

WINTER
1987

NETWORK

CANADA'S ENTERTAINMENT MAGAZINE



STING

DANCING
SOLO
WHERE
WORLDS
COLLIDE


THE GOLDEN DAZE OF RADIO

HIGH-PROFIT GOLD BEGINS
TO TARNISH

▶ KELLY MCGILLIS

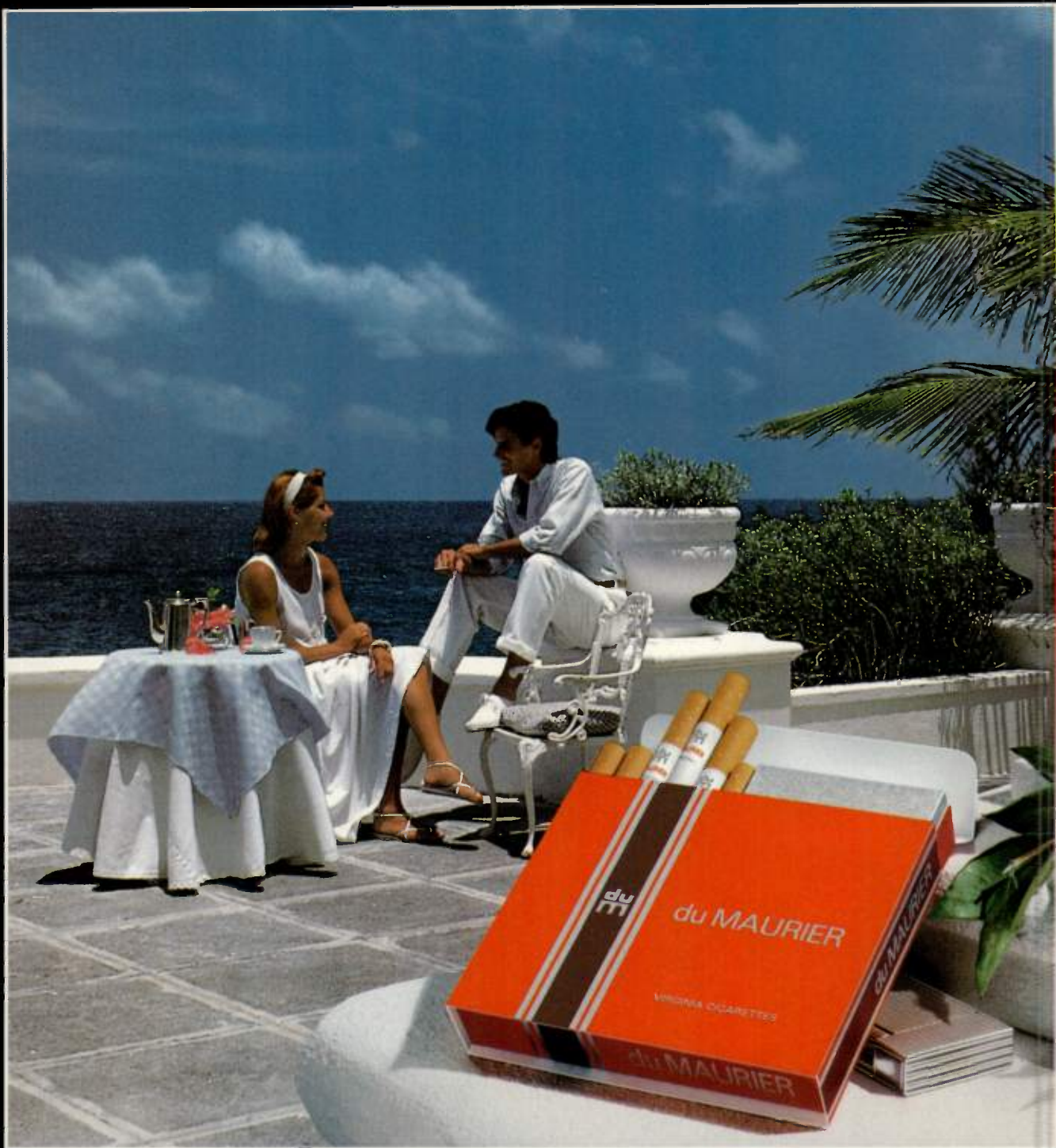
BIG FAME, BIG QUESTIONS

BRYAN ADAMS •
SHOPPING FOR FANTASIES •
LETTER FROM SANTA •
BUYING VIDEOS



AVAILABLE EXCLUSIVELY AT

Sam the Record Man



du MAURIER



For people with a taste for something better.

WARNING: Health and Welfare Canada advises that danger to health increases with amount smoked—avoid inhaling.
Av. per cigarette: du Maurier: Reg: 13 mg "tar", 1.0 mg nicotine; King Size: 16 mg "tar", 1.2 mg nicotine.

NETWORK

CANADA'S ENTERTAINMENT MAGAZINE



22 Kelly McGillis



14 Sting



30 Radio Daze



40 Bryan Adams



20 A letter from Santa

FEATURES

- 14 **INTERVIEW: STING**
Dancing solo where worlds collide.
by Don Waller
- 22 **PROFILE: KELLY MCGILLIS**
Big fame, big questions
by Toby Goldstein
- 30 **THE GOLDEN DAZE OF RADIO**
That high-profit gold is starting to tarnish.
by Joseph Lalonde
- 40 **INTERVIEW: BRYAN ADAMS**
The not-so-Reckless road to "Entertainer of the Year"
by Tim O'Connor

COLUMNS

- 4 **FAST FOREWORD:** Merry Memories
- 20 **GUEST ROOM:** A letter from Santa
- 26 **VIDEO:** Why Buy?
- 37 **AUDIO:** The View From Here

DEPARTMENTS



56 Shopping for fantasies

- 6 **LETTERS**
- 8 **SAM'S SEARCH SYSTEM**
- 11 **NOTABLE:** Assorted shorts
- 29 **NOTEBOOK:** Michael Whitfield, stage lighting designer
- 48 **PLAY IT AGAIN SAM:** *Goldmine* magazine
- 50 **RENEWS:** Ward Cornell/Murray Westgate
- 54 **WHOOZNEWZ:** The Northern Pikes/Stam Campbell
- 56 **TOYS:** Four entertainers go shopping

COVER PHOTOS:
STING BY EDUARD WOLFF/A&M RECORDS
KELLY MCGILLIS BY PARAMOUNT PICTURES



MERRY MEMORIES

In our family, Christmas is that very brief hiatus during which we forfeit our innate passion for velocity in favor of our innate tribal weirdness. And tradition means a lot to us. Like THE TREE.

Every year Mad Joan, matriarch and bandleader, rounds up as many offspring as she can on the coldest night of the year, and bumper-cars through the snow-drifts, down to the church lot for a leisurely shop through hundreds of frozen, misshapen, dying *tannenbaums*. Somewhere in that petrified forest is THE TREE, and frostbite and acute boredom notwithstanding, we *will* find it. Trampling freezer-burnt Boy Scouts, inevitably we do find it.

Roped and winched, sawed and festively mutilated, THE TREE finally arrives in the livingroom. Here the real fun begins. This is warm. This is family. This is the stuff memories are made of. Mad Joan mixes cocktails and watches us bleed as we string those lovely old pre-fire regulation lights.

At midnight, just as the blizzard outside has really set in, THE TREE is done. The scratchy old Christmas album is flipped again, fresh cocktails are stirred, not shaken, the puppy contentedly chews on one of my sister's new gloves beneath a chair, and Mad Joan skips to and fro snapping all the lights off.

"Plug it in!" she yelps with the same reverent glee she has used for 30 years, "and let's see how it looks!"

Frozen and thawed like cheap chops, torn, bleeding, exhausted and covered in puppy drool, we are too drained to point out that there's a very good chance it will look the same way it's looked for each of the 30 years she's been skipping to and fro.

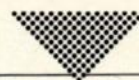
Then it hits us. That sacrificial, needle-shedding, hand-piercing thing is truly beautiful. It glows and shimmers and evokes a thousand memories of Christmases past; bright, cold mornings full of the wonder and solemnity of the celebration, of all the years stretching back, good and bad.

There is magic, and then there is MAGIC.

The trite old tunes sound sincere, and even the puppy leaves off gumming the glove long enough to wet the carpet. A special moment for us all.

Whatever your Christmas may bring, whether it's your own version of THE TREE, or a quiet and civilized event, all of us at NETWORK wish you a wonderful season, and many Merry Memories.

Lisa Leighton
Managing Editor



President & Publisher
General Manager
Managing Editor
Art Director
Production Manager
Editorial Assistant
Assistant Art Director
Art Assistant
Consulting Editor
Contributing Writers

► M.K. LOCKE
► CAROL ROBICHAUD
► LISA A. LEIGHTON
► NOEL A. UPFIELD
► DIANA E. KERR
► ALISON BRODDIE
► SARA TYSON
► ANN N. SINGH
► LARRY LEBLANC
► LIZ BRAUN
JONATHAN CHEVREAU
MARCY CORNBILAU
CHRIS DAFOE
TED GILLING
CHRISTOPHER HUALE
MAUREEN LITTLEJOHN
JOE MARCH
TIM O'CONNOR
JEANI READ
JIM SLOTEK
RON STANAITIS
PERRY STERN
JOHN TOBLER
ANYA WILSON
► BETTY COULTER
BRENT HAYNES
► STARR REILLY
► DON ROYCE
► ANNEUSE EDWARDS
► DEBBY DUNCAN

Account Supervisors

Marketing Assistant

Controller

Accountant

Administrative Assistant

In association with
The Laurentian Publishing Group
MICHAEL R. ATKINS, President

NETWORK, Canada's Entertainment Magazine, is published four times yearly by Canadian Controlled Media Communications. Issue dates: Spring (March-May), Summer (June-Aug.), Fall (Oct./Nov.) and Winter (Dec.). NETWORK is distributed through all Sam the Record Man stores in Canada, and is available by subscription. Four issues \$6.00, eight issues \$11.00, twelve issues \$14.00. Shipped from Toronto, Ontario. Send subscription or change of address information to: NETWORK Magazine, 287 MacPherson Ave., Toronto, Ontario M4V 1A4 (416) 928-2909.

All rights reserved.

Any reproduction, in whole or in part, without the written permission of the Publisher, is prohibited.

Printed in Canada.

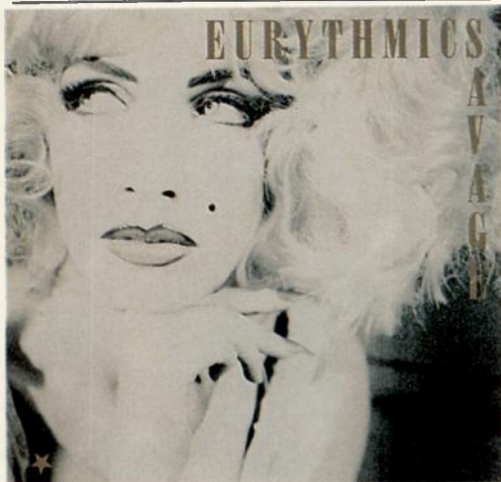
ISSN 0836-0197

Sam the Record Man



IT'S TIME TO
CALL FOR THE BLUE.

Saturday, 11:45pm. Vancouver, B.C.



EURYTHMICS
The new album
SAVAGE
includes the smash hit single
I NEED A MAN
In stores December 8th
Available on compact disc,
cassette and LP.



© 1987 OF RCA INC. MANUFACTURED AND DISTRIBUTED BY BMG MUSIC CANADA INC. REG'D. USER
FABRIQUE ET DISTRIBUEE PAR MUSIQUE BMG DU CANADA INC. USAGER HEBREUX
2245 MARSHAM ROAD, SCARBOROUGH, ONTARIO M1B 3B2

LETTERS

Dear NETWORK,

Your piece on David Bowie (Fall 1987) was amazing and the cover photo went straight up on my wall. I find your articles informative without being condescending for those of us who didn't grow up with Bowie and The Beatles but like their music anyway. I look forward to future good stuff from you.

Todd Kendall
Burnaby, B.C.

.....

Dear NETWORK,

I was pleasantly surprised to discover a good music and entertainment magazine that is not only free and well-written, but also Canadian. Will you be doing interviews and features on mostly Canadian artists in the future? In these precarious times of free trade and threats to our cultural sovereignty, it's heartening to pick up a publication that's not afraid to admit its ties to the true north strong and free. Best of luck.

Jenny Malceski
London, Ontario

We stand on guard for thee, oh readers, and we are trying to keep you informed on new Canadian talent through our WHOOZ-NEWZ section, as well as with profiles and interviews (see our second INTERVIEW in this issue, in case you hadn't noticed our Reckless kid already). Watch also for a future feature on what Canadians are (and are not) doing south of the border in the music biz.

.....

Dear NETWORK,

Who can afford to pay \$100,000 to throw a party ("You're Invited," Fall 1987)? I can barely afford \$36 for an Ice Man lunchbox (TOYS, Fall 1987). Maybe you could review a few affordable clubs or restaurants across the country.

Casey Shilling
Winnipeg, Manitoba

OK, so a hundred thou is a little much for one night of excitement, we agree, but if you've got it ... Yes, we will be looking at other entertainment spots in the major cities, but we will be concentrating on the exceptional and offbeat rather than running things. Enjoy that lunchbox.

.....

Dear NETWORK,

Where is Margaret Trudeau now and why is she only ever mentioned in a sideways kind of way by cynical columnists (GUEST ROOM, Summer 1987) just because she's not a first lady or a groupie anymore? I mean, is she only defined by the men in her life, or what?

Jody Bedford
Toronto, Ontario

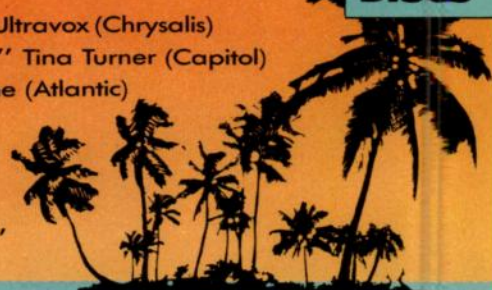
Rumor has it that our Maggie has opened a fish & chip shop/massage parlor in T&C (Town of Mount Royal, for the aliens) and is living greasily ever after with other ex-wives of former PMs with not a man in sight (except for customers, of course). But who are we to repeat mere rumors ...

NETWORK asked: If you were stranded on a desert island, what six discs would you choose to have with you?

RITA MACNEIL

1. "Reap the Wild Wind," Ultravox (Chrysalis)
2. "I Can't Stand the Rain," Tina Turner (Capitol)
3. Common Sense, John Prine (Atlantic)
4. "I'll Remember You," Bob Dylan (Columbia)
5. "So Far Away," Dire Straits (Vertigo)
6. "Staring at the Embers," Tim Finn (Virgin)

DESERT ISLAND DISCS





TO EACH HER OWN TECHNICS.

TECHNICS BRINGS THE SCIENCE OF SOUND TO THE ART OF LISTENING. WITH CLARITY. AND EMOTION. SOUND AT ITS PUREST. YOUR STYLE COMES ALIVE THROUGH YOUR TECHNICS.

Technics
The science of sound

WRN

SAM'S

SEARCH SYSTEM

WHAT YOU NEED

Your requests are still pouring in, and we're tracing titles as fast as we can. You Barbara Mandrell fans are voracious.

WHAT WE NEED

All requests must be legible, and include a self-addressed, #10 (business-size) stamped envelope (36¢ postage within Canada). Otherwise, a reply is not guaranteed.

We also need as much information as possible: recording title, artist(s) names(s), the label if you know it, and format (LP, cassette or CD).

WHAT WE CAN GIVE YOU

We will try to trace what you're looking for, but can't promise to find it. Many titles are deleted (no longer manufactured), but we'll still try to find a copy through the Sam's retail system.

We will also try to trace videos—Beta and VHS. Again, we need as much information as possible.

WHAT WE CAN'T GIVE YOU

We are forced to omit the 45 format from the System. We also can't trace an entire 'Wish List' for you, so please, limit your title requests to two per letter.

Write to: "Dear Sam"
c/o NETWORK Magazine
287 MacPherson Avenue
Toronto, Ontario
M4V 1A4

SEARCH

Dear Sam,

I am interested in obtaining a copy of the record *Leonard Nimoy Presents Dr. Spock's Music From Outer Space*. It would have been released in the early '70s. Also if you are aware of any other LPs or tapes recorded by Mr. Nimoy, I would appreciate how and where I could acquire them. Thank you for your help in providing this information.

Beverly Leipert
Kindersley, Saskatchewan

It appears that Nimoy's *Music From Outer Space* has in fact returned to galaxies beyond our reach, but we have managed to retrieve *Martian Chronicles* (Caedmon/TC 1466) for you. Without venturing into the distant cosmos—just into your nearest Sam's—you can also order copies (all on the Caedmon label) of Nimoy's *Liar of the Worlds* (TC 1520), *Green Hills of Earth/Gentlemen Be Seated* (TC 1526) and *Illustrated Man* (TC 1479). Beam me up.

Dear Sam,

Could you please direct me as to where to find the album (or preferably the cassette) of the soundtrack from *Terms of Endearment*? I'm also looking for anything by José Feliciano, and the Boomtown Rats' single, "I Don't Like Mondays." Thank you for your help.

Walter Davison
Islington, Ontario

Get out your hankie, here comes the moving *Terms of Endearment* soundtrack, available in all of its CD-only glory (Capitol/CDP 46076, US import). We've also tracked down two Feliciano faves: *Feliciano* and *Encore, Finest Performance* (both on RCA/PK 1377 and PK1729). As for everybody's favorite rodents, unfortunately we cannot do searches on 45s.

Dear Sam,

I am a fan of Joan Jett and I would like to have any of her recordings when she was with the band called the Runaways. I know there is at least one LP existing but I don't

know the title or the label. I hope you can help me. Thank you.

Nathalie Allaire
Montreal, Quebec

There is not only one, but two Runaways albums available and yes, Joan Jett appears on both. They are: *Last Little Girls* (Rhino Picture Disc only/RNDF 250) and *Mama Weer All Creasee Now* (also Rhino/RNEP 602/12" EP). Let's hope Joan sounds better than she spells.

Dear Sam,

I've been looking for a record that I heard a year ago that is now apparently deleted. Can you help me find *San Danzao* by Sal Solo? I don't know exactly how it is spelled but it sounds like a boys' choir and I heard it on the CFNY Import show if that is any help.

Sandy Berg
Toronto, Ontario

Hallelujah! Taking our cue from the fact that you heard the album on an import show, we checked—yes, you guessed it—our import files and came up with the 12" single *San Domiano* by Sal Solo (UK import only, MCA/MCAT 930).

NOTE: Many of your letters request titles that are available at Sam's—the problem may be that they're not in stock at your local store when you go in. Please feel free to make use of Sam's in-store Special Request Service, available through all Sam the Record Man stores across Canada. As a last resort, write to "Dear Sam." If you don't have access to a Sam's store, please write to us.

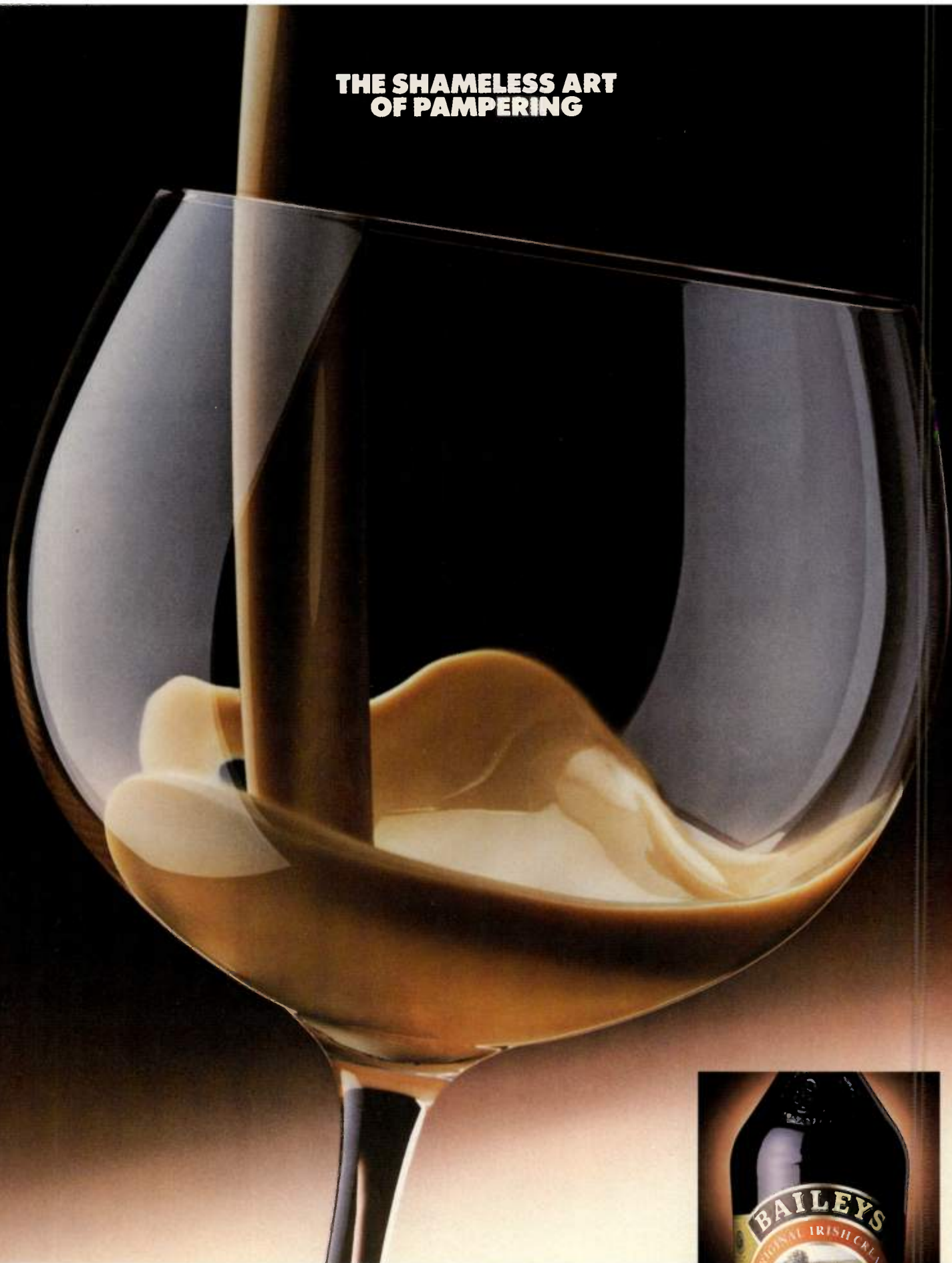
PERRIER®

The Refreshing Alternative

L'alternative rafraîchissante



**THE SHAMELESS ART
OF PAMPERING**



BAILEYS ORIGINAL IRISH CREAM®. FOR THE MOMENTS YOU TREASURE.



NOTABLE

It's Christmas again, and God's gift to retailers is supposed to be a time of sharing, loving, giving and caring. (And vacations. Let's not forget vacations.) If your Ho Hos are turning into Ho Hums beneath the cumulative weight of all the tinsel, street-corner Santas and sugar plums slam-dancing in your head, lighten up. We have some recommendations.—Perry Stern

BY ANY OTHER NAME

Reality has apparently necessitated a few name changes for two movies previously announced. With so many filmmakers still beating the dead horse of Vietnam, it comes as no surprise to learn that Willem (*Platoon*) Dafoe's next project has traded titles from *Saigon* to *Off Limits*. And Jon Cryer, currently starring in the dismal *Dudes*, reappears in *Hiding Out*, rather than *Adult Education* as it was originally dubbed.

TIMOTHY B. SCHMIT

You know that name, right? So maybe you don't know that name, but if you're familiar with Poco or the Eagles, notably "I Can't Tell You Why" from the latter, you know that voice. And if you've heard a new track on the airwaves ("Boys Night Out") that caught you between the eyes, you know Timothy B. Schmit. His debut LP, from MCA, (*Timothy B.*) is a sleek solo effort with an R&B-influenced sound. Get to know this name.



The Cruzados, from left: Tony Marsico, Tito Larriva, Chalo Quintana and Marshall Rohner

BWG MUSIC CANADA

THE GIFT OF LAUGHTER

If you're worried that *Bob Hope's Christmas Special* will be the comedy climax of the yuletide, you can relax now. The studios realize we'll all be needing a few laughs once the bills come in, so there's plenty of fun coming up on the silver screen.

Shelley Long chokes to death on a giant chicken ball (now that's funny) but is summoned back to life a year later by her screwball occultist sister in *Hello Again*. Long gets to play off the comic possibilities of discovering that her wardrobe is now hopelessly out of date, and she has no idea what happened in *Knot's Landing*.

Thelma & Louise marks the directorial debut of Danny (Tin Men) DeVito, and stars the diminutive dumbo with Billy Crystal. *Planes, Trains, and Automobiles* stars Steve Martin and John Candy (as a shower curtain ring salesman) and is, appropriately enough, about a couple of guys trying to get home for the holidays.



Beating the giant chicken ball odds—hello again Shelley

TOUCHSTONE PICTURES

AFTER DARK IN THE DESERT

"When you go into the desert, it's a real wide open space, and when you look out of the corner of your eye and see a snake slithering—our music is like that. Our guitar solos are like that, sort of slithering across this vastness."—Cruzados drummer Chalo Quintana, describing the second album, *After Dark*.

.....

MOCKING MIKEY

Mocking Mikey is a hot hobby, but we think it's crass and we are not going to indulge in it, for two reasons: (1) the kid can sing, and (2) the kid can dance. We think it's beneath us to mention cosmetic reconstruction, the intent to purchase small nations, or costumes by Home Hardware. Who's bad?

.....

SMILE, SAY "TOYS"

In our Fall 1987 issue we neglected to credit our TOYS section photographer, D.A. Hill. Apparently it wasn't enough for him to have so much fun shooting strange things in tight quarters with poor light and severe time limits. Sorry Dave.

THREE-PIECE HEROES

Depending on your Critical Path and definition of romance, you will either applaud two new movies or despise them: Oliver (Platoon, Salvador) Stone's *Wall Street* starring Charlie Sheen, his father Martin, Michael Douglas and Daryl Han-

nah, and the romantic comedy *Broadcast News* with Academy Award winner William Hurt and Albert Brooks as network newsmen. Why are stockbrokers sexy all of a sudden? And what is it about journalists that has every non-journalist so fascinated? Film at eleven.

Charlie Sheen (left) and Michael Douglas form a dangerous friendship in *Wall Street*



ANDREW SCHWARTZ / 20TH CENTURY FOX

MORE IS LESS

At the end of October, MCA Canada announced a three-part relief package for those of you out-priced by CDs. Foremost is a \$5 list-price reduction across the board on all MCA top-line CD titles (read: the new stuff). All major Canadian retailers have embraced the move, with Sam the Record Man in front with a full commitment at retail level as of November 1st.

Second, MCA "is making further additions to (their) already established mid-price CD catalogue," (read: the older stuff) said Randy Lennox, an MCA director. And third, the mid-priced catalogue titles, which were already retailing for less than the top-line titles, will drop at list even more, almost certainly guaranteeing a further reduction in retail price.

.....

MODERN MYSTERIES

Why are there print posters for "learn to read" courses? And if there's going to be a psychic convention, why do they need to advertise it? Just wondering.

A VERY SPECIAL CHRISTMAS

A sack full of new albums will be jamming the racks this holiday season, but we would like to give over the bulk of our music comments this issue to a 'very special' item released in October through A&M: *A Very Special Christmas*. A compilation of 15 holidays songs recorded by some of the top names in contemporary pop music, all proceeds will go to the Special Olympics for mentally retarded children and adults.

With the same spectacular generosity and commitment shown by artists involved with other 'aid' or benefit projects, all of the stars involved agreed to participate without profit, said Jimmy and Vicki Iovine, the organizers.

From Alison Moyet's "The Coventry Carol," dating back to the 16th century, when the tailors and shear-men of Coventry, England performed it in a Christmas pageant, to Springsteen's "Merry Christmas, Baby" and Sting's "Gabriel's Message," both appearing for the first time, the album covers both solemn and light-hearted classics.

The Pointer Sisters perform "Santa Claus Is Coming To Town," written in 1932, and the Eurythmics do "Winter Wonderland" from 1934. Stevie Nicks croons the beautiful "Silent Night," written in 1818, on the same side as RUN-DM.C.'s rap through "Christmas In Hollis." The Pretenders do a soulful rendition



of "Have Yourself a Merry Little Christmas," which was first performed in a Broadway show called "The 1940s Radio Hour," and later by Judy Garland (to Mickey Rooney) in *Meet Me in St. Louis*.

U2 covers a Phil Spector classic, "Christmas (Baby Please Come Home)," Madonna covers Eartha Kitt's 1953 "Santa Baby," and true to form, Bon Jovi performs Clarence Carter's lascivious "Back Door Santa." John Mellencamp contributes "I Saw Mommy Kissing Santa Claus," by Jimmy Boyd, who was 10 years old when his original recording hit No. 1 in 1952. (The record sold a reported 90,000 copies its first day, and was banned in Boston.)

Whitney Houston's version of "Do You Hear What I Hear," made famous by Bing

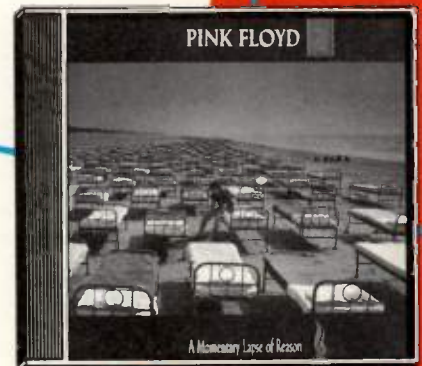
Crosby, who recorded it in 1963, features Darlene Love on backup vocals, along with ex-Little Feat drummer Ritchie Hayward and Toto guitarist Steve Lukather.

Completing the album are Bob Seger with "The Little Drummer Boy," and Bryan Adams doing "Run Rudolph Run," which Chuck Berry recorded for Chess Records in 1958. But Berry didn't write it. It was co-written with Johnny Marks, who had a cottage industry with Christmas songs: he also wrote "Rudolph the Red-Nosed Reindeer," "Rockin' Around the Christmas Tree," and "I Heard the Bells on Christmas Day."

From sacred to secular, reggae to rap, and traditional to whimsical, *A Very Special Christmas* has a genuine international flavor, with artists of different races and nationalities taking part. "That fits in with the strong co-operative philosophy of the Special Olympics organization, which inspires countries who might normally be at war with one another to bury their differences and make peace for the games," Vicki Iovine said. "That's the beauty of Christmas too. Although it obviously has a religious basis, it has taken on a meaning that's above race, religion or nationality; it's something everyone can share in."

We urge you to share in *A Very Special Christmas*, for your own pleasure, and for that of some very special people.

THIS CHRISTMAS STEP INTO **SAM'S** AND **SAVE**



CBS COMPACT DISCS **THE GIFT THAT KEEPS ON GIVING**

Buy any Sony Compact Disc Player before January 30, 1988
and receive five \$5.00 off coupons.
Use the coupons towards the purchase of CBS Compact Discs
at any Sam the Record Man location across Canada.
See your participating Sony Authorized Dealer
for complete details.

CBS
THE MUSIC PEOPLE



Sex symbol. Family man. Millionaire with a social conscience. A pop star who still takes piano lessons. An actor who's made 12 films without a day's training. You might expect the man born Gordon Sumner 36 years ago, yet known to the world since 1978 as "Sting" to have more than a few contradictions kicking 'round his cranium.

STING

As the top cop in The Police, the original roots-rock-reggae fusioners, the blond bassist/vocalist was responsible for bringing a brand new bag of riddims to rock 'n' roll with such undeniable chartbusters as "Roxanne," "Walking On The Moon," "Message In A Bottle," "Don't Stand So Close To Me" and "Every Breath You Take."

Not only were the Police a commercial success, they were also among the first so-called "New Wave" acts to be embraced by Ye Olde Guard of so-called "good" rock musicians—as if that wasn't a contradiction in itself—thus becoming that rarest and most contradictory of rock 'n' roll animals: hitmakers with musical respectability.

In 1985, the former schoolteacher went solo, enlisting the formidable talents of four of America's finest young black jazz musicians to create an album (*The Dream of the Blue Turtles*) and a rockumentary feature-length film (*Bring On The Night*) that managed to blur the lines between jazz and rock and funk and punk and reggae and pop like nothing until his latest A&M Records' effort (... *Nothing Like The Sun*).

It's a long way from Newcastle-on-Tyne to the Malibu Sea Colony, where at "my little wooden shack on the beach," the blue-eyed gentleman wearing baggy shorts, a sweatshirt and a slightly rumpled expression attempts to resolve the truths and fictions surrounding his latest album, film, and life its ownself.

N For a person who didn't set out to become a pop star, let alone a sex symbol, you've certainly taken more than your share of bare-chested photos ...

S (Laughs.) Well, I look good with my clothes off. I'm not ashamed of my body, and I don't



equate sexuality with sexism.

But this is not the only opposite I resolve. I'm wealthy and yet I try to have a social conscience. I'm basically a feminist and yet sexuality is a component of my work. I quite like trying to resolve opposites. If you can point to a man in the street who isn't resolving opposites ...

N ... he's probably talking to a mailbox. So how do you resolve your role as a father of four with your role as a rock star?

S Obviously, I can't be a normal father. But I'm not sure being a normal father is particularly

by DON WALLER



EDUARD WOLFF / A&M RECORDS

good. I don't come home every night from the office. I don't beat the wife (chuckles), but when I see my kids I have to try to make the time worthwhile.

I also take them to a lot of places. The youngest is two; the oldest is ten, and they've been on every continent, so they have a rather sophisticated geopolitical sense. Having been around the world, they see it as one place. They don't think they belong to a particular nation, which is wonderful.

The main thing I've given them is to show them that I live a life in which I enjoy myself and I'm fulfilled in my work, which I think is an ambition

for them is a great one.

N Certainly you've shown a great deal of this sense of geopolitical awareness in your own work. Your involvement with the Amnesty International tour, for example.

S Well, I've been a member of Amnesty International since 1979, but the most profound thing about that tour wasn't playing to massive amounts of people or working with the other artists, it was actually meeting former political prisoners who'd been freed by Amnesty. To hear them talk about being taken out of their homes late at night and

tortured for basically one reason—that they believed their government wasn't doing the right thing—was very moving and really put things in perspective.

I think if you're writing political songs it's wrong to hit the thing on the head and say, "This is right and this is wrong," because you're ranting and preaching and it's not artistic. So what I do is try and wait for a metaphor to appear, and when on the Amnesty tour someone told me the story of the *cueca*—about how these women whose husbands had been missing, instead of going to the police, which would be useless anyway (dry chuckle) or throwing petrol bombs, they dance—it was such a moving symbol of grief and protest that I wanted to write a song about it.

N Is the music for "They Dance Alone (Cueca Solo)" based upon a traditional Chilean rhythm as well?

S No. It's a sort of a gringo samba. I don't think it would hold water next to a Brazilian samba group, but that's not the point. The point is that the song is about a particular issue that I feel strongly about, and all I wanted the music to do was to give the geographical flavor of where the story took place.

Correct musicology is not my interest anyway. I've no respect for musicology or correctness. I think my music, if anything, is a great bastard that steals and mongrelizes anything it comes across, and I say that without any shame (chuckles).

For example, I like jazz, and I define jazz as being music that is composed instantaneously among standard chord changes, but I'm not pioneering jazz. If anything, my music is anti-jazz in that it's arranged. What I've tried to do with the jazz musicians I've used on my albums is to give the feeling

of jazz without necessarily being jazz. I'm trying to make pop music less homogenous.

I think there's a real danger of pop music vanishing up its own rectum because it seems to feed on itself all the time. If you look at the charts today, most of the Top 20 records are shadows of archetypal records made ten, 15 years ago.

So what pop needs to do if it doesn't want to die is to keep borrowing from outside itself. So I see jazz as a sort of reservoir of inspiration, of musicality really. And I see Latin music and classical music and even folk music the same way.

I remember the first band that I ever saw was the Graham Bond Organisation with Jack Bruce on bass, John McLaughlin on guitar, Jon Hiseman on drums, Dick Heckstall-Smith playing two saxes at once and Graham Bond on sax, vocals and organ. Then I saw Jimi Hendrix, Cream, Julie Driscoll & Brian Auger, John Mayall—all real "muso" bands where musicianship rather than haircuts were the order of the day—and seeing bands like these and Georgie Fame & the Blue Flames—who's one of the people who influenced me to listen to jazz and did a brilliant arrangement of Mose Allison's "Seventh Son" in 7/4 time that was fantastic—led me to become interested in a certain kind of music other than Led Zeppelin 'cause I thought their music was too simple.

I liked music with middle eights and chord changes. I liked standards. I learned to play music by playing trad—sorry, Dixieland—jazz. Then I joined a mainstream band, then a big band. My musical education was fairly sophisticated. I was working with people older than myself rather than sitting in a garage playing E, A and D.

N Do you compose exclusively on the bass?

S No. I compose on anything at hand. I think it's good to change instruments. Sometimes I compose on the piano, sometimes on the guitar, sometimes on bass, sometimes on the Synclavier.

N How accomplished are you on the keyboards?

S I'm getting better. I still take piano lessons. My teacher is draggin' me through Mozart sonatinas at the moment. My problem is that I'm very musical in my mind, but there's a kind of barrier here at the wrists, so I'm basically tryin' to make my hands catch up with my brain.

N You're a pop star ...

S Yeah. (A simultaneous shrug, nod, slight-lipped smile.) Yeah. (Humorless laugh.)

N But that wasn't your life's ambition.

S Exactly. I thought it was very romantic to pay the rent by playing music and nothing else. I achieved that tenfold. Fame and celebrity and wealth were side effects. They weren't the be-all and end-all of my life. If that were the case, I would've given up a couple of years ago.

I still continue to try to be a better musician because music is like looking through a micro-



EDUARD WOLF / A&M RECORDS

SHARP SAVINGS

FROM

Sam the Record Man

Just In Time For Christmas!



**Hundreds more MCA
selections available**

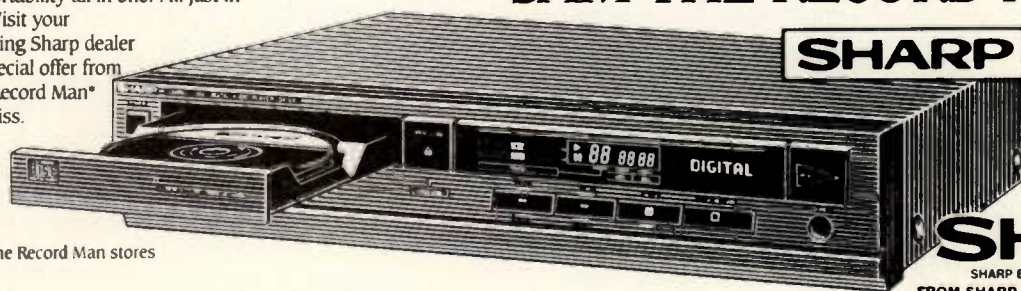
Sharp compact disc players enlighten today's revolutionary trend toward perfect sound reproduction. Choose from our DX-610C (BK) and DX-620C (BK) with remote control, complete with the latest CD advancements. Or our WQ-CD15C (BK) with compact disc player, Sharp's exclusive twin-cassette system, AM/FM tuner and portability all in one! All just in time for Christmas. Visit your authorized participating Sharp dealer soon for this very special offer from Sharp and Sam the Record Man* you won't want to miss.

**BUY 1
MCA
COMPACT DISC
GET 2
FREE!**

**SPECIAL
COMPACT DISC
OFFER FROM**

SAM

**BUY THIS
FABULOUS SHARP
COMPACT DISC PLAYER
AND GET 2 MCA COMPACT DISCS
FREE WHEN YOU PURCHASE
1 MCA COMPACT DISC FROM
SAM THE RECORD MAN.**



*at participating Sam The Record Man stores

SHARP

SHARP ELECTRONICS OF CANADA LTD.
FROM SHARP MINDS COME SHARP PRODUCTS

scope—the more you see, the more there is to see. So I'm still learning. I still go to composition class. I still go to harmony lessons. There's so much to learn; it's wonderful. I think a lot of pop stars achieve celebrity and say, "Well, that's it. I don't need to get any better." I think that's a mistake.

N You didn't set out to be a film star either.

S No, no, no. I had no ambition, and I've done 12. Never had a day's training in my life, except that I've worked with some of the best screen actors there are and I've held my own. It's kind of like playing tennis against Lendl. (Chuckles.)

N Don't you think having the skills necessary to front a successful rock band makes the transition to screen acting easier?

S In a small way. The main thing with both is the confidence that you have reached a certain standard in another field. So when you're on-screen with Meryl Streep, you think that, 'well, I know that technically I'm not up to this woman, but at the same time she couldn't sing'. (Chuckles.) And that gives you the feeling of confidence you need on the screen, the sense of knowing that you're watchable.

N Which of your films is your favorite?

S *Brimstone and Treacle*. I know it's weird, but that's the one I like. I played the Devil. But a lot of people missed the humor of that film. I thought it was hilarious. It's very black, black humor.

N You just finished another film.

S Yeah, in Newcastle. It's called *Stormy Monday* and it stars Melanie Griffith and Tommy Lee Jones, and I play a gangster who has a heart of gold. (Laughs.) I own a jazz club. I think it's going to be a good film. It's gonna be an entry at Cannes. Since it's set in my hometown, I use my native dialect, for which I'm sure they'll need to provide subtitles, if they want anyone to be able to understand me.

N Back to music via TV ... on *Saturday Night Live* recently you performed Jimi Hendrix's "Little Wing." Why did you segue into The Beatles' "From Me To You"?

S (Laughs.) I was hoping people wouldn't hear it. It's something I do all the time that I find impossible to stop myself from doing. I also sang "We Are The World" on that same show. I don't think people noticed I was doing a Lionel Richie song at the end of "We'll Be Together." I suppose it comes from when I was in jazz groups, you sort of quote all the time from different songs.

It's always a sort of a musical joke. You see, I think of music as a modular system; you can take bits here and shove 'em there. (Saxophonist Branford Marsalis) does it all the time. On *Englishman In New York* he plays "God Save The Queen" in a minor key. And it's funny. I don't think he thinks I noticed, but I've sussed it out.

Musical jokes like that are great fun. You look

around at the other musicians and they're laughing, so that's enough. But I'm surprised that people can hear what I'm singing. As far as "From Me To You" goes, it felt right.

N One wonders how many people thought "Little Wing" was an Eric Clapton song ...

S (Laughs.) What's more surprising about Hendrix is that because his guitar playing was so extant, people forget that his songs were so beautiful. "Angel," "Little Wing," "The Wind Cries Mary." Great. We recorded "Up From The Skies" with Gil Evans as well—it's not on the album—and if you look at the lyrics, it's basically an ecology song.

I have some friends who are bikers who think my version of "Little Wing" is wimpy, you know? Which I suppose it is, but it's just another side of Hendrix, the macho guitar hero. He was a very sensitive artist and he, too, was at the interface of pop music and something much larger. That's why he was interesting.

N Speaking of message songs, the tune "Englishman In New York" has a clever pun in the chorus—and I think we all know the pun is tighter than the sword—which no doubt accounts for the song's being such a fine character sketch ...

S (Laughs.) I'm gonna write that down. (Mimes writing a note to himself.) No. The song's about Quentin Crisp, who's a famous English homosexual. He's a friend of mine and he's 34, 85 years old now. He was a flamboyant homosexual at a time in England when it was not only a crime, but also highly dangerous, and he was beaten up on a daily basis.

And I think he's one of the bravest men I've ever met. And that kind of heroism—a singular heroism—is, for me, so wonderful compared to that "Rambo" type of heroism that seems so prevalent in the media today. I really hate "Rambo." Maybe if we can get enough people to laugh at them, we can stop those kinds of films from being so popular.

N Since the new album is dedicated to your mother, is there a conscious pun in its title, ... *Nothing Like The Sun*?

S No. The line "My mistress's eyes are nothing like the sun," is from a Shakespearean sonnet, which is basically about real women as opposed to fantasy figures. He describes how this woman has very ordinary skin, has very ordinary hair, has a very ordinary body, has very ordinary eyes, but despite this ordinariness he loves her. So, to me, the album is about women, not as fantasy figures or as sexual inventions, but as real things; as mothers, daughters, sisters, companions, friends. And I think it's a mark of my own maturity that I see women more as ...

Hello, darling. Hi, Mikki. (He blows a kiss to his daughter who has just come in with her mother.)

'Ello, bitch. This is my woman. (Proper introductions follow.)

N Meanwhile, back at the subject, the new album manages to sound very exotic, yet it appears to be played all on organic instruments ...

S Yeah, there are no synthesizers on the record. Anything that wasn't, as you say, played on organic instruments was played on the Synclavier, which is a sampling device. I did sample pan pipes and occasionally drums and some things like that, but it is a natural record, rather than a synthesized record with that kind of hissy, synthetic sound.

N For being as spacious as it is, it's a very warm-sounding album ...

S Well, I think the last record I made, *The Dream of the Blue Turtles*, was very much a band record in that we took the musicians into the studio and played just about everything live, so it had a kind of nervous energy that comes with being a live record.

This album, *...Nothing Like The Sun*, was recorded very differently in that a lot of the arrangements were pre-programmed on a computer and the musicians came in separately and just layered their work, so I was more able to control, down to the last note, what was on there. The last album was much more spontaneous. This album is much more relaxed and—as you say—warmer.

N It's an original-sounding record, and yet it's still unmistakably a Sting record, and not just because of your vocals ...

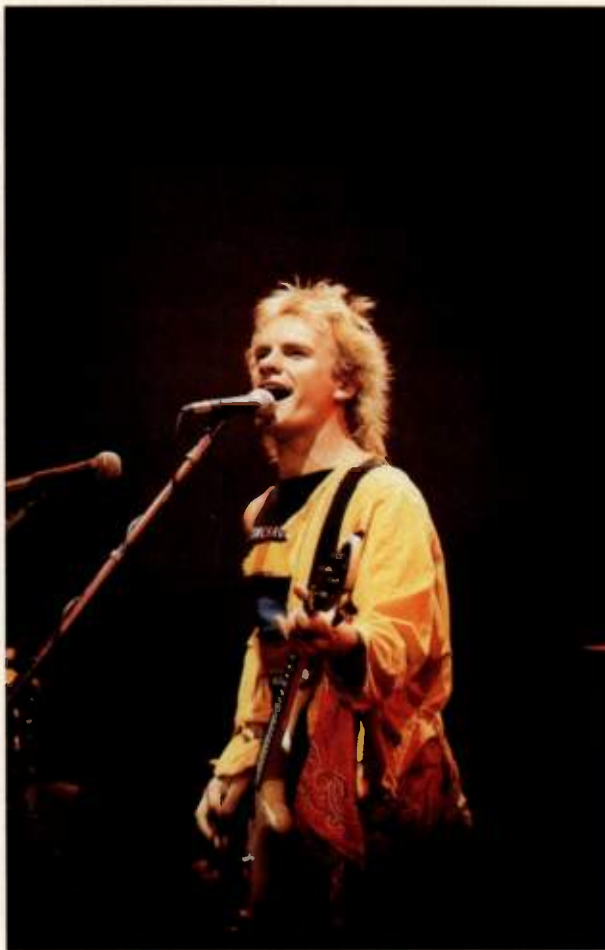
S Well, I think I'm lucky in that I have a voice that's fairly singular, but I think what gives it a signature is that I try and operate and interface between different musical forms. Because I'm interested in music as a totality, therefore the place where reggae can meet rock 'n' roll or the blues can meet jazz or Latin American music can meet reggae is where I want to be. 'Cause that's where sparks fly, that's where it's exciting, that's where new things happen.

N Isn't it the responsibility of the successful artist to try to extend the boundaries of what is commercially acceptable?

S Oh, I definitely feel that I can indulge my quirkier interests. Putting a melody by (20th-century German composer) Hans Eisler on a record (*The Secret Marriage*) that is ostensibly playable on the radio fills me with glee. (Chuckle.) Or that tune with the Prokofiev thing ("Russians"). That was a radio hit. And I just thought it was hilarious that such a thing could happen, because it was unplayable in its original form.

The song ("Gabriel's Message") that appears on the Special Olympics compilation album (*A Very Special Christmas*) is a good example as well. I recorded that about two years ago. Just for fun. I often go into the studio and do things that have no commercial value. It's a beautiful old French carol and I arranged it for four-part harmony in counterpoint purely as an exercise.

So when A&M quite early on asked me to contribute a track to the Special Olympics album,



LOUIE DELIUPPIS

which I thought was a worthy cause, I just gave 'em the song. It was easy. There was no effort involved at all. The only effort is having to talk about the thing in interviews. But I don't mind. Just to make a record of archival interest of old rock 'n' roll songs is not my idea of fun. Or art. ◀

Author of The Motown Story (Scribner's, 1985), Don Waller currently serves as an editor for Radio & Records, those industries' leading U.S. trade publication.

GUEST ROOM

DEAR MIKHAIL AND RON

(An open letter to "Glasnost" Gorbachev and Ronald the red-nosed prez, from a concerned citizen)

When I sleep, I dream of silkworms.

Silkworms. Exocets. Cruise missiles. Soft-tipped, snub-nosed heatseekers. Believe me, when you shoehorn one over-whiskered, overweight, out-of-shape old man into a tight red felt suit, then rack him up behind a herd of sweaty quadrupeds, you've got a lot of heat to seek. So this is why I dream the way I do.

I've tried to keep abreast of the times. The Little Helpers installed a radar system in the sleigh but it's so rudimentary that one of those darts of death could lock onto my flight path and POUF! I'd be careening earthwards in a hailstorm of shredded felt and fur before I knew what had hit me. And once the tundra or jungle had claimed the wreck, who would remember S. Claus, ex-

living legend?

I had a brush with death once before. I was over the Mekong Delta in '68, flying hard north-west from Darwin when a tracer stream nicked Prancer's ear. I temporarily lost control of the sleigh, tipped a toy or two into the void. Back at the Pole, the wife raised Cain. Said, "That's *it!* No more Christmas for *you!*" or words to that effect. Now she's no Nancy or Raisa—I know she was genuinely terrified, still she's been so irrational for so long, that Velda, the Toyshop gossip, has taken to calling her "Meno" Claus behind her back. One *more* thing to deal with.

I'm grateful to Velda though, (*more* than grateful—she's the light in an old man's gloom) because her trend reports equip me

to deal with Woody the Foreman's complaints. He's a veteran of the days of ragdolls and rocking horses, and now he has to contend with Visionaries and Jem and more junk than a South Bronx hophead (cf. Velda). At least we've got the better part of a year to work out what's going to play in Peoria. But even with that leeway, this *toy* thing has become a major moral issue. On top of which, I'm needing more and *more* time to plan my annual outing. Which brings me to the point of my letter.

Even with my distaste for things military, I've come to admire the fiendish ingenuity of the strategists who make every December 24th a living hell for me. I know war is *waged* by machines now—one stray blip and it's Mutually Assured Destruction for all. But



speaking as a potential stray blip, I'd like you to picture this. It's Christmas Eve and some malfunctioning hunk of metal has picked up an ongoing oddity in the vicinity of the Pole. Its internal logic makes no allowance for tired old joybringers trying to do a job, so it goes on red alert. Next second, the birds are flying and we're all walking in a nuclear winter winterland. Oh for the days of the UFO scare, when all I had to contend with was the occasional zealous test pilot or off-course sputnik. Now I wake up every morn-

ing insecure in the knowledge that I could be the cause of World War III.

So you know how you can make this old man happy. I've given all my life and never asked for more than milk and cookies in return (*Milk*, remember, *not* Diet Coke and, *puh-leeze*, stop spiking the cookies.) Here I am, *begging* for WORLD PEACE NOW. Only you have the power. DISARM!

And while I'm down on my knees, there's one more thing you two could do for me. Can you fine-tune this central heating thing,

or at least create some framework in which we can restructure the Christmas myth? My *shtick* has always been to throw myself down chimneys, portion out the merchandise, then up and on to the next smokestack. That was *Then*. This is the Chimneyless *Now*. After trying to jam myself through some vent or duct that's scarcely big enough for a roach, I usually find myself popping the lock on the front door or smashing a window or even cramming things through the letterbox. Depressing, huh? CLAUS THE ONE-MAN CRIME WAVE! ST. NICK NICKED FOR B&E!! Perish the headlines.

When legends die (or go to jail), the world is a sorer place. The magic has already faded. Colors aren't as bright, the stars don't twinkle. We're all trying to keep it together up here in the Frozen Wastes. (Oh yeah, please do something about cleaning up the oceans. When I say "wastes," I'm using that word in its modern sense: byproducts, chemical discharges, untreated sewage. If you could smell what I smell...) If you still want some magic in your lives, you'll help. Put a little poetry in your pragmatism.

Ever yours,
S. Claus,
Citizen of the World



ILLUSTRATION BY MARCEL DUROCHER

COMFORT

Unique... any way you serve it.

PROFILE



KELLY McGILLIS

About big beauty, big talent, big fame and big accolades, today's hottest screen actress has big questions: just what is all this fuss, and why is it directed at her?

The comparisons they make about her are classic and always superlative: Lauren Bacall, Gene Tierney, Grace Kelly, Liv Ullmann. Great women of the screen, all possessed of striking, unique good looks with the kind of fierce, committed talent that will hold up equally well 20 years from now as 20 years ago. These are the actresses people talk about when looking for an appropriate way to define the arrival of Kelly McGillis. Yet, state those accolades directly to the 29-year-old actress, and she'd deny them, disbelieving that anyone would confuse her with somebody really famous.

"I'm not some great beauty," she insists, as admirers flock close to marvel at her tall, willowy frame, clouds of blonde hair, and riveting, intelligent eyes—the kind that seem capable of x-raying someone down to their very soul.

"I don't think I'll ever get that famous—people don't recognize the real me. I'm different in every-

thing I do, and I'm that way in life. I don't have a good sound image of myself," she confesses, before making a further admission that recognition still embarrasses her.

Perhaps the gap between McGillis' overwhelming acceptance by the public and her acknowledgment of that fact stems from the relatively short span of time in which she has become renowned. In 1983 Kelly was a well-educated actress who spent most of her time waiting tables at various nighttime hangouts for "arts people" in Manhattan and Brooklyn, where she lived. Less than five years later, she has earned star billing in two out of three already released movies, with several additional top-rated projects due for release shortly.

"Kelly has presence. The camera just stares at her," says Robert Ellis Miller, who directed McGillis in her first film, *Reuben, Reuben*. And Australian director Peter Weir, who worked with her in the Amish country location murder-mystery/romance, *Witness*, points out, "There's a remoteness about her. The outsider. She's apparently this all-American girl—but not quite. There's a mystery there." Enough of one that when McGillis is on screen, without meaning to do so, she makes it quite impossible for a viewer to notice anyone else. Being paired with several of North America's most grabbable guys, such as Harrison Ford in *Witness* and Tom Cruise in *Top Gun*, only proved that coolness and self-awareness could be as much a lure as explosive manliness.

Interestingly, in Kelly's latest outing, *Reckless Endangerment*, women are both the stars and the heroic figures, with males as perpetrators of a particularly vicious crime. Based on a true story which occurred in a New England tavern, Jodie Foster portrays a woman who is gang-raped on a table, while dozens of male bystanders egg on the assailants. McGillis plays an assistant District Attorney named Katheryn Murphy, who has put her career ahead of her personal life. As Katheryn investi-



Pursuing justice for a rape victim in *Reckless Endangerment*.

PARAMOUNT PICTURES

PARAMOUNT PICTURES



Reuniting Harrison Ford in *Witness*.

PARAMOUNT PICTURES

by TOBY GOLDSTEIN

gates the case, she and the victim join forces to battle against not only the perpetrators, but the entire social climate that allows such atrocities to occur. Directed by Jonathan Kaplan—whose credits include the seminal teen-trouble film, *Over the Edge*, as well as *Heart Like a Wheel*, which focused on a woman race-car driver—*Reckless Endangerment* was shot in and around Vancouver.

This movie is undeniably a radical departure from McGillis' first three pictures, all of which included highly charged romances. Here, a decidedly brutal and, unfortunately realistic atmosphere pervades. But for Kelly, the part is always uppermost, and she takes pains not to waste her time on stereotypical characters, or repeat what she did before. If there is one trait which all of her roles—Geneva (*Reuben, Reuben*) Rachel (*Witness*) and Christine Fox (*Top Gun*)—have in common, it



Flying high
with Tom Cruise in
Top Gun.

PARAMOUNT PICTURES

is to present women with determination. It is an accurate reflection of the actress' own life.

McGillis was born in California and raised in the professional community of Newport Beach, one of the coastal havens of the rich and sheltered. The oldest of four sisters, as a child she often put on backyard plays and forced her siblings to take part. Her father, a doctor, and her mother, a housewife, were not encouraging of her early theatrical aspirations. Actually, she once recalled, they as much as told her she'd never succeed.

Though stately at her full height of 5'10", McGillis expressed her unhappiness by overeating, which of course only accentuated her lack of social graces. Various reports have her weighing in at between 190 and 210 pounds before she got serious about her work and slimmed down. (Now, the actress is notoriously untrendy in her culinary and cultural tastes, making no apologies for her enjoyment of junk foods and a cigarette habit.) "My self image is based on how I looked then," she says. "In high school no one ever asked me out."

By age 17, Kelly was a high school dropout, but a year later she enrolled at the Pacific Conservatory of the Performing Arts, and spent three years in intensive theatrical training. Kelly's education was capped by her acceptance at New York's prestigious Juilliard School, from which she graduated in 1982. Along the way there was a marriage, which did not long survive McGillis' relocation from the sunny expanses of California to a 10' x 14' studio apartment on Manhattan's Upper West Side.

Fed up with a meagre existence on the intermit-

tent soap and theatre parts she obtained, McGillis retreated into her waitressing duties and threw herself into New York's nightlife. Its frenetic pace was just beginning to lose its appeal when one of her former associates at PCPA—looking for a fresh face to play Geneva in his screenplay of *Reuben, Reuben*—ran into her at the restaurant where she worked. With virtually no previous film experience, Kelly learned as she worked, and won creditable notices for her seductive debut role.

When cast the following year in *Witness*, McGillis committed herself to researching the spartan Amish lifestyle in order to play Rachel convincingly. For several weeks she lived in the home of a widow with seven children, got up at four a.m. with the family to do chores, and surreptitiously recorded their speech patterns on a Walkman. However, no amount of external coaching could have given Kelly the luminous quality she projected in the film.

Scheduled to star in the long-awaited follow-up to *Chinatown*, *The Two Jakes*, Kelly accepted the part of astrophysicist Charlotte Fox in *Top Gun* when *Jakes* fell through. With none of the depth or complexity of her earlier work, *Top Gun* was a calculated summer blockbuster, and it brought her first true mass media success. Far more important, from Kelly's point of view, was the fact that she met her current flame, Barry Tubb, during the picture. He played one of Cruise's cohorts. "He thought I was a spoiled, successful actress," she observes. "And I walked away thinking he was a jerk."

These days, Kelly spends her time with Tubb and Cheyenne, the Australian blue heeler pooch he gave her, back in Los Angeles. After ten years and three muggings in New York, McGillis finally realized she had to get out. "Look, when you're tall and blonde and ride the subway, you get picked on," she says with resignation.

Almost as if to bring herself back to earth after finishing her first two blockbuster films, Kelly did stage plays for several months, touring the south in Garson Kanin's *Peccadillo* with Christopher Plummer and Glynis Johns in 1985, and in 1986, appearing at the Kennedy Center in Washington, D.C. in an experimental version of *The Seagull*.

From there, she dove right into three additional film projects besides *Reckless Endangerment*. Kelly will soon be seen in Alan Rudolph's romantic comedy, *Made in Heaven*, co-starring Timothy Hutton, *The House on Sullivan Street* directed by Peter Yates, and *Dreamers*, which was shot on location in Israel. Perhaps when those films are completed, the hard-working McGillis will be able to cast aside enough of her self-doubts and slow down the pace, even though she seems allergic to the idea of a vacation. "I tried to go on holiday once when I was in high school. I waited tables and made enough money, then I went to Canada. There I was on the St. Lawrence River doing nothing. I couldn't stand it!"

Toby Goldstein is a columnist for the *McNaught Syndicate*, and a veteran entertainment journalist based in New York.

DANNY DeVITO

BILLY CRYSTAL

Owen asked his friend Larry
for a small favor.

THROW MOMMA FROM THE TRAIN

A ROLLINS, MORRA & BREZNER PRODUCTION DANNY DeVITO BILLY CRYSTAL THROW MOMMA FROM THE TRAIN KIM GREIST ANNE RAMSEY

MUSIC BY DAVID NEWMAN FILM EDITOR MICHAEL JABLOW PRODUCTION DESIGNER IDA RANDOM DIRECTOR OF PHOTOGRAPHY BARRY SONNENFELD



EXECUTIVE PRODUCER ARNE L. SCHMIDT

WRITTEN BY STU SILVER

PRODUCED BY LARRY BREZNER

DIRECTED BY DANNY DeVITO

LENES AND PANAFLEX

CAMERA BY PANAVISION

PRINTS BY DeLuxe

© 1987 ORION PICTURES CORPORATION ALL RIGHTS RESERVED

An **ORION** PICTURES Release

OPENS FRIDAY, DECEMBER 11 AT A THEATRE NEAR YOU.

WHY BUY?

by TED GILLING



This year, the incredible phenomenon known as home video celebrated its tenth anniversary. In 1977, VCR owners were a definite minority and software was limited to about 50 titles available on Andre Blay's Magnetic Video label. If you could find an outlet, you could buy one of these 16mm low-fi transfers for \$80 to \$100. From the beginning, most people preferred to rent. The idea of "sell-through"—a range of titles available at popular prices—was not really viable then because of production costs in relation to a limited market.

Today, every other home in this country owns or rents a VCR and by the early Nineties, a 90% ownership is projected. There will always be those who rent exclusively, just as some who still prefer the latest best seller will put themselves on a library waiting list. But more and more, direct sales are accounting for a healthy percentage of the video market. In the U.S., where the average sale tape is offered for anywhere from \$15 to \$30, business is booming. Here, where the \$25 to \$50 range is typical, buyer resistance is somewhat higher, though a random sampling of customers at Sam the Video Man over the past few months suggests that a rare or highly desirable title will sell in quantity.

Customers are also often overwhelmed by the sheer range of material now available. Recognizing this, most of the major companies offer "category" releases. Warner Bros.' "Hollywood Gold" series features a wide range of vintage titles from Thirties and Forties films, some restored to their full length for the first time in decades.

New releases are generally sold at full price, which these days is \$100 and up, but Paramount proved a point by releasing *Top*

Gun at \$40 and selling bushels of them. It was noted at the time, but not stressed, that the *Top Gun* release included an opening Pepsi-Cola commercial, but no one seemed to mind. The Kultur label in the U.S. has recently released *Swan Lake* at \$20 U.S., down from its usual \$60 U.S. price tag, also thanks to the presence of a commercial message (on U.S. copies only).

For the most part, however, sale prices are limited to reissues of existing titles and to certain vintage items. RCA/Columbia, for instance, released *Lost Horizon* for the first time at a comfortable \$40. *Tootsie* was one of several RCA reissues offered at the same price, and immediately started to sell. Before, it was a popular rental item with limited sales for its \$100 price tag. Not a month goes by now without at least two or three companies offering deals. And in this sense, video is the only market I know where the "January sale" is a year-round event.

Faced with the choice of literally thousands of titles, some customers are still boggled as they try to select intelligently. My advice is to invest in two books: Leonard Maltin's *TV Movies and Video Guide* and *Halliwel's Film Guide*, both available in paperback, and both updated every year or two. Maltin's 1987 edition covers over 17,000 films; Halliwell covers over 15,000, some of which are not noted in Maltin, but indication of video availability is limited in Halliwell to releases only for the British market. In both volumes, plot synopses,

running time and other important details are concise and remarkably accurate.

Here are a few current sell-through deals I've been considering:

UNDER \$50.00

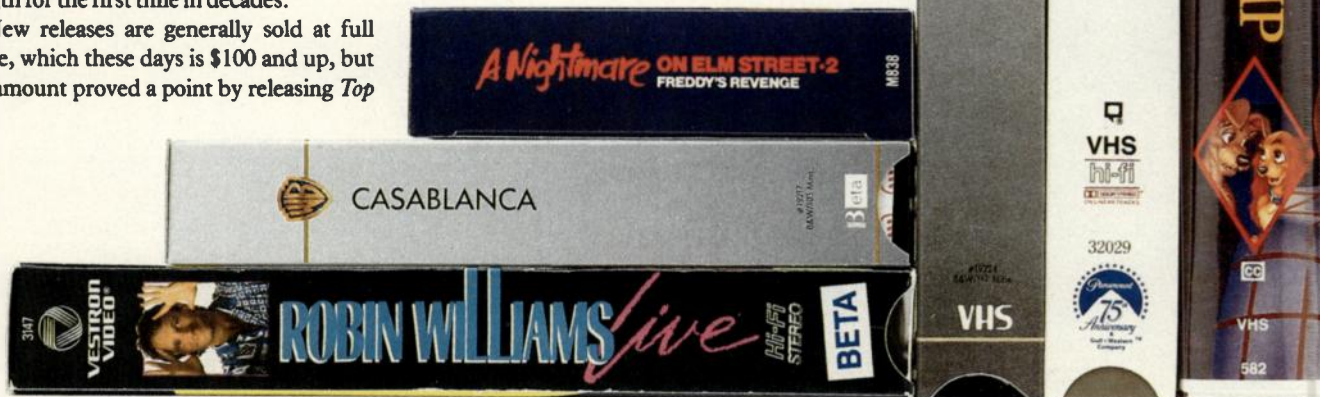
Crocodile Dundee (HBO/Cannon)

Selected Elvis Presley titles including Jailhouse Rock (MGM/UA).

UNDER \$40.00

Sleeping Beauty, Dumbo, Sword in the Stone, Alice in Wonderland, Flight of the Navigator (All Disney).

Anna Karenina (Garbo version), Lonely-



hears, Night of the Hunter, Taras Bulba, The Time Machine (1960), The Prisoner of Zenda (1952), Mutiny on the Bounty (1935), Of Hush and Bondage (1964), Dr. Jekyll and Mr. Hyde (1941), Dragon Seed, The Good Earth, Goodbye Mr. Chips (1939), The Yearling, The Three Musketeers (1948), A Tale of Two Cities (1935), North By Northwest, 2001: A Space Odyssey, Diner, 9½ Weeks (All MGM/UA).

The National Geographic Specials: Egypt, Incense, and Belize (All Vestron).

Little Pony, CareBears, Smurfs and The Magic Flute (All Vestron).

An American Tail, The Glenn Miller Story, and the Critics' Choice series, including The Invisible Man, Blonde Venus, The Lady Eve, International House, Double Indemnity, and Destry Rides Again (All MCA).

Elvis: The 1968 Comeback, Santa Claus, The Movie, Day of the Dead, Nightmare on Elm Street I & II, The Texas Chainsaw Massacre (All MCA Home Entertainment).

UNDER \$30.00

The Red Shoes (Rank/Paramount).

It Happened One Night, The Wild One, Murphy's Romance, White Nights, Ghost Busters, Karate Kid I & II, Silverado (All RCA/Columbia).

Comedy Specials: Robin Williams, Whoopi Goldberg, Billy Crystal, George Carlin, Richard Pryor, Steve Martin and Father Guido Sarducci (All Vestron).

Goldwyn and Korda Classics: Richard III, The Hamilton Woman, The Thief of Bagdad (1940), Wuthering Heights (1939), Pygmalion, The Little Foxes, The Four Feathers (1939), The Bishop's Wife (All Embassy).

Elvis Presley Features: Flaming Star, Love Me Tender, Blue Hawaii, Girls, Girls, Girls, Tick Me, Fun in Acapulco, G.I. Blues, Roustabout, and Wild in The Country (Key).

UNDER \$20.00

The Video Encyclopaedia for Children (6 volumes at \$19.95 each), Cinderella, Robin Hood and other children's titles (All Prism).

Fifteen compilations of various cartoons featuring Mickey Mouse, Donald Duck, etc. (All Walt Disney Home Video).

One last word to the skeptics who wonder just how many times you can watch a movie you've bought, before you get sick of it. My answer is: it hasn't happened yet because the good ones are always familiar and always fresh, just as good books are. Enjoy!!!

Tia Gilling is a Toronto-based freelance writer who has worked in various areas of the film industry, in Canada and Britain. He is a regular columnist for NETWORK.

NETWORK asked: If you were stranded on a desert island, what six discs would you choose to have with you?

DESERT ISLAND DISCS

RANDY TRAVIS

1. "The Grand Tour," George Jones (Epic)
2. My Favourite LP, Merle Haggard (MCA)
3. "Thanks A Lot," Ernest Tubb (Decca)
4. "Mom and Dad's Waltz," Lefty Frizzell (Columbia)
5. "Crazy," Patsy Cline (Decca)
6. "Coat of Many Colours," Dolly Parton (RCA)

Sam the Record Man

CANADA'S LARGEST AND BEST KNOWN RECORD STORE

"HE SAID IT...HE DID IT!"



GREAT MUSIC, GREAT PRICES!

...essential music

Suzanne Vega

"....a fascinating, multi-faceted gem that's more rewarding with each play...."

TORONTO STAR

"....melodies are uniformly gorgeous and her point of view original....understated and sophisticated....timeless songs...."

EDMONTON JOURNAL

solitude standing

"....startling visual imagery, haunting melancholy and devastatingly accessible pop...."

MONTREAL GAZETTE

"....carefully crafted songs, sung with an increasingly rich and poised voice....steeped in maturity and confidence....a profound sense of place and people....a musical highlight of 1987...."

NOW MAGAZINE, Toronto



available on album, chrome cassette and compact disc

Sam the Record Man

Michael J. Whitfield is one of Canada's busiest lighting designers. As the Stratford Festival's resident lighting designer, Whitfield has worked on more than 60 productions since 1974. When he is not in Stratford, Whitfield is often busy at work as principal lighting designer for the Canadian Opera Company. He has also lit a number of National Ballet of Canada productions and worked with theatre and opera companies across Canada and abroad. Here he recounts what it's like to conjure "the magic of light."

For me the greatest professional compliment is not to be singled out for praise. If the lighting design is so conspicuous it probably means you've overstepped the limit. Theatre is a co-operative endeavour. My primary responsibility as lighting designer is to support the actors on stage and help fulfill the director's overall vision.

If I hadn't gone into the theatre I'd probably be working in satellite physics today. I was always good at math, physics and chemistry and was a science major at the University of Victoria when I began taking a theatre elective course.

For several years here and in the United States I used to combine teaching with actual lighting design commissions. Now I work full-time at my craft, which is quite rare. In America there's enough happening that lighting designers often specialize in one area. Here you have to be able to respond to tremendously varied demands if you want to stay employed.



MICHAEL J. WHITFIELD

Lighting Designer

There were two essential lessons I always taught students: know the basics of your craft and learn how to work well with people. You need to know how colors behave, how to exploit a particular lighting rig. A lot of my job is working within the physical limitations of the equipment and getting the light-

ing crew behind you. It's a psychological juggling act. If a guy is 30 feet up on an airlift platform struggling with a shutter that won't budge, it's no good if you lose your temper.

A lot of the preliminary work is done on paper, but it's only when the lights are hung and focused, and when you see

them playing on the sets and costumes that you know if it's working. Then all the cues have to be worked out, so that the lighting changes happen at just the right moment. Nowadays, these cues are stored in a computer memory. The operator on the lighting board just has to follow the cue instructions, and the rest happens automatically.

The lighting pretty much has to wait on everything else in a production. Working with the Canadian Opera Company, for example, you often don't get into the theatre until ten days before opening. I like the challenge of working under the gun. I don't subscribe to the theory that having the ideal everything will necessarily produce the best work. Being put on the spot is the essence of creativity. That's when it's so important to have a firm grasp of the basic mechanics of the business.

When I'm going at full tilt I'm often in the theatre from early in the day till eleven or so at night, and that can go on for two or three weeks.

Lighting is the element that pulls everything together visually. You have to try to get inside the director's head and understand what he's trying to achieve. The greatest satisfaction is looking at a scene and being able to know you've created just the right look and emotion.

Michael Whitfield talked with Michael Crabb, a producer for CBC-Radio's State of the Arts and freelance writer on the arts.



ILLUSTRATION BY JAY BECHHOE

THE GOLDEN DAZE OF RADIO

"It seems these days that if a record gets radio airplay it has to be 20 years old—the so-called classic rock," says Andy Summers, former guitarist with The Police. "Rock by definition shouldn't be classic. It's about change. But these radio people have turned rock music into music for old people."

"I don't think it's what people want. It's what the advertisers want. It's basically the Woodstock generation that's running the radio stations and that's what it wants to hear."

"It makes for very bland, boring radio."

Summers speaks for many people who deplore the current state of FM radio. At no other time in the modern history of the medium—since it was infiltrated by rock 'n' roll in the late '60s—has FM been duller, more predictable, stale and homogenized. Switch between stations for relief, and you find they sound pretty much the same.

Many keen music fans have simply given up on FM, preferring to listen to their own music collections at home and tapes in the car. Gone are the days when the acronym FM—for frequency modulation—was hip in itself; now it's about as hip as a lime-green leisure suit.

In the last few years, FM radio has increasingly played hits of the '60s and '70s, soft rock like Lionel Richie, and "safe" hits. (Safe songs have proven themselves as hits in other markets—Canada generally looks to the U.S. *Billboard* charts—or the artist is a proven mega-seller with plenty of momentum.) It leaves little if any room for newer artists or anything remotely adventurous. It's a programming philosophy that's hit almost every market in the country. In large centres, up to four and five stations sound almost identical.

It's all in the attempt to lure the *Big Chill* generation: people 25 to 54 who are settling down, buying homes and expensive goods such as washers and dryers. About 60 to 70 percent of the money spent on radio advertising is directed at this lucrative demographic group. And a large portion of this audience finds a lot of newer music jarring (Heavy

Metal) or weird (New Dance Music). The Baby Boomers identify with the rock tunes they grew up on. And with mortgages, families and businesses to worry about, most don't care about staying up on the latest musical trends.

Matters have grown worse because many AM stations, generally the flagbearers for new music, have also moved to a mixture of soft rock and gold, with emphasis on the oldies. This dreary trend was confirmed when Toronto's CHUM-AM, for 29 years one of North America's leading Top-40 sta-

Spinning solid gold is profitable for radio stations around the dial, but the lustre for listeners is starting to tarnish.

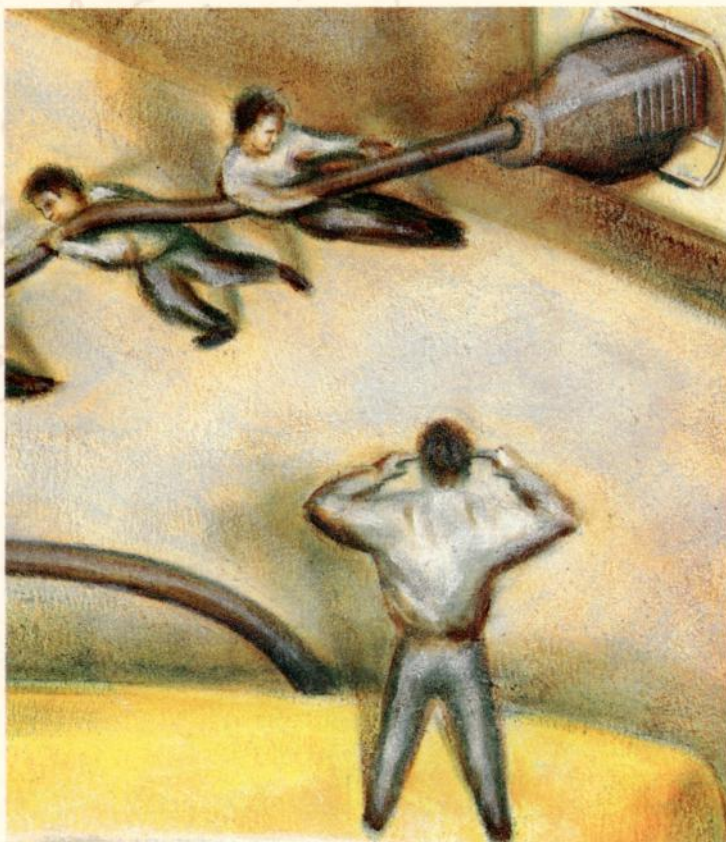
by JOSEPH LALONDE

tions, changed in June 1986 to a format called "Favorites of Yesterday and Today."

Record companies and critics of radio argue that the trend toward "Yuppie radio" will do immense damage to both the recording industry and radio.

"It's a very dangerous situation," says Kim Zayac, director of national promotion for CBS Records in Canada. "When many stations play nothing but old records, there's no mass avenue to expose new talent, and new music is the lifeblood of the (recording) industry." To illustrate the problem, Zayac says CBS signed only two new acts in 1986: Billy Newton-Davis and Cats Can Fly. That's down from six in 1985.

Jim Monaco, vice-president of publicity for A&M Records in Canada, says it's become more



difficult to break new bands on radio. "If you don't get on radio, you don't sell a lot of records."

But David Oakes, president of Forcast Communications Research, which advises radio stations, says, "Radio is not a marketing division of record companies. It's a completely different business. It's profit oriented. Radio is driven by advertising. They want the 25- to 54-year-old group for the major buys."

Twenty years ago the Boomers celebrated the arrival of "free-form" or "progressive" FM. Ken Barnes, writing in *Rock 'n' Roll Confidential*, says AM caused its own downfall as the premier music medium. He said it was playing a narrow range of singles just as "music exploded in that fertile 1965-68 period marking the album-as-art": the era of Sgt. Pepper. A sizeable portion of the increasingly sophisticated rock audience felt it was no longer being served by Boss Top-30.

At the time, the FM band was the underused domain of classical music, and radio companies were looking for ways to capitalize on it. FM has always had a superior sound, and offered stereo long before AM did. Coincidentally, high-quality stereos were becoming more available and stereo vinyl dominated record sales. Everything seemed to come together, and progressive radio was born.

But its unpredictability—a set could include Jimi Hendrix, the "William Tell Overture" and Ravi Shankar—was too extreme for disenchanted Top-40 fans. To serve them, Album Oriented Radio (AOR) evolved in the early '70s. AOR was more commercial and dependable, but inherited the "hip legacy" of free-form, Barnes says.

Around the same time, demographics became the mania of national ad agencies. They wanted to know how many stations were serving the 25 to 54s. And many stations switched to a softer format known as Adult Contemporary (AC) to get them. In reaction, other AOR stations leaned more heavily into rock, and commercial stadium bands such as Journey and Foreigner flourished.

Despite their resolve to hold up rock, AOR ignored punk and New Wave, passing it off as trash. Bands such as Talking Heads and The Police did infiltrate the mainstream, but not until 1982 when influential consultant Lee Abrams gave new music a shot. Radio over-reacted and grasped one-hit wonders such as Flock of Seagulls. The experiment failed, and AOR stations retreated to Led Zeppelin and Starship.

Summers says: "When we started to get played in the early '80s, we thought we had really made a dent, but it seems now it's got even worse."

One consultant who advises radio stations on programming acknowledges the homogenized sound of today's radio stations. "A lot of stations are targetting the same audience, so that will give the appearance of sameness," says Steve Young, a freelance research consultant. While he claims radio's first priority is the bottom line, he says that if stations make wise use of consultants' research, the result should be "more diverse radio."

He advises stations that "if you're No. 1 in your market in the 25-to-54 range, don't change. Eventually you may have to evolve to bring in some younger listeners, but there are stations that are No. 5 or 6 in that demographic that aren't making any money anyway." Those should change, he said, and go for the 12- to 34-year-old group.

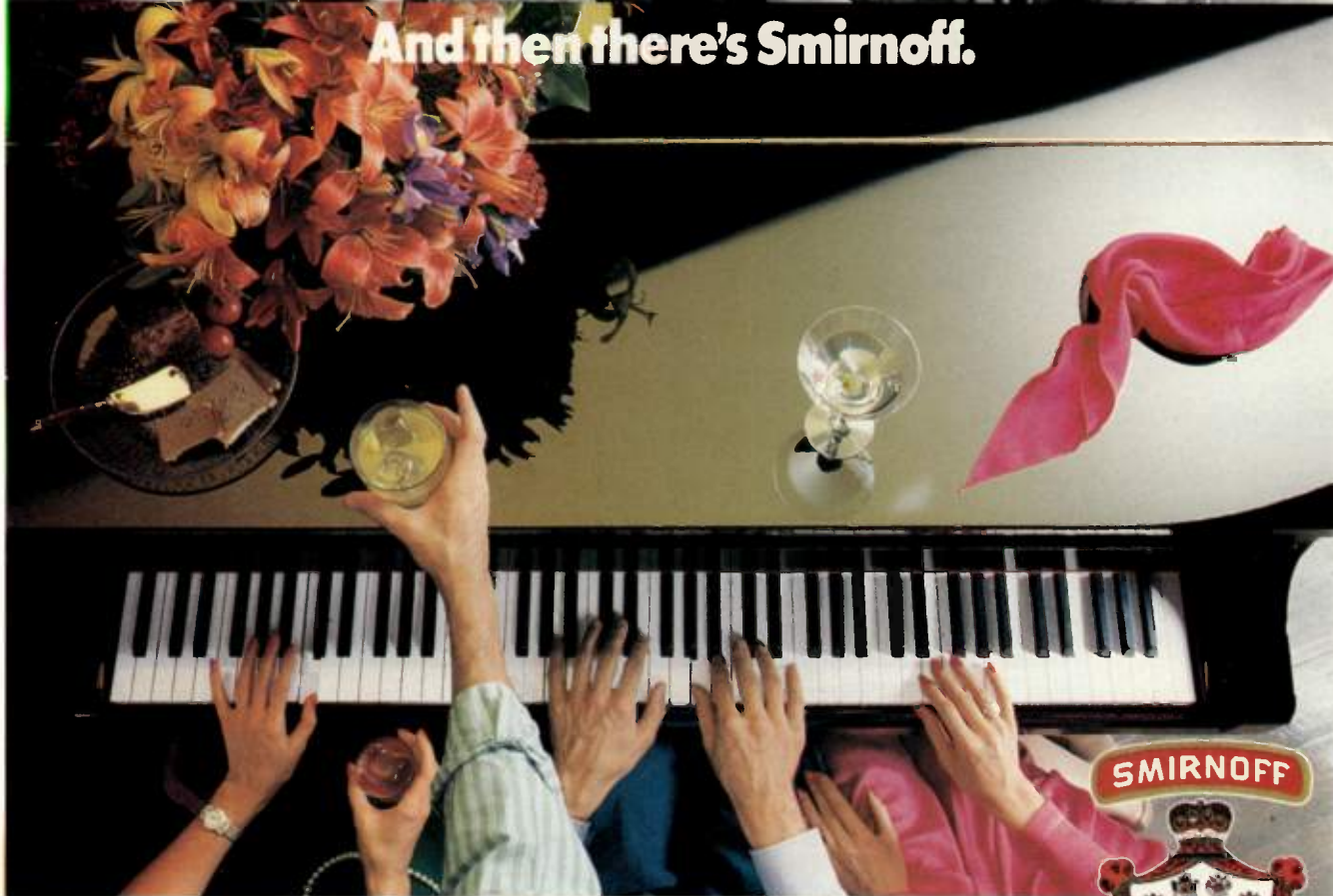
This group is traditionally served by the Top-40 stations, which the industry now calls Contemporary Hit Radio (CHR). But a large chunk in the middle, the 18-to-24-year olds, is being alienated by Boomer radio. This group is drawn, instead, to a handful of AOR stations across the country that play heavier music like Mötley Crüe or Def Leopard. While it's true these stations give new music a break, they often come off as self-righteous keepers of the rock 'n' roll flame when, just like the other stations, they have found a market to exploit. They also play a healthy quota of oldies, but call it "classic rock." (For AOR radio, the world began with the first Led Zeppelin album.)

There used to be a rocking AOR station in almost every major Canadian city, but now there are only four or five stations in the country that will touch anything harder than Bryan Adams. Those include Q107 in Toronto, KISS 97 in Winnipeg, CFOX in Vancouver and OZ-FM in St. John's, Newfoundland. But the hard rock stations do nothing at all for the gelled-haircut crowd that wants to hear the freshest dance tracks, or students looking for more esoteric fare. With the exception of campus radio, CFNY in Toronto may be the only commercial FM station in the country which champions alternative music.

Andy Frost, Q107 music director, says stations



And then there's Smirnoff.



Friends are worth it.





are making a big mistake by going for that homogenized gold sound in an effort to get Baby Boom bucks. He thinks it's a misconception to assume that as people get older, "they're all mellowing out and want to get Lionel Richie-ized... (But) even someone who's 40 now was 20 when it was the Summer of Love. Many of these people still want to rock 'n' roll."

Toronto's CHUM-FM switched to a lighter format from hard rock about four years ago to retain the Boomers, and it's now the most popular station in Canada. Ross Davies, the station's program director, says the switch to softer rock mirrors the gradual aging of the Woodstock crowd. "They want to hear more of this music...and I don't believe they think it is boring or bland. If they didn't like it, they wouldn't listen to us."

Davies says it's the will of the people that determines the sound of radio. "I think it is continually evolving and reflecting the tastes of the community. And for that reason alone it's going to remain fresh and contemporary."

Similarly, Young says the sound of a radio station is determined by the will of the marketplace—not by the musical tastes of its DJs or program directors. He says that in advising radio clients, he tries to find them a demographic group that is "not being covered in the marketplace."

Yet Roger Waters, former bassist with Pink Floyd, disagrees with the "will of the marketplace" philosophy. "The problem with a market-oriented consciousness in any medium is that in the end, everything tends to flatten out to a common denominator," says Waters, whose *Radio K.A.O.S.* album takes a swipe at market research and radio.

He speaks for many people who are keen music fans, who are known in the music business as "actives." Actives buy records regularly, make their own tapes and go to concerts. "Passives," however, rarely buy records, use radio as "background," and don't care who sings what. The passives far outnumber the actives. Most stations gear their programming to the passives.

Considering that people become more passive as they age, it's no wonder radio is alienating those in the 18-to-24 group, which contains the greatest number of zealous fans. Radio in 1987 holds very little for them. They aren't into boppy hits or schlocky ballads. Many of them like oldies, but they may not view The Beatles or Dylan with the reverence of their fathers.

And Young says radio stations are making a big mistake if they don't build an audience for the future. "What are you going to do in ten years if you are alienating a whole generation to radio today?" If young people can't find the music they want on mainstream radio, they will look to other sources, which are likely to include video programs, friends' tapes, dance clubs, and university or college radio.

"I want radio to keep me up on what's happening, to introduce me to bands I haven't heard," says Bill Anderson, who reports on broadcasting for The Canadian Press wire service. "The only stations that do that are campus radio. I realize this

doesn't get ratings for the commercial stations, but they also don't get the serious music fan to listen."

On campus radio, the listener often has to put up with amateurish and overly talkative DJs, but the exuberance they bring to the airwaves makes up for it. Bands such as U2 and Simple Minds gained a foothold in North America through campus radio, and without it they may not have broken through. It's also the only place you'll hear music on the cutting edge such as The Jesus and Mary Chain, or avant garde artists such as Philip Glass or even dear old progressive rockers like Can.

Campus radio also plays jazz and country that's far less compromised than what we hear on mainstream radio. And without campus radio, black idioms such as blues, reggae, hip hop, soca and funk might never get airplay. (Young says many industry insiders believe that Canada's black population is too small, with the exception of Toronto, to support a black-sounding station. Critics say this theory ignores the fact that black music appeals to people of all colors.)

College or university radio is also now the only place where someone can walk in off the street with a record or tape and have any hope of getting it played. Gone are the days when artists, as depicted in *Coal Miner's Daughter*, could get their start logging records directly to radio stations. With their rigid programming parameters, today's FM stations don't take chances on unproven commodities.

Because university stations don't exist to make a profit, commercial stations argue—with some validity—that they can afford to be much more adventurous. But campus radio also serves as a reminder that FM radio can be exciting, innovative and entertaining.

Disenchanted FM listeners can take heart in the well-established cyclical patterns of radio. As Zayac says: "Radio stations change formats more often than Liz Taylor changes husbands."

The cycle will change when the Boomers get tired of hearing "Yesterday" and "Bridge Over Troubled Water," and the signs are already there. The key factor shaping today's FM is gold. That, and the lack of a new and exciting movement in music. Not to say there isn't great new music being made, but pop music is in a creative trough. New ground is not being broken. Even hip bands are looking backwards instead of forward. There is no movement to compare with the sudden sophistication of pop in the late '60s, or New Wave in the late '70s.

But Young says it's coming. "I use the analogy of all the sailors (stations) on one side of the boat. As soon as one side of the boat begins to tip, some of them will move over to the other side."

For all the bored and frustrated listeners out here, it couldn't happen soon enough. Wake us when the balance swings, won't you? ◀

Joseph Lalonde is a Montreal freelance writer with special interests in popular culture, lava lamps and golf.

Sam the Record Man

SAM PRESENTS

THE TWELVE HITS OF CHRISTMAS



WHO IS THE KINDLY GENTLEMAN
IN THE "SAMTA CLAUS" SUIT?
A CORRECT GUESS COULD
WIN YOU FREE CASSETTES.
DETAILS AT SAM'S.

Super VHS

HR-S7000 has Arrived.



**Extraordinary
Resolution
More than 400 lines**

What this means is picture clarity like never before. Incredible detail and vibrant color so outstanding, so close, it's like "Being There".

Features: separate luminance/chrominance input/output terminals, HQ circuitry HiFi stereo sound, MTS decoder, DA-4 head, CTL coding, index and address systems on screen programming, variable speed slowmotion, unified remote control.

Seeing is Believing!



THE LEADING EDGE IN VIDEO



21 Finchdene Square, Scarborough, Ontario M1X 1A7 (416) 293-1311



THE VIEW FROM HERE

by JOEL DUBIN

During the early part of this decade the basic technology used in home televisions and video went through a relatively unchanged, stable period. Once again the technology is changing, moving into high gear in both fields. New products from the major manufacturers in the next year or two will fundamentally alter home video hardware and software in much the same way CDs and DAT (digital audio tape) are changing the home audio scene.

All this rush to revolutionize means many consumers are feeling left behind in the wake of confusing/competing formats, new technologies, and, of course, a wealth of new terminology. In an effort to ease some of the confusion, here's a look at some of the new and interesting products on the consumer video/television market.

DIGITAL VIDEO

At present this is somewhat of a misnomer. It does not mean that your VCR will record images digitally (like the material on CDs), or that what you watch on TV is broadcast digitally. It means that a range of attractive special effects are available on camcorders, VCRs and TVs.

Take Panasonic's PV-S350. This new unit not only features the super-VHS format, but includes digital effects like wipes, tears and overlays. Similar features can also be found in many VCRs from other manufacturers, and there are even effects built into many of the high-end monitors. On the NEC DT-2680 for example, you can watch tv programs at the same time, or freeze several images on the screen (this comes in handy in video-editing).

VIDEO FOR THE ROAD

Portable TVs are not a new concept—sports fans and TV addicts have been lugging portable sets to TV-less locations for years. Liquid crystal display (LCD) sets have also been on the market for a long time, but the newer color LCD sets with three-



(Above) The Casio TV-300 is video to go. (Left) The Fisher Price PXL 2000—child's play.

and-a-half inch screens have improved immeasurably since SONY first introduced the Watchman unit several years ago.

The flat screen of an LCD works much the same way as the digital display on your calculator or watch. Of course with an LCD

TV screen by such manufacturers as Casio (TV-300), Toshiba (LC047) and Panasonic (CT-333SC), the amount of information or pixels used to make up the image is much higher than your basic Timex. The picture quality on all of these sets is excellent, and

NETWORK asked: If you were stranded on a desert island, what six discs would you choose to have with you?

DESERT ISLAND DISCS

LOU GRAMM

1. "Louie Louie," The Kingsmen (Wand)
2. "Alright Now," Free (Island)
3. "Tin Soldier," The Small Faces (Immediate)
4. "Chain Of Fools," Aretha Franklin (Atlantic)
5. "Sexual Healing," Marvin Gaye (Columbia)
6. "Train In Vain," The Clash (Epic)



COVER YOURSELF WITH

SAM

SPECIAL
OFFER!
BUY BOTH AND
SAVE \$5.00

A



THE OFFICIAL

SAM

SWEATSHIRT

Sam the Record Man is proud to present the official Sam Sweatshirt. Take advantage of this unique offer and order your very own Sam Sweatshirt. For convenient home delivery, order today. All sweatshirts are made of a high quality, 14 oz. 50/50 cotton/poly blend and are available in Sams

"ONE SIZE FITS ALL!"

and

SAM

TOTE BAG



B

Only
14.95

(ORDER FORM)

ITEM	COLOUR	QTY	SAM'S PRICE	SUB TOTAL
A SAM SWEATSHIRT "ONE SIZE FITS ALL"	<input type="checkbox"/> WHITE <input type="checkbox"/> BLUE <input type="checkbox"/> RED <input type="checkbox"/> BLACK		\$19.95 x	
B SAM TOTE BAG APPROX. SIZE 20"x10"x14"	<input type="checkbox"/> RED ONLY		x 14.95	
NAME _____			APPL. SALES TAX	
ADDRESS _____			POSTAGE & HANDLING	\$5.00
CITY _____	PROV. _____	POSTAL CODE _____	TOTAL	

PLEASE SEND YOUR ORDER WITH CHEQUE OR MONEY ORDER (PAYABLE TO "SAM THE RECORD MAN") TO: "COVER YOURSELF WITH SAM", 274 CHURCH STREET, TORONTO, ONT. M5B 1Z5

Please

ALLOW 2 TO 4 WEEKS FOR DELIVERY

SPECIAL
OFFER
BUY
BOTH
AND
SAVE
\$5.00

aside from their compact, lightweight size, one big advantage of LCDs over conventional portables is their ability to actually function better in bright light—making them ideal for outdoor use.

Another portable unit that is catching on as a specialty item and a sales tool is the portable video player. Panasonic has introduced a combination VHS video player and 11-inch video screen (AG 500R) that delivers convenience for video presentations on the move, without the nuisance of extra cables and wires. The unit features special provisions for clear still-frame pictures, high-quality picture search in both directions, and automatic repeat function for endless presentations, as well as an optional remote control unit that gives you the freedom to operate the unit from the back of the boardroom.

KID-VID

For the child who has everything and wants to film it comes the Fisher-Price PXL 2000 "pixelvision" camcorder. This virtually indestructible unit uses ordinary C-90 audio cassettes to record up to 11 minutes of black-and-white audio/video. Weighing only two pounds, the camcorder has a simple, single control built into the handgrip to start/stop recording, autofocus from four inches to infinity, a built-in microphone with automatic gain control, and a light adjustment for indoor/outdoor use.

The PXL 2000 can play back directly through a TV set or monitor, and recordings can be dubbed onto VHS or Beta, but you better keep the bedroom and bathroom doors locked.

SURROUND SOUND

The attitude towards television sound has improved dramatically with the introduction of stereo broadcasting, and now, surround-sound amplifiers. These units give you movie theatre and concert hall sound in your own home. In essence, models like NEC's AV-350 and Luxman's F-105 process incoming sound signals into four or more speakers so you can hear the helicopters coming from behind you and flying by in *Apocalypse Now*, and other sound details normally lost in the average TV-speaker system. There is also a built-in time delay function to give you the 'flow of sound' feeling of major concert halls.

The systems do require those extra two to four speakers, but they can be used to enhance regular audio recordings as well as movies, videos and television broadcasts.

Joel Dubin is a freelance writer, and the editorial co-ordinator for Harbourfront Corporation in Toronto.

THE EVOLUTION OF SAM



PHOTOGRAPHY: RICK LIVINGSTON



PHOTOGRAPHY: RICK LIVINGSTON



PHOTOGRAPHY: RICK LIVINGSTON



WPH

SAM THE RECORD MAN

THIS CHRISTMAS GIVE THE GIFT OF MUSIC



GREAT GIFT SUGGESTIONS
Sam the Record Man

REMEMBER...

1969

CHIEFS

PRIME MINISTER

Pierre Elliot Trudeau

PRESIDENT

Richard M. Nixon

BILLBOARD TOP 100 SAMPLER

WKS #1	TITLE/Artist (s)
2	CRIMSON AND CLOVER Tommy James and the Shondells
6	AQUARIUS/LET THE SUNSHINE IN The Fifth Dimension
5	GET BACK The Beatles with Billy Preston
6	IN THE YEAR 2525 Zager and Evans
4	HONKY TONK WOMEN The Rolling Stones
4	SUGAR, SUGAR The Archies
2	SUSPICIOUS MINDS Elvis Presley

GRAMMY AWARDS SAMPLER

RECORD OF THE YEAR

Aquarius/Let the Sunshine In, The Fifth Dimension

ALBUM OF THE YEAR

Blood, Sweat and Tears, Blood, Sweat and Tears

SONG OF THE YEAR

Games People Play, Joe South

BEST NEW ARTISTS

Crosby, Stills and Nash

ACADEMY AWARDS SAMPLER

BEST PICTURE

Midnight Cowboy

BEST ACTOR

John Wayne, True Grit

BEST ACTRESS

Maggie Smith, The Prime of Miss Jean Brodie

BEST DIRECTOR

John Schlesinger, Midnight Cowboy

THE WORLD COMES TO CALGARY IN 1988

Join us for a unique and dazzling celebration—the 1988 Olympic Winter Games Arts Festival!

With the opening of the largest Olympic Arts Festival ever held in conjunction with a Winter Games, Calgary and Canada will play host to the world from January 23 to February 28, 1988.

For these five weeks, world and Canadian premieres will highlight over 600 performances by over 2,200 artists from 18 separate arts disciplines: from opera and symphony to ice sculpting and folk music; from classical and modern dance to jazz and comedy; Calgary will have it all.

Internationally renowned names like the Juilliard String Quartet and The National Ballet of Canada, the Joffrey Ballet and the Shaw Festival are but a hint of the talent that will gather in Calgary, and the city's theatres, galleries, concert halls, Games sites and open-air venues will come alive with some of the most extraordinary performance and exhibition entertainment ever experienced in Canada.

You can see it all with the official OLYMPICS ARTS FESTIVAL SOUVENIR MAGAZINE. Presented in full colour on top-grade, gloss stock, it is the only comprehensive publication being produced, with over 120 pages of editorial by such distinguished arts writers as Robert Fulford and William Littler.

Advance mail-order copies of the OLYMPIC ARTS FESTIVAL SOUVENIR MAGAZINE are available on a limited basis only, so place your order now!



Please accept my order for _____ copies of the 1988 Calgary Winter Olympics Arts Festival Souvenir Magazine. Each copy is \$7, plus \$3 postage and handling, for a total of \$ _____ (Canadian funds).

My cheque ☐ or money order ☐ is enclosed, payable to:
Canadian Controlled Media Communications.

Please bill my VISA ☐ or MasterCard ☐ # _____

Expiry date: _____ Signature: _____

Mail my Souvenir Magazine(s) to:

NAME _____

ADDRESS _____

CITY _____

PROVINCE _____

CODE _____

Return this coupon (with cheque or money order, if applicable) to:
Canadian Controlled Media Communications
OLYMPICS ARTS FESTIVAL SOUVENIR MAGAZINE ORDERS

287 MacPherson Avenue
Toronto, Ontario M4V 1A4

(Magazines will be shipped after December 8, 1987 publishing date.)

PLAY IT AGAIN SAM

*You may have a goldmine in your basement. Old albums are the stuff of **Goldmine** magazine, a grand swap meet in print. So do yourself a favor: pan a copy before you take out the trash.*

One day a decade or two ago, back when I was a teenager with an allowance to spend, I bought a record I thought was by The Beatles. I bought it because there was a message from (I think) George Harrison on the back, avowing as to how the Hamburg days, when these tracks were recorded, were the Rawest and the Wildest and the Real Thing. Well, I listened to that record, and as far as I could hear, there were hardly any Beatles on it all; they were mostly just backing up a singer named Tony Sheridan, who impressed me little. Eventually, I gave the album away—or possibly threw it out—with nary a tear shed.

The other day, poring over the ads in *Goldmine*, "The Record Collector's Marketplace," I noticed that someone is selling that record for \$65.

I'm never throwing anything away again.

Goldmine, a biweekly American magazine dedicated to the fast-growing hobby (and business) of rock 'n' roll record collecting, was founded by record buff Brian Bukantis in 1974.

Bukantis' inspiration was a friend's casual remark that what the field needed was a "mail-order marketplace" through which collectors could get together and trade, buy and sell records. He contacted record dealers around the country, offering free ad space in the first issue in exchange for their mailing lists. The response was enough to get things started.

Current publisher John Koenig came on board a few years later. He was already publishing a rock 'n' roll magazine of his own, *Cowabunga*, when Bukantis

(a friend from record conventions) convinced him to come to work for him, with an eye on improving the magazine's editorial content. "There wasn't any editorial in the first few issues," says Koenig, "and after that it consisted of whatever came in the mail."

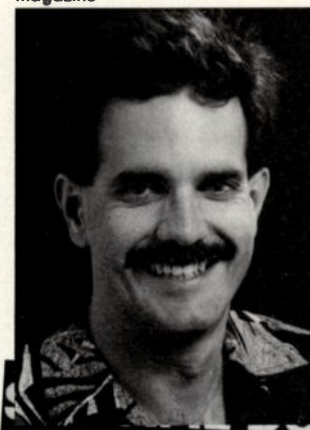
Nowadays, they're spending several thousand dollars each issue on an editorial package that includes news (on everything from upcoming releases and tours, to relevant legislation, to obituaries—of which there are many—to lawsuits—of which there are many more), reviews, interviews, opinion pieces and profiles on rock and R&B bands famed and forgotten from the '50s to the '80s. "It's not an oldies magazine," Koenig insists. "We cover contemporary music that we feel is high quality. We cover current artists who have a background that makes them interesting to record collectors. We cover just about all popular music since World War II, with the exception of jazz." There are editors based in New York and Chicago, while Koenig works out of the Iola, Wisconsin, offices of Krause Publications, which purchased the magazine in 1983.

The articles—which, not surprisingly, often approach an artist or an era largely in terms of record release dates and particulars of album jackets and label design—are interesting enough. But it's the ads (display, classified and "Collector's Showcase")—which number in the hundreds every issue and which typically list thousands of records and related items for

sale—that are the real draw, that give *Goldmine* its flavor, and inexorably start the new reader thinking about what unsuspected treasures may be in his own possession. *Goldmine* is a swap meet in print.

"It's not the sort of field," says Koenig, "where there are a lot of easily recognizable blue-chip items you can purchase and automatically make money on—I think rare records have not yet achieved their true value, are still too inexpensive—but it's a solid hobby, and it's consistently growing. We have about 25,000 readers now."

John Koenig, publisher of *Goldmine* magazine



For tomorrow's collectibles today, Koenig says to "Look for limited editions. You'd want to buy nothing but top-quality condition records, by a popular artist or someone you think will be popular, collectible down the road, who a lot of people aren't paying attention to. Like Bruce Springsteen ten years ago. Right now the hottest area of interest (in old records) is '60s punk and psychedelic records.' But the investment he advises is "late-'70s punk stuff from England—all the early Elvis Costello and all those groups that came out in '77, '76."

Or you might want to take my own advice: buy everything, and hang onto it forever. After that Beatles fiasco, I tell you, I'm taking no chances.

John Koenig would be "tickled pink" to send a free copy of *Goldmine* to any reader who cares to write for one: 700 E. State St., Iola, WI 54990 U.S.A.—Robert Lloyd

Robert Lloyd is a freelance writer living in Los Angeles.

BOOK SECTION



MY BEST CHRISTMAS TOY EVER ...

"We didn't give toys in my family. We had food to eat. I had my parents and my brothers and sisters. Family—that's what made me happy."—Eddie Kendricks, original member of The Temptations.



"I remember getting a little doll with yellow pigtails sticking out of the top of her head. I thought that was the greatest."—Anne Murray, singer.



"My husband gave me a Roland electric guitar. It sounds like everything in the orchestra plus. I can program my own sound."—Buffy Sainte-Marie, folksinger, composer and native rights worker.



"My parents gave me a goalie stick when I was nine and that launched my hockey career. My first passion was music and my second was hockey."—Dan Hill, singer/songwriter.

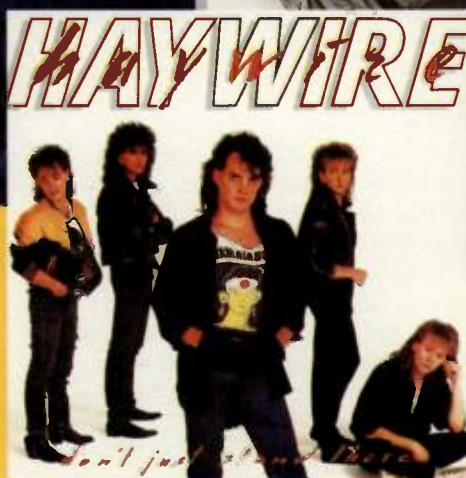
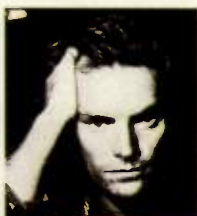


"My favorite Christmas present was for Christmas 1964. I received a Cleveland Browns football helmet."—Lou Gramm, vocalist for Foreigner, most recently released a self-titled solo album.



great artists great music

Sting



available on album, cassette and compact disc

Sam the Record Man

*They never made it to the Hall of Fame, but Ward Cornell and Murray Westgate are still two of the best-remembered faces from **Hockey Night in Canada's** early television days.*

Murray Westgate never pumped a gallon of gas in his life, but he will always be remembered as your friendly neighborhood Esso dealer.

Over time, gallons became litres, Esso became Exxon, and service at a service station became but a dim recollection, yet the image Westgate forged while promoting oil products on hockey telecasts lingers.

He was a stock actor from Regina when he stumbled into his best-remembered role 35 years ago. Once described favorably by a critic as having "made a career at the CBC by playing farmers," Westgate had done some promotional films for Imperial Oil about the time they began sponsoring the first television broadcasts. "The oil company said to the agency, 'Well, why don't we use this bird that we've been using in our films,'" says Westgate today. "I was dressed up as an Esso dealer and we had a little country store with a hot stove in the middle of it, like when people used to gather around the stove in winter to listen to hockey games on the radio and to chew the fat between periods." The Hot Stove League, as it was called, was home to Elmer Ferguson, Syl Apps, Joe Primeau, Baldy Cotton, Ward Cornell and many others with an opinion about pro hockey in the hard-slogging era of six-team hockey. "I ran the store and had some gas pumps and would introduce the intermissions and close them," Westgate says. "It was quite a friendly thing."

Westgate wore a spotless service-station uniform and cap. At first he made his pitch



"Good night and happy motoring" from the Hot Stove League, from left: Harold Cotton, Dave Price, Wes McKnight, Murray Westgate, Bobby Hewitson, Syl Apps and Elmer Ferguson

live, sometimes using Maple Leaf Gardens and its throngs as a backdrop. The advent of videotape permitted him the luxury of preparing the advertisements in advance, but by then Westgate was already a figure of national renown.

"It was just an acting job for me," he says. "I realized later what an immense effect this new medium had on people."

Almost overnight, he became the most famous man in the nation. He was recognized everywhere he went and school boys joked, "Did'ja hear about the big trade? Murray Westgate is going to Texaco." He was an instant folk hero. Westgate had a 16-year run as your friendly neighborhood dealer. He said

"Good night and happy motoring" for the last time in 1968.

"I didn't think the image would last that long," he says. "I thought I could go on and do other things, but it was quite difficult for a while after it ended. It was a mixed blessing. But if I had to do it again, I'd do it."

Now 69, Westgate still lives in Toronto and continues acting. He can be heard on a current Air Canada TV commercial and does radio dramas for CBC-Radio, including an occasional stint on the show *Morningside*. He won an ACTRA award eight years ago. "Nowadays I'm doing pretty much the same old thing," he says, "although I don't chase it as much any more. I'm a senior citizen, you know."

Good night, Murray Westgate, and happy motoring.
—Tom Hawthorn

Tom Hawthorn is a sports writer for The Globe and Mail.

...

Ward Cornell calls the 12 years he spent with *Hockey Night in Canada* the most exciting of his sportscasting career.

"I don't think people today realize what the early days of television were like," he said recently. "We started out with only two cameras doing the hockey games, and we were in black and white. I remember the first game we did in color, it was the Leafs against the Canadiens

WHAT TO LOOK FOR IN A FUZZY NAVEL.

Hiram Walker Peach Schnapps, naturally.
A dynamic duo of luscious peach and
great Schnapps taste.

Combine that with ice and orange juice
and you've got the best Fuzzy Navel you
ever tasted. Hiram Walker Peach Schnapps.

For those who are fussy
about their Navel.

**Hiram Walker
Schnapps.**
Taste the difference.



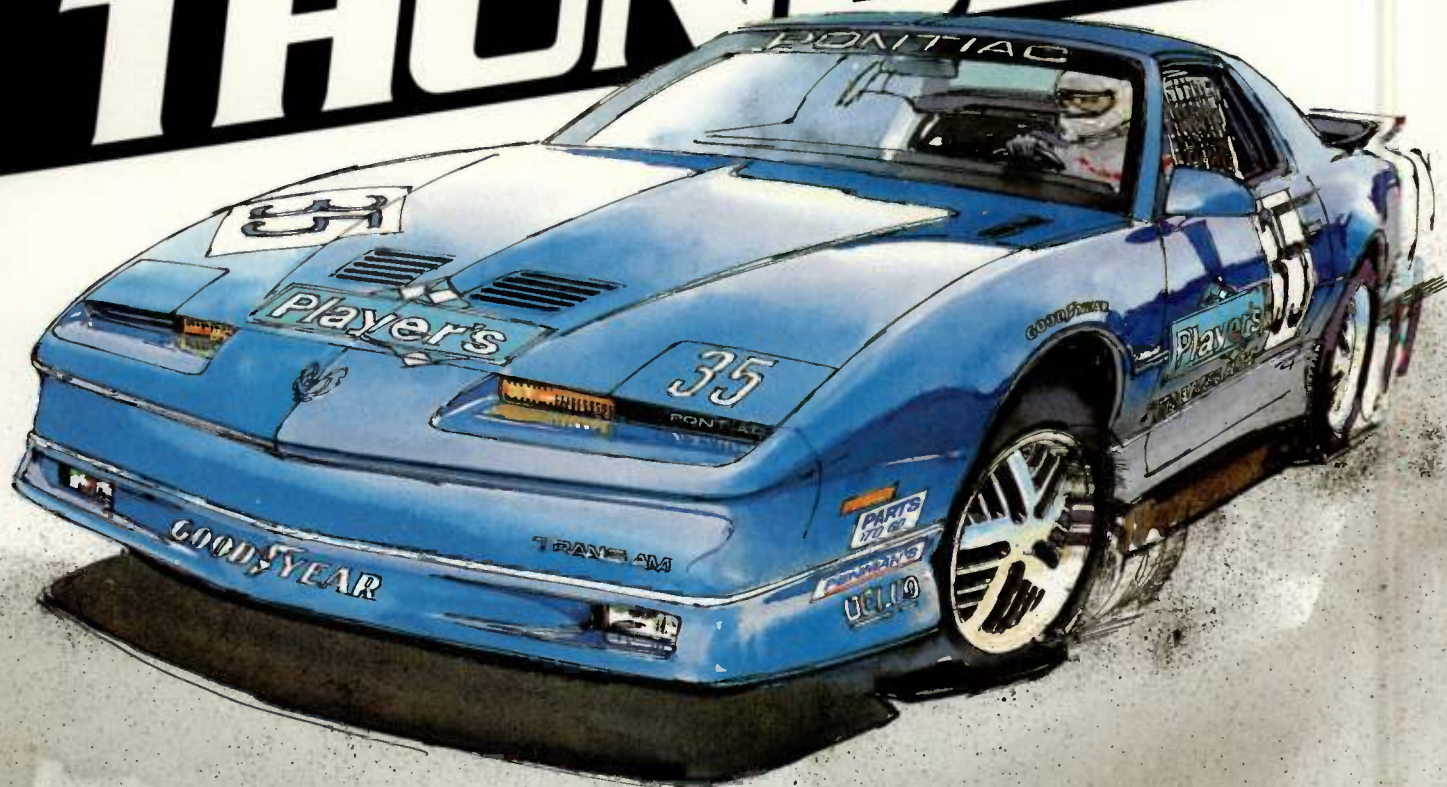
Choose from a variety of Schnapps flavours.
And taste the Hiram Walker difference.



© © COA 1979



GM ROLLS OUT THE THUNDER!



CHEVY CAMARO IROC-Z & PONTIAC FIREBIRD TRANS AM

You see them racing at speeds up to 200 km/h in the Player's Challenge series at Mosport, Molson Indy and Cayuga! With tuned port fuel-injected 5.0L V8's, 5-speed manual transmissions, 4 wheel disc

brakes and 16" Goodyear Eagle VR50 tires, they power through curves like the race bred champions they are. But the shocker is...they could have been driven right off your GM dealer's lot! Because both Camaro IROC and Firebird Trans Am GTA are available with

an even larger 225 HP 5.7L V8 and the same race tuned suspension package.

If championship performance turns you on. Test drive some thunder at your GM dealer.



and we showed both the home and road uniforms. Now it doesn't mean anything, but then it was something special. We didn't have very sophisticated equipment, then we added zoom lenses and special effects, and just being part of those changes was exciting.

"CBC hockey on Saturdays was the number-one program on Canadian television, and then it expanded to CTV for games Wednesdays, and now we had both the No. 1 and No. 2 shows. Sometimes the Saturday game had the largest audience, sometimes the Wednesday."

Cornell first became associated with players during World War II when he was stationed in Cornwall and teams in that area were filled with servicemen who were senior or NHL players. "Punch Imlach was there then," he recalls. "And years later, when I got to work on the broadcasts, there he was again, coaching Toronto."

Cornell started doing intercollegiate football on radio in 1947, and did CFL football on



Ward Cornell (left) interviewing Foster Hewitt in the early days of *Hockey Night in Canada* on CBC

TV from 1954 to 1959. His coverage of the 1954 British Empire Games included the miracle mile on August 9, 1954, when

Roger Bannister and John Landy both broke the four-minute barrier. In 1959-60 alone, he worked the Grey Cup,

Queen's Plate and Stanley Cup.

"I tried never to be too buddy-buddy with the players, though some friendships have lasted over the years. There were people connected with the hockey broadcasts, like Hugh Horler, who was president of McLaren Advertising, and Bud Turner, who was Imperial Oil's account executive—and they were the only sponsor then—who later became president of McLaren. They are both retired now, but to those of us on the air, they were very special then. And so were the people on the broadcasts; Jack Dennett, Bob Goldham, Syl Apps, Foster and Bill Hewitt, and all the rest."

In 1972, Cornell left sports-casting to become Ontario's Agent-General in Britain. He returned in 1980 and became the Deputy Minister of Housing for Ontario. Now 63, Cornell is retired and living in the Toronto area.

Paul Patton is a sportswriter for The Globe and Mail in Toronto.

REMEMBER ...

1974

CHIEFS

PRIME MINISTER

Pierre Elliot Trudeau

PRESIDENT

Richard M. Nixon

BILLBOARD TOP 100 SAMPLER

W.S. #1 TITLE/Artist (s)

3 THE WAY WE WERE
Barbra Streisand

2 BENNY AND THE JETS
Elton John

1 SUNSHINE ON MY SHOULDERS
John Denver

1 FEEL LIKE MAKIN' LOVE
Roberta Flack

1 BAND ON THE RUN
Paul McCartney and Wings

1 SHOW AND TELL
Al Wilson

1 YOU'RE SIXTEEN
Ringo Starr

2 TIME IN A BOTTLE
Jim Croce

JUNO AWARDS SAMPLER

ALBUM OF THE YEAR
Not Fragile, Bachman, Turner Overdrive

BEST SINGLE
Seasons in the Sun, Terry Jacks

FEMALE VOCALIST OF THE YEAR
Anne Murray

MALE VOCALIST OF THE YEAR
Gordon Lightfoot

COUNTRY MALE VOCALIST OF THE YEAR
Stompin' Tom Connors

COUNTRY FEMALE VOCALIST OF THE YEAR
Anne Murray

COMPOSER OF THE YEAR
Paul Anka

COUNTRY GROUP OF THE YEAR

Carlton Showband

GROUP OF THE YEAR

Bachman, Turner Overdrive

ACADEMY AWARDS SAMPLER

BEST PICTURE

The Godfather Part II

BEST ACTOR

Art Carney, *Harry and Tonto*

BEST ACTRESS

Ellen Burstyn, *Alice Doesn't Live Here Anymore*

BEST DIRECTOR

Francis Ford Coppola, *Godfather Part II*

EMMY AWARDS SAMPLER (1974/75)

THE MARY TYLER MOORE SHOW, (CBS) "Best Comedy Series"

UPSTAIRS, DOWNSTAIRS, (PBS) "Best Dramatic Series"

THE CAROL BURNETT SHOW, (CBS) "Best Variety or Musical Program"

TONY RANDALL, (*The Odd Couple*, ABC), "Best Actor in a Comedy Series"

ROBERT BLAKE, (*Baretta*, ABC) "Best Actor in a Dramatic Series"

VALERIE HARPER, (*Rhoda*, CBS) "Best Actress in a Comedy Series"

JEAN MARSH, (*Upstairs, Downstairs*, PBS) "Best Actress in a Dramatic Series"

TOM SNYDER, (*Tomorrow*, NBC) "Special Classification for Outstanding Individual Achievement"

PASSWORD, (ABC) "Best Game Show"

THE MERV GRIFFIN SHOW, (SYND.) "Best Talk Show"

GOVERNOR GENERAL'S LITERARY AWARD

THE DIVINERS, Margaret Laurence

Two talents, a study in contrasts: the sultry smoke of Stan Campbell's jazz-edged soul, and the crisp, clear-lined pop of The Northern Pikes.

The Voice. Everywhere in the music business, but especially in Britain, there is a perpetual search for The Voice. The Voice is that rich, seductive, indefinable instrument that captures elements of heaven and hell, sends chills up the spine, causes jaw to drop, elicits involuntary shivers in those who hear it.

The problem with The Voice is that, as the Bible says, many are called, but few are chosen.

The latest singer to receive the call is Stan Campbell, whose self-titled debut solo album was released by Elektra in May.

Born in Coventry, England, Campbell made his first, albeit brief appearance on the music scene in the early '80s as a member of the British Two-Tone group, The Selector. But it wasn't until he hooked up with Jerry Dammers of The Specials that The Voice emerged. Campbell, along with others from the Two-Tone movement, joined Dammers to form the Special A.K.A. and recorded an album called *In The Studio*.

Campbell was given lead vocal on an anti-apartheid anthem Dammers had written, and a star was born. The song, "Free Nelson Mandela," was a European hit and has since become a rallying cry for the anti-apartheid movement.

But Campbell's solo debut is quite unlike the anthemic song that garnered him his first attention. While his cover of "Strange Fruit" (a song about the lynching of a black in the American South, made famous by Billie Holliday) does hint at an interest in topical matter, much of the album is cool,

(Right) The Northern Pikes, from left: Bryan Potvin, Mel Bryck, Jay Semko and Don Schmid.
(Below right) Stan Campbell

smokey late-night soul, with just a hint of jazz. Campbell produced and wrote seven of the 10 tracks on the album, which also includes covers of Crawfish, an old Elvis Presley number and a sultry version of the Animals' "Don't Let Me Be Misunderstood."—Chris Dafoe

• • • • •

Heard any good fish jokes lately? Saskatoon-based popsters The Northern Pikes have. In fact, in the last three years, they've heard them all—the best and the worst—as their choice of name has hooked dockside comedians from Toronto to the Bay of Fundy.

But people aren't laughing anymore. The Pikes' first major label release, *Big Blue Sky*, is one of the fastest breaking Canadian debut albums in quite some time. Built around Bryan Potvin's spare, eclectic guitar work and the simple—and yes, catchy—bass lines of songwriter Jay Semko, the record is an impressive collection of fresh, clean-lined pop. Songs like "Teenland" and "The Things I Do For Money" have caught the ear

of radio programmers and record buyers both in Canada and now south of the border.

Not a bad achievement for a band that, according to Semko, once was "Western Canada's worst Top-40 band."

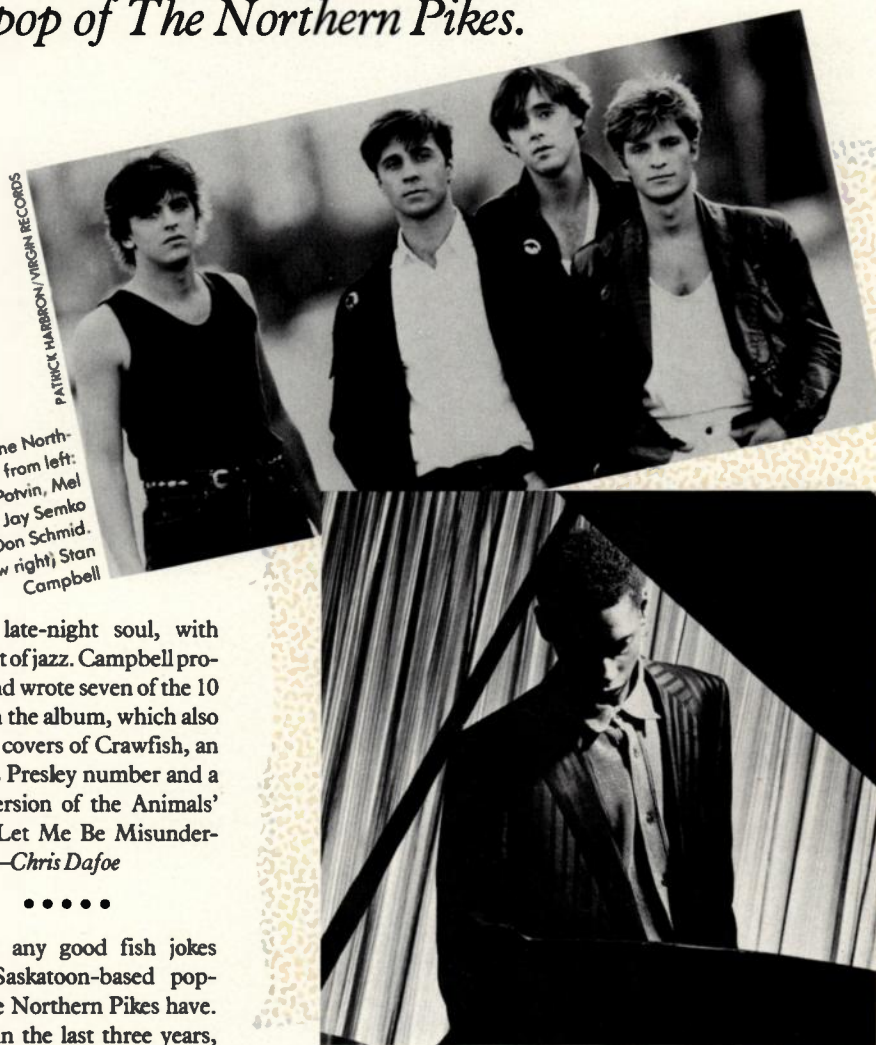
"We needed money to put out a record so we played the club circuit," recalls Semko. "We were terrible." Finally, the band went to the bank, "told a few lies" and borrowed enough money to produce an independent record.

The band's self-titled debut effort didn't sell many copies, but it attracted the attention of

college radio and some music writers. The follow-up, *Scene in North America*, did even better. By 1985 the Pikes were getting nibbles from major record labels. They signed with Virgin Records Canada last January.

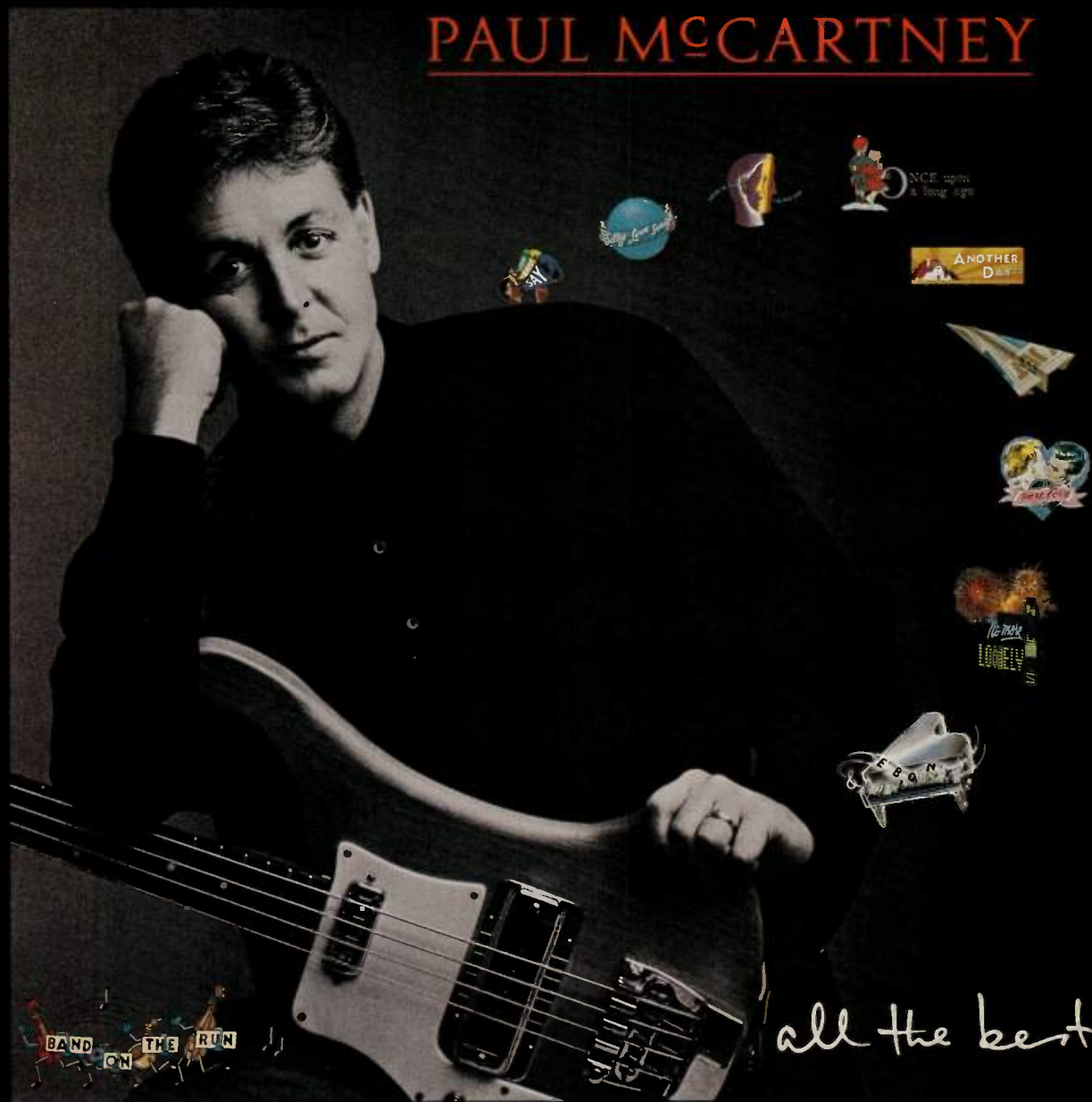
With the record out, the Pikes were anxious "to hit the road and play for people" again, which they have done, opening for David Bowie in Toronto in August, and doing a U.S. college tour in the fall.—Chris Dafoe ◀

Chris Dafoe is an entertainment writer for The Globe and Mail.



THE ULTIMATE CHRISTMAS GIFT

PAUL MCCARTNEY



Available at all **Sam the Record Man** locations
on compact disc, double lp, double play cassette

GREAT MUSIC...GREAT PRICES



Call up four entertainers. Invite them Christmas gift shopping. Add a photographer, good sax, 'Mystery Action', a spaniel puppy and a lesson in art appreciation. It's the fantasy that counts.
—Perry Stern

We couldn't bring ourselves to inflict more shopping suggestions on you at this suggestive time of year, so we thought we'd round up a few familiar faces and ask them: If you could buy three people anything in the world, what would you get? The answers said as much about the givers as it did about giving, and isn't that what gifts are all about anyway?

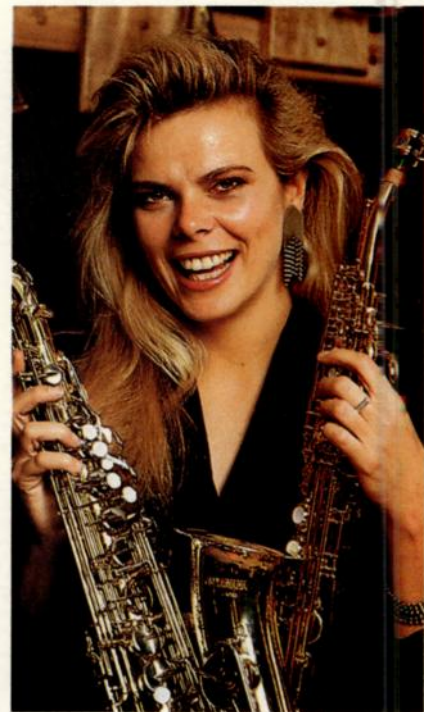
LAURA ROBINSON

As sultry detective Chris Meadows, Toronto-based actress Laura Robinson adds a much-needed touch of glamor to the seedy, rainsoaked set of *Night Heat*. Besides appearing on the big screen soon, with Burt Reynolds and her look-and-sound-alike, Kathleen Turner, in *Switching Channels*, Robinson will also be making cameo appearances in homes all over the world—in the form of the successful board-game she and her boyfriend designed called *Balderdash*.

It broke Robinson's heart when her brother, Chris, a saxophonist with the Juno-nominated Oliver Whitehead Quintet, had all his saxes stolen. "It was a major tragedy," Laura explains, "because one of them had been my father's since he was sixteen. Chris feels like an orphan without it." Well, we couldn't replace her dad's sax, but we could cheer up the clan with a spanking new selection of Yamaha saxophones (soprano, alto, and tenor, of course) from Boddington Music Ltd. in Toronto.

For Gift #2, Robinson thought it would be great to finance a dream-come-true for her *Balderdash* partner Paul Toyne: "It's always been his dream to move to Europe and start a hot-air balloon company." Up, up, and away.

Pragmatic to the end, for Gift #3 Robinson would like to give her parents, Marg and Ian, a pool-hot-tub-jacuzzi-sauna setup for the backyard of their London, Ontario home. "I'd love to get them some-



Good sax! Laura Robinson's shopping spree was intended to bring music to her brother's ears

thing special because they've always been so supportive of my career. They'd really love a pool ... and I'd love to go swimming when I visit them."

CHRISTOPHER WARD

MuchMusic VeeJay Christopher Ward is well known for his whacky antics and unpredictable humor, but even he was dumbfounded (and flattered) when he wound up a Juno nominee as Most Promising Male Vocalist. "Promising? People have been promising me things since I recorded my first single back in '76!" True to form, Ward's selections are light-hearted, whimsical, and a tad on the romantic side.

"First I'd like to get my twin three-year-old nephews, Alexander and Bradley, each a Future Car with 'Mystery Action'." Ward found the Future Cars at The Last Wound-Up, a Toronto store featuring new and antique wind-up toys. The space-age tin cars (circa 1959) have a psychedelic dome illuminating the hood. 'Mystery Action' is best described as the kind of herky-jerky movement a drunken sailor would have if you nailed one of his feet to the floor.

His second choice was a roomful of mauve roses for the love in his life, Alanah

Christopher Ward got all wound up about the 'Mystery Action' of Future Cars



COURTESY THE LAST WOUND-UP

**This Holiday Season
MCA's Hotter Than Ever.**

**Bring Fievel Home
For \$35.95.**



STEVEN SPIELBERG

STEVEN SPIELBERG
AN AMERICAN TAIL
DON BLUTH

AT \$35.95*
IT'S NEVER BEEN EASIER TO GET
BACK TO THE FUTURE.



**"OH THE PRICE ONE
MOVIE MOGUL."**

HAS TO PAY TO BE A
\$24.95 TO \$35.95^{*} each.



Right now that's all it takes for your customers to
own much of Hollywood's greatest hits. Like Michael's Fall
in *Black Tie White Party*, Cher in *Miscellaneous*, Cher Hancock
in *Just Kissed Kelly Long*, and Fred Astaire in *Class*.
Available now for \$9.95 each. And all incredibly priced in the back.
\$10.95 to \$19.95 each.

Bermontown, with its own, Movie Mugs are made
by NEA's own Video Mugs. Call your local distributor and in
the meantime visit us online at www.movie-mugs.com

**AVAILABLE ON VIDEOCASSETTE
SPECIAL LIMITED TIME OFFER!**

MCA

**AVAILABLE ON VIDEOCASSETTE
SPECIAL LIMITED TIME OFFER!**



The One to Watch
MCA
HOME VIDEO
CANADA

©1987 MCA Home Video, Inc. All Rights Reserved.

COMMITMENT.



It shows. In our heritage. And in what we're doing today.

It starts with an idea. A spark conceived in the mind of one person that can end up bringing music to millions.

It might be breakthrough product like the new FM digital keyboards, where the commitment shows in advancing technology beyond the limits.

Commitment is also advancing tradition into tomorrow. The S-400B grand piano is a case in point.

Bringing music to the people through affordable and innovative products. And bringing the people to music through programs. Programs such as Yamaha Music Education System, Junior Original Concerts, the World Popular Song Festival, the International Electone Festival and others. That's commitment.

And being dedicated to our dealers, to the whole music industry, and to the society in which we live and work. That's commitment. The kind that's given us a heritage. And together, a future.

SINCE 1887



YAMAHA

makes it music

Myles. Myles shares Ward's musical aspirations—she recently signed a world-wide recording contract with U.S.-based Atlantic Records. "Mauve roses are only grown for Christmas and Valentine's Day, and since Alannah's birthday falls around Christmas I always buy her some but never as many as I'd like to."

Succumbing to his passionate reverence for The King, Ward thought he'd like to give all his friends the same thing for Gift #3: *The Musical Elvis Pop-Up Book*. "Each page has Elvis at a different stage in his career and when you open up the last page, called 'Elvis in Vegas', the book plays 'Love Me Tender'."

Molly Johnson has a passion for Porsches and puppies. The spaniel is hers, the Porsche 911 Cabriolet would be for her musical partner Norman



COURTESY DOWNTOWN FINE CARS

MOLLY JOHNSON

Molly Johnson has proven to be one of this country's most vibrant, versatile singing talents. Besides her acclaimed work with the funk outfit Alta Moda, Johnson regularly slips into a slinky ballgown and croons torchsongs from bygone eras with Blue Monday. Having lived in what she smilingly refers to as "abject poverty" for more years than she cares to remember, the chance to splurge, even to *pretend splurge* just about overloaded her circuits. Considering the unrelievedly bohemian life she lives at the infamous Cameron House on Toronto's Queen Street West, her gift selections all seem health oriented.

"I'd like to buy Norman Orenstein, the thorn in my side, a new Porsche." Guitarist/songwriter/producer Orenstein has been Johnson's musical partner for the past decade. "He's been a Porsche fanatic for years and he's been driving around in a broken-down 914. All last winter he drove with no brakes, and I can't afford to lose him now." Johnson, with guidance from her spaniel puppy, Sophie, selected a black 911 Porsche Cabriolet from Downtown Fine Cars. It does indeed have brakes.

"I want to get a seaplane for Gerry Young, my manager. He's got a cottage on a lake north of Toronto. He gets unbelievably

NETWORK asked: If you were stranded on a desert island, what discs would you choose to have with you?

DESERT ISLAND DISCS

LIONA BOYD

1. **Concerto de Aranjuez**, Julian Bream (RCA/Red Seal)
2. **Orchestre de Chambre**, Jean-Francois Pailard (Erato/RCA)
3. **Bach, Goldberg Variations**, Glenn Gould (CBS Masterworks)
4. **The Indian Flute Vol. I**, Los Calchakis et Los Guacharacos (Barclay)
5. **El Amore**, Julio Iglesias (London)
6. **Albanese Songs**, Puccini (RCA)
7. **À la bonne votre mes grand succès**, George Moustaki (Polydor)
8. **The Spanish Album**, Itzhak Perlman (Angel/E.M.I.)
9. **Melodies pour une voix**, Danielle Lecari (Barclay)
10. **Bach-The Complete Flute Sonatas**, Jean-Pierre Rampal (Odyssey)

NEVER RUN SHORT.



**2 hours more
than ordinary tape.**



BASF

AVAILABLE AT

Sam the Record Man



COURTESY COLD PRESS GALLERY

Dale Martindale has always been a little off the wall and he wasn't sure if fantasy shopping included fantasy shoplifting

healthy up there, and a plane would make it easier for him to live there year-round.

"My father, John Johnson, who used to play professional football (with the Philadelphia Eagles) and who taught athletics at McGill, Ryerson and the University of Toronto, has gotten terribly out of shape. I'd like to send him to a luxurious fat-farm so he'll live longer and look better. It'll help me too: we have a bet that I'll quit smoking if he drops 20 pounds."

DALE MARTINDALE

Transplanted Vancouverite Dale Martindale, rock's answer to Ernie Douglas from *My Three Sons*, has become known in his new hometown of Toronto as a television host and artist as well as a heart-throb pop star. This January will see the release of Images In Vogue's long awaited album, *The Spell*. Martindale's warped sense of humor took a firm hold of his imagination when we set him to the task of fantasy shopping (not shoplifting).

"The Tijuana black-velvet paintings are starting to fade, so I'd like to get my mother, Marian, a couple of these beautiful Walter Dahn drawings," said Martindale at the Cold Press Gallery in Toronto. "Get" did not necessarily mean "purchase," so Dale was politely asked to leave the beautiful Walter Dahn drawings on the walls.

"My father, Jim, loves western music, and he always wanted me to be a western singer, so I'd like to get him his very own cowboy suit."

For Gift #3, Martindale went all out: "And for my brother, who really wants a son, I'd like to buy him a baby brother for his three daughters Tedra, Stacy and Lindsey." How would you gift wrap that Dale?

...

Whether you give or receive a pair of mittens or a small antique castle somewhere in France this Christmas, chances are the givers have dreamed some pretty big dreams along the way. And the gives, whether it's a necktie for Mr. Johnson, only a dozen mauve roses for Alannah, or a paint-by-numbers set for Mrs. Martindale, will probably have a Merry Christmas, whatever it brings. It really is the thought that counts. However, we wouldn't decline the Porsche ...

A VERY SPECIAL CHRISTMAS



BRYAN ADAMS
BON JOVI
EURYTHMICS
WHITNEY HOUSTON
MADONNA
JOHN COUGAR MELLENCAMP
ALISON MOYET
STEVIE NICKS
THE POINTER SISTERS
THE PRETENDERS
RUN-D.M.C.
BOB SEGER
AND THE SILVER BULLET BAND
BRUCE SPRINGSTEEN
AND THE E STREET BAND
STING
U2

PROCEEDS TO THE SPECIAL OLYMPICS



available on album, chrome cassette and compact disc

Sam the Record Man

SantheRecordMan: CHARTS **Top 10**

VIDEO SALES

1. *Lady and the Tramp*
2. *The Red Shoes*
3. *Star Trek IV—The Voyage Home*
4. *Return of the Jedi*
5. *Who's Afraid of Virginia Woolf?*
6. *Whatever Happened to Baby Jane?*
7. *A Christmas Carol*
8. *An American Tail*
9. *Kathy Smith's Winning Workout*
10. *TV's Best Adventures of Superman, Vols. 1 & 2*

VIDEO RENTALS

1. *Outrageous Fortune*
2. *Tin Men*
3. *Making Mr. Right*
4. *Whistle Blower*
5. *Harry & The Hendersons*
6. *Superman IV*
7. *Ishtar*
8. *River's Edge*
9. *Lady and the Tramp*
10. *Lethal Weapon*

MUSIC VIDEOS

1. ALICE COOPER, *The Nightmare Returns*
2. GENESIS, *Invisible Touch*
3. Aerosmith *Live*
4. *Dick Clark's Best of Bandstand Superstars*
5. THE DOORS, *Dance On Fire*
6. THE DOORS, *Live at the Hollywood Bowl*
7. KATE BUSH, *The Whole Story*
8. *La Traviata*
9. *Judas Priest Live*
10. HUEY LEWIS, *More and More*

POP

1. MICHAEL JACKSON, *Bad*
2. *Dirty Dancing* (soundtrack)
3. U2, *The Joshua Tree*
4. WHITNEY HOUSTON, *Whitney*
5. PINK FLOYD, *A Momentary Lapse of Reason*
6. BRUCE SPRINGSTEEN, *Tunnel of Love*
7. DEF LEPPARD, *Hysteria*
8. *La Bamba* (soundtrack)
9. WHITESNAKE, *Whitesnake*
10. STING, *...Nothing Like the Sun*

JAZZ

1. KENNY G, *Duotones*
2. *Larry Carlton*
3. PAT METHENY GROUP, *Still Life*
4. *Jonathan Butler*
5. GEORGE BENSON & EARL KLUGH, *Collaboration*
6. NAJEE, *Najee's Theme*
7. HIROSHIMA, *Go*
8. WYNTON MARSALIS, *Standard Time*
9. SPYRO GYRA, *Stories Without Words*
10. SARAH VAUGHAN, *Brazilian Romance*

CLASSICAL

1. KIRI TE KANAWA/JEREMY IRONS, *My Fair Lady*
2. VLADIMIR HOROWITZ, *Horowitz in Moscow*
3. KIRI TE KANAWA, *Kiri Sings Gershwin*
4. CHARLES DUTOIT AND THE M.S.O., *Holst: The Planets*
5. JAMES GALWAY & THE CHIEFTAINS, *In Ireland*
6. WYNTON MARSALIS, *Carnaval*
7. ITZAK PERLMAN, *Tradition*
8. VLADIMIR HOROWITZ, *The Last Romantic*
9. KATHLEEN BATTLE/CHRISTOPHER PARKENING, *Pleasure of Their Company*
10. KATHLEEN BATTLE, *Kathleen Battle Sings Mozart*

ALTERNATIVES

1. NEW ORDER, *Substance*
2. SUZANNE VEGA, *Solitude Standing*
3. R.E.M., *Document*
4. BLUE RODEO, *Outskirts*
5. THE NORTHERN PIKES, *Big Blue Sky*
6. GRAPES OF WRATH, *Tree House*
7. CHALK CIRCLE, *The Mending Wall*
8. *The Jitters*
9. THE SILENCERS, *Letter From St. Paul*
10. THE HOUSEMARTINS, *The People Who Grinned Themselves To Death*

C&W

1. RANDY TRAVIS, *Now and Forever*
2. REBA MCENTIRE, *Greatest Hits*
3. GEORGE STRAIT, *Ocean Front Property*
4. DWIGHT YOAKAM, *Hillbilly Deluxe*
5. HANK WILLIAMS JR., *Born to Boogie*
6. REBA MCENTIRE, *The Last One to Know*
7. THE JUDDS, *Heartland*
8. *Highway 101*
9. GEORGE STRAIT, *Greatest Hits, Vol. II*
10. RANDY TRAVIS, *Storms of Life*

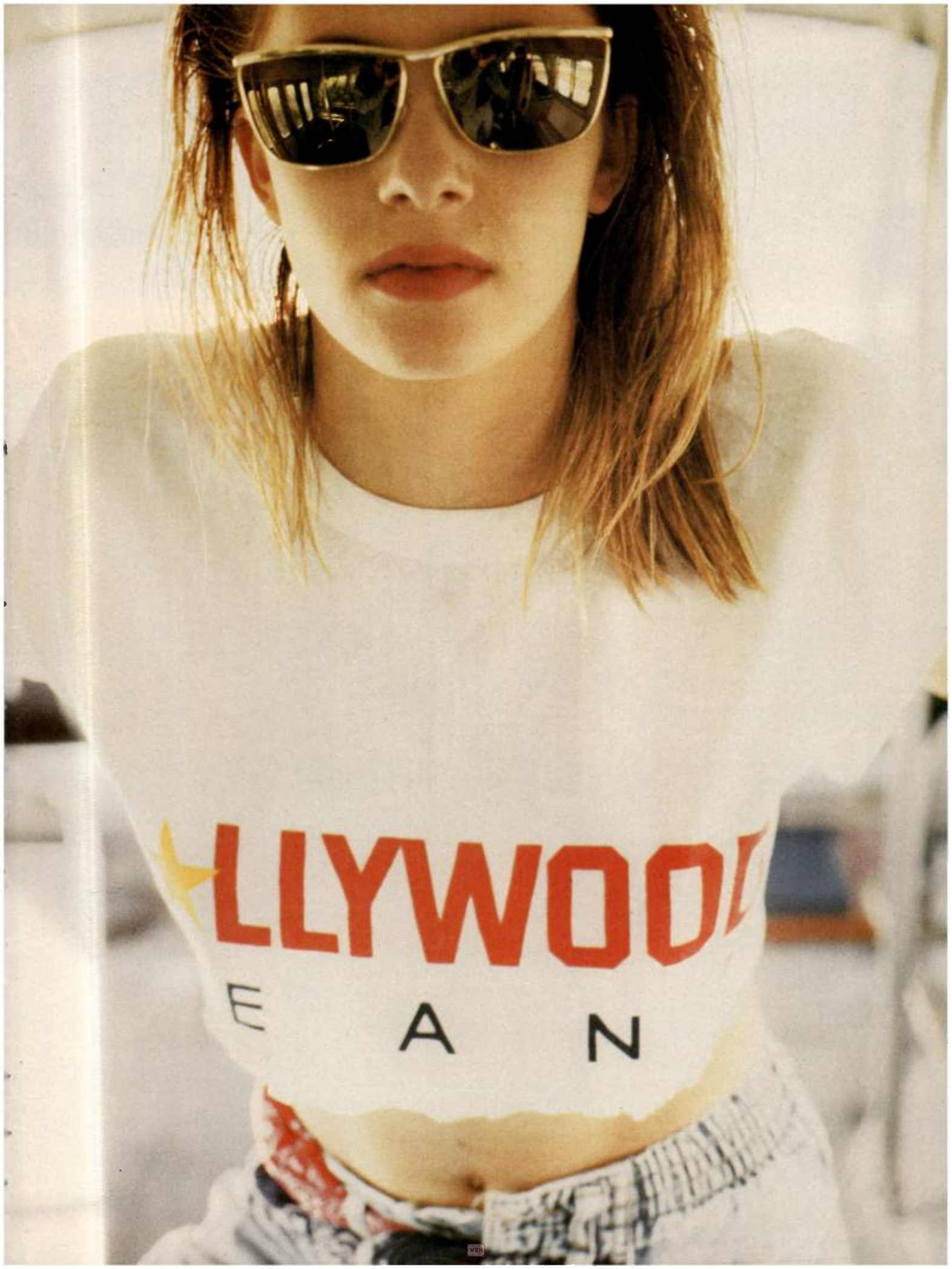
CDs

1. MICHAEL JACKSON, *Bad*
2. *Dirty Dancing* (soundtrack)
3. THE BEATLES, *Abbey Road*
4. U2, *The Joshua Tree*
5. WHITNEY HOUSTON, *Whitney*
6. *La Bamba* (soundtrack)
7. BRUCE SPRINGSTEEN, *Tunnel of Love*
8. PINK FLOYD, *A Momentary Lapse of Reason*
9. FLEETWOOD MAC, *Tango in the Night*
10. STING, *...Nothing Like the Sun*



HOLLYWOOD JEANS
433 Chabanel W., Suite 400
Montreal, Quebec, H2N 2J4
(514) 383-5300

H★LLYWOOD
J E A N S





True quality. True taste.

Warning: Health and Welfare Canada advises that danger to health increases with amount smoked – avoid inhaling.
Average per cigarette: Craven "A" King Size: "Tar" 12 mg., Nic. 1.0 mg. Regular: "Tar" 9 mg., Nic. 0.6 mg.