



POP ART

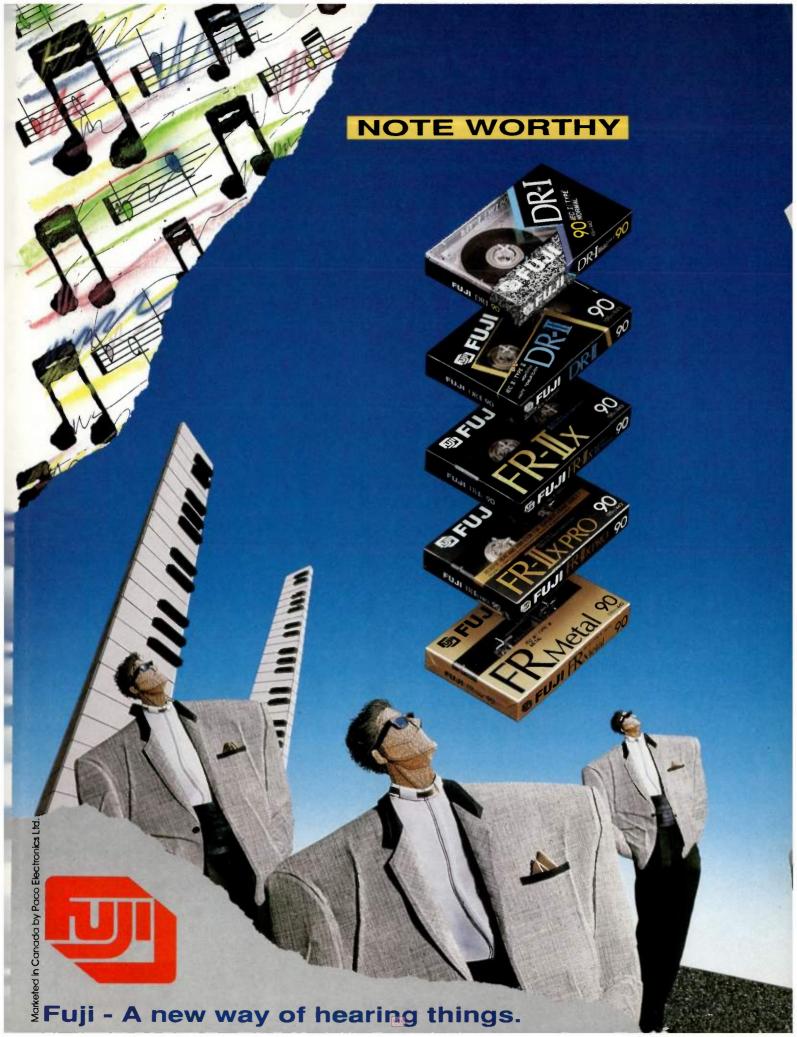
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IT'S GOT WHAT IT TAKES.





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NETWORK Entertainment magazine is published six times yearly by Canadian Controlled Media Communications. Issue dates: Feb./March, April/May, June/July/Aug., Sept./Oct., Nov. and Dec. Available by subscription: six issues \$12.00, 12 issues \$18.00, 18 issues \$24.00 (Canadian funds for Canadian subscribers. U.S. and foreign rates available upon request.) Second Class mail Registration No. 7833. Send subscription or change of address information to: NETWORK magazine, 287 MacPherson Ave., Toronto, Ontario M4V 1A4 (416) 928-2909, FAX (416) 928-1357.

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Printed in U.S.A.

ISSN 0836-0197

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THE STATE OF CANADIAN COUNTRY
Country music performers seem to be getting more acclaim than ever before. Why are they so unhappy?

by Brenda Whitehall

JAMES DEAN REVEALED
Even though it's been 35 years since his death, the rebel without a cause lives on.
by Cindy Pearlman



in Chicago to new music in New York.

NOTABLE

Brian Kennedy, Jill Sobule, Five Guys Named Moe, Bootsauce, David Baerwald, movies, videos and more.

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Jr., Kentucky HeadHunters, Northern
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COVER PHOTOS: STOMPIN' TOM BY DIMO SAFARI, k.d. lang COURTESY WEA MUSIC COVER ART: BILL BOYKO WISH YOU WERE HERE!

Chicago, June, 1990. The first Elvis Presley Impersonators' (EPI) Convention is in full swing. My friend Nada and I are learning what it takes to be a good EPI. At one seminar given by a 20-year vet, Dave Carlson, we learned that the sneer is always on the left side, only the left leg shakes, and you don't take Elvis home with you (leave him on stage). The showcases go from 11 a.m. to midnight and the Vegas years are the most popular. Performers give out scarves during their shows and hundreds of beaming women line up to give them roses. The EPIs come in all shales and sizes. They range in age from seven to 50, and have come from as far away as Australia,

You'd love the gear. One stall in the exhibition Switzerland and England. area sells jumpsuits for \$4,000 each. I've also heard the wigs can cost up to \$700. What an investment.

ABC news, CBS news, Entertainment Tonight and various national tabloids are all here. There is even a team taking shots of the EPIs for a glossy, coffeetable book. The co-ordinator of the book, Sy Sajid, believes the convention is "modern American mythology in the making." What an experience! I'll write you more from my next stop, New York.

July. It's hot, hot, hot. I'm in the Big Apple, home of the annual New Music Seminar and there's over 8,000 delegates here this year. What a zoo! There are 87 panels to attend and over the five days there are about 500 band showcases. Yeow. So far I've been to the Palladium to see Urban Dance Squad, Digital Underground and Modern English. Urban Dance Squad (they're from Holland) were fantastic, kind of a rocking, danceable mix of hard rock, funk and rap. Digital Underground started off well, they did funny little imitations of other big-name rappers, but when they brought out the inflatable dolls and proceeded to show the audience how they liked to treat women...it got so stufid and juvenile, I felt sorry for them. I also went to the Canadian showcase and saw Kurt

Swinghammer, The Heretics, Kashtin, The Originals





To: Josie Public 224 Rock Fan St. Icon, Cnt. CANADA

and Meryn Cadell. Meryn stole the show. She sang solo and her songs dealt with topics like how it feels for a pre-teen girl to wear a boy's sweater. Hilarious.

This morning Laurie Anderson gave a keynote address that blew me away. It dealt with censorship, since there's a real hullabaloo going on down here with 2 Live Crew records being banned in Florida and the P.M.R.C. demanding record stickers that warn buyers of nasty lyrical content. Laurie said she didn't agree with 2 Live Crew's misogynist lyrics, but she also didn't feel the government should censor them. Her solution was to create art that fights back. As much as I hate sexism, racism and bigotry, I think she has a point. More about this when I get home.

Miss you,



NOTABLE

NUSIC NOTES

BELFAST'S BEST

BRIAN KENNEDY bursts into song at the drop of a hat: It could be mid-conversation or it could be as he waits for a cab. And most people don't mind in the least. The 23-year-old Belfast native has a sweet, soaring voice that easily travels a few octaves. A sensitive young man, Kennedy is also a powerhouse. He can belt songs out like a gospel trooper, or he can quietly tease a listener with all the jazz/folk nuances of Joni MITCHELL. For those who might not be lucky enough to catch one of his impromptu sessions, Kennedy has recently released an uplifting new album called *The Great War of Words*, produced by TIM FRIESE-GREENE of TALK TALK. "The title has to do with the

language of emotion. It's difficult to convey how you feel with the right word, so much is open to misinterpretation. The war of words is the process of finding the right word." He laughs. "If it was easy, I probably wouldn't do it."



He's a former boyfriend of **MADONNA**, a dancer, car salesman and a singer with a voice like **STEVIE WONDER**'s. He has a new high-energy dance album out called *The State I'm In* and his name is **LOUIE CORDERO**, but you might know him by his stage name, **LOUIE LOUIE**. A California native, Cordero

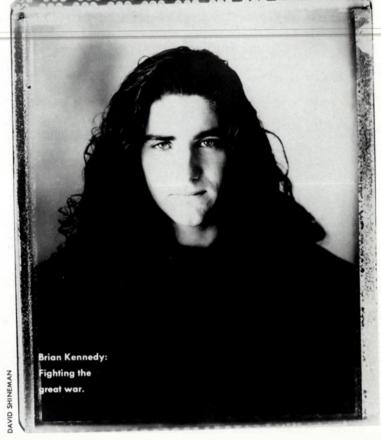
used to be a dancing sensation in the Orange County clubs. "I used to come out in chaps, or painted in Day-Glo," admits the 26-year-old, "but I've toned down my act now. It was a little distracting. Even when I started singing, people would come out to see me, not to hear my music."



He's washed off the Day-Glo.

THE BLEAK TRUTH

"I'm just trying to be honest," says DAVID BAERWALD, a former member of the songwriting/singing duo, DAVID & DAVID. He's referring to the dark, rather desperate tone of his new solo album, Bedtime Stories. Produced by LARRY KLEIN, with guest backup vocals by JONI MITCHELL, the album's songs deal with lost love, urban decay and desolation. "Liberty Lies" is one such song that serves up a despairing vision of the contradictions prevalent in America: "liberty lies and refugees/and big brass bands/and amputees/ but there's hope for the hopeless/if there's hope for me." His songs are based on himself and the people around him and they reflect what he feels his generation is going through. "I've been reading a number of articles by people my age, in their 30s. We are a subgeneration of precomputer users, pre-cyber punks and post-yuppies. It's a malaise-ridden, disenfranchised generation. I don't consciously focus on it, but that's what comes up when I write about my friends."



SHE'S DIFFERENT

"He's really goofy," laughs **Jal Sobule**, describing **Tood Rundgren**'s cameo appearance in the video for "Living Color," the first single from her debut album, *Things Here Are Different*. Rundgren, who produced the album, appears in the video wearing granny sunglasses and an assortment of psychedelic gear. "It was dogwood [the flowers seen prominently in the video] season in Nashville," explains Sobule, "so I called him and asked him to do it and he said OK."

"Living Color," an upbeat song celebrating life, provides a positive introduction to Sobule's quirky songwriting style and airy, little-girl vocals. But there's a lot more to the Denver-born 30-year-old. In her third year of political science at the University of Boulder, in Colorado, Sobule went to Spain for a study-abroad program where she began singing in earnest. "A friend and I decided to try busking in the street. It was the first time I sang in public. A guy came by and said he owned a nightclub and would we like to play there? Well, I dropped out of school and started playing the nightclubs of Spain."

Back in the U.S., she moved to New York and from there was signed to a Nashville publishing company. "Every two months I'd be flown down to Nashville to do some writing. Then I'd go back to New York and sell shoes," she laughs.

Jill Sobule: No longer selling shoes.







THE BENEFIT ALBUM FOR THE ARMENIAN EARTHQUAKE VICTIMS

FEATURING

DEEP PURPLE
IRON MAIDEN
BLACK SABBATH
FOREIGNER
MIKE & THE MECHANICS
GENESIS
WHITESNAKE
EMERSON, LAKE & PALMER
STARSHIP
YES
RAINBOW
RUSH

Inding the 1990 remake of nike On The Water



















FIVE GUYS NAMED MOE

They're from Waba, Ont. (110 kilometres northwest of Ottawa), now are based in Glasgow, Scotland, and recorded their recently released debut album in Dublin, Ireland. They are **Meg Lunney, Jonathon Evans** and **Tom McKay** — a.k.a.

FIVE GUYS NAMED MOE (drummer GRAEME MURRAY is from Glasgow, Scotland). Quirky, melodic and humorous, the band (named after a LOUIS JORDAN song) left Canada in 1987 to begin its career in Britain. "We were overwhelmed by the big city," recalls Lunney. "It seemed the chances of making it musically there were difficult, so we moved to Scotland. We had heard good things about the Glasgow scene."

The Canadian core of the band first met in their home town. "Jon and I were neighbors and my sister used to babysit Tom," admits Lunney. The three friends went on to study at Ottawa University where they began to play together as The Five Guys. Lunney, who comes from a family of 10, started her career as a member of a musical group called the **FAMILY LUNNEY PLAYERS**. "One of our biggest gigs was at a party for my uncle's 25th anniversary," she laughs. "It was held in a hockey arena."

by JEFF BATEMAN

Watch for **c** (pronounced Copyright), a quartet featuring members of legendary Vancouver punk band **SLOW**. The group is managed by **ELLIOTT ROBERTS** (the L.A. super-power whose only other clients are **NEIL YOUNG** and **TRACY CHAPMAN**) and its soon-to-be-released Geffen Records debut is produced by **JOHN PORTER** (**SMITHS/ROXY MUSIC**) -- **LEONARD COHEN** is in a home town Montreal studio recording his ninth album --

MADELEINE MORRIS, who sang with an early incarnation of MOEV, has completed an album for A&M that has been described as sounding like "PAULA ABDUL with content." Maddy's mum wrote the theme music for Hockey Night In Canada -- Vancouver singer/songwriter MAE MOORE has a CBS release due this fall featuring production and backup from BARNEY BENTALL AND THE LEG-ENDARY HEARTS. Moore co-wrote the LOVERBOY/Top Gun smash, "Heaven In Your Eyes" -- After years of negotiations, Toronto's ALTA MODA have an American deal - with I.R.S. - and, to celebrate, the group may be changing its name.

DIRT ALERT

by Toronto's HOLLY WOOD

A drummer, known for his work with three other Liverpool lads, and his actress wife have been subjected to a fair amount of publicity lately. They claim to have won, thanks to a rehab clinic, their long-standing battle with the bottle. The drummer even prevented the release of an album he claims to have made while under the influence. On several unpublicized visits to Toronto within the last six months, however, he was seen dining and drinking — Stolichnaya vodka is his preferred beverage • • When DAVID BOWIE's Sound& Vision tour re-rolled into

Toronto this summer, a private bash was held for Bowie, his musicians and crew at the BamBoo club. It was a chance for the crew to party hearty

and one guest overheard a techie telling his cohort how thrilled he was to be on this tour. "Man, I've worked on the MICHAEL JACKSON tours and the crew is forbidden to speak to the guy - unless he talks to them first" • • • The Great One has been seen with entertainment mogul MERV GRIFFIN, playing the horses at Hollywood Park Racetrack. Seems the puckpaddler's own stable of thoroughbreds has put him in the top five list of moneyed winners at the track, which is adjacent to The Forum, home of the L.A. Kings. With his multi-million-dollar Encino estate now up for sale, so he can move closer to The Forum, one wonders where he'll really be spending all his time.

GET DOWN AND GET BROWN

First there was the White Album, then there was the Black Album. It was inevitable that someday, some band, imagining its music to lie "somewhere between the BEATLES and PRINCE," would release the Brown Album. Well, that day has arrived and the band in question is BOOTSAUCE.

Boot who? Don't worry, nobody in their home town of Montreal had ever heard of them either, until recently. Comprised of vocalist **Drew Ling, Pere Fume** on guitar and keyboards, **Sonny Greenwich Jr.** on guitar, **Baculs** on bass and **Ros Kazene.** on drums, the band's sound is a mixture of funk, dance, hiphop and rock; their lyrics a shameless (if tongue-incheek) expression of X-rated sexuality (sample titles: "Sex Marine," "Catcher in the Raw"). Long before Bootsauce started building a club-scene reputation, it had a deal with PolyGram Records, thanks to the behind-the-scenes wrangling of Big Brave Management and the interest of **Corky Laing** (ex-**Mountain** drummer, who works for PolyGram) who helped produce the album.

Many more people may soon find a dash of Bootsauce whets their appetite. The band has already had an underground hit with its version of "Everyone's A Winner," originally done by HOT CHOCOLATE. And they've weathered their first obscenity controversy: Dykes on Mykes, a Montreal college radio show produced by and for lesbians, labelled the band "obnoxiously heterosexual." Happily, Dykes eventually realized the lyrics were only

in fun and offered a retraction.
— Alastair Sutherland

Bootsauce:

Sex in

good fun.



WILD THRILLERS, ROAD ADVENTURES AND HOLLYWOOD BABIES

MOVIES

September should officially be recognized as **DAVID LYNCH** month. Not only is *Twin Peaks* back but a new movie, *Wild At Heart*, is also set to attract those viewers addicted to his offbeat style. Described as a "violent comedy," the film stars **NICOLAS CAGE** as

Sailor Ripley and LAURA DERN as his lover, Lula Pace Fortune. Fleeing from Lula's crazed mother, the couple experience the darker side of life in a maze of twisted events that take place in the Deep South. The film also stars WILLEM DAFOE, ISABELLA ROSSELLINI, HARRY DEAN STANTON and CRISPIN GLOVER.

TOM STOPPARD's famous play. Rosencrantz and Guildenstern Are Dead, has been adapted for the screen and stars RICHARD DREYFUSS and GARY OLDMAN. Based on two characters from Shakespeare's Hamlet, Rosencrantz and Guildenstern won Stoppard a Tony award. Director JON AMIEL (The Singing Detective, Queen of Hearts) brings us another gem in the form of the screen adaptation of novelist MARIO VARGAS LLOSA'S Aunt Julia and the Scriptwriter. A romantic comedy set against the backdrop of a sultry New Orleans summer in 1951, the film stars BARBARA HERSHEY, KEANU REEVES and PETER FALK. WYNTON MARSALIS and THE

NEVILLE BROTHERS provide the jazzy soundtrack.

CLINT EASTWOOD has made his own day. Once again, the man who brought you Dirty Harry has proven he's more than a trigger-happy detective. After producing and directing the arty jazz film, Bird, Eastwood has headed for the dusty beauty of Zimbabwe to produce, direct and star in White Hunter, Black Heart. To be presented at Toronto's 15th annual Festival of Festivals, the film is about a flamboyant film director named John Wilson (Eastwood) who is making a movie in Africa. Once on the dark continent, Wilson begins to lose interest in making his film and instead becomes obsessed with hunting an elephant.

CARRIE FISHER has lived the lifestyle of the Hollywood child. Her bouts with substance abuse are over and she's drawing on her experiences as fodder for books and screenplays. Postcards From the Edge is a bittersweet comedy she wrote, based on a Hollywood mother-daughter relationship. Starring MERYL STREEP,

Wild at wardrobe: Nicolas Cage and Laura Dern in David Lynch's new film.



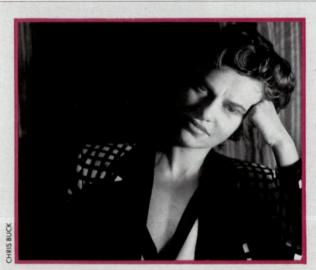
SHIRLEY MACLAINE, DENNIS QUAID, GENE HACKMAN and RICHARD DREYFUSS,

the film is about an actress in her 30s who struggles to rebuild her life and to regain an understanding with her mother. Once again fact proves to be better than fiction.

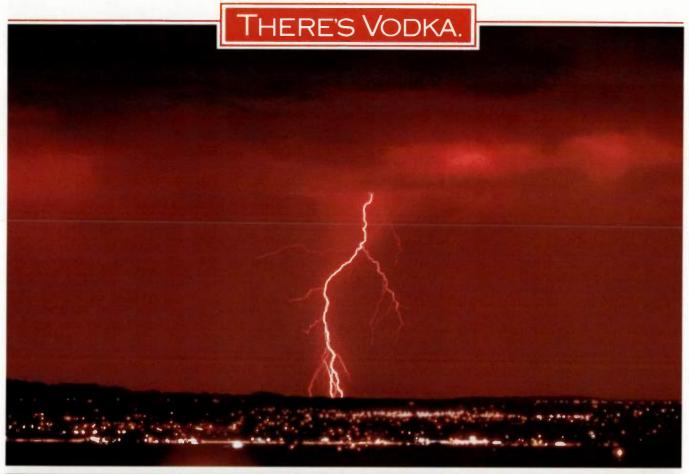
SHIRLEY MACLAINE switches roles—from concerned mother to zany Aunt Zena—in Waiting For The Light, an upbeat comedy she stars in alongside TERI GARR. Garr plays a single mother of two who moves to Buckley, Wash., to run a diner. When Aunt Zena and the kids pull a practical joke on a neighbor and try to scare him with a ghostly visitation, he believes their rigged-up apparition is an angel. Newspapers across the country pick up on the story and the quiet town is transformed by a flood of miracle-seekers.

Whatever happened to SPANDAU BALLET? Well, brothers GARY and MARTIN KEMP are starring in a film called *The Krays*. Based on the true story of twin brothers convicted of violent crimes in England during the 1950s and '60s, the film has already been released in England and was at the top of the British box office during its first four weeks of release.

The man behind the video camera in sex, lies and videotape, JAMES SPADER, is back in another film that explores the intricacies of human relationships, True Colors. Spader and co-star JOHN CUSACK play young law students who become close friends while at university in the early '80s. The plot follows their friendship over the next decade, focusing on their changing loyalties and ambitions.

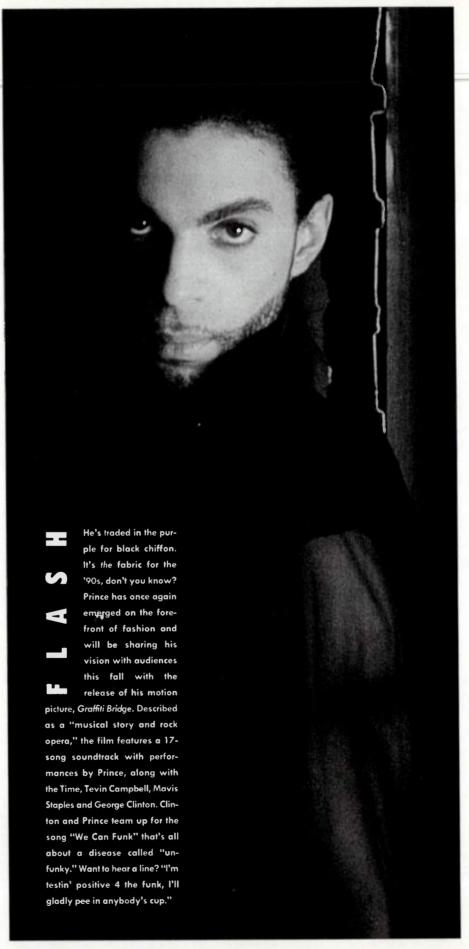


The calm after the
storm: Sandra Bernhard
takes a moment out
from celebrations in
Toronto after the premiere of her latest
movie, Without You I'm
Nothing.









Music

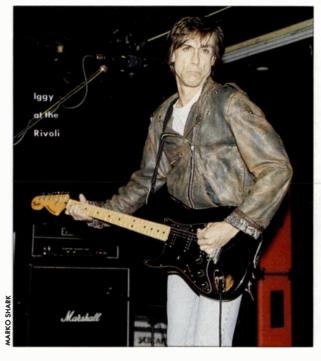
ike most men his age — he just turned 43 — Iggy Pop has started to take stock of his successes and failures. "I don't want to end up another broken-down soul," he says, peering over a pair of thick-framed eyeglasses. "I want to keep doing new things so I don't become a rock corpse."

Sitting in a Toronto hotel suite, Pop hardly looks like the angry young ball of confusion who jump-started punk music in the

FortySomeone

early '70s. The angles of his cheekbones are softer and his eyes are relaxed, but he still has the formidable physique of a Golden Gloves light heavyweight. "I try not to eat too much crud," he says, fishing a cigarette out of a pack of Marlboros. "I stretch out a lot and recently I started going to the gym three times a week, working on the machines and light weights."

Pop is preparing for a tour this fall to spread the word on *Brick By Brick*, his new, somewhat confessional album featuring cameos by John Hiatt, Kate Pierson of the B-52s, and Slash and Duff



of Guns N' Roses. Produced by Don Was (producer for Bonnie Raitt), the record is more melodic and less raunchy than his last LP, *Instinct*.

To promote the album, Pop showed up at Toronto's Rivoli club for an "acoustic" solo performance, but he surprised the invitation-only crowd of media and retailers by playing an electrifying show with drums and bass. Introducing the drummer and bassist as members of Scream, a Washington D.C., band scheduled to go on later that night, Pop explained that he just met them "an hour ago." Apparently he'd had second thoughts about the acoustic set.

Rock is not Pop's only thing. His spit-and-cough performance as Johnny Depp's hillbilly uncle in John Waters' movie *Cry Baby* has been gaining him attention in the film world and he was recently offered the chance to perform with his former band, the Stooges, in Oliver Stone's

upcoming biographical Doors movie. It was an offer he declined, however. The reunion, it turns out "was the record company's idea, so they could sell the sound-track," he explains. "I wouldn't want to re-create what we did. If we were to get together, I'd rather do it as what's happening now."— Dan Hughes

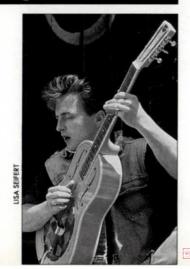
really enjoy powerful, wrenching guitar and drums just kicking," admits West Coast blues-rocker Colin James. "That's the sound we tried to get on the new album." James is refer-

ring to Sudden Stop, produced by Joe Hardy (who recorded Steve Earle's Copper-

head Road) and featuring guest appearances by a host of talents including Bonnie Raitt, Wayne Jackson and Andrew Love of the Memphis Horns. The songs are a hard-driving collection of modern and classic blues. The title track is taken from a song written by B. Russell that was a hit for Percy Sledge in 1968. "The Memphis Horns played on it and halfway through the

session they said 'Wait, we've heard this before.' It turns out they had played on the original with Percy Sledge. I never even thought of that before I asked them to record with me," laughs the 26-year-old gui-

Kicking Out the Blues



tarist. Bonnie Raitt contributes to the song "Give It Up" and James recalls, "Bonnie and I met three years ago when I was playing with Albert Collins in Seattle. We have similar backgrounds. My parents are Quakers and so are hers. As kids we had the same experiences going to meetings."

James came to the blues via a convoluted musical journey. He joined a bluegrass band at age 13, quit school by Grade 10 and hit the road with a New Wave outfit at 15. "When I was 16 I was in a car accident and went back to playing acoustic music while I recovered," James explains. He busked in Montreal and acted in

Colin James: A day-dream believer.

NETWORK SEPT./OCT. 1990

Saskatoon before moving to Vancouver where he played with Billy Cowsill (yes, the same one). Stevie Ray Vaughan discovered him in Regina. "I had come home that week to visit my parents because I was really broke," recalls James, "and I ended up backing up Stevie Ray." Since then he has opened for such big-name acts as Keith Richards and Steve Winwood. "Keith was really great," says James. "He got me backstage at the Stones show in Vancouver last year. One minute I was in the media room with my girlfriend and the next minute I'm in this little room jamming with Keith and Ron Woods. I felt like I was in a really weird dream." -Maureen Littlejohn

Shaking

"We wanted to call the album Second Debut," The litters' lead singer and main songwriter, Blair Packham,

says over a stack of French toast in a Toronto restaurant, "but in the end we thought it sounded too much like a face cream."

In truth, their latest record-

ing, Louder Than Words, is a second curtain-raiser for the veteran Toronto quintet. Their

The Jitters:

They're

adults

self-titled first album, released in 1987, was a bright, brassy effort that featured a horn sec-

tion, female backup singers and at least a dozen session players. "It was recorded at the whim of a producer who wanted us to sound like Huev Lewis," Packham explains. "We're not really like that - we've always been more like Elvis Costello,

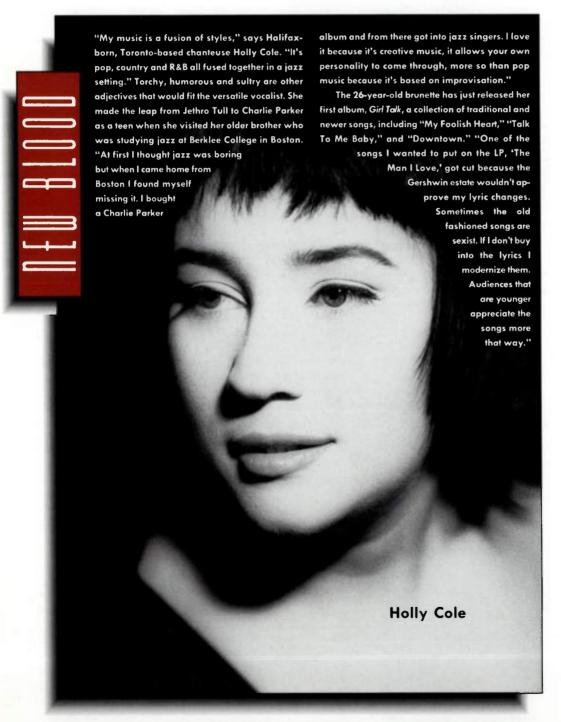
Squeeze, Nick Lowe and those type of people."

Rather than make the same mistake twice, The Jitters selected American songwriter Jules Shear (Reckless Sleepers, Funky Kings) to produce Louder Than Words. At first, Packham says, the record company wanted a producer with a more viable track record than Shear. "A lot of the people being suggested by Capitol were the type of people who get great drum sounds. That's great, but what we thought we needed was a writing improvement, a real kick in the pants that way."

By choosing Shear, The Jitters made a determined effort to improve their lyrics, becoming more "adult" in the process. "Some of the songs on the first album were written when I was 23 years old," admits Packham. "We're all around 30 now and we wanted to write about something more reflective of who we've become. The songs talk about real feelings rather than being exercises in writing pop."

As a result, Louder Than Words incorporates clever melodies with pointed lyrics more akin to Ray Davies and Costello than the sophomoric jangle of the first Jitters album.

"People have said it doesn't sound like us," says Packham. "My feeling is that this is The litters the way we were before, when we were playing the clubs. I feel a lot better about this record than I did about the first one. Either that shows how foolish I am, or it shows that maybe this record is better." - D.H.



So mus the ima angles of ing zips dream.

Touchy-feelie TV

So music videos bore you: the images are cliched, camera angles are predictable and the editing zips along like an amphetamine dream. What would you do if you had the opportunity to make your own video? If New York-based AC

TV has its way, you may find out soon.

Interactive TV, developed by Diana Gagnon and her colleagues at AC TV, allows the viewer to select from four different camera angles. You want a close-up? You got it. How about an isolated camera trained on a favorite performer? No problem. That's just the beginning. What Gagnon wants to put in your hands are enough choices to reconstruct a music video (or other program) and create a unique viewing experience.

"Technologically, the number of options that can be provided are limitless. For the moment, we're confining ourselves to what audiences are most interested in," says Gagnon. "For instance, seeing the lyrics of a song projected on the screen."

Other choices available include extra visuals that can augment or replace the original images, the ability to change the sound mix and even the chance to play costume designer.

"We made a demo tape with Peter Gabriel



and on one of the songs we put Gabriel's head on a Ken doll's body, then piped in a channel that allowed us to put a number of different outfits on the figure," explains Gagnon. "For the song 'Biko,' archival footage of Biko's life and the antiapartheid struggle is available to supplant the original images."

In areas of Quebec, including Montreal, Le Group Videotron has already installed the technology for interactive TV. It operates on the same basis as cable TV. Viewers pay a monthly fee and are serviced with a decoder box and remote control unit that allows them to interact with the program and choose the angle or area of special interest they wish to focus on. So far sporting events, game shows and children's programs are available, while music videos and celebrity interviews will be introduced later. — Lenny Stoute



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Every drop of Jack Daniel's Whiskey is seeped for days through room-high mellowing vats before aging. It's an old-time Tennessee method that simply must be taken slowly. Then, after mellowing, our whiskey gains added smoothness as it sleeps long years in charred oak barrels. Yes, it takes a lot of time to make Jack Daniel's. But after a sip, we think you'll

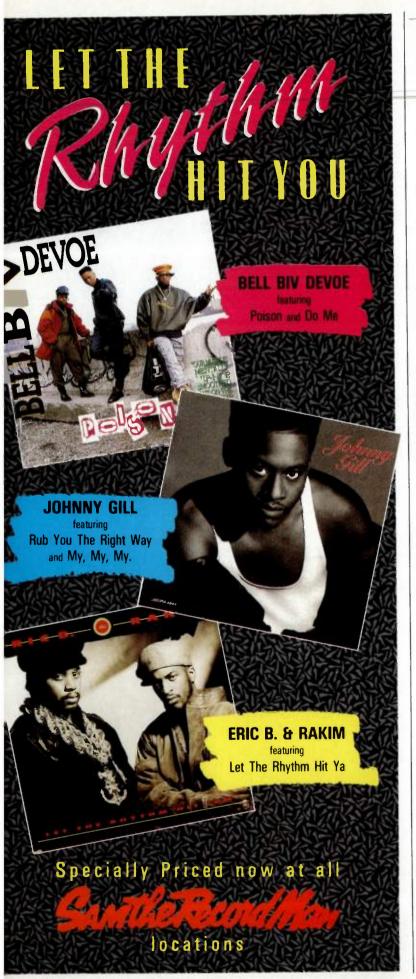
JACK DANIEL'S TENNESSEE WHISKEY

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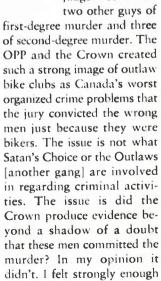
teve Earle is 35. He's been married five times and has two sons, a step-daughter and four Harleys. He's also released four albums, including a new one called *The Hard Way*.

"This is more of a band record than my last one, Copperhead Road," explains Earle. "I went through some personnel changes over the course of that album and tour and finally ended up with what I thought was the best band I'd ever had," says the Texasborn guitarist/song-

often deal with searing social issues. "I think music was originally a form of journalism; at its best, it's a form of literature," he says. One of the most dark and powerful

songs on The Hard Way is "Justice in Ontario" which deals with a murder that took place in a Port Hope, Ont., bar a few years ago. Earle learned of the case through a friend and got the details for his song from a book called A Conspiracy of Brothers, written by a former Toronto Star reporter. "These guys got

tried for being members of a motorcycle gang rather than for the murder they were accused of," says Earle, his voice rising. "In the face of convincing evidence, including a man who was a member of Satan's Choice who came forward and admitted he had committed the murder, the jury and the judge convicted



about it to write the song."

- M.L.



Steve Earle: The evidence is not clear.

writer. Earle's band, The Dukes, is now made up of Bucky Baxter on pedal steel guitar, Ken Moore on organ, Zip Gibson on guitar, Kelly Looney on bass and Craig Wright on drums. On the album Earle also enlisted the backup vocal efforts of his sister Amy Dotson, percussion input came from brother Patrick and on one song, "Regular Guy," the background vocals and claps were contributed by his two sons, three-year-old Ian and eightyear-old Justin.

Earle is a songwriter in the tradition of the storyteller. His songs are honest, raw, country-tinged rock that



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"There's a lot of things/You should hold dear/Keep in your heart/Never let go...never let go.../Pride and dignity/A sense of self/Hold on..." -

"More Than One Kind Of Love," Ioan Armatrading

s Joan Armatrading philosophising generally in "More Than One Kind Of Love," a song from her new (and 14th) album Hearts and Flowers? No. The 39-year-old singer/ songwriter/guitarist/keyboardist/producer/arranger is philosophising specifically about someone she knows who is blindly obsessed by a newfound love affair. "Most of my songs are written from observation and this one is about someone who forgets that in love - as with success, money, fame - things rise and fall and occasionally rally and rise again. You must remember to strike a balance," she explains.

Born on the Caribbean island of St. Kitts, Armatrading moved with her family to England when she was eight and, inspired by the pop music she heard on the radio, she taught herself to play the piano and guitar. "I used to make up shapes on the guitar that sounded good. I didn't teach myself from a formal guitar chord book

Joan Armatrading's Balancing Act

until much later," she admits with a chuckle.

discredit any of the producers I've worked with over the years. they've all lent something unique to the production. I've learned a lot from each one. But for me it was easier to take this next step," she explains.

As she readies herself for fall concerts, Arma-

trading keeps in mind the

need for balance. "In



Fusion Reigns

jazz? It's a combination of rock and jazz which some say emerged from Miles Davis' album Bitches Brew in 1970. Now a firmly established genre, torch-bearers include pioneers such as Buffalo's Spyro Gyra and such gifted new-comers as L.A.'s Vernell Brown Jr.

VERNELL BROWN JR.

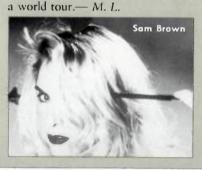
One of fusion jazz's newest players is also one of its youngest. In May of this year 19-year-old Vernell Brown Jr. released a debut recording called Total Eclipse, a mixture of acoustic piano and polished rhythms. While the L.A. native loves rock and enjoys classical music, he deliberately favors jazz. "It's more challenging for the mind, as opposed to classical music which is more technically challenging."

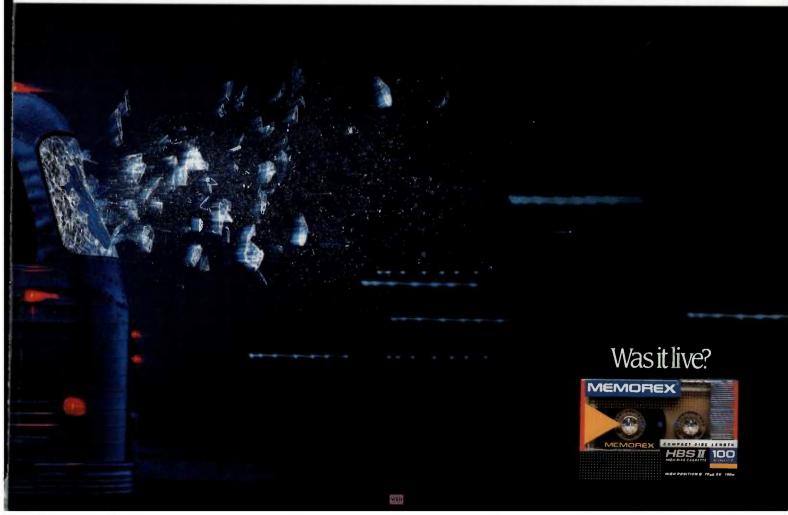
Brown's first big break came just before he graduated from high school. During a national U.S. program called "Grammy at the Schools," he was asked to stand in for the show's regular piano player. A record company executive in the

One of fusion's youngest players.

audience tracked down his home number and about a week later Brown was offered a recording contract and an opportunity to work alongside veteran producer Stix Hooper (formerly of the Crusaders). "There are more opportunities for younger musicians than there used to be," says Brown. "Wynton Marsalis [the acclaimed trumpet player] opened up a lot of doors for people like me." — Arne Larsen, lawyer and producer of the nationally syndicated radio program Jazz Inspiration, heard on stations including DC103 (Orangeville), Q101 (Ottawa), and C100 (Halifax).

MoonStruck Something is eating Sam Brown's roses. "It's taking huge chunks out of the leaves," says the 25-year-old London, England, native. Not that she has a lot of time for her favorite pastime of gardening. For the past few months Brown has been on the promotional trail for her second album, April Moon, released earlier this year. Comprised of quirky blues/pop tunes that showcase her breathy, Aretha Franklin-ish vocal style, the album was co-produced by Brown and her brother, Pete. She's also recently produced her mother's new album and is now preparing for





AVAILABLE N RECORD STO CANADA'S LARGEST AND BEST K

C

A Publishing Lion Hank Medress, the pre-

sident of EMI Music Publishing Canada, isn't your typical music business executive. For one thing, Medress has spent 30 years as a record producer, helping to craft 21 top-10 Billboard hits, including eight No. 1 singles. For another, he judges music by instinct.

"You either get it or you don't," says Medress, in EMI's brand-new, downtown Toronto office. "I'm not a bottom-line kind of guy. If a writer comes in, I can talk music with them rather than being a corporate guy who can't relate. If I've got the music, I'll figure out how to satisfy the corporate side."

Personal satisfaction is one of the reasons Medress moved to Toronto. He was introduced to Canada while producing records for The Nylons and Dan Hill and, tired of the rat race of New York City, he convinced EMI to open a Canadian office this year. Beyond publishing, he has the latitude to sign artists to production and/or development deals and help gain them recording contracts. In fact, he's intent on fashioning worldwide deals for Canadian artists.

Two months into his job, Medress had already signed eclectic songwriter Ross Harwood and Costa-Russell, a dance music duo. He'd also finalized a worldwide deal for rock band 13 Engines after year-long negotiations.

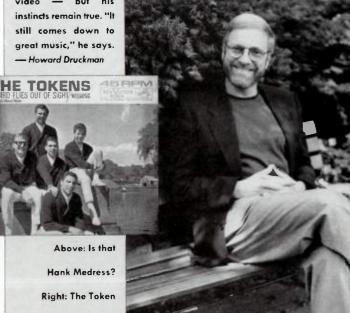
Medress' musical career began as a bassist and singer for The Tokens, whose 1962 No. 1 hit, "The Lion Sleeps Tonight," still brings him royalty cheques. He then went on to produce several generations of chart-toppers, from The Chiffons to Tony Orlando to Buster Poindexter.

But Medress' instincts were really born of the Tin Pan Alley pop songwriting scene in early-'60s New York. In fact, he still exhibits the nerve, enthusiasm and street smarts of a hustling Brooklyn songwriter.

"Everybody would sit in their cubicle and make the demos," he explains. "Which, in many cases, would end up as the master tracks. There was an incredible immediacy to it. You heard a song, an hour later you were writing the charts, two hours later you were in the studio. You could sometimes hear it on the radio the next day."

Medress talks about how music has changed since then — with tech-

nology, marketing and video - but his instincts remain true. "It still comes down to great music," he says.



publisher today.



The one place Richard Young shuts Cannibals up is on stage. No sur-prise, then, that the rhythm guitarist for the Kentucky HeadHunters nicknamed "the Nashville talking machine" by his mates — had plenty to

say during a recent phone interview. "Have I answered all your questions?" he asks after an hour.

Glasgow, Kentucky, 1969. The Young boys, Richard and Fred, and first cousin Greg Martin, sweat mightily in the grip

of Cream-induced Brit-blues fever. Eleven years and a couple of thousand bar gigs later, their group, Itchy Brother, is grinding out hillbilly rock (genus: Lynyrdis Skynyrdis) and closing in on a deal with Led Zeppelin's custom label, Swan Song. Fate intervenes when Zeppelin drummer John Bonham drinks himself into the grave, in the process offing all things Zep. Meanwhile, the free bird of southern rock takes a nosedive. The boys head to Nashville where Richard becomes a songwriter and the others Music City sessioneers.

Do brothers attract brothers? In this case it would seem so. The Youngs met up with Phelps brothers Doug and Ricky Lee and a new musical collaboration was born. "God normally gives most guys one great band and we'd had ours," muses Young. "But when Ricky Lee started singing, the room lit up, it went neon. We were like five brothers, it clicked so well." Enter Harold Shedd, producer of Alabama and K.T. Oslin. who realized the Young/Phelps, comfyas-old-slippers blues/rock band would be eagerly received by future-shocked audiences. Shedd paved the way for a long-awaited — "after 20 years!" hoots Young — contract with PolyGram.

The band's new name came courtesy blues master Muddy Waters, who fancied himself a headhunter in Chicago half-a-century ago. As for Pickin' On Nashville, the title of the HeadHunters' first album (the fastest-selling debut in country history), it's more guiding phi-



Kentucky HeadHunters: Waking folks up.

losophy than clever pun. Says Young, "We want to wake some folks up, say 'Hey man, there's some musicians down here starving to death, what's the deal?' I was one of those musicians, so let me tell you, it feels good to ruffle some feathers." - Jeff Bateman

Saskatoon's favorite sons are back with a new-found sense of maturity and a lean, taut, alternately humorous and bleak album called Snow In June. "Bryan [Potvin, the guitarist] contributed a lot to this album," says Northern Pikes' lead singer/songwriter Jay Semko. "His songs and vocals are more raw and laid-back than mine."

Potvin's song "She Ain't Pretty" is the album's first single and is based on a "beauty-is-skin-deep" experience he had during his days as a dishwasher in Saskatoon. "This beautiful girl thought I was a wealthy rock star and drove a Porsche," he laughs. "When she found it wasn't true, she didn't want to have anything to do with me. I thought I could win her back with my dazzling personality. Well, it didn't work. In retrospect, I wish I had pointed out in the song how stupid I felt about chasing after her."

Recorded at Bearsville Studio, near Woodstock, New York, the Pikes enlisted Rick Hutt and Fraser Hill to co-produce the album. Also featured are Garth Hudson (of The Band) on keyboards and accordion, John Sebastian (of the Lovin' Spoonful) on acoustic guitar, harp and autoharp, Stan Szelest (from Ronnie Hawkins' band) on piano and Crystal Taliefero (who has sung with John Cougar Mellancamp) on background vocals. "Having them there added a real spark of excitement to the record ing," admits Semko. - M. L.



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Man or university boodstore, or mail in asporare servekage bearing sufficient postage. Not responsible for last, statem, musicenceful, deleyed or disonaged entries. To be eligible, entries must be received in other than the CONTEST CLOSING DATE, MIDNIGHT, OCTOBER 15, 1990. No purchase necessary to enter.

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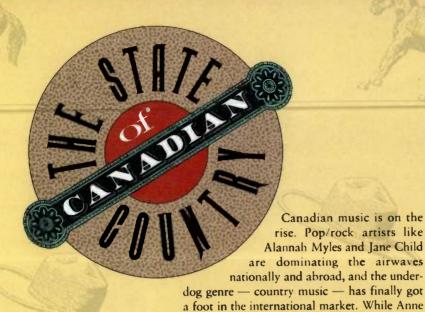
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audiences and

critics, but all's

not well. There's

dissension

among the

ranks.

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On closer inspection the illusion of vitality disintegrates. A combination of negative stereotyping, apathy and lack of radio airplay and major label support

Murray has long been a beacon of success,

there's a new generation of stars, including

On closer inspection the illusion of vitality disintegrates. A combination of negative stereotyping, apathy and lack of radio airplay and major label support is kicking the life out of many performers. Americans still dominate our airwaves; the major labels average only two domestic country artists per roster and without a recording contract under their belts, most acts are perpetually stuck playing in bars. And playing bars often means low pay and little creativity. "There's a lot of promoters out there who don't want a Canadian act in unless they're prepared to do 'X' amount of U.S. cover tunes and play from 9 p.m. to 1 a.m. with two 40 minute breaks," explains WEA recording artist and Juno-winner, George Fox. Even for a successful artist such as himself, it's songwriting royalties, not live

shows, that pay the rent. "It's that old mentality that says if you're playing country music you're just a bar band," says Fox.

"There are many talented artists who have been slugging along in the bars here in Canada for years," agrees Michelle Wright. "Nobody will give them a record deal even though they are talented enough." Wright is one of the lucky ones. After recording Do Right By Me, released by independent label Savannah Records a few years ago, the Toronto-based singer/songwriter was picked up by Arista's Nashville division and in the spring she completed a new, self-titled album featuring the single "New Kind of Love."

In Canada, direct support from major record labels for homegrown country talent is not the norm (pop/rock has a far higher priority). Instead, most Canadian country artists are signed to local independent labels and are then distributed by the majors. Artists

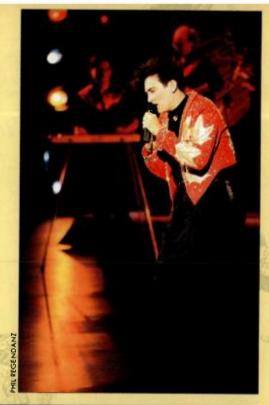
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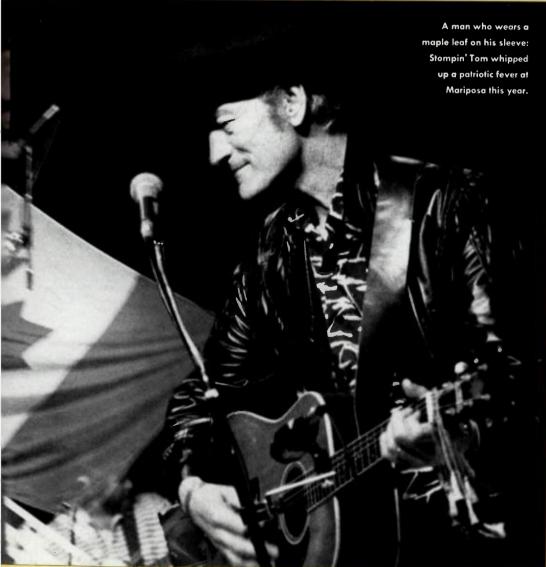
k.d. lang: the gal who opened the

door.

who can't get distribution here often look to alternate markets, including Europe, the U.S. and Japan. For those who do get distributed here, the picture is still bleak. Statistics Canada reports that Canadian country releases comprise approximately three per cent of all domestic record sales. With such a miniscule industry, acts have to develop internationally to make a decent living. To gain the attention it takes to sell records abroad, there's really only one place to go.

"It makes you legitimate elsewhere when





STOMPIN'TOM

A Canadian Country Champion Returns

In the midst of all the turmoil that has hit this country — the constitutional debate, the controversy over Free Trade — the man who upheld Canadian culture more vehemently than any other entertainer, has returned. Stompin' Tom Connors has reclaimed the spotlight he shunned 20 years ago. He's been touring the country for four solid months and his concern for Canadian culture hasn't lessened with time. "I'm afraid, very afraid," he told CBC radio in June, referring to the impending loss of Canadian identity that our political situation may bring.

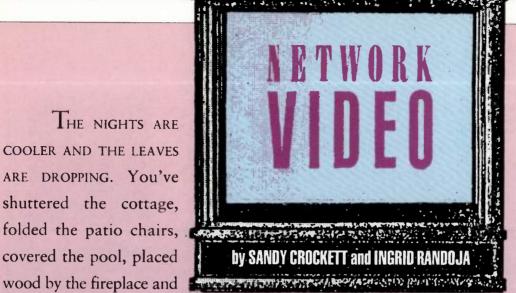
Connors was one of Canada's biggest stars in the '70s. He performed in sold-out concert halls from Toronto to Cornerbrook, Nfld. He was married on national TV. named the Goodwill Ambassador of P.E.I. and the subject of headlines whenever he decried what he saw as the power and corruption of the music industry. He once returned all of his Juno Awards to protest the industry's bestowing of similar awards to musicians who made their living in the States. He also refused to perform for one year while at his commercial zenith (in the mid-'70s) in an effort to combat the policies of the Canadian

Continued on page 37



THE NIGHTS ARE COOLER AND THE LEAVES ARE DROPPING. You've shuttered the cottage, folded the patio chairs. covered the pool, placed

popcorn by the easy chair. Summer is over and you're ready to watch videos again. But you've seen the Hollywood block-busters; you need



something different to rent or buy. Halloween is approaching but you're tired of the slash-and-mutilate. sex-starved teenager films. What else is there? Here is a quick peek into the Hal-

loween video trick-or-treat bag: quick reviews of old favorites you may have forgotten and some new releases you should not ignore.

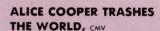
THE POGUES: LIVE AT THE TOWN AND COUNTRY, MCA

If you're into bands with designer haircuts and perfect teeth, this is not for you. The rough-and-ready look of the video is an accurate reflection of the band in a live setting. Raw, angry and emotional. Highlights: "Thousands are Sailing," "London Calling" (with Joe Strummer), "Fairytale of New York."

THE JEFF HEALEY BAND: SEE THE LIGHT LIVE FROM LONDON, BMG

Guitar legends are not made chiefly by recordings, but by

live performances (Healey is a spellbinding solo performer) with solid musical backup. Highlights: "Roadhouse Blues," "All Along the Watchtower," "My Little Girl." Also has three video clips including the previously un-"When available Light Comes Falling From the Sky."



Who is more suitable for your Halloween celebrations? This document of his recent tour includes all the trash that made Cooper famous: chains, whips, black leather, street fights, blood, violence. Old songs receive the best response. Highlights: "Steven," "Ballad of Dwight Fry," "I Love the Dead."

HARRY CONNICK JR.: SINGIN' AND SWINGIN', CMV

The young man, who is single-handedly bringing '40sstyle crooning to a new generation, is featured both in conversation and in song. A must for those who have

Harry Connick Jr.



never seen this unique new talent in concert.



THE CORN IS GREEN

(1945), MGM/UA Import BETTE DAVIS, JOHN DALL, JOAN LORRING D: IRVING RAPPER

Return to school with Bette Davis as she gives one of her more restrained and underrated performances as an English school-marm who inspires and nurtures a young Welsh miner. Sentimental but not mawkish.

WRITTEN ON THE WIND (1956), MCA

ROCK HUDSON, LAUREN BACALL, ROBERT STACK

D: DOUGLAS SIRK

Melodrama at its best. Douglas Sirk's films, full of swelling orchestration, dripping technicolor and outrageous plots, are more than kitsch. They're indictments of American society in the 1950s. In this film, Robert Stack's marriage to Lauren Bacall becomes a nightmare, while his nymphomaniac sister (Dorothy Malone) stalks Rock Hudson. Worlds collide and crumble.

LIFEBOAT (1944), Key TALLULAH BANKHEAD, WILLIAM BENDIX, WALTER SLEZAK D: ALFRED HITCHCOCK

Hitchcock's gripping tale of a band of men and women left floating adrift after a Nazi U-Boat attack. They rescue a Nazi officer and must decide whether to trust him to guide them to safety. Hitchcock creates magnificent, suspenseful moods of tension and intrigue on the cramped lifeboat.

THE MANCHURIAN CANDIDATE (1962), MGM/UA FRANK SINATRA.

LAURENCE HARVEY, JANET LEIGH D: JOHN FRANKENHEIMER

Laurence Harvey portrays a Korean War hero who has been brainwashed by political conspirators who want him to assassinate a key political figure. Layers of paranoia and misinformation cloak this excellent thriller. Uncanny parallels to the I.F.K. assassination caused the film to be pulled from theatres in 1963.

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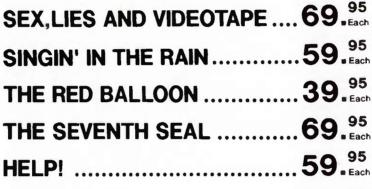
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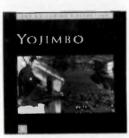


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THE SOUND OF MUSIC

(1962), CBS/Fox
JULIE ANDREWS, CHRISTOPHER
PLUMMER, ELEANOR PARKER
D: ROBERT WISE

To commemorate the 25th anniversary of *The Sound Of Music*, CBS/Fox has rereleased the film on video in an all-new collectors' edition. Call it corny, but it remains one of the most popular films of all time and is a welcome return to the video market. Also being re-released, as part of the Rodgers and Hammerstein collection, are *South Pacific*, Carousel, Oklahoma and, after a five-year hiatus, *The King and I*.

BONNIE AND CLYDE

(1967), wa Warren Beatty, Faye Dunaway, Gene Hackman D: Arthur Penn

Warren Beatty's Clyde Barrows is everything Dick Tracy should have been: cocky, rambunctious and sexually charged (albeit frustrated). This landmark film helped establish violence as a cinematic art form and made criminals into popicons.

THE SEARCHERS (1956), WB JOHN WAYNE, JEFFREY HUNTER, VERA MILES, NATALIE WOOD D: JOHN FORD

Disturbing in that our hero, John Wayne, is an obsessed and unlikable man. He portrays Ethan Edwards who searches for his niece, captured during a Commanche attack on the Edwards family. Beautiful western vistas serve as the backdrop for this challenging film in which John Ford's darker side is revealed.

THE THIN MAN (1934), MGM/UA WILLIAM POWELL, MYRNA LOY, MAUREEN O'SULLIVAN D: W.S. VAN DYKE

A classic of the highest rank, *The Thin Man* is as fresh, witty and fun today as it was when it first appeared over 50 years ago. Based on a Dashiell Hammet story, urbane Nick

and Nora Charles are a wealthy, martini-quaffing couple who find themselves solving murder mysteries. Powell and Loy are marvellous as the free-spirited couple. The five successive *Thin Man* films don't shine quite as much as this original.

LASER

KING KONG

(1933), PolyGram Criterion
FAY WRAY, TOY GORILLA
D: MERIAN C. COOPER

Even though the new, restored video print (NOVA) of the classic tale of the beast who wants to monkey around with beauty is good, it cannot shake a banana at the superb laser pressing. The CLV and CAV versions contain an informative running commentary by film historian Ronald Haver and the latter has additional supplementary material, including a visual essay on the making of the film.

DEAD CALM (1989), WB SAM NEILL, NICOLE KIDMAN, BILLY ZANE

D: PHILIP NOYCE

Give yourself a treat and view the laser disc of this fast-paced, edge-of-your-seat thriller about a couple terrorized at sea by a shipwrecked stranger. The letterboxed laser version, with its crisp detail and excellent sound, emphasizes the vast, empty sea that surrounds and isolates the small, becalmed sailboat.

JORROR

CLASSIC HORROR TRAILERS VOLS. ONE

TO SIX, Sinister Cinema

Read on if you dare. They're here. Just in time for Halloween. Six terrifying compilations for video victims who believe previews are more entertaining than the main



N

Near Dark: Vampires go west. Lance Henriksen, Jenette Goldstein and Bill Paxton star in Kathryn Bigelow's solo directorial debut.

feature. Image quality varies from clip to clip, but that's part of the fun.

NEAR DARK (1987), HBO LANCE HENRIKSEN, BILL PAXTON, JENETTE GOLDSTEIN D: KATHRYN BIGELOW

Outlaw vampires terrorize the modern West to an atmospheric Tangerine Dream score. Flamboyant direction (Bigelow also did *Blue Steel*) and a biting sense of humor—the bar scene is a classic combo of horror and laughter.

DAWN OF THE DEAD

(1979), HBO

TOM SAVINI, DAVID EMGE D: GEORGE A. ROMERO

The classic sequel to Night of the Living Dead. This

visual pun on consumerism — zombies eat people in shopping malls — is available uncut on video and is not for weak stomachs or hearts. Far better than the heavily censored third film in the trilogy, Day of the Dead.

THE STEPFATHER

(1987), Nelson

TERRY O'QUINN, JILL SCHOELEN, SHELLY HACK

D: JOSEPH RUBEN

A creepy performance by O'Quinn as the ideal husband and father obsessed with having the perfect family, even if it kills them. Skilfully directed, nasty but implicit violence. Don't watch with Dad unless you've finished your homework and all the chores.

FOREIGN

BABETTE'S FEAST (1987), Orion STEPHANE AUDRAN, JEAN-PHILLIPE LAFONT, GUDMAR WIVESSON

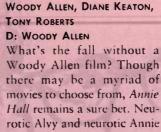
D: GABRIEL AXEL

A moving tale of a maidservant's desire to cook a lavish French dinner for a group of aged and very pious Danes. Feelings of compassion, artistry and the need to forgive oneself flood the film providing a truly emotional experience. Exceptional cinematography and acting.

THE MODERNS (1988), Nelson KEITH CARRADINE, LINDA FIORENTINE, GENEVIEVE BUJOLD D: ALAN RUDOLPH

Paris' legendary artistic community of the 1920s gets an ironic once-over in this sly and subversive look at art as advertising. Carradine plays an artist turned forger who is caught up in a society where art represents money, love and self-promotion.

Ron Eldard and Annabella Sciorra tie the knot in True Love.



ANNIE HALL (1977), MGM/UA

movies to choose from, Annie Hall remains a sure bet. Neurotic Alvy and neurotic Annie la-dee-da their way through the urban landscape of New York in search of romance and the all-important relation-

YOUNG FRANKENSTEIN

(1974), Key GENE WILDER, PETER BOYLE, MARTY FELDMAN D: MEL BROOKS

Mel Brooks is at his best in this hilarious spoof of the Frankenstein legend. Young Frankenstein goes beyond the toilet humor and sight gags found in some of his other films. Skilful black-and-white cinematography, authentic sets and music enhance a great script and funny performances.

TRUE LOVE (1989), MGM ANNABELLA SCIORRA, RON ELDARD D: NANCY SAVOCA

If you think true love doesn't exist, you are wrong. Discover it in this off-beat, award-winning film about a

young Italian couple in New York planning their wedding day. One of the best little films of 1989.

HARVEY (1950), MCA JAMES STEWART, JOSEPHINE HULL D: HENRY KOSTER

Elwood P. Dowd, one of Stewart's best and most endearing creations, never goes anywhere without his invisible companion: a rabbit named Harvey. If you haven't seen this film, hop to it.

SUSPENSE

BLUE VELVET (1986), WB KYLE MACLACHLAN, ISABELLA ROSSELLINI, DENNIS HOPPER, LAURA DERN D: DAVID LYNCH

This is a strange one and if you don't get the joke, you'll miss the whole point. If you were intrigued by Twin Peaks, Lynch's TV series, don't miss this similar, highly stylized effort. A disturbing vision of the decay beneath the American dream. You may not enjoy the lurid story, but you'll never forget it.

FEAR IN THE NIGHT

(1947), Sinister Cinema PAUL KELLY, DE FORREST KEL-LEY, ANN DORAN, KAY SCOTT D: MAXWELL SHANE

De Forrest Kelley (Star Trek's Dr. "Bones" McCoy) stars as a tightly wound bank teller who commits a murder in his dreams, then wakes up with blood on his wrist, an unexplained key in his possession and the memory of a mysterious hypnotist neighbor. A seldom-seen treasure.

THE DARK CORNER

(1946), CBS LUCILLE BALL, CLIFTON WEBB, WILLIAM BENDIX

D: HENRY HATHAWAY

When perfect secretary Ball's private-eye boss is framed for murder, she cleans the bloodied

Peter Pan, WB Nightbreed, Media Canterville Ghost (1944), MGM/UA

Next Voice You Hear, MGM/UA

Fearless Vampire Killers, MGM/UA

Crazy People, PA Common Threads: Stories From the Quilt, HBO

Carousel, CBS State Fair (1945), CBS

Murder on the Orient Express, PA

Naked Gun, PA Tucker, PA

Crocodile Dundee II, PA

When Harry Met Sally, Nelso

Bill and Ted's Excellent Adventure, Nelson

Lock-Up, MCA

Mountains of the Moon, MCA

Cry Baby, MCA Miami Blues, Orion

Glory, RCA

Bird on a Wire, MCA

Back To The Future Part III, MCA

House Party, RCA The Guardian, MCA

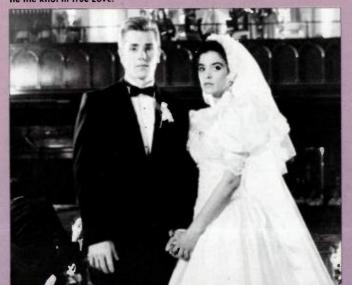
Spaced Invaders, Buena Vista

Fire Birds, Buena Vista Wild Orchid, RCA

The Cook, The Thief, His Wife and Her Lover,

Cineplex The Gods Must Be Crazy II, RCA

Mystery Train, Orion Last Exit to Brooklyn, RCA





All Dogs go to Heaven



A MUST FOR ALL CHILDREN!

Don Bluth, the genius behind "An American Tail," "The Land Before Time" and "The Secret of NIMII" creates a song-filled spectacular of loyalty, honor and friendship. "All Dogs Go To Heaven" is certain to be a family classic and features the character voices of Burt Reynolds, Dom DeLuise, Loni Anderson, Judith Barsi, Melba Moore, Charles Nelson Reilly and Vic Tayback.

STREET DATE: August 29, 1990

GOLDCREST SORISES A SULLVAN OF UTH STUDIOS IRELAND YTD. PRODUCTION • A DON BLUTH FILM • "ALL DOCS GO TO HEAVEN IT AN HOLD OF LONI ANDERSON • JR DITH BARSI • DOM DELL'ISE • MELBA MOORE • CHARLES NELSON REHLY • BURT REVNOLDS AND VIC TAYBACK PRODUCTION OF AN OFFICE OF THE PRODUCTION O

"All Dogs Go To Heaven" 301868 - VHS Hi-Fi - BETA Hi-Fi - SOI NDTRACK ALBI MAVAILABLE ON CURB RECORDS | Color, Stereo - G | TO DOLES SURROUND Registered service mark of the National Captioning Institute. Used with permission. TM © 1989 Goldcrest and Sullivan Bluth Ltd. ALL DOOS GO TO HEAVEN* © 1989 United Arrists Pletures, Inc. All Rights Reserved. THE SECRET OF NIMIT © 1982 Mrs. Brisby, Ltd. All Rights Reserved. Compilation © 1990 MGM UA Home Video, Inc. All Rights Reserved.



poker, lights his cigarette, mends his suit and helps him solve the mystery. Not in the same class as Maltese Falcon (WB), Double Indemnity (MCA), Big Sleep (WB) and Thin Man (MGM), but a solid film noir by an accomplished director and should not be missed by fans of the genre.

BLOOD SIMPLE (1984), MCA JOHN GETZ,

M. EMMET WALSH, FRANCES
McDormand

D: JOEL COEN

Joel and Ethan Coen's audacious, small-budget film-noir tribute should be required viewing by all those Hollywood accountants who have forgotten that style, substance and imagination mean more than product placement. When a man hires a killer to eliminate his wife and her lover, he triggers a chain of events that entangle even the most objective movie-watcher.

ACTION

DELIVERANCE (1972), WB JON VOIGHT, BURT REYNOLDS, NED BEATTY, RONNY COX, BILLY MCKINNEY

D: JOHN BOORMAN

The ultimate male bonding film, *Deliverance* is a tension-filled account of four men on a canoe trip who are attacked by a pair of murderous hill-billies. Virility becomes the key to survival and Voight and Reynolds play off each other superbly.

APOCALYPSE NOW

(1979), Paramount

MARTIN SHEEN, MARLON BRANDO, ROBERT DUVALL, FREDERIC FORREST D: FRANCIS FORD COPPOLA

A somewhat laborious, however powerful, effort on the part of Coppola. Sheen plays a Special Forces officer sent up-river into the heart of Vietnam to terminate the crazed command of a renegade American colonel played by Brando. Visually stunning and often surreal. Considered by many to be the best Vietnam film made.

N

GLORY (1989), RCA MATTHEW BRODERICK, DENZEL WASHINGTON, MORGAN FREEMAN D: EDWARD SWICK

This film won three Oscars, but did not attract the box-office attention it deserved. Maybe the image of black soldiers carrying guns to win their freedom was unsettling to white movie-goers accustomed to seeing black men portrayed as good-natured chauffeurs. Excellent performances, emotional score and letterboxed cinematography.

DO THE RIGHT THING (1989), MCA SPIKE LEE, DANNY AIELLO, OSSIE DAVIS, RUDY DEE D: SPIKE LEE

Spike Lee, an exciting young director, created the best and most controversial film of 1989. Tempers boil, leading to an explosive confrontation between the white owner of a pizza parlor and his customers in a black urban neighborhood suffering through the oppressive heat of summer. Invigorating, stylistic tour de force.

MOUNTAINS OF THE MOON (1990), MCA PATRICK BERGIN, IAIN GLEN D: BOB RAFELSON

The most ignored film of the year and one of the best. In the 1850s, two men set out to find the source of the Nile. Their relationship, fuelled by the mysteries and dangers of Africa and the intrigues of civilized England, is the root of this epic adventure and should appeal to fans of Lawrence of Arabia (RCA) and The Man Who Would Be King (CBS).

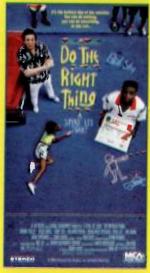


Esposito can't
take it any more
in Do the Right
Thing. Below:
Fighting for
freedom in the
Oscar-winning
film Glory.

Right: Giancarlo



TWO OF THE MOST TALKED ABOUT FILMS OF



(AVAILABLE NOW)

1989

PRICED TO OWN



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PRESENTS



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THE UGLY DUCKLING Approx. 30 min.



THUMBELINA



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RUMPELSTILTZKIN Approx. 30 min.



THE ELVES
AND THE SHOEMAKER
Approx. 30 min.

Tresenting "Timeless Tales," an enchantingly collectible new series from Hanna-Barbera Home Video and Hallmark Cards. Specially selected for their universal appeal, these six fairy tale favorites are positively brimming with exquisite animation and nostalgic charm. Added bonus: Each cassette includes: an 8-page "Timeless Tales" booklet and colorful Character Stickers!

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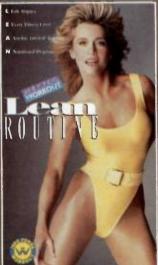




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STREET DATE: OCTOBER 3





WARNER HOME VIDEO

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Program and Photography © 1990 June Fonda Photography: Matthew Rolaton. Design © 1990 Warner Home



NEW

you get a record deal out of Nashville," explains Wright. George Fox agrees. "Like it or not, we've got to make it in the States in order to get (star) status," says the Albertan cattle rancher. "It's a lot more competitive and tougher to get in down there, but if you do make it, the rewards are bigger."

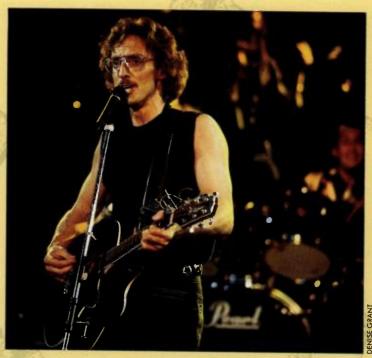
Country radical k.d. lang believes the key to cracking the U.S. (where her album, Absolute Torch And Twang, went gold without a radio hit) is determination. "The No. 1 difficult thing is what you make it in your own mind. The States is a very big market. If you have the talent, persistence and gumption to fight and survive in a very big market, then it's not hard at all. If you want to involve yourself in it, be prepared for it."

lang has opened many doors for her fellow artists by bridging the generation gap and exposing new audiences to her style of country music. And despite the absence of label and broadcast support in Canada, the genre has survived and begun to grow. Country songs have matured lyrically and are musically adventurous. Country artists have shed the hayseed imaging that was popular in the past and are now singularly responsible for propelling the cowboy chic that has swept most urban centres. The new breed of Canadian country acts offer diverse musical styles, including: traditional (Prairie Oyster, Anita Perras), progressive (lang, The Dots), bluegrass (The Good Brothers), western (Ian Tyson, Gary Fjellgaard), pop/rock (Blue Rodeo, Rita MacNeil), folk (Cowboy Junkies) and country/blues (Wright, Lynne and the Rebels).

Although audiences are eating up the new

country, broadcasters have been slow to embrace non-traditional styles. Windsor-based group Lynne and the Rebels has a new debut Roto Noto album Rebelu-tion that is gradually winning over country radio, but they admit it's been a struggle. "We've had a real problem gaining acceptance," says lead vocalist Lynne Wilson. "A lot of people say I sound like Janis Joplin. For country music, I don't know if that's good or bad. It will never be as easy for us as it is for someone like Randy Travis who does straight-ahead country. I don't know if it'll ever change to our benefit totally, but k.d.'s opened many doors with her music."

Country music may be suffering at the hands of radio broadcasters, but according to research analyst John Feihl's



1989 study, "Broadcasting Initiatives for the Development of Canadian Talent," so is all Canadian music. The CRTC (Canadian Radiotelevision and Telecommunications Commission) states that radio must play 30 per cent Canadian content (Cancon) between 6 a.m. and midnight. Feihl found that the programming of most Canadian tracks takes place during "offhours" (7 p.m. - 6 a.m.) which the CRTC does little to regulate. The result is a late-night ghetto of Canadian content which "frees other dayparts for a greater number of foreign recordings." Consequently, Canadian acts aren't getting the exposure they need to sell records or get regular gigs.

performing on
his CBC-TV
special, to be

aired this fall.

National Exhibition, an organization that he felt was spending too much time promoting foreign performers. He turned on a dime from being country music's Canadian superstar to being an inflammatory renegade and self-appointed homegrown music spokesperson. The quest consumed him. The industry could no longer relate to him as a simple singer/songwriter; he had become a political figure.

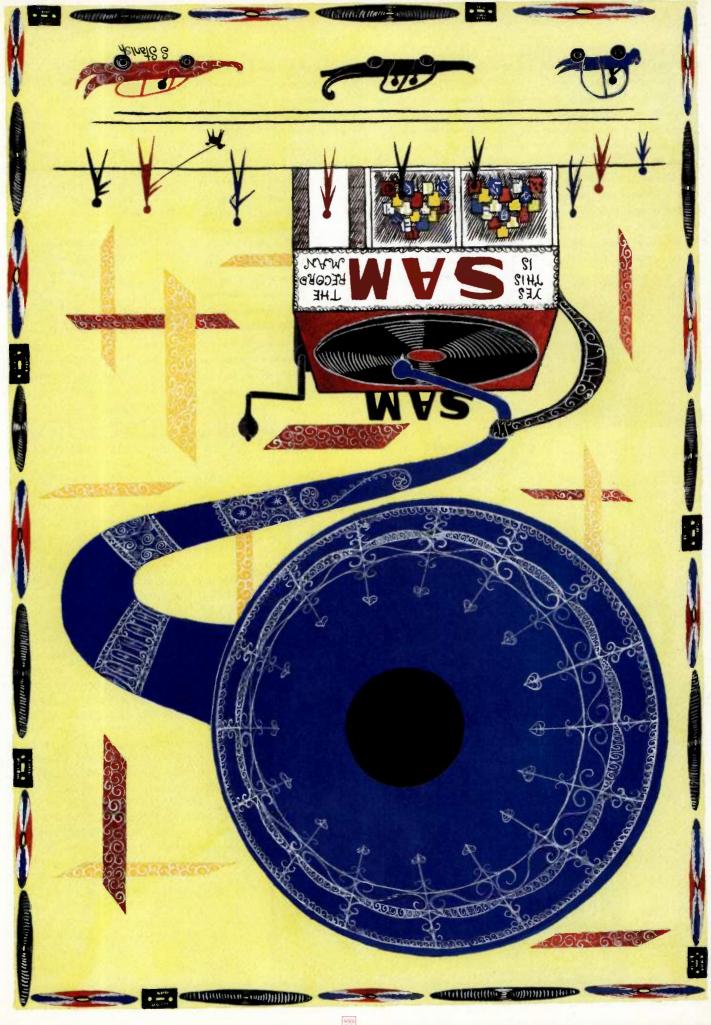
Born 55 years ago in New Brunswick, Connors' life story is as poignant and captivating as any of his songs. An adopted child, he tried to escape from his home in Skinner's Pond, P.E.I., hundreds of times. He hit the road in his early teens and travelled by rail across Canada with his friend, Stevedore Steve Foote,

author of The Complete Stompin' Tom, the penultimate document of Connors' early years. "I met a group of school teachers in Winnipeg who asked me why there weren't any Canadian songs" recalls Connors. "The only one they could think of was the national anthem. That's when I decided to write about this country, about its people." After cutting a few records for local radio stations in Northern Ontario, Connors set up the Boot label and began a recording legacy that would span some 35 albums. His popularity was hewn through incessant touring and songwriting. His characters - Bud the Spud, Big Joe Mufferaw, Ben in the Pen - became emblems for a cultural coming-of-age. In 1973 he filled Massey Hall in



Toronto with then-mayor David Crombie as emcee, and began to use his soapbox to speak out against the industry and its betrayal of the Canadian music scene.

The industry didn't take kindly to Connors' accusations. Major country radio stations across Canada cut his records from their playlists, the CNE refused to hire him and he was no longer presented with any Juno Awards. Connors' momentum was stilted. Though regional radio



Why do radio station music directors feel the need to shove Canadian artists to the back burner? Do Americans produce superior quality recordings? Veteran announcer McCormick, the popular host of the nationally syndicated All-Star Country series and DI at Vancouver radio station CJJR-FM, thinks so. He believes Cancon regulations give artists recognition when they don't deserve it. "Unfortunately, a lot of Canadian country artists are getting by on just royalties from airplay with pretty inferior products — off-centre 45s when the whole world has gone CD, 1972 technical thinking, 1967 songwriting - some material is pretty passé that they expect us to play," he says, adding that "it's getting better, but there's still an awful lot of bad Canadian records coming into our station. It's a case sometimes of us going through them and trying to pick the best of the bad just to put the number of new Cancons we need on the playlist that week."

Joel Christie, music director at Hamilton's CHAM radio, disagrees with McCormick. "It's tougher to select Canadian country because there's so much competition and good product coming our way. Times certainly have changed. There are dry spells, but then you can go through a period where there's enough to last you an entire day."

According to Christie, there is a wealth of quality country talent available, but many broadcasters need to be convinced. Perhaps more demand from the public would make a difference. To gain the public's acceptance, without radio support, record labels and distributors need to push harder for bigger displays at the retail level and make stronger efforts to gain publicity through the media. But implementation of these strategies takes money, a commodity that few independent labels have. Brian Ferriman, president of Toronto-based independent label, Savannah Records, and manager of five major country acts, including Anita Perras and The Good Brothers, believes a shuffling of priorities by radio stations could provide the solution. "I'd



like the Cancon regulations to demand that the distribution of Canadian music be calculated and enforced on an hourly basis rather than a daily basis." This type of airplay would stop the Cancon ghettos, expose more people to Canadian country music and in turn sell more records, says Ferriman.

Canadian country music may have a low profile at radio, but artists such as k.d. lang have done a lot to increase the visibility and popularity of the genre in alternate ways. By winning Grammy Awards as well as Juno Awards, and gaining critical acclaim on both sides of the border, lang has proven a career doesn't have to depend completely on radio support. It would be nice to have it, though. "We deserve the right to be recognized as artists and singers who offer something unique," says Michelle Wright. Most rights don't come without a fight, though. The battle's just begun.

Brenda Whitehall is a freelance print and broadcast journalist based in Hamilton, Ont.

Country music meets Janis Joplin: Lynne and the

Rebels.

stations continued their support, the ones in Canada's major markets did not. Instead, they heaped American country acts into their rotation, ignoring the countless requests for Connors' songs. Fed up with the business, Connors quit performing in 1978.

In the late '70s, Connors retired to a homestead in Balinafad, Ont., where he continued to operate Boot, all the while investing his earnings with the help of manager Jury Krytuk, from whom he has recently

split. Despite being ostracized, Connors has done well. He drives a Mercedes Benz and his name appears at the top of several lucrative land deeds. Connors' and Krytuk's managerial savvy guaranteed he would not end up a pauper, nor a tragic hero like fellow country artist Tommy Commons who drove his car off a bridge in 1983. During his hiatus, Connors performed occasionally for friends. His national pride remained unbowed and

eventually his lust for the stage returned.

Late last year Connors signed to Capitol Records and his vast catalogue was then re-released. Capitol also released his newest album, Fiddle and Song, featuring the single "I am the Wind." While his image has been plastered across the entertainment pages of most major newspapers for months, commercial radio has continued to blockade Fiddle and Song. Obviously,

hard feelings remain.

Capital Records' faith in Connors remains, however, and perhaps with the company's help he can regain some of his former glory. Through his new recording and recent performances, Connors is once again committing himself to the fight for Canadian identity. Spreading his convictions among a new generation of fans, Stompin' Tom Connors is standing on guard for thee. - Dave Bidini

TODAY'S COUNTRY



CASSETTES \$8.99 ON SALE OCT. 1-20

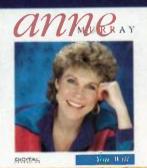
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EDDIE RABBITT

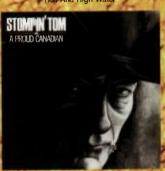
"TEN YEARS OF GREATEST HITS"
Includes
"I Love A Rainy Night"



THE BAMA BAND
"TAKIN' OFF THE EDGE"
Includes
"She's Movin' In"



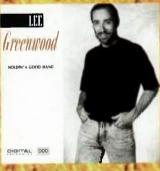
TANYA TUCKER
"TENNESSEE WOMAN"
Includes
"Walking Shoes"



STOMPIN' TOM
"A PROUD CANADIAN"
Includes
'Bud The Spud



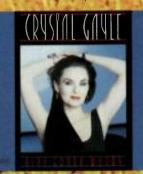
DAN SEALS
"ON ARRIVAL"
Includes
"Love On Arrival"



LEE GREENWOOD "HOLDIN' A GOOD HAND" Includes "Holdin' A Good Hand"



PIRATES OF THE MISSISSIPPI "PIRATES OF THE MISSISSIPPI" Includes "Honky Tonk Blues"



CRYSTAL GAYLE
"AIN'T GONNA WORRY"
Includes
"Everybody's Reaching Out For Somebody"



Bud Country Network

The Good News

After 17 years and nine albums, most bands wouldn't have the energy left for an album titled Live Fast, Love Hard. It would be more like Sleep Hard. Chew Slowly. But the Good Brothers are still rarin' to go. From their first gig at Toronto's Riverboat Club in 1973, the Goods have enjoyed tremendous success. counting among Canada's most consistently entertaining musical groups. Eight Juno Awards and sales of more than 250,000 albums in Canada confirm their popularity as a sure-shootin' country sensation. One of a small number of country groups keeping bluegrass viable to a large audience, the Brothers have a habit of delivering the goods

The Good Brothers: Still amazed by the variety of audience they draw.

every time.

"Over the last few years," explains Bruce Good, "we've consolidated our strengths,

especially live, and that's got to show up on the new album. Our strengths lie in high-energy country tunes, but I think we mix it up real good. Let's face it, people come to see us to have a good time. What still amazes me is the variety of audience Continued next page



Patricia Conroy: A New Blue Angel

Patricia Conroy describes herself as a traditionalist with a modern twist "in the vein of a female Dwight Yoakam." Her new, debut album, Blue Angel (named after a country bar in Montreal), was produced by Randall Prescott of Family Brown and it showcases her sweet, Pasty Cline-ish, melodic voice. Conroy is joined by her band, plus a host of Nashville fiddle, dobro and peddle steel players on the album, as well as country veteran, Vince Gill, a vocalist she's long admired. While Conroy wrote more than half the songs on the LP, there are also contributions by Eddie Schwartz, Barry Brown,



RIGHT LIGHT

Pat Temple and the High Lonesome Players: Down From the Hills

Pat Temple and the High Lonesome Players have a style all their own. On the group's debut album, *Stone Boat* (due out soon on the fledgling Latent Records label), the western-swing styled band sets down a rocky groove with an emphasis on the "western." "We're carrying on a very old tradition of hillbilly jazz," asserts Temple, "while still taking it in our own direction."

The son of a ragtime musician, Temple says good-time music is

Continued next page



A female Dwight Yoakam?

Prescott and a cover of the Wanda Jackson tune, "Why I'm Walkin'."

Born and raised in Mon-Continued next page

Good News cont.

that we get."

The Goods are signed to the Toronto-based Savannah Records label and besides being a presence in Canada, their albums are available in 14 European territories. In fact, the group will be touring Europe in the fall. Bruce says they've stopped worrying about "cracking" the U.S. market. "They still have an attitude of: 'Country music originated here, in the hills of Tennessee,'" says Bruce. "But

it's changing. There's all kinds of disappointments in this business, needless to say. I don't hold my breath any more. Then again, I don't want to sound like an old baseball player, but I think we're having a pretty good career."

Country music has enjoyed a recent rejuvenation, says Bruce, because "all the people listening to the Grateful Dead have grown up now. It's almost as if music itself has gone full circle. Country has always been there; it's steady."

Patricia Conroy cont.

treal, Conroy has been living in Vancouver for the past 10 years. Five years ago, she picked up her first guitar and she wrote her first song three years ago. "I started writing because I found it hard to find songs written by other people that I could relate to," she says.

While the rest of Canada is just being introduced to her, Conroy's been the focus of attention on the West Coast for a few years. Since 1988, the British Columbia Country Music Association has presented her with five awards, including Female Vocalist of the Year and Entertainer of the Year.

Canadian Country Music Association Update

Country Music Week

At press time, the CCMA was preparing for its annual Country Music Week, September 3 to 9 in Edmonton. The capper to the week of activities was the CCMA Awards, as well as the final competition of the Bud Country Talent Search. Look for more complete coverage in a later issue of NETWORK.

A Rising Profile

Recent CCMA projects include a program called "This is Your Country," a retail promotion raising the profile of Canadian country artists. Starting in July, fans were invited to vote for their favorite country entertainers and ballot boxes were placed in 1,000 stores nationwide. It was the biggest project the CCMA has ever undertaken, and one of the most important. Sheila Hamilton, executive director of the CCMA, says that "getting Canadian country front-racked is difficult." But a push from retail experts involved in the association should improve matters. Air Canada has also committed to play Canadian country onboard its flights.

by DAVID MACINTOSH

BRIGHT LIGHTS cont.

in his blood. Encouraged by the folk boom in the early '70s, he formed the band Prufrock, in Kingston, Ont. Later, when he was in Alberta working on the pipeline, Temple became hooked on country music. He returned to his home town of Toronto and before he knew it, he had a sturdy band of skilletlickers behind him, including bass-slapper Reno Jack (formerly with Handsome Ned) and fiddling sensation Dave Allen.

The new album boasts an array of notorious, roots-oriented musicians like Willie P. Bennett, Joe Haag and Reverend Ken. "Certainly nobody on this record did it for money. Most of the players are just people who we've met by touring through Canada, people who wanted to be involved in the music," says Temple.

Carmen Westfall: Making Country Rock

Toronto country-rocker Carmen Westfall is set to make a big impact on the Canadian music scene. With a string of independently released singles (including a New Zealand No. 1 hit) and a highly-praised debut album, Talk Around Town, her years of performing seem about to pay off. "My first band was on the road all the time," Westfall recalls, "so that was all I knew as a musician. Lately I've taken a new approach. I've been working hard on songwriting, but I also know that you're only as good as the band behind you." Westfall's rollicking live shows feature a high ratio of original songs and it's obvious she's capable of sure-fire hit songs. "We're definitely not 'straight country," she says. "I like country rock better because you reach a wide, hip audience.

We do some real hurtin' country songs, but I just can't do that stuff all night."

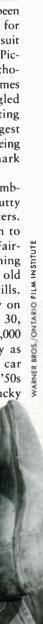
Westfall has been making major inroads with her career, but she's still very realistic about the "humbling" business of being a public entertainer. "There are still times when people say to me 'that band is too rocky,' or 'those jeans are too tight.' You've never really got your feet on solid ground — but I don't think I'd enjoy being in this business if it was a solid thing to do. It builds your character and that shows in your singing and your playing."

Country-rocker Carmen Westfall.



Bud Country Network







James Byron Dean died 35 years ago. But thanks to the mega-marketing of his self-made, sensitive, angry, gorgeous-young-man mythology, death hasn't gotten in the way of his popularity. James Dean will be young, beautiful and rebellious forever.

Dean's basic appeal can be found in a recent advertisement for Converse Shoes that uses an old shot of him wearing — what luck! — their product. He is sprawled in a director's chair with his feet up on a table, dressed in a black sweater, chinos and Converse-made Jack Percell tennis shoes. The caption that upped Converse sales figures 50 per cent reads: "Cool cats. Cool dogs. Not fade."

Not fade indeed. Attorney Mark Roesler is making the young man who charmed teens

by CINDY PEARLMAN

and irritated parents a bigger star in his death than he ever was alive. President of Curtis Management Group, Roesler is the middleman between the families of deceased

celebrities (including Abbott and Costello, John Belushi and Babe Ruth) and the business world. Roesler understands that death equals opportunity and, with a number-one client like Dean, immortality means big bucks. He has licensed scads of T-shirts, prints, notebooks, notecards, pillowcases and posters, but he has also turned down a few products.

Like vials of James Dean's sweat (trapped and preserved with special chemicals) and James Dean macho spray.

"Only a handful of people span decades," explains Roesler, who grew up 10 miles away from Dean's home in Fairmount, Indiana. "We are very careful with the

products we authorize." Although Roesler refuses to mention specific dollar figures, it is easy to calculate that he and the family are quietly making a fortune.

Those who use Dean's face without permission are asking for trouble. Oxford Jeans and Japanese company O'Rion Press have been on the receiving end of the family's wrath for the unauthorized use of pictures in ads. A suit was filed against the Academy of Motion Picture Arts and Sciences for selling an unauthorized James Dean poster. The so-called James Dean Foundation in California got tangled up in legal woes when they went soliciting money to build a monument. The largest cologne company in the world, 4711, is being sued by Curtis for taking out a trademark registration for a James Dean cologne.

Everyone wants a piece of Dean. His tombstone is chipped and cracked by the putty knives, hammers and picks of relic hunters. But the fathers of Fairmount don't seem to mount Historical Museum does a booming business, with its displays of Dean's old Eclothes scripts mind these visiting myth mongers. The Fairclothes, scripts, posters and publicity stills. And on James Dean Day, held annually on the anniversary of his death, September 30, the sleepy town's population swells from 2,000 to 20,000. Fans come from as far away as Japan and Australia to attend a fancy car show, parade, Dean look-a-like contest, '50s dance and 10-kilometre run. If they're lucky they might bump into Martin Sheen, another dedicated Dean follower.

It was Dean, not Curtis Management, who actually conceptualized the myth that fans eagerly buy up now. When one looks back at his high-school photos, there's no rebel there; just

a rather nerdy, stocky guy who liked motorcycles. It was only after studying at the Actor's Studio in New York City and at UCLA, and landing a few small, psychotic-young-man television roles, that he seemed to develop a self-aggrandizing game plan. A new book by Barney

Hoskyns, called James Dean, Shooting Star (Penguin), lays out the scenario clearly. According to Hoskyns, Dean loved mind games, knew how to butter up the press and enlisted photographers to snap his every Bohemian move. It was the photos that made the man: rumpled, unsmiling, leather-jacketed, cigarette dangling from his lips and hands stuck firmly in the pockets. These poses were developed during the filming of his three movies: Rebel Without a Cause, East of Eden and Giant. Dean carefully cultivated his bad-boy image, a unique combination of Brando's machismo and the hurtpuppy appeal of Montgomery Clift, and carved a niche for himself in Hollywood. Hoskyns' narrative paints Dean as a bratty late bloomer who simply found a different way to sell himself on and off the silver screen. He capitalized on his fear of growing up, and in doing so won over legions of young males who empathized with him and women who wanted to mother him.

Dean never did grow up. On the way to a car race in which he was entered, in Salinas, California, the new Porsche he was driving collided with a clunky black-and-white Ford Tudor driven by a college student named Donald Turnupseed. Dean died, but the myth kept right on going.

Ironically, Dean's legendary status has been exploited everywhere except on the big screen. Until now. After years of haggling over plot and content (and turning down over 100 other scripts), Dean's surviving family—father Winton Dean, aunt Ortense Dean and cousin Marcus Winslow Jr., who all reside on farms in Fairmount—approved the making of James Dean: The Legend. The film, due out soon, stars a 24-year-old unknown, off-Broadway actor and was shot in Indiana, California and on the Texas location of Giant.

The anti-conformist image Dean worked so hard to create is not the focus of the movie. "It was important that this would not be the fictional version of his life," says executive producer Stan Esecson. Since the family has final script approval, the focus is on their perception of Dean. "We want to make sure that Dean's fans get to know what really happened. With a legend like James Dean, there are so many rumors."

In other words, the family wants nothing to do with Dean's personal marketing strategy.

They deny all rumors of womanizing, (girl-friends included Ursula Andress and Pier Angeli), homosexual relationships (Sal Mineo claimed he fell in love with Dean during the making of *Rebel Without a Cause*), and death wishes. Instead they prefer to stick to their



memories of Dean as a clean-cut farm boy.

He was born in Marion, Indiana, to Winton Dean and Mildred Winslow. The family moved to California when Jimmy was a toddler, so his father could further his dentaltechnician practice. At age nine Jimmy returned to Indiana. His mother had lost a battle with breast cancer and her son was to move in with an uncle and his young son Marcus.

Marcus Winslow Jr. is a soft-spoken, middle-aged man who took over the family farm a handful of years ago when his father died. He maintains that most people have Dean pegged wrong. "Jimmy never caused any trouble," he says. "He was just a normal kid who was talented in speech and drama. That is the real story, but few people let it rest there. And the few people who knew Jimmy Dean knew that he was an athlete. He was the star of the high-school basketball team and a real good watercolor artist."

But was he wild and uncontrolled? "James

Opposite page: James
Dean as Jett Rink in
Giant. Above: Dean
plays Jim, a rebel
without a cause.

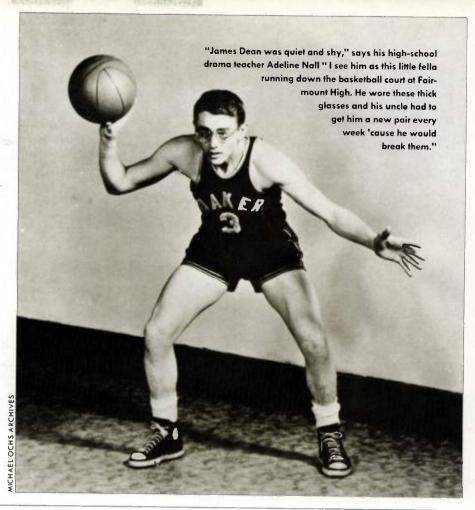
Cindy Pearlman is a Chicagobased freelancer writer who has survived the trek to Fairmount and back.



Dean did more dumb stunts than the average boy," recalls classmate Jerry Garner, now an Indiana businessman. "He was the only kid with a motorcycle." That may be so, but cousin Winslow is determined to dispel any notion of Dean's being a rebel. "Jimmy wasn't reckless. Sure, he liked motorcycles and going fast. And maybe he pushed himself too far on that day he died. But I don't believe for a minute that he was out of control."

On the other hand, the family doesn't seem to be turning down the dollars generated by fans who eat up the rebel myth. Curtis Management's gross annual revenues topped \$10 million last year, and Roesler says his company's licensing royalties have grown by more than 50 per cent a year since the mid-1980s. "Money is not an issue," he insists. No? "The main thing the family and I have understood through all of this is that James Dean has been dead 35 years and his popularity throughout the world, if managed correctly, will probably be the same when he has been dead 45 or 105 years."

Little did Dean realize the marketing power of his own image. The master myth-maker surely would have appreciated the eulogy read at his own funeral: "James Dean's career is not over. It is only the beginning. And remember, God himself is directing this production."









SCREEN PLAY

here's no better barometer of the Twist craze than a quick checklist of the twistin' guest list at New York's Peppermint Lounge circa 1962: Judy Garland, Nat King Cole, Zsa Zsa Gabor, Andy Warhol, Robert Mitchum, the Duke and Duchess of Bedford and even John Wayne. This is according to Joey Dee, who should know. He was there. He and the Starlighters had a hit with the song "Peppermint Twist" in 1961, the year after Chubby Checker's "The Twist."

The popular, gyrating dance hit America even harder than

the Charleston did in the '20s. The whole country was in a spin: over 300 different "Twist"-titled records were rush-released within a two-year span and of 54 back-related injuries reported to a New

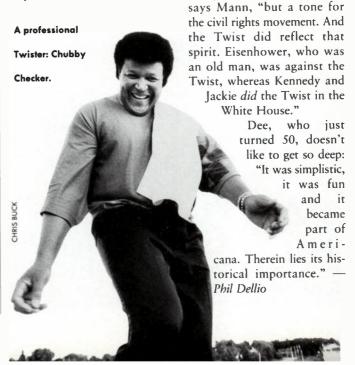
York hospital in a single week, 49 of them were attributed to twisting. The stories run thick and fast backstage at Lulu's Roadhouse in

Ron Mann (Poetry in Motion, Comic Book Confidential) speaks to a lineup of legendary Twisters (Dee, Checker, Hank Ballard, Dee Dee Sharp, Gary U.S. Bonds, Gladys Horton of the Marvelettes) during a break from the shooting of Twist, Mann's latest feature documentary (to be released later this year).

Kitchener, where Toronto filmmaker

"I'm trying to look at this not as nostalgia," explains Mann, "but with a critical consciousness, with the perspective of someone who sees Michael Jackson and sees Prince, but doesn't know where this all came from. The Twist is a funny, silly thing, but I'm looking at it seriously, from the artist's point of view."

A common theory as to why the Twist exploded so effort-lessly, cutting across barriers of age, race and class, is that it definitively caught the optimism of the J.F.K. years. "Kennedy represented a tone, not so much changing racism in America,"



f you thought *Twin Peaks* was the strangest prime-time soap on the tube, stay tuned for *Dark Shadows*. This fall, NBC is resurrecting the '60s gothic horror soap opera with a new cast and new episodes beginning with a two-hour made-for-TV movie.

True, it doesn't have the Log Lady, but in Collinsport, Me., where the show is set, it's hard to walk down the street without bumping into someone suffering

from vampirism, lycanthropy or witch's curse.

When the original daytime soap first aired in 1966, it was pure Gothic romance and didn't get much more bizarre than a child-custody case waged from beyond the grave. But after one vear and on the verge of cancellation, a vampire was introduced and the ratings took off like, well, a bat out of hell. Played by classically-trained Shakespearean actor Jonathan Frid, the show's popularity was

directly due to his sympathetic interpretation of vampire Barnabas Collins — not as a monster, but as a man with a problem. Sure he was a vampire, but

at least he felt guilty about it.

Frid's old-world charm made him a hit with both housewives and teens. Perhaps the greatest accomplishment of the late great Gloria Stavers, founder and editor of 16 Magazine, was when she turned Frid — then a 45-year-old self-confessed "bore" from Hamilton, Ont., into the most unlikely teen idol ever, sharing cover space with David Cassidy and Bobby Sherman.





Two shady characters. Above: Jonathan Frid. Below: Ben Cross.

From to me today. THE Shadows

"That was always a joke to me, sure," says Frid today. "I always felt so foolish being on the cov-

ers of those teen magazines alongside those kids they were young

enough to be my children. It just seemed so absurd."

Absurdity was always an integral part of *Dark Shadows*. In the new version of the show British actor Ben (*Chariots of Fire*) Cross will be sinking his teeth into the Barnabas role. Frid, now 65, says he didn't expect to be asked to return. "It's 20 years later and although vampires aren't supposed to age, actors do." — *Robert Pegg*

Country Picks!



VINCE GILL

When I Call Your Name

Plus these great new releases

- ☐ GEORGE STRAIT Livin' It Up
- ☐ MARK COLLIE
 Hardin County Line
- ☐ MARTY STUART
 Hillbilly Rock
 ☐ PATTY LOVELESS
- □ PATTY LOVELESS
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MUSIC FROM THE CUTTING EDGE ...

PolyGram



BOOTSAUCE: THE BROWN ALBUM Includes "Play With Me, and "Everyone's A Winner"

"The Brown Album", is a sex-streaked debut from Montreal's mongrel dance outfit Bootsauce, is not for purists of any persausion. A simmering strut stew of funk-smeared rhythms, raging guitar, techno beats and sampled bits, this album will keep you dancing to titles such as "Scratching The Whole" (Top 5 single at CFNY), "Let's Eat Out" and "Catastrophe Seas". Slower-grooved "Play With Me" and "Payment Time" prove that the band can rise to any musical occasion and still knock you off your boots.

With the single "Jealous" rapidly climbing the charts, "Kiss Of Life" may well be the album that launches Gene Loves Jezebel, always a strong alternative act, into the mainstream. Although the album is the first since the departure of Michael Aston, twin brother Jay has delivered an album of power and passion, with more hooks than a deep-sea fishing expedition. In a summer of hot hits, Gene Loves Jezebel's fifth album, "Kiss Of Life", is a scorcher that's making the competition jealous.



GENE LOVES JEZEBEL: KISS OF LIFE Includes "Jealous" and "Tangled Up In You"



HOTHOUSE FLOWERS:

HOME
Includes

"Give It Up", "Movies"
and I Can See Clearly Now"

For Ireland's Hothouse Flowers, home was a welcome place of rest after touring the world in support of their phenomenally successful first album, "People". "Home" is also the name of their second album, one they spent most of 1989 writing and recording in Dublin, Rockfield and New Orleans. The zestful and uplifting spiritual tunes that marked their first album are also evident on "Home" with such tracks as "Giving It All Away", the resounding "Water", and the glorious single "Give It Up", yet the album also displays considerable maturity for five young Irishmen with tracks like "Sweet Marie" and "Eyes Wide Open". Home is where the heart is, so you'll be sure to love "Home".



PIXIES: BOSSANOVA Includes "Velouria" and "Dig For Fire"

Boston's Pixies have quickly achieved worldwide recognition as one of the premiere alternative bands, and are receiving more mainstream attention with every release. Their fourth album, "Bossanova", and the preceding EP, "Velouria", show no signs of compromise on the part of singer/songwriter Black Francis. With songs like "Down to The Well", "The Happening", and the overpowering "Velouria", the Pixies are a veritable vintage wine: finer with age and every bit as intoxicating.



Near-brothers David (yes, the man with the most twistedly thought-provoking lyrics in pop) and Don Was (yes, the mastermind producer behind Bonnie Raitt, Dylan, Iggy, Seger and the B-52's), along with their partners in sublime — 11 in all — are back with an album even stronger than 88's 'What Up, Dog?''. From sublime anti-pop (''I Feel Better Than James Brown'' and ''Elvis' Rolls Royce'', featuring Leonard Cohen), to blue-eyed soul (''How The Heart Behaves''), to hard-edged street-wise grooves (''Dressed To Be Killed''), Was (Not Was) do it all, and do it brilliantly.

WAS (NOT WAS): ARE YOU OKAY? Includes "Papa Was A Rolling Stone" and "How The Heart Behaves"

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



"We pray that this album will help bring its listeners together as brothers and sisters and closer to the love of God." Peace and Love — The Neville Brothers

Blood

BROTHER'S KEEPER, A&M **NEVILLE BROTHERS**

Over the last few years, the New Brothers Orleans veterans of steaming, melodic, R&B-influenced rock have finally received the attention they've always deserved. The woman who brought that world's attention, Linda Ronstadt, sings background vocals on one track, "Fearwoman who brought Aaron Neville to the

less," and Buffy Sainte-Marie contributes background vocals on a raging rap on injustice, called "Sons And Daughters." Spiritual yet pragmatic, gentle yet nervetingling, this new album is a mix of joyful reggae, brooding blues and rhythmic, rocking gospel. Produced by former Boys Brigade leader Malcolm Burn, the album also features cameos by Daniel Lanois and Steve Iordan.

REPUTATION, Capitol **DUSTY SPRINGFIELD**

"This album is dedicated to Malaysia, my late cat, who waited 'til I'd finished singing before losing a battle with a car in England's green and pleasant land. May the great litter box in the sky have room for us all." So says Ms. Springfield at the end of her thank yous to a host of supporters, including Pet Shop Boys producers Neil Tennant and Chris Lowe. A fluffy, delightful disco concoction with tunes contributed by Rupert Hine, Dan Hartman and Holly Knight. Do kitties dance in heaven? Let's hope so.

WE ARE IN LOVE, CBS

HARRY CONNICK JR.

Frank, are you listening? This Harry fellow is determined to step into your shoes. Still in his 20s, Connick Ir. is a master performer. A singer, writer and pianist, he's got the big-band sound under his thumb and romantic lyrics wrapped around his little finger. Perfect pacing, technique and beautifully understated vocal delivery.

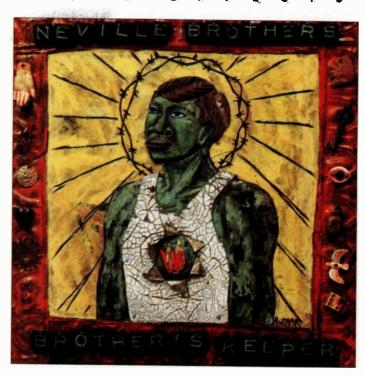
I'LL GIVE ALL MY LOVE TO YOU, WEA

KEITH SWEAT

Yes, it's his real name. His mother's name is Juanita Sweat. And don't worry, he lives up to expectations. This record is filled with slamming, tough funk and sprinkled with a few slow, teasing, loveydovey ballads. Tight, powerful production, top-notch vocal delivery and zinging keyboards all contribute to this album's polished veneer. Only problem is the cold-sounding, cardboard-ish drum programming.

THIS IS NEW, Concord LORNE LOFSKY/ED BICKERT

Although you'll never get him to admit it, Toronto-based Ed Bickert is regarded as a demi-god to aspiring jazz guitarists. Teamed with Lorne Lofsky (one of the best of the new breed of guitarists) on this recording, Bickert lives up to his reputation. Songs such as "Maybe You'll Be There" portray Bickert's personal style to perfection. Others, including Charlie Parker's "Au-Leu-Cha," blend the two talents together in a pleasing



mix. This is an album that requires careful listening, but it's worth the effort.

ENERGY ORCHARD, MCA

Energy Orchard's Celtic rhythm and blues is perfectly rooted in the band's Irish traditions with an energy level that can be as refined as it can be revitalizing. Lead vocalist Bob Kennedy renders husky vocals that can move with ease from moody material to amplified rock and roots songs ("This House Must Fall"), complete with blaring guitar histrionics. They can also move comfortably to quiet acoustic arrangements that bring out their Irish folk-rock soul.

SPIN, Zoom **COTTAGE INDUSTRY**

Imagine the sound of an array of bagpipes all being played out of sync. When not churning out bagpipe (complete with popping bass line) rock, the band takes a turn in the other direction and produces the sound of a Metallica-like thrash/metal. Craig Bryson's murky vocals don't do any justice to these songs, but there is a redeeming factor; raw, uninhibited energy.

LIBRARY OF THE SUN.

Crane/Bag

JOHN BOTTOMLEY

An acoustic-folkie with a Bob Dylan drawl, Bottomley sounds like he's smoked more than his share of cigarettes. The songs' lyrics paint colorful, 3-D pictures that are whimsical, melancholic but at times a tad self-indulgent, like "Druids Map"; "Black dog walk on a winter sidewalk/Umbrella caught in a knotted oak/Please don't wake the lazy lions/As I spill my ink on this tattered notebook." Barring the sometimes juvenile lyrical tone, the album is bluesy and poignant. Understated production helps define this up-and-coming Toronto-based talent.

WALKING ON A WIRE,

LOWEN AND NAVARRO

Although they're better known as songwriters for other artists (they wrote "We Belong," recorded by Pat Benatar), Lowen and Navarro should get some recognition of their own with this album. The songs are folk-with-an-edge, safe yet personal, and the lyrics obviously come from the gut. A '90s version of Simon & Garfunkel.

BONAFIDE, Virgin

MAXI PRIEST

Trying to follow the success of his last album, Maxi Priest has his work cut out for him. While Bonafide doesn't contain as many obvious commercial hits, Priest has matured as a songwriter. Utilizing top-flight session players such as Sly Dunbar and the Reggae Philharmonic Orchestra, this record is slick and danceable.

LOST BROTHERHOOD,

Anthem

GOWAN

Larry Gowan takes his time making records and it shows in the depth of the music. These songs are extremely well crafted and romantic, yet he's never afraid to rock out. This has to be a dream band for him — Alex Lifeson on guitar, Tony Levin on bass, Jerry Marotta on drums; Steve Shelski and Eddie Schwartz also put in

appearances. What the songs lack in spontaneity, the album makes up for in production values.

A NIGHT ON THE TOWN,

RMG

BRUCE HORNSBY AND THE RANGE

Listening to this record is like watching Mark Twain paddle his raft through L.A.'s seedy side. The songs are a little rougher, a little more Bandlike this time around and he's still taking on social and environmental issues in a thoughtful, non-pedantic way. Hard to believe they were turned down by every label they approached in the early days. No weak songs, just great playing highlighted by Hornsby's trademark tinkling.

SEX, DRUGS AND VIOLENCE, Isbo

HDV

HDV, a.k.a. Sean Merrick, has emerged with its first

album. Using hard-core lyrics and sparse, brutal backing tracks, HDV delivers a driving anti-drug message. One listen to "Pimp Of The Microphone" and the song's street poetry sticks in your head. Merrick is an artist of strong direction, clear vision and determination.

ARE YOU OK, PolyGram

WAS (NOT WAS)

Iconoclasts to the max. Sweet Pea Atkinson is back singing in his soulful, Motor-City voice the most absurd lyrics possible. Dave Was once again delivers hilarious lines like those in "I Feel Better Than James Brown": "I went to the doctor and asked him to take out my heart/ I feel better now/ I feel better than James Brown." Since Don Was became producer to the stars (Elton John, Bob Dylan, Bonnie Raitt, lggy Pop), it's a wonder he's had any time to write and produce his own material. Thank goodness he did. He and Dave are two of the most creative musicians in the pop world.

VELOURIA, PolyGram

PIXIES

Screaming, thundering, supercharged, raw rock. College heroes, the Pixies are a developed taste. Wild, uninhibited yet wonderfully intelligent. Check out "Dig For Fire," "The Happening" and "Rock Music." They'll blow your mind.

FUNHOUSE, Artic

KID 'N PLAY

High-energy hip-hop with inventive sampling, street-smart lyrics and a great sense of humor. Throw in a hit movie (*House Party*), a Saturday morning TV show and a national tour, and all systems are go for this New York duo. Extremely danceable tunes with some Louis Armstrong mixed in for good measure.



MIDNIGHT STROLL, PolyGram ROBERT CRAY

At his last appearance at Ontario Place, Cray played all sorts of songs from this album. Unfortunately it wasn't out yet so nobody was familiar with them, but hey, it was a great sneak preview. Cray is one of the best new blues traditionalists to emerge and with every album he gets better. Outstanding tracks include "Forecast," and "The Things You Do To Me."

PAWNS IN THE GAME,

Flactric

PROFESSOR GRIFF AND THE LAST ASIATIC DISCIPLES

When Public Enemy was banned by MuchMusic and MTV, the controversy only added to record sales and gave greater focus to the lyrics of Professor Griff. Now on a solo outing, he kicks into high gear. He's intelligent and poetic, but all the same this

album will do little for the people he hurt last time out. To call him an outspoken black activist would be like calling Lawrence Welk safe.

BUSTED, CBS

CHEAP TRICK

What does an aging '70s band do when in doubt? Churn out '90s schlock-rock. This album is chartbound, largely due to the same cliches that made Starship famous in the '80s. Vocalist Robin Zander still shines, but the power-chord rock of the group has become a trifle tiresome.

UN-LED-ED, IRS DREAD ZEPPELIN

This cover band pays homage to Elvis on a Led Zeppelin trip down memory lane. Confused? Lead singer Tortelvis copies Elvis' slurred vocal stylings (dipping into Jamaican dialect at times) on tunes like "Heartbreak Hotel" while the band puts

the 'dread' into the Zeppelin classic "Whole Lotta Love" by easing it into a reggae mould. Senseless good fun.

HOROWITZ: THE LAST RECORDING, Sony Classical

VLADIMIR HOROWITZ

Horowitz's mastery of the piano never wavered during his lifetime. Varieties of tonal shading were always his trademark which is very much in evidence on this recording. Featuring works by Haydn, Chopin and Liszt, this final performance is the befitting culmination of an outstanding career.

THE TENDER LAND, Virgin AARON COPLAND

Set in the American Midwest of the 1930s, Copland's second opera is reminiscent of his ballet, "Appalachian Spring." The story revolves around the heroine's need to break the influence of two preceding generations and plot her own destiny. Cast, sound and presentation all combine to make this Americana curio well worth investigating.

MUSICA VITAE PLAYS NORDIC MUSIC VOLS. I AND II, BIS

This set proves two volumes of Nordic music need not be a collection of Sibelius' and Grieg's greatest hits. These two composers are included, however the majority of selections are by relatively unknown composers such as the father of the Swedish baroque, Johan Helmich Roman.

Dave Armstrong, Maureen Littlejohn, Thom McKercher Terri-Lynne Waldron, Bob Weeks



ane Child misses eating Coffee Crisp chocolate bars and smoking Canadian cigarettes. But these are small sacrifices to make for a hit record.

Child, a native Torontonian in her mid-20s, has been living in L.A. for three years. In January her debut, self-titled recording (written,

performed and produced by Child) was released and immedi-

> ately the powerful, funk-edged single, "Don't Wanna Fall in Love," shot into the top 10 of the Billboard charts. Success didn't come easily for Child, however, "Before I got signed [to Warner Brothers], I was involved with a production company that moved me to New York," she explains. "I was naive, but I also knew that I had to retain creative control over my music. We had a terrible falling out and they confiscated my equipment. By that time I was living in L.A., had no money and couldn't legally work." Magically, it seemed, her demo tape found its way to more labels. "All of a sudden I was in the middle of a bidding war between 13 different record companies. As it turned out, I got the deal I wanted."





SAM'S SEARCH SYSTEM

WHAT TO ASK FOR

Recorded music and videos can be traced based on current files. Maximum is two requests per letter. Please be patient, you will receive a reply.

Requests must be legible and provide as much information as possible — I.e. — title,

artists, label and format (LP, cassette or CD).

Along with your request, you must include a self-addressed, stamped (39¢) envelope OR YOU WILL NOT GET A RESPONSE.

Song lyrics cannot be traced, nor can 45s.

Also unavailable is information on fan clubs,

upcoming releases, merchandise (posters, T-shirts, etc.) and artists' lifestyles.

Send your request to "Dear Sam"
c/o NETWORK Magazine
287 MacPherson Avenue
Toronto, Ontario M4V 1A4

ON ICE

I am trying to find a copy of a CD by the rock group Icehouse. The CD I want is titled *Measure For Measure* and was recorded/released in 1987. I have not seen *Measure for Measure* in a record store for more than a year and a half. Have they stopped printing this recording? Do you know any place where I could obtain this CD or where I can order it from?

Dan Pover Mississauga, Ont.

You're right. This Icehouse recording has been on ice in Canada. However, you can order the CD format as an American import. The catalogue number is F21Y-21527, on CEMA/Chrysalis U.S.

LETTER OF THE MONTH

NEW KID RAGE

Regarding the New Kids on the Block article in the Apr./May NETWORK, it is very obvious that writer Howard Druckman doesn't know his music. New Kids on the Block do have talent. They can play all their instruments. He also said that they have never written a song themselves and this is a lie. They have written many songs including Tommy Page's current top-five single — "I'll Be Your Everything." The New Kids have worked very hard to get to where they are today. They also continue to tell kids to stay away from drugs and to stay in school. They are accomplishing the task of trying to change this world. And that's a hell of a lot more than Mr. Druckman.

By the way, the New Kids have a contract with Coca-Cola, not Pepsi. Get with it, before you go and print an article like this.

Two concerned teens (not children)

(New Kids have done commercials promoting Coca-Cola Classic, not Pepsi as stated in Mr. Druckman's story — Ed.)





LETTERS

RUSH DELIVERY

I am trying desperately to find Moving Pictures by Rush on LP. I have been told that as they have changed record companies twice, the LP is not available. Please help me as I need it to complete my record collection.

Jason Crabtree

Rush has moved around, but now all the band's domestic products are distributed by CBS Records. The catalogue number for the LP format of Moving Pictures is VANL-01030.

A PRINCE AMONG MUSICIANS

I am a big Prince fan and I am trying to collect every single by the man. I found out that he and The Revolution did a song on the USA For Africa—We Are The World album and I was wondering if I can still get this LP?

Buddy Meloche Wolfville, N.S.

The USA For Africa album is available, on CD and cassette only, as a U.S.

import on PolyGram U.S. The CD catalogue number is 824822-2 and the cassette number is 824822-4. The only 12" singles of Prince's that are still available are "Batdance," catalogue number 92 12570 and "Partyman," catalogue number 92 13700. Both are available domestically on WEA Records.

SINEAD NOT SO PALE

This letter is in reference to the Sinead O'Connor album review in the Apr./May edition. O'Connor's new album, I Do Not Want What I Haven't Got, is definitely not a disappointment to O'Connor's fans. Yes, her new album is more laid back without the angry voice heard in her first album, The Lion and the Cobra. But, the point of this album is the fact that she has grown up and discovered something new about herself. In her song, "Feel So Different," she says, "I am not like I was before." O'Connor admits to her fans that she has changed. Besides, her true fans who have followed her career from the beginning have also grown up. These can relate to the new O'Connor and appreciate her new

tone. Even when she sang with The The in the song "Kingdom of Rain" she took on a new tone.

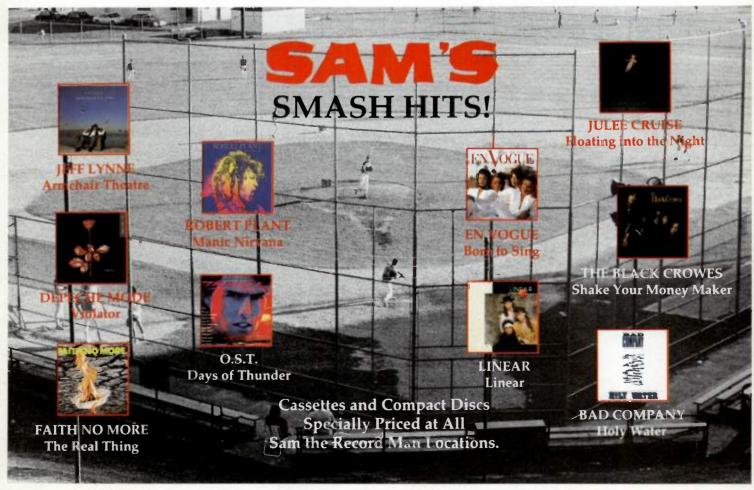
I do not think her new work "pales beside her earlier work" because there is no comparison. She does not have to be an angry singer for the duration of her career, her voice is unique and exquisite no matter the state of mind she may be in.

Carolyn Chaulk Mississauga, Ont.

MCDONALD'S AND THE RAINFOREST

In your Feb./Mar. issue you ran an article entitled "Man Without Hate." In this article Ivan Doroschuk claims that "The rainforests are being cut down to provide us with fast food." McDonald's has published a pamphlet called McDonald's and the Environment which proves this statement to be incorrect. As an employee of McDonald's I hate to see it being misrepresented.

Travis Monroe Calgary, Alberta



SAM'S







DAY HOLLAND HOY HAYNES







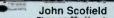
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Holly Near: Singer in the Storm

The stunning new album with guests Melissa Etheridge, George Merrill, Eric Lowen and legendary Argentine singer Mercedes Sosa.

Watch for Holly Near in concert

November 20 Calgary

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November 22 Regina

November 25 Vancouver

November 23 Winnipeg

November 26 Victoria



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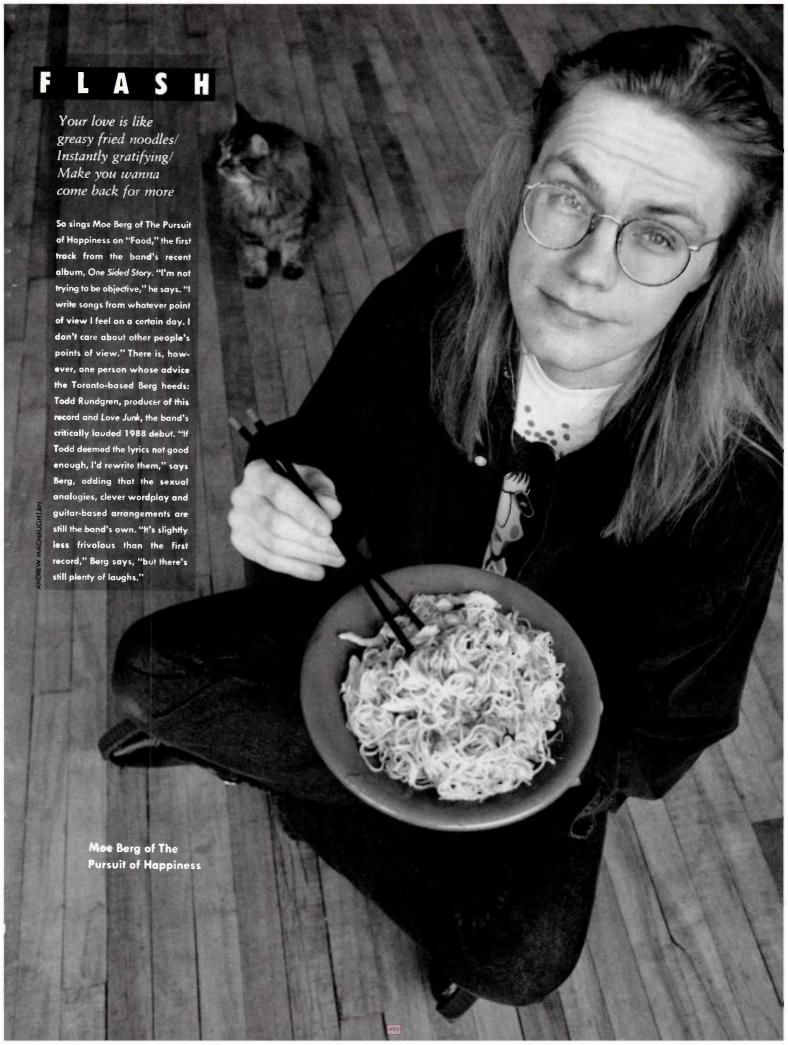
he New York Times raved about this native Canadian's rich archetypal imagery and said she "draws comparison to a young Bob Dylan"

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Watch for Ferron in concert

November 6 Montreal November 7 Ottawa November 10 Toronto November 13 Kingston

\$16.99



LEVINE Instead,

all it a topsy-turvy trend, but if you've been keeping abreast of the curvaceous fashions for women you can't help but notice that the rake-thin look, once

epitomized by Twiggy, is no longer in style. many models are taking advantage of surgical enhancements to boost their bosoms and, as a result, sexy lingerie is making a comeback of its own, literally turning fashion inside out.

Fanciful designer Betsey Johnson set the tone early this vear with her spring preview in New York. Wearing a skimpy bustier, tutu and

> gartered stockings, she opened the show with a Victorian boudoir stage set, complete with brass bed. Her models shed their

When John Travolta stripped down in Saturday Night Fever, men's underwear also got some deserved exposure. Tommy Lee of Motley Crüe doesn't hide his penchant for those black bikini briefs, while Robert De Niro reportedly got hooked on silk underwear while filming The Godfather, Part II. When the Red Hot Chili Peppers played their first date in Toronto (at Lee's Palace), they came on stage wearing only strategically placed tube socks, giving new meaning to the term "just the basics."

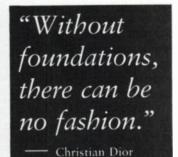
> Esquire magazine chose Cher (posed in the barely-there, gartered outfit she wore in her "If I Could Turn Back Time" video) as the cover girl for its "Dubious Achievers of 1989" issue, citing "Over the top...Cher groins and bares it." But the fact is, pop stars like Paula Abdul and La

Toya Jackson are now sporting eye-popping attire, albeit more conservatively than the outrageous Cher.

According to L.A.-based designer Marlene Stewart, who adorned Madonna's black bustier with gold tassels and pasties for the "Open Your Heart " video, "That garment is now in the bra museum at Frederick's of Hollywood." The look has already become collectible, with another of Madonna's corsets being auctioned at Sotheby's recently for \$3,500.

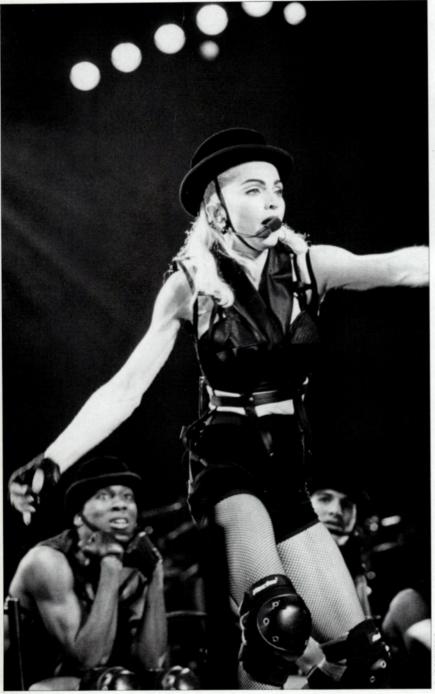
If the fashion forecasters are correct, the '90s promise to be much more daring, with an added sense of fun and femininity. Lingerie sales are booming. It's time to grin and bare it.

Rosie Levine is a regular NETWORK contributor and social columnist for Toronto's NOW magazine.



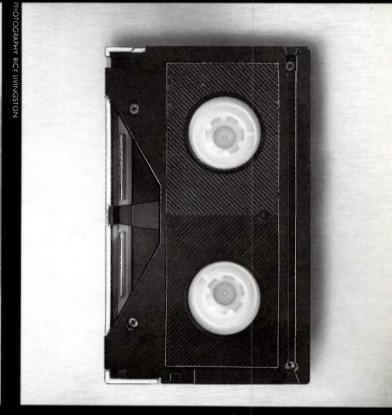
white cotton bloomers and strutted the runway in sexy corsets, to the delight of the audience, both male and female.

The current fad for exposed underwear arguably started with Madonna, who initially catapulted the bustier and fishnets onto the fashion scene and sported designer Jean Paul Gaultier's underwear-as-outerwear during her latest tour. Annie Lennox of the Eurythmics did her part for the bra-andtrousers set and those with a longer memory might recall that Wendy O. Williams of The Plasmatics also did her bit for punk pasties — and the black electrical tape industry.



SAN THE PECORD MAN







	ARTIST	TITLE	LABEL
1.	SINEAD O'CONNOR	i Do Not Want What i Haven't Got	, MCA
2.	NEW KIDS ON THE BLOCK	Step By Step	CBS
3.	M.C. HAMMER	Please Hammer	Capitol
4.	HEART	Brigade	Capitol
5.	SOUNDTRACK	Pretty Woman	Capitol
6.	WILSON PHILLIPS	Wilson Phillips	Capitol
7.	PHIL COLLINS	But Seriously	WEA
8.	ALANNAH MYLES	Alannah Myles	WEA
9.	BELL BIV DEVOE	Poison	MCA
10.	JEFF HEALEY BAND	Hell To Pay	BMG
11.	SOUNDTRACK Teens	age Mutant Ninja Turtles	Capitol
12.	MADONNA	I'm Breathless	WEA
13.	DEPECHE MODE	Violator	WEA
14.	STEVE EARLE	The Hard Way	MCA
15.	LONDON QUIREBOYS A	Bit Of What You Fancy	Capitol
16.	NORTHERN PIKES	Snow In April	A&M
17.	AEROSMITH	Pump	WEA
18.	SOUL II SOUL	Vol. II A New Decade	A&M
19.	MICHAEL BOLTON	Soul Provider	CBS
20.	COLIN JAMES	Sudden Stop	A&M
	GUNS N' ROSES		WEA
	ZZ TOP		WEA
Ø	GEORGE MICHAEL		CBS
	EAGLES		WEA
	WAS (NOT WAS)		PolyGram
	AC/DC		WEA

	ARTIST	TITLE	LABEL
1.	CLINT BLACK	Killin' Time	BMG
2.	KENTUCKY HEADHUNTERS	Pickin' On Nashville	PolyGram
3.	NITTY GRITTY DIRT BAND	The Rest of the Dream	MCA
4.	WILLIE, WAYLON, JOHN 8	k KRIS Highway Men 2	WEA
5.	RANDY TRAVIS	No Holdin' Back	WEA
6.	K. D. LANG	Absolute Torch and Twang	WEA
7.	PATTY LOVELESS	Honky Tonk Angel	MCA
8.	RICKY VAN SHELTON	RVS III	CBS
9.	GEORGE STRAIT	Livin' It Up	MCA
10.	ALAN JACKSON	Here in The Real World	BMG
	LARRY GATLIN & THE	Cookin' Up A Storm	Capitol
	GATLIN BROTHERS		
	LEE GREENWOOD	Holdin! A Good Hand	Capitol
	ASLEEP AT THE WHEEL	Keepin' Me Up Nights	BMG

	ARTIST	TITLE	LABEL
1.	KENNY G.	Live	BMG
2.	BASIA Lo	ndon Warsaw New York	CBS
3.	STANLEY JORDAN	Cornucopia	Capitol
4.	HARRY CONNICK JR.	When Harry Met Sally	CBS
5.	DIANNE REEVES	Never Too Far	Capitol
6.	QUINCY JONES	Back on the Block	WEA
7.	SPYRO GYRA	Fast Forward	MCA
8.	EARL KLUGH	Solo Guitar	WEA
9.	HARRY CONNICK JR.	20	CBS
10.	COURTNEY PINE	The Vision's Tale	Island
	HARRY CONNICK JR.	We Are In Love	CBS
	HARRY CONNICK JR.	Lofty's Roach Shuffle	CBS
0	STANELY CLARK, GEORGE D	UKE "3"	CBS
	BOBBY MCFERRIN		Capitol
	LARRY CARLETON .		MCA

	ARTIST	TITLE	LABEL
1.	THE BLACK CROWES	Shake Your Money Maker	WEA
2.	BOOTSAUCE	The Brown Album	PolyGram
3.	SLAUGHTER	Stick It To You	MCA
4.	PETER MURPHY	Deep	PolyGram
5.	SKYDIGGERS	Skydiggers	Capitol
6.	CONCRETE BLONDE	Bloodletting	IRS
7.	RED HOT CHILI PEPPERS	Mother's Milk	Capitol
8.	M.C. 900 FT. JESUS	Straight to Heaven	Capitol
9.	THE SMITHEREENS	Smithereens 11	Capitol
10.	JOHN LEE HOOKER	The Healer	A&M
	LESLIE SPIT TREEO		Capitol
	13 ENGINES		Capitol
10	JANE'S ADDICTION		WEA
	SOUL ASYLUM		A&M



		ARTIST	TITLE	LABEL
	1.	EN VOGUE	Born To Sing	WEA
	2.	SNAP	World Power	BMG
	3.	MADONNA	I'm Breathless	WEA
	4.	BELL BIV DEVOE	Poison	MCA
B	5.	HOLLY HOUSE	Vol. No. 1	Electric
•	6.	D-MOB	A Little Bit of That	PolyGram
	7.	REBEL MC	Rebel Music	PolyGran
1	8.	BLACK BOX	Dreamland	BMG
	9.	49ERS	49ERS	MCA
	10.	M.C. HAMMER	Please Hammer	Capitol
		THE TIME	Pandemonium	WEA
b .		PRINCE	Graffiti Bridge	WEA
M	10	TONY TONI TONE	The Revival	PolyGran
6 in		STEVIE B	Love & Emotion	A&M

		TITLE
Ł	1.	Khartoom
	2.	Scalphunters
	3.	Fantastic Voyage
•	4.	The Passenger
1	5.	Richard Simmons — Sweatin' to the Oldies
	6.	Adventures In Babysitting
	7.	Lassie Come Home
ı	8.	All Dogs Go To Heaven
•	9.	Three Men and a Baby
	10	Cocktail



LABEL MGM/UA MGM/UA CBS WB

W8 WB MGM/UA MGM/UA



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