

CHSR-FM PLAYLIST TOP 40, WEEK ENDING OCTOBER 19TH

TW	LW	ARTIST: Title (Label)	WO	HP
1	NE	THE LEGENDARY PINK DOTS: The Maria Dimension (Play II Again Sam)	1	1
2	1	LOOK PEOPLE: Boogazm (Hypnotic/A&M)	3	1
3	2	EINSTURZENDE NEUBAUTEN: Strategies Against Architecture II (Mute)	3	2
4	10	NIRVANA: Nevermind (SubPop/MCA)	2	4
5	4	DOUBLETHINK: The Scars Of Our Existence Will Be Remembered For Eternity - EP (Independent)	3	4
6	3	BILLY BRAGG: Sexuality (Go Discs/Polygram)	4	1
7	13	FUGAZI: Steady Diet Of Nothing (Dischord)	2	7
8	21	SOUNDGARDEN: Badmotorfinger (A&M)	2	8
9	6	THE YOUNG GODS: Play Kurt Weill (Play It Again Sam)	3	6
10	5	WILD T AND THE SPIRIT: Love Crazy (WEA)	5	2
11	22	THE PIXIES: Trompe Le Monde (4AD/Vertigo)	2	11
12	12	RED HOT CHILI PEPPERS: Blood, Sugar, Sex, Magic (Warner)	3	12
13	18	EEL A MOUSE: U-Neek (Peace Posse/Island)	3	13
14	30	CIRCLE C: Circle C (D.G.C.)	2	14
15	15	YELLO: Baby (Vertigo)	6	3
16	9	JOHN LEE HOOKER: Mr Lucky (Charisma/Pointblank)	3	9
17	18	CYBERAKTIF: Tenebrae Vision (WaxTrax)	7	5
18	7	TIN MACHINE: Tin Machine II (London/Victory)	3	7
19	16	FOUR HORSEMEN: Nobody Said It Was Easy (Def American)	5	7
20	29	CHANGE OF HEART/SHADOWY MEN ON A SHADOWY PLANET: Tribute To The Diodes -7" (Cargo)	3	20
21	35	LOREENA MCKENITT: The Visit (WEA)	2	21
22	25	LA MUERTE: Kustom Kar Kompetition (Play It Again Sam)	3	22
23	24	BIG BANG THEORY: Beware The Root (Grindmaster)	4	16
24	28	THE EXPLOITED: The Massacre (Triple X)	4	24
25	NE	THE DICKIES: Live In London/Locked And Loaded 1990 (Taa.g)	1	25
26	20	SISTER DOUBLE HAPPINESS: Heart And Mind (Reprise)	4	9
27	NE	SWERVEDRIVER: Raise (A&M)	1	27
28	NE	SONS OF FREEDOM: Gump (Chrysalis)	1	28
29	11	ART BERGMANN: Art Bergmann (Polydor)	8	2
30	19	THE WOLFGANG PRESS: Queer (4AD/Vertigo)	5	13
31	32	MORRISSEY: Live At KROQ (Sire/Reprise)	4	25
32	NE	HOLLY COLE TRIO: Blame It On My Youth (Alert)	1	32
33	NE	ANIMAL LOGIC: II (I.R.S.)	1	33
34	23	HOUSE OF FREAKS: Cakewalk (Giant)	4	23
35	NE	CURVE: Frozen - EP (Charisma)	1	35
36	39	THE DIVINERS: Face Of The Earth (Kyha Music)	5	23
37	14	CARTER THE UNSTOPPABLE SEX MACHINE: 101 Damnations (Chrysalis/Big Cat)	7	8
38	NE	THE OCEAN BLUE: Cerulean (Reprise)	1	38
39	NE	CANDYLAND: Suck It And See (East West)	1	39
40	NE	PAT TEMPLE & THE HIGH LONESOME PLAYERS: Connecting Lines (Latent)	1	40

\* = Includes Canadian Content  
 TW = This Week, LW = Last Week, WO = Weeks On Chart, HP = Highest Position  
 Chart compilation based on frequency of airplay. Music Director Dave Keighley

Just Missing The Chart: Throbbing Gristle: Parasites; M.A.D.: Chemical People; N. Man: Dead Spot; Blue Aeroplanes; Thin White Rope; Blues Travellers; Raw Youth.

# Grapes Groove Gaggle of Goofy Guys 'n Gals

Okay, so maybe I was having a bad day anyway. Maybe I wasn't, no matter what happened, going to be the most unbiased and open reviewer as a result. But let's add up what happened last Friday night.

1) Somewhere, historically (probably the Romans, they were sadistic bastards) some bone-headed public relations person decided that crowds of concert goers were to be treated like cattle. The lineup to get in to the sold-out Grapes of Wrath concert on Friday was literally absurd. A true genius of design, this mass of barely conscious people swept around and back, snaking its way from its terminus round about the entrance to the blue doors from the foyer of the SUB down to its frontal mass full of irritated CP's, irritated twelve-dollar-a-head fun-seekers, and fun-seekers who had long ago far surpassed what normal human beings would consider a conscious state, falling down, throwing up, stumbling blindly and yelling incoherently (wheeee!!! doesn't that sound like fun?!); I guess it's all in your definition of "fun." Now, I was there to review the show. Arriving at approximately 9:20pm, I was happy to see that the line was long enough to make what must have been a good thirty percent of the prospective audience COMPLETELY MISS THE OPENING ACT. I mean completely. What in God's name makes anyone think that any reasonable person

will even bother putting up with this at all? I wasn't drunk. Maybe that's it. Maybe I should have chugged a bottle of cheap port before I went, huh? Maybe I should ask the drunken slob that poured his luke-warm beer all over me if he was having a good time.

2) My photographers were physically man-handled by some truck-shaped geek with a police flashlight claiming some sort of dictatorial autonomy over press photographers. Now, I go to some effort every time we go to a show to make sure that cameras are okay. We even shoot (usually) with no flash. This is not easy and can be a royal pain but I respect the wishes of the guys doing the real work - i.e. the band. Thanks to Kim Wetlauffer's efforts I was informed that we were allowed to shoot for the first three songs. That's what they told her. This is standard. It's just the way most things go and I'm used to it. So I send my camera men out to shoot (actually, to be honest, I don't really tell them to do anything). Not even halfway through the first tune by the Grapes, this fascist swine with the flashlight tells the two photographers, Jaime Rowan and Dave McClusky (thanks for trying, guys) that there are to be no photos whatsoever. An insueing incident saw Dave being manhandled to the ground by this little troglodyte. I stand confused, in disbelief, and in utter horror.

So, all this, coupled with my dismay at the Grapes of Wrath's latest release, meant I had an all-round crummy time. Fortunately, the same cannot be said of the audience who seemed to thoroughly enjoy themselves. Good.

The sound mix never seemed to settle into a groove. At first, the vocals were barely audible over the high-end slicing across the top of the crowd, the low and mid-range being swallowed up (I assume) by the crowd due to the poor placement of the speaker stacks on the floor in front of the stage. Soundman hell - the bass was over-compensated for at a few points, rumbling out in a mucky goo to muddy the music like green peas and honey. A few times the boys behind the board got a hold of the mix and wrenched it into submission, but it was never really clear from the back, being too quiet as a result of speaker placement, and the compensation for this made it mushy and thumpy up front.

The band is tight and professional. They suffer, however, from what someone called a "West-Coast Vegetarian Attitude" towards performance. This includes bands like 54 40 and such. They just are not all that interesting to watch. They have fun, I'm sure, but I personally would like to see them enjoying themselves, otherwise I might as well stay home and buy the album.

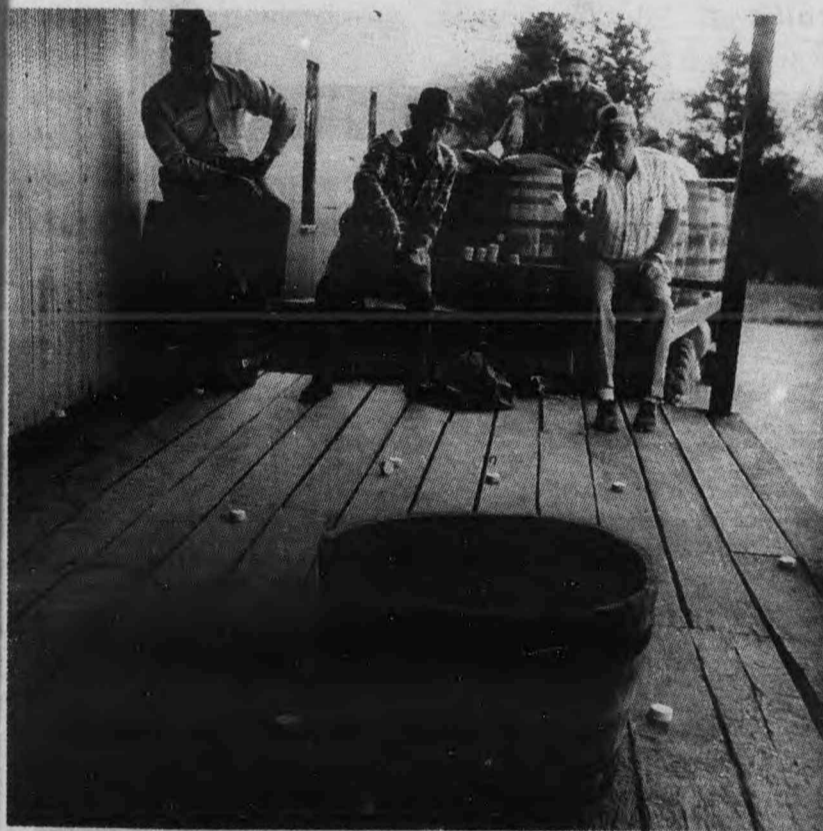
My own reaction to the music in general was one of an unbelievable difference between the tunes played from the last album, and from the latest release. "Treehouse" was, for me, an interesting and innovative and highly entertaining album, with complex and melodic guitar licks blending smoothly into harmony and a unique running bass line. O Lucky Man for instance, is a masterful piece of work. I just do not find the new album comparable, as it's kid-in-a-candy-store type production spews out pseudo-rock anthems and tries to make the Grapes more palatable to the 14-18 year-old record buying public. There are songs which occasionally hint of a more glorious era, but they are more than often muddled by synthesized washes of sound and body-enhancing reverbs, delays, and other lovely tricks of the trade. I'm sure it sells well, but for me, it doesn't sit well.

Nevertheless the crowd was participatory, and it always astonishes me to see so many people who actually remember the words to songs singing merrily along with the band - I have albums I've listened to for ten years and I can't do that. The Grapes of Wrath put on a good, solid show (with the noticeable lack of stage exuberance being, I guess, what is expected of them). A four-song encore made me believe that they gave a damn, and if it wasn't for their crummy and offensive management, I would have enjoyed the show immensely. Thanks Grapes, thanks Kim, you're doing a great job, and to the knuckle-dragging turd-boy with the flashlight - if anyone asks why there are no pictures with this review, explain it to them will you? Thanks.

*CKH*



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