

TRANS FM

A Guide to CKCU 93.1 FM

NOVEMBER, 1980

SOUVENIR EDITION **25¢**

RADIO ACTIVE

**CKCU Celebrates 5 Years
of Frequency Modulation**

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Fingerprintz - Levon Helm - Fiction by Ken Ross -
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TRANS FM

A Guide to CKCU 93.1 FM

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COVER ART: RADIO ACTIVE by Robie Hartling. This original painting is available as a full-colour glossy poster. Call CKCU for details.

TRANS FM

Editor:
STEVE MORETTI

Copy:
RAY NOYES

Layout:
DALE DREWERY
STEVE MORETTI
Photography:
DANNY PATTERSON
JAY HARRISON
CHRISTINE JOHNSON

Graphics:
ROBIE HARTLING
STEVEN ANDERSON

Advertising:
HOWARD BLOOM
Ad Layout:
LINDA KARDOS
CHRISTINE JOHNSON
BRENT CRAIG

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UNCONTROLLED FEEDBACK

What's wrong with all you Ottawa people?

Dear TRANS FM,

Re: Joe Jackson review, page 15, Vo. 2 no. 1

I was very disappointed with Steve Moretti's review of Joe's show at Camp Fortune. Maybe he was one of the many "hippies" that frustrated him throughout the show. Coming from Montréal, after the drive to Gatineau Park, after parking in the primitive lot and after hiking the final 3,000 meters, I still enjoyed a great show. What's wrong with all you people from Ottawa? Sitting on your blankets smoking pot and drinking beer, not a single body grooving to the rhythms of his great band, how do you think Joe felt? His music is there for groovin' and he and his band lived up to the energetic end that is expected from him but the audience didn't live up to their end of showing their appreciation. Good old Joe even called them hippies and they just sat there, smokin' their pot and drinking their beers with smiles on their faces after spending 8 bucks a pop to see him.

I thought that his new material was very exciting and am anxiously waiting for his next album. I have a funny feeling that the audience were the Greek sheep herders stoned on Ouzo that Moretti mentioned.

Thank you and I dare you to print this one.

Jeanne Carboneau
Montreal, Quebec

Well, we printed it. So what?
Ed.

Nothing like Molson Stock and Meantown Blues

Dear Radio Carleton,

I have been working for the past 4 1/2 months down here in Australia so unfortunately I haven't heard many of your broadcasts. I do, at least, get my copies of TRANS FM sent down.

Anyway, since your licence is coming up for renewal, I am writing a letter of support for your radio station because you were the only radio station in Ottawa worth listening to when I left

and I want to be sure you will still be on the air when I return. Especially No Future Now and Meantown Blues and Arkansas Traveller. I miss Sneezey Waters and Molson Stock Ale, a tall one, at the Lafayette Hotel. Keep up the good work.

Bob Feindel
New South Wales
Australia.

An important alternative for Ottawa

(Copy of a letter sent to the CRTC)

Mr. Chairman and Members of the Commission,

I am writing in support of the application from CKCU - FM, for a five year renewal of their broadcast license.

Over the years, CKCU has provided an important alternative to Ottawa audiences as it offers coverage of local and regional issues which are often ignored by other broadcast media. The station has reached far beyond the bounds of the university to serve a variety of interests, presenting tenant and community associations, ethnic groups and others with little access to the airways.

Both as to quality and quantity, the public affairs programming of CKCU is most impressive, as the station continues to reach out to meet the needs of new audiences.

I would hope that in your deliberations you will consider this record and the opportunities which present themselves for the future and give this application your favourable consideration.

Marlon Dewar,
Mayor, Ottawa

Address letters to:

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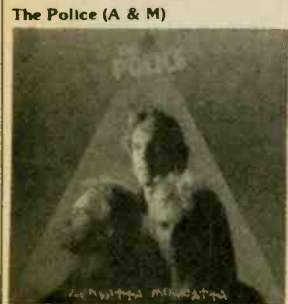


Peter Gabriel (WEA)



The Monks (Capitol)

\$4.99

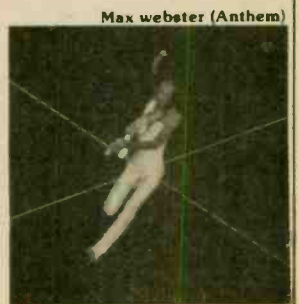


The Police (A & M)



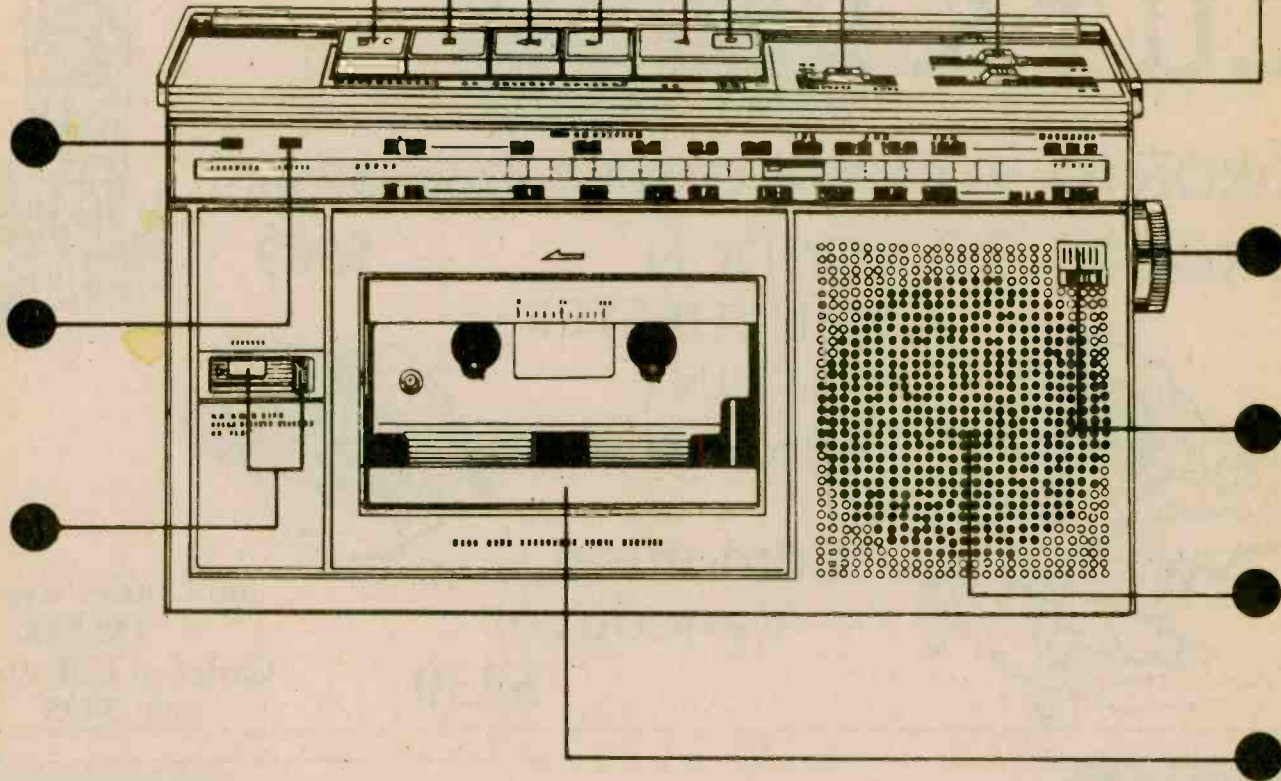
RECORDS ON WHEELS

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Max Webster (Anthem)

PRINTED CIRCUITS



The large plastic box told Alpha, Beta and Gamma all they needed to know about the creatures

RAY NOYES

The structure was composed mainly of cylindrical stems from some of the larger, firmer vegetation nearby. These stems had been cleaned and stacked to form a cube with a cover of some other material in the shape of two rectangular panels, which overhung slightly all round the cube; the panels came together in a ridge above the middle of the structure. It was evidently undamaged, but there were openings; around these the explorers noticed transparent, gleaming fragments regularly sprayed upon the ground. Broken glass.

The first explorer, whom I might as well call Alpha, began to enter the structure through one of the openings, which was some distance from the ground. Beta, the second explorer, called from around the corner: his message was not "sound" as I understand it, but its content was simple: "Small opening of no-more shards is part of opaque opening extending down to soil. This large opening will yield." Alpha, whose form was made for crawling, climbing, probing and exploring, nevertheless knew that a ground-level opening would be quicker. He joined Beta and a third

colleague, Gamma, in front of the verticle "opaque opening" which Beta had discovered.

Instruments beyond my understanding were employed to destroy the simple metal latch and open the door so that the tiny explorers could enter. Within they found a very simple scene — but a wealth of information for their acutely developed senses and their unimaginable instruments.

A creature, as massive as Alpha's whole party combined, lay still on a piece of furniture which was Beta's height from the dirt floor and just long enough to accommodate the creature's frame. The party began to measure, probe, examine. . . Beta discovered a supply of food on shelving in a corner, and more in a small, sealed locker (perishables — still intact). Gamma very quickly measured the other furnishings — a round slab, again of wood, supported by small wooden cylinders; more wooden objects which could have been wheels or spools, but which clearly functioned here as supports for various objects and their owner, to elevate them to heights appropriate to his physical construction. . .

Alpha's examination confirmed what Alpha had begun to consider possible (what Alpha had "expected"). A genetic analysis showed that the creature was their first intact specimen of the beings who had seemed to be thoroughly destroyed; in the habitation centre, three degrees of latitude away in the direction of the rising sun, not one remained whole. The shelter of the surrounding hills had preserved for the explorers a cache of intact artifacts.

The creature had died from toxic radiation, and not from the catastrophe itself; it (he) seemed to have known of its (his) impending death, and may have made rudimentary preparations, both medical and spiritual, to ease its onset.

Gamma had moved from a furniture study to an unrelenting scrutiny of the few other technological implements in the cabin. Some were simple and obvious: devices for traversing crystalline water; a rubber sphere with complementary glove for recreation; a fireproof structure and a passage for smoke; tools for starting, maintaining and extinguishing a fire; a simple lamp and fuel; eating vessels and utensils, including containers full (or partly full) of water and alcohol. . .

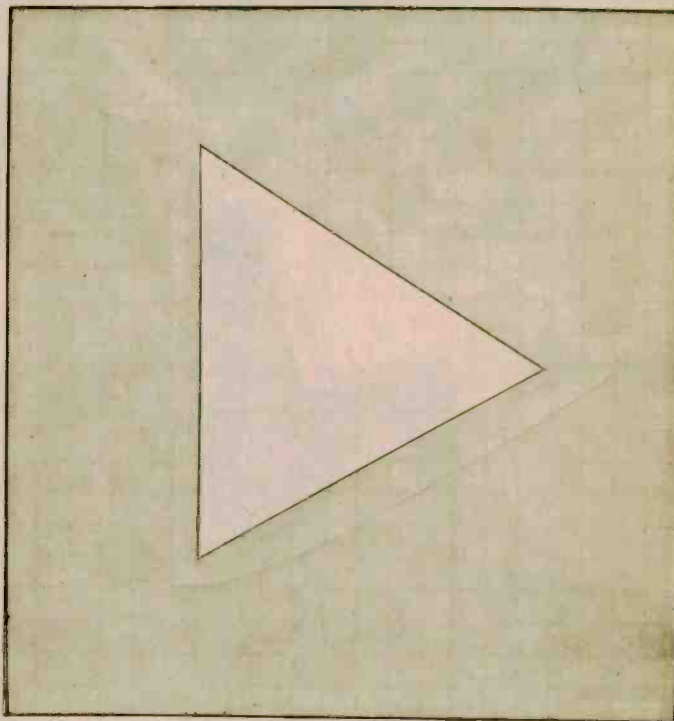
There were intact samples of the creature's permanent linguistic record - mostly symbols on stacks of thin sheaves, genetically identified as wood-based. Implements for inscribing the symbols were found, as well as several bound lumps of symbol-sheaves which had clearly been prepared by machine. The task of relating the symbols to each other and to the creature's perceptual context would have to wait at least two rotations of the planet. Alpha, Beta and Gamma were to rendezvous with Delta, Epsilon and Theta at that time, halfway between the cabin and the destroyed city. There they would "put their heads together", so to speak, and attempt a complete synergy of what they had learned. Unless, of course, something unexpected - "not yet considered possible" - were to intervene.

Now Beta had finished in the food corner and Gamma's work with the furniture and implements was done. Alpha by now was engaged in attempting to record RNA codings - memories - from the recently living man. So Alpha was not present at the discovery made by Beta and Gamma on the second corner shelf.

The explorers were very short - their sophisticated tools and superbly developed selves had thoroughly worked through all raw data to be found in the cabin, except for the prize on this higher shelf. Beta found the small, flat boxes, made of firm, light petroleum derivatives, and labelled with more machine-processed symbols; within them were more compact, sealed plastic boxes containing magnetized plastic ribbons wound on spools. Since part of the wound-up plastic was exposed in each case, Beta decided that a message must be there.

Gamma, at the same time, was scanning the contents and surface features of a larger plastic box. It had control buttons and levers and knobs which were suitable for handling by creatures like the cabin's owner. More symbols, most of them immediately incomprehensible, were on this machine. A scale, recognizable to Gamma as a series of indicators at logarithmically spaced intervals, suggested that a receiver for signals borne on electromagnetic waves was contained in the plastic housing.

But most importantly, Gamma discovered, inside this larger box, another of the small containers with spools of magnetized ribbon - just as Beta found an empty "outer shell" and proceeded to search for its missing spool-deck; when they combined their efforts, they concluded that the large box must also be a decoder for the message spools. The small pictographic markings on the six buttons were understood perfectly after a simple assessment (by X-ray? by sonar?) of the mechanical parts below; an appendage was brought forth and a button was engaged - the symbol was



. . . and what they registered, in their own way, as air sculpture - moving waves - **sound** - was not to be deciphered for at least two rotations of the Earth. It was speech, the language of the unfortunate creatures who had so thoroughly destroyed so much.

No, the meaning of these first sounds was beyond Alpha, Beta and Gamma. They were words, only words, spilling from the radio / cassette player:

"CKCU, 93.1 FM. Please dial and donate—help save alternative radio . . ."

. . . but what came next was pure glee (or something like it) for Alpha, Beta and Gamma: regular, rhythmic, mathematically altered and varied, dancing, pulsating, spiritually nourishing vibrations in the air around them. They scurried to the floor, to prepare to send an urgent dispatch to their comrade - explorers in the destroyed city. A good rendering of their message might be:

"MUSIC DISCOVERED. CULTURE SPIRIT PRESENT.

COMMENCE SEARCH FOR SURVIVORS."

They did not know, for example, that the man singing 'Saved' on the tape machine was still alive; but they were efficient and would soon find out. For now, however, Gamma had just discovered the uses of the FF/CUE button . . . as Gamma varied the tape speed intricately, the others rolled for joy on the dirt floor, wishing that the lost creature could have heard their thanks. ■



RADIO ACTIVE

After five years on the FM band CKCU, Radio Carleton, is beginning to look more like a permanent fixture in the Ottawa-Hull community, and less like a short-lived university broadcasting experiment.

Current Station Manager Craig Mackie has personally participated in all five years of the station's FM history. His observations are a lesson in the impossible, the improbable and the sheer laughable. But they are important lessons. And everyone that believes in the future of an independent, alternative media should know about them.

Art by Danny Patterson



I can think of the starting point and I can see where we are now, but the rest of this half decade is a high speed collage of sounds and voices, images and faces, and perilous lows followed by awesome highs. There have been many times during the manic-depressive history of CKCU-FM when it seemed like the end was so close.

No matter what predicament the station encountered, there have been two forces that have guided the station throughout. The first is the dream and the reality of FM radio and the second is the unfailing, indomitable spirit and imagination of the people who worked at CKCU-FM.

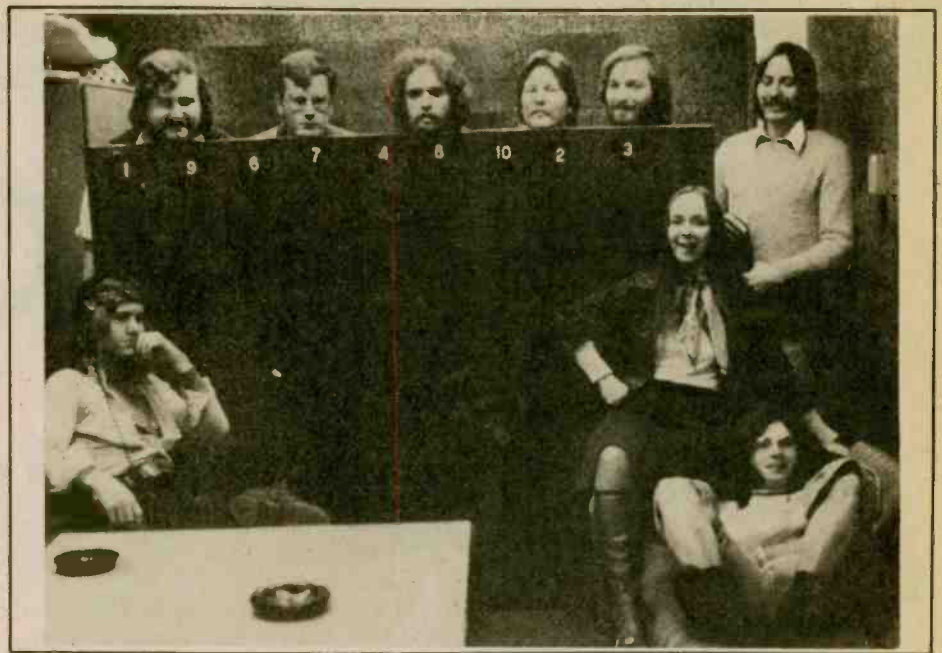
The story of Radio Carleton is fascinating simply for the people who have participated in this artistic communications experiment. But what has always made it exciting for me is the individual creativity that CKCU has inspired. I have never been, and I doubt if I ever will be again, associated with such concentrated creativity over such an extended period of time.

The group that brought CKCU onto the airwaves has long since departed. But the energy that spawned CKCU-FM has been regenerated many times over.

Yet the people and the programs mean nothing without ears to hear them. The listeners of CKCU-FM have given new meaning to the words radio audience. The loyalty, spirit and support shown by Radio Carleton's audience have been major factors in our survival. Often, when nothing seemed to be going for us, our listeners came through by phone, by mail and by their dollars. The relationship between CKCU and the people who listen is something I shall treasure all the rest of my life.

Perhaps, long after I leave CKCU, I'll have the time and space to remember this experience and to put it into some kind of perspective. But still being actively involved in it all, it's hard to choose a few memories to share with you. It's a five year blur that sometimes seems like 50 years and sometimes seems like no time at all.

I remember Randy Williams. His fighting spirit and determination against all odds put CKCU-FM on the air. I remember Paul Munson, whose technical expertise in setting up CKCU-FM lives on today. I remember Jeff Green, whose mind created so many new sounds and whose style in radio production set new standards for



THE ORIGINAL 1975 GANG OF NINE: Jeff Green, Al Thaw, Eric Dormer, Rob Braide, Chris Henry, Randy Williams, Sheryl Bennet, Craig Mackie

creativity. I remember Andrea Thiel, whose verve led to new directions for public affairs programming. I remember Peter Lennon, whose Hunter-Thomsonesque light-speed energy kept Radio Carleton a financial reality.

Those were the people at the roots of CKCU-FM. Many, many others have brought their talents into the studios and offices of the station, all the while keeping the essential nature of the station alive — as well as taking it in new directions.

“Radio Carleton exists for the stimulation of the ears and the mind”

I also remember the bitter disappointments that smashed the youthful idealism in the early days of FM: the CRTC, whose programming platitudes meant nothing when it came to allowing a truly free experiment in radio.

And I remember the soaring high as we went on the air for the first time.

Joni Mitchell's 'You Turn Me On I'm A Radio' played over the air at midnight on November 14th, 1975. We stood around the office guzzling champagne with the tears of joy streaming down everyone's faces. Everyone hugging everyone else, not knowing whether to laugh or cry.

And I fondly recall the scores of live radio experiments: an entire studio under canvas outside at the Central Canada Exhibition, live music from the Festival For the Folks, from the Alex, and from Rooster's Coffee House; a debate on nuclear energy, coverage of the World Symposium on Humanity from Toronto, elections and the first-ever campus radio network.

Space will simply not allow for me to indulge in this strange trip down memory lane to the extent that I'd like. There are hundreds of people whom I should thank and remember for their contributions to CKCU-FM. There are countless incidents which have come to mind during the writing of this article some funny, some sad, some which I would dearly love to relate to you. But the past is something which is individual to the person remembering. It now only exists in our hearts and minds.

Radio Carleton, above and beyond any other medium, exists for the stimulation of the ears and the mind. Fantasy and imagination are real

worlds in radio. Unhindered by the visual, we can and have created any scenario of which the mind can conceive. In our audio history, we have blown up the Arts Tower, been taken over by T.H.W.A.R.T. (Three Hundred Wimps Against Radio Tyranny), been controlled and overridden by GBS (Galactic Broadcasting System). We have asked our listeners to take us where their imaginations will go. That included everything from a chainsaw fantasy to hash-hungries.

Now for those of you who can't

stand corn, stop reading. These past five years have been the most wonderful of my life. If I were asked to do it again, without hesitation I'd say **YES!!** I have been immensely lucky to have had this opportunity to share with so many people this remarkable experience. If you were there for part of the journey, then you know what I mean. If you've just joined us, stay tuned, because you're in for the time of your life.

The people at Radio Carleton are proud of the past five years and the accomplishments and successes we've

experienced. But we have never been ones to lay back on our laurels. It's not in our nature. Instead, we will constantly seek out the unknown and the untried, exploring and experimenting to the limits of our imaginations.

So, this November 14th at midnight, no matter what you're up to, join us in spirit if not in person for a celebratory toast to CKCU-FM. When you hear Joni, we're five years old that instant. And although I can't be with you in person, thanks for your friendship, for your love — for everything. ■

Five Years Of Radio Activity

For those who may be keepers of memorabilia, here are just a few of the important dates in the history of CKCU-FM:

July 15, 1974

Randy Williams is hired to prepare for an FM radio station on the Carleton University campus. He becomes the first FM Station Manager.

May 6, 1975

Radio Carleton's first public hearing with the CRTC, chaired by Harry Boyle. The hearing is held in Hamilton and attended by nearly one hundred CKCU staffers and supporters.

June 27, 1975

CRTC Decision 75-247 grants a special broadcasting licence to CKCU-FM.

November 14, 1975

11:00 a.m. — Department of Communications (DOC) orders CKCU not to go on the air at midnight because the station's transmitter is interfering with sensitive experiments in the Engineering School.

4:00 p.m. — DOC relents, giving CKCU permission to go on as scheduled.

Midnight — CKCU christens the airwaves at 93.1 MHz with transmitter power of 4100 watts and a broadcast radius of 50 miles. Joni Mitchell's 'You Turn Me On, I'm A Radio' is the first music played.

November 22, 1976

CKCU's second public hearing with CRTC held in Ottawa. CKCU proposes to solve interference problem by moving transmitter to Camp Fortune. At the same time, CKCU proposes to go 24 hours per day. CFMO and CHEZ intervene, requesting that CKCU's hours also be restricted.

December 6, 1976

CKCU moves transmitter and goes 24 hours for the first time. CRTC warns

station that advertising will be an issue next year at licence renewal time.

November 15, 1977

On CKCU's third anniversary, the station is called to another CRTC public hearing to renew its licence. Contrary to rules of procedure, CHEZ is allowed to file a negative intervention less than 24 hours before the hearing. CKCU is given no advance warning.

December 28, 1977

CRTC issues a decision which denies CKCU's application for renewal. And although the station is praised for its excellence in programming and advertising, the CRTC accuses CKCU of "an excessive drive for professionalism". CKCU is given 6 months to prepare a new application. CKCU is ordered to cease and desist all advertising. Six people lose part-time jobs at the station because of this decision.

February 1, 2, & 3, 1978

Carleton Students' Association holds a referendum on the future existence of Radio Carleton: 88% of a record turnout vote in favour of continued funding for the station.

February 14, 1978

Students' Ass'n cuts off all funding including salaries. CKCU goes over budget.

August 1, 1978

After Williams' resignation, Craig Mackie is hired as interim Station Manager.

September 12, 1978

Yet another CRTC public hearing for CKCU's licence renewal.

November 1, 1978

CKCU begins first annual public donations drive to support the station's operation.

November 3, 1978

CRTC renews station's licence for a period of 2¼ years. Advertising restrictions are reinforced.

November 15, 1978

CKCU's listeners come through with outstanding financial support for the station.

December 25, 1978

A happy Christmas made happier with Bruce Cockburn's own special.

April 7-14, 1979

CKCU broadcasts for an hour each night live from the World Symposium on Humanity in Toronto.

May 22, 1979

Ontario Universities' Radio Network (first ever in Canada) goes on the air to cover the federal election. CKCU is the anchor station.

March 30, 1979

CKCU's first television/radio simulcast with CJOH. The program is *Cheap Trick — Live at Budokan*.

September, 1979

TRANS FM is born.

November 15, 1979

CKCU's listeners come through again by donating nearly \$25,000 to keep the station on the air for another year.

December 8, 1979

CKCU makes the cover of *Billboard* magazine by airing bootleg records. Ooops!

February 18, 1980

OUR Network comes back to cover the federal election with extensive coast-to-coast coverage.

June 5-7, 1980

Reality is cast aside as listeners and staff participate in *Fantasy Weekend*.

September 14, 1980

CKCU and Ottawa Cablevision begin regular weekly simulcast of *No One Came*.

November 14, 1980, midnight

CKCU-FM is five years old.

The future of CKCU-FM remains a question. . . it's up to you to help us make the answer positive.

SUN MON TUES WED THUR FRI SAT

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
1							
2							
3							
4							
5							
6							
7							
8							
9	Song For You	Special Blend	Special Blend	Special Blend	Special Blend	Special Blend	
10	Music From India						
11	Sunday Simcha						Canadian Spaces
	Présence Haitian						Art. License
1		High Noon	High Noon	High Noon	High Noon	High Noon	Back-beat
2				Dutch Concert Hall			Disco Radio
3							
4				Classic Afternoon			Reggae In The Fields
5						93.Live	
6	Rendez-Vous			Hot Wax			
7	No One Came	Pedestal / Latitudes	1/2 Way / Waiting	Sundial/Wissenschaft	Aperture	Breakaway	
8	Shadows			Sliding Delta			New Revolutions
9	From The Glen						
10	Meantown Blues	British Airwaves	The Vinyl Hour	In A Mellow Tone	The He & She Hour	Network Overide	
11		No Future Now	Contrabands		What A Long Strange Trip		
		Workman John		Rabble Without A Cause			

Country & Folk



Jazz & Blues



CKCU-FM
93.1



Classics



Fusion



Rock

Listener Request Line 231-6704

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 (8 am)

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)

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

Radio News (12:50 & 5:50 pm)

A ten minute newscast prepared by students at Carleton University's School of Journalism.

Monday

Song For You (8-10 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. Sponsored by India Foods.

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.

Rendezvous (5-7 pm)

The finest in Québécois music with interviews and special features. Host Marc Thivierge.

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.

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 (8:30-9 pm)

Traditional music from the British Isles. Sponsored by Molly McGuire's.

Meantown Blues (9-11 pm)

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

Tuesday

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

A program that examines and backgrounds contemporary women's issues. Repeats on Thursday's High Noon.

Latitudes (7-7:30 pm)*

Complex political issues in international affairs are discussed and reviewed. Repeats on Thursday's High Noon.

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 (10-11 pm)

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

Workman John (11-12 pm)

Artist profiles, musical trends of the past and musings on the modern condition as seen by John Workman.

Wednesday

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

A Public affairs program directed at and produced by youths. Hosted by Mike Sourial and Heather Wilson.

Waiting in Line (7-7:30 pm)*

Post secondary problems

such as unemployment, access, housing, and cut-backs are examined. Exceptional lectures will occasionally be presented.

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. Sponsored by Peaches Restaurant.

Contrabands (10-11 pm)

A weekly look at the world of music, imported style. Records that can only be purchased in Canada as imports will be featured. Sponsored by Super Clef.

Thursday

Dutch Concert Hall (2-3 pm)

Some of the world's finest live recordings of serious music are provided to CKCU by Radio Nederland, featuring top Dutch orchestras and choirs.

A Classic Afternoon (3-6 pm)

Classical music for the broadest musical tastes with host Chuck Kyle.

Wissenschaft (7-7:30 pm)

A science magazine program focusing on research in Canada, and scientific developmental interpretation of current scientific explorations.

Sundial (7-7:30 pm)

The relationship between man, technology and nature are examined.

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 seventies. Hosted by Ron Sweetman. Sponsored by CW's.

Rabble Without A Cause (11 pm-1 am)

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

Friday

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)

He's Alwyn, she's Evelyn. Together they sample new directions in music, and every second week play rock'n'roll games with you — the listener. Sponsored by La Crepe de France.

What A Long Strange Trip It's Been (10-11 pm)

The music of the 1960's is chronicled. Sponsored by Legend Records.

Saturday

93.Live (4-5 pm)

In-concert recordings of today's most energetic jazz, blues, and rock artists. Sponsored by Record Runner.

Breakaway (7-7:30 pm)

Complete sports coverage including feature interviews with top professional athletes. Host Geoff Currier.

Network Override (9-10 pm)

Top rock stars are featured in an hour special broadcast.

Sunday

Canadian Spaces (10:30-11 am)

An examination of the folk roots of North America, 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 Smith.

New Revolutions (8-9 pm)

Host John Stamos airs new releases in rock each week.

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95.HIGHLIGHTS

SATURDAY
November 1



BABBLE WITHOUT A PAUSE — Midnight

Michael Giunta and Neil Bregman are caught in the act of *Shucking for Sheckles* as they return to the airwaves for the FUNDING DRIVE '80 kick-off extravaganza. (For mature listeners only.)

DAVE EMMERSON — 8:30 am

High harmony and Lowdown Pickin': Two hours of bluegrass featuring Bill Munroe, The Seldom Scene and Norman Blake.

ARTISTIC LICENSE — 11:30 am

To kick off this month's dance theme, a feature on Canadian multi-media dancer Lily Eng, who is appearing at Le groupe de la Place Royale tonight. Also, an interview with The Great Canadian Theatre Company's artistic director, Larry MacDonald, and a feature on Gancouver poet Carolyn Zonailo.

MUSICA Y DIALOGO — Noon

Miguell Giella returns to the airwaves for a special funding drive edition of *Musica Y Dialogo*.

BACKBEAT - 1 pm

In honour of CKCU's funding drive, November is Superstars month on Backbeat. This week: Stevie Wonder.

DISCO RADIO — 2 pm

European Disco: Elorious Cain presents European disco you just might have missed.

THE HISTORY OF REGGAE - 3 pm

Junior Smith presents part one of this month-long series on the history of reggae. This afternoon he looks at the influences of America and the Rastafarians.

HEARTS OF STONE — 5 pm-8 pm

James Hale and Howard Bloom present an interview with Southside Johnny and the Asbury Jukes with live concert material and an interview with Johnny Lyon. The pledge line will be open wide at 231-7590.

SUNDAY
November 2

SONG FOR YOU — 8 pm

Rare and obscure material that you can only hear at CKCU. Larry Norman, Glass Harp, Daniel Amos, Cliff Richard and more. Good reasons for giving. 231-7590.

NO ONE CAME — 7 pm

(Simulcast—Ottawa Cablevision, Channel 12) Jeff Belanger is the featured artist.

MEANTOWN BLUES — 9 pm

Hits That Missed: More 'Meat & Gravy from Cadillac Baby'. Volume 2 of blues from Bea & Baby music from Jimmy Cotton, Andrew McMahon and others.



Workman John, Al Thaw and Dave Emmerson
Shucking for sheckles and spare parts

November will certainly be a hectic month around Radio Carleton. The funding drive really has the station hopping. All kinds of birthday specials are planned for this exciting month.

Starting with Saturday, November 1st, Neil Bregman and Mike Giunta will kick off FUNDING DRIVE '80 with *Shucking for Sheckles* at midnight. Be sure to check these two guys out — what a pair! Later in the day, at noon, the indefatigable Miguel Giella will be in to present a special return edition of *Musica Y Dialogo*. Also on Saturday, Chopper McKinnon brings us *Canadian Spaces* in the former *Arkansas Traveller* slot, 10:30 to 11:30 am. Chopper tells us that Saturday morning is the only morning he feels like getting up early, so give him a call and really make his day worthwhile. Later in the afternoon, *Rendezvous* will be shifted from 4-7 pm to 5-7 pm.

As usual, Radio Carleton will be presenting a wide variety of special music programs this month: George Thorogood on November 4th, and a very special, special edition of *Network Override* on the 14th are but two of the great programs planned. Thorogood gets under way at 8:00 pm and *Network Override* at 9 pm.

Nobody really knows for sure what's planned for midnight Nov. 14th. What's so significant about midnight November 14th, you ask? This is the time when every lover of alternative radio can bow their heads in a moment of silent prayer, and then go out and get totalled in celebration of CKCU's fifth birthday. But stay close to the radio though, CKCU will have a bevy of specials to commemorate the occasion.

This month will also see some new voices at new times. Starting with Mondays, *Special Blend* will be piloted by Al "Printemps" Thaw, while *High Noon* will be manned by Matt Butler, who tells us that all the rumours about him are untrue. Tuesday *High Noon* will be under the steady hand of Program Director Geoff Currier, while the Tuesday 11 pm-2 am slot will be hosted by John Stamos. And during the funding drive Brent Craig will be in the saddle for *High Noon* on Wednesdays. ■



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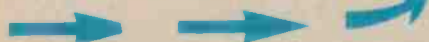
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MONDAY November 3

T.J. MARTIN — 4 pm
This afternoon T.J. demonstrates how a musical show is put together, using a variety of styles to show how creative mixing sets a mood for the listener. The last part of the show will be unplanned mayhem as Terry invites listeners to dial & donate (231-7590) while he attempts to mix listener's requests in the quest for that "perfect mix".

OFF THE PEDESTAL — 7 pm
Women In Love: The true story of Julie, who wants to write a Harlequin romance.

BRITISH AIRWAVES — 9 pm
Who Was That Masked Band?: Tonight, Rob brings you a programme of musical hoaxes, unusual cover versions, and famous groups recording under aliases. In addition, a special gift for the highest pledge over \$50 will be given out.

NO FUTURE NOW — 10 pm
Music For Money: No Future Now appropriately kicks off their first show of this year's funding drive by examining the role of money and big business in the music of the new wave. Who will win, the creative bands or the conglomerate record companies? Along with your donations, get in your requests for next week's second annual all-listener-request show!

WORKMAN JOHN — 11 pm
The Worst Music In The World—Part Two: By popular request the Workman will air what he, you and others consider to be trashy and nauseating. Tune in and be surprised at what some people consider garbage!

TUESDAY November 4

SPECIAL BLEND — 8 am
The Return of Neil & Dave: Bregman and Mowbray return for a very special one-time only performance in honour of FUNDING DRIVE '80. To get them off the air, dial & donate: 231-7590. As well, *The Dragnet Duck*.

HALF WAY HOME — 7 pm
An update of CKCU's Spirits Alive Competition.

CONCERT PREVIEW — 8 pm
George Thorogood: A profile of the artist along with tracks from his new album.

THE VINYL HOUR — 9 pm
Geoff Currier and Diane Laursen present an interview with John Cougar and a review of the Jim Morrison novel *No One Here Gets Out Alive*.

WEDNESDAY November 5

MAX BRUIN — 3 am
New Music: The latest releases from the big guys.

ALL STAR FUNNIES — 5 am
Part one of a two-part look at the best in comedy.

SPECIAL BLEND — 8 am
BBC Worldservice News, and a special feature *Why Not Let the Americans Have it All?* - a look at the amount of American intervention in the Canadian economy and some of the alternatives to selling out.

A CLASSIC AFTERNOON — 2 pm
Concert "Lollipops": Chuck Kyle presents light classics in concert.

SUNDIAL — 7 pm
Broadcasting: What it is and what it should be.

SLIDIN' DELTA — 7:30 pm
Harmonica Blues: At last - great harmonica performances of the 1920's and 1930's preserved on Yazoo.

IN A MELLOW TONE — 9 pm
Vernon Isaac: A tribute to the veteran local saxophonist/vibraphonist, including some tapes of his new big band and his choice of some of his favourite recording artists.

RABBLE WITHOUT A CAUSE — 11 pm
Don & James accept jazz requests with donations at 231-7590 and ask listeners to "guess that tune" to win albums.

THURSDAY November 6

T.J. MARTIN — 1 pm
The debut of The CKCU Traffic Report. Terry and Mike Merlin ride the Radiq Carleton traffic 'copter. Is mass transit the only alternative to a "drive" show?

A CRAZY LAZY THURSDAY — 4 pm
A mixture of music meant to motivate even the most mellow and miserly-minded of women and men to march their money many miles, in mind of months and months of magnificent FM memories (at 93.1 of course!)

NO ONE CAME — 6:30 pm
(Simulcast with Ottawa Cablevision, Channel 12)
Jeff Belanger is the featured artist.

APERTURE — 7 pm
An interview with Elwy Yost and big-time producer

Robert Lantos; a review of *Ca peut pas être l'hiver, on a même pas eu d'été*, by Louise Carre, which will be screened tonight at the National Film Theatre. **Dial and donate** - you could win one of five packages to the N.F.T. 231-7590.

THE HE AND SHE HOUR — 9 pm
Alwyn and Evelyn go to the movies. Don't forget the admission charge.

WHAT A LONG STRANGE TRIP IT'S BEEN — 10 pm
The Survivors - Part one.

FRIDAY November 7

JON FINNEGAN — 3 am
Discreet Who: Rare Who tracks not released domestically are featured this morning.

STEVE MORETTI — 11 am
The secret lives of the great masters. An exploration of what the great composers did in their spare time, including Rossini's uses of the William Tell Overture and Bach's use of cousin Heidi.



93.LIVE — 4 pm
Joe Jackson: Recorded earlier this year at the Hatfield Polytechnic in England.

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Nov 7-8

DOUG & THE SLUGS

Nov 10-12

LEVON HELM

& The Cate Brothers

Nov 13-15

LOVER BOY

Nov 17-19

ROBIN LANE

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The Chartbusters

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BRIAN EAGLE — 6 pm
Hello Tower: By overwhelming popular demand, Brian brings back the *Flight 52* escapade.

BREAKAWAY — 7 pm
The best of Breakaway.

NETWORK OVERRIDE — 9 pm
James Marshall Hendrix: One hour of selected live tracks.

SATURDAY November 8

ONCE UPON A TIME IN THE STONE AGE — 1 am
Michel Beaudoin and Al Thaw waste the night, the day and their brain(s) with stories, contests and a little help from Odakim Ltd.

DAVE EMMERSON — 8:30 am
Country Classics: Dave presents the all time greats of country music including Hank Williams, Jimmy Rogers, Doc Watson, and many more.

ARTISTIC LICENSE — 11:30 am
An interview with Bill James from Le groupe de la Place royale, and a review of the *Wooden Sculptures* exhibition at the Wells Gallery. Also, a feature on Canada's new arts network on CBC-TV.

BACKBEAT — Noon
Part two of Backbeat's superstars month. This week's special feature: Donna Summer.

DISCO RADIO — 2 pm
European Disco - part two.

THE HISTORY OF REGGAE MUSIC — 3 pm
Junior Smith continues this series which traces the roots of reggae. Today the periods of ska and rock steady are explored.

JAMES HALE — 5 pm-8 pm
Pay Your Dues for the Blues: James invites listeners to make a pledge at 231-7590 and request a favourite blues song.

SUNDAY November 9



T.R.A.T.A.N.A.P.E. - 2 am
The Roch and Terry All-night Acid Psychedelic Extravaganza: Roch Parisien and T.J. Martin host a morning of wacky weirdness, mental abbreviation and music to fry your brain cells to. WARNING: Warped, disordered, or otherwise altered states of consciousness only — please!

SONG FOR YOU, — 8 am
Some of the year's best interviews are replayed. Have you made your pledge yet to keep Song For You on the air?

NO ONE CAME — 7 pm
[Simulcast on Ottawa Cablevision, Channel 12]
Heather Drummond and Rob MacDonald are the featured artists.

MEANTOWN BLUES — 9 am
Trying To Make A Living: the third volume of *Meat and Gravy* from Cadillac Baby, blues on Bea and Baby by Eddie Boyd, Bobby Saxton and L.C. McKinley.

JAMES HALE — 11 pm
The History of Southern Rock, Part Two: The Children of Duane Allman. James follows the course of ZZ Top, Lynyrd Skynyrd, Grinder Switch, The Outlaws, Molly Hatchet and others in the wake of Allman's death Oct. 29, 1971.

MONDAY November 10

LATITUDES — 7 pm
An examination of the possibility of World War III

BRITISH AIRWAVES — 9 pm
Rarefied Airwaves: The vaults creak open this evening as rare and unusual recordings make their way onto the turntables: The Move, David Bowie, Nick Lowe and much, much, more. Once again, a special gift for the highest pledge over \$50.

NO FUTURE NOW — 10 pm
The 2nd Annual All-Listener-Request-Show: You want it, you got it! Tell us what punk/new wave songs you want to hear on No Future Now when you phone in your pledges to CKCU. We dare you to stump us on a request! We double-dare you to request us on a stump!

WORKMAN JOHN — 11 pm
Workman teams up with

Johnny Marshall to thoroughly investigate the music they feel will soon be taking over the world - rock-a-billy. Hear rock-a-billy old and new, bad and good - mostly good, of course.

TUESDAY November 11

WAITING IN LINE — 7 pm
The best of *Waiting In Line* and the rest of W.I.L. Issues range from South Africa to Carleton University.

THE VINYL HOUR — 9 pm
Diane Laursen and Brian Eagle celebrate Remembrance Day with some choice interviews from the past year.

WEDNESDAY November 12

SPECIAL BLEND — 8 am
What Will We Do With The Folks? The rising problems of the elderly.

A CLASSIC AFTERNOON — 2 pm
Concert Lollipops: Chuck Kyle plays light classics for a Wednesday afternoon.

WISSENSCHAFT — 7 pm
An exploration of the end of the universe.

DAVE EMMERSON — 7:30 pm
Break out the candles: A romantic evening with some unique lyrical perspectives from Big Maybelle, Little Esther, Pleasant Joe and Big Joe Turner.

IN A MELLOW TONE — 9 pm
CKCU's Fifth Birthday: Listeners get to choose the musicians who will play to celebrate the fifth birthday of CKCU-FM.

MIDNIGHTS

FRIDAYS SATURDAYS

FRIDAY OCTOBER 31
Special Halloween
Presentation



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SATURDAY NOVEMBER 1
Ted Browning's Original 1931

DRACULA
starring Bela Lugosi

PLUS: (to be confirmed) **FREE** sneak preview of
VLAD THE IMPALER
The True Life of Dracula
Warning: This film is not for the squeamish

**FRIDAY
NOVEMBER 7**

The Ramones,
Fleetwood Mac, Paul
McCartney & Wings,
Alice Cooper, Chuck Berry
& Todd Rundgren in



**SATURDAY
NOVEMBER 8**

Visually & erotically a better turn-on
than anything on the circuit. Particularly
y admirable for the way it handles its
gay theme. *Soho News*

SEBASTIANE
a film by Derek Jarman
music: Brian ENO



FRIDAY NOVEMBER 14
RETURN ENGAGEMENT!
LED ZEPPLIN in

THE SONG REMAINS THE SAME

SATURDAY NOVEMBER 15

THE CULT FILM OF THE '80s - A dream of dark & troubling things

ERASERHEAD

Eraserhead: Chuck. Home. Here. The year
1959. I. B. AL. AL. AL. (ERASERHEAD) 4.50
The vulnerability of the picture could get it
a special award at a university film festival.
Produced by J. SCOTT
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**FRIDAY
NOVEMBER 21**
The Band, Bob Dylan,
Neil Young, Joni
Mitchell, Eric Clapton
Ringo Starr in
Martin Scorsese's



**SATURDAY
NOVEMBER 22**

North America's newest cult sensation,
featuring Shame, his wife June
three raggy chimp Chicago phallic
creatures, 14 braying Queen
Babonga & her army of Zombies, the
dreaded Molar Men and the Sum
ese twin surgeons.

With the voices of
Bill Murray John Belushi
& Johnny Weismuller Jr.



FRIDAY NOVEMBER 28
For Those Who Never Knew
For Those Who Will Never Forget...

Starring The Who, Joe Cocker, Crosby, Stills & Nash,
Jimi Hendrix, Santana, Sha-na-na, John Sebastian,
Sly & The Family Stone, Ten Years After, Richie
Havens, Country Joe & The Fish, Arlo Guthrie, and
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Woodstock

SATURDAY NOVEMBER 29

John Waters'

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Starring **Divine**

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THURSDAY November 13

T.J. MARTIN — 1 pm
Guitarists' Dream: From Akkerman to Zappa from Los Indios to Di Meola: Terry and the Workman try to find out what makes a guitarist great, and invite listeners to pledge for their favourite axeman. If you like strings, you won't want to miss this one!

A CRAZY LAZY THURSDAY — 4 pm

Neil Bregman tantalizes you with a preview of his upcoming winter line-up of interviews which include the likes of Mel Lewis, Susan Mingus, Randy Brecker, Philip Catherine, Janne Schaeffer and more. These interviews are being held for ransom. You can help free them by making your contribution to FUNDING DRIVE '80.

NO ONE CAME — 6:30 pm
(Simulcast on Ottawa Cablevision, Channel 12)
Heather Drummond and Rob MacDonald are the featured artists.

APERTURE — 7 pm
The Best of Aperture No. 1: A retrospective of Aperture's colourful 4-year history, including straight talk from Craig Russell, wise words from Bernardo Bertolucci, zany trivia from a game show, bizarre fantasy, Harry Medved and some special funding drive celebratory movie passes for appreciative donors to CKCU-FM.

THE HE AND SHE HOUR — 9 pm
Help keep Alwyn and Evelyn on the air by donating to FUNDING DRIVE '80 and by playing the Bio-Rhythms Game. 231-7590.

WHAT A LONG STRANGE TRIP IT'S BEEN — 10 pm
The Survivors: Part two.

STEVE MORETTI — 10 am
Wired For Sound: A history of electronic music from the beginning until now. Request your favourite electronics at 231-7590.

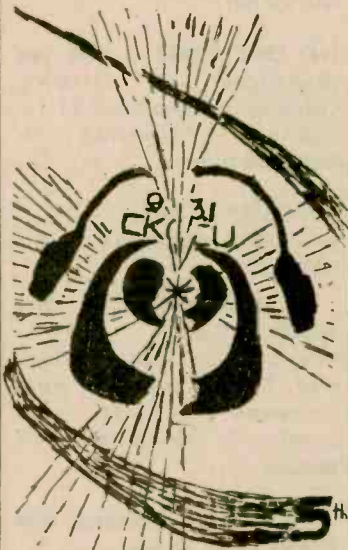
FRIDAY November 14

93.LIVE — 4 pm
The Jam: Recorded last spring at London's Rainbow Theatre.

BREAKAWAY — 7 pm
Brains vs. Brawn: The issue of scholarships in Canadian university sports is examined tonight.

BRIAN EAGLE — 7:30 pm
Night In Rusty Armour — Volume 2: One-and-a-half hours back in the sixties with your fave 2-minute tunes.

NETWORK OVERRIDE — 9 pm
From Skid Row to So Ho: A profile of Gary Moore.



FIFTH ANNIVERSARY SPECIAL — Midnight
CKCU-FM turns five with much hoop-la, champagne and a story that will have you in tears of joy, sadness, silliness, and craziness. Five years of memories are condensed in this special presentation.

SATURDAY November 15

ARTISTIC LICENSE — 11:30 pm
What's it like to be a struggling actor in Ottawa? Find out this morning as Artistic License talks to David Evans.

BACKBEAT — Noon
Superstars Part Three: The Jacksons.

DISCO RADIO — 2 pm
European Disco — Part Three: Artists that you may have never known about.

THE HISTORY OF REGGAE — 3 pm
Junior Smith continues the story of reggae. 1969-1973 are explored today.

THE BOSS, PART THREE — 5 pm-8 pm
James Hale and Howard Bloom present the Third Annual Bruce Springsteen CKCU-FM Funding Drive Special. 231-7590. The last day for pledges!!

SUNDAY November 16

NO ONE CAME — 7 pm
(Simulcast on Ottawa Cablevision, Channel 12)
Labyrinth is the featured artist.

MEANTOWN BLUES — 9 pm
Roy Browyn, 'Laughing But Crying' — kicks from Route 66, the great Swedish label, the best in rhythm and blues from the west coast in the late forties.

MONDAY November 17

OFF THE PEDESTAL — 7 pm
Mind Gettos: An examination of women and

access to education.

BRITISH AIRWAVES — 9 pm
The Enz in Sight: As stardom lurks around the corner, New Zealanders, Split Enz, pay a visit to British Airways to discuss the past, the present and future of the group.

NO FUTURE NOW — 10 pm
Odds and Ends: Tonight we finish off the listener requests from the funding drive and feature some gems just aching to bust loose from the new-release chart.

WORKMAN JOHN — 11 pm
Workman celebrates the birthday of Gene Clark by playing and chronicling the music of the group he was an important part of — The Byrds.

WEDNESDAY November 19

A CLASSIC AFTERNOON — 2 pm
William Walton: *Viola Concerto*, Paul Doktor, viola, London Philharmonia Orchestra. Edward Downes, conducting.

SLIDIN' DELTA — 7:30 pm
Uptown Blues: Guitar-piano duets from 1927-37 collected by Yazoo.

IN A MELLOW TONE — 9 pm
Crazy 'bout a Saxophone: Mary Van Wyck and Ron Sweetman play some of their favourite saxophone recordings, from Coleman Hawkins to Pharoah Sanders.

THURSDAY November 20

A CRAZY LAZY THURSDAY — 4 pm
Neil Bregman takes an inside look at Joni Mitchell's award-winning *Mingus*

THURSDAY November 20

APERTURE — 7 pm
A review of *Les grands enfants* by Paul Tana.

THE HE AND SHE HOUR — 9 pm
Alwyn and Evelyn discover the startling resurgence of heroin in today's music scene. Even Major Tom's a junkie!

WHAT A LONG STRANGE TRIP IT'S BEEN — 10 pm
Rhythm Rockers: The best on bass and drums in the sixties.

FRIDAY November 21

93.LIVE — 4 pm
The Concert For Bangladesh.

NETWORK OVERRIDE — 9 pm
AC/DC: A long way to the top.

SATURDAY November 22

ARTISTIC LICENSE — 11:30 am
Ottawa's new artists' co-op is examined; a review of the *Greasy Spoons* exhibition at the Splash Gallery;

BACKBEAT — Noon
Earth Wind and Fire are today's Superstars feature.

REGGAE IN THE FIELDS — 4 pm
Reggae Sunsplash: Junior finally makes it to the 1980 version!

SUNDAY November 23

SONG FOR YOU — 8 am
Richie Furay: From Buffalo

career, Richie talks about his past, and about the album he is currently working on.

NO ONE CAME — 7 pm
(Simulcast on Ottawa Cablevision, Channel 12)
The featured artist is Spencer Valentine.

MEANTOWN BLUES — 9 pm
Amos Milburn and his *Chickenshackers* — the rocking blues of the man from Houston, Texas.

MONDAY November 24

BRITISH AIRWAVES — 9 pm
The Robert Wyatt Story: Quite possibly one of the most brilliant musicians on the British music scene, percussionist/keyboardist/vocalist Robert Wyatt is entering a new phase. Rob Stewart takes a retrospective look at Wyatt — his music, and thoughts from *Soft Machine* to the present.

NO FUTURE NOW — 10 pm
Thunderbirds are Go!: Tonight the long-awaited special on British comic-punk crazies, *The Rezillos*. A history of the band's hectic career featuring new releases from offshoot groups *Shake* and *Revillos*. For kids of all ages!

WORKMAN JOHN — 11 pm
Music of the Girl Groups: Hear the thrilling trilling of the *Shirelles*, *The Chrystals*, *The Ronettes* and maybe even *Lesley Gore*.

WEDNESDAY November 26

A CLASSIC AFTERNOON — 2 pm
Commissioned for the 40th

anniversary of the Bolshevik Revolution; the composer entitled the work 1905 and dedicated it to the Russian uprising of that year. *Dimitri Shostokovich: Eleventh Symphony*, Leopold Stokowski conducting the *Houston Symphony Orchestra*.

WISSENSCHAFT — 7 pm
A look at ice-testing, astronauts and eating.

IN A MELLOW TONE — 9 pm
Recent releases: The cream of the crop releases in the fields of jazz and blues.

THURSDAY November 27

A CRAZY LAZY THURSDAY — 4 pm
An interview and profile of Belgian guitarist Philip Catherine is Neil Bregman's feature on the last lazy Thursday afternoon of November.

NO ONE CAME — 6:30 pm
(Simulcast on Ottawa Cablevision, Channel 12)
Spencer Valentine is featured today.

APERTURE — 7 pm
A tribute to the American turkey.

THE HE AND SHE HOUR — 9 pm
Play *Duelling Discs* as Alwyn and Evelyn pit two new releases against one another in the battle of the bands.

WHAT A LONG STRANGE TRIP IT'S BEEN — 10 pm
The Rolling Stones in the sixties — part two.

FRIDAY November 28

93.LIVE — 4 pm

Third World: The best reggae/rock band in the world performs live at London's *Rainbow Theatre*.

NETWORK OVERRIDE — 9 pm
Three Steps to Heaven: Twenty years later, *Eddie Cochran*.

SATURDAY November 29

ARTISTIC LICENSE — 11:30 am
Funding for dance companies in Canada is discussed as *Artistic License* examines the Canada Council's stand on this lively art form.

BACKBEAT — Noon
Get Up Offa That Thing! Alwyn Ross pays homage to *James Brown*.

DISCO RADIO — 2 pm
European Disco: part five.

REGGAE IN THE FIELDS — 4 pm
Oldies but goodies, featuring...

SUNDAY November 30

SONG FOR YOU — 8 am
Last Night I Had The Strangest Dream: Part two.

NO ONE CAME — 7 pm
(Simulcast on Ottawa Cablevision, Channel 12)
Allan Richardson and *Janey Millican* are the featured artists.

MEANTOWN BLUES — 9 pm
Charles Brown and *Johnny Moore's Three Blazers* play the mellow blues of "Sunny Road" on *Route 66*.

Businesses That Believe

The following is the beginning of a growing list of businesses who are chipping in to help raise funds for Radio Carleton during FUNDING DRIVE 80. We urge all our listeners to patronize these businesses as a demonstration of appreciation for the contributions they have made to the continued survival of CKCU-FM.

Many local businesses have donated goods or services for auction during the funding drive, November 1st-15th, 1980. Stay tuned to 93.1 for details throughout the fabulous two weeks. **Dial and donate** — and pick up something extra at the same time. 231-7590.

ELGIN ART — 279 Elgin Street, 238-2644
Head down to Elgin Art and do your Christmas shopping early. The proceeds from the sales of certain framed prints will go directly to CKCU.



SPORTSHOE — 1668 Merivale Road, 224-5374

Any pair of running shoes in the store valued at \$50.00 or less.

ODAKIM — 7 Frieman Street, 234-8248
Join Al Thaw and Michel Beaudoin on Saturday, November 8th at 1:00 a.m. as they auction off an assortment of amazing paraphernalia donated by the fine folks at Odakim.

U-FRAME-IT — 728 Bank Street, 236-0027
\$50.00 gift certificate for framing.

RECORD THEATRE — Westgate Shopping Centre
30 assorted records.

Dial
&
Donate
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The following businesses have been kind enough to donate goods to the Radio Carleton staff to facilitate their efforts in raising money for CKCU.

CYRVILLE CHRYSLER-PLYMOUTH — 900 St. Laurent Blvd.

Our very special thanks go out to the fine people at Cyrville Chrysler-Plymouth who have donated a 1980 Plymouth Volaré to CKCU for the duration of the funding drive.

COCA-COLA LIMITED — 500 Coventry Road

A refreshing thank-you to Coca-Cola for supplying our hard-working telephone staff with soft drinks from November 1st-15th.



STAR TREK — THE MOTION PICTURE — Main Hall, Unicentre
Thursday, November 13th, 1980
7 pm and 9 pm

The Carleton University Students' Association is chipping in with a benefit for CKCU-FM. If you're a hard-core Trekkie, head down to the Main Hall in the Unicentre of Carleton University. Admission is \$2.00 for students and \$3.00 for non-students with all profits going to FUNDING DRIVE 80.

NATIONAL FILM THEATRE — 238-7865

Stay tuned during Aperture on November 6th and 13th at 7:00 p.m. as we auction two pairs of season passes and ten pairs of single passes to the NFT winter showings.



CAMP FORTUNE

We will be selling ten adult learn-to-ski packages for donations November 1st-15th. Each package includes four nights' worth of return transportation from Ottawa, a 1½ hour ski lesson, full equipment, and free ski time. This package is completely transferable so it makes the perfect Christmas present (restricted to those 18 years and older).

Many local businesses have made cash donations to Radio Carleton which will be used strictly for the purchase of capital equipment needed to keep the highly technical side of CKCU in working order. A complete list of these businesses will be published in the December issue of TRANS FM.

As well, many businesses are holding Radio Carleton Donation Boxes by their cash or front counter. When you're finished your shopping, throw your spare change into the box. Every little bit counts!

Thank you everybody for all your support and co-operation. We appreciate it.

The Staff of Radio Carleton



Kim Mitchell

Although they've gone from four members to two over the last year, Max Webster is still committed to another decade of recording. Lead guitarist Kim Mitchell has plans for seven more albums. He talked to CKCU's Geoff Currier about the future and about the present, which includes a new album.

Mitchell: OK. It's *Universal Juveniles* that's the title. There's a lot of street talk — Max Websterisms in it once again. You know, "This party's higher than the Eiffel Tower." There's tons of 'em once again on this album.

FM: The lyrics by Pye Dubois again?

Mitchell: Yes. All the lyrics on the album are by Pye Dubois. And it's got great stuff.

FM: Have you written all the music or are the other guys kicking in?

Mitchell: I wrote eight of the tunes and then Gary McCracken, the drummer, wrote a tune called "What Do You Do with the Urge?" "Go for broke. Go for bravodo. Go for magico. Go for what you know. Everything is magico." He wrote that along with Pye. See, Gary's a great riff writer / rock writer because he's a drummer, and when he writes on the guitar it's just basic root.

FM: It's all rhythmical.

Mitchell: It's all rhythmical and all root, and he came up with a great riff for this song. It's a great riff. And then the other song was written by Dave Myles, the bass player, who has left the band. He got the basic pressures from the wife to move back to his home town and pursue a career in advertising; selling plastic forks and plastic spoons for his

wife's . . . his wife's father. Someone with that talent . . . I just . . . I can understand someone making a decision about their life, and I respect them for doing that, but when you have a talent like he had, I don't understand it at all. Right after the album's done everybody's got a smile on their face and he comes and hits me with this thing, so there's a big panic to get a bass player, and we came up with a guy named Mike Gingrich. OK? Within a day this guy showed up out of the blue — an incredible bass player, and the band is five - piece now; we've added another guitar player too.

FM: That takes a little of the pressure off you.

Mitchell: It wasn't a case of taking the pressure off, you know. It was a case of I just want to play more solos, and I wasn't having the chance. I didn't look at it as pressure. I just looked at it as, like, if I wanted to stop playing the band would be able to carry itself and I'll be able to sing a line, play some guitar, sing another line, play some more guitar, and the end product of the new Max album, *Universal Juveniles*, is like that. There's a lot of stuff that . . . there's a lot of playing in between lines now, and I wanted to be able to cut that on stage without the bottom falling out of the band.

FM: So you go from being down to two guys to up to five again?

Mitchell: Exactly, ya. That's what happened. We were three recording; down to two. Desperate. Bummed - out, and now it's great. It's the second week of rehearsal now and it's going really well.

FM: How long will it take you to get the band ready to go out on the road now?

Mitchell: About another week - and - a - half — it's going so fast. I mean they do their homework. Doing homework they learn the stuff. They come to practice, we work it out, basically learn the changes, and in another week or so — it'll take about a week to get some sort of tightness.

“Max has always gone through changes. It's an inspiration to me.”

FM: And then it's just getting out on the road?

Mitchell: Ya. You have to get out on the road because you can rehearse and rehearse and rehearse and get stuff tight. . . as soon as you get out on the road is, you know, on the maniac stage, you know, it takes on a totally. . .

FM: You can sit at home and play scales until you're blue in

the face, but unless you get out there in front of the people. . .

Mitchell: Ya, that's right, 'cause each night takes on a different form.

FM: So, has the sound of the band changed at all or did you go for guys that could replace the people you had?

Mitchell: Ah. . . we went for players we liked. That's what I basically looked for.

FM: You weren't afraid of the sound of the band changing or anything?

Mitchell: No I wasn't, and I hope it doesn't freak people out. shouldn't because Max has always gone through changes. It's an inspiration to me. You know, to all of a sudden have a guitar player there who's playing beside me. And a different keyboard player. And a different bass player. It's an inspiration. You got people coming up from totally different backgrounds, and. . . and they're peeling out with you. It's great. So it shouldn't freak people out because it still sounds like Max, you know, it does. The writing. It starts in the writing, and the end product is still Max Webster. Like, these guys are all 'Max Websters'. They're not groovy, glitter rock stars, or whatever, you know.

FM: What does it take to be a 'Max Webster'? Are there any special elements that it takes?

Mitchell: You have to know more than four chords. You have to have a Chargex card, and now there's a new law — no wives. No, I'm just kidding. Ah. . . I don't know. You just sense the magico. You know? You just sense the magico in certain players, and we went after specific players. It wasn't a case of, well, here's a guitar player, we'll try him out, or here's a keyboard player. We went for this specific keyboard player.

FM: Do you go for personality or intellect as much as you do musical ability?

Mitchell: Well, you've got to spend ten months of the year on the road with the guy so it does matter, and ah — it really does.

FM: How does a band like Max, who has achieved a fair degree of notoriety now, go about looking for new people? Did you get on the line to people you know, or put an ad in the newspaper, or what?

Mitchell: When we were looking for a keyboard player we did put an ad in the newspaper. It just said: "Touring rock band looking for keyboard player. Phone this number." And when people called up and found out it was for Max it was like, "What?!" And there were a few calls like: "Oh, no. I don't think I can handle that yet." You know, like that. Or, "No, I can't stand those guys." But we've got Greg Ched on keyboards now, and he's a great. . . great vocalist, an amazing singer. Now that Dave's gone, the bass player, it's sort of a little mellower because he was getting heavy pressure from his homelife, you know. And it was turning him into a basket case to be on the road with.

FM: You always have visions of that sort of thing going on only with smaller-time musicians; you know, bar musicians out on the road a while.

Mitchell: You'd be surprised. Pink Floyd recorded their last album, they wouldn't be in the studio at the same time together. That's how much they hate each other. It's surprising to know how many people who are very, very successful end up suing. . . end up, you know, killing people. You know, it's a drag but these guys are really known now.

FM: It's surprising that you get home pressure as well; that guys in a fairly successful band get home pressures.

Mitchell: Well, he did, and ah, you know. . . what can I say? You know. We called her the bag dragoon and, you know,

why do you have to do this. . . why do you have to do that. Hey, this is what I do, you know. I should have your blessings.

FM: Nobody else in the band had problems like that, I take it?

Mitchell: No. Not at all. What is this divorce court? This is the Max Webster premier here.

FM: Tell me about the album again. Ah. . . do you think your stuff's pretty self-explanatory?

Mitchell: It's pretty confusing. . . at this point, no.

FM: Is there any of your stuff that. . . it's a question I've often asked people who write stuff. . . is there any of your material that you think people have missed? That you get the feeling that. . .

Mitchell: All of it. Every bit of it. Every bar they've missed. No. No they've caught a lot, actually. . . Max Webster fans are a very odd bunch, I would have to say. Ah, a lot of it's Pye Dubois. Pye Dubois deals in a totally different way of speaking, and lot of people come up to us at concerts using his stuff just to communicate to us. Like, "I'm higher than the Eiffel Tower," you know, "We're here to be reckless", "Cocaine-colored computer cards", and on this album, "She's taking a break from my face." You know. Like, "It burns like the snap of fingers." "Go for magico." "Ya-hoo." What else. . . "Check, check, check this out. Feel our ears burn." All that stuff. Ya, even "Juveniles don't stop, man."

FM: Even "Juveniles don't stop"?

Mitchell: Yea. 'Battle Scar' is a song from the album we recorded with Rush. We got together and recorded with Rush. . . simultaneously in the studio.

FM: It must have been a hell of a racket.

Mitchell: It was. It was a hell of a racket. We turned all the technician's hairs grey because there were so many inputs and so much technical stuff had to be gotten together, and we floated in and we started drifting, man. And it was great.

FM: How can you concentrate on music with all that stuff going on?

Mitchell: Well, that's what we are. We're artists. We're just concentrating on music, and we just left it to them. But I did notice that everytime we'd go in for a playback there was more. . . people were growing beards really fast. . . the, ah, engineers' ears were sweating, you know. That kind of stuff.

FM: How did it turn out? It must have been an awful amount of fun to go in with some friends of yours like that and. . .

Mitchell: It was fun having two bands get together like that and play off each other. And two drummers. Two guitar players. Two bass players. And it was weird. It was great, and lyrically it's really heavy. . . "Bust the busters. Screw the feeders. Make the healers feel the way I feel. Battle scars, man. You get 'em all through your life." You know what I mean?

FM: Beautiful. That's going to be a great track to hear.

Mitchell: Ya, and 'Drive and Desire', another track that applies to Max and applies to a lot of. . . ummm. . . bands who do sustain themselves. Or it applies to people who really do well for a long time, are very happy, and when coping is a joke they still put out OK. It's drive and desire. The song 'Drive and Desire' on this album. When you're standing in line with angels, they're saying to you, you know you're up there. I don't know, *Stand in Line with Angels* is judgement day. But they're going: "Hey man, life's going to burn like the snap of fingers. This ain't going to be no plain plane. No trips from vinyl heroes. And if you can't cut it, here's your crying towels. And because when you're standing in line with angels only the giants

remain. . . who've got drive and desire." Drive and desire. Drive and desire.

FM: Is that what it is with Max Webster? Drive and desire?

Mitchell: Yeah. I apply this song to Max Webster. It really hits home with me because when you're standin' in line with angels, only the giants remain who've got drive and desire, and Max does have drive and desire, and that's why. . .

FM: A lot of bands have drive and desire but it seems that Max has been able to express it a lot better than almost any other Canadian rock band; what it means to have drive and desire. But also you do have your tongue protruding halfway through your cheek while you're doing it.

Mitchell: Ya. Coping's a joke sometimes. We're. . . like you say. . . it's tongue in cheek on life, you know. In the song 'Juveniles Don't Stop', you know, who's not into rock energy nerves all your life. You gotta be ready for that ride into another sphere. You know life may just be one day to go. You only got yourself to see yourself there. You must go fast or you'll never know if you never dare. Juveniles don't stop. No harm in leaving your brain wide open, you're not the first to get it in the rear. You know what I mean? Like, that's what MAX is. It's. . . hey, life's a joke. So what's this joke we call coping? Let's just cope. You move along. Rock and roll. Have a good time. Hey, let's go.

FM: Well you seem to have. . . you can do that. Like I say, Max seems to be almost unique in the Canadian rock scene for being able to do that. At least it. . . to be able to have that come out in the music.

Mitchell: I think it's because of where we were brought up. We were influenced heavily by Detroit. That was a totally different music scene than I think anybody up here was exposed to or anyone in Toronto is exposed to.

FM: Are you talking of the. . . Seger—Mitch Ryder type thing? The bar scene?

Mitchell: Yea, I remember seeing Ted Nugent in a suit.

FM: You're probably the last person who did.

Mitchell: Well, ya. It's background what you're brought up on, and there are very weird, weird artists in our home town. And we were always the kind of guys that. . . even Gary McCracken, who's still in the band, and Dave Myles, the old Max Webster. . . we were always listening to different things. We weren't looking for the mainstream kind of band. . . sort of off the wall, left field kind of thing, and we still are. Although we are more accessible, it's not a conscious thing. It's more. . . Max is coming into. . . the time or something. Like, it's the times. The eighties, and some people are realizing that it's the eighties and life. We definitely have discovered the eighties, that it's all a big joke. So let's guffaw, guffaw, go along with it.

FM: Indefinitely?

Mitchell: Let's just say indefinitely. Next year. Two years. Three years. Four years. We've got seven more albums coming out. So that's what I can tell you now. So unless anything incredibly terrible happens, there'll be seven more albums from Max Webster. And this, me as a creative person, and Pye Dubois as a creative person, and anybody else who's around Max — it's not going to dry up. It's definitely. . . it's not going to dry up. We've just got too much. It flows out of us like. . . you know, we shit tie - dye. What can I say?

FM: Yes. Thank you very much for coming in. How would you like to do a quick funding drive endorsement for us?

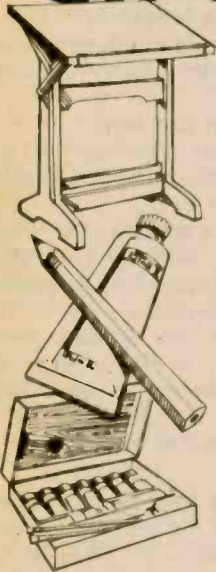
Mitchell: Alright. When's the funding drive going on?

FM: The first to the fifteenth.

Mitchell: CKCU's third annual funding drive is going on November first to November fifteenth. This is Kim Mitchell from Max Webster urging your support. Thank you. ■

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More songs about paranoia and madness from FINGERPRINTZ

BRUCE SIMPSON

Photos by CHRIS JOHNSON

The British group, Fingerprintz, were almost up-setters again on a stage shared with Martha and The Muffins at a recent Salon Room concert at the civic centre.

The group's Ottawa debut was last January, opening for XTC at Carleton University, and the consensus was Fingerprintz outshone the headliners hands down.

At this second appearance it was easy to see how that could happen because Fingerprintz, with its charged, energetic, rambunctious presentation, can get a crowd moving with ease. Its infectious punk pop had many dancing or at least moving to the beat.

Centre stage is lead singer/composer/lead guitarist Jimmie O'Neill, a Glasgow native, dressed in a purplish plaid ill-fitting suit, his hair roughly shorn to serve as an intensely dynamic focal point.

The Fingerprintz' second album, *Distinguishing Marks* strikes with more polish and power than their debut. Unlike the self-produced FINGERPRINTZ, Nick Garvey of The Motors produced this one.

As O'Neill explained, "What happened was that we made demos of the new songs — I wasn't quite happy with it because I was still reluctant to use a producer. Virgin [their label] had Nick so he was waiting for someone to record; even though I was reluctant we decided to have a go at it. I think it turned out really well."

Distinguishing Marks has a unity of style in contrast to *Fingerprintz*, which seemed to dabble with various modes. O'Neill said, "On the first album we were trying on different hats, if you like, to see what sits the best, and for the second album we decided to simplify our style down quite a bit and just go for a more basic type sound — a kinda punk pop."

O'Neill sees Fingerprintz in the same musical league as The Undertones and The Skids. While The Undertones have a frivolity to both lyrics and tunes (making fun of their own limitations with the song 'More Songs About Chocolate and Girls'), Fingerprintz, abetted by O'Neill's lyrics, could easily do a song called 'More Songs About Paranoia and Madness'.

Just by going with the titles from the new album — 'Criminal Mind', 'Amnesia', 'Remorse Code' — one gets the idea that O'Neill is more concerned about themes which transcend pop love lyrics.

It is the paradox that his lyrics run counter to the pop sound of the tunes which makes them all the more effective.

Distinguishing Marks contains a classic number of the type with 'Bulletproof Heart' — it is an accessible pop number with a catchy synthesizer line running through it, yet the lyrics are about the violence and desperation of strife-torn Belfast. Its strikingly harrowing tone is punctuated at its conclusion by martial drums into the fadeout.

O'Neill tries to fit a lot of clues and stories into his songs. He claims that Sir Alfred Hitchcock is one of his main

writing influences, certainly a unique perspective.

From *Distinguishing Marks* there is another successful example of O'Neill's songwriting ability in 'Hide and Seek', about a daily incident in the work of detectives, delivered in a droll, detached manner with deadpan lyrics verging on the macabre: "The mouth doesn't speak / He hasn't shaved or brushed his teeth / For at least a week".

Or the unbalanced madness of the innovative "Jabs", depicting a mental patient who has a complete dependence on his nurse for life-stupefying shots, with a twisted sexual metaphor.

O'Neill said that Dashiell Hammett is a favourite as a writer and Captain Beefheart as a lyricist, although he tries to be less ambitious and more specific than the totally spaced-out vision of Beefheart.

While O'Neill may prefer to call the words in his songs "clues", the lyrics are actually filled with puns, double entendres or slightly twisted meanings. For example, 'Ringing Tone' about waiting to get through to a girl on the phone ("Communications overrated / It's cheap rate too / But my call's unconsummated"), or the chorus of 'Radiation' ("Ohhh, no more fun / Radiation"), effectively wry.

Distinguishing Marks is a small classic of sorts.

Fingerprintz' show covers songs from both of the albums, of which the poppy songs from the second one are toughened up for the live show. O'Neill said, "Whenever people see us live they think we're much better", an opinion which Jimmie O'Neill and the rest of the group proved with smashing aplomb. Two of the highlights were "Bulletproof Heart" and "Fingerprince".

The band are now a five-piece with the addition of keyboards, so the sound has an extra dimension and colour, but their energetic rawness has not been sacrificed.

Fingerprintz played for over an hour, and even after their two-song encore — '2 A.T.' (astute CKCU listeners will know it as the theme music for *Contrabands*) and a prototype version of The Damned's 'New Rose' — one wished to even hear more from the band, the level of energy was so enthusiastically worked up.

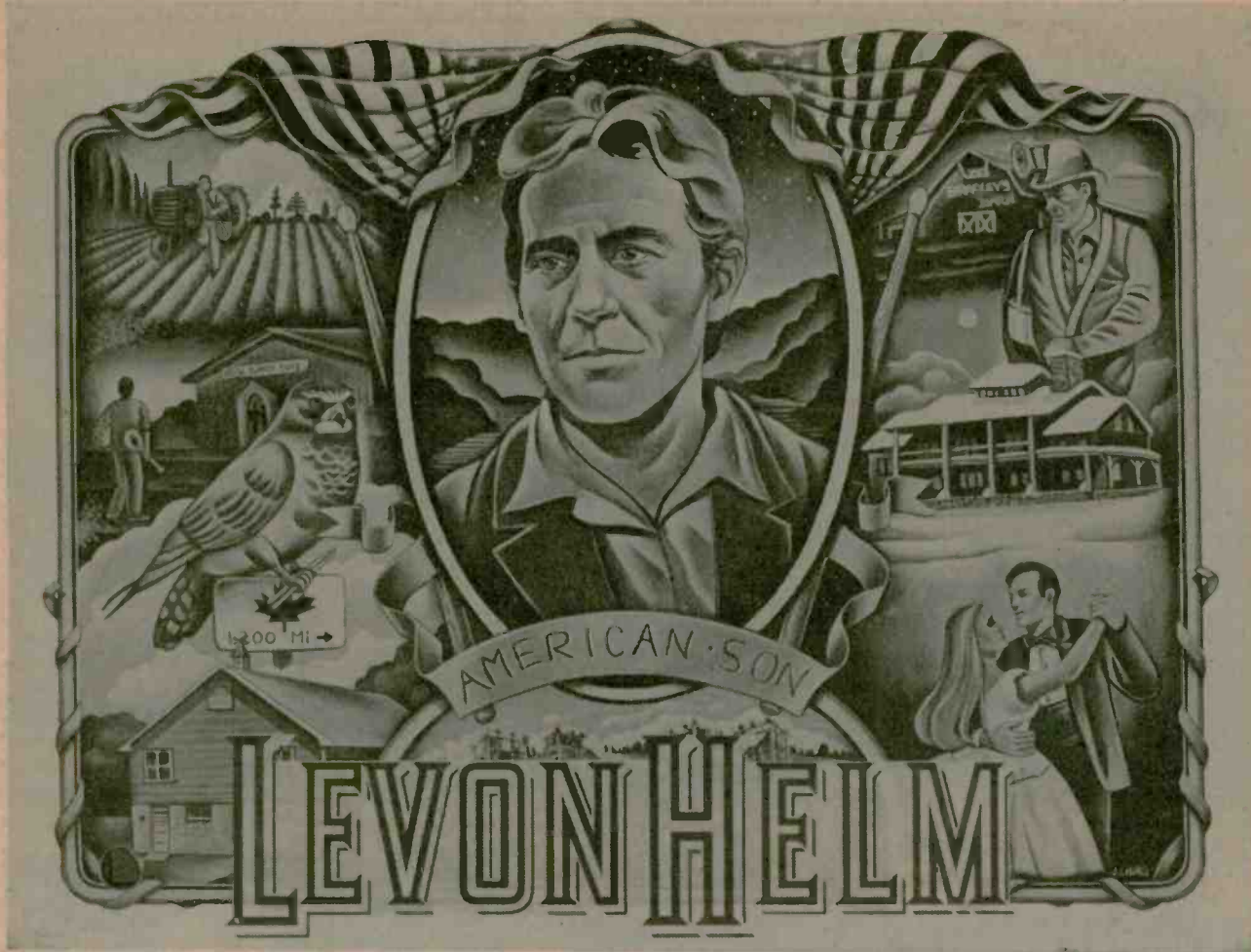
The future will be busy for Fingerprintz. After this North American tour, it's back to Britain for more gigs. Then it's work on a new album for scheduled release around May, which O'Neill promises will have yet a different sound — rawer, more rock'n roll.

There's also some live stuff recorded at the London club, The Hope and Anchor, which might be released.

Fingerprintz have a relentless drive along with a well-crafted approach to their music. They are the very dab indeed! ■



Fingerprintz in concert at the Civic Centre last month.



Still making housecalls on the road

WORKMAN JOHN

One of the greatest benefits in working at CKCU (93.1 on your FM dial) for me has been the chance to meet, greet and in this case, eat with some music business personalities who had previously only existed as pictures in magazines or as sounds that emanated from my stereo system speakers. It's been fun to have met the great, the near great and the would-be great, they who hope they are on that difficult road to stardom. I always expected that I would be meeting all sorts of wild, flaming egomaniacs, but surprisingly, most of the music folk that I've met so far I have found to be regular-type humans; pleasant, polite and so on. All of this is not a prelude to some heavy name dropping, let me assure you. What I am working up to is to tell you about a man I met recently who takes the cake in the nice guy sweepstakes. That man is Levon Helm, who played drums, guitar and mandolin for the late, great, lamented quintet, The Band.

Robbie Robertson, another ex-Band member, said that The Band dissolved because they didn't want to ever get to the point where they would overstay their welcome and be asked to go home at some point. Many of their fans would have preferred them to go on for a lot longer than they did, but since the demise of The Band, its members have not stopped working. Robbie Robertson is still writing songs

and recently produced an interesting movie, *Carny*, in which he also acts. Levon Helm has also taken up acting as a second career, as well as continuing his musical life; he now has four solo albums under his belt and is currently touring with The Cate Brothers, a tough country-rock outfit. I haven't heard Levon's fourth album yet, but the rest of them reflect a wealth of American musical styles; a musical heritage that Levon and, earlier, The Band, were able to distill so beautifully. In listening to Levon's recordings, and hearing that familiar high wail of his aimed at the round August moon, you are instantly made to feel at home and in familiar surroundings. His music doesn't exhibit the eclecticism of The Band's, but it is an energetic distillation; sinewy and rock steady. Much like the man himself, as I was to find out. The only other time I had seen Levon Helm was in 1965 at Montreal's *Place des Arts*, playing in The Hawks, backing up a thin and mysterious-looking man by the name of Bob Dylan. As I walked into Barrymore's backstage room, my mind zoomed back through the years over Levon Helm's long and productive career; his three-year apprenticeship (1959-1962) with Canada's one man rock and roll conservatory, Ronnie Hawkins; a couple of years touring with Bob Dylan; and of course the many years making memorable music with The Band. The music of The Band was woven from many different strands — the stories,

myths and legends of the American historical landscape — and I felt that I was about to meet a legendary character who would look like he had emerged from an old sepia-toned photo. Instead I was surprised to meet a man who looked about fifteen years younger than I expected; clean-shaven, trim and youthful, Levon greeted my companion and myself and immediately pressed a glass of sake into our hands. The room was filled with people; The Cate Brothers, his band, their wives, girlfriends and Barrymore's staff who were engaged in serving up an extensive and appetizing dinner which we were invited to share. As we enjoyed the food and exotic sake, we talked with Levon, who made us feel right at home. He was the perfect host, made sure we were included in the conversation and kept us supplied with whatever we desired. A more relaxed and genial host I've yet to come across, and as for his band, The Cates, a more laconic and shy group of men I've yet to meet. After some relaxed conversation, we went outside, picked a spot and let the music of Levon and The Cate brothers wash over us. The full house at Barrymore's obviously dug what they heard from this small but tough band who rocked and romped southern-style through two sets of foot-stomping material. With both Levon and his nephew playing drums, there was a lot of punch to the sound — as you can imagine. Also, this arrangement enabled Levon to get up and sing and blow some harp. Their repertoire was mainly their own music with a few of The Band's songs thrown in to keep the nostalgia buffs happy. They received a good response throughout and were brought back for an encore and sang an acapella treatment of the reggae classic 'By the Rivers of Babylon'.

Backstage later, after he had a chance to get another glass of his beloved sake, Levon sat down to be interviewed and I started by asking him about his choice of uncharacteristic encore music. His answer was that it seemed to provoke a nice release of tension. He also promised that next time he would sing something everyone knew, the national anthem perhaps. My first few questions were aimed at getting some information and hopefully some stories about his early days with Rompin' Ronnie Hawkins who has worked hard to create a legend as a hard-living, hard-partying, rock'n roll outlaw. He once was quoted as saying that, "I've been to parties that Nero himself would have been ashamed to attend." I was eager to hear Levon dig up some juicy stories about his days with Ronnie Hawkins, but he adroitly escaped my probing with, "I'd rather not tell on anybody, especially myself. Ronnie is a lot better at telling those stories than I am and whatever he'll tell you, I'll back him up. It was a great experience and Ronnie is certainly a wild and crazy guy. He's like all the rest of us; this is what we do. We're entertainers. Music is medicine and we're still making house calls!"

Ronnie Hawkins has, among many other things, been credited with bringing rock-a-billy music to Canada, and since I wasn't going to get any gossip I decided to ask Levon about the story that he and Ronnie came up to Canada in a Cadillac in 1958, bearing the seeds of rock-a-billy music. His answer somewhat diminished the myth, "Well, that's partly true. It was a 1958 Chevrolet. We followed our friend Conway Twitty who turned us on to Canada and told us what a good place for music it was. At that time in music in our area, our particular brand of music, drums were new into it. Up until that point, anything that was quick or had a fast tempo usually didn't have drums, so all of a sudden when Carl Perkins, Billy Lee Riley, Conway Twitty and all these people started adding drums to it, they started calling it rock-a-billy. These people put the rock'n roll into the

hillbilly lyrics. It was called rock-a-billy for a while, then later it was called country rock. We're still calling it music." If I wasn't going to get Levon to spill the beans on his old partner Ronnie Hawkins, I thought that I might get him to air his feelings on Bob Dylan, who had gone through a few changes — notably his recent conversion to Christianity. His comments were the epitome of diplomacy: "Everybody's religion is their business. You know I hear it all as music. A lot of people seem to read whatever they feel into Bob's music. That's their privilege. To me it's all still music. Whatever his private convictions are, they're fine with me. His music gets better, for sure."

I didn't query Levon at length about his career with The Band, as their accomplishments to me were obvious. Their evocative, sometimes haunting music, with its patina of understated elegance and its power to recreate the legends of early American pioneer days, added to the 70's music scene a refreshing antidote; one that was often flashy and overblown with hype. Their music had a spiritual quality, and it is **this** special quality, above all others, that had such a profound effect on so many people. I asked Levon how he felt about his career with The Band and what he felt about its demise.

"Naturally, I hated to see it go that way. I would have preferred to pump it up and keep it going. There were a lot of laughs along the way. The high points for me have been all the people we've been able to work with. You know, to play with Muddy Waters, who is one of my heroes, well that was a big day when we recorded with him on the *Muddy Waters* at Woodstock album. I'd still like to play with Bill Monroe and Ray Charles. The game is not over by any means. I've been able to play with a few of my heroes."

As for his own musical contributions on his solo work, he had this to say: "The first album, the RCO *All Stars* album, I thought would serve as vehicle for all of us that were involved in it. The second album I don't take credit for. I don't like the album. I tried to stop its release until we could get it to a certain place, but it's all spilled milk now. The last album, *The American Son*, I'll take credit for that. I plan on making a lot of albums before I hang it up."

Recently, Levon Helm has delved into a new arena, the world of film. In the film *Coal Miner's Daughter*, Levon played the part of Sissy Spacek's father. He recently completed a film in Toronto and Spain called *Misdeal*, in which he plays a drug dealer. Levon told me he enjoyed working on these films and that he found the behind-the-scenes people wonderful to work with. He said that it was a little disconcerting though to be standing around the set and have someone walk up to you and straighten your hat for you or adjust your collar.

Another recent musical project that he was excited about was a concept written by Paul McKinnerly who took the Jesse and Frank James story and set it to music. In this effort, different characters sing the songs which make up the story. Emmylou Harris sings the part of Jessie's wife; Levon sings Jessie's part; Charlie Daniels sings Coleman Younger's part, Albert Lee does Jim Younger and Johnny Cash is Frank James. The backing musicians are of an equally fine calibre. According to Levon, when a tape of the album was played at Barrymore's, it received an impressive response and, as Levon phrased it, "Emmylou's singing put a chill on 'em, I tell you." Levon promised to bring CKCU a copy when it was released. This generous and warm response was typical of the man. As we left he cautioned us to be sure to pass along our comments on that evening's performance to the Cate Brothers who were sitting outside his room. We did. ■

FICTION

I'll Meet You by the Two Thousand Seas

With acknowledgements to the dream life of Derek Diorio

KEN ROSS

Painting by STEVE ANDERSON

Outside, the sea kept a gentle vigil on the night winds, its subdued power wove a background for their words, and like their words, it did not falter. Around the edge of the table, on the couch, and atop the kitchen counter were empty beer bottles and full ashtrays; over the room a haze of cigarette smoke hung in phantom layers. They'd talked a lot, Alan and he. No topic was a surprise to either, neither were resolutions to their old differences expected. These discussions were good for them though, therapeutic, and both were ever reluctant to end them. Inevitably eyelids began to leaden and shoulders to stiffen; unwillingly their words fell away to be supplanted by a silent goodwill.

The topic they had ended upon, again no surprise, was prayer; its power, its poison. Alan the theist, Peter the agnostic — it was a game between the two and they were both played out. Peter smiled as Alan gulped down the rest of his drink, drew on his cigarette, rose, smoke streaming out of his mouth and nose, and pulled on his jacket. They said goodbye.

Peter sat. Prayer. He shook his head first at his departed friend and then at the living room in general. It was . . . well . . . there wasn't much of a mess, and he could get it in the morning. Lazy, lazy, lazy. Wendy would have killed him.

Shit. He'd been free of her image the entire day; why do this to himself now? She. . . he stopped the thought forcibly; his stomach was not ready for this onslaught. He

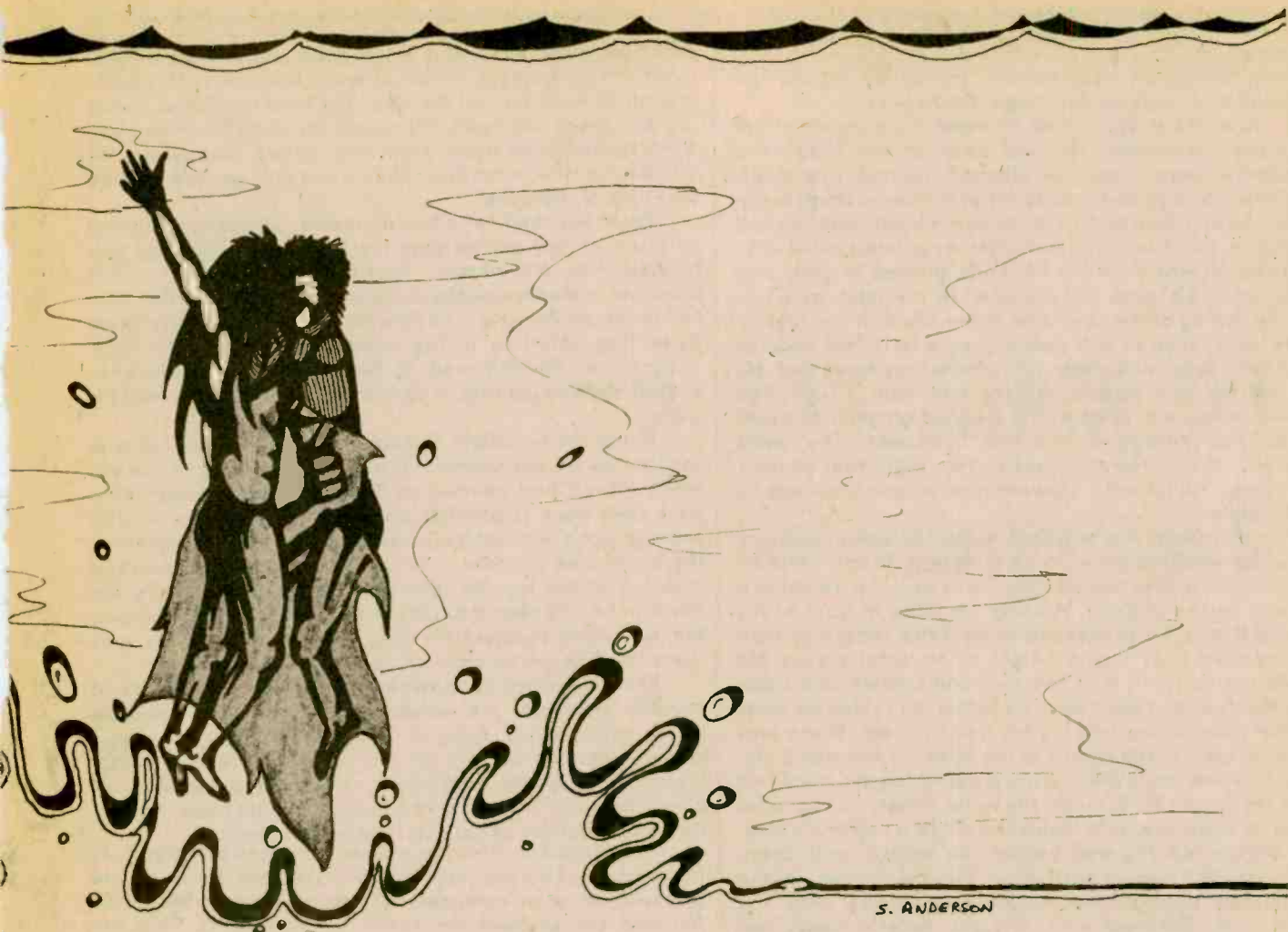
picked up a rag. There were three full ashtrays on the table alone, several surfaces to be wiped clean, and seven, no eight beer bottles. Jesus — They'd played around with that bottle of scotch too. No wonder he was in a mood. He started to clean, considered for a moment, sighed loudly and walked to his bedroom, dropping the rag on the floor behind him.

Moonlight flowed through his curtained window and diffused through the room. Softly. He undressed mechanically, shirt, then shoes, then pants and socks in one drunken motion; everything left in a pile on the floor. His bedsheets were cool and pleasant against the warm, muggy air. Wendy's image returned and was banished. Did he feel a breeze? Had his window opened? He was so tired. . . anyway, he'd locked the window. *He'd locked am windell . . .*

Peter looked at the ocean, the wind was strong and the salt air stung his eyes. "There," the old man pointed. "In the field before the forest lie the plants you require. It is their roots you must explore and then only with your hands. You are not permitted to look at them. Is that clear?" The old fellow smiled, his perfect white teeth contrasting oddly with his age-beaten features.

"It's clear," said Peter, turning his back on the old fellow and staring out at the field. The old man nodded to himself, turned, and walked slowly back to his hut.

The flowers, he noted on close inspection, had bright purple petals which extended in a broken pentangle from a red circular centre. Crystal water droplets formed diamonds



S. ANDERSON

around the rim of each petal. Surveying the plants — there were thousands — he awaited inspiration. It came, and presently he knelt before the flower he knew to be his and pushed his hands into the soft loam around its root.

Carefully, making certain he did not disturb their natural position, he felt his way around the tentacles and etched, in his mind, a corresponding map. When all was clear to him he withdrew. As he stood, the flower drooped, lost its purple colour and disintegrated into the rich soil like a staked vampire. He stared at the ground for a long while considering what had happened, until he became aware of a voice calling to him from behind. He turned to see the old man approaching. He was out of breath when he arrived at Peter's side, and somewhat red in the face. In his hands he held a waterskin and a knife.

"These are all you will need," he said, offering the gifts. The blade was an ordinary sheath knife, sharp (he tested it with his fingers) and likely deadly under the right circumstances. The waterskin for its part was full. He accepted the old man's offerings gratefully and bade him farewell, embarking on the journey the root had mapped out in his mind.

He travelled for some time without rest, but one cannot go on indefinitely without refreshment, not if one is truly loyal to one's cause. So it was that after many hours Peter stopped at the base of a rock face where it was flat and there were odd rocks upon which to sit. He looked down at his waist and pulled the knife from its sheath, tossing it idly into stony ground beneath him. It sank to the hilt and here

was a muffled cry of pain. He started forward, afraid for a moment to grasp the weapon, unsure of what it had stuck. What had the old man said about the knife? That it was all he would need? The blade was being pushed up through the surface, red blood clinging to its shiny chrome. Peter took hold of the grip loosely at first and then more firmly as whatever it was began to struggle. Turning the blade to a forty-five degree angle he pulled, the stone crumpled and up came a pulsating mass of flesh the size of a small groundhog, squealing and quivering for a few moments, and then hanging limply from the blade.

Suddenly the blade grew so hot he had to drop it for fear of burning himself. The smell of cooking flesh filled the air and he started to salivate. Two minutes later he reached out tentatively to touch the knife — It had grown cool — and he pulled it from the creature. It gave, but a slab of meat came with it leaving the guts of the thing behind on the ground. He moved a short distance away, for it was not an appetizing sight, and ate the flesh. Sated, a pull at the wineskin quenched the post-prandial thirst and he lay back against the rock to rest his eyes.

Layers fell away like skins from an onion. He travelled further into the realm. Further layers and further layers. Was he moving or was this a vision? Without opening his eyes he could see her far away, braced against the winds, cracking like a whip with each pirouette, holding her arms out to him and embracing him, filling him with the power of her love. She danced above the seas, she danced upon them, she danced within them, she was of them and they

were of her.

Peter closed his eyes harder, the better to see, but succeeded only in losing the image. He awoke.

A rub of the eyes, a drink of water from the skin, and the journey continued. He had been at the base of a mountainous region and now climbed the rock face itself. At the top was a plateau, at its far end stood a small hump of rock, the entrance to a cave. Above the entrance, etched in the stone, two hands clasped together pointed to the sky.

Inside all was dark but his knife glowed brightly and served, when his eyes had adjusted to the light, as a lantern. The ceiling of the cave was either black or too high to see. Its walls, scarred and pocked, were forty feet apart at their widest point and about ten where they narrowed. He could not tell how deeply into the mountain it bore. The floor was slime and grease: he stepped gingerly to avoid slipping. He proceeded into the blackness. The walls narrowed: thirty, twenty, twelve, ten, eight feet at their widest point. He turned — behind him the entrance was no longer visible.

Abruptly there was nowhere to go. The way ahead was blocked by what appeared to be a lectern, lit ash-white by the flow of his knife; behind, there was only the defeat of a life spent on the plateau. Holding his knife in front of his downward gaze he proceeded toward the lectern. It rose from the cave floor to the height of his solar plexus. He reached out to touch it, it felt cool and smooth like soapstone. Wearied and assured of its safety, he folded his arms over the object's top and lay his head to rest. There was something else. In the centre of the lectern's top was a slit. It was cold and unyielding to his probing fingers, hard and stiff to the touch. He brought the knife closer, noting as he did that its blade would fit inside the slit as a key into a lock. It did. Before him the wall behind the lectern came open. Coned sides slid around each other like a widening iris and light poured through the increasing aperture until the corridor was drenched with sunlight. Peter's hands had gone to shield his eyes, his knees buckled and, leaning against the lectern once more, he squinted, trying to see beyond the open passage.

"Peter." The voice was Wendy's, there was no mistaking it. He stared, trying to adjust his eyes to the light, to pair the face and body to the voice. It was Wendy. And Wendy was dead.

"Come to me." The words uncurled like an opening blossom. Through the light he could barely distinguish her outstretched arms.

"Wendy?" It was a whisper of incredulity and wonder.

The image grew clearer but the face was backlit and remained in shadow. Peter felt dizzy, his breathing was deep and uncontrolled. Wendy reached out for him, took his hands in her own and led him over the lip of the cave. The light was painful, but after a few moments he could see. Behind him was the cave, to either side were mountains which stood as borders to the layers of mist into which he and Wendy flew, her hand holding his gently and firmly.

She gestured forward to the bottommost layer of mist. "We haven't much time this time, but we'll do our best." She smiled. He saw her face clearly now and she was smiling. For that smile Peter would have gladly stayed suspended above the earth for an eternity. Her grip tightened and they drew close to the mists. A roar began to build, a roar like the heaving of the seas; it came from the mists, there could be no doubt of that. It grew to a crescendo as she approached.

Silence. They were submerged in water. Wendy clung to him, held him, kissed him. He kissed her, held her. He

breathed in the water and it felt good. They let go of each other for a moment, Peter opened his mouth to speak, though of what he had no idea. She held her finger to her lips and shook her head. His mouth lay open for a few awkward seconds and then reluctantly closed. Wendy was his guide here; she knew best. She turned and walked into the darkness of the water.

Peter watched for a few moments, admiring as he had so often in their earlier days the form with which she was blessed. Her movements, sensual and intelligent, were accented and enhanced by the water which surrounded her; her dress, white, long, and flowing, trailed behind her like a huge flag unfurling in the wind, slowly and with much importance. He followed in her wake. In the distance something was glinting. It had to be bright for it seemed far away.

It was the headlight of a car, a headlight which became familiar as he approached, it was the headlight of the car which Wendy had insisted on driving. It was the first thing he'd seen upon regaining consciousness that day. A wild panic gripped him and he thrashed at the water around him. He could see it now — inside the car at the crushed steering wheel lay the remains of his wife in exactly the position he had seen them the first time. He tried to call out, but no sound escaped his lips. The Wendy in white was there too. She motioned him forward. He swam, slowly.

Everything was as he remembered; the Ford's front end brutally smashed, the windshield blown open, Wendy's head, half-severed, lying to the side of the rest of her corpse. Most of her lay on the hood, her twisted arms, bleeding, her hands, so elegant, now crushed, swollen and blue. The awful blue. The red blood he could have cleaned away, but the blue of her skin, the look of death . . .

He glanced up from the macabre scene to see Wendy in her prime, as she had come to him at the cave mouth, whole and with her arms extended once more. His pain led him to her and she pressed him firmly to her breasts. Thus entwined, the couple began to rise through the water. Peter watched the surface approach, arrive, and disappear as their bodies broke through the layer. They hung suspended between two surfaces. The roar of the mists had returned.

"Above me," she shouted against the din, "lies the next sea." He looked into the sky above. A huge roaring mirror looked down.

"Above it the next. Above it the next. Someday we will traverse them and all the ones that lie beyond. I need your strength, Peter. I have missed you."

"Wendy . . ." There was no more for him to say. He watched as she rose into the sea above. He wanted to follow. He wanted to follow.

Peter was wet in his sheets. The smell of his sweat recalled a breaking fever. He pulled back the covers and walked to the open window. Outside, the sea kept watch on the shoreline. It was cold now, but naked he had left his bed and naked he climbed through the window and walked to the beach. The moon was bright, it glowed like his knife in the night. He began to laugh at that; it started slowly and grew and grew. At the waterfront he dropped to his knees, helpless with laughter, tears rolling down his cheeks. He tried to speak but his body convulsed all the more; he shook his head and raised his hands, clasped together, knuckles whitening, to the moon.

On his knees he crawled forward. She waited beneath the surface. He would not keep her long. ■

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The 1980 World Film Festival – an international triumph



Barbara Hershey of the award-winning film STUNTMAN

The World Film Festival.

A ten-straight-day feast of contemporary cinema that wound up on Labour Day. Over 100,000 people passed through the turnstiles, much to the delight of the President and Director-General, Serge Losique. While the audience watched 106 entries in the beautiful new Cinéma Parisien, distributors and agents in the Marché in the Windsor Hotel were wheeling out a number of deals: films were added to the schedule from out of the blue — notably *Emerson, Lake and Palmer in Concert at the Olympic Stadium* and Hal Ashby's latest effort starring Robert Blake, *Second Hand Hearts*. When it was all over, more than a quarter of the entries in the Official Competition, and four of the best films in other categories, were lined up to open commercially. Not to mention the dozens of productions that nailed down contracts with major distribution companies. So, while Richard Rush's

Stuntman was being delayed for a spectacular premiere in Toronto in late October by Twentieth - Century, the other co - winner of the Festival's Grand Prix des Americas, Carlo Lizzani's *Fontamara*, was into its sixth week in Montreal.

There were lots of press conferences and official introductions for shows in the main theatre of the Cinéma Parisien, but most of the energy was reflected off the movie screens throughout. It was a great experience to get such exposure to a truly international line-up of films. Criticism from the media was aroused early on when it became apparent that the "stars" were not going to arrive in droves, but it didn't halt the momentum of this year's Festival. Instead, a small army of producers, directors and stars from less well-known countries had the full attention of the press.

In any case, the 1980 World Film Festival featured a pitched battle between the European and American con-

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tinents. Two sections — Latin American Cinema and

It was a fantastic Festival that had a bit of everything, from electric multi-screened rock movies (*Le téléphone public*, starring the French power-pop group, Téléphone) to a three-film retrospective of Alfred Hitchcock's work — a cinephile's dream, because the prints, from the Cinémathèque Française, hadn't been shown to the public in twenty years. And President Losique's pre-Festival Presence of American Cinema — were stacked against a mile-high deck consisting of Hors Concours entries and retrospectives from the "Homages: Cinema of Today, Yesterday and Tomorrow" category. New West German films were most prominent of all, with Werner Schroeter's *Palermo Or Wolfsburg*, Sohrib Saless' *Ordnung* and Wilma Kottusch's *Under Lock and Key* leading the way. French and Italian films — particularly the French co-productions — were not far behind the Germans in terms of overall quality.

In fact, the best film of all was the Swiss-French production, directed by Jean-Luc Godard. It made its North American debut in Montreal — and played later at Toronto's *Festival of Festivals* under the title *Slow Motion* — but couldn't be entered in the competition, having already appeared at the *Cannes Film Festival* and at Belgium's *L'âge d'or*, where *Sauve qui peut (la vie)* was awarded the *Palme d'or*. *The Heiresses*, a French-Hungarian collaboration directed by the most important feminist filmmaker of our time — Marta Meszaros — was another brilliant highlight. As was Alain (*Hiroshima mon amour*) Resnais' latest feature, *Mon oncle d'Amérique*.

Thus, besides *Stuntman* and *The Great Santini*, which earned Robert Duvall the prize for best actor, American films were blown over by the winds from the East. However, Canadian productions were well worth catching. As well as a number of Québécois movies, there were excellent animated short-subjects, like Paul Mason's *Dragoncastle* and two CBC presentations by Harry Rasky: *The Man Who Hid Anne Frank* (to be broadcast on December 17th) and the definitive Leonard Cohen documentary, *Song of Leonard Cohen* (November 5th). ■



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RECORDS ON REVIEW



Springsteen reaches a comfortable balance between emotions

THE RIVER - Bruce Springsteen - (CBS)

New Jersey's Rte. No. 9 winds through the woods from Lakewood headed for the seaside and Asbury Park. Sprinkled with run-down houses, service stations and fast food joints, it narrows from four to two lanes and widens out again at the outskirts of Freehold.

The hometown of Bruce Springsteen, Freehold is the epitome of small town America. The first, basic

shopping malls of the late '50's sit decaying, replaced by a new indoor plaza located midway between Asbury, Freehold and Ocean. The kids who can't make it to the shore hang out at the 7-Eleven or one of the many grease pits. And, dissimilar to tourist centers like Asbury Park, Freehold is a town where the owners of a deli remember your face after only one visit and the kids look bored and restless.

Springsteen was one of those kids; held down by a failed, oppressive father, the parochial Catholic school system and a longing to be anything other than what he was, Bruce ran from Freehold to the noise of New York City and the comradeship of Asbury Park.

He was one of many who "broke all the rules, strafed (their) old high school." Back in 1975, on his first major tour, Springsteen drew cheers when he told of rebelling against his parents, and, by 1977, the patricidal introduction to 'It's My Life' was the highlight of his stage show.

But somewhere in the course of his legal battle with former manager Mike Appell, his artistic drought of the past 28 months, or in the process of turning 30, Springsteen reached a peace with his past. Seeing a large part of his father in himself, he wrote 'Independence Day' for the elder Springsteen in 1978, and it is this statement that sets the tone for *The River*.

The Wild, The Innocent & The E Street Shuffle and *Born To Run* were recklessly determined shouts of freedom, with Bruce as the jubilant Huck Finn lighting out for the territory without much thought of failure. *Darkness On The Edge Of Town* was the bitter howl that followed the removal of that freedom (by court injunctions, mass recognition, business pressures or whatever hidden forces drive him).

On *The River* Springsteen has finally achieved a comfortable balance between his emotions. 'Crush On You' and 'Sherry Darling' are more raucous than anything he's done since 'Rosalita', but the title track, 'Point Blank' and 'The Ties That Bind' are as serious as life gets.

This may have something to do with the fact that most of the life - and - death sagas were written for the 1978 tour, intended for the ill-fated *Ties that Bind* LP and included here to round out the double set. But that's probably too simplistic. More than any other of his albums, *The River* reflects Springsteen's complex stage shows.

His 1977 Ottawa visit is a perfect example of the dichotomy that existed between his live performances and his recordings. Bruce came on obscure behind shades with 'Rendezvous', a light rocker he subsequently disposed of, delved deeply into drama with 'Backstreets' and the devastating 'It's My Life' and then went into his familiar rockers. The audience came away

reeling from the roller coaster ride.

Fanatics kept repeating to cynical friends that "you have to see him live". There was no way you could understand Bruce Springsteen from any one record.

The River changes that, not just in terms of the breadth of material, but in the way it's played. *Born to Run* and ... *The E Street Shuffle* could never be matched sonically onstage, and although *Darkness* was recorded live in the studio, it required Springsteen to shelve much of his stage dramatics to concentrate on his guitar.

Now he has a band that can match any in the history of rock & roll; he and co-producer Jon Landau have turned them loose to show the goods. Danny Federici and Professor Roy Bittan fill up spaces with their keyboards that before were filled with guitar or Clarence Clemons' bombastic saxophone, and what guitar there is can be copied live by Miami Steve Van Zandt. Early shows from the current tour have seen Bruce eschewing his Fender to act out his songs again.

And the musical development has been matched by Bruce's return to the roots of Freehold. After the release of *Darkness* he claimed he was beginning to write more about small town characters, but that has proven to be only a tentative first step towards where he is now.

His references to Burt Reynolds, stock car racer Junior Johnson and James Bond gimmickery reflect his love for junky movies and television over the interest in classic American literature his early critics presumed. But the thing that keeps me marvelling about Bruce Springsteen is his ability to be human. Back in 1975 I wrote that his major downfall might be the fact that he was portraying a lifestyle he couldn't possibly maintain when fame arrived, but he has neatly sidestepped that open manhole.

On *Darkness* he used characters to avoid the trap and now he has revealed a vulnerability that no other rocker shares. It was easy, exciting and fun to follow Bruce's example when he sang of escape on 'Born to Run' or 'Night', but the other side of that escape, the fear that accompanies such abandon, was never mentioned.

'Wreck On The Highway' at first seems anticlimatic, coming as it does on the heels of the epic hymn 'Drive All Night', but it combines all the themes Springsteen mines best — driving, nighttime, love as salvation — and the added element of fear crystalizes it into

one of his most powerful moments.

Based on the dusty chestnut 'I Met A Young Cowpoke', and appropriately tinged with a country sound, the song finds Springsteen encountering a young highway victim, imagining a state trooper breaking the news to a woman, and concludes with the singer finding shelter with his own lady. This is the type of soapy stuff that Red Sovine used to break hearts with, but Bruce makes it work because it's so completely out of character for him to fear anything so mundane as a traffic accident; not the man who authored 'Thunder Road.'

It is this connection with the everyday fears and defeats that all of us face that is his biggest victory on *The River*. He touches everyone who has been a child or a parent on 'Independence Day', and sets up common bonds with the working class on 'Out In The Street', 'Hungry Heart' and 'Point Blank'; but it remains for the title song to make the strongest statement.

In 'The River' he portrays succinctly a couple trapped by their environment, society and themselves. Its performance in *No Nukes* was the most moving cinematic moment of the past year, with Bruce dedicating it to his sister and brother-in-law and blinking intensely through the stinging verses; that performance is equalled on the album. His picture of the protagonist riding with his teenaged Mary is his most achingly beautiful writing and singing yet and the song's final question frames the album and, ultimately, Bruce's whole career: "Is a dream a lie if it don't come true?" That's a question he's trying desperately to answer, not only for Mary, Wendy in 'Born to Run', Sandy from Asbury Park, Sonny in 'Racing In The Streets', but for himself and for all of us. The answer is, perhaps, one that everyone is afraid to hear and most are afraid to seek.

Beyond his brilliant rockers (including the new 'Cadillac Ranch' and 'Ramrod'), the lovable characters, the stage presence and the blazing E Street Band, Springsteen's greatest strength has turned out to be his ability to stay true to himself. You could imagine Bruce moving back to his family's old house on South Street in Freehold, having lunch at The Deli and fitting right in. Not only couldn't you say that of most other successful performers, you couldn't say it about many small town kids who find success in the big city. Papa, go to bed now, your son has come home. ■

James Hale



Battling scary internal ghosts

SCARY MONSTERS
David Bowie - (RCA)

It's appropriate that David Bowie should dress in mime for the cover of his latest album, *Scary Monsters (And Super Creeps)*. Bowie was a student of the subject under Lindsay Kemp in the days when his rock career was at its beginning, and he has just resurrected his training and craft to appear in the lead role in the play *The Elephant Man*.

Such an artistic throwback to his past becomes all the more symbolic and relevant after the songs have been listened to on the new album.

Bowie's characteristic fluidity in adopting and adapting images and roles has been the central motivator throughout his career. While he has managed to collect a whole closet full of character, he has refined his sense of being a master stylist, often to the point of shadowing his role as a shrewdly sly borrower of other people's material.

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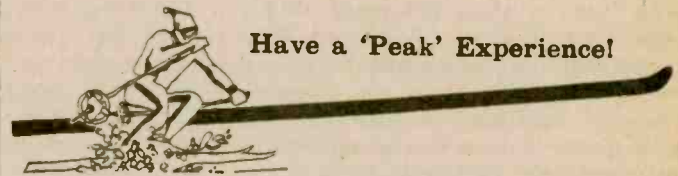
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Bowie has always managed to revitalize his borrowings to make them uniquely his own. It is proof of his depth of talent and adaptability that he has not ended up making a parody of himself years ago as many Bowie acolytes have done.

The striking thing about *Scary Monsters* is that Bowie has taken his light-fingered hand and plundered himself both lyrically and stylistically with an unnerving approach. There is an overriding derivation which is unsettling and initially makes one wonder: What is this game which Bowie has seen fit to perpetrate?

Even the cover is full of clues to the personal history of Bowie. The picture of his posed shadow recalls that of *Heroes* and the curling cigarette smoke suggests the starry-eyed soul gaze of *Young Americans*. On the back cover, three previous album covers from the Berlin trilogy are semi-erased. The two instamatic pix of Bowie in mime are strikingly similar to ones which appeared in a paperback biography taken when he studied under Kemp.

So where does all this introspection lead? All of this analysis would be of superficial interest if Bowie did not maintain the same piercing look into his past on the record itself. Its tone is sombre, depressing and reveals a certain stagnation of what has rightfully been called a dread (an existential term to describe the dilemma of modern man as expostulated by Kierkegaard).

Bowie seems to be battling some internal ghosts which, at the time of this album, are alarmingly defeating him. Unlike the tense frustration most evident on *Low*, which he masterfully put to his own use so that the follow-up, *Heroes*, brimmed with a newfound energy and confidence, this album suggests a stalemate out of which there is no escape.

Musically there is a flatness to the album which does not grab the ears. A gnawing repetition suggests a going-through-the-motions tone which defeated *Lodger*. Two adjectives crop up — lacklustre and plain — not previously used with any frequency to describe Bowie's work.

The album has had a mellowing effect over the month it has been out. Some of the coldness has dissipated but there remains an uneasy curiosity about what Bowie is saying on *Scary Monsters*.

Bowie continues with the loyal trio of Dennis Davis, drums, George Murray, bass and Carlos Alomar, rhythm

guitar. Fripp makes another visit on guitar; Roy Bittan (E Street Band) on piano and Andy Clark (ex-Be-Bop Deluxe) on synthesizer. Peter Townshend makes a guest appearance on one track. The album is Eno-less.

The opening track, 'It's No Game' ('Joe the Lion' slowed down) has Bowie approaching the vocals as a sort of kamikazie attack, literally shrieking the words while a woman provides an unsettling casual counterpoint by speaking the lyrics in Japanese. The lyrics reveal an isolated and superficial view of life's value ("Put a bullet in my brain / And it makes all the papers").

'Up the Hill Backwards' is a dissection of pop psychology (You're Fucked, I'm Fantastic) which doesn't go anywhere until a fearful climax when Fripp's guitar goes into overdrive and Davis drums on the off-beat accenting the divergent forces within the song (similar in effect to Bowie's version of 'Alabama Song').

"If ever there was a perfect album to serve as Bowie's swan song, *Scary Monsters* fills all the criteria."

The anthem-like 'Because You're Young' brims with a bitterness reflecting back upon an innocence which was once protective, but is now gone ("A million dreams / A million scars. . . These pieces are broken / Hope I'm wrong but I know").

Bowie does succumb to some artistic drivel, the worst offender being "Scream Like a Baby". It's a narrative about a nonconformist who jumps into a furnace like Daniel, but Bowie is unable to fit his words in a singable line so that he has had to use tape speed fluctuations, a failed experiment.

The title track continues the paranoia trip of doom and fear ("She asked for my love and I gave her a dangerous mind") the drift of running scared, the expedient theme behind the song. "Scary Monsters" and "Ashes to Ashes" are the two tracks which are most memorable on the album.

In "Ashes to Ashes" an early Bowie persona crops up — Major Tom from 'Space Oddity'. A nuclear wasteland is all that is left of Major Tom's earth

juxtaposed with the lyrics "We know Major Tom's a junky / Sitting in heaven's high / Hitting an all-time low." Even with the pessimistic tones of the song, it has that uniquely British pop sound with an obscure throwback to *Hunky Dory* (its 'Life on Mars' being the closest approximation).

Andy Clark's thoroughly engaging synthesizer made it sound modern, yet the melancholy and hidden despair speak of more promises and hopes gone sour.

The one non-original fits the thematic concerns of the album perfectly. Tom Verlaine's "Kingdom Come" is a brutal, barren picture of life (*Myth of Sisyphus* revisited) with a buried optimism which looks only for an escape from life's burdens on the day of redemption. Bowie uses his least affected vocals performing the song in a clear-throated style suggestive of his 1966 days when he was David Bowie and the Lower Third. The innocence is laced with a desperation.

'It's No Game' reprises as a more sedated, resigned version to close the album. It's almost anti-climactic — as if to say, "I give up" — and provides a sombre end to a complex, confusing album.

Scary Monsters is far from a frivolous pop album, but there are too many loose ends surrounding it. There is a self-defeating coldness which lessens the album's strength. It's depressing as all hell.

Yet other artists who have dealt with the same thematic concerns that Bowie entertains have managed to reach a greater depth of expression (*Joy Davidson's Closer*) or in terms of personal dissonance (*Talking Heads' Fear of Music*).

If ever there was a perfect album to serve as Bowie's swan song from rock (life?), *Scary Monsters* fills all the criteria. He has wrapped up his career with a mood of pessimism and a tone of failure. In contrast to the coy posturing which Bowie artistically presented in his bleak, despairing vision of the future, *Diamond Dogs*, this album is the real thing. *Scary Monsters* is a microcosm whose inwardness has not been perfectly expressed, yet the chilling sense of shambles and defeat is too obvious to discredit Bowie too swiftly. It's no game. ■

Bruce Simpson

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ACTING MY AGE -
Graduate - (Pye/Phondisc)

Out of nowhere comes one of those magical pop bands that just grab me and refuse to let go. Not only are Graduate tight instrumentalists, but they have a healthy sense of humour as well, as evidenced by their soon-to-be-overplayed novelty tune 'Elvis Should Play Ska'. The song takes the riff from Costello's 'I Don't Want to Go to Chelsea' at twice the speed, and revolves around the idea that Elvis could one-up his slew of imitators by jumping on the latest ska bandwagon himself.

Judging from the cover of *Acting My Age*, you would expect Graduate to be your typical second company new-wave band; sixties haircuts and suits with skinny ties and Beatle poses — but the grooves prove quite different from these initial appearances. The band in fact synthesizes mid-seventies hard rock with the energy, economy, and spirit of legitimate new wave. Lots of keyboard frills, even flute in places, but all incorporated to pop perfection.

The space age cover of the new Jethro Tull album *A* shows the band in their flight suits gazing out at the horizon as if looking to a new future, but the music contained within is the same old plodding Tull we've been subjected to these many years. The Graduate song 'Ever Met a Day' can be listened to as if it was a rejuvenated Jethro Tull of the eighties; the band is really looking towards a new, fresh musical future. It has a bouncy/Celtic/Horselips feel to it and was wisely chosen as the single in England. This is perfect morning music, the kind of happy-go-lucky tune that I love waking up to. Other highlights include the little track where your average

loser/misfit confesses his desire to inform his tormentors of first where they can go, and "shut up", a keyboard be-bop à la Lene Lovich on speed describing a typical mother/son relationship.

Producers Glen Tommey and Tony Hatch have done a superb job on *Acting My Age*. Not only do the band members, performances gel perfectly, but it's one of those rare discs where the music virtually leaps out at the ears — razor sharp, crisp and clean — the cymbals, for instance, do not merely snap or crash, but virtually sizzle.

Where Graduate tend to get a little off-base is toward the middle of side two, where they self-consciously seem to lean more towards their punk roots. Some of the songs in this half-baked center come off as uninspired, lacking conviction, because the band is trying to force a mode that isn't really them.

My very favourite track on the album skirts any of these difficulties by perfectly combining punk anger with a new wave anthem-type song and their art-rock influences. 'Sick and tired' describes one of those days when everything that can go wrong does, and life is a minestrone right in your face — the chorus compels you to stream along with it.

Acting My Age passes with flying colours... it's time for this band to graduate to the big leagues. ■

Roch Parisien



DEAD MAN'S CURVE - (Single)
- Nash The Slash - (Cutthroat)

Out of a Fever Dream comes a new Masquerade. Could this be the drive to another Million Year Picnic? It might well be, judging from *Dead Man's Curve*.

Very few of us probably remember clearly the original Jan and Dean tune, 'Dead Man's Curve', however it only takes a few bars before the old bells start ringing. Nash the Slash, after leaving FM (the band), has emerged as one of Canada's most creative musicians, yet seems to fall in that area of "no commercial potential". His sound is compelling, driving and yet far more ominous and terrorizing than we would term haunting. His presence or "air" seems to evoke a feeling of cautious intrigue. With the man's image and style in mind it isn't all that surprising Nash has done a cover version of 'Dead Man's Curve'.

Nash the Slash's version doesn't actually sway that far from the original where the vocals are concerned. I was very intrigued with the idea of Nash doing this song, and awestruck at his knack for putting the vocals to the array of sounds that compromise the music. Although the song has been put into a spacier context, the tune maintains a subliminal R & R overtone. Nash's version of 'Dead Man's Curve' takes an interesting curve all its own; the sounds creating the images of an accident scene. The violin adds an aura of urgency to the number that really brings out the "danger" in 'Dead Man's Curve'. Where the Jan and Dean tune was a R & R song talking about a subject, Nash's version takes the subject and builds a complimenting atmosphere around it: Fear and Loathing on 'Dead Man's Curve'.

Another song 'Swing Shift (Soixante - Neuf)' has a feverish beat or pace much like that in 'Million Year Picnic'. One of the standout features on this track is the layering. Nash has an uncanny ear for layering different tracks over, under, and into each other. The vocal style on 'Swing Shift (Soixante - Neuf)' is very "British new wave" influenced, sounding very similar to Ultravox: 'Swing Shift / Sleepwalk'. This could easily be attributed to Nash's tours with Gary Numan, in Canada last spring and presently in England. This number also gives a great deal of insight into Nash's sound: He is maturing as he progresses. The new Nash the Slash sound is very full and solid with a great deal of atmosphere and background. With a new release scheduled for early 1981, we should expect Nash's best to date sound.

The *Swing Shift (Soixante - Neuf)* could be the sign of a swing to maturity 1981. ■

Brent Craig



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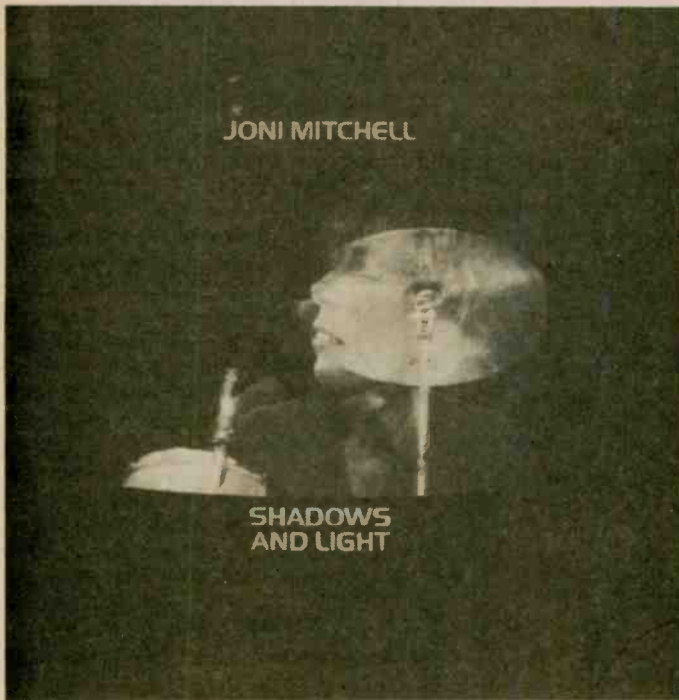
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ALTERNATIVE RECORD CHART

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David Bowie's *Scary Monsters* is No. 1 this month and some are calling it his best album ever. Several tracks harken back to Bowie's early career with references to Major Tom in 'Ashes to Ashes', a song similar to 'Heroes' with 'Teenage Wildlife' and 'Fashion' is a funk-inspired tune similar to 'Golden Years'. To be noted: guest musician Robert Fripp plays some of his best guitar ever on several tracks... Following their recent CKCU benefit concert at the Main Hall, Ultravox is No. 2 with *Vienna*... An eclectic pop-rock album by Canada's Bill and The Bills, *Bills, Bills, Bills!* is No. 3. A healthy sense of humour prevails throughout... *Alternative Use of Soap* by Magazine is No. 4 this month... Those southern crazies, The B-52's, continue to explore their alternative lifestyle with their second album *Wild Planet*, No. 5... Split Enz' recent concert at Barrymore's was an eye-opener! Their new material is hook-laden and memorable. *True Colours* is No. 6... Ben Mink's solo album *Foreign Exchange*, No. 7, continues to climb... One of this year's finest ska albums has just been released in Canada by the English Beat. *I Just Can't Stop It* is No. 8... The Human League are an electronic band from the UK. *Travelogue*, No. 9, is their first album released in this country.



Joni Mitchell's *SHADOWS AND LIGHT* is number 11.

They have also been known to record under the name "The Men"... American popster Randy Vanwarmer's *Terraform* is No. 10... *Shadows and Light*, No. 11,

1. **SCARY MONSTERS** — David Bowie — (RCA)
2. **VIENNA** — Ultravox — (Chrysalis /Capitol - EMI)
3. **BILLS, BILLS, BILLS!** — Bill and the Bills - (El Mocambo-A&M)
4. **ALTERNATIVE USE OF SOAP** — Magazine — (Virgin /PolyGram)
5. **WILD PLANET** — B-52's — (Warner Bros. /WEA)
6. **TRUE COLOURS** — Split Enz — (A&M)
7. **FOREIGN EXCHANGE** — Ben Mink — (Passport /Capitol - EMI)
8. **I JUST CAN'T STOP IT** — English Beat — (Sire /Wea)
9. **TRAVELOGUE** — The Human League — (Virgin /PolyGram)
10. **TERRAFORM** — Randy Vanwarmer — (Bearsville /WEA)
11. **SHADOWS AND LIGHT** — Joni Mitchell — (Asylum /WEA)
12. **FLESH AND BLOOD** — Roxy Music — (Atco /WEA)
13. **COMMON ONE** — Van Morrison — (Warner Bros. /WEA)
14. **THERE AND BACK** — Jeff Beck — (Epic /CBS)
15. **ENTERTAINMENT** — Gang of Four — (Warner Bros. /WEA)
16. **HAVE A GOOD TIME [BUT GET OUT ALIVE]** — Iron City Houserockers — (MCA)
17. **DEFECTOR** — Steve Hackett — (Charisma /PolyGram)
18. **TAKING LIBERTIES** — Elvis Costello — (Columbia /CBS)
19. **THE FLYS** — The Flys — (Harvest /Capitol - EMI)
20. **CROCODILES** — Echo and The Bunnymen (Sire /WEA)
21. **UNIVERSAL JUVENILES** — Max Webster — (Anthem /Capitol - EMI)
22. **HOT ON THE ONE - LIVE!** — James Brown — (Polydor /PolyGram)
23. **PETER GABRIEL** — Peter Gabriel — (Charisma /PolyGram)
24. **EMOTIONAL RESCUE** — The Rolling Stones — (Rolling Stones /WEA)
25. **HUMANS** — Bruce Cockburn — (True North /CBS)

SINGLES AND EP's

1. **SIMON TEMPLAR (EP)** — Splodgenessabounds — (Deram /PolyGram)
2. **THE WANDERER b/w STOP ME** — Donna Summer — (Geffen /WEA)
3. **BLUE NORTHERN (EP)** — Blue Northern — (Quintessence /PolyGram)
4. **EINDRINGLING** — Peter Gabriel — (Charisma /PolyGram)
5. **CROSS-EYED AND PAINLESS** — Talking Heads — (Sire /WEA)

Alternative Record Chart is compiled by Alwyn Ross. It is based on the frequency of airplay, the number of requests and the preferences of announcers at CKCU-FM during the month of October, 1980.

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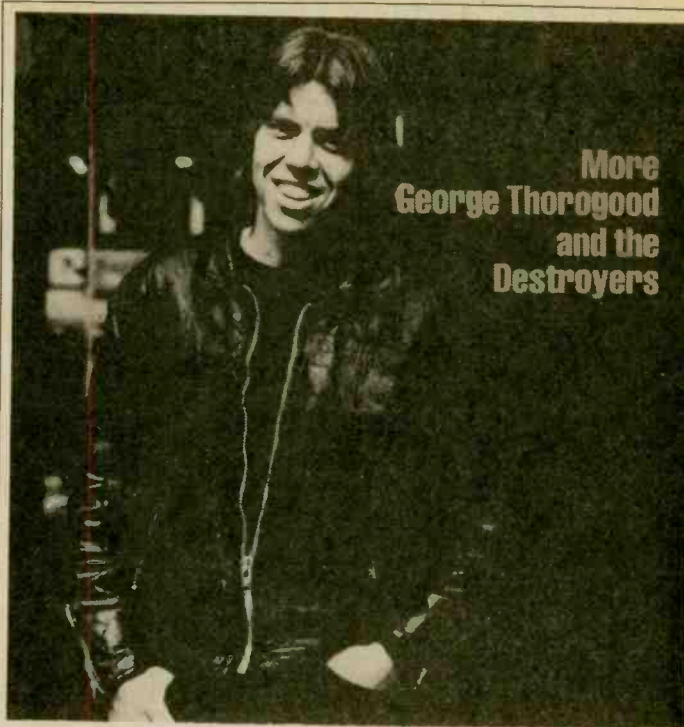
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is a double - record offering of Joni Mitchell in concert. It features an impressive array of musicians associated with the jazz - rock fusion movement . . . Bryan Ferry's tales of woe and lost love continue in Roxy Music's **Flesh and Blood, No. 12** . . . **Common One, No. 13**, is a new - phase Van Morrison album. There's almost an hour's worth of music on this single disc which is very jazz - influenced. There are many quiet passages and references to his Christian lifestyle . . . One of this year's most influential instrumental albums is Jeff Beck's **There and Back is No. 14** . . . Gang of Four's unique point of view, **Entertainment, is No. 15** . . . The Iron City Houserockers' **Have A Good Time [But Get Out Alive], No. 17**, is a hard - rocking profile on working - class America . . . **Defector, No. 16**, is a change of pace from Steve Hackett who has expanded his vision of the Genesis sound . . . Yet another 20 - track album by Elvis Costello, **Taking Liberties, No. 18**, is a compilation of many singles, B - sides and other rarities which adds up to his most diverse selection of assorted tunes so far. Highly recommended . . . **The Flys, No. 19**, are a high-energy band from the UK. This album is culled from recordings between 1977 and 1980, showing a marked resemblance to Nine Nine Nine . . . Are you ready for the new psychedelic movement? If so, then you're ready for Echo and The Bunnymen with **Crocodiles, No. 20** . . . Max Webster are now a hard - rocking 5 piece band with their new album **Universal Juveniles, No. 21**. The album's special surprise is a track which features all 3 members of label-mates Rush duelling with Max . . . James Brown has always been a prime live soul act. This is documented on his latest double - live **Hot on the One, No. 22**, which was recorded in Japan . . . Probably the most highly - praised album of the year is **Peter Gabriel, his third album, No. 23** after 5 months on our chart! . . . Veteran rockers The Rolling Stones' **Emotional Rescue, No. 24**, is proof that their unique brand of rock 'n roll will never die . . . Bruce Cockburn's **Humans, No. 25**, is his first album in a year. It's already receiving rave reviews in the USA where he's considered a "new" artist from Canada! . . .

This month's top 5 singles include Splodgenessabounds with their 3-track E.P. **Simon Templar** which went up to **No. 7** in the UK charts a couple of months ago. Donna Summer's first single for David Geffen's prestigious superstar label Geffen Records, an E.P. from Vancouver's Blue Northern, a German version of 'The Intruder' by Peter Gabriel and Talking Heads' progressive and very funky 'Cross-Eyed and Painless' from their soon-to-be-released LP . . . Other albums due for release soon — Utopia, John Lennon, Donna Summer, and the already-released-but-too-early-for-the-chart **The River** by Bruce Springsteen. See you next month. ■



MORE GEORGE THOROGOOD & THE DESTROYERS -
George Thorogood / The Destroyers - (Attic)

The title of the new Thorogood album says it: It's more George Thorogood and the Destroyers. Although he may be running out of classic old-boogie-blues favorites to cover, Thorogood makes no effort to branch out, preferring to plow right on with what he and the band have been doing all along: Straight ahead, good time rock and roll, as authentic as you can get it these days. In spite of an attempt to smooth out the sound on this latest release, Thorogood's exuberance shines through and seems in no danger of fading.

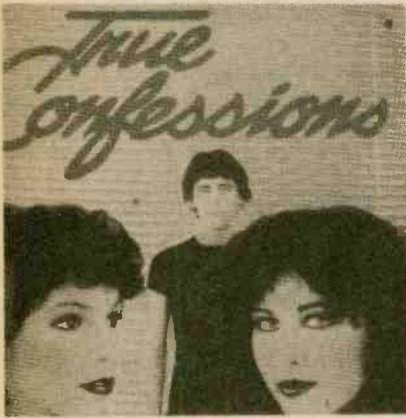
Sax has been added to many of the tracks and all around it's not as raw as the two earlier albums. As usual George does not try to copy the tunes exactly, but by tapping into the feeling of the music the band still manages to jump right out of the record and it's like sitting back in the local bar on a Friday night. The new album is also similar to previous offerings in that there are some slower tunes with a country flavoring. But until Thorogood makes good on an earlier threat to deliver an album of acoustic music, his forte remains good old three-chord get-drunk boogie.

When Thorogood was last in town in February of last year, he put on what must have been a typical performance, and the crowd was right with him all the way: The Destroyers play good time music and judging from this latest album have lost none of their party-time appeal. In spite of the material wearing a bit thin, the intensity of George Thorogood and the Destroyers promises to carry through for their return engagement this month in the salons of the Civic Centre. ■

Terry Martin

SINGLED OUT...

ROB STEWART



TRUE CONFESSIONS — *Mating Games* b/w *Smokey's Gonna Twist* (Bomb)

Another good pop song, "Mating Games" guarantees its absence from the charts by lyric alone. It's a song about the difficulty of playing sex-role games, an alternative love song, if you like.

"I've got a burning, a burning in my belly Concentration's shaking, shaking into jelly"

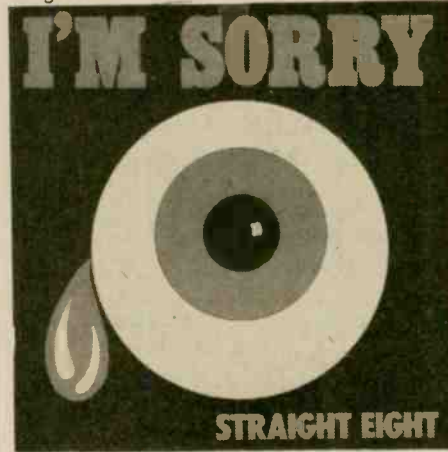
Great guitar, synthi-Farfisa and strident female vocals all say "hit", but the content may be too strong even for the eighties. The B-side is well performed and is a good song, but nonetheless lacks hooks. Maybe next time, kiddies.



THE RUMOUR — *I Don't Want the Night to End* b/w *Pyramids* (UK—Stiff)

A curiously lethargic version of a Nick Lowe song backed with a moody and somewhat sluggish Rumour tune is not my idea of a classic moment in this

band's usually solid repertoire. Yet, 'I Don't Want the Night to End' is a song that cries out for a lead break, a drum roll, anything to relieve the monotony. I doubt if anything could be done to save the B-side. A momentary lapse, I trust. Come back Bob Andrews, all is forgiven!



STRAIGHT EIGHT - *I'm Sorry* b/w *Satisfied* (El Mocambo)

Excuse me a moment while I check the charts. No, it's not an AM hit. Wait, it's not an FM hit either! Oh, I get it; the American tip sheets haven't recommended it, so why should Canadian radio play it? Quite simply because this is one of the finest pop singles to come out in a long time. Fluid guitar, fine vocal harmonies and an evocation of the sixties make either side worthy of hitdom. Produced by Mike Howlett, fresh from his success with Martha & the Muffins, this record is the best fun since Split Enz' 'I Got You'. Buy it now!



TOBY SWANN — *Diamond World* b/w

Jonathan (El Mocambo)

'Diamond World' finds this terminally battered wife taking on the attitude of a Canadian Sham '69 in a vainglorious call-to-arms. The song itself is not so terrible, but the production is sloppy, the instruments plod and the vocal lacks conviction. Ditto for the B-side, except this time the backing track avalanches into sonic debris. Three questions must be asked:

1) Is this supposed to be a pop record?

2) If "Rule Number One" is "You gotta have fun", why does Toby sound so dour?

3) Could this be Toby's swan song? One redeeming factor: the pic-sleeve has a peachy snap of Shirley Temple.

SEX PISTOLS — *Stepping Stone* b/w *Pistols Propaganda* (UK—Virgin)

The Great Rock & Roll Swindle lives on and with this new single, it has reached its crassest point. Thus far the movie has spawned a two-record soundtrack, featuring an equal division between some classic rock and roll history and some of the most insipid garbage filler of all time. Recently a single-album version of the soundtrack was released (paring away much of the garbage) complete with newspaper-styled photo booklet. This latest single shows the boys out at sea indulging in a little "friggin' in the riggin", and takes a side directly from the soundtrack album. It's a cover of the 60's classic '(I'm Not Your) Stepping Stone': live, raw, vintage '76 Pistols. The song is perfectly tailored to the punk ethic, and the band infuses it with the urgency and menace that the Monkees could never have aspired to.

Side B, 'Pistols Propaganda' is a must for garbage collector's everywhere. The song is just that: a five-minute propaganda commercial for the movie. Tacky, tasteless, sensational, and loads of laughs. The whole message of the Pistols was to do your own thing because there are no heroes, but the press and public insisted on idolizing them anyway. Well, this single tells you you're being ripped off: the joke's on you, bud. ■

Roch Parslen

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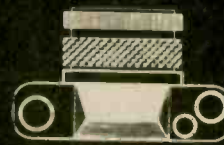


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DREADTALKS

JUNIOR SMITH

Marley survives and R-Zee struggles with his first album

R-Zee Jackson is one of the many reggae artists who have left Jamaica for greener pastures in Toronto.

Born in Chappleton, Clarendon, he spent most of his life in Kingston singing on street corners and at church. But how does it feel to go to church? Says the Rastafarian, "It's not a matter of belief in the church. Church is something you walk around with everyday. It's the actual living as a Rastaman. Rasta is not a religion or a cult, it's day to day living."

Day to day living can be tough. It has taken the twenty-six-year-old Jackson over a year to release his second single, 'Hammer' (Tosh original). In fact it is the Ital Groove band featuring R-Zee on vocals. The members: Bernie Pitters, keyboards, Jah T (Anthony Hibbert), bass, Jeff Clarke, guitar, Mikey Edwards, rhythm and Tony Creary (Benbow), drums.

R-Zee Jackson has now released his first album *Seat Up* on RIO Records in Toronto. This seven-track album, 'Play On', 'Folly Tricks', 'When H.I.M. Come', 'Wall of Babylon' on side one, 'Ras-Prince-Tafari I', 'Wonderland' and 'Seat Up' on the other, is constructed on the basis of the Rastafarian message.

"... Babylon you are guilty... Wanna go home (to Africa)... Ras-Prince Tafari, King of Kings, Lord of Lords... Children of Judah let's trod on, don't let the Ku Klux Klan stand in your way..." The title track features a talkative lead guitar throughout and should do well in the dominant rock market.

Is my latter conjecture a suggestion towards the commerciality of reggae? "How you play the music is how you live it, right? Our lead guitarist is very much influenced by rock music although he plays reggae. Reggae is the only music that beats with the heart. You can play almost anything on top of reggae, rock, calypso, funk, jazz and disco. You name them, they can be played. For example the ska revival. That is not the real



thing as compared with the past but you have to give thanks and praise. It helps North Americans to accept the music. Reggae is the first and last music of this creation," says R-Zee.

Within the music business, most, if not all, artists hunger for success but not many obtain it for any considerable period. Like rock, reggae music has been around for two and a half decades, its precursor being black American music. Like the Rolling Stones, Bob Marley has endured the sixties, seventies and now looks forward to the eighties (you may want to agree with me that the Stones will not last another five years.)

Bob Marley and the Wailers have survived the last two decades but one should be skeptical about the future of

the group in its present composition. Last month Marley cancelled his dates, in at least the eastern segment of his Canadian tour, due to illness. But through the grapevine, internal discontent is setting in. **Earl 'Wire' Lindo**, keyboardist (the other is Tyrone Dowie) has left and has been replaced by Touter (formerly with Inner Circle and the early Wailers). This may be a short term obstacle since Marley always survives. He says, "I could have changed the Wailers but the Wailers is always there and will always have something to do."

This is the time of survival, nuh true Bob.

During CKCU's FUNDING DRIVE 80 be listening for *The History of Reggae*. This will be a three-part, two-hour series beginning Saturday, November 1st at 3 pm. ■

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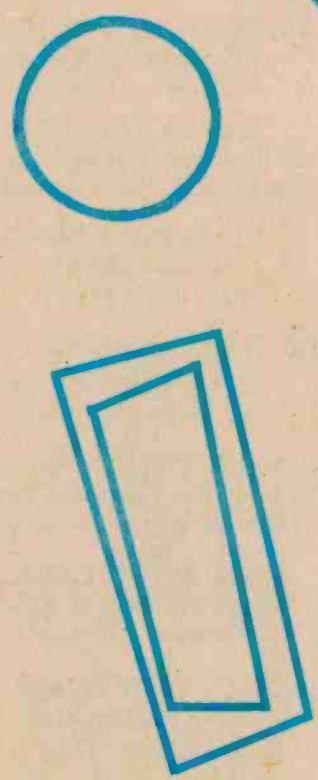
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SPLIT ENZ TAKE OVER THE PLANET

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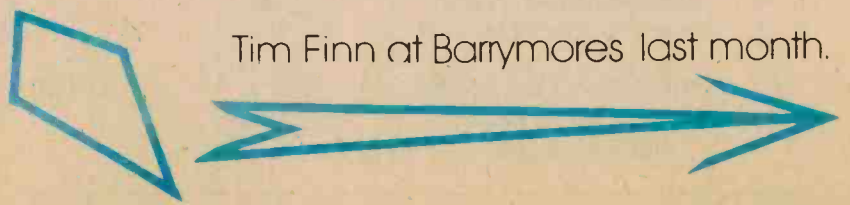


For the better part of a decade now, Split Enz have been attempting to conquer the world. As keyboardist Eddie Rayner explains it, the problems of a band from New Zealand are almost insurmountable. First it is necessary to gain acceptance at home in the limited market of the pubs of Auckland and Christchurch. Then comes the assault of Australia, the "land of milk and honey" for New Zealand bands, where the population is larger, the venues more numerous and the financial rewards greater.

While the British Empire has faded, the influence of England on the rock world remains unchallenged. England, of course, becomes the target once "down-under" popularity has been cemented. From the British Isles, a band has ready access to the North American audience, the ultimate target for rock and roll stardom.

The story of Split Enz follows the above scenario, but with a few character-building obstacles appearing from time to time.

Split Enz were formed by Tim Finn and Phil Judd in 1971, with a changeable lineup that included, at various points, a string section and brass. After roughly five years of roadwork in New Zealand and Australia, the band released their first LP, *Mental Notes*. During a stint as support act to Roxy Music on an Australian tour, Split Enz were "discovered" by Phil Manzanera who sponsored an



Tim Finn at Barrymores last month.



English recording session and produced their second *Mental Notes* LP (called *Second Thoughts* in Australia). Critical acclaim and a cult following resulted from this initial international exposure.

Certainly the world had never before experienced a group quite like Split Enz. Their image was one of glorious excess and unrestrained oddity. Percussionist Noel Crombie undertook the task of outfitting the group in his own fantasy costumes, often constructed from drapery materials. Combined with their shocking hairstyles and makeup and lead vocalist Tim Finn's penchant for speaking only in rhyming couplets, Split Enz clearly had no peer.

The music was equally eccentric, a curious amalgam of layered and hypnotic instrumentation, English music hall attitude, quirky wit and dark humour.

By the time of 1977's *Dizrhythmia*, the group had undergone a personnel change. Gone were Jonathan Chunn (bass), Robert Gillies (brass) and drummer Emlyn Crowther, to be replaced by Englishmen Malcolm Green on drums and Nigel Griggs on bass. Tim Finn's younger brother Neil, in England on a visit, was pressed into service as guitarist, his first taste of the electric guitar. Produced by Geoff Emerick, who had done work with Paul McCartney and the Strawbs, *Dizrhythmia* sold even less than *Mental Notes*, causing the band to reorganize their thoughts and to retreat from England back to Australia in January, 1979.

Back in Australia, Split Enz returned to the pub circuit, for the dual purpose of replenishing their dwindling bank account and rethinking their musical approach and strategy. According to Rayner, the band members were working at cross-purposes, and the group had little sense of direction. It was at this time that prolific lyricist and original member Phil Judd decided to leave the band, as he felt he no longer belonged, and Split Enz began to curtail their rather outlandish stage show. Record company hassles meant that the next album, *Frenzy*, was released only in Australia.

With a renewed vigour and a more energetic approach, unconsciously influenced by the arrival of the new wave, Split Enz released a hit single in Australia and England, 'I See Red'. The recording of the single marked the introduction to the band of David Tickle, 19 year old chief engineer of Ringo Starr's Startling Studios who had worked with the Knack and Blondie. Finally, Split Enz had a producer who was able to fully realize the group's ideas on vinyl, acting as a "seventh member of the band".

Now armed with a new recording contract with A & M, Enz and Tickle entered the recording studios this year to produce their most accomplished record to date, *True Colours*. Though Split Enz have been slogging it out for years, they see nothing wrong with their new audience viewing them as a new band and *True Colours* as their debut album: "That's the way it is really. The other two albums we've done as this band haven't really amounted to anything that can be considered a start. They've been groundwork, I think. We've done *True Colours* and we feel like that's our first album; we've been in the studio and we felt we were in control of what was going on for the first time."

As a marketing ploy, A & M records deigned to release *True Colours* in a special laser-etched edition, with graphic designs appearing on the vinyl itself. It's a clever gimmick, but serves its purpose well. With the glut of new bands and their "product" arriving on the scene, it was felt that Split Enz' music was important enough to warrant a special attention-getting device. The album is, put simply, one of



Neil Finn at Barrymores last month.

Photo by JAY HARRISON

the best pop releases of the year. As anyone who has fallen under its spell can attest, the album is full of instantly-hummable tracks, one of which, 'I Got You', has already reached the AM airwaves. Like an '80s Stackridge, Split Enz move from humorous pop songs such as 'Shark Attack' to shlocky-yet-charming ballads like 'I Know I'll Never' without losing sight of their unique personalities.

Split Enz credit as influences any music they hear whose melody strikes their fancy; in Eddie Rayner's case anything from Tangerine Dream to XTC to Frank Sinatra. Their new pop sound can be linked to their original influences as youngsters in 'sixties Australia, where only the cream of the international bands hit the airwaves; the Move, the Kinks and the Beatles are mentioned as being perhaps the most important. Rather than cashing in on the current pop revival, Split Enz are making better use of those elements that have always been hidden away in their music.

In person, the new Split Enz appear as six friendly lads having fun playing happy music. Feeling that at one time the visuals tended to overshadow the music, they have trimmed their wardrobe to suits of varying colours, all modifications of the same basic design. The suits range Tim Finn's short-jacketed bellhop's uniform to Nigel Grigg's violet drape jacket. As in the past, all outfits are made by Noel Crombie, who dismissed as "rubbish" claims that the band have costumes in storage valued in the six figures. The lighting, in combinations of ultraviolet, coloured spots and brilliant white strobes, is perfectly synchronized with the music and compliments the new image.

Gone now are Tim Finn's rhyming couplets and the meandering compositions, replaced with snappy stage patter and hook-filled pop. Judging by the enthusiasm of the Barrymore's audience, this change is more than merely accepted. Stripped of their excesses, Split Enz are a truly refreshing and exciting live band.

Malcolm Green commented, "If this album doesn't become successful, however one compares success, that's it, we're going to call it a day." Little chance of that. ■

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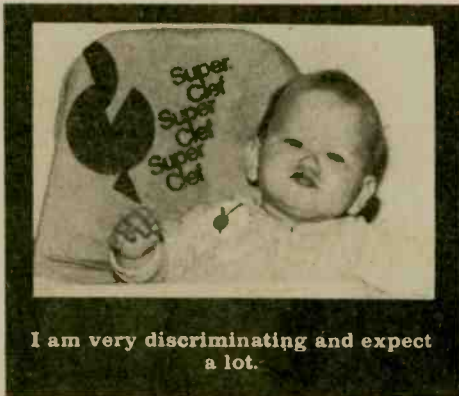
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