

ENTERTAINMENT NETWORK

JULY / AUGUST 1989

MAGAZINE

The Pursuit
of Happiness

IN PURSUIT OF AMERICA

ARE CANADIAN BANDS REALLY
MAKING IT SOUTH OF THE BORDER?

FOLK FESTIVALS

THE NICE GUYS OF COMEDY

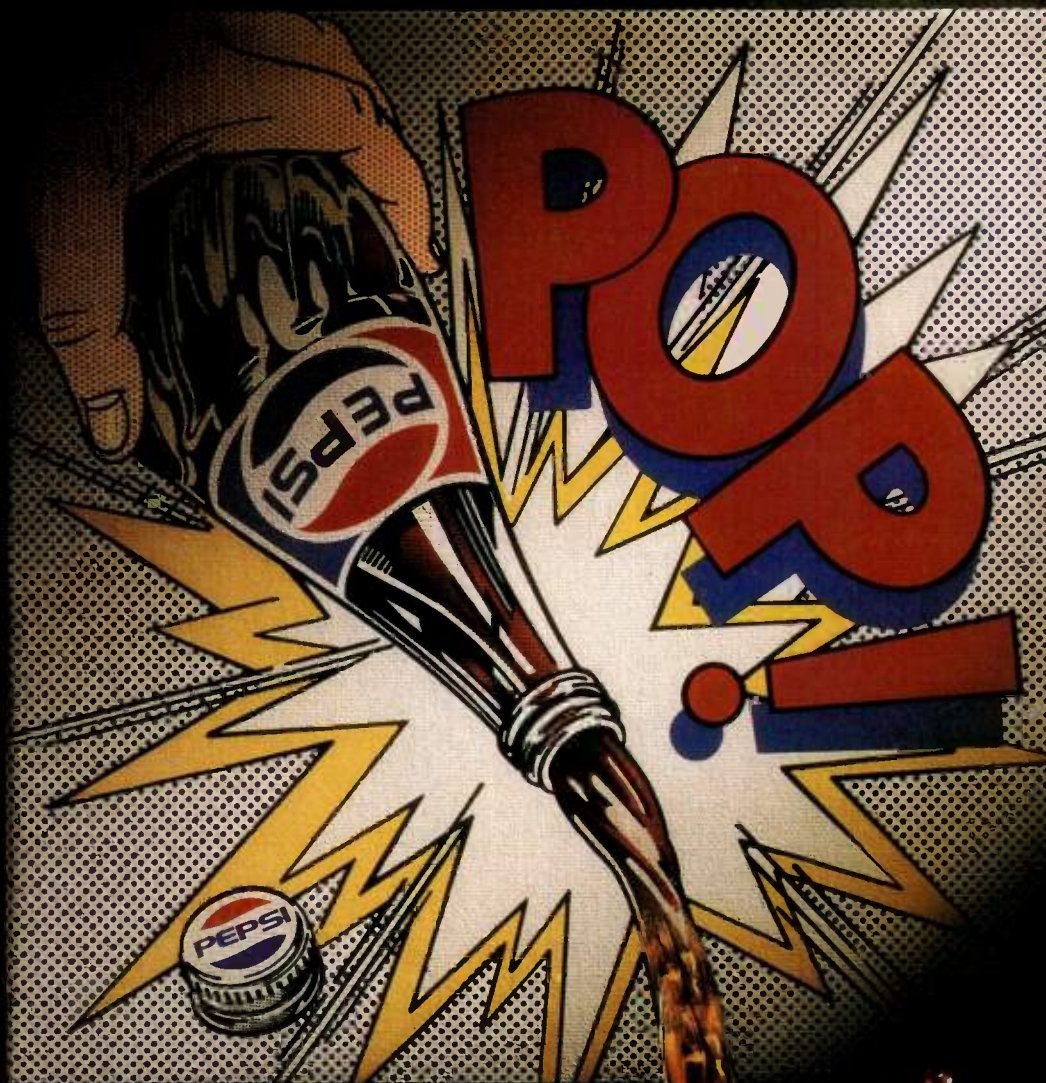
- WAS (NOT WAS)
- THE REAL BATMAN
- SPLATTER FILMS

AVAILABLE AT

Santitas Record Man

AND ATLANTIQUE
ELECTRONICS

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Sam the Record Man

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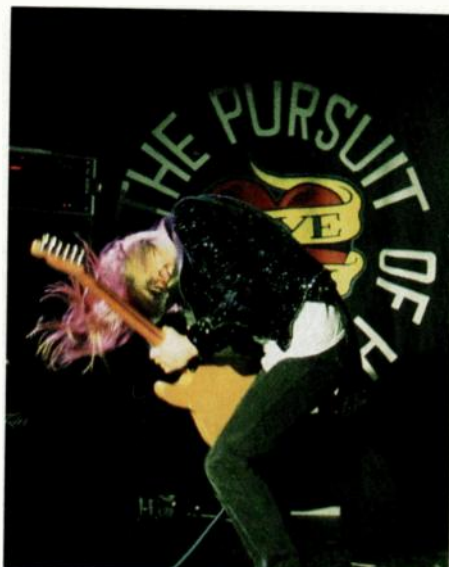
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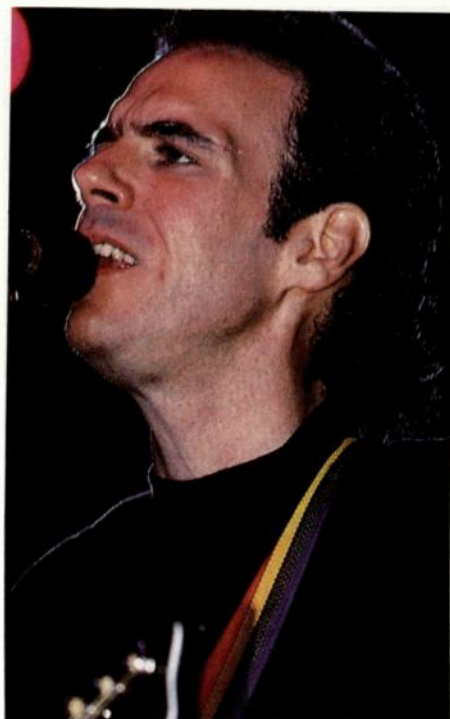
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HELLO MISS AMERICAN PIE



DENISE GRANT

Why does the U.S. have such an impact on everything we do? Just think of it; the arts, science, sports, business, and politics. Is there anything I've left out? Big brother to the south is important to us. They exploit our resources, pollute our air and water, and sustain our artists. Most Canadian artists, no matter what the medium, end up looking to the States for support. Not to mention the fact that when Americans put their stamp of approval on a Canadian act, that's when *we* all sit up and take notice. Somehow U.S. approval makes an act bona fide; a world contender.

Watching Cowboy Junkies on *Saturday Night Live* or Jeff Healey on *The Tonight Show* we feel proud, happy and a little smug. 'See? We can do it too.' What happened to the days when artists like Joni Mitchell and Neil Young were lambasted for selling out and turning their backs on their countrymen/women?

Well, for one thing, artists are residing here nowadays, even though they may have U.S. record deals and management. Also, the public is starting to wake up to financial reality. To survive, artists have to go to music-buying markets beyond this rather small one. And, since the States has a population 10 times the size of Canada's, that's where they go. As a friend of mine likes to say, "A stiff in the U.S. makes more money than a hit in Canada."

Our artists are not stiffing. They're receiving amazing amounts of critical acclaim south of the border these days. So much so you'd think they'd be rich. I mean, they're on TV, there are big articles about them in magazines and you hear them on the radio. The truth, though, is that it's a long haul to get to the point where a band's dedication is repaid in big dollars.

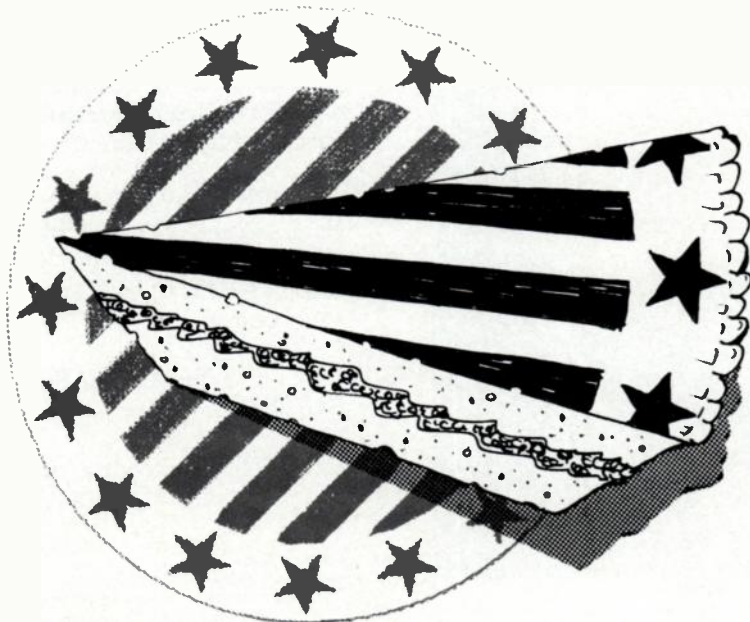
Artists make (and lose) money three ways: playing live, selling records and getting airplay. For the most part, groups lose money when they go on the road (consider the costs of gas, crew and cartage). Up-and-coming bands often actually have to *pay* to get the opening slot for big name acts. As far as recordings go, an act's label deal is usually an eight to 10 per cent cut of the retailer/wholesale price, except they don't see a penny of that until the record company is paid back (for recording costs, videos, promotion, etc.).

The real money is found in songwriting royalties. On recordings sold, a songwriter will receive mechanical royalties of 5¼ cents a track (often split with their publisher). This was just recently upped from the former 2½ cents per song mechanical rate. Songwriters are also paid airplay royalties—approximately 72 cents per radio play—by their performing rights organizations (also divided with a publisher). As well, these organizations are responsible for collecting money from TV broadcasters, film companies and public venues where recorded music is played. So a band had better write its own tunes if it wants to see the cash. Groups that record cover songs do the writer a huge favor, but not themselves.

When you consider an album, plus videos, costs at least \$250,000 to produce, it takes a mega-hit to break even in Canada, let alone see any profit. So much for the myth of multi-millionaire pop stars. Not to say there aren't any, but it takes a long time to get there.

What it boils down to is that America, and its millions of music-buyers, is essential to our pop musicians. The Canadian bands examined in our cover story may not have top-of-the-heap status in the land of stars and bars yet, but they are making a dent. And they're doing it without losing their integrity. Hopefully, they'll survive. Maybe even conquer.

Maureen Littlejohn
Managing Editor



B A I L E Y S

WHO SAID YOU WON'T ENJOY THE ICE AGE?



BAILEYS. THE CREAM.

NOTABLE

This summer's trends? Water and fire, swanky dudes, and music that'll keep you shakin' all over. by PERRY STERN



Dennis Quaid as The Killer in *Great Balls of Fire*.



Mary Stuart Mastrantonio in *The Abyss*.



William S. Burroughs

The man who coined the term heavy metal, the man who accidentally shot his wife while aiming at an apple on her head, the man who rejected his family's immense fortune to write books like *Junkie* and live the Beat life, is back. Never one to become stagnant, author William Burroughs has turned his hand to a new artistic endeavor: "shotgun paintings." Recently these works were unveiled to Canadian audiences at simultaneous gallery shows in Montreal and Toronto.

What is a shotgun painting? According to Burroughs, the method is simple: he takes a shotgun and fires at a can of spray paint suspended in front of a plywood plank. Voilà! Art. With those kind of graphic values, it's not surprising that Burroughs has given goremeister David Cronenberg his blessing for a screen adaptation of *Naked Lunch*.

Other Burroughs projects to watch out for are *Interzone* (Viking Penguin Inc.), a collection of material taken from the same group of writings as *Naked Lunch*; an album with producer/composer Bill Laswell, and an opera with Robert Wilson, starring Tom Waits. —Chris Buck

WHAT'S IN A NAME?

The Oscar triumph of *Rain Man* has precipitated a veritable downpour of similarly titled films. Well, perhaps just a drizzle. Though summer is supposed to bring sunny skies, in the theatres we can expect to find *Black Rain* and *Hard Rain* vying for our attention. *Black Rain* stars Academy Award-winner Michael Douglas in a tense drama pitting New York police against the Japanese underworld. In *Hard Rain* we jump to the other side of the legal fence and find Tom Selleck as Jimmy Rainman (gee, does that name ring a bell?), an innocent victim trying to clear his name after a prison term.

As if the above-ground deluge wasn't enough, *The Abyss* promises to plunge viewers directly into a high-powered drama 25,000 feet below the Atlantic Ocean. The film stars Ed Harris and Mary Elizabeth Mastrantonio.

After much haggling over who would sing what, *Great Balls of Fire*, the Jerry Lee Lewis story, is out. It seems The Killer didn't want his portrayer, Dennis Quaid, to imitate him for the soundtrack. Then, after watching him perform, Lewis acquiesced, briefly, then changed his mind again.

A great movie with a soundtrack worth checking out is *Tapeheads*. A spoof of making rock videos, it's being released on video this summer by Norstar. Several new songs are performed by Junior Walker and Sam Moore (who appear as the Swanky Modes), while the Dead Kennedys,

Fishbone, DEVO, They Might Be Giants and Bo Diddley are also featured on the soundtrack. The film stars John Cusack and Tim Robbins as buddies who decide to become "music video mavens." Ex-Monkee Michael Nesmith is executive producer and the ideal person to "satirize every aspect of life and politics in the MTV generation," as he was one of the originators of MTV. This flick does to music videos what *Spinal Tap* did to heavy metal.

DUDES AND MONKEY HOUSES

The small screen will soon be inundated with the productions of Toronto's little company that could (they're not so little any more), Atlantis Films. Currently they have three TV series in the works. The first, for CTV, is called *Dudes*. With ex-*Adderly* star Winston Rekert in the lead, the pilot tells the story of a psychologist/author who decides to open a dude ranch for troubled youths. The contemporary drama is set in the wilds of northern B.C.

Welcome To The Monkey House is an anthology series based on Kurt Vonnegut Jr.'s bestselling book of the same name, but will incorporate episodes from his autobiographical novel, *Palm Sunday*, as well as some original material. Vonnegut will introduce the 13 episodes himself.

Continuing in the anthology vein, 12 new episodes of *Ray Bradbury Theater* will be shot in New Zealand and Alberta. Although the shows will be seen initially on First Choice, ultimately they will find a home (along with the 18 original episodes) on the Global network.



Kurt Vonnegut Jr. and friend

COUNTRY MUSIC AWARDS

If you're looking for some good ol' country-style fun, plan to head out to Ottawa Sept. 4-9. The Canadian Country Music Association is holding its annual get-together in the nation's capital this year and highlights will

include the Bud Country Talent Search (to be aired on MuchMusic), Vista Rising Star Award Showcases and the immensely entertaining Canadian Country Music Awards Show (live to air on CTV Sept. 9).

ZONERS

“ The great thing about the
opposite sex is how opposite
they really are. ”

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WRN

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MUSIC NOTES

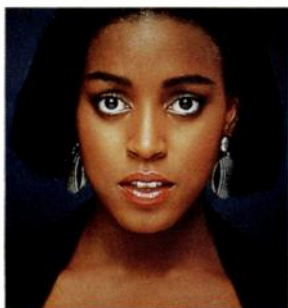
DINOSAURS VS. MONSTERS OF ART

With The Who preparing to come back and retire one more time and the Rolling Stones patching up their differences and hitting the boards again, anyone who's nostalgia-inclined should be happy indeed. For those with something more modern in mind, the most exciting news is the the so-called "Monsters Of Art" tour featuring New Order, Johnny Lydon's (nee Rotten) Public Image Ltd., and those madcap Icelandic rockers, The Sugarcubes.

Speaking of the former Mr. Rotten, one of his Sex Pistol-mates, Steve Jones, is coming out with a new solo album that is spiced up with guest appearances by The Cult's Billy Duffy and Ian Astbury, as well as Guns N' Roses' Axl Rose. The Pogues, who've already had a recent hit with their retro-sounding "Yeah, Yeah, Yeah, Yeah, Yeah," should have a new LP out in July.

FROM PARIS TO NEW YORK

Mica Paris is a new signing (to Island Records) with an old soul. The 20-year-old has taken the British music scene by storm with her deep, soulful voice that expresses timeless R&B music with an emotionalism and sensitivity that belie her years. Mica (pronounced Mee-sha, à la Shar-day) sings cross-generational songs that have the classic sound of pre-pop standards offset by contemporary arrangements. "I'm trying to make music that appeals to every race and age," she said after a triumphant debut in New York.



Mica Paris

Though Paris has avoided the trap of littering her album with top-level session men (although some, like ace hornman Courtney Pine, do cameos), her public profile was heightened when, much to her surprise, Prince snatched her out of the audience at his recent London concert. "He found me and pulled me on stage and we sang The Temptations' "Just My Imagination." I was in shock for two weeks afterwards. I later found out that he'd called my label to find out about me and how long my contract was for. I guess he wanted to sign me [to his label]." Paris doesn't want her star to rise tied to the tail of anyone else, though. "I hate situations like that," she explains. "I'd like to know I did things on my own."

HOME FIRES

On the homegrown front, watch for rock-folk hybrid Andrew Cash, who is trading in the soft stuff for a new, harder sound. Recorded in North Carolina, his latest album, *Boomtown*, was produced by

The Tragically Hip (L to R): Paul Langlois, Gordon Sinclair, Gordon Downie, Johnny Fay and Robbie Baker.



Don Dixon (R.E.M., The Smithereens). Although Dixon's hardly a hard rocker, Cash explains, "I wanted to work with a producer who didn't have a huge track record for chart hits, who was critically acclaimed but still very underground and would accept us as we were. Lyrically the songs are more involved with the world rather than my own headspace. Musically, I just wanted to impress upon the world that I could rock."

Two new Canadian songstresses are making waves this summer. Annette Ducharme has got the dance/pop scene covered while Alannah Myles is aiming for the harder rockers. The latter's self-titled debut was three years in the making and, by her own account, she's "never in my entire life worked as hard as I have on the making of this album." The blood and sweat are there in the grooves.

The Tragically Hip are a Kingston, Ontario-based band, but don't expect



LOUIE DEFILIPPIS

Sting (centre) was in Toronto recently to promote his new book: *Jungle Stories, The Fight For The Amazon*. Flanked by Amazon Indian chiefs Raoni and Megaron, Sting hammed it up by posing for the cameras behind some greenery. All royalties from the book and any additional contributions go to: The Rainforest Foundation, 5 Fitzroy Lodge, The Grove, Highgate, London, N6 5JU.

SHAKIN' ALL OVER

If you thought rock 'n' roll in Canada was no fun, you should check out a new book called *Shakin' All Over* (McGraw-Hill Ryerson, \$22.95). The text is a collection of insightful articles on scandals, successes and failures by movers and shakers in the music business. But the real fun is in the pictures, where you can see your formerly bell-bottomed, platform-shod heroes. Also fun are the "Blasts" (as in, from the past), full of trivia and updates on all your old faves. For example, did you know that:

● Alex Machin from A Foot in Coldwater can be heard doing TV ads for Molson, Chrysler and Hostess, while former bandmates Danny Taylor and Bob Horne run carpet-cleaning and pool-cleaning businesses?

● the original members of Regina's Streetheart included Paul Dean and Matt Frenette—who are probably better known today for their *other* band, Loverboy—and Ken "Spider" Sinnaeve, who now plays with Tom Cochrane and Red Rider?

Truly a goldmine of information.—Alison Broddle

anyone in Memphis to know that. The Hip recorded their new album in Elvis' hometown, and while the band knew enough about the local history to check out Graceland and other landmarks, they discovered that Canadian consciousness hasn't blossomed in the Old South. Yet. According to bassist Gord Sinclair, "the environment was really conducive to getting things done. Because the place is so laid back, Memphis really lends itself to good performances. The only drag was we couldn't watch hockey there."

With all the hype our bands are receiving south of the border, you'd think they'd be cashing in heavily. But are they ?

THE REAL STORY ON AMERICA

Canadian bands are all over the U.S. these days. Pick up any pop music magazine, trade publication or just turn on the TV and you're sure to see the familiar faces of The Pursuit of Happiness, Jeff Healey, Cowboy Junkies or Candi. Add to that list another half-dozen bands making their marks on the American musical landscape and, sure enough, our own media dub the phenomena "The Canadian Invasion."

As we all know, getting U.S. accolades is very desirable. If you've caught the attention of the biggest music-buying market in the world, you've got a chance to sell the numbers it takes to recoup an album's heavy production and market-

ing costs (at least \$250,000) and then, if you're lucky, make a profit. But let's take a look at what the heck's really been happening. For starters, the American media went over the top in praising this next Big Thing; *Rolling Stone* put its stamp of approval on Blue Rodeo, Cowboy Junkies and The Pursuit of Happiness, *Guitar Player* called Jeff Healey the best thing to happen to the blues in years, and *Billboard* flashed us a smiling shot of TPOH vocalist, Moe Berg, with none other than Guns N' Roses lead, Axl Rose.

But the bands all know the media love ya and leave ya. The votes that really count are the ones cast at the record stores' cash registers. Those are the ones that keep a band alive, that work to convince a foreign record company that an act has a longevity worth investing in. So how do the numbers actually stack up?

IN PURSUIT OF AMERICA

Edmonton eccentro-pop group The Pursuit of Happiness is in mid-stride with their U.S. assault. They gained their initial American foothold through the alternative and campus radio markets and eventually signed to Chrysalis records. Recently they wound up a tour with Guns N' Roses.

TPOH's debut album, *Love Junk*, featuring vocalist/guitarist Moe Berg's witty, incisive songwriting and Todd Rundgren's radio-wise production, surprised almost everybody by cracking industry trade publication *Cash Box*'s Top 100. To date it's sold 175,000 in the U.S., and at press time the band was on its way into the MCA Canada office (their Canadian distributor) to collect their first Canadian gold record.

"There's a very good feeling about this band in the U.S. right now," enthuses Chrysalis Canada label manager Cam Carpenter. "Moe writes music that is both challenging and accessible. That means the band is able to expand its market and I think the tour they did with Duran Duran proved that. These songs aren't kiddie pop, but when they're done live they become more approachable. You might say this band could become very arena-friendly."

Signed on the strength of the songwriting and the sound of a hard rock band playing pop, TPOH's live appeal seems to have caught Chrysalis/MCA execs



TPOH live.
Inset: Berg with Guns
N' Roses' Axl Rose.

USA JOHNSON

delightfully off-guard. In gratitude, they've pushed TPOH to the front of their touring agenda, which means the group could spend the rest of the year touring in the U.S.

"Chrysalis signed the act because they were attracted to the songwriting and the dynamic tensions within the band," says Carpenter. "You've got a hard rock band doing intelligent pop songs, you've got elements that appeal to both males and females, plus there's the androgynous appeal of Moe himself. The feeling at Chrysalis is that the band has the talent and drive to carry them on the long haul. The songs have humor and anger and the lyrics are sharp and focused.

"Sure, they wouldn't mind having a hit, but there's no question that Chrysalis is buying into TPOH's potential, not looking for instant hits. They've got this band for six albums and they're very satisfied with the splash this first one has made."

Berg has a pragmatic view of his band's U.S. profile. "We're an up-and-coming rock band, so our success seems very immediate, it seems like all of a sudden we're very popular and important. And we're not. We're just an up-and-coming band like hundreds of others. People ask, 'How are you handling your success?' Well, we've only sold maybe a couple of hundred thousand records, and we're going to be on the welfare line if we don't do better than that.

"I try to keep this in perspective. Basically we've got a shot because we're not so far out of the mainstream that we can't be accepted by that audience. I don't think we *are* mainstream, but I do think we're in touch with it. We'll see what happens."

BREAKING THE BLUES

Someone who is very in touch with his musical genre is blues player Jeff Healey. After forming The Jeff Healey Band four years ago and finding himself unable to strike an acceptable record deal in Canada, Healey sent the band's 10-song demo tape down to New York. Then, after label execs caught the act live in Toronto, Healey signed a multi-album deal with Arista records, distributed in Canada through BMG. The debut LP, *See The Light*, has already sold upwards of 300,000 copies in America and has been mined for singles three deep, each with an accompanying video. As further proof of their belief in the artist, Arista gave Healey complete creative control.

"That's extremely unusual for a new artist," confides Jim Campbell, product and artist development manager at BMG Canada. "It's a measure of how highly Arista regards Jeff's talent. He's signed to a seven-album deal and the company's committed to breaking him in the U.S. in a big way.

"We recognize that moving Jeff into the mainstream market will take place over a period of time

while he builds a gradually escalating profile. He's already got a strong presence in the media and with the American music industry, but we aren't leaping ahead into anything.

"That's why it's difficult to credit the criticism that we're moving Jeff too far, too fast," puzzles Campbell. "I think it all started when John Mayall came through Toronto and gave an interview saying Jeff was OK, but not the shining light everyone around here thinks he is.

"I guess as a roots/blues musician, Mayall is entitled to be super-critical. On the other hand, he is 55 years old and can probably sense Jeff will get much bigger than he ever was, so there may be sour grapes."

JUNKIES FLYING HIGH

Amongst the whole group of up-and-comers, the most unlikely outfit has turned out to be the runaway leader of the pack. One afternoon in Toronto's Trinity Church, the Cowboy Junkies cut 13 songs of low-key, melancholy angst-pop that became their debut LP, *The Trinity Session*. To date the album has sold close to 600,000 copies in the U.S.

BMG's Jim Campbell, who had a hand in directing the band's campaign in America (in conjunction with his U.S. label counterpart), is understandably



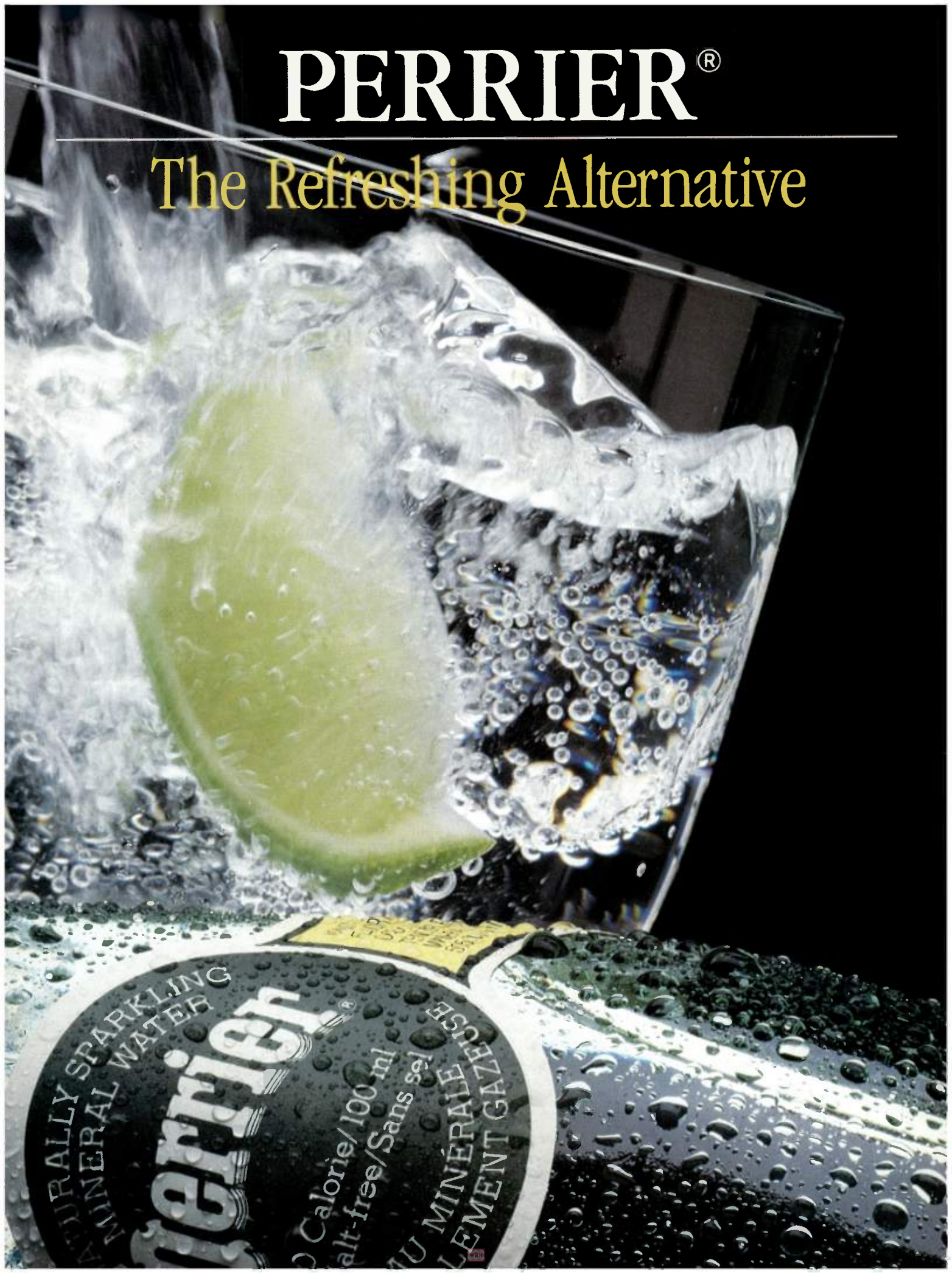
Left: The Jeff Healey Band (L to R): Tom Stephen, Healey and Joe Rockman. Below: Cowboy Junkies (L to R): Alan Anton and Peter, Margo and Michael Timmins.

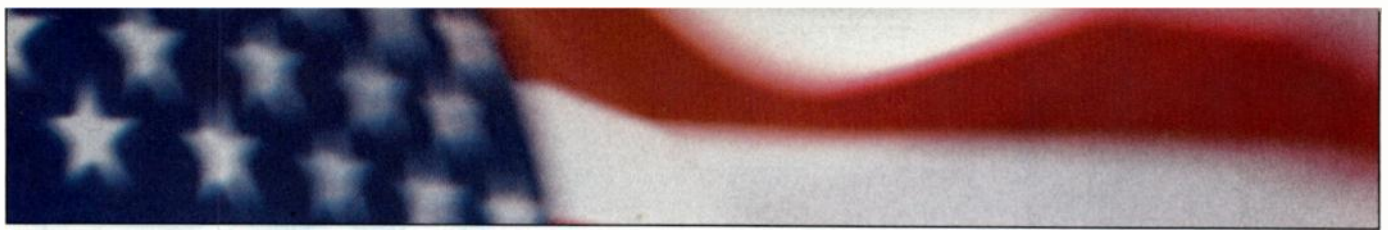


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chuffed with the results.

"It was a slow-breaking album. It started with the street buzz on the band plus a bit of the Velvet Underground mystique. The album was out for seven months in Canada but it wasn't until people like [*L.A. Times* music critic] Robert Hilburn got on to the record that the media in Canada gave us a second look.

"The next big jump in sales came after the TV appearance [on *Saturday Night Live*]. Then there were faces to tag the music to and, equally important, it indicated that although the music was alternative, it wasn't entirely out of the mainstream. So that sent DJs back to check out the album, and they found it had tracks that were radio-playable. That's when it crossed over and the sales started going up."

Campbell maintains that despite the band delivering him a complete, independently-produced album, this hasn't been a bargain act to break. "I've spent more money on their videos than I have on any other band. There was no way you could have taken the budget approach with them. Your initial market is too selective.

"Even some of the alternative stations stood back from it a little, unsure how the low-tech, low-volume approach would go over in over-amped America. Once the sound of the band established itself, they got credit for wider musical appeal, extending into the – gasp! – New Age market. That's an impressive amount of reach for a first album from an unknown band in America.

"I realize that with a first hit being a cover song and four other strong covers on the album, the song-writing could appear suspect. I don't think it is. I think we've only scratched the surface with this band's talent."

ADVENTURES IN CANDI-LAND

While few observers would have predicted the Junkies' U.S. appeal, even fewer would have bet on a Canadian dance act breaking in the U.S. But, within a month of its initial fall '88 release in the U.S., Candi's debut single, "Dancing Under A Latin Moon," climbed into *Billboard's* Hot 100 listings, and eventually made its way halfway up the chart. The follow-up single also charted and I.R.S. Records in the U.S. was plugging away at the third single, "Missing You," at press time.

Plucked from Toronto's Little Italy wedding circuit, Candi became a big noise in U.S. dance clubs on its first try.

"They've had a lot of firsts," explains I.R.S. Canada label manager Paul Orescan. "To my knowledge, it's the first dance band to go platinum in Canada and it's charted higher in *Billboard* than any other band."

Orescan is an ex-DJ and as such he's also a tireless campaigner for Canadian dance music. "There's a tendency here at the industry level to regard dance

music as lightweight, in some way utterly lacking in value, and as not having a market. Candi's gone a long way towards upsetting these misconceptions. When you sell 100,000 records, that's not a turntable hit, that's retail walking out the door."

The Canadian sales phenomena did not carry over into the States. To date no Candi single has cracked the *Billboard* Top 30 and album sales were so disappointing Orescan wouldn't discuss a number. And this despite a strenuous promotion campaign on the part of I.R.S. Records U.S., including the personal involvement of head cheese Miles Copeland. So what happened?

"It's very easy to sit up here and underestimate the vastness of the American market. It's not as easy to achieve saturation coverage for any type of act as it is in Canada," says Orescan.

"Although Candi didn't deliver a Top 30 single, the company believes the act is capable of doing so. There's no question of their commitment."



Candi (l to r):
Nino Milazzo,
Candy Pennella
and Paul Russo.

People magazine also believes in the group's potential. In January '89 they featured singer Candy Pennella looking wistfully out from the same page as Tiffany, calling her "a teen rockette with an understanding of rhythmic subtleties beyond her years."

Even though she may beat out the Tiff in print, numbers don't lie. "We would have been happier if the record had sold more," says Orescan, "but all concerned are happy with what was achieved with the debut album. We'll be in a stronger position to move the next album, coming out in the fall."

THE GREAT WHITE HOPE

Another Canadian act whose label hopes to improve sales next time around is Colin James.



Colin James (centre)
with Keith Richards
(right) and a member
of Richards' band.



Scooped from the bar band circuit by Virgin America A&R heavyweight Nancy Jeffries, and virtually signed to a multi-album deal on the spot, James remains a bright, white hope on Virgin's roster, despite the first record's dismal U.S. showing.

Jeffries, based in New York, is enthusiastic about her protégé. "What's not to like? Colin is young, a great player and performer, good-looking and with a fresh attitude towards what he's doing. He isn't a jaded old rocker, he looks like he's genuinely having fun with what he's doing.

"I was in Toronto to see another band and someone suggested we go check out Colin. As soon as I saw him I thought, 'He's great. Why isn't he better-known?' I didn't actually hear too many of his songs before I signed him. It was a sixth sense. I was taking a chance on the depth of his song-writing, but I felt anyone who had improv arrangements that inventive and action-packed had to have the goods all the way down the line."

As it turned out, Jeffries was right on the money. James delivered a self-titled album full of invigorating, explosive roots rock that has yielded four singles in Canada. Virgin America was thrilled with the product, but then found themselves unable to sell it.

"I'll probably get flack for telling you

this, since marketing isn't my department, but basically we screwed up. We were never able to get the promotional machinery properly in gear, with everything working together at the same time.

"For one thing, we didn't work the crossover angle as hard as we might have. Next time we'll be focusing more on the younger market where we feel Colin will make huge gains. I'm personally not broken up that the record didn't sell. I don't sign one-hit wonders because it isn't good business. It costs as much to break one of those as it does an artist with long-term potential, and the returns are greater, both financially and in the sense of personal satisfaction.

"Colin did his job brilliantly and I know he will do it again. With a more focused sales and promotional campaign, he'll get the attention he deserves. I'll bet over the long term he'll prove to be the most successful of this crop of Canadian acts."

No takers here, Nancy. As events have shown, what does and doesn't work in America is a puzzle even to the natives. One thing is evident about all these bands, though: their success may be strictly at the critical level, but their record companies are behind them all the way. And you can bet this confidence will allow the creativity to flow, the fan base to grow and the sales figures to slowly, but surely, increase. ◀

Lenny Stoute is a Toronto-based freelancer who has been shrewdly observing the Canadian music scene for many years.

ATTENTION FUN CARD HOLDERS: YOU COULD WIN GREAT PRIZES

Summertime means holidays, sun, water and fun, fun, fun. If you've got a Fun Card, you are already writing your own ticket to good times. NETWORK wants to add to all this action with a little fun of its own. By answering the following questions and mailing them in by August 31, 1989, along with your Fun Card number, you could win great prizes. Get ready for some official summer fun!

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2. Prizes will be awarded by a random draw Friday, Sept. 1, 1989 at the NETWORK offices, 287 MacPherson Ave., Toronto, Ont. from all eligible entries received with the correct answers to the five true or false questions.
3. The contest is open to all residents of Canada except employees of NETWORK Magazine, CCMC, Sam the Record Man, Roblin Distributors Ltd., Atlantique Electronics, Hitachi, Timex, Texas Instruments, Capitol Records, CBS Records and WEA Canada.

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Need some hints on the answers? Read through this issue of NETWORK.

1. Mark Breslin founded, and owns Yuk Yuk's Comedy Kabarets.
2. The hippest folk festival in Canada, according to *Rolling Stone*, is held in Vancouver.
3. Adam West stars in the movie version of *Batman*.
4. The name of Graeme Kirkland's quartet is the Wolves.
5. The band Candi got its start by performing at Italian weddings.

T or F

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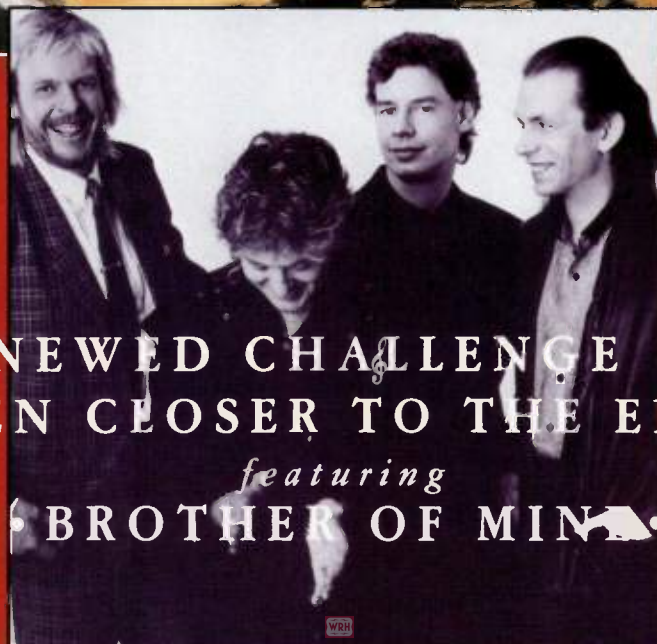
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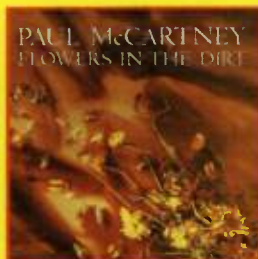
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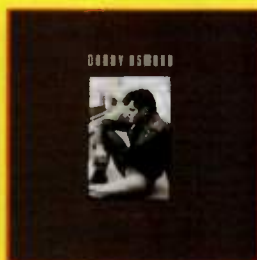
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The Was brothers, David (left) and Don.

POLYGRAM RECORDS

JAZZ SCENE

This past year has witnessed the emergence of a plethora of interesting Canadian pop and rock bands on an unprecedented scale. Never before has the Canadian music scene been this healthy and exciting. Many of these now internationally hailed ensembles—including Cowboy Junkies, The Pursuit of Happiness, Lori Yates and Jeff Healey—although currently signed to major label deals, generated interest initially through do-it-yourself independent releases.

So far most of this attention has been devoted to budding Canadian rock and country artists, but Canada also sports a nascent young indie jazz scene. The Shuffle Demons, our proudest purveyors of rampant lunacy, have developed along a similar path to their rock brethren, signing to Edmonton's Stony Plain label after first going the independent route.

Drummer Graeme Kirkland, 22, hopes to follow suit. Together with a quartet that he has dubbed the Wolves, Kirkland has just released his first album, *There's No*



NAOMI ROBINSON

Graeme Kirkland

Such Word As Can't, comprised of eight original compositions and more than 43 minutes of music. Kirkland's writing is consistently thoughtful and mature, surprisingly so for one so young. His background is impressive, playing in jazz workshops at Toronto's York University when he was 15, receiving a scholarship to study at the Banff Centre for Fine Arts at the age of 17 and, upon graduation, playing with a host of contemporary jazzers including Anthony Braxton, Dave Liebman, John Abercrombie and Lee Konitz.

The Wolves, in addition to Kirkland, consist of tenor saxophonist Phil Dwyer, bassist Scott Alexander and guitarist Geoff Young. Dwyer dominates the set with Alexander and Young providing support. The whole ensemble veers towards the ECM style of jazz; cerebral, restrained and tasteful, but also at times lacking a bit in fire and passion.

There's No Such Word As Can't is available at many Sam the Record Man stores across the country or from the band at 34 Howland Ave., Toronto, Ont., M5R 3B3—Rob Bowman

They write about things like dinosaurs, pit bulls, dad and JFK. They grew up in Detroit together, their music smacks of the soul city and they're sick to death of being asked questions about Motown. Ostensibly they're pure Americana, and they love to marry the mundane with the absurd, the ordinary with the unexpected. Mel Torme, Frank Sinatra Jr., Desi Arnez Jr. and Mitch Ryder have all been subject to their machinations. And it works. Was (Not Was), comprised of songwriters David and Don Was, along with a host of others—including the silky-voiced Sweet Pea Atkinson and Sir Harry Bowen—have swept over both North America and Europe with the hit record *What Up, Dog?*.

Don and Dave seem hardly able to contain themselves. Within the band, that is. Don twiddled the production knobs for Bonnie Raitt's new album, *Nick Of Time*, and half of the last B-52s album. And, of course, there's their Grammy-winning production of the k.d. lang/Roy Orbison duet, "Crying." Even as you read this, they're working on the musical score to Marlon Brando's big comeback comedy, *The Freshman* (shot in Toronto and scheduled for release in 1990). But don't worry, they're back into Was mode and are currently writing their own band's next album, due out in the fall.

About that name?

Don: 'That's the worst name in the world,' people told us. It's a mouthful and it makes no sense. It came about because we were looking for something weird to put on our tape box. The idea came from my kid, who was into things that were opposite, verb substitution.

How did "Shadow and Jimmy," written with Elvis Costello, come about?

Dave: I ran into him in Tower Records in L.A.; he was shopping and so was I. I had heard he was kindly disposed to the Was brothers, that he'd once answered a question about Prince saying he preferred Was (Not Was). I told the manager of the store about it and he introduced us. So then Elvis helped me shop; he had me buy a Ricky Skaggs album and I asked him to help me write a song. He said to pop around to the hotel the next day. I did, and he was busy, but we had lunch—I picked up the cheque for the sushi, \$44. Anyway, he was a man of honor and we spent the next day writing.

Where did you meet your lead vocal man, Sweet Pea Atkinson?

Don: We used to record at this studio in Detroit—they gave us carte blanche from 2 a.m. to 5 a.m.—and there was always a lot of drunk action in the lobby, always lots of musicians hanging out. Sweet Pea appeared in this environment—one of the most singularly flamboyant characters of all time, with a voice to match. The minute he opened his mouth, there was the voice that every white man wished he had.

How does he feel about singing your lyrics?

Dave: Well, he told me, 'The first time I saw the words I thought they were real sick.' He refused to sing a lyric one time and that's when Harry stepped in. Now they've both gotten used to it, they'll sing anything.

What's the new album going to sound like?

Dave: I think it will be a folk-punk record, a little quieter, more organic, and not necessarily with all the big sounds we used last time. —Maureen Littlejohn

THE REICH STUFF

Besides being two of the most popular forces in contemporary classical music, Steve Reich and the Kronos Quartet are arguably two of the most forward-looking.

Reich, 53, was a founder in the '60s of the so-called "minimalist" composing style along with Terry Riley and Philip Glass. Like Glass—contrary to classical tradition—Reich composes primarily for his own ensemble, whose size and instrumentation vary from one composition to the next. (As a former jazz drummer and a student of African drumming, Reich has a particular fondness for percussion.) Part of Reich's rationale for maintaining his own pool of musicians is that symphony orchestras seem hopelessly obsessed with performing music written before 1920. "There's a place for that music," Reich conceded, speaking

over the phone from his home in New York City. "It's the place of the *museum*, and I certainly believe in having museums." Although his detractors say Reich's music is simplistic and emotionless, few would argue that it sounds museum-bound.

Nor would anyone accuse the Kronos Quartet, formed in 1978 by violinist David Harrington, of wallowing in antiquity. As well as drawing on classical modernists like Anton Webern and Conlon Nancarrow, the Kronos repertoire includes pieces by jazz innovator Ornette Coleman, lounge lizard/actor John Lurie and even Jimi Hendrix. Says Reich: "Kronos' reputation has been made, strangely enough, on new repertoire and also by dressing and looking the part. (The quartet turns itself out with post-punk flare.) They've been enormously suc-

cessful at it and I think they've had a very positive effect on the string quartet as such, and on the various composers they've worked with."

It is only natural, then, that Reich and Kronos have finally collaborated. On the latest recording of Reich's work the quartet performs the title track "Different Trains" (the eponymous double-cover LP also features jazz guitarist Pat Metheny), a new half-hour-long piece which the composer considers a bona fide breakthrough: "It's like drawing a line in the sand and saying, 'Something new starts here.'"

What's new about "Different Trains" is its use of sampling technology; the composition is built around brief samples of speaking voices—many are Holocaust survivors—which provide the raw material for the frequently changing melodies that Kronos plays within the piece.

"Different Trains" will serve as a kind of study for Reich's next undertaking, which he describes as "the biggest project I've ever become involved with in my life." Tentatively scheduled to premiere in 1992, the new work will be a two-hour multi-media piece about the Middle East.—*Tim Powis*

OF CANNIBALS, ELEPHANTS AND THREE-HEADED CHICKENS



Fine Young Cannibals (l to r): David Steele, Roland Gift and Andy Cox.

Canada has been good to the Fine Young Cannibals. "She Drives Me Crazy," the first single off their latest album, scorched up the charts here, even before it began making heat (No. 1 on the *Billboard* chart) south of the border. Ditto with "Johnny Come Home" and "Suspicious Minds" from their first LP in 1986.

"It always seems that Canada is a little bit ahead of America anyway," says Andy Cox, the Cannibals' guitar-player. "I think America is like this huge elephant—if you tread on its toe, it takes months before the brain realizes what's going on."

The British techno-soulsters, comprised of strikingly exotic vocalist Roland Gift (he's also getting into acting, check out his performance in *Scandal*), Cox and bassist David Steele, have waited three years before releasing their second album, *The Raw and the Cooked*, for good reason. "There were times [in the past three years] when we had enough songs to put an LP out, but they weren't strong enough," says Cox, referring to early 1987 when the band recorded "Good Thing" (the second single) and "Tell Me What" for the soundtrack of the film *Tin Men* (which also featured a cameo appearance by the trio). "I think it's better to wait and do something as good as you can do, rather than every year popping an LP out because that's what's expected."

Cox appears to be citing lessons learned when he and Steele were with the ska-based group The English Beat in the late '70s and early '80s. "With the Beat we were always trying to write albums in two weeks," he says. Steele agrees: "At one point, the Beat didn't have any good songs, but we put an LP out anyway." As for the chances of a Beat reunion, Cox says, "It's about as likely as a three-headed chicken coming into this room."—*Alison Broddle*



SINGER GETS MALL-ED

Screaming teenagers mix with curious middle-aged spectators. It's standing room only. Where, you ask? Queen Elizabeth Theatre in Vancouver? Kingswood Music Theatre outside of Toronto? No, the mass hysteria has taken hold of Halifax's Mic Mac Mall and the event is the Mall Promotions Network's presentation of the latest Rising Star Tour.

The crowd is here to see A&M recording artist David Gibson, Juno Award nominee for most promising male artist and singer of "Lock Up My Heart" and "Cayla."

But why malls? Well, you may remember this is the type of musical marketing that helped make singer Tiffany a Top 10 success in the U.S. The sponsors (Pontiac and Silkience in this case) also love the location. Explains MPN spokesperson Lynne Foster, "It's where everybody goes these days. It's like a community centre of old."

This particular tour includes 11 malls, from Halifax to Vancouver, and Foster believes when all's said and done, 3 million people will have seen both Gibson and his sponsors. How does the star attraction feel about being mall-ed? "For me it's a great opportunity to reach people who are not able to afford to pay to see one of my shows or not old enough to see me in a bar."

You can catch Gibson in Vancouver's Oakridge Centre, July 13-18 and Guildford Town Centre, July 20-22.—*Ted Lovisceck*

THE
LEGEND
IS
BLACK





"Musicians of the Nile" at the Vancouver Folk and Music Festival.

Hanging 10 on This Summer's

Retro or not, here come the hordes! Roots revival is the hip musical trend these days. Hence it's no surprise folk festivals have once again become the coolest places to hang out.

B

by DAVE BIDINI

orn out of a hazy, hippy dreamscape of peace, love and 60,000-watt speaker towers, Canadian folk festivals are no longer events of mud, sunburn and songs about pot. Instead, they are some of the most celebrated weekends of the summer, championing music of the globe and, as Rosalie Goldstein, artistic director of the Winnipeg Folk Festival, puts it, "musicians of vision."

With the rise in popularity of a new acoustic mainstream that is rife with '60s emblems, record buyers have subsequently packed up their campervans and headed for the country, attending folk festivals in unprecedented numbers. In return, Canada's festival directors have embraced a wider array of talent, demonstrating a new-found eclecticism to transform the once-staid folk circuit into a mecca of music of the times.

Goldstein, for instance, has programmed everything from zydeco to ju-ju to punk, because, "it's music that everyone with an open mind would want to hear." She continues: "I want to put musicians up there on stage as an example for other would-be musicians. I want people to know that you can be successful by doing your own thing."

In her small office in the Winnipeg suburb of St. Boniface, stacks of cassette tapes and press releases cover the carpet. It's the unknown artists that Goldstein snaps into the tape machine for me to hear, musicians who will debut on this summer's Canadian folk circuit, one of the most expansive in the world. "It's these new artists who

amaze me," she says. "Musicians who appear out of nowhere, blow people away with their set, then wander over to listen to the snakecharmer."

Oh yeah. The snakecharmer. Alongside musicians with electric guitars, performers will appear from Egypt, Bali, Hawaii and Bulgaria, presenting their traditional folk music in full regalia. It is this exoticism that has helped alter the parameters of what most people consider "folk."

Goldstein figures that "folk is the music of the people, of all peoples." Conversely, Richard Flohil, the artistic director of the recently held Barrie, Ont. Mariposa '89, hates the term. "I call it roots music, music that comes from the past," he says. "The word 'folk' is transcendently trendy."

Flohil is adamant that Mariposa is a festival for the fans, allowing them to have some sort of access to the performers and their music. "In some years, the star attractions were put on a pedestal in the evenings and not allowed to interact with other musicians or the audience. You've got to try for the spirit of the community, of magic. You also have to recognize that music is changing and that you can't program the same 30 artists every year."

At Mariposa the spirit of the folk festival was further parlayed through workshops. For instance, a Sunday morning gospel workshop was held where a highly regarded American vocalist, Ethel Caffie-Austin, picked audience members and assembled a choir. Flohil also made sure that some of the festival's more mainstream performers played with street musicians and that fans of certain artists had the opportunity to learn directly from them by watching performances in smaller venues. People were encouraged to participate and learn; unheard of in other contemporary genres. Has Eddie Van Halen, for instance, ever sat down on stage and explained what he was doing?

With the crossover success of new traditional/folk artists such as Tracy Chapman, k.d. lang and Michelle Shocked, folk festivals have replaced all-day rock marathons as the popular music events of the summer. Both Edmonton and Winnipeg have

Folk Wave

had record attendance over the last few years, while Vancouver and Mariposa recruited more international performers than ever before. (See sidebar for complete listings.)

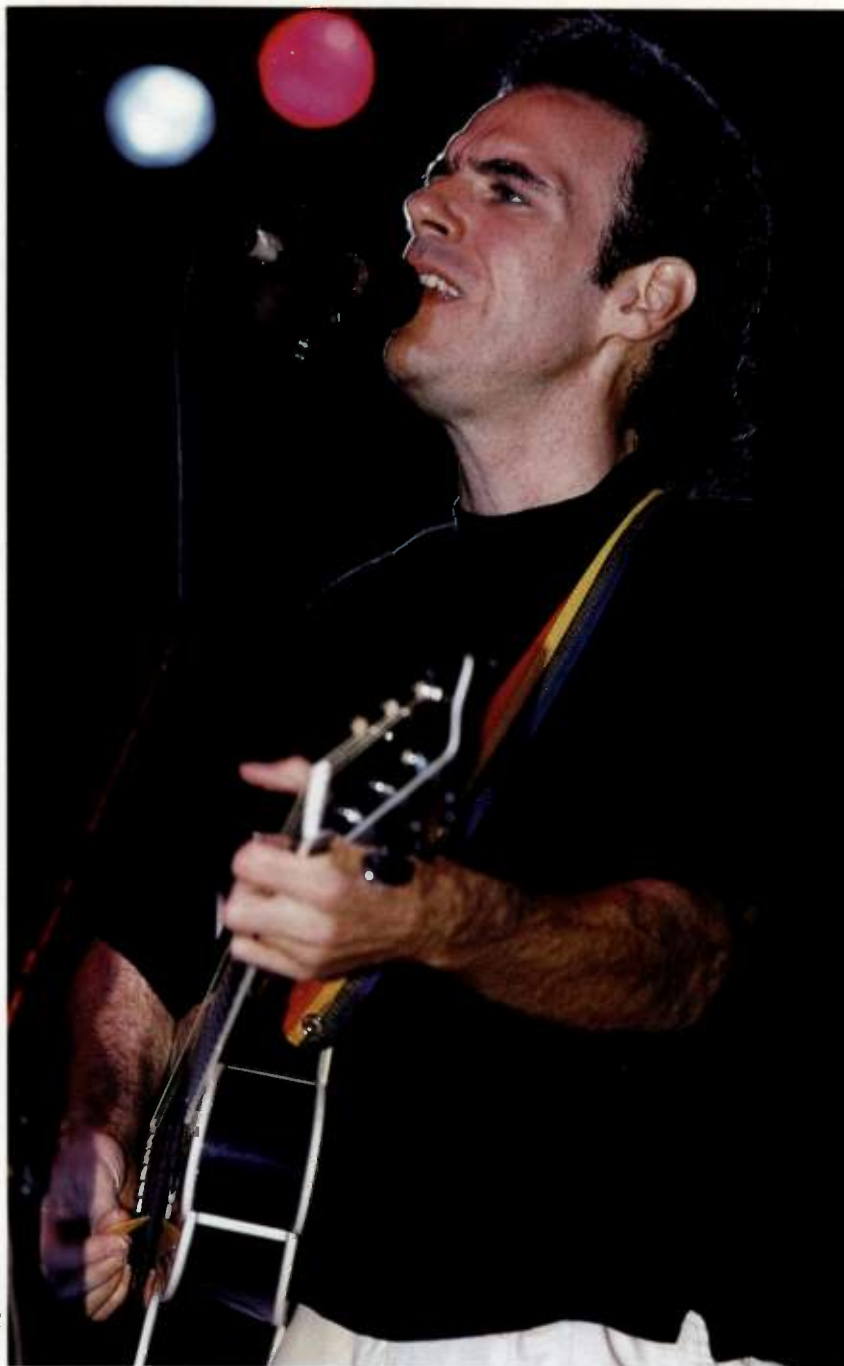
While other folk festivals, like Mariposa, are concerned about becoming anachronisms, Jim Delaney's Maritime Oldtime Jamboree and Fiddle Contest has been the same for years, upholding an ageless reputation as Canada's best-known forum for music of local tradition.

The festival takes place over three days at the Prince Andrew Auditorium and the Daisy Sport Field in Dartmouth, N.S., where fiddlers, Maritime cloggers and musicians from age six to 60 are featured in both competitive and non-competitive arenas. Delaney says, "Folks from all over Canada know about it, and they travel here from faraway places like B.C. and Alberta. It's an old-fashioned jamboree that lights up the whole town. We've been doing it the same way for 40 years so people know what to expect."

The fiddle contests go long into the night to accommodate the hundreds of entrants who migrate to test and compare their styles against players from other regions in Canada. "We have people coming here who used to compete in the teen category, but are now competing as seniors. You get folks learning each other's tunes, trading ideas, even writing songs. It's still the most Canadian festival of them all," says Delaney. He adds that it is because of this back-to-colonial roots tradition that musicians from the U.K. have applied to participate in the festival. "I got a letter the other day from a woman in England who wanted to come and play. I'm going to call her up and tell her to come over. You can never have too many fiddlers."

While the Maritime Jamboree is perhaps Canada's most traditional festival, the Vancouver Folk and Music Festival, directed by Gary Cristall, is the most progressive. Cristall calls it "a festival with a world view, one with a mission to show people some things they've never heard before."

PHIL REGENDANZ



Cristall believes that "there's nothing like us in North America, simply because our focus is towards the unconventional. Other festivals rely on star attractions, we don't."

Featuring a lineup from 18 different countries, Cristall and his band of scouts (among them Bruce Cockburn, who recruited an act from Mozambique) have corralled musicians from around the world to perform in beautiful Jericho Beach Park, on the west side of Vancouver. One group, a bluegrass and traditional band from Latvia, was recommended to him by a woman in last year's audience. "We've got folks from all over the world who tell us about international talent," Cristall says. "This year, we heard about a group from Bulgaria that we're flying in for the weekend. There's another musician named Mustapha El Kund, from Palestine, who we're virtually lifting from the war

John Hiatt at the
Mariposa Folk
Festival.



Above: Mariposa headliner Melissa Etheridge. Right: Wisconsin Native Indian Bill Miller at the Winnipeg Folk Festival.

ELIZABETH T. LORETTA



A contestant at the Maritime Oldtime Jamboree Fiddling Contest.



DEB MAULIK

WHERE TO GO

WINNIPEG FOLK FESTIVAL: July 6-9th in Birdhill Park, Man. In its 16th year, 40,000 plus expected. Lineup includes Jane Siberry, Billy Bragg and the McGarrigles. Call (204) 231-0096.

MARITIME OLDTIME JAMBOREE: July 7&8th in Dartmouth, Nova Scotia. This festival is 40 years old and will feature traditional musicians from all around North America and England. Call (902) 423-7389.

NORTHERN LIGHTS FESTIVAL: July 7-9th in Sudbury, Ont. Featuring traditional and ethnic music. Call (705) 674-5512.

VANCOUVER FOLK AND MUSIC FESTIVAL: July 14-16th in Jericho Beach Park on Vancouver's west side. In its 12th year, the festival offers folk and traditional music. Major focus on new talent with a strong women's contingent. 32,000 plus expected. Tickets \$55-60. Call (604) 879-2931.

PARRY SOUND MUSIC FESTIVAL: July 14th-August 6th in Parry Sound, Ont. Call (705) 746-2410.

BIG VALLEY JAMBOREE: July 20-23rd in Craven, Sask. 600 acres of camping in a lot 20 miles north of Regina will allow for the estimated 56,000 attendees. In its 8th year. Tickets are \$50 for the weekend. Call (306) 584-0025.

BLUE SKIES FESTIVAL: August 4-6th at Clarendon Station, Ont. Admission \$25. Call (705) 228-1172.

HAMILTON FESTIVAL OF FRIENDS: August 11-13th in Gage Park, Hamilton, Ont. Admission free. Call (416) 525-6644.

EDMONTON FOLK FESTIVAL: August 11-13th in Edmonton, Alta. In its 10th year, this is called "the hippest festival of the summer" by *Rolling Stone*. Highlights include Michael Hedges, Bobby King and Terry Evans. 20,000 expected. Call (403) 429-1899.

OWEN SOUND SUMMER FOLK FESTIVAL: August 18-20th. Kelso Beach Park, near Owen Sound, Ont. Call (519) 371-2995.

For other festivals in Ontario, please contact the Ontario Council of Folk Festivals, P.O. Box 112, 260 Adelaide St. E., Toronto, Ont. M5A 1N1 (416) 651-8361.

zone so he can sing his protest songs to a Canadian audience."

Cristall believes that the liberalism of the Vancouver music scene is a key to the longevity of this festival. "I've always felt that there was an openness here, a certain freedom to experiment with 'folk' music. I once wrote that I thought there were probably 25,000 used Ravi Shankar albums in Vancouver."

One of the festivals that Cristall cited as being less progressive was the Edmonton Folk Festival, which was conversely hailed by *Rolling Stone* magazine as the hippest festival last summer. New festival director Terry Wickham admits that his Edmonton showcase is less about world music than it is about folk, but he stresses that 50 per cent of the performers in most years are new, and that like his predecessor, Holger Petersen of Stony Plain Records, he tries to stay ahead of the game in recruiting new, undiscovered talent. "We're researching all year round," he says, "watching record sleeves and listening to the radio and hearing tapes to find music that people won't already know. Since Holger has already established some great connections around the world, I've mostly tried to further the grapevine by hiring artists that I personally believe in."

Wickham, despite Cristall's observations, believes he does indeed take chances in his programming, citing Lyle Lovett as a musician he's risked presenting in the past. "We booked John Hiatt and countless others before they became well known. This year, for example, we're paying Lucinda Williams [a budding country star] more than she asked for, because we believe in her, and because we hope she'll return when she's famous. Roger McGuinn and Ian Matthews are others we've gambled on. But this is mostly a performer's festival, so I've taken the approach that these are musicians that other musicians would want to hear."

For fans and musicians alike, it seems folk festivals are the happening thing this summer. No matter where you live, there's probably one near you. So go ahead, take a chance and hop in that campervan, Jeep Cherokee or Ford Bronco and check it out.

Dave Bidimi is a Toronto-based journalist, musician and founder of the Rheostatics. He is also an occasional guest host on CBC Radio's Brave New Waves.

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3. To be eligible to win, all entries must be received no later than the contest closing date, Saturday August 26th 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.

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4. All prizes will be awarded by a random draw commencing Monday, September 11th, 1989 at 274 Church Street, Toronto, Ontario, from all eligible entries received on or before the contest closing date. The winners of all prizes will be announced in the November/December issue of NETWORK Magazine. The Grand Prize winners will be notified by telephone. If the first-drawn Grand Prize entrants cannot be contacted by telephone prior to 12 noon E.D.T., Wednesday, September 13th, 1989, the draw will continue until a subsequently drawn eligible entrant is contacted by telephone. The second prize winners will be mailed their prizes. No telephone contact or correspondence will be entered into except with the selected winners. The decision of the contest judges is final. Chances of winning a prize in this contest depend upon the total number of eligible entries received.

5. This contest is open to all residents of Canada (18 years or older) except employees of: Sony of Canada Ltd., PolyGram Distribution Inc., WEA Music of Canada Ltd., Sharp Electronics of Canada Ltd., CMV & SVS, NETWORK Magazine, CCMC, Sam the Record Man, Roblan Distributors Ltd. their affiliates, and their respective advertising and promotional agencies and members of their immediate families.

6. To receive the grand prizes the winner must sign a form releasing: Sony of Canada Ltd., PolyGram Distribution Inc., WEA Music of Canada Ltd., Sharp Electronics of Canada Ltd., CMV & SVS, NETWORK Magazine, CCMC, Sam the Record Man, and Roblan Distributors Ltd. from any liability arising from the acceptance of the prize as awarded and concerning the compliance with contest rules.

7. All prizes in this contest must be accepted as awarded. No substitution or transfer of prizes will be allowed. Sony of Canada Ltd., WEA Music of Canada Ltd., Sharp Electronics of Canada Ltd., CMV & SVS and PolyGram Distribution Inc. reserve the right to substitute any prize with a prize of equivalent value. There is no cash equivalent for any prize.

8. By entering this contest, the prize winners consent to the use of their names, city of residence, photographs and image on videotape for publicity purposes without compensation in all mediums, carried out by: Sony of Canada Ltd., PolyGram Distribution Inc., WEA Music of Canada Ltd., Sharp Electronics of Canada Ltd., CMV & SVS, NETWORK Magazine, CCMC, Sam the Record Man, and Roblan Distributors Ltd.

9. This contest is subject to all applicable federal, provincial and municipal laws.

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Laugh masters like Martin Short and John Candy have placed this country on the comedy map.

But with the current stateside influx of mean, madman comics, where does that leave us? Can we keep up? Do we want to? Or...



Are Canadians the **NICE** Guys of Comedy?

Can you imagine paying to be screamed at, abused and humiliated? All in the name of comedy? Good God, no. Canadians just don't behave that way. Now, as for our brethren to the south, that's another matter. With a history of comedians like Lenny Bruce and, more recently, loud-mouth agitators like Sam Kinison and Andrew Dice Clay, it seems abuse-for-a-laugh is just a way of life down there.

Canadians, on the other hand, shrink at the thought of being singled out, hurting someone's feelings or being obnoxious in public. The logical deduction is that we're the nice guys in the ever-expanding world of bad-guy comedy. Or are we?

Andy Nulman, director of programming for Montreal's Just For Laughs International Comedy Festival, doesn't think so. What he does believe is that "Canada is an extremely fertile spawning ground for comedy."

When you consider, however, some of the comedians this country has produced over the years—names like Wayne & Shuster, David Steinberg, John Candy, Dan Aykroyd and Martin Short—there's no denying it. They are all good-tempered, inoffensive guys.

"We have no strong tradition of the individualist madman," observes Yuk Yuk's Komedy Kabarets' owner and founder Mark Breslin. "Howie Mandel comes close," he says, referring to Mandel's outrageous stage antics. "But he was never particularly moralistic." Meaning, Mandel's act never includes much social commentary.

Sam Kinison makes lots of social commentary; he's vulgar and disgusting, yet often his attacks on women, homosexuals and minority groups have merit because they mirror and therefore ridicule serious bigots. All the same, for most people he's

pretty hard to take. Kinison, along with fellow American Andrew Dice Clay (whose humor is of the schoolyard, lots-of-swear-words calibre), is at the forefront of the current trend in comedy, built on an aggressive, antagonistic attitude. It's called shock comedy and it's all the rage in the U.S. Kinison and Dice Clay may offend and abuse their audiences, but they are extremely popular with faithful (almost cult-like) followings.

In Canada, however, they remain relative unknowns. John Oakley, creator and host of the Just For Laughs Radio Network (a nationally syndicated radio program produced in



Top: Paul Chato (right) and Peter Wildman in their Frantic days.
Left: John Candy as the host of last year's Just For Laughs Comedy Festival in Montreal.

by LARRY RASKIN

The bottom line is that Canada doesn't provide the media exposure that's required to make a star out of someone who rants and raves for a living.

Montreal) feels that Canadians, by and large, are unaware of these performers due to the absence of radio and especially television support, which they receive in the States. There, cable stations like Showtime and HBO have discovered a viable product in comedy, and because of their latitude in programming, they can feature comedians whose material tends to be less than tasteful.

The new regime at the CBC, under programming chief Ivan Fecan, recognizes the value of comedy (see sidebar). To that end, a department has been created—headed by Paul Chato, a member of the now-defunct Canadian comedy troupe The Frantics—solely for the development of situation comedies. But the CBC is concentrating on their prime-time shows featuring mainly “good guy” comedians. For comedians of the “bad boy” ilk, there is very little opportunity for television exposure in Canada.

We do have a burgeoning record industry, though. But the truth is, comedy albums don't generate an audience: they appeal to an already existing one. In the U.S., where Kinison—a.k.a. “the anti-Christ”—attracts a large heavy metal biker crowd to his shows, a disclaimer sticker was placed on his recent album, *Have You Seen Me Lately?*, stating that it did not reflect the views of the record company. Instead of using the sticker, WEA chose not to release the album in Canada altogether. WEA marketing executive Bill Johnson insists that it wasn't suited for Canada.

Why? Are we so innocent and impressionable that we need to be protected from these “dangerous” comedians?

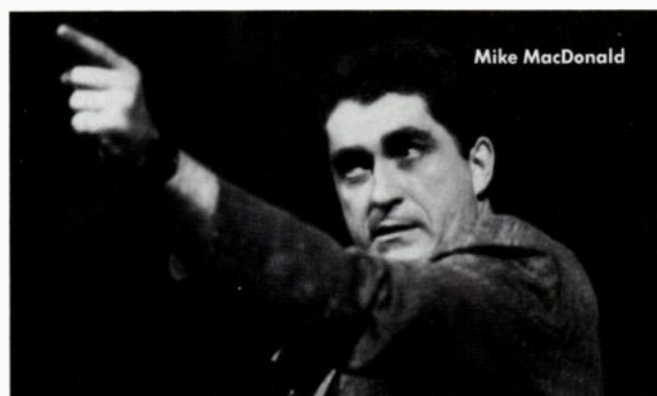
“It's a question of demand,” says John Oakley. WEA spokesperson Jan Crabtree concurs, noting that Canadian retailers haven't complained about not having the albums in stock.

More to the point, neither Kinison's album or Dice Clay's *Dice* has met with much critical praise. “There are only a few brilliant moments,” claims Oakley, who plans to feature the likes of Kinison

and Dice Clay on his weekly one-hour show. But he admits he will be hard-pressed to find material that accurately represents these “bad boy” comics and is also clean enough for the airwaves.

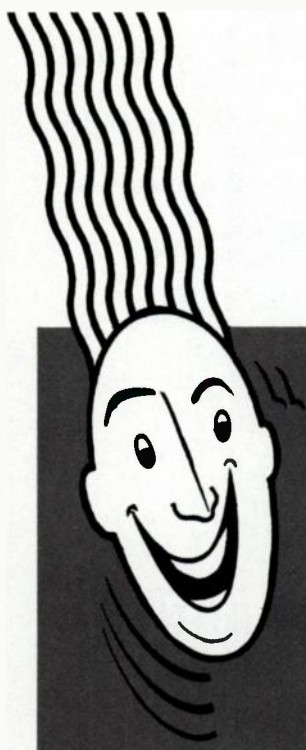
While not advocating censorship, festival programmer Andy Nulman feels that we're not missing much by not having these albums available to us. “We may, in fact, be benefiting by not having them,” Nulman suggests. “Dice's album is a real abomination—comedy for the American yahoo, with incredibly sexist and racist stuff.” (A sample Dice Clay nursery rhyme: “There was an old lady who lived in a shoe, she had so many kids her uterus fell out.”)

Coming from a marketing background, Nulman understands WEA's decision. “These albums are not not released here because they're dirty and nasty. They're not released here because nobody knows who the hell these people are.” The



bottom line is that Canada doesn't provide the media exposure that's required to make a star out of someone who rants and raves for a living.

“I don't think that kind of shock comedy could develop in Canada,” says Montreal comedian Lorne Elliott. His 90-minute play, *Culture Shock*—about a guy from Newfoundland who moves to Montreal—will be filmed live in Montreal in July and broadcast on CBC television in September. Besides not having the star system of the U.S., Elliott, whose style hinges on the ironic and the surprising, sees Canadian comedy as generally less aggressive than that from the U.S. “There's less



LIVE LAUGHS

Just For Laughs International Comedy Festival: Montreal, Quebec, July 13-23. Featuring top comedians from Canada, the U.S., Britain, Australia, Russia and South Africa, including Phyllis Diller, Martin Mull and Victoria Jackson. Biggest comedy festival in North America. For tickets and information, call (514) 845-3155.

Vancouver International Comedy Festival: Vancouver, B.C., August 4-13. Roster includes street players (mimes, jugglers), stand-ups, sketch and theatre-oriented comedians and cabaret acts from Canada, the U.S. and Europe. For tickets and information, call (604) 683-0883.

TAPED LAUGHS

Shows to watch for in the new season are: CBC's *Mosquito Lake*; a comedy game show called *Baloney*, co-produced by Cineplex-Odeon and hosted by Pat Bullard; a variety series by Newfoundland's wacky CODCO troupe; taped performances from the Just For Laughs Festival; and the Kids In the Hall's own show, co-produced with HBO in the U.S.



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Mugging for the camera: Sherry O'Brien is a contender for comedy's most wanted list.

getting on the audience and calling them assholes," he observes.

"Our track record has been pretty sophisticated," claims Mike MacDonald, a Toronto comic who's spent time working in the States. Currently starring in the new CBC sitcom *Mosquito Lake*, MacDonald feels that our past accomplishments—*Saturday Night Live* with Canadian Lorne Michaels at the helm, and *SCTV*, possibly Canada's greatest achievement in television comedy to date—were fairly high-brow in scope.

Generally speaking, Canadian comics, like MacDonald, are affable and approachable. "There's a certain politeness to Canadian comedy," observes

John Oakley, who should know. He's scoured his collection of over 400 comedy albums and conducted 50 or more interviews for his radio program.

Chris Rosati runs the Vancouver International Comedy Festival, a little cousin to Just For Laughs. Rosati feels that Dan Redican (formerly of *The Frantics*), who will be performing in Vancouver this summer, and Catherine O'Hara (of *SCTV* fame) are good examples of Canadian co-

hint of menace, he adds, "So we can take shots at everybody." Canadian comedians can hide behind that "nice guy" label and still "kill" (a comedy term for getting big laughs). "Tastes like sugar but bites like acid," notes Lorne Elliott, who could be defining his own low-key approach.

There are a few Canadian comics, however, who just don't fit into the mold. Kenny Robinson, like Sam Kinison, has an angry, screaming style. "The scream of the scalded," as Robinson is fond of calling it. Currently based in Toronto, Robinson was born in Winnipeg, grew up in Chicago, and plans to relocate to San Francisco soon. "Kenny's very heavy, very adult," comments Andy Nulman.

"I'm the only comic who's saying anything about abortions, sexism and racism in this country," claims the fast-talking Robinson, who also has a self-produced album called *Guaranteed To Offend*. Judging from the title alone, it is safe to say that the album probably won't be picked up by a major Canadian record label.

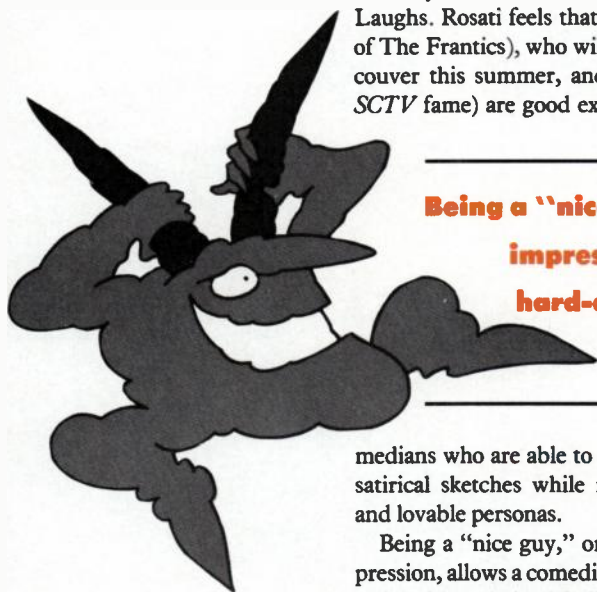
Robinson hopes his marketability improves after he performs in the Montreal comedy festival. For a club comic in Canada, especially a "dirty" or "X-rated" one, the festival is the only forum for widespread exposure.

At the club level, Yuk Yuk's Mark Breslin is fashioning a "new breed of vipers" in his own ruthless image. Besides Robinson, Ron Vaudry and neophyte Sherry O'Brien both have a vicious bite to their comedy. Originally from Montreal, but now residing in Toronto, Vaudry has been likened to "a pit bull with brains," for his tenacious style and acerbic wit. O'Brien, who recently graduated from the amateur ranks in Toronto, cites Vaudry and Robinson among her mentors. "I enjoy hecklers in the audience," she remarks, "because I get off on ripping them to pieces."

Perhaps the cross-pollination of American and European influences has resulted in Canada's somewhat confused identity—nice guy meets not-so-nice guy. Our comedy is not as aggressive as the Americans and not quite as dry as the British. We lie somewhere in the middle. Some, however, like Mark Breslin, feel that comedy is becoming generic, and American pop culture the standard. Others see Canadian comics trying to forge their own identity. Mike MacDonald insists that it comes from the heart: "A Canadian comic should not be ashamed of being Canadian."

And if that means being amiable, so be it. When you consider that the hardest working and most visible comedian in North America is Jay Leno—the quintessential boy-next-door—it's clear that nice guys don't always finish last. ◀

Larry Raskin is a Montreal freelance radio and print journalist who loves to laugh.



Being a "nice guy," or at least giving that impression, allows a comedian to do hard-edged material without being labelled cruel or vicious.

medians who are able to perform brilliant, biting satirical sketches while maintaining their sweet and lovable personas.

Being a "nice guy," or at least giving that impression, allows a comedian to do hard-edged material without being labelled cruel or vicious. Mike MacDonald is the perfect example. He doesn't believe that comedians need to be foul-mouthed on stage to be effective. "People sometimes come up to me after a show and say, 'Thank you for not doing any dirt'."

But MacDonald used to be much harsher on stage. "I was cynical, very abrasive. I'd trash a lot of people in my act." His style softened as he matured and came to grips with his own personal demons. "Now the anger is in the right places. Every joke has a point."

"I think we almost have a Swiss perspective," offers Glenn Foster, a Yuk Yuk's headliner whose act has been described as "white bread gone bad." "We're kind of a neutral country," he says. With a

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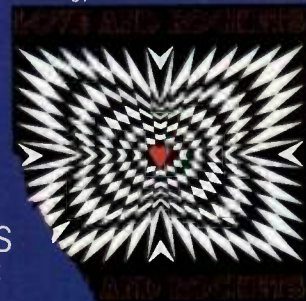


With 'Kaleidoscope World', Swing Out Sister have crafted an album of pure quality, with a class that reminds one of any number of classic pop songs from the 60's. A superb collection of white soul grooves, tempered with delicate rhythms and an easy grace, 'Kaleidoscope World' embraces the feel of the 50's and 60's but uses 80's technology and style to appeal to today's, and tomorrow's, audience.

SWING OUT SISTER

Includes the singles
"Waiting Game" and
"You On My Mind".

"No other group since the 60's has mastered the sensurround qualities of the happy hippy era as these three former members of Gothic-rock band Bauhaus. And its fourth full length recording is yet another wonderland full of pulsating psychedelia, frantic fuzz guitars, driving rock riffs and surreal slow tunes".
- James Muretich, The Calgary Herald



LOVE AND ROCKETS

Includes their biggest
hit to date -
"So Alive".



The name may remain the same, but Animation is an entirely different band from the one that gave us the massive hit 'Obsession' in 1985. After an absence of nearly three years, the band has returned with two new members (vocalists Cynthia Rhodes and Paul Engemann), a new self-titled album, and two great singles. 'Room To Move' and 'Calling It Love'.

ANIMATION

Includes...
"Room To Move" and
"Calling It Love"

A British duo hailing from Cardiff in Wales, Waterfront, their name inspired by a classic Marlon Brando film, consists of vocalist Chris Duffy and guitarist Phil Cilia. Assured and infectious, their self-titled album is one of the most impressive debuts in 1989, and beyond the first single 'Cry' the album's strength and depth will ensure the recognition and long life it deserves.

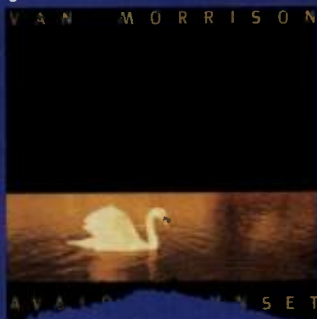


WATERFRONT

Includes...
"Cry" and
"Nature of Love"

VAN MORRISON

Includes...
"Whenever God Shines
His Light" and
"Have I Told You Lately"

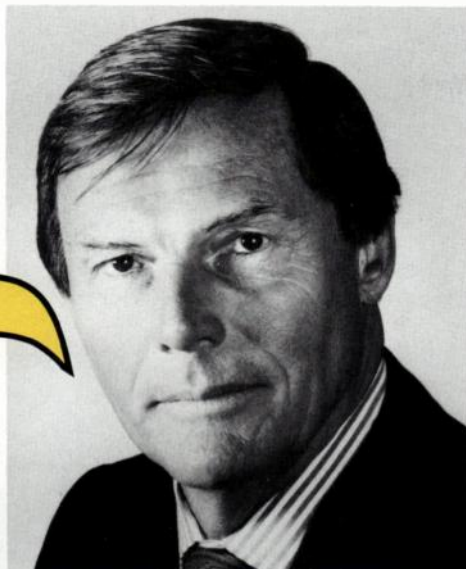


Such words as unique, brilliant, innovative and genius rarely all apply to artists in the enormous world of popular music. Van Morrison is an exception. Few artists have influenced contemporary music to the degree Morrison has over the past twenty-plus years. From the vibrant, gospel-flavoured first single 'Whenever God Shines His Light', to the charming ballad 'Have I Told You Lately', his latest work, 'Avalon Sunset', is a varied and uplifting collection that demonstrates that his inspiration and genius are working as strongly as ever.

Live The Excitement, Give a Little Edge to Daily Life...

Sam the Record Man

SCREEN PLAY



Above: Adam West.
Left: Michael Keaton as Batman.

Attention citizens! Warner Bros. has just released a new Batman movie starring funny-man Michael Keaton as the Caped Crusader.

POW! SPLAT! What a slap in the face for Adam West, who has been identified with the part since the mid-'60s. After all these years of little work because of the resultant typecasting problems, and all those personal appearances with Burt "Robin" Ward at car shows, colleges and fantasy conventions, how does West feel about being snubbed?

"I feel devastated," says a stoic West in that unmistakable voice from his home in rural Idaho.

Steady, old chum.

"You work 20 years to keep the show alive and fresh and they go out and hire the

hottest director in the business [Tim Burton]. Evidently they're plowing a lot of money into this thing and you'd like to see it done right."

Hardcore fans of the Batman comic book would also like to see it done right. When the TV series debuted in 1966, they were just as horrified with ABC-TV for turning their precious Dark Knight into a less-than-serious figure. But then, just how seriously can you take a guy who dresses in a mask and blue leotards to fight arch villains who look even goofier than he does?

Faced with the dubious prospect of doing the series straight, the TV producers balked

and introduced "camp" to television. With his droll, deadpan delivery and a physique seemingly devoid of muscle tone (*Newsweek* called him a "flabby travesty of muscle beach"), West played the part to the hilt.

Central to the camp approach was making Batman into the squarest hero on television. We're talking definite L7-material here. In the pilot of the series, hot on the trail of the Riddler, Batman casually wanders into a nightclub and turns down a ring-side table, explaining to the doorman, "I shouldn't wish to attract attention," and then stolidly orders an orange juice.

West is attracting attention these days, but unfortunately it's due to his absence in the film. He wanted the whole ball of wax—Batman or nothing—but was only offered the token part of Dr. Thomas Wayne, father of Bruce. "And I wouldn't do that. It's ridiculous. They only asked me for one reason—to help identify the film, to give it my stamp of approval so my fans would come out."

How would West do the *Batman* film if he had the chance? "Well, half a billion people watch our show daily and they don't want it changed. But you could update it.

"Things would be *suggested* and *imagined*, you know? You don't have to show flesh and bones splintering and splattering on walls and you don't really have to show Bruce Wayne with bruises on his back in the shower after hopping out of the sack with some chick. You can make it much more adult and romantic in many ways without that."

Holy vivid imagination! That clinches it. We all know who the real man should be behind the blue mask, and there's one thing we can be sure of—if ever we needed him, we need him now!—*Rob Pegg*

License to Thrill

True, Rambo has more muscles and Indiana Jones does bigger box office, but when it comes to style and sophistication on the screen, the smart money is on Bond. James Bond.

While other movie heroes have fallen by the wayside, Secret Service Agent 007 remains the quintessential playboy-spy. As popular now as he was when *Dr. No* set the girls, guns and gadgets mold in 1962, Bond is back on target this summer in *License To*

Kill, the 16th film in producer Albert (Cubby) Broccoli's series.

Cool Timothy Dalton, who debuted as Bond two years back in *The Living Daylights*, is once again perfectly placed as 007. Like Sean Connery, the first and most lasting Bond, Dalton has the cold, almond eyes and dark, cruel good looks to make 007 the potent, disturbed figure that novelist Ian Fleming intended him to be.

Connery was an unknown when Broccoli chose him over Cary Grant and Roger

Moore to play Bond in *Dr. No*. Though uneven in plot, the first Bond film is significant if only for composer John Barry's classic 007 theme and Ursula Andress' stunning bikini emergence from the sea. Barry's timeless, dramatic theme became a Bond signature and Andress' Honey the definitive '60s schoolboy fantasy.

What followed was a litany of action, wit and gadgetry with Bond—played in turns by Connery, George Lazenby (a one-off disaster in *On Her Majesty's Secret Service*),

SCREEN PLAY

Roger Moore and Dalton—repeatedly outsmarting the sinister international crime ring SPECTRE. SPECTRE aside, his most successful conquests have been in bed: Honor Blackman in *Goldfinger*; Claudine Auger, a former Miss France, in *Thunderball*; *The Avengers'* Diana Rigg in *On Her Majesty's Secret Service*; Jill St. John in *Diamonds Are Forever*; Jane Seymour in *Live and Let Die*; Britt Ekland in *The Man with the Golden Gun*; Barbara Bach in *The Spy Who Loved Me*; and former Charlie's Angel Tanya Roberts in *A View To A Kill* all felt Bond's license to thrill.

Joining the list of model Bond girls this year is 21-year-old Talisa Soto, who plays Latin temptress Lupe Lamora opposite Dalton's 007. The Puerto Rican-born model became a Calvin Klein face at age 17 and was featured last year in the satire *Spike Of Bensonhurst*. Already a star of sorts, Soto will no doubt be thrust into the big leagues by *License To Kill*.

Sure to be major league, too, is the movie's soundtrack. John Barry may be responsible for evocatively scoring most of the Bond films, but it is the title songs—and the pop stars who sang them—we remember most fondly: Shirley Bassey with the suave, sexual "Goldfinger"; Nancy Sinatra with "You Only Live Twice"; Paul McCartney with

"Live And Let Die"; Duran Duran with "A View To A Kill"; A-Ha with "The Living Daylights"; and now Gladys Knight with "License To Kill."

As *License To Kill* gets set to celebrate 27 years of 007 in the movies, the question

remains: why is he so popular? Bond, like his famous vodka martini (described by author Ian Fleming in *Casino Royale*), is a careful mixture of several tasteful elements: "Three measures of Gordon's Gin, one of vodka, half a measure of Kina Lillet. Shake it very well until it's ice cold, then add a large, thin slice of lemon peel." Nobody does it better.—*Dan Hughes*



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The name is Bond; Sean Connery, Roger Moore and Timothy Dalton as 007.

GADGETRY

From Russia With Love: The 007 attache case rigged with a powerful teargas explosive.

Goldfinger: The legendary Aston Martin sports car that came equipped with every option from retractable machine guns to ejector seat.

Thunderball: The comic-book style flying rocket suit.

Live And Let Die: The sawblade wristwatch and the gas pellet gun.

The Spy Who Loved Me: Bond's flashy Lotus Esprit that turned into a mini-submarine.

The Living Daylights: The exploding ghetto blaster, the whistle-triggered keychain explosive and, of course, the rocket-powered car.

Oz Mania

MGM's *The Wizard of Oz* celebrates its 50th anniversary this August and to commemorate the occasion, Oz-mania is sweeping North America.

Live Or On Tape:

● The Wizard of Oz Road Show will hit major arenas and forums across North America this fall, before heading for Europe, South Africa and Australia. ● MGM-UA is re-releasing the home video with an extra 15 minutes of previously unreleased footage, a new re-recorded soundtrack and a 24-page booklet about the making of the movie.

Facts You Should Know:

● The film took about 22 weeks to shoot and cost \$2.7 million. A single admission ticket at that time (in 1939) cost 23 cents. ● The production required 29 sound stages and 65 separate sets. ● The flipside of the single "Over The Rainbow" was "The Jitterbug." An accompanying dance sequence

took a month to film and was then deleted. The footage was destroyed in a studio fire about five years ago, but was re-created from home movies for the re-released video. ● On opening night, *The New Yorker* called it "a stinkeroo," and said it displayed "no trace of imagination, good taste or

Dorothy (Judy Garland) makes friends with the Munchkins in *The Wizard of Oz*.



ingenuity." ● Only one-third of the munchkins spoke English, so all the singing had to be dubbed. ● According to the film's producer, Mervyn LeRoy, the mid-gets were heavy drinkers and got into sex orgies all the time. As a result, police had to be stationed on each floor of their hotel. ● A stage-hand controlled Bert Lahr's lion tail with a fishing rod from a catwalk above the set.

Meet Other Oz-maniacs

Chesterton Wizard of Oz Festival, Sept. 15-17. For more info: Duneland Chamber of Commerce, 119 Broadway, Chesterton, Ind., 46304, USA (219) 926-5513.

Dorothy's House Wizard of Oz Festival, Oct. 14-15. For more info: Dorothy's House, P.O. Box 1626, Liberal, Kan., 67901 USA (316) 624-9425.

The International Wizard of Oz Club, 220 North 11th St., Escanaba, Mich., 49829, USA. —*Ted Loviscek*

Michael Nesmith presents

TAPEHEADS

TIM

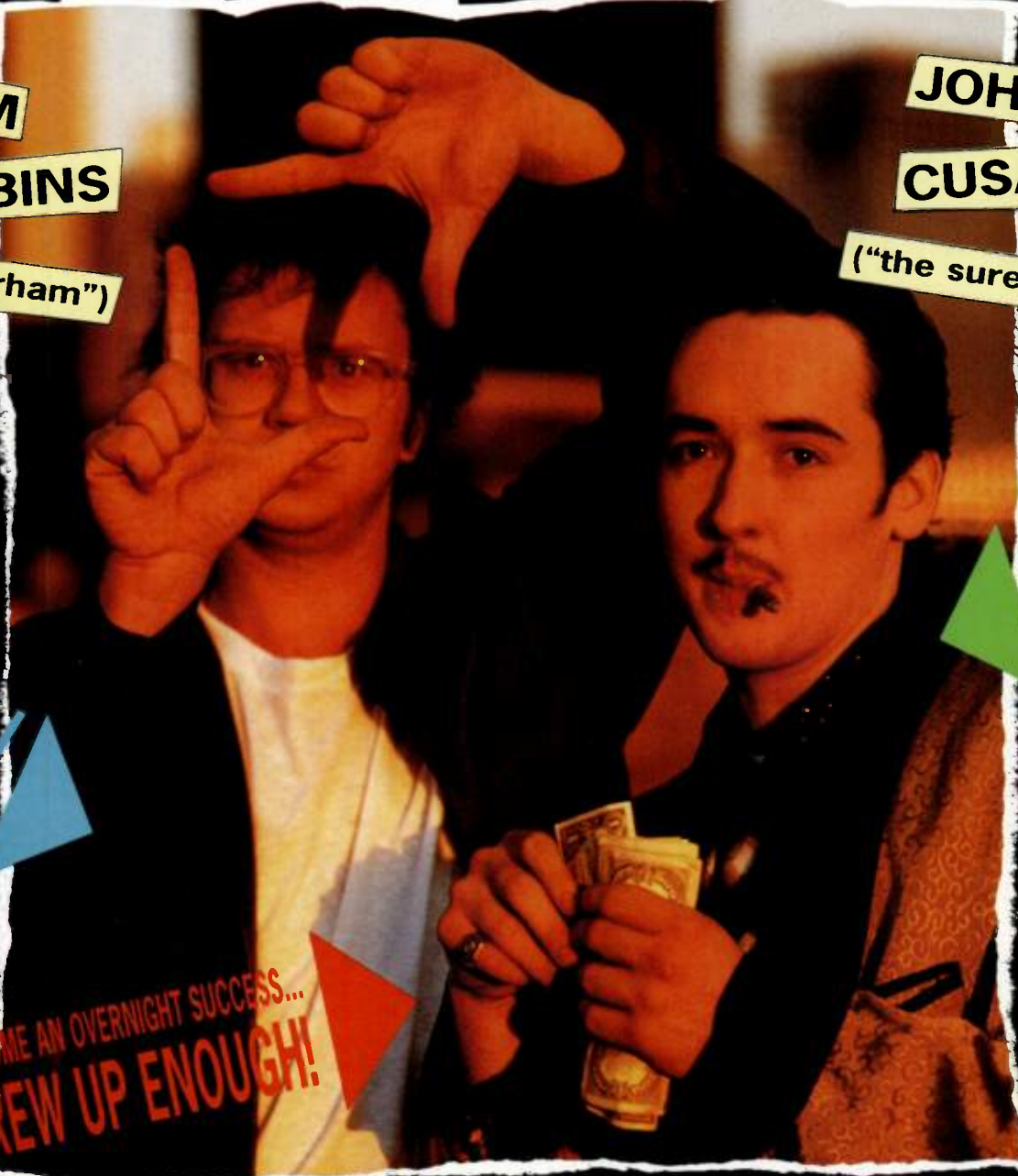
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("bull durham")

JOHN

CUSACK

("the sure thing")



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SCREEN PLAY

Riding A Gory Gravy Train

The first time I saw a head explode was in 1981. I was sitting in a movie theatre in downtown Toronto at a screening of David Cronenberg's film *Scanners*. In spite of Cronenberg's well-crafted plot, it was the blood-red scare of bursting brains that made a lasting impression on me.

Unbeknownst to me that day, as I sat shocked, eyes widened by the sight of the exploding head, a subgenre of horror films was oozing throughout North America. Among the walking dead, demon animals, scientific mistakes and vampires was an emerging celluloid nation founded on a constitution of guts, gore and scant storyline. A land of driller killers and slashers, a place where no taboo is safe. Ladies and gentlemen—The Splatter Film.

Hold on to your stomachs, the genre is here to stay. Producers have learned splatter means big bloody bucks. Take for example the four-part *Nightmare on Elm Street* series. The latest instalment, "The Dream Master," was produced for \$6 million in 1988. After grossing \$41 million during the first five weeks of theatrical release, the nightmare was unleashed on the home video market with an initial shipment of more than 500,000 units—pure gory gravy for Media Home Entertainment who produced the series. Interestingly, Media Home Entertainment is not a movie production company but a video company.

With drive-ins, revue theatres and the ever-expanding home video market as a killing field, the producers of these shocking films have created grisly paydirt with titles like *The Toxic Avenger*, *The Gruesome*

Twosome, *Pumpkin Head*, *Killer Klowns from Outer Space*, *Gore Gore Girls*, *Driller Killers*, and Warhol's 3D *Frankenstein*.

These films fall into two categories; the pop art variety from the likes of Andy Warhol and Hershall Gordon Lewis (who produced 25 such flicks from 1960 to 1973, including 2000 *Maniacs* and *Suburban Roulette*), which feature valuable social satire and parody along with the inevitable gushing whirlpool of evil and destruction. Then there's the low-budget exploitation shockers that go for the gore at the expense of the story—a horrific cash crop for shrewd and opportunistic producers. For instance, Troma Production's *Redneck Zombies* was produced for under \$100,000 and filmed on videotape. Even though production values are as low as they can be, it rents for the same price at the video store as the best of the genre.

Obviously there is a substantial demand for this macabre genre. Unfortunately, more often than not, substance is sacrificed for a quick profit. So, next time you're scanning the video shelves, if you hit on a Lewis classic grab it; otherwise, it's renter beware. —Bruce Charlap

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Margot Kidder (left), a 1989 resident, and Norman Jewison.

SPOTLIGHT

Heading into the Major League

Norman Jewison's film study centre teaches residents the art of world-class movie-making.

Director Martin Scorsese exposed his innermost feelings regarding *The Last Temptation of Christ* here. Actor Rod Steiger (*In the Heat of the Night*) revealed the secrets of his acting techniques in the same spot, and it is reported that director John Schlesinger (*Midnight Cowboy*) and screenwriter Robert Towne (*Chinatown*) told all during their stay. These film industry heavyweights were not chatting over dinner at a trendy bistro or being interviewed for a book. There were no mob scenes of screaming fans to greet them at the airport—their purpose for being in Toronto was not public knowledge. They were here as guest lecturers/instructors at The Canadian Centre for Advanced Film Studies.

This privately run national institution is a training ground for members of the Canadian entertainment industry. The world's finest filmmakers lend their lifelong experience to new minds, in order that these novices may realize the ultimate goal of making a feature film.

The centre is located on a 22-acre estate named "Windfields" in Toronto, donated by the family of E.P. Taylor. Founded by Canadian filmmaker Norman Jewison (*Moonstruck*, *The Cincinnati Kid*, *In the Heat of the Night*, *Fiddler On the Roof*), it's been in operation for almost three years.

As one would imagine, the centre is flooded with inquiries. "This year 500 people expressed an interest," says Christine Yankou, director of development and communications. "Two hundred applications are sent to potential candidates. Then the selection committee travels the country meeting with 50 or 60 people. That group is narrowed down to the final group of 12."

Obviously, the centre doesn't accept just anybody. Prerequisites include credentials in television or documentary production, as well as hands-on experience. Once accepted, the students become known as residents and enter into a full-time, nine-month program. Workshops allow them to

take a favorite scene and transform it through their own treatment, and seminars allow them to question visiting celebrities.

A similar course offered by The American Film Institute costs over \$5,000 in tuition fees, which doesn't include daily living expenses. One of the Canadian centre's unprecedented features is that there are no tuition fees. Operating funds come from several sources. "The Second Monday Reel Club" is made up of people who have donated \$1,000 to the film centre. Members are given the opportunity to don glitter and high-fashion garb and attend exclusive gala premieres of major feature films while rubbing shoulders with Hollywood's latest screen sensations. In its first year, the club raised over half a million dollars. Funds also come from corporations, foundations and government agencies.

The '88 alumni include Ann Medina (former CBC-TV news correspondent),

by MARCY CORNBLOM

Holly Dale (an award-winning documentary filmmaker), and John Gunn, whose resume includes a stint as director of on-air promotion at Citytv, and director of *Fashion Television*. Gunn was looking for a vehicle that would take him from television into feature film production. "It was overwhelming learning from the best people in the business. Working on short films and in workshops with actors was a dream come true," says Gunn.

"Part of the process was to demystify the movie-making experience. For me, one of the most beneficial people to meet was David Puttnam, who had just left his position as studio head at Columbia. We went through *The Killing Fields* scene by scene," says Gunn.

Did the "masters" reveal a route to success? According to Gunn, "each had his own strategy and one would contradict the other. For example, one had spent years in film school while another never thought of studying. There are no rules to the game."

The class of '89, which began in March, includes actress Margot Kidder (Canada's own Lois Lane), Stephen Surjik (director of music videos for Bryan Adams and Neil Young) and world-renowned photo journalist Gail Harvey.

How's this year shaping up? "It is an opportunity of a lifetime," enthuses Harvey, "surrounded by an incredible support system."

Marcy Cornblum is a Toronto-based freelance writer.

Martin Scorsese signs posters from his film, *The Last Temptation of Christ*, as 1988 residents look on. From left: Gerald L'Ecuyer, Holly Dale, Bridgette Berman, Mary Jane Gomes, Peter Rayment, Scorsese, Terry Williams, Aiken Scherberger and Ann Medina.





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

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LETTERS

Dear NETWORK,

I would like to congratulate both you and Mr. Rodriguez for your article, "Blood, Guts and Great Big Lies" [NETWORK, March/April 1989].

In all honesty I would never have expected NETWORK to take such a strong stand on such an important and all-pervasive situation—I stand corrected.

Once again, congratulations, and I encourage you to continue to question the "dream."

William D. MacGillivray
Filmmaker, Picture Plant Ltd.
Halifax, Nova Scotia

Dear NETWORK,

In your recent issue, you ran an excellent column on the background problems with the Juno Awards "Polishing Up A Dull Image," [NETWORK March/April 1989]. Your quotes from Bruce Allen were right on. I have two complaints with the Juno Awards. First of all, they should move to Vancouver for one year of the presentations, à la the Grey Cup in football. After all, we do have a few success stories out here. Or is Toronto truly the centre of the universe with no life beyond Kenora?

Secondly, I was a little choked to see so much time given in a tribute to a bureaucrat—Mr. Pierre Juneau. His acceptance speech made it sound like he invented Canadian talent and was solely responsible for the success of everyone in the room. This was followed, more recently, by Marcel Masse accepting the [National Film Board's Special Achievement] Oscar at the Academy Awards, instead of the workers at the National Film Board.

It seems as if there is a body of people in this country who believe that only government can legislate talent into being. Now we have bureaucrats taking credit for all the talent in the country. I hope the same bureaucrats take all the credit for the Ben Johnson embarrassment. Only in Canada you say. Pity.

Red Robinson
Red Robinson Management
Vancouver, B.C.

Dear SAM,

I'm looking for several cassettes by Jack Wagner, a former rock star who played

Frisco Jones on *General Hospital*. I already have his first cassette, *All I Need*, from WEA (Qwest Records). I've heard that he has also released *Lighting Up The Night*, *Love Will Take Us All The Way* (the title song is a duet with Valerie Carter) and his latest LP, *Don't Give Up Your Day Job*. I would appreciate it if you could try to locate these three cassettes for me.

Shelly Rourke
Lethbridge, Alberta

Well, two out of three ain't bad. We managed to track down Lighting Up The Night, which was released in 1985 by Qwest Records and distributed by WEA. You can order it using the number 92-53184 for the cassette. We also found Don't Give Up Your Day Job (an appropriate release for this daytime soap star), released in 1987, also on Qwest Records (#92-55624). Unfortunately your third request could not be traced.

Dear SAM,

Last year INXS released two videos. One was *Kick - The Video Flick* and the other was *The Swing and Other Stories*. I was fortunate enough to obtain *Kick*, but I am still desperately searching for *The Swing*. The first was done by Atlantic Video, so the other one must be as well. I would greatly appreciate any help that you could give me.

Laura Foster
Burnaby, B.C.

Be desperate no longer and get ready to swing (and other stories). You were correct in assuming that the label for Swing is the same as for Kick, as both are released through WEA Video. You can order The Swing and Other Stories using the number 50106. It is, however, available in VHS format only. ◀

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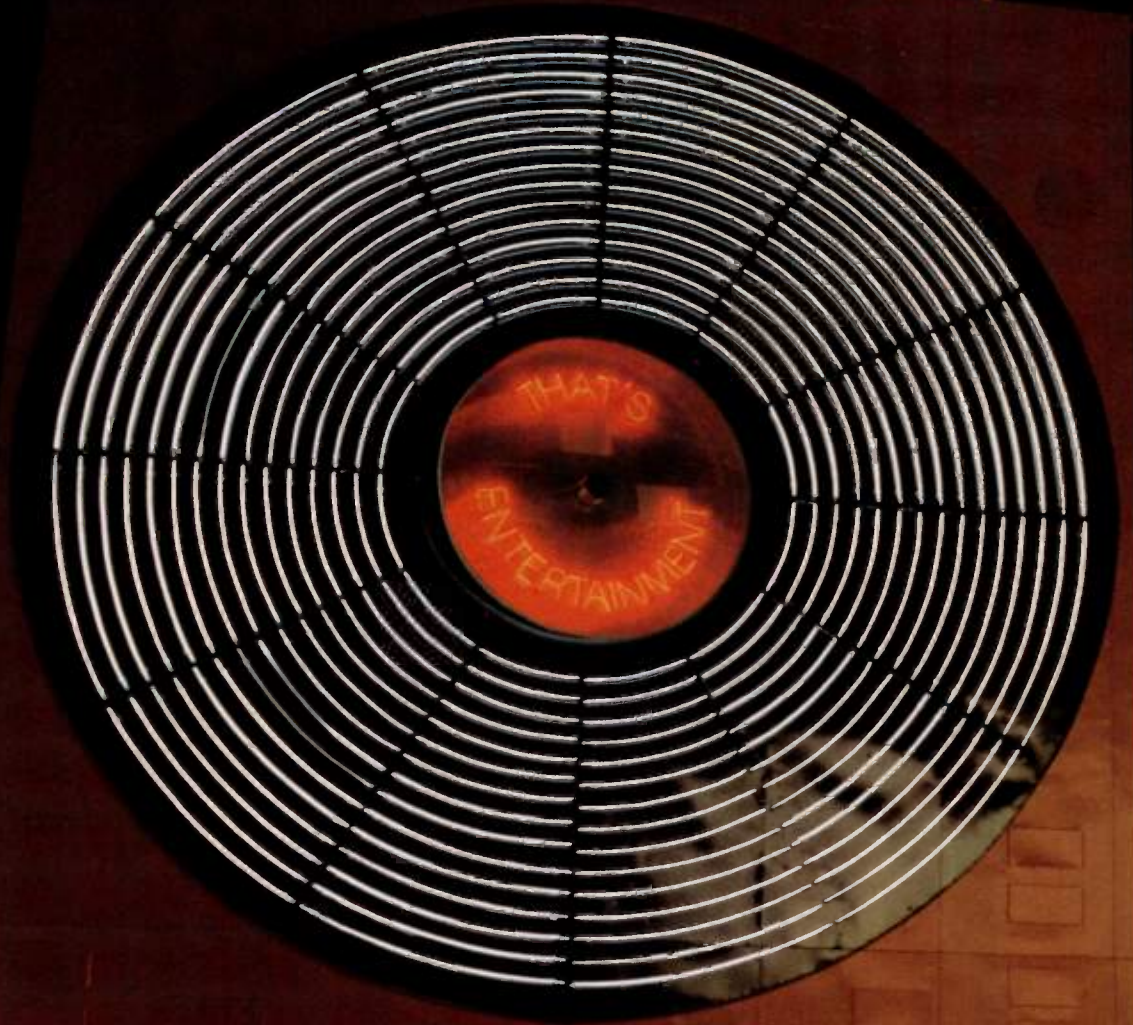
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5. *Betty Grable Collection* (CBS/Fox)
6. *Charlie Chaplin Collection* (Key/Import)
7. *Hollywood: A Celebration of American Silent Film* (HBO)
8. *MGM Leading Women* (MGM-UA)
9. *The Lost Boys* (Warner)
10. *New Disney Cartoon Promotion* (Disney)

MUSIC VIDEO SALES

1. PINK FLOYD, *Delicate Sound Of Thunder* (CMV)
2. MICHAEL JACKSON, *The Legend Continues* (Vestron)
3. RUSH, *A Show Of Hands* (CMV)
4. U2, *Rattle And Hum* (Paramount)
5. THE DOORS, *Live In Europe* (HBO)
6. JIMI HENDRIX, *Live At Monterey* (HBO)
7. NEIL DIAMOND, *Greatest Hits Live* (CMV)
8. *Les Miserables—Stage By Stage* (PolyGram)
9. *Gloria Estefan & the Miami Sound Machine* (CMV)
10. *Merry Widow* (MGM)

JAZZ - ON THE CHARTS

1. KENNY G, *Silhouette* (BMG)
2. *Dave Grusin Collection* (PolyGram)
3. DIANE SCHUUR, *Talkin' 'Bout You* (PolyGram)
4. VARIOUS, *Torch Song Trilogy* (PolyGram)
5. JONATHAN BUTLER, *More Than Friends* (BMG)
6. HIROSHIMA, *East* (CBS)
7. *Chick Corea* (PolyGram)
8. ANDREAS VOLLENWEIDER, *Dancing With The Lion* (CBS)
9. AL JARREAU, *Heart's Horizon* (WEA)
10. JOHN PATITUCCI, *On The Corner* (PolyGram)

POP - ON THE CHARTS

1. JOHN COUGAR MELLENCAMP, *Big Daddy* (PolyGram)
2. MADONNA, *Like A Prayer* (WEA)
3. MILLI VANILLI, *Girl You Know It's True* (BMG)
4. TONE LOC, *Loc-ed After Dark* (Island/MCA)
5. THE CULT, *Sonic Temple* (PolyGram)
6. BLUE RODEO, *Diamond Mine* (WEA)
7. FINE YOUNG CANNIBALS, *The Raw and The Cooked* (I.R.S./MCA)
8. VARIOUS, *Beaches Soundtrack* (WEA)
9. ROXETTE, *Look Sharp* (Capitol)
10. LIVING COLOUR, *Vivid* (CBS)



Milli Vanilli

POP - NEW & UPCOMING

- TIN MACHINE, *Tin Machine* (Capitol)
 ANDREW CASH, *Boomtown* (Island/MCA)
 MELISSA ETHERIDGE (Island/MCA)
 TODD RUNDGREN, *Nearly Human* (WEA)
 VARIOUS, *Rock Rhythm & Blues* (WEA)
 KIM MITCHELL, *Rockland* (Alert/Capitol)
 THE BOX (Capitol)
 STEVIE NICKS, *The Other Side of the Mirror* (Capitol)
 DAVID WILCOX, *The Natural Edge* (Capitol)
 PAUL McCARTNEY, *Flowers in the Dirt* (Capitol)
 QUEEN, *The Miracle* (Capitol)

SHOP TALK

The manager's corner

Cod's Country

When you think of Newfoundland, what comes to mind? Cod fishing? Ugh. I hate cod. If you've ever been out here you'd know there's more to Newfoundland than fish. This island is unique, and part of the reason is the pace of life. Take some of the annual holidays: St. Patrick's Day is celebrated by closing the stores and, to be fair to the Protestants, so is Orangeman's Day. In St. John's, there's Regatta Day, the day the oldest regatta in North America is held. The race is always scheduled for the first Wednesday in August. At dawn, the regatta committee goes out on Quidi Vidi



Wayne Smith (left) and blues musician Denis Parker check out Sam's Top 30.

Lake (in the centre of town) and, if conditions are right, declares a holiday. If the weather is unsuitable, they just wait for a clear day. Try that in Toronto!

As far as musical tastes go, Irish music is hot here. LPs by the Pogues, Chieftains and

Van Morrison sell strongly, as do a host of other Irish traditional musicians.

On the local music front, most bands play original songs and quite a few have recordings that can easily stand up against anything produced elsewhere. Favorites include the traditionalist duo Simani, (their Christmas tape out-sold every other Christmas tape our store carried), solo guitarist Gordon Quintion, (his *Sea Winds* is also a bestseller), as well as Figgy Duff. Tastes here aren't purely confined to traditional folk styles. An LP of acoustic blues by St. John's Denis Parker and Roger Howse is one of the best I've ever heard.—Wayne Smith, manager, *Sam the Record Man*, St. John's, Newfoundland.

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