

OFF BEAT

MAY 1986

GUIDE TO CFUV 105.1

FREE

VICTORIA RADIO

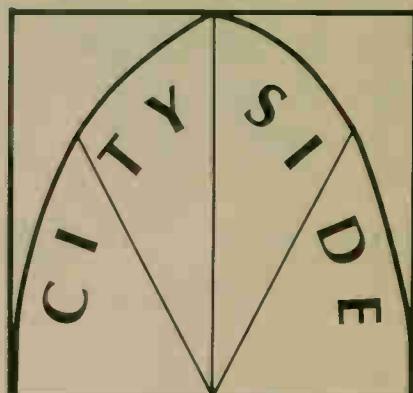
ČJVI	900 kHz
CFAX	1070 kHz
CKDA	1220 kHz
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PREMIER ISSUE

CFUV 105.1 FM

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OFF BEAT

May 1986

Volume 1, Number 1

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Plus many more.

Brian Webster: Unabridged

What happens when you bring together a few radio nuts, lovers of "alternative" music, some would-be Walter Cronkites, student political activists, and the administration of a university? It's called CFUV, and it's the liveliest radio you will find anywhere.

This premiere issue of Offbeat marks an important step in the growth of the CFUV world. When CFUV first went on the air in December of 1984, we had a challenging mandate. Our role was to serve the university community and those throughout the Victoria area who were frustrated by the local radio scene. As a suburban university, UVic sometimes seems a world away from the rest of the Victoria community. We were in a position to help bring the two together.

The broadcast license granted to us by the CRTC in 1984 gave us that mandate, and also gave us the privilege of filling out little forms and sending them to Ottawa every week. In order to do all this, we were armed with two small studios, some record albums, and fifty watts of (screaming, gut-wrenching) power.

So, here we are. Over the past year and a half we have been working at getting our programming in order and upgrading our physical facilities. Now it's time to go public. That is what Offbeat is all about.

For many readers CFUV is new. You

might never have heard about campus/community radio, and you might never have cared. But stop and think for a minute. Are you looking for something other than Top 40, Old Gold, Heavy Metal and elevator music? Do persistent jingles make you sick? Are Tony, Bill and Cecilia getting you down?

CFUV might not be smooth or consistent radio, and we do embarrass ourselves on occasion, but we also spare you from ads for South Africa and DJ's who haven't played anything they care about for ten years.

Offbeat is here to let you know what is happening with Victoria's only radio alternative. Our program schedule is a real mixed bag. You might say we're very varied. Offbeat will fill you in on what's coming up on CFUV. But we do more than just describe CFUV's programming. Offbeat also covers the local music and entertainment scene and explores other issues relevant to people who listen to CFUV Radio.

This is issue number one. You can expect much more in the future — more pages, more features, more columns, more reviews. On this page you can expect the regular musings of CFUV's Station Manager (that's me) along with everybody's favourite feature: letters to the editor. We are trying to be different, but (more importantly) we're also trying to be good.

CFUV's involvement with Victoria's 1986 Peace Walk and Rally on April 26 marks the first of many remote broadcasts we plan to carry in coming months. This event also demonstrates the incredible potential of radio as a medium. While much of the world is caught up in the video craze, radio has found itself a niche in the expanding world of communications. Radio has three big advantages over other forms of media: we've got an immediacy that allows us to be part of important events as they happen; the relative low cost of radio allows numerous stations to exist in a single city, thereby providing greater specialization of stations and more variety for listeners; and almost everyone owns a radio, making radio programming widely accessible.

We at CFUV take advantage of these characteristics every day by offering programs that wouldn't be on the air if they needed huge audiences to justify their existence. Additionally, our independence from commercial pressures allows us to devote resources to events like the Peace Walk rather than featuring remote broadcasts from Gregg's Furniture Factory.

I've often wondered whether Bill Bennett listens to CFUV. There is a nice clear line from our transmitter to his Harbour Towers penthouse pad, so I'm sure the signal comes in just fine. Bill isn't the sort of guy who talks a lot about his private life, but it's a pretty good bet he sits around with Jim Nielsen and Bob McClelland once a week or so, playing cards, quaffing a few brew and listening to the 'FUV. I hear that McClelland particularly enjoys The Hag Company, while Nielsen has recently been following Top of the Bops. Bennett himself, I'm told, listens with great interest to Let the Good Times Roll. In fact, he keeps switching on his radio at all times of the day and night, just wishing it would start.



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The local AM stations carry 1500 minutes of commercials each week. That's 25 hours. If you listen to one of them for seven straight hours (God help you), you will have heard more than one full hour of commercials.

Purveyors of Pleasurable Pork Snouts: The Young Fresh Fellows Interview

by Stefan Nieman & Kev Lee

A GREAT ROCK'N'ROLL BAND . . . that statement just about sums things up about these four fellows from Seattle, Washington. But of course there is more to be said about them . . .

We talked to three of the four Young Fresh Fellows on the afternoon of April 12, 1986 (after the first of a two night stand at Harpos) This was the group's second visit to Victoria, the first being in May of '85. We didn't go to the interview "prepared" (as in pre-planned questions written down on paper), so these are excerpts from the hour long conversation. They are honest, modest, humourous, and generally the friendliest bunch of guys we had ever met from a band. The starting line-up was: Scott McCaughey (guitar, vocals, songs), Chuck Carroll (lead guitar, vocals), and your humble hosts: Scream, Kev and Andrew. Unfortunately, drummer Tad was out on the town at the time) The beer began to flow, the tape was running, and off he went . . .

OB: Why are you here?

S: Cos they give us this house to stay in.

C: Three TVs to watch

S: One channel between three TVs. It's really great.

C: You've gotta kinda respect that.

S: It's great, I'm glad we came up. We had a blast last time we were here, and this is even better.

OB: Did you like Bruised and Stupid?

S: Yeah, they were the quietest thing I've heard. They were nice guys too . . . they helped us move our equipment. But after touring back east . . . you pull up in N.Y.C. and there's all these people who want to give you a hand, and usually you don't want them to.

OB: Where did you play in New York?

S: Folk City, The Bitter End, and the Speakeasy, all pretty famous folk clubs. That's where Bob Dylan and Joan Baez and all those groovy cats got their start. Since we were there in November, Folk City just closed down cos of noise and complaints . . . cos it's just not made for having bands but they're really great places.

OB: And where else did you play?

S: We played a couple nights in Boston, and New Haven, Conn. where we did a live broadcast. We played at Princeton, N.J. at some big dormitory "eating club"

C: Brooke Shields was there. She was rockin'.

S: She was rockin' and we were rotten.

OB: Are you planning to tour out there again?

S: We're gonna go back in June I think for a month. Then we're gonna go off for a longer time, we hope, around September.

OB: Are you doing any more recording soon?

C: Nope, that was it.

S: That's it, we've made our statement . . . Actually we've got some stuff in the car already. We've got two songs that were finished that were gonna be on "Topsy Turvy" that we took off cos it just seemed like it was too much. They're even on the lyric sheet: "Fillet o' Soul" and "Backroom of the Bar" . . . We wanted it to be a rockin' album because the first one is just straight rockin' pop; we wanted this one to be kind a weird. We had those two in the sequence, but the "Backroom . . ." song is kinda really sad, slow country, and it tipped the scales of the album a little more in a folky direction rather than a rocky direction. And "Fillet" was just so silly. But Tad wanted it to be left thinking the record was too serious. It's funny cos we've been getting reviews from all over lately and they all just say how funny the album is, but we think it's som-



bre compared to the first.

NOTE: Bass player Jim Sangster enters record laden and soon joins in on the conversation.

S: Anyway, we've been recording some other new stuff and we were thinking of maybe a 12" EP with "Backroom", "Fillet" and other stuff. We've got a song coming out on this compilation album on Poplama, that "Aurora Bridge" song. It's kind of about Seattle.

NOTE: We chatted about their rehearsals and recordings at Conrad Uno's Egg Studios.

S: One of the songs we recorded, "Get Out of My Cave" is really heavy. It's weird cos all the new stuff we've been doing is like we've lost that diversity we had on "Topsy Turvy" — everything we do now is either a really straight pop song or a really trashy garage song. I don't know why, that's just how it's been. With a trashy garage song it's easy because I sort of play it, and everybody else starts to play along, and then it's done. Then we go to record it and we say "This is a mess". It was like that with "Searchin' USA" too. It was the last song we recorded for "Topsy Turvy". We got in the studio and we spent a whole night trying to record it, but really just arranging it. The next day, we came in and, first take, nailed it.

OB: What label would you want to get on if you had a choice?

J: Poplama International!

S: Enigma wanted to put out "Topsy Turvy" but we just decided we didn't want to.

S: Yeah, they'd get exclusive foreign licensing rights, so we wouldn't have any control over where or who released it and how much we got paid. We had a bit of interest from Twin/Tone and Relativity but we're doin' the Poplama thing. **J:** We're putting out our own records, we're gettin' better at it the distribution and promotion end of it . . .

Finally, the question to end all questions (and interviews)

OB: So, who thought of the name? Young Fresh Fellows

S: This guy from Germany . . .

J: No come on, we said from now on we're gonna make up lies.

S: Well, I made up the last one, so you have to do this one.

J: Well, we actually got it off a rare Petula Clark-Owen Bradley album. It's something you don't get too often.

S: Yeah-most of that Clark-BRADLEY stuff is hard to find.

J: And she did this song, "Gonna Make Me a Young Fresh Fellow" kind of a twist combo. Tough woman.

S: Sort of a transexual twist. That's what we're gonna call our next album.

S & J (in unison) "The Transexual Twisters"

S: OH Boy.

Introducing CFUV

by Norm Lebus

Sixteen months after going on-air, our first piece of self-serving literature is here. If Off Beat is your first contact with CFUV, it's easier to say what we're not than what we are. We're not (1) another non-stick wallpaper muzak set-up (2) with the word 'middle of the road' and 'ratings' in our vocabulary (3) over-run with slick DJ's with velvet vocal cords, polished to a silver dollar sheen by profit conscious program directors.

If you already know about CFUV you're probably aware of . . . (a) feedback in the studios (b) records being played at the wrong speed (c) DJ's forgetting to turn their microphone off and inevitably . . . (d) Dead Air.

In either case, CFUV is a non-commercial campus radio station operating with a low power FM licence at 105.1 MHz. We're not run as a business, but as a voice for the community. Without a dependency on advertising revenue to cover operating costs, we can be more adventurous, diverse, and even radical in our broadcasting.

At CFUV, we're attempting to fill the gap in programming left by the modus operandi of commercial radio. Programming is as diverse as the range of the musical spectrum — rock, folk, jazz, blues, electronic and classical shows are featured, along with spoken word and public affairs programming.

With its unique opportunity for broadcasting the station attracts musical fanatics from all genres and, as a result, becomes essentially a clearing house for musical knowledge. The across-the board musical IQ is immense, and highly interactive — the ongoing exchange of musical, cultural and political opinions is what really makes the station go.

CFUV began broadcasting December 17, 1984 with a mandate for community programming, and is already having an impact in this area. Multicultural programming currently features native Indian, East Indian, Italian, Mexican and Chinese shows spoken at least partly in the host's native tongue. Women's issues have been brought to the fore on the Hag Company, which regularly features topical guests from the Victoria area. More recently, the flip side of the sexes has been introduced on Air Male, a show about men's issues.

The stagnant local music scene has also been given a kick in the pants as a result of UVic Radio's alternative rock



programming. CFUV has given Victoria bands a hope for more than basement rehearsals, exposing local and regional acts with airplay and UVic Radio - sponsored gigs. CFUV's rock playlist is definitely having an effect on what albums local record stores bring in, and CFUV DJ's Mike Gower and Tim Chan were responsible for initiating Victoria's only — albeit short lived — alternative music club. (For a condensed version of Club Hacienda's history, play Talking Head's *Burning Down the House*.)

Way back when the Beatles were hip and Duran Duran weren't even born (thank God) . . . students at the University of Victoria took their first crack at campus radio.

CKVC was formed in 1965, operating out of the basement of the Student Union building in what is now Felicita's Lounge. In 1967 the station moved across the street to the "V" Hut on the corner of Finnerty and Arbutus.

CKVC had egg cartons on the walls for insulation and an old typewriter-style wire service which made a tremendous racket when the keys punched out the latest news. If left to its own initiative the wire service churned out tremendous volumes of noise and paper. Consequently it had to be shut off whenever the DJ opened his mike, or desired to move without wading knee deep through wire copy.

The station broadcast closed circuit in the SUB and the 2 student

residences, with a speaker in every room. The small 10" x 6" speakers had a volume control which allowed students to turn CKVC up or down — but never off. As a result, campus technician "Rocket" Roy Moore was a blur of efficiency, constantly on the go repairing/replacing CKUV's damaged or thrashed speakers.

The students loved CKVC or hated it — but they had to live with it. In fact, one enterprising group made the most of the CKVC airwaves, bootlegging a student radio broadcast of their own. After broadcast hours, the inhabitants of Arthur Curry Hall wired in an amplifier to CKVC's feed and aired a pirate broadcast of questionable taste, describing the female physique as though it were parts of a used automobile for sale.

All this fun came to an end in 1970 when a night time break in shut down CKVC. Thieves stole tape recorders, records and carts, and what they left behind was autographed with a sledgehammer.

As the leftover hippies of the seventies cut their hair and became yuppies in the eighties, campus radio at UVic was resurrected.

In the fall of 1980 a group of students led by Lisa Tansey (a former DJ at U. Waterloo's CKMS) formed a committee to research the idea of broadcasting on campus. They presented their plan to then-AMS president Tim Winklemans, who wholeheartedly endorsed the proposal. Consequently, the AMS sent Winklemans and another delegate to the first conference of Canadian campus radio stations in Ottawa to investigate. They returned with even greater enthusiasm and in the fall of 1981 the UVic Campus Radio Club was formed.

The club was allocated one large empty room on the top floor of the student union building, (what is presently one quarter of CFUV's operating space) but had no equipment to speak of. The year was spent fund raising and spreading the word of the virtues of campus radio at UVic, and the club's efforts paid dividends in the spring.

Equipped with the student's approval (and more importantly, their money) in August the Radio Club hired Robert Osborne as a consultant to lay the groundwork for getting on the air. Osborne arrived with a journalism degree and three years experience a *Con't on p.7.*

Con't from p.6.

a campus radio station manager, both courtesy of SFU. He also had a peculiar feel for fashion. After shunning the hippy look while at SFU, Osborne developed an affinity for mechanics coveralls at UVic, which no doubt contributed to the station's blue collar work ethic. (Osborne has since discarded the stock car look for two piece tweed, adopting the CBC TV journalist look).

While the station's dress code became apparent, Buildings and Grounds gave the club's facilities a facelift, subdividing the existing room into two sound proof studios and a record library/office area during the Indian summer of /82.

Professing to being "Nuttier than a fruitcake" Ralph Crawford arrived with a list of credentials longer than his line of BS. Born into the motion picture industry "when they first put motors on the movie projectors," Crawford had travelled the globe as a freelance cameraman, soundman and technical engineer. No stranger to radio, the charismatic maverick had run a bootleg station during a stay on Quadra Island in the fifties, broadcasting on five frequencies from separate transmitters.

In his four years as a volunteer Crawford has donated, repaired, and even borrowed (?) practically everything on campus, earning a well deserved reputation as CFUV's eccentric engineer.

With funding and some semblance of a broadcast studio operating, toward the end of /82 Robert Osborne began meeting with the University's V.P. Administration, Trevor Matthews, to discuss a vehicle for getting the campus station on the air. To qualify for a broadcast licence it is necessary to be a legal entity and the two wrestled with the idea of forming a society, with students filling the majority of Director positions.

In the New Year things really began happening. The UVic Radio Society was formed in January and a three year funding agreement was struck allocating CKLR (the station's tentatively adopted call letters) \$21,500.00 a year from the University and approximately \$24,000 annually from student activity fees, approved in the spring /82 referendum. With the monies and paperwork in place, UVic Radio hit the air for closed circuit broadcast in the S.U.B. Feb. 1, /83 broadcasting 5 hours a day.

Having completed CFUV's initial push to get on air, Robert Osborne departed in May of /83 to pursue a Masters Degree in journalism at the University of Western Ontario. Three

students were hired for the summer to keep the ball rolling, including interim manager Steve Lebitschnig, who had been around the station since 1981 as a volunteer. Lebitschnig was hired in October as CFUV's first full time manager, and during the course of the next 7 months endured miles of red tape and countless telegrams regarding CRTC queries about the CFUV application (in addition to wading through Canadian bureaucracy Lebitschnig also had to phone Washington, D.C. for FCC approval!).

During these trying times CFUV was broadcasting closed circuit 14 hours a day from a newly-installed studio completed in January /84, but often heard only by those relieving themselves from the call of nature. The staff in the Sub Pub often turned off the wild, untamed sounds of CFUV in favour of their toned down tape collection, and the speakers in the S.U.B. hallways produced only a low fidelity rumble. As a result, CFUV could only be heard from the speakers situated above the building's toilets, where fidelity, coincidentally, was the best. (who said we sound like shit?)

The station's lack of a listening audience was solved in April when the CRTC finally approved CFUV's broadcast licence. But before the champagne had a chance to go stale, an intervention from Vancouver Co-Op radio CFRO appeared. In their application CFUV had sought to broadcast at 102.7 MHz on the basis of an erroneous technical brief prepared by a Vancouver firm. (The firm stated 102.7 was the only available frequency) CFRO was already at 102.7, and was rightfully perturbed at the prospect of losing their Island listeners to the new UVic station. As a result, Lebitschnig and technical consultant Bob Calder spent another three months researching a new frequency.

With sites on Mount Tolmie and Mount Douglas deemed too costly, a location on campus seemed logical, but university administration wasn't impressed. They were concerned about the aesthetics of UVIC's low-lying campus being spoiled by a CFUV eyesore extending above the skyline. After much cost-efficiency counselling, the administration was persuaded to allow CFUV's transmitter atop the MacPherson library — but not before university officials wandered around Ring Road taking pictures of a "test antenna" to ensure their campus remained beautiful.

By fall everything was in place for broadcast and it was only a matter of finetuning programming and testing

the new transmitter before hitting the airwaves. At 7 am, December 17, 1984, CFUV dj Cathy Cavin played the first song heard on public airwaves — "Atmospherics" by Tom Robinson Band, a request from station manager Steve Lebitschnig.

Despite going on-air at Christmas, it wasn't always a season to be jolly . . . Once every 12 years the MacPherson Library drains its auxiliary batteries for recharging, and as a result the power is shut down on campus. However, no one told CFUV. At approximately 7:40 pm, everything went black. While confused djs stumbled around in the dark, the phone lines lit up with even more bewildered listeners. The signal was weak, callers complained, and what were all the songs about "Praise the Lord" and "I Love Jesus"? With CFUV's power out, listeners were apparently picking up a faraway Christian rock station.

After working out the bugs in early on-air programming, broadcasting has been relatively smooth sailing (see opening paragraph). CFUV is now on its second broadcast year, operating with a new station manager. After consultant Robert Osbourne got the ball rolling and station manager Steve Lebitschnig put CFUV on the air, now Brian Webster is aggressively pursuing CFUV's future.

Inheriting a station already on air, Webster's political orientation and keen business sense has resulted in a shift in direction for CFUV. A tremendous increase in public affairs programming followed soon after he began in July 1985, and aggressive fundraising methods has led to the creation of four paid positions within the station.

In regard to long-term plans, the bottom line, of course, is money. After completing a three year funding agreement with the University in April, CFUV is now in a transitional stage of financing. A fundraise was held last October which generated approximately \$5000 and another is in the works. Sponsorship of individual shows, in a manner similar to public television, is also being discussed as the station embarks on new efforts to finance college radio.

Given the proper finances, the potential at CFUV is limitless.

With so much happening at present, it's difficult to fathom the fact CFUV has only been in existence in concept since 1980 and operating since February 1983. What CFUV has accomplished in four short years usually takes three times as long on other campuses. To plagiarize a tacky tobacco ad, "You've come a long way, baby."

Highlights

MONDAY

7:00-9:30 Geoff's Rock Show.

9:30-10:00 CFUV Magazine. Public Affairs including everything from politics to art, economics to sports.

10:00-12:00 Folk and country with Rick Dennis.

12:00-2:00 Classical Music.

2:00-4:00 On the Edge with Rob and Bob. Distort your afternoon with accessible, low feedback, high fibre music.

4:00-5:30 Mainstream Jazz with Guy MacPherson. Swinging, foot-tapping good. No fusion avant-garde eclectic crap. Just straight-ahead jazz from the 20s to the 80s.

5:30-7:00 Jazz-Roots and Branches with George Hodge.

7:00-9:00 Your Musical Library. A survey of the University of Victoria's classical library with Sandra Benet.

9:00-10:00 New Album Review. Hosts Dwayne-o and Kev bring you the best of the newcomers to CFUV's rock library.

10:00-12:00 midnight Kev and Dwayne-o continue with rock.

12:00-3:00 After Midnight Show. Tom and Todd present crazy antics and good music.

TUESDAY

7:00-9:30 Two Imaginary Girls (and Primitive Guy) Kerry, Gina, and Guy bring you scrambled music to dance your eggs by, for Bobs and Bettys with discerning tastes in music and comedy.

9:30-10:00 CFUV Magazine.

10:00-12:00 Fringe Folk Show. The Fringe is designed to mix folk with things not traditionally considered folk, with Monica Schraefel.

12:00-2:00 The Classical Show with Mitch Cox.

2:00-4:00 Jim Fykes Variety Show. Good music presented by our own media celebrity, Jim Fykes.

4:00-7:00 Open Ears. Scott Lewis presents modern jazz and discussion for those with open ears.

7:00-8:30 Infrequency with host Rosemary Smith. A sampling of new works in the context of 20th century "avant-garde classical" tradition, as discussed and played by various musicians.

8:30-10:00 CFUVLE Folk Show. Geoff Hewett introduces you to his open-minded definition of "folk" — from Billy Bragg to Buckwheat Zydeco. The perfect show for those of you who think you don't like folk.

10:00-12:00 Don't Drive Blind. Let Sandra and the two Chinese Guys guide you on a sometimes foolish, sometimes silly, and sometimes serious jaunt through the rock traffic jam.

12:00-3:00 Mixed Metaphor with George Hodge.

WEDNESDAY

7:00-9:30 Morning Sickness.

Dave and Guy bring you early surf, and glitter rock along with all the new hip stuff.

9:30-10:00 CFUV Magazine.

10:00-12:00 Folk with Alan Law.

12:00-2:00 The Birthday Show. Host Brian Webster celebrates the birthdays of the classical masters.

2:00-4:00 Instant Danger with Norm Lebus.

4:00-7:00 Straight No Chaser.

Shaukat Husain and Steve Makuch offer their expanded knowledge and wide collection of jazz.

7:00-8:00 AirMale.

Bruce Heimbecker presents issues, interviews and alternative music for men in a new age.

8:00-10:00 Let the Good Times Roll. Eric LeBlanc and Steve Lebitschnig present blues, soul, and R&B focusing on the life and works of a particular performer each week.

10:00-12:00 Show in Search of a Concept. An endless quest for conceptual integrity and thematic unity. Rick and Scott ask the musical question "Why do these microphones turn us into such idiots?"

12:00-3:00 Cosmic Wallpaper Show. Wild alternative rock'n'roll music plus comedy. In a nutshell, just a whole lot of fun.

THURSDAY

7:00-9:30 Rock with Karl.

9:30-10:00 CFUV Magazine.

10:00-12:00 Folk.

12:00-2:00 Classical.

2:00-4:00 Thursday Afternoon Confused Rock Show. Featuring basically nothing from any era played in no specific order with no specific intent.

4:00-5:30 In a Mellow Tone.

John Cobley presents a wide spectrum of jazz from the 1920s to the 1980s — Ellington, Davis, Parker, Evans and Coltrane especially.

5:30-7:00 More Jazz.

7:00-9:00 Earmeals.

Gently introduces its audience to the vast array of contemporary electronic and experimental music being produced around the world, both the accessible and the obscure.

May 1 — Presents Vol. 1, No. 1 of Recommended Records quarterly record magazine, as well as old and new releases from this British based label.

May 8 — A two-hour profile of Cabaret Voltaire.

May 15 — A pleasant surprise.

May 22 — Information and music on Tangerine Dream who will be making a rare appearance in Vancouver on May 30th.

May 29 — Tangerine Dream Pt. 2.

9:00-10:00 Invoice.

Hosts Lauri Nerman and Sadie Whittemoon take an eclectic look at the world of women in music, with emphasis on the alternative/unusual. In-depth profiles and random samples, from "lost gems" of the past, to the women who are current force: shaping music today.

10:00-12:00 The Frankie and Johnny Show. Two hours of rock! Easy on the fuel bill, scads of legroom in the front and backseats, and best of all it's free.

Tune in for a tasty treat for the whole family.

12:00-3:00 Rock with David Dawes.

Highlights cont'd

FRIDAY

7:00-9:30 Vonny Rascally Thingie Show. From punk right into soul, country, psychedelia into guitar/bass/drum attack. Guaranteed to wake the heaviest sleeper first thing in the morning. With Nick.

9:30-10:00 CFUV Magazine.

10:00-12:00 Friday Morning Folk Show. Bob Martin, a community volunteer plays music for all folks.

12:00-2:00 One hour and Fifty Four Minutes of the Classics. This is hopefully not Safeway music, but a show for the serious listener. Take note.

2:00-4:00 Rock with Dave.

4:00-7:00 Jazz Spectrum. Presented by the JAZZ BROTHERS, Mikey and Ikey (aka Steve McDougall and his adopted uncle Bill Wynne). They take chances with their selections but the real chances are that their listeners will have even more fun catching these guys stumping and surprising each other with rare and delightful jazz gems.

May 2 — 2nd hour features the Jazz Brothers' Hall of Fame.

May 9 — 2nd hour features regional jazz styles.

May 16 — 2nd hour features Mikey and Ikey's Desert Island Discs.

May 23 — Debut Feature: Blindfold Test.

May 30 — 2nd hour features variations on standards.

7:00-8:00 Fine Lines with host Jim Andrews. A literary program featuring poetry and fiction with an emphasis on works from the University and local community.

8:00-9:00 Live Stuff.

Featuring a wide variety of live recordings — music of all types.

9:00-10:00 Top of the Bops. A UBC/CITR import featuring the roots of Rock'n'Roll.

10:00-12:00 Rock continues.

12:00-3:00 More rock with various D.J.'s.

SATURDAY

7:00-10:00 Rock.

10:00-11:00 Rotating between: Native Indian Show — Host Barry Underwood. Features music and information on the issues confronting North America's Native community.

Sounds of India — Mahinder Doman brings you interviews, features news and music with the focus on Victoria's Indian community.

May 3 — Native Indian Songs and Dances of earth, water, fire, and sky.

May 10 — Sounds of India.

May 17 — Native Indian Show. Native children's music, lullabies and bone and stick game songs.

May 24 — Sounds of India.

May 31 — Native Indian Show. A blend of current native music with traditional west coast music.

11:00-12:00 Italian Broadcasting System. Long time radio show host Don Sforza presents a show for the local Italian community.

12:00-1:30 La Voz en Espanol.

Local artist Luis Ituarte introduces you to the music and culture of the Hispanic world.

May 3 — Potpourri. A little bit of everything

May 10 — Flamenco music.

May 17 — Nortenaf. Folk music from the north of Mexico.

May 24 — Salsa.

May 31 — Potpourri.

1:30-4:00 Playlist Salad with host Lynne Curry. The newest additions to the CFUV playlist and the latest record arrivals and playlist hopefuls — rock'n'roll, jazz, folk, classical, electronic — you'll hear it all.

4:00-6:00 The Hag Company.

Brings you a weekly perspective on women's issues and music, with plenty of community calendar information, with Nora Ready and company.

May 3 — Women and Comedy.

6:00-9:00 Alive and Dread.

Dr. Dan, The Mighty Cloud of Joy, Rankin' Rob, Nicky Dread, Sister Lotus-1 and Johnny-Too-Bad bring forth the latest and greatest reggae and African vibrations to the sistren & brethren in Victoria. Features "Top Rankin' Reggae Playlist" and profiles of the world's top reggae and African music-makers and dub poets.

9:00-10:00 Profiles.

A rotating gaggle of D.J.'s and pseudo-personalities bring you in-depth investigating of their favorite artists and musical styles.

10:00-12:00 Rock with Jack.

12:00-3:00 More rock.

SUNDAY

7:00-10:00 Ethereal Cereal with Dan Kuc. A montage of British techno rock a la Cabaret Voltaire to the post punk of Joy Division.

10:00-11:00 Voice of the Dragon.

Chinese Students Benevolent Society present community news, calendar,

traditional legends, with guests and contemporary folk music.

11:00-12:00 Au Quartier Quebecois with Gerry Luton. A variety of musical styles including French, Quebecois, Franco-Ontario, Franco-Manitoba, Acadian, and Cajun.

May 4 — Special on women in Francophone music.

May 11 — In Concert (Various groups recorded live).

May 18 — Different Interpretations of traditional songs.

May 25 — Focus on Jim Concoran and Bertrand Gosselin.

12:00-3:00 Directions.

Ian Cochran brings you stream of consciousness radio with a blend of folk, rock, jazz, and beyond.

3:00-4:30 UVic Recitals with Alison Cameron. Performances and compositions from the faculty, students and guests at the University of Victoria's School of Music.

4:30-6:00 Folkin' Around.

Keith Malcolm presents bluegrass and country folk with a focus on west coast artists.

6:00-8:00 Overview.

Geoff Botting and his reporters bring you international reports, Status of Women discussions, peace issues, plus global, national, and local news.

8:00-10:00 Sunday Night Jazz Concert. Host: Peter Lovric. Features jazz, ragtime, soul, big band, and small combos.

May 4 — The Development of Jazz in New Orleans and Chicago.

May 11 — Louis D. Armstrong — Satch, The Ambassador of Jazz Pt.1.

May 18 — Louis D. Armstrong Pt.2.

May 25 — Louis D. Armstrong Pt.3.

10:00-12:00 Movietrax: The colour, excitement and thrills of the music behind the movies is brought to you by the colourful exciting and thrilling Philip Linfield.

May 4 — Films of Russia and Revolution.

May 11 — Focus on the films of Rainer Werner Fassbinder with music by Peer Raben.

May 18 — Looks at the classic TV series *Twilight Zone* & its diverse music scores.

May 25 — Films of the future & post-apocalypse world including Mad Max series.

12:00-3:00 Moondance with Linda Gibb. Everything for everyone from Lounge Lizards to rock'n'roll deadbeats: a different show every Sunday . . . Monday?

Playlist

THIS MON.	ARTIST	TITLE	DIST.	WKS ON
1	The Jesus & Mary Chain	Psycho Candy	WEA	6
2	Lloyd Cole & The Commotions	Easy Pieces	WEA	10
3	Violent Femmes	The Blind Leading The Naked	WEA	6
4	Elvis Costello	King of America	CBS	4
5	The Mix	Break Up Shake Up (EP)	Zolinks	10
6	The Asexuals	Contemporary World	Psyche Industry	2
7	The Cramps	A Date With Elvis	New Rose-FR	2
8	Slow	Against the Glass (EP)	Zulu	14
9	Let's Active	Big Plans For Everybody	MCA	2
10	Various	Restless Variations	Enigma-US	4
11	Noise Generation	Black Tide/Emily	-DEMO-	4
12	The Velveteens	Tall House (EP)	Ransom	4
13	The Church	Heyday	WEA	6
14	Chris and Cosey	Techno Primitiv//Sweet Surprise (12")	Rough	6
15	Topper Headon	Waking UP	Trade-UK	
16	Pere Ubu	Terminal Tower	Polygram	2
17	Minutemen	3-Way Tie (For Last)	Twin/Tone-US	4
18	The Long Ryders	State Of Our Union	SST-US	8
19	Various	It Came From Canada	MCA	12
20	The Del Lords	Johnny Comes Marching Home	Og	16
21	Artists United Against Apartheid	Sun City	Capitol/EMI	2
22	Terrace-Plexus	A Song About Daisies/Is Paisley The Flower Child of Yin and Yang	Capitol/EMI	12
23	The Dicks	These People	-DEMO-	2
24	The Bats	and here is	Alternative	4
		'Music for the Fireside' (EP)	Flying Nun-NZ	4
25	The Resistance	Irresistable (CAS)	Resistance	4
26	The Nils	Sell Out Young (EP)	Psyche Industry	6
27	P.I.L.	Album	WEA	6
28	Sturm Group	Century Ho!	Green Fuse	6
29	Various	Tuatara	Flying Nun-NZ	8
30	Green On Red	No Free Lunch (EP)	Polygram	10

Adds

Jazz Adds:

Larry Coryell/Emily Remler
Is There Anybody Out There?
A&M

Bill King
City of Dreams
Night Passage

Horace Silver
Live 1964
Emerald

Folk Adds:

Peter Nardini
Is There Anybody Out There?
Alcazar

Rosalie Sorrels with Bruce Carver
Then Came the Children
Vancouver Folk Music Society

Various
Birthday Present
RCA

Alive & Dread Top Five

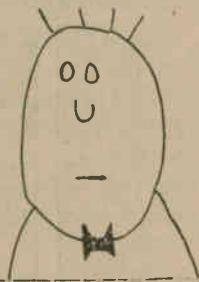
Steel Pulse
Babylon The Bandit
Elektra

Johnny Copeland
Bringing it All Back Home
Rounder

Black Uhuru
Conviction or a Fine
RAS

Mighty Diamonds
Struggling
L&L/RAS
Original Wailers
Music Lesson
Tuff Gong

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Don't Jump Yet

Do you find yourself sitting at home alone weekends? — Sounds like a bad dating service commercial. Unfortunately, it may also describe the present state of nightlife in Victoria. With the demise of Club La Hacienda in October, there is almost no variation in the types of nightclubs in this city. It appears that one day, long ago, some prophet (profit?) decided what the successful nightclub would offer, and since then nobody has dared to challenge that assumption. Well . . . in a sense, CFUV challenges that assumption by its very own existence, as you may gather from reading this magazine. Many a CFUV member has lain awake at night, hoping . . . praying . . . for something different. Occasionally, Harpos or an independent group of concerned individuals will bring in an alternative type of act and the response for the most part has been good. Nevertheless, those events are few and far between, and they are simply not enough.

Whisking you to the past, Club La Hacienda was an example of an alternative nightclub gone good. Alternative bands, both local and out-of-town, were brought in on a steady basis. It would not be unusual to walk into the club on a Tuesday night to find a packed house. This had direct implications on CFUV. The music we were playing on the air was being supplemented by live performances in town at reasonable prices. Few other Victoria stations can boast the same. At the same time, La Hacienda disproved all of those claims by other clubs that nobody wanted to hear local and/or alternative music. With the fire at La Hacienda, along went that steady stream of entertainment. Now acts are booked at the Old Age Pensioners Hall (OAP), Open Space, and the Fernwood Community Centre. While some of these are, by no means, the most desirable locations, events there have

drawn up to 400 people in one night. (We call this music alternative, not unpopular)

Why then, does the alternative music scene continue to go unnoticed by local nightclubs? As mentioned previously, there appears to be a formula that is tried and true, and few nightclub managers seem to even consider straying from the beaten path. While most club managers will affirm its clubs uniqueness, this is simply not true. With few exceptions, they are all cut from the same cloth. Listed below are aspects of a formula that makes these clubs, oh so similar:

1. Provide only top 40, well-known music. There is a bit of variation here, but the bottom line is . . . take no chances.
2. Have silly games and theme nights to help customers relive those younger days. For example, New York, New York has recently introduced "hot-tubbing for apples." How does that work, you ask? A boy and a girl get into the hot-tub, and . . . hot-tub for apples. We're talking serious and mature here.
3. When booking bands, only go for the over-priced, over-rated bar bands. Nobody wants to see innovative, original bands, especially local ones.
4. The more flashing lights the better. People can't enjoy themselves without them.
5. Crank that music. People don't want to talk when they go to a nightclub. It's unnatural.

The above list is not an exaggeration . . . and there's more. Gimmicks are a plenty and substance is lacking.

The subject of homogeneity within the Victoria night-club scene is not only problematic for those who do not fit in, but appears to be a problem for those who operate them. Almost all of the clubs interviewed expressed concern for the tight competition. Many pointed out that the market is simply not large

enough for the number of clubs in Victoria. Even though a couple of club managers are almost fanatically confident that their popularity will continue, the past has shown otherwise. The next logical step for a manager would appear to be to tap a new market. For example, we all know how successful MacDonalds, or for that matter Pagliachis is, however, not every new restaurant owner will try to duplicate that business. A little bit of entrepreneurial innovation is essential. While restaurants and nightclubs may be very different in operations, the subject of innovation remains important.

So, with razor blades and nooses in hand, you might be asking, "What hope is there for me?" Well, sit tight, there is a glimpse of hope for the future. There are several possibilities of new alternative clubs opening in the near future. Local personality Marcus Pollard is at this very moment preparing to open an alternative club, featuring Tupelo Chain Sex on May 23 (Check the calender section for more information). As well, rumours have been flying around that the Popeyes management has purchased Club La Hacienda and is applying for a liquor license there. We can only hope that the format will be a desirable one. Also, the Colony Motor Inn management has expressed an interest in featuring some alternative music. Again, we can only hope that this will materialize.

To end this off, here is what you can do if you're unsatisfied with the local nightclubs: Support the alternative music scene. Attend gigs, listen to CFUV for information regarding upcoming events, read up in *Offbeat*, *Monday Magazine*, and *Random Thought* for noteworthy news. Support nightclubs that do feature alternative bands, for example, Harpos. It doesn't matter whether you're into rock, jazz, reggae, or "other stuff", the bands are out there, and ready to entertain you.

Thanks to Nicholson

NITE KLUB KOMIX



Lets dress real cool...



Lets line up for ages...



Lets pay ridiculous cover...



Lets dance to godawful music...



Lets not and say we did.

The 'FUV Music Manifesto

by Tim Chan

Being Music director at CFUV is definitely no easy task. Keeping the eagle eye over anything and everything music-wise around here can get you easily flustered, make you feel like your head is going to explode, and do funny things to your hair (former MD Rick Andrews is losing his, mine is steadily turning grey). So, this being the initial issue of our long-awaited program guide, I've been assigned the unenviable task of explaining the Music Policy here at the 'FUV.

CFUV is once and for all an "alternative music" station. "Alternative" in the sense that all of our musical content is stuff you wouldn't normally hear on commercial radio. This means we feature artists from the umpteen independent record labels that put out music from all genres. We are currently in touch with six hundred labels and the list is growing by the day. We also go out of our way to feature demo tapes by local artists who would otherwise not be heard by the general public. If

you were wondering about Canadian content, all shows do have to play a certain amount (CRTC is watching you!). So, following the guidelines set down by one of the originals here and all around wonderful human Rick Andrews, here is the Music Policy.

ROCK

Rock shows can encompass virtually all of its genres and sub-genres. We're talking rockabilly, punk, hardcore, electronic, ambient, reggae, blues, R & B, folk, and even jazz — all can be heard in the same show! To keep things current, we have a playlist (which can be viewed in this guide or more currently in hip record stores) and DJs are required to play at least three songs from it each hour. The playlist is determined by a committee which meets weekly (and chaired by myself) and we just generally argue and bullshit about the pros and cons of each release. We also have strong ties with other campus radio stations across Canada and the United States as well as subscribe to a few College Radio

reports to keep on top of what's cool.

YOU WILL NOT HEAR smash hit singles (no Top Forty/AM mentality here!), but there is a fine line; you sometimes do hear older and long forgotten singles: 50's rockabilly and R&B, 60's soul, psychedelia, and garage rock, 70's glam rock (Mott the Hoople, New York Dolls, Gary Glitter, as well as Alice Cooper, Aerosmith, and the Sweet — all still cool bands in my book)... but this is the sort of thing that no longer gets played on commercial radio.

Finally, our rock programming in no way attempts to mimic the Lee Abrams programmed, payola funded (oops!), mega-corporate FM station that is so prevalent in North America. In other words, you definitely won't hear such rock gods as Loverboy, Bryan Adams, Mr. Mister, Survivor, Journey, Foreigner, etc, etc. Once again things get dicey here because what was previously known as "new wave" has evolved into a generic melange that is just as bland, money-spinning, and *Con't on p.13.*



15 BASTION SQUARE VICTORIA B.C.

MAY 1986 CALENDAR

Ladies in FREE Tuesdays

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
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April 28

April 29

April 30

1

2

3

LORI PAUL & SCIENCE

Special Event 5
RED HOT
CHILI PEPPERS
(A CFUV Presentation)

6	7	8	9	10
---	---	---	---	----

DOMINO THEORY

12
RANGE HOODS
(A CFUV Presentation)

13	14	15	16	17
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CUSTOM DELUXE

19
20
21

22	23	24
----	----	----

COLIN JAMES BAND

26

27

28

29

30

31

THE BRANDOES (formerly THE ALLIES)

pretentious as its predecessor (cases in point: Tears For Fears, Simple Minds).

JAZZ

Jazz has a very rich history, and on CFUV you can expect anything from vocal jazz to harmolodics, from swing to the newest in avant-garde. Jazz Director Scott Lewis (who's pretty hip and can do many things with a frisbee) has laid down a few guidelines and this is an idea of what you definitely won't hear: George Benson and Chuck Mangione (who don't really play jazz — more like disco-funk pap), watered-down fusion such as Spyro Gyra (and the last Miles album!?), and so-called "dinner jazz".

All of our Jazz DJs are well-experienced and are goldmines of information, incorporating weekly features on a certain artist, style, etc. during their time slots. It is CFUV's aim to educate the public so that jazz can be fully appreciated.

FOLK

The word "folk" invariably brings to mind images of hippies strumming acoustic guitars. This is, however, only a small aspect of CFUV's folk programming. Our young and talented Folk Director Geoff Hewett encourages the incorporation of as many diverse musics as possible which can be con-

sidered "folk". This can include blues, African, reggae, traditional, country and western, Nepalese bazouki, and even rock-oriented material (eg. Billy Bragg, REM, Elvis Costello, Richard Thompson, etc.).

What you hopefully won't hear during our folk programming are people such as James Taylor, Simon and Garfunkel, Cat Stevens, Jackson Browne, and others of their ilk.

CLASSICAL

Classical Director Bruce Hill is enrolled in the School of Music up here at UVic and his policy can be summed up in two words: NO CLICHES (eg. Beethoven's 5th and 9th, Bolero, Blue Danube, Nutcracker Suite). Once again, classical DJs go out of their way to provide useful background information on what they're playing and the programming can range through anything from Gregorian chants to contemporary 20th Century composers.

If you would like to find out more about our Music Policy or anything else in general (the weather, what my shoe size is; you know, the important things), don't hesitate to give me, Scott, Geoff, or Bruce a call at 721-8702 during regular office hours, or better still, drop by the station on the second floor of the Student Building. I'm there most afternoons and don't worry, I'm only Chinese.

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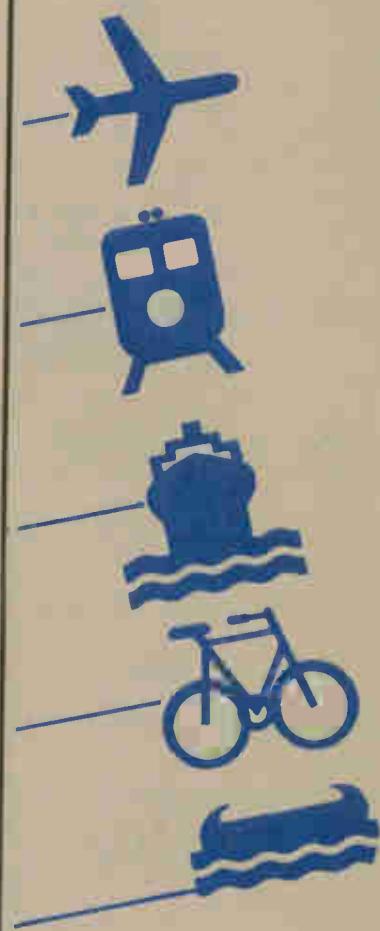
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Going Your Way!

Music Reviews

Pere Ubu
Terminal Tower
(Twin/Tone Records)

Pere Ubu is the type of band that one hears of but rarely gets to listen to. Now, thanks to Twintone records, you can! Formed in 1975, Pere Ubu has



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always been on the fringe of rock refusing to conform to traditional arrangements and style. This is evident on *Terminal Tower* which is a sampling from their albums and rare singles. "The Archival Collection" allows those who are not familiar with the band to sample a variety of songs spanning their career which ended in 1982. The band's front man, David Thomas, has a unique vocal style with a range of pitches and sounds seldom heard anywhere else. Backing up Thomas are a group of musicians playing a novel style possibly linked with the Captain Beefheart Band. The songs are unconventional as far as pop songs go but certainly not inaccessible. Each song takes the listener on a musical and lyrical journey to where the novelty of Pere Ubu can be appreciated. Especially notable are "Heart of Darkness", taken from Joseph Conrad's epic descent into the centre of Africa and "Thirty Seconds Over Tokyo." So, if you're tired of listening to the same old stuff, take this crash course in Pere Ubu. It's guaranteed first class marks.

By Jack Tielemans

DC 3
The Good Hex
(SST. Records)

It's home economics and your teacher is Dez Cadena. In today's class you will learn how to bake a record. You start with $\frac{1}{2}$ pound of strong MC5 then gently mix with a generous slice of vintage Black Sabbath; let this settle then cover it with a sprinkle of Black Flag, and cook at 350 degrees for about 40 minutes. While it is still hot, garnish it with a sprinkle of Yes and serve it through 100 watt speakers on a hot day with the roof down. Class dismissed. Well, that is kind of how the new DC 3 album was made. Their second album really cooks! The band, fronted by ex-Black Flag guitarist Cadena, borrows some from the best and returns it sizzling. Track after track the guitar leaps out front and stays there. The record uses so many popular styles it's hard not to like and doesn't really have a weak spot. Its strength has to be the bang! bang! bang! delivery. Highlight: A tune penned by John Lee Hooker which absolutely burns from beginning to end. If there's one rocking LP to glue to your turntable, let it be *The Good Hex*.

by Jack Tielemans

Steve Brown
Good Lines
Cafe Records

Steve Brown's *Good Lines* is a completely different kettle of fish, albeit not that much more original. You can actually relax all through this tape; it swings, without projecting the feeling that the musicians are competing with each other to play the fastest and the best. Steve Gilmore on bass and Bill Goodwin on drums are veterans of bop and hard bop, most notably with Phil Woods, while guitarist Brown and pianist Bill Dobbins are new to me. Brown is fleet-fingered and versatile in style; his compositions (4 of 8 cuts) are pleasant if not outstanding. With so many great young jazz guitarists around, he's picked a tough row to hoe, but he just might be equal to the task. The tape itself is over 50 minutes long, making it a bargain, but that length is also a drawback, since the music starts to sound the same after a while. Next recording, the inclusion of a horn player to add variety would be wise. In the meantime, get this one; just don't listen to the whole thing at once.

by Scott Lewis

Peter Mandini
Is There Anybody Out There
Temple U.K.

Talkin' about an Italian Scottish chap named Peter Nardini and his recent album "*Is There Anybody Out There*." A wholesome menu of songs in the avant folk genre, acoustic guitar and harmonica a la Dylan and a variety of song-style deliveries ranging from Bob to Bill Bragg to Syd Barrett to full form improvisation. Included are potent commentaries on rosary beads, Hitler, the sinking of the ship Belgrano, and Nandini pokes fun on name dropping: "Are You Beboppin' or name droppin'" One of my favorite songs on *Is There Anybody Out There*, is the echoey, imagery song, "God Rules Okay", with high visual descriptions reminiscent of Dylan Thomas Urban Pedantic, gravy phrases of the ordinary and mundane become meaningful.

Yeah this guy is a real poet and besides that, he paints. His self-portrait on the cover shows him in underwear drinking rootbeer with a long straw. Keep your eyes and ears peeled for this Temple Records release.

By Geoff Hewett

Zeno's Heap

... So the editor says to me, "Can you write a two-column column by Friday?" "No," I say ... "About what?" "I don't care," he says, "Take acid and listen to the Swans, then write!" Well, not being inclined to meet Mr. Death Dripping From The Walls, I figured I'd do one of those local music type gossip columns for now — sorta like Entertainment Tonight without the Pearl Drops tooth-polish.

Let's start with the "bad news": Since the Club Hacienda burnout last fall, Victoria has backslid somewhat as far as live venues goes. Sure, there's been plenty of worthwhile shows, but ... it remains pretty hard to convince yourself that OAP Hall plus Fernwood Community Centre plus Rat's Nest equals "a healthy scene." After much badgering, Harpo's finally had the common sense to book Seattle's Young Fresh Fellows, who (along with Victoria's Bruised and Stupid) managed to pack the place for two nights with a mixture of genuinely enthused fans and slightly pissed-off bar-band worshipers — best Harpo's show since Billy Bragg! With the Red Hot Chili Peppers booked for Monday, May 5, things are look-

ing up at Harpo's, but the problem is that local club owners still don't have a clue about the Victoria bands right under their noses. With both No-Means-No and The Wardells picking up regular, semi-decently paid club gigs in Vancouver (the latter recently with the Del Fuegos and Husker DU), it's pathetic that they have to settle for the sticky-floor, bingo-hall scene here at home. Whiiiine ...

O.K., "good news" time. With rumours of the impending opening of the Random art gallery, Victoria may soon have a viable small-venue that's more readily available than Open Space. With local debutante Marcus Pollard handling the booking, look for a keen variety of bands, a la Hacienda. Speaking of Marcus, he's recently rejoined Red Tide on bass, and as their internationally renowned original vocalist, the dreaded Tim Crow. By all reports, the band's latest batch of Downtown Sound recordings (pre-Pollard/Crow) are their best to date — they're hoping for another record deal with California's Toxic Shock, who released their *Kelp and Salal* EP. The same label has apparently finally

by Zeno's Heap of Millet
released the Dayglo Abortions' *Feed Us Fetus/Out of the Womb* LP, though we're still waiting for the domestic release on Fringe.

Local cassette releases include The Resistance's *Irresistible*, a surprisingly OK collection of big-yucks and punk-rock, though I could do without the cymbal-swishing duplication quality. The band is apparently off to tour Newfoundland, but they've left behind a hurrily-xeroxed, though generally well-recorded cassette compilation of bands that have appeared at Cecilia Street's Rat's Nest basement. *This is the Pit* includes tracks by Resistance, AKOB, Spores, Nomeansno ... Which leads to another "speaking of which": Nomeansno is also set to embark on their most extensive touring to date, heading down the West Coast, then through the American Midwest and up through Canada again — then, once they're home, they hope to head off on a D.O.A. tour. Back to tapes: The Wardell's *Der Frühling* is also well worth your minimal amounts of cash — swell versions of "Good Evening Mrs. Smith", "Laughing Instead", "It's Not Easy", & more!

Events

Sat. & Sun., April 26 & 27

3rd Celtic Music Festival (Folk), Keith Malcolm, Callenish, Adrian Duncan, Labarynth Celtic Heart, Russ McRae Maclinbar. \$5 Gabriola Comm. Hall Gabriola Island, South End.

Sat. April 26

Estralla Latino (Salsa) CASC benefit, Dance for Peace \$6/\$5, 8 p.m., Union Centre, 2570 Quadra St.

Sun. April 27

Rodpons (Rock) Open Ears Series 2, \$4/\$3.50, 9 p.m., Open Space Gallery, 510 Fort St.

Tue. April 29

Han Bennink/Peter Brotzman (Jazz), Western Front, Vancouver.

Fri. May 2

Snakefinger, Nomeansno, Bedspins (rock), CFUV presents, \$7/\$6, 8 p.m., Fernwood Comm. Centre, 1240 Gladstone St.

Sat. May 3

Bryan Bowers (Folk), Victoria Folk Music Society, \$7.50/\$6.50, 8 p.m., Belfry, 1291 Gladstone St.

Sun. May 4

Mariide (Folk), VFMS, \$1.50, 9:30, Norway House, 1110 Hillside Ave.

Mon. May 5

Red Hot Chili Peppers, Harpos, Advance Tix.

Mon. & Tues. May 5 & 6

Son Seals (Blues), Town Pump, Vancouver.

Sun. May 11

Rosemary Smith (New Music), OES 2, \$4/\$3.50, 9 p.m., Open Space, 510 Fort St.

Sun. May 11

Bob Cotta (Folk), VMFS, 9:30 p.m., Norway House, 1110 Hillside Ave.

Thurs. May 15

Husker Du, The Wardells (Rock), Luv-A-Fair, Vancouver.

Fri - Sun., May 16 - 18

Coombs Bluegrass Music Festival, Mark Holt & Jampacked, Backroads, Just for Fun, Island Express, Prosperity, Driftwood Canyon, Better Times, Coombs Old Time Fiddlers. Prices vary, info: Box 194, Coombs, B.C., V0R 1M0.

Fri. May 23

Tupelo Chain Sex (Rock), Random, 1313 Government St.

Mon. May 26

Tafel Musik Baroque Orchestra, Early Music Society of the Islands, Saint John's Church, Quadra St.

Mon. May 26

Michel Petrucciani (Jazz), Vancouver East Cultural Centre.

Sun. June 1

Bennie Wallace (Jazz), Town Pump, Vancouver.

Sat. June 7

Spirit of the West (Folk), VMFS \$7.50/\$6.50, 8 p.m., Belfry, 1291 Gladstone Ave.

Sat. June 8

Paul Plimley Trio (Jazz), OES 2, \$4/\$3.50, 9 p.m., Open Space.

July 18 - 20

Vancouver Folk Music Festival, Jericho Beach Park, Early Bird Tickets at Victoria Folklore Centre, 539 Pandora, 383-3412.

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