

BLUE RODEO

NIGEL KENNEDY

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ZZ TOP

SEPT./OCT. 1992

# NETWORK

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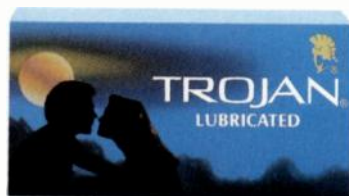
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**Nick Walsh**

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Shortly after my Rock and Aids editorial was published in the last issue of NETWORK, I heard that Skid Row played a concert in Peterborough, Ont., and, in support of a local AIDS awareness group, Sebastian Bach handed out condoms to the crowd. He also wore a T-shirt that read: "AIDS Kills Everybody." I take back all the nasty things I said. As for Axl Rose, well, the therapy seems to be helping.

This summer, I saw little holiday sunshine, but one bright spot was a visit I had with Jennifer Warnes. A singer who plays the career game her own way (no silicone or spandex and she still wins Grammys and Oscars), Warnes and I talked about being female and the pressure to live up to the so-called "perfect 10" standards presented in pop culture. "The things women are doing to their bodies are horrific, it's self-slaughter," said Warnes, referring to the dire results of some cosmetic surgery, especially implants and liposuction.

A few days later I viewed an educational video called *Get The Picture: The Portrayal of Women in the Media*, produced by Canadian Women in Radio and Television, Toronto Women in Film and Television and MediaWatch.

Talk about hitting the nail on the head. The video started off with a quote from Susan Sontag: "Reality has come to seem more and more like what we are shown by cameras." And it pointed out that when it comes to women, the camera only likes to show one kind: young, pretty and white.

For a long time I have felt personally insulted by beer commercials which avoid women over 30, of color, and those who aren't Cindy Crawford clones. If women are shown, seldom are they cracking a cold one, instead, they're there to turn on the male beer drinkers, a la the Swedish Bikini Team in the Strohs commercial. Of course, when you get down to it, men should feel insulted by these ads as well. Invariably, the typical North American, beer-drinking male is portrayed as a macho, pea-brained galoot. It's enough to make you boycott the beverage.

I don't want to pick only on beer commercials. If you switch to each TV station, you'll see that there are far more men on camera than women — the women who do make it usually fit the beer commercial mold. No wonder women are having such a hard time with self-esteem (witness Gloria Steinem's latest book, *Revolution From Within*). We are presented with a standard that has nothing to do with most people's reality. Of course, women are to blame, as well, for buying the myth. Just count the numbers that have gone under the knife, and those who keep the billion-dollar cosmetic and diet industries in business. Then there's the overwhelming number of females who suffer from anorexia nervosa: one in five, according to another eye-opening documentary film, *The Famine Within*.

In Canada, women comprise 50.71 per cent of the population and 45 per cent of the workforce (Statistics Canada figures for '91). We have the power to make changes. We don't have to accept the camera's manufactured vision of perfection. As Jennifer Warnes said: "There are things women can do for themselves. We can forgive each other for making mistakes, respect our inherent femininity and make no apologies for our age or the shape of our bodies."

## Body Politics

Maureen Littlejohn  
Managing Editor



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



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FLAVOUR**  
*Paradise Punch*  
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# Notable

## WHAT SOPHIE SAYS

MUSIC NOTES

"The truth of my life is in my songs, and the facts were changed to protect my innocence," says **SOPHIE B. HAWKINS**, the 26-year-old New Yorker whose debut album, *Tongues and Tails* is catching urban audiences by surprise. The innocence Hawkins is referring to has nothing to do with naivete. "The main thing about my parents that affected me was they had very strong lives themselves. My mother had a lot of affairs when we were growing up — with men and women — she was a writer and very much on the edge. My father [a lawyer] was philosophically and historically brilliant and in some ways a complete bum."

At age 14, Hawkins decided she wanted to learn to play the drums. "I asked my Aunt Linda, who was a masseuse for **PAUL SIMON**, if she knew anybody who could teach me. She introduced me to **GORDY RYAN**." A year later Hawkins moved in with Ryan, and began a seven-year relationship with the 45-year-old African drummer. "He encouraged me to follow my dreams. I worked my butt off, learning how to read and play classical marimba vibes, and I got into the Manhattan School of Music on a scholarship."

After a stint as a performance artist and almost going on the road with **BRYAN FERRY** ("He fired me. Rejection is always the place I start from."), Hawkins began writing for her own album. Her sexuality comes out loud and clear in songs such as "Damn I Wish I Were Your Lover," yet she never uses it in the titillating, voyeuristic way that is prevalent in most pop music. "When I first started writing I didn't think people would like another point of view." She smiles, "Now I realize, 'Gosh, there's a place for me.'"



## A GOOD DAY FOR PATRICIA CONROY

"I realized how little I knew about songwriting," says **PATRICIA CONROY**, reflecting on the process of making her second album, *Bad Day For Trains*. "Instead of finding a hook and a catchy phrase I learned to work hard, and not just when I felt like it."

Conroy co-wrote the title track with Nashville-based, Canadian-born **RALPH MURPHY** (who's written many hits, including "Don't Take Me Half The Way," recorded by **CRYSTAL GALE**). "It's about a relationship breaking up and he's leaving on a train. I find trains very romantic." She laughs. "I travelled on them a lot when I was a kid, going from my home in Montreal to visit relatives in New Brunswick."

*Bad Day For Trains* features an exceptional rendition of "Keep Me From Blowin' Away," also done by **LINDA RONSTADT** on her album *Heart Like A Wheel*, as well the snappy single "My Baby Loves Me (Just The Way That I Am)." Explains Conroy, "I've grown in two years. I was really green when I went in to do my first album, *Blue Angel*. I've had a lot of time since to work out musically."



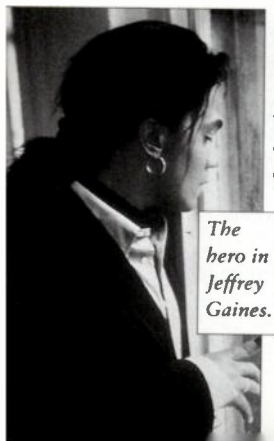
Trading the train for an automobile.

## NO PAINS NO GAINES

**JEFFREY GAINES**, a 26-year-old singer/songwriter who resides in Harrisburg, P.A., understands the pain of inner reflection. His song, "Hero In Me," from his self-titled debut album, sets out for the listener all the former carpet-layer's dreams, fears and hopes. "It's like I take my diary on stage," Gaines explains, adding that he's not uncomfortable with the vulnerability of his position. "I've carved a freedom for myself. I've never been caught in peer pressure. People can call me what they want."

Prior to his solo career, Gaines got experience in local bands. "I was the zany front man," he says. "I played in groups that did **GANG OF FOUR**, ska, and the **CLASH**. It was a real garage sound." Why the switch to such soul-searching, powerfully introspective music? "I needed to explore that side of myself," he says. "I knew how to run around the stage and be crazy, but if the support system was gone, what would I say? I needed to find out."

The hero in Jeffrey Gaines.







## TREEO THEATRICKS

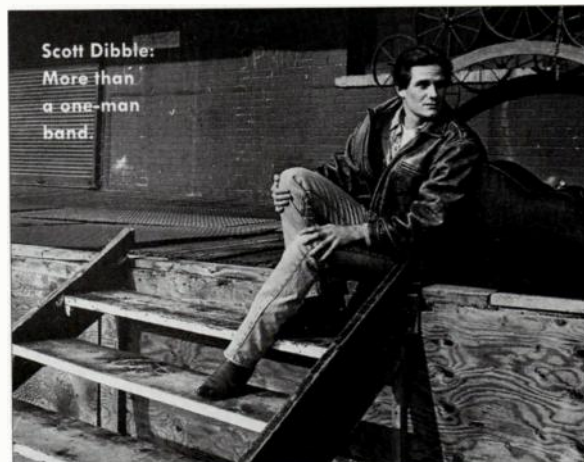
This past summer, the **LESLIE SPIT TREEO** collaborated with *Highway 61* star **DON MCKELLAR**, actress **TRACY WRIGHT** and Toronto director **DANIEL McIVOR** to produce *Book of Rejection*, a play about the trials and tribulations of a band trying to get ahead in the music biz. Now that the band's second release, also called *Book of Rejection*, is on the shelves, the burning question is: What did the group's record company think of the play's less-than-positive depiction of music industry politics? According to Treeo vocalist **LAURA HUBERT**, it was the label's idea to restage the play in early September in "eight or nine Canadian cities to promote the record's release." (Unfortunately, the idea was later nixed.) And while it sounds a bit unorthodox for a band to be involved in a play about the record business, the Treeo's involvement with theatre predates the group itself; its three founding members, Hubert, **PAT LANGNER** and **JACK NICHOLSEN**, met in theatre school and began their career as street buskers. (The Treeo now incorporates bassist **FRANK RANDAZZO** and drummer **JOEL ANDERSON**.) "It's all a performance, whether it's on the street, the stage or in the studio," says Hubert. You can catch the Leslie Spit Treeo's energetic performance in a town near you as it is presently touring Canada in support of the new record. — Rhonda Riche

*The Leslie Spit Treeo: Book of Rejection was in the cards.*

## WELCOME TO WATERTOWN

**SCOTT DIBBLE**'s debut album was simply credited to **WATERTOWN**. His second and most recent, called *One Phoebe Street*, has his name prior to the band's. Funny thing is, Watertown is as fluid as its name. "I consider everybody I've ever played with as members of my band," explains Dibble.

Aside from the ever-changing dynamics of the players (all but one song on the album are collaborations), there is a solid consistency to Dibble's songwriting. He performs a musical **JAMES TAYLOR**-ish, folk/jazz/blues hybrid that is both sweet and acidic. Tracks such as "Always Hoping" and "Every Time" are carefully embroidered snippets from Dibble's childhood while the love lament, "Laura-Lee," was inspired by a woman Dibble met on a recent trip through the American South. The musicianship is impeccable. **COLIN LINDEN**, **GORDIE JOHNSON** (**BIG SUGAR**), **STEVE WEBSTER**, **BOBBY WISEMAN**, **DAVE PILCH** (**HOLLY COLE TRIO**), **STEVEN PAGE** and **ED ROBERTSON** (**BARENAKED LADIES**) all make contributions to the recording. Stellar as the guest lineup may be, there's no denying this is Dibble's tightly controlled ship.



Scott Dibble:  
More than  
a one-man  
band.

## On the Beat

**GREGORY HOSKINS AND THE STICK PEOPLE** spent the summer in Toronto's Phase One Studios with producer **JON GOLDSMITH**. The group's second album for True North should be out early in the new year --- "Prairie Town," an anthem about growing up in Winnipeg, is among the tracks **RANDY BACHMAN** has cut for his Sony Music solo debut --- *Sturm und Drang* is the second BMG disc for Toronto singer/songwriter **JOHN BOTTOMLEY**, ex of Queen St. faves **TULPA**. **T-BONE BURNETT** produced four of the album's tracks

at Vancouver's Mushroom Studios --- On the heels of its **BRUCE COCKBURN** tribute, Intrepid Records is rounding up submissions for a **JONI MITCHELL** salute. First off the mark is **SPIRIT OF THE WEST** with a cover of Hejira's "Coyote" --- Shed a tear if you're a fan of **HONEYMOON SUITE**, **ART BERGMANN**, **MEN WITHOUT HATS**, **BRIGHTON ROCK**, **TROOPER** or **DARBY MILLS**: all have been dropped by their respective record companies --- **THE PURSUIT OF HAPPINESS** spent the early summer in L.A. recording its Mercury debut with producer **ED STASIUM**. Down time was spent hanging out in Hollywood with mentor (and guest guitarist) **TODD RUNDGREN** and taking in a **KISS** concert --- **SYLVANA PETROZZI** has taken leave of the **WEST END GIRLS** on the eve of its new album. The 16-year-old has opted for the high-energy alternative pop of **BIG BOTTOM SWING**, the band she's been moonlighting with --- **CRASH TEST DUMMIES** should be in the studio by year-end with **PAUL FOX**, producer of recent discs for **10,000 MANIACS** and the **SUGARCUBES**. Expect the follow-up to *The Ghosts That Haunt Me* next spring ---

Vancouver publicist **SORELLE SAIDMAN** has penned *Everything He Does*, a **BRYAN ADAMS** biography to be published this fall by Random House Canada. Saidman ran the Adams fan club in the mid-'80s --- **EDIE BRICKELL** (a.k.a. Mrs. **PAUL SIMON**) has been working with a **LOST BOHEMIAN** of another kind, former **BLU E RODEO** keyboardist **BOBBY WISEMAN** --- Look for a live-from-New York feel to next year's Juno Awards if the CBC can convince expatriate Canuck **LORNE "Saturday Night Live" MICHAELS** to step in as producer --- Sorry to **SANDY PANDYA**, manager of **THE WALTONS**, for identifying her as **SUE CASH** last issue. The trio's new recording, *Lik My Trakter*, is a captivating Canadiana-meets-**CROWDED HOUSE** combination of sincere lyrics, acoustic guitar and soaring vocals.



## PURE & RAW

**TALKING HEAD JERRY HARRISON** produced the group's debut album in San Francisco. Legendary L.A. scene-maker and **IGGY POP**-handler **KIM FOWLEY** fought for (and failed to secure) the band's signature on a management contract. Warner Brothers in the U.S. believes it has a modern-rock mega-act on its hands and agreed to one of the sweetest deals a Canadian group has ever landed.

All of this is true, but don't believe the hype. Vancouver five-piece band **PURE** certainly doesn't. "We're another band with some songs and weird haircuts," says easy-going vocalist and ace bike courier **JORDY BIRCH**. "We're not the next **NIRVANA** or **GUNS N' ROSES**, we're the first Pure."



Vancouver's Pure:  
Songs and weird haircuts.

This is not Birch's first foray into band land. Along with guitarist **TODD SIMKO** and keyboardist **MARK HENNING**, the 24-year-old Birch was a member of the ill-fated **AFTER ALL**. "We were straight out of the garage and didn't have a clue," he says. "We got signed, chewed up and spat out."

The recent Pure EP (preceding the release of the Harrison sessions this fall) is determinedly raw and ragged.

Emotions count more than sonic percussion. Both the EP's title (*Greed*) and first single ("Greedy," which was heard in the *Cool World* soundtrack) suggest a bedrock cynicism. "Nobody's pure, that's no mystery," says Birch. However, he does admit there's a certain resonance to the word. "There's a line in the bible that goes 'unto the pure all things are pure,'" he explains. "It sounds like a pretty cool way to deal with life, maybe even the music business. I guess we're about to find out." — J. B.

## CHANGE OF HEART

The members of Toronto's perennial indie-faves, **CHANGE OF HEART**, have been together for 10 years so they're bound to have some good tour stories. In a loud, smoky bar, co-founder, guitarist and vocalist **IAN BLURTON** recounts one episode at a hardcore show in Berkley, Calif. "We had to carry our equipment through the audience in the pit [at the front of the stage]," says Blurton as keyboardist **BERNARD MAIEZZA** winces. "You should have seen their faces when we brought in the keyboards." (Keyboards aren't exactly an aggressive instrument.)

The reception to *Smile* (Primitive/Cargo), has been much warmer. Lauded by critics and fans alike when it was released in May, the album not only features keyboards, but also cello, gong samples and a djembe (African thumb piano). Blurton, Maiezza and co-founder/bassist **ROB TAYLOR** and 11 guest musicians, recorded *Smile*'s 21 tracks live-to-tape in four days last January. The band has been busy supporting this ambitious recording with extensive touring (though not as a 14-piece), spending the summer in Eastern Canada and the U.S., and this fall will embark on a cross-Canada tour. — Rhonda Riche



BRUCE LAM

Change of  
Heart's  
jumpin'  
Ian Blurton.

# SAM'S is JAZZ



COURTNEY PINE  
"Closer to Home"



PAT METHENY  
"Secret Story"



ROOTS N' BLUES  
Retrospective  
'25 - '50 - 5 hrs of Music



SHIRLEY HORN  
"Here's to Life"



JOHN PIZZARELLI  
"All of Me"

# & BLUES



## TORI TORI TORI

**TORI AMOS** is a wolf in sheep's clothing. Strip away the adroit piano-playing, the soaring vocals, the elegantly arranged songs, and you are left with lyrics so visceral and compelling they hit you like a runaway train.

Consider "Me And A Gun" — from the *Little Earthquakes* album — Amos' a cappella account of a rape: "Yes I wore a silky red thing/does that mean I should spread for you, your friends."

"['Me And A Gun'] takes a lot out of me to sing," admits Amos, a 29-year-old North Carolina native. "I know some people find it too much, but I'm not interested in singing about what everybody else sings about."

Indeed, few pop artists write about *Judy Garland* meeting *Buddha*, as Amos does in "Happy Phantom," or an "anti-Christ in the kitchen," as she does in "Silent All These Years." The songs on *Little Earthquakes* are a tangle of traumatic childhood encounters and little humiliations.

Amos is currently based in Britain, where critics continue to compare her to *Kate Bush* and *Laura Nyro*. While her music may be evocative of both songwriters, Amos' piano style, which enhances every ebb of her shifting emotions, sets her apart. — Sarah Moore.

Tori Amos:  
A knockout on  
the Richter scale.



## Dirt Alert

**PAUL ANKA** received a flowery welcome at his hotel suite in Toronto this past summer when he arrived to co-star in the film *Ganesh* with **GLENNE HEADLEY** (*Dick Tracy*). Had he read all the floral arrangements' accompanying cards, one stunning bouquet would have found its rightful owner — lippy comedian/singer **SANDRA BERNHARD**, who'd just arrived for three nights of performances. The hotel, when notified by the sender that Bernhard's flowers were a no-show, acknowledged the suite mix-up and immediately ordered a duplicate of the lavish array of 40 kinds of exotic flowers ••• **JANE SIBERRY**'s musical musings proved inspirational to legendary producer **BRIAN ENO**, who was so impressed with the T.O. talent that, though originally contracted to produce two songs, he opted for four on her upcoming album. Siberry's manager, Hollywood-based **BOB BLUMER**, returned from the London, England, recording sessions to discover that his own creative endeavor, a cookbook featuring his whimsical art work, had received two thumbs-up from his publishers. Initial printings of *The Surreal Gourmet: Real Food For Pretend Chefs* was bumped from 20,000 to 35,000 copies after it was dubbed "the ultimate in hip kitchen entertainment" at the American Booksellers Association convention ••• From the talented **O'HARA** clan — (actress **CATHERINE** and singer **MARY MARGARET**) — comes the budding, directorial debut of brother **MICHAEL**. He's currently wrapping his documentary *Donuts, People and Their Dreams*. When asked to elaborate on his concept of interviewing donut shop habitués about their dreams, noted, "The morning is the best. That's when the dreams and the donuts are fresh."



BY TORONTO'S  
HOLLY WOODS

## COLUMBUS, MOHICANS, BOXING AND BIGOTRY

In one of this fall's two "period" movies, French actor **GERARD DEPARDIEU** leads an all-star cast, including **ARMANDE ASSANTE** and **SIGOURNEY WEAVER**, as **CHRISTOPHER COLUMBUS** in the potentially controversial 1492. Native Americans and their sympathizers find little to celebrate in Columbus' achievements, yet producer **RIDLEY SCOTT**

has gone ahead with his portrayal of the feisty, bombastic explorer who, in addition to fighting for his spherical vision of the world, battles to win the woman he loves, struggles to get the cash he needs to sail the ocean blue, convinces the queen he is not a crackpot and wheels and deals to get what he covets from the original inhabitants of the New World.

In the other period piece, **DANIEL DAY-LEWIS** plays a frontiersman raised by Mohican Indians. Based on the novel by **JAMES FENIMORE COOPER**, *The Last Of The Mohicans* takes place in the American colonies during the savage war between France and England. Amid the conflict are Day-Lewis and **MADLINE STOWE** as Cora Munro, the daughter of a British officer. The two fall hopelessly and desperately in love.

The Los Angeles Police Dept. is immortalized on screen again with *Jennifer Eight*. **ANDY GARCIA** stars as a former L.A. police officer who hopes to leave violent crime behind him when he joins the police force of a Northern California

suburb. No such luck. He is in town just a week when body parts start turning up. A serial killer is on the loose and Garcia finds his only link to the killer is a young blind woman, played by **UMA THURMAN**. **JOHN MALKOVICH** co-stars.

Having already done rounds as a boxer in *Raging Bull*, **ROBERT DE NIRO** enters the ring as a boxing promoter in *Night And The City*. De Niro stars as Henry Fabian, a New York lawyer who impulsively gives up his practice for the high-rolling world of boxing promotion. Helen Nasser (JESSICA LANGE) is a bar owner's wife who joins Fabian in his nefarious schemes.

Anti-semitism, trust and betrayal are the themes du jour in *School Ties*. Canadian **BRENDAN FRASER** (*Encino Man*) stars as David Greene, a Jewish kid with a great arm. He is granted a football scholarship to an uppity private high school during his senior year. In what is a strictly WASP environment, Greene keeps his background to himself, as he quickly becomes the most popular guy at school. Of course, the truth about him comes out, his "friends" turn on him and he must choose a course of action that will affect him for the rest of his life.



DAVID APPELY



# WHY IS Country MUSIC GOING THROUGH THE ROOF?



Garth Brooks

Mention the 1980 film *Urban Cowboy* to anyone connected with the country music industry and you are likely to receive a reaction ranging from cool to downright hostile. With country music riding high on the charts and selling in unprecedented numbers, the last thing anyone wants to be reminded of is that terrible time when prototypical Yuppies embraced country and turned it into pop sludge.

Indeed, there would be little reason to bring up the subject were it not for the monumental sales figures and hero status of new country music stars such as Garth Brooks and Billy Ray Cyrus (at press time Cyrus' debut, *Some Gave All* had topped the *Billboard* album chart for six weeks while Brooks' *Ropin' the Wind* and *No Fences* had collectively sold 15 million copies in the U.S.). With country making a cultural impact not seen since those embar-



Billy Ray Cyrus

assing days, the question being posed by some is whether this latest wave of popularity represents yet another fad or a fundamental shift in musical tastes?

If rap is the music of the 'hood, embracing the realities — both positive and negative — of the street, then country is the music of the heart, articulating the raw emotions of everyday people. Once the domain of rural listeners (and those urbanites who remained in the closet), country is rapidly becoming the musical choice of aging baby boomers, disillusioned rockers and a growing number of younger listeners.

Country's resurgence began in the mid-'80s after the Yuppies grew tired of cowboy hats, silly-looking designer jeans and tight-fitting cowboy boots. It was led by a crop of country artists dubbed "new traditionalists" because of their efforts to return the music to its roots. Although artists such as Ricky Skaggs, Dwight Yoakam, Emmylou

Harris and Randy Travis were responsible for the first wave of renewed interest in country, much of today's audience is due to newer artists such as Clint Black, Cassandra Vasik, Michelle Wright, Brooks and Cyrus. What sets them apart from their more traditional peers is the style and the range of influences they bring to the music. These artists, and many more like them, are transforming country's image from that of a staid, "down-home" musical form — what one member of the industry called the "Hee Haw syndrome," in reference to the long-running country bumpkin TV show — to a polished, thoroughly professional, even sexy, genre.

"The borders of country music are being



Cassandra Vasik

B Y S T E P H E N H U B B A R D



# MICHELLE WRIGHT

## HITS THE BIG TIME

The most striking thing about her is that voice: whether on record or in conversation, it exudes confidence and warmth in smoky, sultry tones. It truly is Michelle Wright's calling card, as well as her ticket to international country music stardom.

Although it has been a busy four months since our last conversation [*Network*, June/July/Aug. '92] — she's been touring and doing extensive promotional work — her voice retains the buoyant quality of one who is obviously enjoying the first tantalizing bites of acclaim. "It has been wonderful, things are going really well, and the success of "Take It Like A Man" [the first single off her latest album, *Now & Then*] has been very gratifying," she says.

*Now & Then* is not merely a critical and commercial hit, but a watershed album for the 31-year-old singer from Merlin, Ont. In Canada, "Take It Like A Man" was the highest charting debut single ever on Canadian country music radio, eventually reaching No. 1 (Anne Murray was the last Canadian country artist to place a song in the top spot in 1986). On the strength of that song the album is approaching gold status (sales of 50,000 in Canada), easily making it the best-selling album of her career.

In the United States, the album is also posting some very significant and, in some cases, unprecedented numbers. "Take It Like A Man" went top 10 on *Billboard's* country chart and the video reached No. 1 on country video networks. At press time, the album had reached No. 21 on *Billboard's* country chart, No. 126 on the album chart and sold more than 175,000 copies.

With another two or three singles still to be released, Wright's Canadian, Nashville-based manager,

Brian Ferriman, is enthusiastic about the album's prospects. "Michelle is the only new artist, along with Billy Ray Cyrus, to crack the top 15 in the States this year. Her video going to No. 1 is the first time ever a Canadian video has done that, and not only is the album doing well on *Billboard's* country chart, but it's No. 126 on the album chart, which means there are only 125 albums doing better than hers — and that includes rap, metal, rock, any style out there," he says.

The determination that has allowed Wright to persevere through the lean years is one of her most endearing qualities and, undoubtedly, a by-product of her battle with alcoholism. Although sober for almost five years now, the memory of her nightly drinking bouts and her dramatic decision to quit causes her strong voice to crack.

"One morning I woke up and just started to cry, and so I prayed to God," she says. Looking back at that fateful morning, Wright calls it a "healing experience" and the beginning of a new life for her. She quietly acknowledges, "If



Tracey Prescott and Lonesome Daddy

pushed to their limit; it has become far more sophisticated in terms of the subject matter dealt with in songs, and the way it's presented," says Jim Baine, publisher/editor of *Country Magazine*, based in Toronto.

Tracey Prescott, formerly of the Family Brown, and now fronting Tracey Prescott and Lonesome Daddy, says the shift toward country reflects a basic change in musical preferences. "I think a lot of people want to hear more grassroots, acoustic stuff. I think they're getting tired of processed sound — they want something that's real," she says.

Undeniably, part of country's meteoric rise in popularity is due to technological changes in the marketplace. Last year's introduction of the SoundScan computerized system to compile *Billboard* charts — based on sales instead of in-store reports — "confirmed what we knew all along, that country music was always selling more than record store reports indicated," says Bill Anderson, music director of Toronto radio station Country 59, adding, "the first week it was introduced, between 20 and 30 country albums moved up the chart." And, as Anderson notes, the changes to the chart were an acknowledgment of the loyalty of country fans who,



ANDREW MACNAUGHTAN



in the middle of a recession, never stopped supporting their favorite acts.

Sheila Hamilton, Executive Director of the Canadian Country Music Association (CCMA), sees country's changing demographics as another reason for its popularity. "I think country has become the music of choice for a lot of baby boomers who grew up on classic rock, and the industry, in terms of marketing and promotion, is changing to reflect this," she explains.

Larry Delaney, publisher/editor of the Ottawa-based *Country Music News*, echoes Hamilton's sentiments, saying, "Country's really hit a nerve and I think it's because the whole package being presented and marketed now, from videos on down, is more professional than it used to be — the industry's picked up a lot from how rock markets itself."

Once famous for laughably poor videos, and TV specials that seemed stuck in a time warp, country music now boasts a serious and polished TV presence. In the U.S., The Nashville Network (TNN) and The Country Music Network (CMN) have become important outlets for new country acts, as well as offering older artists the chance to re-invent themselves for a hungry, younger audience.

In Canada, MuchMusic's "Outlaws & Heroes" has played a similar role, while artists such as George Fox, k.d. lang and, most recently, Michelle Wright, have benefited from having their own national TV specials. In addition, the CCMA's annual

I was carrying on today like I did back then, I'd be dead now."

While Wright receives love and support from her mate, bassist and road manager Joel Kane, she's had to weather some career storms on her own. "I've had so many interview requests that, for the first time in my career, I've actually had to start saying no if they don't fit into my schedule," she says. "What I really wasn't prepared for was some of the negative criticism by people in Canada who think I've turned my back on them."

Although Wright knows her critics are few in number — in fact, most fans view her move to Nashville as a boost for the Canadian scene — the hurt in her voice is tangible. "Some people are obviously misinformed and have no idea how hard I've worked, and how much time I've spent in Canada. They're passing judgment on something they know nothing about," she explains.

In fact, Wright says one of her goals is to help other Canadian acts. "If I can open the door for other Canadian artists, I'll do it," she says. — S.H.



radio has made tremendous gains in audience share, peaking last fall when it became the second most popular music format in the States, behind adult contemporary.

In Canada, the situation is similarly bright for radio. Figures from spring, 1991 (the latest available) indicate that country radio is stronger than ever before. Canada's top-15 radio stations had a combined weekly listenership of more than 2.5 million people, who tuned in for more than 34 million hours each week. In addition, the number of country radio stations is on the rise and, with a new FM station due to come to Toronto this winter, optimism in the industry is running high.

Not everyone sees radio as the positive force it could be. Some Canadian artists speak of the barriers erected by Canadian music programmers against their own artists. "It still seems like country radio in Canada won't play Canadian artists in heavy rotation, and what it has to understand is that we all have to work together — radio has to work *with* the record industry — to build things up here," says Brian Ferriman, of Savannah Music, who manages Michelle Wright. While Wright says she's "always been supported by Canadian radio," she also thinks that "more risks have to be taken

here — in Nashville risks are taken every day."

Keith Glass, guitarist, writer and co-founder of the highly successful Canadian band Prairie Oyster, says that although things are changing for the better in Canada, he believes some of the old defeatist sentiments still linger in the minds of some radio people. "It bothers me that we still have to judge ourselves by American standards, especially when there are so many good songs being written by Canadians these days," he explains.

One man who certainly isn't impressed with Canadian radio is Stompin' Tom Connors. Canada's legendary country rebel came out of a 14-year, self-imposed exile from the music business in 1990 to pick up where he left off in the mid-'70s — writing songs about Canada and criticizing radio for not playing them. He recently released

his 37th album, *Believe In Your Country*.

"Radio has told me since 1964 that I don't fit the format. Well, either they haven't changed the format since 1964, or, I don't know, maybe they've got something against me," said Connors, in a recent statement, adding, "after 37 albums and all those songs, it's odd that there's not one that they can put on a playlist."

"Weird" Harold Kendall, music director at Vancouver country radio station CKWX, says he "respects Tom as a songwriter and a fellow Canadian, but there's something about his sound that almost ensures that his music won't be a hit." And, as a station whose goal is to play "the best and most popular music we can find," there is little room for most of Connors' music, he says. However, Kendall is quick to add that "if Tom sent me a record tomorrow, I'd listen to it and if I liked it, I'd play it the same day — I've got no grudge against him."

Any conflicts that exist are overshadowed by the optimism that pervades the industry. The fact is, more people than ever before are listening to country music and, while the *Urban Cowboy* legacy still provokes groans from country fans, they're getting the last laugh. Country music is hip now, and never again will it be debased — unless somebody casts Billy Ray Cyrus in a movie based on that "Achy Breaky Heart" dance. ■

Stephen Hubbard is a Toronto-based freelance journalist.



Canadian Country Music Awards show, being presented this year on Sept. 20, from Calgary, has become a ratings success for CTV.

And while video is helping to push country into the limelight as never before, it certainly is not doing it alone. Radio remains a powerful force that has steadily gained listeners since the beginning of the decade. Since 1990, American country



# B A I L L E Y S

**BREAKING THE ICE.**

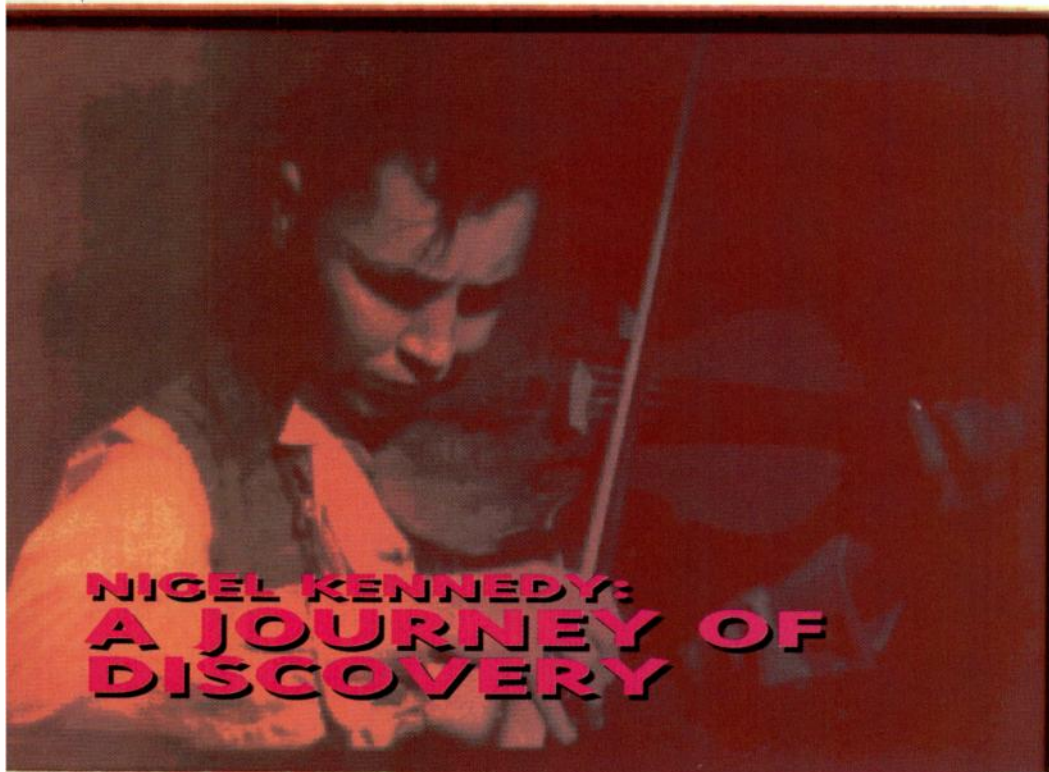


ORIGINAL IRISH CREAM





# M u s i c



**F**ew artists achieve global success. Fewer still change their direction after having attained this success. British violinist Nigel Kennedy is one such artist. The 35-year-old's best seller, *Vivaldi's Four Seasons*, gave him his success (it sold more than a million copies), but has also given him the opportunity to pursue personal projects.

Stepping off the plane in Toronto from Minneapolis, Kennedy is wearing a purple Jimi Hendrix T-shirt, an eight-inch feather earring, tie-dye pants and sneakers. Later that night, on stage, the attire is a black, collarless jacket adorned with baubles and his trademark violin pendants. The first impression one has of Kennedy is that of an iconoclast, dressing for shock value, but, according to Kennedy, "it's just more comfortable to play in this gear."

Underneath this atypically dressed virtuoso lies a serious musician, totally dedicated to his art, who pursues musical growth with a passion while trying to find a lifestyle which is more stable. He believes that stability is not attainable through extensive touring and that musical growth is retarded through repetitive playing of the popular classics. In between gigs in Minneapolis, he managed to fit in a recording of the "very soulful" Berg Violin Concerto with Edo de Waart. "I'm also working on getting a commission for a double concerto from Luciano Berio Cavant [an avant-garde Italian composer] for John McLaughlin [ex-Mahavishnu Orchestra] and myself," he explains.

The one constant in his life is the violin. "Four hours of practice per day is my usual," he says. "I'll warm up in front of the telly, which helps me get used to distractions in the concert hall, and then practice for upcoming recordings or concerts."

Kennedy is a man with strong opinions, so strong that at times he appears to be biting the hand that feeds him. He argues that "digital recording is killing the music. It gives a steely sound that loses all the natural warmth of the strings. I plan to record in analogue in the future." And of critics he is equally disdainful. "My audience doesn't need a critic to tell them whether it's good or not. They are able to figure that out on their own." — *Thom McKercher*

**T**here is a question that hangs, cloud-like, over Celine Dion: Has occupying such a charmed position in the world of pop music over the last year (a \$10-million record deal, a live performance on the Academy Awards, countless magazine covers) gone to her 24-year-old head?

She laughs. "There's no way I'm going to change, because I have 13 brothers and sisters looking at me like this," she fixes me with an accusing, judgmental stare that says we know who you are and where you came from. "If I do change, I want people to say, 'Careful Celine, because you're not the same person. You're not appreciating the same things you used to appreciate.' I want people to tell me."

Not that she comes across as some sort of prima donna. If anything, she is an engaging wellspring of good intentions and her responses to questions are eager, if somewhat rehearsed. There is a set, concise account of her history with which Dion inevitably obliges interviewers. She is from Charlemagne, Que., the youngest in a brood of nine daughters and five

**T**ogether for 10 years, Faith No More is a band that has come into its own power. "A lot seems like a little to us now," says keyboardist Roddy Bottum. "When we started it was a big feat to get a

record out. We take a lot more for granted now." He pauses, "We still value some things, though. Like being able to tour and do what we do."

Known for its eclectic, over-the-

## MORE FAITH





sons, all of whom are singers or musicians. In Quebec, she has been a star for more than a decade, with a string of nine best-selling French-language albums to her credit.

But, it's not the whole story. On this particular evening in Toronto, she admits to some disappointment.

"Discipline, hard work, travelling, jet-lag — this is not normal. It's not like a normal girl my age who has three boyfriends, smokes, drinks once in a while, goes to the discotheque and laughs. But in life you can't have everything. You can't realize your dreams, sing on stage and take control and not have discipline. It's hard sometimes, but I've made my choices."

Among those choices is "With This Tear" the high-profile collaboration with Prince on her second English album, *Celine Dion*. "I talked to him on the phone and I was in shock. I didn't know if I should say, 'Hi Mr. Prince.' I was really embarrassed. My knees were shaking."

As for a future in movies, Dion's fresh attitude and energy favor her. "I believe a singer is like an actor. When I sing my songs, I feel them, because I believe I am an actor."

— Dan Hughes



top mix of metal, classical and melodic rock, Faith No More has released a new album, *Angel Dust*, that is true to form. The visceral drumming and bleeding vocals propel songs such as "Caffeine" and "Malpractice," while Mike Patton's vocal rap on "R.V." paints a rather uncomfortable picture of red-

**Faith No More:**  
easy-listening on  
the agenda.

neck, middle-America. The big surprise on the album, however, is the tasteful rendition of "Midnight Cowboy." "It's a subtle song that proves you can achieve power through soft music," explains Bottum. "We're thinking of putting out an entire album of easy listening music."

Speaking from London, England, while out on the road with Guns N'

Roses, Bottum confirms all is steady in the Faith No More camp. But what about the rumors last year that Patton was leaving the band? "He has this other band, Mr. Bungle," says Bottum. "He was playing with them and did an album, but he wasn't planning to leave us. I think the rumor got started when Mike was teasing some journalists." — M.L.

## ZZ TOP STILL SPINNING

ZZ Top is entering its third decade. What's the secret of its longevity? Frank Beard, the band's Southern Comfort-voiced drummer, explains, "You need to take a Spanish pause — a siesta — to get the most out of anything you do that involves creation. And recreation. You need to work hard, and rest hard."

The band's been doing lots of each in recent years. Its last album, 1990's *Recycler*, preceded a mammoth, worldwide tour. Beard says the band, which has remained Billy Gibbons, Dusty Hill and Beard for all these years, still gets a king-sized kick out of playing live music.

"That was the reason for the whole thing. We just always did like to play music for people. If you ask us what's more important, being a rock star or being a musician, hell, we're musicians. [Being] rock stars is just the gravy."

ZZ Top's latest collection, *Greatest Hits*, spans the Texan trio's 30-year musical odyssey — from lascivious guitar boogie to the greased-up, electric-fried car-radio anthems of the video age. It includes such basement classics (pre-*Wayne's World*) as "Tush," "La Grange" and "Cheap Sunglasses."

"Our songs are usually the story of something we've done or been involved in," admits Beard. "Not being a critics' band has been a blessing for ZZ Top. We just get on with doing what comes natural."

The album also contains some new tunes, including a pumped-up, 2,000-calorie version of "Viva Las Vegas," a song popularized by another southern boy. "Of course, we've always been huge fans of Elvis," says Beard. "Every 10 years we feel compelled to cover one of his

tunes. We can only hope he is a fan of ZZ Top." — Dave MacIntosh



**Still wearing those cheap sunglasses.**

## RAMONES MAKE A DIFFERENCE

The Ramones is the punk movement's Grateful Dead — the band tours all the time, loyal fans would travel anywhere to see the group and it has been around forever. This summer The Ramones released *Loco Live*, a survey of its music, recorded live in Barcelona, Spain. The follow-up studio recording, out this fall, is called *Mondo Bizarro* (Radioactive/MCA), which the ever jovial Joey Ramone describes as "a sacred album — more of an offering than a recording." *Mondo Bizarro* is not only the Ramones' first album since departing longtime label, Sire, but also marks bassist C.J.'s first studio effort as a Ramone and reunites the boys with producer Ed Stasium (*Rocket To Russia*). Needless to say, Joey is quite excited by the album and the fall tour with L7, but he's also been active with the upcoming American presidential elections, drumming up voter registration. The lanky vocalist says the commercial success of bands such as Metallica and Nirvana proves that individuals can make a difference. "Just like you can change the music business," says Ramone, "you can change the government." — Rhonda Riche





# GRRRL GRUNGE

JENA VON BRÜCKER



Gutsy girls: clockwise from lower left, Bikini Kill, Fifth Column and Donita Sparks of L7.



SHAWN SCALLEN

Just over a decade ago, punk rock exploded onto the music scene with its loud guitars, aggressive attitudes and confrontational lyrics. Although bands such as the Sex Pistols were the most visible proponents of the movement, anger and assertion was also presented by female musicians.

For the first time, women sang aggressively of violence, alienation and their need for individuality. Vocalist Patti Smith shocked listeners in 1975 with her rendition of the Van Morrison classic "Gloria" including her own twist to the song's opening: "Jesus died for somebody's sins but not mine...thick heart of stone, my sins my own — they belong to me."

X-Ray Spex came on the scene in 1978, led by outspoken singer/songwriter Poly Styrene. A recurring Spex theme focussed on society's demands for physical beauty, exemplified in the band's hit "Art-i-ficial." "When I put on my makeup," Styrene sings, "the pretty little mask is not me. That's the way a girl should be in a consumer society." Bands such as the Avengers, the Slits and even Joan Jett joined in, presenting messages that celebrated a new-found toughness and independence. Jett's chorus of "I don't give a damn about my bad reputation" became an anthem for an entire generation of women.

The anger and energy inspired by the punk movement has recently re-emerged. Spear-headed by some of today's most successful alternative bands (among them Social Distortion, Manic Street Preachers and Nirvana) the familiar sound has taken its climb to the top of the charts.

An extension of that style, known as "grrrl-core," was created by female artists who combine their musical influences from yesteryear with the social and political activism of today.

Participants in this revolution seek to break down existing barriers in the music business — sexism, racism and homophobia to name a few. G.B. Jones, singer for Toronto grrrl-core group Fifth Column explains, "The whole industry used to view it like 'there's only going to be one girl group who's successful — will it be the Bangles or the Go Gos?' Now, the decision has been taken out of

their hands, and companies are discovering that there's room for everybody."

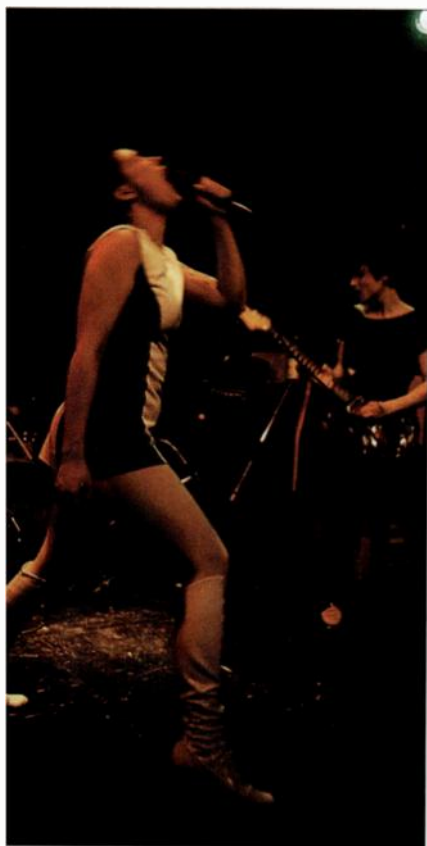
California grunge band L7 anticipate some serious attention, brought on by its new release, *Bricks Are Heavy* (produced by Butch Vig, who also did Nirvana's *Nevermind*). As for its message? Take a look at "Shove," L7's biggest hit to date; "Some guy just pinched my ass/Drunken bums ain't got no class/The club said we won't get paid/It's a month since I've been laid/Get out of my way or I'm gonna shove."

By no means, however, does the band have a monopoly on angry lyrics. L.A.-based Hole, led by singer/songwriter Courtney Love (who recently wed Nirvana's frontman Curt Cobain) grinds its way through an 11-track audio assault entitled *Pretty On The Inside*. Topics covered include violence, abortion and emotional abuse. The music's heavy, grungy guitar licks, however, are nowhere near as raw as Love's screaming vocals. "I censored myself," she said in a recent interview. "I didn't put any songs on the album that I knew were pretty."

One of the most confrontational grrrl-core bands is Washington, D.C.'s Bikini Kill. "Growing up, I saw a lot of guys playing music that I didn't understand — songs that I couldn't relate to. That whole chicks and cars thing," explains lead singer Kathleen Hanna. "I sing about rape and child abuse because that is what my life was made up of." Bikini Kill's emotional, live performances are attracting attention across the U.S. and the group is expected to make a splash in Canada when it tours here in the fall. Hanna admits her initial musical inspiration came from Jean Smith, lead vocalist for Vancouver-based Mecca Normal. "I wouldn't be in a band if I hadn't heard of Jean," says Hanna. "She's shown me through her lyrics that you can be a feminist and still be whoever you want to be. You don't have to lose contact with the world." — Denise Sheppard

## GRRRL SPEAK

The voice for many of these musicians is *Riot-Grrrl*, a magazine written by, for and about women in music. Regional versions of the publication have sprouted up all over the U.S. — contributing states include Massachusetts and there's even a *Riot-Grrrl Valley Girl* out of California. In Canada, Vancouver has the lead and will produce its debut issue in the fall. For more information, write: *Riot-Grrrl*, P.O. Box 11002, Washington, D.C. 20008

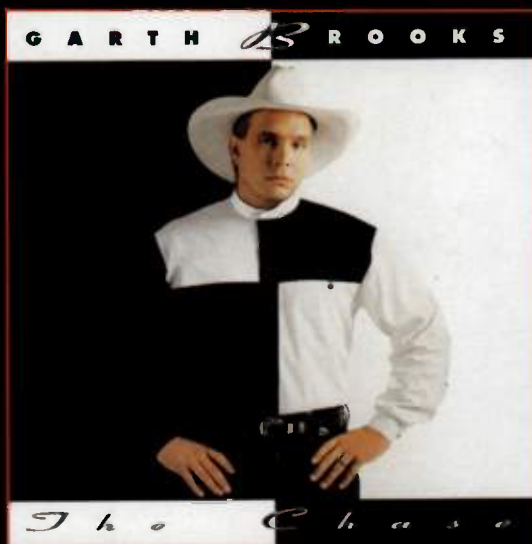






# GARTH BROOKS

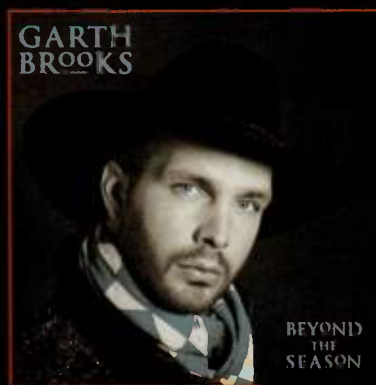
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INCLUDES  
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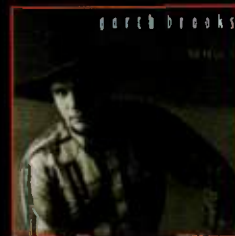
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NEW BLOOD

Monkey Walk

With a name like Monkey Walk you might be led to believe this Montreal band is the latest product of an alternative scene that has spawned everyone from the Doughboys to Bootsauce, but you'd be wrong. In fact, Money Walk is the duo of vocalist Bil Ringgenberg and bassist Andrew Frank, and their rootsy, R & B-flavored rock is closer in sound to electrified gospel than it is to anything on the alternative end of the musical spectrum.

Ringgenberg's husky vocal style and the stripped-down arrangements of their self-titled debut release, recall some of the duo's influences, including John Hiatt and Al Green.

And while Frank says he "can't think of anyone in Canada" who sounds quite like Monkey Walk, Ringgenberg is quick to point out that they don't want to be seen as a novelty act, or part of some faddish revival. "So many bands have a schtick now — some gimmick they are known for — but we want to be known for making good music that is lasting," he says.

— Stephen Hubbard

# MEXICO'S #1 TEQUILA

DISCOVER THE REASON WHY





**R**oland Orzabal is now on his own in Tears For Fears, after the not-so-amicable departure of partner Curt Smith. But if the greatest hits collection, *Tears Roll Down*, is any indication, one thing the band has mastered over the years is adaptability — with perhaps some help from metaphysics along the way. Orzabal, taking a break from recording his next album, due out later this year, reflects on the world and his creative process.

**WHY HAVE YOUR LYRICS EVOLVED FROM BEING PERSONAL TO GLOBAL?**

It started off personal because I was overwhelmed by my inner world. Through psychotherapy over the past five years, I've sorted a lot of that stuff out. As my personality has become more solid, I've started to notice more about how I interact with the world, and not just how I interact with myself.

**CAN POP MUSIC HAVE A POLITICAL MESSAGE?**

Pop generally trivializes politics and it becomes so basic that the real

issues are not addressed. People follow [pop and politics] in a sheep-like manner and that's one of the biggest political problems there is.

**HAS THE RECESSION AFFECTED YOUR MUSIC-MAKING?**

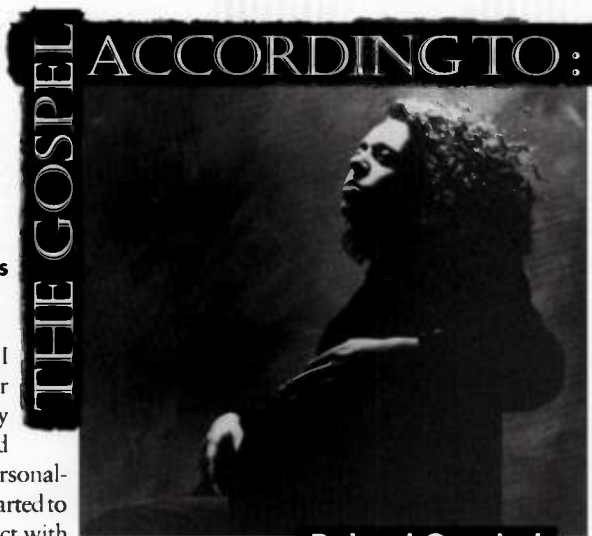
Yes. This recession, although real, is living on the abstract level of the collective unconscious. We are all responding to the message that says, "be frugal." Even I'm doing it and I've never been together with money and business. During *The Seeds of Love* I was extravagant, to say the least. Now it's like "you can't spend that much money." Something is in the air telling everybody to plan for the future.

**WHAT ARE YOUR VIEWS ON KARMA?**

Karma is an actual process. There's nothing mystical about it. When I say "karma," I don't mean reincarnation. I believe if you're benevolent you can create a life



ILLUSTRATION: ALAN COULSON



**Roland Orzabal**

where you attract good things.

— Steven Hunt



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**Y**ou may have first heard of her when the mesmerizing album of Leonard Cohen songs, *Famous Blue Raincoat*, was released in 1986. Or perhaps you remember her performing on *The Smothers Brothers* TV show in the late '60s. Maybe you were first blown away by her soaring, clear voice on "Up Where We Belong," from the soundtrack of *An Officer And A Gentleman* or "(I've Had) The Time of My Life" from *Dirty Dancing*.

Jennifer Warnes is not a high-profile performer when it comes to flashy concerts and tabloid news, but her art is timeless, her voice pure heaven.

Warnes' latest album, *The Hunter*, is "a record that *Famous Blue Raincoat* was not," she explains. "I wanted to establish myself as an artist who is hungry for experience." Light, airy, infused with Memphis rhythms and uptown sophistication ("Big Noise, New York"), *The Hunter* includes The Waterboys' "The Whole of the

## JENNIFER WARNES: CARRYING THE CANDLE

Moon" as well as "Way Down Deep," a song written by Amy La Television, Leonard Cohen

and Warnes. "Amy wrote the song but I asked her if I could fuss with the lyrics. In a last desperate effort, I asked Leonard for his help. We kept one of Amy's verses and added four of his. I pulled the thing together with tape and string and made it into a song."

Warnes met Cohen in 1970 in a hotel lobby when she was 19. A year later she went on a European tour with him, singing background vocals. "From that point on, everything changed for me. What I

NORMAN SEEFF



finally understood was that music is religion. Before it had been this 'Ya, Ya' thing. After Leonard, it was about intimacy with the listener. He lit a candle and it never went out." She smiles. "He is my friend, but he is also one of the greatest living writers in the world. I don't take that friendship lightly. I'm able to share a cup of coffee with him, and he shares with me the way he looks at the trees and the birds. He is the most important person in my life, other than my mom and my dog." — Maureen Littlejohn

**SUZANNE Vega**

**BLOOD**

FEATURING THE NEW SINGLE

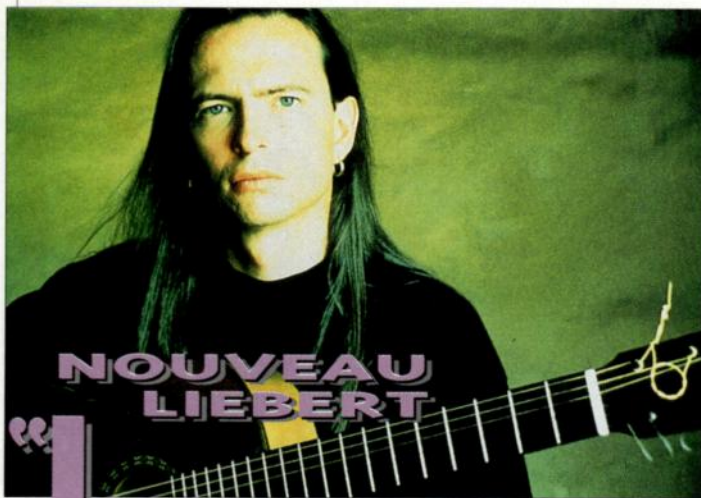
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**AM RECORDS**





I'm originally from Cologne, Germany," says Ottmar Liebert, the guitarist whose album *Nouveau Flamenco*, set New Age charts on fire in 1990 and sold more than half a million copies around the world. "When I was 18 I started travelling. I took the train to Moscow, a boat to Japan and just kept going. I think it's one of the most important things for anybody to do: to see how other people live. The tension in the world today is because people don't understand that everybody else is a person too. Travelling is more important than college." Liebert, who is now based in Santa Fe, N. M., has integrated his world travels into his music; Spanish, German, Chinese and Asian influences can be heard on his latest recording, *Solo Para Ti*.

"When I was 12 I began classical training," explains Liebert, now 32. "When I was on the road I played with Asian, Indian, Japanese musicians. When somebody knows something I want to learn, I take lessons from them. It's a never-ending process." He views the recording process with a similar attitude of spontaneity. "Recording is like making a painting. You throw it on the wall, see how it works, change something, add a little yellow, a little red. The two-inch recording tape is a canvas that moves in time."

Two songs on the new album were recorded with Carlos Santana, Liebert's "Reaching Out 2 U" and Santana's "Samba Pa Ti." "The first song I ever picked out on the guitar was 'Samba Pa Ti,'" says Liebert. "Twenty years later I wanted to do my own version. I called Carlos, he had heard *Nouveau Flamenco* and liked it. We agreed on a date to record it, I took a two-inch reel of tape to Sausalito, he played guitar for two 1/2 hours and that was it."

When he's not writing songs or indulging in his other creative passion, painting, Liebert likes to take to the road. "When you've had too many conversations with business people from L.A.," he says, "nothing clears your head out as much as riding on a motorcycle." — M.L.

**SUE FOLEY:** The nicked and scratched Fender Telecaster is typical of the off-the-rack axes that musicians pick up in the switch from

basement to bars. What's unusual is its color, a vivid, paisley-patterned pink. That, and the fact that its owner is no beer-hall basher, but a fleet-fingered blues traditionalist with a hot debut album and soaring reputation.

Pink may be gender-specific, but Sue Foley, 23, doesn't hold her guitar like a feminist flag. "I like it because pink is so gaudy — ugly and pretty at the same time," explains Foley in a honeyed drawl that suggests two years in Texas have had a bigger impact than two decades in Canada.

Being a woman in a man's man musical genre is no big deal for Foley. She's simply another top-notch talent on the roster of Antone's Records, the Austin-based label that specializes in female blues artists. "Antone's is a matriarchy," says Foley. "The business side of it is entirely run by women."

Next to soulful veterans like Lou-Ann Barton and Angela Strehli on the *Antone's Women* compilation, Foley's gritty, low-down tunes are less blue than green. She's confessed as much by titling her debut album *Young Girl Blues*. "I'm still learning and I know there's all kinds of shit coming down that's going to make me a better artist," she says. "But what I write and sing comes from someplace real."

One such place is Ottawa, where she was born and not-so-happily raised. "I moved around so much after my parents split up. I was changing schools every few months it seemed, so it was pointless to make friends. I just dug into the guitar." At 16, she had a boyfriend twice her age and was using fake ID to perform at Ottawa-Hull nightclubs. "I had no interest in going to the prom or nothing. I had better things to do."

After stints in blues bands in Edmonton and Vancouver, Foley and long-time bass guitarist Jon Penner set out for the mystical musical mecca of Austin. Far from being a disadvantage, her gender gave her the jump on the dozens of Stevie Ray-wannabes in town. "I'm a novelty, but that's okay," she says. "You take any break you can get, then prove you're the real thing." — Jeff Bateman



Antone's women: Sue Foley, lower centre.

## GENDER BENDING BLUES

## BEYOND MAINSTREAM

Here's the scenario: you go back to school and everyone is talking about all the cool discs that came out during the summer. You haven't heard of any of them? Here's what you gotta know/do to be hip. Pick up **SONIC YOUTH's** latest release, *Dirty*, and memorize all the words so that when you see them on tour this fall, you can sing along. *Dirty* is aggro/distorto, in-your-face rock and, as bassist **KIM GORDON** says, "Nirvana made it big and made all the money for the label [DGC] so we can do whatever we want." Also, be on the look-out for the band's film, 1991 — *The Year Punk Broke*, which also features appearances by **BABES IN TOYLAND** and **DINOSAUR JR.**, as well as Nirvana. Vancouver's **SUPERCONDUCTOR** even proclaims "DGC or bust" on the inner sleeve of its *Heavy With Puppy* EP. Haligonian band **SLOAN** was signed by DGC in July on the strength of manic live performances and the song "Underwhelmed," that appeared on a compilation of Halifax bands. Watch for an album in October. Toronto's **LOWEST OF THE LOW** spent spring touring most of Canada with **THE JAZZ BUTCHER**. As the band crossed the prairies, four months after the release of its debut album, *Shakespeare My Butt*, the L.P. and single "Eternal Fatalist" quietly headed up the alternative charts. The band will be back in the studio this autumn to work on the next album, which will hopefully be out by January. The Word of Mouth label has released a 17-song collection by 15 Canadian artists, called *Bittersweet Canada: Songs of the New Depression*. Included are tunes by **KATE** and **ANNA MCGARRIGLE**, **RHYTHM ACTIVISM**, **GRIEVOUS ANGELS**, and **KURT SWINGHAMMER**. Vancouver ska/thrash/world beat/punk band **ROOTS ROUNDUP** has a new CD entitled *What We Do* and is scheduled to play university and college campuses across the country this fall. Covering the same circuit are **SARA CRAIG** (her self-titled EP now is available on the Music Manufacturing Services label) and **KING APPARATUS**. Other Canadian indie bands to keep an eye open for are **RAWLINS CROSS** (*Crossing the Border*) and **OUR LADY PEACE**. Finally, from Scotland, post-punker group **DEL AMITRI** is also touring North America this fall, supporting its most recent effort, *Change Everything*. Singer **JUSTIN CURRIE** offers these words of wisdom to all the young freshman bands out there: "Chrysalis signed us up when we were first learning, but we needed four years to learn. Record companies still try to do that — sign up young bands and try to fit square pegs into round holes." — Rhonda Riche



Lowest of the Low come to the table.

MELANIE FREEMAN





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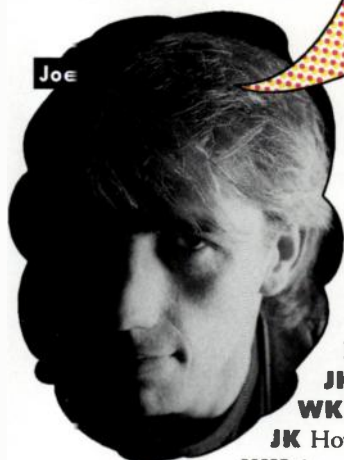




The MC5 was definitely a musical influence on me. My band, D.O.A., used to cover the seminal MC5 tune "Kick Out the Jams" and when interviewing Wayne Kramer, I found we were of like minds on many subjects.

## Joe Keithley grills MC5 guitarist Wayne Kramer

# DREAM DATE



Joe

**JK** What are you doing now?

**WK** I've got a new album out called *Wayne Kramer's Deathtongue*.

**JK** What kind of music?

**WK** Smashing guitars and songs about murder, corruption, death and not-so-pretty visions of the future. The same stuff I've done all along.

**JK** What's the title mean?

**WK** It's a play on metal bands. When you've been in a twisted business, like the record business, for this long, once you stop worrying about being a rock star you can stretch out on the music.

**JK** When did the MC5 play its last gig?

**WK** New Year's Eve, 1972.

**JK** How did Rob Tyner [the lead singer] die?

**WK** A massive, big-city heart attack. He battled a terrific weight problem and he wasn't too big on nutrition or exercise.

**JK** Why did the MC5 never receive commercial success?

**WK** We were effectively erased. I'm glad to see *Kick Out the Jams* is being reissued on a CD. Atlanta didn't publicize our last album, *High Time*, at all. We were too complex an issue. Those were desperate times, the war in Vietnam, the drug laws, the police, cultural oppression. We stood for the possibility that good things could happen for everyone if they took responsibility.

**JK** I was a teenager then. You stood up to the system, but people were cut down mercilessly.

**WK** Malcolm X, Martin Luther King and the Black Panthers were all systematically murdered.

**JK** People don't realize the upheaval that was going on when they look back on the late '60s.

**WK** The MC5 was like the Big Bang theory. Today there seems to be a similar consciousness among some rock stars who try to save a rain forest or a whale. They're trying to make a difference, which is what we were doing.

*Vancouver's Joe Keithley fronts the newly reunited D.O.A. Wayne Kramer can be heard on the MC5 CD Kick Out the Jams, released by Elektra.*

## SLAUGHTER: A FAN'S BAND

At an industry listening session for Slaughter's new album, *The Wild Life*, the band is chowing down on cold chili and cheese out of plastic bowls. It seems that even with its two-million seller debut, *Stick It To Ya*, the band never subscribed to a lifestyle of the rich and famous. Bassist Dana Strum and guitarist Tim Kelly explain how they keep their perspective.

**What has success not changed for you?**

"The ability to manipulate local authorities into not giving us speeding tickets. I was stopped for speeding when I didn't have plates or registration and I begged the guy — 'If you

have kids, I will give you a CD.' He let me go for the plates and registration, but he wrote me a speeding ticket."

**Does your attitude differ towards male and female fans?**

"Our policy is to be fair and even biased towards the male. We've all gone outside venues and given guys tickets and passes — not girls in short skirts — because we were once the dudes who never would've got those tickets. That guy out there thinks he doesn't stand a chance, and when you walk up to him and give him a

ticket to get in, he looks around like you're joking. We love to see that.

"One time, a 19-year-old boy with a shaved head came up to us before the Iraq confrontation with the United States. He was shaking and telling us that this was his last rock show because he was trained on an M16 and was probably going to die. We saw 22 of these guys in a lobby at a hotel we were staying at in Europe and brought every one of them into the show and backstage."

**How have fans demonstrated their dedication to you?**

"One of the most special things is that kids that have passed away in car accidents have been buried with our CD. One mother, her son was driving drunk and after he was killed she asked us to sign the CD so she could bury him with it. She said 'He lived the stuff 24 hours a day. I used to yell at him all the time for playing your stuff, so I'm going to bury him with what he lived for.'"

— Karen Bliss



**Slaughter:**  
Music for  
the afterlife?

LENI SINCLAIR

PETER DOKUS



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Music

## Jazz SESSION

Opening for comedians such as **JOAN RIVERS** and **GEORGE BURNS** is an unusual gig for a jazz singer, but Toronto's **TRUDY DESMOND** is far from typical. She often treats old standards to uncommon tempos, revitalizing worn-out material. On her latest recording, *Tailor Made*, Desmond sings the upbeat "Goody Goody" at a pace she describes as "dead slow." Desmond chose the album's title because it reflects "the strong, specific musical approach that turned out exactly as planned — customized to fit me like a glove." For those who missed her at the summer jazz festivals in Winnipeg and Toronto, *Tailor Made* is available on Concord's new label, Jazz Alliance, and features musicians **ROGER KELLAWAY**, **BOB CRANSHAW**, **RANDY BRECKER**, **GENE BERTONCINI** and **TERRY CLARKE**.

Another performer deserving attention is Toronto-based saxophonist **MIKE MURLEY**. He shares Desmond's inventiveness, causing the *Globe and Mail*'s **MARK MILLER** to identify him as "bursting with ideas, new twists on old tunes" and to dub him "one of the pace-setters for his generation in this country." Murley's newly released *Time and Tide* (the chaser to his Juno award-winning *Two*



Trudy  
Desmond

## WHO TO WATCH FOR

*Sides*) carries a Nova Scotian theme: the place of his origin. A few years ago, Murley's parents bought a cottage by the Bay of Fundy, where he goes when he gets "burned out...so I wanted to dedicate something to the place and to my roots." *Time and Tide*, on the Unity label, holds the usual pattern of sidemen **JOHN MACLEOD**, **JIM VIVIAN** and **BARRY ELMES** as well as fresh formats with **DAVE RESTIVO**, **TED WARREN** and **BRIAN DICKINSON**. Watching Murley play at Toronto's duMaurier Downtown Jazz Festival this summer was a little like watching **JOE COCKER** sing — face scrunched up, eyes closed, body bobbing and weaving — he was completely, passionately absorbed in the music.



Mike Murley

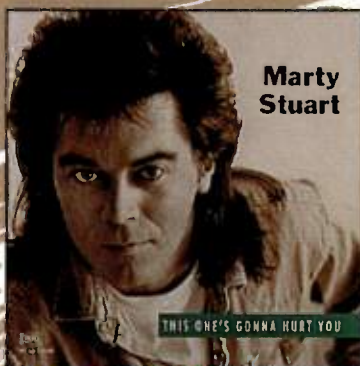
He will be touring the East Coast and Quebec to coincide with the release of the new album.

Other Unity releases for the fall come from **P.G. PERRY** and Halifax's **ALIVE AND WELL**. The Jazz inspiration label offers work by Newfoundland's **JOHN NUGENT** and Winnipeg's **GREG LOWE**. Denon also promises further Savoy re-releases. —

C. J. Wren



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"This one's Gonna..."



**SAMMY KERSHAW**  
"Don't Go Near..."



**MICHELLE WRIGHT**  
"Now & Then"



**MARY CHAPIN CARPENTER**  
"Come On Come On"



**GEORGE STRAIT**  
"Holding My Own"



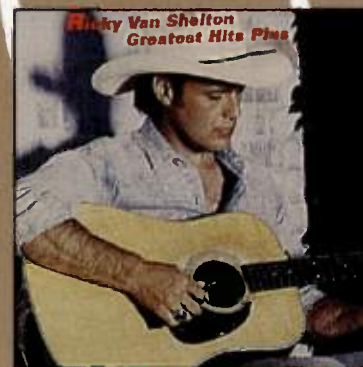
**TRACEY PRESCOTT  
and Lonesome Daddy**



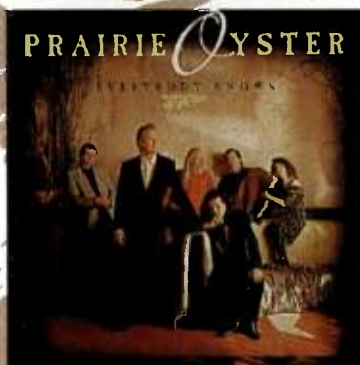
**ALABAMA**  
"American Pride"



**SAWYER BROWN**  
"Cafe on the Corner"



**RICKEY VAN SHELTON**  
"Ricky Van Shelton"



**PRAIRIE OYSTER**  
"Everybody Knows"

**Sam's Salutes Country  
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# Country



# Jazz Reflections

## W Jazz Across the Country

Whether you were in Vancouver, Edmonton, Halifax, Saskatoon or Toronto this summer, you were witness to the sizzling success of the du Maurier Ltd. Jazz Festivals. Large crowds, outstanding talent and excellent organization made all five events shine, even if the sun didn't always follow suit.

In Vancouver, participants were lucky. "We had 10 great days of 28-degree weather," confirms John Orysik, director of communications for the du Maurier Ltd. International Jazz Festival. "The Gastown scene blossomed. Water Street was closed off to traffic, banners were displayed and stages and sidewalk cafes were set up. It had a real New Orleans atmosphere." Musically, Orysik says some of the standout shows included those by gospel singer Marion Williams, Dutch group The Ben van den Dungen/Jarmo Hoogendijk Quintet and Koko Oro Dance and Kane Taylor Explosion. "We really mixed it up. The eclectic nature of the programming had an adventurous quality," says Orysik. "We continue to surprise and challenge the listeners by challenging ourselves."

Edmonton's du Maurier Ltd. Jazz City Festival had numerous highlights throughout its nine-day run. The Ralph Moore Quintet, Doran Studer Gerber Magnenat, Francois Houle Et Cetera, Irene Schweizer & Maggie Nicols, Dave McKenna, the Sabu Unit and The Jazz City Orchestra all wowed the crowds.

The du Maurier Ltd. Saskatchewan Jazz Festival was a nine-day celebration which featured pianist Marcus Roberts at the opening concert, followed by performances by the Barbara Dennerlein Trio and Ray Anderson, the Johnny Griffin Quartet and Bill Bruford's Earthworks. Unique to Saskatoon was the free, outdoor Jazznic in the Park where a tribute to Miles Davis was staged by The Jazz City Orchestra. The highlight of the Festival was the finale concert featuring Canadian artists Oliver Gannon and Fraser MacPherson, opening for legendary jazz vocalist Joe Williams.

Toronto's du Maurier Ltd. Downtown Jazz Festival was the city's best to date. Attendance surpassed 300,000 and, according to the Festival's director of marketing and communications, Barb McCullough, "all the participating clubs made money and were packed." Highlights included dynamic vocalist Ranee Lee, the Geoff Keezer Quartet, Margie Evans, the Mike Murley Quartet, Annie Ross and Bryan Lee

& the Jump Street Five. Despite weather setbacks at the beginning of the festival, the Jazz Boat proved to be particularly popular. Free outdoor concerts were well attended, especially the gospel choir at Nathan Phillips Square. "People were swaying, their hands in the air, and God was in the audience," says McCullough.



Charlie Musselwhite, Vancouver.

PAUL MICHAUD



Geoff Keezer Quartet, Toronto



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JAZZ







# du Maurier Ltd.

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# NORTHERN STARS



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DOIN' THE NASTY  
THE NEW SINGLE

"WHITE LIES/BLACK TRUTH"



**TOM COCHRANE**  
MAD MAD WORLD  
THE NEW SINGLE

"WASHED AWAY"



**LESLIE SPIT TREEO**  
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"IN YOUR EYES"



**THE RANKIN FAMILY**  
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"MO RÙN GEAL, DILEAS"



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FARE THEE WELL LOVE  
FEATURING  
"ORANGEDALE WHISTLE"



CANADA



# BLUE RODEO PLAYING IT STRAIGHT

**A**s you read this article, Greg Keelor is probably enjoying the serenity of his rural Ontario home, quaffing a couple of beers, tuning a guitar and hanging out. His partner, Jim Cuddy, is most likely chasing after his three kids and being a typical downtown daddy. Or, they could be on their way to a Blue Rodeo concert. Either way, they're enjoying themselves.

Pop stars who have achieved the success that Keelor and Cuddy have aren't usually satisfied with such a simple life. Indeed, the focused music and ideas exhibited on their latest album, *Lost Together*, are completely free of the frivolity and exaggerated ego that can spoil the best of artistic intentions. *Lost Together* is straight, clean and simple.

Produced by the songwriting duo of Cuddy and Keelor, the new album presents the band in stark, monochromatic light, with the songs coming straight at you. Cuddy says, "We tried to make a non-manipulative record. With many of the records we've heard, you get the feeling that sonically and lyrically you're being manipulated by music. All the components — drums sounds, bass sounds — have to sound the same, and after a while it all sounds ridiculous. We tried really hard to avoid sounding like anybody else."

Recorded in the now-defunct Eastern Sound studio in Toronto, the album was originally to be produced by American Pete Anderson, who also did *Casino*. That idea, however, quickly changed. "When you begin an album," explains Cuddy, "your rehearsal tapes may sound just like you, but by the time you work your way through all the people that you have to get through to make a record, it can get lost. In terms of overall sound, we didn't get everything we wanted on the last album. We'd arrived at the point where it was hard to accept dictation from a third party. We were certainly nervous about doing it ourselves, since we were basically tumbling in the dark. But, now you've got an album of Blue Rodeo sounding like us. We just had musical things we wanted to accomplish, and a strong enough

direction to pull it off."

Blue Rodeo has never been shy about making the strength of its convictions known. On this album, in a song called "Fools Like You," it launches a thunderbolt of condemnation at the federal government for its shabby treatment of Indian land claims.

"It bugs me when pop singers and performers come out with these statements," admits Keelor, who wrote the song, "but it's just such a superficial world. We all want to keep everything we have, and not put anything back into society. I can't help but confront that attitude in my songs. These are the songs that I like to write, with that confrontational edge that you always hear in the work of Elvis Costello, Dylan and John Lennon. Of course, I've made a bit of money and to an extent, I'm part of the status quo, but I love being out on the forum, and I guess that makes me vulnerable."

Keelor suggests that there is no clear division between his public and private personae: Greg Keelor and that rowdy guy in

Blue Rodeo are one and the same. Cuddy, however, likes to keep a bit of distance. "Our whole life is channelled through what we do for a living. It's a huge strain on your sense of yourself. It becomes very abstract, and you become used to it, which is scary. We've had to learn how to pull ourselves away from it all, because we do want to have lives."

If you don't pick it up from the boisterous rock of "Where Are you Now" and "Restless," be assured, this band loves to play. Cuddy suggests that the new members of the eight-year-old group brought with them a refreshing vigor. Steel guitarist Kim Deschamps was added to the lineup, keyboardist James Gray stepped in to fill the void left by long-time keyboard player Bobby Wiseman, and former drummer Mark French was replaced by Glenn Milchem, known for his mesmerizing playing in Toronto jazz and hard rock outfits.

"We have to tour," confirms Cuddy. "We're definitely your blue collar rock act. It started as a great live band and will probably end that way. It's often an extremely enjoyable experience. Besides, bus drivers have the best stories about rock 'n' roll."

*Dave MacIntosh is a Toronto-based freelance writer.*


BY DAVE MACINTOSH





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# HARD ROCK

## WHO'S NEW

by KAREN BLISS

"We're still in Frankie Avalon territory here in Canada," comments David Bendeth, BMG Music Canada's head talent scout. He's talking about musical safety in the hard rock scene and, when surveying the genre's established acts — Triumph, Trooper, Darby Mills, Helix, Aldo Nova — most critics would have to agree with him. Thanks to American bands such as Faith No More, Nirvana and Pearl Jam, Canadian audiences are demanding a change of the hard rock guard at home. In the '80s, homegrown hard rock presented itself as sheep-in-wolves' clothing. Bands such as Brighton Rock, Honeymoon Suite and Haywire donned fringed jackets and silver buckles, and masqueraded as metal when, in fact, they were nothing more than gussied-up corporate pop/rock.

Challenging, creative, heavy contenders did exist, but it was a losing battle for them to try and get the attention of an industry enamored by the likes of Poison, Warrant and Winger. In order to get a deal, Canadian bands had to mimic the popular rockers south of the border.

With the advent and success of Faith No More's fiery, melodic, street/funk sound, hard rockers on both sides of the border were encouraged to become more creative musically. Peterborough, Ont.-born Sebastian Bach, of Skid Row, added an explosive, high-spirited sex appeal to the genre which didn't hinder mass audience acceptance.

M.E.A.T. magazine, Canada's main metal publication, started in May of 1989 and barged into the basements and garages across Canada to find out just how big the subterranean hard rock/metal scene was. According to publisher/editor Drew Masters, "hundreds" of hopeful groups complained to the magazine about a lack of gigs due to clubs' cover-or-clone-only booking policies.

As attitudes changed over the past few years, the lumbering, sulky, hard rock beast metamorphosed into a quick-moving, multi-tentacled creature. Formula and predictability are no longer the norm.

Instead, infusions of funk, '60s psychedelia, ethnic rhythms, blues and metal have appeared in driving rock melodies, allowing bands to create unique sounds and carve out a whole new scene. And record companies are listening. PolyGram took the plunge with Montreal's Bootsauce. Capitol signed Toronto's One Free Fall, secured an international deal for

Slik Toxik and instigated an American contract for I Mother Earth. BMG signed Edmonton's Big House and Toronto's Sven Gali. MCA picked up Vancouver's Sons Of Freedom.

"The scene is growing rapidly," admits Slik Toxik's diminutive vocalist Nick Walsh. A ripping, attitude-fuelled street-metal act, Slik Toxik honed its writing skills at a time when cover bands were getting all the gigs. Arriving at a sound that Canada did not yet possess, the six-member band (including non-performing lyricist Dave Mercel) landed a recording deal and its debut album, *Doin' The Nasty*, went top-10 at U.S. rock radio within two weeks of its North American release in April.

"We're not one of those immediate, hit-you-in-the-face bands," explains Walsh. "Usually, you grow very sick and tired of that fast. What we have over a lot of the other bands is that our music becomes an addiction."

Albums to watch for later this fall will come from I Mother Earth and Sven Gali. Psychedelic/cerebral Toronto rockers I Mother Earth joined forces with producer Mike Clink (who's produced Whitesnake, Guns N' Roses and Megadeth) and went to L.A. to record. "We're really conscious of the atmosphere we create with the songs," says singer Edwin (he doesn't go by a last name). "We try to keep it



Bands that are causing a buzz:  
Slik Toxik's Nick Walsh (L) and  
I Mother Earth (above).





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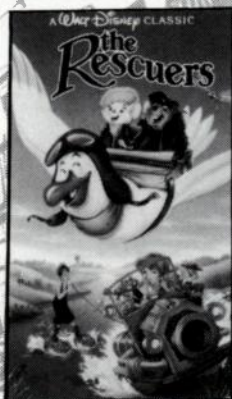
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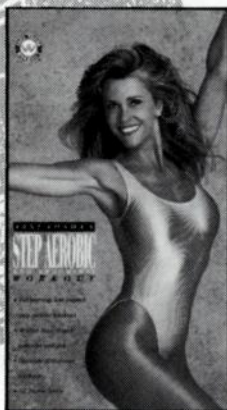
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## THE FUTURE ACCORDING TO:

**CAPITOL RECORDS, JODY MITCHELL, A&R MANAGER:** "I'm getting a variety of demos and I think the Canadian hard rock scene is growing up. I'm not getting a lot of stuff like Nirvana, but there are few bands out there, SST and Psycho Circus, along those lines. There are lot of funk-influenced Chili Peppers bands, like Sing Along With Tonto and Cactus Juice. There are a so bands such as Straightjacket, which is more like a Slik Toxik. And then there's The Tea Party [Zeppelin/Hendrix/Doors meets Middle Eastern music], and it doesn't fall into any of these categories."

**MCA, CAMERON CARPENTER, DIRECTOR OF A&R:** "I've noticed there have been a lot more funk-oriented Peppers, Faith No More-type metal tapes. There's still a lot of straight corporate stuff. I haven't noticed a lot of grunge bands. There's more thrash coming in and a lot of bands still have that Ratt, Faster Pussycat, LA Guns sound. Original bands are starting to break through now, but they may still be a couple of years away from making it."

**BMG, DAVID BENDETH, VP, A&R:** "If there's been any change, the groove has gotten more organic and funky, as opposed to the bashing style. The lyrics have gone towards socially and politically conscious statements. The 'smile'-type stuff, which historically is what Canadian record companies have had — the Loverboys, the Corey Harts and Honeymoon Suites — is an era now passed."

**M.E.A.T. MAGAZINE, DREW MASTERS, PUBLISHER/EDITOR:** "I receive about 40 to 50 demos a month from across Canada. The music I'm getting is in the Slayer vein. I'm getting mostly death metal. I think there will be a lot of Chili Pepper/Nirvana-style bands in about a year. The bands to watch for now are Slik Toxik, Russian Blue, Roxy Lane and Slash Puppet."

*Slash Puppet:  
Not a 'smile'-type group.*




intense, yet floaty in some cases, or all out aggression in other cases."

Sven Gali, formerly bar circuit, Poison-style glam boys, adopted a different sound and image before heading into the studio in Toronto. BMG's David Bendeth, who produced the group's upcoming debut recording, describes its sound as "like a Soundgarden, but different. It's really heavy but there is a lot of songs. That's the reason I signed them. I just didn't see having another Canadian Brighton Rock on my hands."

Apart from the signed acts, a new crop of subversive, adventurous bands is pleasing audiences across the country. Some of the groups causing a buzz are Toronto's Sunk In Savage Torpor (SST), Psycho Circus, Sing Along With Tonto, Slash Puppet, Rocktopus and Jack Damage. Calgary's Cactus Juice, Windsor, Ont.'s The Tea Party and Vancouver-based Age Of Electric are also causing

quite a stir. However these bands may be described — grunge, street, funk — not one is a sheep-in-wolf's clothing.

Corporate rock may never die, but, if it's ignored, it might shrivel up and make room for the innovative upstarts. 

# GORDON STRIKES





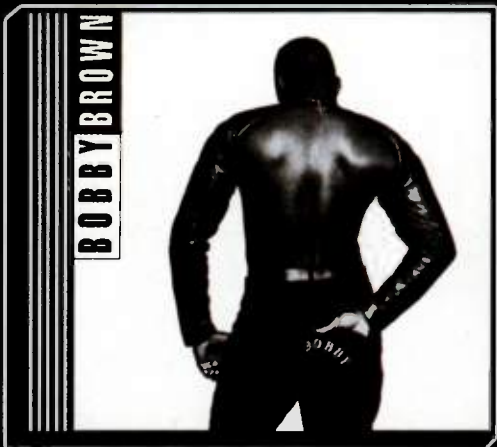
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featuring: LIVING IN A DREAM  
and SENT BY ANGELS



featuring:  
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featuring: SOMETIMES LOVE JUST  
AIN'T ENOUGH (with Don Henley)

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What am I doing here? This is a question I asked myself three or four times throughout the evening.

The whole thing sounded great in theory. After hearing my new recording, *Spirits of Havana*, in a local record store, the great Cuban pianist/band leader Alfredo Rodriguez called me. He and I were both in Paris at the time and [Bunnett is there for a year to study with soprano saxophonist Steve Lacy] he was setting up a band to play the gala opening-night party at the Cannes Film Festival. Two days later, I was jet-setting first class to mingle and mambo with the stars. That's where the fun ended. When the Hollywood stars show up, everyone else is chopped liver.

## JANE BUNNETT: BASIC INSTINCTS

While the guests of honor were gorging on caviar and champagne, we were made to wait in the tent behind the stage for nine hours...without food or drink. Constantly interrogated by the same security guards every time we left the tent for a change of scenery (canvas walls to

# TALES from THE ROAD

Mediterranean Sea) we all grew incredibly irritable. Surrounded by German Shepherds that barked and growled at our every movement, we felt like prisoners of the rich and famous.

The big stars for the opening night were Michael Douglas and Sharon Stone, who looked as though they were having a good time. My basic instinct was to get the hell out of there. The huge egos of the Hollywood jet set don't provide the greatest audience for music, no matter how funky it is. Their idea of getting down is bending over the buffet table.

When we finally arrived on stage at 1 a.m., the dogs were sound asleep outside

the tent. This allowed the Cannes thieves to steal our bags, money and music while we were performing. After the group's token performance, the rest of the evening was spent at the police station filling out forms.

C'est la vie! Luckily we had the next two nights at Paris' New Morning club to play some real music to real people.

*Saxophonist Jane Bunnett is usually based in Toronto, when she's not enjoying the glamor of world travel.*



# GORDON HAS LANDED



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P h o t o g r a p h y b y A n d r e w M a c N a u g h t a n



"I'm in the same place everyone else is right now. In a musical sense, that puts me between F sharp and E flat, with a nervous grin on my face! Lyrically, the songs reflect where we all are in life in the '90s... 'World's such a wonder, sometimes frightening.'"

— Kim Mitchell, musing on the content of his new album, *Aural Fixations*.



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IN THIS ISSUE OF  
NETWORK MAGAZINE



**LIVE RADIO BROADCAST  
NOVEMBER 15, 1992  
ON THE CASBY RADIO NETWORK**



*Sam the Record Man*



CHEZ 106



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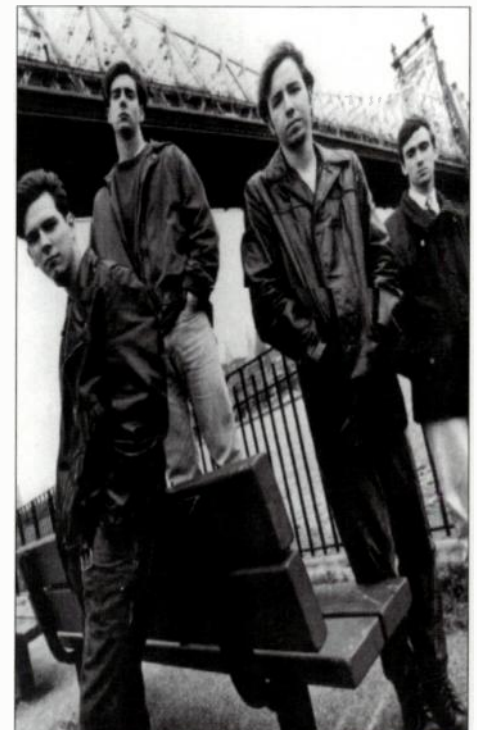
If you'd like a booklet about Jack Daniel's Whiskey, write us here in Lynchburg, Tennessee 37352, U.S.A.

# REAL LIVE MUSIC

**B**rought up in the small town of  
York, Pa., (pop. 50,000), Live  
represents a generation of col-  
lege rock weaned on whatever alternative  
music blew its way. The group's most recent  
record, *Mental Jewelry*, which was recorded  
while the band was still in high school, was  
produced by Talking Head Jerry Harrison  
(who's also worked with the Violent Femmes  
and Casual Gods). According to guitarist  
Chad Taylor, the band got its start six years  
ago playing “U2 and R.E.M. covers,”  
though he adds, “as soon as we started writ-  
ing original material...we were influencing  
each other more than by being influenced by  
other bands.”

To illustrate the musical isolation Live felt  
growing up in small-town USA, Taylor says  
that when Harrison's name was first dropped  
as a potential producer, the band was only  
familiar with the Talking Heads top-40 hit  
“Burning Down The House.” Live's collabo-  
ration with Harrison has been fruitful; the first  
single from *Mental Jewelry*, “Operation Spirit  
(The Tyranny of Tradition),” went No. 1 on  
U.S. college radio charts. — Rhonda Riche

Live: big at college.



PETER WALSH



# Health ROCK

**Forget the booze and drugs, today's rockers are getting physical.**

The air of the concert hall hung heavy and blue. The bodies packed together on the dance floor were linked by the orange ember glow of cigarettes trailing across the room like a connect-the-dots drawing. The crowd waited for the Tragically Hip's next venomous attack on the establishment. Stepping up to the microphone, lead singer Gord Downie cut through the haze with a clear message. "Yeah, yeah. Keep smoking. You look real cool."

It used to be that rock 'n' roll was about being bad. It was angry, it was out of control. It was about an ever-present danger of bodily harm. Not any more. *Rolling Stone* writer Chris Mundy wryly reported at the 1991 MTV music awards that in rock, excess is the key to success. Thing is, he wasn't talking about bottle binges or drug imbibing. He was referring to Prince and his buck-naked butt.

It's a sign of the times. Prince has a complete work-out facility in his office to keep that behind in tight shape. He's not alone. We've all watched Madonna's miraculous transformation and heard her preach the



ANDREW MACNAUGHTAN

gospel as she sips herbal tea. Billie Holiday's '90s nemesis is Natalie Cole, who worries about OD-ing on OJ. And, of course, everyone is aware of the

Bally girls, Sheena and Cher.

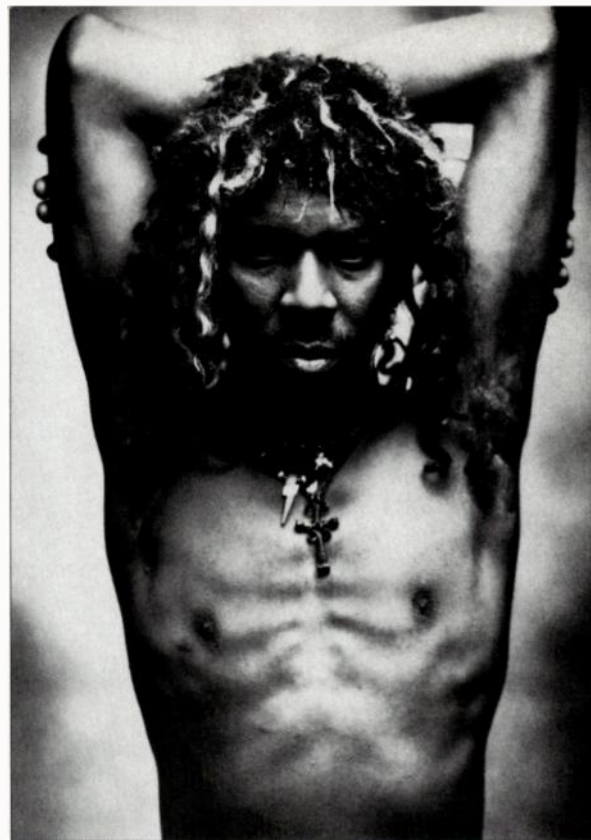
The socially aware rocker of the '80s has grown up in the '90s into one concerned not only with the welfare of the planet but also the well-being of his/her own body. "I worry about the earth, the planet," says solo artist Darby Mills. "I think we need to take care of the world. And I'm starting with my own body. Recognizing the pollutants inside me is the first step, recognizing them outside is the next step." Mills looks back on her days with the Headpins, "It's not hip anymore to publicly go out and get smashed. It just shows how stupid you are. Like drunken appearances at all those music awards. It's just not cool anymore. Everyone's grown up a little."

So what is cool in the '90s? *Spin* magazine's quest to find the decade's last great rock and roller landed them on the doorstep of reformed Replacement Paul Westerberg. Formerly alcohol-propelled, Westerberg now claims to be clean and sober. His greatest concern these days is "to quit smoking. It's taking too great a toll on my body."

Hardbody rock singer Lee Aaron uses metal to stay healthy. She not only worries about her iron intake, but pumps it whenever she can — barbells, free weights, you name it. "It's not just that I want to look good," she says. "I don't want to die on stage one night at the age of 30."

Molly Johnson, lead singer of the Infidels agrees

**Molly Johnson:**  
"You've got to be in shape in this business."



**Addicted to vitamins, sit-ups and fruit:**  
Lisa Lougheed (L) and Wild-T (above).

with Aaron. "You've got to be in shape in this business or you perish. Apart from drinking tons of water and juices, I also do the Jane Fonda 20-minute workout everyday. And then at night I do the Infidels 90-minute workout."

Pills are what Warner recording artist Lisa Lougheed uses to keep the glow in her cheeks. "I take everything," she admits. "Vitamin C, E, A, zinc and calcium. When I was singing a lot I used to get this cold every month. So, I made up my own personal vitamin plan. I haven't been sick since."

The real shape of things to come is best exemplified by Jimi Hendrix look-alike Wild-T, who is anything but wild when it comes to his health. "This is the day and age of health-consciousness," he says. "The examples from 10 or 15 years ago, like Janis Joplin and Jimi Hendrix and the whole drug thing, well it isn't cool. If you really care about yourself you should be as healthy as you can be. I do sit-ups and push-ups and jog whenever I can. When we're on the road we eat a lot of fruit."

Does this movement towards a kinder and healthier musician spell the death of rock 'n' roll as we know it? Not necessarily. "There can still be a ruthless edge to rock," says Wild-T. "But why can't we be gentle human beings who play tough?"

— Liza Finlay





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# Screen Play

## FOLLOWING RANEE'S STEPS



*Giant Steps* stars Ranee Lee (L) and Billy Dee Williams.

**M**y character [Stella D.],” relates Ranee Lee, “is a vocalist who has been primed by Billy Dee Williams’ character [Slate]. From an early age he takes her under his wing and teaches her to sing and perform. Through that relationship, a romantic one evolves. After a break-up, some time passes and she tries to re-kindle the old flames and get back into a relationship with him — a working and romantic one.”

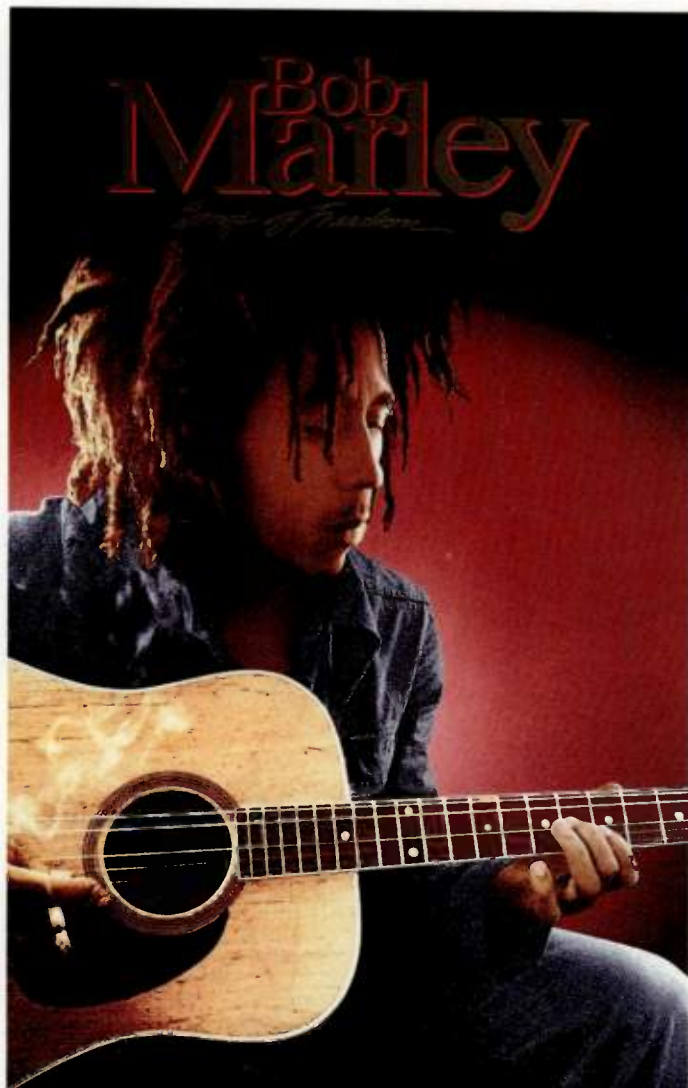
The career path of Montreal-based jazz singer/actress Lee has taken her life-long love for music and re-united it with an earlier passion for acting. The result is her first major film role in the feature *Giant Steps*.

Having no formal dramatic training, her experience as a musical performer gave Lee the dimension her character needed.

“Both help each other,” she says. “When I vocalize I take on the role of the character that I’m singing through. If the song has some sort of story, I try to let the emotion come through my music — through my voice — with the words.”

“From school and church plays, I’ve always had a strong feeling for being on stage. It didn’t frighten me to do the film. I loved the attention.”

Although Lee has just completed a European tour and recently released an album called *The Musicals: Jazz On Broadway*, she hopes her future will hold more theatrical challenges. “I don’t want to be typecast as a singer. *Giant Steps* gave me an opportunity to do more.” — Ted Lovisceck



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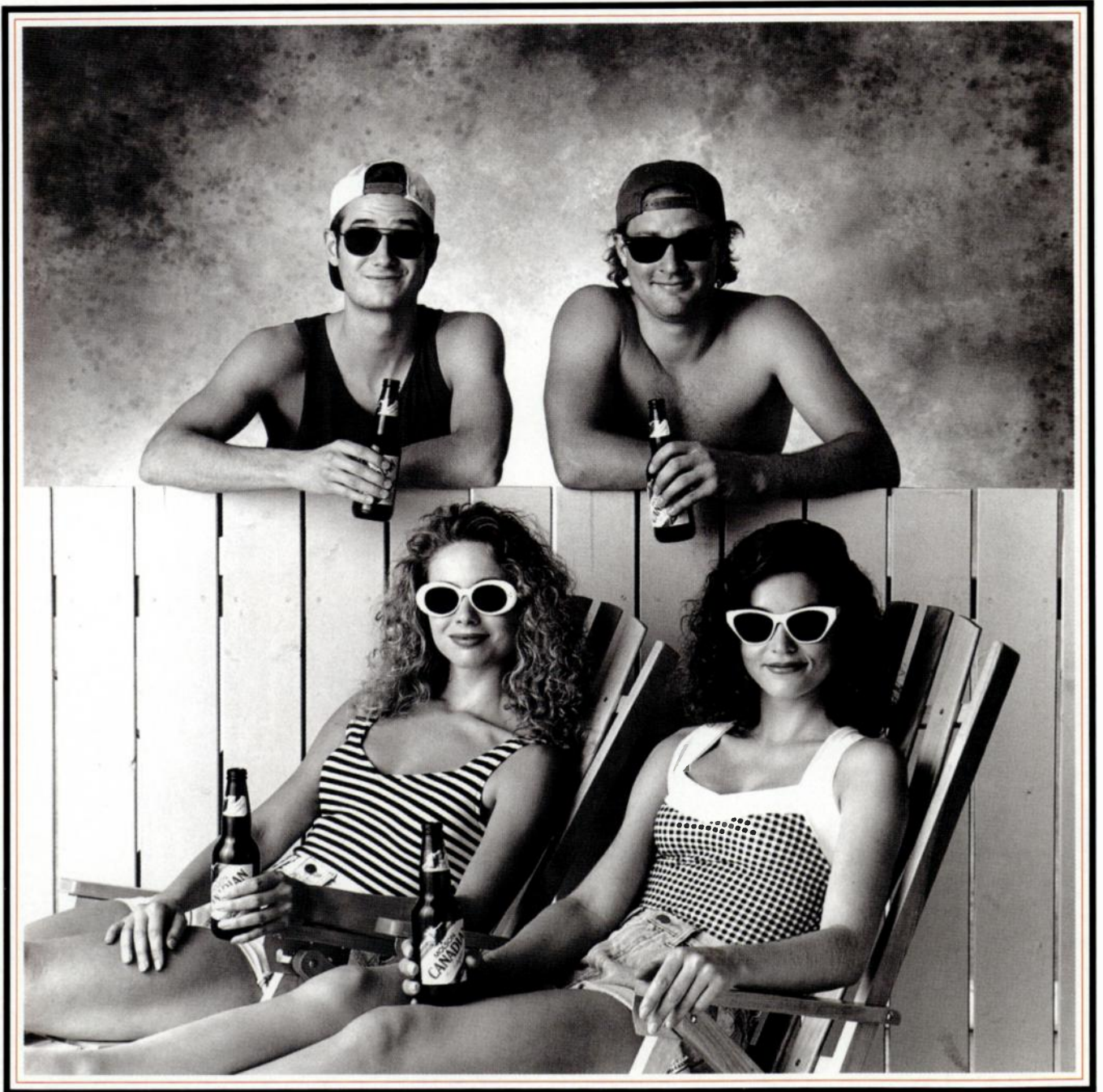
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MOLSON CANADIAN  
CLEAN, COLD AND CRISP—WHAT BEER'S ALL ABOUT.





# More Big Sounds

## WELCOME TO WHEREVER YOU ARE, Warner INXS

Loverboy Michael Hutchence is back, chestnut locks flowing, grandiose ballads-cum-anthems issuing forth from his dramatic lips. Hutchence and co-writer/keyboardist/guitarist Andrew Farriss have cooked up an album true to INXS form. Big sounds, big production, sex, love and temptation are tackled in such songs as "Taste It" and "All Around." Not to be totally predictable, the band also

includes "Beautiful Girl," a sombre and haunting look at street kids, "Men and Women," a depressing examination of misunderstandings between the sexes, and the psychedelic meanderings of "Questions" and "Back on Line." Input from a 60-piece orchestra on "Baby Don't Cry" and Indian stylings on "Questions" stretches this record a little beyond the group's usual rock/soul/dance grooves. Don't worry, it'll still make you shake your booty.

SARA JANE TYSON



## POP/ROCK I LOVE MY JOB, I.R.S. VINX

Deep and delicious, Vinx's voice is enough to hypnotize the most hardened of pop critics. Built on a spare backbone of percussion, Vinx and his band Barking Feet present songs woven with African, American pop textures. "There I Go Again" wafts by the ears on a warm, jazzy breeze while "Just Might Be the One" wraps the listener in a thick blanket of pleasing melodic harmony.

## SQUARE THE CIRCLE, A&M JOAN ARMATRADING

Twenty years and 15 albums later, Joan Armatrading has remained totally honest to herself and her sound. *Square the Circle* examines the intricacies of love and Armatrading's distinctive vocals impart her full range of emotions, from rapture to bitter jealousy. "True Love" and "Sometimes I Don't Wanna Go Home" are two stand-out tracks.

## FARE THEE WELL LOVE, Capitol THE RANKIN FAMILY

The Mabou, Cape Breton, N.S., quintet's second release, *Fare Thee Well Love* is filled with haunting Gaelic ballads, upbeat folk tunes, deft fiddle playing and crystal-clear vocals. Rootsy and rollicking, songs such as "Orangedale Whistle" and "An T-Each Ruadh (The Red Horse)" have a fresh, crisp tone yet remain true to the traditions of the old country.

## THIRD MAN IN, Stony Plain AMOS GARRETT

One of Canada's finest blues guitarists, Amos Garrett has not forgotten his roots. The album's title is taken from the NHL Officials Rule Book — "The first player to enter an altercation in progress." Garrett slides into the recording with "Poor Fool Like Me," picks up the pace with "Baby Your Feet Is Cold" and gets into a comfortable groove with



# Sound Effects

"Got To Get You Off My Mind." Good-humored blues that go down slow and easy.

## I'LL TREAT YOU

**RIGHT,** Rounder

### OTIS CLAY

Robert Cray is a fan, and so is anybody who has seen Otis Clay live. A top-notch soul singer who's been around since the '60s, Clay's music combines gospel, R&B, soul and blues. His voice dominates this recording, which is a good thing, but the production is a little threadbare. Still, it's a good indication of what Clay is all about — soul that smokes.

## SONNY LANDRETH, BMG

### OUTWARD BOUND

A Mississippi native, Sonny Landreth has played slide guitar for John Hiatt and John Mayall, as well as his own previous band, Bayou Rhythm. Delta blues is the language he speaks best, but the album is

also peppered with zydeco, Cajun and rock rhythms. A virtuoso player, he can also write decent songs and sing up a storm. "Speak of the Devil" and "Planet Cannonball" are only two of the tracks that illustrate his prowess.

## MOXY FRUVOUS, Independent

Most of Canada might find the references in this six-song EP by vocal stylists Moxy Fruvous a little "Toronto-centric," but overall this is an excellent collection of witty, not wacky, tunes and well-crafted harmonies.

## WAIT FOR EVERYTHING, MCA THE BARRACUDAS

Yes, it's the same wacky group that thrilled new wavers some 10 years ago. Jeremy Gluck's vocal style hasn't changed much — still slightly raw and out of tune, but somehow compelling (Mick Jones and Gluck

must have had the same coach). Scant production value will appeal to die-hard fans, but it's bound to turn off new listeners.

## BALLOON, BMG

### GRAVITY

This group is either a country band that spent a lot of time listening to *Heroes*-era David Bowie or it's a bunch of *Heroes*-era Bowie fans who spent a lot of time listening to country. Quirky, but it works.

## DONOVAN: ISLAND OF CIRCLES, Netwerk

### VARIOUS

Get our your silk tie-dyed pajamas, it's time to pay homage to the king of all love children. This Donovan tribute compilation includes Sarah McLachlan ("Wear Your Love Like Heaven"), Change of Heart ("Black Widow"), Hypnolovewheel ("Epistle to Dippy") and The Posies ("The River Song") among others. Some of

the interpretations are obnoxious (Superconductor doing "Colours") but Brix E. Smith's rendition of "Hurdy Gurdy Man" is as good as a psychedelic all-day sucker.

## A LITTLE DIRECTION, Eureka ACOSTA RUSSELL

This album of upbeat, simply-crafted pop songs about love avoids the excess of over-arrangement that ruins most music of this genre. At its best, the duo sounds like Scritti Politti, and that ain't bad.

## WELCOME, A&M RANDOM KILLING

Toronto's Random Killing mix hardcore energy with a sense of humor. Tunes on this 21-song, major-label debut deal with classic suburban, teen-culture themes as "Prefab Homes" and "Patios and Beer." *Welcome* is the perfect soundtrack for the school year.



A musical and lyrical journey through life, love and survival.

# ain't life strange

The new album from



# Sound Effects

## COUNTRY

### EVANGELINE, MCA

Bayou country? You bet. This five-piece female outfit puts its sweet stamp on Cajun tunes such as "Bon Temps La Louisiane," as well as Van Morrison's "Carrying A Torch" and Jesse Winchester's "Rhumba Girl." Evocative vocals and gorgeous harmonies make the recording a winner.

### THE HARD WAY, BMG

#### CLINT BLACK

Clint Black is a performer who's had to ride in the wake of mega-star Garth Brooks, and he's done it admirably. Perhaps this album will enable Black to climb aboard Brook's power cruiser. The upbeat number "We Tell Ourselves" serves up smoking guitar and fiddle solos while the title track is made of the heart-broken chords that enamored his first fans. Black has stretched out on this recording, and it becomes him.

## JAZZ

### IN TRIBUTE, GRP

#### DIANE SCHUUR

A tasteful, swinging tribute to greats such as Dinah Washington, Sarah Vaughan, Anita O'Day and Ella Fitzgerald. "Them There Eyes," "The Man I Love," "Round Midnight" and "Black Coffee" are only a few of the gems Schuur polishes to a high gleam. Always remaining true to the originals, Schuur's confident, emotional renditions of these classics place her in the same category as the women she reveres.

### BALLAD AND BLUES

#### MASTER, Verve

#### JOE WILLIAMS

Masterful jazz singer Joe Williams has the tiger by the tail throughout this 12-track delight. Smooth, slow, tasty tunes such as "You Showed Me The Way" are matched with snappy, scatty versions of "You Can Depend On Me" and "Ain't No Use." Superb backing by pianist Nor-

man Simmons, guitarist Henry Johnson, bassist Bob Badgley and drummer Gerryck King make this recording a treasure.

## WORLD

### AMERICAS, MCA

#### STRUNZ & FARAH

This followup to *Primal Magic*, *Billboard's* No. 1 World Music Album of 1991, is a superb collection of Spanish guitar music. Covering five centuries, the 10 cuts range from dance to ballads to pop with classical, Latin and Middle Eastern influences throughout. The musicianship is brilliant and the songs otherworldly. Excellent listening.

## CLASSICAL

### DANZAS Y

#### CANCIONES, Marquis

#### RACHEL GAUK

Fine debut recording by Canadian Rachel Gauk is a guitar lover's delight. Highlighting the work of seven Spanish and Latin composers, Gauk showcases

her technical prowess and musical mettle to great effect. Superb digital sound throughout.

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#### GEORGE SZELL

Culled from vintage CBS recordings, this disc is part of Sony's Essential Classics Series. Fine remastering allows one to hear Szell lead the Clevelanders through excellent renditions of some core repertoire. Being a budget release, this CD is a true bargain.

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# NEW FRONTIERS

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Geoff Kelly — *Spirit of the West*



## THE RHEOSTATICS "Whale Music"

The Rankin Family's reputation proceeds them; this East Coast band of three sisters and two brothers combine Celtic/Gaelic music with contemporary rhythms.



## THE RANKIN FAMILY "Fare Thee Well Love"

These rustic, rootsy slices of life are not merely a glimpse of a band for whom honesty is the only policy, but the entire window into their world.

Exquisitely crafted pop songs, examining with depth and passion, the complexities and emotional turbulence of love and relationships.



## DEL AMITRI "Change Everything"

Mark Curry has managed to write a collection of moving, memorable songs that illustrate the breadth of Curry's talent.



## MARK CURRY "It's Only Time"

"Adrenalin for the feet, challenging ideas for the head."

— *Eye Weekly*

"Crank it up and Shank it up."

— *Toronto Star*

"Upbeat, animated music for people who like to dance."

— *Network*



## SKYDIGGERS "Restless"



## KING APPARATUS "King Apparatus"



## HOUSE OF PAIN "Fine Malt Lyrics"

L.A. based House of Pain's debut album reflects a wide range of influences; hip hop, punk, Led Zeppelin, Jimi Hendrix and soul.

# SAM'S ROCKS HARD

## SUICIDAL TENDENCIES



## "The Art of Rebellion"

"Suicidal is everything a great rock & roll band is supposed to be: loud, exciting, awesome on stage, and deeply threatening to authority"

— *Los Angeles Times*

## SONIC YOUTH



## "Dirty"

"...we're so out-of-the-scene, so anti-commercial in a reactionary sense..."

Thurston Moore — *Sonic Youth*

## JACKYL

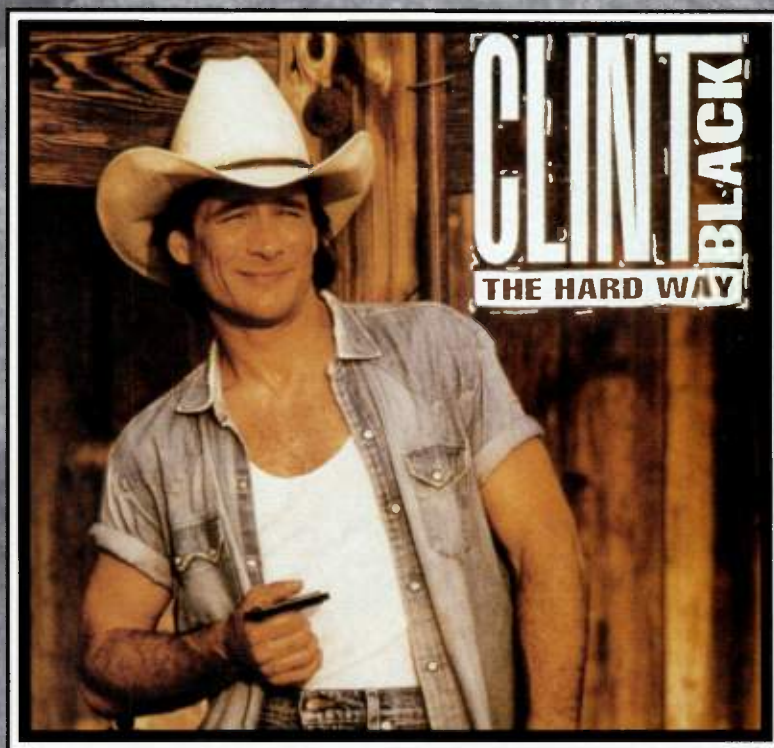


## "Jackyl"

Jackyl were snapped up two days after a showcase and completed their record in one month/floods, earthquakes and riots notwithstanding. Eleven loud, lewd, hard rock tunes



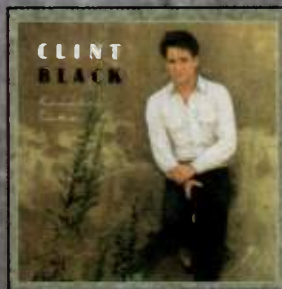
CLINT'S NEW ALBUM  
IS HIS BEST YET!



## THE HARD WAY

FEATURING THE NUMBER 1 SINGLE  
"WE TELL OURSELVES"  
AND HIS SENSATIONAL NEW BALLAD  
"BURN ONE DOWN"

PLATINUM PLUS ALBUMS ALSO  
AVAILABLE FROM CLINT BLACK



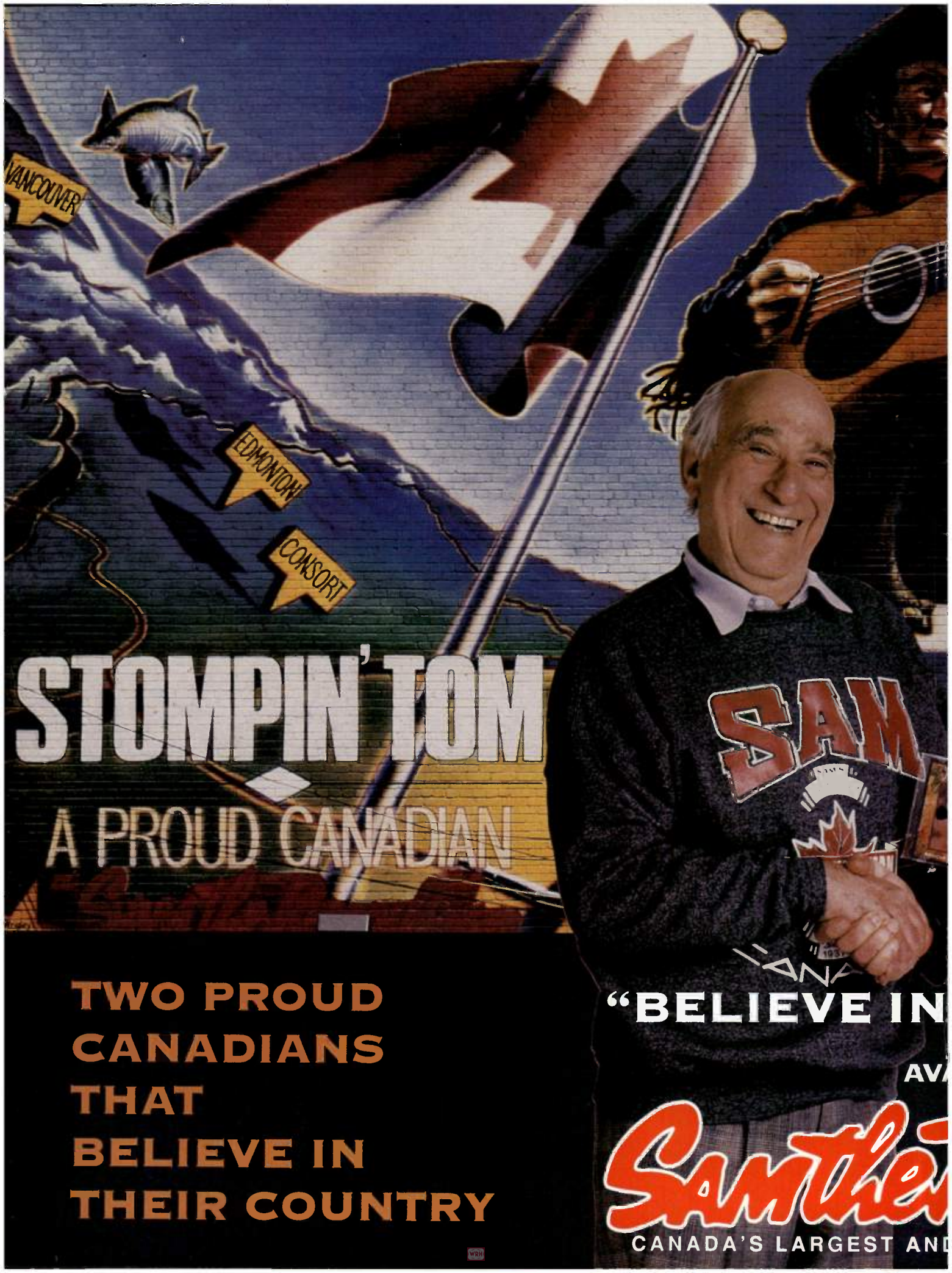
KILLIN' TIME



PUT YOURSELF IN MY SHOES

**BMG**





# STOMPIN' TOM

A PROUD CANADIAN

**TWO PROUD  
CANADIANS  
THAT  
BELIEVE IN  
THEIR COUNTRY**

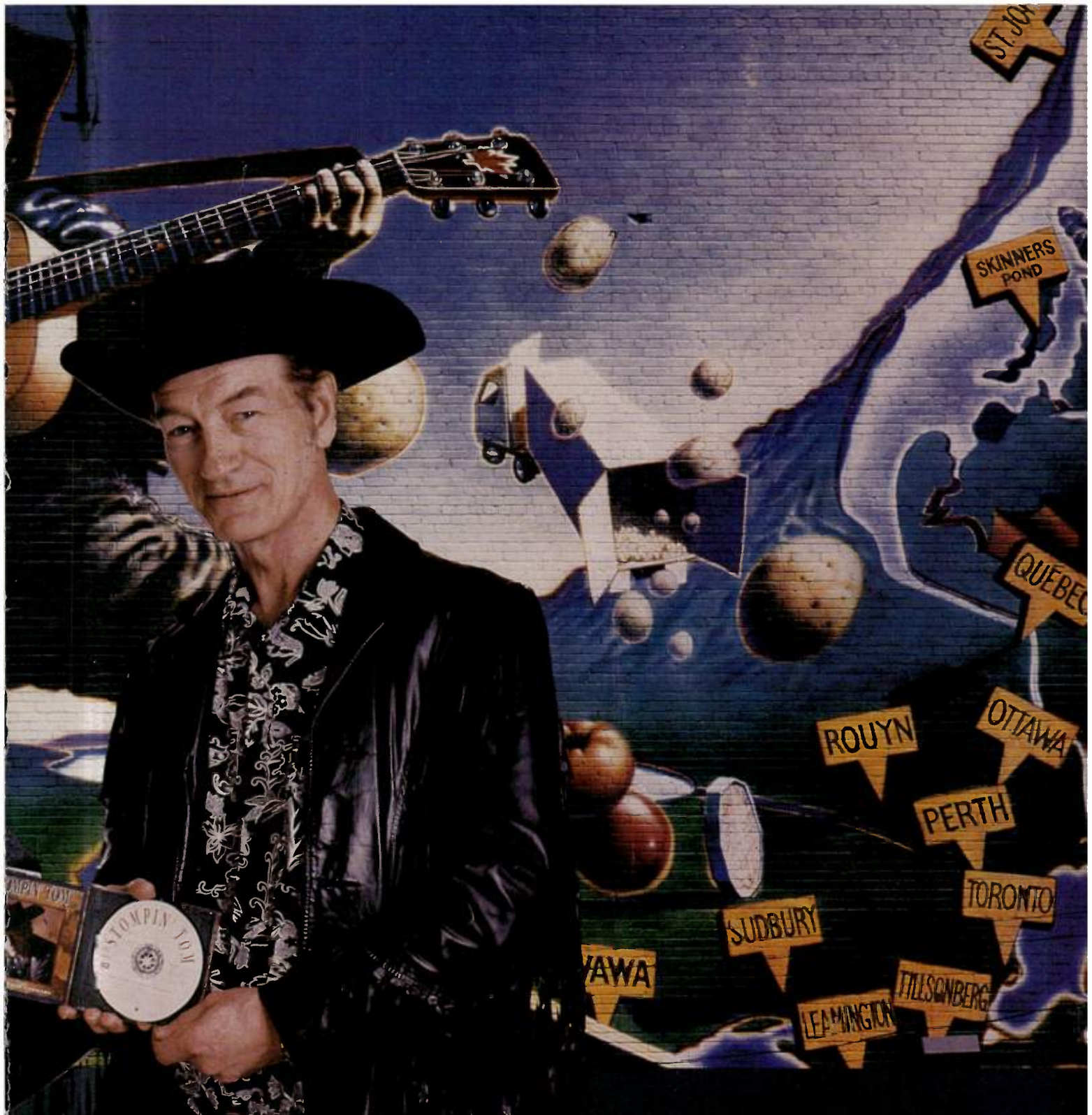
**"BELIEVE IN**

**AV**

**Sam's**

CANADA'S LARGEST AND





**"YOUR COUNTRY"**

AVAILABLE AT

**Record Man**

BEST KNOWN RECORD STORE

**SAM THE  
RECORD MAN  
&  
STOMPIN'  
TOM CONNORS**





## POP

1. BARENAKED LADIES  
*Gordon* Warner
2. PEARL JAM  
*Ten* Sony
3. KRIS KROSS  
*Totally Krossed Out* Sony
4. BILLY RAY CYRUS  
*Some Gave All* PolyGram
5. GUNS N' ROSES  
*Use Your Illusion I* MCA
6. TEMPLE OF THE DOG  
*Temple of the Dog* A&M
7. RED HOT CHILI PEPPERS  
*Bloodsugarsexmagik* Warner
8. VARIOUS  
*Mo' Money Soundtrack* A&M
9. JON SECADA  
*Jon Secada* Capitol
10. INXS  
*Welcome To Wherever You Are* Warner
11. ELTON JOHN  
*The One* MCA
12. CELINE DION  
*Celine Dion* Sony
13. MARIAH CAREY  
*MTV Unplugged EP* Sony
14. QUEEN  
*Classic Queen* Warner
15. THE BLACK CROWES  
*The Southern Harmony & Musical Companion* Warner
16. U2  
*Achtung Baby* A&M
17. BRYAN ADAMS  
*Waking Up The Neighbours* A&M
18. ARC ANGELS  
*Arc Angels* MCA
19. TOM COCHRANE  
*Mad Mad World* Capitol
20. GUNS N' ROSES  
*Use Your Illusion II* MCA

## NEW & UPCOMING

- R.E.M. Warner  
ALANNAH MYLES  
*Rockinghorse* Warner  
PETER GABRIEL  
*Us* MCA  
EXTREME  
*Ill Sides To Every Story* A&M

## COUNTRY

1. BILLY RAY CYRUS  
*Some Gave All* PolyGram
2. CLINT BLACK  
*The Hard Way* BMG
3. GARTH BROOKS  
*Ropin' The Wind* Capitol
4. WYNONNA  
*Wynonna* MCA
5. ALABAMA  
*American Pride* BMG
6. BROOKS & DUNN  
*Brand New Man* BMG
7. MARTY STUART  
*This One's Gonna Hurt You* MCA
8. HAL KETCHUM  
*Past The Point Of Rescue* Capitol



9. TRAVIS TRITT  
*Trouble* Warner
10. ALAN JACKSON  
*Don't Rock The Jukebox* BMG

## NEW & UPCOMING

- VINCE GILL  
*I Still Believe In You* MCA  
TRISHA YEARWOOD  
*Hearts In Armor* MCA

## DANCE

1. BOBBY BROWN  
*Bobby* MCA
2. VARIOUS  
*Mo' Money Soundtrack* A&M
3. VARIOUS  
*Boomerang Soundtrack* BMG
4. ARESTED DEVELOPMENT  
*3 years 5 months & 2 days In The Life Of...*
5. KRIS KROSS  
*Totally Krossed Out* Sony
6. TLC  
*Oooooooh...On The TLC Tip* BMG
7. EN VOGUE  
*Funky Divas* Warner
8. DAS EFX  
*Dead Serious* Warner
9. ME PHI ME  
*One* Warner
10. TROOP  
*DeePa* Warner

## JAZZ

1. JOE HENDERSON  
*Lush Life* Verve
2. MILES DAVIS  
*Doo-bop* Warner
3. JANE BUNNETT  
*Spirits Of Havana* Denon

4. GROVER WASHINGTON JR.  
*Next Exit* Columbia
5. RANDY WESTON  
*Spirits Of Our Ancestors* Verve
6. KEVIN EUBANKS  
*Turning Point* Bluenote
7. DELFEAYO MARSALIS  
*Pontius Pilate's Decision* Novus
8. ROB MCCONNELL & THE BOSS BRASS  
*Brassy & Sassy* Concord
9. PAT METHENY  
*Secret Story* Geffen
10. ART PORTER  
*Pocket City* Verve

## NEW & UPCOMING

- BARBARA DENNERLEIN  
*That's Me* Justin Time  
ALO RUBALCABA  
*Images* Bluenote  
JUSTIN ROBINSON  
*Justin Time* Verve

## ALTERNATIVE

1. FAITH NO MORE  
*Angel Dust* Warner
2. MINISTRY  
*Psalm 69* Warner
3. SONIC YOUTH  
*Dirty* MCA
4. THE CURE  
*Wish* Warner
5. VARIOUS  
*Cool World Soundtrack* Warner
6. MORRISSEY  
*Your Arsenal* Warner
7. BOOTSAUCE  
*Bull* PolyGram
8. LESLIE SPIT TREEO  
*Book Of Rejection* Capitol
9. THE SOUP DRAGONS  
*Hotwired* PolyGram

10. CRACKER  
*Cracker* A&M

## NEW & UPCOMING

- RAMONES  
*Mondo Bizarro* MCA  
TOM WAITS  
*Bone Machine* A&M  
IGGY POP  
*Live* A&M

## INDIES

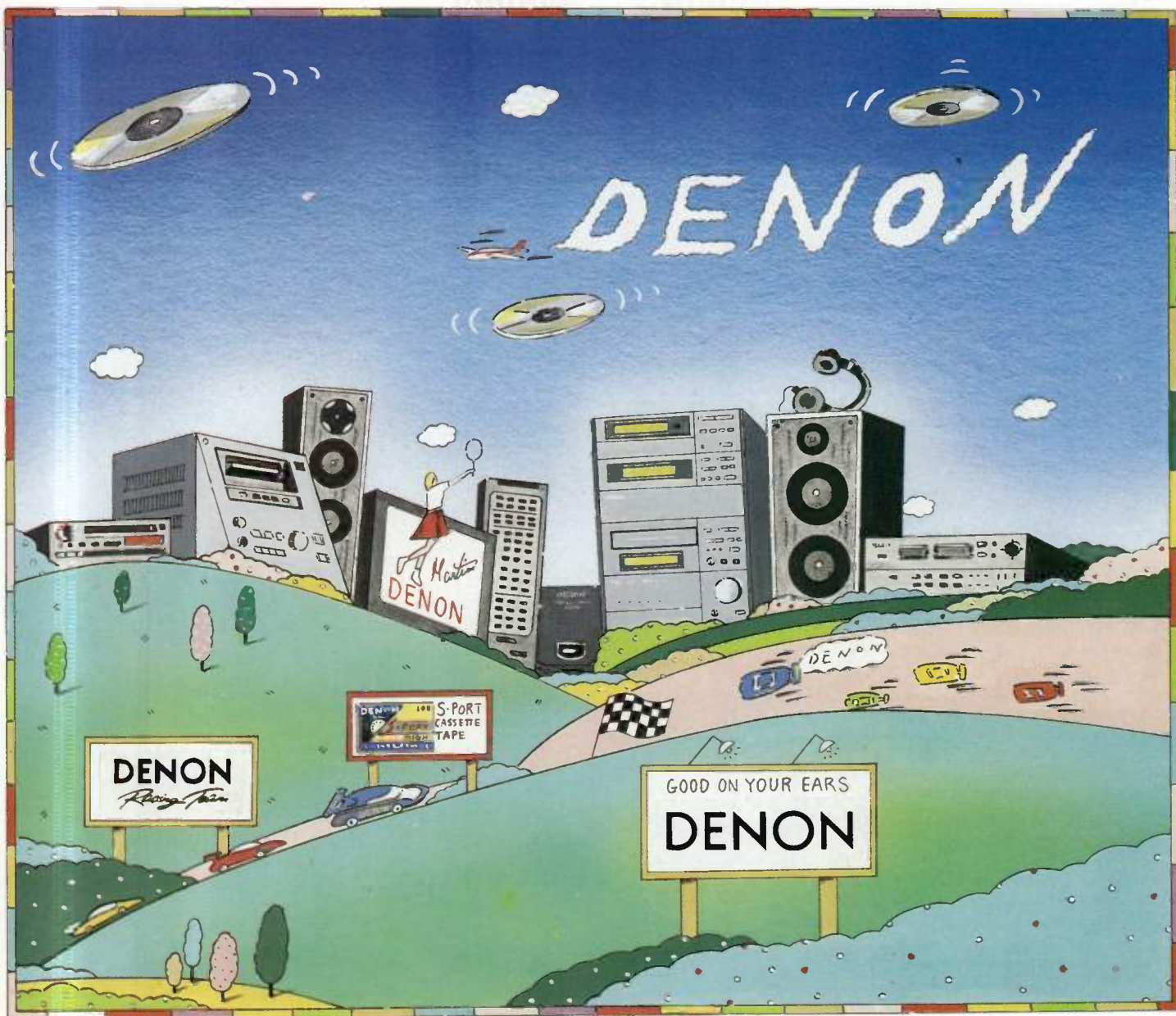
1. MOXY FRÜVOUS  
*Moxy Früvous*
2. LOWEST OF THE LOW  
*Shakespeare My Butt*
3. THE WALTONS  
*Lik My Trakter*
4. LOST DAKOTAS  
*Last Train to Kipling*
5. SLOAN  
*Peppermint EP*

## VIDEO RENTALS

1. *Hook* Columbia
2. *The Hand That Rocks the Cradle* Hollywood
3. *The Prince of Tides* Columbia
4. *Europa Europa* Alliance
5. *Rush* MGM
6. *Ruby* Columbia
7. *Hear My Song* Cineglobe
8. *Slacker* Orion
9. *Love Crimes* HBO
10. *Star Trek* Paramount

*SamTheRecordMan*





DENON HD6 - 90

**2<sup>99</sup>** **26<sup>99</sup>**  
Each Box of 10



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CANADA'S LARGEST AND BEST KNOWN RECORD STORE

locations

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CASSETTE TAPE

Denon Canada will replace any HD6 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.



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Technics set industry standards in CD sound with the introduction of MASH.

**MASH**

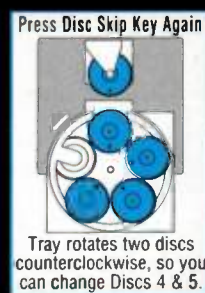
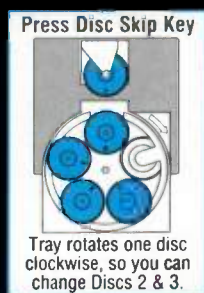
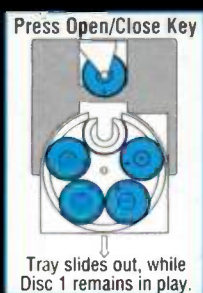
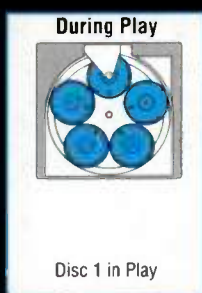
multi-stage noise shaping

MASH, for the uninitiated, is the technology that converts digital recording to analog sound, giving music the richness of detail and the warmth of reality. It's the sound most pleasing to the human ear because it's the sound the ear was designed to receive.

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or even four discs while the fifth continues to play.



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