

Fall 2001

# The Villager

A  
**Village 900**  
am  
Publication



KRISTA  
LOWEY

# A World Of Music, A Community Of Ideas

## What's Happening At Village 900

On this, our first anniversary as a 10,000 watt AM radio station, I watch in amazement at the growth and success of Village 900. I sat on the CKMO Radio Society's Board of Directors as a student representative from 1996-1998 when we were a small FM station broadcasting 6 hours a day. Now I'm lucky enough to again be involved with the station as we develop into a full-fledged community radio station, broadcasting 24 hours a day, 7 days a week.

### A World of Music

The vision of our Station Manager, Clint Lalonde, has led to a music format this city craves... something original, exploratory and interesting: Global Roots. The response to our music has been nothing short of spectacular. Phone calls and emails come in to Village 900 every day, and the comment is invariably positive. The annual success of festivals like Rootsfest, The ICA's Folkfest in the Inner Harbour and the Island's Folk Festival in Duncan prove that our community is looking to experience music from other cultures.

### A Community of Ideas

There's more to Village 900 than just great music... a big part of what we do is present educational and public affairs programs. In recent months we've

added to our commitments with some new programming. First of all, we've complemented our local news coverage with the BBC News. The BBC brings Village 900 listeners an international perspective on the news from one of the most well respected broadcasters in the world.

Community is important to us too. We've added another local program to our roster: Island Parent Radio. Paul Abra from Island Parent Magazine and Alison Rees from L.I.F.E. Seminars come together each week to bring you "Parent Education" with an Island focus.

Plus, we have also begun sports broadcasting, supporting local teams like the BCHL Champion Victoria Salsa hockey club, and the WLA's Victoria Shamrocks lacrosse team with live play-by-play broadcasts of their regular season and playoff games.

Village 900 has been lucky to have the chance to reach such a wide audience, and we are privileged to have been received so warmly by the community. Thank you!

Mike Lowe  
President  
CKMO Radio Society

## Shamrock & Roll

### By Matt Silver

Village 900 was pleased to sign on and broadcast all of the Victoria Shamrocks games for the 2001 W.L.A season, but the station was extremely excited when the Shamrocks started a season long win streak.

The Shamrocks, who have been a team of excellence in the garden city throughout the last few years, proved once again this year that it didn't matter where they played, but that they would win no matter what.

Victoria reeled off ten straight victories before surrendering an 8-8 tie to the

New Westminster Salmonbellies on June 21. The tie didn't slow down the powerful Shamrocks though, as the team continued to win.

The mid-season addition of lacrosse superstar John Tavares gave the 'Rocks just that much more power to their line-up punch. With Kaleb Toth and Ted Dowling scoring on a nightly basis, Tavares stepped up and helped fuel Victoria's fire.

Dowling finished with a league best 95 points, as Toth finished 3rd in scoring with 83 points.

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# Salsa prepare for 2001-2002

By Matt Silver

Last year, the Victoria Salsa took BCHL hockey fans on a rollercoaster ride that ended with a game seven win of the league championship on home ice. The team struggled at times during the regular season and made news with some questionable trades near the trade deadline, but in the end it all paid off as the Salsa became 2001 BCHL Champions.

With all 60 regular season games being broadcast last year on Village 900, hockey fans followed the Victoria squad home and away with Jay Longpre and Scott Didmon. Village 900 continued into the playoffs as Victoria played additional 20 playoff games.

Jay Longpre and Scott Didmon are back on Village 900 for the 2001-2002 season for more goals, fights and saves as Village 900 once again is the broadcast voice of

the Victoria Salsa.

While power forward Aaron Voros and star goaltender Jordan Sigalet are gone, the team will focus on rallying together with their youth, as the Salsa should be a young team for the 2001-2002 season.

The first ten games of season for the Salsa are on the road and you can catch all the hockey action starting September 14th at 7:30pm with Jay Longpre and Scott Didmon on Village 900 as Victoria plays in Nanaimo. The first home date for the league champion Salsa is October 6th against those pesky Nanaimo Clippers.

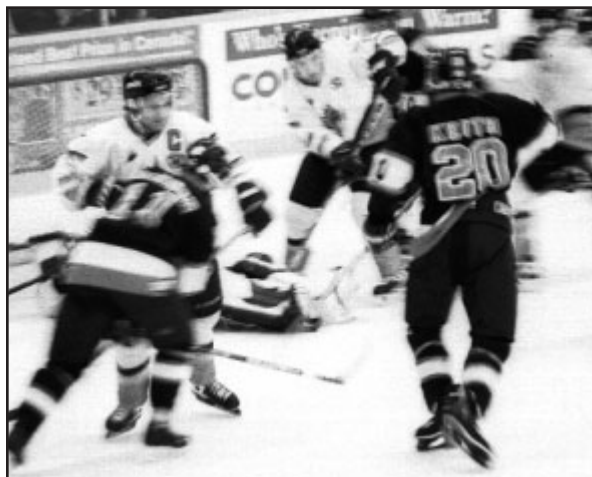


Photo courtesy Gordon Lee Photography

The 2001-2002 Victoria Salsa schedule is available online at [Village900.ca](http://Village900.ca)

## Salsa 2000-2001 Schedule

Sept. 14 vs. Nanaimo 7:30  
 Sept. 15 vs. Powell River 7:30  
 Sept. 22 vs. Salmon Arm 7:30  
 Sept. 23 vs. Penticton 2:00  
 Sept. 25 vs. Prince George 7:30  
 Sept. 27 vs. Quesnel 7:30  
 Sept. 28 vs. Merrit 7:30  
 Sept. 29 vs. Langley 7:30  
 Oct. 2 vs. Cowichan Valley 7:30  
 Oct. 5 vs. Powell River 7:30  
 Oct. 6 vs. Nanaimo 7:30  
 Oct. 8 vs. Cowichan Valley 2:00  
 Oct. 13 vs. Cowichan Valley 7:30  
 Oct. 14 vs. Nanaimo 3:00  
 Oct. 20 vs. Penticton 7:30  
 Oct. 24 vs. Powell River 7:30  
 Oct. 26 vs. Powell River 7:30  
 Oct. 28 vs. South Surrey 5:00  
 Oct. 30 vs. Cowichan Valley 7:30  
 Nov. 3 vs. Nanaimo 7:30  
 Nov. 4 vs. Nanaimo 3:00  
 Nov. 6 vs. Cowichan Valley 7:30  
 Nov. 10 vs. Prince George 7:30  
 Nov. 14 vs. Nanaimo 7:30  
 Nov. 16 vs. Nanaimo 7:30  
 Nov. 17 vs. Trail 7:30  
 Nov. 23 vs. Powell River 7:30  
 Nov. 24 vs. Langley 7:30  
 Dec. 1 vs. Chilliwack 7:30  
 Dec. 4 vs. Cowichan Valley 7:30  
 Dec. 8 vs. Cowichan Valley 7:30  
 Dec. 12 vs. Nanaimo 7:30

Dec. 15 vs. Quesnel 7:30  
 Dec. 28 vs. Coquitlam 7:30  
 Dec. 29 vs. Powell River 7:30  
 Dec. 30 vs. Powell River 5:15  
 Jan. 4 vs. Nanaimo 7:30  
 Jan. 5 vs. Powell River 7:30  
 Jan. 8 vs. Nanaimo 7:30  
 Jan. 11 vs. Cowichan Valley 7:30  
 Jan. 13 vs. Salmon Arm 5:00  
 Jan. 18 vs. Coquitlam 7:00  
 Jan. 19 vs. Chilliwack 7:00  
 Jan. 20 vs. South Surrey 2:30  
 Jan. 22 vs. Powell River 7:30  
 Jan. 25 vs. Merrit 7:30

Jan. 26 vs. Burnaby 7:30  
 Jan. 29 vs. Cowichan Valley 7:30  
 Feb. 1 vs. Cowichan Valley 7:30  
 Feb. 2 vs. Cowichan Valley 7:30  
 Feb. 3 vs. Nanaimo 3:00  
 Feb. 7 vs. Burnaby 7:00  
 Feb. 8 vs. Vernon 7:00  
 Feb. 9 vs. Trail 8:00  
 Feb. 16 vs. Powell River 7:30  
 Feb. 22 vs. Cowichan Valley 7:30  
 Feb. 23 vs. Vernon 7:30  
 Feb. 27 vs. Nanaimo 7:30  
 Mar. 1 vs. Powell River 7:30  
 Mar. 2 vs. Powell River 7:30

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# Bragging Rights

By Madeline Green

"It's not enough to just smash in a McDonald's, you've got to get in and start a union in a McDonald's." A line that sums up the essence of Billy Bragg about as well as you can. His life and his music revolve around politics, both in his native Britain and around the world. Not surprisingly, his politics create controversy. Like this summer at the Calgary Folkfest. After his performance, Bragg was about to start an autograph session when he was approached by a police officer that said he was sent to protect Bragg. Apparently, the organisers of the festival had received a threat aimed at Bragg after he made a remark on stage that someone didn't like. "I don't know what I said, but I hated not knowing. Did they think I was being too left or not left enough?"

His left-leaning politics were front and centre when he co-hosted (with Cheryl Wheeler) a Rootsfest workshop called The Last Socialists on the Planet. During the workshop, Bragg jokingly said that all the political songwriters were thrilled to have someone like George W. Bush in power because "it gives us a lot of new material to work with." All joking aside, Bragg said that he does not miss Thatcher and Reagan and certainly isn't welcoming someone like Bush who "threatens the welfare of a lot of people."

When talking about politics and demonstrations these days, one word that is almost impossible to leave out of the conversation is the word globalisation. Bragg said that he thinks this term means a number of things to people, whether it's referring to the role that Non Governmental Organisations are playing or to our relationship with the developing world. "What is the message of the anti-globalisation protests? Is it destroy capitalism, or is it to

make capitalism more amenable to human beings, level the playing field with the Third World?"

However, Bragg stops short of endorsing the violence that has marred recent demonstrations in Genoa, Quebec City and Seattle, and points a finger at the media that chooses to report the violence associated with these protests rather than what these protests are about. "With the media that we have, violence is the story, protest isn't really a story, and it should be the other way round. The protest, the fact that that number of people turn up, that should be the story. It shouldn't necessarily have to be tear gas and riots and everything else." Instead of violence, Bragg suggests "...higher profile protests that would make it more of a street party and less of a protest. Constructive, imaginative protests. The problem is there'll always be people like anarchists who want to push it and push

it, to see what happens. And what happens is people get killed. Revolution is all well and good, except in revolutions, people get killed. Sometimes lots of people. That's why I'm a democratic socialist rather than a revolutionary socialist. I believe in a more gradual change but a more lasting change."

To Bragg, globalisation is about accountability. He is currently involved in the movement to make the British government more accountable to the people. "If the International Monetary Fund is telling you you've got to cut your health spending and lower your taxes...who's got control of that?"

So, with all this talk of globalisation, accountability and health spending, does that mean we may one day see Billy sitting in the British parliament? "No, the job I have now allows me to talk about anything I want to. And my job, every time I come to work people cheer. I don't think that they would do that if I was a politician."

Besides, Bragg has more important work to do than politics. He is a father, something that has profoundly changed Bragg, his career and his politics. "If having children doesn't change your perspective on everything then you're not doing it right. Before I didn't really care if I was home or away, in fact I preferred to be away cause I didn't feel I existed if I wasn't doing gigs. But now I've got a family and I know why I exist and I know what I'm doing it for. And I try to balance life on the road with life at home."

For Bragg, a man who tends to speak of the bigger picture, his family seems to serve as a reminder that home is where it all begins. "In the end, it's a matter of - without getting too sappy - how we bring up our families is how our society goes. If we beat our kids and aren't around for our kids...then they're going to

**Continued on page 5**

Photo by Tibor Bozi



# The Journey of Trilok Gurtu

By Madeline Green

Indian percussionist Trilok Gurtu is on a spiritual quest and music is his roadmap. "Everybody is looking for the existence of God. Basically, 'what the hell am I doing here, what is this?' To me, asking 'what is music' is like asking this. What is not seen is true."

Born in a musical family in Mumbai, India, Gurtu was raised believing that music was the center of spiritual growth and development. "It's a natural process in India," says Gurtu. "We have our tradition. Music is treated very spiritually. Music is closer to God than present day religion. That's how I was brought up and grew to love music."

Gurtu is outspoken and blunt when he speaks about music. Lately, he has been lamenting the disappearance of new music, saying that music has become like fashion where the same old stuff is just being regurgitated and, like anything else that is old, it too will make you sick. Gurtu's quest for fresh, new sounds is evident on his new CD *The Beat of Love*. "It's bold new music, showing India in a different light, not just meditative. No, this music is for dancing, it's for everything."

"I've been doing this for a long time. I've given music and composition priority, now people are starting to understand me. When people hear this music, they've never heard it, they're hungry for it."

A significant part of Gurtu's quest is to

enlighten western audiences and challenge our perceptions of what we think is Indian culture and Indian music. "People are naïve about Indian music, about what India is about. My

whole idea is to show India has a lot of features that the West doesn't know. Now they know we're computer freaks, because we are great mathematicians. Why do people go to India, why do they get tired of material possessions? It's because there's spirituality in everything." Gurtu also hopes to smash some western stereotypes about African music. Much like in his previous effort *African Fantasy* (1999), Gurtu enlists the help of some heavyweight African talent with Angelique Kidjo and Salif Keita. Gurtu set out to record a highly danceable CD, "I want people to dance. Because while people dance, they forget. That's the whole point of making this CD."

Trilok Gurtu has been named Best Jazz



Photo by Guido Harari

Percussionist by *Downbeat* magazine for five years, and to create his new CD, he uses the rhythmic elements of everything from drums to buckets of water, making him quite a sight to see in concert.

For an artist with high expectations for the spiritual power of music, Gurtu manages to maintain a sense of balance in his life. Even though he strives for lofty goals, his feet are firmly planted. "I just like to be in the now, and the future will take care of itself."

## Continued from page 4

grow up in a world thinking nobody gives a shit about anything so why should I give a shit? So much of parenthood is about actually being there."

Another major event in his life recently was the Mermaid Avenue project, a two CD collection of Woody Guthrie songs that he collaborated on with alt-country superstars Wilco. "It was the best thing that could have happened to me. At 40 years old to be handed a whole new subject to work with." The experience was documented in the film "Man in the Sand," which often portrayed Bragg going toe to toe with Wilco frontman Jeff Tweedy. However, Bragg is quick to point out that the two artists do not hate each

other. "The filmmaker wanted to get that aspect of it. Basically, me and Jeff Tweedy had never made an album where someone else had a say in the tracks." Bragg also said that he would be happy to work with Tweedy and Wilco if the opportunity ever came up again. That isn't to say that he is anxiously pursuing a third volume in the Mermaid Avenue sessions. In fact, Bragg is quite happily at work on a new album with his band The Blokes and thinks that people are wondering how the Woody Guthrie experience will affect his music.

A final, important bit of advice that Bragg had for Canadians - "Always wear those little Canadian flags on your backpacks, so people don't think that you're American."



# The Sample Box:

**Cesaria Evora**  
*Sao Vicente Di Longe*  
Capeverdean Music

**By Jessica McCool**

With a voice that's been compared to that of Billie Holiday and Edith Piaf, it's no wonder Cesaria Evora has been labeled as one of the world's finest female vocalists. She certainly lives up to this title with the release of her new album *Sao Vicente Di Longe*.

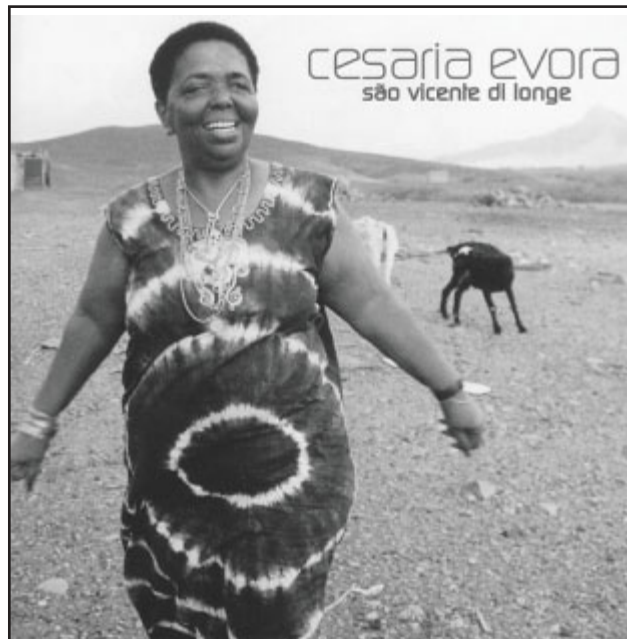
The Cape Verdean singer combines a unique blend of West African and Brazilian rhythms. The album, named after Evora's island homeland Sao Vicente, draws on the traditional sounds of Africa and South America, with a touch of Portuguese influence. Percussive horns and lush strings put a contemporary twist on Cape Verde's popular style of *morna*; a slow and rhythmic form of music that expresses love, sadness and longing. Her Cape Verdean blues often speak of the country's long and bitter history of isolation, slave trade and emigration.

*Sao Vicente Di Longe* is Evora's eighth studio album and picks up nicely where her previous album, *Café Atlantico* (1999), left off. Recorded in Paris, Havana and Rio de Janeiro, with a cast of 60 musicians from Cuba, Cape Verde and Brazil, this album features several of the finest

musicians from around the world. Bonnie Raitt, Brazilian legend Caetano Veloso, Pedro Geurra, and Cuban pianist Chacho Valdes each adds a personal note to this eclectic collection.

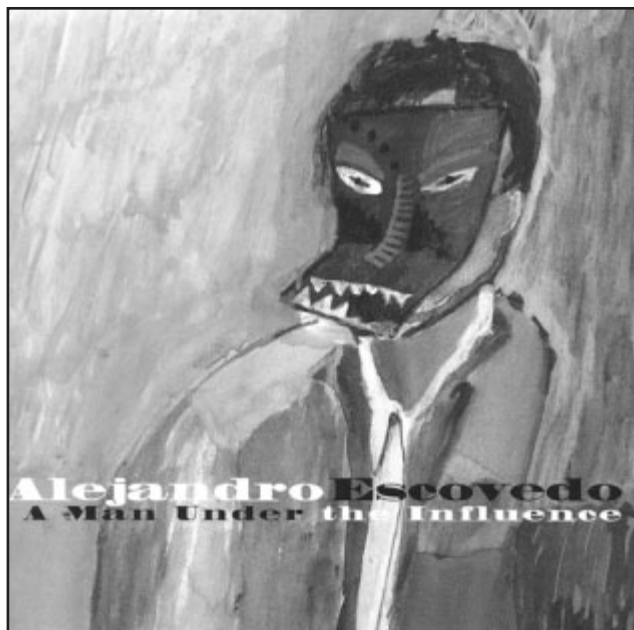
Though bright and up-lifting, this album has a continuous undertone of sadness and sorrow. Highlights of the album include the beautiful opener, "Sao Vicente Di Longe." "Dor Di Amor" best illustrates how such joyful and uplifting music can, at the same time, be so sad; evident

in Cesaria's tone of voice. Accompanied by Caetano Veloso, "Tiempo Y Silenci," which she sings in Spanish, has a strong Latin influence. Evora adds a festive flavor as she takes us to a carnival dance in "Nutrindah" and swings the cha cha with Cuban group Orquesta Aragon in "Linda Mimosa." After taking us through a journey of excitement and sorrow, Evora ends with "Negue." Accompanied only by Cuban pianist Chucho Valdes, it proves to



be one of the most evocative songs on the album.

With her haunting voice and sultry style, Cesaria Evora, at the age of nearly sixty, proves that she is still going strong with the release of *Sao Vicente Di Longe*. Cape Verdean music is strongly influenced by many world traditions and combined with a vocalist with such expression and power; it's a compelling mix that simply cannot go wrong.



**Alejandro Escovedo**  
*A Man Under The Influence*  
Bloodshot Records

**By Paul Memer**

If you made it to Rootsfest either this year or last, you'll know Alejandro Escovedo's music. He was the definite sleeper of last year's lineup, and one of the stars this time around. With his tight and seasoned backup band, he was dubbed by one reviewer as "the most accomplished performer of this year's Rootsfest." Touring

behind his recently released "A Man Under the Influence" on Bloodshot Records, his music is steeped in the rich tradition of the southwestern US, tempered by the lyricism of pain and renewal, and sharpened by sparsely wielded punk sensibilities.

The sound on his last two releases "Burbonitis Blues" (1999) and the current "A Man Under the Influence" has morphed somewhat from his previous releases. Gone are the really big string washes, paired down to a single violin and the cello, and the sound is fuller and bigger now - filled at times with as many as three electric guitars and the twelve string and/or pedal steel. However the essential feel of the music - deep southwestern warmth, like *ristas* of chilies and black beans, dancing Mexican twelve-string accents and the foamy shimmering guitar

# New Music on CKMO

**Cheb Mami**  
**Dellali**  
**Mondo Melodia**

**By Clint Lalonde**

It has been a big year for Cheb Mami. With a massive international hit with Sting (Desert Rose) under his belt, and the distinction of being the first ever Arab singer to appear on both the Grammy's and the Superbowl, the commercial and artistic expectations surrounding his new CD are high.

Which perhaps explains why hotshot producer Nile Rodgers (Chic, David Bowie, Madonna, Duran Duran) was enlisted to produce Mami's fifth CD, Dellali. However, after listening to the first four tracks, I had a sinking feeling that giving Rodgers the reins was a major stylistic miscue.

While the first four cuts on Dellali will certainly light up dance floors, they sit pretty solidly in the realm of pop music, which in itself is not necessarily a bad thing. What is a crime is Rodgers' gross overproduction that buries Mami's incredible voice. If there ever was a singer that demands to have his voice heard in the mix, it's Mami.

Listening to "Rim Lachoua" (Evening Haze) and hearing Mami's exquisite voice buried in deep layers of female backing vocals, and you could almost feel justified in demanding Rodgers turn over his headphones. Fortunately, Rodgers and Mami do finally begin to mesh in the middle of the CD, and Rodgers manages to pull back on his bombastic, dance floor oriented pro-

duction style to ultimately produce a very fine CD.

Sharing the production credits (and producing a number of the CD's stronger tracks) is east/west fusion artist-turned-producer Nitin Sawhney, who seems to understand, more so than Rodgers, that Mami's voice is his strength.

Regardless of what language Mami sings in, you can always feel the urgency, power and anticipation in his voice. Simply put, Mami is at his best when his voice is allowed to soar, as it does beautifully on "Ana Oualache," which features The London Community Gospel Choir. It is a wonderful combination.

Production aside, there is a lot to recommend on Dellali, especially when Mami begins mixing and matching global musical styles. Not only is Mami a truly gifted vocalist (he is often named as one of the world's finest Rai singers), but he also has a keen musical ear and the courage to explore different musical styles and genres.

Highlights are "Yahamami," a French chanson that lends itself wonderfully to his expressive voice, and "Mamazareh," Mami's playful homage to parents and fam-



ilies. Both "Mamazareh" and "Machi Chaba" revolve around the sounds of south and west Africa more so than the Arab sound of Algerian music. They both serve as a reminder that Algeria is an African country that shares just as much of its musical heritage with Mali and Senegal as it does with Morocco and Egypt. Mami does return to his Arabic Algerian roots on the beautiful acoustic "Tzazae."

Skip past the pop fluff of the first few tracks and you'll find a substantial CD featuring a global artist of real depth and talent that is on the cusp of major international superstardom.

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## Continued from page 6

riffs - remains the same. And always the voice - hurting, but full of hopeful realism - this has become his signature sound. This is not really alt-country by the way, but simply the new music of the deep southwest - the legacy of Stevie Ray Vaughan and Townes Van Zant, among others.

"A Man Under the Influence" is Alejandro's strongest album yet. Again his lyrics and voice are the album's long suit - dusty, emotive, suggestive of loss and regret, but at all times understated, hinting at more. Gone is the intense introspection found in some of his earlier material, and the rays of hope and humour are closer to the surface, more easily

touched. It is a quietly powerful album, and many of the songs uncoil like a sidewinder disturbed from a sun-baked slumber. This is certainly true of the songs "Wedding Day" and the tormented "Velvet Guitar," both of which drip with unrequited love and desire. Others have a hopeful charm to them, such as the infectious "Rosalie," about a long-distance love affair, and the album's opening cut "Wave," which chronicles his family's move from Mexico. Another positively infectious cut is "Rhapsody," a powerful guitar driven number wrapped in classic western stylings. Alejandro played many of these songs at Rootsfest, and although they travel well, they benefit from the fuller instrumentation of the studio ver-

sions. A possible exception is "Castanets" - although it rocks on the album, it positively rips played live. If you ever hear this classic rocker, try to imagine it live on a workshop stage with Alpha Yaya Diallo, as it was presented at Rootsfest 2000!

Both old fans and new acquaintances will enjoy this album. The pacing is varied and interesting, moving from ballad to rocker to Texas R&B and back, all with those southwestern accents and excellent musicianship throughout. There is a lot to this album on a number of levels, and like peeling an onion you penetrate down through its layers through successive listens. Voice, instrumentation, styling - it has it all. Highly recommended.

# Village 900 Schedule Fall 2001

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
6:00	<b>Village 900 Morning Show</b> <b>Global Roots Music</b> BBC News @ 7, 8, 9, and 10 am Local News Headlines & Weather @ 6:30, 7:30, 8:30, and 9:30 am In Revue @ 7:20 am Cyberbuzz @ 8:20 am					<b>Global Roots</b>	
7:00							
8:00							
9:00						Shrink Rap	Woodsongs
10:00	<b>Global Roots</b>					New Horizons	Island Parent
11:00						Eco-Watch	
						Common Ground	
12:00	Classic Cinema	Common Ground	Euroquest	Documentary	New Horizons/Eco-Watch	Documentary	Putumayo World Music Hour
1:00	<b>Global Roots</b>					<b>Global Roots Music</b>	French 212
2:00	<b>Village 900 Afternoon Show</b> <b>Global Roots Music</b> BBC News @ 2, 3, 4, and 5 pm In Revue @ 4:20 pm Cyberbuzz @ 5:20 pm						<b>Global Roots Music</b>
3:00							
4:00							
5:00							
6:00	Geography 100	Psychology 130	Psychology 130	Psychology 150	Psychology 150		Geography 100
7:00	Portuguese Mosaic	Island Parent	Woodsongs	Shrink Rap	Putumayo World Music Hour		Psychology 130
8:00		Victoria Salsa Hockey					Psychology 130
9:00							
10:00	French 212		All Star Sports				Psychology 150
11:00	<b>Global Roots Music</b>						
12:00	<b>Global Roots Music Overnight</b>						

## Village 900 Programming

### Global Roots

Global Roots plays the very best in World Beat, Roots and Folk music. From Billy Bragg to Buckwheat Zydeco, Global Roots is a musical voyage around the world.

### New Horizons

From genetically modified foods to the moons of Jupiter, New Horizons is Village 900's weekly look at science and technology news from around the world. Every Friday at noon and Saturday at 10:00am.

### Documentary

Village 900 is proud to present documentaries produced by Radio Netherlands International. Tune in and find out why these documentaries are continually rewarded for their excellence in broadcast journalism. Saturday at 11:30am and Thursday at Noon.

### Woodsongs

Woodsongs is an upbeat hour of folk and roots music that features the best acoustic artists in North America. Every Wednesday

evening at 7 and Sunday at 9am.

### The Putumayo World Music Hour

Long regarded as one of the finest worldbeat music labels, Putumayo brings their global musical expertise in this new, weekly one hour radio show. Each week features interviews, new worldbeat music releases and interviews with some of the finest worldbeat musicians in the world. Friday nights at 7pm and Sunday mornings at 11am.

### Eco-Watch

Keeping a pulse on the earth's environment, Eco-Watch is a weekly 15 minute program devoted to global environmental news and issues. Fridays at 12:15pm and Saturday at 10:25am.

### All Star Sports

Hosted by second-year ACP student Robert Freeman, All Star Sports is an hour-long, high energy talk show. Join them every Wednesday evening at 9 o'clock.

### Euroquest

Radio Netherlands' radio magazine from and

about Europe. It's 29 minutes of background stories, current affairs, social trends, the arts and more. Saturdays at 11pm and Wednesdays at noon.

### Portuguese Mosaic

Portuguese news and music with host Tony Lima every Monday evening at 6 o'clock.

### Common Ground

Common Ground is a 30 minute radio program designed to provoke thought and encourage dialogue on world affairs. Tuesday at noon and Saturday at 10:30.

### Shrink Rap

Shrinkrap is North America's premier radio and internet show about the psychology of you and me. With host; psychologist, teacher, therapist and broadcaster, Dr. Jim Ricks. Thursday at 7pm and Saturday morning at 9 o'clock.

### Victoria Salsa Hockey

Live play by play hockey action with Jay Longpre. Check our website for the complete schedule.