: listening to the Smiths is a pleasure, a slightly nostalgic journey with some angry but ever-so-nice young men.

My only complaint with this record is the same one I had with the Smiths first LP: after two sides of Morrissey's vocals, he tends to sound like he's whining. But hey, nobody's perfect.

Reggae Greats: three more from Island Records

by Elizabeth Hobart

These three albums, although sold individually, are from a series of sixteen records put out by Island Records entitled *Reggae Greats*.

For the most part, the material is not new, and acts as a "greatest hits" package if you're familiar with the artists, or as a good introduction to accomplished Jamaican and U.K. reggae bands for the North American audience.

In addition to the three being looked at here, there are *Reggae Greats* of Pablo Moses, The Wailers, Black Uhuru, Toots and the Maytals, Jimmy Cliff, Steel Pulse, Burning Spear, Lee Perry, Jacob Miller, Third World and a live performance by Gregory Isaacs. There are also two other albums like *Strictly For Lovers* which feature several artists, one on *Reggae DJ's* and the other, *Strictly For Rockers*.



The *Sly and Robbie* album was a bit disappointing. After all, the rhythm section of *Sly Dunbar* on drums and *Robbie Shakespeare* on bass has a history of "making" albums. Thinking back to Black Uhuru's *Chill Out* album, and their most recent *Anthem*, they wouldn't have been the powerful albums they are without the Sly and Robbie touch. With all the work they've done with other major pop and reggae acts like Bob Dylan, The Rolling Stones, Rita Marley, Dennis Brown and Grace Jones, you'd think their own album would be rather special. But it seems to be lacking something. Maybe it's that there aren't any of the usually powerful reggae lyrics and vocals. There is just a seemingly endless rhythm track, dubbed and dubbed over again with the special electronic effects.

The first cut, for example, "Destination Unknown" is exactly the rhythm track for the Black Uhuru song "Chill Out," but doesn't have the other instrumentation or vocals. This is true of the other seven tracks as well. There seems to be an important element missing; namely a back-up band. For this reason, the album seems to drag.

However, if you're into dubbing and rapping over albums, this album is a good one for that. The cuts "Joy Rides" and "Demolition City" sound great at 45 rpm or even at 78; at these speeds they start to sound like New York hip-hop rhythms. But, unless you're going to use the album for experimental purposes, I wouldn't recommend it.

The *Linton Kwesi Johnson* album, however, is a different story. He's the man attributed with coining the term "dub poetry," and has contributed much in that area of speaking poetry to reggae music.

The album is a compilation of LKJ's work on Island Records over the past few years, from the albums *Forces of Victory* (1979), *Bass Culture* (1980) and *Making History* (1984). It includes "Reggae Fi Randi," which pays homage to Guyana's assassinated union leader Walter Rodney, "Di Great Inosh Reckshan," a poem about the summer riots that hit many of Britain's major cities in 1981 and "Making History," a celebration of Blacks in Britain.

The theme of racist politics, police oppression and confrontation between authorities and Black youth are all dealt with on this "best of" album. If you haven't any of Linton Kwesi Johnson's previous albums, this is a great one to acquire.



Reggae Greats, Strictly For Lovers is a collection of love songs done in a reggae rub-a-dub style, by a variety of artists. It includes some great skanking tunes, like Aswad's "Roots Rockin'" and Winston Reedy's "Dim The Lights," as well as some reggae versions of familiar pop songs. Junior Tucker does "Some Guys Have All The Luck," and if you liked the original of that song, you will appreciate this reggae version, recorded when Junior was just sixteen.

Ken Boothe's version of "Show and Tell" is also included. It could be the nature of the song to begin with, but Sly and Robbie, who produced that cut, seem to have overdone it a bit with an excess of special effects. Because of this, Ken Booth comes off sounding like a night club singer.

In terms of lyrics, the theme of this album contrasts Linton Kwesi Johnson's strong political statements with the usual pop theme of love songs. But the album does introduce a variety of recent reggae songs and artists to the North American audience, who might not hear of them otherwise, except through costly import albums.

Also featured are: Dennis Brown's "Have You Ever Been In Love," Barry Biggs' "Wide Awake In Dream," Jimmy Riley's "Love and Devotion," Ruddy Thomas' "Key To The World," Struggle's "Rocky Music," Tamlin's "Go Away Dream," One Blood's "Get In Touch With Me" and Dean Fraser's "Rent A Car" instrumental.



AURAL ADVENTURES

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Laurie Anderson's United States Live

by Susan Tufts



One of the best live albums of 1984 is Laurie Anderson's *United States Live*, the recording of her 1979 performance of 'United States I-IV' at the Brooklyn Academy of Music. *United States Live* is actually a five album set, requiring five to six hours of uninterrupted listening to go from the start through to the finish. Even if you just intend to listen casually, be prepared to spend more time with the album than you had originally anticipated; once you start to really listen to the lyrics, delivered in Anderson's humorous/deadpan style, you're caught up in the album and have to listen to more.

These days, when quality live sound reproduction is the rule, rather than the exception, this album still stands out as having amazing sound quality, even more so considering the original recording was done in 1979. The music is almost studio calibre, while it seems that the audience response heard on the album is used as more of an effect in the production of the album than as just a by-product of the performance—on some cuts the applause is kept in, on others, it is edited out. From the first cut, "Say Hello"—where you hear the stage technicians cuing up the lights, etc. for the show—to the last cut, "Lighting Out for the Frontiers," you feel as if you were actually listening to the live performance. This feeling of 'I Was There' is highlighted by the album design; the jackets contain excellent black and white photos of the performance.

If you wanted to introduce someone to the music of Laurie Anderson, this would be the album to use. It contains great examples of her work with tape bow violin ("I Dreamed I Had to Take a Test") and Vocoder ("Language of the Future"), her 'trademarks,' as well as some of her more familiar pieces which have been reworked on her studio albums, songs like "Dr. Miller," "Blue Lagoon," "Let X=X," and "Big Science."

For fans of Laurie Anderson, *United States Live* is a very welcome album. Her latest studio release, *Mr. Heartbreak*, was a disappointment to some people as Anderson's sound changed somewhat from her previous releases, *Big Science*, (which contains all studio versions of songs from 'United States I-IV') and *You're the Guy I Want to Share My Money With*, (a collaborative effort with John Giorno and William S. Burroughs). *Mr. Heartbreak*, also released in 1984, was different because Anderson's sound was fuller, in the sense that more instrumentation and vocal tracks were used. Also, on *Mr. Heartbreak*, Anderson enlisted the talents of such artists as Peter Gabriel and Andrew Belew (to name only a couple), which changed her overall sound.

United States Live is the biggest and certainly the best example of Laurie Anderson's earlier work. It is a sometimes serious, sometimes satirical, but almost always tongue-in-cheek look at the work today, dealt with in four parts: Transportation, Politics, Money and Love, or as Anderson puts it, "Really, really hot topics." If you didn't see the performance 'United States I-IV,' *United States Live* is the next best thing.

WHY "STOP MAKING SENSE"?

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Classical

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Elyakim Taussig, Boris Brott,
Symphony Nova Scotia, Katia
Breton and Jacques Drapeau
from Les Grands Ballets
Canadiens, Marlis Callow and
Doug Johnson, and the
Dalhousie Chamber Choir.

Friday, April 19
Contemporary

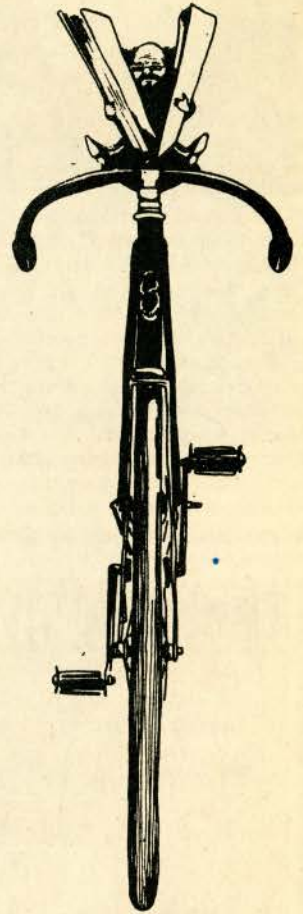
Odetta, Murray McLauchlan,
Dan Hill, Nancy White, The Wind
Machine and Valdy.

Saturday, April 20
Ceilidh

John Allan Cameron, Rita
MacNeil, The Fabulous
Doorknobs, segments of the Rise
and Follies of Cape Breton, The
Cape Breton Fiddlers, The
Ceilidh Band, and hosted by
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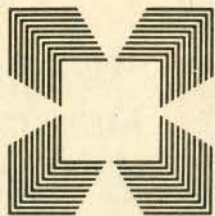
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