

FREE

CKUT 90.3 FM  
PROGRAMME GUIDE  
NOVEMBER 1987  
Vol. 2 No. 3

# KRAK

SNFU

JR. GONE WILD

FRONT 242

TWO MEN

LAUGHING

HÜSKER DÜ



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CKUT

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Cover photo of Dick Van Dyke by  
Owen Eggen.

Thanks to the MGGG Debs

photo by Owen Eggen



So what's CKUT going on? That's  
probably the most-asked question around  
these parts for the last little while. The an-  
swering thing is not being able to give a  
definite date to anyone. Here's the breakdown:  
To become an FM station, you need a trans-  
mitter to sit on top of Mount Royal. Then you  
need to test your signal to make sure it  
doesn't interfere with any aircraft when they  
land at an airport. Well, we're still in that  
testing process. You'll hear us test on some  
days.

As for us CKUT'ers, things are looking  
good. Our Superstar have proved quite  
popular with a great amount of positive feed-  
back, and I hope the same goes for this  
issue. We have some new staff members,  
with fresh ideas and outside which should  
prove positive.

If you wonder about KFMF's somewhat in-  
regular schedule at times, it's due to an  
unwritten rule that if CKUT doesn't pay for  
local through advertising, it doesn't publish,  
the simple concept: afford to lose any more  
money. But that's been really bad finan-  
cially in the past, it's just that we think it's  
a smarter approach. Our advertising staff is  
working hard, and we should be following a  
regular schedule for the next few months.  
CKUT is more than just a radio station, it's  
more feedback. Like, feedback, what's  
your, send us a letter and let us know  
what you think, okay?

The only major change relating with this  
issue is that co-editor, Steve Allen has re-  
signed from her position and has returned to  
the city of Montreal, Steve, Steve, Steve  
essential in getting this paper off the ground

over a year and a half ago, and will be missed  
around here. She's not completely gone,  
and will be contributing from time to time from  
New Doris. Right now, the ball is in my  
hands again, so some feedback would be  
most appreciated. Our next issue should be  
out by mid-December and will feature some  
special FM programming and information, so  
stay tuned.

Patrick Hennes

Urban Notes.....	5
Two Men Laughing.....	6
Go-Betweens.....	7
Four Colour Madness.....	8
SNFU.....	9
Voice of America.....	10
On Tape.....	10
Grunties.....	10
Jr. Gone Wild.....	11
Hüsker Dü.....	12
RPM's.....	14
Top 30.....	17
Stranded in the Jungle.....	18
Front 242.....	19
7 Nights to Rock.....	20
Live.....	21
CKUT.....	22

CONTENTS



## A COUPLE OF FUNNY GUYS

by Christine Long



"I had the opportunity to 'interview' half of the Montreal-based 'Two Men Laughing, Tom-Guy, during their single 'Impassioned Lovers' which was featured on their previous, self-released cassette. The other half of the band is Dave Dussault who plays keyboards on Tom's upright and guitar along with Eric Davis on drums. The band was formed a year ago, they had earlier ideas of playing a particular type of music that is not currently overly popular in Montreal, 'urban death dance' or 'death rock dancing' on Tom-guy's primary address I put, they had plenty of success ahead.

Last year the band recorded the single 'Impassioned Lovers' to lead the way; here, they accompanied by a B side that Tom didn't wish to discuss. It was released on Hepburn Records and distributed by Dave and Tom. After a few shows around the city the B side found that this B side was doing great. They began to send their single to record companies of GMCM FM and because of Hepburn's lead reputation their single was almost overlooked by Boreal, but, fortunately, January 1987 on CKMR's New Music Foundation Boreal returned to Tom-Guy Laughing and 'Impassioned Lovers' from two everything and about

the Montreal music scene these days" then he played their single "Impassioned Lovers". The band made No. 17 on the N.M.F. alternative Top 40 of February '87 being the highest ranking Canadian band on this same list. Regardless of that coverage Dave and Tom had recently gone up on the Montreal music scene and commented on organizing a fight group of back-up musicians comprised of Johnny Death (drums) and Parker Tommy (bass) both from the band CD3, and they added a great driving dance rhythm to 'Two Men, Consequently, Tom had put together parties which were sent to various record companies in Denmark, Belgium, and France which resulted in releases from O.R.E. Division in Paris and Saba Fumada in Portugal, France. Consequently, they decided that progress required the band to develop their music in the places which were receptive.

While preparations were being made for a European tour the band played the spectrum (April '87) as the headlining act of the Vancouver College Battle of the Bands. Then, the following month they played in mid-July at the European tour that would span France, Italy and Switzerland.

They played La Porte Noire in Paris in an enthusiastic crowd of 500 and spent the days doing promotional work and working on a video... all of which continued on into Portugal, in Milan they played the Club Futique and were pleased to see that

the alternative scene there was demonstrating trends of similar style thoughts. They were accepted quickly. Their stop was in London where they played La Mirage and then returned to Paris, their hometown, where they completed their tour.

Tom believes that 1988 will be the year 2 Men will really surface in Montreal because of the delayed reaction we have to what comes out of Europe. Since they returned they completed the video which will accompany the 12" 'Dead

Or Alive' which is to be released in early November. The 12" 'Dead Or Alive' will be composed of the revised European version of 'Impassioned Lovers', 'Touch You' and the title track 'Dead Or Alive'. I've talked to SP and I have to say I was impressed. This video similar to that of the Jones & Mary Chain, they've achieved a more professional sound even with that characteristic wet-of-feedback. Although they've only been together for a year the band knows what they are doing and what they want. Their music exemplifies this discipline. Already they are back in the studio recording another EP.

Recently the band was in New Hampshire showcasing an American distribution and preparing an extensive tour for their upcoming release with Bill St John, a great league integral to the band between life and death". They're extremely pleased with the results and are doing promotional work in Vermont with more gigs being scheduled. In the Spring of 88 Tom and Alan will be doing another European tour (Montreal, France, Belgium) at which point they should have spent record 12" on the market.



## GO-BETWEENS

by Egg

The Go-Betweens - haven't you heard of them? They've been around for ten years, travelled the world and recorded for several record labels, but still haven't quite made themselves known. They were formed in Australia where local singer Robert and bassist Grant abandoned university together, and the entire band has been in England for the last five years. They recently wrapped up a six-month tour, and one of the last three concerts was at CMAA's show on September 25.

The show attracted a varied crowd, I asked Grant if he noticed any trends or difference in people who attend their shows. "No, the same four people get

on a plane and follow us from concert to concert... Actually, we got all sorts of 'headliners, older people, even 12-year olds... but they have to hang around outside the back and follow."

When asked if they were attempting to aim at any particular audience Grant responded, "If you play well, it doesn't matter where you are or who your audience is."

The Go-Betweens were a four piece band until their most recent album, "Farouah".

The new member is Amanda who plays vocals and does - yes, violin and oboe. This thing gives the band an intriguing twist. Said Amanda, "When I was younger and studying violin I never expected to play

for a rock group. I've played with symphony orchestras in both Sydney and London." She added that the songs both styles of performance.

Grant and Robert write the songs for the group. "Our personal views don't enter into them. People who listen have to make up their own minds. I'm not a teacher." And says, "The Gazette called them new wave. And quite, but Grant nearly fished at the museum of the word alternative. "Music journalists are always trying to categorize bands."

He said with a smile, "(Oops) He listed some of his personal favourites as Kate Bush, R.E.M., and Pirene. I asked whether lyrical content existed between the three male and two

female members of the band. Grant said, "If you look in terms of the lyrics they've read, in terms of books going around on the job, yes." Amanda commented, "I think feminism influences the group a particular way. It influences the people in the band but not the people listening to the band."

Grant added finally, "Lively (shrim) went through a follow/love phase in the early 70's."

The Go-Betweens were obviously worn after their long tour. Grant said he was also homesick for Australia. "I miss the openness, the cleanliness, and the climate. I'm looking forward to a surfing holiday."

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3565 Lorne Ave.

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by Peter Black

# FOUR COLOUR MADNESS

Gulls which is now a 176 page publication. It has the appearance of a value of every comic ever published in three different conditions: good, very good, and fine.

Comic Book Warehouse has a hard copy 90c only with a five item. Mine untouched by human hands.

Here are a few examples:

Doc Ock Five Star  
Avalon #1 (1958 - First Supergirl)

\$4,500.00 \$12,500.00 \$25,000.00

Silver Age DC (1955 - First Superman)  
\$2,800.00 \$4,000.00 \$7,500.00

Flashback Four #1 (1941)  
\$100.00 \$500.00 \$1,200.00

Amazing Fantasy #15 (1962)  
\$120.00 \$500.00 \$1,200.00

As you can see, condition is of great concern. It is the value of a comic. A most copy of *Amazing Fantasy #15*, which includes the first appearance of Spiderman, is normally sold for \$225.00. Unfortunately, I can only find one. However, I recently found a copy that was so good, I believe it should be sold for \$1,200.00.

Comic books are a truly wonderful hobby. Once a comic is priced, it is usually not repeated. It's a "take it while it's there" situation. There are a little number of collectible comics on the marketplace. Some copies have a great attachment to the book.

There is no one better to buy comics than Komiko. Komiko has a large number of collectible comics on the marketplace. Some copies have a great attachment to the book. Komiko has a large number of collectible comics on the marketplace.

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unlimited. Amazon-ink is a small-size book on an Amazon ink that can only be detected with advanced scanning equipment technology. Obviously this person didn't want to read the comic. If you just want an absolutely perfect copy, this person could have been one of the Dark Lords of Comic Collecting - The Spectator.

The Spectator is a true collector. He doesn't buy one. He buys 500 copies and then sells on them for a few years until they become valuable at a future date, then prints and makes when you're 50, you will sell them and sell. But if you're like him, you'll probably bring him down, like the hand, until the day you die...

So let assume that I find 200 copies of *Flash Flasher #1*. Now this comic is being drawn by a fan favorite, Roy Wright. I expect you to buy it. The day *Flash Flasher #1* comes in, a guy walks in and buys 100 copies. I don't want a few days. Now people are coming in and asking for *Flash Flasher #1* and I don't have any and the distributor has to send me up. So now I've got about 100 more of *Flash Flasher #1* for a comic that has no more of it.

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and wishes *Flash Flasher* (the \$13.00 version over a period of months. This is artificial inflation of value and it more common in the comic book industry. Consequently, I will not sell multiple copies, more than 2, to anybody. People also seem to be obsessed with each value over artistic value. Some folks now just have looking at the seal. "Oh Knight #1 - \$25.00 the seal." I'm not sure what a great *Flash Flasher* comic."

For art sake. That is what people are really all about. If you read them and you put them, that's all you can ask for. If they become valuable at a future date, then you print and make when you're 50, you will sell them and sell. But if you're like him, you'll probably bring him down, like the hand, until the day you die...

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# Shooting the shit with



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by Annabelle

This month we take a trip back in time to the middle of August 1942. (The Time Sound Effect.) It's a hot and muggy summer day as Steve Jimmy James walks into his local corner store to spend the 20 cents that he got for this week's comic. He is off to pop The Book of Dave.

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# RRR'S



**THE GRUMMONS**  
Grummons  
Toy Records

"Grummons" harkens back to those days when no one had heard of acid-washed jeans. It was these and creative expression which were what set-aside-achieved. It is by these means that "Grummons" is a joy to behold as it is "Grummons". As with all such releases one may find those who wish to recreate the feel, look, and sound of the Grummons which distinguished themselves from The Grummons as a Montreal-based rock whose style songs to mind bands like The Jitters and the Tardigrads, groups who had the between today's pop rock and the form which later became heavy metal and finally rock.

"Grummons" is the band's second volume on the TQ label, and

while it might make no sense as the first release from anyone's point of view, the group had managed to break out some of the elements which made "Trips of Ten" such a success on both horizons. The sound is more polished and the members of the band seem more confident with the genre they are presenting to their audience. As professional rock, "Grummons" is a far more studied work than the earlier releases, and those who wish to recreate the feel, look, and sound of the Grummons which distinguished themselves from The Grummons as a Montreal-based rock whose style songs to mind bands like The Jitters and the Tardigrads, groups who had the between today's pop rock and the form which later became heavy metal and finally rock.

A sound which The Grummons evolves with fear and anxiety to feel.

It is clear that The Grummons designed an outcome to the genre or more since their third effort.

"Grummons" feels more sophisticated than "Trips... eventful. Bobby Roster's characteristics really stood out as he seemed to be in a big way interested in some more larger results than the first album produced.

The album shows more hooks and more commercial potential.

The album shows more hooks and more commercial potential.

**CAMPAZO DE PISOT**  
I Shall Be Released  
Blood Fire

On the new Carmago, released this month is a CD which is a collection of the songs from the album "I Shall Be Released". On the same label, they are presenting a CD which is a collection of the songs from the album "I Shall Be Released". On the same label, they are presenting a CD which is a collection of the songs from the album "I Shall Be Released".

high end to that along with Justin Aspin, and Jim James, and John Adams. It is a collection of the songs from the album "I Shall Be Released". On the same label, they are presenting a CD which is a collection of the songs from the album "I Shall Be Released".



**NEW-PLAY RECORDS**  
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A MUSICIANS STORE

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**THE**  
**TOP 10**

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**NO BLACK**  
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Top 10 & 20

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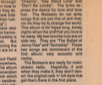
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7 NIGHTS TO ROCK is a return and a salute to the golden age of Saturday night music, notably rock 'n' roll '50s and '60s. There's just not been that same kind of music since. *ROCK* is a celebration of that music. *ROCK* is a celebration of that music. *ROCK* is a celebration of that music. *ROCK* is a celebration of that music.

**DOOR BOND: THE "ROCKING DADDY"**

Elkie Band is a country singer from Memphis who has followed the straight road through his 10 years' music. He's not a country man. "I was just a kid who loved to listen to my parents' music," he says. "I was just a kid who loved to listen to my parents' music." He's not a country man. "I was just a kid who loved to listen to my parents' music."

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released in England and are still included in his live performances. These were last seen in his influential TV performance, recorded in 1980. "I was just a kid who loved to listen to my parents' music."

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opportunities viable, and the British Invasion led by Beatles, who, ironically, were never more inspired by rockabilly, soon proved to be more influential than the work of the great American band. Elkie did not return to rockabilly music until he was introduced to the work of the Grand Ole Opry. For a number of years he has been involved in the work of the Grand Ole Opry. For a number of years he has been involved in the work of the Grand Ole Opry.

The first time I met him was at the 1980 South Lakes Festival in Mansfield, 100 miles from his home in Mansfield, where he performed as "Elkie Band and his band" Friends From Memphis." It was a group of mostly retired rockabilly artists which included members of the original Sun Records band, including James Ray, Johnny "Dime" Johnson and Jerry Lee Lewis. Elkie Band and his band were the only ones to perform at the festival.

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  - Tapes
  - Joe George
  - Public Affairs
  - Jennifer Freed
  - Paul White
  - Lisa Vrethorst (Host)
  - Speakers Board
  - Doc Humber
  - Production
  - Francis Charvalot
  - Richard Simmons (Asst.)
  - Musical Programming
  - Kerry Farris
  - Chris Mylunas (Asst.)
  - Jim Foley (Asst.)
  - MUSIC Director
  - Gary Shapiro
  - Paul Shapiro (Asst.)
  - Community Access
  - Open
  - Spots
  - Open
  - Programme Guide
  - Patrick Harvey
  - Chris Alexander (Marketing)

A collection of campus staff and non-profit radio enthusiasts wandered into the wonderful world of FM radio this summer. The integral programming of CKUT grouped with principles, alternatives, education, innovations, regulations, subscriptions, telecommunications, etc. The struggle of radio moments were defined as the realities of organizing over 200 volunteers to produce at least 18 hours of programming 7 days every week was revealed. But none of the hassles dimmed the enthusiasm of CKUT staff. Optimism and hard work prevailed and the happy campus at CKUT has come through with the programming Montreal has been waiting to hear.

The local alternative music scene will be unaffected for those who don't really want to know what CKUT is. And our definition of alternative is not limited to rock music, but also encompasses classical, jazz, country, reggae, funk, blues and even Indian like music. A noticeable amalgam of tones.

CKUT is more than just a purely charitable business. Over the much extended pre-FM period we have developed strong Public Affairs and Sports departments to cover Montreal like the provincial market.

For those encountering the original radio dramas and comedy shows, the bedtime stories, and literature/quality programs are unparalleled in Montreal.

CKUT has also formed beyond the McGill University borders and will be bringing you a taste of some of the communities that make up the island of Montreal.

Although CKUT Radio McGill has existed for 28 years, the transition to CKUT 90.3 FM Radio McGill represents a rebirth. The exact same general public over the next couple of years and are looking on your words of support, encouragement, criticism and suggestion to guide us as we build out that alternative programming over the airwaves at 90.3. There aren't 8, 800, or 8,000, or 8, but above all DEAR, WITH IT!

**les fofouones**  
*Techniques*

Nov 13th - Video Night - Featuring Sisters of Mercy and 4AD artists

Nov 19th - Anonymous Subject Verbalage

Nov 19th - The Return of DBC

Nov 20th - Skinny Puppy Party - Video Release

Nov 26th - Lord Dadaize & Chinese Backwards Double Bill

Nov 27th - Benefit

Nov 28th - Concordia Dance

Marathon - Noon - 3am

**STATEMENT OF PRINCIPLES**  
 CKUT-FM Radio McGill is a non-profit, member owned and operated corporation, whose primary purpose is to operate a 50-watt FM radio station. The mandate of CKUT-FM Radio McGill, as an English language campus/community station, is to provide alternative programming to the island of Montreal and its surrounding communities.

CKUT-FM Radio McGill is a volunteer organization which recognizes the essential contribution of its volunteers. CKUT-FM Radio McGill will recruit and service those volunteers.

CKUT-FM Radio McGill will not broadcast any material that tends to be likely to subject an individual or a group or class of individuals to harassment or on the basis of race, national or ethnic origin, colour, religion, sex, age, mental or physical disability, or sexual orientation. CKUT-FM Radio McGill will only air such material within the context of a larger issue, and only when its use is necessary to the fostering public's understanding of that issue.

CKUT-FM Radio McGill is not a vehicle for promoting political or religious ideologies. Therefore CKUT-FM Radio McGill will not grant airtime to those groups or teams as an educational and lobbying agency for the purpose of promoting such ideologies. This principle applies notwithstanding the provision of the radio political act and any other act as stipulated in the C.R.T.C. Rules and Regulations.

CKUT-FM Radio McGill will not air advertising from any individual or organization whom it believes promotes discrimination against - individual or group or class of individuals on the basis of race, national or ethnic origin, colour, religion, sex, age, mental or physical disability, or sexual orientation.

CKUT-FM Radio McGill will present programming of a nature and in a format not normally presented by commercial radio broadcasts on the C.B.C. CKUT-FM Radio McGill will further promote programming emphasizing local and regional content.

CKUT-FM Radio McGill will maintain a comprehensive, accessible, current, and acknowledged viewpoint complementary to its own.

CKUT-FM Radio McGill pledges to allow all members of Montreal student communities and the community at large equal access to the station and equal opportunity to participate in its programming.

CKUT-FM Radio McGill is an amateur radio station. CKUT-FM Radio McGill welcomes the contributions of media professionals as resources to the station and encourages them to explore facets of radio broadcasting suitable to their areas of expertise.

CKUT-FM Radio McGill will provide training for all staff members to perform a function at the radio station. Furthermore, CKUT-FM Radio McGill shall endeavor to encourage those staff members to all levels of CKUT-FM Radio McGill.

CKUT-FM Radio McGill reserves the right to refuse or revoke membership to any group of individuals whose behavior is likely to be discriminatory against an individual or a group or class of individuals on the basis of race, national or ethnic origin, colour, religion, sex, age, mental or physical disability, or sexual orientation.

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