

Goes on air June 1st

# Ryerson radio station gets FM license

ROMAN PAWLYSZYN

Tired of the standard fare served up by Toronto radio stations? You may be in for relief starting June 1st. That's the day that Ryerson's student-run radio station, CKLN, plans to begin broadcasting its "alternative radio" on the airwaves.

The Canadian Radio and Television Commission (CRTC) has approved CKLN's application to broadcast in stereo on the FM band; currently the station is available only to subscribers of Rogers Cable. While other college stations in the

area are also available on cable systems (as Glendon College's CKRG once was), CKLN's move to public airspace marks a first for Toronto. The station follows a number of other Ontario universities and colleges that have been granted FM broadcasting licenses in recent years.

CKLN will broadcast at a frequency of 88.1 MHz, with an effective radiated power of 14 watts, and will be transmitted from the CBC tower on Jarvis St. According to station manager Anton Leo, such a low

wattage means that if you're listening to the station in your car, you'd better be within 5 km of the transmitter. If you're listening at home, reception should be no problem as long as you don't live beyond Etobicoke, North York, or Scarborough.

The CRTC has approved the station as is: Leo says that beyond adding an additional newscast and extending the station's broadcast day to about 20 hours from the present 18, the station's music policy will remain the same.

Currently, the station plays about 22 hours per week of what Leo calls "alternative jazz," mostly on weekday mornings; about 10 hours per week of black music; 7 hours of classical. Aside from news and special music features (such as shows featuring women's music or music from Quebec), the rest of the week is taken up by "alternative rock." Just what do these "alternative" categories mean? Well, from the most recent CKLN chart (which appears weekly in a Ryerson newspaper), the top alternative rock acts include Kinetic Ideals, Echo and the Bunnymen, U2, and The Virgin

Prunes. Alternative jazz chart-toppers include George Winston, Dewey Redman, Anthony Davis/James Newton, and York graduate Aaron Davis.

"We're also putting a tremendous amount of push behind local music," says Leo. "Right now, we've got up to 40 local tapes on the air from people like Disband, Potential Propaganda, Young Lions, Bill Grove's White Noise, Claude Ranger. I don't think there's any station in Toronto who's doing the amount of local music we're doing."

CKLN was formerly staffed almost entirely with people from Ryerson's Radio and Television Arts programme. But no more. "This year it's more diversified than ever," says Leo. "And we're getting non-Ryerson community involvement for the first time. We're interested in people who are interested in the station—that's the main thing."

The station is funded by a proportion of each student's tuition fees (today's referendum will determine if Radio York is to get similar arrangements). Ads help pay for *Waves*, a periodical that CKLN puts out that includes a programming

schedule, record reviews, and articles on artists on the CKLN playlist.

With its low power and its "alternative" music policy, clearly CKLN won't be posing an immediate threat to CHUM-FM or Q-107. "I don't expect to blow anyone away," says Leo. "It's very difficult to blow anyone away with 14 watts. What I'm looking at is providing people who don't feel they have something to listen to with something to listen to."

"We're not out to get 50 percent or 25 percent or 10 percent of the Toronto market. We're out to get 100 percent of the people who want to listen to new forms of music," he says.

## ...ENTS...

### Workshop dancers with ideas

J. BRETT ABBEY

There were two things wrong with the York Dance Department's Tuesday afternoon workshop. First of all they didn't advertise the event to the public, and all others the opportunity to see the high calibre of creativity of its students. Undoubtedly, many people would have enjoyed the wildly innovative programme.

To have witnessed Gordon Phillips' Music for Dance class perform a combination of movement and music, would have been a highlight in itself. But, to also include the choreographic ventures of Donna Lyons, Chantal Bourgeois, and Danovia Stechishin only added to the splendor—especially Stechishin's sprawling, comical and cleverly created dance for four. This was, certainly, one of the highlights of the programme.

The second thing wrong with the workshop? Well, it was free! It was absorbing, vastly entertaining dance well worth an admission price. The workshop gave the students the freedom to perform and try new ideas. They succeeded on both counts.

### Classics by Chamber Orchestra and Choir

This Monday night, at 8 p.m., in Burton Auditorium, the Community Chamber Orchestra of York University will present a concert. Featured in the programme are works by Vaughan Williams, Beethoven, Ridout and Larsson. The orchestra, under the direction of James McKay, will be joined by the York University Choir. Tickets are \$3 for students.

### And Indian sitar sounds at Science Centre

Fans of Asian music will get a rare treat this Saturday when Budhaditya Mukherjee, prominent Indian sitarist, appears in concert at the Ontario Science Centre Auditorium. The concert is being presented by the Raag-Mala music society, a local arts group. Rudy Wall, one of the society's director's points out that Indian Classical music (as used in the Film Ghandi) "has interesting similarities with some of our own improvisational forms—jazz and progressive rock in particular." Those with a taste for something a little off the beaten track are advised to check this out. The concert begins at 8 p.m., tickets are \$8-\$12 and information is available from 496-0080.

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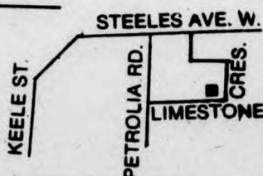
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continued from page 7

costumes. The sensual effect however, is lost as they frivolously romp about like 12-year-olds re-enacting girlhood fantasies.

The fun continues with *Mass Confusion Transformation*. A doctor winds up and activates five 'statues' who move like robots. True humour is achieved when the doctor (mad scientist?) puts these bodies together to form a human machine. Inevitably, the contraption crumbles, as its 'components' are transformed back into people. Now, it is the doctor's turn to be a robot. The people imitate his robot walk as they jerkily exit the stage accompa-

nied by audience's hearty audience laughter.

The idea of jerky, distorted movement is continued in *Ground Oddity*. Bowie's 'Space Oddity' music is altered in speed (from 33 rpm to 78 rpm). Equally absurd is the dancer's predicament; they are 'grounded' by their running shoes. This comical rendition of Bowie's music was met with great applause; the idea of being grounded seemed to strike a common chord with the audience. *Worm Spring Day* is a farcical, jazzy dance in celebration of 'worm-dom'. The worm's slinky movement is broken by sexy nuances, setting the audience into fits of laughter. At one point, the four female worms join up with the male

to form a human slinky-toy. Topping off the piece is the entrance of a worm collector, as the worms slyly elude him. This sent the audience into an uproar as they chanted "Encore!" and "One more time!"

The 'encore' was provided in *Dancercise*, which closed the show. All characters from previous pieces dancercized their way to absurdum—the finale was a parody of unfit people trying to dancercise their way to fame and fitness.

In the Phys. Ed. department's *Spring Dance Concert*, fun and good times was the message behind the movement. Paula Thompson concludes "the big joke is to watch your fellow athletes try to dance."

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