

# industrial wasteland: the column

by Dave Lake

Dave Lake of CHRY has joined the staff at Excalibur to bring you a weekly music column. This week, Dave introduces himself.

**N**ew! Improved! Welcome to the Industrial Wasteland column. The Industrial Wasteland is taking over your neighbourhood one piece at a time. First there was the radio show; Tuesday night at 11 pm (available on the user friendly CHRY 105.5 FM). Then there were the local band presentations. Today, this column, tomorrow the world!

You're probably wondering why it appeared right here in the middle of your *Excalibur*. It's because there are enough Top 40 reviews around town. Having been at CHRY for just over two years, I have gained some knowledge on bands/clubs/shows which cater to the industrial listener and industrial dancefloor sound. Those of you in the know or those with a need to challenge the hard edge of the music spectrum, keep your eyes trained here. It will give you a chance to open your ears as well.

In columns to follow, there will be record reviews, band reviews

and interviews. Local performances, clubs and radio shows will also be reviewed. Bands such as Ministry, Front 242 and Nitzer Ebb will be featured and others like Brian Eno and Harold Budd represent the opposite end of the spectrum. This column will deal mostly with this style and, from time to time, I will explore other areas of alternative music.

This week, a look at a local two-some of the Toronto underground art scene. Atmospheric, ambient, serene yet electrifying; these are a few words to describe the installation that appeared in Samuel Beckett Theatre January 24 to 26. The work, titled *An Empty Time and Place: a Breathing Room by Parade*, was a collection of abstract banners on transparencies, accompanied by recorded works of the band Parade. A haunting melody of electronics and layered voices provided the background as currents of air allowed the banners to 'breathe' life.

Although the musical duo of Dave and Julie Faris have appeared as Parade at local clubs, this installation allowed the work to "speak" for itself.

Until next week, get your ears on and listen hard!



by Valerie Hochschild

Chuckii Booker

Chuckii

WEA Records

Once in a while in the beautiful land of urban contemporary music (black music for the unenlightened), there comes a young lad who can lock himself in a studio with nothing but his talent and turn out some fresh and original stuff. The last one of those guys was Al B. Sure! (the guy with the single scary eyebrow), who has lately turned his efforts toward helping out Al Green and Heavy D. Now there is Chuckii Booker.

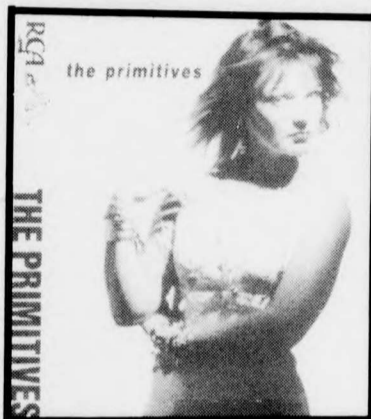
This chipmunk-cheeked kid has already produced Kool and the Gang and played with Vanessa Williams and Gerald Albright. In his debut album, he is almost completely alone, and he cranks out smooth, funky and confident music taking various perspectives on a guy who can't seem to get his love life together.

In the irresistible single, "Turned Away," he rationally mourns the apathy and cheating

# platter chatter

of his lady. In the sombre gospel track "Heavenly Father," what he prays for is his lover's return. This guy may be a loser in the romance department, but he has a solid groove, some catchy tunes, some terrific guitar licks and a soaring voice.

Gee, could I gush a bit more about this album? Well, yes I could, but I'll spare you. Just go buy the thing yourself and enjoy it even after the next throw-down Renaissance man comes around.



by Valerie Hochschild

Primitives

Pure

BMG Records

The first thing a sharp music person will notice about the follow-up to the stunning *Lovely* album is Tracey Tracey's new hair colour. Yes, the lady whose voice sounds like a fork striking a crystal glass has dyed her platinum locks red. So much for the comparison to Blondie.

That's not all the British quartet has done to dispel the parallels.

Their relentless boppy rock has veered a bit into the British countryside. Tracks like "Outside," "Summer Rain" and "Never Tell" are slightly more laid back than the debut, with psychedelia verging heavily into the pastoral.

Sure, it's a sort of maturing process and that's fine, but most of what's made the Primitives fun in the past, has been the stark contrasts among the hard brash storm of guitars, Tracey's voice and the total *ennui* of her delivery. That has been toned down.

Flashes of the Primitives I know remain here. "Way Behind Me" was the perfect sequel to "Crash" and "Can't Bring Me Down" is a meaner and more raunchy rock 'n roll than they've previously done. But the prevailing attitude is positive, even in defiantly so.

I suppose *Pure* does mark a good progression for the Primitives. Their new more mature look is still good for a fine time—as long as Tracey's platinum roots are still showing.

## Music Critics take note: If you have something to say . . . write it.

*Excalibur* is welcoming writers to its music section. If you've heard a good album, concert, tape etc., we'd like to know about it.

Bring your reviews (a couple of paragraphs or a couple of pages is fine) to 111 Central Square. Ask for Jeannine or Roslyn or just come in and we'll talk.

# RISK

New Trojan-Enz<sup>®</sup> with Spermicide helps reduce it.

Now you can reduce the risk of sexually transmitted diseases with new Trojan-Enz<sup>®</sup> Condoms with Spermicidal Lubricant. We've added Nonoxynol-9 spermicide to our quality condoms, so you can be confident about protection. Use new Trojan-Enz<sup>®</sup> with Spermicide. And don't take risks with love.

While no contraceptive provides 100% protection, Trojan<sup>®</sup> brand condoms when used properly are highly effective against pregnancy. When properly used, Trojan<sup>®</sup> brand condoms can also aid in reducing the risk of spreading sexually transmitted diseases (STD).

®Registered Trademark

