

presents

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Station News

Despite really disgusting weather on October 12th, CIMN's first annual "Fill Yer Face Fest" was pretty successful. Rodney St. Pierre was official cook and bun - warmer, but lots and lots of thanks go out to all the D.J.'s who came out to the beef by-products barbeque to drag equipment up and down stairs, hand out pop and hot-dogs, munch on hot-dogs, stand in rain, etc., etc., including Craig Cormier, Troy Gorrill, Tommy Monahan, Ronnie Myers, Sean Robertson, Roberta St. Pierre, Kevin Smith ... (hope we didn't forget anyone, if we did, Thanks!) Special thanks go out to Dave

Chamberlain of Island Beverages for donating pop for the event.

Top 20 also sponsored by Island Beverages, can be heard Saturday night at 9:00 and again on Wednesday morning at 9:00.

Don't forget that our request line is 892-CIMN (892-2466). All the DJ's would love to hear from all listeners out in Radioland, so take 10 seconds out of you life, reach out and touch a DJ.

This is our fourth edition of "Shock Hazard". If anyone, DJ or non-DJ, has any comments, ideas, suggestions, or slaughtering about these pages, please drop a note with the Gem.

That's it til next week...

POLYGRAM LOOSENS UP - STATIONS MAY LIFT BOYCOTT

by Andy Riga Canadian University Press

MONTREAL (CUP) - Seven weeks after 25 Canadian campus radio stations announced a boycott of Polygram records, the industry giant has decided to eliminate controversial service fees for some stations.

Members of the National Community Radio Association began the boycott Sept. 1 after the company imposed a \$100 per year fee for supplying promotional records and press releases.

Since last week, Polygram has been contacting individual campus and community stations and

offering to send albums and promotional material for free, Polygram official David Freeman said.

He said only stations that "merit" free service are being contacted.

Chris Migone, a boycott organizer and music director at McGill University's CKUT, said the NCRA will probably lift the boycott within two weeks. But he said the group is still concerned that not all member stations will be serviced for free.

"We're still trying to get a clear answer about which stations they're talking about. We want to make sure all NCRA member

stations will be getting free service."

Migone said he is pleased Polygram appears to be changing its stance.

"The boycott worked. It's been a bit of a hassle, but it was our last recourse. A lot of energy was spent organizing the boycott that could have been used promoting the artists."

WEA, another major record label, started charging campus stations last year, but backed down after pressure from the NCRA.

Freeman said Polygram is only offering its "alternate repertoire" - including artists such as The Pixies, Michael Stipe, Shook and Siouxsie and the Banshees for free. And only stations that are "responsible" and "merit" free service will get it, said.

Polygram decided to contact stations individually because the company was being "misrepresented" by the NCRA, Freeman said. He said Polygram would have waived the fees if stations had contacted the company to explain they couldn't afford the fees.

"This whole thing has been blown way out of proportion," he said. "Once we realized exactly what was being passed to NCRA members, we decided to contact individual stations on one."

"We have approached 150 stations so far, and the majority have been very positive."

He said he doesn't know whether campus station airplay has any effect on sales.

"It's a very small area to quantify. But the bottom line for us to expose our repertoire. There is no reason to ignore stations if they are going to meet their objectives."

Migone brushed aside Polygram's complaints about the NCRA, saying the group called the boycott only after months of trying to negotiate with the company.

"What they're saying now is pretty funny. I think they're just upset we got our act together

REVOLUTIONS

MUSIC REVIEWS

The Black Earth

Trying to fit a certain mold or following a certain trend can as easily spell disaster for an artist as lead to success. The new release from the band **The Black Earth** is a case in point. Modeling themselves as the purveyors of some new-age aesthetic (cf. Sinead O'Connor, Kate Bush, My Bloody Valentine) they have immersed themselves in an aura of things celtic, mysterious, and pseudo-spiritual. But, in the case of this album, it is merely clever packaging.

The sound of the album is dense. Bass and drums dominate amidst a wash of keyboards. The guitar playing is lost in the background, on most songs, like dingy wallpaper. There is a lame guitar solo in the song **Lady Friend** which is basically generic filler. Vocalist Jane Rees is submerged in echo throughout and manages to resurface on only one song, the album's last cut, **Tonight**. Here her voice is at its most affecting haunting without the use of studio effects.

Most of the writing chores are handled by multi-instrumentalist Dominic McDonald. But, as Rees sings in the song **If I Said I Was Sorry**, "...can you tell me just what it all means," I found myself asking the same questions after listening to this album. The main themes of the lyrics concern love and relationships (again?) and are dealt with in the most sentimental and pandering way. The songs left me cold, for the most part, except for three stand-outs: **Momma's Boy**, **Colours**, and **Tonight**.

There may yet be promise for this band if they can only scrape away their glossy veneer and focus themselves to attain some consistency. At once sounding like Simple Minds on the song **Every Minute Of The Day**, like Abba on **Lady Friend**, or doing an absolute cop of Kate Bush on **Dead man Proud**, **The Black Earth** need to find their own identity or else flounder like so many wanna be's. This album is merely a passport to obscurity.

John Murray

The Song Retains the Name

"The song retains the name"; what can I say except it's eleven straggling bands trying to do Led Zeppelin's songs. It is a good LP, but if you're a Zep fan like myself you will find you won't like some songs. Nobody can do Zep's songs like Zep does, but these bands make a good try.

There's a rap version of "Black Dog" a folk version of "Rock n' Roll" (makes me sick); and a faster version of Zep's ballad of "What is & what should never be." The song that does stand out is "House of the Holy"; because if Rob Plant was singing, we'd have Led Zeppelin. "Livin' loving maid (She's just a woman)" sounds like Elvis is singing. Maybe Elvis is still alive. I'm surprised there's no ode to "Stairway" on here. It's not worth anywhere over \$8.00, but give it a listen to, you might find it as funny as I did.

- The Meanest Man in Show Biz