

# SHOCK HAZARD

presents

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## Station News

They're here! The station is buried in t-shirts, featuring a new design custom-made especially for CIMN. They're available in the bookstore, and staff can also get t-shirts which say "staff" on them (makes sense, right?) at a special discount directly from the station. Drop by the station during Rod's, Kristine's, or Kevin's office hours (posted by the office door) to claim your shirt. Hurry, though, because they're already starting to disappear.

CIMN's been meagning to invade the residences all year, and we finally did it - a remote broadcast in Bernardine

## Not Another

By Ronald Job, Swansea, Wales, UNITED KINGDOM

Well alright, I lied! This is a review of the '80s and the British music scene. 1980 - Britain is in the middle of a recession. A Tory government is in power and unemployment is rising. Frustration at the Labour government is giving way to despair with the Tories for most British youth.

By now, punk has given way to new wave, which is itself on the wane. A few of the punk and new wave bands manage to limp on into the early 80s, including the greatest of them all, Stiff Little Fingers, and everybody's favourite, The Clash. Within 2-3 years, new wave is dead and music is becoming mediocre, after the frenzy of the late '70s, as if taking a breather. There are, of course, exceptions like Ska, Two-tone (call it what you will) which produced great bands like The Specials. But in '83, the Tory government is returned on the back of the Falklands War and a mood of despondency takes over amongst British youth, as unemployment peaks at well over 3 million. New wave degenerates from high energy rock expressing naive hopes of a better future, to being slow, gloomy, keyboard-orientated, taking escapism as its main theme. By some, this was called gothic, though I fail to see the connection with the hordes that destroyed ancient Rome!

Notable exceptions to the general blandness were "Bauhaus" and the early "Sisters of Mercy",

Hall last Friday. Pat Cavanagh and Jonathan MacWilliams were on hand from six to midnight to give out records, tapes, posters, and t-shirts to residents who listened to CIMN for their cue to win. Thanks guys, and thanks also to Daniel Laronde, Robert Smith, Greg Murray and Lisa Chandler for all your help with the successful remote, plus all the residents who took time out to fill out a questionnaire. Remotes are a great opportunity for CIMN to get, and listeners to give, **FEEDBACK**, (the opinion type, not the noise-from-screwed-up-equipment-type) so CIMN plans to do more on-location shows shortly.

## Bloody Review Of The '80s

with Wayne Hussey still in the line-up. By now, U.S. rap is beginning to make its way across the Atlantic. The best of rap, with its authentic street-level gut feelings, is undoubtedly a significant movement. But as usual, the establishment finds a way of taming it. Rap gives way to House, with all its variants, before it has had a chance to become a force in Britain. House, from being a good time for youth, is transformed into big-money business, and is notable for only two things: lack of talent and super-exploitation, with House party tickets going for up to hundreds of pounds each.

Meanwhile, 84-85 saw the miner's strike and the formation of Red Wedge - a group of musicians organised by the Labour Party Young Socialists (though it was later to be a tool in the hands of the bureaucracy of the party in their struggle with the Young Socialists, for the hearts and minds of the party's youth). Marxists took control of Liverpool city council, and for 2 years defied all government attempts to implement spending limits. These years of the middle '80s really broke the log jam. The cracks in society papered over by the boom resurfaced. Suddenly bands with a social message began to appear. All at once the message became more important than clean production: witness Billy Bragg. Bands linked to groupings on the fringes of the Labour movement,

Unfortunately, the all-nighter broadcast, which was supposed to happen right after the remote, didn't happen. There was a problem with security, so George Anderson, Pat Cavanagh, Bruce Findlay, Jonathan MacWilliams and Gerard Nolan weren't able to stay at the station all night long after all. Thanks a lot, guys, for your effort, and CIMN apologizes to any disappointed listeners who tried to tune in.

This week, Shock Hazard has a special treat - from right across the puddle (the Atlantic Ocean, that is). Ron Jobbs, who resides in Wales, United Kingdom, wrote up a review of the '80s, cov-

who had been plodding along for years, or totally new ones, shot to prominence - Redskins, Men They Couldn't Hang, etc.

As the social upheavals died down, victory all along the line going to the bosses, so once more commercialism took over in music - the emphasis once more being on squeaky clean production - the era of Stock, Aitken & Waterman. However the boom was now over, the events of 84-85 had been the first tremors of uneasiness. The stock market crashes of '87 and '89, together with rising interest rates, inflation and unemployment are signals that Britain is teetering on the brink of a new recession. Already, there are as many strikes as during the "Winter of Discontent" (1978-79). But most significantly of all, one-quarter of the eligible population have not paid the poll tax. Repeated in England and Wales on its introduction in April this would mean ten million not paying - far and away the biggest act of civil disobedience Britain has ever experienced.

The '80s were a period of mediocrity in music - but there were exceptions. If I were to pick one it would be Spear of Destiny, who stand out not only for their artistic talents, but also for their class-hatred that comes through in their better works - Playground of the Rich, and their fighting spirit - Liberator, You'll Never Take Me Alive. Music, like everything else develops di-

ering both the music and political scens in Britain, exclusively for "Shock Hazard". This is especially interesting for those who are into what's happening in Britain. Thanks, Ron, and hopefully we'll hear from you again soon!

Last Saturday, CIMN, represented by Craig Cormier, Shawn Connolly (who was replacing Gillian MacAleer), Troy Gorrill,

Kevin Smith, Kristine Suzuki and Mike Thompson took time out to go down to the Silverado and bowl for **Big Brothers, Big Sisters'** fundraising campaign, "Bowl for Millions". Thanks to everyone who bowled and also to all generous people who sponsored these bowlers.

That just about covers it, so bye for now.

TIME	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9-10AM		MY BROTHER WAS AN ONLY CHILD/ NON-MEMBERS ONLY	ROCKLAND				
10-11	SUNDAY MORNING WAKE-UP WITH THE DARK KNIGHT		LINDA WIGMORE		THE LOVECATS		ANOTHER MORNING AFTER
11-NOON		MUSIC FOR THE MIND & BODY	DIFFERENT AIR			T.G.I.F.	PHILIP AND MONIQUE
NOON-1PM	BACK ALLEY WITH BOB STANLEY	THE IRISH CREAM SHOW					WILDMAN FRANKIE D.
1-2		RONNIE AND KEVIN	THE ROADKILL SHOW	ALL THAT JAZZ WITH THE CHIEF	IN THE FREEZER		
2-3	JOHN MULLINS		STUART MAZE				VISITING HOURS
3-4	AND DAN MACCORMAC	SUB-CULTURE WITH KENT	EUREKA!	WILDMAN FRANKIE D.	MUSIC FOR THE MIND & BODY	PATMAN	
4-5	JAMIE	THE MOIZ RAHMON SHOW	WINTERLUDE	THE TALKING TROJAN	BERT AND ERNIE	CHRIS AND STEVE	SATURDAY NOON LIVE WITH DAVE & ANDY
5-6	MACKINNON		THE WONDERFUL WORLD OF THRASH WITH DAN & GERARD	SILK 'N SATIN			
6-7	THE DAZED AND CONFUSED WITH TROY & DARCY	THE TWILIGHT ZONE		THE SEXY LOVE BOAT WITH JONATHAN AND BRUCE	RAP HOUSE WITH GEORGE AND FRED	AN OPEN MINDED SHOW	GOD OF THUNDER
7-8		MATT HANNIS	P.M.S.			SOUTHERN FRIED ROCK	
8-9	JOE		RODDY WEATHERBIE		MOOD		
9-10	D.J.	P.M.S.	YOGI AND ROLLOCK	BIFF & CIFF	SWINGS		TOP 20 ALBUMS (TIL 10:30)
10-11	TAKIN' CARE OF BUSINESS (COLIN AND FRED)	BRENT AND GERRY'S ROCK SHOP	LEFT OF THE DIAL WITH KENNY, SCOTT & BRET	LATE NIGHT WITH COLIN JAMES	HEAVY-CLUB SHOW WITH THE ADSTER	FREQUENCY	
11-MIDNIGHT						ROCK, REG-AE, RHYTHM & BLUES	

atically, progress comes through contradictions and sharp breaks with the past. The '80s were a period of mild boom and mild reaction, but we now approach a sharp change of direction.

In the '90s, history will repeat itself, on a higher scale - a fresh generation of youth, who can't remember the betrayals of the late '70s, will rejoice in the very probable election of a Labour government before 1992. As recession bites, attempts to implement an austerity programme will provoke unprecedented mass struggles - the anti-poll tax movement is already as great as the anti-Nazi league, which so many punk and new wave bands fed off. The cultural freedom and facilities provided by a Labour government together with mass disillusionment and discontent will lead

to violent clashes. All this will necessarily be reflected in music, particularly amongst the youth, who will after all, be at the forefront of all movement. However great SLF, Understones, Specials, Clash were - they will undoubtedly be dwarfed by some of the yet unknown bands that will develop. This hasn't prevented some of them trying to make a come-back. In the last eighteen months my hometown of Swansea has been visited by Bad Manners (Ska), Buzzcocks (New Wave), and a host of psychabilly bands organised by Joe Strummer in a "Rock Against The Rich". The red '90s will be remembered for two things: revolution and rock.

"So forget the classroom and all the asses, The world is yours, not the upper classes."