

SHOCK HAZARD

presents

Programming and information you can't live without from CIMN

Station News

If you happen to be pulling an all-nighter this Friday Night, well, you aren't alone. Pat Cavanagh, George Anderson, Bruce Findlay, Jonathan MacWilliams and maybe Dave Griffin are going to do a special "all-nighter" broadcast this Friday from midnight until 9 am Saturday morning. Yes, that's right, 9 hours straight without even a break for a snooze! Give them a call at 892-CIMN at around 5-ish, keep these guys awake and win some records. The "all-nighter" was attempted a couple of weeks ago at a remote broadcast in Bernardine Hall, but we ran into some problems with security. (Just in case some people noticed us setting up and then suddenly disappearing.)

Well, we've made some further improvements to "The Beat Music Charts". CRTC regulations require CIMN, like any other radio station, to play 1/3 Canadian content. It was felt that this regulation distorted our Top 20 album chart, so we've now separated Canadian artists from everyone else. There is now a Top 10 Canadian chart and Top 10 International Chart of course, you can hear this new format on Saturday nights at 9 and again on Wednesday morning at 9 with Craig Cormier.

**Saturday
Midnight**

Nov 11th

**The
Rocky Horror
Picture Show**

Restricted

**Prince Edward Cinemas
55 Grafton St.**

The management staff of CIMN are hopping over to Halifax for an Atlantic Conference of the National Campus Radio Association, (NCRA). At the top of the list of things to discuss at this meeting is the Polygram strike, and hopefully, there'll be some positive news on this matter by next week.

Kristine Suzuki, who has been acting as Assistant Manager on an interm basis since September, has just been officially hired by the Student Union as Assistant Manager of CIMN.

That's it for now!

Record Review:

Ray Lyell and the Storm
 Spy Records, 1989

It is evident that the Canadian folk scene is making a comeback of sorts in terms of accessing the mainstream audience; one need only look to bands like Spirit of the West for proof. It may be difficult, however, to ascertain whether Ray Lyell is, on the whole, in keeping with this folk resurgence with this album, or if he's going off on a tangent all his own.

There is no mistaking the strong folk influence in Lyell's brand of rock; the constant strum of acoustic guitar and the use of other acoustic instruments throughout the album attest to this. There is, for example, a great deal of piano on the album; there is even a fiddle on, "I Find Peace in Your Eyes". The more extensive listener may be reminded somewhat of Late 60's folk/pop groups like The Band. What makes Lyell hard to categorize is that his use of crunching electric guitars and thundering drums points to mid-70's rock. What we see here may be the influence of co-producer Gary Moffet, a former April Wine mainstay, who also plays some guitar on the album. To add to the muddle even more, Lyell and the Storm even throw in some country with "Burning Up". I feel, however, that their experiment with country is little more than a diversion, for it does little to define their sound, which, to say the least, is quite distinct.

Granted, it's a sound that gets rather mundane as the album progresses. There is little question that this blend of folk and rock is one that works, although the listener may find that there arises a problem of predictability. This fact may, on the other hand, further define the sound of Ray Lyell; the listener who likes the sound may not worry unduly about predictability. Rather, he might like to think of it as consistency. Unfortunately, the album is, for the most part, so consistent that there is no one outstanding track that really could be issued as a single.

Thankfully, there are few outstanding traits that save the album from the doom of eternal obscurity. One of these traits is the versatility of co-vocalist Paula Tessaro. One ought to keep in mind that a powerful voice like her's is something that cannot be acquired; that's why good singers are often hard to come by.

The feeling that I got when listening to Ray Lyell and the Storm is that they were the type of band whose presence could be better felt in a live atmosphere; one sooner expects to see them at the Barn, as one would Richard Janik or Mike Woods, than to hear them on record. They are not what one might call an impressive vinyl band, and there are some weak spots on this album; that's not to say that it isn't worth the money. Ray Lyell shows that he's able to create an identity for his band. More importantly, he shows that there's no substitute for the ability to write good songs.

-Paul Madryga

REVOLUTIONS

MUSIC REVIEWS

The Bridge: A Tribute to Neil Young

In 1979 Neil Young sang that "...it's better to burn out than to fade away." In keeping true to the spirit of rock 'n' roll and for over two decades Neil Young has never given in to complacency. He has not faded away because of his very adventurousness. His willingness to take chances in his music has sometimes led to failure but as often as not has produced work of lasting value.

In 1989 a number of young artists and bands have come together to pay homage to this man and his unique talent. **The Bridge: A tribute to Neil young** was produced, in part, to aid the Bridge School, an organization devoted to needs of physically challenged children. The album consists of twelve different artists. In effect the music spans Neil's whole career but with some lamentable omissions. In fact, one of my only criticisms is that the album is too short because, on the whole, it is brilliant.

The bands featured on this compilation to Neil the greatest compliment by re-interpreting the material and making it transcend its own origins. Ultimately, what we have here are great songs (some well known) put through the spin-cycle of late 80's angst-rock and presented steaming and thoroughly modern.

The album begins with a rousing version of **Barstool Blues** by Soul Asylum. Victoria Williams (with help from the Williams Bros.) sounds like a female Neil Young on the understated, acoustic **Don't Let It Bring You Down**. The Flaming Lips cover

After The Goldrush and Nikki Sudden and The French Revolution tackle **Captain Kennedy**. Nikki plays some great guitar here but his voice is unsuited to the material. **Cinnamon Girl** is such a faultless song that it is handled with ease by Loop. The album's high point, ironically enough, is Nick Cave's version of **Helpless**. Nick manages to capture the brooding, dark stream that runs through much of Neil Young's material and, if possible, renders it more powerful. His voice shakes one's soul to the bone.

The second side features the Pixies and Sonic Youth covering **Winterlong** and **Computer Age** respectively. These are more obscure cuts which they manage to revitalize with their distinct brands of electric mayhem. **Psychic TV** does a beautiful lament of **Only Love Can Break Your Heart**. **Lotta Love** by Dinosaur Jr. would be great except that the vocals are a joke. On the whole this is an excellent compilation, only to be outdone by the real thing.

Program Highlights

Thursday 2:00-4:00 pm - "Matt's Music Marathon" - Are you sick and tired of hearing sick repetitive music (i.e. Pop) by the likes of George Michael, Rick Astley and Milli Vanilli? Then turn in to Matthew Hanus on M.M.M.

Sunday 9:00-11:00 "The Southern Fried Rock Show" - Bob Smith is the colonel who serves good time Southern Rockin' tunes distastefully and disrespectfully blended with the best of classic rock. Tune in, it's finger lickin' Radio!

Tuesday 1:00-2:00pm "To Be Announced" - This is not dead air, this is the name of the show. DJ's Bobbie and Raydon play everything from Harry Belafonte to Art of Noise, plus any requests.

**THE
REQUEST
LINE:**

(892-2466)

