

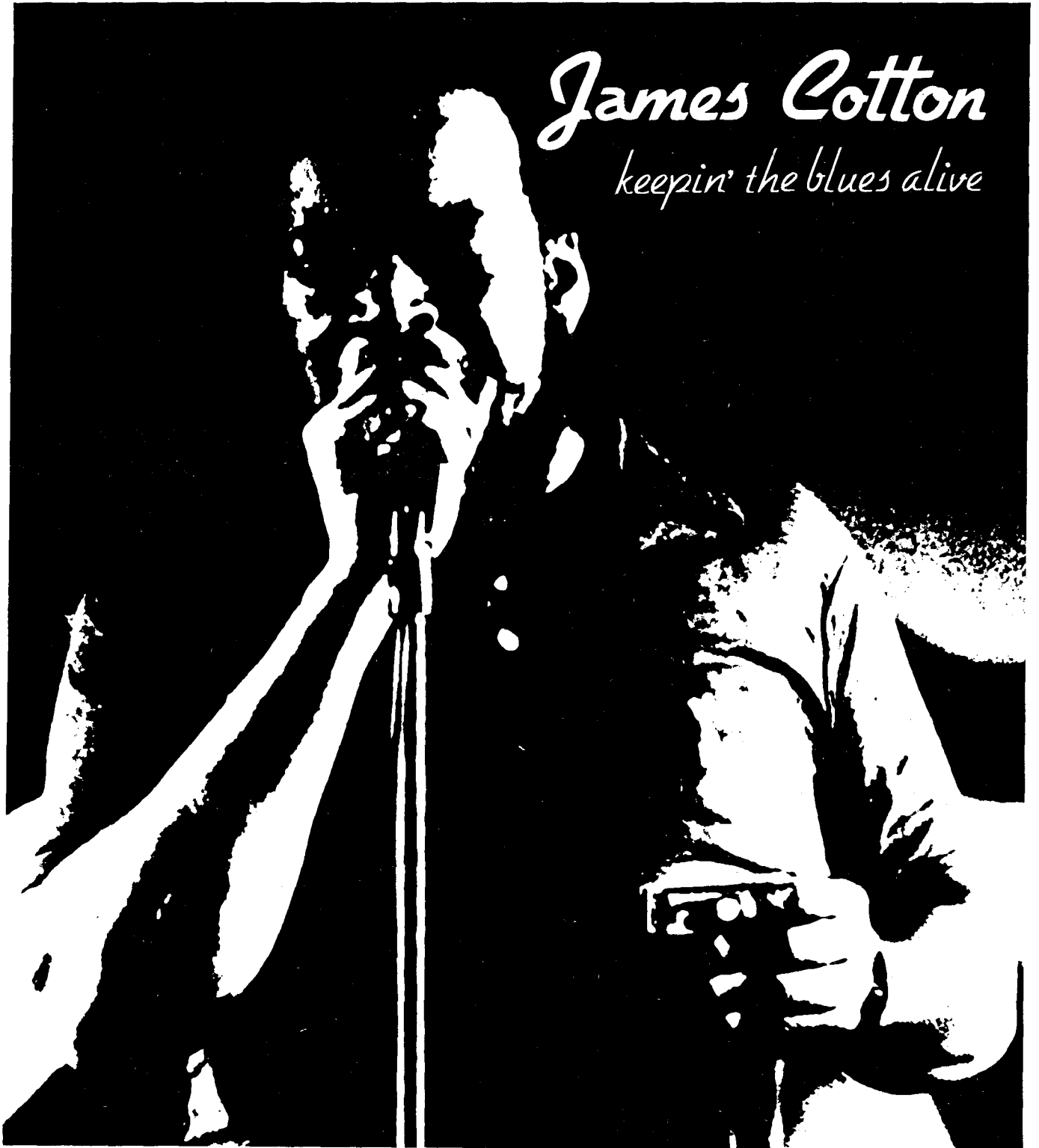
AirShift

Vol. 1 No. 4

March 1982

CHRW 94.7 FM Stereo in Motion

James Cotton
keepin' the blues alive



Tuning In

This month our thanks go out to everyone who took the time to complete the survey published in last month's **Airshift**. We're tabulating the information, but with over 300 forms returned so far, it looks like we'll be busy for a few more weeks before we can publish the results. Special thanks go to those helpful people who took the time to write their comments out in detail.

Even though survey time has passed, we're always interested in hearing your comments about CHRW. Feel free to drop us a line. The address is: CHRW-FM, UCC Building, University of Western Ontario, London, Ontario N6A 3K7.

Looking ahead to this month, we've added a couple of new programs to the schedule. Be sure to check out **Bedtime Stories**, Sunday nights after the **Nightflight**, for an hour of original stories with music. Saturday, see the return of the **Chinese Students' Program** at 11 a.m., followed by **From a Different Perspective**. **Changes**, a program of contemporary Christian music and thought, moves to its new time of 12 noon. Live music fans will want to hear the best in local new music, recorded live at the Embassy Hotel, every Tuesday night at midnight. Check the schedule on page 12 for details.

With summer rapidly approaching, CHRW will be needing more volunteers to help us keep alternative radio alive over the summer. If you'd like to get involved as a program producer, announcer, news person, or in the production of **Airshift**, please give us a call at 679-2239 during business hours.

Inside this month's **Airshift**, be sure to check out the first in our series of articles on campus radio in Canada. As Paula Lenardon pointed out in her article on Alternative Media last month, campus and community radio are the last hope for a truly unique form of radio in this country. Many people aren't aware of the fact that there is a rapidly growing network of alternative campus and community-based stations right across Canada. This series of articles will introduce you to this new group of dedicated broadcasters.

Pat - Ngl.

**big
event**

UCCD UPCOMING PROGRAMS

MONDAY, MARCH 8

EARL BIRNEY

"Readings & Reflections"

Room 259, UCC

8 p.m. Free Admission

TUESDAY, MARCH 6

JOHN ARPIN

Canadian Pianist

Room 251, UCC

8 p.m. \$1.50 Tickets

THURSDAY, MARCH 11

DR. WM. EPSTEIN

"The Nuclear Threat To
Human Survival"

Room 251, UCC

8 p.m. \$2 Tickets

THURSDAY, MARCH 18

DEBATE

PETER DESBARATS

Honorary Visitor

"Resolved That Newspaper
Chains Inhibit Good Reporting"

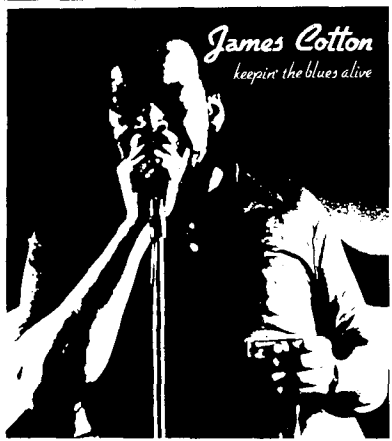
Room 251, UCC

8 p.m. Free Admission



Ten, good years and getting better

AirShift



Thelonious Monk woos a doxy in his inimitable 'bluesy' style. She never had a chance.



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FEATURES

- 5 James Cotton: *Keepin' the blues alive*
- 6 Gang of Four: *'Another day, another cheeseburger'*
- 7 Thelonious Sphere Monk:
(1917? - 1982) The "High priest of bebop"
- 8 Campus Radio: *Coming of age...*

DEPARTMENTS

- 10 Programming
- 13 Reviews
- 14 Alternative Airplay
- 15 The Right Profile
- 15 Transcripts

Letters

CHRW/Airshift welcomes your letters.
Please address them to:
CHRW/Airshift
Rm. 222, University Community Centre
University of Western Ontario
London, Ontario
N6A 3K7

Dear Airshift:

I seem to be having some problems with a word that keeps cropping up all over the place. Alternative. We hear about "your only

alternative", alternative music, alternative ideas, and now, alternative media.

It seems that to talk about something that's alternative can only be done in a totally subjective manner. What's alternative to one person could be commonplace to the next. Are the radio stations and publications rhymed off in Paula Lenardon's article real alternatives, or are they just hard-to-find, obscure bits of broadcasting and publishing, made tempting by their elusiveness?

I notice too, that all the stations and magazines mentioned are American. Is this to say

that American publications are more "alternative" than Canadian, British, Norwegian, French...ones? Coupled with the disturbing amount of cliches and anachronisms that appeared in the article, it is very hard for me to accept Ms. Lenardon's opinions and statements as the "alternatives" they are meant to be.

I guess what it all boils down to is that you don't have to be obscure, weird or hard-to-find, to be alternative. It's something to keep in mind. Do keep up the good work CHRW and Airshift, I enjoy you immensely.

R.D. Frampton

<p>AirShift Invites You to take a Place ...</p>	<p>94.7</p>
<p>call GAZETTE ADVERTISING</p>	<p>679-6430</p>

Dear CHRW:

It's unfortunate that the long arm of U.S. cultural imperialism extends even to those who are interested in alternative media. While I applaud the sentiments expressed in your feature article on alternative media in the February edition of Airshift, I find it disturbing to read a list of alternatives that is exclusively American.

Instead of turning to American alternative publications, Canadians should be supporting the hundred or more alternative publications indigenous to this country—magazines such as **Canadian Dimension, This Magazine, Briarpatch, Canadian Forum, Fuse, Our Generation, The Toronto Clarion, Kinesis and Broadside.**

Ninety-eight per cent of all newstand sales and sixty-five per cent of all subscription sales in Canada are of American publications. Let's not extend this appalling figure to alternative publications.

David Assmann
Waterloo, Ontario

Dear CHRW/AIRSHIFT:

This is just a note from someone who has followed CHRW's progress over the last two and a half years. And I'd like to take this opportunity to say you've done a terrific job. I must commend your devoted 'volunteer' staff for their enthusiasm and hard work.

I do hope that others who are just tuning into 94.7 FM will appreciate the galant efforts this station is making. Unfortunately many people seem to disagree. However, I think that people fail to realize the fact that CHRW has only been on it's feet for such a short while and should be given a fair chance to make a go of it. For those who feel that CHRW is simply too weird and doesn't play anything they like, then why don't they call and make a request. Furthermore, they should take a look at the programme guide. CHRW is offering all kinds of features like: blues, jazz, reggae, comedy, etc. What kind of music do you like any way?

Give it a chance! If you can't be creative in a university environment where can you be!

Good luck!
Jason Wooley

The Spoke and **CHRW**

PRESENT

March 1
Rough Trade

March 4-6 **STEVE BLIMKIE**

March 12, 13 **Rockabilly Special with**
ONE EYED JACKS
AND THE AMERICATS

March 19, 20 **Super Reggae with**
MESSENJAH

March 24, 25 **SPOONS**

Check The Gazette for details plus lots more
in great entertainment at The Spoke

James Cotton

keepin' the blues alive

by Dan Sullivan



photo by J. Blake

Has James Cotton still got his mojo workin'?

If his most recent London performance is any indication, one would have to conclude yes. It may be true that his girth has finally matched his mirth and his breath may be shorter than his past musical accomplishments, but his heart is still in the right place: somewhere between Mississippi and Chicago.

The cliché 'weaned on whiskey' in some cases sounds gritty, not so with Jimmy C. His life reads like a musical Tom Sawyer. Career-wise he has worked with renowned artists such as Howlin' Wolf, Muddy Waters, Janis Joplin, Paul Butterfield and Steve Miller among others.

Between the ages of nine and 17, he was under the wing and tutelage of blues great Sonny Boy Williamson. In 1954 at age 19 he joined Muddy Waters and played for 12 years in that band until he and his definitive harmonica style went solo. In short, his career defines and follows the blues from the early '50s until today.

The '60s saw a resurgence of the blues as a major influence on musicians of that time and the second generation paid homage to their roots. Today with all the changes in the music industry, the art of traditional blues seems to have taken a background role in modern music's wide range of styles. However, as evidenced at Fryfogles, people like James Cotton can still have the ability to touch an audience with the same intensity that more contemporary bands can muster.

Unfortunately, the blues faces what might be termed a fight to preserve itself from extinction. Chicago, the Windy City, seems to have been forgotten in the expanse between New York and Los Angeles. Trying to find steady work in Chicago playing the blues is akin to finding green cheese on the moon—it doesn't exist.

This points out the importance of musicians of Cotton's calibre. His reputation allows young talented players to get exposure and work on the touring circuit. Yet one must wonder what will happen if the blues become simply a legend.

In an attempt to salvage the future of this music, Willie Dixon has set up a fund and has a roller skating rink that features Sunday skating to blues music. In addition to this, James Cotton is in the process of compiling and releasing a series of blues albums to give up and coming blues musicians a chance to record as well as making the blues more

(continued page 6)

(Cotton continued)

accessible. Cotton himself thinks that blues is making a resurgence but it needs more exposure.

Newer blues bands such as Downchild in Toronto are recording Cotton's music and adapting it to their big band style. This is a more polished product than the earlier rough and tumble cover versions of old blues music recorded in the late '60s or early '70s by bands including Led Zeppelin or Cream for example.

To bring home the metamorphosis that is taking place in blues music one just has to look at the current format of older musicians touring with young bands. In most of these shows the backing band plays upbeat numbers with a great deal more jazz influenced rhythms prior to the appearance of the main man.

Cotton's band has had numerous changes in personnel since his prior appearances in London and indeed since his latest recordings are on Trend Records in Canada. There seems to be a movement among younger blues musicians to alter traditional blues music to a brighter style.

As Peter Goddard of the *Star* says, "...blues isn't always old and gnarled...mixed with equal amounts of anguish and angst. It can be happy."

It seems that the young blues players approach to the genre is becoming detached from classic blues. Perhaps some of this is attributable to the urbanity and worldliness of the young blues musician. He is possibly more musically sophisticated and certainly draws his music from an entirely different environment than the old blues player of yesteryear who was either very rural in his approach, or played the Chicago style.

Older musicians, Cotton included, teach the young man the intricacies of the blues, including the aspects of showmanship and the effect that volume and timing have. Cotton often uses a quiet harmonica riff to dramatize the content of the music and draw the audience's attention to what is going on onstage. His performance in London was a masterful display of this.

Quiet versions of 'Down Home Blues' and a reprise for the encore are excellent examples.

In any event the future of blues music is largely dependent on musicians like James Cotton who provide a springboard and outlet or continuing the blues. If his last appearance here is any indication, then the blues most definitely has a future. ♣

GANG of FOUR

by Justin Smallbridge

Though pop music has produced more than its share of interesting juxtapositions and strange bedfellows, the case of the Gang of Four is an interesting one.

Admittedly Marxist, in both political outlook and lyrical content, the Gang of Four's records are beamed at the consumer through two of the world's largest entertainment multinationals (Warner Bros. on this side of the Atlantic and EMI in the UK). The band's latest EP contains three new studio tracks, 'To Hell With Poverty', 'Capital, It Falls Us Now', and 'History's Bunk', as well as searing live versions of 'Cheeseburger', and 'What We All Want'.

Another intriguing facet of the Gang of Four's situation is their view of America which, given their ideology, shouldn't be what it is.

"If we work at it," says bassist Dave Allen, "we could really make it work in America. I just sometimes think that America's more open to what we're doing."

"I don't really think England has sussed what we're about," Allen continues. "Because we started in '77 they classed us as a punk band, then we were 'a bunch of Commies' in some quarters, then just bleak, grey and industrial—i.e. boring."

"In America, people aren't so quick to label you, to try to put you into little brackets, in fact they just don't have that tribalistic attitude, which is rampant in England."

Though he feels that the U.S. may be more receptive to what the Gang of Four are trying to do, Allen is quick to point out that this drive to succeed isn't going to compromise the band.

"If and when we make it in America, or

anywhere else for that matter, it's got to be on our own terms. There's no way we'll water down the next LP, or the music, or the lyrics for anyone. We will not buckle under for anyone."

But Allen tends to be rather pessimistic when discussing the band's future.

"I think the Gang of Four might not be appreciated until we've either recorded eight or nine albums or gone, split up. I get the feeling we're going to be alongside the Velvet Undergrounds and the Captain Beefhearts of this world," he says.

Drummer Hugo Burnham is a little more hopeful about the future: "We're going to be around for some time yet, though."

"We had been thinking about breaking up," says vocalist Jon King. "We actually came up with very little new last year. We trod water."

Burnham agrees. "It was unspoken, but we all thought that if we couldn't get it together by January then we'd just end it. There'd be no point in carrying on. We did commit ourselves that much, which is probably a good thing."

They have therefore set a date for recording their next album sometime during the late summer, "while the impetus is still there," as Burnham puts it. "We don't want to spend an entire year selling *Solid Gold*, as we had to with *Entertainment*."

Part of the reason for this was the fact that the difference in *Entertainment's* release dates was about five months between Britain and the U.S.

But the band haven't taken this lying down. Burnham says: "EMI don't know their ass from their elbow. Well, it's not the first time we've said it, and it's certainly not going to be the last. Why are we getting coy about it? There's a lot more to be said and done, yet."



"Another day, another cheeseburger."

The high priest of 'bebop'

thelonious monk

by Tricia Marisa



DAVID GAHR

February 17th marked the end of what **Time Magazine** referred to back in 1964 as the "long and lonely scuffle" of Thelonious Sphere Monk. The jazz pianist, composer and 'high priest of bebop' died last month after suffering from a lengthy illness. Monk who had been musically inactive for the past 10 years, had been living in seclusion in Weehawkin, New Jersey since his last public performance in 1976 at Carnegie Hall.

But for Monk this isolation was something he had grown accustomed to. He generally remained on the fringe of the mainstream of American jazz. In fact, 20 years had passed before Monk's merits were recognized in a cover story in **Time Magazine** in 1964. By his colleagues and the critics Thelonious Monk was regarded as an influential innovator of modern jazz and perhaps the most important and original jazz composer since Duke Ellington. Jazz drummer Art Blakey speaking of Monk, referred to him "as the guy who started it all; he came before Parker and Gillespie." Monk's unorthodox concept of harmony, rhythm and structure revolutionized jazz piano in the '30s and '40s. He made major contributions to the pioneering of the musical style popularity known as *bebop*. Monk who originally coined the style as *bipbop*,

aimed he was misunderstood.

By the mid-60s, Monk's work received serious recognition in scholastic circles while his uncompromising and inimitable piano style drove Monk further away from the mainstream as most jazz players found it far too difficult to accompany him. Monk's piano style was uniquely his own. Even at the age of six when Monk began tapping out tunes on his piano by ear, he was already offbeat. His musical education included listening to recordings of Earl (Fatha) Hines, James P. Johnson, "Fats" Waller and Eddy Wilson. At the age of 13, Monk was playing in local bands for "rent parties", which were popular in the '30s in Harlem. Monk was also appearing regularly at Wednesday night amateur contests at the Harlem Apollo Theatre but had won so often that he was barred from further competition. He left high school at 16 to tour for a year along with an evangelist and faith healer. On returning from his U.S. tour, Monk entered the jazz world of West 52nd Street and of Harlem and began associating with Charlie Parker, Kenny Clarke, Dizzy Gillespie and Charlie Christian. However, while Parker and Gillespie became world renown, "the loniest Monk" sank deeper into seclusion.

Monk's eccentricity and naivety in both his business affairs and social life determined his public success. For about 20 years Monk struggled to find steady employment. He worked in dance halls and bars but the engagements usually lasted no longer than two weeks. In 1951 Monk was arrested on a heroin charge along with Bud Powell. Although Monk was clean, he said he couldn't let Powell take the rap alone. He was jailed for 60 days and on release the New York police revoked his performing permit and Monk was barred from the New York venues for six years. During this time Monk played a few recording dates for the Prestige label and did a few engagements outside of New York. In 1957 his card was renewed and returned with greater commercial success and critical acclaim to the Five Spot Cafe on New York's east side, a nightclub where he had drawn his strongest supporters. After the Five Spot, other important dates followed including CBS-TV's **The Sound of Jazz**, and the Village Vanguard. In 1959 Monk made his first concert appearance at New York's Town Hall. Monk's concerts soon became well-publicized spectacles, and the man's idiosyncrasies: mystic pronouncements ("It's always night or we wouldn't need light"), Chinese coolie hats, fur caps, silk skull-caps, baseball caps and shuffle dance interludes drew audiences to his shows. And soon his iconoclastic approach to music became well accepted. Rave reviews accompanied his Monterey and Newport appearances and his sold out tours of Japan in 1963 and Europe in 1964.

"Play your own way," Monk would say. "Don't play what the public wants. Let the public pick up what you're doing—even if it takes them as long as 10 or 15 years."

So Monk played on and soon audiences and musicians alike acknowledged his innovative brilliance.

Today musicians like Cecil Taylor, Stan Tracey, Randy Weston and the Lounge Lizards attribute much of their influences to Thelonious Monk and his unconventional technique. ◉

Campus radio comes of age

by Pat Nagle

Campus radio in Canada has a long history—much longer than most people imagine. Its birth coincides with the birth of radio in Canada. The first radio station in North America to broadcast on a regularly scheduled basis was XWA, now CFCF, in Montreal. It signed on the air in 1919. Radio was truly in its infancy way back then. The first stations would broadcast a few hours a day at most. Reception was chancy and stations had a tendency to wander all over the dial. Radio receivers were very scarce, and most people thought it was just a passing fad.

Even into the twenties, radio was still far from being widely accepted, but its following was definitely growing. Many different groups were beginning to see radio as a viable new communications tool. Private citizens, the federal and provincial governments, newspapers, railroad companies, radio manufacturers, and many others all clamoured to get new stations on the air. One of the first to join the ranks of the new stations was Queen's Radio at Queen's University in Kingston, Ontario. CFRC, as it was later known, became Canada's first campus radio station when it was licensed in 1922, the same year the CFPL first went on the air in London. An experiment of the electrical engineering department at Queen's, CFRC is one of the few stations founded at the birth of radio that is still on the air. Despite this auspicious beginning, the next campus-based radio stations were not to come for another 26 years.

The years following World War II saw the beginning of a new era in the history of radio, and like it was at the beginning, campus-based stations sprung up along with commercial and CBC stations. The new kid on the block was frequency modulation, or

FM, as it is better known. The fact that FM receivers were not very plentiful didn't discourage the people at Toronto's Ryerson Institute of Technology, as it was known then, from getting one of the first FM stations in the Toronto area on the air. The year was 1948, and CJRT-FM was established as an adjunct to the newly created radio broadcasting course at Ryerson.

CJRT-FM did not remain a campus station, however. As the station grew and FM became a more widely accepted form of radio, the station took on an increasingly professional form. In the early seventies, CJRT became fully independent as a non-commercial educational station.

CJUS-FM at the University of Saskatchewan in Saskatoon became the next campus-based FM station when it went on the air in 1965. CJUS-FM had much in common with the other campus-based stations which came before it. Like the early CJRT and CFRC, it is supported by the University. All of these stations relied on varying degrees of student support and participation. CJUS-FM is unique to campus radio in Canada in that it still maintains a high level of faculty involvement in programming. CFRC, also unique in its own way, is owned by Queen's University, though it is operated almost exclusively by the students of the Queen's Radio Club.

While these stations were thriving through the late 1950s and early 1960s, interest was growing amongst student groups from coast to coast in the idea of student owned and operated radio. Campus radio clubs and fledgling stations sprung up on campuses all across the country. These groups were often supported by increasingly active student councils, and relied almost exclusively on volunteers. Many of these clubs were fortunate enough to obtain air time on local commercial stations for student programs. For example, Radio Western here on campus, was one such group which got its start in this fashion. They originally prepared a weekly program for station CJOE (CJBK), and eventually developed an arrangement whereby they broadcast over CFPL-FM in the midnight to 6 a.m. period, 7 days a week.

For the students of Radio Western, like students at many other campus stations and radio clubs, an hour or so a week could hardly satisfy their growing desire to have their own stations. Throughout the sixties and seventies, closed-circuit radio stations were established on campuses across Canada. These stations allowed students, for the first time, in many cases, to really get involved in radio. In time though, these stations began to find that they were outgrowing the limitations inherent in the "closet to cafeteria" closed-circuit systems they had developed. All they could really do in a situation like this was to program background music to students who were in an environment that was far from conducive to attentive listening. The limitation of speakers located in cafeterias and common rooms proved to be a major stumbling block to the kind of creative radio that many student broadcasters wished to produce. Many saw the solution to their problem in carrier-current and on-air FM broadcasting.

The end of the 1960s brought another major development in broadcasting which campus broadcasters had to contend with: the Canadian Radio and Television Commission, established by the new Broadcasting Act of 1968. In its first few years, the new Commission had to acquaint itself with the broadcasting industry, interpret its mandate from the Broadcasting Act, establish its offices, and begin to undertake the mammoth task of developing a cohesive broadcasting policy for Canada. Needless to say, it didn't have a great deal of time to consider the situation of campus radio.

During the period between 1968 and 1973, the CRTC's only action in the area of campus radio was to issue a policy statement in 1972 creating a special class of licence for student carrier-current stations. This first policy on student radio resulted from a brief to the CRTC written by Professor Janisch of the University of Western Ontario Law School.

That same year, stations, numbering about 12, by 1972, weren't

THE EMBASSY HOTEL

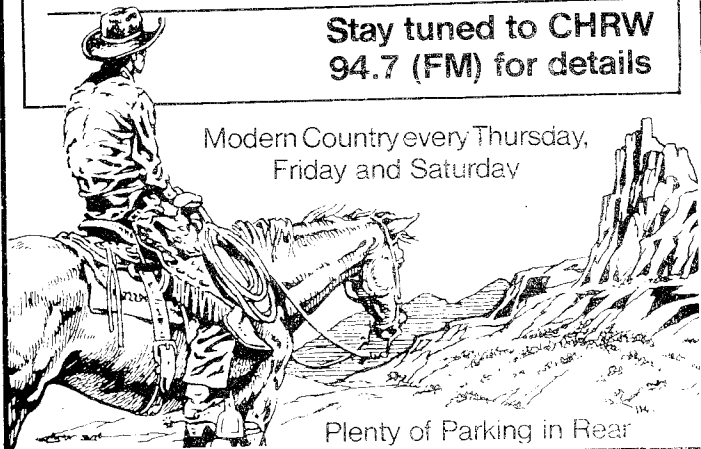
732 DUNDAS ST., LONDON

MARCH CALENDAR

March 1 - 2 **Shak'in Jack and the Rattle Snake Jakes**

March 15 - 16 **Nach Dem Tode**

Stay tuned to **CHRW**
94.7 (FM) for details





alone in seeing the need to organize themselves in an effort to more effectively present their opinions and concerns to the CRTC. They established the OACB at about the same time as stations from British Columbia, Alberta and Saskatchewan formed the Western Association of University Broadcasters, and stations from the Maritime provinces created the Atlantic Association of University Broadcasters.

Many stations began to prepare carrier-current applications immediately after the new policy was implemented. No sooner had many stations installed their new carrier-current gear, than they realized that carrier-current, a form of closed-circuit broadcasting where the signal from a small AM transmitter is fed into the electrical system of a building, has as many, or more problems than the closed-circuit systems they were hoping to replace. Technically, carrier-current didn't provide a clear enough signal throughout the building it was serving to be a viable form of signal distribution. For the amount of money it would take to improve the carrier-current systems, the stations might just as well move to regular FM broadcasting. Many began plans to do just that.

Radio Western was among a number of groups which submitted FM applications to the CRTC in the early 1970s. Unfortunately, the Commission was not prepared to handle these student applications along with the variety of commercial and CBC applications that poured in over that period. The Commission put all commercial applications on hold, while it considered its policy on FM radio in general. In 1973, the CRTC called for comments from the private sector on its proposals for a uniform FM policy for Canada, to which many campus radio stations responded enthusiastically. The white paper on FM radio marked the beginning of a new era in FM broadcasting, and more specifically, the beginning of a national policy on student FM radio. Unfortunately, many student stations did not survive the wait for the presentation of the new policy. A number of stations, Radio Western included, were closed after their initial attempts to gain FM licencing were put on indefinite hold.

This is not to say that all student stations suffered a major setback during this period. In fact, the first campus FM station to be licenced since CJUM-FM, went on the air in 1973. The station was CKRL-FM, a predominantly francophone station at Laval University in Quebec City. It was licenced as a non-commercial station, something which set it apart from most student applications which the Commission had refused to consider in the couple years previous to 1973. The Laval application also embodied much of what the CRTC had written into its proposal for an FM policy.

1975 proved to be the turning point in the licencing of student FM stations in Canada. In that year, the CRTC licenced the first "limited commercial" student stations. These stations were

CJUM-FM at the University of Manitoba in Winnipeg, and CKCU-FM at Carleton University in Ottawa. The Commission considered these stations as experiments in a new style of student broadcasting. The granting of these licences opened a floodgate of applications. Stations soon sprung up in Hamilton, Waterloo, Guelph, London and Fredricton.

Most of these new stations adopted the "limited commercial" designation which the CRTC had outlined in its decision licencing the two stations. Basically the new policy allowed student FM stations to broadcast no more than four minutes per hour of "simple statements of sponsorship." These sponsorship mentions could include a brief description of the sponsor including hours of business, types of goods and services, address, phone number, etc. Stations were prohibited from mentioning brand names, prices, or using comparative or competitive adjectives. Despite these rigid restrictions, the two stations began to create unique and unusual ways of presenting these mentions. This is when the first friction between the CRTC and student radio developed.

Both CJUM-FM and CKCU-FM were very successful in their initial two year licence period. This success was reflected in their sales of sponsorship as well. CKCU-FM, for example, was able to generate \$80,000 during its first year on air through the sale of sponsorship. This success boosted the morale of many student groups who saw the "limited commercial" policy as a reasonable method of adequately financing their stations, in combination with grants from students' associations and other sources. Many groups applied for FM licences, confident that they too, would be able to use the sponsorship policy to their advantage.

Unfortunately, the relative freedom to interpret the sponsorship policy didn't last long. In 1977 both CKCU and CJUM has to appear again before the Commission at a licence renewal hearing. The CRTC severely criticized CKCU for its "excessive drive for professionalism" and noted that although its high quality sponsorship production was unique and interesting, the station was to cease producing sponsorship mentions immediately. The ultimate irony of the situation occurred when the CRTC also noted that commercial stations would do well to imitate CKCU's unique approach to advertising.

At this hearing, CKCU's renewal was denied by the Commission. The station was given a mere 6 months to totally revise its approach to sponsorship mentions, which it did. This change in approach, which was felt not only by CKCU, but by CJUM and two new stations licenced in 1977 in Waterloo and Hamilton, had a profound effect on campus radio over the next few years.

Next month we will look at new stations licenced in the late 1970s, the impact of the new sponsorship definition, the demise of CJUM-FM and renewed organizational efforts on the part of campus radio across Canada. ☐

Programming



SUNDAY

Classical Pyjamas 7 a.m. - 10 a.m.

Wake up gently to the sounds of sweet violins and soothing woodwinds. Mike Koch and Jonathan Giggs provide classical music for the interested beginner.

Classical Contrasts 10 a.m. - 12 noon

As the day moves on, Mitch Zimmer and Steve Armstrong take classical control and continue CHRW's exploration of this inexhaustable style.

Symposium 12 noon - 12:30 p.m.

A repeat broadcast of Friday's program; see Friday's listing for details.

Dutch Concert Hall 12:30 p.m. - 1:30 p.m.

Classical concerts recorded by Radio-Netherlands.

Through the Past Lightly/ Cultural Cooking 1:30 p.m. - 2 p.m.

Rebroadcasts of Monday or Thursday programs; these programs alternate weekly.

Faculty of Music Recital Hall 2 p.m. - 3 p.m.

Earl McCluskie hosts recent concert recitals from the U.W.O. Faculty of Music.

A Hitchhiker's Guide to the Galaxy 3 p.m. - 3:30 p.m.

This much acclaimed science-fiction comedy series comes to CHRW from across the big pond courtesy of the BBC. Hitchhiker chronicles the story of an intergalactic traveller's adventures as he researches the newest edition of the Hitchhiker's Guide to the Galaxy... a great reason to stay home Sunday afternoons!

Horizons 3:30 p.m. - 4 p.m.

Nancy Smith looks at the Arts-literature, theatre and visual art are dealt with through interviews and features. It alternates with: **Behind the Red Doors** - The doors are those of Western's own McIntosh Gallery.

Every other week, tours of new exhibitions, reviews and interviews with artists take you through to the other side.

The Swing Parade 4 p.m. - 6 p.m.

This program comes to you via CFMU-FM at McMaster University. Join host Wally Walsh for a nostalgic trip back to the Big Band sound of the '30s, '40s and '50s.

Forum 6 p.m. - 6:30 p.m.

CHRW's newsmagazine program. Each week host Bob LeRoux discusses a variety of topics of interest to Londoners through interviews and feature reports.



Jazz for a Sunday Night 6:30 p.m. - 9:30 p.m.

Jazz, jazz, jazz. Tune in for a varied program of this eclectic genre of music—everything from Louis Armstrong to Ornette Coleman and Charlie Parker to Carla Bley.

Just for Laughs 9:30 p.m. to 10 p.m.

Crazier every year, Chris Philpott and his "cast of thousands" bring you a unique comedy collage.

Sports Rap 10 p.m. - 10:30 p.m.

Steve Kopp, Scott Weldon and all the CHRW sports crew provide a wrap-up of the week's events focusing on intercollegiate athletics.

Music of the 20th Century 10:30 p.m. - midnight

A different look at "classical" music, concentrating on works written since 1900. Colin Eatock and Earl McCluskie host.

Nightflight midnight - 1 a.m.

Tom Plewman hosts one of CHRW's most distinctive programs. Electronic music, from rock to classically-oriented

work is featured. Truly a different listening experience!

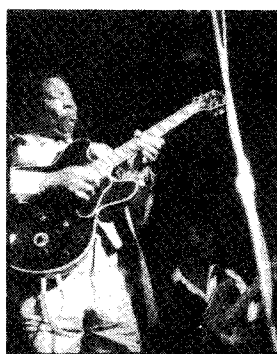
Bedtime Stories

1 a.m. - 2 a.m.
Thoughts and meanderings to take you into the night and perhaps beyond.

MONDAY

Through the Past Lightly 10 a.m. - 10:30 a.m.

A program that traces local history in the London area. This program was made possible by a grant from Summer Canada '81.



The Blues Show 8 p.m. - 10 p.m.

Jon Arnold looks at blues in its many facets. Now in its third year, this program is a must for all blues aficionados and novices alike.

Ten-sion 10 p.m. - midnight

The program that shows why CHRW is London's only music alternative. Host Tim Robinson runs down the Top 10 albums from the Alternative Airplay Chart.

The Simon Less radio program midnight - 2 a.m.

CHRW's hero of the London Underground explores music your mother probably wouldn't approve of.

TUESDAY

Forum 10 a.m. - 10:30 a.m.

A repeat of Sunday's program.

Radio Metro 4 p.m. - 5 p.m.

James Rayner and friends explore a wide variety of francophone music, from current trends in Quebec to experimental sounds from Europe.

Jazz 8:30 p.m. - 10 p.m.

Join Ian Hawkins as he delves into a variety of jazz styles.

Hitchhiker's Guide to the Galaxy 8 p.m. - 8:30 p.m.

Here's an opportunity to catch that episode you may have missed on Sunday.

Welcome to the London Embassy midnight - 12:30 a.m.

CHRW and the Embassy Hotel feature local talent and capture the excitement and energy of a live performance.

WEDNESDAY

Horizons/ Behind the Red Doors 10 a.m. - 10:30 a.m.

Rebroadcasts of Sunday's program; these alternate weekly.

Around Town 8 p.m. - 9 p.m.

The definitive entertainment guide — interviews, concert calendar, movies and much more. Anne Avery hosts with the inimitable Ken Clark.

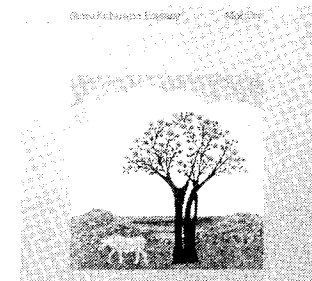
Nothin' but the Blues 9 p.m. - 10 p.m.

CHRW's Pat Nagle continues his study of blues styles and artists.

THURSDAY

Cultural Cooking 10 a.m. - 10:30 a.m.

Another in the Summer Canada '81 series, Cultural Cooking explores the links between cooking and culture



Jazz-Rock Fusion 10:30 a.m. - 1:30 p.m.

Marcus Verdaasdonk explores this evolving musical style. Listen for the latest in jazz-rock releases from artists like Pat Matheny, John McLaughlin and Keith Jarrett.

Time Warp 4 p.m. - 5 p.m.

Host Mike Demo explores the many different musical trends which made the '60s and '70s memorable—everything from the surfin' sound to Motown.

Listener's Revenge
7 p.m. - 8 p.m.

Every Thursday evening CHRW gives listeners an opportunity to take an active part in CHRW's programming. To become a guest on Listener's Revenge, simply send a list of the artists you'd like to feature during your half hour. Send it to: CHRW/Listener's Revege, Room 42, UCC, University of Western Ontario, London, Ontario, N6A 3K7.



London Dub
8 p.m. - 10 p.m.

A CHRW first — London's only reggae music program, one that has captured a devoted following. Join host Vic Peters for 2 hours of music to skank to.

FRIDAY

Symposium
10 a.m. - 10:30 a.m.

Heather Silver talks with members of the U.W.O. faculty about current world events.

Vinyl Judgement

8 p.m. - 10 p.m.
CHRW's Allison Lee and John Quain host two hours of the newest of the new music.

SATURDAY

Power Music
7 a.m. - 10 a.m.

Join Larry McGill for a look at contemporary Christian thought through rock 'n' roll.

Italian Hour
10 a.m. - 11 a.m.

Sam D'Oria presents a program of interest to members of the Italian community. Music, news and community events are featured.

Chinese Students' Program
11 a.m. - 11:30 a.m.

Western's Chinese Students' Association presents a half-hour of news and music for students.

From A Different Perspective
11:30 a.m. - noon

A half-hour program dealing in-depth with the many issues con-

cerning Third World countries. This program is produced by the Development Education Centre in Toronto.

Changes
noon - 1 p.m.

From the Western Inter-Varsity Christian Fellowship, an hour of music and thought.



Radio Days Gone By
1 p.m. - 2 p.m.

Vintage radio broadcasts are presented by collector Nora Kristoff from her large personal collection. You'll hear old favourites like **The Shadow**, **The Lone Ranger**, **Jack Benny**, and many more.



Change of pace
café

Change of Pace
2 p.m. - 3 p.m.

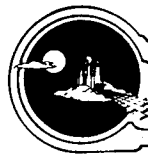
Friday night's performance recorded live at London's popular Change of Pace Cafe.

Microwave Bands
8 p.m. - 9 p.m.

Host John Quain looks at music from across the sea and below the 49th parallel.

Young, Fast and Scientific
9 p.m. - 10 p.m.

Mr. A explores the ins and outs as well as the old and new in the ever-changing world of underground rock. Alternates weekly with **Radio Dance Party**...where the music of the '50s, '60s and '70s meet the feet of the '80s.



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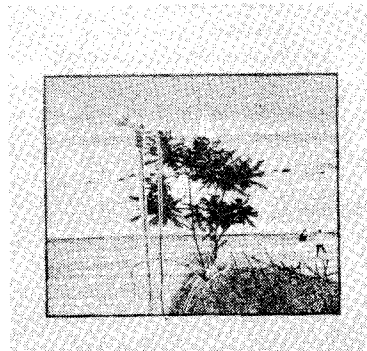
CHRW PROGRAM GUIDE

	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	
7 a.m.								
8 a.m.	Classical Pyjamas						POWER MUSIC	
9 a.m.								
10 a.m.		Past Lightly	Forum	Horizons Red Doors	Cultural Cooking	Symposium	Italian Hour	
11 a.m.	Classical Contrasts				Jazz-rock Fusion		CHINESE STUDENTS From a Different Perspective	
Noon	Symposium						Changes	
1 p.m.	Dutch Concert Hall						Radio Days Gone By	
2 p.m.	Past Lightly/Cooking						A Change of Pace	
3 p.m.	Faculty of Music RECITAL HALL							
4 p.m.	Hitchhiker's Guide							
5 p.m.	Horizons/RedDoors						Radio Metro	Time Warp
6 p.m.	The Swing Parade							
7 p.m.	FORUM							
8 p.m.	Jazz for a Sunday Night							
9 p.m.		The Blues Show	Hitchhiker's Guide	Around Town	The London Dub	Vinyl Judgement	Microwave Bands	
10 p.m.	Just for laughs		JAZZ	Nothin' but The Blues			Young, Fast & Scientific Radio Dance Party	
11 p.m.	SPORTS RAP	Ten-sion						
Midnight	Music of the 20th century							
1 a.m.	Nightflight	The Simon Less Radio Program	London Embassy					
2 a.m.	BEDTIME STORIES							
3 a.m.								
4 a.m.								
5 a.m.								
6 a.m.								

NEWS - Monday to Friday at 7:30 a.m., 8:00 a.m., 8:30 a.m., 9 a.m., 12 noon, 5 p.m.
Saturday at 12 noon and 5 p.m. — Sunday at 6 p.m.

Alternative Rock

Reviews



The Sound of the Sand and Other Songs of the Pedestrian
David Thomas and the Pedestrians
US 18 Rough Trade (Import)

*Like a vortex
of inebriated
nouveau beach-burns
Straight of the bus
from concrete
and cement.*

*What is this
stuff called
sand?
It invades
cracks, crevices
with its texture.*

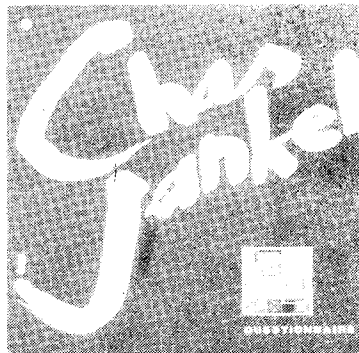
It is **The Sound of the Sand and Other Songs of the Pedestrian**, an album more accurately described by poetry than prose. However, to be less oblique, we'll continue in prose.

David Thomas comes to us from Pere Ubu (along with Allen Ravenstine and Scott Krauss) a rather obtuse, weird and quite often silly menagerie from Cleveland, Ohio. The line up changes almost from song to song, hence there is a great variety in the structure and composition of each number. Each track is driven by the scary vocals of David Thomas. Included on this album is the work of Chris Cutler (the Residents and Yello), Mayo Thompson (Pere Ubu and Red Crayola) plus a gamut of other musicians who have lurked around the avant-garde rock scene in the States for years.

Because of Thomas' choppy idiosyncratic vocals, a few of the pieces unavoidably sound like they came off a Pere Ubu release. Other tracks such as the 'Sound of the Sand' and 'Man's Best Friend' have a strange but beautiful luminosity, illustrating the flexibility of the musicians. Naturally there is a considerable dose of tongue-in-cheek humour and giddiness that only nitrous oxide (or David Thomas) could provide.

As an import album (meaning you pay more) **The Sound of the Sand** is definitely worth picking up. The incredible flexibility and variety of the music is impressive and guarantees that no matter what the mood, the Pedestrians will always have a song for you.

by John Quain



Chas Jankel
Questionnaire
A & M SP-6-4885

How unusual that with the undercurrent of animosity that now seems to exist between Chas Jankel and Ian Dury, most of the compositions on Jankel's latest album are duo efforts that work remarkably well.

Jankel, former "tunesmith" with the Blockheads, has just released his second solo effort, **Questionnaire**, and for those who miss the whimsicality and tunefulness of the first Blockheads works, **Questionnaire** is quite possibly the answer.

Questionnaire makes no pretensions to art. It is a clean, catchy and superbly produced album that is a breath of fresh air among recent releases. The tunes are light, melodic, with a leaning toward funk...some may say disco, but no one ever said **New Boots and Panties** or **Do It Yourself** were disco albums. **Questionnaire** is an album that can be listened to and danced to with equal pleasure.

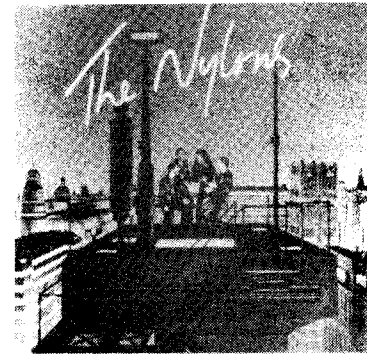
Probably the most refreshing aspect of Jankel's music, is that it refuses, a good deal of the time, to take itself too seriously. The track 'Johnny Funk' is a good example of this. When Jankel sings of Johnny, the punker turned funkier, it is possible that he is simply singing about himself. Other notable tracks are '109', 'Questionnaire' and 'Now You're Dancing', the latter with just a hint of reggae feel to it.

Perhaps the weakest track on the album is '3,000,000 Synths', which, if it were slightly shorter in length, would work quite well.

If you're tired of a barrage of dirgy electronic music, but still like a touch of synthetics, **Questionnaire** is certainly an album worth exploring. With Jankel on keyboards and guitar, Norman Watt-Roy on bass, Charlie Charles on drums and a variety of other gifted musicians in the background, the album is clean, precise, and above all, fun.

It had been Jankel's original intention to price **Questionnaire** at around \$2.50 but even with the album going, one presumes, for slightly higher than that, it's still a first rate piece of vinyl that's worth the admission price of two second rate films.

by Susan Emm



The Nylons
The Nylons
Attic LAT 1125

The Nylons are a group, not a band. The distinction lies in the decided lack of musical instruments on their debut album (some percussion is used, but it's negligible). Rather, the Nylons rely on vocal harmonies and rhythms to represent the music.

Hailing from Toronto, The Nylons are Arnold Robinson, Claude Morrison, Paul Cooper and Marc Connors. They are a different set of musicians, having chosen to present their music in an unusual and somewhat theatrical style.

This style is known as "a capella" and it is certainly nothing new, although its influence has been felt mainly in Gospel and R & B music, the Nylons credit "the sweet inspiration of Aretha Franklin" on the liner notes.

Sadly, this interesting and distinctive style also proves to be the Nylons definitive limitation after a few listens.

The first side is characterized by renditions of older, well-known hits: 'The Lions Sleeps Tonight', 'Love Potion #9/Spooky' and 'Duke of Earl'. Since these songs originally featured distinctive vocal arrangements, the Nylons have added nothing really new. As a result, the lack of instruments is painfully apparent.

Side two is superior mainly because of a number of original compositions which the Nylons use to display their impressive range and harmony. 'Me and the Boys' is the stand-out track: all four members of the group share lead vocal duties and manage to vary the pace enough to keep it interesting.

Perhaps acappella is a style which lends itself more readily to live presentation than simple listening. Certainly live, there is a lot more punch to The Nylons' music than there is hearing it go around on the turntable.

I suppose you'll have to decide whether voices alone are enough to hold your attention for the duration of the album. For me, they weren't, I kept waiting for the music to begin.

by Cal Johnstone

Singles & EPs

The Boiler
Rhoda Dakar with The Special A.K.A.
2 Tone CHS TT18

Those who attended last summer's Police Picnic will probably recall one particularly chilling and dramatic moment during The Specials' set. It was a song dealing with rape and sung by one of their back-up singers, Rhoda Dakar. After a haunting, conversational build-up, the song reached its climax when Dakar cut the night air with one of the most blood-curdling screams I've ever heard.

That song, 'The Boiler', is now available as a single and has gained some attention since it has been banned by BBC radio. The song is blunt and straightforward; Dakar sings about going out to the clubs with this bloke who rapes her at the end of the evening. The musicianship is first-rate and Jerry Dammers' production is fantastic. In fact, the subject is dealt with so well that I don't enjoy listening to it. It's one of the most interesting songs I've heard in a long time, though.

by Sam Rainboth

Mesopotamia
B52's
Warner Brothers Mini 3641

Been a long time since you've heard new music by the B52's?

Well, this album sounds like Talking Heads' **Remain In Light**. And no wonder—David Byrne produced. It's good, solid, white, electronic-funk. If you're dissatisfied with the present solo efforts by the Talking Heads, you'll like the B52's latest release.

But if you were happy with the B52's original conglomeration of (great) '60s trash—surf music, organ lines out of '96 Tears', early funk—that defined dance/party music on its own terms, you might not like **Mesopotamia**.

Fred Schneider's influence has decreased unfortunately, but when he does make it—on two of the six songs—his out-of-tune vocals cut hilariously against the music's groove. For example: "Sweat ruins my clothes/They are very EXPENSIVE!" Which really doesn't have much to do with the song.

When Kate Pierson and Cindy Wilson get their soaring vocals in gear it increases the excitement level. They could sing about anything, like baking cakes, and they do.

It's a good EP and I like it, but when 'Dance This Mess Around' is on I don't think about such things—I'm too busy dancing.

by Henry Pagotto

Alternative Airplay

Artist	Album	Company
Orchestral Manoeuvres in the Dark	Architecture & Morality	Polygram
Human League	Dare	Polygram
Joan Armatrading	Walk Under Ladders	A&M
David Byrne	The Catherine Wheel	WEA
U2	October	WEA
Tangerine Dream	Exit	Polygram
Soft Cell	Non-stop Erotic Cabaret	Polygram
Depeche Mode	Speak & Spell	WEA
King Crimson	Discipline	WEA
10 CC	Ten Out of Ten	Polygram
Elvis Costello	Almost Blue	Columbia
Heads in the Sky*	Heads in the Sky	Illuminated
New Order	Movement	Polygram
John Foxx	The Garden	Polygram
Godley & Creme	Ismism	Polygram
Modern Eon	Fiction Tales	Polygram
Tim Curry	Simplicity	A&M
Heaven 17	Penthouse & Pavement	Polygram
Simple Minds	Sons & Fascination	Polygram
B.B. Gabor*	Girls of the Future	Anthem
Jerry Harrison	The Red and the Black	WEA
Comateens	Comateens	Cachalot
Romeo Void	It's A Condition	415 Records
Kinetic Ideals	Reason	Mannequin
Caravan	The Album	Kingdom
Long John Baldry*	Rock with the Best	Capitol
Wildroot Orchestra*	Wildroot Orchestra	Attic
Grover Washington Jr.	Come Morning	WEA
Medium Medium	The Glitterhouse	Jem
Wipers	Youth of America	Park Ave.

* Denotes Canadian Content

Jazz Refractor

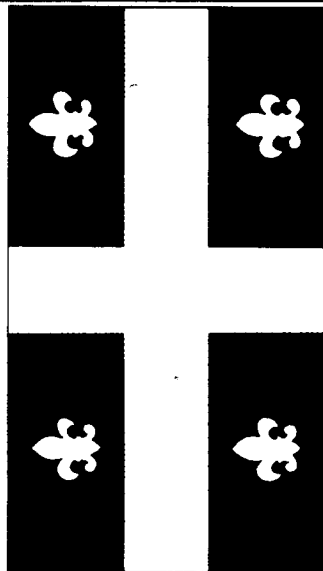
Artist	Album	Company
Grover Washington Jr.	Come Morning	WEA
John McLaughlin	Belo Horizont	CBS
Steve Eltvosén & Colin Walcott	Dawn Dance	WEA
Miles Davis	Man with the Horn	CBS
Jan Garbarek	Eventyr	WEA
Old & New Dreams	Playing	WEA (ECM) USA
Jean Luc Ponty	Mystical Adventures	WEA
Keith Jarrett	Invocations	ECM (WEA)
Larry Carlton	Steepwalk	WEA
Earl Klugh	Crazy For You	Capitol

The Right Profile

Every Tuesday afternoon at 4:00 RADIO METRO rolls into CHRW's studios with an hour of music from Quebec. Host James Rayner guides the alternative radio listener through current trends in Quebec with an eclectic melange of musical genres including electronic, jazz, traditional, classical, folk, reggae, and the more recent sounds in rock.

To many radio listeners, French language music programming seems an enigma in London, Ontario. Not so. RADIO METRO provides listeners, even those with a limited knowledge of French, with the opportunity to appreciate and familiarize themselves with those numbered among this country's best talent, as well as hear artists from France and Belgium.

This kind of programming is not new to campus radio. It has long been a fact on CKCU at Ottawa's Carleton University—there the major difference being, of course, that there exists a substantial indigenous



francophone audience.

But even in Toronto, Ontario's aspiring cultural mecca, with a resident francophone population of greater than 20,000, French music programming has been a long time coming. It was CFNY Brampton that two years ago, first undertook the experiment in "music from Quebec" and justly won over an appreciative audience to Eddy Valiquette's "P.Q. SPECIAL".

Nor is music from Quebec new to CHRW. The station's first venture into this field resulted in a series of radio broadcasts entitled CHEZ NOUS which was produced during the summer of 1981. RADIO METRO, however, unlike its predecessor, aims more directly at dispelling the stigma associated with music from Quebec by allowing its audience to listen in on musicians and groups who are little known outside of their own...province.

RADIO METRO...every Tuesday at 4:00... viens faire un tour.

etro...radio metro...radio metro...rad

Transcripts

London a cultural backwater? Ha.

On March 11, the Royal Winnipeg Ballet pirouettes its way into Alumni Hall. Bruce Cockburn takes over the same stage ten days later, on March 21. Though a bit late for St. Patrick's Day, Jury's Irish Cabaret are providing entertainment of the Celtic variety on March 24. Finally, on the last day of March it's back to balletic boffo with The Pavlova Celebration, featuring Starr Danias (principal dancer for New York's Joffrey Ballet and featured dancer in **The Turning Point**.) A busy Alumni Hall, indeed, and one that runs the gamut of cultural diversions.

Down the hill at Talbot, things are almost as active. On March 4 and 5 they present the Muskoka Festival's version of the Brit battle of detection, crime and wit; Sleuth. Later, on March 26 and 27, Beth Anne Cole, described by some as "versatile", sings from the Talbot stage.

The big event, though, especially for those who follow popular music, is undoubtedly Orchestral Manoeuvres In The Dark, who tote their keyboards and other electronic toys into Centennial Hall on March 9. There's

something odd about taking a band whose main musical currency is subtlety and putting them in the place with the worst acoustics in town. Local outfit Mettle opens the show.

The London Regional Art Gallery opens its concert series with the hilariously infamous Rossini Quintet on March 12. Their orchestral manoeuvring begins at 7:30. The next concert takes place at 10:30 a.m. on March 31, as part of the Coffee Concert series. The program includes Sibelius' Valse Triste and, it says here, Romanian Folk Dances by Bartok. Funny, I didn't even know Bartok was still breathing, much less performing Romanian Folk Dances.

Still at the LRA, Tom Benner's Third World Parity Kit is running until April 4.

The only way you're going to find out what's going on in clubland is to listen to CHRW's Concert Calendar, heard every day at 8:30 a.m., 2 p.m. and 6 p.m. So there.

In the classical realm, there are three Orchestra London concerts coming up this month. On March 3, the Sinafonia Series continues at Bishop Cronyn Memorial Church. Works by Debussy, Webern, Dragonetti

and Brahms are featured. For the younger family members, the Sound Lollipop series has The Sound Stealers performing their sonic thievery on March 7. Andre-Michel Schub, winner of the 1981 Van Cliburn prize is Orchestra London's guest pianist on March 17 and 18.

In Detroit, Black Sabbath are presenting their heavy-metal onslaught on March 6. Two days earlier, on March 4, the Nylons are crooning at Toronto's Massey Hall. March 12-14 and 18-21 Gordon Lightfoot is retelling the oft-told tale of the Wreck of the Ermit Farsnarkle. Peter Frankl is at Convocation Hall on March 7. If you didn't manage to catch OMITD here in London, they're going to be at the Concert Hall on March 12. One of Elvis Costello's big faves, country artist George Jones trots into Maple Leaf Gardens on March 19. Da ya think I'm silly? asks Rod Stewart, with his rescheduled shows on March 28 and 29.

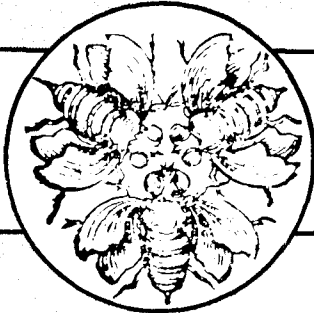
And on the cultural front, we're talking big news, with the donation of the Mahler-Rose collection of UWO. Donated by Mrs. Maria Rose, the collection contains scores, letters and Viennese memorabilia which form-

erly belonged to composer Gustav Mahler.

Western's Board of Governors has approved an expenditure of \$120,000 for renovations in Talbot College to house the collection. The Mahler-Rose rooms are to be completed by 1984.

Meanwhile, in the fast and furious world of contemporary music, the Psychedelic Furs are now a quartet, after the departure of sax player Duncan Kilburn and guitarist Roger Morris. There are no plans to replace the defectors, who are not reported to be asking for political asylum in Serbo-Croatia. Worried about not being in with the in crowd, Stevie Wonder is trying to muscle his way into Third World by writing the title track for their next LP in addition to handling production duties.

Jerry Hopkin, the author best known for his printed exhumations of the corpses of Jim Morrison and Elvis (the fat one, not Costello) is now training his ghoulish sights on Jimi Hendrix. Dave Clark (of the Dave Clark Five) has stopped battering drums and turned his pounding to the typewriter. He has just completed the script for a scienc-fiction film called **Time**.



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