

GENRECIDÉ

MICHAEL EDWARDS

It was commented to me last week that I seem to cover an awful lot of British music in my column. I'm not sure if that is a criticism or not, but I decided not to take it as one. Instead, it made me think about why that is the case. I suppose that I may have the tiniest hint of bias seeing I come from the other side of the Atlantic. I have even been known to show the slightest inclination of favouritism for Scottish music. But I most definitely do not listen to music from 'over there' exclusively - that would be very silly as there is good music from every country. Even Liechtenstein I would imagine. So in an attempt to redress the balance, next week's column will feature exclusively Canadian music. Nothing from outside these shores at all. Honest. Bet you can't wait for that.

But back to the subject in hand. The most obvious reason for this emphasis on British music is that there has been

so much good music coming out from there in the past little while. Let's face it - after the desolate start to the nineties, things like Oasis, Blur and Portishead sound like an even fresher breath of air. Yet I wouldn't regard the country of source as an important factor when trying to pick the best music out there. The most important thing is that the music is good, and that's the end of it. That is also one of the reasons that most of the things I write about in this column appear to receive favourable reviews - it seems much more productive to tell people about things which deserve their attention than things that should be embedded in concrete and buried fifty metres under the Earth's surface. Life is far too short for mediocrity.

But yet there doesn't seem to be all that much exposure for all this wonderful music - people just don't seem to know about it. That's where I step in. My duty

in life is to make people aware of all the things that they are missing out on. And thankfully CHSR plays a lot of the music that I write about, so that makes things a lot easier. But when I looked over the year-end chart for the radio station, there was a distinct lack of British music. Only six in the top 100 to be precise. That was kinda scary in my eyes as it seemed that a lot of good music simply wasn't getting the attention it deserved. Again, the inherent bias of the country will be important - Cancon helps to take care of that. But why does something that has been regarded as one of the finest albums in years, namely Blur's *Parklife*, end up at number 234 when it should be much higher. A question of taste? Maybe, but it could be that British music just doesn't get represented as well as it should be. That may change a little bit now that there is a show on Thursday afternoons that plays exclusively music from the UK (and

I may even make the occasional appearance there too). I really do hope so - if Portishead's magnificent debut *Dummy* doesn't come very close to the top of 1995's chart, I will be very sad indeed.

And talking of CHSR, I really must bring to everyone's attention that it is time once more for their annual Fundrive. Or in other words, they want your money. Just another organisation begging for cash? Maybe, but before you reject it as just that, think about what a wonderful asset CHSR is to the campus. All that wonderful music. The ethnic programming. The university sports events. The inane chatter. All sorts of minority programming. The other things that have to be heard to be believed. And I must mention once again, all that wonderful music. Every kind of music. The sort of stuff that you simply can't hear anywhere else in town. And the best thing about it is that it is all there for anyone who wants to listen, or anyone

who wants to take part. Just go along and volunteer - it's as simple as that.

But back to Fundrive '95. As I said, they want your money. And being the nice people they are, you actually get something in return. They have a special room up there which is jam-packed full of goodies, and you get to take your pick. A very good deal. Just give them a call. It all starts tonight with an all ages show down at the Farmers' Market - Eric's Trip are coming to town to play and support will be provided quite amply by Liquid Light 28 and Alderknot. The whole thing starts at 7 o'clock, and tickets cost a measly \$8 in advance or \$10 at the door. It would be very silly to miss the chance to see one of Sub-Pop's finest especially after their recent success at the East Coast Music Awards, so come along and show your support for all involved. Be there, or be very square.

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