

TRANS FM

Associate To CKCU 93.1 FM

JUNE 1981



FANTASY WEEKEND

JUNE 11 - 13

Junior Smith talks about BOB MARLEY — his roots and his politics. Also a bizarre tale by Elorious Cain -- *Baderreiba*.

Bill's Cameracraft Ltd.

For the past five years Ron Sweetman has hosted *In A Mellow Tone*, an historical survey of jazz and blues from the twenties to the eighties.

BILL'S CAMERACRAFT

sponsors *In A Mellow Tone*, heard every Wednesday night from 9 'till 11 pm.



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Use the
'FANTASY FONE LINE'
and fone-in your fantasies
for **FANTASY WEEKEND.**

Fone anytime
from 6 pm - Midnight,
June 5 - 10.

During
FANTASY WEEKEND,
fone will be open
24 hours daily.



TRANS FM

A Guide To CKCU 93.1 FM

Volume 2, Number 10

FEATURES

BOB MARLEY: *Junior Smith*
More than music... **12**

BADERREIBA: *Elorious Cain*
No vacation was ever like this **14**

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UNCONTROLLED FEEDBACK

Cultural Crossover

We receive CKCU's signal day in and day out as if it were across the street. Someone came up and mistook you for CHEZ Cornwall about two hours ago.

We listen about 21 hours per week. How much is a basic sponsor/membership? Can we get TRANS FM through the mail? We weren't listening very closely during the last funding drive because we'd just pledged \$50 to the local National Public Radio affiliate. Our radio has pulled in FM stations in Buffalo and Boston without an elaborate antenna.

Your taste in Saturday night music is excellent.

Peace
A & R Giem
Massena, NY
USA

Forget Me Not

Dear Rob and Station People,

Hi! How are ya? The Awards Night was wonderful. I had a great time. Thanks! I'm just writing a little note to tell you that I still really miss the station. Nobody can program better than you guys on these first warm days of the year. You know what I mean? Sitting out on the sun-deck of Rooster's listening to CKCU. Also I'm reminding you that I'm anxiously awaiting my new May issue of TRANS FM...remember my address! Watch for changes coming up in "The FM Times" in June. Bye.

Love,
Linda Kardos,
CKMS-FM, Waterloo

Big Man's big fan

Dear Howard,

Congratulations! Your article on Bruce Springsteen in the February issue of TRANS FM was the best I've read yet. I know it's been about three months since you wrote the article but when I read it I was still recovering from Bruce's concert.

Since you are one of Bruce's biggest fans and you have met him (you are lucky), I was hoping that you might know where I can write to him. I have tried to find his address but have come up empty-handed. I am desperate!!

Thank you.
Sincerely,
Rita Conti
Ottawa

P.S. How on earth did you meet Bruce??

TRANS FM
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Ottawa, Ontario
K1S 5B6



Record RUNNER

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Record Runner features a weekly sale, carries the latest new releases, plus company cutouts, a complete catalogue and imports.

Every Thursday night at 10 pm Record Runner brings to you CKCU's top 25 alternative music show: COUNTDOWN.

FANTASY WEEKEND

Sail into another world of radio. JUNE 11 - 13

Send us your fantasies in twenty five words or more by June 4th and YOU could win a Bally Video Game from

CAPTAIN VIDEO, one of two prizes from the HOUSE OF SPECULATIVE FICTION, or an album package.

After June 5th call us on the 'FANTASY FONE LINE'

FANTASY WEEKEND
CKCU-FM
Room 514, Unicentre
Carleton University
Ottawa, Ontario
K1S 5B6

at 231-2635.



	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1 am		Jazz & Blues			Jazz & Blues		
2 am		Jazz & Blues			Jazz & Blues		
3 am							
4 am							
5 am							
6 am							
7 am							
8 am							
9 am	Song For You	Special Blend	Special Blend	Special Blend	Special Blend	Special Blend	
10 am							
11 am	Music From India	Jazz & Blues					Canadian Spaces
	Sunday Simcha	Jazz & Blues					Artistic License
Noon	Présence Haitian						
1 pm	Jazz & Blues	High Noon Guide To The Galaxy	High Noon	High Noon	High Noon	High Noon	
2 pm			Jazz & Blues	Jazz & Blues	Jazz & Blues	Jazz & Blues	Backbeat
3 pm			Jazz & Blues	Jazz & Blues	Jazz & Blues	Jazz & Blues	Disco Radio
4 pm			Jazz & Blues	Jazz & Blues	Jazz & Blues	Jazz & Blues	
5 pm				Concert Hall	Jazz & Blues		Reggae In The Fields
6 pm	Rendezvous		Jazz & Blues	Jazz & Blues	Jazz & Blues		
7 pm			Jazz & Blues	Jazz & Blues	No One Came		
	No One Came	Breakaway	Pedestal/Latitudes	Zoetrope/Half Way	Aperture	Radio's Golden Age	
8 pm	Holos/Rhythms						
	Desire/Shadows			Sliding Delta			New Revolutions
9 pm	From the Glen						
10 pm	Meantown Blues	British Airwaves	The Vinyl Hour	In A Mellow Tone	The He & She Hour	Network Override	
		No Future Now			Countdown		
11 pm							
Mid-night	Jazz & Blues			Rabble Without A Cause			

CKCU-FM 93.1

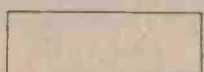
Listener Request Line 231-6704



Jazz & Blues



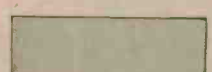
Fusion



Classics



Rock



Country & Folk

Specialty Programming

Monday to Friday

(* Indicates programs that alternate weekly.)

Special Blend (8-10 am)

A refreshing mixture of music, interviews and colourful personalities beginning each morning with the BBC news from London.

The Rides Board

Ride offers and requests are presented in this free classified service. Call 231-4498 for more information.

High Noon (Noon-1 pm)

A one-hour package of your favourite programs and comedy, the Entertainment Calendar, community information and the BBC Worldservice News.

The Entertainment Calendar (High Noon & 5 pm)

A capsule of upcoming events, concerts, nightclub performances and cultural happenings.

Sunday

Song For You (7-10 am)

Contemporary Christian music with host Lorne Anderson.

Music From India (10-11 am)

Religious classics, traditional folk and contemporary movie themes combined with news from India, hosted by Harsha Dehejia.

Sunday Simcha (11-11:30 am)

Host Rabbi Mordecai Berger features music and thought provoking discussion that reflects the Jewish community of Ottawa.

Présence Haitian (11:30-Noon)

The music and culture of Haiti with Max Beaugée.

Rendez-vous (5 pm)

Chaque semaine votre hôte Matt Butler vous présente la musique française de tous les genres, ainsi qu'une variété d'interviews, de disques vedettes et d'items sur les scènes musicales de Québec et de la France.

No One Came (7-7:30 pm)

A program in which local musicians perform their music and impart on their experiences. Repeated Thursdays at 6:30 pm. This is a simulcast with Ottawa Cablevision Channel 12.

Nash Holos (7:30 pm)*

A Ukrainian program produced by Ukrainian students. Interviews, music and personalities of interest to the community will be presented.

Moonrhythms (7:30 pm)*

Women making music...exploring the movement as it comes to us through the music of women in Western cultures. Host: Marie Lorenzo.

In the Shadows (8-8:30 pm)*

This program makes you listen to radio in a unique and sometimes startling way, and it will help you discover you.

Music from the Glen (8:30-9pm)

Traditional music from the British Isles.

Meantown Blues (9-11 pm)

Two hours of the best in blues and profiles of the artists who make it. Host John Tackaberry.

Monday

Breakaway (7-7:30 pm)

Complete sports coverage including feature interviews with top professional athletes. Host Dave Stephens.

British Airwaves (9-10 pm)

Each week host Rob Stewart examines the trends and the individuals from past and present who have made British rock what it is.

No Future Now (10 pm)

The punk and new wave movement is chronicled through its music with special emphasis on the artists who lead the way. Hosts Roch Parlsien and Rob Stewart.

Tuesday

Off the Pedestal (7-7:30 pm)*

A program that examines and backgrounds contemporary women's issues.

Latitudes (7-7:30 pm)*

Latitudes explores global issues from an innovative perspective. The program reaches beyond the headlines and presents you with in-depth coverage of world affairs.

The Vinyl Hour (9-10 pm)

A fast-paced hour of music and information containing interviews with artists, reviews of concerts and recent album releases, and discussion with those involved in the music industry.

Wednesday

Dutch Concert Hall (4-5 pm)

Imported classical music for the discerning ear.

Zoetrope (7-7:30) pm *

Zoetrope, the mythical wheel of life inexorably turning throughout time, is the title of a new half hour program. Featuring some of the personalities behind the more controversial issues of our day, your host, Randle Long, brings the art of interviewing back to the air waves.

Half-Way Home (7-7:30 pm)*

A program that is concerned about issues affecting young people in today's society. The program is produced and directed by high school students.

Slidin' Delta (7:30-9 pm)

Acoustic and traditional blues featuring the masters of the twelve bar with host John Tackaberry.

In a Mellow Tone (9-11 pm)

A historical survey of jazz and blues from the twenties to the eighties. Hosted by Ron Sweetman.

Rabble Without a Cause (11pm-1 am)

Jazz artists and by-products, trivia and esoterica with Don Lahey and James Hale.

Thursday

Aperture (7-7:30 pm)

Hosts Diane Laursen and Karen Haines zoom in on local, national, and international cinema topics.

The He & She Hour (9-10 pm)

She's Yazzy - He's Johnny. Join them as they explore the new and unique in music. Twice a month you can take part in their game shows, and maybe even win nifty prizes!

Countdown (10-11 pm)

Join Alwyn Ross as he counts down the top 25 albums and five singles from CKCU's Alternative Record Chart.

Friday

Radio's Golden Age (7 pm)

A collection of radio's best known programs.

Network Override (9-10 pm)

Top rock stars are featured in an hour broadcast.

Saturday

Canadian Spaces (10:30-11am)

An examination of the folk roots of Canada, featuring traditional folk and country, bluegrass.

Artistic License (11:30 am-Noon)

Hosts Sandy Bars and Suzanne King explore the artistic world, with special emphasis on the performing arts.

Backbeat (Noon-2 pm)

A weekly overview of contemporary soul with Alwyn Ross.

Disco Radio (2-3 pm)

A study of current disco trends with Elorious Cain.

Reggae In The Fields (4-5 pm)

The past, present, and future of reggae as presented by Junior Smlth.

New Revolutions (8-9 pm)

Host John Stamos airs new releases in rock each week.

Five Years and More

Another five years! That's what everybody around the station is saying these days. What does it mean? It means that Radio Carleton Inc., CKCU-FM, has been granted a licence renewal until September 1986. We'll be on the air twenty-four hours a day, as usual, with the greatest in community radio. Just think. Five years! Radio Carleton was a pioneer in student radio when we first got our licence in 1975 and we still are—we're the only surviving student station to receive such an overwhelming stamp of approval from the CRTC. All we need to have a productive 60 months of continuous broadcasting is your on-going support...keep it up!

What better way to celebrate the good news than with an incredible event like Fantasy Weekend. June 11-13 are the dates of this bizarre event—don't dare miss it (see *Printed Circuits* in this issue for more details). In fact, you can help us put it together. We're having a really big benefit for CKCU and Fantasy Weekend in the Main Hall of Carleton's Unicentre on the night of June 13th. Come and help us celebrate. Starring in the show will be those perennial Ottawa favourites, The Nylons. Tickets will be five clams a crack, with all proceeds going to CKCU. Included in the show will be live segments of the on-air broadcast of Fantasy Weekend, including the awards for best fantasies. Present at the show will be all the CKCU looney tunes you've grown to know and love. It will be without a doubt a blast of megalopitic proportions.

In the way of programming changes this month...here's the lowdown. Mondays from 1-4 pm will henceforth feature an old CKCU alumnus, Guy Cuzner. Nobody really knows what Guy's been up to for the last eight months—he won't tell us—but rest assured that he'll be back into his olde form before too long (gulp). Tuesday's *Special Blend* will have that ever effervescent David Taylor (no relation to Rod, but there is a marked facial similarity) manning the controls. Later on Thursday, everybody's favorite salesman Shecky Bregman will give you the shirt off his back from 4-7 pm. Wednesday from 1-4 pm will feature Radio Carleton's new Programme Director, Alwyn Ross, who tells us that he will indeed be playing music during this time period. If you can't get enough of Alwyn on Wednesday, you can (and should) tune in on Thursday morning as he does his impersonations of a famous talk show host on *Special Blend* from 8-10.

Before I clue you in on a very special event coming to 93.1, I should appeal to your sense of melancholy by saying that we are about to lose an individual who has been at the station for God knows how long. This pillar of life at Radio Carleton has decided to hit the trail. I speak, of course, of the one (and only) man who is still able to play squash at the ripe old age of 26—Geoff Currier. And to think he can actually beat Junior Smith to boot! Geoff claims he is going to write his memoirs and title them "Confessions of a Sinner", but we know he's only kidding—everybody knows that Geoff only has one vice...I kid you not when I say that things will never be the same without Geoff around. Just think. No more Rough Rider Reports. But seriously folks, Geoff has been a great leader for the station. He truly will be missed by all those who have worked with him.

Now, about that special event I mentioned. It seems that Mr. Jazz Ottawa, Ron Sweetman, will be taking his Wednesday night jazz show *In a Mellow Tone* to Washington D.C. Why there? Because they know how popular his show has become in this city and they know that Ron is an expert in his field. An added bonus to this event is that the show will fall on Canada Day, July 1st and will be simulcast in Ottawa—from Washington. We'll keep you informed about this as we know more ourselves.

You can believe me—if I had any more news to tell you, I would. But I think I've covered the gamut for this month. Any questions? Good. Now you can check out the highlights to the right of this column. And don't forget about Fantasy Weekend! ● Editor

MONDAY June 1st

BRITISH AIRWAVES - 9 pm
The Kinks: Part three. With their signing to Arista, The Kinks achieved the popular success that had eluded them for nearly a decade. (This is the conclusion of the three-part Kinks retrospective.)

TUESDAY June 2nd

THE THREE-THIRTY SPECIAL - 3:30 am
A history of the Guess Who (postponed from last month)...this week we wrap up the series.

OFF THE PEDESTAL - 7 pm
Contraception in Canada: New developments in birth control in the western world do not afford women much hope. The cervical cap is a new development which is presently being tested in various women's health centers in the United States but is still not available in Canada.

WEDNESDAY June 3rd

DAVID TAYLOR - 4-7 pm
David Taylor examines the band Weather Report and associated musicians.

SLIDIN' DELTA - 7:30 pm
"East Coast Blues" from the twenties and thirties—Blind Blake, Bo Weavil Jackson and a couple of other bluesmen.

IN A MELLOW TONE - 9 pm

Charles Mingus: The 18th in our continuing tribute to this great composer, arranger, bassist and band leader. In this program we will hear 1964 recordings featuring Eric Dolphy, Clifford Jordan and Jaki Byard.

RABBLE WITHOUT A CAUSE - 11 pm
Don't Shoot Me, I'm Not Really the Piano Player—Don Lahey & James Hale examine the keyboard musings of drummers Jack DeJohnette and Billy Cobham, saxophonist Archie Shepp, bassist David Frieson and trumpeter Miles Davis.

THURSDAY June 4th

NO ONE CAME - 6:30 pm
(Simulcast on Ottawa Cablevision, Channel 12)
"ACT 3" (rock and roll artifice of...)

APERTURE - 7 pm
On tonight's program there will be an interview with Ottawa filmmaker Frank Cole.

THE HE AND SHE HOUR - 9 pm
Duelling Discs: The game show with a cutting edge. Make your point: 231-6704

SATURDAY June 6th

BACKBEAT - Noon
Join your host Alwyn Ross as he salutes the music of Al Green.

DISCO RADIO - 2 pm
Disco Radio visits Domino's.



The Blind Pig

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Night Life June 15 - 27

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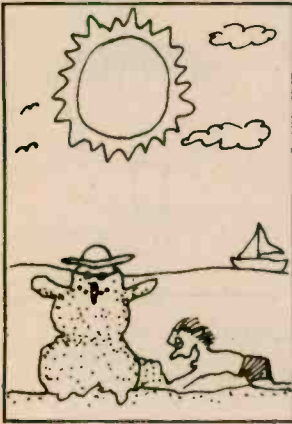
SUNDAY

June 7th

SONG FOR YOU - 7:10 am
Mike Johnson -- A profile of one of the pioneers in the contemporary Christian music field.

NO ONE CAME - 7 pm
"ZEPHYR".

IN THE SHADOWS - 8 pm
We present a summer series called "Summertime Silliness".



MEANTOWN BLUES - 9 pm
The blues guitar of Eddie Taylor, a Chicago bluesman who was originally from Benoit, Mississippi.

MONDAY

June 8th

DAVID TAYLOR - 4-7 pm
David Taylor - Weather Report and associated musicians, Part two.

BRITISH AIRWAVES - 9 pm

The Police: Viewed by some as opportunists, The Police have met with worldwide approval. Tonight, we present the acceptable face of new wave with a profile of The Police.

NO FUTURE NOW - 10 pm
Tonight's show focuses on one of the latest trends in British music; a strain known as "futurist" or "new romantic". Host Roch Parisien debunks the terminology, but tries to find the groove within the new dance sounds of Spandau Ballet, Classis Nouveau, Depeche

Mode, Visage, Landscape and more.

TUESDAY

June 9th

THE THREE-THIRTY SPECIAL - 3:30 am
A quick look at some songs dealing with sports.

LATITUDES - 7 pm
Multinationals in the Third World: help or hindrance?

WEDNESDAY

June 10th

IN A MELLOW TONE - 9 pm
Jazz for a summer's night: a summer selection by Lois Moody, regular jazz columnist of The Citizen.

RABBLE WITHOUT A CAUSE - 11 pm
South America revisited, or "what hath chano pozo wrought?" Don and James examine the Pan-American jazz of Nana Vasconcelos, Egberto Gismonti and Milton Nascimento.

THURSDAY

June 11th

NO ONE CAME - 6:30 pm
(Simulcast on Ottawa Cablevision, Channel 12) "Fantasy Weekend Special"

APERTURE - 7 pm
Tonight, our Fantasy Weekend show.

THE HE AND SHE HOUR - 9 pm
The saga continues...just what is John's relationship with his lawn mower? Will Yasmine recover? Stay tuned...

SATURDAY

June 13th

BACKBEAT - Noon
A Fantasy Weekend soul spectacular.

SUNDAY

June 14th

SONG FOR YOU - 7 am
Your host Lorne Anderson will review last weekend's "Fill My Cup" festival in Napanee, Ontario.

NO ONE CAME - 7 pm
(Simulcast on Ottawa Cablevision, Channel 12) "ZEPHYR".

MOONRHYTHMS - 7:30 pm
Sirani Avedis: The latest woman to make an impression on the women's music scene has just released a hot album featuring a mix of blues, jazz and rock and roll.

PASSION AND DESIRE - 8 pm
One step deeper in Nicola's obsessions: When boredom is the basic component of everyday life, the suppressed subjectivity cries out its unfulfilled desires with criminal passion.

MEANTOWN BLUES - 9 pm
One of the original Aces, Louis 'I'm a Southern Man' Myers.

MONDAY

June 15th

DAVID TAYLOR - 4-7 pm
David Taylor - Weather Report and associated musicians, Part three.

BRITISH AIRWAVES - 9 pm
Robert Palmer: Robert Palmer's blue-eyed soul has taken him from dada experiments to North American chart success.

NO FUTURE NOW - 10 pm
Punk goes funk (why not? At least it rhymes). Funk music has been one of the more interesting influences in contemporary music of late. Tonight, we trace the funk influences from the New York sounds of James Chance and Talking Heads to the British beat of The Slits, The Pop Group, The Gang of Four, A Certain Ratio, and The Fire Engines.

TUESDAY

June 16th

THE THREE-THIRTY SPECIAL - 3:30 am
Taking a trip back to the music of the 1960's. A look at Simon and Garfunkel.

OFF THE PEDESTAL - 7 pm
Contraception in Third World countries: We look at the power over Third World women exercised by pharmaceutical companies with their monopoly over birth control in these areas as well as their enforced sterilization.

WEDNESDAY

June 17th

SLIDIN' DELTA - 7:30 pm
"Going Away Blues" - early blues about hitting the road and travellin' - what every bluesman used to have to do.

IN A MELLOW TONE - 9 pm
Recent Releases: The cream of the crop of recent jazz and blues releases.

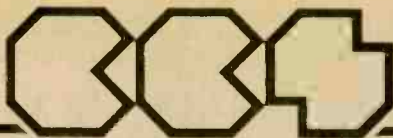


RABBLE WITHOUT A CAUSE - 11 pm
The Ghosts of Newport Past - With the redesigned Newport Jazz Festival approaching, Don and James take a fond look back at some great performances by Thelonius Monk, Miles Davis, Duke Ellington, McCoy Tyner and many others.

THURSDAY

June 18th

NO ONE CAME - 6:30 pm
(Simulcast on Ottawa Cablevision, Channel 12) "ZEPHYR".



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APERTURE - 7 pm
A look at Quebecois film and
film makers.

THE HE AND SHE HOUR
- 9 pm
BONK! Did you hear me? I
said BONK! Oh, please...
BONK!

SATURDAY
June 20th

BACKBEAT - Noon
The group Slave Is
featured.

REGGAE IN THE FIELDS
- 4 pm
New releases in the reggae
field.

SUNDAY
June 21st

SONG FOR YOU - 7 am
A look at the new album from
Bob and Pauline Wilson, and
at their group "Seawind".

NO ONE CAME - 7 pm.
(Simulcast on Ottawa Cablevi-
sion, Channel 12) Encore
presentation of "Anne Brady"
(from the big "M").

THE SHADOWS - 8 pm
We continue to present a
summer series called
"Summertime Silliness".

MEANTOWN BLUES - 9 pm
The Texas blues of Sonny
Rhodes - a man who doesn't
want his "blues coloured
bright".

MONDAY
June 22nd

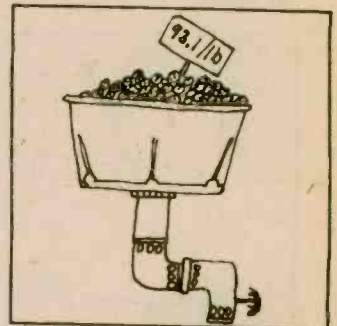
DAVID TAYLOR - 4-7 pm
David Taylor - Weather Report
and associated musicians,
Part four.

BRITISH AIRWAVES - 9 pm
The C-81 Cassette. Tonight
British Airwaves and No
Future Now combine forces to
present a compilation of new
bands and rare material. This

rough trade cassette features
such artists as Robert Wyatt,
Linx, The Specials, and the
last recorded song by the
Buzzcocks.

TUESDAY
June 23rd

**THE THREE-THIRTY
SPECIAL** - 3:30 am
More songs about drainpipes
and chocolates.



LATITUDES - 7 pm
Women and Development:
Can we talk of liberation for
women in the Third World?

WEDNESDAY
June 24th

IN A MELLOW TONE - 9 pm
Jean- Pascal Souque, regular
jazz contributor to CKRL-FM
in Quebec City, is Ron
Sweetman's guest on St.
Jean-Baptiste Day.

RABBLE WITHOUT A CAUSE
- 11 pm
Jazz at The Fillmore -- Way
back in the sixties (remember
them?), Bill Graham decided
to introduce rock audiences
to jazz. On the 10th
anniversary of the closing of
the Fillmore Auditoriums, Don
Lahey and James Hale play
Miles Davis, King Curtis, Don
Ellis and Charles Lloyd as
they appeared live onstage at
the Fillmore, complete with
light show.

THURSDAY
June 25th

Marley:

More Than Music Lives On

Junior Smith

The need for roots and the attendant quest for identity are said to be natural to people everywhere. The phenomenon may be said to inhere in a people's desire to collate their past experiences as well as to lay a foundation for future aspirations.

One vehicle of expression which is intrinsic to humans everywhere is music. This dissertation is for a man who lived his life through his music. This is the expression of one love for one man - Rastafarian Bob Marley.

Reggae music has almost three decades of history from a purely Jamaican standpoint. However, its history extends to Harlem in the 1920's. There Marcus Garvey, the founder of the Negro Improvement Association, told of a black king to be crowned in Africa. Some years later, Lij Rastafari Makonnen ascended to the throne of Ethiopia as His Imperial Majesty, Haile Selassie I. This was the sign. This was the God, Jah Rastafari.

The Rastafarians have since brought to a wider society the need for roots, identity and a natural cohesion, in recognition of the origin of its black majority...and that heredity is Africa.

Bob Marley became righteous in the mid-sixties. For the rest of his life he made pronouncements on religious, social, economic and political activities. Before making observations on any of these subjects it is important to place Marley's history on paper.

Robert Nesta Marley grew up in Trenchtown and played his music in Trenchtown. Says Marley: "During school breaks, de teacher she say,



'Who can talk, talk...who can sing, sing' and me sing. There was plenty music, all coming like a spirit, strong into me."

He was not alone. The singers and players of instruments were there - Peter Tosh, Bunny Wailer (Livingston), Joe Higgs, Junior Brathwait and several female back-up singers of whom Rita, his wife, was to become a part in later years. Like many other musicians, the Babylonian shitsym deprived them of their just reward and after four albums they were signed to Chris Blackwell's Island Records in 1972. Their career potential never diminished after the recording of their first album, *Catch a Fire*.

Two recordings followed, *Natty Dread* and *Burnin'*, before Peter and Bunny decided to depart and start their solo careers. That was in 1973 while they were touring England. Tosh said he saw "segregation" within the group, but says Marley: "Look pon the people we play wid, pure black people from Jamaica, pure Rasta. Me, Peter and Bunny could never play this music. You need drummer, bass man, keyboards, you need good guitarists. You need everything. Music becomes what it is today. So if playing with someone else in a group is segregation, I don't see it as that."

In my conversations with Marley and Tosh, I found that they tended to enforce a hate for each other, but when the batteries died there were always questions asked by one about the other. In fact Marley said: "De three youth dem talented; Bob Marley, Peter Tosh an' Bunny Livingston, well talented. There are no

feelings."

Bob Marley was the main writer for the early Wailers. I would like to share with you his poetry from three of his albums which express his religious, social, economic and political background.

from *Catch a Fire*

Darkness has covered my light
And this day is my day and tonight
Where is the love to be found
No chains around my feet but I'm not free
I know I'm bound in captivity
I never know what happiness is
I never know what sweetness is
I've got to pick myself up from the ground
In this ya concrete jungle

•••••

Everytime I hear the crack of a whip
My blood runs cold
I remember on the slave ship
How they brutalize the very soul
OH GOD HAVE MERCY ON OUR SOULS

from *Natty Dread*

I remember when we used to sit
Inna government yard in Trenchtown.
Observing the hypocrites,
Mingling with the good people we meet.
Good friends we have had,
Good friends we have lost,
Along the way.
In this great future
We can't forget the past.
So dry your tears I say.
No woman No cry.

It was 1975, and Marley showed no signs of quitting. He reorganized his group, recruited the Barrett brothers, and released a series of recordings which would make him Jamaica's and reggae's ambassador to the world.

Rastaman Vibration was released followed by *Live* and in the summer of 77 *Exodus*. *Exodus* proved to many that Marley had not forgotten his past preachings of the African connection. His emphasis was now shifted to black America. He played Harlem's Apollo in 1979 because of its Marcus Garvey significance. The American society has always been imperceptive of "new" musical trends but he did capture the attention of Stevie Wonder who recorded 'Master Blaster (Jammin')' as a tribute to Marley and Third World music.

Bob Marley brutalized us with more music. *Kaya*, *Babylon by Bus*, *Survival* and *Uprising*, his final, completed his catalogue of music. Throughout his success he lowered himself to the less fortunate.

He saw and interpreted life from that perspective. His music was infectious, so mesmerizing and full of mysticism that he became a "leader" within Jamaica. The power and eloquence of his music made him a force to contend with in the political system.

His words were simple but they were true manifestations of the times. Says Marley, "It takes a revolution to make a solution. Too much confusion, so much frustration. I don't want to live in the park, can't trust no shadows after dark. Never let a politician grant you a favor. They will always control you forever. Rasta deh pon top."

Stevie Wonder's love for Bob Marley would have culminated in a tour eight months ago but Marley did not conquer North America. His fight with cancer ended on May 11th, 1981.

His dream of bringing all black people together will be realized. He brutalized us with his music but we felt no pain. He has left us his music and his prose. I hope that one day you will listen.

from *Rastaman Vibration* -War

What life has taught me
I would like to share with
Those who want to learn....

Until the philosophy which holds
one race superior and another inferior
is finally and permanently discredited
and abandoned

That until there are no longer
first class and second class citizens
of any nation

Until the colour of a man's skin
is of no more significance than
the colour of his eyes

That until their basic human rights
are equally guaranteed to all,
without regard to race

That until that day,
the dream of lasting peace, world
citizenship and the rule of inter-
national morality

will remain in but a fleeting illusion
to be pursued, but never attained

And until the ignoble and unhappy
regime that now hold our brothers
in Angola, in Mozambique, South Africa
in sub-human bondage, have been
toppled utterly destroyed

Until that day the African continent
will not know peace

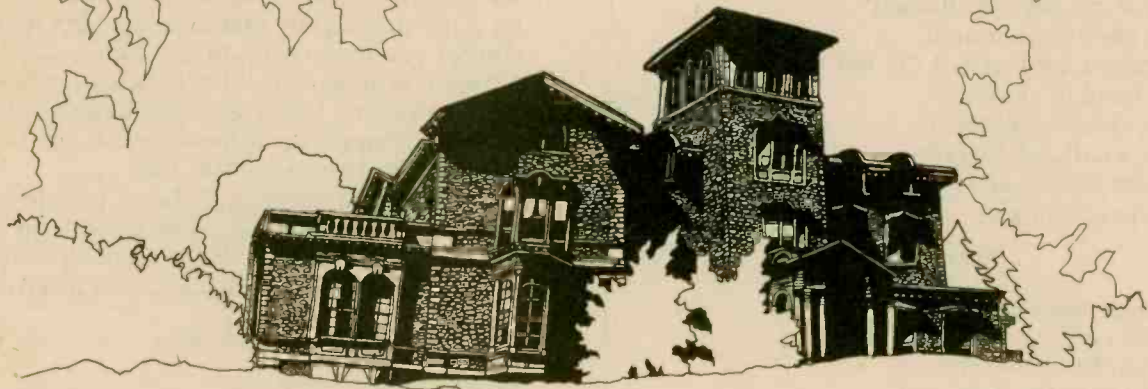
We Africans will fight, if necessary

and we know we shall win
as we are confident in the victory of
good over evil, of good over evil

One Love mi brother. Guidance. ●

No vacation was ever like this
BADERREIBA

Fiction by Elorious Cain



Luscious spawnings of blossoming vines draped the ancient stone walls of Bader House. Their thickness barely permitted daylight into the tiny windows.

The fascination of the stately mansions of Baderreiba perpetually attracted hordes of unwelcome tourists who wanted even a glimpse of what pioneered the hedonistic indulgence of the industrialist elite. The infamous and ghostly Centrellics built these buildings as temples of pleasure and privacy thousands of years ago.

Only the very powerful and very desirable lived after seeing them. They remained a feared and secluded secret until Terrous Baderrei discovered the place and

converted it into his summer headquarters. Baderrei was a ruthless and unstoppable commercial giant around the distant lake of the Derra. In Bader House he planned the sabotage, destruction, and takeover of countless unsuspecting companies. He took childish joy in smudging out the hopes and dreams of his competitors before disrupting their families and forcing their teenaged sons and daughters into prostitution. It would have broken this magnate's heart to know that centuries later his "Capital in the Couch Plateau" would merely serve as the exclusive vacation resort for the Corporation.

Ruis chose Bader House out of the six buildings for our

vacationing because it most reminded him of the now legendary Terraous. It was where Baderrei slept and sodomized his endless supply of preselected children. Carved inscriptions in the marble walls of the huge reception room stated that the palace had experienced varieties of "entertainment" ranging from explicitly described ceremonies of erotic dance to orgies of dismemberment and cannibalism. The house, constructed of various stones and minerals, had an awesome and warm character. One never felt alone. When one lost his breath or sneezed, one could still hear the distant echoes of screams from those innocent victims buried below. Rooms still had bones and artifacts from the Centrellics and Baderrei. And they were now gladly displayed for visitors to examine!

After a hectic year in Everlast, Rius and I welcomed the chance to relax and divorce ourselves from business. It was our personal tradition of twenty years to spend a stay in the house's sixty rooms with a group of friends and guests. We were all isolated from the world by strict security for a precise vacuum of forty days and forty nights. The house was filled with food, alcohol and drugs, along with several forms of entertainment ranging from the latest literature in the library, to exercise rooms, to a large "listening hall" featuring some of the most expensive sound equipment money could buy. It was a little paradise. Doing anything that would possibly please us.

For example, I loved silly games. Rius and I would engulf ourselves in hours of the morning playing games designed for children. We'd fill the parlour with giggles and harmless wrestling matches. Ridiculous behaviour. Damn fun!

We also enjoyed plenty of sex. Hours of exhausting sizzle. It was a conviction of Rius' that my skin couldn't possibly breath without the spreading of his saliva and semen all over my body. When I approached ecstasy he would grab and hug me so tightly that I was constantly certain he had broken one of my ribs.

Always after a session of lovemaking we would stroll around the lavish gardens of Baderreiba completely nude. Our sticky backs in the afternoon heat. Each other's smell all over us. A cool mountain breeze trickling between our legs.

The collection of friends and guests Rius invited to join us were all jovial and superbly frank about their desires and expectations of the vacation. Nobody came expecting not to get totally smashed.

Rius needed them. However virile and deadly he kept himself, the position of President of the Corporation and primary director of Corporate Alliance operations for the Bay megalopolis caused great destruction within him. I will forever remain bitter about those who were so critical of him because they never understood the ugliness of his power. It bluntly drained the humanity out of him. It marked up his beautiful body and excellent face with gruesome wrinkles.

Power is not glory. It is the severe albatross, over-complicating life and forgetting that man is only human. I had become captivated in seeing Rius change during

these vacations. The real thrill of Baderreiba was watching Rius bounce back to lively good health. Another new poisonous Butterfly. He would begin to become more dangerous and demanding each day.

Much of the vacation would be wasted with social events such as dinners and parties. Rius preferred costume parties where everybody had to dress up as one of his favourite historical figures, or their lovers. He enjoyed seducing any new woman in the crowd.

Lioba Rebb was a typical subject of his lustful needs and vicious sense of humour. Eyeing her for days, Rius would finally begin to stalk this insurance seller at one of these evening parties. Complimenting a woman with the urgency of his physical needs was only part of Rius's way of making her never forget her stay at Baderreiba. On the last day of the vacation Rius insisted that everybody be present at a movie showing. The film would include clip-pings of intimate scenes between himself and women on the vacation, including Lioba.

**'Power is not glory.
It is the severe albatross,
over complicating life and
forgetting that
man is only human.'**

At first I found the practical joking quite funny. Hysterical ladies running out of a dark room filled with heckles and laughter. But it repeated itself over and over - year after year. Disgustingly, I was the minority. Most of Rius's guests who had attended earlier vacations counted the days before these screenings. They so often knocked the stuffing out of very pretentious bitches.

Apart from the mundane need of our physical bodies the only mandatory event during the forty-day period was a regular bonfire every third night.

North of the six palaces and the gardens there was an outdoor theatre the Centrellics built for recitals. An ignorant monster, Baderrei converted the stage into a pit where servants incinerated garbage. Rius imported various logs from around the continent for large fires that would burn violently all night. We would roast pigs and large birds.

But the real function of these fires was to stage poetry recitals. Our society devoted itself to the notion that men and women could best come to terms with their

great passion, culture, wisdom and theology. The finest moments of proper social entertainment involve such semi-formal interaction between the hosts and guests. Each person would have to recite at least one piece of poetry. In unison the whole crowd found an uncanny power in reciting famous works.

With acrobatic flames shooting into the darkness of the night we would kiss the scenery with exact and pulsating recitations of the lyrics of popular songs, current poetry, Centrellic scriptures, and the psalms and hymns of dead religions.

These fiery nights would always end in an exotic free-for-all where everybody would jump at each other. By the time dawn began to reveal the surrounding trees, no phallus or nipple had been left unsucked, no aperture unpenetrated.

One night was a deviation from this routine. Rius suggested that we reconvene in the "listening hall" and continue the poetry reciting there. Most of the guests were very reluctant about entering Bader House in the darkness of two in the morning. The ancient stone buildings became ghastly and forboding things in the deep shadows of twilight. How many murders had occurred between their walls? How many gruesome screams of horror had escaped out their tiny windows? Furthermore, the "listening hall" was formerly a torture chamber. It was located in the basement, just above the hollow chambre of "vroca" ...a mass grave. There were two holes in the floor of the hall. If one dropped a stone down one of these holes, one could hear the sudden shifting of piles of skulls and human bones. Even with the sound system roaring with popular music, the room felt silent and impatient. Some even went as far as suggesting that distortions heard in the sound system were often the products of alternative sources of power.

Regardless of pleas to the contrary, we all flowed down into the large "listening hall" and continued the rotations of recitations.

I sat amazed by the incredible acoustics of the room and the steady flow of cold air rising out of the two drop holes.

I had noticed the rotation coming around to Rius and my curiosity began to grow concerning what he would recite. He started. It was a verse of Tanuv's *Under Won Haad*, a classic Centrellic poem of one hundred verses. It was the earliest work of a group of Centrellic poems acknowledging the various important connections between the body and the spirit. He had started the first verse.

I remembered Tanuv's poem from University. I had had to study it in its totality for a very important paper. I knew its significance and remembered the words of the first few verses.

Centrellic poetry had a perfected rhythm that could be sped up or slowed down to match the pulsations of the recitor's body. It was potent and natural poetry that could possess one's body. Each Centrellic verse was exactly twenty minutes long. And between each verse the recitor had to take a deep breath and sing a note, starting with the bottom of the scale and working one's way up

and down.

To my surprise Rius continued with the second verse. Alianna Karas, one of the guests and an expert in literature, quietly approached me and asked, "Is it not rules of these recitations that a person finish a piece he starts?"

"Yes, and it is quite strict."

What we had noticed was that Rius had started a poem of one hundred verses, each at twenty minutes! He surely was not going to attempt to finish it!

The third verse came and our fears began to develop into reality. I couldn't even believe that Rius knew the whole poem. I surely couldn't remember much, and I had to study it in University. His training at University was purely Industrial Administration.

The poem described the complete destruction of an industrial empire to the hands of an enemy power. It had frightening connotations with the threat of war down south. It specifically described episodes of genocide and war atrocities. Many verses sent chills up my spine with their crystal-clear exactness and frankness.

The whole crowd sat completely captivated. They respected their host enough that they would not have dared to leave during his recitation.

The poem began to horrify many of the softer members of the audience. It bluntly bore witness to the wiping of a whole race from the map. It burnt its message into the mind. Echoes in the hall were growing ever louder and sharper.

Rius's voice began to change from his usual tenor to a sinister bass. The deeper it became, the harder and more piercing it grew. It was possessing us. Bewitching us.

Between each verse, his singing of a note was mysteriously joined by a vast chorus. Nobody in the audience was singing. After ten hours of listening in complete captivation nobody had the energy.

The poem was destroying Rius. His skin was turning from white to yellow. His hands lay limp and shriveled. Fingernails bleeding.

After a virtual eternity, Rius recited the last verse and collapsed. The rhythm and music of the whole affair was brutally shattered by an unexpected silence. Nobody had the energy to make a sound. The poetry had temporarily altered our states of being.

It had become clear to me that it had been more than Rius behind the Recitation. Privately he conceded that he couldn't remember anything about the whole experience. He said that he didn't know what *Under Won Haad* was, or who Tanuv had been, except that Tanuv was one of the names inscribed in the reception room.

Nobody ever suggested any explanations. We just grew to realise that Tanuv had become part of us. His verses – our thoughts and memories. Like acidic germs, growing out of our heritage, into our brains.

Baderreiba boasted unspoken beauties. It needed us as much as we needed it. The place was riddled with history. Songs and poems that had outlasted the humans who composed them. The words were eventually more deadly than the knives and much more possessing than the tortures. ●

No time for travel...

CKCU Unzips Ottawa's Brain!

So, you thought that weekend with the Swedish airline stewardess and the furlined handcuffs was exciting?

Forget it. It doesn't come close to what will be happening at CKCU-FM. Starting Thursday June 11th at 5:00 p.m. and ending Saturday June 13th, 1981, Fantasy Weekend will transform your wildest dreams and most provocative longings into a unique listening experience.

"Sounds great!" you're probably saying to yourself, "I get a chance to air my creativity and win great prizes at the same time! But how do I enter?" Type, scribble, even Morse Code, onto paper, postcards, or envelopes, at least twenty-five words that recount that secret fantasy you've been hiding in your closet all these years. Don't be afraid to let your imagination run completely wild. In fact, the more outlandish and bizarre your fantasy, the more fun our warped technicians can have with it.

The prizes, awarded to the most creative fantasies, are better than ever. First prize, generously donated by CAPTAIN VIDEO on Bank St., is something that will keep even the biggest extrovert at home glued to the T.V. It's a Bally Video Game that retails at \$500.00. The second

prize, donated by THE HOUSE OF SPECULATIVE FICTION, is a limited edition, hardcover copy of Frank Herbert's *God Emperor of Dune*. The book is autographed by the author and retails at \$60.00. The third prize, also donated by THE HOUSE OF SPECULATIVE FICTION, is a fantasy in itself. It's two sets of *Dungeons and Dragons*, a role-playing game (for beginners and experts). That's not where the prizes end, though. CKCU will be throwing in a few more goodies, including great album packages.

We're sure you've got more than one wild dream, which is why we urge you to enter as many fantasies as you like. Send these deranged works to:

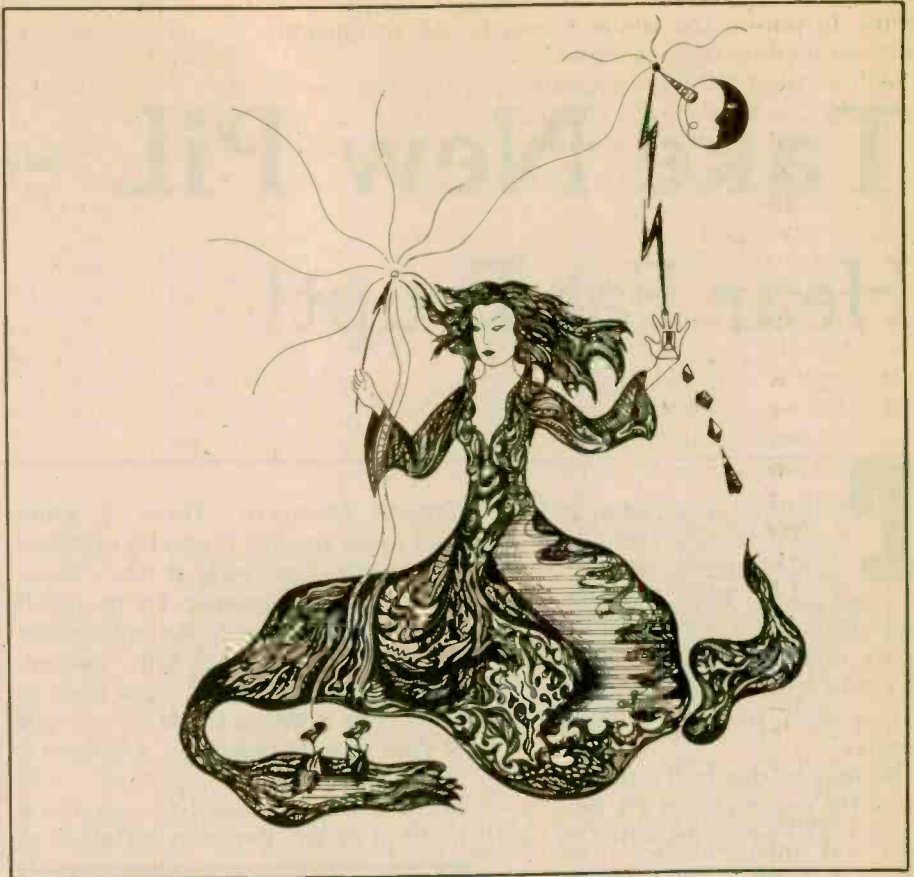
FANTASY WEEKEND
CKCU-FM
Room 517 Unicentre
Carleton University
Ottawa, Ontario K1S 5B6

Fantasies must be postmarked by June 4th, 1981.

Once we get all these spicy stories, Rob Paege, that tyrannical editor of TRANS FM, will lead CKCU's eccentric staff in the arduous task of choosing the winners, not to mention making wishes come true - on the radio at least. To enhance these three days of twisted entertainment, CKCU will provide a Fantasy "Fone Line". This will give listeners the opportunity to fone in their fantasies throughout the weekend. Staff will be manning the fones, so you can call 231-2635 and tell us your fantasies anytime you like.

CKCU is waiting for you to make this extraordinary event happen. So dig into the dark corners of your mind and let those creative juices flow. Fantasy Weekend will be something you won't want to miss - even if it means cancelling the flight to Sweden and returning the handcuffs... ●

Natalie Nagy



RECORDS ON REVIEW

Take New PiL -- Hear Fat Erupt!

Thirdtime lucky. Lydon and Co. finally realize their goal of turning music upside down and backwards. *First Issue* and *Second Edition* started the process of tearing down, reshaping sound. But not until *Flowers of Romance* has the final product been as definite and cohesive.

This may be due to the pared-down size of the organization: PiL now consists of John Lydon, Jeanette Lee, and

'Francis Massacre'. There is white heat in his singing. It can be maddening, whining...gnawing at one's brain. The drums are hypnotic. Try to sit still during the title track. It's impossible. If you allow yourself to fully respond, your arms begin to flail, your body to whirl...this is music to shock you out of your present condition, whatever it may be. Perhaps "primal" will become the new word to describe a trend in music. Bands as different as

yet to be established.

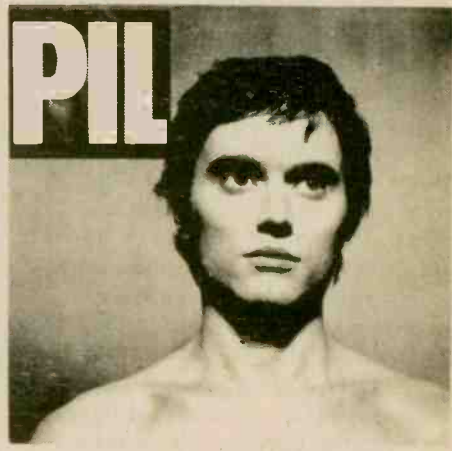
Lyrically, the album is classic Lydon. It's painful in its honesty. Lydon describes the world he sees, without being cryptic, or coy. 'Track 8' is a brutal look at the squalid bed games people play. She's a "butterball turkey...erupting in fat". It's a vision of despair for a world askew. Lydon says he's an optimistic fellow. Here, he malevolently cackles as he assails the grossness of modern living.



Keith Levene. Accordingly, the sound has also been distilled to the minimum. They have dispensed with "extraneous" material: notably, guitar and bass. The album is, for the most part, a confrontation between Lydon's amazing voice and some very primal drums, with incidental noises thrown in for effect. Lydon's voice astonishes throughout, from his mock-Arab phrasings in 'Four Enclosed Walls', to his wild wailings on



Talking Heads and Adam and the Ants (not to mention Bow Wow Wow) are, in a sense, going back to basics musically. This sound works on different levels but, most importantly, it is an attempt to go beyond just music and achieve universality. Ideally, it would provide the listener (maybe he should be called "participant") with an understandable experience, regardless of environment or background. Whether this is possible has



In that, he's true to his past. He's never let anyone feel comfortable.

I happened to play this album while someone else was watching *American Bandstand*. I really loved it then, for its honesty and lack of plasticity. PiL will never run out of fuel for their fire. To paraphrase Bowie, "This ain't rock 'n' roll; this is brilliant". ●

Yazmine Laroche

Waiata Cluttered, Confused Cluttered, Confused

Since the release of *Waiata* drummer Mal Green has left the band, and after listening to the album it is easy to see why.

Even the cover, compared to their earlier releases, is indicative of the differences to be found inside. Their earlier works were full of musical inventiveness, excitement and color. *Waiata* is bland and tedious by comparison. The first cut, 'Hard Act to Follow', which is also out on a 45, is typical of the eleven songs on the album in that it is a rip-off of the Motors song 'Airport'.

While the songs are for the most part upbeat and danceable they are chock full of middle of the road rock melodies and horrible commercial disco cliches.

There is no innovation at all on this album. Whereas the older albums, with more instrumentation and bet-

ter, fuller sound had some measure of listenability, the opposite is true in this case. Keyboards and percussion seem to be thrown in at random and simply clutter up and confuse what little sound there is.

A few of the songs start off with interesting rhythms with terrific potential, but then the band jumps into a terrible commercial sound and destroys any possibilities for something new. 'Albert of India' and 'Walking Through the Ruins' are two good examples.

Another song, 'Ghost Girl', is a slow rock number that has been done at least a half dozen times before with absolutely nothing new added this time around.

But that seems to be the point of the whole album; rehashing old sounds that were, for the most part, bad the first time around. ● **Bill Scott**

Imitation Life

On Solid Base

Every so often a new group comes along that receives a lot of attention from the music media. Most groups fail to live up to the hype that surrounds them and wind up fading back to obscurity. Not so Robin Lane & the Chartbusters. With *Imitation Life* the group shows that they are not a one-album wonder, that the hype was right, and that they are here to stay.

Imitation Life builds on the solid foundations the Chartbusters laid down with last year's self-titled debut album and their subsequent live EP, and moves a bit further with some new musical direction for the band.

Musically, the Chartbusters are a throwback to the 1960's. Their sound is reminiscent of the Byrds, early Jefferson Airplane, and perhaps a touch of Doors - with modern production

techniques. The energy level of their music stems from a Sex Pistols influence that Robin is quick to acknowledge. The most common comparison among current groups is with Tom Petty & The Heartbreakers, another band who have been compared with the Byrds.

Like the previous Chartbuster efforts this is a high energy album, but there are some differences. 'Say Goodbye' and 'For You' are definitely ballads, something the group has not tried before. Robin admits that they haven't quite figured out how to work these softer pieces into the Chartbusters' live performance. If you caught them last month at the Beacon Arms you'll understand the problem - the pace just never slows down from the beginning of the show to its conclusion. Sticking in a ballad would not quite work; it would destroy the flow.

Instead of a lyric sheet with the album the band has enclosed something a bit different. The inner sleeve features drawings by guitarist Asa Brebner, each one representing a different song. They say a picture is worth a thousand words - I guess the Chartbusters felt they wouldn't be able to get all the lyrics on the sleeve and so opted for the drawings.

This is all new music from the Chartbusters, with one exception. 'Rather Be Blind' was released last year as part of a sampler LP from some independent American labels. The version on *Imitation Life* is a re-recording and carries more punch than last year's version, a version that the band had never intended for release.

There really isn't a weak song on the album. The title track is just one of many standouts, a scathing attack on our North American lifestyle, a lifestyle that is really just "imitation life". Robin's songwriting does carry with it an undercurrent of hope, as is evidenced in the album's opening track, 'Send Me an Angel'. This hopefulness can be explained by Robin's Christian faith, a very deep faith that helps her maintain an even keel in the crazy world of rock and roll.

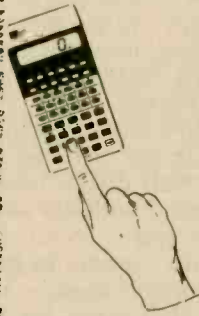
What the Chartbusters really need at this point is a really big hit single from this album to help them achieve the widespread acceptance they deserve. The most likely candidates as singles are 'Idiot' and 'Solid Rock', both of which are catchy enough to make it as AM hits. Big success for Robin Lane & The Chartbusters should not be long in coming. ●

Lorne Anderson

SINGLED OUT...

ROB STEWART

KRAFTWERK
POCKET CALCULATOR b/w DENTAKU
FROM THE WARNER BROS. ALBUM
KRAFTWERK / COMPUTER WORLD (MS 3549)



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電卓
クラフトワーク
クラフティング
クラフティング
プロダクション

KRAFTWERK - Pocket Calculator b/w Dentaku (Warner Bros.)

During Kraftwerk's three-year silence, the "futurist" movement has sprung forward to fill the void. How crafty of the man-machines to allow others to develop the form while they waited to return, the conquering heroes. There's nothing new here, just the same synthetic sounds, zombie vocals and clever effects in a fittingly clean production. 'Dentaku' is merely an extended version of 'Pocket Calculator' sung in Japanese. The joke's been running far too long. I hope this is the punch-line.

DRASTIC MEASURES - It Won't Be Long b/w Modern Heart (Cut-Throat)

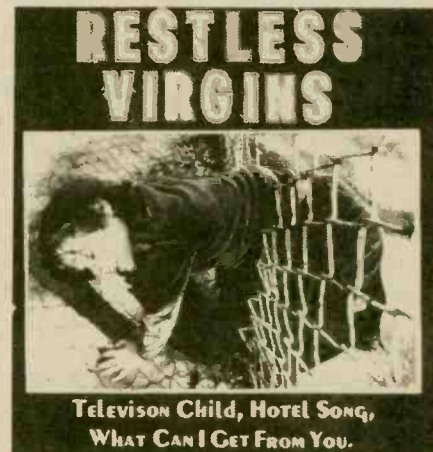
Drastic Measures have undergone drastic changes over the past year, they've shuffled personnel and changed record companies, but happily the music remains distinctively theirs. Tony Malon's high-register vocals and good-natured keyboards are kept in strict time by the energetic quick-step of David Norris's percussion. New members Bryant Didier on bass/background vocals and guitarist Cameron MacInnes are valuable additions, providing clean rhythm and soaring leads respectively. Their music is the spiritual descendant of Stackridge and Island-period Sparks - cute and intelligent pop that never becomes cloying or annoying. Still a band to watch, I'd much rather listen to them, thank you.

ROBERT WYATT - Stalin Wasn't Stalling b/w PETER BLACKMAN - Stalingrad (Rough Trade - UK)

One of the more interesting of the British labels, Rough Trade is not afraid to take chances. Here's a record with nary a musical instrument. Side two is a rather dry and overly long poem read by the poet, Peter Blackman. Odds are good that little money was spent on the recording, one giveaway being the background noise of rustling pages. The 'A' side makes it all worthwhile. Robert Wyatt, in an acapella song, recounts the history of WW II, specifically Stalin's part in the defeat of the 'Beast of Berlin'. It's Wyatt's eloquence, charm and unique voice that delight every time, but this time around he has succeeded in adding life and legend to history. Another triumph for the man in the chair.

RESTLESS VIRGINS - Television Child & Hotel Song b/w What Can I Get From You (T.C.M. Records)

After many months of exhaustive gigging and frantic financing, the Restless Virgins have finally committed their sound to vinyl: songs of youthful disaffection and tempered anger. Ottawa's Virgins maintain the punk ethos without preaching; it's all commenting and questioning vocals in a gimmick-free foundation of crisp drumming, steady bass and fluid/fuzzy guitar lines. An excellent debut, marred only slightly by the rather low level of the recording. Twelve minutes of music, lyric sheet and great sleeve - now available at gigs and at record shops that matter.



ALTERNATIVE RECORD CHART

ALWYN ROSS

1. **THE BLACK ALBUM** - The Damned - (I.R.S.)
2. **BOY** - U-2 - (Island)
3. **BUTT ROCKIN'** - The Fabulous Thunderbirds - (Chrysalis)
4. **KINGS OF THE WILD FRONTIER** - Adam and the Ants - (Epic)
5. **JOURNEYS TO GLORY** - Spandau Ballet - (Chrysalis)
6. **MY LIFE IN THE BUSH OF GHOSTS** - David Byrne / Brian Eno - (Sire)
7. **TRUST** - Elvis Costello and the Attractions - (Columbia)
8. **HEALING** - Todd Rundgren - (Epic)
9. **THE ABSENCE OF A CANARY** - Ceramic Hello - (Mannequin)
10. **CONCERTS FOR THE PEOPLE OF KAMPUCHEA** - Various Artists - (Epic)
11. **UNsung HEROES** - The Dregs - (Arista)
12. **HONI SOIT** - John Cale - (Vertigo)
13. **ESCAPE ARTIST** - Garland Jeffries - (Epic)
14. **CHILDREN OF THE NIGHT** - Nash the Slash - (Dindisc)
15. **IMMUNITY** - Rupert Hine - (A&M)
16. **SURVEILLANCE** - Walkie Talkies - (Rialto)
17. **FACE VALUE** - Phil Collins - (Atlantic)
18. **WAIATA** - Split Enz - (A&M)
19. **FLOWERS OF ROMANCE** - Public Image Ltd. - (Warner Bros.)
20. **FLYING DOESN'T HELP** - A. More - (El Mocambo)
21. **GRACE AND DANGER** - John Martyn - (Island)
22. **KILIMANJARO** - The Teardrop Explodes - (Island)
23. **EMPIRES AND DANCE** - Simple Minds - (Sire)
24. **DEDICATION** - Gary U.S. Bonds - (EMI America)
25. **GODDO LIGHVE - BEST SEAT IN THE HOUSE** - Goddo - (Attic)

Singles and E.P.'s

1. **PARTS 1-3** - The Buzzcocks - (I.R.S.)
2. **DANCING WITH MYSELF** - Billy Idol and Gen X - (Chrysalis)
3. **IT WON'T BE LONG** - Drastic Measures - (Cut Throat)
4. **EXTENDED PLAY** - The Pretenders - (Sire)
5. **CRYSTAL JAPAN** - David Bowie - (RCA)

Chart compiled by Alwyn Ross based on frequency of airplay, requests and announcer preference at CKCU-FM during the month of May 1981.

El Mocambo Records have just released *Flying Doesn't Help* (20) by A. More, better known to his friends as Anthony Moore. Originally released in the UK in 1979, the album blends simple, original pop tunes with unusual treatments for effect. Some of More's

roots are showing - he was formerly a member of Henry Cow and Gong.

Public Image Ltd. should hire a personnel manager. Over the past year, bassist Jah Wobble and drummer Martin Atkins have left the band to pursue safer interests, Jeannette Lee was added and Atkins resurfaced as a studio musician on PiL's *Flowers of Romance* (19). John Lydon and Keith Levine direct the band through a series of nightmares which are both compelling and frightening. Jah Wobble's pronounced bass playing, which dominates PiL's first three albums, is not as noticeably absent as one might expect. On *Flowers of Romance*, the listener's attention has been diverted by the interplay between John Lydon's tortured vocals and Martin Atkins' thundering drums.

Immunity (15) marks Rupert Hine's blossoming career as a solo artist. In the past, he was a member of Quantum Jump and producer of Café Jacques. If you are familiar with one or both bands, chances are good that you'll enjoy *Immunity*.

John Cale's studio work over the past three or four years has been minimal to say the least. *Honi Soit* (12) is vintage contemporary Cale, considered by many to be one of his finest efforts.

Heavy Metal with personality - that's Goddo, one of Canada's most underrated "up-and-comers" for the past five years. *Best Seat in the House* (25) documents the band's career in a blistering two-record set. In addition to some of Goddo's best-known songs, this album contains previously unrecorded material.

Not as immediately engaging as *True Colours*, Split Enz' new album, *Waiata* (18), promises to be just as successful with critics and fans alike. Since the recording of the album, drummer Mal Green has left to pursue a solo career, forcing percussionist Noel Crombie to assume the drummer's role.

Keep your eyes peeled for *Surveillance* (16), the first vinyl communication from the Walkie Talkies. Basically an acoustic duo, Rob Spensley and Dave Fuller have elicited the help of some top studio musicians to create a stylistically varied and superbly produced LP.

New singles on our chart this month include a farewell EP from the Buzzcocks, *Parts 1-3* (1), the prophetic *Dancing With Myself* (2) by Billy Idol and his now-defunct Gen X, the infectious *It Won't Be Long* from Toronto's Drastic Measures (3), the attention-grabbing *Extended Play* (4) by the Pretenders, and Bowie's evocative instrumental, *Crystal Japan* (5). ● **Alwyn Ross with Rob Stewart**

BILL WHITE

Super 8 Film Wins at Cannes!

We all have our fantasies...

With *2001: A Space Odyssey* coming to the Arts Centre on the 11th and CKCU's Fantasy Weekend, this time of the year provides some perfect moments to let our imaginations run wild in the expectation of fast, hot and humid summer nights. It's time to get outside and into high gear. It's time to make your own movies.

Of course, to get your cinema off the ground you may find it necessary to have a few plans on paper or in your head to give the cameraman some direction to shoot for. Take the camera everywhere: in the powerboat or on waterskis, in the Gatineaus or over at Kresge's to watch the dust shimmer with the heat off the pavement. There are literally hundreds of locations in the city that don't give away the fact that it's Ottawa. Lots of big budget pictures are shot in Toronto precisely because of this latency.

However, if you want to keep your film Canadian you should bear in mind the number of objects and natural phenomena which abound in an identifiably unique "Canadian-ness". Beer bottles are particularly effective signifying elements, especially when they are strewn all over the back lawn after an enjoyable barbecue. Cigarette packs can be useful as well - there's the overworked Export "A", Craven "A", Du Maurier Special Lights and Belvedere - with a wide range of colours to choose from.

Licence plates on cars could be very revealing: you could generate the classic "rural/urban conflict" quite quickly with one from Ontario and another from Saskatchewan (after Louis Malle's *Atlantic City, U.S.A.*, everybody knows what the signifying potential of Mosse Jaw is). And if you

were lucky enough to be out shooting some of your location material in early May, you'll have captured a few hundred geese in their familiar "V" formation heading north for the summer. It would be advisable, however, to check your script with Budge Crawley - he's currently producing a feature-length fiction film, *The Strange One*, with geese: any conflicts with his effort could prove costly when it comes time to distribute your masterpiece.

Of course there's also beaver - something which has gained a new connotation in the last decade, mainly due to Jim Bouton's book on baseball, *Ball Four*. Bouton was the guy who holed up anonymously in a Mexican hide-out at the end of Altman's *The Long Goodbye*. In his exposé on Major League play, he talked a lot about "shooting beaver" - voyeurism, in other words. The same thing Ted Kotcheff relied on for *Meatballs*, Canada's highest grossing movie to date. Thus, an excuse for sexist, structured mammalities might be "Just shootin' beaver ... they're Canajun, eh?"

For those stuck in Ottawa, who reject illusionism and feel their movie ought to retain Ottawa's identity, you'll have a title like *Close Encounters of the Bureaucratic Kind* or *Night of the Living Clerk*. Just as easily, you could make a film about the dubious success of the arts in the area, visiting an art gallery with a leaky roof or a concert arena for a show that was cancelled because of poor advance sales. This is where you can bring structured absences into the plot as a springboard for the theme of apathy in today's society.

Personally, I'd like to remake a 1953 Luis Buñuel film called *Illusion*

Travels by Streetcar. On the eve of a long weekend, two mechanics are servicing a bus destined for the junkyard. They decide to take it on the road for one last joy-ride and end up driving everywhere, chauffeuring workers to their night shifts, children to picnics, people to parties beside the Rideau River and rescuing stragglers stuck at the Chaudière after closing time. The bus keeps running all weekend - as if it doesn't want to quit - so the two mechanics do shifts at the wheel until the next working day. Then they slide the machine undetected back to its original place in the garage, just before the inspector arrives with his orders to perform the final rites on what by now is a faithful servant. Failing that one, I'd rework Jean Pierre Lefebvre's *Pigs Are Seldom Clean*.

Finding it too expensive to make a fantasy film leaves the other option of showing your fantasy double-bill. Imagine Leni Reifenstahl's *Triumph of the Will* and *Texas Chainsaw Massacre* at the Aryan Theatre, 1056 Trotsky Boulevard! Or a night of "unrepressed projection" in defiance of Mary Brown's Ontario Board of Censors featuring *Vie d'ange*, *Pretty Baby*, and an un mutilated print of Bertolucci's *The Conformist*... Line up an attraction for an evening at Ripley's Grotto, 666 Bowery Road - like Kenneth Anger's *Scorpio Rising*, Godard's *Sympathy for the Devil* and Karen Black in *The Pyx*.

If they don't release the film you always wanted to see, perhaps your dream double-feature will show up late one night; but be prepared for it: let your mind roam around and Fantasize! ●

TOWNE

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June 12 - 9:30 pm



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HORROR
PICTURE
SHOW**

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Rocky Horror
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CKCU-FM's

**fantasy
Weekend**

Including
DOOR PRIZES

FRIDAY MIDNIGHT

June 19

DOUBLE "WHO"

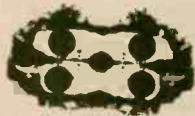
QUADROPHENIA



— PLUS —

Ken Russell (US 1975) 111m.

TOMMY



ALL SEATS \$3.50
A CKCU PRESENTATION

June 26

Peter Clifton, J. Messof (US 1976) 136m.

**THE SONG REMAINS
THE SAME**

Led Zeppelin (John Bonham,
John Paul Jones, Jimmy Page,
Robert Plant), Peter Grant,
Richard Code, Derek Skilton,
Colin Rigdon.

This production manages to com-
bine visuals with music and be a bit
different. Directors Clifton and
Messof shot footage of the group
at play and used some backstage
material, as well as a number of
specially made sequences featur-
ing lead singer Robert Plant in
various forms of derring do.



ALL SEATS
\$3.50

RODAS PRODUCTIONS



PRESENTS

In the Fife & Drum
in the Beacon Arms Hotel
ROGER McGUINN
(co-founder of The Byrds)
Saturday, June 13, 1981
One night only -- two shows at 9 & 11 pm
Door opens at 8 pm
Tickets: \$7.50 at the door

In the Fife & Drum
in the Beacon Arms Hotel
JOHN KAY
(of Steppenwolf fame)
Thursday, June 18, 1981
Two shows at 9 & 11 pm
Door opens at 8 pm
Tickets: \$8.00 in advance at all regular outlets
\$8.50 at the door

At the Rideau Theatre on Rideau Street
999
with special guest
RATTLER
(featuring Joey Ramone's younger brother)
Thursday, June 25, 1981
STARTS AT MIDNIGHT
Tickets: \$8.50 at all regular outlets

In the Fife & Drum
in the Beacon Arms Hotel
JOHN HAMMOND
Friday & Saturday, June 19 & 20, 1981
Door opens at 8 pm
Tickets: \$5.50 at the door evening of performance

FOR UPDATE ON THESE CONCERTS PLEASE LISTEN TO
CKCU-FM 93.1 CR SEE
THE ENTERTAINMENT SECTION OF THE SATURDAY CITIZEN

wea Treble Clef & Super Clef

KEYS

TREASURE HUNT

FIND THE KEYS THAT OPEN THE DOORS TO THESE BIG PRIZES!

1st

TOSHIBA VIDEO CASSETTE RECORDER, V-8000 (Beta Format) Retail \$1,500.00
Plus 3 video cassettes featuring Rod Stewart, Fleetwood Mac and Gary Numan
Plus a W.E.A./CFGO/Treble Clef Satin Jacket and the complete "Doors" Discography (10 LP's)

2nd

25 FREE CONCERTS (for 2 people) of W.E.A. artists
Appearing in Ottawa and/or Montreal
Plus \$2.00 OFF the regular price of any available W.E.A. LP or tapes of the artist in concert.
Plus a W.E.A./CFGO/Treble Clef Satin Jacket
And the complete "Doors" discography (10 LP's)

3rd

OVER \$150.00 worth of Phonodisc Accessories
Including: Headphones, demagnetizer gun, cassette carrying case, Decca record brush, record rack and tape head cleaner kit.
Plus a W.E.A./CFGO/Treble Clef Satin Jacket and the complete "Doors" Discography (10 LP's)

7 Keys will not open the prize locks but will win runner up prizes as specified below.

7 RUNNER UP KEY HOLDERS' PRIZES EACH WINS

A W.E.A./CFGO/Treble Clef Satin Jacket and the complete "Doors" Discography (10 LP's)

Free LP's!



Sample albums shown used for illustration purposes only, not included as part of contest

Contest Rules

On each Monday and Thursday starting May 25th through June 25th 1981, 10 keys will be hidden in the near vicinity of these Treble Clef Record stores: BILLINGS BRIDGE, ST. LAURENT, CARLINGWOOD, RIDEAU ST., SPARKS ST., AND SUPER CLEF. The clues to find the keys are sent out each Monday and Thursday mornings to these 6 stores. In the store the clue stickers are affixed to LP's or tapes of W.E.A. artists. Each clue will guide you to the location of one Key and will have 2 parts. Part 1. refers to the store where the key is hidden around. Part 2. of the clue directs you to the actual place where the key is hidden. All keys will be hidden in the vicinity of the stores, but not in any of the stores. Keys will not be hidden in dangerous locations and there is no need to destroy any public property to find the keys. Treble Clef is not responsible for any damage to property caused by Treasure Hunters, as all keys will be placed in reasonably easy hiding places, if you think you need to damage any property to find the key, you are looking in the wrong place. CFGO will be broadcasting the first part of each clue in the days before the clues are sent out to the stores, this gives you the advantage of knowing which store the key is hidden around before the clues are put out.

Of the 10 keys that will be hidden:
One Key Opens the 1st Prize lock
One Key Opens the 2nd Prize lock
One Key Opens the 3rd Prize lock

As soon as you find a key, take it into any Treble Clef Record store and register it by giving your name, address and telephone no. (one key per contestant only)

TREBLE CLEF LIMITED CHRONOLOGICAL HIGHLIGHTS

1957	Staten Street Record Store opened
1968	Staten Street Record Store closed
1968	Bank Street Record Store opened
1968	Robou Street Record Store opened
1968	Bank Street Record Store closed
1968	Sparks Street Stereo Store opened
1969	Billings Bridge Stereo Store opened
1972	Lafayette Stereo Store opened
1977	Carlingwood Stereo and Record Store opened
1973	St. Laurent Record Store opened
1973	Billings Bridge Record Store opened
1975	Carlingwood Stereo Store closed
1975	Millway Road Stereo and Record Store opened
1975	Membran Records and Stereo opened
1977	Head Office at Sparks Street opened
1977	Head Office at Bayley Centre opened
1977	Bank Street Store opened
1978	Merrie Stereo and Record Store closed
1978	Chateaux Super Carl Stereo and Record Store opened
1978	Gatineau Stereo and Record Store opened

You keep the key and on Saturday June 27th, 1981 at 10:00 am all key holders will be required to bring in their keys to Super Clef to try the prize locks. Prizes will be awarded immediately with the exception of the satin jackets, which will be sized and delivered at a later date.

NO PURCHASE IS NECESSARY TO PLAY OR WIN
If you do purchase a W.E.A. LP or tape that has a clue affixed to it, you get a FREE W.E.A. 45 rpm single. On Saturday June 27th from 10:00 AM at Super Clef there will be 500 specially marked LP's placed at random through the stores, these are FREE, on LP per customer.

Get 1 EXTRA FREE LP for each purchase of any W.E.A. LP or tape. To find the FREE LP's look for the W.E.A. promotional copy not for sale (sticker)
PLAY THE BIG KEY TREASURE HUNT AND WIN BIG
Be at Super Clef on Saturday June 27th from 10:00 am and find FREE LP's
A W.E.A./TREBLE CLEF/CFGO Presentation
Listen to CFGO for clues and join CFGO's remote at Super Clef
on June 27th at 10:00 am

Treble Clef employees and family members not eligible to play.

TRANS

FEM



**BUGS HARVEY OSWALD/THE SMITHS
NINA/TASTE POLL RESULTS**

THE ONLY MAGAZINE YOU DON'T HAVE TO STEAL

CUSA Presents

- Gamble Rogers** Rooster's, Thurs. March 1, 8 pm, FREE, LLBO
- Michael Manley** CKCU/CUSA presents former Jamaican P.M.
Thurs. March 15, 7:30 pm, Porter Hall
\$2.50 adv., \$3.00 at door (Unicentre Store, Octopus Books)
- Paul Young** Tent. date March 16/17, Porter Hall, 8:30 pm
\$6.00 students, \$8.50 others (Unicentre Store, Teleticket)
NON LICENSED
- YUK YUKS** Rooster's, Sat. March 17, 8 pm, LLBO
\$3.00 CUID, \$4.00 guests (Unicentre Store)
- Terry Van Zant** Rooster's, March 22-24, 8 pm, LLBO
FREE admission



+ More T.B.A.

TRANS FM POLL RESULTS

ALBUMS by Genre:

rock album: Big Country: The Crossing
dance music: Parachute Club: Parachute Club
jazz: Tom Waits: Swordfishtrombones
classical: not enough votes
reggae: UB40: Labour of Love
country/folk: Bruce Cockburn: Trouble with Normal
blues: BB King: Blues and Jazz
electronic: Orchestral Manouvers in the Dark: Dazzle Ships
local: Singing Fools (E.P.)
undefined: Everything from Culture Club to Robin Williams to Attila the Stockbroker.

FAVOURITE

lp: U2: War
ep: Introdutin the Style Council
song: Heads Will Roll: Echo and the Bunnymen
local band: Randy Peters
international artist/band: Violent Femmes
concert of the year: David Bowie, Montreal/Toronto, Soft Cell, Toronto/, Marie Wilson, Toronto
video: Our House: Madness/Sweet Dreams:

Eurythmics

LEAST FAVOURITE

lp: Michael Jackson: Thriller

ep: Wham: Young Guns

song: Say, Say, Say

local band: no clear winner

international artist/band: Paul McCartney
concert of the year: Payolas, Big Country, Restless Virgins

video: Say, Say, Say (McCartney & Jackson), Gimme All Your Lovin' (ZZ Top)

GREATEST VOYEURISTIC EVENT

OF THE YEAR: Bowie Concert. Honourable mentions: Clockwork Orange, Satellite TV, Mulroney House of Commons Debut, Tiny Tim on the Rideau Canada, Yuri's disappearance, space shuttle.

TREND OF 1983: 1. "Short on the Sides, Long on the top", tied with "Valley Girls". Honourable mentions: Punk, breakdancing, earrings, getting a job, elections, black music, videos, Boy George.

IN 1984 I WOULD LIKE TO SEE: all tied: Miles Davis at NAC, David Bowie become interested in music again, Devo in concert, less Boy George, Congress Centre rock shows, break-up of Black Sabbath, Jon Sherrif and Annie Lennox accept that some of us are more Bowie than others, Ian Curtis playing Big Brother, Big Brother Live, and a complete absence of Orwell references (except Animal Farm).

TRANS FM

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COVER BY KEVIN DOWLER

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CKCU NEWS MARCH '84

Thank goodness for the nice weather! I hope its still around while you read this. Well, things are pretty quiet on the home front here at CKCU-FM. A few changes in the winds, though. **Avril Benoit** takes over Monday mornings from 2 am to 7 am from **Rick Dolligan**, who's spending a few weeks pretending to be studious. **Brenda Hoerner** spins the tunes Thursday 2 - 7 am, and **Chris Mlgone** settles in to Sunday 2 - 7 am. **Maurice Mauger** will be taking a bit of a holiday.

Tuesday night regulars will have noticed that **Rocky Laporte** has transformed the **Nightgroove** into a new and improved program called **B-Sides**. Rocky will be featuring a wide variety of 12 inch and single releases, with emphasis on the sides you probably haven't heard yet — hence the name **B-Sides**.

Work continues on wrapping up last November's Funding Drive. Just a reminder that if you haven't honoured your pledge yet, we really need to hear from you now.

In the fond farewells department, we're say to say that **Dave Stephens** has left the position of Director of Public Affairs. Special thanks to Dave for all his very hard work at CKCU over the years...

Here's hoping for an early spring!

Pat Nagle
Station master

MOTOWN NIGHT BENEFIT

Featuring Motown videos and media air bands including: **CHEZ**, **CKCU**, **CJOH TV**, **Skyline TV**, and the **Sunday Herald**.

Motown Door Prizes to be won

March 8th at Barrymore's
\$2 at the door

GRANDMASTER FLASH AND THE FURIOUS FIVE AT THE SPECTRUM

Relevant Previous History:

Tim: selected as all-star catcher at the age of twelve in House Softball League in Lachine;

Chainsaw: was never for Reach for the Top.

Feb. 11: Tim says to Chainsaw in the kitchen:

"Grandmaster Flash's playing Montreal, wanna go?"

DAYS PASS

Feb. 15: Friends of Montreal wait patiently for hours in line, amongst hordes of Boy George lovers to obtain Tim and Chainsaw tickets.

Feb. 16: Tim and Chainsaw go through all sorts of trouble so that they can leave early the day of the concert.

Since it's such a nice mild day and they are poor they decide to hitchhike.

But first they purchase some tofu burgers at the co-op to prepare them for their voyage.

After a few minutes on the Queensway, they get a ride to Rockland 40 miles out of Ottawa.

'...Rockland Rockland big city of dreams but everything ain't what it seems...'

In Rockland they wait
they wait
and they wait
and wait
Their feet froze.

They go to Andy's restaurant to de-freeze themselves.

'...it's like a jungle sometimes it makes me wonder how I keep from going under...'

They go out and wait again.

Maybe drivers don't pick up hitchhikers when one has a **CRASS** sign on his back and the other is frantically dancing to **K.C.** and the **Sunshine Band** on a Walkman.

Their feet froze
They wait

'...don't push me 'cos I'm close to the edge, I'm trying not to lose my head...'

They give up.

They end up in Mtl. at 2 AM with all their precious money spent on the bus and \$14.50 for unused tickets.

Tim and Chainsaw

SALE: LAST CHANCE, MOVING!

- ALTECS 878B, \$1250 (horns & 15" woofers)
 - PHILIPS SPECTRON (3-way, sp-40/II) \$450
 - TECHNICS direct drive, SL-1400 \$125
 - SONY 4 channel decoder-Amp. \$175
- M.M. FILLION Tel: 230-2578

SAW

GALLERY

Members of **SAW GALLERY** receive a monthly mallout of information, and are entitled to reduced admission rates to gallery events.

55 By Ward Market Building (613) 236-6181
Individual Membership \$15.00

FACTS: THE PLEASURE PRINCIPLE

By Jane Fonda

A relentless rhythm filled the room; chunka-chunka-wump, chunka-chunka-wump-wump; punctuated with ecstatic cries of "Woo!", scientifically pitched to numb thoughts of relaxation. Smooth, perfect limbs and miscellaneous body parts bounced and gyrated mysteriously while firm muscles flexed, exhilarated, under hectic lycra.

"What a ridiculous waste of time that was," Jim decided, as he switched off the television, gulped down the last of his coffee and hurried off to catch his bus.

On the way to work, people on the bus flexed their buttock muscles against the seats, lifted their briefcases repeatedly over their heads (great for toning arm muscles), or did chin-ups on the support bars and watched others jog or cycle by outside on their way to the office. Jim sat quietly at the back, as usual, reading the morning newspapers, as usual. When one particularly enthusiastic passenger accidentally stepped on his foot while jogging on the spot, Jim sneered dangerously and rustled his

newspaper menacingly. He wanted no part of such things.

At the office, Jim didn't join the gang in their morning calisthenics. At lunch, a fellow worker inquired jovially, "Hey, Jim, why don't you play volleyball with us today? You can be captain," he added seductively. "No thanks," our hero replied, and dug with renewed vigour into his pastrami sandwich.

That afternoon Jim, feeling sluggish, spent a good portion of his time gazing out the window, down onto the company squash courts and the steady stream of people going to and from the gym. "I really do need some exercise," he reflected. "But none of this stuff appeals to me — it's all so narcissistic, so self-indulgent." Sadly, he sighed and bent again over his desk.

The sharp ring of the telephone brought his head back up.

"Hello? Yes... Today? Really? That's marvellous... Yes, I'll certainly be home at 5:00 to let you in with it. Thank you. Thank you very much!"

He was so excited that it took him several minutes to get his apartment door open —

the keys didn't seem to want to fit. At last he was inside his marvellous, his cozy, his *own* private home, and he went straight to moving furniture about, making room, without even taking his shoes or jacket off.

By the time the delivery men arrived, he was hyper and unable to keep still. He wanted to get going, to burn off the lethargy he had felt for months. He could hardly suppress a small squeal of delight when at last the apparatus was set up and all ready to go, and he impatiently signed the necessary papers and ushered the men out of his apartment.

"Thank you. Thank you, good-bye!" and at last they were gone and he was alone to enjoy this marvellous new machine. Hurredly, he changed into his sweatsuit, and cursed as he broke a shoelace on his running shoes in his rush. Finally, shoelace temporarily repaired, he was ready. He jumped onto the wheel, got on his hands and knees and started running, hanging on now and then and joyously riding the wheel upside down in a complete circuit. It didn't even squeak!

MONTREAL LETTER ON HOLIDAY

TEUTONIC TATLER

Salve Ottavia,

Hail to Caesar Ronaldo Reaganus!

All is not quiet on the Eastern front of the Empire Americanus. We have moved more legions into the occupied lands, with permission, of course, of the local tribal chiefs, Thatcher, Kohl et cetera. The barbarians on the other side of Honecker's Wall have been remarkably quiet. No, Ottawa, our problems do not lie there, but here within the civilized world!

It began in late December when the Teuton Finance Minister, Lambersdorf, was found to be involved in the payment of illegal monies to politicians from the Flick industrial concern. This certainly shocked the natives of Germanium, whose so-called 'Swing to the Right' has come to a standstill owing to a lack of confidence in state policies.

Then a second scandal came in January. The highest-ranking German general in the NATO forces, Keisling, was sacked by Defence Minister Woerner, because of Kiesling's alleged homosexuality. Pictures of him in various Cologne gay bars mysteriously disappeared and the more the papers and the opposition parties pressed for proof, the more the evidence crumbled. The Army Intelligence Police, who provided the information for the Kiesling affair, have also come under scrutiny. It seems they have a list of 45,000 German citizens who are considered as "undesirable" (a term with heavy Nazi implications). This list includes Heinrich Böll among others. These things are bad, Ottavia, the list is against their Constitution and both Ministers may have to resign. By the way, the name of this police force is portentous: M.A.D.!

You asked me to tell you about their culture, but this month is a poor one. The Ides of February bring forth new L.P.s from **Tangerine Dream** and a solo album by one of its former members, **Peter Baumann**. **Die Toten Hosen** also have a new album (OPEL GANG). They were also voted the best newcomers of 1983 by the music paper *Sounds/Music Express*. The best female vocalist was **Nena** who is now in the charts Americanum. But don't get too excited. The group was also voted the greatest disappointment of 1983. (Wait until you hear the second album.)

Otherwise, two Gauls of interest have also released albums: **Valerie Lagrange** and **Charlene Coutour**. At the top of the singles is a German-singing Italian **Nino De Angelo**, but since you are not experiencing puberty at present, I don't think he will be of interest to you.

Well, my epistle must finish, in order to catch the first messenger of the day.

Mach's Gut Ottavia!

Hail to OC Transpo, God of Swift Travel!

Hail to Cola, Goddess of Monopoly!

Hail to Levi, Goddess of Jeanius!

May the Gods be with you.

Tim Williams

THE LONDON EXPLORER: DO NOT DO AS LONDONERS DO.

GABRIELLA BREGMAN: First time visitors to London might find the city that once was, and to a certain degree, still is, the world's capital of pop culture, has not much to offer. The impression one gets is of a very well regulated city 'out at 8am, in by 11pm' type of set up. It could be acceptable for a family person but not so exciting if you, like any healthy young person, like to swing a little.

Eleven pm is curfew time, no questions asked; pubs, cinemas, theatres close, most concerts are arranged so that people can get on the last tube train. The underground, or 'tube', closes shortly after midnight so, if you plan on staying out late, do make sure to have enough money in your pockets for a cab fare.

JOHN BULL: London's cabbies are, without doubt, the best in the world. Don't forget that while waiting at traffic lights the cabbie will be more than happy to shine your shoes if requested.

G.B. But what about those wild clubs we always read about in ID magazine, you might ask? Well, these clubs do stay open past midnight. However, apart from being just a few in number and located in the exclusive West End area which could account for astronomical cab fares if you lived in suburbia, you won't be granted entrance unless you fill certain requirements. You, either boy or girl, must be painfully thin, anorexic preferably; you get extra marks if you are anemic; your hair has to look wild, medusa-style, and black; your clothes must be ill-fitting for the overall raggedy look. If you happen to fill all of the requirements, you then get to pay your entrance fee, three or four pounds, and be part of the scene. Of course, if you are Boy George, his brother or his dog you won't need to worry. The club owner will roll out the red carpet and you can eat all the chocolate you want. I personally have two good reasons why you shouldn't bother with clubs in London. Number 1: the DJ will play the same records, in the exact same sequence as he did the last time you were there — six months earlier. Number 2: you'll see the same people again, the invasion of the Marilyn's body snatchers or whoever else is hot this week. Just remember, London's night crowd is an incestuous little scene that could be fit into Frisco's, if you get my gist.

J.B. This is a common fallacy. Sure, if you go to the same club you will see the same people but there are very strong lines of demarcation between the clientele of one type of club and another. Also, remember never to go clubbing on Friday or Saturday as those are the amateur nights out when you will find yourself surrounded by students and bank clerks.

G.B. You might like to know that London is heaven on earth for smokers and drinkers. If you happen to be neither, it's hell. People smoke and drink everywhere, in cinemas, tube trains, double-deckers, which, if you're not too keen on inhaling fumes, can turn life into a sheer nightmare.

J.B. I refuse to be treated as a second class citizen merely because I smoke. Try wearing an aqualung!

G.B. When in London you should equip yourself with a roll of toilet paper or, at least, some white tissues, not because public lavatories do not provide it, rather for the fact that they all seem to have the coloured kind, as much bright as it is carcinogenic. Lavatories, if nothing else, do love catering to the Punks.

J.B. At least we have public lavatories which is more than can be said for Ottawa!

G.B. People in London, just like in Ottawa, talk a lot about the weather as if their life depended on it. The second most popular topic of conversation is which MP has been sleeping around with his nanny...

J.B. I assume Ms. Bregman is referring to that great British all rounder Peter Jay.

How many people do you know who could lead a legendary beat group (Peter Jay & The Jaywalkers), present the best news programme on TV (Weekend World), become British Ambassador in Washington (covering the Embassy walls with Pop Art) and still find time to sleep with their nannies?

G.B. ... The Royal Family still rates high as a conversation piece and so does Marg Thatcher. However, what seems to worry Britons more than anything else at the moment is the uncontrollable fear that they might be turning into a nation of Gays. The thought is indeed disturbing so, in order to prevent the virus from spreading, a self-appointed guardian of morality, Radio One DJ Mike Read, aka the Censor, banned the song 'Relax' by Frankie Goes to Hollywood (a sort of The Village People Futurist Manifesto version). Next on the agenda will probably be the removal of all gladioli from flower shops as they do seem to entice young boys into emulating Morrissey of the Smiths, whose sexual tendencies might be dubious. Do remember that 'fag' still means cigarette by these shores, in case you did not know.

When you go to a show, some young person will inevitably approach you and offer to buy a cigarette off you. You just give the poor bastard a cigarette, if you have any, and kindly refuse the money: this is called 'savoir faire'. Always go to concerts early, preferably when you think the band involved is having the soundcheck. Walk in self-assured as if you had a god-given right to be there; no one will stop you to enquire. In case you are late and there is a queue of fifty people standing in front of the box office, simply do the 'I am an important person' routine and walk straight past the people who probably have been standing there since afternoon. Be merciless. If you are stopped at the door, say that you are a friend of a friend, drop a few important names, point out that your name is supposed to be on the guest list. It might work, in which case you get in for free; if it doesn't you might have to pay. Either way you will be inside rather than outside, getting soaked.

J.B. Is this a reference to the inclemency of our weather or a comment on the habits of our street-drinking concert-goers who refuse to use the thoughtfully provided public toilets for fear of catching cancer?

G.B. Of course, music is always a popular topic. If the number of music publications is any indication, young Britons must live on it. Once you've read three or four of

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ELSEWHERE...

1984

MARCH

TRANS FM

5

FILLING IN THE MILES

It's a sad truth that, as much as jazz ignores its youth — calling veteran musicians like James Ulmer and Ronald Shannon Jackson 'young' — the industry works overtime to unnecessarily venerate the remnants of its past.

This attitude keeps any number of ghost bands — Ellington, Miller, Mingus — on the road, and hacks like the Preservation Hall Jazz Band croaking out versions of 'St. Louis Blues'.

Given that situation, it's not too odd that the work of Charlie Parker, John Coltrane and Thelonious Monk sells like fury after their deaths — furiously enough to provoke record companies to unearth and release previously unissued music. In tandem come the biographers, dredging up old friends and enemies, speculating on drug habits and dialogue, and trading on both myth and reality.

No jazz musician is surrounded by such towering myth and strange reality than Miles Davis, so it's not surprising people love to examine the details of his life. And, with his Italian clothes, cars and sense of style, no jazz musician has ever meant such big business; so it's not surprising that CBS, his record company for the past twenty-nine years, has found it profitable to release both old and new material in the three years since Davis' comeback.

The past three months have seen the release of a new biography by Canadian Jack Chambers — 'Milestones I' (University of Toronto Press, \$24.95) — and a double-

album reissue of 1964 material — 'Heard 'Round The World'. Both offer new insights, but neither is definitive.

For a man who many considers to be the musical equivalent of Pablo Picasso, Davis has really had very little of any depth written about him. Until the late '70s, most vital information about him was derived from his frank conversation with Alex Haley in a 1962 issue of 'Playboy'. More recently, biographers have been too caught up in the sounds of the past (Bill Cole, who dismisses all of Davis' work after 1968), too interested in gossip and lifestyle (Eric Nisenson, who hints — and only hints — at an intimate relationship with his subject), or too concerned with technique (British trumpeter Ian Carr).

"Just why Sam Rivers ended up spearheading the loft scene in New York is in full evidence on 'Heard 'Round The World'."

Shorter studies, like jazz neophyte Cheryl McCall's interviews with *Musician* and *People* and Greg Tate's two-part review of Davis' electric music in *Downbeat*, have been more revealing, and — only coincidentally — better written.

Toronto music fan Chambers blows those trends apart. First of all, his 318-page study is just the first of two books on Davis' career — 'Milestones II', the history from 1960 to the present, is due later this year. Secondly, Chambers deftly mixes Miles' myth and music, leaning neither too heavily on the Black Brujo persona nor a musicologist's bar-by-bar analysis.

For example, this description of Davis' attitude in the mid-'50s:

In refusing to make any concessions, he was serving notice that his success would be on his own terms. The front that he showed to audiences and managers was often belied by the music he made for them, with its growing sensitivity and undeniable grace... The audience was turning out to be the least of his problems as leader of the quintet. He knew he could satisfy it. The gut issues, the contentions that really affected the quality of life on the bandstand, came from the club owners and managers. Matters had hardly changed since his days on 52nd Street, and Davis began challenging some of the assumptions that were still taken for granted.

While others have chronicled Davis' onstage arrogance — his refusal to announce band members or song titles, his exits between solos, his back-turning — no one has ever stepped forward to put these gestures in an historical/musical perspective.

And Chambers extends that clear-eyed perspective to other members of Davis' circle. Listeners and critics have long overlooked the contribution made by alto saxophonist Cannonball Adderley to the landmark Davis band that recorded 'Kind of Blue'.

Says Chambers:

With the striking dialectic of Davis and (John) Coltrane in the sextet, Julian Adderley's presence might seem to be diminished, but there were few performances by the sextet that did not send the

audience away buzzing about Adderley's prowess as well as, and often with flattering comparisons to, his front-line mates. Adderley's career after he left the sextet in 1959 has perhaps made it easier to underestimate his abilities, especially by contrast to Coltrane's career in the same period... One difference between Adderley and the others whose careers took a similar shape, apart from the obvious fact that his peak was not as salient historically as Armstrong's or Gillespie's or Monk's, is that while all of them, Adderley included, passed through long periods when their contributions were taken for granted, the others all eventually received their due in a thorough and broadly based reevaluation that revived enthusiasm for their early music and elicited interest in their current music. Adderley, in contrast, died quite suddenly just before his forty-seventh birthday, and he had not yet received reevaluation he deserved.

A simple enough observation, except that no one has bothered to make it in print before this.

Apart from his astute analysis, Chambers fills the book with enough hard facts to satisfy the most exacting collector. Through connections in Chicago, he has laid hands on seemingly every note Davis ever recorded. His complete discographies of rare, serreptiously recorded tapes are enough to break the heart of any Davis completist — mine included.

But, although Chambers is faultless in his role as historian/musicologist, his job as biographer is more problematic; the major problem being that there is no first-hand information from Davis himself. Still, Chambers skirts this shortcoming neatly by attacking the credibility of other Davis interviews. Iconoclast that his is, Chambers even takes on Alex Haley's revered interview, proving that Haley invented some of Davis' response — and sloppily, at that.

Chambers' point is that Davis tends to tailor his comments to fit interviewers' — especially white interviewers — expectations, thereby invalidating any single set of interview comments. Fair enough, I suppose, but 'unauthorized' biographies will always carry a certain taint of inaccuracy.

All this just echoes Davis' belief that interviews, biographies, stage announcements, and glad-handing are just PR — something he doesn't need — and say nothing about a man. Listen to the music, says Miles, that's me.

So listen to 'Heard 'Round The World', and hear what he was saying in the summing of 1964.

That summer was the end of a long period of musical transition that began where Chambers' book leaves off: with the departure of John Coltrane and drummer Philly Joe Jones from Davis' band. Miles knew he wanted Wayne Shorter to replace Coltrane, but he had to bide his time while his candidate fulfilled other obligations.

Hank Mobley came and went, so did George Coleman; neither could match the tenor sound Davis wanted. In 1964, Shorter was ready, but before he could join the band, Davis was contracted for a tour of Japan, so he hired Sam Rivers.

A mainstay on Boston's jazz and blues scene, Rivers had impressed Davis' drummer, Tony Williams, who thought the sax-

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CANADIAN SPACES: ON THE MARCH

A breath of Spring engulfed Ottawa last month. The concert by **Rare Air**, nee **Na Caber-feihd**, at St. Patrick's Hall was a giant success.

The concert was produced by Ian Robb for Old Sod Productions, and co-sponsored by CKCU.

Rare Air gave Canadian Space Cadets a world premiere of their latest album **MAD PLAID**. I'm sure it will go to the top of the charts. Bagpipe music is big here!

March 11th, the Acoustic Waves series at the Great Canadian Theatre Company will present **Scott Merritt**. In 1983 CKCU became familiar with Scott's two albums, **DESPERATE COSMETICS** and **SERIOUS INTERFERENCE**. His music is new, fresh, and innovative. Don't miss this rare Ottawa visit by Scott. Tentative opening act will be Ottawa underground favourites **Free the Neighbourhood**.

March 18th brings **Marie Lynn Hammond** (Stringband) to the Great Canadian Theatre Company. Although not part of Acoustic Waves, this concert should appeal to that audience. Opening will be **Carol Noel** who has returned to Ottawa after working in Toronto for many years.

Expected any day is the second album from **Dario Domingues**. **EXODUS SOUTH OF RIO GRANDE** was sent to CKCU from Germany just in time for Funding Drive in November. This album will be available at the Ottawa Folklore Centre as a German Import. Since Dario is working constantly

in Europe, where he is known as "South America's Premier Flute player", **Exodus** will not be printed in Canada. A third album has already been recorded in Germany.

"Some people just don't feel that there is much Canadian worth listening to, never mind boring their audience with."

Ferron fans will be happy to finally have a second album of songs by this West Coast writer of some of Canada's best contemporary songs. The album is called **SHADOWS ON A DIME**. Look for a Ferron special when this record arrives.

"What I want to say is that it is the responsibility of everyone to promote music that is our present culture."

While in Toronto in February, I was privileged to attend a recording session in the newly updated Studio 4-S of the CBC. The computerized 32 track studio was the scene of the recording of an album by **Chris Whiteley** (Original Sloth Band) and **Caitlin Hanford**. **Bill Garrett** heads the team of excellent people involved with this production.

Expect very fine songs ranging from Country to Country-swing to jazz.

I won't bore you with a long discourse on the excellent talent that we have in this country. All you have to do is listen to the radio. Right? **WRONG**.

Although the CRTC has given each radio station in this country a mandate that states that they must play a certain percentage of Canadian music (from 20 to 30%) it allows for powerful stations to manipulate the regulations to avoid as much as they want.

We also see it at CKCU. Some people just don't feel that there is much Canadian music worth listening to, never mind boring their audience with.

With the ever changing trends to music, it is often a full time job staying current. Record companies help with lots of promo on their international acts and on Canadian acts with international reputations, but draw up short on domestic acts.

I don't wish to come down on government, or industry. What I want to say is that it is the responsibility of everyone to promote music that is our present culture.

Instead of finding ways around Canadian music, it would be profitable for record companies and radio stations to support our music beyond the call. Who knows, with support the art form could rise above the present standard.

Buy Canadian records no matter what your choice in records.

Stay tuned.

Chopper McKinnon

CKCU FM 93.1 ET LA MUSIQUE NEGRO-AFRICAIN

S'il fallait trouver un mot pour définir ce que la mise en ondes de l'émission "Escale en Afrique" par CKCU FM a signifié pour ses auditeurs, le monde musical-africain d'abord, et tout particulièrement le Monde Nègro-africain et ses amis, ce serait celui de: **RENOUVEAU**.

En effet, là où surgit la musique Nègro-africaine, l'oreille se tend, vibre et transmet dans tous les sens humains jusque là limités à cinq, des vibrations... disons **AFROdisiaques!!!** Eh oui! Créant du même coup un sens supplémentaire. Alors on entre en transe. Cela s'appelle la Danse: une Danse qui purifie. Par sa polyphonie et sa polyrythmie, la musique Nègro-africaine est une cure.

Née de l'Art que puisent ses interprètes dans les harmonies du Cosmique, la musique Nègro-africaine telle que CKCU FM nous permet de la livrer à ses auditeurs, bien qu'elle semble éminemment imaginative, est habilement ordonnée et étroitement liée à l'idiosyncrasie des peuples Nègro-africains, qui est à la base de sa création. Qu'il s'agisse de l'instrument à percussion, à corde ou à vent, ils atteignent tous leur virtuosité dans l'âme nègro-africaine. Et

quand l'instrument ne suffit pas, la voix l'imite et ajoute encore davantage à notre capital sans égal. Donc, merci CKCU FM pour tes options alternatives. Tu es vraiment une modulation de fréquence alternative, qui fait toute une différence dans la capitale du Canada. A tes nombreuses cordes combien sensibles et ma foi importantes tels que **IN A MELLOW TONE** avec Ron Sweetman, **BLACK AND BLUES** avec John Tackaberry, **REGGAE IN THE FIELDS** avec Junior Smith, et les autres émissions

"Par sa polyphonie et se polyrythmie, la musique Nègro-africaine est une cure"

que j'oublie sans doute, il te fallait le chaînon manquant: **L'AFRIQUE DES ORIGINES**. Celle du Substrat Noir. Ton dynamisme en modulation de fréquences et l'audace de programmer encore timidement certes la polyphonie à la manière des Nègro-africains est le geste le plus remarquable que n'aura osé poser un poste radiophonique à Ottawa. Te voilà donc pionnier. D'autres suivront sans aucun doute. Mais tu auras eu l'avantage d'être **L'AFRICA NUMBER ONE**.

Ainsi **Escale en Afrique** pendant une heure, diffuse la sélection la plus représentative de la musique Nègro-africaine. C'est une émission qui essaie d'être aussi fidèle que possible aux styles variés de l'Afrique sub-saharienne. Les peuples y sont nombreux. Et chacun avec ses valeurs culturelles

et culturelles. Dans cette mosaïque des cultures, **Escale en Afrique** tente un carrefour. Une rencontre des esprits de la brousse, de la forêt et des savanes. Dans le monde de la communication via satellites et j'en passe, l'Afrique sub-saharienne fait partie du grand concert des peuples, grâce à la magie de "Youbab".

Escale en Afrique présente une expérience qui a porté fruit et fait école. Ces voix qui imitent les percussions et qui s'y substituent, complétant l'ensemble par des brèves transitions composées d'effets produits par les guitares imitant le **N'VETE** du Cameroun, la **KORA** en Afrique de l'Ouest, le **NSAM-BI** qui se joue du Congo jusqu'en Afrique du Sud, et bien entendu le **TAM-TAM** qu'il ne faut pas oublier, une excellent page d'histoire s'ouvre. Et ses ramifications, vous vous en doutez bien, remontent au Jazz, au Blues, au Nègro Spirituals, le Gospel, au Meringue, Reggae et la Salsa.

Sans aucun doute, il faut reconnaître que l'émission **Escale en Afrique** est construite sur les notes d'une leçon de solfège bien connue, et qui représente à son tour un bon exemple de divertissement musicale; avec cependant, un cachet qui lui est propre: c'est la polyphonie à la manière des Nègro-Africains. les voix et rythmes de l'Afrique originaire, celui du Substrat Noir.

Tout en vous souhaitant tous une très bonne et heureuse année, **Escale en Afrique** et CKCU FM vous présentent ci-dessous, son **Hir Parade Africain**.

Sébastien-Marini Mouana-Bankouezl

EURO SPEAK: MACH I

The March edition of Euro Speak comes your way courtesy of the expert and reliable Royal Mail. London, although lacking that particular European atmosphere, does happen to be located in a geographical position which allows for a better observation of what goes on in the Continent. The simple notion that we are not that far from the northern shores of Europe is, indeed, a heart warming one. As I will be shortly embarking on an exciting journey to Paris for the Franco-Allemand Rock Festival, I shall promptly inform you of the latest on the European front.

The news from the trenches is extremely positive and although the majority of Britons seems oblivious of the unarresting stimula coming from Europe full force, not so are the record labels. Some of these courageous companies have indeed put their reputation and bank credit at stake by realizing a cluster of German records which would not have otherwise, seen the light of day outside their Teutonic backyards.

“...although the majority of Britons seem oblivious of the unarresting stimula coming from Europe full force, not so are the record labels”

Mute, led by the Austrian person Daniel Miller, continues in the tradition that started way back when they became the first company to sign D.A.F. for the British market. It is on Mute that Robert Görl, one half of D.A.F., has recently put out his second single 'Darling Don't Leave Me', an album is to follow. Görl's astounding debut was, if you remember, the wonderful and moving 'Mit Dir'. His new single somehow fails to recreate the same pathos, partly due to the use of the English language which makes Görl sound like another hapless

Bowie impersonator, and mostly due to the presence of Annie Lennox on additional vocals, her overbearing style spoiling the delicate musical texture. We end up with just another synthesized attempt at joining the "white brotherhood of tortured soul artists".

The second German release on Mute by Berlin's self-appointed scavenger crew **Einstürzende Neubauten** deserves more than an honourable mention. Contrary to 'Zeichnungen des Patienten O.T.' released late last year on **Some Bizarre**, 'Strategies against Architecture' is a very comprehensive documentation of their material spanning over three years. It would be impossible to exhaust the research for adjectives when it comes to describing the implications, both physical and psychological, behind this work. Suffice it to say that Einstürzende Neubauten have destroyed, systematically, all possible boundaries between Art and life. What P.I.L. set up to do and never achieved is displayed here, black on white. This is a thoroughly thought out, calculated experiment with a continuity of intent which, if not laudable, is at least controversial. Einstürzende Neubauten may have achieved the ultimate, a total and absolute Art, and are moving beyond.

From the opposite end of the spectrum comes **Die Zimmermänner** whose single 'Anja' is released via **Cherry Red**. An odd combo, variously described as either an awkward hybrid between the Monochrome Set and Barry Manilow, or as exponents of the pure German tradition of Schlager Musik, they, indeed, happen to be old acquaintances of ours. **Timo Blunk** plays with **Palais Schaumberg** and **Detlef Diederichsen** is one of those Renaissance type of artists who like to work here, there and everywhere, whenever the inspiration and opportunity arise.

Another welcome return to the world of vinyl is by **Holger Hiller**, also a former Schaumberger. He too seems absorbed in that bizarre German obsession with trousers

and on his album **A BUNDLE OF PUTREFACTION IN THE PIT**, soon to be released on **Cherry Red**, he features a song by the enigmatic title 'Trousers that don't match themselves'. Trousers have become the symptoms of a very dangerous and widespread epidemic, have they not? Whether Hiller's fixation has anything to do with his neo-dadaist stance is rather open to debate, but here's a man who fearlessly admits to have drawn his influences not only from Hindemith but also from the late sixties German music. Will anyone take him seriously now that we know Hiller, as a youngster, lived on a steady diet of Popol Vuh music?

“...but here's a man who fearlessly admits to have drawn his influences not only from Hindemith but also from the late sixties German music”

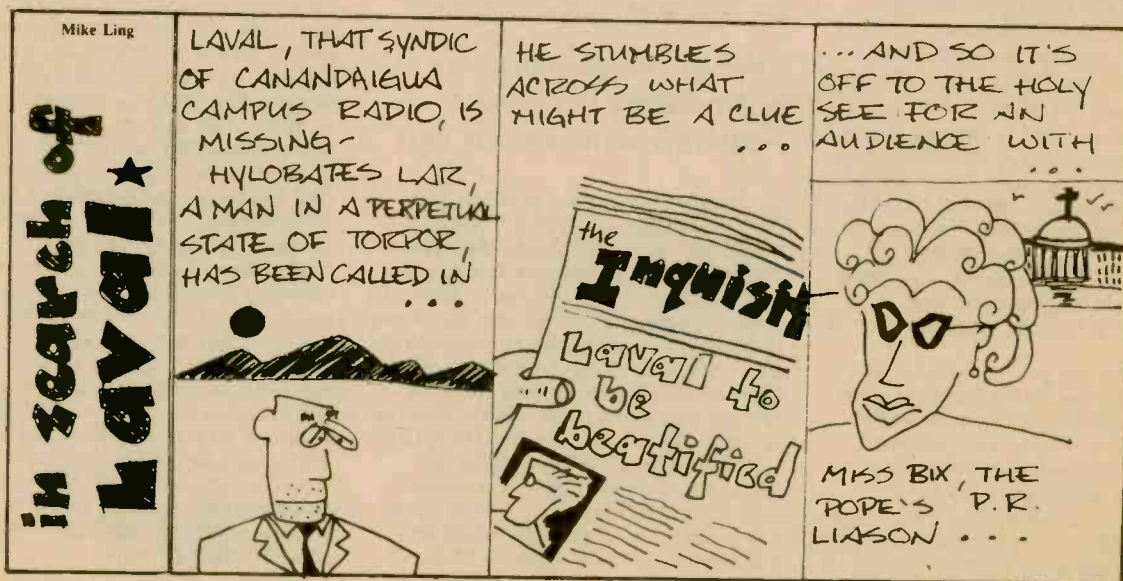
Z.T.T., a late arrival on the British record label scene, have signed **Propaganda**. Propaganda happens to be another incarnation of **Ralf Dörper**, he of **Die Krupps** and **Die Lemminge** fame. Considering his past endeavours we can expect more exciting and original creations from him.

Next month we will be taking a look at what went down in Paris at the Festival I previously mentioned. Among the bands taking part in this Deutsche-Französische extravaganza are: **Einstürzende Neubauten**, **Die Toten Hosen**, **Cassiber**, **Sprung aus den Wolken**, **WC3**, **Schlaflose Nächte** and **Academie Francaise**.

Until then, a heartfelt 'Wish you were here, I'm glad you're not!

Hasta luego.

Gabriella Bregman



ALTERNATIVE RECORD CHART

DOMESTIC RELEASES

1. DURETTI COLUMN - (POLYGRAM)
2. NINA HAGEN - FEARLESS - (CBS)
3. THE THE - SOUL MINING - (CBS)
4. DURANGO 95 - LOSE CONTROL - (STAR)
5. COCTEAU TWINS - HEAD OVER HEELS - (POLYGRAM)
6. PRETENDERS - LEARN TO CRAWL - (WEA)
7. EURYTHMICS - TOUCH - (RCA)
8. JAMES BLOOD ULMER - ODYSSEY - (CBS)
9. DR. JOHN - BRIGHTEST SMILE IN TOWN - (ATTIC)
10. SHADOWFAX - SHADOWDANCE - (A&M)
11. JACKIE WILSON - THE JACKIE WILSON STORY - (CBS)
12. HISTORY OF RHYTHM & BLUES: VOCAL GROUPS - (WEA)
13. YOUTH YOUTH YOUTH - SIN - (FRINGE)
14. JOHN LENNON - MILK AND HONEY - (POLYGRAM)
15. SPECIMEN - BATASTROPHE - (WEA)
16. STÜRM GROUP - (GREEN FUSE)
17. UK/DK SOUNDTRACK - (FRINGE)
18. DÉJÀ VOODOO - GUMBO - (INDEPENDANT CASSETTE)
19. VAN HALEN - 1984 - (WEA)
20. WILLIAM ACKERMAN - PAST LIGHT - (A&M)
21. NANCY WHITE - UNEXPECTED - (MOUTON)
22. GIRL GROUPS - (QUALITY)
23. JIM CARROLL BAND - I WRITE YOUR NAME - (WEA)
24. SIMPLE MINDS - SPARKLE IN THE RAIN - (POLYGRAM)
(See review in this issue.)
25. UTOPIA - OBLIVION - (A&M)

IMPORTED RELEASES

1. FALL - PREVERTED BY LANGUAGE - (ROUGH TRADE)
2. NEGATIVLAND - A BIG 10-8 PLACE - (SEELAND)
3. CAPTAIN SENSIBLE - POWER OF LOVE - (A&M)
4. PHILIP GLASS - KOYAANISQATSI - (ANTILLES)
5. FRED FRITH - CHEAP AT HALF THE PRICE - (RALPH)
6. LAVI EBBEL - KISS ME KATE - (DISQUE AU CRÉPUSCULE)
7. CLINT EASTWOOD & GENERAL SAINT - STOP THAT TRAIN - (GREENSLEEVES)
8. NEW AGE STEPPERS - FOUNDATION STEPPERS - (ON U SOUND)
9. AFRICAN HEAD CHARGE - DRASTIC SEASON - (ON U SOUND)
10. JAMAALADEEN TACUMA - SHOW STOPPER - (GRAMAVISION)

SINGLES AND EP'S

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WOMEN IN POLITICS

In the upcoming federal elections, there could possibly be more women candidates running than ever before.

Tom Axworthy, one of the Prime Minister's top advisors has said he would like to see as many as 100 good women as candidates. Jean Piggott who founded the Women's Bureau in the Conservative party predicts there will be about 14 women running for the Tories. The NDP passed a resolution last July that 50 per cent of the people running from their party had to be women.

Political parties seem to have come to the realization that women should be candidates. It has taken a long time though, and even now in 1984, there are only 15 members in the 282-seat House of Commons. This gives women only a 5.3 per cent representation in the House. In the last 19 elections since the first woman was elected in 1921, only 32 women have ever made it to Parliament.

With many more women expected to run in the next election, there is still the question as to how many of the women will be elected. Women received 2.4 per cent of the nominations on an average in elections during the 1970s. Yet, less than one per cent of the candidates elected were women.

Professor Jill Vickers from Carleton University and Professor M. Janine Brodie from Queen's have done extensive studies on women's participation in politics. One of their articles in the book, 'Canada at the Polls, 1979 and 1980', deals with the problems facing women in federal campaigns.

Among the barriers they see facing women trying to enter federal politics, are the parties' attitudes towards women, the disruption to family life and the high economic costs.

Lauris Talmey is president of the National Liberal Woman's Commission. She agrees that economics are the greatest problem facing women considering becoming involved in politics.

"Most women have crummy jobs with crummy wages. It's very difficult for them to be able to afford to, or even have the flexibility to take time off from their job to run," Talmey says.

The economic cost of political involvement can be quite high. The average campaign costs about \$30,000. Vickers tells the story of a woman she once heard of who ran for municipal office with the sole financial support of her family allowance cheques. Though many husbands are said to usually support their wives financially in their political campaign, Vickers and Brodie found this is the case only when the husband and wife share the same political conviction.

Women also have to spend more on their physical appearance, especially while campaigning. Vickers took part in a participant-observation during the 1979 election, running as the NDP candidate in a riding the party had no chance of winning. She says she remembers some of her fellow workers saying to her during the campaign, "Oh, you're not going to wear that again, are you?" Other incidental costs for women during a campaign include such things as

daycare and transportation.

The parties are now realizing the need to remove these financial restraints for women. This was one of the motives for Jean Piggott when she set up the Women's Bureau after her defeat in 1980. The NDP has a special women's caucus which sponsors women's campaigns as well.

The Liberal party recently set up the Judy LaMarsh Memorial Fund. Similar to the economic function played by the Tory Women's Bureau and the NDP women's caucus, the fund will raise money to help women run for any public office, whether municipal, provincial or federal.

The fund was just set up within the last month, and will be made public when the Board of Directors has been finalized. Nancy Morrison, who was a judge in B.C. as well as a partner and good friend of LaMarsh's, will be chairperson, along with a male co-chair.

Lauris Talmey, who has been instrumental in setting up the fund, hopes the money will be put to good use helping women overcome the economic problems they face in running for election.

Talmey is frequently asked about the possibility of a woman running for the leadership of the Liberal party when Prime Minister Trudeau retires. Talmey says once again that the women thinking of running have to look at the economic constraints as part of their decision.

Talmey says she can see three strong women candidates, all whom she says are considering running — cabinet ministers Monique Begin and Judy Erola, and the president of the party, Iona Campagnolo. She says the problem is that they can't afford to run and not win.

"None of them can afford to run, not win and end up with a \$250,000 debt. These women don't have the same financial resources and the higher incomes that many of the men considering running have," she says.

"And so what happens is that we have three strong women who probably should run, and we're going to be lucky to get one. That's the economic reality that we have to consider," she adds.

Talmey points out however that men have problems with costly campaigns as well. She gives the example of External Affairs minister Allan MacEachen who ran for the leadership in 1968 and only finished paying off his debt for that campaign last year.

Flora MacDonald has long been an outspoken advocate of women's rights and women's participation in the political process. She was the first woman to run for the leadership of the Conservative party when she ran in 1976. In an interview, MacDonald said it was not so much the economic barrier which stopped her, but the fact that the Conservative party was just not ready for a woman as leader.

MacDonald does say though that it was not even the whole party who was reluctant to accept her. It was the powerbrokers who worked against her winning the convention.

"It was the people who were the decision-makers who weren't ready. People who have power are more reluctant to make change. It was the people who were the powerbrokers who weren't prepared to accept me," says

MacDonald.

It was at the same 1976 Conservative leadership convention that the Flora syndrome was seen, so named because MacDonald got at least 100 votes less on the first ballot than she'd been led to believe she'd get. What had happened was that people had lied to her about their support.

MacDonald was hurt by the betrayal, especially from women in the party.

"That they had said to me personally that I had their support and lied to me was like stabbing me with a knife. But what really was like twisting the knife was the people who said to me after — we didn't tell you that we weren't supporting you because we didn't think you could take it because you're a woman," she says.

MacDonald says this was the first time she had faced this sort of attitude towards women. She says it was a difficult thing to go through because it shatters a lot of illusions. She says though that she came out of the experience with a new sense of commitment to women's rights.

"My commitment to women's rights was much stronger after 1976 because otherwise there couldn't be another woman come along and try for the leadership again," she says.

MacDonald says that in 1984 there is nothing to keep a woman from running for the leadership, providing people think that she is the best candidate. She says that now it will be based on winnability, not sex.

The 1970 Royal Commission on the Status of Women found that the most formidable task for a woman trying to become elected was winning the party's nomination. Though there has been an increase in the number of women nominated, especially in the last two elections in 1979 and 1980, most of these nominations came in ridings where the nominating party had absolutely no chance of winning.

Very few women are rewarded with so-called safe seats. The Liberals, who have the largest number of women in the House, have seven of the nine elected women running in their traditional stronghold of Quebec. Jeanne Sauve, the country's next Governor-General, was parachuted into her riding. She was a star candidate, having had a successful career at the CBC before her nomination. The minister of Health and Welfare, Monique Begin, was a protégé of Finance minister Marc Lalonde, who guided her to election. Begin in turn guided her old friend Therese Killens into the riding of Montreal-Saint-Michel.

"Safe seats are hard to find," says Killens. "They seem to have the old boys' network going among themselves. We, the women who are already here, must support ourselves and must sponsor other women, in the same way as Madame Begin did for myself. She went to her colleagues higher up and said that she had someone who could do the job."

Killens adds that a woman must go through a sort of double-election process. It is much harder to get a nomination, and then she must still appeal to the electorate.

Even if the woman politician decides to try to juggle both a family and a political

continued on pg. 17

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Bugs Harvey

Oswald



Mike Houston

What do you have to do these days to sell big pop? Set your head on fire?

Be a boy, look like a girl, and wear funny hats? Go straight for the adolescent jugular with a rebel yell and a glint of backseat passion in your eyes? **Bugs Harvey Oswald**, local band looking for another jump-start, have put aside the gimmicks — as they say, “no dry ice, no swords” — and have identified the two most important factors in the Great Pop Lottery: great production and big name label distribution are the bingo numbers which will win the basement band a short trip to outer space and grocery money for life.

As yet they haven't found either, but that's due more to their caution than disinterest on the part of the big guys. “Just because Steve Lilliwhite's on the phone to us doesn't mean we're famous. Production's really important, but we've got to be careful,” says **Aiden**, keyboard player. The first tape BHO ever recorded was done in Dublin with Steve Lilliwhite's crew, and the band claims it was the best sound they've ever had. That was back in 1981, and though it is encouraging that Mr. L. is still interested, BHO doesn't have any illusions about being the next U2 — at least not yet. They are serious about recording, and they're pretty keen on being famous, one of these days...

There is, as **Phillip Hogarth**, lead singer and extra guitar player says, “a pressing need for vinyl”. Bugs Harvey has been running the gauntlet of Eastern tours, including the 401 to Detroit, Windsor, Sault Ste. Marie and London, Ont., and the NYC/New York State number, and it just doesn't make a meal ticket unless you've got plastic to back up the live performance. “When you go and play these gigs, the most people know us by is ‘Bye Bye’, which, as far as we're concerned, ancient history. It's so much simpler if you have a record — that's why New York was so easy — we were playing ‘Bye Bye’, and that was our sound, and sending that down and getting it played two months before made it so easy for us”

They were well received in their recent tours on the gymnastic highway. New York was great: “When you're down there, they treat you like you're a foreign act. Ottawa is a very prestigious place in a way, largely because they don't know enough about it.” (Big laugh all around.) The band has an open invite to return to every place they played on the first run. They want to record an EP, and hit the road again, with plastic money in hand. The boys say it's all a matter of recording, “and finding a phone that isn't linked to us and setting up the gigs”

The last effort BHO made at the eternal was the rather abysmal single with ‘Bye Bye’ on the A side and ‘Blind’, a much better and less popular tune, on the other. It was produced by **Margot Glatt**, and though the band commends Glatt for the single, they won't be going with her again. “We've got about five producers in mind, one of which we'll go with, all of which are probably out of our reach right now. We'll produce ourselves, within the next while.” The sound on the single was dominated by drone-like keyboards, which they say was “more acci-

dent than design’ there was a lot of unusable guitar stuff”. They added that there was no mistaking the producer's intention to sell big and quick, and this probably contributed to the concentration on the slightly slushy overplay on the keyboards.

The EP “will be something you can listen to more repeatedly, because we're cramming a lot of ideas into four songs.” The lyrics on the two-year-old single are a bit vacant, clearly fitting in with the general tone of consumption oriented pop schlock, and “the lyrics in this one will be better, more autobiographical — certain things have happened to us since then that we've felt compelled to write about”. They've been advised by many to take the Duran Duran route: put on the eyeliner and run with the money, but, “we want to break the scene and still be original”.

Ottawa is used to seeing Bugs as a four-piece outfit, and usually on the stage at the Roxy. That club has closed, and the stage is now just another section of tables and chairs to relax in after a big game of darts. Bugs Harvey is now a five piece, having added **JP Vaucroissant** to their roster. JP used to play with the now defunct Ottawa band **Something Red**, and started playing guitar with BHO about three months ago.

“Ottawa is a very prestigious place in a way, largely because they don't know enough about it.”

“We added JP because we needed a guitar player. We've played with almost every band in Ottawa, and he's about the best guitar player we've run into.” The band thinks two guitars really fills the sound out, and it will probably allow the lead vocalist more flexibility in performance.

The band played a recent gig at the Oakridge, and they have improved. They haven't made any earth-shattering or radical changes in their general approach, but they have done what they had to do to continue and progress as Bugs Harvey Oswald: they've practised a lot. The quality of the musicianship has improved, and the level of competence throughout the line-up is encouraging. Aiden's keyboards are much more subtle and confident; as the band members say, “more orchestrated, less repetition”. JP is a fine addition to the band, and they would do even better to rely on his ability and leave Phillip to concentrate on the vocals. The entry and exit of Phillip's guitar tends to be disruptive, although he's good enough at either the voice or the guitar to carry one or the other on its own. The drums have always been good, and they remain the most solid musical component of the band. The rest of the band might do well to pay more attention to the talent of the rhythmical catalyst behind them. Aiden makes good noises in some solo vocal lines, and we hope to hear more of that.

Bugs has lots of new material, some of which will make its way onto the EP, when they get around to recording. Slated for vinyl at this point are ‘Sign or Die’, a song

about immigration hassles which have plagued the band for the last year, ‘Girl of the Night’ and ‘She Will Be’. All of these are excellent choices from the repertoire, and each represents something of the progression the band has made. The lyrics of ‘Sign or Die’ tell a pretty passionate tale of red tape frustration, and the other two songs are more intricate lyrically and instrumentally than the band's last recorded efforts. If they are produced well, the EP should be a commercial success, and might even be something of an artistic success.

Bugs Harvey Oswald got their first big break from **Paul Symes** at the Roxy, who gave them every week night he had and a few weekends. Bugs is into its third year as an ensemble, and most of the bands that began at the same time as they have gone their separate ways. According to the Bugs players, the local scene looks lousy, both for them and for any fresh organization of new talent. “We're pretty played out around here... after a while it becomes redundant, there really isn't that much there.” About the more general outlook, Aiden says, “It'll pick up again. But I'm surprised there aren't more bands coming out now, you know. You go down to the music stores and they're selling out — there's always kids down there, strapping things on, but I can't figure out what they're doing with them, locking them in closets, or something. It seems that **Something Red** and the **Randy Peters** were the last general of bands to hit Ottawa, and that's ages ago.” Is this a product of the recession? No, says Aiden, “it's a matter of attitude. Take a look at London, the people over there are mostly really poor... what's really needed is a club to give new bands a chance. There must be bands out there”. “Yah,” chips in Phillip, “they're probably all making videos, and double albums...” Bugs is still surviving on the local scene, playing high schools and the like, but as they say, they've got pretty good at surviving.

It is to their credit that they've stuck at it for so long, stuck to the same name and the same style, and more to their credit that they've put enough hunger and late nights into the band that the overall sound has improved as much as it has. The Symes break was a lucky one, but it's the kind of break that often leaves the group high on ego and low on momentum. “Ottawa was enchanted with us because we played original material. We lost the audience because the musicianship wasn't up to maintaining it, and now with JP and new material, we're ready to show them we've still got it”. And they do. They've got what they always had, a danceable pop sound, and something new and necessary: a bit more intricacy and a bit more subtlety. With a good recording of the EP, and a really slick video, the boys could break it. Unfortunately for BHO, there are a thousand other young and starving bands out there with much the same talents and direction, and they are going to have to come up with something a touch unique to really cut it. Knowing they would prefer to stay away from the eyeliner and the funny hats as big selling points, I would suggest that they keep doing what they've been doing: practise, and build on the base.



the Smiths

G. Bregman was on vacation in the summer of '83 when she happened upon three charming men named Morrissey, John Mann and Andrew Rourke.

By Gabriella Bregman

I met the Smiths the night that they were to play the ninth live gig of their career, second on the bill to one of the bands that never quite made it, The Décorators.

The Smiths, a quartet from Manchester, had been together for six months. Their only claim to fame was a single released on Rough Trade called *'Hand in Glove'*.

THE SMITHS UNDER THE INFLUENCE

We are influenced by anything, not just things we listen to. Even things we detest influence us in a way because they teach us how not to be. Ultimately, the influences that people have are the history of their lives and whatever they come across. As for music, we think that most groups and most artists are not terribly original. They take a lot from other people which is fine, as long as you are able to extract certain things and weave your own intentions into them. Coming from Manchester—we inevitably face the comparison with Joy Division because they were so big. When another band that comes along overrides the whole Joy Division formula it'll happen again, that's just the way life is. The truth is that a lot of groups are influenced by Joy Division and do model themselves on them, which isn't a particularly bad thing, but we are not one of them.

THE SMITHS ON MUSIC

We'd like to describe our music as completely listenable which covers a wide range, the reason for it being that too much music nowadays is simply unlistenable. As far as instrumentation goes, we don't have a violin, we don't have an orchestra, we don't have a synthesizer. I suppose that makes us different in a way and we can't make any apologies or excuses for that. We think that machines never really touched the heart. Of course they have been employed successfully and have been a major influence, but the essential humanity is just not there and they are so sterile and cold, which is something we are totally against because what's the point of being sterile and cold? There is none. We think people should grasp life and grasp themselves. Why be devoid of emotions? That's not the way humans are; they do have emotions that have to be used otherwise problems arise.

THE SMITHS ON THE SMITHS

Our name is meant to be inconspicuous, inoffensive. We could be called something other than the Smiths and risk coming across very pretentious with some sort of image. We must admit that some people do come to see us out of curiosity. We've played a few gigs with other bands such as the Fall and headlined a couple. It does become a problem when you play second

fiddle to a band you feel superior to, it feels somewhat degrading. You feel a lot less competition when you are the headliners. Most of the pressure is off.

THE SMITHS ON ENGLAND

England is a very depressing place. The only people who like it here are the ones who have enough money to leave whenever they choose to. People who are trapped here usually feel very deprived. There is a terrible bleakness in the country right now but, from it, and in spite of it, creativity can arise and it does, which is why we are here. Most youth cults start in England because people have nothing else to do; they have no money, they cannot drive down to the beach and cannot do whatever young people in more affluent countries do. Youths in England are obsessed with the way they look because their desire for individuality is so strong it cannot affect anything other than the way they dress. You can't go out and produce a work of art, you cannot afford to, so you become a work of art yourself, you try to stand out from the crowd. And it is in times of recession such as these ones that good things do come about, positive things. That's why we are so anti the Manchester tag, because it signifies doom and depression, that's obvious in what we do: very optimistic music. We are a backlash at what's been happening for the



the Interview

Gabriella Bregman

past few years. We've managed to make an impact on people who are tired of synthesised, dull and stale routines and want to hear something fresh. Of course, there are a lot of things we are anti, but also a lot of things we are for and whatever we say is never preached.

THE SMITHS ON THE STATE OF MUSIC AND ON THE STATE OF THE STATES

We are not Positive Punk or a "ha ha everything's great" type of group. On the contrary, we are very serious about what we do; our lyrics are serious, clearly the best lyrics written in a long, long time. We are the first band people have been paying full attention to their lyrics. There are a few 'credible' bands who have made it, the Orange Juice and the Aztec Cameras, yet no-one knows about their words. That's what sets us apart from everyone else. Punk was Punk; you cannot have Positive Punk or Post Punk or Twenty Years After Punk. Punk was Punk and afterwards is something else. The problem with this country is that music is controlled by salespeople who won't recognize anything unless it's marketable, unless it's commercially viable. Or else they'll jump on the bandwagon once a movement is dead and gone. Yet it's very interesting that however small and poor this country is, whatever happens here affects the rest of the world. That's the only hope

that places like America have. Everything is so safe over there, the music, the Radio, their charts are appalling... Their alternatives are Hall and Oates, Fleetwood Mac and whoever else. We think we should leap across the Big Pond and take American by the throat. There has got to be room for more than ABC and Culture Club. Even worse, we cannot understand how Americans can take their seven-piece rock groups seriously, because everything that comes out of American seems to be always exactly the same: it's the heavy guitar riff, the heavy drum. O.K., it's great production, but so what?

The problem is that American is too much in the hands of much older people, it's their tragedy. I mean, you have to look at the Press... it's a standard joke and it's never been more than that. Of course the whole country cannot be held responsible for their government but are they doing anything about it? Even when it comes to music, it looks so hideous. America has been so productive in the history of rock'n'roll but not recently. Before the British invasion in '63-'64 all of the good music was American but since then only a handful of artists have made a reasonable impression on the pop culture. O.K., they've produced that post-Punk era, all those groups who are now kicking around, but they don't seem to cause any massive impression, do they? They are still so wrapped

up in Punk. Richard Hell must be a god over there.

THE SMITHS ON SONGWRITING

There is such a lack of people who can write, it's disastrous. I mean, all the ones who are getting loads and loads of money and, worse, loads and loads of acclaim, are simply writing garbage. These people couldn't write anything if they wanted. It's not music, it's not even literature, it's littering. In recent years the trend has been not to write personal words, but the only words that ever affect people are personal. But since the trend is against it, music has become totally anonymous, it's here and it sells, but people forget it as soon as it leaves the charts. We haven't heard anything that sounds remotely personal. That's why people turn to us, because of our lyrics. There is a lot of truth in them, not massive personal statements, mind you, but they are not blasé nor boring. It's hard to talk about music and about lyrics because they are really one and they are both of the Smiths, therefore we shouldn't separate them or dissect them individually. Our tunes are catchy because we know that the best way to convey a message is through a good tune. It just so happens that our message is just as good for people to listen to. We do have a commercial sound but it's well angled and there is a lot of irony in there as well. And irony is what we are about after all.



Graigg Ing

NINA HAGEN!

Onto the stage came a lady wrapped in a black bed-sheet with a plastic crown pinned askew on the hood. It could be no other but **Frau Hagen**.

She began her single 'Zara', a tribute to Zara Leander, the teutonic Edith Piaf. Translated, the subtitle is "I know, one day a miracle will happen." Unfortunately, this was not going to be the day.

Nina has been influenced — bedazzled by the glitter of everything the stars and stripes has to offer her. The problem emanating from this fact is how does a European cult star catch American attention. A, she adapts her music to the U.S. market; B, she sings in English. The Hegelian synthesis of this process is something less than satisfactory.

The immediate impact of this U.S. influence was visual at first. Behind her stood **The No Problem Orchestra** — a group of five American-dressed beings. Then they began to play. Session artists!! Eugh!! As the spectacle (but not the music) progressed,

one began to see why she had chosen this troupe of non-entities. Firstly, all attention was focused on Miss H. Secondly, the sheer variety of her music (from punk to calypso) meant something would have to suffer. But this music was so perfect and so well played that it had lost all feeling. It was kept alive though by the **The Voice**. No octave, no intonation, no oral possibility was left unscathed. For one and a half hours that mouth poured out a stream of verbal jewels. There was little movement, but there was no need. When the audience applauded, she tried her best to ignore them by running round the stage. She found them funny. But then, humour is an essential part of the lure of this lady. You don't sing along; you laugh along with her. At one awful moment I thought she was going to give a rendition of 'Billie Jean'. But no! What followed was a complete take-off of the theme from **Carmen**, combined with **Michael Jackson**. All the more relevant over here as the box office hit of the year has been a Spanish film about Bizet's opera.

Other songs not on any Lp included two humorous shorts: 'I'm Throwing My Ego Away', 'Life is a Joke', and a cover version of 'Golden Years'. Otherwise, she ran successively through a string of hits selected liberally from her four Lps. For some reason she sang all the tracks from side one of **ANGSTLOS** but nothing from the second. **NUNSEXMONKROCK** tunes suffered the most from the 'good' musicianship of the backing group.

The voice stopped, the lights went out, the encore calls swept the hall, cigarette lighters were raised high in the air. The audience was alight! To keep the fires in the home fires burning she graced the stage two more times. And so, the time had come, and now she faced her final curtain. My friends, I'll say it clear, the final song 'My Way' had us all laughing. The audience, Nin, and the **No Problem Orchestra**. The only difference was we were laughing all the way home, they were laughing all the way to the bank.

Tim Williams

these magazines you realize they must be all connected to the same source of information which would explain why, week in and week out, you see the same faces plastered on ten different covers of ten supposedly different magazines. Right now, for instance, we are being subjected to a journalistic ploy that would want us to believe there are no worthwhile artists in the U.K. other than the Smiths, Redskins, and Billy Bragg. The aforementioned names are absolutely everywhere, on 'Top of the Pops', on 'The Whistle Test', on Kid Jensen's radio show. To make it even easier on their fans, they decided to play all together ("We're a happy family, we're a happy family, X, Morrissey and Billy") at the Lyceum.

The Smiths have become so popular that **Rough Trade** is dropping all of its artists to be the Smiths' own advertising agency. As initiators of the Positive Post Positive Punk cult, aka the New Wetness, these quiet boys next door have singlehandedly erased the equation Manchester = Joy Division and ridiculed the entire Factory fascistic lot led by New Order. Expect a number of sub-Smiths clones to sprout all over the country. We already have **The James, Prefab Sprouts, Bourgie Bourgie**; soon to follow: **The Joneses, The Travises, The Browns, Brussels Sprouts, Bean Sprouts, Alfalfa Sprouts, Courgie Courgie, Pudgie Pudgie**, etc.

The Smiths are going to be bigger than the Beatles: do you want proof of it? Well, it seems that recently a Parliamentary inquest found out that since Morrissey started showing off his manly torso, the entire intimate garment industry has gone bankrupt. Asked to comment on it, Morrissey is reported to have said, "What Clark Gable could do I can do it better". The word is out to all the dedicated followers of fashion: Not wearing undershirts is cool!

Following the advice of the specialised Press, John Bull and I went to see Billy Bragg at the Captain's Cabin. The only time I actually saw Billy was when I accidentally bumped into his guitar on my way to the laboratory. The pub was packed beyond safety; all the very tall people stood up front and laughed at Billy's jokes which I wasn't able to hear. Much to my surprise, half of the audience was comprised of normal looking people. We could have been in Ottawa for all I knew.

Redskins must be the best new band in the U.K. They've improved tremendously since I last say them and the added brass section has given their sound a full-body flavour. I like them so much that, tonight in the tube station, I even bought a copy of the official organ of the Socialist Workers Party' how about that X? Which takes us to the one topic you never talk about when in England: politics. Most young people are too concerned about the way they look in order to really care whether the Young Tories are indeed a neo-Nazi organization. But, as far as I'm concerned, if you can't argue about politics, what the hell are you going to argue about? Football? I have yet to find out which team is leading the First Division!

Gabriella Bregman
& John Bull, Esq.

career, she still is not always supported by her family and friends. As Madeleine LeBlanc of the New Brunswick Advisory Council on the Status of Women said in a recent article in *Maclean's*: "When a man enters politics, his wife supports him. I am not sure that women get the same support."

Economics and attitudes seem to be the greatest restrictions facing women who are considering political careers. While many of the women involved in politics today see great progress, they say that things should be even better with the next generation.

Lauris Talmey tells two interesting stories which make this point. The first story is about an old lady in her 80s, a big matronly lady with her hanky down her bosom. Talmey says that at a meeting with the provincial campaign chairman in B.C. for one of the last federal elections, this man was trying to keep women off different committees. She says he was really talking down to the women, many of them quite elderly. And this one old woman turned to her and said, "Lauris, Lauris, tell him to go to hell!"

"He wasn't going to tell him to go to hell," Talmey says. "There was such a lot of good feminists amongst those old women, but they'd been programmed not to express their anger."

On the other hand, Talmey speaks with great enthusiasm about the attitudes towards women on the Liberal National Executive today. She says that at meetings when anything comes up that would have negative effects for women, it's usually the young men on the executive who speak up first. She says this is so satisfying to see.

Jean Pigott says she has seen similar exciting progress.

"There's a phenomenon that has really excited me. It's the women in their late 40s who have years of experience in volunteer work, and are saying, 'Hey boys, move over. I want to be on the campaign team! And that's good,' she says.

Pigott points out that women in politics have always been there. She says women have always helped win elections because they've run campaigns for years. As she puts it, they've done the bull work. But she says women now are no longer satisfied with just doing the "joe jobs". They're no longer satisfied with just addressing envelopes, they want to be campaign managers and they want to be candidates.

Pigott says things have changed a lot over the last 30 years.

"We used to look at the Charlotte Whittons, the Ellen Faircloughs, the Jean Wadds. And we said that they were wonderful women. But they were unusual. They weren't the rank and file. And that's the women's responsibilities. When you say that, it's up to you then, as a woman, to begin to make changes," she says.

Pigott, MacDonald, Talmey and many other women in politics today are making those changes. The effect of their efforts so far will be judged by the success or failure of women candidates in the next federal election.

Nancy Russell

Nancy Russell takes an in-depth look at women in Canadian politics all this month on Public Domain

"No jazz musician is surrounded by such towering myth and strange reality than Miles Davis."

ophonist's Coltrane-inspired sound would fit the band, and the 33-year-old Oklahoman was given a chance.

Just why Rivers ended up spearheading the avant-garde 'loft' scene in New York and why Shorter ended up joining what was to become the most consistent and best-loved of Davis' bands is in full evidence here.

Without confident soloists like Coltrane, Adderley or Wynton Kelly, Davis is pushed into the role of leader, and he shines. On 'If I Were A Bell' he dances through a squeaky mute solo, and then slows the tempo to a loping blues with a brilliant use of suspended notes and space. Although he expressed his boredom with 'My Funny Valentine' in the '60s, his introductory statement is nothing short of heartbreaking here — as sentimental as his solo on 'All Of You' is flippant. On the latter, Davis toys with both the melody and his tone, using slurs and sliding notes the way Lester Bowie does today.

Driven by such sure-handedness, the rhythm section of Williams, bassist Ron Carter and pianist Herbie Hancock shows all of its great potential. On 'If I Were A Bell', Williams turns his kit inside out, filling with his cymbals and using his snare for accents. On 'My Funny Valentine', Carter shadows Davis perfectly, walking his bass, double-timing, strumming, but never stepping on the master's statement. For his part, Hancock is unsure of his own voice, but compensates by mimicking the style of all his predecessors in Davis' bands and making it work.

Against all of this, Rivers fails his audition. On 'Valentine', he detracts from the trumpet introduction, in fact sounding like he might be playing another tune, and on 'If I Were A Bell', he is abstract, without focus, and the squawks that would come to characterize his sound in the later '60s are distinctly out of place on the pop standard. Halfway through the set, on 'Walkin', Rivers finally fits in, rushing ahead with an authoritative solo and then laying back comfortably against the beat for a short ride.

Like Hancock, though, Rivers has an identity crisis, and moves from emulating Coltrane to recalling Sonny Rollins on 'All Of You'. Unlike the pianist, however, it doesn't always work, and the fact that he's badly miked doesn't help at all.

On the second disk, recorded two months later in Berlin, Wayne Shorter — finally in the fold — has many of the same problems, but something has happened; the band has coalesced and Shorter's tonal problems can easily be overlooked because what he's saying behind Davis fits so well.

Judged against the epochal music they were to make on 'E.S.P.', 'Miles Smiles', and 'Filles de Kilimanjaro', this sounds rough and tentative, but greatness is lurking, and there's no mistaking that.

James Hale

**DAVE BALL — STRICT TEMPO
(SOME BIZARRE)**

The instrumentalist from the now defunct Soft Cell reaches inside, with the help of Psychic TV's Genesis P. Orridge, to exploit an area Soft Cell never touched: the primitive soul.

'American Stories' combines a scratch-funk sound with the distortions of absurd noises, ranging from slide guitar to trombone.

With 'Full Sincerity', Dave Ball remembers his roots. This song proves to be Soft Cell in disguise, with a tinge of feeling from 'Tainted Love' in its bizarre, soulful, haunting lyrics.

In *Strict Tempo* has its enjoyable moments, but 'Only Time' will tell.

Rocky Laporte

**MICHEL LEMIEUX — VENITIA
B/W I WANT (SPY RECORDS)**

If more Canadian artists had wings they'd all be called Michel Lemieux. It is no surprise that this exciting performance artist hails from the Montreal ambience where Europe and America manage to merge in appealing symbiosis.

Lemieux's work combines the most vital aspects of both worlds with no obvious debt to either: his aesthetic use of electronics and intricate yet subtle vocals are an indication.

Ventia is a jazz flavoured song with outlandish yet tasteful vocalisms, a brave mixture of English, French, Latin rendered

with pure jazzy élan. In *I Want Lemieux* reverses the trend once again by exploring sophisticated sounds not unlike the works of some contemporary European groups such as **Kas Product** and **Honeymoon Killers**.

Overall, Lemieux's endeavour gives us the measure of his potential artistry indicative of how, effortlessly, he appears to be one of the more convincing and original Canadian talents in years.

Gabriella Bregman



**OMEGA TRIBE — NO LOVE LOST
(CORPUS CHRISTI)**

The accessibility of *Omega Tribe's* music is unique for a "hardcore" band. They don't

fit the customary "hardcore" mold of wall-to-wall abrasive raw power, so well exemplified by **Corpus Christi** labelmates, **Crucifix**. The approaches of both bands have their merits, but as to which is most likely to convince and convert someone into actively opposing such evils as militarism and greed, I'll place my bet on **Omega Tribe**.

This is an excellent release. I particularly enjoyed the intelligent and perspicacious lyrics: zany, with tremendous potency and efficacy. Thanks also to **Omega Tribe** for not practising that common, moronic habit of saying "fuck" in every sentence.

The members of this band are devoted to their pacifistic and anarchistic ideals. They are pursuing this dream with hope and dedication, which might be called naive and idealistic by all you cynical pessimists, but it sure beats lying about and complaining to no end. Please support this band:
Oppose all bigot leaders
Oppose all state violence
Oppose all those deadly bombs,
stand up and break the silence
Anything can change if enough
people shout
Freedom, peace and unity is
what it's all about.

Chris Migone

**NEGATIVLAND
A BIG 10-8 PLACE
(SEELAND RECORDS)**

Welcome to this article, but first raise your right hand if your automatic garage door is stuck, now using your left hand cut this article up. This should aid you immeasurably in comprehending it.

What is *Negativland*? (a) bizarre attempts at musical cross-breeding, (b) aural slapstick for people raised on the wrong drugs, (c) vindication of the trash aesthetic, (d) the sound of your kid brother with TV remote, (e) playing pinball with too many balls while losing your marbles.

Answers: (a) yes, Stockhausen and *Firesign Theatre*, (b) yes, and the drugs are *Drano* and *TV*, (c) yes, but *Wharhol* won't get 15 out of this one, (d) yes, and the proper way to get his to stop is to threaten to kill *Mr. Dressup*, (e) yes again, but there is no excuse for this one.

Question number two: Where is "A Big 10-8 Place"?, and the answers are... suburbia, the land of the station wagon, just outside San Francisco in Contra Costa county, just outside of Ottawa in the mythical land of *Kanata*, just down the street from the *Brady Bunch* and the *Adams Family*, just about anywhere, just out of your mind.

Negativland, the group, are intelligent people interested in very stupid things. This makes them a lot like a lot of us, but not much like most of us. They are very questionable, but not one bit dodgy.

Now lower your right arm and ask yourself, "Where am I?". Pinch yourself on the left thigh, now where are you? No, you are not there, you are here, there is not other possibility... but then again...

(This review has been brought to you by 180 and the letter "G". *Negativland's* records are available through *Systematic*; write to them at 729 Heinz Avenue # 1,

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Andreas Siaghail

SIMPLE MINDS SPARKLE IN THE RAIN (VIRGIN)

"Sparkle in the Rain" is a deceptive title for the new Simple Minds l.p. If you're expecting more of the beautiful subtleties characteristic of 1982's "New Gold Dream" — say goodbye.

This album rocks. One song, 'The Kick Inside of Me', says it all. Simple Minds are still capable of creating lovely melodies, but now the songs have been injected with POWER.

Producer Steve Lillywhite is undoubtedly part of the reason. There's a harder edge on the guitars, the percussion is more prominent in the mix than on past SM discs, and an electric piano keyboard sound has been chosen over more electronic-sounding synths. It's power over passion, but the songs still have the ability to move one.

There's still a hint of the religious symbolism in the lyrics that was evident on "New Gold Dream", in songs such as 'Book of Brilliant Things' and 'East at Easter', but the Minds still choose the euphony of words over meaning.

Whether or not you like the new sound, Simple Minds continue to evolve and grow. "Slip away... walk away... kick away..."

Chris Yunkiw

MARK ISHAM VAPOR DRAWINGS (WINDHAM HILL RECORDS; IMPORT U.S.A.)

SHADOWFAX — SHADOWDANCE WINDHAM HILL RECORDS; IMPORT U.S.A.)

Windham Hill Records is a small California label responsible for releasing some of the finest instrumental music during the past two years. Liz Story, George Winston, Darol Anger, and Barbara Higbie are just a few of the high calibre recording artists who work with Windham Hill, and Mark Isham is a recent addition. He marks his Windham Hill debut with an incredible album entitled *Vapor Drawings*. Isham mixes conventional instruments such as the trumpet, flugelhorn and saxophone with various keyboards and electronic percussion to create musical pieces that are difficult to describe. Not unlike some of the music produced by Brian Eno and Steve Reich, the pieces that make up *Vapor Drawings* envelope the listener in sound while playing upon emotions and moods. On a bright, sunny day the music may appear cheerful and uplifting. On a dark, sombre evening, it becomes haunting. The fact the Isham plays all of the instruments, save for some percussion work by Peter Van Hooke, impresses me immensely, considering the high quality of sound achieved on tracks like 'Sympathy and Acknowledgement' and 'On the Threshold of Liberty'.
Shadowdance is the second album from

Shadowfax, and with this release the band has added two new members to become a six man ensemble with a slightly fuller sound. An East Indian influence is evident in the two opening numbers, 'New Electric India' and 'Watercourse Way', while the title track bespeaks an oriental influence. 'Brown Rice' opens like a traditional jazz piece featuring sax and percussion, but slowly all of the band members enter the scene as the tune builds towards a jazz-fusion finale.

Shadowfax has great depth. Guitars and violins are used in conjunction with various horns, a lyricon, keyboards, and assorted percussion. Throughout the lengthy 'A Song For My Brother', most of these instruments are featured. Especially noteworthy is G.E. Sosin's acoustic guitar on this track, as well as on other pieces including 'Distant Voices' and 'Watercourse Way'.

With these two releases, Windham Hill maintains its outstanding reputation for publishing tasteful music, and I am pleased to see that it is now more readily available in Canada.

Joe Reilly



PETER HAMMILL — PATIENCE (NAIEVE)

Patience is a disappointment. Peter Hammill once created masterpieces that were genuine bursts of emotion. The truth, beauty and honesty of those emotions gave his music its incredible force and power. Unfortunately, *Patience* falls short of Hammill's own past standards. The music is now imprisoned in the background; the edge is lost.

Peter Hammill's singing and songwriting is way above that of most other contemporary artists, but, for him, this is a remarkably dismal effort. Perhaps I'm being too unsympathetic towards this respected poet of rock, but, trust me, don't spend your money on this expensive import. Go buy some of his earlier material.

Chris Migone



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B.B.C. World Service News: Weekdays at 7:00, 8:00 and 12:00; Sundays at 12:00.

Ridesboard: Weekdays at 7:45 and 8:45

Entertainment Calendar: Monday to Thursday at 12:45 and 17:10; Fridays at 12:45 and 19:00; Saturdays at 19:00.

Radio News from Carleton University's School of Journalism. Weekdays at 12:50 and 17:00.

THURSDAY MARCH 1

- 00:00 NIGHT TRANE with DON LAHEY
The constant evolution of styles and form in Jazz.
- 02:00 BRENDA HOERNER
- 07:00 SPECIAL BLEND (BBC News at 7:00 am and 8:00 am)
- 10:00 DOUG TORRANCE
- 12:00 TWELVE O'CLOCK OUR TIME (BBC NEWS at noon)
- 12:50 RADIO NEWS
- 13:00 GERI STEVENS
- 16:00 TIM SAVAGE
- 17:00 RADIO NEWS
- 17:10 ENTERTAINMENT CALENDAR
- 18:00 INTEGRATED CIRCUITS Host: ANDREAS
Examines the real futurists in music.
- 19:00 ARTISTIC LICENCE
Week's report on Culture in Ottawa.
- 19:30 MICK KERN
- 21:00 THE GOOD, THE BAD AND THE QUESTIONABLE
with YAZMINE LAROCHE & DAVE TAYLOR
- 22:00 COUNTDOWN
with CARMEN TUMAK
- 23:00 CARMEN TUMAK

FRIDAY MARCH 2

- 02:00 JAMES MCKERRACHER
- 07:00 SPECIAL BLEND
(BBC NEWS at 7 am & 8 am)
- 10:00 HENRY SPORN
- 12:00 TWELVE O'CLOCK OUR TIME
- 12:50 RADIO NEWS
- 13:00 NADINE GELINEAU
- 17:00 RADIO NEWS
- 17:10 HALF WAY HOME:
A program produced by and for high school students.
- 17:30 PANAVISION III:
Host: JUDITH WALMSLEY
- 18:00 THE DINNER HOUR SPECIAL
Host: ROCH PARISIEN
Friday dinnertime entertainment.
- 19:00 ENTERTAINMENT CALENDAR
- 21:00 ROCKERS ANONYMOUS with CHRIS LYNE
Facets of Rock music on display
- 22:00 MAX BRUIN
- 23:00 FRIDAY FROLIC

SATURDAY MARCH 3

- 01:00 PETER ATACK
- 07:00 BILL SCOTT
- 10:00 CANADIAN SPACES with CHOPPER MCKINNON
- 12:00 WALKABOUT with DOUG TORRANCE
Memphis Recording Service and the early sounds of Rhythm and Blues
- 13:00 THE GROOVE Host: ELORIOUS CAIN
- 15:00 REGGAE IN THE FIELDS with JUNIOR SMITH
- 17:00 TERRY MARTIN
- 19:00 ENTERTAINMENT CALENDAR
- 20:00 NEW REVOLUTIONS with JOHN STAMOS
- 21:00 JOHN STAMOS

SUNDAY MARCH 4

- 00:00 ON THE BEAT with LEN PUCKERIN
Hot and saucy funk and disco.
- 01:00 GUEST
- 07:00 SONG FOR YOU with CHRISTINE BOYCHUK
Start your redemption.
- 9:30 MAPLE CHIME
- 10:00 MUSIC FROM INDIA
Music and news for the Indian community.

- 41:00 SUNDAY SIMCHA
Music and news for the Jewish community.
- 11:30 SPIRIT OF VIETNAM
Weekly report on Ottawa's Vietnamese community.
- 12:00 BBC WORLD SERVICE NEWS
- 12:10 MUSIC FROM THE GLEN with REVA FLEXER
Music from the Wolftones and the Chieftains to set the scene for the coming concerts this week.
- 13:00 TONY DAYE
- 16:00 SWING IS IN THE AIR with JACQUES EMOND
Woody Meets Rosie: Recent recordings by Woody Herman and Rosemary Clooney. Both will appear in concert tomorrow night at the National Arts Centre.
- 17:00 RENDEZ-VOUS
- 19:00 PRESENCE HAITIENNE: Music and cultural news from Haiti.
- 20:00 ESCALE EN AFRIQUE
with SEBASTIEN MOUANA-BANKOUEZI
Negro African Nites: The rich spontaneity and coloured African life based solidly on traditional African musical expression is brought with philosophy about life and a way of living of negro-africans by Sébastien Mouana.
- 21:00 BLACK AND BLUES with JOHN TACKABERRY: 'Texas Flood' — Larry Davis and Fenton Robinson — the Duke label recordings and later hits.
- 23:00 MONIQUE LANOIX

MONDAY MARCH 5

- 02:00 AVRIL BENOIT
- 07:00 SPECIAL BLEND (BBC NEWS at 7 am & 8 am)
- 10:00 DIANE LAURSEN
- 12:00 TWELVE O'CLOCK OUR TIME
- 12:50 RADIO NEWS
- 13:00 TONTO McLEAN
- 16:00 JOHN STAMOS
- 17:00 RADIO NEWS
- 17:10 ENTERTAINMENT CALENDAR
- 17:20 THE TWO JOHNNIES
Dean Martin & Jerry Lewis of the '80s.
- 18:00 CULTURE SHOCK with GRAIGG ING
and PATRICK ANDRADE: Salute to International Women's Day.
- 19:00 BREAKAWAY Host: MIKE ZEISBERGER
Big Time College Basketball: A documentary on the Syracuse Orangemen, ranked in the top 20 in the U.S. in light of the N.C.A.A. Tournament.
- 19:30 STEVE KIRKLAND
- 21:00 BRITISH AIRWAVES with STEVE KIRKLAND
Al Stewart used to be a lovelorn balladeer... then a parahistorical minstrel... then he became famous. At least he had one good decade of interesting music in him.
- 22:00 NO FUTURE NOW with ROCH PARISIEN
- 23:00 ANDREAS

TUESDAY MARCH 6

- 00:00 NO WASTED WORDS
- 00:30 ANDREAS
- 02:00 MORAG YORK
- 07:00 SPECIAL BLEND (BBC NEWS at 7 am & 8 am)
- 10:00 JANIS LOCKWOOD
- 12:00 TWELVE O'CLOCK OUR TIME (BBC News at noon)
- 12:50 RADIO NEWS
- 13:00 JOE REILLY
- 16:00 JUDITH WALMSLEY
- 17:00 RADIO NEWS
- 17:10 ENTERTAINMENT CALENDAR
- 18:00 SON OF HOT WAX Hosts: DON LAHEY
- 19:00 OFF THE PEDESTAL: Feminist author Mary Meggs talks about feminism, lesbianism and her new autobiography.

- 19:30 LET THERE BE NEON Host: JEAN-MARC CHARRON
Modern Christian artists and bands.
- 20:00 CHRIS LYNE
- 22:00 B SIDES: with ROCKY LAPORTE
Music from the flip sides or domestic and imported LP's and EP's is featured.
- 23:00 TIM SAVAGE: Yes, Gabriella's still on her search and destroy mission, so Tim's still on the loose. Trust him — you'll like him.

WEDNESDAY MARCH 7

- 00:00 TIM SAVAGE
- 02:00 STEVE SCHIJNS
- 07:00 SPECIAL BLEND (BBC NEWS at 7 am & 8 am)
- 10:00 TONTO McLEAN
- 12:00 TWELVE O'CLOCK OUR TIME (BBC NEWS at noon)
- 12:50 RADIO NEWS
- 13:00 JOHN MARSHALL
- 17:00 RADIO NEWS
- 17:00 ENTERTAINMENT CALENDAR
- 17:15 A CLASSICAL INTERLUDE with CHRIS WATCHHORN
National and international talent in classical music.
- 19:00 PUBLIC DOMAIN
Overview of women in politics.
- 19:30 SLIDIN' DELTA WITH JOHN TACKABERRY: 'Blues in the Night' — Jimmy Lunceford and his band will be featured.
- 21:00 IN A MELLOW TONE
with RON SWEETMAN: Women In Jazz I: Women Keyboardists. Lois Moody has put together this special program to celebrate International Women's Day on March 8.
- 23:00 RABBLE WITHOUT A CAUSE
with DON LAHEY

THURSDAY MARCH 8

- 00:00 NIGHT TRANE with DON LAHEY
The constant evolution of styles and form in Jazz.
- 02:00 BRENDA HOERNER
- 07:00 SPECIAL BLEND (BBC News at 7:00 am and 8:00 am)
- 10:00 DOUG TORRANCE
- 12:00 TWELVE O'CLOCK OUR TIME (BBC NEWS at noon)
- 12:50 RADIO NEWS
- 13:00 GERI STEVENS
- 16:00 TIM SAVAGE
- 17:00 RADIO NEWS
- 17:10 ENTERTAINMENT CALENDAR
- 18:00 INTEGRATED CIRCUITS Host: ANDREAS
Electronic connections.
- 19:00 ARTISTIC LICENCE
Week's report on Culture in Ottawa.
- 19:30 MICK KERN
- 21:00 THE GOOD, THE BAD AND THE QUESTIONABLE
with YAZMINE LAROCHE and DAVE TAYLOR
- 22:00 COUNTDOWN
with CARMEN TUMAK
The week's best top platters as spun and sung to you by Carmen.
- 23:00 CARMEN TUMAK

FRIDAY MARCH 9

- 02:00 JAMES MCKERRACHER
- 07:00 SPECIAL BLEND
(BBC NEWS at 7 am & 8 am)
(RIDES BOARD at 7:45 & 8:45)
- 10:00 HENRY SPORN
- 12:00 TWELVE O'CLOCK OUR TIME
- 12:50 RADIO NEWS
- 13:00 NADINE GELINEAU
- 17:00 RADIO NEWS

17:10 **OMNISCIENCE** Cancer: Part 2 of a look at funding of cancer research and society's attitude toward one of our leading causes of death.

17:30 **PANAVISION III:**
Host: JUDITH WALMSLEY
The film show in Ottawa.

18:00 **THE DINNER HOUR SPECIAL**
Host: ROCH PARISEN
Friday dinner-time entertainment.

19:00 **ENTERTAINMENT CALENDAR**

21:00 **ROCKERS ANONYMOUS** with CHRIS LYNE

22:00 **MAX BRUIN**

23:00 **FRIDAY FROLIC**
with MAX BRUIN

SATURDAY MARCH 10

01:00 **PETER ATACK**

07:00 **BILL SCOTT**

10:00 **CANADIAN SPACES**
with CHOPPER MCKINNON
The best program in Canadian folk.

12:00 **WALKABOUT**
with DOUG TORRANCE
Memphis Recording Service and the early sounds of Rhythm and Blues

13:00 **THE GROOVE** Host: ELORIOUS CAIN
Scratch musique at its best.

15:00 **REGGAE IN THE FIELDS** with JUNIOR SMITH

17:00 **TERRY MARTIN**

19:00 **ENTERTAINMENT CALENDAR**

20:00 **NEW REVOLUTIONS** with JOHN STAMOS
The latest releases in commercial and alternative product.

21:00 **JOHN STAMOS**

SUNDAY MARCH 11

00:00 **ON THE BEAT** with LEN PUCKERIN
Fine Saturday night fare for those who like livingroom dancing.

01:00 **GUEST**

07:00 **SONG FOR YOU** with CHRISTINE BOYCHUK

9:30 **MAPLE CHIME**
China's mainline to CKCU.

10:00 **MUSIC FROM INDIA**
The weekly news, qué passa from India.

11:00 **SUNDAY SIMCHA**
Rap with the Rabbi.

11:30 **THIRD WORLD PLAYERS:**
Poetry and readings from the Third World.

12:00 **BBC WORLD SERVICE NEWS**

12:10 **MUSIC FROM THE GLEN** with RIVA FLEXER
The music of Alastair Andersen, English concertina player extraordinaire, is featured before his concert on March 13th. Call 745-0253 or 722-0482 for info about the concert.

13:00 **TONY DAYE**

16:00 **SWING IS IN THE AIR** with JACQUES EMOND
Big Bands of the Eighties: The Waterland Big Band, the Mike Barone-Victor Burghardt Orchestra, Mihal Richard Abrams Orchestra, Bob Florence and his orchestra and the Mother Necessity Band.

17:00 **RENDEZ-VOUS**

19:00 **PRESENCE HAITIENNE:** Music and cultural news from Haiti.

20:00 **ESCALE EN AFRIQUE**
with SEBASTIEN MOUANA-BANKOUEZI
Marthe Zambo et Nicky M'Poto: Après plusieurs aïeas du métier, Marthe Zambo a fini par trouver sa voie. Elle est camerounaise et chante en langue Ewondo. Nicky M'Poto est d'origine zairoise. Né à Kinshasa, son premier disque est déjà un grand succès. Cahn-caha, ces deux artistes négro-africains font leur chemin.

21:00 **BLACK AND BLUES** with JOHN TACKABERRY: 'Zydeco Gumbo' — Black cajun music by Queen Ida, John Delafosse, and Rockin Dopsis will ride the airwaves.

23:00 **MONIQUE LANOIX**

MONDAY MARCH 12

02:00 **AVRIL BENOIT**

04:00 **SPECIAL BLEND** (BBC NEWS at 7 am & 8 am)

10:00 **DIANE LAURSEN**

12:00 **TWELVE O'CLOCK OUR TIME**

12:50 **RADIO NEWS**

13:00 **TONTO McLEAN**

16:00 **JOHN STAMOS**

17:00 **RADIO NEWS**

17:10 **ENTERTAINMENT CALENDAR**

17:20 **THE TWO JOHNNIES**

18:00 **CULTURE SHOCK**

19:00 **BREAKAWAY** Host: MIKE ZEISBERGER
Sports violence on television: An examination of the problem and some possible solutions to it.

19:30 **STEVE KIRKLAND**

21:00 **BRITISH AIRWAVES** with STEVE KIRKLAND

22:00 **NO FUTURE NOW** with ROCH PARISEN

23:00 **ANDREAS**

TUESDAY MARCH 13

00:00 **THIS HOUR HAS NO NAME**
This week has original material from "Just For Laughs" and "Club 606" as well as an interview with Steve Landesberg, ex of Barney Miller.

00:30 **ANDREAS**

02:00 **MORAG YORK**

07:00 **SPECIAL BLEND** (BBC NEWS at 7 am & 8 am)

10:00 **JANIS LOCKWOOD**

12:00 **TWELVE O'CLOCK OUR TIME** (BBC News at noon)

12:50 **RADIO NEWS**

13:00 **JOE REILLY**

16:00 **JUDITH WALMSLEY**

17:00 **RADIO NEWS**

17:00 **ENTERTAINMENT CALENDAR**

18:00 **SON OF HOT WAX** Hosts: DON LAHEY and guests

19:00 **LATITUDES:** Tonight we'll take a look at the upcoming elections in El Salvador.

19:30 **LET THERE BE NEON** Host: JEAN-MARC CHARRON
Modern Christian artists and bands.

20:00 **CHRIS LYNE**

22:00 **B SIDES:** with ROCKY LAPORTE

23:00 **TIM SAVAGE:** Gabi's loose in Paris. Quote: "Wish you were here, glad you're not!" and so is Tim.

WEDNESDAY MARCH 14

00:00 **TIM SAVAGE**

02:00 **STEVE SCHIJS**

07:00 **SPECIAL BLEND** (BBC NEWS at 7 am & 8 am)

10:00 **TONTO McLEAN**

12:00 **TWELVE O'CLOCK OUR TIME** (BBC NEWS at noon)

12:50 **RADIO NEWS**

13:00 **JOHN MARSHALL**

17:00 **RADIO NEWS**

17:00 **ENTERTAINMENT CALENDAR**

17:15 **A CLASSICAL INTERLUDE** with CHRIS WATCHHORN
National and international talent in classical music.

19:00 **PUBLIC DOMAIN**
Featured interview with Jean Pigott. She discusses women as candidates in the federal election.

19:30 **THE JAZZ IN YOU:** Guest hosts Michael Wang and Jean Marc Charron look at the vocal work of Joni Mitchell.

21:00 **IN A MELLOW TONE**
with RON SWEETMAN: Women in Jazz II: Abbey Lincoln. One of the great individualists in jazz singing. Hear her recordings with Eric Dolphy, Kenny Dorham, Coleman Hawkins, Steve Lacy, Max Roach, Sonny Rollins and Archie Shepp.

23:00 **RABBLE WITHOUT A CAUSE**
with DON LAHEY

THURSDAY MARCH 15

00:00 **NIGHT TRANE** with DON LAHEY
The constant evolution of styles and form in Jazz.

02:00 **BRENDA HOERNER**

07:00 **SPECIAL BLEND** (BBC News at 7:00 am and 8:00 am)

10:00 **DOUG TORRANCE**

12:00 **TWELVE O'CLOCK OUR TIME** (BBC NEWS at noon)

12:50 **RADIO NEWS**

13:00 **GERI STEVENS**

16:00 **TIM SAVAGE**

17:00 **RADIO NEWS**

17:10 **ENTERTAINMENT CALENDAR**

18:00 **INTEGRATED CIRCUITS** Host: ANDREAS

19:00 **ARTISTIC LICENCE**
The Arts beat.

19:30 **MICK KERN**

21:00 **THE GOOD, THE BAD AND THE QUESTIONABLE**

22:00 **COUNTDOWN**
with CARMEN TUMAK
The weekly report on CKCU's chart.

23:00 **CARMEN TUMAK**

FRIDAY MARCH 16

02:00 **JAMES MCKERRACHER**

07:00 **SPECIAL BLEND**

10:00 **HENRY SPORN**

12:00 **TWELVE O'CLOCK OUR TIME**

12:50 **RADIO NEWS**

13:00 **NADINE GELINEAU**

17:00 **RADIO NEWS**

17:10 **HALF WAY HOME:**
A program for and by people in high school.

17:30 **PANAVISION III:**
Host: JUDITH WALMSLEY
CKCU's film spell program.

18:00 **THE DINNER HOUR SPECIAL**
Host: ROCH PARISEN

19:00 **ENTERTAINMENT CALENDAR**

21:00 **ROCKERS ANONYMOUS** with CHRIS LYNE
Facets of Rock music on display

22:00 **MAX BRUIN**

23:00 **FRIDAY FROLIC**
with MAX BRUIN

SATURDAY MARCH 17

01:00 **PETER ATACK**

07:00 **BILL SCOTT**

10:00 **CANADIAN SPACES** with CHOPPER MCKINNON
The best in Canadiana.

12:00 **WALKABOUT** with DOUG TORRANCE
Ottawa's best Country music round up show.

13:00 **THE GROOVE** Host: ELORIOUS CAIN
Disco Discare Disease! Discutum

15:00 **REGGAE IN THE FIELDS** with JUNIOR SMITH
Reggae past, present and future.

17:00 **TERRY MARTIN**

19:00 **ENTERTAINMENT CALENDAR**

20:00 **NEW REVOLUTIONS** with JOHN STAMOS
The latest releases in music for the week.

21:00 **JOHN STAMOS**

SUNDAY MARCH 18

00:00 **ON THE BEAT** with LEN PUCKERIN

01:00 **GUEST**

07:00 **SONG FOR YOU** with CHRISTINE BOYCHUK
Christian music for a quiet morning.

9:30 **MAPLE CHIME**

11:30 **SPIRIT OF VIETNAM**
Music and news by and for the Vietnamese community.

12:00 **BBC WORLD SERVICE NEWS**

12:10 **MUSIC FROM THE GLEN** with RIVA FLEXER

13:00 **TONY DAYE**

16:00 **SWING IS IN THE AIR** with JACQUES EMOND
Big Bands from Europe: Tubby Hayes, Michel Legrand, Kenny Clarke-Francy Boland, Harry Arnold, Aimé Barelli, Heinz Schonberger.

17:00 **RENDEZ-VOUS**

19:00 **PRESENCE HAITIENNE:** Music and cultural news from Haiti.

20:00 **ESCALE EN AFRIQUE**
with SEBASTIEN MOUANA-BANKOUEZI
Abeti et M'Pongo Love: Nouvelles voix de la musique négro-africaine. Le succès qu'elles remportent n'est pas seulement celui des zairoises, mais de toutes les femmes Négro-africaines.

21:00 **BLACK AND BLUES** with JOHN TACKABERRY:
'Copeland Special' — a profile of Houston blues guitarist Johnny Copeland.

23:00 **MONIQUE LANOIX**
We call her "Matou".

MONDAY MARCH 19

02:00 **AVRIL BENOIT**

07:00 **SPECIAL BLEND** (BBC NEWS at 7 am & 8 am)

10:00 **DIANE LAURSEN**

12:00 **TWELVE O'CLOCK OUR TIME**

12:50 **RADIO NEWS**

13:00 **TONTO McLEAN**

16:00 **JOHN STAMOS**

17:00 **RADIO NEWS**

17:10 **ENTERTAINMENT CALENDAR**

17:20 **THE TWO JOHNNIES**
Milton Berle would be proud of these two.

18:00 **CULTURE SHOCK**
with GRAIGG ING and PATRICK ANDRADE:
Roots music and culture.

19:00 **BREAKAWAY** Host: MIKE ZEISBERGER
The Ottawa 67's are play-off bound, and Breakaway assesses their chances on the road to the Memorial Cup.

19:30 **STEVE KIRKLAND**

21:00 **BRITISH AIRWAVES** with STEVE KIRKLAND

22:00 **NO FUTURE NOW** with ROCH PARISEN

23:00 **ANDREAS**

TUESDAY MARCH 20

00:00 **NO WASTED WORDS**

00:30 **ANDREAS**

02:00 **MORAG YORK**

07:00 **SPECIAL BLEND** (BBC NEWS at 7 am & 8 am)

10:00 **JANIS LOCKWOOD**

12:00 **TWELVE O'CLOCK OUR TIME** (BBC News at noon)

12:50 **RADIO NEWS**

13:00 **JOE REILLY**

16:00 **JUDITH WALMSLEY**

17:00 **RADIO NEWS**

17:00 **ENTERTAINMENT CALENDAR**

18:00 **SON OF HOT WAX** Hosts: DON LAHEY and guests

19:00 **OFF THE PEDESTAL:** Feminist Magazine: featuring interviews with some of the noted speakers from International Women's Week 1984.

19:30 **LET THERE BE NEON** Host: JEAN-MARC CHARRON

20:00 **CHRIS LYNE**

22:00 **B SIDES:** with ROCKY LAPORTE
A look at the flip side of 12" and singles.

23:00 **TIM SAVAGE:** Oh Oh. Tim's not been caught yet.

WEDNESDAY MARCH 21

- 00:00 TIM SAVAGE
- 02:00 STEVE SCHIJS
- 07:00 SPECIAL BLEND (BBC NEWS at 7 am & 8 am)
- 10:00 TONTO McLEAN
- 12:00 TWELVE O'CLOCK OUR TIME (BBC NEWS at noon)
- 12:50 RADIO NEWS
- 13:00 JOHN MARSHALL
- 17:00 RADIO NEWS
- 17:00 ENTERTAINMENT CALENDAR
- 17:15 A CLASSICAL INTERLUDE with CHRIS WATCHHORN
- 19:00 PUBLIC DOMAIN
Featured Interview with Lucy Pepin, the President of the Canadian Advisory Council on the Status of Women: Making women's issues political.
- 19:30 SLIDIN' DELTA WITH JOHN TACKABERRY: "Rarest Fletcher" — early blues and later recordings from Fletcher Henderson and his band.
- 21:00 IN A MELLOW TONE
with RON SWEETMAN: Women in Jazz III: The careers of pianist/vocalist Una MacCarlisle and trumpeter/vocalist Valaida Snow.
- 23:00 RABBLE WITHOUT A CAUSE with DON LAHEY

THURSDAY MARCH 22

- 00:00 NIGHT TRANE with DON LAHEY
The constant evolution of styles and form in Jazz.
- 02:00 BRENDA HOERNER
- 07:00 SPECIAL BLEND (BBC News at 7:00 am and 8:00 am)
- 10:00 DOUG TORRANCE
- 12:00 TWELVE O'CLOCK OUR TIME (BBC NEWS at noon)
- 12:50 RADIO NEWS
- 13:00 GERI STEVENS
- 16:00 TIM SAVAGE
- 17:00 RADIO NEWS
- 17:10 ENTERTAINMENT CALENDAR
- 18:00 INTEGRATED CIRCUITS Host: ANDREAS
- 19:00 ARTISTIC LICENCE
The "what's happening in Katusa for Ottawa" show.
- 19:30 MICK KERN
- 21:00 THE GOOD, THE BAD AND THE QUESTIONABLE
with YAZMINE LAROCHE & DAVE TAYLOR
Need we say more.
- 22:00 COUNTDOWN
with CARMEN TUMAK
This week's top 25 at CKCU.
- 23:00 CARMEN TUMAK

FRIDAY MARCH 23

- 02:00 JAMES McKERRACHER
- 07:00 SPECIAL BLEND
- 10:00 HENRY SPORN
- 12:00 TWELVE O'CLOCK OUR TIME
- 12:50 RADIO NEWS
- 13:00 NADINE GELINEAU
- 17:00 RADIO NEWS
- 17:10 OMNISCIENCE:
Scientific Fraud.
- 17:30 PANAVISION III:
Host: JUDITH WALMSLEY
- 18:00 THE DINNER HOUR SPECIAL
Host: ROCH PARISIEN
- 19:00 ENTERTAINMENT CALENDAR
- 21:00 ROCKERS ANONYMOUS with CHRIS LYNE
- 22:00 MAX BRUIN
- 23:00 FRIDAY FROLIC with MAX BRUIN

SATURDAY MARCH 24

- 01:00 PETER ATACK
- 07:00 BILL SCOTT
- 10:00 CANADIAN SPACES with CHOPPER McKINNON
- 12:00 WALKABOUT with DOUG TORRANCE
Memphis Recording Service and the early sounds of Rhythm and Blues
- 13:00 THE GROOVE Host: ELORIOUS CAIN
- 15:00 REGGAE IN THE FIELDS with JUNIOR SMITH
- 17:00 TERRY MARTIN
- 19:00 ENTERTAINMENT CALENDAR
- 20:00 NEW REVOLUTIONS with JOHN STAMOS
A look at this week's new releases.
- 21:00 JOHN STAMOS

SUNDAY MARCH 25

- 00:00 ON THE BEAT with LEN PUCKERIN
Hot and saucy funk and disco.
- 01:00 GUEST
- 07:00 SONG FOR YOU with CHRISTINE BOYCHUK
- 9:30 MAPLE CHIME
China in Ottawa.
- 10:00 MUSIC FROM INDIA
The weekly blurp from India.
- 11:00 SUNDAY SIMCHA
Music and discussion that reflects the Jewish community in Ottawa.

- 11:30 THIRD WORLD PLAYERS
Theatre fun 'round the world.
- 12:00 BBC WORLD SERVICE NEWS
- 12:10 MUSIC FROM THE GLEN with RIVA FLEXER
In depth programming on Celtic music.
- 13:00 TONY DAYE
- 16:00 SWING IS IN THE AIR with JACQUES EMOND
An all Canadian show featuring the superb Boss Brass band under the direction of trombonist Rob McConnell.
- 17:00 RENDEZ-VOUS
Les nouveautes de la scene musicale francophone.
- 19:00 PRESENCE HAITIENNE: Les voix et Nouvelles de Haiti.
- 20:00 ESCALE EN AFRIQUE
with SEBASTIEN MOUANA-BANKOUEZI
Bella Bellow et Cedia Sylviane: A 27 ans, Bella Bellow charmante togolaise, plongeait toute l'Afrique dans un deuil prématuré. C'était en 23 décembre 1970. Son souvenirs est toujours présent parmi nous. Quant à Cédia Sylviane, elle vient de Cayenne en Guyanne française. Sa voix miel et rhum est comme bents des îles qui vous berce.
- 21:00 BLACK AND BLUES with JOHN TACKABERRY: L.C.
'Good Rockin' Robinson and Earl Hooker — steel guitar and electric slide from a couple of fine bluesmen.
- 23:00 MONIQUE LANOIX

MONDAY MARCH 26

- 02:00 AVRIL BENOIT
- 07:00 SPECIAL BLEND (BBC NEWS at 7 am & 8 am)
- 10:00 DIANE LAURSEN
- 12:00 TWELVE O'CLOCK OUR TIME
- 12:50 RADIO NEWS
- 13:00 TONTO McLEAN
- 16:00 JOHN STAMOS
- 17:00 RADIO NEWS
- 17:10 ENTERTAINMENT CALENDAR
- 17:20 THE TWO JOHNNIES
Ever wonder what happened to Henny Youngman?
- 18:00 CULTURE SHOCK
with GRAIGG ING and PATRICK ANDRADE:
Culture Shock examines the word sound and power of the dub poets, and declares the situation crucial.
- 19:00 BREAKAWAY Host: MIKE ZEISBERGER
An in-depth look at the World Figure Skating Championships being held in Ottawa at the Civic Centre.
- 19:30 STEVE KIRKLAND
- 21:00 BRITISH AIRWAVES with STEVE KIRKLAND
A different world of light and dark, the macabre genius of Anthony Moore/A. More/Anthony More.
- 22:00 NO FUTURE NOW with ROCH PARISIEN
The Punk and New Wave movements examined in long detail.
- 23:00 ANDREAS

TUESDAY MARCH 27

- 00:00 THIS HOUR HAS NO NAME
Original comedy from "Club 606" and "Just For Laughs", as well as Part 2 of an interview with Steve Landesberg.
- 00:30 ANDREAS
- 02:00 MORAG YORK
- 07:00 SPECIAL BLEND (BBC NEWS at 7 am & 8 am)
- 10:00 JANIS LOCKWOOD
- 12:00 TWELVE O'CLOCK OUR TIME (BBC News at noon)

- 12:50 RADIO NEWS
- 13:00 JOE REILLY
- 16:00 JUDITH WALMSLEY
- 17:00 RADIO NEWS
- 17:00 ENTERTAINMENT CALENDAR
- 18:00 SON OF HOT WAX Hosts: DON LAHEY and guests
New releases in jazz.
- 19:00 LATITUDES: The Rural University: Colombia, case study.
- 19:30 LET THERE BE NEON Host: JEAN-MARC CHARRON
Johnny II's more serious side with New Christian music.
- 20:00 CHRIS LYNE
- 22:00 B SIDES: with ROCKY LAPORTE
- 23:00 TIM SAVAGE: He's Savage, but likeable, so says Mrs. "B".

WEDNESDAY MARCH 28

- 00:00 TIM SAVAGE
- 02:00 STEVE SCHIJS
- 07:00 SPECIAL BLEND (BBC NEWS at 7 am & 8 am)
- 10:00 TONTO McLEAN
- 12:00 TWELVE O'CLOCK OUR TIME (BBC NEWS at noon)
- 12:50 RADIO NEWS
- 13:00 JOHN MARSHALL
- 17:00 RADIO NEWS
- 17:10 ENTERTAINMENT CALENDAR
- 17:15 A CLASSICAL INTERLUDE with CHRIS WATCHHORN
Two hours of fine classics from the world of "real" music.
- 19:00 PUBLIC DOMAIN
A profile of Flora MacDonald, the first woman to run for the leadership of the Conservative Party.
- 19:30 THE JAZZ IN YOU Guest Host: CHOPPER McKINNON
This show should be unique.
- 21:00 IN A MELLOW TONE
with RON SWEETMAN: Women in Jazz IV: Carla Bley's "Escalator Over the Hill" performed by Jack Bruce, Don Cherry, Leroy Jenkins, Jeanne Lee, Mike Mantler, John McLaughlin and Roswell Rudd.
- 23:00 RABBLE WITHOUT A CAUSE
with DON LAHEY
The cutting edge of jazz.

THURSDAY MARCH 29

- 00:00 NIGHT TRANE with DON LAHEY
The constant evolution of styles and form in Jazz.
- 02:00 BRENDA HOERNER
- 07:00 SPECIAL BLEND (BBC News at 7:00 am and 8:00 am)
- 10:00 DOUG TORRANCE
- 12:00 TWELVE O'CLOCK OUR TIME (BBC NEWS at noon)
- 12:50 RADIO NEWS
- 13:00 GERI STEVENS
- 16:00 TIM SAVAGE
- 17:00 RADIO NEWS
- 17:10 ENTERTAINMENT CALENDAR
- 18:00 INTEGRATED CIRCUITS Host: ANDREAS
A look at the real futurists in music.
- 19:00 ARTISTIC LICENCE
The weekly guide to culture in Ottawa.
- 19:30 MICK KERN
- 21:00 THE GOOD, THE BAD AND THE QUESTIONABLE
- 22:00 COUNTDOWN
with CARMEN TUMAK
- 23:00 CARMEN TUMAK

FRIDAY MARCH 30

- 02:00 JAMES McKERRACHER
- 07:00 SPECIAL BLEND
- 10:00 HENRY SPORN
- 12:00 TWELVE O'CLOCK OUR TIME
- 12:50 RADIO NEWS
- 13:00 NADINE GELINEAU
- 17:00 RADIO NEWS
- 17:10 HALF WAY HOME:
A program dedicated to those in secondary education.
- 17:30 PANAVISION III: Host: JUDITH WALMSLEY
- 18:00 THE DINNER HOUR SPECIAL Host: ROCH PARISIEN
- 19:00 ENTERTAINMENT CALENDAR
- 21:00 ROCKERS ANONYMOUS with CHRIS LYNE
- 22:00 MAX BRUIN
- 23:00 FRIDAY FROLIC with MAX BRUIN

SATURDAY MARCH 31

- 01:00 PETER ATACK
- 07:00 BILL SCOTT
- 10:00 CANADIAN SPACES with CHOPPER McKINNON
- 12:00 WALKABOUT with DOUG TORRANCE
- 13:00 THE GROOVE Host: ELORIOUS CAIN
- 15:00 REGGAE IN THE FIELDS with JUNIOR SMITH
- 17:00 TERRY MARTIN
- 19:00 ENTERTAINMENT CALENDAR
- 20:00 NEW REVOLUTIONS with JOHN STAMOS
- 21:00 JOHN STAMOS

DANSE MUSIQUE

RECOMMENDS:

- ECHO & THE BUNNYMEN — THE KILLING MOON — (WEA)UK**
(a sound with "the cutters" edge)
- ROBERT GÖRL — DARLING DON'T LEAVE ME — (MUTE) UK**
(haunting love song...with Annie Lennox)
- MANTUS & OMEGA 88 — BOOGIE TO THE TOP — (WILLPOWER) USA**
(hot shot remix...classic)
- SUPER YAZAMBE ORCHESTRA — SHAURI YAKO — (ROUGH TRADE) UK**
(African dance music...at its best)
- S POOGIE BOY — D-POP — (O-RECORDS & VISUALS) CDA**
(boppy bop...hip hop)

By Rocky Laporte

FUN GUIDE

CONCERTS/AND LECTURES

- Mar. 3: **SAGA** with **ALDO NOVA**: Civic Centre
 Mar. 6: **WOLFTONES**: Congress Centre
 Mar. 8: **CHIEFTAINS**: NAC
 Mar. 8: **DURAN DURAN**: Civic Centre
 Mar. 10: **MICKEY GILLEY** and **CHARLY McCLAIN**: NAC
 Mar. 10: **UB40**: Civic Centre Salons/Bass Clef
 Mar. 13: **ALASTAIR ANDERSON**: Call 745-0253 for info.
 Mar. 15: **PETER HANNON**: Mew Music for Recorders: SAW Gallery
 Mar. 15: Talk by **MICHAEL MANLY**: Porter Hall CKCU presentation, C. of U.
 Mar. 17: **YUK YUKS COMEDY**: Roosters
 Mar. 20: **RANDY RAINE-REUSCHE**: Ethnic and primitive instruments: SAW Gallery
 Mar. 21: **GAIL WHITE**: Europe on 84¢ a Day: Snake Lounge, Carleton U.
 Mar. 29: **POLKAHOLICS & BELIEVERS' VOICE OF VICTORY**: SAW Gallery
 Mar. 30: **UZEB**: Porter Hall, C. of U.
 April 1: **ACOUSTIC WAVES BENEFIT**: IAN TAMBLYN & SNEEZY WATERS: G.C.T.C.
 April 2: **CULTURE CLUB**: Civic Centre

OUT OF TOWN: (Montreal)

- Mar. 5: **AFRICA INTERNATIONALE** with **SEIGNEUR ROCHELEAU**
 Mar. 7: **DURAN DURAN**: Montreal Forum
 Mar. 13: **KISS**: Montreal Forum
 Mar. 25: **HANOI ROCKS**: Club Soda
 Mar. 28: **JUDAS PRIEST**: Montreal Forum

CLUBS

- Mar. 1: **GAMBLE ROGERS**: Roosters, 4th floor Unicentre
 Mar. 1-3: **LAURINDO ALMEIDA**: Cock & Lion, Chateau Laurier
 Mar. 1-3: **COLIN CHALK**: Patty's Place
 Mar. 1-3: **THE CRAYONS**: Oliver's
 Mar. 1-3: **MELWOOD CUTLERY**: Rasputins
 Mar. 1-3: **SOUNDTRACK**: Saucy Noodle
 Mar. 1-3: **FLOYD BELL**: T.J.'s Speakeasy
 Til Mar. 3: **LAURINDO ALMEIDA**: Cock & Lion
 Mar. 2: **FANATICS**: Oakridge
 Mar. 2: **DAVID WILCOX**: Barrymore's (tent.)
 Mar. 3: **CULTURE DAY (10 Local Bands)**: Barrymore's, Presentation of CKCU
 Mar. 4: **DAN ARTUSO**: Patty's Place
 Mar. 4-7: **GRIFFIN**: Saucy Noodle
 Mar. 5: **C.I.A. ROAD SHOW 2**: Barrymore's
 Mar. 5-10: **JOANNE BRACKEEN**: Cock & Lion
 Mar. 6: **MARDI GRAS NIGHT**: Barrymore's
 Mar. 7: **BUCK A BEER**: Oliver's
 Mar. 7: **JOHN WOOD**: Patty's Place
 Mar. 8: **CKCU BENEFIT**: Motown Night: Barrymore's
 Mar. 8-10: **TOM MURTAUGH**: Patty's Place
 Mar. 8-10: **MEMBERS ONLY**: Oliver's
 Mar. 8-10: **TESS SAMA**: Rasputins
 Mar. 8-11: **STREETBOY**: Saucy Noodle
 Mar. 9-10: **DAVID CLAYTON THOMAS**: Barrymore's (Tent.)
 Mar. 9-10: **LINCOLNS**: Oakridge
 Mar. 10: **MYSTIC SURVIVORS**: Open Space
 Mar. 11: **SCOTT MERITT**: G.C.T.C.
 Mar. 11: **RUSSEL LEVIA**: Patty's Place
 Mar. 12-17: **BATSTONE**: Saucy Noodle
 Mar. 12-17: **BARNEY KESSEL**: Cock & Lion
 Mar. 13: **CKCU presents MINK DEVILLE**: Barrymore's
 Mar. 13: **BLUES JAM SESSION**: San Antonio Rose
 Mar. 14: **SAMSON SKRZESZEWSKI**: Patty's Place
 Mar. 14: **BUCK A BEER**: Oliver's

- Mar. 14: **ACCEPT**: Barrymore's
 Mar. 15-16: **NELSON OLIVER**: Patty's Place
 Mar. 15-16: **BLUE ANGELS**: Saucy Noodle
 Mar. 15-16: **FM**: Barrymore's
 Mar. 15-17: **EDWARDSON & HOLROYD**: Rasputins
 Mar. 17: **VARIOUS ARTISTS**: Patty's Place
 Mar. 17: **CELTIC MIST**: Oliver's aft. & night shows
 Mar. 17: **McLEAN & McLEAN**: Barrymore's aft. & night shows
 Mar. 17: **JOHN WOODS**: Open Space
 Mar. 18: **DAN ARTUSO**: Patty's Place
 Mar. 18: **MARIE-LYNN HAMMOND** with **CAROL NOEL & REHEARSAL BAND**: G.C.T.C.
 Mar. 19-24: **T.B.A.**: Cock & Lion
 Mar. 19: **JOHNSON MOUNTAIN BOYS**: Oakridge
 Mar. 19-24: **MAGIC CIRCLE**: Saucy Noodle
 Mar. 20: **BLUES JAM NIGHT**: San Antonio Rose
 Mar. 21: **LISA LEVESQUE**: Patty's Place
 Mar. 22-24: **BLUES HARP CONTEST**: Barrymore's
 Mar. 22-24: **JACK MCGUIRE**: Patty's Place
 Mar. 22-24: **LYNN MILES**: Rasputins
 Mar. 22-24: **TORPEDOES**: Oliver's
 Mar. 22-24: **TERRY VAN ZANT**: Roosters
 Mar. 23: **THE BLUE FISH**: Glebe Com. Centre
 Mar. 25: **LYNN LIMES**: Patty's Place
 Mar. 26: **HANOI ROCKS**: Barrymore's
 Mar. 26: **MARK HAINES & THE ZIPPERS**: Oakridge
 Mar. 27: **BLUES JAM NIGHT**: San Antonio Rose
 Mar. 27-31: **KALIL & NESRALLAH**: Saucy Noodle
 Mar. 28: **CYRIL BUTLER**: Patty's Place
 Mar. 29-31: **LAYTON PECK**: Patty's Place
 Mar. 29-31: **SHAWN ECANO**: Rasputins
 Mar. 29-31: **THE WEBB**: Oliver's
 Mar. 31: **LISA LEVESQUE & DEREK ROCHE**: Open Space

ART AND EXHIBITIONS

- Mar. 1: **MARION BARLING**: Video and lecture: History of the women in focus center: G.C.T.C.
 Mar. 6-24: **FRAGMENTS OF THE URBAN LANDSCAPE**, Chris McGee: Large SAW
ACRYLIC PAINTINGS: Peter Gillet: Small SAW
WORKS ON PAPER BY 16 TORONTO ARTISTS: Gallery 101
 Till Mar. 10: **WINTERLUDE ART COMPETITION**: Ottawa School of Art Gallery
 Mar. 14: **THE MAGIC WORLD OF ESCHER**: National Gallery
 Till Mar. 18: **FIRST IMPRESSIONS**: Fashion photography: Penguin
 Mar. 21: **CALARE BOUDREAU — GEORGE WHITE**: Paintings, Collage, Aye Neo 7 (205 rue Montcalm, Hull, 771-2122)
 Apr. 12: **VIDEO ROOM: AMERICAN SURVEY**: National Gallery
 Till Mar. 31: **VIDEO ROOM: AMERICAN SURVEY**: National Gallery

THEATRE

- Every Friday Night: **SPORTS THEATRE**: G.C.T.C.
 Mar. 2-3: **Tara Players present: UNDER THE WINDOW**: St. Patrick's Church
 Mar. 6-24: **The Manitoba Theatre presents MUCH ADO ABOUT NOTHING**: NAC
 Mar. 8: **LAST OF THE RED HOT DADAS** with Bill Smith Ensemble: SAW Gallery
 Mar. 14-31: **AVAILABLE TARGETS (Comedy)**: excl. Sun. G.C.T.C.

Fun Guide
 Trans FM
 Room 517, Unicentre
 Carleton University
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DURAN DURAN

CFRA 58
 STEREO 58

Thursday March 8 / 8 P.M.
Ottawa Civic Centre Arena
 Tickets: \$14.50

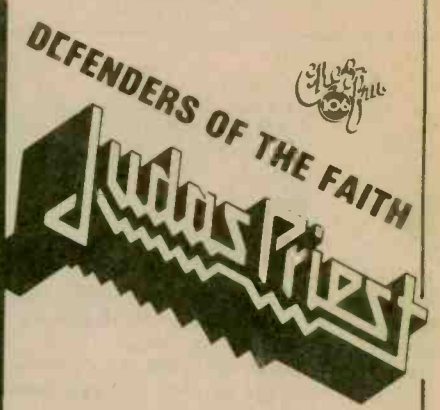


with
ALDO NOVA

Sat. March 3 / 8 P.M.
 Ottawa Civic Centre
 Ticket: \$12.50



Saturday March 10 / 8 P.M.
 Ottawa Civic Centre Salons
 Tickets: \$12.50



SPECIAL GUEST TO BE ANNOUNCED

Sat. March 31 / 8 P.M.
 Ottawa Civic Centre
 Tickets: \$12.50



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 OTTAWA'S FULLY LICENCED ENTERTAINMENT SHOWPLACE

CKCU/93.1 Presents
The Ecclectic MINK DEVILLE BAND
 Tues. March 13th.

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Balls To The Wall Tour
 Wed. March 14th