

MAR. / APRIL
1989

NETWORK

CANADA'S ENTERTAINMENT MAGAZINE

**BLUE
RODEO
RIDES
AGAIN**

**BLOOD, GUTS
AND LIES**

**WHAT'S HOLLYWOOD
DOING TO US?**

**JAZZING UP
THE JUNOS**

**MAKING A DULL
SHOW SHINE**

AVAILABLE EXCLUSIVELY AT

Sam the Record Man



**MELANIE
GRIFFITH**
**BAD GIRL
MAKES GOOD**



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NETWORK

CANADA'S ENTERTAINMENT MAGAZINE



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COVER PHOTO: DENISE GRANT
INSET: ANDY SCHWARTZ/20TH CENTURY FOX

LET'S STOP PASSING THE BUCK



DENISE GRANT

We all love to be entertained...thrilled, chilled and even spilled out of our seats in the movie theatre. There's nothing more appealing than slipping into a fantasy world where we are voyeurs, and can vicariously experience danger, adventure, and ultimate victory without personal risk.

Entertainment is great, so great in fact, why not just trade in reality altogether? Who

needs the facts? We want fiction. Real life is too damn depressing. The master of North American propaganda, Hollywood, understands this. America lost the war in Vietnam, so they healed that wound with *Rambo* and made everybody feel better. In *Mississippi Burning* the FBI rights America's racist wrongs in two easy hours—incidentally, in real life the FBI is not an agency known for its humanitarianism (although Efrem Zimbalist Jr. certainly paved the way for this movie's sentiments). But, hey, what we want is a good story and a happy ending, right? Dangerously right. There's nothing wrong with fictional adventure but when it's interpreted as fact, that's when the trouble starts.

Movies, due to the millions of dollars they cost to make, never seem to want to rock the boat. There's little financial reward in presenting the tough subjects in a clear light. Once glossed over, though, these "problem" films take on a more attractive appearance and draw viewers who pride themselves in enjoying subject matter a little deeper than that in *Porky's*. They feel like they've been educated after screening a hard-hitter like *Mississippi*.

Do filmmakers, the lords of mass entertainment, have a responsibility to be honest with their audiences? Do ethics even belong in the creative process?

Difficult questions. In this issue, journalist Juan Rodriguez makes the point in "Blood, Guts, and Great Big Lies" that no big brother is going to pull the plug on phenomena like factually incorrect films or trashy TV "confrontation" shows. Human nature, being what it is, will always pay to see gladiators do battle to the death. However, rather than simply accepting entertainment for entertainment's sake, perhaps we should think about what kind of world we'd like to leave for our children. One where anything goes in the entertainment ring? Where fantasy is believed to be fact, and ethics are gone with the wind? Entertainment can add or take away from our quality of life. Thinking of the big picture, it might pay off for us, and the next generation, to demand a little more ethical soul-searching from the dollar-driven dream-makers in movieland.

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Sam the Record Man

Fri/Early Sat.

10 PM - 12:30 AM

10:00 pm **17** **ARMENIAN BANDSTAND** 30 Minutes
With host Dick Hjrivr. Featuring Menudo.

21 **8** **47** **R*A*S*H** 30 Minutes
Hawkeye teaches Radar the facts of life. Frank blows up the latrine. (Repeat)

10:30 pm **22** **NEWSHOUR** 60 Minutes

19 **31** **THE OLDEN GIRLS** 30 Minutes
Sophia drops a stitch, Blanche drops a football team.

9 **WHEEL OF MISFORTUNE** Game 30 Min

6 **11** **HAIR TODAY, HAIR TOMORROW** 60 Minutes Commercial

12 **18** **MOVIE**—Documentary 2 hours★★★
"Why Is There Air?" A feisty discussion on oxygen, and its role in our lives.

7 **GILLIGAN'S PENINSULA** 30 Minutes
The castaways discover why they can't circumnavigate the island. (Repeat)

14 **25** **PORK & MINDY** 30 Minutes
An intergalactic pig arrives unexpectedly at Mindy's doorstep on the morning of the music store's annual Rocky Mountain Luau.

15 **5** **28** **SPENSER: POET FOR HIRE**—Drama 30 Minutes
With the epic poetry market in a tailspin, Edmund is forced to write greeting cards to make ends meet.

11:00 pm **2** **4** **7** **THIRTYNOTHING** 60 Minutes
Hope loses hope, puts the baby up for adoption.

9 **UNHAPPY DAYS** 30 Minutes
Mr. Cunningham breaks the news that the hardware store has gone bankrupt, while Richie reluctantly agrees to visit the clinic. (Repeat)

13 **23** **L.A. LAWN**—60 Minutes
The antics of a group of gardeners in a small but prestigious Los Angeles landscaping company, as they hop from flowerbed to flowerbed.

10 **THE YOUNG AND THE USELESS**—Serial 60 Minutes

8 **57** **ONE LIFE TO WASTE**—Serial 60 Minutes

3 **17** **FATS OF LIFE**—Comedy 30 Minutes
Natalie and Tootie put a new bunk bed to the ultimate test—unsuccessfully.

5 **21** **AMERICA'S LEAST WANTED**—60 Minutes
In this episode, the team of investigators try to revive John Travolta's career.

42 **TURKISH DELIGHT**—Magazine 60 Min

7 **8** **47** **LAY OFF THE BON BONS**—HOW TO LOSE WEIGHT FAST—Commercial 60 Minutes

2 **MILD KINGDOM**—Adventure 30 Minutes
Marlon and Jim make cinnamon toast.

11:30 pm **6** **11** **SATURDAY NIGHT DEAD**—Variety 90 Minutes
Host Knowlton Nash, musical guest Nana Mouskourri. (Repeat)

9 **MAGNUM P.E.I.**—Drama 60 Minutes
Higgins inherits a potato farm with a dark secret, and a lobster steals Magnum's hat.

5 **15** **28** **STAR DRECK**—Drama 60 Minutes

Kirk is forced to take acting lessons. McCoy is forced to take "Nice Pills", and Scotty does his best under the pressure. (1st of 2 parts.)

22 **NEWSHOUR** 60 Minutes

14 **25** **LIFESTYLES OF THE POOR AND UNKNOWN** 60 Minutes
Robin visits a prison, a soup kitchen, and a hippie commune on Vancouver Island. Also, a look at Monrovia Yak breeders.

24 **12** **FAMILY LIES** 30 Minutes
Alex sits on the kitchen counter and sips a soda, Steven whines that things aren't the way they used to be, Elyse consoles everyone with maternal wisdom, Mallory goes shopping. (Repeat)

16 **MOVIE**—Horror 2 hours★★
"The Darned" A chilling story revolving around family plagued by un-holy socks. (Adult themes.)

2 **4** **7** **FAMILY FOOD** Game 30 Minutes

34 **MUCH MUZAK** Pay
Erica gets her bangs cut.

19 **THE BRADY BRUNCH** 30 Minutes
On a visit to Central South America, the family meets a tribe of cannibals.

555 **WRESTLING** 60 Minutes

12:00 midnight **2** **4** **7** **GET STUPID** 30 Minutes
Max and 99 are kidnapped by Bob and Doug, but they forget why they did it, eh?

13 **23** **MOVIE**—Western 90 Minutes
"Have Bun. Will Travel" Classic oater about a renegade pastry chef

10 **207 MINUTES**—News 60 Minutes
Mike Wallace interviews Alfred E. Newman, Morley Safer explains how he got his name, and Andy Rooney is publicly ridiculed for complaining too much.

8 **57** **THE ONE RONNIE** 30 Minutes
Spinoff of popular British series, about half as good as the original.

5 **21** **MIAMI RICE** 60 Minutes
Crocket and Tubbs track down illegal shipments of Lychee nuts in deepest southeast Asia.

12:30 am **9** **AS THE STOMACH TURNS**—Serial 60 Minutes

5 **15** **28** **WRESTLING** 60 Minutes

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WHAT YOU NEED

Vanna Sings is not yet a reality, sorry. We're still tracing all requests though, so keep them coming.

WHAT WE NEED

All requests must be legible, and include a self-addressed, #10 (business-size) stamped envelope (37¢ 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

POYGRAM



Run-DMC

Dear SAM,

Two albums I want are *Run-DMC* and *King Of Rock*, both by Run-DMC. I think they are on the Profile label. If not, check 4th and Broadway. I would like LPs. Thanks.

Even though you didn't sign your name, we've filled your request. Both albums are available on Profile in the U.S., but may also be ordered as U.K. imports from Island Records. Product numbers are BRLP 506 and BRLP 504.

Dear SAM,

I had the cassette of the Rolling Stones' *Tattoo You*. It was stolen and in the past two years I haven't been able to locate it in

the Mississauga/Toronto area. I was told approximately a year ago at Sam's downtown that it was to be remixed and re-released and would be out in a couple of months. Any help in locating it would be appreciated.

E. Hunt
Mississauga, Ontario

*All of the Stones' early material was taken off the market about a year ago and is slowly but surely being re-released by CBS. *Tattoo You*, along with *Emotional Rescue* and *Still Life* (Live 1981), will be coming out within the next few months. The cassette number for *Tattoo You* is VFCT 40502.*

Dear SAM,

I am interested in purchasing a copy of the following video in VHS format: *Grand Prix*. It was produced in the mid-'60s and stars Steve McQueen. Any assistance would be greatly appreciated.
Douglas B. MacKay
Claremont, Ontario

Start your engine. Steve McQueen does indeed star, and as you suspected, it's about grand prix car racing. Order it from MGM Canada, #477.

DESERT ISLAND DISCS

STEVE EARLE

Early in Steve Earle's songwriting career, Elvis Presley was scheduled to record his song "Mustang Wine," but the King never turned up at the studio and the session was cancelled. Presley never did record the song, but the San Antonio, Texas singer/songwriter has no regrets about the matter: "It would have meant an incredible amount of money. I was only making \$7,000 a year and managed to do a pretty good amount of damage to myself. If I'd had that kind of money my career might have been all over with."

Ex-folkie turned country rocker, Earle earned enthusiastic press reviews on both his debut MCA album, *Guitar Town* and the follow-up, *Exit Zero*. His latest release, *Copperhead Road* continues the tradition.—Anya Wilson

Steve's Choice

1. *Graceland*, Paul Simon (WEA)—Fave cut: "Boy In The Bubble."
2. *Born In The U.S.A.*, Bruce Springsteen (CBS)—Fave cut: "Working On The Highway."
3. *Rum, Sodomy & The Lash*, The Pogues (Island)—Fave cut: "The Band Played Waltzing Matilda."
4. *London Moon and Barnyard Remedies*, Mark Germino (BMG)—Fave cut: "Political."
5. *Peter Dinklage* (WEA)
6. *Blood On The Tracks*, Bob Dylan (Columbia)



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Mick Hucknall

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ELVIS COSTELLO



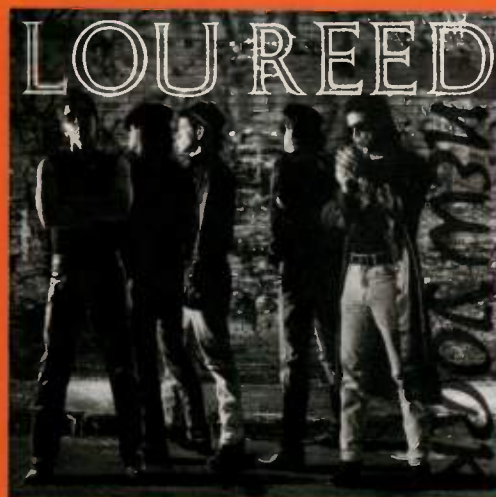
"SPIKE"

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"Spike" is Elvis Costello's debut release for Warner Bros. Special guests include... Paul McCartney, Roger McGuinn, T-Bone Burnett, Benmont Tench and Mitchell Froom. Includes "Veronica"

Sam the Record Man

LOU REED



"NEW YORK"

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Both man and city are Legend! A very important Sire Records debut album. Includes "Dirty Blvd." Produced by Lou Reed and Fred Maher.

Sam the Record Man

NOTABLE

Spring forward with Cher's wicked tricks, songs rising from the dead, Elvis' hairdresser and scary movies. Yeow! Are you sure it isn't Halloween?

NEW PRODUCTS

CHER UNINHIBITED

Listen up girls! Cher's got her very own perfume—called Uninhibited—and she's got some wicked words on how best to use it. "When Robert [Cameletti] and I were first, first together and I had to leave to go back to L.A.," she says, "I sprayed my perfume inside his leather jacket and he said (later), 'I can't stop thinking about you, I even smell you.' And I thought it's a wicked trick, but it worked."

It's also an expensive trick as the new fragrance is \$82 for 7.5 ml but if you're like Cher, and would choose to have only "perfume, lip gloss and an eyelash curler" with you on a desert island, you'll love this stuff!



MATTHEW ROLSTON/WARNER BROS.

HI-TECH TOYS

Owning a VCR is commonplace these days but if you're ready for a better mousetrap, the new line from Fisher might be the ticket. A couple of handy features are Digital Memory Sound Search, which lets you hear sound while you're searching, and "Instant Action," which cuts out a lot of the time lag between when you press the button and when the machine responds. (It also rewinds faster.) Also included for your TV is Channel Scan which shows two seconds from each programmed channel. Perfect for those compulsive "zappers"!

Another electronic toy to consider is the Midia Musicbox. This device, which was developed in Toronto, hooks up to your home computer and allows you to play, compose and play back music with amazing accuracy and sound quality. The box has 26 "voices"—divided into, say, five trumpet notes, eight piano, seven drum, etc.—and can be used with a piano or computer keyboard. It will retail for about \$1,500 in computer stores and music stores.

VIDEOS

NEVER ENOUGH ELVIS

•From the Cashing In On The King department come these gems. Just when you thought everyone who ever caught a glimpse of Elvis in the supermarket had put forth their literary views on his life, here comes the ultimate effort, "If I Can Dream," from his HAIRDRESSER! Apparently this gentleman, Larry Geller, was also spiritual advisor and confidant of the rocker. Enough is enough.

•Since so many people flock to Graceland every year for Elvis' birthday, you'd think the record companies could keep track of how old he would be. Have you noticed the TV ads for *Fifty Years, Fifty Hits*, saying that as the king turns 50 this year, you should celebrate by buying a 50 greatest hits record? Nice idea; too bad Elvis would have been 54 in '89.

HANKS COMES HOME

If you're a Tom Hanks fan, get ready for two of his latest on video. Both *Big* (his spot-on portrayal of a kid caught in adult-land and toyland at the same time) and *Punchline* (his stand-up comedy flick with Sally Field) are being released this spring.

Also coming to the small screen (faster than ever) are *Imagine* and *Crocodile Dundee II*.



Tom Hanks (right) and Robert Loggia kidding around in *Big*.

BRIAN HAMILL



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MUSIC

GHOST WRITER

Frozen Ghost's frontman, Arnold Lanni, is confused but happy. A song he wrote and recorded six years ago is higher on the charts than what he's doing right now. The re-issue of "When I'm With You," from Lanni's days in the group Sheriff, made the Top 10 in the U.S. Lanni had the foresight to buy back the rights to the song a couple of years ago and says, "It's like finding money in the pocket of a suit you haven't worn in years." Meanwhile, his current pockets are far from empty with both of Frozen Ghost's albums going gold last year.

GUITARIATIONS

If you think listening to guitar music means choosing between the extremes of heavy metal and mellow folk, think again. There are a ton of alternatives out there coming from sources as widespread as jazz, flamenco, and latin/gypsy.

The Gipsy Kings made a splash on the dance club circuit and the charts last year with their hot-blooded interpretation of Hungarian and Spanish styles. The band is seven guitarist/singers who are in fact Spanish gypsies—all related to each other somehow—and live in the south of France. The hit song is "Bamboleo," the album is self-titled (through Trans-Canada Disq) and it's well worth a listen.



Tuck and Patti; so much more freedom.

A more traditional approach to Spanish music comes from Paco Pena, one of the best-known flamenco guitarists in the world. The album *Paco Pena: Flamenco Guitar Music of Ramon Montoya and Nino Ricardo* (on the Nimbus label) is an excellent example of his masterful playing.



Not your average group of guitarists; the Gipsy Kings.

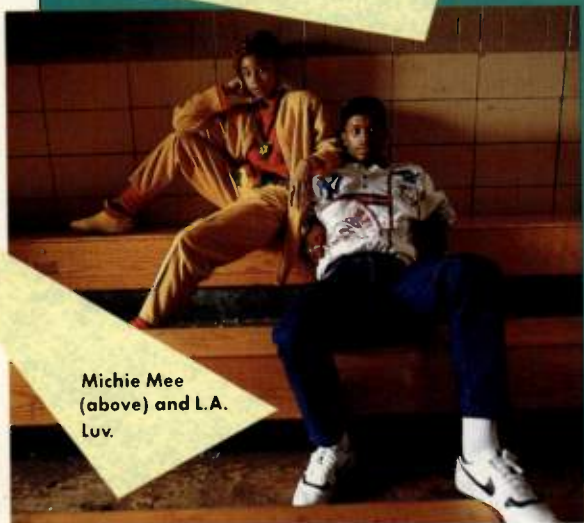
Meanwhile, the NoSpeak label (through I.R.S.) is presenting *GuitarSpeak*, a wide-ranging sampler of instrumental rock selections by various artists, including Steve Howe and Randy California. The I.R.S. released Pangaea label also features outstanding alternative music by artists like Fareed Haque who plays a blend of jazz, rock, pop and classical guitar.

Then there's the man, woman and guitar that make up the duo of Tuck and Patti (Tuck Andress and Patti Cathcart), who are purveyors of their own brand of jazz guitar music and vocals. "In the limitation of just the two of us, we actually have much more freedom to try new things," Patti says. Their album, *Tears Of Joy* (A&M), has crossed over and reached a lot of different people, "many who say they never knew they liked jazz before," says Tuck.

So take that cotton out of your ears and listen up. The huge spectrum of guitar-based, easy-on-the-nerves music is waiting for you.

WHOOZNEWZ

GETTING ON THE RAP MAP



Michie Mee (above) and L.A. Luv.

Michie Mee and L.A. Luv are rapping on America's door, and it's just about to open. The Toronto-based 18-year-old high school student and the 23-year-old pro DJ scratch master made a heavy impression at the New Music Seminar in New York last July in front of what's likely the world's most demanding rap audience. Following that, the bidding war for the pair's services between Arista and Atlantic was settled in the latter's favor, and Mee and Luv made history as the first Canadian rap act to get a worldwide release of their material on a major American label (WEA in Canada).

There's no lack of rappin' women in the U.S.: reigning queen Roxanne Shante is credited by Mee as a major inspiration. But

what's unique to Mee and Luv's act is a style of delivery that marries rap and reggae.

"I think being from Toronto gave me an advantage in making a reggae/rap thing work, because here the two different crowds mix very well at shows, and so there's more room for cross influences."

The recently released debut LP, *Victory Is Calling*, alludes to a number of influences without being swamped by any of them. There's a house riff here, some Detroit industrial there, a hint of Motown, all checking in behind the inspired scratchings of DJ Luv and the staccato rapping of Mee. In a genre heavy on style and posing, Mee knows to be all homebody one moment, and to drop the bomb the next. —Lenny Stoute

WHOOZNEWZ



KID STUFF

The Kids are hot tonight. In fact, the Toronto-based comedy quintet, Kids in the Hall, are hotter than they've ever been. Since their self-titled, hour-long special aired on HBO (in the States) and CBC-TV early this year, the troupe—pictured, from left, Kevin McDonald, Mark McKinney, Dave Foley, Bruce McCulloch and Scott Thompson—has been performing at packed clubs in Toronto and at U.S. colleges. And the rave reviews keep on coming.

Lest one shrug off this hype as short-lived

success of the flash-in-the-pan variety, the Kids have been together for almost five years now and have the backing—financial and otherwise—of *Saturday Night Live* mastermind, Lorne Michaels. Describing them as "The Monty Python of the Eighties," Michaels was especially drawn by their absurd treatments of homosexuality, relationships and AIDS.

The Kids have cut their comic teeth on everything from Theatre Sports in Calgary, to Second City in Toronto, to writing for SNL in New York. They say starting out in Canada was a bonus. "There aren't casting directors at Yuk Yuk's every night looking for people like in the States," Bruce has noted. "That's why we could develop untouched. If we'd tried to develop in the States, we would've been inundated by offers way too early."

Kids in the Hall are currently writing for future shows but they don't seem too worried about the pressure to be funny. "Comedy troupes will have shows that are down and up," Mark says. "If you achieve a straight line on the graph, you're dead." —Alison Broddle



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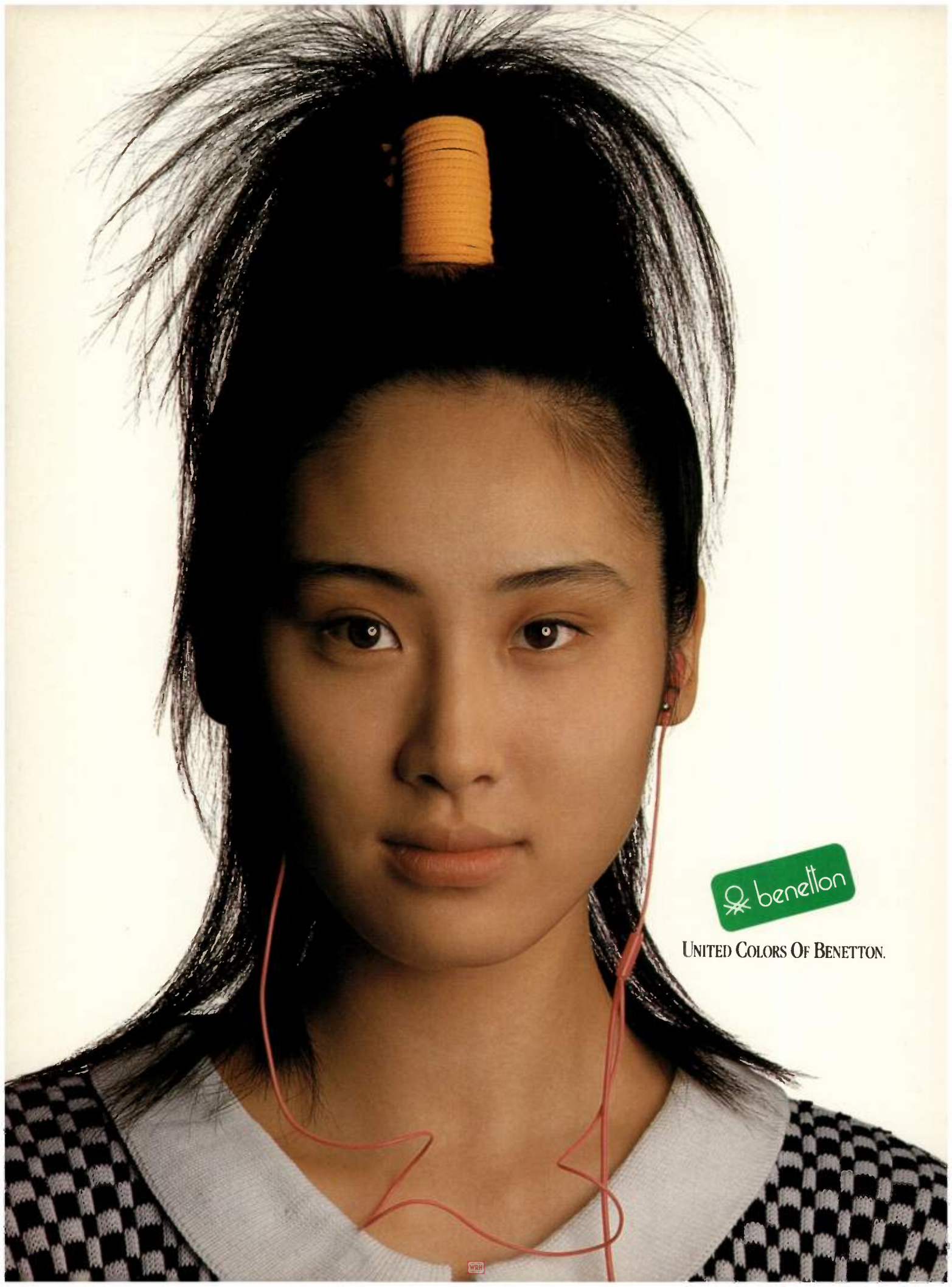
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MOVIES



PARAMOUNT PICTURES



TRI-STAR

Left: Fred Gwynne gives new meaning to the word scary in Stephen King's *Pet Sematary*.
Right: Bernadette Peters struggles with urban life in *Slaves of New York*.

SCARY, TRENDY & ON HOLD

Two masters of horror and ghoulishness have teamed up to bring us *Pet Sematary* (Paramount Pictures). Based on the book by Stephen King, and starring Fred Gwynne (who you may remember as Herman Munster in *The Munsters*), this thriller concerns a house in a small town in Maine

which is haunted by the mysterious burial ground behind it.

Horror of a different kind occurs in *Slaves Of New York* (Columbia Pictures) when Elinor (played by Bernadette Peters) discovers that her live-in, Stash (Christopher Sarandon), is having an affair. Set in

the art fringes of SoHo and the dark, trendy, pulsing clubs of New York, *Slaves* is based on a series of short stories by Tama Janowitz, a woman who has made "literary videos" of her books in the past.

On a more traditional note, pure suspense drives *Love and Murder* (NorStar), a murder-mystery-comedy reminiscent of Hitchcock's *Rear Window*. Produced, directed and written by Canadian Steven Stern, the story centres on a photographer who not only witnesses the suspicious death of a girl across the street, he captures it on film.

In the works is the movie version of *Wired*, based on Bob Woodward's controversial book about John Belushi. Apparently the movie is running into some fairly solid opposition. Originally unable to find funding in the U.S., the film's producers—Ed Feldman and Charles Meeker of *Witness* and *The Hitchhiker* fame—were forced to go to New Zealand where Lion Breweries came up with the cash. Filming started last May but with so much opposition to the project—from Belushi's former agent and others in Hollywood who claim none of the people working on the movie ever knew Belushi—it had trouble finding a distributor in North America. ◀

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Jim Cuddy (left) and
Greg Keelor; a
fascination with
what goes on in the
ditch.

Well, I guess the secret is out now and I will admit I'm glad. Even *Rolling Stone* admitted that the "best new American band...may very well be Canadian." Pointing to Blue Rodeo (comprised of Greg Keelor and Jim Cuddy on guitar and vocals, Cleave Anderson on drums, Bazil Donovan on bass and Bobby Wiseman on keyboards), *Stone's* decision was largely based on the strength of the *Outskirts* album. This record, as the title suggests, is full of references and characters from the shady fringes of life and society, notable failures and dissipated heroes like David Kennedy (son of Bobby) and William Holden.

It only goes to show you that some people in the middle of the road do indeed have a perverse fascination with what goes on in the ditch. It's perverse because of the sort of *Blue Velvet* connotations where people are drawn to the spectacle of forbidden freedom represented by insanity, lawlessness and death.

I arrive at the Blue Rodeo management offices in downtown Toronto for our morning interview, preceding Greg Keelor only by a toasted Western sandwich. Jim Cuddy arrives complaining a short time later, exhausted from dealing with his two babies (aged five months, and two years) early this morning. "Emma at 5 a.m., Devin the monster at 6 a.m. and Emma at every half hour after that." So how are those kids, apart from being a pain in the ass? "Bad time to ask. Coffee."

Don't die Eddie!

When I ask Greg why he finds losers so fascinating to write about—to the extent that most of his songs are about people hitting rock bottom—he seems surprised. "This is just my world, these are just my people. I think life is much richer for the loser than the winner."

On the subject of losers, we agree that the Calgary Olympics were the best this decade because of the way the Jamaican bobsledders and Eddie the Eagle outraged the stuffed shirts and won the hearts of the people.

"It's like, 'Don't die Eddie!'"

In any case, logic dictates that the losers are in the majority. In the '60s that majority rose up and gave us the cult of the anti-hero, like Jack Nicholson in *Five Easy Pieces*. We loved Jack because he showed us that you could still lead a pretty good life even if you weren't the big winner. It's ironic in the '80s that the concept of what it takes to win has become quite repugnant (steroids, inside-trading) and adds to the credibility of the loser.

"Toronto's a smug city of winners that's blatantly lacking in soul," says Greg. "They just tear down everything old and drag in everything new."

Jim is also quite comfortable with the loser's aesthetic that pervades the *Outskirts* album and allows that the recently released second album, *Diamond Mine*, is on the same track.

"I mean, you know how difficult it is to write about happy things. It's very rare that happiness intrigues you as much as melancholy and isolation."

With guitar being the center of the blues, that sound inspires you to go in a certain way. I don't know how many times I've started out with a lyric trying to be positive and it always ends up taking some kind of twist."

A word from Melonville

Were there any adjustments to make on the second record, before taking the leap to reaching the Big Radio Audience?

Greg feels that this effort is more intimate than the first record (even though the intention was originally there on the first one). *Outskirts* was made in a nice, modern studio and ended up lacking the gritty edge of live instruments. This time around Greg knew that if they had approached the album as a Radio Record—making it slick, glossy, and format bound—they would have produced mediocre results.

"And we already exemplify mediocrity—it's basically a religion," he laughs, referring to his and Jim's guitar-playing skills. "I think a lot of bands in our position would have gone out and got a Don Dixon or Steve Lillywhite and made THE



Blue Rodeo

(clockwise from top):

Jim Cuddy, Greg

Keelor, Cleave

Anderson, Bobby

Wiseman and Bazil

Donovan.



Bobby during a
break in recording
the new album,
Diamond Mine.

BIG SECOND ALBUM. This next record is less commercial than the first one."

Diamond Mine is co-produced by Blue Rodeo and Malcolm Burn, formerly of Boys Brigade (whom some of you may remember as the next BIG THANG from years past that went to L.A. to make THE BIG SECOND RECORD with the guys from Earth, Wind and Fire. It stank.) He works out of The Lab in Hamilton as Daniel Lanois' engineer and just did the Neville Brothers' album down in New Orleans, where Blue Rodeo's LP was mixed as well.

Burn and the band picked up on Lanois' recording techniques (à la *Rattle and Hum*) by setting up in a huge, empty industrial site with some trusty old amps and playing the hell out of everything. "Except we didn't have the camera," Jim points out. The location they used is actually a gutted movie theatre in Scarborough, and the room's murky atmosphere is conveyed through a late-night, tinkly piano, drunken-feeling performance. Certain instruments are stripped away and the sound is pared down, drawing the listener right into the fabric of the music.

Like a fireside chat perhaps?

"Yeah," says Jim, "A word from Melonville—come closer, I'm gonna play a little song for you. And when the ears get close to the box, crank it up." He laughs, "That'll learn ya."

The Rodeos recorded a lot of material for this album, resurrecting some old favorites like "Just

Like A Vacation," "Nice Try" and "Love and Understanding," which will appear as those dirty little extra cuts that pop up as B-sides, or on the CD and the cassette. The boys are limiting themselves to 10 cuts on the vinyl in order to preserve sound quality.

The most promising material (including Greg's "Ballad of the Dime Store Greaser and the Blonde Mona Lisa" and the "Try"-ish more full scale domestic tragedy "House of Dreams") was recorded late on Jim's 32nd birthday night after a few beers, just 'OK man, roll the tape' with Jim on acoustic, Greg on electric and Wiseman on piano and accordion.

The drums and bass were added later, working backwards from conventional wisdom, and the effect is sweetly reminiscent of the raw, sparse sound of Neil Young's best work, "Tonight's the Night," also recorded live under the influence, late at night.

"The drunkenness was really implied," says Jim, explaining that they'd had a few beers, but certainly weren't plastered. "It was more like the fact that everyone had finally left the studio."

Was it tough working with a lot of people looking over their shoulders, drawn by the lure of 'history in the making'?

"We had a lot of press people down," Greg drawls. "At times it was a pain in the ass."

"It was harder on the producer working things out in front of crowds," Jim decides. "They must

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have really appreciated it though, 'cause they never went home. Like, some stayed for six hours and WHAT were they absorbing? I mean, this was DULL, I wished I could go home!"

What made Milwaukee famous...

Jim and Greg are slightly ambivalent regarding their experiences in the United States over the past year, regardless of *Rolling Stone's* seal of approval.

"Most things in the States were pretty horrible," Jim admits with a chuckle. "We did have fun at the Brewfest in Milwaukee," (where they performed last summer with the Bo Deans in front of 7,000 appreciative, if slightly perplexed fans). "They were startled that a band did so many different things," he laughs.

The two week Brewfest draws a quarter of a million people to over a dozen stages (one for every flavor of beer brewed in Milwaukee) to see the likes of Sting, John Cougar Mellencamp, Buckwheat Zydeco, Starship and Chubby Checker as daily headliners.

The boys were dropped from the Bo Deans Eastern seaboard tour because even though their music is a twangy rock 'n' roll, the name Blue Rodeo was too easily identifiable as New Country, a label the rockin' Bo Deans were trying to shake like a bad smell. This fear of incorrect categorization (and trying to fit into the lucrative pop/rock radio format) is a consequence of the intensity of

the radio game in the U.S., which costs a lot of money to play.

American radio is so strictly formatted and stratified into tiered "farm systems" that cross-over bands are divided, conquered and never make it out of the bush leagues.

"American bands get really scared of getting close and blowing the chance of getting on the radio," points out Greg.

The alternative market that thrives here in Canada (and delivered Blue Rodeo to the mainstream) is non-existent down there, even the college radio stations are mere satellites, practicing to be Top 40. It is clear that Americans on the whole are programmed to believe that if something is not part of a national chain, then it's no good; that bread doesn't come from a bakery, it comes from a bread factory.

Canadians tend to see their heroes as second rate, looking over their shoulders for American approval before granting them star status. If this is indeed our cultural heritage, then we've been blessed with an abundance of loser raw material to keep us entertained for awhile yet, anyhow.

Don't die Eddie!

Curtis Herbert is a freelance writer, artist and motorcycle enthusiast.



PHIL REGENDANZ

Bazil (left) and
Cleave; some trusty
old amps and
playing the hell out
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PROFILE

Melanie Griffith

Clean, sober and working

by RUTH ATHERLEY



Party girl. Vixen. Notorious. Talented. Professional. And yep, the 'S' word. Star. Can words this diverse possibly be used to describe just one person—or should you file this article under Sybil and turn the page? But read on, for actress Melanie Griffith has indeed been called all of these things...and many more throughout her tumultuous career.

Fresh off her recent film success, *Working Girl*, which had Griffith taking third billing and the starring role alongside bankable Hollywood legends Harrison Ford and Sigourney Weaver, it is hard to tell with the blonde, slender, shapely Griffith whether life is imitating art or vice versa.

In *Working Girl*, Griffith played the role of Tess, a woman struggling against stereotypes, chauvinism and perhaps a little dose of self-destruction to make that long climb up the ladder to the Big Time. The only difference between character and actress is that while Tess was working Wall Street, Griffith has been doing Hollywood. In fact, in one party scene in the movie, the decidedly audacious Tess tries to explain herself to the attractive but none-too-bright Jack Trainer, played by Ford. While tinkling the ice in her glass, the mildly intoxicated Tess fixes him with her baby blues and describes herself by saying: "I have a head for business and a bod for sin."

Certainly with the twists and turns that Griffith's own life has taken, the 31-year-old could have written—and uttered—that line herself many times over, especially the latter part. And it is this reputation for being feisty and far from ordinary that has built Griffith's image up as larger than life. It has also put stopping blocks in her career path.

She has often been quoted as saying she doesn't feel that she really had a childhood. And indeed, by many standards she didn't. At age six, she was hanging out on film sets, with her actress mother Tippi Hedren (*The Birds*, *Marnie*). While mom would work—and Hedren was one of Alfred Hitchcock's favorite Ice Queens, all aloof and frozen on the outside and warm and vulnerable on the inside—Griffith would play on the set.

Reminiscing about her formative years around the master of suspense, Griffith recalls receiving a gift from Hitchcock when she was seven years old. He sent her, she says, a miniature doll with her mother's features, dressed as the character that Hedren played in *The Birds*, a classic Hitchcock flick. The doll, however, was all trussed up and settled nicely into a miniature pine coffin. Griffith has often denounced Hitchcock as "really sick" to anyone who would listen—including the media—and is reported to have told director Francis Coppola after the death of Hitchcock that he "was a jerk alive and he is now a stiff jerk."

In 1972, Griffith decided—after many years of

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denying that she wanted anything to do with acting—to follow in her mother's footsteps. Her debut appearance was opposite Gene Hackman in *Night Moves*. That same year, Griffith also appeared alongside Paul Newman and Joanne Woodward in *The Drowning Pool* and tough man Bruce Dern in *Smile*. Her performances started critics and the film industry alike sniffing around the nubile teenager, sensing that she was more than a minor talent with a nice body.

Griffith continued to hang around the sets where her mother worked and at the age of 14 she found herself the object of affection of one of her

and for the first time in her career, Griffith started taking lessons. Although the couple have since divorced, Griffith is known for remaining friendly with her exes and indeed, according to ex-husband Don Johnson's publicist, the two are so friendly they intend to remarry this year.

Citing the birth of her son, three-year-old Alexander, as a steadying force, Griffith was able to get a new perspective on her life. "Having Alexander" (whom she is often heard calling "Hey, dude!") "really brought me around fast," says the actress, who adds: "It's like, whoa, this is not about me!"

Griffith, who has changed her tune about what is about her, says that although she appreciates her recent success, she isn't counting on movies to improve her self-image. After nearly two decades of portraying trollops, tramps and tarts, Griffith is starting to achieve—dare we say it—respectability. She is, however, quick to deny that she is trying to escape any image. "I'm not trying to get away from anything. I'm not calculating, you know, that if I play a role like a nun right now that I'll redeem myself in the eyes of 50-year-old people in Kansas who don't think I'm acceptable. I don't feel that's important."

What is important to Griffith seems to be her family and her work. Before the success of *Working Girl*, Griffith appeared in the Brian De Palma classic *Body Double* as Holly Body, a hot porn queen and in Jonathan Demme's cult hit, *Something Wild*—a role which helped her attain the part of Tess in *Working Girl*. After director Mike Nichols saw Griffith in *Something Wild* he asked her to read for the part of Tess. Studio executives, were not so sure, insisting that Griffith do a screen test before they would OK the casting. But they did, and the rest, as they say, is history. Griffith got to play a role that most actresses would kill for and is receiving both critical and industry acclaim. Nichols, for one, is full of praise for the actress: "Melanie doesn't act, she just arrives alive."

Now that accolades and offers are coming in from all directions—even co-star Harrison Ford has jumped on the bandwagon, calling Griffith "a significant talent"—Griffith can afford to take the time to kick back and survey the scenery. During the filming of *Working Girl*, she rejoined and quit Alcoholics Anonymous and completed a rehabilitation program at the Hazelden Foundation in Minnesota, a clinic specializing in chemical dependencies. Clean and sober for six months now, rebuilding her relationship with Johnson and spending time with her son, Griffith seems to be taking her success and happiness all in stride. She recently turned down the lead role in *Blaze* because of the nude scenes required and is actively searching for a film project she can do with Johnson. Not one to beat around the bush, she says unabashedly: "If you make movies as a glamor business, or for the publicity, or in order to be 'somebody', then you're screwed."

Ruth Atherley works for Maclean's magazine and is a fanatical star gazer.

Right:

Melanie at
age 17 (front)
and mother
Tippi Hedren
on the set
of *Night
Moves*.



WARNER BROS.



COLUMBIA PICTURES

Melanie as a porn
queen in *Body
Double*—an image
she is now trying
to shed.

mother's young co-stars in *The Harrad Experiment*; a then unknown 22-year-old actor named Don Johnson. Two years later, at the age of 16, Griffith moved in with the actor, shocking her (divorced) parents (her father, Peter Griffith is a real estate developer) and all of Hollywood (remember folks, this was 15 years ago...and she was only 16). By age 20, Griffith had briefly married then divorced Johnson, who went on to stardom as detective Sonny Crockett in *Miami Vice*.

By her early 20s, Griffith was as notorious for partying as she was for acting, probably more so. When she did work, it was no longer with talent as legendary as Paul Newman, but with the likes of Desi Arnaz Jr. and Robby Benson. And it was often rumored that her best lines weren't happening on the set.

Battling an addiction to drugs and alcohol and a reputation as unreliable, Griffith, after a bout of heavy boozing, was hit by a car when crossing a Los Angeles street in 1980. During the months it took her to recover she joined Alcoholics Anonymous (not for long, though) and shortly after met and married actor Steven Bauer (he was in *Scarface*), whom she had a son with in 1984. Bauer also encouraged her, she says, to take acting seriously

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Rolling Stone



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WAS (NOT WAS)
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"How much did
you get for
your soul?"

—Chrissie Hynde,
The Pretenders

S

ome things never change. Success—meaning sales and dollar figures—in the entertainment business has always depended on inciting reaction at the expense of thought. The exploitation of fear, loathing, ignorance, guilt, greed, lust and revenge has always occurred, and although we may only now be waking up to the fact, this formula was hardly invented by today's pop culture.

What is unique to this era is the ever-increasing volume of entertainment product. Rampant '80s technology has propelled showbiz, entwining means and ends, to a pedestal of blinding power.

While Canada does have its own small enter-

tainment industry, we are, in truth, captives of our gigantic neighbor's Hollywood hype machine, not to mention their musical demigods. There's no hiding our heads in the sand. Whatever goes on south of the border has a major impact here.

What you see is what you get

Searching for ethics in show business is like looking for, and not finding, the proverbial needle in a haystack.

A blatant example is *Mississippi Burning*, the Dream Factory's latest assault on truth (masked as conscience). The movie—dealing with the 1964 murder of civil rights activists James Chaney, Andrew Goodman and Michael Schwerner—has been rightly attacked for portraying the FBI as



heroic. *Burning* buries the FBI's infamous role in the civil rights movement. It's now a buddy movie: old pro Gene Hackman and young turk Willem Dafoe overcome their differences to solve the case "against all odds." Action-packed, heart-warming stuff.

In fact, the FBI nabbed the killers less glamorously, by paying an informant \$30,000. More chilling was its well-documented hounding of civil rights leader Martin Luther King Jr., stemming from J. Edgar Hoover's delusion that he was a Communist tool. Its wiretaps—approved by Robert Kennedy, another whitewashed figure—were sent to government officials; a tape of his sexual affairs was mailed to his wife in the hope King would commit suicide. And the FBI stopped warning the Nobel Peace Prize-winner of death threats before his assassination in 1968.

But hey, why let the truth interfere with a good story? Thus, director Alan (*Fame*) Parker righteously told *Time*: "Because it's a movie, I felt it *had* to be fictionalized. The two heroes *had* to be white. That is a reflection of our society as much as of the film industry. At this point in time, it could not have been made any other way."

Parker is an expert on giving the people what they want, having been top dog in London's TV commercial industry before graduating to the big screen. The film's defenders hail its "courage"—forgetting the courage required to refuse to produce a big-money blockbuster based on lies. Result? In the future it will be that much more difficult to make a realistic movie on racism—the seminal American malaise—let alone FBI corruption.

Money for nothing and your kicks for free

Wall Street premieres a week after Black Monday. Coincidence, claims director Oliver Stone. But ethics aside, he feverishly milks the mood of panic to flog a flick based on the scams of inside-traders Ivan Boesky and Dennis Levine. The latter's rationale for his criminal behavior—"Don't worry about it, everybody's doing it"—more and more is being mimicked by movie-goers.

What happen to the Golden Rule? A Harris poll finds 56 percent of Americans believe "pure greed" is behind insider-trading. But 53 percent say they'd do it if offered the chance (including 64 percent making over \$50,000 a year). It's no surprise the public viewed Charlie Sheen's yuppie brat Bud Fox as a "victim" of a system personified by Michael Douglas' ruthless Gordon Gekko.

Vietnam, human rights and not rocking the boat

Selling out is hip, dealing an art form and conscience has become mere grist for the mill. Post-

Vietnam politics have created a climate that clouds courage and conviction, making it easy for fair-weather superstars to sell conscience to the wind. Just take a look around. What's happened is that influential talents like Jane Fonda, Bruce Springsteen, Sting and Stone have unwittingly wound up in a boat captained by Sylvester Stallone.

For instance, recently Jane Fonda was hailed for her courage to face Vietnam vets and renounce her 1970 trip to Hanoi, effectively obliterating what was the most courageous (along with Muhammad Ali's refusal to bear arms), albeit naive, stand by a celebrity against the war.

Trying to redeem herself with the left, Fonda says she got into the fitness-video biz to help finance productions of socially-aware movies. But she's yet to make one (*9 to 5* might've qualified if it hadn't stooped to satisfy sitcom formula). Hence, Fonda trades in her Vietnam role—calling it a youthful "mistake"—for respectability and the status quo.

Sylvester Stallone, leader of the pack, is using

Blood, Guts, and Great Big Lies

Ethics in entertainment: Are there any?

by JUAN RODRIGUEZ

the big screen to actually rewrite history. And in doing so has paved the way for others to hop on the bandwagon. When Rambo asked "Do we win this time?" and rescued neglected POWs from the grips of the evil yellow man, America gave him a standing ovation. Stallone single-handedly tried to heal the U.S.' festering wound—the humiliation of a loser.

First Blood Part II implicitly said that 46,000 Americans died in vain because the government wouldn't let them win the war. Never mind that military experts and historians maintain the war

was unwinnable. "Yo!" Stallone's cry spurred a year of Vietnam flicks promising to tell the "real story." Oliver Stone's *Platoon*, released to beat the 1986 Academy Awards deadline, spiced blood 'n' guts with a hallucinatory twist on the hackneyed

Pretending to be something it wasn't made *Platoon* morally bankrupt, but just the opposite financially. Its \$70 million gross was in *Rambo*'s league.



"war is hell" cliché. Pretending to be something it wasn't made *Platoon* morally bankrupt, but just the opposite financially. Its \$70 million gross was in *Rambo*'s league.

Disney cashed-in with *Good Morning Vietnam*, mixing manic stand-up comedy with a *Big Chill* soundtrack to score the fourth most popular movie of 1988. A perfect example of the "new Disney" formula, defined by a grateful Robin Williams as "Minnie Mouse with nipples." Prime time Vietnam, *Tour of Duty*, also aims to heal the wound: "There's a war going on! The kind that's burning up inside!"

So America sheds tears for its veterans, who were definitely victims, but where are the compassionate stories of the Vietnamese (20 percent of the population was killed or wounded, some 60 percent left homeless)? By ignoring the true horror on both sides, this re-written Hollywood history leaves the door open for more Vietnams.

Then there's the human rights dilemma. Bruce Springsteen's role in Amnesty's *Human Rights Now!* tour offered fans a "part of history." But it seems history will remember his song and dance as excuses for lacking the courage to rock the boat, ducking a chance to influence, let alone even comment on, two presidential elections. And if music and politics don't mix, then the whole premise of the tour becomes bogus.

In fact, Springsteen's song and dance has been totally misunderstood and he's done little to set the record straight. *Born in the U.S.A.* spawned T-shirts trumpeting "The Rambo of Rock" and was greeted with raised fists worthy of an America First rally. *U.S.A.* was so anthemic that Ronald Reagan exploited Bruce's popularity, quoting him in a 1984 campaign speech. Instead of stating his true views after that, The Boss zipped his lips by having his publicist declare neutrality.

In retrospect, *Human Rights Now!* actually coddled ignorance. The audience was there to partake, not to be informed. As Sting said, "It's not my intention to hammer people with integrity and reality." Consequently few people really bothered to find out about the Amnesty message. Conscience in this context became mere abstraction, divorced from reality. The result? An Amnesty show fan happily votes for George Bush, telling *Mother Jones* magazine, "There's no connection between who's president and human rights."

TV news versus "confrontainment"

In the realm of television the soft-soaping of conscience has created a climate ripe for the likes of Geraldo Rivera and Morton Downey Jr. "Trash TV" tackles justice the way Dirty Harry smashes "waves of corruption, apathy and red tape" in *Sudden Impact*. It exploits the powerless—who know something's happening but don't know what it is—by making them loud and mean. "C'mon punk, make my day." The syndrome is so popular that Downey's technique can be mastered by buying his boardgame, Loudmouth. Players punished for being "too polite" learn by bitter experience to spout words like "slime" and "sleaze."

When Geraldo Rivera's nose was broken by a flying chair on his "confrontainment" talk show (topic: Teen Hatemongers), major network bigwigs exploded with outrage at the boob tube's "lurid" infiltration by "tabloid TV." Yet, they conveniently overlooked Trash TV's assimilation of the formula essential to such network staples as soap operas and game shows. Sleaze feeds *Dynasty*, humiliation fuels *The Dating Game*. ("When was the last time you made whoopee on the bathroom floor?")

Trash TV is nothing new, said Walter Cronkite at the museum of broadcasting late last year. "What is new is that the outlets are available." Not quite. While Trash TV is loud and confrontationalist, the treatment of network news as entertainment is far more widespread and dangerous. Indeed, by trading the search for truth by using clips that play to the small screen (and fail to address issues), the networks serve the forces of ignorance personified by the Amnesty fan who said there's no connection between who's president and human rights.

A month before the 1988 presidential campaigns, the movie *Broadcast News* took the press to task over the ethics of news as entertainment and vice versa. Again, Hollywood clouded the issue in sitcom style. *Newsweek* reassured us that—unlike the flawed but bold film *Network* ("I'm mad as hell and I'm not going to take it any more.")—*Broadcast News* "isn't into moralistic finger wagging... It may be the first romantic comedy driven by ambivalence." Phew! That lets everyone off the hook.

Will entertainment, and news, continue like this? Is there any hope for a responsible future? Not until consumers stop using *Born in the U.S.A.* as an excuse to be Born to Blindly Follow. Not until they stop mindlessly chanting "We don't want no thought control," and start believing it.

Not until they start to make connections, and want to see the forest for the trees. ◀

Juan Rodriguez is a Montreal-based freelancer and former entertainment critic for the Montreal Star and Montreal Gazette.

REMEMBER...

1961

CHIEFS

PRIME MINISTER

John G. Diefenbaker

PRESIDENT

John F. Kennedy

IN CANADA

POPULATION

18 million

DOLLAR

\$1.02 Cdn. = \$1.00 U.S.

TV SETS

3.4 million

TV STATIONS

50

CARS

4.1 million

BILLBOARD TOP 100 SAMPLER

WKS
#1 TITLE/Artist(s)

4 RUNAWAY
Del Shannon

7 TOSSIN' AND TURNIN'

Bobby Lewis

3 TAKE GOOD CARE OF MY BABY

Bobby Vee

2 RUNAROUND SUE

Dion

5 BIG BAD JOHN

Jimmy Dean

3 THE LION SLEEPS TONIGHT

The Tokens

2 TRAVELIN' MAN

Ricky Nelson

3 BLUE MOON

The Marcels

3 PONY TIME

Chubby Checker

2 CALCUTTA

Lawrence Welk

GRAMMY AWARDS SAMPLER

RECORD OF THE YEAR

Moon River, Henry Mancini

ALBUM OF THE YEAR

Judy At Carnegie Hall,
Judy Garland

SONG OF THE YEAR

Moon River, Henry Mancini
and Johnny Mercer

BOOKS RELEASED

Franny And Zooey,

J.D. Salinger

Catch-22,

Joseph Heller

Tropic Of Cancer,

Henry Miller

(Published for the first time in
the U.S.; written in 1930s.)

ACADEMY AWARDS SAMPLER

BEST PICTURE

West Side Story

BEST ACTOR

Maximilian Schell,

Judgment at Nuremberg

BEST ACTRESS

Sophia Loren,

Two Women

BEST DIRECTOR

Robert Wise and Jerome Robbins,
West Side Story

HOT MOVIES

Breakfast At Tiffany's

West Side Story

The Pleasure Of His Company

Fanny

The Guns Of Navarone

ON THE TUBE

Jack Benny Show

Twilight Zone

The Andy Griffith Show

Perry Mason

Hazel

NOBEL PEACE PRIZE

Dr. Dag Hammarskjöld

DIED

Ernest Hemingway

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HIT SINGLE "STOP TALKING" PLUS
"PROTECTION", "WHAT YOU GONNA
TAKE", AND MORE.

Santhe Record Man

AVAILABLE ON COMPACT DISC, LP AND CASSETTE

The Juno Awards

Polishing Up A Dull Image

Battling viewer boredom and award redundancy is one tough job, but somebody's got to do it.



ILLUSTRATION BY RICK FRIEZE

The setting is a familiar one in suburban Canada; a cosy livingroom where the flickering hues of cathode rays are bouncing off the faces of Mr. and Mrs. Henry Backbacon.

Mrs. B is staring at the tube blankly. Husband Henry is home from a tiring day as a blue-collar employee of ACME Stable Cleaners, and is indulging in a relaxing snooze.

Suddenly, Mrs. B awakens him with a sharp elbow jab.

"Zzzzz. Zzzzz-SNORK! Huh? What?" mumbles Henry groggily. "Yawn. What time is it?"

"Juno what time it is," playfully jokes the mis-sus. "You told me to wake you up when the Juno Awards are on TV, and look, it's almost time."

Henry rubs his eyes and stretches his arms. Now thirtysomething, he stopped going to concerts a while back, but has a respectable album collection and finds the Juno Awards ceremony his most visible link to the Canadian music industry.

"So has Kim Mitchell picked up any awards for *Shakin' Like A Human Being*?" he asks facetiously.

"Not yet," says Mrs. B, before adding quizzically, "He won Album of the Year for that in 1987, didn't he? This is 1989."

"So what?" shrugs Henry. "He was first nominated for an award for that album in 1986. What's stopping him from being nominated a third time in a row?"

Mr. Backbacon cracks open a cold one and asks his wife to check the TV listings.

"Hey honey, remember that duet with Bryan Adams and Tina Turner? Wasn't that great? Anything like that on tap this year?"

"Not that I can see," she responds. "Wait a minute. It says here that Wendy O. Williams and a member of Motorhead will re-create their version of 'Stand By Your Man,' recorded in Canada a few years ago. Henry, what's a Lemmy?"

"Never mind," Henry grimaces as he reclines on the couch. "Wake me when it's over."

Enough. You get the picture.

Many Juno Awards telecasts have been cures for insomnia and comparable to a Freddy Kreuger

by NICK KREWEN

SUPER SAVER

CD Sweepstakes

5 Grand Prizes

WIN ONE OF 5 GRAND PRIZES
A TWELVE DISC HITACHI
COMPACT DISC CHANGER
AND A TWELVE PACK OF
WEA SUPER SAVER CD'S

120 Second Prizes

Your choice of one Super Saver CD from the selection of twelve samples in this ad, including INXS, Whitesnake, Led Zeppelin, AC DC, Bad Company, Foreigner, Phil Collins, Fleetwood Mac, Peter Gabriel, The Eagles, Genesis and Crosby, Stills, Nash & Young.

Other Super Saver CD's available at Sam's include:

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RY COODER
ALICE COOPER
LITTLE FEAT
AMERICA

LAURIE ANDERSON
LAURA BRANIGAN
CHICAGO
ELP
ROBERTA FLACK
JIMI HENDRIX
GORDON LIGHTFOOT
VAN MORRISON

ROBERT PLANT
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TO ENTER: Print your name, address and telephone number. Deposit entry form in the ballot box at any participating Sam the Record Man store or mail to: Sam's Super Saver CD Sweepstakes, c/o NETWORK Magazine, 287 MacPherson Avenue, Toronto, Ontario M4V 1A4. Entrants may use form provided at Sam the Record Man, or the entry form provided in NETWORK Magazine, or a reasonable facsimile. Each entry mailed must be individually post-marked and bear sufficient postage.

No Purchase Necessary. To be eligible to win, all entries must be received no later than the contest closing date, April 30, 1989. Enter as often as you wish. Contest organizers will not be responsible for lost entries. To be eligible to win, the selected entrant must have correctly completed the skill testing question on the entry form. All entries become the property of Sam the Record Man, and NETWORK Magazine, and will not be returned.

Sam the Record Man

ENTRY FORM

Name _____ Age _____

Address _____ City _____

Prov. _____ Postal Code _____ Tel: _____

Should I win one of 120 second prizes, my selection of CD is:

(Choose one of the CD's shown in this ad).

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\$14.99

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COMPACT disc
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SUPER SAVER

Film Festival, providing a fair share of nightmares. They've been excruciatingly long-winded affairs, the live performances have been anything but, and recurring embarrassing situations, such as repeat category winners, have placed as much viewer faith in the Juno Awards as there is in the Canadian postal system.

At least Freddy has an excuse. Anyone who has the complexion of a California Raisin and a handshake that slices and dices more effectively than a Cuisinart is justified to be at war with the world.

But why have the Junos been at war with themselves?

The situation became so desperate that even the media—which has long been diplomatically polite in Juno coverage—altered its sympathetic stance last time around.

Craig MacInnis of the *Toronto Star* blasted the Juno ceremony in a column published November 4, 1987, for being "caught in a time warp."

After grumbling that "Luba had won her third consecutive female vocalist award for *Between The Earth And Sky* (released in '85) and accusing Kim Mitchell of "riding the

fumes of his 18-month-old *Shakin' Like A Human Being*, MacInnis then lambasted the music industry for allowing such ridiculous circumstances to occur.

"In an industry that likes to pride itself on up-to-the-minute style," he wrote, "the inclusion of so many of last year's tired ponies amounted to a crashing bore."

When TV rating figures of the event were released, the statistics seemed to agree with MacInnis. Viewers stayed away from the Junos in droves, with only 1.62 million (20 percent of the English language viewing audience) tuning in. Both the presenting network, CBC, and the show's organizers, The Canadian Academy Of Recording Arts And Sciences (CARAS), were quick to offer excuses for the program's dismal showing.

CARAS president Peter Steinmetz offered competitive television ratings in November and an "inconvenient" broadcast start time of 8 p.m. as reasons, and justified his action in postponing the 1988 Junos until March 12, '89 because the November telecast "was too close to Christmas. We couldn't get the marketing benefit we had hoped for at the end of October."

The CBC's television research department pointed the finger at themselves.

"The program suffered from a lack of on-air promotion, a lack of advance press coverage and because there was no star performer," cried the report, publicized in the *Toronto Star*. Underlined was the forgotten fact that 1987 was a lackluster year by Canadian music standards. Many recordings by certified Canadian superstars were either artistic disappointments or fell short of projected sales figures.

Steinmetz finally admitted it in an indirect manner himself.

"Canadian music tends to go in cycles," said Steinmetz in a recent interview. "Not every show every year is going to be as strong [as '85]."

That was the year, you'll remember, when Bryan Adams had a *Reckless* rivalry against *Boy In The Box* Corey Hart. Adams had just edged Hart in the sweepstakes to become the first Canadian artist to sell a million records and qualify for Diamond status in his own country. He carried his momentum into the Junos.

Enlisting Tina Turner to help with a scorching rendition of "It's Only Love" added to the excitement of the evening, further enhanced by k.d. lang's appearance in a wedding gown to accept her award for Most Promising Female Vocalist.

Despite a rating high of 2.3 million viewers for the program (27 percent of the English language viewing audience), it didn't hold a candle to the Anne Murray Christmas special, which attracted 4.4 million viewers to grab a 43 percent share of available shut-ins. Obviously, this year CARAS had their work cut out for them.

Their first move was the switching of broadcast dates from fall to spring, allowing an extended eligibility period of 16 months to help eliminate some of those "tired ponies" that plagued previous shows. This gave Edmonton R&B rocker Colin James and Toronto blues whiz Jeff Healey a chance to enter the scene. And producers John

Craig MacInnis of the *Toronto Star* blasted the Juno ceremony in a column published November 4, 1987, for being "caught in a time warp."

Brunton and Lynn Harvey (*It's Only Rock 'N' Roll*, *The Gemini Awards*, *Anne Murray's Family Christmas*) were brought aboard to spice up the show.

CARAS also assured international talent for the show by creating a new category, International Entertainer Of The Year, which will guarantee appearances of some international big names.

But if the Junos are a celebration of the Canadian music industry, how legitimate is the need for foreign entertainment? According to the movers and shakers, quite legitimate.

"It's important to get big names," says Bruce



PATRICK HARRISON/BALMUR

Anne Murray finally gives the Juno Awards a little respect.

Allen, Canada's most powerful and influential manager (Bryan Adams, and formerly Loverboy and Bachman-Turner Overdrive). "That's what the viewers want to see. The Juno Awards are much more enjoyable than the Grammys and I've been to both shows. But the reason the Grammys are watched is because people love to see the stars. After all, you're judged by the company you keep."

Does Canada not have enough superstars of its own? "I don't believe, on the strength of Canadians alone, we would maximize our ratings," admits CARAS' Steinmetz. "Canada does have a star system. In 20 years, it's made quantum leaps, but it's still evolving."

In the past, the Junos have been plagued with reticent recipients like superstars Gordon Lightfoot and Anne Murray who have criticized either the awards or the shows (until recently, Murray refused to attend).

However, there seems to be a new respect emerging for the awards, perhaps prompted by CARAS' efforts to increase public awareness. Greater financial commitment from corporate sponsor, Molson Breweries of Canada Limited, helped establish the Canadian Entertainer Of The Year Award—the only category that is strictly determined by public ballot. The Award is a great PR tool: 250,000 people were excited enough to vote for the first award that determined Bryan Adams as the premier entertainer in 1987.

"The response was outstanding," said CARAS publicist Neill Dixon, "so we expanded on it this year and placed ballots coast-to-coast in 1,000 retail outlets and major concert venues. According to Dixon, Molson's pumped in six digits worth of financial support that went towards retail display units and advertising costs, and estimates that the campaign reached five million people directly.

Despite the thorny issue of corporate sponsorship and its questionable involvement with rock music, Peter Steinmetz sees it only benefiting the Junos. "Molson's sponsorship has improved the quality of the show," he states unequivocally.

However, the real question is, should we care about these awards? Does a Juno actually help a Canadian act in the record stores, or on radio playlists, or influence people to go see them perform?

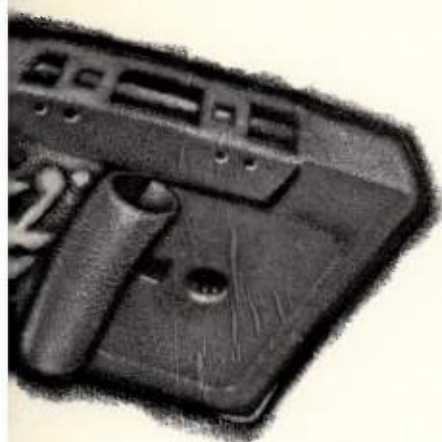
"I don't find that winning a Juno catapults an act [in popularity] or increases sales," says Bruce Allen, whose acts have won 27 Junos over the years. "But television exposure is of great benefit to build recognition. When Luba, Tom Cochrane and Idle Eyes won, it was the first time some Canadians became aware of them."

"The Juno Awards represent peer, press and public acceptance, as well as credibility," adds James Monaco, V.P. Publicity for A&M Records. "They are critical for building whatever star system we have here." ◀

There seems to be a new respect emerging for the awards, perhaps prompted by CARAS' efforts to increase public awareness.

Nick Krewen is an entertainment writer for the Hamilton Spectator.

**This summer,
Yamaha predicts
sudden changes
in temperature.**



AUDIO

PARTY TAPES ON DEMAND

A customized tape revolution is on its way.

by TED BURLEY

Picture it: You're having a party at your house this weekend and the critical element for success, the music, has to be just right. It's got to be a mood setter, enough to set people at their ease and then work them into a dancing frenzy. No embarrassing pauses please, this good time ingredient has to be mixed as smooth as whipped cream.

The best way to ensure a happening party sound would be to man the turntable or CD player personally all night. But who wants to play DJ at their own party? And who can afford to hire somebody else? The answer,

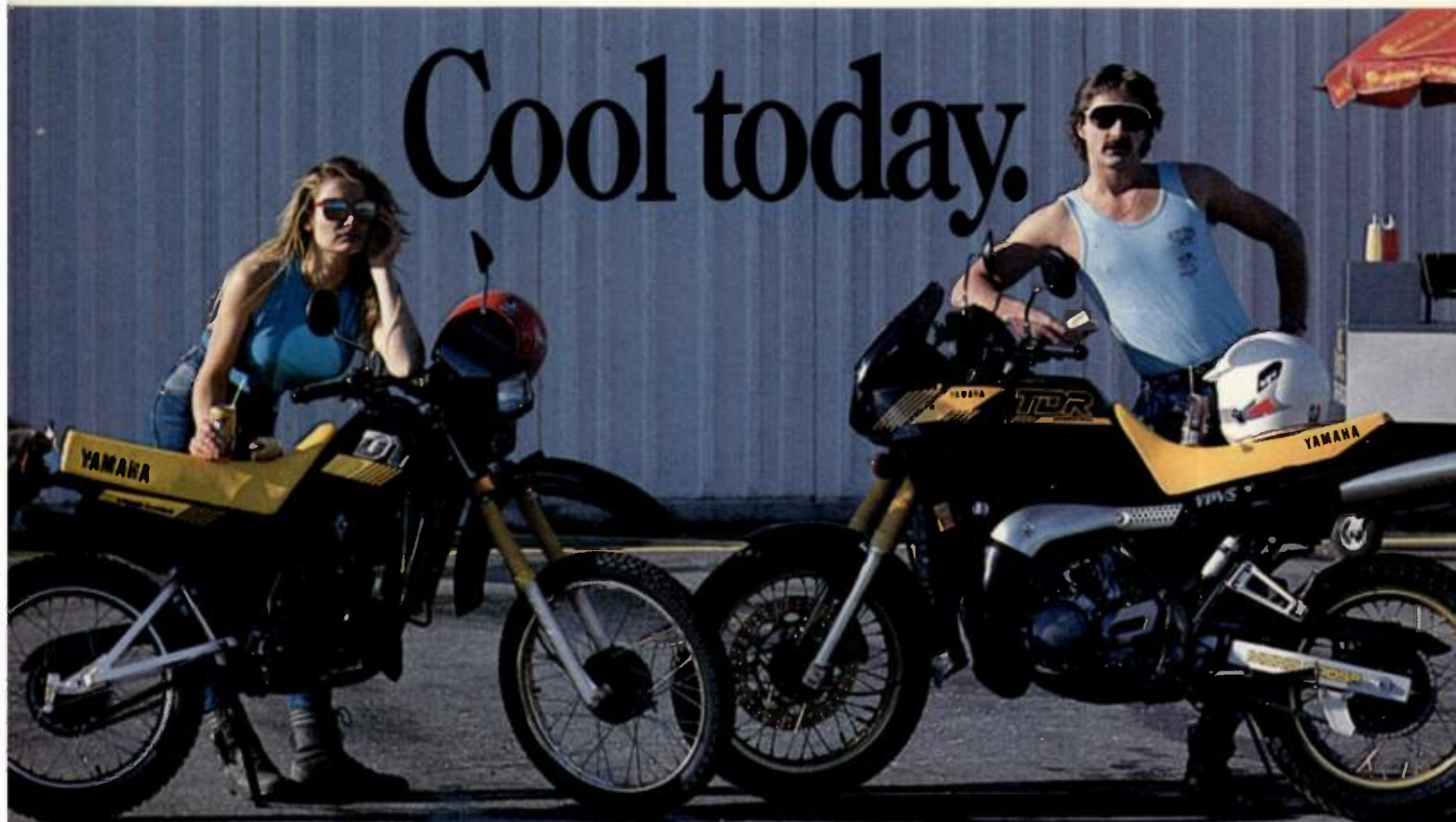
of course, is to make custom-made cassettes. But when? You hardly have time to make the hors d'oeuvres, let alone record tapes. What do you do?

For starters, panic. If you give your party plans a few months, though, these dilemmas may be over. Currently a California company called Personics is test marketing a machine in 30 Los Angeles-area record stores that will enable music fans to make their own custom cassettes. If everyone involved—record companies, record stores, the manufacturer and, most importantly, the consumer—is satisfied, the machines

could start arriving in Canada this

One big advantage with the machine is that you don't have to buy the songs on speculation. You're encouraged to listen to your selections before you buy them. "What the customer sees in the store is not unlike the listening posts from the early days of record retailing," explains Charles Garvin, president and CEO of the Silicon Valley-based Personics.

The easily accessible listening stations are box-shaped fixtures with a five-foot wide table surface and keyboard-like keys embedded in the surface. "All a customer has to do," says Garvin, "is go through the catalogue and choose a song they are interested in. He or she then punches in the selection's 10 digit code number, dons a pair of headphones, and listens to a representative 15-second snippet of the song. After they've determined which songs they want on their tape, all they have to do is fill in an order form and bring it to the cashier." This operation is so flexible you can even add sound effects between each cut, confirms Garvin. "There are dozens of effects avail-



In town, the uncompromising DT 50 and TDR 250 are the coolest cousins on the block. The full-size, full-featured DT 50 is remarkably

light and agile. Easy to handle, buy and insure. TDR flexes more muscle, with performance that outclasses any 250 cc out there.

able. For heavy metal fans we even have chainsaw sounds."

This procedure is fast. In five or six minutes you'll have your custom-made cassette, complete with box and tape labels listing the selection sequence you've chosen, along with the name and record company of the source album for each cut. You pay for all this convenience, though: each song taped costs up to \$1.50.

At the moment, the machines contain about 3,000 digitally stored songs supplied by major and independent record companies in the States. The styles of music available, according to Garvin, are broad-based. The catalogue includes mainstream (pop/rock/MOR), jazz, blues, alternative, R&B and classical. Garvin expects the number of songs available on his machines will rise eventually to 10,000. Record companies thus far have declined to supply any current hit songs (as they don't want to incur any negative impact on best-selling albums).

The reaction to these machines in the States has been enthusiastic to say the least. "The day after Personics held a press conference to launch their service at a retailer in Hollywood, there were two-hour line-ups just to get at the machine," says Tom DeSavia, an editor with the music industry trade publication *Cash Box*.

DeSavia says he even stood in line himself to make a tape featuring cuts from The Housemartins, The Smithereens, Patsy Cline, Aretha Franklin and Mojo Nixon. "The selection is really cool," says DeSavia, explaining, "It was the independent labels that first embraced the idea."

Now virtually every major and independent label with distribution on the West Coast supplies songs to the company as well as providing regular catalogue updates. According to DeSavia, the companies have been enthusiastic because they anticipate that Personics will help break new bands by enticing buyers who may be reluctant to shell out for an unknown band's entire album. More importantly, from the record companies' point of view, this machine is expected to cut down on the millions of people making illegal compilation tapes at home. (Home taping, although extremely commonplace, is an infringement on copyright law. Personics tabulates royalties owed and the money is then forwarded to record companies and publishers.)

Steve Dupler, technical editor of *Cash Box* competitor, *Billboard* magazine, is impressed with the technology of these machines.

"These tapes sound better than the pre-recorded tapes you can buy in the record stores," says Dupler. "They're like high

quality CD dubs made on the best home equipment under optimum conditions."

The picture is not completely rosy. Because the machine focuses on singles some retailers fear it may herald the demise of albums altogether. On the other hand, Brian Robertson, president of the Canadian Recording Industry Association says, "This is a dramatic new retail opportunity with apparent positive impact on everyone concerned." We'll just have to wait and see. ◀

ILLUSTRATION BY JOE FLEMING



Ted Burley is a Montreal expatriate living in Toronto. He is currently writing the definitive history of The Guess Who.

Hot tomorrow.



Out of town, the DT 50 and TDR 250 have gravel-grabbing gusto that'll raise your temperature fast. The 2-stroke DT 50 rides on the smoothest suspension this side of a motocrosser. TDR 250

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GETTING HIP TO BLACK MUSIC

by MICHAEL WILLIAMS

When you hear the term "black music," what do you think of? The Supremes? Billie Holiday? Bob Marley? Or Mahalia Jackson? Black music encompasses many styles and sounds as different as reggae, gospel, R&B, jazz, classical and all the way through to rap, hip-hop, funk and the hard rock sounds of bands like Living Color.

Since the 1960s and early '70s mega hits of Motown, black music has not enjoyed mass acceptance at the commercial radio level in Canada and has existed solely as part of the alternative music scene, nurtured by a number of low-powered college FM radio stations across the country. But now, due to the

overwhelming interest in rap music and hip-hop, black music is receiving a much-needed shot in the arm. The increase in popularity began with the success of artists like Grand Master Flash, the Sugar Hill Gang and Run-DMC, and it continues with the likes of Salt'n'Pepa, Rob Base and DJ

E.Z. Rock, Public Enemy and EPMD.

It has been easy to blame squeamish radio program directors and uninformed record retailers for the lack of support and promotion of Canadian (there are lots of them) and international black artists in the past, but the collective support systems of fans and artists from the "progressive urban alternative" music field, of which black music is a part—no, the heart—is helping to bring black music out of the deep freeze and onto the front burner as the hottest, most exciting product on the retail shelves today.

Some of the upcoming black Canadian artists to watch out for are; For The Moment (Halifax), Kali & Dub (Montreal), Lorraine Scott (Toronto), The Montreal Jubilation Gospel Choir (Montreal), Patrick Myles (Toronto), Mercedes Kashira (Kitchener/Waterloo—sister to Errol Starr), Willie Williams (Toronto), Age Of Reason, Xpertise, Kumari, and rappers Michee Mee and L.A. Luv, all out of Toronto.

Even though black music is on the rise, there is still a critical access problem, especially through the airwaves. It is no secret

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that radio in Canada is dead from the neck up. With very few exceptions, commercial radio stations sound as though they all pool their 10 albums and take turns playing Whitney, Lionel and Michael as their "black music content." The CRTC, the government organization that lays down the laws for radio and television airplay, has an FM Radio Policy which clearly states that radio stations having any of the following formats—jazz, MOR, easy listening, or progressive music—can play as much black music as they want! So the best thing you can do to help Canadian radio along to its early, unmarked grave is not to listen unless the stations play the music YOU want to hear (some from this century!), and support the artists with a peaceful boycott of the airwaves. Deny the commercial radio stations your attention. Then find that low-powered, college FM radio station and support their progressive urban alternative music shows. For the past 10 years, Canadian radio has lived in a vacuum, goosed by media consultants who have set the cause and growth of black music back 15 years by locking the door of access and opportunity through lack of knowledge and interest.

Even though MuchMusic can't be *Soul in the City* (which I host) all of the time, music from the "progressive urban alternative"



COURTESY MUCHMUSIC

Michael Williams at MuchMusic, the home of his show *Soul In The City*.

category (not only black music but jazz, blues, rock, house, dance and rap) has always been a staple part of its musical menu. Rap music and hip-hop have become two of the biggest request items, so much so that Citytv (MM's Toronto home-base) has

been experimenting with a dance show that I co-host, called *The Electric Circus*. The show features international and local talent on video and in live performance.

The advantage that TV has over radio is almost unfair. We can give you the past, present and suggest the future of an artist and show it to you in 90 seconds or less, and play a video when there is no record. That's why without radio support, television is a natural medium for the progressive urban alternative and black music artist. To hear Fishbone is one thing, to SEE Fishbone you'll lose your mind.

There are very few people in positions of power dedicated to black music, so change isn't going to come from the top or from within the industry. As the audience for progressive urban alternative music gets larger in Canada, eventually it will become a force that cannot be ignored at the radio and retail level. You the fans are directly responsible for the survival and success of this music in Canada. Let's work together to put more soul in the cities.

Michael Williams is a Montreal/Toronto-based VJ and TV host.

THE VOICE

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YOU GOT IT
SHE'S A MYSTERY TO ME
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Bryan Adams / Sam 1986



*Sam / Burton Cummings
1988*

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**SUPPORTING CANADIAN TALENT
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CHARTS

VIDEO SALES

1. *The Untouchables*
2. *Fatal Attraction*
3. *Horsefeathers*
4. *Boxing's Best - Muhammed Ali*
5. *The Secret Of My Success*
6. *Romeo And Juliet*
7. *Broadway Melody (1929)*
8. *Mrs. Miniver*
9. *The Great Ziegfeld*
10. *Charlie Chan Series*

VIDEO—NEW & UPCOMING

The Beast
Tucker
Coming To America
Crocodile Dundee II

MUSIC VIDEOS

1. GEORGE MICHAEL, *Faith*
2. MICHAEL JACKSON, *Moonwalker*
3. BRUCE SPRINGSTEEN, *Anthology*
4. U2, *Rattle & Hum*
5. *Dirty Dancing - Live In Concert*
6. IRON MAIDEN, *12 Wasted Years*
7. THE WHO, *Who's Better, Who's Best*
8. DEF LEPPARD, *Historia*
9. FOLKWAYS, *A Vision Shared*
10. *Roy Orbison and Friends*

JAZZ—ON THE CHARTS

1. KENNY G, *Silhouette* (BMG)
2. *Bird, (Original Soundtrack)* (CBS)
3. STANLEY JORDAN, *Flying Home* (Capitol)
4. LYLE MAYS, *Street Dreams* (WEA)
5. BOBBY MCFERRIN, *Simple Pleasures* (Capitol)
6. DAVID SANBORN, *Close Up* (WEA)
7. LEE RITNOUR, *Festival* (PolyGram)
8. STANLEY CLARKE, *If This Bass Could Only Talk*
9. RAY CHARLES, *Just Between Us* (CBS)
10. BASIA, *Time & Tide* (CBS)

POP—ON THE CHARTS

1. TRAVELING WILBURYS, *Vol. 1* (WEA)
2. BON JOVI, *New Jersey* (PolyGram)
3. U2, *Rattle & Hum* (Island)
4. DEF LEPPARD, *Hysteria* (PolyGram)
5. TOM COCHRANE & RED RIDER, *Victory Day* (Capitol)
6. C.S.N.Y., *American Dream* (WEA)
7. GEORGE MICHAEL, *Faith* (CBS)
8. R.E.M., *Green* (WEA)
9. GUNS 'N' ROSES, *Appetite For Destruction* (WEA)
10. PET SHOP BOYS, *Introspective* (Capitol)



Basia

MICHAEL SCOTT/CBS RECORDS

JAZZ—NEW & UPCOMING

CARLA BLEY/STEVE SWALLOW, *Duets* (PolyGram)
 ROSEMARY CLOONEY, *Slow Tunes* (A&M)
 BRANFORD MARSALIS (A&M)
 MILES DAVIS, *Columbia Years* (CBS)

POP—NEW & UPCOMING

ROY ORBISON, *Mystery Girl* (A&M)
 FINE YOUNG CANNIBALS, *The Raw and the Cooked* (MCA)
 THE FIXX, *Calm Animals* (BMG)
 DALBELLO, *She* (Capitol)
 XTC (Virgin)
 DEBBIE GIBSON, *Electric Youth* (WEA)
 NEW ORDER (PolyGram)
 BRUCE COCKBURN, *Big Circumstance* (CBS)
 KIM MITCHELL (PolyGram)
 LOU REED, *New York* (WEA)

SHOP TALK

The manager's corner

Isn't it something? This Sam the Record Man store has been going for 28 years. (Sam Sniderman actually started out on College Street 51 years ago!) Though I've only been here for nine of those years, I've viewed numerous changes; including seeing fellow worker Jason Sniderman become vice-president of Roblan Distributors (Sam's distribution arm) and floorperson Tony Kenny become lead singer of The Razorbacks. Not to mention the metamorphosis product underwent. When I began in May '80 we were still selling 8-tracks. Remember those? Two years later CDs were introduced. We had 19 titles then, primarily

classical, and they were all carefully stored under glass. Today we have had to double the store's size to make room for our innumerable CD titles.

One of the perks of working at Sam's is to have celebrities stop in to shop. Over the years I've met many stars, including Lloyd Cole, and Mark King of Level 42. A personal highlight was when Melissa Etheridge dropped by and delighted customers with an impromptu autograph session.

What's going to happen to retailers in the future? Will DAT take over? Or maybe there'll be some new, inconceivable product devised that will surprise us all. Nine years ago I'd never have believed that a flat, silver coaster would become so popular. But hey, as long as it provides good

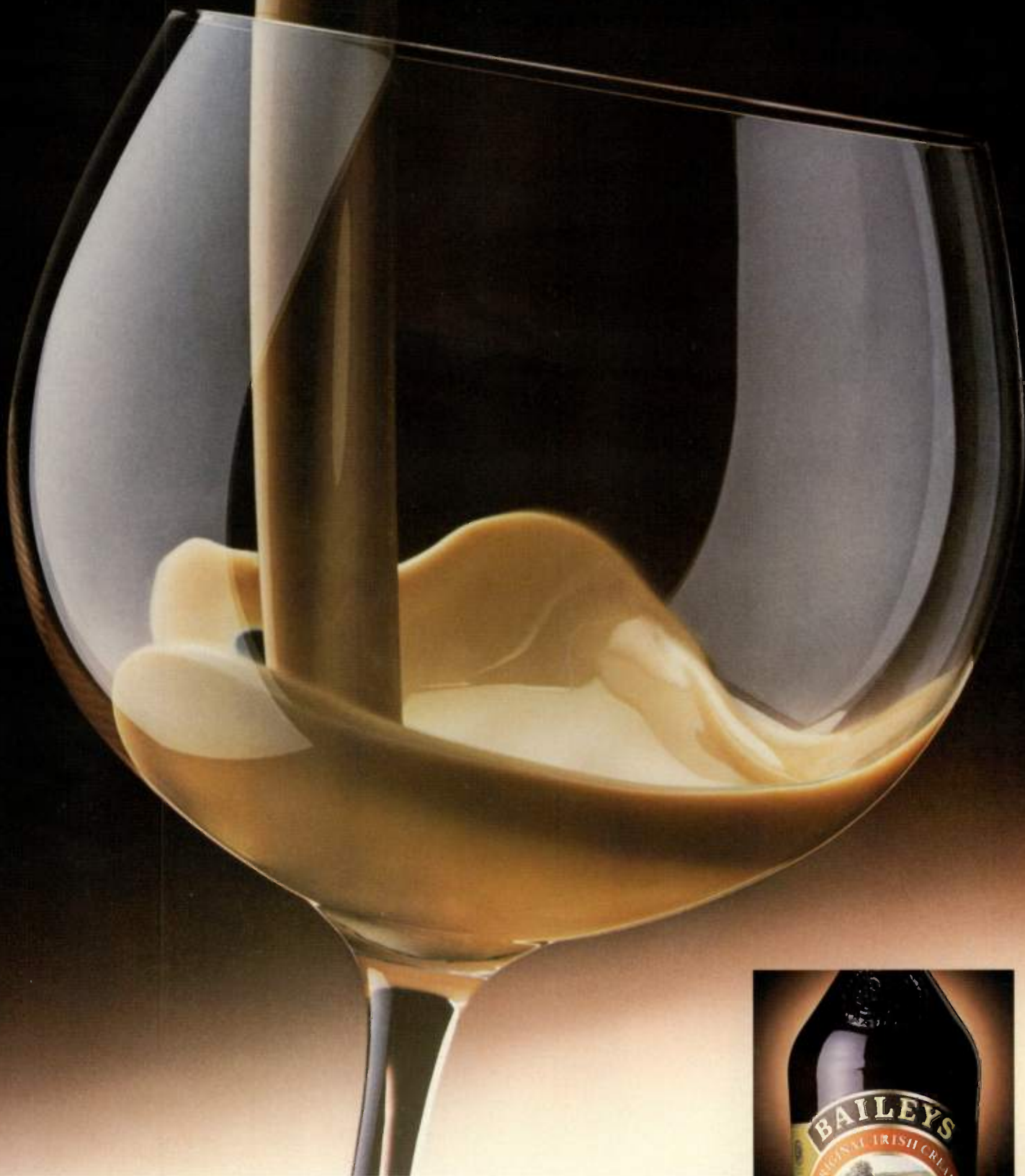
D.A. HILL



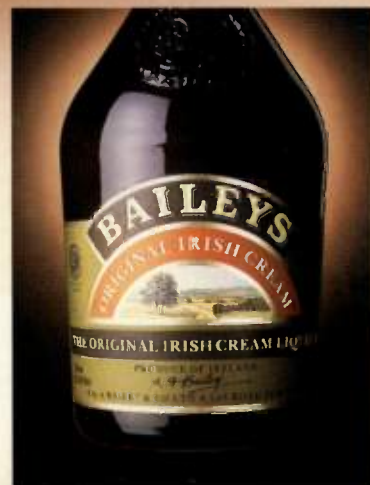
Stewart Duncan (right) with Lloyd Cole.

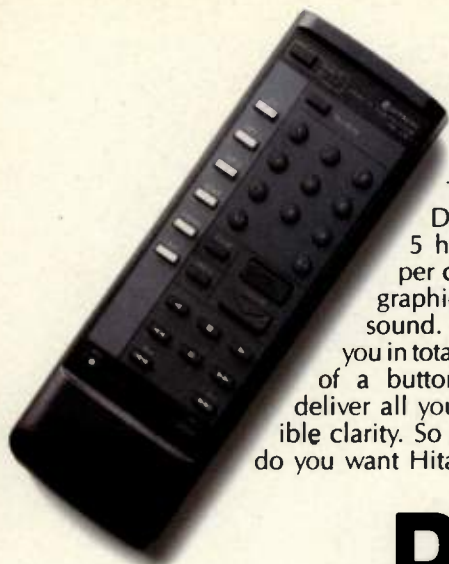
music, it'll sell, no matter what the configuration.—by Stewart Duncan, a manager at Sam's main downtown store in Toronto.

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