

ANNIE LENNOX

BUFFY SAINT-MARIE

BAKENAKED LADIES

MICHELLE WRIGHT

JUNE/JULY/AUG. 1992

# NETWORK



**TOM  
COCHRANE**

**HIS MAD MAD WORLD**

AVAILABLE AT

*Sam the Record Man*

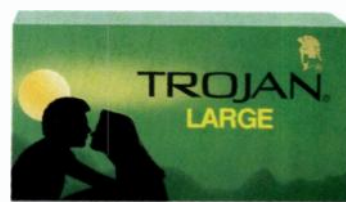
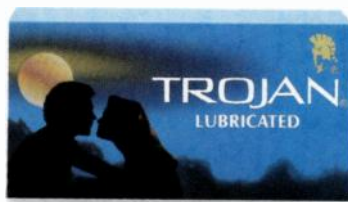
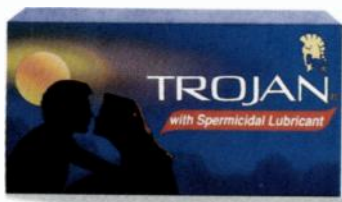


# LOVE. LIFE.



IT'S ALMOST UNBELIEVABLE TO THINK THAT SUCH A SIMPLE ACT OF PASSION  
CAN AFFECT YOUR WHOLE LIFE. BUT IT DOESN'T HAVE TO. PROTECT YOURSELF WITH A TROJAN.

AND GIVE YOURSELF SOME PEACE OF MIND.



**TRUST TROJAN. REDUCE THE RISK.**





**A  
Player  
Who's  
About  
To Be  
Played.**

# EDDIE MURPHY BOOMERANG

PARAMOUNT PICTURES PRESENTS AN EDDIE MURPHY PRODUCTION in association with BRIAN GRAZER/IMAGINE FILMS ENTERTAINMENT A FILM BY REGINALD HUDLIN  
EDDIE MURPHY BOOMERANG ASSOCIATE PRODUCER RAY MURPHY, JR. EXECUTIVE PRODUCER MARK LIPSKY STORY BY EDDIE MURPHY SCREENPLAY BY BARRY W. BLAUSTEIN & DAVID SHEFFIELD  
INTRODUCED BY BRIAN GRAZER and WARRINGTON HUDLIN DIRECTED BY REGINALD HUDLIN A PARAMOUNT COMMUNICATIONS COMPANY  
TM & COPYRIGHT © 1992 BY PARAMOUNT PICTURES. ALL RIGHTS RESERVED.



**COMING JULY 1 TO THEATRES EVERYWHERE**





# ***Bacardi Breezer.***

***Bright. Light. Refreshing Taste.***



**NEW  
FLAVOUR**  
*Paradise Punch*  
NOW AVAILABLE

## ***Breezer's the one.***

We took a splash of Bacardi rum, a touch of sparkle and delicious natural fruit juices to create a taste as light as an island breeze.

BACARDI Breezer. In five outrageous flavours. Calypso Berry, Caribbean Key Lime, Island Peach, Tropical Fruit Medley and Paradise Punch. Available in convenient 4-packs and one litre bottles.

ALL FLAVOURS NOT AVAILABLE IN ALL PROVINCES



BACARDI AND THE BAT DEVICE ARE REGISTERED TRADEMARKS OF BACARDI AND COMPANY LIMITED



29  
Ladies'  
Night

## FEATURES

### 26 TOM COCHRANE

The mad, mad story of one of Canada's hottest rockers.  
*by Howard Druckman*

### 29 BARENAKED LADIES

Whimsical, musical and emotional; this is a novelty act no more.  
*by Dan Hughes*

### 31 SXSW

Music conference fever.  
*by Maureen Littlejohn*

## DEPARTMENTS

### 6 EDITOR'S VIEW

8 **NOTABLE** Kurt Swinghammer, Lava Hay, J. C. Lodge, Rita Chiarelli, Stan Meissner, Lost Dakotas, On the Bear, Arc Angels, Dirt Alert, "Weird Al" Yankovic, movies.

14 **MUSIC** Annie Lennox, Michelle Wright, Sugarcubes, Beyond the Mainstream, Andrian Belew, Buffy Sainte-Marie, Sue Medley, Jazz Session, Dale Heslip, a cappella, rock news.

### 33 RETRO

39 **SCREEN PLAY** *Cool World.*

40 **SOUND EFFECTS** Pop/rock, jazz, country, classical reviews.

### 46 CHARTS

**NETWORK**

COVER PHOTO: ANDREW MACNAUGHTAN  
GROOMING: STACEY GAINS,  
CIVELLO/M.A.C. COSMETICS

*SantheRecordMan*

**D**uring the Guns N' Roses performance at the recent Wembley Stadium tribute to Freddie Mercury, there was an oppressive stench of hypocrisy in the air. Supposedly, the band appeared because the members are all big Freddy Mercury/Queen fans. This is the same band that has yet to apologize for the lyrics to "One in a Million," "immigrants and faggots...spread some fuckin' disease." Mercury, who died of AIDS, was a target for the hatred in this song. Yet Guns N' Roses wanted to give him a tribute?

Skid Row, thankfully, wasn't invited to play. One wonders if lead singer Sebastian Bach would have sported the T-shirt he has been seen wearing that reads: AIDS — KILLS FAGS DEAD.

To be a spokesperson for an issue is not necessarily in the best interest of an artist or a cause. However, if a performer who reaches millions of listeners spreads such ignorant, damaging views, he or she must take responsibility for the repercussions.

"Fans idolize these people," says Richard Burzynski, executive director of the Canadian AIDS Society. "If someone is a public celebrity — across the board, from sports to politics — they have a lot of influence with the public and they have to understand an issue before they send out a message. Sometimes it's best to say nothing."

Rose and Bach do not speak for all rockers. There is a large segment of the music community that has provided unflagging support in the battle against AIDS. Many musicians, including David Bowie, had informative words to share with the fans at Wembley. U2 is donating all royalties from the single "One" to AIDS research groups. Madonna has been a strong crusader and the fundraising *Red Hot & Blue* album tackled AIDS awareness in its liner notes. Benefit functions such as last year's Red Hot & Dance concert have also brought Canadian performers into the fray.



DENISE GRANT

# ROCK AND AIDS

Red Hot & Dance was a night of concerts to raise funds for AIDS organizations. Commandeered by John Carlin, who co-produced *Red Hot & Blue*, the shows took place in cities around the world, including Toronto, Berlin, and Paris. "We will do it again this year," confirms Raeanne Holoboff, producer of Red Hot & Dance Canada. "Our goals are to have one show with high-profile names and then have little shows across Canada at the same time."

The money raised by these projects is nothing to be sneezed at (Red Hot & Dance netted \$5,000), but in the scheme of things, it's barely a drop in the bucket. Are these efforts worth it? "Concerts that also get across the fact it is cool to wear a condom and cool to talk about AIDS are doing a lot for the general public," confirms Burzynski.

Red Hot & Dance's efforts are to be lauded, while it is shameful that Axel Rose and Sebastian Bach have never been forced to answer for their defamatory slurs. Anyone who promotes gay bashing, who points fingers and believes AIDS could never affect him or her, is sadly mistaken. This is a disease that could infect any one of us. Fragmenting into terrified, ineffectual, homophobic splinter groups is not going to help the situation. AIDS will only be conquered if we all unite our efforts.

Maureen Littlejohn  
Managing Editor

## NETWORK

**Managing Editor**  
MAUREEN LITTLEJOHN

**Art Director**  
NOEL UPFIELD

**Contributing Writers**  
JEFF BATEMAN, MIKE BEGGS,  
DENISE BERNARD, KAREN BLISS,  
BONNIE BYRNE, SANDY CROCKETT,  
HOWARD DRUCKMAN, LIZA FINLAY,  
STEVEN HUBBARD, DAN HUGHES,  
STEVEN HUNT, JOE KEITHLEY,  
ARNE LARSEN, ROSIE LEVINE,  
TED LOVISEK, DAVE MACINTOSH,  
THOM MCKERCHER, SARAH MOORE,  
RHONDA RICHE, PERRY STERN, C. J. WREN

**Contributing Photographers**  
DENISE GRANT, DAVID HUM,  
JOHN LOPER, ANDREW MACNAUGHTAN,  
PAT PAYNE, PHIL REGENDANZ,  
EDEN ROBBINS, JOHN SCULLY, MARKO SHARK,  
LENI SINCLAIR, KEVIN STATHAM

**Production Manager**  
JENNIFER CARSTENS

**Promotion and Distribution Manager**  
DAVID HENMAN

**Publisher**  
HARVEY WOLFE

A Canadian Controlled Media  
Communications Publication

**President**  
KIM LOCKE

**Art Director**  
NOEL UPFIELD

**Production Manager**  
JENNIFER CARSTENS

**Circulation Manager**  
SUSAN DEMARTIN

**Controller**  
LAURA PETTIT

**Executive Assistant**  
PAULA HARDING

**Accountant**  
CAROLINE NORMAN

**Accounts Payable**  
IRENE DANIEL

**Sales Co-ordinator**  
DIANE RYTA

**Administrative Assistant**  
NANCY MATTHEWS

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

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 \$15.00, 12 issues \$21.00, 18 issues \$27.00, plus applicable taxes. (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 or (416) 966-1181

©1992, Canadian Controlled Media Communications.

No part of this publication may be stored in any retrieval system or reproduced or transmitted without the express permission of the publisher. NETWORK magazine assumes no responsibility for unsolicited editorial or visual material. Printed in U.S.A. **ccab** ISSN 1187-0842  
BDA DIVISION

VOLUME 6 NO.3



Russian Prince is a registered trademark.



**Russian Prince.**  
**You'll find him in all the best circles.**

Orange juice, tonic, tomato juice...the vodka that gets around.





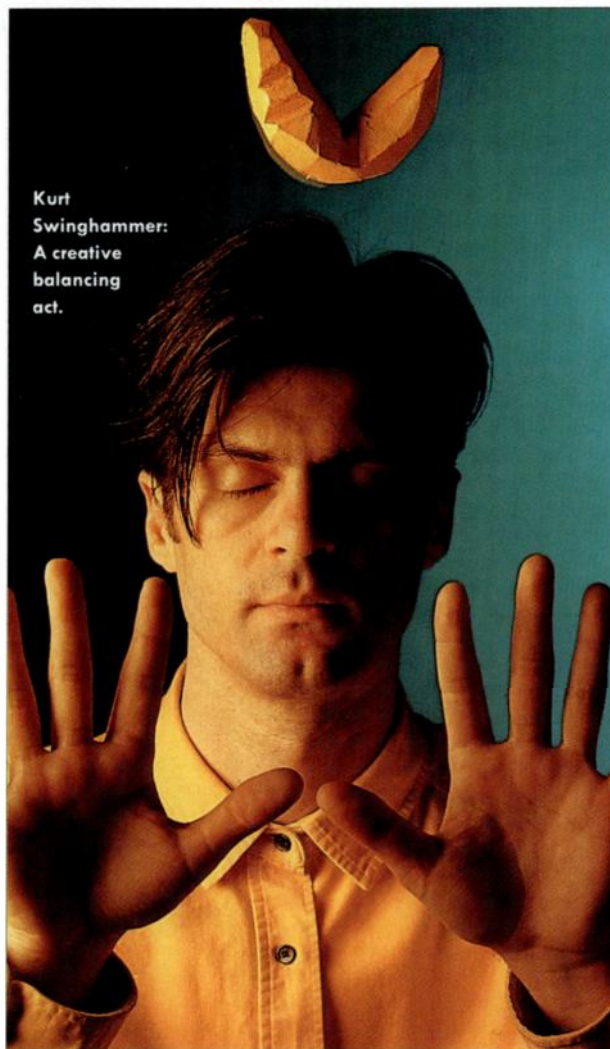
# n o t a b l e

## HAMMER HEAD

If you think that the other Hammer is "too legit to quit," take a look at this one: **KURT SWINGHAMMER** — Niagara Falls-born, Toronto-based artist, set designer, video/movie/commercial art director, film scorer, singer/songwriter and guitarist. (Swinghammer's credits include the soundtrack for feature-length documentary *The Falls*, art direction on commercials for Honeycomb and Cocoa Pebbles cereals, and videos for **MAESTRO FRESH-WES**' "Drop The Needle" and "Let Your Backbone Slide.")

Swinghammer recently released his debut independent CD, *PoMo A Go-Go*, featuring an eclectic mix of tunes. "Every song is its own little world," he says. "Variety is just my nature." So is activity, as Swinghammer expects to record and release his next CD within six months (while also engaging in his usual filmic and artistic pursuits). He is playing the Canadian folk festival circuit this summer and is also featured on a new compilation album, *The Great Canadian Depression*. The song is "Canada's Sweetheart," a tribute to former figure skating champion **KAREN MAGNUSON**.

Too legit to quit? Naaah — too busy. — *Howard Druckman*



Kurt Swinghammer:  
A creative  
balancing  
act.

EDEN ROBBINS

## RITA'S ROCKET RIDE

With her hot debut album *Road Rockets* garnering a lot of attention, and a list of fans that includes the likes of **JEFF HEALEY**, **BUDDY GUY** and **COLIN JAMES**, Toronto-based blues-rockers **RITA CHIARELLI** is riding on a wave that seems destined to take her to stardom.

And while hard work, dedication and natural talent account for most of her success, timing has also played a role.

In 1982, after years on the bar circuit, she took a trip to Italy, and seeing the opportunity for work there that didn't exist in the post-punk Canadian

ALEX NEUMANN



## MUSIC NOTES

### LAVA HAY'S IN THE PICTURE

"Similar, but different. That's exactly it," jests **MICHELE GOULD**, one half of Vancouver-based duo **LAVA HAY**. It may sound like an ambiguous and hesitant way of comparing the second album to the first, but Gould and partner **SUZANNE LITTLE** are anything but hesitant in their enthusiasm for their latest release, *With A Picture In Mind*.

Co-produced by **BILL DILLON** (who's worked with **ROBBIE ROBERTSON** and **JONI MITCHELL**), the album's material is a progression from the "neo-psychedelic folk harmonies" of Lava Hay's first, self-titled release two years ago. As Gould explains, "we had to find a careful balance where we were improving, yet not chipping away from what we were originally, which was very acoustic-oriented."

"I would say, overall, it's more guitar-laden than the first album," says Gould, "but we still have the cello, mandolin and the harmonium." And this time they've also found room for a musical instrument oddity of the late '60s — the guitorgan. "I know it sounds really bizarre, but it's great," Little adds. "It has the attack that a guitar has, but the embellishment of an organ, so it gives the album a really interesting texture."

The recording features an array of guest appearances by artists including **RANDY BACHMAN**, **BOBBY WISEMAN** (**BLUE RODEO**), **VINCE JONES** (**GRAPES OF WRATH**), **COLIN CRIPPS** (**CRASH VEGAS**) and **DON HARRISON** (**SONS OF FREEDOM**). How did they get so many outsiders involved? Explains Little, "We just thought, it's our record, let's get our friends on it." — *Steven Hunt*

## On the Beat

JIM VALLANCE

staying ultra-busy as a home-of-the-hits hired gun: his songwriting appointment book in recent months has included the names of **ALICE COOPER**, **JOAN JETT**, **AEROSMITH**'s **STEVEN TYLER** and **JOE PERRY**, **COLIN JAMES** and **GOWAN** — Capitol-EMI marshalling its world-wide troops for the forthcoming debut from **I, MOTHER EARTH**, a quartet of **FAITH NO MORE**-style punk-funksters from Toronto signed earlier this year on the strength of one incendiary demo — The second decade of decadence will be a lonely



scene, decided to stay for a while. That trip ended up lasting five years, until, back in Canada on vacation in 1987, she noticed a change in the musical climate and decided to move back.

"I noticed that roots music was back in style — the climate had changed — and it just felt right to come back home," recalls Chiarelli.

Since re-establishing herself in Canada she has won a Toronto homegrown competition, a national talent contest, placed songs on the soundtracks to two **BRUCE McDONALD** films, *Roadkill* and *Highway 61*, and inked a deal



PAT PAYNE

Rita rocks the El Mocambo

with Edmonton's Stony Plain label.

"Whatever happens from here on," she says, "I'm grateful for getting the chance to do what I love." — S. H.

## TROPICAL HEAT:

Reggae's leading lady, **J.C. LODGE**, was in Toronto earlier this

year to launch her record *Tropic Of Love*. Featuring the song

"Telephone Love," which was a hit in 1988 as a Jamaican import, this is Lodge's first album on an American label (Tommy Boy). A mixture of dance and reggae tunes, the recording aptly conveys Lodge's sultry, steamy image.

"When I started out [11 years ago], I was reserved and shy," she says, "but as I matured, I became more confident. 'Telephone Love' is a sensuous song and ever since I had a hit with it my dress has become more sexy."

## LOST DAKOTAS STREET SMART

Toronto's **LOST DAKOTAS** may be the only Canadian band with a CD and radio airplay who still busk in the subway and on the street, for up to four hours at a time.

"We really love to play," says frontman **PAUL DAKOTA**, a suburban cowboy whose busking material ranges from AC/DC to ancient ballads. Fittingly, the Dakotas' independent debut album, *Last Train to Kipling*, is an earnest, charming set that both acknowledges and transcends country tradition.

When they're not busking, the Dakotas gig ceaselessly — anywhere and everywhere. Several record labels and videographers have anxiously pursued the band, but the Dakotas are in no hurry. "The longer it takes, the longer it lasts," explains Paul.

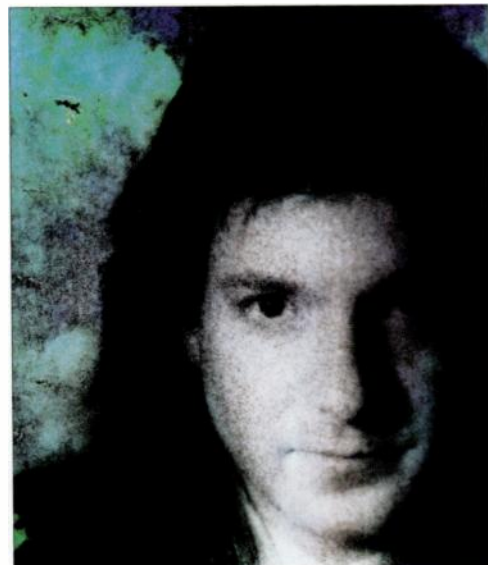
"Some people have heard us on the radio, then they see us in the subway and say 'What are you doing here?' And I have to be honest with 'em," he jokes. "We need the practice." — H. D.

## A POWERFUL UNDERTOW

"There's a lyric in one of the songs that refers to the undercurrent of life; the pitfalls you have to step around," explains **STAN MEISSNER** when asked how he came up with his new album's title, *Undertow*. "Somehow it just felt right." Not that the Toronto-based Meissner has had a lot of career pitfalls to skirt. His last album (*Windows To Light*) included one of 1987's most broadcast songs, "One Chance," he's written songs recorded by **CELINE DION**, **DARBY MILLS**, **LEE AARON** and **RITA COOLIDGE**, as well as themes for TV and film.

*Undertow* is an album that's been polished to a blindingly bright sheen. It features Meissner's catchy pop compositions (some were co-written with **GLEN BURTYNICK**) and is filled with intricate textures and thick vocal layers. "I like to have full control over all aspects of recording,"

explains Meissner, who made the album in his own 24-track studio, contributing keyboards, guitars, vocals and programmed drums. "The only things I didn't do," he says, "were the sax, bass and background vocals." He laughs. "It took me six months to make the record. It was like chipping away at a piece of stone to make a sculpture."



Stan Meissner: A master of control.

CHRIS CHAPMAN

BY JEFF BATEMAN

one for **VINCE NEIL**, who left **MOTLEY CRUE** in March. The band's manager claims Neil would rather race cars than work with **SIXX**, **LEE** and **MARS**. Neil says the ingrates fired him and that he's launching a solo career — Expect new discs soon from **BLUE RODEO**, **ALANNAH MYLES**, the **SKYDIGGERS** and **BARENAKED LADIES**; the latter are now labelmates (on Sire) with **MADONNA**, another famously bare-naked lady — Familiar with *Generation X*, **DOUG COPELAND**'s celebrated chronicle of twentysomething life? Meet *Generation X* the label,

brought to you by the bandwaggoning folks at Vancouver's Johnny Jett Records; it promises customized modern-rock for the masses — Toronto teenage blues/rock belter **AMANDA MARSHALL**, managed by **TOM STEPHEN** of **THE JEFF HEALEY BAND**, has scored a deal with Sony/Columbia. Expect a release in the fall — **BOB GELDOP** reports that since 1985, the Band Aid Trust has spent \$170-million (Odn.) on famine relief projects in Ethiopia and the Sudan. Band Aid still collects \$500,000 annually, largely from the healthy royalties being generated by reissues of "Do They Know It's

Christmas" — No, **JOHN BOY** isn't a member, but Regina's **THE WALTONS** are creating a wholesome buzz under the guidance of manager **SUE CASH**, singer/songwriter **ANDREW CASH**'s wife. Quartet delivers heartfelt and quirky guitar rock, comparable to **CROWDED HOUSE** minus the chippy attitude.

The Walton's: A band to watch for.



KATHIE MULHERIN



## ANGELS FROM AUSTIN

Accidents will happen. For **CHARLIE SEXTON** and **DOYLE BRAMHALL II**, forming an about-to-be-hot rock band was not on the agenda when they entered the A.R.C. studio facility in Austin, Tex., late in 1991. But **STEVIE RAY VAUGHAN**'s rhythm boys, **TOMMY SHANNON** and **CHRIS LAYTON**, had something in mind at the same place, at the same time. And these guys like to jam. Before the four of them knew it, they were a unit. Sexton calls it an "undeniable force."

Co-guitarists, writers and singers, Sexton and Bramhall go together like cigarettes and coffee. "What makes us really work is me and Charlie trading punches," says Bramhall. "It works out real neat because the two of us write and play very differently and when you put us together, that's a third different thing. I guess **ARC ANGELS** was inevitable because we kept bumping in to each other. Then we decided to do a gig for fun. Next thing you know, we do some recording."

**LITTLE STEVEN VAN ZANDT** produced the self-titled album, a showcase of Bramhall and Sexton's renegade boogie, and Layton and Shannon's first real appearance since the death of their former boss. "I guess I used to be a blues purist," says Bramhall (his father played drums and sang with **JIMMIE VAUGHAN**

in **THE CHESSMEN** in the late '60s), "but laying down this rock stuff, and singing it, was something I'd been kinda fantasizing about. And now I'm starting to think it might do something." — *Dave MacIntosh*

The company of angels:  
(L-R) Charlie Sexton, Chris Layton, Tommy Shannon and Doyle Bramhall II.



MIKE HASHIMOTO

## Dirt Alert

A former VJ, now pursuing a more material role on TV, was most vociferous in her condemnation of decadence at a Gemini Awards reception for filmmakers and stars. "This is so bourgeois. People should storm the place, like the Bastille," she wailed, adding, "This party could feed lots of needy people instead." The beer, wine and pasta fest wasn't really all that chi-chi. But the extremely expensive John Fluevog shoes she wore certainly were • • • Rumors abound of an impending marriage between one of Canada's hottest young directors and a well known VJ/songwriter. The relationship may be secure, the lady in question certainly isn't. At a private party she berated her man, in a very possessive tone, for spending too much time talking to another female • • • During the Juno Awards celebrations, one of the most sought-after invites was into a hotel suite hosted by a hefty CBC-TV personality. Line ups were long and security was tough. When the host was asked to come to the door he went instead to a peephole and eyed the potential guests. Leggy ladies were shuttled in via the security guards. Turns out the suite wasn't really all that jammed, so why the queue? The big one was overhead remarking, "Let them line up. It makes me look like a star."



BY TORONTO'S HOLLY WOODS

## THE HUNTER TAKES AIM!

Jennifer Warnes has a voice as familiar and warm as the evening sun in summertime.



Listen again to Jennifer on her new album

**THE HUNTER**

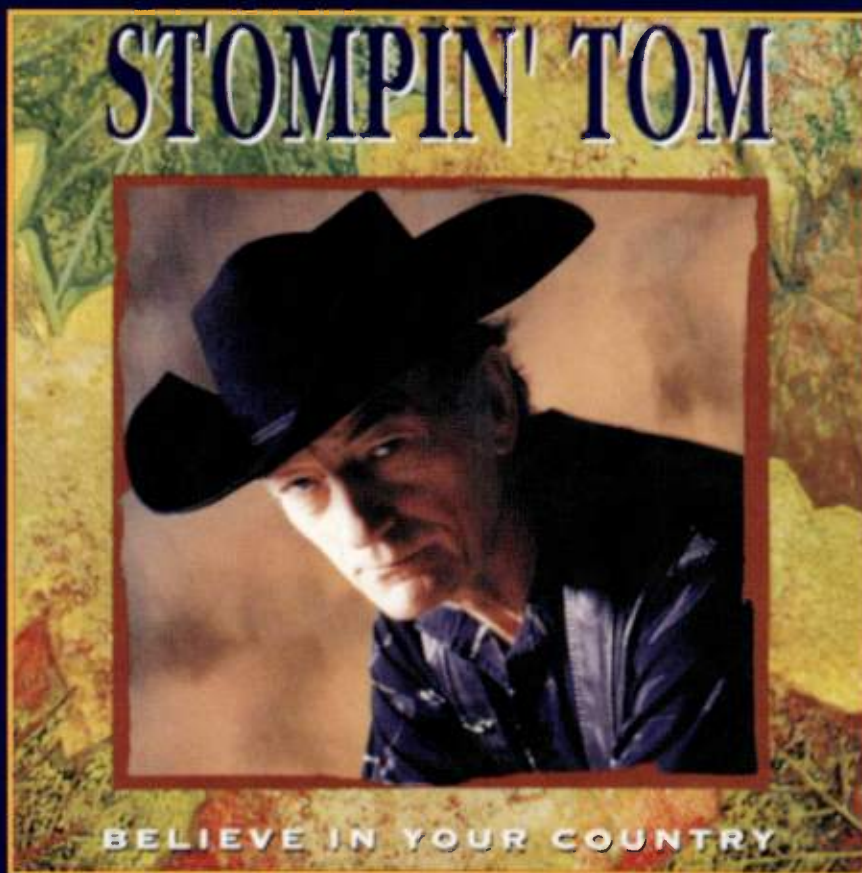
Includes the hit "Rock You Gently"

Available at **SamTheRecordMan** **ATTIC**



# HOW TO SOLVE CANADA'S PROBLEMS IN 20 WORDS OR LESS

**"IF YOU DON'T BELIEVE YOUR COUNTRY  
SHOULD COME BEFORE YOURSELF,  
YOU CAN BETTER SERVE YOUR COUNTRY  
BY LIVING SOMEWHERE ELSE..."**



## STOMPIN' TOM CONNORS

HIS NEW ALBUM

### BELIEVE IN YOUR COUNTRY

FEATURING 14 SONGS ABOUT THE PEOPLE, PLACES AND EVENTS IN CANADA.

INCLUDES

"BELIEVE IN YOUR COUNTRY" • "JOHNNY MAPLE"

"ALBERTA ROSE" • "SMILE AWAY YOUR MEMORY"

AVAILABLE AT ALL

*Sam the Record Man*

LOCATIONS







*With ALL DUE RESPECT to his*  
— MARKSMANSHIP —  
**CAPTAIN MORGAN'S**  
*BEST SHOT was yet to come.*



*As a buccaneer, Captain Morgan was one of the finest. Adept with pistol and sword. But as Governor of Jamaica, he really made his mark — as an expert on rums. So today he's better remembered for shots of a higher calibre; the four fine rums that bear his name.*



**CAPTAIN MORGAN®**

*When you know the Captain,  
you know great rum.*



## SMELLS LIKE WEIRD AL

Forget the millions of albums sold and the incredible media hype surrounding the band's rapid ascent to stardom, the proof that **NIRVANA** has *finally* made it is in the pudding; "**WEIRD AL**" **YANKOVIC**'s pudding, that is.

Pop's king of musical satire is back with another collection of irreverent parodies and slightly demented original songs on his new album, *Off The Deep End*. And while he pokes fun at everyone from **MILLI VANILLI** to **HAMMER**, the centre-piece of the album is his hilarious version of Nirvana's "Smells Like Teen Spirit," renamed "Smells Like Nirvana."

The premise for the song is that Nirvana singer **KURT COBAIN**'s mumbling vocal style renders "Smells Like Teen Spirit" virtually unintelligible. Of course, Yankovic takes it to ridiculous extremes. "I'm



"Well, I'm yellin' and we're playin' / But I don't know what I'm saying!" — from "Smells Like Nirvana"

mumblin' and I'm screaming, and I don't know what I'm singing," he shouts, in one of the song's funniest verses.

But why did Yankovic — whose previous targets included **MADONNA** ("Like A Surgeon") and **MICHAEL JACKSON** ("Eat It" and "Fat") — decide to poke fun at a garage band that was barely known a year ago? "I wanted to do something more

cutting edge, more '90s in sound," he explains.

And while he is an old hand at securing permission from his "victims," was he concerned about how Nirvana would react to the song? "Yeah, I was nervous sending Kurt the lyrics, but he was great about it," says Yankovic. "He thought it was really funny." — *Stephen Hubbard*

## BATMAN LOVE AND A FEMALE CHAUVINIST

In what will likely be this summer's biggest sequel, **MICHAEL KEATON** reprises his role as Batman. In *Batman Returns*, the caped crusader has not one, but two evil forces to battle. **DANNY DEVITO** stars as the Penguin (is it just me, or was DeVito born to play this role?). And sporting a black latex body-suit is **MICHELLE PFEIFFER** as Catwoman. Penguin and Cat join forces to bring the Batmeister to his knees.

Continuing with sequels, remember Wayne Szalinski (**RICK MORANIS**) the geeky inventor from *Honey, I Shrunk The Kids*? In *Honey, I Blew Up the Kid*, three years after shrinking his offspring, Wayne has now invented an enlargement-ray which expands molecules to the nth degree. And guess who wanders in front of it? Wayne's new baby, Adam. After growing 112 feet tall, Adam ambles off to the Midwest, and it's up to Wayne, his wife Diane (**MARCIA STRASSMAN**) and his kids to track down the King Kong-sized child.

In the live-action/animated tradition of *Roger*

*Rabbit* comes *Cool World*. Fantasy and reality become indistinguishable for cartoonist Jack Deebs (**GABRIEL BYRNE**) after he finds himself in the two-dimensional world he created. However, when seductress Holli Would (**KIM BASSINGER**) invites him into his own dreams, Jack decides this cartoon world isn't half bad.

And while Kim is busy in Toonville, her real-life, main squeeze **ALEC BALDWIN** has got his hands full as a new husband in *Prelude To A Kiss*. Baldwin's life becomes unhinged after a mysterious old man (**SYDNEY WALKER**) shows up at his wedding.

When his new bride (**MEG RYAN**) kisses the old man, her soul is transposed into his body and vice versa. In a test of true love, Baldwin is forced to cope with his beloved's soul trapped in the body of an old man.

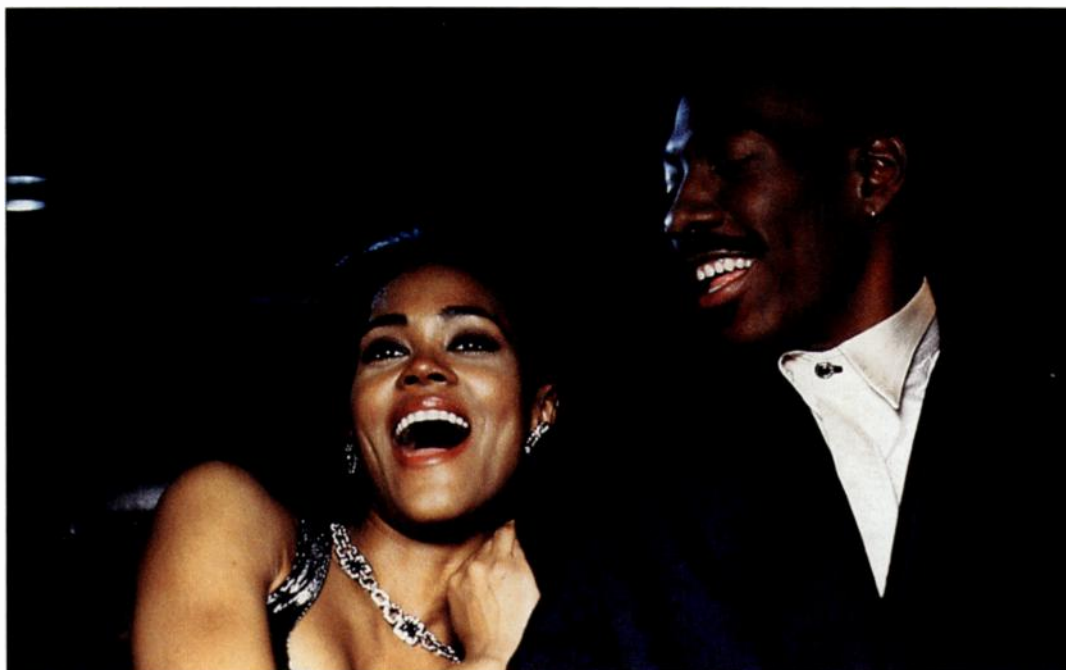
After a three-year hiatus, **EDDIE MURPHY** is back. In *Boomerang*, Murphy is Marcus Graham, the stylish president of a cosmetics company. A terminal ladies' man, Graham may finally have met his match in **ROBIN GIVENS**, the only woman he's met who puts her career before romance and spurns his advances. **GRACE JONES** also stars. — *Sarah Moore*

MOVIES

Robin Givens, not

Eddie Murphy, gets the last

laugh in *Boomerang*.



BRUCE W. TALAMON



# music

## DIVINE DIVA

Annie Lennox has always been partial to the word "diva."

The former Eurythmic says the word — now the title of her first solo album — suits her.



I felt it had an authentic ring to it, but in a cynical, ironic kind of way," says Lennox. "It's a very black-humor title."

The title may be black, but the album is not. She wrote all 10 of the songs on *Diva* and they reveal a different Annie Lennox. Gone are the ice and artifice of signature, techno-cool Eurythmic songs. The lyrics on *Diva* are visceral, the emotions stripped bare, exposing a passionate and vehement woman. It is a portrait that finally lays to rest Lennox's image as a stylized ice queen.

With *Diva*, Lennox has not only shed a former image, but also a former musical partner. This is the first album she's done without Dave Stewart's collaboration and on the first single "Why" she reveals her feelings about the split: "I tell myself too many times/Why don't you ever learn to keep your big mouth shut/That's why it hurts so bad to hear the words/That keep on falling from your mouth."

Writing songs has never been an easy process for Lennox. When working with Stewart, composing lyrics for his musical arrangements, she spent a good deal of the time in tears. "It's a bizarre thing," says Lennox. "One can sit in the company of friends and talk and talk, but to reveal your inner feelings in a literal sense, which is the basis of a song, is very demanding."

Less demanding, says Lennox, is the actual performing of her material. While she currently has no plans to go on tour with *Diva*, she says performing comes naturally to her. "If the songs are good, then that's the easy bit. When I perform I tend to assume another identity, albeit some extended part of my persona."

And part of that persona is the diva. "Yes, I've lived with that image for a very long time. But the diva I'm fond of has a sort of tawdry glamor — a diva who has seen better days. Not that I feel that way." She laughs. "I feel my better days are yet to come." — Sarah Moore.

Music is a form of communication, says Bjork Gudmundsdottir, vocalist of Icelandic band The Sugarcubes, "and with six members in the band, the only way we can work together is as if the six of us were talking...no one person can decide the direction — it's spontaneous." The

## A SPONTANEOUS SUGAR BUZZ

result, she adds, can at times "get too splattered." This is why The Sugarcubes decided that, in order to better communicate with its lis-

According to songwriter/guitarist/sidekick extraordinaire Adrian Belew, the decision to reunite King Crimson (or not) will be made this summer. Belew, who

visited ex-Crimsonite Robert Fripp in Europe while touring with David Bowie's Sound & Vision show, notes cryptically,

## BELEW'S INNER CHANGES

"we may do something together in the future." What is prime in Belew's mind at the present, however, is his latest album, *Inner Revolution*. "The most exciting thing I do is make music. The recording studio is my favorite place in

the world," he says.

The album reflects the many changes Belew has gone through during the past few years.

"I got divorced, I fell in love and I've been around the world," he explains. "The music flows out of me and then I determine what emotional quality of words I want. The overall message I'm sending out with this album is that we have the inner power to change ourselves."

— M. L.







teners, the band would have to simplify its music. The lyrics of the group's latest release, *Stick Around For Joy*, were consciously written in a direct, even manner, but the band decided to hire an outside producer, Paul Fox (XTC) to aid in paring down the sound. The recording was done in the States in order to help the band stay focused and get

away from the distractions at home in Reykjavik. The essence of The Sugarcubes — the loose, unstructured innocence that made its first LP *Life's Too Good* such a critical success — remains untamed. "We can't take orders," admits Gudmundsdottir, "not from anyone. Our music is like six solos all at the same time." — Rhonda Riche

## NOW'S THE WRIGHT TIME

**H**er voice is warm and friendly, but there's no mistaking the intensity of her words. "I can feel it. This is the album that's going to push me over the top," says Canadian country singer Michelle Wright, 30, of the prospects for her new recording, *Now & Then*.

And while such optimism is always present when an album is released, in Wright's case it appears to be justified. In fact, the first single from the album, "Take It Like A Man," caused a sensation among Canadian country radio programmers, becoming the highest charting debut single ever.

If the Merlin, Ont., native's predictions are correct, it will be the culmination of a 12-year quest that began right out of high school when she started playing the clubs.

"Take It Like A Man," like every track on *Now & Then*, showcases Wright's strong, versatile vocal style that transcends the confines of traditional country music. And though she admits her unique sound — combining elements of R & B and Motown, as



**Michelle Wright: A voice that transcends the confines of traditional country music.**

## BEYOND THE MAINSTREAM

At some point in the late '60s pop music stopped coming from the garage, and its chorus-verse-chorus-verse-guitar-solo-chorus framework mutated into 12-minute drum solos and indulgent guitar noodlings. By the '80s, the term pop had become a derisive term used to describe the kind of teen-rock performed by pretty boys like **NELSON** (whose father helped start the whole sugary thing in the '50s). Now pop has been reclaimed by the garage, and the world is a better place. Want proof? Just witness the unabashed catchiness of bands like the **RHEOSTATICS**, **LOST DAKOTAS** and the **BARENAKED LADIES**.

**BUFFALO TOM**, from Amherst, Mass., is also more concerned with writing a good tune than being pretty boys, despite the band's drummer being featured in *Sassy* magazine's "Cute Band Alert." Guitarist and vocalist **BILL JANOWITZ** says a good song "translates well to any situation — a good song is a lasting song. Sometimes we get criticized for not being really groundbreaking, but **TEENAGE FANCLUB** get the same criticism." Buffalo Tom will be on the road to support its recent recording *Let Me Come Over*. It's a show well worth seeing, they are one of the finest live bands around.



**Buffalo Tom: More than cute boys.**

Speaking of live performances, summer's here and it's musical festival time. Two veterans of the festival circuit are Scotland's **JAMES** and England's **LUSH**. **SAUL DAVIES** of the Scottish septet says that while most people think of big stadium concerts as impersonal, you can also get an amazing response from a large audience. Lush's **EMMA**, on the other hand, says the band's form of ethereal pop is better suited to clubs than "a crowd in the sun." Still, she adds, she'd rather be playing a festival than attending one. Alternative music festivals abound in Europe, but here in Canada the best we can hope for is Lollapalooza II. If you prefer spending your summertime drivin' around top down, pick up the new releases from **THE LAWN**, **COTTAGE INDUSTRY**, **CHANGE OF HEART**, **MOXY FRUVOUS**, **BIG CAR** and **SONIC YOUTH** and drive around blaring them really loud to wake up your neighbors. — R. R.

well as country — has made her a tougher sell in Nashville, where she lives part of the year (dividing her time between there and Toronto), she's determined to maintain her individuality. "I've always known that I sounded different — in fact I lost gigs because of it — but it always made sense to me to be myself and not copy anyone else," she explains.

Despite her desire to remain true to herself, Wright acknowledges the career-driven changes she's made over the years, particularly to her image. "I think that an image is important. I like wearing flamboyant clothes and I don't mind bringing someone on board who gives me advice," she says.

Wright also admits to having made some musical concessions for *Now & Then*. "For me, choosing songs [she doesn't write her own material] always revolved around the lyrics, but what I've discovered is that radio music directors generally listen to melodies first and lyrics second. Now I understand that not only does the lyric have to be wonderful, and something I believe in," she says, "but the melody needs to be something that is wonderful, too." — S. H.



## BUFFY SAINTE-MARIE'S SONGS OF TRUTH

"If there was some kind of Indian movie on, or books full of the typical crap, my mother would always say, 'that's not necessarily the truth. Maybe one day you'll grow up and find out for yourself,'" recalls singer/songwriter Buffy Sainte-Marie.

And she did. Best known for her war protest song "Universal Soldier" (popularized by Donovan) and "Soldier Blue," about native rights, Sainte-Marie was born on a reserve outside of Regina, Sask., 51 years ago. A mixed-blood Cree, she was adopted and raised in Maine in an abusive household.

Based in Hawaii for the past 16 years, Sainte-Marie holds a Ph.D in fine arts, is an honors graduate in Oriental philosophy and education, speaks fluent French, can converse in Japanese and Spanish, is a published author, gourmet cook, poet, Academy Award-winning songwriter (she penned "Up Where We Belong" from *An Officer And A Gentleman*), illustrator, clothing designer and mother.

Her 14th album, and first in 16

years, is called *Coincidence (and likely stories)*. The majority of the songs are politically minded, dealing with native issues, money junkies, the environment and wife abuse. "I write two kinds of political songs," she explains. "One, I'm trying to sum up what everybody's seeing and feeling but nobody's said yet. Those are songs like 'The Big Ones Get Away,' 'Fallen Angels,' songs that could've been written in Tokyo, Toronto, Paris, a reserve, anywhere. The others — 'Bury My Heart At Wounded Knee,' 'Starwalker' and 'Priest Of The Golden Bull' — are songs where instead of summing up what everybody knows in every country, I'm trying to impart a little information."

The environment is of special concern to Sainte-Marie. "This isn't just a tug of war over a piece of real

estate," she says. "This has to do with protecting the earth, not only for me, but for you. 'Cause, when they're dumping uranium in the rivers, that's everybody's [problem]. Everybody belongs to nature, everybody belongs to that river. It's everybody working together to save what we can of a really incredible deal we have with the planet." — Karen Bliss



# MEXICO'S #1 TEQUILA

DISCOVER THE REASON WHY





"There came a point when I didn't know if it sounded good or not," says Sue Medley of her latest album, *Inside Out*. She doesn't have to worry. This album is a stunning showcase of her powerful, husky voice and ability to write songs that transcend the usual confines of roots rock. She has a little help from an all-star band including drummer Kenny Aronoff, bassist Jimmie Lee Sloas, guitarist Robbie Steininger, guitarist David Grissom, slide guitarist Sonny Landreth and keyboardist Richard Bell. The majority of the recording was done at The Belmont Mall studio in Bloomington, Ind., and Mike Wanchic (guitarist for John Mellencamp), co-helmed the project with Medley.

She admits her objectivity returned only after an uncomfortable turn of events. "Mike had to go on tour with Mellencamp near the end of making the record. We would rendezvous in New York every three weeks, using different studios to get it finished. It broke up the momentum but it worked

out in the long run because I was able to get a better perspective."

Of the album's 10 tracks, Medley co-wrote five. Of her solo penned songs, "How Deep It Goes," a raw, painful examination of a ruined relationship, is the most compelling. "I wrote that song a year ago," explains Medley, "and I was never conscious of why I saved it to record last. I opened up my heart and put it on the record for the whole world to hear, yet I wouldn't talk to someone in my own living room about that aspect of my life."

The Courtenay, B.C., native tackles other subjects, such as child abuse ("Jane's House") and urban renewal ("I'm Alive") on the album. Although she's not afraid to look at the dark side of human nature, overall a sense of optimism prevails. She admits her age may have something to do with her seasoned views. "I'm looking forward to turning 30 this summer. I wouldn't want to repeat my 20s and all the shit I've gone through." She pauses when asked what's kept her going since her first gigs at age 15. "There's this determination. I don't want to go back to rock bottom, I know where that is." — Maureen Littlejohn

"I opened up my heart  
and put it on the record for  
the whole world to hear."



**WIN**

You may win an exciting  
vacation for two to  
**CANCUN, MEXICO**  
the land of Sauza, courtesy of



Simply write your name, age, address and  
telephone number on a piece of 4" x 5" paper and  
send it to: SAUZA TEQUILA SWEEPSTAKES, P.O. BOX  
515, Tour de la bourse, Montreal, Quebec, H4Z 1K1.

This contest is open to residents of Canada, (excluding the province of Quebec) of the legal liquor drinking age. No purchase necessary. Closing date is October 1, 1992. For full contest rules and regulations, please write to the above address.



Entertainment news. It sounds like a contradiction in terms, but it's the stuff of which pop culture is made. Many of the most popular shows on TV are the gossipy, entertainment update programs, like *Entertainment Tonight*. In Canada, two Citytv-produced shows have received the thumbs up from viewers: *The New Music* and *Fax*.

With the plethora of entertainment-related events occurring on a daily basis, how do these shows' creators decide what to cover? Denise Donlon, the 35-year-old host and executive producer of *The New Music*, says she spends at least an hour every day going through her mail. "At this point, the show's been on the air for so long [since 1979] and is so well-respected that I spend a lot more time saying no to stories than I do chasing them down."

MuchMusic's *Fax* began as *Rock Flash* six years ago with Donlon hosting. It was revamped last year, becoming a half-hour daily news magazine show with new hosts Monika Deol and Lance Chilton.

Producer of the show since October 1990, Patricia Sims, says she gets her ideas by reading newspapers, periodicals and press releases. "I prefer it when on-

television critic for *The Globe and Mail*, believes they go beyond standard TV formats. "Entertainment coverage tends to be too centered on the Top 10 and I think that's a disservice,"

he says. "*The New Music* features some acts that are only

will ask topical questions that can be used immediately by other departments. For her own show, she may ask him about his new album, as well as finances or sex in videos, in order to get footage for the future.

Donlon says she looks for unusual angles to make a story more interesting. She wasn't sure she wanted to do a story on ex-Police drummer Stewart Copeland until she heard he was a good polo player. "We took Stewart out with two polo horses. It gave us a very interesting visual piece on television and it gave him a chance to talk about his record."

Controversy is also something Donlon doesn't shy away from. "We're very careful to put things in context," she explains. "If we get fairly inflammatory remarks, be it racism, or money or sex or drugs, we'll put it in a

marginal and they provide an important service. Regular television coverage is incredibly superficial."

"We're very interested in *not* doing sit-down interviews," explains Donlon. "If you turn your television on and all you see is a rectangle and a head going 'blah, blah, blah...the meaning of life,' no one's going to care." Although the Canadian Radio-television and Telecommunications Commission doesn't regulate Canadian content for entertainment news, Donlon always makes sure she features Canadian acts. "I'm a Canadian cheerleader without the pom poms," she admits.

Sims describes *Fax* as being more than a rock news show. "It's pop culture with authors, artists and environmentalists — we try to keep it open," she says. Her mandate is to present timely material. "The show is only as good as the stories that are in it. If you've got a weekly show you can make it balanced but with live, if there's no news, there's no news," she explains. "The real challenging months are January and February."

If worse comes to worse, Sims dips into the reservoir of information at the station. "*The New Music*, *Fax*, the specialty departments and the entertainment department for *Citypluse News* work off each other," she explains.

When Donlon interviews a big-name musician such as Robbie Robertson, she

thoughtful context and set it up so we're asking the viewer's opinions on it."

*The New Music* is now seen throughout most of Canada on ASN on the East Coast, UTV in Vancouver, ITV in Edmonton and MTN in Manitoba. It is also internationally syndicated in the U.K.

Haslett-Cuff believes City does a good job of covering the entertainment business. "There's more entertainment-related coverage on City than other stations because that's their focus," he says. "For a station with a 24-hour music service, I'd expect it of them."

— Bonnie Byrne

# MAKING rock NEWS



On line with Patricia Sims.

air reporters chase stuff down, but it doesn't happen all that often," she admits. "There is a huge vortex of information that comes in here all the time."

To some, both shows might seem manufactured, but John Haslett-Cuff,



The New Music's Denise Donlon.



# **corey hart attitude&virtue**



**includes:**

**92 days of rain &  
baby when i call your name**



# SAWMILL CREEK

AN INTERNATIONAL SELECTION  
OF FINE WINES.



What do Harry Connick Jr., Vinx and Boyz II Men have in common? At first glance, nothing. But with a closer listen to *We Are In Love*, *Rooms In My Fatha's House* and *CooleyHighHarmony* (which, some say, has revived the harmonic tradition of the Motown/Philly sound), it's apparent that they all know how to get vocal — musically speaking, that is. On tracks such as Connick's "Heavenly" and Boyz II Men's chart climber "It's

## GETTING

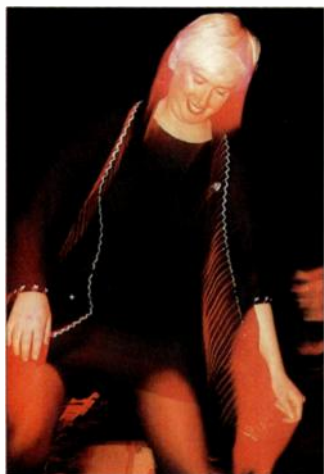
so Hard To Say Goodbye To Yesterday," these singers demonstrate the beauty of pared-down vocal harmony without instrumental accompaniment. What's more, they're just a few examples of the growing ranks of musicians who are discovering the mesmerizing effect of a cappella.

Rooted in tribal sounds, black spirituals and Gregorian chants, a cappella found its calling in turn-of-the-century barbershop quartets, and the '40s and '50s harmonic street corner sounds of doo-wop. It reached a commercial turning point with the 1988 release of The Persuations' gospeltinged *Acappella*, which set the standard for modern-day vocal harmony.

Despite modern music's strong techno-influence, a cappella is still a force to be reckoned with. One reason, suggests Aaron Keele, a Toronto-based singer and former leader of his own a cappella quartet, is that "people are tired of over-produced music. They [performers and audience] want to get back to the purity of music." That clean, warm sound, captured on the TV special and soundtrack *Spike & Co.: Do It A Cappella*, has soared to new heights of popularity thanks to groups like Boyz II Men. The remake of the '70s Motown song "It's So Hard To Say Goodbye to Yesterday," is a tribute to Boyz's roots as well as such musical influences as the contemporary Christian

a cappella pop/jazz group Take 6. In fact, the voice-only sound is so instinctive that when Boyz first signed to Motown, says baritone Nathan Morris, "we weren't even thinking about music...we were just thinking of using our voices." Commenting on the success of another single from *CooleyHighHarmony*, "It's So Hard," tenor Shawn Stockman says, "It's a universal song. Everyone can relate to it."

Take 6 deserves much of the credit for reviving interest in the



The voice choice:  
Clockwise  
from top,  
The Persuations,  
Boyz II Men and  
Meryn Cadell.



## RECORDINGS OF NOTE

- The Flirtations, *The Flirtations* (Festival)
- The Flying Pickets, *The Best of the Flying Pickets* (Trend/Virgin)
- The Bird Sisters, *Different Stories* (Independent)
- The Mint Juleps, *One Time*, (Stiff)
- The Persuations, *Chirpin* (Elektra)
- Dixie Hummingbirds, *Dixie Hummingbirds* (Gospel Heritage)
- Ladysmith Black Mambazo, *Inala* (Shanachie)
- The Swingle Singers, *Compact Jazz* (Phonogram)
- Sweet Honey In The Rock, *Good News* (Cooking Vinyl/Flying Fish)

genre. The sextet offers listeners a new take on gospel, blending diverse musical influences into the seamless, six-part harmony of original compositions as well as reinterpreted standards like the catchy, upbeat "Get Away, Jordan." With three albums behind it (the most recent being *He Is Christmas*) and a fourth in the works, Take 6's success in Japan, the United States and Europe says much about the power of its musical message.

The Nylons may not sing gospel, but Canada's best-known pop a cappella group delivers its own soulful, energetic brand of vocal harmony. With songs ranging from nostalgic rock classics like "The Lion Sleeps Tonight" to original compositions such as "Combat Zone," The Nylons prove that a cappella has what group-member Claude Morrison calls, "an appeal that comes from the gut and goes to the gut." Updating its music to a more dance-oriented R&B sound, the Nylons released a seventh album this spring.

Although a cappella has traditionally meant four- or five-part vocal harmony, it's being redefined by musicians ranging from rappers like Monie Love and LL Cool J to such solo performers as Bobby McFerrin, Billy Bragg and Toronto-based performance artist Meryn Cadell. On her 1991 debut, *Angel Food For Thought*, Cadell intercuts a cappella with humorous spoken-word diatribes in such songs as "Bumble Bee" and "Being In Love." Says Cadell, "It's the most pared-down way to hear melody and lyrics," as well as to capture what she calls the "personal" quality in her music. Already at work on her next album, Cadell recently landed a distribution deal with Sire Records in the U.S.

With more musicians exploring a cappella, either as an alternative to technology or as their sole instrument of choice, it's refreshing to hear that the human voice can still create one of the most dynamic sounds in the world. — Denise Bernard



# BEETHOVEN LIVES UPSTAIRS

*The magic of music, friendship  
and genius*



**BEETHOVEN  
LIVES UPSTAIRS**

**“Engaging  
family fare”**

*The Toronto Star*

The arrival of an eccentric boarder turns a young boy's home upside-down. Ludwig Van Beethoven has moved in upstairs!

Richly set in 19th century Vienna, *Beethoven Lives Upstairs* is based in part on historical fact and features more than twenty-five beautifully-performed excerpts of Beethoven's best-loved works.

*Beethoven Lives Upstairs* is pure family entertainment that captures a special friendship between a great composer and a young boy.

Based on the award winning Classical Kids cassette/CD. Now available on VHS Video.



**Mr. Bach  
COMES TO CALL**



**Beethoven  
LIVES UPSTAIRS**



**Mozart's  
MAGIC FANTASY**



**Vivaldi's  
RING OF MYSTERY**

VHS HiFi Video \$17.98 ea.

Original Classical Kids cassette \$8.99 ea. / CD \$12.99 ea.

ON SALE AT PARTICIPATING  
SAM THE RECORD MAN LOCATIONS JUNE 20 - JULY 4, 1992

**SamTheRecordMan**

CANADA'S LARGEST AND BEST KNOWN RECORD STORE

## Jazz SESSION

**M**ontreal-based singer/flautist **TRISHA POPE** is one of the few recording artists to make a successful shift from instrumentalist to vocalist. Also a saxophonist, Pope explains, "...of all instruments, the sax

and the flute are the most similar to the human voice." *Monkey*, Pope's debut album, offers an acoustic cross-section of her musical interests from standards to original material. "The recording is full of soul and feeling," she says. "We were all inspired by the loneliness captured in this terrific picture of a female baboon which I brought to the session. Hence the name of the album."

Following the spring release of her Cuban-influenced recording, *Spirits of Havana*, Denon artist **JANE BUNNETT** is spending her summer at various European jazz festivals. Other recent releases from Denon include the second half of the *Savoy* reissues — vintage recordings from such jazz notables as **MILES DAVIS**, **CHARLIE PARKER** and **MILT JACKSON**.

Toronto-raised, L.A.-based saxman **WARREN HILL** seems to defy categorization. His musical style blends elements of jazz, R&B and rock. Hill feels this diversity of sound "represents me as a musician; my tastes are eclectic. But there's still a focal point running through — saxophone and passion." He first came to the public's attention when he opened for Natalie Cole last fall, following the release of his debut album, *Kiss Under The Moon*. Expect his next release for RCA/Novus in September.



Trisha Pope

## ARTISTS, RELEASES AND FESTIVALS OF NOTE

The newly formed Canadian Jazz Inspiration label offers summer releases from **LORNE LOFSKY**, **MIKE FARQUHARSON** and **STAN SAMOLE**. Unity delivers music from **KIERAN OVERS**, **BRUCE NEILSON** and **FORTH INVERSION**. Also, watch

for **JOE HENDERSON**'s *Lush Life* on Verve, **RAY BRYANT**'s *All Mine... And Yours* on Emarcy, and *Swallow*, featuring **STEVE SWALLOW**, **JOHN SCOFIELD** and **CARLA BLEY** on ECM Records.

The summer offers lots of live jazz at numerous festivals across the country. The du Maurier Ltd. International Jazz Festival Vancouver runs from June 19-28, the du Maurier Ltd. Saskatchewan Jazz Festival runs from June 27 to July 4, du Maurier Ltd. Edmonton Jazz is from June 27 to July 5, the du Maurier Ltd. Downtown Jazz in Toronto is from June 19-28, the Toronto Beaches Jazz Festival is July 25-26 and Montreal's Festival International de Jazz is July 1-20. — C.J. Wren



Warren Hill



## A MAN OF VISION:



UNDERCOVER

### DALE HESLIP

In the past year, Toronto video director Dale Heslip may have done as much as anyone to promote Canadian

rock artists around the globe. Heslip, 33, earned two MuchMusic awards and a Juno nomination for "Superman's Song," the single/video that broke Crash Test Dummies internationally and he has also turned out high-rotation gems for Cowboy Junkies ("Southern Rain," "A Horse in the Country"), Kim Mitchell ("America") and Prairie Oyster ("One Precious Love," "Will I Do (Till the Real Thing Comes Along).")

An ex-rock promoter, record company staffer and commercial art designer, the Kitchener, Ont., native has seen firsthand the clout of video as a "door opener" south of the border. "I think it provides another outlet to show off Canadian talent," he says. "It makes it a little easier if you've got a good-looking video outside of Canada."

Heslip spent the first half of the '80s "doing everything" with Toronto's Ready Records before joining the now defunct Champagne Pictures in '87. There, he designed album covers and TV show sets and worked on commercials and videos. He made his debut as a "director guy" on Kim Mitchell's "Easy To Tame." Close friend and Crash Test Dummies' manager Jeff Rogers hooked him up with the Winnipeg band in early '91. "I think [the group's music] is something totally special coming out of Canada," he says. "Brad's [Roberts] voice itself is pretty unique."

His background in the record industry and TV has lent Heslip an intuitive insight into what both the artist and label are looking for in a video. And whether designing a video or TV show stage, his artistic objective is the same. "I push really hard to do something different, that has some clever twist to it. In music videos it's often taking the lyrics and putting a twist to the [visual] translation." An exceptional song is his own first prerequisite and he will "only do stuff I'm totally into."

This summer, Heslip's work will be seen in videos from the Cowboy Junkies, Prairie Oyster and Sons Of Freedom. — Mike Beggs



Honor thy mother and father  
Groove with thy brothers.

featuring "Fly Like An Eagle"

Family Groove, the new album from

The Neville Brothers, continuing the legacy

of grace, groove and gratification that only

come from the first family of funk.

You don't make music like this,

you're born with it.

Produced by The Neville Brothers,

Hawk Wolinski and David Leonard.

©1992 A&M Records, Inc. All rights reserved.

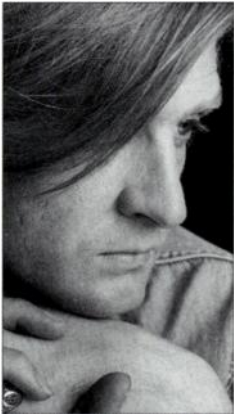
available at

**Sam the Record Man**  
CANADA'S LARGEST AND BEST KNOWN RECORD STORE





# TOM COCHRANE: THE MAD, MAD STORY



If "Life Is A Highway," as Tom Cochrane's breakthrough single suggests, then he's finally riding it to the highest peaks of the Canadian music industry.

Cochrane's *Mad Mad World* has sold more than 600,000 units in Canada and is expected to hit the one-million mark by mid-summer. Cochrane is also

the proud owner of four 1991 Juno awards for album, single, male vocalist and songwriter, presented to him in March of this year. And he's got his best-ever shot at the American market with a hot new U.S. manager, Danny Goldberg (Bonnie Raitt, Nirvana) and a supportive regime at Capitol Records in the U.S.

*Mad Mad World* is shot through with Cochrane's fresh sense of optimism. It's in the sound, pumped up with energy, attitude and the production values of arena-sized rock 'n' roll. It's in the songs: "Life Is A Highway" is a shiny, happy single; Cochrane says he wrote it to exorcise the guilt he felt as a comparatively spoiled North American returning from a fact-finding trip (for charity organization World Vision) to the most ravaged deserts of Africa. Even song titles such as "No Regrets" and "Everything Comes Around" are "up." The darkest tunes also have their lighter moments: the flippancy of "Mad Mad World," the defiance of "Brave and Crazy." "Get Back Up," a terrifying tale of a junkie's death, is about trying to save a friend's life.

"For the first time in my career I'm writing positive statements," says Cochrane, whose previous lyrical bent has included assassination ("Lunatic Fringe"), fatal

accident ("Big League") and South African bloodshed ("Ashes to Diamonds"). After more than a decade as a critic's favorite and a modest commercial success with his old band, Red Rider, Cochrane is unashamed of courting the breakthrough to a larger audience.

"I think I spent a lot of years trying too hard," he admits. "You can take things way too seriously. By lowering my sights, I'm having a better time and not putting as much pressure on myself.

"Life is short and I could hear the bell tolling," he explains. "I'm not in my early 20s anymore. I'm not in my late 20s anymore. All of a sudden you panic one night, you wake up at four in the morning and realize that it's really self-debilitating and crippling to be negative about things and to let guilt drag you down. A lot of those songs are almost therapeutic pep talks to myself. This record was cathartic in a way."

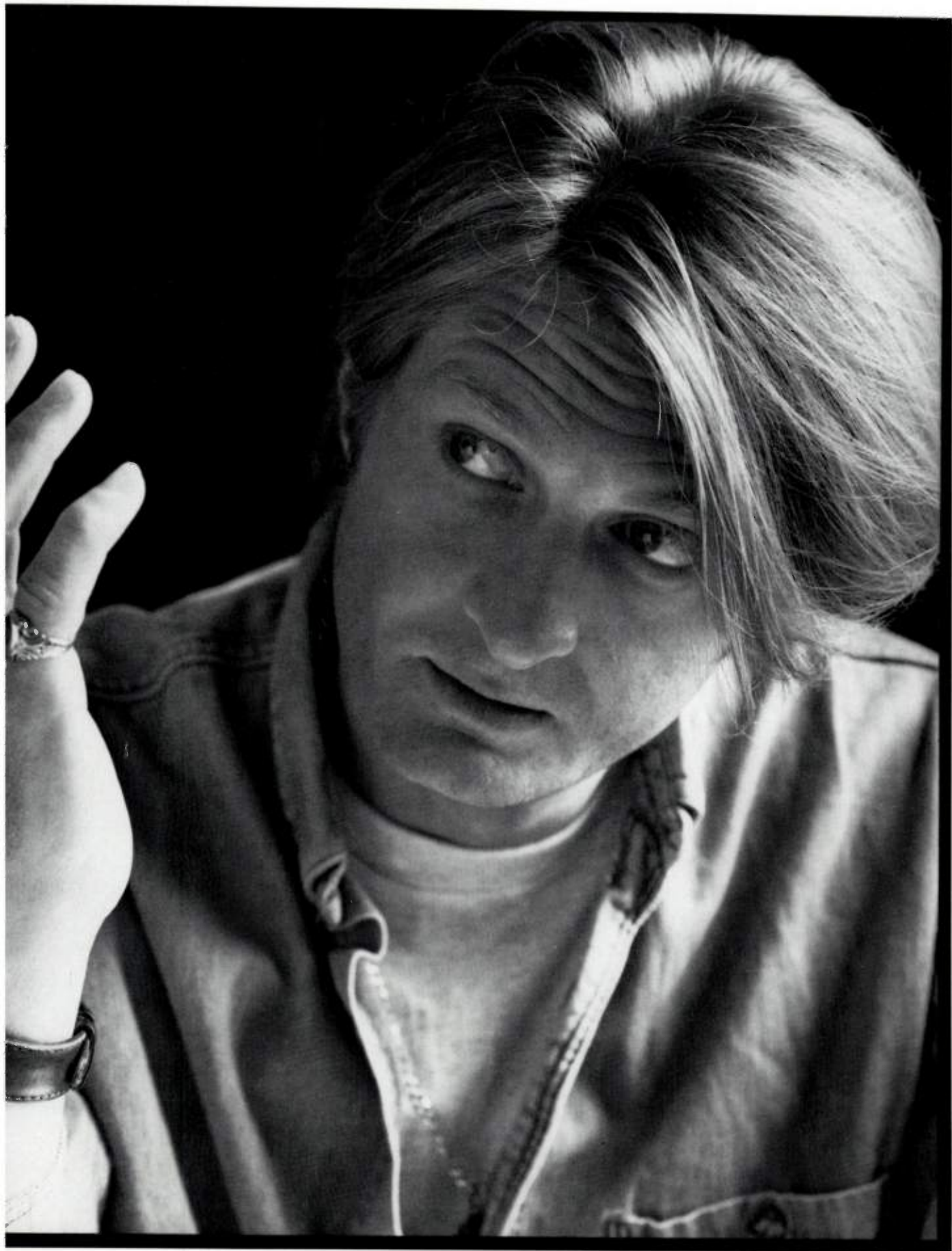
At 39, Cochrane may have to deal with some inner turmoil, but, in terms of domestic bliss, he seems to have it made. He lives with his wife Kathy, their two kids and a dog in a cozy house in suburban Oakville, Ont. He even did the pre-production for *Mad Mad World* at his home studio.

Before such domestication, Cochrane's life was all over the map. As a toddler in Lynn Lake, Man., he learned to enjoy travelling with his bush pilot father, who would take him up for the occasional

by HOWARD DRUCKMAN









## Despite

### his genuine optimism, Cochrane still remembers those who've crossed him.

flight. The Cochrane family was also in motion when Tom was a boy, relocating to small-town Acton, Ont. Cochrane spent the late '70s driving a cab in Toronto, crewing on a charter boat in the Caribbean, and washing dishes and delivering telephone books in L.A.

"I was restless," he says. "Most artists are restless and very itinerant. With a pilot for a father, travel was in the blood. I remember when I was driving a cab, stopping at the Islington subway station to clean up after somebody had thrown up in the back, thinking, 'This is hell.' but I look back on that and a lot of those experiences define what I am now as a writer and a person."

Cochrane's humbling experiences in the music business have also left their mark. His big-selling breakthrough arrived after many long years of dues-paying effort. Despite his genuine optimism, Cochrane still remembers those who've crossed him.

Take this year's Juno Awards, a so-called "showdown" between Cochrane and Bryan Adams. Having sold 600,000 units, Cochrane could afford to be magnanimous: he complimented Adams and even agreed with him that CanCon rules should be updated. But Cochrane couldn't resist the urge to stir up a little controversy. He said that "When people call Canadian talent mediocre," as Adams did, "they can go to hell." His dispute wasn't really with Adams, or about CanCon; it was with his former manager (and Adams' current one) Bruce Allen.

In 1979, Allen became the manager of Red Rider and, according to Cochrane, put the band in the position of being a smaller piece in a bigger puzzle.

"His motivation for signing us was all wrong — it was to get Prism [an act managed by Allen] signed to Capitol," explains Cochrane. "He really had no intentions of us doing anything to begin with. So it was a poisoned project right from the get-go, and that seeped into the whole band." (Bruce Allen declined NETWORK's request for an interview.)

Despite Red Rider's critical success and AOR (Album Oriented Rock) radio chart hits such as "White Hot" and "Lunatic Fringe," Cochrane grew increasingly dissatisfied as his band failed to match the success of other Allen-managed acts such as Adams and Loverboy. To make matters worse, Cochrane wanted to remain living

in Toronto while Allen demanded that Red Rider move to Vancouver (Allen's base of operation). In 1986, the group left Allen's stable and Cochrane penned "Citizen Cain" as a vitriolic parting shot.

Red Rider went on to win a Group of the Year Juno Award in 1987 and Cochrane received the Composer of the

Year Juno in 1989. Hits such as "Boy Inside The Man" and "Big League" established Red Rider as a growing Canadian presence, but it never achieved the widespread acceptance of other Canadian heavyweights such as BTO or Rush. After the split with Allen, Cochrane began increasing his control over the band. His name went in front of the group's, his face was on the album covers and his solo-penned songs were on the albums.

Cochrane finally broke up the band in late 1990, parting ways with his friend, co-writer and guitarist of 12 years, Ken Greer. He says that he wanted to play more guitar and become more involved in production, which eliminated Greer's function. He also adds that they clashed over songwriting.

"Ken really fancied himself as a songwriter and I didn't," says Cochrane, who maintains that it was he who came up with the melodies and the lyrics. "Ken had this idea that we collaborated on stuff. And I said 'No, a melody and a lyric is a song. And on top of that, I'm coming up with a lot of the changes. It's not like I'm humming these songs into a microphone and asking you to arrange them.' I feel I was very generous on the songwriting end of it."

There is a slightly darker picture of the band's demise. "I really don't understand it," says Greer, who's been working with Myles Hunter, Gowan and Big Faith since Red Rider's break-up. "Tom already had the limelight and a big percentage of the money. For the first 10 years [the band] all lived like paupers. But he wasn't because he had all the songwriting royalties. I may have had some publishing royalties, but that's less than half the ball of wax. Our deal wasn't just for songwriting royalties, it was a partnership. I just said 'No, I'm not going to re-negotiate the deal when things are going great.'"

Greer, who still claims great respect for his ex-partner's work, says that Cochrane offered him the guitar player's slot on the current *Mad Mad World* tour. He refused it. Perhaps the unhappy turn of events with Greer is what Cochrane is referring to when he says it's "crippling... to let guilt drag you down."

In any case, Cochrane seems to have shaken off the dust from his past and is taking on the challenge of his career with renewed vigor. He dropped 45 pounds during the past year, outfitted himself in a Native buckskin jacket for his tour, and he's preparing to take on America.

"The vibe out there is really unbelievable," says Dana Millman, vice-president of Danny Goldberg's Gold Mountain management company. "Tom is a priority at Capitol. We're not going to let anything fall through the cracks. We're monitoring sales, radio and touring, seeing what areas to target to help Tom explode. He's got more than 145 stations playing the album and 55 per cent of those in heavy rotation. With huge requests, he doesn't only have radio support — he has listener support."

"The future looks very bright," agrees Cochrane, "but I still feel that I have to keep my enthusiasm in check. I know that the economic climate is really tough and I feel very lucky that people have responded as strongly as they have." What does he think caused such a positive public reaction? "I think it's because this record gives listeners hope and faith." He pauses. "Or, at the very least, it helps them escape or makes them feel better about things for a few minutes."

Howard Druckman is a Toronto-based freelance writer. N

## DISCOGRAPHY

<b>Don't Fight It, 1980:</b>	Smooth rock with a lot of synth.
<b>As Far As Siam, 1981:</b>	Features "Lunatic Fringe," written after John Lennon's assassination.
<b>Neruda, 1983:</b>	A whole lotta socio-political conscience.
<b>Breaking Curfew, 1984:</b>	An adverse reaction to <i>Neruda</i> .
<b>Tom Cochrane And Red Rider, 1986:</b>	Cochrane takes the Rider's reins. "Boy Inside the Man" becomes a hit.
<b>Victory Day, 1988:</b>	Big singles with "Big League" and title track.
<b>Symphony Sessions, 1989:</b>	Edmonton symphony Orchestra sits in for a "live hits" deal.
<b>Mad Mad World, 1991:</b>	Cochrane drops Red Rider. Best received effort yet.

## RARITIES

<b>Hang On To Your Resistance, 1974:</b>	Solo folkie record on the Daffodil label.
<b>My Pleasure Is My Business, 1976:</b>	Struggling in L.A., Cochrane performs and records the soundtrack for this Xaviera Hollander-based ("The Happy Hooker") flick.





..... TOM .....

..... COCHRANE .....

MAD MAD WORLD TOUR '92  
'LIVE'

COMING THIS SUMMER TO A CITY NEAR YOU.

CHECK YOUR LOCAL NEWSPAPER AND LISTEN TO RADIO FOR DETAILS.



He recently wrote or co-wrote hit songs for Celine Dion, Darby Mills and Lee Aaron to name but a few. Now, he charts a new course in an already spectacular career.

# STAN MEISSNER

presents his new album

*Undertow*

featuring the first hit single

*River of Fire*



Duke Street  
RECORDS

AVAILABLE NOW AT

**Sam the Record Man**

THE NEW ALBUM

!PSE  
FACTS

RIK EMMETT

featuring

**STRAIGHT  
UP**

AVAILABLE JUNE 9th.



Duke Street

MCA



# MORE THAN A BARENAKED NOVELTY ACT

**You may never have heard the members of Barenaked Ladies play, but you probably already know them. They're the guys who spent their wonder years at the back of the bus, singing the theme songs to tacky television shows. The oddballs who split each other up in English class.**

They're also on the brink of the big time. If Barenaked Ladies maintains its Midas touch, then *Gordon*, the debut album released this month, should catapult the group into the national pop arena. It's buoyed by an acoustic sound that comprises an admiration for the Beatles and Beach Boys and includes a love of rap, dance and throwaway pop culture.

"What we really want to do is go around the world and play for lots of different people," lead singer/guitarist Steven Page says over the phone from

St. John's, Nfld. "Basically, what I want to do is hear people with different accents sing our songs."

Funny, but the Barenaked Ladies and the sort of grand-slam international success enjoyed by Bryan Adams and Madonna seem unlikely bedfellows.

In the beginning, the Barenaked Ladies was a running joke. In their baggy shorts, caps and sneakers, Page, Ed Robertson on guitar, Jim Creeggan on double bass, Andy Creeggan on congas and Tyler Stewart on drums, looked as if they'd just walked in from a playground. They had a strong identity with, and flew the flag for, Scarborough, Ont., with its doughnut shops, factory carpet outlets, strip malls and hydro fields. And their lyrics, raising questions about pop icons from Brian Wilson and Milli Vanilli to Yoko Ono and New Kid On The Block Donnie Wahlberg, rubbed against the grain of an industry never known for its careful self-examination.

And yet, in the past 12 months, the activities of the Barenaked Ladies have been impressive, ridiculous and sometimes brilliant. The second independently produced cassette, *Barenaked Lunch*, sold more than 50,000 copies, the band enjoyed brief notoriety as the group banned from performing at Toronto City Hall and it received a \$100,000 grant from Toronto radio station CFNY to pay for the cost of writing and recording *Gordon*. Still, the band's interest in simple fun always comes first.

"When I look back at last year, it's not the hype I remember, but the shows," says Page, the archetypal nice guy. Especially the shows where one member or another, for whatever reason, failed to arrive on time. "We can't believe how relaxed we were a year ago. It was like,

'Oh, it's the second set. Has Tyler showed up yet?'

"Now that we're catering to a larger audience, our attention is focused a little differently — in some ways we've had to create a show. But we don't do our shows without making ourselves laugh. And that will always happen."

One song that always raises a smile from the audience is the group's cheery version of Public Enemy's "Fight The Power." "We love Public Enemy," says Page. "But we changed some of the lyrics. First, to add a feeling of Barenaked Ladies-ness to it. And second, because we're not black. We have one black member in the band and it would be asinine for us to sing some of that stuff. I think we do the song justice, though. We're supportive without being wannabes."

But then this is just the kind of song treatment that leads some to believe the group is more novelty than serious contenders in the pop game. Write too many funny songs like "If I Had A Million Dollars," or "Be My Yoko Ono" and you're in danger of becoming this decade's Disco Duck. Suggest this to Page and he becomes dismissive.

"The bulk of the album, whether it's serious or not, is real songs. None of them are just novelties. Besides, comedy is a higher art form than I think I'm capable of. That's another rea-

JOHN SCULLY



son why I don't think we're a comedy band. I don't think we can be that consistently funny."

What's next on the Barenaked Ladies agenda? "A boxed set," Page says with a hoot. "Think of it: more songs, more plastic, more packaging for more bucks. And I can't wait to put my own out." ■

BY DAN HUGHES



# SEPARATE THE MUSIC FROM THE NOISE!

INTRODUCING THE ALL NEW ANTI-VIBRATION CASSETTE FROM SONY.



## BONUS OFFER

With the purchase of any four Sony ES I or ES II audio tapes, get your Sony ES T-shirt.



## YOU COULD WIN

You could win one of 10 Sony portable stereos!



Sony CFD 460 AM/FM CD cassette corder

- built-in top-loading CD player
- three piece design for home or portable use
- dual cassette deck

**SONY.**

SONY RECORDING MEDIA

**SONY.**



## BONUS CASE OFFER

Purchase 8 SONY UX90C Chrome Audio Tapes for

**\$19.99**

Receive a premium bonus carrying case

**SantheRecordMan**  
CANADA'S LARGEST AND BEST KNOWN RECORD STORE

## SONY. RECESSION BUSTER!

Metal SR 90  
2-Pack for

**\$5.99**



**SantheRecordMan**  
CANADA'S LARGEST AND BEST KNOWN RECORD STORE





**NMS, SXSW, the CMJ conference. What do all these abbreviations stand for and why are they on the tips of so many musicians' tongues? They spell opportunity and more and more Canadian performers are taking advantage of them.**

The New Music Seminar (NMS) is a yearly summer gathering of 9,000-plus artists, managers, record companies, promoters, lawyers and music-industry types in New York. South By Southwest (SXSW) is a spring talent marathon held in Austin, Tex., and the *College Music Journal* (CMJ) conference is a fall meeting of American college radio programmers in New York.

In Canada, the two largest industry forums are Vancouver's Music West (held in May, it is predominantly alternative/independent-music driven) and *The Record* conference, held in Toronto the week prior to the Juno Awards (predominantly corporate radio and major-label driven). Elsewhere in the world there are also big events such as France's MIDEM in February (the mainstream Euro-granddaddy of them all), L.A.'s heavy metal Foundations, and the alternative music symposiums in Berlin and Manchester.

Of all the North American conferences, one that is of growing importance is the five-year-old SXSW. This past March, the four-

Ranville, Shuffle Demons, Jess Lee and T.M. Harding were all in town to ply their wares. Not to mention Canadian club owners, managers, promoters and journalists who were jammed into the hopping 6th Street strip of participating clubs.

How were the performers chosen? "We disseminated the information to the bands," says Stuart Raven-Hill, president of Intrepid Records in Toronto. "People sent their tapes directly to the festival committee and it picked the acts. This year SXSW received 47 applications from Canadian acts. For the showcase we asked for a mandate of five acts. They picked 13." (Intrepid,

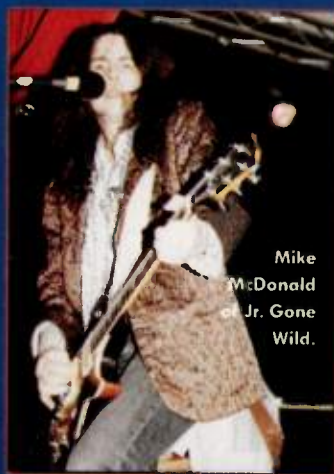
tour. Blue Rodeo had to hire a tour bus to sleep in, since all the hotels were booked and Leslie Spit Treeo took time off from recording its next album to appear.

Why all the fuss and bother? Firstly, Austin in March is about 20 degrees warmer than the rest of Canada. Secondly, all these bands received \$2,000 each from SOCAN (Society of Canadian Authors, Composers and Publishers; the organization that pays artists their performance royalties) to cover their travelling expenses.

The factors of warmth and affordability were not the only draws. SXSW is also known as a true *music* conference. "There's a ton of A&R people [artist & repertoire record label representatives] at SXSW," explains Raven-Hill. "They're here to look at talent, not to go to seminars. In contrast, NMS is also marketing, promo, radio and sales oriented. You've got to know which conference is appropriate for you."

Artists that have benefitted from attending both NMS and SXSW are the Barenaked Ladies and Meryn Cadell. Last year, the Ladies scooped favorable Austin press reviews and audience adoration, then went on to perform at the NMS showcase. The band returned to Toronto with a buzz in the air and was able to parlay its popularity into sales of 50,000 independently produced tapes (originally recorded as a demo to hand out at SXSW). Cadell's performances also caused a stir at both conferences, attracting Sire Records' attention. She subsequently signed a deal with that New York-based label (home of k. d. lang and Madonna).

For unsigned acts like the Bird Sisters or Sara Craig it makes sense to attend SXSW, but what of acts such as Blue Rodeo? "We just hired a new drummer [Glen Milchem] and we wanted to show him off," explains Blue Rodeo's Jim Cuddy. "Plus, they asked us to come down." Suffice to say the band was featured as a "pick" in *The Austin*



## Music Conference Fever

The hottest trend in selling a band

with the backing of provincial and federal funding, takes care of the

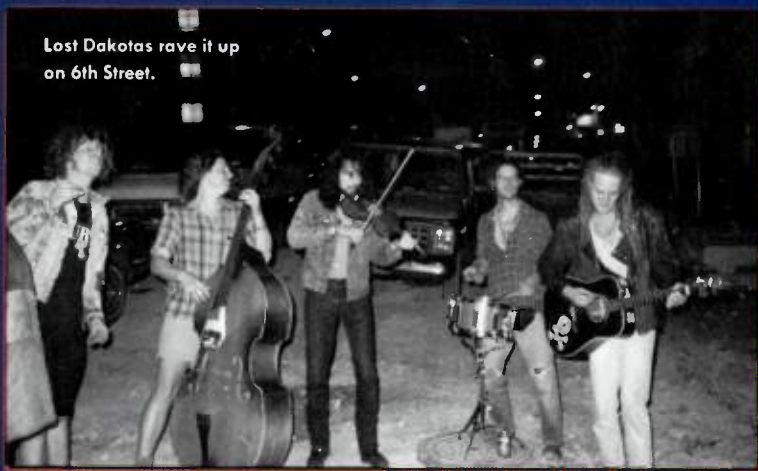
logistics of Canadian showcases, panels and booths at most of these conferences.)

The urge to attend cannot be underestimated. Jr. Gone Wild drove down in a van from Edmonton. Toronto's Lost Dakotas also hit the blacktop to get to the sunny city. Shuffle Demons invested in its own booth in the trade fair room at the conference. The Bird Sisters made it a stop on the group's Texas

by MAUREEN LITTLEJOHN

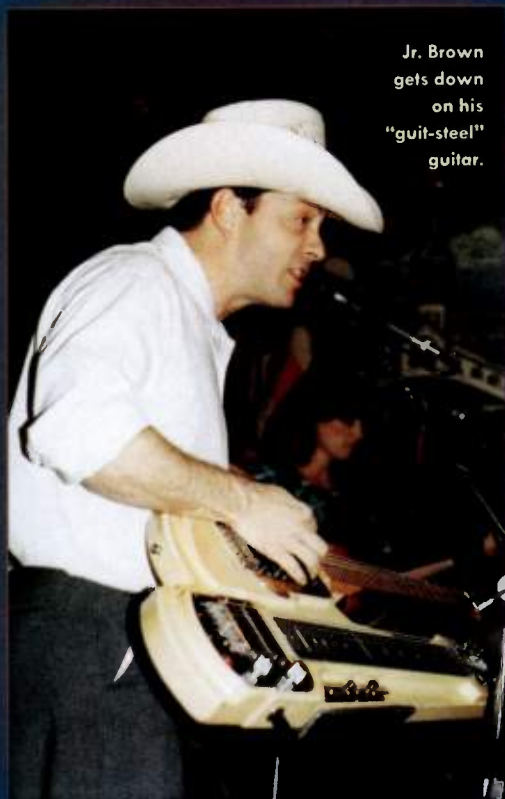
in *The Austin*

ERELIA VENT



day event hosted sets by more than 350 bands, as well as seminars and panels on a wide range of subjects including touring, getting a deal, getting out of a deal and publishing. There was even a Meet Canada panel session. And so there should have been: Bobby Wiseman, the Bird Sisters, Shadowy Men On A Shadowy Planet, Blue Rodeo, Leslie Spit Treeo, Jr. Gone Wild, Lost Dakotas, Holly Cole Trio, Sara Craig, Mack MacKenzie, Errol





Jr. Brown  
gets down  
on his  
"guit-steel"  
guitar.

## "Roll over Manchester, and tell Seattle the news — the hottest place to find exciting new bands these days is Toronto."

— review of the SXSW Canadian showcase  
in the *Austin American-Statesman*

Nigel Grainge and Chris Hill, the founders of Ensign Records in England (it's roster includes Sinead O'Connor, World Party and Buffy Sainte-Marie), have been coming to SXSW for five years. "The important thing about events like this is that you meet a few people who you trust and when they find a really interesting act they'll call you," says Hill. "You need an event like this to make those connections." Grainge adds, "It also gives us a chance to get out of our normal environment and it inspires us."

Contributing to the sizzling music scene is Antone's, a club with a worldwide reputation for serving up the best there is in blues (the Fabulous Thunderbirds were once the house band). Not only is Clifford Antone a purveyor of smoking live shows, five years ago he started his own label. SXSW is a perfect forum for outsiders to see some

of his signings, including singer Toni Price, guitarist/singer Sue Foley (originally from Ottawa) and Lou Ann Barton. "SXSW is the best thing that's happened to the Austin music scene in the last five years," admits Susan Piver, general manager of the Antone's label. "It's focussed the attention of the music industry as a whole on Austin roots/alternative music." She laughs, "This is a Fender Stratocaster, tube-amp kind of town. Metal and rap acts are better off at NMS or CMJ's conference."

Austin abounds with homegrown talent, and, as such, has a saturated market — outstanding musicians have a difficult time scraping together a living. SXSW offers many of these artists a chance to be heard by fresh ears. Kathy Murray and the Kilowatts, Junior Brown, Bad Livers and singer/songwriter David Halley, are just a few of the local acts that had crowds captivated this year.

"We were able to make some press and club manager connections," says Murray. "Our aim is to play outside of Austin as much as we can."

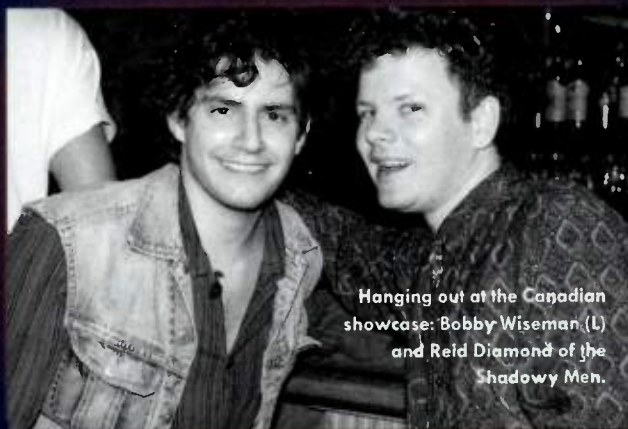
While these conferences are similar to many business seminar/trade shows, they are also a lot of fun for industry outsiders. Usually the public is admitted to the showcases for a special price, so fans can partake in the music. It's hard to estimate the specific value of an event like SXSW for a band, but as Capitol's Simon Potts says, if a group turns on even one person, it's been worth the effort.

*Chronicle* and the show was sold out.

None of the bands do it for the money. Only recently did the Texas Musician's Union make it mandatory for clubs to pay each group \$100. Prior to the ruling, bands played for free.

Although there is a lot of record label people afoot, bands can't expect to ink an immediate deal. "Very few people will get signed from a showcase down here," says Simon Potts, A&R head of Capitol-EMI U.S. "But it will pique interest. It's a chain of events. If somebody plays a great show down here and it's not seen by the right people, they'll hear about it anyway by word of mouth."

"I'd give 10 out of 10 for effort to those who come down to give it a shot. As we all know, five per cent of what is submitted to record companies is what succeeds. The law of averages means the majority of these people are going to fail, no matter what they do. It's unfortunate, but you have to give it your best shot. And coming to something like this might make all the difference. There's a lot of media in town, record companies, promoters, publishers, managers. If you turn one person on, it's better than nothing. I don't think you should come here expecting to get signed, but you've got to hope that whoever's in the club when you play is impressed enough to remember you."



Hanging out at the Canadian  
showcase: Bobby Wiseman (L)  
and Reid Diamond of the  
Shadowy Men.



Austin's  
Kathy  
Murray  
and the  
Kilowatts.



7 0 1 1 0

## SHAKE, RATTLE AND SOUL

The following three releases pull heartstrings and induce hip swings.

### WANDA JACKSON, **GREATEST HITS**, Curb

She shakes, rattles, croons and warbles with the best of them. Wanda Jackson bounced between rock 'n' roll and country music during the '50s and '60s, having multiple hits in both categories. Although this compilation starts off with the rocking "Let's Have A Party," the majority of the 11 tracks are honky-tonk heart-breakers.

Born in 1937 in Maud, Okla., Jackson had her own radio show at age 13 and put out three solo records while still in high school. She toured with Elvis Presley in 1955 and between 1961 and 1971 racked up 26 country hits.

### REMEMBER ME, **Otis Redding**, A&M/Stax

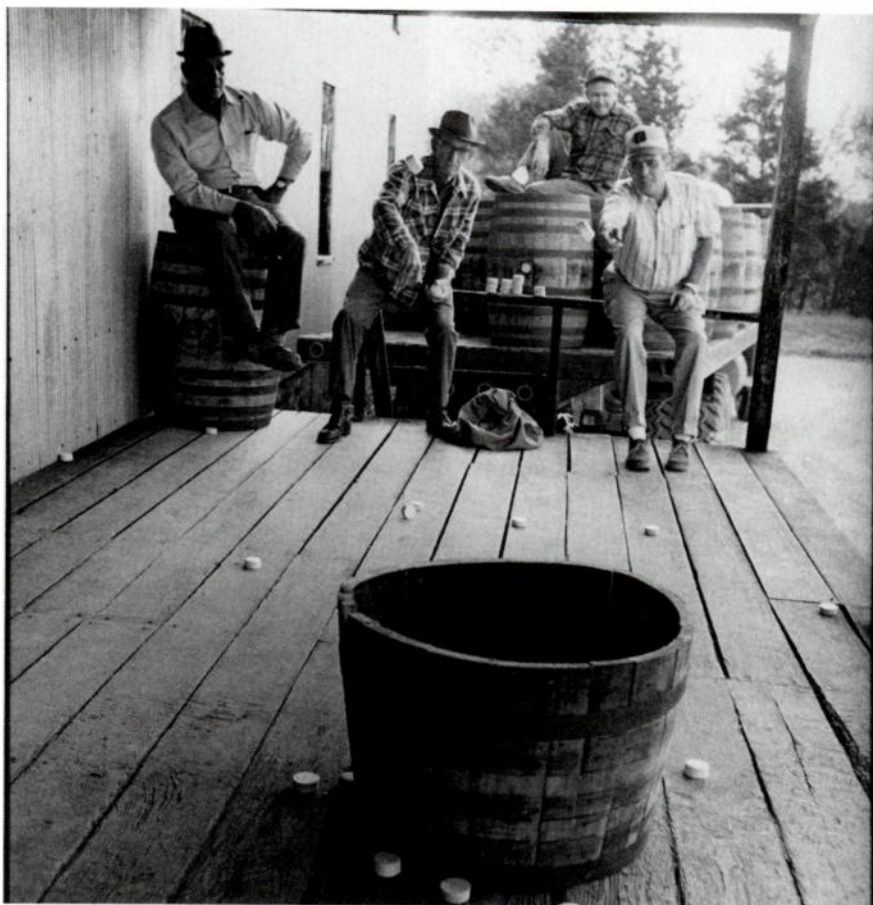
Arguably the greatest soul singer who ever lived, Otis Redding was also a gifted writer, penning such classics as "Respect" and "(Sittin' On) The Dock of the Bay." This 22-track CD spans Redding's Stax recording career from 1962 to 1967, when he was killed in a plane crash. Included are seven outtakes of previously issued gems such as "Try A Little Tenderness," as well as the song "Stay in School," originally issued as a promotional item. Included are fascinating liner notes by Toronto's Rob Bowman.

### HOME IN YOUR HEART, **Solomon Burke**, Warner

If Redding is soul's greatest singer, Solomon Burke has to be the genre's most intriguing. Along with his knock-'em-dead-then-butter-'em-up vocals, he's a man who has honed his enterprising spirit to the nth degree. A preacher (he started his own church), the father of 21 children, owner of pharmacies and a string of mortuaries, Burke began his recording career in 1960 and he's still singing (and conducting business).

This two-CD set chronicles 1960-68 and hops from all-out screamers such as "Someone To Love Me" to the warm, magnetic "Can't Nobody Love You."

— Maureen Littlejohn



PITCHING BARREL BUNGS is a favourite game in Jack Daniel's Hollow and our barrelmen have a lot of time to practice because of the way we make Jack Daniel's Whiskey.

Every drop of Jack Daniel's is seeped through room-high mellowing vats prior to aging. It's an old Tennessee process that simply can't be hurried. Then we wait while our whiskey gains more smoothness in new oak barrels. Admittedly, there are times when our barrelmen look like they're hardly working. But after your first sip, we think you'll agree that it's worth the wait.



JACK DANIEL'S TENNESSEE WHISKEY

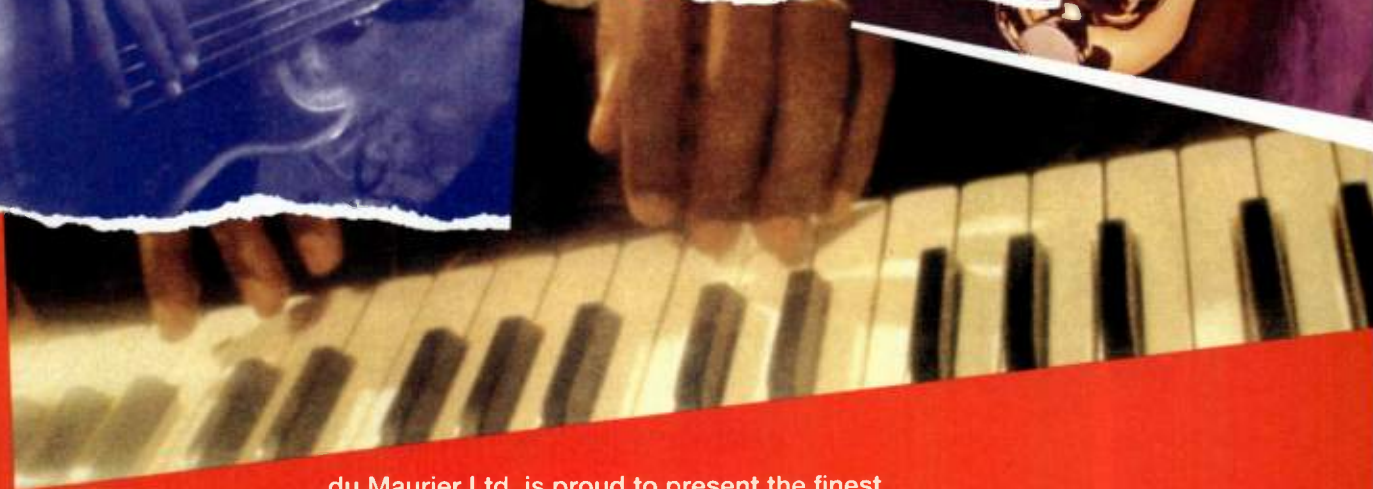
If you'd like a booklet about Jack Daniel's Whiskey, write us here in Lynchburg, Tennessee, 37352 U.S.A.





# du Maurier Ltd.

## Jazz



du Maurier Ltd. is proud to present the finest Canadian and international jazz artists performing progressive, contemporary and traditional styles to appreciative audiences across Canada.

international  
**JAZZ**  
VANCOUVER  
FESTIVAL  
June 19-28

**JAZZ CITY**  
Edmonton  
June 26-July 5

SASKATCHEWAN  
**JAZZ**  
FESTIVAL  
SASKATOON  
June 26 July 4

DOWNTOWN  
**JAZZ**  
Toronto  
June 19 28

\*Trade Marks - du Maurier Ltd.





# Jazz Reflections

**J**une and July are jazz months in Canada. Festivals across the country have hot offerings in the way of homegrown and international talent. Here's an abbreviated overview of what's lined up.

Vancouver's du Maurier Ltd. International Jazz Festival is featuring performances by artists including John Hammond, the Staple Singers, Paul Bley, Bernie

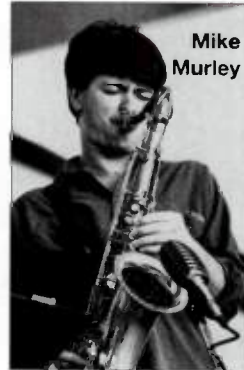
Senensky, Johnny Griffin, Egberto Gismonti, The Yellowjackets, Gonzalo Rubalcaba, Yomo Toro, Otis Clay, Ann Peebles and The Memphis Soul Review, and Mahlatini and The Mahotella Queens.

Edmonton's du Maurier Ltd. Jazz City Festival is presenting more than 300 musicians from around

the world. Shows will include performances by Joe Williams, Earthworks featuring Bill Bruford, Johnny Griffin, The Yellowjackets, Tommy Banks, Brian Hughes Band, Travis Shook, The Jump Orchestra, Geoff Keezer, Loose!, Les Têtes Brûlées and Dave McKenna.

In Saskatoon, the sixth annual du Maurier Ltd. Saskatchewan Jazz Festival has assembled more than 350 internationally acclaimed jazz musicians. Scheduled to appear are Marcus Roberts, The Ben Van Den Dungen Quintet, the Barbara Dennerlein Trio, Fraser MacPherson, Oliver Gannon, Bill Bruford's Earthworks, the Bridge City Dixieland Jazz Band, The Bob Moyer Big Band, and Yomo Toro.

Toronto's du Maurier Ltd. Downtown Jazz Festival has a stellar cast of more than 1,000 artists lined up this year. Phil Nimmons 'n' Nine, Diane Schuur, Take 6, Hugh Masekela, Tania Maria, Leroy Jenkins' Sting, Richard Davis/Sir Roland Hanna, Michele Petrucciani, Abdullah Ibrahim, Gonzalo Rubalcaba, Johnny Griffin, Joe Williams, Mark Whitfield, Jay McShann, Margie Evans, Guitar Shorty & the Gold Tops, James "Blood" Ulmer, Sonny Greenwich, Geoff Keezer, Ed Bickert and Pat Collins, and Molly Johnson with Big Sugar are just a few of the names that will be in town for the Festival.



Mike Murley

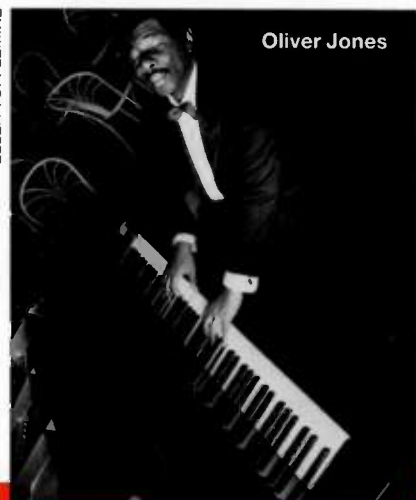


Siyakha



Jim Galloway

ELLEN TOFFLEMIRE



Oliver Jones

## JAZZ FESTIVALS ACROSS THE COUNTRY

### VANCOUVER du Maurier Ltd. International Jazz Festival

June 19-28

Call: Coastal Jazz & Blues Society  
(604) 682-0706

### EDMONTON du Maurier Ltd. Jazz City Festival

June 26 - July 5

Call: Jazz City  
(403) 432-7166

### SASKATOON du Maurier Ltd. Saskatchewan Jazz Festival

June 26 - July 4

Call: Saskatoon Jazz Society  
(306) 652-1421

### TORONTO du Maurier Ltd. Downtown Jazz

June 19 - 28

Call: CJRT Jazz Hotline  
(416) 363-5200

du Maurier Ltd.

**JAZZ**







SWINGHAMMER





314 512 527-2/4

PolyGram

THE NEW ALBUM FEATURING  
INSIDE OUT • WHEN THE STARS FALL  
I CAN'T IMAGINE • FORGET YOU

AVAILABLE AT ALL PARTICIPATING STORES.

CASSETTE • COMPACT DISC

**Sam the Record Man**  
CANADA'S LARGEST AND BEST KNOWN RECORD STORE



# SAM'S



**MICHELLE WRIGHT**  
*Now & Then*



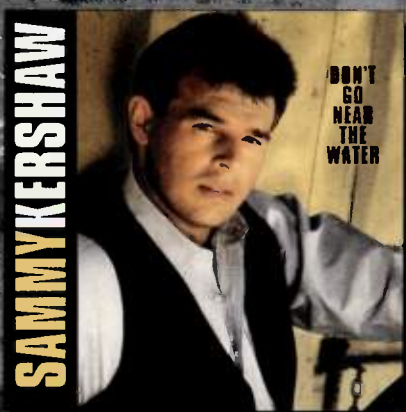
**GARTH BROOKS**  
*Ropin' The Wind*



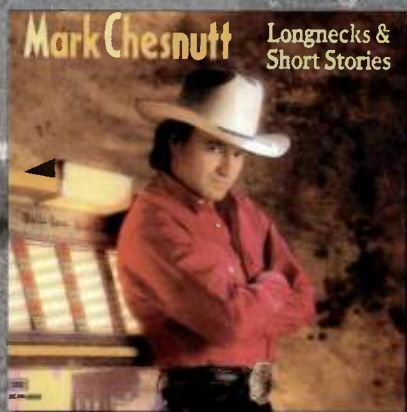
**WYNONNA JUDD**  
*Wynonna*



**PATRICIA CONROY**  
*bad day for trains*



**SAMMY KERSHAW**  
*Don't Go Near The Water*



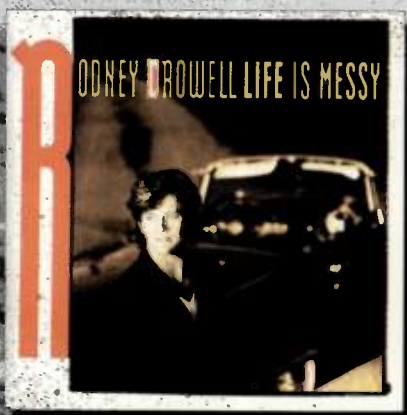
**MARK CHESNUTT**  
*Longnecks & Short Stories*



**MARTINA McBRIDE**  
*the time has come*



**BILLY RAY CYRUS**  
*Some Gave All*



**RODNEY CROWELL**  
*Life Is Messy*

# is COUNTRY



**"We wanted to tell a story about a parallel universe to our own," says producer Frank Mancuso Jr. about his new movie, *Cool World*.**

**CARTOON SEDUCTION**

# COOL WORLD

**"Since we didn't have a place that looked good enough, we went out and drew one."**

Mancuso is talking about live-action/animation, à la *Roger Rabbit*. But where the Disney-driven *Roger Rabbit* was a screwball adventure about a goofy bunny, *Cool World* is a slick, sex-laden comedy where voluptuous women, grotesque, contorted animals and fat, sleazoid men rule over a corrupt universe.

The movie's hip, irreverent look is the work of director Ralph Bakshi who forged new and bizarre ground in animation with his 1976 movie, *Fritz The Cat*.

*Cool World* follows an introverted animator, played with smouldering intensity by Gabriel Byrne (*Miller's Crossing*), as he becomes imprisoned in his own comic-book world. There, he is seduced by a cartoon manifestation of his sexual fantasies: Holli Would. Would — like all of *Cool World*'s animated women — is an impossibly proportioned bombshell. She desperately wants to become human and — happily for the bewildered animator — the only way her life's ambition can be realized is by having sex with a real human. When the curvy cartoon transforms into a fleshly female, Would becomes Kim Basinger, in a tailor-made role as a real-life Barbie Doll.

"The reason the women appear the way they do is because they can't look safe," explains Mancuso. "We're creating a world of danger and seduction, a world where a guy comes in contact with what he considers a real source of temptation."

And in *Cool World* dangerous temptation comes in the form of large-breasted women?

"I don't know if I would consider our cartoon females as big-breasted," Mancuso replies. He adds, chuckling, "if you put them next to Jessica Rabbit, they would mutate." — Sarah Moore.

**Gabriel Byrne  
and Holli Would:**  
A man with his  
sexual fantasy.



**TDK**  
**As Serious**  
**As You Can Get.**



10 PACK  
**\$29.99**

**SA90**

A "Classic" among high bias (Type II) cassettes, TDK SA is characterized by very low noise and superbly balanced, wide-range performance. TDK SA ensures exceptionally smooth, quiet and accurate reproduction of CD recordings.

AVAILABLE AT

*Sam the Record Man*

**TDK**  
Full Lifetime Warranty



## NATURAL PINE WALL RACK

- Holds 100 tapes
- Stackable
- Leave natural or paint/stain as desired
- Can be floor, shelf or wall mounted
- Pre-drilled for wall mounting

**NOW specially priced at**

*Sam the Record Man*





# WHITE BOY BLUES REVIVAL

## THE SOUTHERN HARMONY AND MUSICAL COMPANION, Warner THE BLACK CROWES

More, more, more. The Black Crowes sound more like the Faces than the Faces ever did. Throw in vintage, struttin' Stones and every influence they ever stole from blacks in the American South and, voila, you've got this recording of '60s blues/rock revisited. If you push the lack of originality and musical integrity aside, there's no denying this album smokes. Its gritty, dirty production, wailing vocals by Chris Robinson and Keith Richards-inspired guitar playing by brother Rich, send the listener hurtling back to the skinny, crushed velvet, decadently-exciting days when Rod and Mick were still dangerous. Whatever detractors may say, the Crowes have kept the spirit of rock 'n' roll alive.

POP/ROCK

## IN THE RUNNING, Warner HOWARD JONES

Jones has matured from making bubble-gum pop to make-out music for adults. Apparently, Jones has been taking heavy doses of blue-eyed soul — on most tracks he sounds like a perky Steve Winwood. He seems confident and capable with his new direction.

## POWER OF TEN, A&M CHRIS DE BURGH

De Burgh's strength as a songwriter has always been creating visually evocative lyrics. In light of this, the lush, theatrical arrangements featured on *Power of Ten* seem like overkill, but if you enjoy a good turn of phrase, De Burgh is your man.

## HOLY SMOKE, PolyGram PETER MURPHY

Abstruse poetry is married to disconsolate melody in a shotgun wedding. The event is set against a shrewd techno-rhythmic backdrop and highlights

include the textural production and bass playing by Eddie Branch. An album for people who drink alone, by a self-consciously dark, brooding artist.

## DIFFERENT STORIES, Independent THE BIRD SISTERS

Spare, unadorned accompaniment reveals the full power of this Guelph, Ont., folk trio's strong clear harmonies. Even a cappella, the Sisters' sound is full and rich. One of the many highlights of this sophomore effort is the dusting off of the old Hoagy Carmichael chestnut, "Skylark."

## NO SOUL NO STRAIN, MCA WIRE TRAIN

Wire Train has jumped the tracks to the Soul Train line. With nods to Sly Stone via Lenny Kravitz, it's funkied out and toughened up its sound but kept the songs short and catchy. Could be this Train will find a cozy station on modern rock radio.




# THE GREAT CANADIAN


# PARTY

JULY 1ST • 1992

JOIN US FOR THE GREAT CANADIAN PARTY!

BE THERE LIVE...  PERSON

ST. JOHN'S NFLD. • QUIDI VIDI PARK • OTTAWA • LANSDOWNE PARK  
TORONTO • MOLSON PARK (BARRIE) • VANCOUVER • THUNDERBIRD STADIUM UBC

WATCH IT LIVE... 12 HOUR NATIONWIDE BROADCAST ON...   
HEAR IT LIVE... EVERYWHERE ON THE GREAT CANADIAN ROCK RADIO NETWORK

## FEATURING



KIM MITCHELL



THE TRAGICALLY HIP



THE JEFF HEALEY BAND



CRASH TEST DUMMIES



COLIN JAMES



54-40



LEE AARON



SASS JORDAN



CHRISSEY STEELE



WITH SPECIAL GUEST APPEARANCES BY  
SPINAL TAP

AND MANY MORE...

AMANDA MARSHALL • BOOTSAUCE • EUGENE RIFFER • HAYWIRE • BIRTH DESCENDANTS • LESLIE SHT TIES-O  
NICOLAS • BLK TOXIC • SLOAN • SONS OF FREEDOM • THE GRAPES OF WRATH  
THE INFIDELS • THE NORTHERN PICES • THE SKYDADDERS

IT'S COMING FOR YOU





# Sound Effects

## LOVE IS REALITY, Sony

AL GREEN

Reverend Al rocks. As time goes by, this legendary soul singer just gets stronger and stronger. Tracks such as "I Can Feel It" and "Sure Feels Good" get across Green's message of trusting in the Lord without being pedantic. A dynamic, sweatin', good time.

## KIRYA, Warner

OFRA HAZA

With the arrival of Haza's long-anticipated release *Kirya*, it's easy to see why the Mission's Wayne Hussey was so eager to work with her on a remake of "Temple of Love." Haza is everything Goth-lord Hussey wishes he were — mysterious, exotic and more than a little dangerous sounding. She can also really sing.

## JOE PUBLIC, Sony

Heavy bass, easy-listening melodies and soft raps make

this album of positive messages smooth to swallow. Some of the songs are a little on the lovey-dovey side, and some are rather naive, but the up-beat tempos and funky rhythms make the overall album an catchy listen.

## ROCKEYE, MCA

THE OUTFIELD

England's Outfield is back with more bouncy soft rock. Though the band is comprised of technically advanced musicians, they lack the edge to really rock out. What they excel at are the slower numbers and ballads.

## TONGUES AND

TAILS, Sony

SOPHIE B. HAWKINS

Bold, sassy and streetwise, Sophie B. Hawkins is a New Yorker who's been around. She spent years playing traditional African and Brazilian instruments, acting and songwriting before recording this, her debut. Slick and commercial, the

album retains little of her world-beat/jazz roots. It's pop that talks tough. Her warbly voice spins tales of love, mystery and yearning.

## VOODOO

VIOLENCE, A&M

MARK WOOD

While a heavy metal violinist may not be exactly what the world has been waiting for, newcomer Wood is out to prove that the violin is an instrument that has been unjustifiably ignored in rock 'n' roll. The high point of this release is the medley of Sly and the Family Stone's "I Want to Take You Higher/Stand," on which Wood displays fretboard pyrotechnics that easily rival Steve Vai's.

## DESERTERS, Ryco

OYSTER BAND

A rollicking, politically correct, Irish folk rave-up. Dark subjects such as social injustice are matched with up-beat tempos

and buoyant vocal energy. "Elena's Shoes" takes a swipe at decadent dictators' wives — Imelda Marcos and Elena Ceaucescu — while the title track is a look at a person living on the fringe of society.

## JEFFREY GAINES, Capitol

Terence Trent D'Arby meets Hugh Harris meets David Bowie. Evocative, introspective lyrics are sung with a compelling understatement. Clean production and simple arrangements showcase Gaines considerable writing talents. "Hero In Me" and "No, I Don't Think So" are just a few of the tracks that shine on this recording.

## LOST &

PROFOUND, PolyGram

Mandolin, organ, violin, accordion and pedal steel guitar make this debut outing by Lost & Profound — Lisa Boudreau and Terry Tompkins — an above-average listen. Tompkins'

# Midnight Oil

NOT THEIR GREATEST HITS LIVE... THEIR GREATEST LIVE HITS.

A collection of their legendary live performances including Sometimes, Powderworks, and Beds Are Burning.

Also Available:

"Black Fella White Fella," the new home video.



Produced by Midnight Oil and Keith Walker. Business: Gary Morris.

COLUMBIA Sony Music





# LET'S JAZZ THIS SUMMER



DIANE SCHUUR\*  
In Tribute

\*(Appearing Toronto Du Maurier Jazz Festival)



ARTURO SANDOVAL\*  
I Remember Clifford



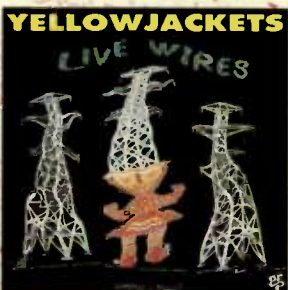
SPYRO GYRA  
Three Wishes



DAVE GRUSIN  
The Gershwin Connection

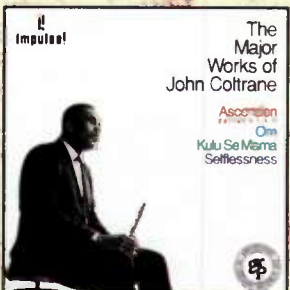


EDDIE DANIELS / GARY BURTON  
Benny Rides Again



YELLOWJACKETS  
Livewires

## THE LEGENDARY MASTERS OF JAZZ SERIES ON DECCA AND IMPULSE!



JOHN COLTRANE  
Major Works



BILLIE HOLIDAY  
The Complete Decca Recordings

...AT **SamTheRecordMan** STORES.



Somebody said  
*get a life...*  
so they did.

Two of Hollywood's hottest women rev it up and take it on the road! Geena Davis and Susan Sarandon star in this critically acclaimed film about two best friends who, by a simple twist of fate, end up on the run from the law.

**\$19.<sup>98</sup>**

AVAILABLE AT ALL PARTICIPATING

**SamTheRecordMan**

LOCATIONS

SOME SAM THE RECORD MAN STORES MAY HAVE LOWER  
SALE PRICES DUE TO DISCOUNTED REGULAR PRICES

**maxell®**

XLII 90

**\$29.<sup>99</sup>**



AVAILABLE AT  
PARTICIPATING

**SamTheRecordMan**

LOCATIONS





The Boston trio's 3rd and, by far, best album to date is drawing phenomenal raves from rock critics around the globe, placing it in a league with the likes of Nirvana, Pearl Jam and Pixies.



**BUFFALO TOM**  
Let Me  
Come Over

Recorded while traveling the U.S. in a mobile home (with side-trips to Australia & Ireland), Arkansas Traveler, with its timeless songs and an array of great musicians, has not only been acknowledged as Michelle's finest work to date, but is also being hailed as one of the best albums of 1992.



**MICHELLE SHOCKED**  
Arkansas Traveler

The Godfather to all who wear black, Peter Murphy's fourth solo album is his most cohesive to date. Accessible yet challenging, dark yet rhythmic, Holy Smoke's highlights include The Sweetest Drop and Hit Song.



**PETER MURPHY**  
Holy Smoke

Virtual superstars in Britain, Manchester's James, with their inspiring and challenging brand of contemporary rock, are now being recognized as a leading force for the '90's on this side of the Atlantic.



**JAMES**  
Seven

# HAVE YOU HEARD?

With 'Spooky', Lush, and producer Robin Guthrie (Cocteau Twins) have perfected their succulent mix of aggressive and dynamic playing with Miki Berenyi and Emma Anderson's fragile and atmospheric voices. For further proof that Lush are a step beyond the 'shoegazing' scene, check them out live this summer on the Lollapalooza '92 tour.



**LUSH**  
Spooky

**0898**  
Beautiful South

The Beautiful South, featuring former Housemartins Paul Heaton and David Hemingway, are one of Britain's most insightful groups, mixing biting lyrics with lush and uplifting melodies. '0898' is their third and finest LP to date. P.S. ... check out their commercial video, 'The Pumpkin' and their June/July Canadian concert dates.

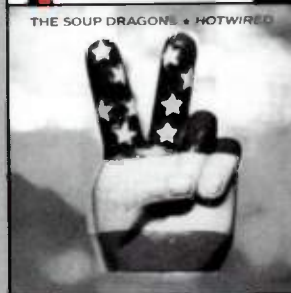


Toronto based Lost & Profound share revealing tales of addiction, power and love gone wrong with a unique mix of raw emotion and rootsy, yet delicate textures and sensibilities.



**LOST & PROFOUND**  
Lost & Profound

Following their breathrough single (I'm Free) and album (Lovegod), 'Hotwired' is an even more exciting, hook-filled and addictive offering. Get wired!



**THE SOUP DRAGONS**  
Hotwired

If you're tired of album's offering one great single and a lot of filler, then this solid and powerful 10 song effort will come as 10 deep breaths of fresh air.



**CHARLATANS UK**  
Between 10th & 11th

**SamTheRecordMan**  
CANADA'S LARGEST AND BEST KNOWN RECORD STORE

SOME SAM THE RECORD MAN STORES MAY HAVE LOWER PRICES DUE TO DISCOUNTED REGULAR PRICES. ON SALE AT PARTICIPATING SAM THE RECORD MAN STORES.

**SAVE 10% SAVE**

GOOD ONLY AT SAM'S  
GOOD FOR PRODUCT IN THIS AD  
VALID UNTIL JULY 11, 1992

**SamTheRecordMan**  
CANADA'S LARGEST AND BEST KNOWN RECORD STORE

NOTE: ONLY (1) COUPON PER PERSON. PER ITEM. PER TRANSACTION MAY BE USED. MAY NOT BE COMBINED WITH ANY OTHER COUPON OFFER. FACSIMILE OR REPRODUCTION OF THIS COUPON IS PROHIBITED



vocals are a tad tired and tuneless on "Ghostly Minuet," however, the rest of the songs stand up. Melancholic yet feisty delivery by Boudreau saves the day.

## LISTEN TO THE WORLD, Attic

**KALEEFAH**

A combination of African, Latin and North American rhythms and harmonies framed by powerhouse lead vocalist Shakura S'Aida. R&B, reggae, spirituals and chants are all covered — "I Can Hear A Mother Crying" has the multi-voiced quality of "We Are the World," while the rest of the tracks are worldbeat meets upbeat.

COUNTRY

## LONG TIME COMIN', RCA

**SHENANDOAH**

Mired in a legal battle over the copyright of the band's name for the past two years, this album's title is appropriate. Back with its signature five-piece gospel-blue-

grass harmonies, the band tackles emotional subjects in "Rock My Baby" (marital devotion) and "Hey Mister" (the difficulty of earning a living) and does so with heart-felt sincerity.

## WYNONNA, MCA

**WYNONNA JUDD**

Her first solo outing, this recording proves Wynonna can make it on her own. Combining elements of R&B ("What It Takes"), mainstream schmaltz ("She Is His Only Need") and bible-belt country ("Live With Jesus") — this album is guaranteed to please conservative and rockin' country fans alike.

JAZZ

## SOMETHING TO CONSIDER, PolyGram

**STEPHEN SCOTT**

A Queens, N.Y., native, Stephen Scott is a young piano talent who learned his early chops as an apprentice of singer Betty Carter. Citing his primary piano influences as "Monk, Bud and McCoy," Stephen's style on

this album is hard driving and emotional. Excellent backing comes from trumpeter Roy Hargrove and saxophonist Craig Handy, among others.

## MEMORIES OF LOUIS, Sony

**TERESA BREWER & FRIENDS,**

A tribute to Louis Armstrong, this CD features 12 trumpet players, including Wynton Marsalis, Dizzy Gillespie and Harry "Sweets" Edison. The voice that ties it all together belongs to the indefatigable Teresa Brewer. Playful, sexy, warm and swinging, Brewer heats up favorites such as "Ain't Misbehavin'" and "Hello Dolly." A lot of fun.

CLASSICAL

## CARTOON CLASSICS, RCA

**VARIOUS ARTISTS**

Some wily wascal marketing wiz has finally put together the package retailers have been asking for for years. The nostalgia for Saturday mornings

comes alive with this disc. Who can't help but think of Bugs and Elmer upon hearing the "Ride of the Valkyries" or Mickey Mouse in *Fantasia* while listening to "The Sorcerer's Apprentice"? Good recordings from RCA's vaults.

## RAVEL DAPHNIS ET CHLOE SUITE NO. 2, BOLERO DEBUSSY, THREE NOCTURNES, PETITE SUITE PAUL PARAY, DETROIT SYMPHONY ORCHESTRA, Mercury

If one had to choose a single disc featuring the two great impressionist composers, this would be it. Paray deftly leads the Detroit Symphony through all the tonal subtleties that this music requires. A CD re-issue, the excellent sound quality belies the fact it was recorded 30 years ago.

David Henman, Maureen Littlejohn, Thom McKercher, Rhonda Riche

# SAM'S

# ROCK HARD



## IRON MAIDEN

From songs that deal with topics relating to today — greed and corruption in big business, ecology, the Gulf war and AIDS — to out-and-out rockers such as "From Here To Eternity," *Fear of the Dark* has it all.

## SLAUGHTER

Bassist Dana Strum defines Slaughter's new album as "A rock 'n' roll effort by a bunch of guys that literally eat, breathe and live this kind of music. It's about winning, moving onwards and upwards."



## SLIK TOXIK

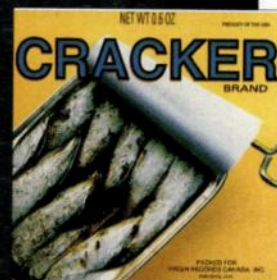
*Doin' The Nasty* is the most fun you will ever have being bad. And isn't that what rock 'n' roll is all about? Toronto-based, high-energy, hard rocking Slik Toxik thinks so.



KISS Stronger. Dirtier. Tougher. *Revenge*, the new album from KISS is like a phoenix rising out of the ashes of soul-searching hard work. Produced by Bob Ezrin (Destroyer, Alice Cooper's *Love It To Death*) it's a rejuvenation of the band's roots, masterfully blended with a modern outlook.

## ARC ANGELS

Texas blues-based Arc Angels is comprised of drummer Chris Layton and bassist Tommy Shannon, veterans of Stevie Ray Vaughan's rhythm section. Doyle Bramhall II and Charlie Sexton share singing, songwriting and lead guitar responsibilities.



## CRACKER

Cracker's debut is a collection of songs — rough 'n' raw gems that cover, according to singer David Lowery, "really simple, universal topics such as lust, longing and being pissed off."





h

a

r

t

s

## POP

- 1 QUEEN  
*Classic Queen* Warner
- 2 DEF LEPPARD  
*Adrenalize* PolyGram
- 3 ANNIE LENNOX  
*Diva* BMG
- 4 U2  
*Achtung Baby* Island
- 5 RED HOT CHILI PEPPERS  
*bloodsugarsexmagik* WEA
- 6 THE BLACK CROWES  
*The Southern Harmony and Musical Companion* WEA
- 7 54-40  
*Dear Dear* Sony
- 8 NIRVANA  
*Nevermind* MCA
- 9 THE CURE  
*Wish* WEA
- 10 UGLY KID JOE  
*As Ugly As They Wanna Be* PolyGram
- 11 K.D. LANG  
*Ingenue* A&M
- 12 CHRIS DE BURGH  
*Power Of Ten* A&M
- 13 ZZ TOP  
*Greatest Hits* WEA
- 14 BRYAN ADAMS  
*Waking Up The Neighbours* A&M
- 15 TOM COCHRANE  
*Mad Mad World* Capitol
- 16 CELINE DION  
*Celine Dion* Sony
- 17 VANESSA WILLIAMS  
*The Comfort Zone* PolyGram
- 18 METALLICA  
*Metallica* WEA
- 19 BEASTIE BOYS  
*Check Your Head* Capitol
- 20 KRISS KROSS  
*Totally Krossed Out* Sony

## NEW &amp; UPCOMING

- KISS  
*Revenge* PolyGram
- B-52's  
*Bad Influence* WEA
- IDELL TOWNSELL & M.T.F.  
*Harmony* PolyGram

## COUNTRY

- 1 BILLY RAY CYRUS  
*Some Gave All* PolyGram
- 2 GARTH BROOKS  
*Ropin' The Wind* Capitol
- 3 GARTH BROOKS  
*No Fences* Capitol
- 4 GEORGE STRAIT  
*Holding My Own* MCA
- 5 REBA MCENTIRE  
*For My Broken Heart* MCA
- 6 HAL KETCHUM  
*Past the Point of Rescue* Capitol
- 7 TRISHA YEARWOOD  
*Trisha Yearwood* MCA
- 8 LORRIE MORGAN  
*Something In Red* BMG

## DANCE

- 1 EN VOGUE  
*Funky Divas* WEA
- 2 VANESSA WILLIAMS  
*The Comfort Zone* PolyGram
- 3 QUADROPHONIA  
*Cozmic Jam* BMG
- 4 VARIOUS  
*Chris Sheppard Presents The Techno Trip* Quality
- 5 RIGHT SAID FRED  
*Up* A&M

## JAZZ

- 1 JOE HENDERSON  
*Lush Life* PolyGram
- 2 DIANE SCHUUR  
*In Tribute* MCA



U2's Bono

JOHN LOPER

- 3 GEORGE HOWARD  
*Do I Ever Cross Your Mind* MCA
- 4 SHIRLEY HORN  
*Here's To Life* PolyGram
- 5 BOBBY WATSON  
*Present Tense* Sony
- 6 JANE BUNNETT  
*Spirits Of Havana* Denon
- 7 MCCOY TYNER  
*44th Street Suite* Red Baron
- 8 TONY WILLIAMS  
*Story Of Neptune* Blue Note
- 9 MARCUS ROBERTS  
*As Serenity Approaches* BMG
- 10 GEORGE COLEMAN  
*My Horns Of Plenty* PolyGram

## NEW &amp; UPCOMING

- ROY HARGROVE  
*The Vibe* Novus
- GROVER WASHINGTON  
*Next Exit* Sony
- DAVID SANBORN  
*Up Front* WEA

## ALTERNATIVE

- 1 PEARL JAM  
*Ten* Sony
- 2 THE CHARLATANS UK  
*Between 10th and 11th* PolyGram
- 3 THE JESUS AND MARY CHAIN  
*Honey's Dead* WEA
- 4 SOUP DRAGONS  
*Hotwire* PolyGram
- 5 THE BEAUTIFUL SOUTH  
*0898* PolyGram
- 6 THE SUGAR CUBES  
*Stick Around For Joy* WEA
- 7 PETER MURPHY  
*Holy Smoke* PolyGram
- 8 JAMES  
*Seven* PolyGram
- 9 ROLLINS BAND  
*The End Of Silence* BMG
- 10 CRACKER  
*Cracker* A&M

## NEW &amp; UPCOMING

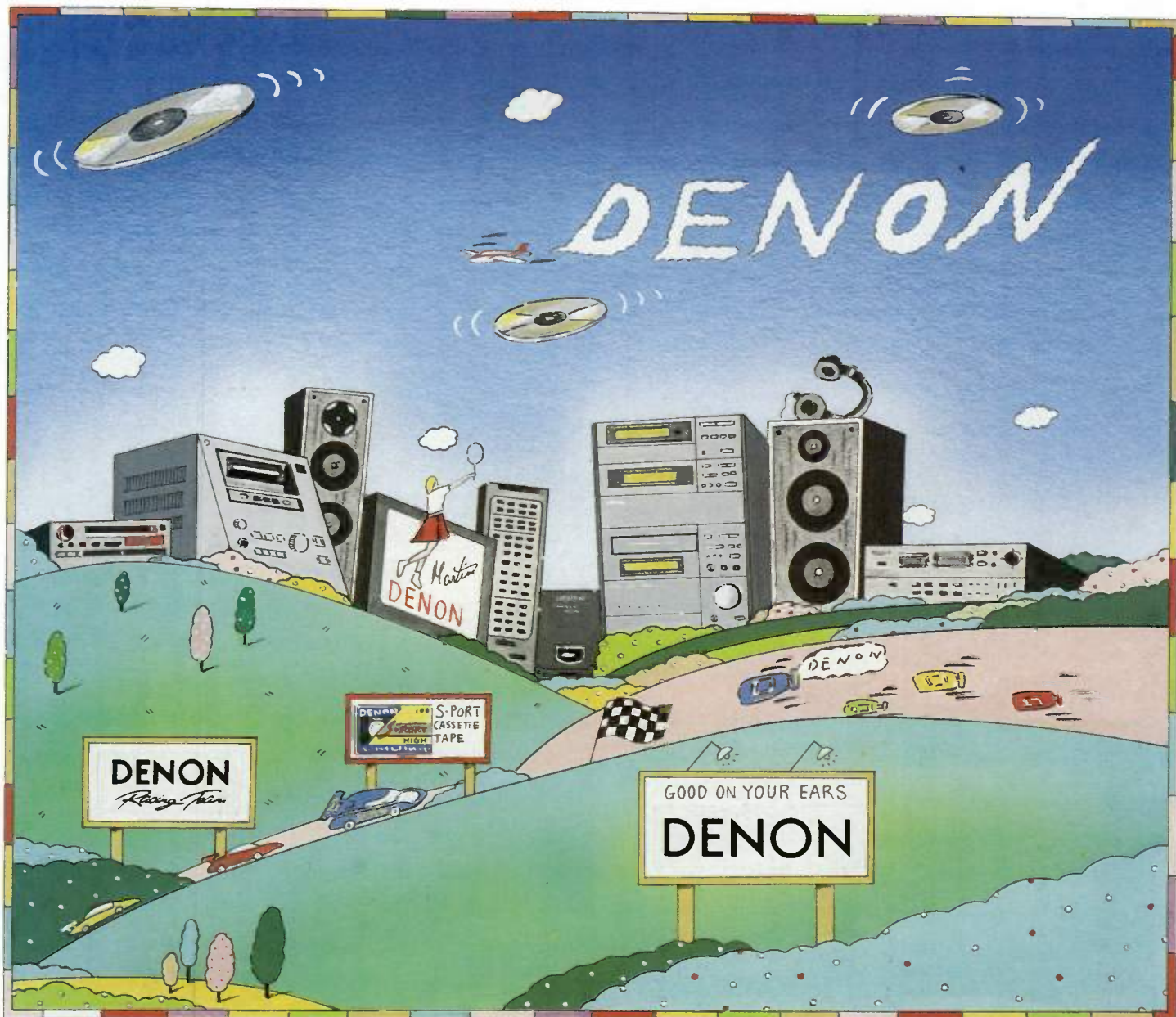
- FAITH NO MORE  
*WEA*
- INDIGO GIRLS  
*Sony*
- BAUHAUS  
*1979-1983 Vol. 1* PolyGram

## VIDEO SALES

- 1 Kuffs MCA
- 2 Naked Lunch MCA
- 3 Cape Fear MCA
- 4 Indian Runner WB
- 5 For The Boys Fox
- 6 JFK WB
- 7 Meeting Venus WB
- 8 Freejack WB
- 9 The Butcher's Wife Paramount
- 10 Heart Of Darkness MCA

SantheRecordMan





**SamTheRecordMan**

offers

**100% QUALITY IN 100 MINUTES (OR LESS)**

HIGH BIAS  
2-pack




METAL  
PARTICLE

On sale at participating Sam The Record Man locations.

**DENON**  
CASSETTE TAPE

Denon Canada will replace any HD8 tape you feel does not meet your recording standards. To exchange your tape, please send it to:  
Denon Canada Inc., 17 Denison Street, Markham, Ontario, L3R 1B5. Postage will be reimbursed. Please specify your preference of equivalent grade replacement tape.





It's the Celviano AP-7 from Casio. The world's first digital piano with a built-in CD player. Nothing performs quite like it.

Along with its impeccable grand piano touch and sound, the AP-7 lets you play along with any CD. You can even slow the CD's tempo down. So you can practice at a pace that suits you best.

And that's not all the AP-7 sports that's revolutionizing the digital piano field.

MPWS (Multiple Point Wave Sampling), an exclusive Casio technology, produces a wide range of the truest, richest acoustic instrument sounds. From a grand piano to a pipe organ.

Then there are a variety of interactive CDs that provide complete backgrounds and leave room for your own piano solos. RAM cards that let you record and save your performances. And ROM cards that offer hours of listening and learning pleasure as the Celviano performs by itself or along with you.

For more information, write Celviano; Casio Canada Ltd., Professional Products Division, 2100 Ellesmere Road, Suite 240, Scarborough, Ontario M1H 3B7. Or call (416) 431-3747.

Casio Celviano AP-7. If you're looking for a piano that makes playing as easy as it is fun, you're on the right track.

**Introducing the playing field  
with its own practice track.**

**CASIO**  
Where miracles never cease

Casio Canada Ltd., Professional Products Division: 2100 Ellesmere Road, Suite 240, Scarborough, Ontario M1H 3B7