

k.d. burns barn down

k.d. lang and the Reclines
Dinwoodie Lounge

review by Don Teplyske

k.d. lang and the Reclines played Dinwoodie Friday evening and burned the barn down.

The first of lang's two forty minute sets was a fast-paced swinging slice of old country in new clothes.

Lang does not simply run through the songs she performs; any bar band playing Tumbleweed's can do that. What lang and her musicians do is drastically alter the original arrangements to make it their own.

Where Patsy Cline's producers layered syrupy strings over her smokey vocals, lang has a real band thumping along behind her, trying to keep up to the roaring strength of her voice.

Lang offered the SRO audience not only her customary smattering of Patsy Cline standards ("Stop, Look and Listen", "Walk On By", "I Fall To Pieces") but also renderings of truly obscure pieces of country history.

Notable in this regard was lang's performance of Larry Collins' "Whistle Bait". In the late fifties Collins, with his sister Lorrie, comprised the Collins Kids, a duo that hammered out hepped up rockabilly. Where lang found the song is beyond me.

While lang is a fine honky tonker, she is at her strongest when singing controlled, traditional country fare. The performance of this type of song ("In Strange Places", composed by a Recline) was the highlight of the second set.

Despite how enjoyable much of lang's show was, I came away cold. k.d. lang tries too hard to be weird.

Lang does not need to act the role of jester to bring attention to herself — her music can do that much better. A stage presence that was once fresh and spontaneous is now calculated and thin.

Still, a k.d. lang performance is a treat and Friday's was no exception. The reverence she holds for the music she performs is evident during each song.

If lang de-emphasizes the novelty of her stage presence she will continue to excite audiences across the continent. Continuing as she is, her talent could be buried beneath a very tired act.



Photo Left Stout

k. d. lang making like a honky-tonker.

UNDERGROUND *Currents*

by Ray Walker

Imagine the underground music scene. Visions of strange figures, illicit drugs, and mysterious rituals may come to mind. These images are rare, especially in Edmonton.

The underground scene is more comparable to a handyman building shelves in his garage. Most original music in Edmonton comes from the basements and garages via today's micro-technology in recording.

On the outskirts of Edmonton, Moe Yogurt (a.k.a. Mark Kozub) experiments and creates music in his home. Almost all of his music is not intended for public consumption. The exception to this is the three months in 1985 when he played live with Omnigarage.

The recording of music has become both a means and an end. Some of the products have received airplay on CJSR, although none has been available for commercial sale.

Despite this, Yogurt has been very prolific in the past few years. A co-project with companion Goober Spud resulted in a 30 minute tape, ranging from the simplistic

to the bizarre. He followed this up with a 45 minute tape which serves as a sound track to a fairy tale which he wrote. This sound track combines environmental sounds with electronic/experimental sounds and extracts of traditional Ukrainian folk.

Recently, Mr. Yogurt has been working with non-musicians because of their lack of preconceived ideas. Vaugorect is his project with two non-musicians. They are making industrial dance music.

Moe Yogurt is not alone. There are thousands of individuals composing, creating, and recording in basements across Western Canada. Few of these people perform. Almost none make a living through music (at least not their own).

Some time you may be listening to late night radio, or a friend may play a tape for you and what you hear may conjure up scenes of the dark and mysterious underground. More than likely a peek underground will reveal a Jackson Davies (Revelstoke handyman) type working in his workshop.

Hear ye aspiring poets and bards. Pick up your pens: it is coming ... soon.

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