

JAN./FEB.
1988

NETWORK

CANADA'S ENTERTAINMENT MAGAZINE

BETTE MIDLER

OUTRAGEOUS IS DIVINE,
FUNNY AND PROFITABLE

DANIEL LANOIS
PRODUCING
THE BIG NAMES

**SINFUL
BOARD GAME
PURSUITS**

- THE BEVERLY HILLBILLIES
- BARNEY BENTALL
- A DIET OF STRANGE PLACES
- LULU • JETHRO TULL

AVAILABLE EXCLUSIVELY AT

Cynthia Randall





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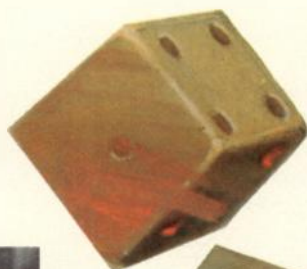
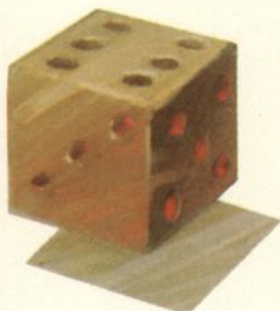
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NETWORK

CANADA'S ENTERTAINMENT MAGAZINE



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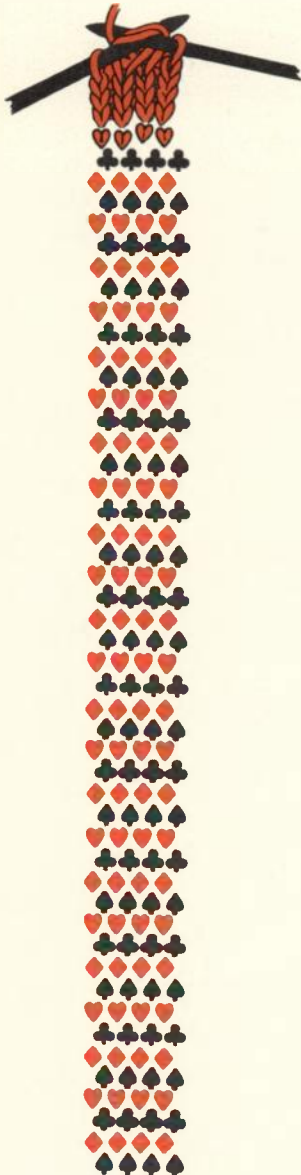
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COVER PHOTOS: BETTE MIDLER BY GREG GORMAN/GAMMA LIAISON
THE BEVERLY HILLBILLIES COURTESY OF VIACOM INTERNATIONAL



IT'S ALL IN THE GAME



Happy New Year, and welcome back.

In this first 1988 issue, we have some real 20th-century stuff for you, including *Her Onlyness*, Bette Midler. For those of you who don't know precisely what "Miami Beach toreador pants" look like, imagine pedal-pushers washed in space, rinsed in time and fitted like upholstery on a loveseat in major motion.

In this issue we also take a look at adult board games. It comes as no surprise that our reasons for playing games have changed over the years, but the extent to which we now take games personally was an eyeopener. As writer Christopher Hume suggests, games are one of the few 'safe' places for us to vent emotions and desires that society, in its present configuration, would like us to keep leashed.

In my grandmother's day it was a simpler equation. The weekly bridge games were a chance for the ladies to get together and play cards. And, let's face it, take time out from the daily routine. So out, in fact, that one blistering summer afternoon the house caught fire and the foursome didn't notice. (My mother and aunt dashed to the front porch to sound the alarm, but were summarily dismissed before they reached the steps. The girls saved the house with burlap sacks and adrenalin, while the game serenely continued.)

The ladies were **playing bridge**. Not emotional stability disguised as ethical dilemma, or IQ tricked out as trivia. And they argued. And they laughed. And they (obviously) lost sight of the world while they played. Today we seem to want to bring it into sharp focus in miniature and motor around it dressed up as plastic icons.

Their world was smaller, and their needs different. Perhaps games today are a way of making sense of our needs in the shadow of something terrifically outsized.

In any case, the essential value of games remains unchanged: it still provides release, win or lose. Which is significant comfort for we normally intelligent people who mostly end up impoverished and/or enslaved every time we are silly enough to play.

Entertainment is grand, isn't it?

Lisa Leighton
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Sam the Record Man

MUG SHOTS.



Chocolate Mug Shot

*Hot chocolate
Shot of Southern Comfort
Top with mini-marshmallows*

Coffee Mug Shot

*Hot black coffee
Shot of Southern Comfort
Teaspoon of sugar
Top with whipped cream*

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

LETTERS

Dear SAM,

I have a collection of Dusty Springfield albums but I'm missing one. The album's title is *Oooooo!!!* on the Philips Label. It is about 20 years old.

I would also like to find a Supremes album from 1964 entitled *Where Did Our Love Go?* on Motown Records. The album I have has a big scratch on it and does not play properly.

Thank you for your help.

Soultana Stevens
Montreal, Quebec

Despite its catchy title, your missing Dusty Springfield album is no longer available. The Supremes classic, however, is still around, on the Motown label. It is a U.S. Import (MOTC 5270) available in cassette form only. At least you won't have to worry about scratches. . .

Dear NETWORK,

Your magazine is long overdue on the Canadian music scene. Best wishes for continued success. Living here in Canada's hinterland, I will be availing myself regularly of your Search System. Many thanks for your efforts and your publication.

G. MacKay
Flin Flon, Manitoba

Dear NETWORK,

Thanks for the tips on which videos to buy ("Why Buy," Winter 1987). Usually if I want a particular video, I have to spend all day Saturday in endless video stores to find the best price. Unfortunately you didn't mention any concert or full-length music videos and I'm very interested in those. Also, I really liked the piece on how a music video is made ("From a Whisper to a Screen," Summer 1987). Keep up the information.

Patty Tremblay
Quebec City, Quebec

The videos we mentioned were all specially priced and these particular series didn't include any music or concert videos. Keep watching for future bargains though, and don't forget sell-through deals are almost always being offered by one company or another.

Dear SAM,

Okay Sam's Search System. Here's a challenge. I'm looking for LPs from the '60s by vocalist Oscar Brown Jr. The only reference I have is that his album is entitled *Sin*. I'll be forever grateful.

Gary Toushek
Toronto, Ontario

Thought you had us, didn't you? Har. The album you are looking for is actually called Sin & Soul on the CSP label. The order number you need is (JCS 8377). Next.

Dear NETWORK,

I am a recent subscriber to NETWORK and I have to say I love it! I enjoyed the article on DATs by Jonathan Chevreau (Fall 1987). Here are my beefs: I find you are leaving out the bizarre side of music such as Tom Waits, Frank Zappa, Captain Beefheart, etc. Also, how about Canadian concert dates or concert reviews? Keep up the good work.

Yves Simard
Sudbury, Ontario

Although we'd love to feature a dozen personalities per issue, unfortunately space does not permit. However, with six issues this year we will be able to cover more people and hopefully some will appeal to all and all will appeal to some. As for concert dates and reviews, we prefer to leave that to local newspapers and give you the in-depth stuff you can't get elsewhere.

Dear SAM,

While reading the September issue of *Stereo Review*, I came across a record that I have been looking for but cannot find. The title of the recording is *Rock 'n' Roll Rarities* by Chuck Berry. This is a two-record set. Thank you in advance for any info you can send me.

Howard Ashley Wright
Angus, Ontario

You are in luck. This album is fortunately not as much of a rarity as its title suggests. It can be yours to rock to if you order it as a U.S. Import on the Chess label (CH2 92521).

Dear NETWORK,

I have just finished reading your magazine and I am extremely impressed. I found every article to be excellent. Your writers have a unique style that is fresh and inspiring. Each article that I read convinced me to read the next and the next and so on. Even the topics that I was not particularly interested in turned out to be both informative and enjoyable. Congratulations on an excellent magazine and an incredible staff!! NETWORK is definitely on my subscription list from here on.

Jeff Scott,
Manager, Act 1
Mississauga, Ontario

Dear NETWORK,

May I congratulate you and your staff on a marvelous, informative magazine.

The Billy Joel interview by Larry LeBlanc (Summer 1987) was the best, most comprehensive I have read. This middle-aged grandmother considers Mr. Joel the true Renaissance man of modern music.

I have only recently acquired his videos, and any and all records or tapes I could lay

my hands on, however I can't find the early albums such as *The Nylon Curtain*, *Turnstiles* or *Cold Spring Harbor*. I would like to purchase the early works so I can compare and see how far he has come. Could you trace *Cold Spring Harbor*?

I would also like to know where any copies of earlier interviews by Mr. LeBlanc can be found.

Lillian Gula,
Toronto, Ontario

First, we have passed your enquiry along to the Sam's Search System, for Cold Spring Harbor. Second, for NETWORK Larry LeBlanc has done interviews with Paul Simon (Spring 1987 issue), David Bowie (Fall 1987 issue), and Canadian record producer Danny Lanois, (Jan./Feb. 1988 issue). Larry's work is not limited to writing for us though, and at the moment he's working on an authorized biography of Bryan Adams, among other things.

Dear SAM

I am looking for what seems to be a little-known album by ABBA. The infor-

mation I have taken from the catalogue rack in one of your stores in Winnipeg, but they did not have the selection, nor did any other music store. Title: *I Love ABBA*. Label: ATC. Album #: S80036-1.

I believe the catalogue listed this as an LP, but I would prefer a cassette, if possible. Thank you.

R. Wayne Mitchell,
Swan River, Manitoba

Little-known perhaps, but we came up with a suitcase full of information. First, the album you want, I Love ABBA, is available in Canada as a U.S. import through Sam's, on Atlantic. Request #80142 1 for the cassette, or #80142 4 for the LP.

Second, the number you gave us, ATC/80036 1 is for ABBA's The Singles: The First Ten Years, cassette format, available in Canada as a U.S. import. However, it's also available in Canada, distributed by WEA, as #780036 1 (LP), or #780036 4 (cassette). All through Sam's.

REMEMBER ...

1957

CHIEFS

PRIME MINISTER

John G. Diefenbaker

PRESIDENT

Dwight D. Eisenhower

BILLBOARD TOP 100 SAMPLER

WKS #1	TITLE/Artist(s)
3	TOO MUCH Elvis Presley
4	YOUNG LOVE Tab Hunter
1	PARTY DOLL Buddy Knox
1	ROUND AND ROUND Perry Como
8	ALL SHOOK UP Elvis Presley
1	WAKE UP LITTLE SUSIE Everly Brothers

1 THAT'LL BE THE DAY

The Crickets

3 TAMMY

Debbie Reynolds

7 JAILHOUSE ROCK

Elvis Presley

5 LOVE LETTERS IN THE SAND

Pat Boone

ACADEMY AWARDS SAMPLER

BEST PICTURE

The Bridge on the River Kwai

BEST ACTOR

Alec Guinness, *The Bridge on the River Kwai*

BEST ACTRESS

Joanne Woodward, *The Three Faces of Eve*

BEST DIRECTOR

David Lean, *The Bridge on the River Kwai*

EMMY AWARDS SAMPLER (1957)

PHIL SILVERS SHOW, (CBS)
Best Comedy Series

GUNSMOKE, (CBS)

Best Dramatic Series with Continuing Characters

DINAH SHORE —

CHEVY SHOW, (NBC) Best Musical, Variety, Audience Participation or Quiz Series

ROBERT YOUNG, (Father Knows Best, NBC) Best Continuing Performance by an Actor in a Dramatic or Comedy Series

JANE WYATT, (Father Knows Best, NBC) Best Continuing Performance by an Actress in a Dramatic or Comedy Series

THE COMEDIAN, (Playhouse 90, CBS) Best Single Program of the Year

TONY AWARDS SAMPLER

PLAY OF THE YEAR

Long Day's Journey Into Night

MUSICAL OF THE YEAR

My Fair Lady

BEST ACTOR

Fredric March, *Long Day's Journey Into Night*

BEST ACTRESS

Margaret Leighton,
Separate Tables

GOVERNOR GENERAL'S LITERARY AWARD

THE SACRIFICE

Adele Wiseman

A WINDOW ON THE NORTH

Robert A.D. Ford

NOBEL PEACE PRIZE

LESTER B. PEARSON, Canada

BEST DRESSED WOMEN

(NEW YORK COUTURE GROUP)

THE DUCHESS OF WINDSOR
QUEEN ELIZABETH II
AUDREY HEPBURN
MRS. HENRY FORD II

NOTABLE

*You say you want a resolution?
Try checking out some home-grown talent, aiming for world
peace and watching good TV shows about bad movies.*

PEACE PACK FOR KIDS

Commencing with the release of two albums last November, (*Touch A Hand, Make A Friend* and *Dreams That Take Flight: Stories and Songs of Imagination, Struggle, and Celebration*), Kids' Records of Toronto is creating a collection of material for families who want to make peace a day-by-day effort.

"For many people peace simply means disarmament, but for people working with children

.....

DAVE MASON'S TWO HEARTS

For all you old Dave Mason fans out there listening to your scratchy old copy of *Split Coconut*, put on your Hawaiian shirts and head for the record store. His new album from MCA, *Two Hearts*, includes a duet with Phoebe Snow ("Dreams I Dream"), and vocals and keyboards on four tracks from Mason's former partner from Traffic days, Steve Winwood.

Dave Mason



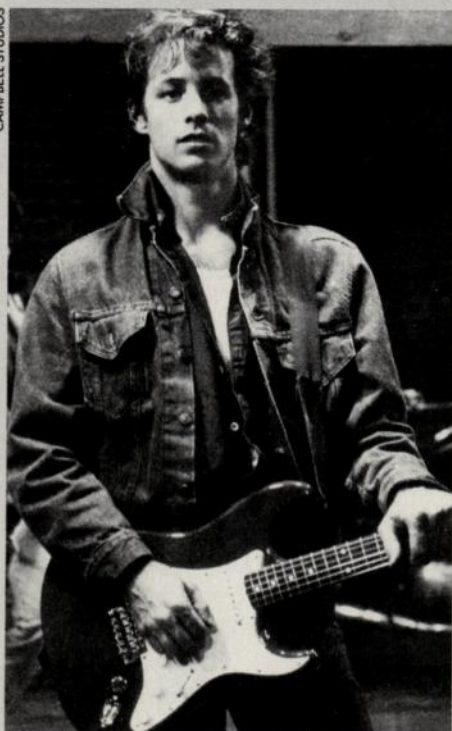
it's much more than that—it's creative conflict resolution, finding alternatives to traditional discipline, solving problems in ways which meet the needs of everyone involved. It's the ecology and the environment. We need to empower our children with the notion that we do not have to live in desperation, that we *can* do something. By affirming a child's own self-esteem, we give him a belief in his capability to bring about change and, thereby, instill hope for the future," says Bill Usher, president and founder of Kids' Records.

The next album, Sally Rogers' *Peace By Peace*, is due out in February 1988.



WHOOZNEWZ

CAMPBELL STUDIOS



Barney Bentall — honing his craft and getting it right

BARNEY BENTALL

In the late 1970s and early '80s, singer Barney Bentall fronted a band that was one of the more successful ventures to spring up from the fertile Vancouver music scene. Using the name Brandon Wolf, he recorded an independent record and an EP for A&M before quietly fading from view. Now Brandon—Barney—is back, using his real name on his "debut" album due out in March from CBS.

The group split up, but Bentall continued to write with partner Gary Fraser. Their songs reflected admiration for the likes of Graham Parker and Lou Reed and featured wry, intelligent lyrics. With The Legendary Hearts Bentall recorded ten songs and a video and went looking for a record deal, hooking up, along the way, with Bruce Cockburn's manager, Bernie Finkelstein.

He signed the deal with CBS last February and in December, began work with producer David Tickle, who's worked with Split Enz, Prince and Peter Gabriel. Bentall is optimistic: "I think there's been an evolution in our sound," he says. "We're a lot more straightforward now. It's been nine years. That seems like a long time, but that's a normal part of honing your craft." —Chris Dafoe

Sam the Record Man

AND

CBS

THE MUSIC PEOPLE

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FOR LESS!**

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AND

Masters At Work II

Get one of these value-packed special compilations for only 6.99 (LP/Cassette) or 9.99 (Compact Disc) when you purchase any one of the albums listed on the compilation packages at Sam's every day low price!

**ACT NOW AND TAKE ADVANTAGE
OF THIS GREAT OFFER!**

**A GREAT DEAL OF MUSIC
AT A 'GREAT DEAL' PRICE!**

TRIPPING THE LIGHT FANTASTIC

When is dancing in a nightclub not just dancing in a nightclub? When it's art, of course. The hottest thing since pulsing floor tiles is Club FX, the video version of body-painting, where groovers on the dance floor become the paint brushes. Every spin, step and shimmy is picked up by a video camera and appears on a big screen as a splash or fading trail of color. "It creates a video strobe effect as the colored graphics either grab images or follow the motion of the dancers like shadows," says David Bray, marketing director of Very Vivid, the company that invented the video dance painting. At the moment Club FX is having effects in a few clubs across Canada and will soon be a permanent fixture in some.

.....

THE TIMES THEY ARE A CHANGIN'

TV audiences being notoriously fickle, admen tried lush 60-second pitches, 30 seconds of talking heads, then 15-second shots, to zap you before you zapped them. But you still ran off to the loo or scanned stations, didn't you? Well, the marketing nabobs have finally decided that using music video formats and/or famous faces holds viewers longer.

Leading the pack is Pepsi, with Michael Jackson's 30-second stage sequence with the Pepsi pitch woven into his hit, "Bad."

The other is the 'Hi I just moved in next door' Diet Pepsi ad with Michael J. Fox. In its long format (90 seconds), this one is an action-packed, suspense-filled love story.

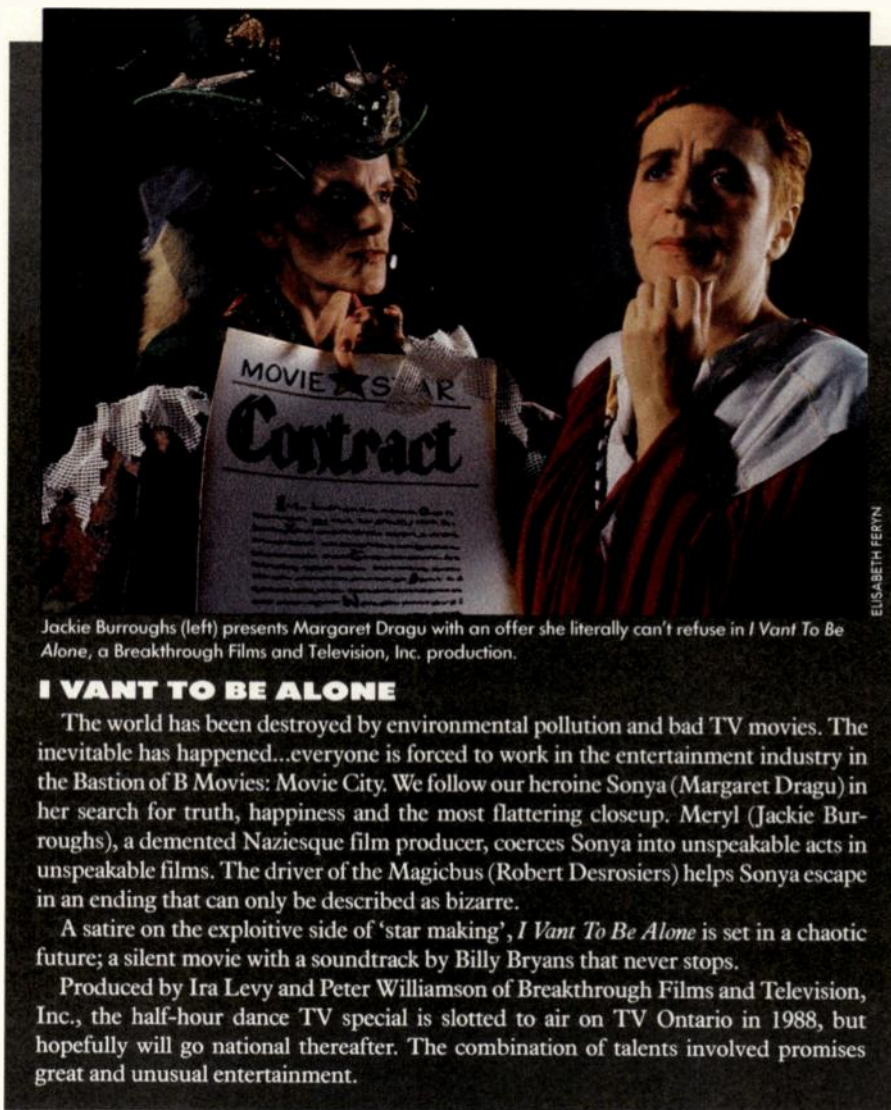
Our diminutive hero is accosted by a dog and a bike gang as he scrambles around the rainy streets hunting for a Pepsi machine. After all this, the focus of Mikey's effort—THE GIRL—casually asks if he has a Diet Pepsi for her roommate Danny too. DANNY!? How could this BE!? Before MJF can dive for a piece of window to slit his adorable wrists, DANIELLE the roommate appears. Like Venus on the half shell.

Pepsi promises an episodic four-part commercial featuring Michael Jackson next, for 1988. Don't touch that dial.

.....

OOPS!

In our December 1987 issue, we incorrectly identified the Cold City Gallery as the Cold Press Gallery in our TOYS section. Our apologies.



ELISABETH FERNY

Jackie Burroughs (left) presents Margaret Dragu with an offer she literally can't refuse in *I Want to Be Alone*, a Breakthrough Films and Television, Inc. production.

I WANT TO BE ALONE

The world has been destroyed by environmental pollution and bad TV movies. The inevitable has happened...everyone is forced to work in the entertainment industry in the Bastion of B Movies: Movie City. We follow our heroine Sonya (Margaret Dragu) in her search for truth, happiness and the most flattering closeup. Meryl (Jackie Burroughs), a demented Naziesque film producer, coerces Sonya into unspeakable acts in unspeakable films. The driver of the Magicbus (Robert Desrosiers) helps Sonya escape in an ending that can only be described as bizarre.

A satire on the exploitive side of 'star making', *I Want to Be Alone* is set in a chaotic future; a silent movie with a soundtrack by Billy Bryans that never stops.

Produced by Ira Levy and Peter Williamson of Breakthrough Films and Television, Inc., the half-hour dance TV special is slotted to air on TV Ontario in 1988, but hopefully will go national thereafter. The combination of talents involved promises great and unusual entertainment.

THE MAKING OF BETHUNE

The cast of *Bethune: The Making of a Hero* has returned to the making of the movie after a brief pause while they waited for some snow to fall for their winter scenes. The film, starring Donald Sutherland, spent four months last year shooting in China and racked up about \$9 million of its \$16-million budget. The rest of the movie is being filmed—and presumably the rest of the budget is being spent—in Montreal and Spain, now that winter is truly here (and there). Besides being the remarkable tale of a Canadian doctor's work in Communist China, the movie is an unprecedented Canadian-Chinese-French co-effort. Filming is scheduled to finish at the end of February and the movie should be on the screen by October of this year.

.....

OH BABY!

Two of the stars we can never get enough of will be on the screen together in Febru-

ary with the release of *Julia and Julia* starring Kathleen Turner and Sting. The movie was actually completed last year and made its debut at the Festival of Festivals in Toronto, but the general release was delayed due to maternal priorities on the part of Ms Turner. She gave birth to a healthy baby girl in October.

.....

WITH MUSICAL HONORS

The Toronto Musicians' Association has named Sam Sniderman of Sam the Record Man as its sixth honorary member. Mr. Sniderman was presented with a gold card at the association's 100th anniversary dinner in November for his support of live music and musicians and specifically his involvement in efforts to save the Music Building at the CNE in Toronto.



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.



COLUM HENRY

DANIEL LANOIS

In the mid-'70s, there was talk of some guy in Hamilton, Ontario named Danny Lanois who was producing credible albums. It faded out. In the pop press, producers and sound engineers usually take a trunk seat to the flash act of the moment.

The name came up again in the early 1980s, and has been around ever since, quietly climbing into the ranks of the top producers: those few who are always sought after by artists and bands of international stature.

When Daniel Lanois won the 1987 Juno Award as best producer, what the music industry had long known became public knowledge: Lanois' top-quality work with U2, Peter Gabriel, M+M, The Parachute Club and Luba, among others.

Born in Hull, Quebec, and living in Ancaster, near Hamilton, Ontario since 1960, Dan played guitar in a few local R&B bands before he and his brother Bob started recording bands on a sound-on-sound, two-track Roberts recorder in the family laundry room. Dan was 15.

The brothers next bought an eight-track console, which they installed in a bedroom. From the basement, they recorded such artists as Gerry Doucette, David Essig, Willie P. Bennett, Joe Hall, Ian Tyson, Jackie and Bobby Washington, and Sylvia Tyson. Raffi's first children's album was recorded there in 1976 for \$1,700.

Eventually the two established Grant Avenue Studio, partly because, as Dan relates, "We had to get out of the basement. We were driving my mother crazy. The drum booth was under her bedroom and we'd record pretty late." The 24-track facility in downtown Hamilton became one of the top recording spots in Canada, hosting such acts as Stringband, FM, Long John Baldry, The Time Twins and Mendelson Joe. Dan engineered most of these sessions, as well as producing albums for The Parachute Club, M+M and Luba.



Daniel (centre) working with Bono (right) and Brian Eno on U2's 1984 album, *The Unforgettable Fire*.

His 'international breakthrough' arrived in the person of Brian Eno, founding member of Roxy Music, who booked time at Grant Avenue after hearing about it from The Time Twins. Eno would be a big influence on Dan's career, but at the time neither brother knew him, and they expected him to pay in advance for recording time.

Dan and Eno have since worked together on numerous projects, including collaborations on U2's *The Unforgettable Fire* (1984), and its follow-up, *The Joshua Tree*, arguably the runaway leader

by LARRY LEBLANC

for album-of-1987 honors. To date it has sold 11 million copies worldwide.

On his own, Dan has co-produced British art-rock Peter Gabriel, as well as Robbie Robertson's recent self-titled solo LP — the singer/guitarist/songwriter's first since tenure with The Band ended in 1977.

NETWORK spoke with Dan Lanois in New York, where he is currently working on music for a solo album of his own.

N What was your impression of Brian Eno when he first came to Grant Avenue, in 1979, to work on Harold Budd's album, *Ambient 2: The Plateaux of Mirrors*?

L I was a little disappointed with the tapes he brought. They were piano recordings and they

had a lot of hiss on them. He only had a seven-and-a-half inch copy because he had lost the good copy. We made it work.

N How did Brian's method of recording differ from what you had been doing?

L Everything I had done before was like, record this song and that song. This part and that part. Dub this. Get the mix done. Get it out the door. With Brian, we would start with a piece of music and 18 hours later we'd still be working on it. It would be transformed from this little piano number into a complex textural piece.

The thing you can expect from Brian is that the boat will be rocked. You know he's going to turn everything upside down and pull something out of it. He's not going to accept something until he feels it's right. The control room turns into an instrument, working with Brian. He likes to plug in all of the effects and see what they all do. He likes to put his hands on things that he doesn't understand. He has a fantastic sense of innovation. Not having a formal music background, he'll pursue something that is seemingly impossible.

It came at a really good time for me. I was ready to begin something whereby I could apply a lot of attention. I appreciated his ability to focus. He knew the approach he was taking. He knew what he wanted.

N Eno introduced you to U2. How did you come to engineer and co-produce their album, *The Unforgettable Fire*?

L I just got thrown in. When Bono talked Brian into coming to Ireland, Brian said, "I'm going to bring Dan with me. We've got something shaking here and I think we can apply it." I think secretly Brian was hoping to introduce me to them and then walk away. He didn't want to produce a band at that point.

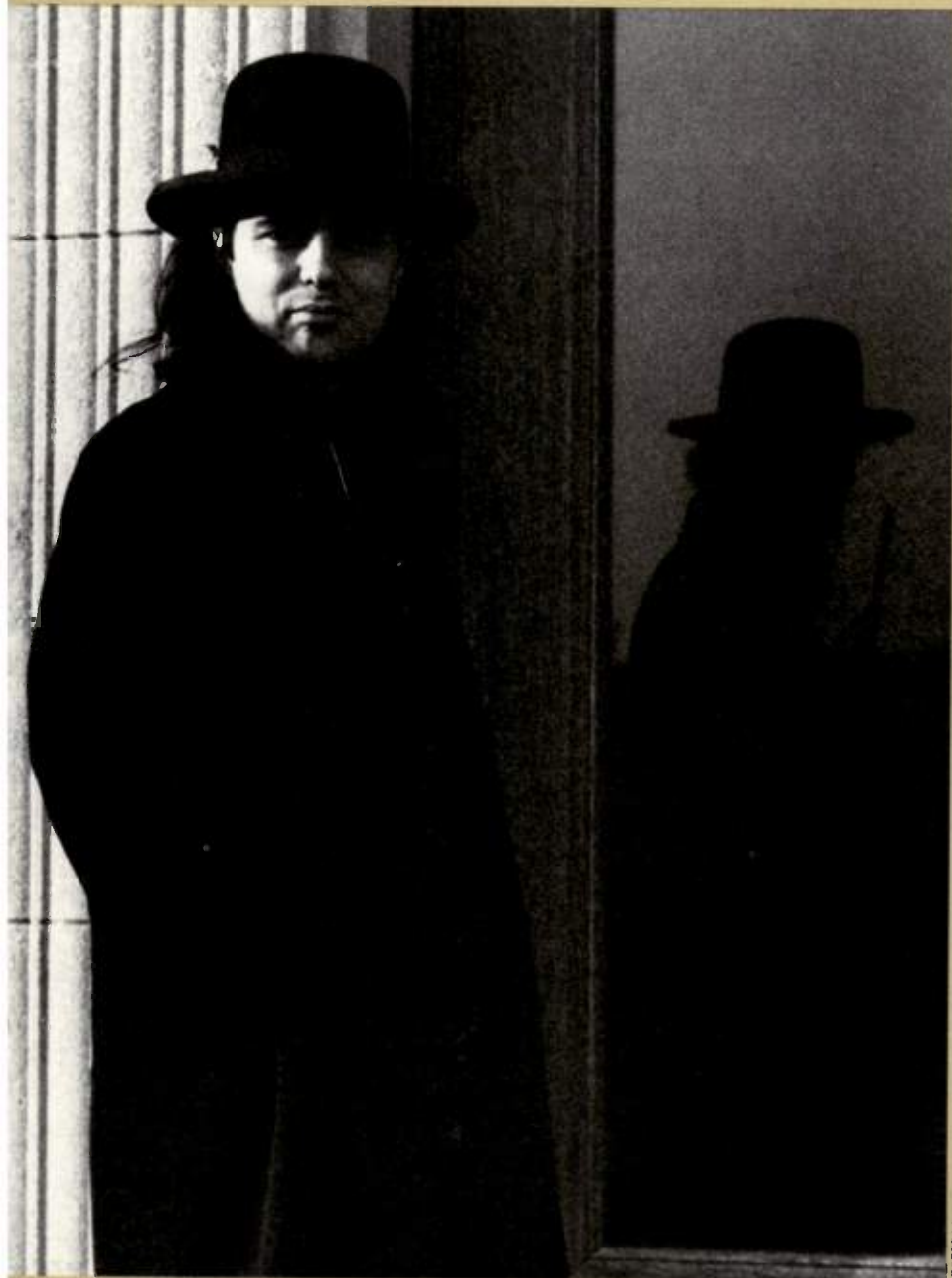
N Did the group think of *The Unforgettable Fire* as a breakthrough when it was being recorded?

L It was a period of search for U2. They were looking for new forms of expression and wanting to do something different. That record has a quality of incompleteness. You're left with the feeling that there's another chapter coming around.

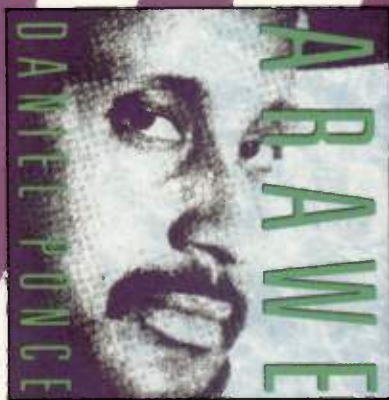
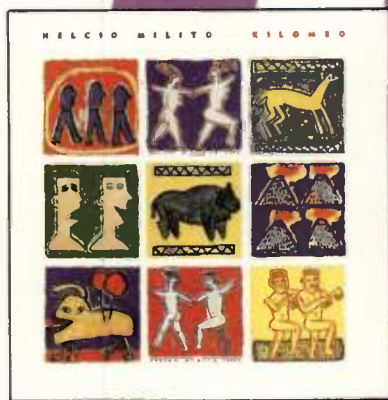
It was not a simple record to make. It took quite a while for the lyrics to come together. Bono was looking for a different way to express himself. He's got a thick book of lyrics and bits and pieces that have never been used. He'll try to apply or superimpose them on things. That's hit and miss. If you don't actually sit down at the piano or with a guitar and write the song complete, end of story, you're in for a struggle.

N How did that approach result in a struggle on that album?

L There's a song called "White City" that never made it onto the album. It wasn't as much a problem for me as it was for Brian, who just about jumped out the window. The song had a few sec-



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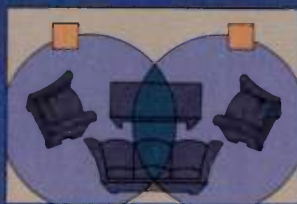
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tions that were really seductive, but there were other bits that didn't work. The bits that didn't work belonged to another song, or somewhere else.

We'd agree at the end of the day, "Okay, 'White City' is not working. We're not going to put it on this record. We're going to work on other things." Next morning, Brian and I would come downstairs and the band would already be warming up. Sure enough, it'd be "White City." At the end of the day, it'd be, "We're not going to work on this any more. We're not going to waste any more time." Two weeks were spent on "White City" and it never got on the record.

N What was the difference in your involvement on *The Joshua Tree*?

L *The Unforgettable Fire* I engineered, and *The Joshua Tree* I didn't, so I didn't have the responsibility of doing the dishes every night. Not literally, but for an engineer there's always a lot of tidying up to do.

There was a certain confidence entering the album [*The Joshua Tree*]. We knew what to expect from different people in the band. The relationship had been established and we got to the point quicker. There was less searching and Bono was also better prepared lyrically.

N Is it true that much of the album was recorded away from the band's Windmill recording studio?

L In fact, it was initially recorded in Adam's house [Adam Clayton, U2's bassist], which has a much funkier vibe and is not nearly as grand. We set up a temporary control room in the living room and brought in an AMEC 24-track console and a Dolby unit.

N Why record there?

L Just to get out of the studio. I don't like those places very much. I don't like Scandinavian wood on the walls, air conditioning that freezes your back 10 times an hour, speakers hanging from the ceiling, intercoms, ringing telephones and a piece of glass as wide as two garages. I don't get it. Studios are okay. They introduce a sense of formality, you get down to work, but I prefer houses. They have better-sounding rooms.

You should go where the instruments sound good. In my experience, people's instruments usually sound good at home. You hear somebody play acoustic guitar and sing a song in a kitchen and it sounds great. I like kitchens and I'll record in kitchens. It's also fun in a big living room with a few couches and people around. It's more a social gathering than a recording session.

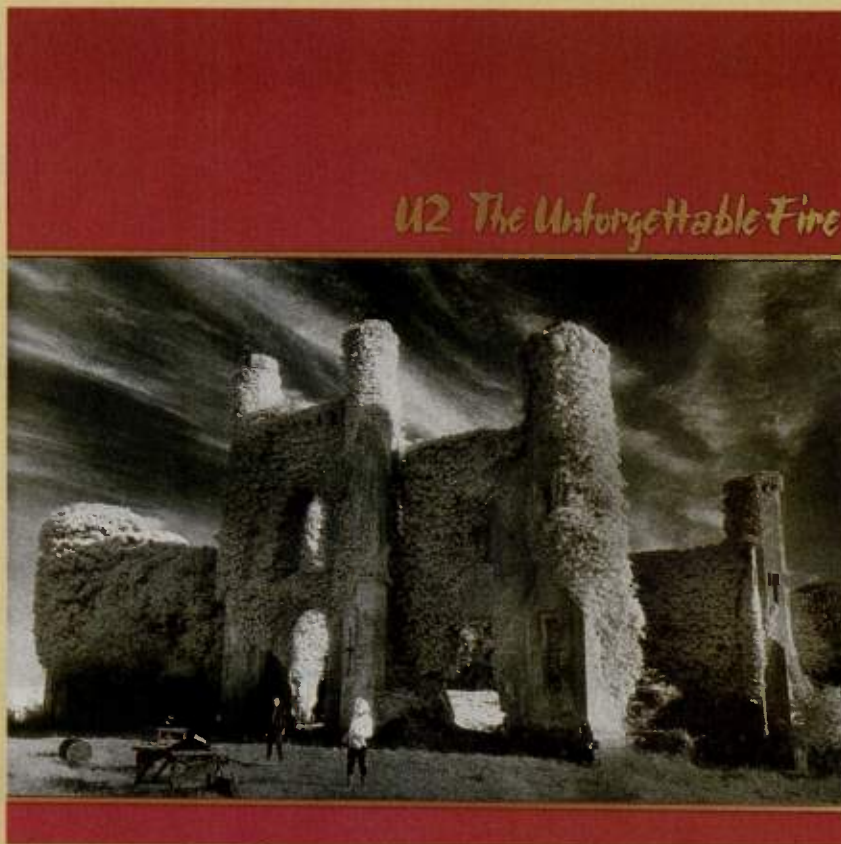
N In interviews, U2 members have said that what they had relearned from working with you and Brian is that music is magical, that recording doesn't have to be like a production line.

L I think we allowed them to hear some of their tracks being transformed and increased into a

higher level of life. Songs like "In God's Country" or "Mothers of the Disappeared" were relatively plain in their basic state. With treatment, with atmospheres overlaid, contrast was introduced, which is always a wonderful quality to have in any piece of artwork.

N You next co-produced Alan Parker's *Birdy* soundtrack with Peter Gabriel. Why did Peter choose you?

L His guitarist, David Rhodes, had been listening to some of my work and said, "Peter, maybe this guy is the way to go. He can mix this sort of stuff." This was after U2's *The Unforgettable Fire*,



so Peter thought, 'Here's somebody who understands band tracks but who can also relate to strong moods and atmosphere for the movie'.

Peter had limited time and didn't want to compose everything from scratch. He was interested in processing and remixing a lot of his past work and applying it to the film. In Peter's absence I went through his library randomly, put tapes up on the 24-track and came up with some mixes.

N After that project, you spent a year recording his *So* album in Bath, England, didn't you?

L It was a year to the day. We initially thought four months, six months on the outside. The six months were spent on compositional time and arrangements. The whole thing was sketched out with Peter, David and myself. All the tracks were laid down in the absence of a full band. The record was developed so slowly that it didn't make sense

to have a drummer and bass player sitting there twiddling their thumbs while other people worked out whether this part should or shouldn't be in the songs. The sketches were very much part of that record; the reason it sounds the way it does. It's not a way I would normally choose to work. I would prefer to have everybody there.

N Gabriel had previously worked with such producers as Bob Ezrin and Robert Fripp, who are both noted for being dictatorial in the studio. Are you the same way?

L I'm more mild-mannered, but I'm also hell-bent on getting the work done and I'll try to use my own technique. If you choose to work with somebody, clearly you're doing it because you believe that they are strong artists and that they have good ideas. You have to respect their point of view and those ideas as you're working. However, Peter and I had differences of opinion. He'll push for an idea if he believes in it. He's a great supporter of his weakest ideas.

For example, he supported a song called "This Is The Road" that I believed was not a great song. It never made it onto the album. Whoever makes the next record, I'm sure that song will jump out of the box.

N Will you work with Peter again?

L I'm the only person who's made two records with him. If he says we should do something I would consider it, but I don't know if I would spend a year in Bath again.

N After that you worked with Robbie Robertson. Wasn't he working on a film project when you were approached to record him?

L When I first met him there was a movie called *American Roulette* and the songs were tailored to that vision. It was very specific and carved out. Initially, he wanted me to be the music director for the film and the record.

At any rate, the movie turned into too tall of an order. Robbie called me back and said, "Listen, everything's simplified. We're just making a record." Then a lot of those songs that applied to the film were not viable to the record, and other ideas came around which I preferred. Had he just recorded those songs we had at the time, it would not have been as emotional a record. It would have been a record of songs about different characters. It wouldn't have been songs about Robbie.

N Why did you use U2 in recording "Testimony" and "Sweet Fire of Love" on Robertson's album?

L (Laughter) I couldn't think of anybody else. I knew the group had the recording rig at Adam's place and the room sounded wonderful. I thought 'What we need is no-nonsense approach to this'. I didn't want to be fiddling in a Los Angeles studio with session players, trying to create rock and roll. U2 thought it'd be interesting to work with someone like Robbie, and he was thrilled about it.

N Is it true the session almost didn't work?

L Robbie came in not quite as prepared as he had hoped he would be for "Testimony." We had U2 playing to this tape with just a horn riff. Even that ended up being manipulated. It was like, "I don't know if we like that part, so we'll take it out. Let's take these two bars and put them together with these two bars."

"Sweet Fire of Love" was invented in the studio. It was a jam. There's a 22-minute version and a 12-minute one. It was a nightmare editing that thing. I spent three days of my life cutting tape. The whole floor was covered in two-inch tape. There were good bits in the beginning, a few good bits in the middle and something down the end we used, but the time was moving around, so not all of the edits worked initially.

N Why was Bob Clearmountain brought in to mix the album?

L Actually, I did mix it when we had finished and there were some good mixes, but some remixing was in order. However, the thing had been dragging its ass for so long it was decided to bring in an outside mixer and just get it done. I'm very pleased with some of the work. It's more polished than I would like, but that's a minor criticism.

N Long before winning the 1987 Juno Award, your star was on the rise, but now your profile is much higher. With that Award, and your successes with the U2 and Gabriel albums, are you being asked to produce a lot of artists?

L I've had a lot of requests in the last two years, but I'm currently working on my own music. I've worked steadily for a lot of years and I've accumulated a lot of information, skills and ideas. I've used up a lot of those ideas and this is now a period of input for me.

There are quite a few labels that are interested, and when I've got a record that's ready to be listened to, I'll play it for these people. I'm sure we'll get something shaking.

N Is it strange thinking of yourself as "the artist"?

L It's a little odd, and to be honest with you, it's hard to apply the discipline that I can provide for others, to myself.

Only the finished album will tell. Until then, Bono has the last word: "Dan's bias is toward songs. He thought what makes a rock 'n' roll group is the songs they play. He's also the finest musician I've ever met." — *Musician* magazine, May 1987. ◀

Larry LeBlanc is a freelance writer, archivist and musicologist who lives in Toronto. He is Consulting Editor to NETWORK.



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ALTA MODA

A brainchild of the exhausted Eighties, following in the footsteps of the savage Seventies, Alta Moda's self-titled debut album crosses musical genres to create a high-brow hybrid of haute pop. The Current/Epic release from CBS Canada consists of 10 original tracks co-written by Molly Johnson and Norman Orenstein, twin heads of the group that was christened on Toronto's late-night club circuit in 1979.

Alta Moda is the "Unsinkable" Molly on lead vocals, the "murderously mysterious" Norman on keyboards/lead guitar, pin-up "nasty" Etric Lyons on bass guitar, and the "bad attitude" of musical militant Steve Gelineau on drums. Back-up vocals from Myles Myles were added in 1987.

"Born in a trunk" lead vocalist Molly Johnson was a child performer on the stages of The Royal Alex and the O'Keefe Centre in Toronto. "A child star to this day," her provocative stage presence combines the nymphoid nastiness of a perfectly impossible little Lolita with the brittle bitchiness of a pouting prima donna; an imperious grace purloined from her years at the National Ballet School.

Molly joined her first band at age 14, working with such Titans of Torch as Dutch



(Left to right): Steve Gelineau, Norman Orenstein, Molly Johnson and Etric Lyons

Mason and Billy Reed, and lied about her age so she could work some of the more "adult" clubs on the circuit.

With musical mentors (bassist) Dave Piltch and (pianist) Aaron Davis, as Blue Monday, she covers Billie Holiday, Duke Ellington and Thelonias Monk material. In addition to her Moda and Monday duties, Molly also frequently performs with Breeding Ground.

An art brat in his own right and a professional musician for 12 years, Norman Orenstein is a self-taught guitarist and keyboard player. Always "genteel to the steel," his politely polished performances are laced with the aural etchings of his

musical mentors, Jimi Hendrix and Ennio Morricone.

Before joining Alta Moda in 1983, bassist Etric Lyons played with Juno Award-winning vocalist Liberty Silver, opening for such headliners as B.B. King, Wilson Pickett, and The Temptations. Etric infuses *Alta Moda* with the sultry spirit of melancholic midnights; the bad and the black. He also fronts his own band, Age of Reason.

The only "angry young white man" in the group, drummer Steven Gelineau always knew he would be a musician, perhaps influenced somewhat by his uncles, Ray and Dave Davies of The Kinks.

Born in London, England, Steven performed with a number of bands (including The Nails out of New York) prior to moving to Canada in 1981 and joining Moda a year later.

The debut album is produced by England's Colin Thurston, whose credits include Duran Duran's "Girls on Film" and David Bowie's "Heroes." 🎵

GEORGE WHITESIDE/CURRENT RECORDS

A DIET OF STRANGE PLACES

by BEN MINK

Fiddle player with Canadian C&W star K.D. Lang and her band, The Reclines, Ben Mink graciously accepted our invitation to scribble a few notes from the road ...

The largest percentage of time spent touring is spent waiting...for no-show work visas, screwed up flights, doubtful baggage arrivals, traffic pileups, hotel check-ins, bad restaurant service, sound checks, deaf long-distance operators ... But "waiting time" is almost impossible to harness and use effectively.

The physical and mental strain of schlepping around the planet with a large entourage leaves little energy to focus on any achievement greater than locating your boarding pass. Still, you try.

I'm en route from Toronto to Winnipeg at the moment, to produce an ethnic instrumental ensemble. Two days ago, on two hours' sleep, I left Austin, Texas at 6:00 a.m., made four connecting flights and arrived in Toronto at 11:30 p.m., 17 1/2 hours after I left. Ten of those hours were spent WAITING in airports. During that time the stock market nose-dived and several new wars erupted...while I w-a-i-t-e-d.

The Reclines have a revolving joke: "...Get on the bus play poker get off the bus play polkas...etc." In the year and a half I've been working with K.D. Lang I've been home perhaps five months. You pay a price (primarily geographic disorientation and romantic dissolution), but this life in *moto perpetuo* is rarely routine.

I met K.D. via a song I sent to her. Called "Turn Me Around," it was written while I watched *The Johnny Carson Show*, then David Letterman's *Late Night*, which follows it. Six months later I found myself performing the same song on Letterman's show, and six months after that, on Johnny Carson's show. It's incredibly exciting but not very real — so you tend to lose touch.

K.D. has just finished re-recording the Roy Orbison classic "Crying" as a duet with Roy himself (to be used in a new Dino de Laurentis film). The day before she left for Boston to record it, we sat in my apartment listening to the original version, spec-

ulating as to what key the song would be recorded in (it was difficult to tell because of tape-speed problems). Anyhow, three days go by, she's already recorded it and I'm at the airport gate in Toronto waiting to fly to Vancouver. Who's on that plane wearing THE shades and looking like "he's not the truth"? Roy "Himself" Orbison. Pure coincidence. I introduced myself and asked him in what key the original was recorded. He said "D."

While I'm here, this is a wonderful platform from which to launch my views about the commercial airline industry. At least my views get off the ground. Service everywhere is falling, and with it, safety standards. You know what falls next.

But back to performing (are we still in flight?). About a year ago K.D. and I waited in a small room with one chair, no washroom, and a color scheme only the Progressive Conservative Party could love. The producers of *The David Letterman Show* gave no consideration to the gender difference here (K.D. is female), and little consideration to much else. Frantic technicians with Bronx accents yelled at anything that wasn't nailed down, and staff who barked rapid-fire questions, not waiting for answers, ran amok. Letterman himself was not visible until showtime and in fact I never even met him.

By contrast, *The Johnny Carson Show* was accommodating to the last detail. We were given several run-throughs and the sound technicians could not have done more to please. The larger-than-life Ed McMahon and Doc Severinsen — who brings his dog everywhere ("Dog" Severinsen?) — were extremely approachable.

The physical layout of the show is quite different from how it's perceived on TV: those institutionalized curtains behind Johnny are actually pretty ratty at the bottom, as is the carpet on the interview stage. The bands' chairs are right out of a union hall meeting, and the magic of the stage set is created almost entirely by lights reflecting off mylar pillars. But after 25 or so years on the air, this show knows how to go. Needless to say, it was a real thrill to do.



Ben Mink (right) and Roy Orbison: great minds (which are unfortunately cut out of this photo) dress alike.

Johnny was exactly as he is on the tube. Relaxed and buoyant about his recent remarriage, he made a point of meeting the band and posing for photos.

Across the continent (what airline?) ... there's no place like Nashville. It exists for two things: country music and the production of Bibles, and it's precisely these things that make it what it is.

K.D. sang at the Grand Ole Opry for the first time on October 6, 1987. She brought the house down. The manager said he hadn't seen anything like it in 43 years. Afterwards, with Roy Acuff, I watched the Blue Jays lose the pennant race. Minnie Pearl, a big K.D. fan, was there, as were Little Jimmie Dickens and George Hamilton IV. On my first visit to the Opry I had met Hank Snow, Grandpa Jones, Skeeter Davis and Bill Munroe in one evening. This time, in two weeks, I met almost every other wax figure Hall of Famer.

In contrast, I saw the largest pool of country and western burnouts in the world. Everyone seems to be a failed or aspiring country 'something', and it can be sad. Hotel lobbies are often home to 50-year-old hopefuls, who write their next "hit" while facing a nightmarish boulevard of mementoes. There's the Conway Twitty, Hank Williams Jr., George Jones, and Ernest Tubb souvenir shops, and when you finish snapping shots of these, you can get them developed at the Barbara Mandrell One Hour Photo.

To be fair, Nashville's got its good and bad. There are some of the best guitar pickers in the world here, and some of the worst taste in almost anything else. But the iconoclastic realities vaporize in an instant when I hear Hank Williams' "I'm So Lonesome I Could Cry."

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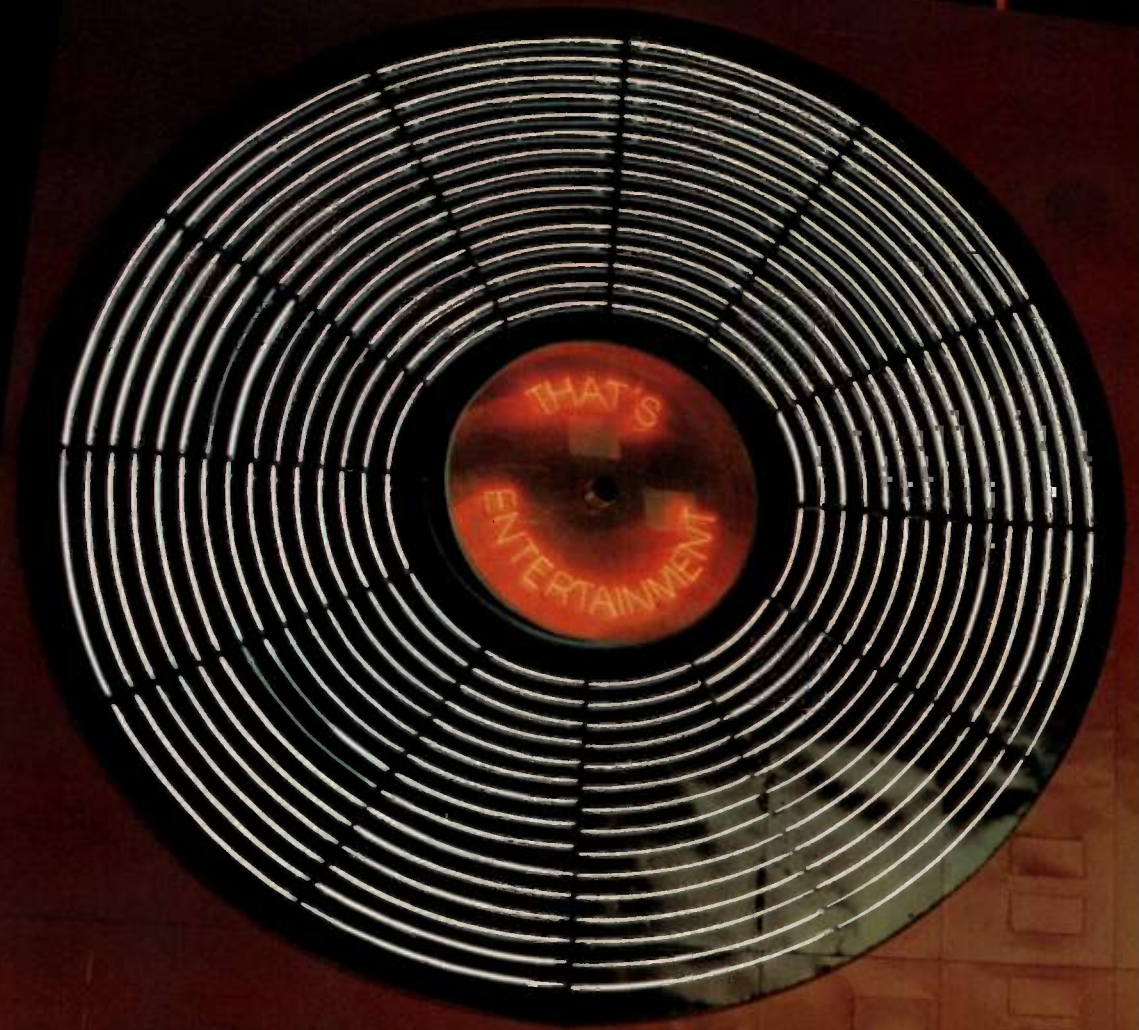
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REAT SELECTION

★ BETTE MIDLER

The Queen of Camp may have become the Matron of Madness, but nothing can diminish her larger-than-life image. From The Continental Baths in New York to swimming pools in Beverly Hills, Miss M remains divinely outrageous.



by JAMES WHITE

At 42, she doesn't look at all like the old Bette Midler; the voluptuous, sex-crazed, foul-mouthed Divine Miss M who camped her way through the 1970s.

Onstage in Miami Beach torearor pants, teetering on open-toed shoes with transparent spike heels, her shoulders twitching, her bazooms flopping out of silver corselets, she'd go into a full-bodied vamp or talk to the audience as if they were her best friends.

For Midler it has been a long, improbable transition from the notoriety of playing The Continental Baths in New York to being the reigning film comedienne of the moment. There have been years of heady success — a pair of Grammys, an Emmy, sold-out concerts, and an Oscar nomination for the self-flagellating, whirlwind rock singer in *The Rose* — and years of abysmal frustrations. Her 1972 debut album was a critical and a commercial success, but her other eight albums have not done well. Midler has been unable to capture on vinyl the consistency and punch of her live shows.

However, by shifting from the Divine Miss M to the epitome of film screwball, Midler is now as bankable as a movie star gets. Three films for Dis-

LAUREL MOORE/TOUCHSTONE FILMS



(Above) There's nothing halfway about Bette! Here she strikes back at her kidnapers with electric beaters in *Ruthless People*. (Right) In *Outrageous Fortune*.

ney's Touchstone Pictures, *Down and Out in Beverly Hills* (1985), *Ruthless People* (1986) and *Outrageous Fortune* (1987) have grossed a combined total of over \$135 million (U.S.). Due for June release is another Touchstone comedy, *Big Business*, in which Midler and Lily Tomlin each play a set of identical twins.

The third daughter of poor Jewish parents transplanted from New Jersey to Hawaii, Bette was fascinated by her mother's collection of movie magazines and had a "passion" for '50s starlet Debra Paget. Midler grew up wanting, more than anything else, to be a star. "I came from very poor people and I didn't want to be poor," she has said. "I wanted to be rich. I wanted to be in the pages of *Vogue* and meet the Queen. I wanted to be international. I didn't want my world to be small."

In the late '60s, in New York, she scrambled as a hatcheck girl, a go-go dancer and sales clerk. She took singing, dancing and acting classes, and spent hours in the library researching old songs.

The first musical role she played was in the chorus of *Fiddler on the Roof*, which led to a three-year stint as the eldest daughter, Tzeitel. After *Fiddler* ended, she took her torch-singer solo act through one club after another, without much success, until she found The Continental Baths on 74th Street.

The two owners offered her \$50 a night to sing, and she played to about 50 people seated in folding

LAUREL MOORE/TOUCHSTONE FILMS



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chairs while the rest of the patrons, 100 feet away, splashed in the pool. She complained weekly (for the three years she performed there) that the pool activity and "that goddamn waterfall" were cramping her act. Still, she says "they were a very generous audience. They loved everything. I got really free in that atmosphere, coming up with new stuff."

The extensive publicity Midler got there was due as much to the fact she was singing in the gay baths as to the fact she was coming on as the hottest thing since Barbra Streisand. Critics raved about the Jewish girl from a Samoan neighborhood in Hawaii who was the darling of the beautiful people like Helen Gurley Brown, Mick Jagger and Andy Warhol, and who sang in a decadent New York bathhouse. They compared her to Edith Piaf and Judy Garland.

It was Midler's former manager/agent/lover, Aaron Russo, who always figured Hollywood would be the place for her, but before *The Rose* in 1979, she turned down several high-profile film roles. "I chose *The Rose*," she said later, "because it was a big film, with music, sound and lights, not an everyday picture." It was, in fact, a lurid and synthetically plotted vehicle based on the life of the late Janis Joplin. Midler's intense, first-rate performance (no mean feat for a singer with no acting experience) showed the hell of a rock and roll life, and she was a stunning success.

(Her little-known film debut had actually taken place eight years earlier, when she played the Virgin Mary in an infamous 16mm satire called *The Greatest Story Ever Told*. She appeared on screen for 12 minutes, and sang only twice — a few bars of "I've Got A Date With An Angel" just preceding the immaculate conception, and a few bars of "It's Beginning To Look A Lot Like Christmas" when her pregnancy begins to show.)

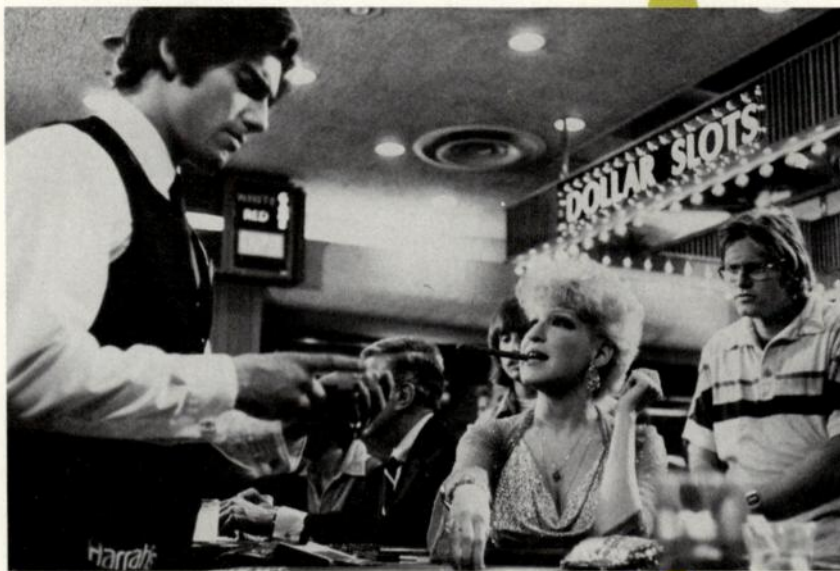
Before *The Rose* was released there was talk of other projects, and the film brought her an Oscar nomination for Best Actress, but everything evaporated. "I should have set my next goal right away, so I could have gone on with the energy. But the dream collapsed, and it was twiddling thumbs time. Nobody gave me scripts or offered me parts."

Her celluloid dreams temporarily dashed, Bette returned to recording and touring, and wrote two books: *A View From A Broad* and *The Saga of Baby Divine*. Finally, two years later, came the prophetically titled, \$26-million *Jinxed*. Its production was so plagued by internal bickering that it drove her to a nervous breakdown, and the principals quarreled in print. The picture was released to excoriating reviews, and drew flies, losing \$23 million. In a town with a smile on its face and a knife always poised for your back, Bette again faced oblivion in Hollywood, until Touchstone contacted her.

Disney films are generally more notable for their stars than the depth of their scripts, and her appeal has easily overshadowed the middlebrow material with which she has worked. With a per-

sonality drawn in broad, cartoon outlines, Bette is seldom asked to say her lines straight: she flutters, screams or canoodles.

Midler concedes that her former youthful exuberance has ripened into perseverance: she does what the scripts tell her. "I'm no longer forward and pushy about what I think is right or wrong. I don't know everything. I'm an actress for hire. A lot of suggestions that come from actors are good and valid, but if they're not asked for, you can get



Bette played a cigar-puffing card-player in the movie *Jinxed*, which unfortunately lived up to its name.

yourself into a lot of hot water. I prefer to make my contribution and stand back."

What changed her?

"Well," she dryly replied in a recent interview, "I think, not working."

Yet Midler isn't entirely happy with just being an actress knowing her lines, or sitting back and waiting for someone to create something for her. Her enormous back-to-back successes have not only made her a popular actress, but a powerful one as well. She now has the clout to develop projects herself, which she's doing through her company, All Girl Productions. As a producer, she knows she can now say things that would be out of turn coming from an actress.

Bette used to try to be the Divine Miss M, an irresistible and constant Circe storm, at all times, but it demanded an enormous amount of energy. Today, married to commodities trader Harry Kipper (born Martin von Haselberg) and mother of one-year-old Sophie, Midler just wants a little peace in her life. "I'm not saying peace and quiet. I'm saying to be at peace, contented."

"People say to me, 'Bette Midler with Walt Disney! That's funny!' I'm laughing all the way to the bank."

James White, a Toronto freelance writer, specializes in personality profiles and popular music reviews. In his spare time he watches too many bad movies.

A theatrical makeup and wig artist for more than a decade, Martha Gleeson has been Makeup and Wig Department Supervisor for the Canadian Opera Company, in Toronto, since 1984. Here, she talks about her work behind the scenes with one of Canada's most prestigious performing arts companies.

At one time I thought of becoming an actress, but my mother was a model, which is probably why I was always so interested in makeup. At a certain point I slipped into a greasepaint pot and I've never got out.

It was while I was working part-time at the Canadian Opera Company (COC) that I got involved with wigs. There were virtually no wig experts in Canada then. People had to be brought in. I quickly learned from them.

I guess you could call me a snob, but when the curtain goes up I want things to look the very best. Wigs and makeup go together. They both have to look right. When I've finished a particularly tricky job and can look back and know it's good, it's such an emotional feeling I just cry like a baby.

People don't realize how expensive wigs are. Most of the human hair we use comes from London and New York. Long white hair is the most expensive. We also use synthetic fibres or mix them with real hair. It can take me as long as two weeks to construct a new wig from scratch. The cost can be as much as \$3,000 for a full female wig. For a company as big as the COC we have a relatively small



GARY BEECHY

MARTHA GLEESON

Theatrical makeup and wig artist

stock, maybe 50 really good handmade wigs and 200 workable wigs which we bring out and redress for different shows.

The size of the staff I work with depends on the scale of each production. I might have as many as 20 assistants for a big work like *Boris Godunov*.

Resident makeup artists are essential in opera. Actors working in smaller theatres traditionally do their own makeup, but when you've got opera stars travelling around to different stages you need someone who understands what's needed for a particular space. I always pay special attention to the eyes.

They are the mirrors of the soul, and have to be seen even at the back of the theatre.

When I first came to the COC I walked around with cotton batting in my ears. Now I love opera. It's a thrill to be able to work closely with the stars. You've heard the saying, "Only her hairdresser knows for sure." Well, it's true. Occasionally you get a difficult diva and you have to talk them around to understanding why you're doing things a certain way.

The biggest change in my work has been moving into what I call 'Wigland', a state-of-the-art wigmaking facility at the COC's new headquarters.

Working with wigs is dangerous; there are lots of toxic fumes. I was always telling people to go outside for fresh air. Now we've got properly ventilated work areas.

It's tough work. I'm often on the job for 12 hours a day, but I don't complain. I've worked with the best in the world, and come to be respected by the best. What more can you ask? ◀

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

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WH



by CHRISTOPHER HUME



The Seven Deadly Sins used to be exclusive to people out after dark in New York. But scandal and risk have slipped into mainstream society—cloaked as board games. Just anyone can buy the chance to take over the world.



You can tell a lot about people from the games they play. And in these game-crazed days, there's not only one for every mood and occasion, there's one for our every psychic need and all the important deadly sins, especially greed, pride and lust. They're the big ones but, in fact, no matter how you're feeling, there's a game designed with you in mind.

If you're not sure exactly what that means, bear in mind that Canadians spend more than \$100 million annually on board games. And that's just Canada. The American market is reckoned at about \$750 million plus. Then there's Europe, Asia and the rest of the world.

Psychologists tell us that games are one of the activities we use to stimulate ourselves, to take risks and generally, to remind ourselves we're alive. They are also a way of acting out. Especially acting out aggression, the urge to dominate, and to prove one's superiority. (Chess may look elegant, but all the pieces fit, so to speak.)

Consider the case of Trivial Pursuit, the most successful game ever invented in Canada. Since it was unleashed on an unsuspecting world in 1981/82, more than 41 million copies of the game have been sold internationally, grossing over \$1.5 billion. It has been translated into 27 languages, most recently Chinese and Saudi Arabian. The game has also spawned a rash of imitators. According to Chris Haney, co-inventor of TP along with Scott Abbott and brother John Haney, "In 1984 there were 104 knockoffs in the U.S. alone. Our legal bills are horrendous."

Though in many respects a gentle game, TP is clearly intended to appeal to our sense of pride—intellectual pride perhaps, but pride nonetheless. It also glorifies the insignificant and the irrelevant.

After all, the more trivia one has stored in one's brain, the better one fares. Players with the largest store of useless information win.

TP may be the fastest-selling game in history, but Monopoly is the biggest selling. Invented in 1935 during the depths of the Depression by an unemployed salesman named Charles Darrow, it is played around the world. Parker Brothers, the game's manufacturer, says well over 100 million copies have been sold in that 50-year period. Indeed, Monopoly is more than just a board game. It is a cultural icon.

But for a true account of why Monopoly is so enduring, listen to Torontonion David Brooks, a one-time Canadian Monopoly champion, on the subject of his success: "I attribute it," he bragged, "to a combination of luck, skill, and an ability to con the other players into giving me something they shouldn't."

Sheer greed and deceit. In different circumstances, business excepted, such behaviour would be considered unacceptable, if not outright criminal. In the context of a game, of course, it's perfectly okay. Or is it?



Laying Monopoly is usually an all-night affair, one that doesn't begin until after the kids have been put to bed. As the board is set up, so is the white wine, the cheese, the crackers. Couples often sit together. This is significant, as other players later discover, as it likely means that when it comes down to the wire and one of the pair is facing bankruptcy, he or (usually) she sells all to the spouse at what might conservatively be called favorable terms. The other players, by this time roused to a frenzy of bloodlust by the prospect of beggaring their best friend, immediately grow incensed.

Later, in the quiet of the marital bedroom, the players will make nasty comments about each other; the winner will be judged a ruthless creep who never plays for fun, and the losers are either wimps or bumblers.

For men, Monopoly is a test of such male virtues as cunning and ruthlessness, the ability to get their own way and their skill at "conning the other player," as the champ put it. Male rivalry is often the subtext to a Monopoly encounter.



Y₄ O₁ U₁ 'R₁ E₁

G₂

A₁

M₃

E₁

Scrabble, by contrast, is a more genteel game. The funny thing about it is how friendly the games are at the start. Players are in an almost self-congratulatory mood: they are the literati of the game-board set, and they know it. Habitual players trot out a well-worn dictionary (*Webster's Third* is the official edition) and the tiles are passed around. The intellectual appeal of Scrabble lies in the way it tests literacy, not luck. (Still, no matter how literate you are, it's hard to know what to do with three Qs.)

But after a few rounds, when players are stretched to their limits — how about “puntie,” or “hurtler”? — the mood changes drastically. Soon *Webster's* is changing hands like a live football. But even it isn't very helpful when the challenged player, a research neurochemist, insists the word is in current usage around the world and that anyone

with even an *undergraduate* degree in medical science would know it. Refuse him and you're a moron. Accept and you've lost the game...

There is a lesson to be learned in the story of Joel Wapnick, a music professor from Montreal who won the North American Scrabble Championship (the North American Scrabble Open is a biannual event) with a phoney word, i.e. one not found in *Webster's Third*. “I didn't think my opponent would challenge the word, and I was right,” Wapnick gloated after his victory. Even Scrabble, that most literary of pastimes, has the same ability as its less-refined cousins: to bring out the worst in people.

For the overtly macho, male or female, there are even more satisfying games to choose. Games like Risk, wherein the winner literally takes over the planet, are ideal for hyper-aggressive but socially acceptable individuals. “...a harmless way for the whole family to try and conquer the world,” reads the package. “Risk gives players delightful delusions of grandeur as they mastermind sweeping, dramatic moves with their armies, trying to gain control of continents and ultimately the world.” Everyman a Napoleon.

PICTIONARY

“Who says games aren't fun any more?”

“Pictionary (the charades on paper game) is a good old-fashioned fun game that people can enjoy. It builds up tension but also brings a release. It's hyperness — is that a word? — it's spontaneity and reaction.

“I invented it for fun although it does get emotional. A 60-year-old man in Walla Walla, Washington, called his wife a bitch because she told him he couldn't draw. I was amazed at how involved people can get ... hey, wanna see how I cheat? (Casually leans over the table, pretends to be interested in what the other team is doing and flips the one-minute timer so they really only get about 30 seconds to solve the charade.)

“No, seriously, games can still be fun...although, (and his eyes get a demonic gleam here), I love Risk — the aggressiveness, the power, the taking over of the world ...” — Rob Angel, inventor of Pictionary





A QUESTION OF SCRUPLES

Roger and Shannon have been married for five years.

Tom and Joanna have been married for eight years.

They have all been friends for ages.

Tom and Joanna have Roger and Shannon over for dinner.

As they sit down with coffee afterwards, Joanna suggests a game and takes out *A Question of Scruples*.

Roger starts by asking Tom, "You scratch another car slightly in a parking lot. Do you leave a note?"

"Yes, I think I would," Tom replies.

"Bunk," Roger retorts. "I know you wouldn't because I was there that time you scraped that station wagon with your BMW."

"What time? With our BMW?" Joanna asks, wide-eyed. "You didn't tell me about that."

Tom glares at Roger. Joanna glares at Tom.

The friendly game continues.

"Unattached, you meet a stranger at a party and a strong mutual attraction develops. Do you go home together that night?" Tom asks Shannon.

"Of course she would," Joanna answers for her quickly.

"Don't be ridiculous. Shannon's not like that," Roger snaps.

Shannon ponders the question. "Well, if it was a strong attraction... yes, I think I would."

"What? I can't believe this," Roger says, looking hurt.

"It says if I was *unattached*," Shannon points out.

"What about AIDS?" Tom asks. "Are you nuts?"

"It's *her* decision; she's not stupid," Joanna says.

Tom glares at Joanna. Shannon glares at Tom. Roger and Shannon aren't speaking, and what really happened in that parking lot anyway?



B₃

attleship is a similar game. Armchair admirals love this one. Like Risk, it provides a great way to vent the pent-up frustrations that go with not being able to nuke the entire planet.

All of these games occupy a niche in the pantheon of Great Games in the Western world, but the industry is now looking for a successor to TP. The trivia craze has passed, and in its wake there is a massive void. Canadians, who seem obsessed with inventing board games, are rushing to fill it in unprecedented numbers. Industry insiders estimate that approximately 5,000 new games are invented each year in Canada. Fortunately, very few of them see the light of day and fewer still are actually successful.

But according to Stephen Morris, vice-president of marketing for Playtoy Industries, which manufactures games, the proportion of winners is increasing. "Prior to Trivial Pursuit, maybe one in 1,000 made it to the market," he says. "Now it's ten in 1,000." Like other games executives, Morris spends a lot of time looking at



new products. "I see Canadian inventors every day. You never know if it's going to be another Trivial Pursuit."

An informal survey of stores, store managers and manufacturers indicates that the current trends are pop psychology, mystery and "creative thinking." A lot of new games are also business oriented; they appeal, naturally, to our greed. Most are variations on the Monopoly theme, but are much more elaborate and situational.

One of the best known is Investor, which came out late in 1985. Its inventor, Polish-born architect Bob Spanski, devised the game after losing "a bundle" on the stock market. The goal is to make a fortune, while keeping everyone else in the poorhouse. Like real life, except more personal.

Or how about Work Farce, a game in which the objective is to obtain a series of jobs with combined salaries of \$200,000, and to stop opposing players from doing same? Quorum I is a game based on climbing the corporate ladder (rung-upmanship?). And let's not forget Millionaire, with its complex system of debits and credits. Again, the aim is to get rich at the expense of your opponents.

For those interested in morality rather than plain greed, there is A Question of Scruples. This one is based on 120 cards, each posing an ethical dilemma. They range from the minor ("You scratch another car slightly in a parking lot. Do you leave a note?") to the sexy ("Unattached, you meet a stranger at a party and a strong mutual

attraction develops. Do you go home together that night?") to the catastrophic ("Your democratic country is taken over by tyrannical dictatorship. Do you join the underground?"). This game, which has enjoyed some success since its inventor, Winnipeg English teacher Henry Mako, introduced it in 1985, is beloved by windbags. One, a journalist, wrote that it was ideal "for persons who like to argue intelligently with their peers."

Not until one comes across a statement like that is one overcome by the realization of what board games really mean in the late-20th century: they are no longer a way to help pass the time agreeably, but are carefully conceived frameworks which allow people to deal with desires and emotions that can't be let out in normal conversation.

Once upon a time, if people wanted "to argue intelligently with their peers," they simply set about arguing. In the 1980s, they play a game instead.

Your move.

Christopher Hume is an art and architecture critic for The Toronto Star, and a frequent contributor to many Canadian publications.

THE MONOPOLY GAME

"I was over at my buddy's house having a few beers with the guys the other night and someone suggested we play Monopoly. I thought, 'Who plays Monopoly any more?' but we dug out the board sort of as a joke anyway.

"I wanted to be the top hat — I'm always the top hat in Monopoly — but Mick made a big deal out of it so I gave in. I was mad but I certainly wasn't going to argue over something as stupid as a game piece. Anyway, I sure showed him later when he landed on my Marvin Gardens after I'd just put the third hotel on it. Ha! He had to fork over most of his cash and then he landed on Boardwalk and I completely broke him. What a great feeling. He'll never make a banker. I ended up taking over the whole board — I mean, winning. And those guys say I'll never make it in real estate. I'll be running the company soon.

"As for Mick, he got pretty mad about the whole thing and left sort of suddenly. Imagine getting so worked up over a silly game."
—Tony, 27





Ron **CARIOCA**

A TASTE OF THE ISLANDS.

PLAY IT AGAIN SAM

Twenty-five years ago an Ozark mountaineer named Jed was shooting at some food, when up from the ground come a bubblin' crude. Oil, that is. Texas Tea. The Beverly Hillbillies rolled into Hollywood and struck a TV gusher. Come on in and sit a spell.

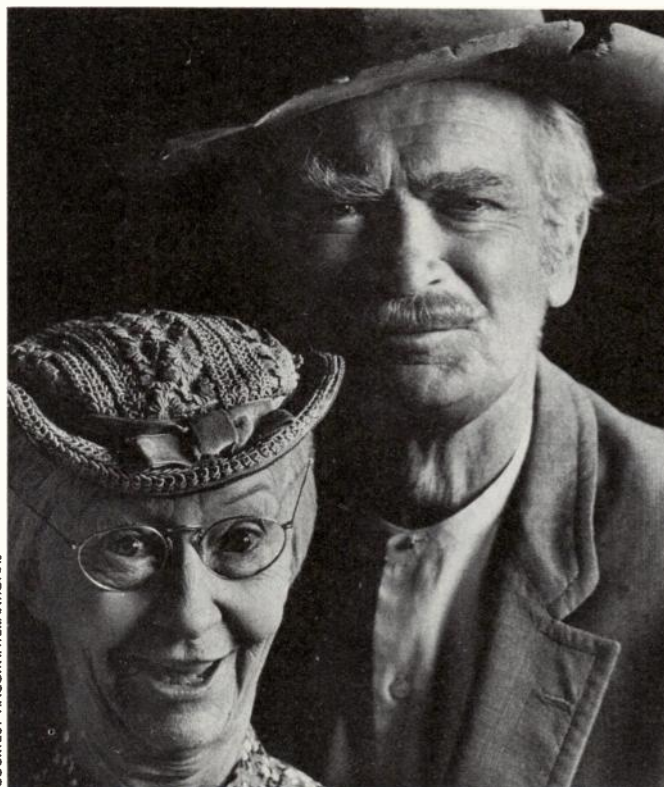
Thanks to a cornpone vision CBS producer Paul Henning had a quarter-century ago, a tour down palm-tree-lined Rodeo Drive means *déjà vu* for millions who've never been within a thousand miles of Beverly Hills, California.

One simply can't travel down that pristine avenue-of-the-rich without hearing the banjo and guitar picking of Lester Flatt and Earl Scruggs in the mind's ear — so many times have we been there on the back of Jethro's truck en route to the fictitious Commerce Bank of Beverly Hills.

And is there anyone who was alive in the '60s who can't supply the rest of the words after "Come and listen to a story 'bout a man named Jed, a poor mountaineer, barely kept his family fed...?"

Yes, it's been 25 years since *The Beverly Hillbillies* debuted to dominate the Nielsen ratings for a decade, a pool of instant escapism launched the same autumn the world teetered on the edge of Armageddon over the Cuban Missile Crisis.

Indeed, in the relatively short history of the medium, no series ever became so huge so fast. Within five weeks of its debut, it had a weekly U.S. audience of 36 million and was the most popular TV series in countries throughout the Western world. They were all enthralled with the surreal transition of the Clampetts, a *nouveau riche* family of Ozark hillbillies who discovered oil on their land and followed the advice of their kinfolk.



COURTESY VIACOM INTERNATIONAL

Irene Ryan as Granny (left) and Buddy Ebsen as Jed Clampett

To wit: "Californee is the place you oughta be."

The cast of caricatures was stunningly absurd. There was patriarch Jed (played by tall ex-hoofer Buddy Ebsen), a whiskered old mountaineer of Lincoln-esque virtue. Granny (Irene Ryan) was as old as the hills and wiry as a mountain goat, partly, we suspect, because of her high-octane "rheumatiz medicine." Shapely Elly May (Donna Douglas) had an uncanny power over "critters" and a naïveté about the appreciative opposite sex, while her beefy, moronic cousin Jethro (Max

Baer Jr.) could never decide whether to parlay his sixth-grade education into brain surgery or "double-naught spy-in'."

On the citified side of the street there was the maniacally avaricious banker Milburn Drysdale (Raymond Bailey), whose protective instincts toward the Clampetts and their money was so strong that he had them move into the mansion next door to his own — much to the chagrin of Margaret, Drysdale's howling dowager of a wife (Harriet MacGibbon).

And then there was Jane

Hathaway (Nancy Kulp), Drysdale's faithful, horsefaced, bird-watching secretary, who looked at Jethro with bedroom eyes and protested her boss's worst excesses with an outraged, high-pitched "Chieeff!"

What was the pull of these Clampetts, who roosted almost uninterrupted in the Nielsen Top 10 until 1971? Henning would eventually get rich creating a Triple Crown of interconnected rural comedies — the *Hillbillies*, *Petticoat Junction* and *Green Acres*. He saw their appeal as primarily nostalgic: "The country scene, with its pleasant tempo, its peaceful and simple way of life which makes particularly warm and human relationships between people possible, is rapidly disappearing," he told the *Toronto Telegram* in 1966.

Others saw in the show, and particularly in the use of Jethro, a *Mad Magazine*-like satirical touch with light pokes at:

The Drug Scene. Jethro, in a Robin Hood costume, becomes the leader of a band of hippies who are intrigued by the prospect of "smoking crawdads."

Hollywood Phoniness. The Clampetts end up owners of Mammoth Studios, home of matinee idols like Dash Riprock, Bolt Upright and Crunch Hardtack. A star-struck Jethro opted to join in under the name Beef Jerky. ("You don't want people calling you Mr. Jerky," advises Drysdale. "You're right," Jethro responds sheepishly, "I wouldn't want anyone to think I got a swelled head.")

Draft Dodging. Jethro is

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drafted and, eager to please, shows up for induction dressed in a general's outfit and riding a tank — both courtesy of Mammoth Studios. The impressed induction officer thinks he's a genius who's invented an elaborate rejection theme.

The Clampetts were cancelled in 1971. Irene Ryan and Raymond Bailey have both died since (she in 1973, he in 1981). Baer Jr., son of the ex-heavyweight champ, went on to produce movies (his most famous was *Macon County Line*). Donna Douglas had a spotty acting and singing career, and recently released a country album. Nancy Kulp ran for Congress as a Democrat. Buddy (*Barnaby Jones*) Ebsen campaigned — for her opponent. — *Jim Slotek*

Jim Slotek is the TV critic for the Toronto Sun.

Margaret MacGibbon as Margaret Drysdale (left) and Raymond Bailey as the Clampett's banker and neighbor, Milburn Drysdale.



COURTESY VALCOM INTERNATIONAL

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

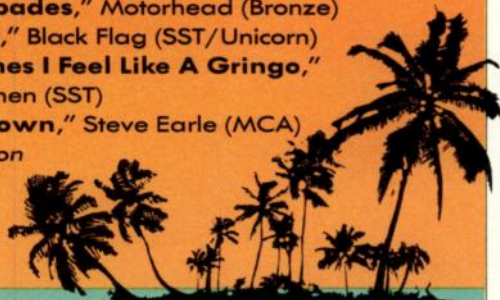
DESERT ISLAND DISCS

PAUL HYDE (of Rock & Hyde)

1. "Little Red Corvette," Prince (Warner Bros.)
2. "No Particular Place To Go," Chuck Berry (Chess)
3. *1812 Overture*, Charles Dutoit and the Montreal Symphony (London)
4. "What You Get Is What You See," Tina Turner (Capitol)
5. "Honky Tonk Women," The Rolling Stones (London)
6. "No Woman No Cry," Bob Marley and The Wailers (Island)

DAVID HIDALGO (of Los Lobos)

1. "Born To Be Wild," Steppenwolf (Dunhill)
 2. "Speed Kills," Ten Years After (Deram)
 3. "Ace of Spades," Motorhead (Bronze)
 4. "TV Party," Black Flag (SST/Unicorn)
 5. "Sometimes I Feel Like A Gringo," The Minutemen (SST)
 6. "Guitar Town," Steve Earle (MCA)
- Anya Wilson



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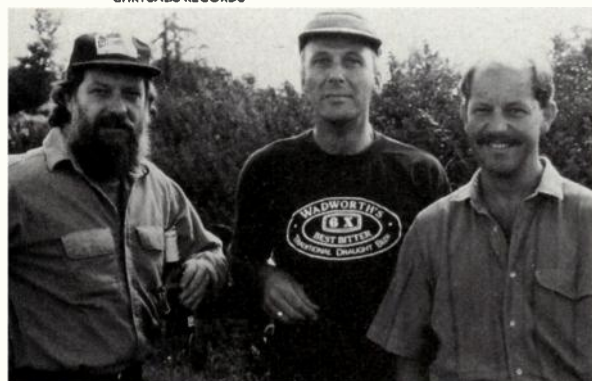
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JETHRO TULL

What goes around, comes around. The mad gypsy and his band of players are still spinning, and after 20 years, they're coming around again. But they really don't mind if you sit this one out...

by BRIAN RABEY

Everybody and his son, daughter, brother, uncle, or aunt know all of, or at least some of, the lyrics to Jethro Tull's "Aqualung." Since the song was first introduced to the world in the summer of 1971, the band has had to live down the success the song and the album brought them. It's not that success was a burden for Tull, it's just a bit perplexing that sixteen albums followed and people still insist on requesting that one song.

Not to say those LPs were delegated to the delete bin five minutes after they were released. On the contrary, Jethro Tull's musical integrity has remained intact, even though press and radio have virtually ignored them since the mid-'70s. Part of the reason may have been their attitude towards the 'star-maker machinery'. One of the original groups to have profited from the Underground band phenomenon, Tull always skirted the glitz and glam of the spotlight, letting word of mouth advertise forthcoming albums and tours — which it did, and still does, very successfully. In September 1987, Chrysalis Records in New York said their office had been flooded with calls requesting information on a new LP and/or tour. Both were on their way.

Crest of a Knave, Tull's 20th album, was released in mid-September in the States, and in early October in Canada. To promote the release, Ian Anderson, spokesman for the band, flew into New York for two days for interviews and a guest VJ spot on MTV.

Anderson, now 40, played down the fact that the band was about to celebrate its 20th anniversary, saying he was there to promote "just the new Jethro Tull album." With what sounded like a grin behind the words, he set aside the milestone: "I've always thought that 25 years would be more impressive."

Today Jethro Tull is Anderson, Martin Barre and Dave Pegg. Of those three, only Anderson and Barre date back to the days of *Aqualung*, and Anderson is the only original member left. Barre joined for the recording of the band's second LP, *Stand Up*, and Pegg's relatively recent membership as permanent bass player (after the untimely death of bassist John Glascock), was firm by the recording of the group's 17th album, titled *A*.

Anderson's attitude toward nostalgia, in keeping with the fact he's been leader of the band for 20 years, is that it (nostalgia) should be a very personal thing. Yes, it's nice, but could we please keep it in perspective.

"We, as a group, indulge in nostalgia all the time," he explained. "After a concert or recording session we sit around and swap fishing stories from ten years ago, which is a very private and personal thing. We are just like a bunch of old cronies drinking beer in a cabin somewhere (laughs). We are very, very boring people, socially.

"People will come to a concert and a certain song will remind them of their first date in the back of some car with a Jethro Tull song playing on



(Far left) Jethro Tull today, from left, Ian Anderson, Dave Pegg, and Martin Barre. (Left and below) Described as a prancing flamingo-on-speed, Ian Anderson is the frontman for Jethro Tull



BRIAN RABEY

the radio. It will mean something deeply personal and very moving to some people, but I can't share that from my end. I sometimes think that if you try to share it (nostalgia) in a global sense and make a big deal out of it, it sort of loses the meaning it usually has.

"I'm a bit reluctant to bring nostalgia conspicu-

BRIAN RABEY



Ian Anderson: back to the slightly naive and romantic idea of playing music for fun.

ously to the fore in terms of commemorating something on any large scale. However, I do think from the number of letters I've been getting on the subject, there are a lot of people aware of the 20th anniversary.

"I've been discussing with the record company the possibility of putting together something of a collector series made up of obscure tracks, but I think the last thing I want to do is come out with something that would conspicuously look like the new Jethro Tull album in '88. I'm rather reluctant to overtly trade on 20 years of being together."

Over the past 20 years, Tull has enlisted a quiet but loyal following, which has turned over sufficiently for the band to maintain enough popularity to continue selling records and filling concert halls, even though their last Top 10 single on the North American side was well over 10 years ago.

During their first two years together, the group enlisted a firm following in the UK, and then turned their sights toward this side of the Atlantic. They invaded and conquered with best-selling albums *Benefit*, *Thick As A Brick*, *A Passion Play*, *Warchild* and *Aqualung*. The UK lost interest and abandoned Tull shortly thereafter.

Times and attitudes have changed since the early-'70s and today, Europe is where the group has its largest audience. "Our strength in the European market has actually increased or stayed the same over the last few years," Anderson explained. "It's now popular in the UK to not knock Jethro Tull. If you were to go to a Tull concert in the north of England you would see what certainly seems to be a good 50 percent of the audience around 17 to 18. We have replaced, or are in the process of replacing our audience."

During the '70s, music journalists had a field day, frantically searching for new ways to describe

the prancing, Toscanini-with-St.-Vitus- Dance-flamingo-on-speed who evinced a mad-dog Fagin stance. When it came to media interviews it was Anderson, the maniacal frontman, who was most sought after. He became Jethro Tull.

"I've actually always found the name to be quite embarrassing," Anderson said with a chuckle. "If I could change anything today, that would be it. The name was given to us by our agent at the time. He used to give us a different name each week because we were so bad when we started out that the only way to get a re-booking at clubs was to pretend to be somebody else. It just happened that the week we got a re-booking at the Marquee Club we were called Jethro Tull. It just stuck."

A battalion of musicians have contributed to the Jethro Tull sound over the years: guitarists Mick Abrahams and Martin Barre; bass players Glen Cornick, Jeffrey Hammond-Hammond, John Glascock and Dave Pegg; drummers Clive Bunker, Barriemore Barlow, Mark Craney, Gerry Conway and Doane Perry; keyboard players John Evan, David Palmer and Peter Vettese; and flautist/vocalist, Ian Anderson, who also plays acoustic guitar and an arsenal of other instruments.

Some of those musicians, although long gone from the picture, may play with Tull again for a possible reunion concert in the UK. However, Anderson is skeptical about the idea, particularly since Jeffrey Hammond-Hammond and John Evan have given up music entirely. If the event were to happen, it would be a one-off situation.

In recent years, Anderson has been pursuing a second career as a salmon farmer in Scotland. This leaves him free to "do" music on a more relaxed level than before. "I don't do music any longer because I need the money. Doing music now is kind of, back to the slightly naive and romantic idea of playing music for fun and for the slightly crazy enjoyment of being on the road. That's not something I could ever stop doing. The whole point of recording an album is to be able to get up and play those songs in front of real people in a real environment."

And just how long does Ian Anderson think he can keep Jethro Tull on the music map? "I've always had the feeling that I would continue to do it, to a much lesser degree than in the past, for several years yet. Certainly, every 18 months or so, I should think we'll come out with something."

"I suppose you might think that there isn't any real end to it, but there must be some upper limit, some point where, because of physical limitations, it might become absurd to be on stage dancing around. It might be a little more absurd for Mick Jagger to be leaping about doing "Sympathy for the Devil" at 50 than for me to do "Aqualung" at 50, as the character, with amazing foresight in planning (laughs), will make more sense for me to perform at that age. Aqualung and I will finally be the same age (more laughter)."

Brian Rabey is a Montreal actor working as a freelance writer rather than waiting on tables.

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To LBJ's America in 1967, England was tough and swinging, and no one swung better than a petite blonde in go-go boots, crooning to Sidney Poitier in the now-classic film about inner-city kids in Britain's schools. Silent on this side of the Atlantic ever since, Lulu is still in Euromotion.

Those schoolgirl days/Of telling tales and biting nails are gone/ But in my mind, they will go on and on...

With those immortal words, a 19-year-old butcher's daughter named Marie McDonald McLaughlan Lawrie sang her way from relative obscurity, at least in North America, to the cherished status of teen queen. The song was the title tune from James Clavell's 1967 blackboard morality play, *To Sir With Love*, and Lawrie performed it under her stage name — Lulu. The song went to No. 1, stayed there for five weeks, and made Lulu a star.

In those dizzy years of the Swinging London, Lulu spun with the best. She won the 1969 Eurovision Song Contest with a song called "Boom Bang A Bang." She was also given her own variety series on the BBC and was repeatedly voted most popular female vocalist in Britain. When she married Maurice Gibb of the Bee Gees in February 1969, police had to restrain screaming fans who struggled to see the bride in her white go-go boots, white mink-trimmed coat and white mini-dress.

But while "To Sir With Love" was Lulu's biggest hit, it was not her first success, nor her last.

Born at Lennox Castle near Glasgow on November 3, 1948, Lulu (Lawrie) began performing in talent shows when she was five. At 14 she was dis-



Lulu as she is remembered best: singing to her teacher in *To Sir With Love*.

covered by manager Tony Gordon (he later managed Culture Club), who changed her name after his sister described his new discovery as 'a lulu of a kid'.

She had her first hit (with Lulu and the Luvvers) in 1963

with a cover of the Isley Brothers' "Shout." The song went Top 10 in Britain and cracked the Top 100 in the U.S.

Following her 1969 marriage, she changed record labels, leaving Epic to join Gibb at Atco. There she adopted a more

mature style, recording songs like the risqué "It Takes a Real Man (To Bring Out the Woman in Me)," and her second biggest hit, "Oh Me, Oh My (I'm a Fool for You Baby)."

Lulu and Gibb divorced in 1973 and, at the same time, Lulu found her career sagging. But she returned to the spotlight in 1974, when David Bowie produced her version of his "The Man Who Sold the World," which became a minor hit. She also recorded the title song of the 1974 James Bond film, *The Man With The Golden Gun*.

Lulu returned to the charts again in the early '80s with three hits from her eponymous 1981 album: "I Could Never Miss You (More Than I Do)," "If I Were You," and "Who's Foolin' Who?" the last earning her a Grammy nomination in 1982. She also turned her attention to the stage, starring in Andrew Lloyd Webber's *Song and Dance* in London in 1983 and in the National British Theatre's revival of Damon Runyon's *Guys and Dolls* in 1985.

Lulu now lives with her husband John Frieda and their nine-year-old son Jordan in London, where she hosts a weekly Sunday morning radio show. Her most recent record, *Shape Up and Dance with Lulu, Vol. 6*, was released in the U.K. in 1984. — Chris Dafoe

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

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5. *Sleeping Beauty*
6. *The Godfather*
7. *Top Gun*
8. *Apocalypse Now*
9. *Return of the Jedi*
10. *The Red Shoes*

VIDEO RENTALS

1. *The Believers*
2. *Dirty Dancing*
3. *La Bamba*
4. *Predator*
5. *Robocop*
6. *Roxanne*
7. *The Secret of My Success*
8. *The Buddy Holly Story*
9. *Good Morning Babylon*
10. *Dragnet*

MUSIC VIDEOS

1. BON JOVI, *Slippery When Wet*
2. METALLICA, *Cliff 'Em All*
3. GEORGE MICHAEL, *Faith*
4. *Stryper*
5. WHITESNAKE, *Trilogy*
6. STEVIE NICKS, *Live At Red Rocks*
7. *Casey Kasem, Volumes 1 and 2*
8. *Swing — Best of Big Bands*
(4 volume set)
9. PAUL SIMON, *Graceland*
10. KISS, *Exposed*

POP

1. STING, ... *Nothing Like the Sun*
2. JOHN COUGAR MELLENCAMP, *Lonesome Jubilee*
3. GEORGE HARRISON, *Cloud Nine*
4. GEORGE MICHAEL, *Faith*
5. INXS, *Kick*
6. MADONNA, *You Can Dance*
7. EURYTHMICS, *Savage*
8. BRUCE SPRINGSTEEN, *Tunnel of Love*
9. U2, *The Joshua Tree*
10. YES, *Big Generator*

JAZZ

1. KENNY G, *DuoTones*
2. PAT METHENY GROUP, *Still Life*
3. WYNTON MARSALIS, *Standard Time*
4. LARRY CARLTON, *Discovery*
5. LEE RITENOUR, *Portrait*
6. GEORGE BENSON & EARL KLUGH, *Collaboration*
7. AL DIMEOLA, *Tirami Su*
8. SPYRO GYRA, *Stories Without Words*
9. BRANFORD MARSALIS, *Renaissance*
10. NAJEE, *Najee's Theme*

CLASSICAL

1. VLADIMIR HOROWITZ, *Horowitz Plays Mozart*
2. KIRI TE KANAWA, *Kiri Sings Gershwin*
3. VLADIMIR HOROWITZ, *Horowitz In Moscow*
4. JOHN WILLIAMS, *By Request*
5. CANADIAN BRASS, *Strike Up the Band*
6. CHARLES DUTOIT AND THE M.S.O., *Holst: The Planets*
7. KIRI TE KANAWA/JEREMY IRONS, *My Fair Lady*
8. WYNTON MARSALIS, *Carnaval*
9. BOSTON POPS, *Pops In Love*
10. LUCIANO PAVAROTTI, *Volare*

IMPORTS

1. STING, *Bring On the Night* (U.K.)
2. KISS, *The Elder (Music From)* (Holland)
3. SEX PISTOLS, *The Great Rock and Roll Swindle* (U.K.)
4. THE WHISPERS, *Just Gets Better With Time* (U.S.)
5. BON JOVI, *Slippery When Wet* (France)
6. WINGS, *Greatest Hits* (U.K.)
7. WINGS, *Over America* (U.K.)
8. *Hitchhiker's Guide to the Galaxy, Part 1* (U.S.)
9. GRATEFUL DEAD, *Anthem of the Sun* (U.S.)
10. BARKAYS, *Contagious* (U.S.)

C&W

1. REBA McENTIRE, *The Last One To Know*
2. GEORGE STRAIT, *Greatest Hits, Vol. II*
3. RICKY VAN SHELTON, *Wild Eyed Dreams*
4. RANDY TRAVIS, *Always and Forever*
5. K.T. OSLIN, *'80s Ladies*
6. ALABAMA, *Just Us*
7. DWIGHT YOAKAM, *Hillbilly Deluxe*
8. *Foster and Lloyd*
9. THE JUDDS, *Heartland*
10. *Highway 101*

CDs

1. STING, ... *Nothing Like the Sun*
2. FLEETWOOD MAC, *Tango in the Night*
3. STEVE WINWOOD, *Chronicles*
4. GEORGE HARRISON, *Cloud Nine*
5. JOHN COUGAR MELLENCAMP, *Lonesome Jubilee*
6. PAUL McCARTNEY, *All the Best*
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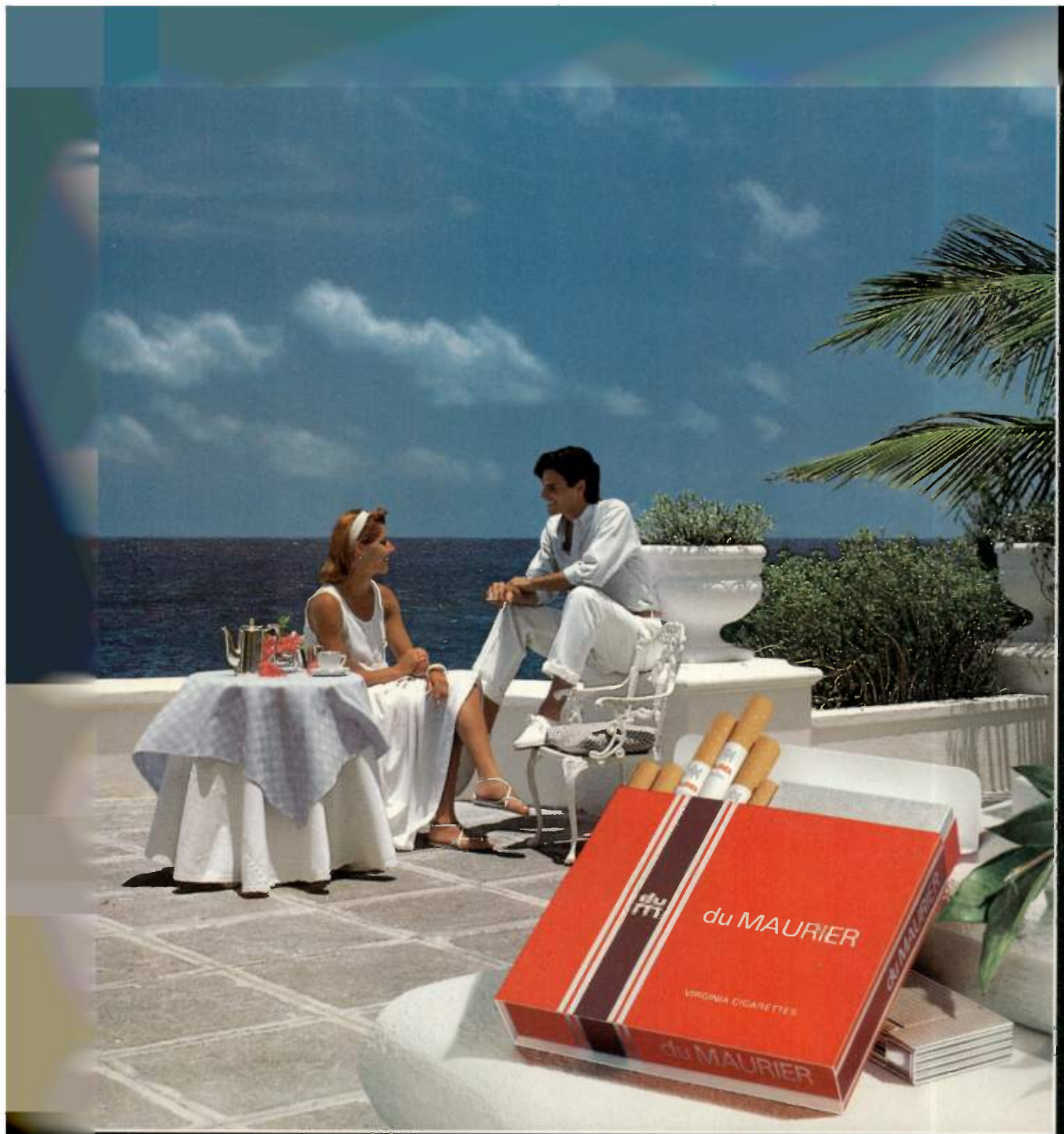


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