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One of Canada's sleepiest bands wakes up.
by Dan Hughes

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The best and the worst of '93.

Santher Boord Man

COVER PHOTO:

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DEDITOR'S VIEW

- NOTABLE Curve, Chastity Bono, Eleanor McEvoy, Jale, House of Love, hHead, On the Beat, One Free Fall, Hardship Post, Morphine, Dirt Alert, movies.
- MUSIC INXS, Concrete Blonde, Roch Voisine, P.J. Harvey, Bootsauce, Breeders, Beyond Mainstream, Paul Simon, On My Mind (Ginger), Dance Steps, Jazz Session, Colin James.
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DAVID HU

# editor's Wiew

ow that the Tory-bashing is over (except for the two remainders who have their hands full fending off bad jokes), the World Series has been won and hockey season is in full swing, it's time to take more than a sideways glance at the musical events of the year. Our contributing writers have laid out their picks and pans in this issue, and I thought I'd share my mine here.

# Picks, Pans Plastic Pines



Jann Arden: Killer vocals.

Most exciting up-and-coming act hHead, (Toronto)
Biggest laughs Bruce McCulloch's (from Kids In The Hall)
raunchy "Tammy" video

Most guts Lawrence (Larry) Gowan, for braving the guffaws and coming back sans eyeliner and leotards Worst sell out Anyone who, in the name of making big bucks with no integrity, jumped on the unplugged bandwagon

Best show Depeche Mode, SkyDome, Toronto (even the

venue couldn't detract from Dave Gahan's swivelling hips)

Best album Mexican Moon, Concrete Blonde

Worst album Unplugged And Seated, Rod Stewart

Over hyped Denis Leary (Yeah, yeah, we know you're an asshole)

**Sleeper** Jann Arden's *Time For Mercy* (the album's been out since February and it's only starting to get noticed)

**Sex appeal** Chris Cornell (Soundgarden) — Who cares about the lopped-off 'do, it's his chest that deserves mention.

**Biggest waste of time** Blind Melon's lewd 'n' leaky stage antics **Shining musical moment** Jann Arden's killer vocal performance on the MuchMusic Awards

Of course there are gazillions of other things worth mentioning, such as Pearl Jam's screaming, burning sophomore release (Vs.), Nirvana's nerve not playing "Smells Like Teen Spirit" during the Toronto show, and Lenny Kravitz' tippy white platforms, which remind me of the twisted ankles of my high school days...but that's another story.

The end of a year also means New Year's resolutions are around the corner. In 1994, I'd like to open the channels of communication. Starting with our February/March issue, we'll be publishing your letters and your thoughts — not just the Dear Sam music information letters, but the mad, glad and sad letters that you send to let me know how the magazine affects you. I get a chance to rant publicly, and I want to give you the same opportunity. Keep those letters coming.

December also heralds the Christmas season (commercially speaking, so did November). As crazed as it can get, I think it's important to give yourself a little time to get in touch with the real spirit inside you. Thom McKercher's Anti-Cliché Christmas article gives some good pointers on uplifting classical music that may help you cut through the plastic pines and spray-on snow.

I wish you all happy, healthy and safe holidays.

Maureen Littlejohn Managing Editor





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# Notable



# TOUGH CURVE

TONI HALLIDAY, lead singer and lyricist of CURVE, is disarmingly candid. Especially when you consider the band's based in England where critics are notoriously fickle and brutal.

"I believe in that system," she says. "You have to be a long-hauler. If the press sticks its knife in you and you wither away, you were supposed to."

Her attitude won't surprise anyone familiar with *Cuckoo*, Curve's second release. Amidst a churning, layered vortex packed with enough feedback to please **Sonic Youth** fans, and just enough melody to please those who aren't, Halliday spins harsh tales of abuse, deceit and sexual tension.

Her toughness comes honestly. A pre-teen Halliday and her mother were abandoned in Greece and had to struggle back to England fatherless/husbandless. (It seems Mr. Halliday remained and followed his hippie dream to tune in and drop out.)

The 28-year-old vocalist has already weathered her first rock star travail. The band didn't realize the director for the "Missing Link" video meant real mud and rain when he outlined his ideas.

"It was eight hours of soakin' wet clothes just rollin' around. I said to the director, 'If this isn't genius, I'll be around you house with a machete and chop your legs off." Luckily, Halliday was pleased with the results. — *Steve Gravestock* 

# CHASTITY BONO: A '90s CELEBRITY KID

Just when you thought you lived through all the celebrity progeny the '60s could throw at you, another ankle-biter comes crawlin' up to claim her place in the nepotistic spotlight — **CHASTITY BONO**.

"Everything you hear was played by humans," says Bono of her band **CEREMONY**'s new CD. She's obviously playing the "authenticity-in-rock" card — which is a decidedly weak move since dad Sonny pitched his rebel look and donned a gold lame suit. Still, Bono figures Ceremony is a '90s kind of band.

"I think what's '90s about it is us. This is the time we're living in. These are the experiences that are happening to us in the decade that we're drawing on to write the lyrics."

Oh. It is the '90s, therefore she is '90s. It's all kinda abstract. Perhaps we shouldn't expect specifics from a band called Cere-

mony with a CD titled Hang Out Your Poetry. — Cindy McGlynn

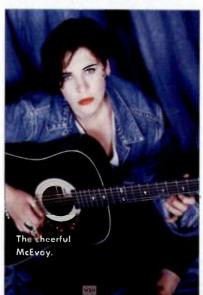
# FEMINIST, MAN-HATER OR JUST AN OBSERVER?

think I'm more cheerful than people expect," says Irish singer/songwriter ELEANOR MCEVOY, whose self-titled debut was released this fall on Geffen Records.

After listening to the 26-year-old's folk/rock record, one understands that these expectations are well-founded. The former violinist for The National Symphony Orchestra of Ireland, who plays that instrument as well as guitar, organ and piano on the album, writes about such somber topics as abuse, the emotional after-effects of miscarriage and less-than-perfect love. Clearly writing from a woman's perspective, and singing with a fervid passion that would do fellow Dubliner Sinead O'Connor proud, she has been labelled by some a man-hater, and lauded by others as a feminist. McEvoy, however, views herself as neither.

"I'd rather say I believe in equality," she asserts.

— Sheri Katz



The new year looks bright for **HEMINGWAY CORNER**, particularly if the duo comes to terms with the U.S.

management On the team that hand-Beat les SPIN DOCTORS. The self-titled Sony Music debut is released in Australia in January . . Lori YATES, the veteran roots rocker from Toronto has signed to Virgin Music Canada. Her label debut is being produced by Colin Linden and John Whynor • • • Ex-Sugarcube Bjork has two new albums due for release -Bjork's Affairs, featuring remixes of previously issued material, and a new studio disc highlighted by a duet with SIMPLY RED'S MICK HUCKNELL • • • The members of Northern PIKES are taking an extended hiatus to work on solo projects and get over the disappointing sales generated by

# GO DIRECTLY TO IALE

The four young women in JALE — bassist LAURA STEIN, drummer ALYSON MACLEOD, and singer guitarists JENNIFER PIERCE and EVE HARTLING comprise one of the freshest and most exciting young bands currently riding the wave of Halifax fever. But Stein admits that the hype carries a cost. "Between Toronto and the East Coast especially, there's kind of a competition that happens and sometimes that's to our detriment."

For the most part, though, Jale's rise to national attention has been sweet and easy. The band formed in August 1992 with the help and encouragement of pals in SLOAN and, after "improving in leaps and bounds," contributed a cut to Sub Pop's compilation EP Never Mind the Molluscs early this year. Jale now has an album deal with Sub Pop and plans to enter the studio in the new year.

In the meantime, the group is touring hard and remains committed to the do-it-yourself punk ethic. The members freely admit that they are still learning: "That's part of why we're original," says MacLeod. "We just sort of make it up as we got along." They also maintain their friendships with other Maritimes up 'n' comers — they recorded their latest indie single with RICK WHITE of ERIC'S TRIP. — Derek Weiler



the 1992 album, Neptune. JAY SEMIKO is writing music for film while BRYAN Potvin is working on demos with ex-Skydiggers drummer Joel Anderson • • • Toronto rock 'n' roll band OUR LADY PEACE is one to watch in '94 - its debut was produced by Frozen GHOST'S ARNOLD LANNI at his own Arnyard Studios • • • Bob Wiseman is compiling a soundtrack for Through the Skin, a Canadian-made film about teen violence. Canuck acts with a heavier-edged rock sound are invited to send tapes A.S.A.P. to Carpe Diem Music, Box 660, Toronto, ON. M5S 2Y4 . . NoMeansNo-

offshoot the HANSON BROTHERS is

looking for contributors to Puck Rock

Classics, Vol. 1. All submissions, says

Johnny Hanson, "must be about

brawling, beer-quaffing, Zamboni-

racing, more brawling. No pencil-neck

hockey or related pastimes

geeks need apply." Contact Wrong Records, Box 3243, Vancouver, B.C. V6B 3Y4 • • STEVE FISHELL, whose credits include RADNEY FOSTER and CHARLIE MAJOR, is behind the boards for the next PRAIRIE OYSTER disc, due in February from BMG . . New parents Lisa Boudreau and TERRY TOMPKINS have also given birth to a sophomore album for their band Lost & PROFOUND. Like their debut, Memory Thief is a Tompkins/RICHARD BENNETT co-production and was mixed by GIN BLOSSOMS producer JOHN HAMPTON • • THE LESLIE SPIT TREEO and VERN CHEECHOO are among those involved in the filming of Dance Me Outside, a new movie from Roadkill/ Highway 61 director BRUCE MACDONALD.

Ō hHead's Noah Mintz preps for the big recording session.

he \$100,000 Discovery to Disk winner of Toronto radio station CFNY's New Music Search was HHEAD. Beating favored contenders LOWEST OF THE LOW, the Toronto-based hHead will use the cash to fund a recording project (just as did previous winner BARENAKED LADIES).

The group was awarded at the Music Matters 1993 festivities, which took place at Roy Thomson Hall. The Casby Awards (Canadian Artists Selected By You) were also handed out and Universal Honey was named favorite new group, Crush by the Doughboys scooped favorite release and 13 Engines' "More" was named favorite song.

#### HOUSE OF LOVE OR GIN?

Some bands exude mystery. Others pursue it. Britain's eerie House of Love is mysterious to itself.

"I write instinctively," explains leader GUY CHADWICK. "As

far as my subconscious works, I don't really analyze it or think about how it relates to my conscious. I just like the sound of words and where they lead me."

Chadwick's approach may strike some as infuriatingly arty — even dispassionate — yet his method allows for some unsettling emotional turns. The title track from the group's latest recording, Audience With The Mind, deteriorates from a rather chilly domestic picture into a searing diatribe when the narrator's head becomes a "rocket full of gin." Is Chadwick exploring humanity's hidden psychotic potential? According to him, the song was practically a found object.

"I wrote that at four in the morning, when I did have a head full of gin, and discovered it three days later. I thought, 'What was going through my mind?' But it struck me that I was listening to the way it works in that kind of state."

At least there's no mystery about why Audience, unlike its predecessors, has a proper title.

"We just thought it was stupid that we didn't have titles," confides Chadwick. "I don't know why we didn't. It just became one of those things." - Steve Gravestock

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"They can call us grunge or not. It's just a reference point," vocalist KEN MACNEIL says.



"It's like film. Now, every film is about Generation X — even if it has nothing to do with it, they just say it is. It's just a word. To us, it's just post-punk music."

Marked by MacNeil's parched vocal rage, SANDY GRAHAM's searing guitar and JIM MOORE's grinding bass, One Free Fall's pre-Nirvana sound was never fully exploited in 1991 when the major label (Capital) debut EP Quoc-Te was released. The group did one tour with SONS OF FREEDOM, then hit a few obstacles (including drummer problems. Nova Scotian BOB VESPAZIANI is now on the skins).

Capitol "dilly-dallied" until its contract ran out, so Mudcreek became the debut release on Handsome Boy, manager JEFF ROGERS' new label, distributed by BMG. "We didn't want to wait," says MacNeil. "We've learned you have to get the record out and go play." — Karen Bliss

# RPHINE'S LOW ROCK

A "happy accident."



n an industry where homogeneity is the norm, MORPHINE is a rare exception: a band that can honestly be described as original, without running the risk of being considered a novelty act.

The three-piece unit, from Cambridge, Mass., is the world's only known practitioner of "low rock," a bass-heavy sound derived from unique instrumentation: a two-string bass (played by vocalist Mark Sandman), saxophone (Dana Colley) and drums (Jerome Deupree). And while the band's unusual fondness for the low end of the musical spectrum — as displayed on its new album Cure For Pain — might seem to be a contrived plea for attention, Sandman says Morphine's creation, some four years ago, was merely a "happy accident."

"I'd been playing around, trying to make one-string basses, and just by chance one night I happened to pull it out. Dana was over at my house with a bunch of friends and he had his baritone with him," says Sandman, "and it just went from there."

Morphine has a sound that encompasses elements of jazz, rock and even a bit of folk, which collectively might be described as "lounge music from hell."

— S. H.

# HARDSHIP HACK

Newfoundland trio HARDSHIP POST has successfully made the transition from being a live act to a recording act, but not without some consternation.

"Live shows are one thing and records are another," says singer/guitarist SEBASTIAN LIPPA. "I think that it's always important to rock out live, but records give you a chance to experiment."

"We really took the reins with *Hack*," explains Lippa, "we had input into the production, assisted in the mixing and Mike [PICK, the

bassist] did the artwork. This is a project where, if it fails, it will be entirely our fault."

Lippa and bandmates PICK and drummer MATT CLARKE, recorded Hack, their debut released by Halifax's Murderecords and distributed by Cargo/MCA, over three days at Stereo Mountain, RICK WHITE'S Moncton, N.B., studio. They chose White, a member of ERIC'S TRIP, as producer because they liked his rough

but ambient mix (he has been busy! — Ed.).

"One of the things about recording with Rick," says Mike, "is that he's very good at recording mood."

"Records are like living things," Lippa explains, "they should have ebb and flow. We wanted our listeners to feel different things and not just be assulted with punk for 40 minutes."

Hack's six songs are both compelling and exciting and should make Hardship Post proud, not nervous.— Christopher Waters

Toronto rockers HHEAD exhibited genuine astonishment when the band was announced the winner of CFNY's \$100,000 Discovery to Disk award. Equally astonished, say insiders, was LOWEST OF THE LOW, who had taken out some loans in anticipation of an easy win • • • At a post-premiere bash for the CBC's Friday Night!

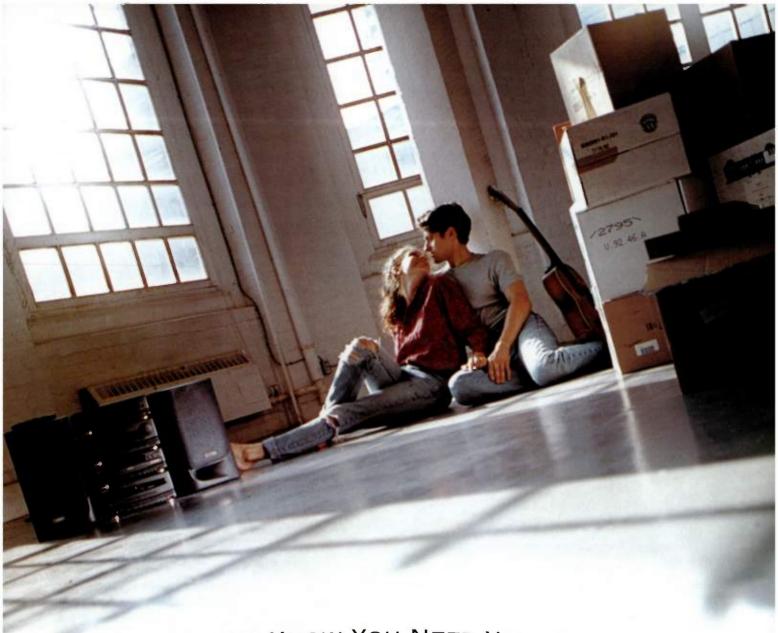
With Ralph Benmergui, Street Legal TV star Albert Shultz spied Roots' leather/clothier mogul MICHAEL BUDMAN and loudly announced, "Luckily I didn't arrive with him! I wouldn't have gotten in." Shultz says that after meeting Budman at a star-studded Film Festival party, Budman invited him glong to an exclusive aging for Even

says that after meeting Budman at a star-studded Film Festival party, Budman invited him along to an exclusive gala for Even Cowgirls Get The Blues. When the duo arrived (Shultz without an official invite and Budman with), security allowed Budman entry and he ungraciously left

Shultz out in the cold saying, "You don't know me well enough, yet"

• • • Cheers to KIRSTIE ALLEY, who, while filming David's Mother in
Toronto endeared herself to cast and crew by inviting parents and kids to
the birthday party for her one-year-old son TRUE. When True's gift from
Dad, actor PARKER STEVENSON (filming in Los Angeles) arrived — a
gigantic stuffed dog — Alley wisecracked of the gargantuan gift, "Oh,
great. Perfect for travelling."





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# PELICANS, WRITERS AND WAYNE

fter one of the most talked-about withdrawals from public life, JULIA ROBERTS returns to the big screen in what promises to be the sleeper hit of the Christmas season, The Pelican Brief. Roberts stars as a bright, sexy co-ed named Darby Shaw who writes a speculative legal

brief and unwittingly encourages the wrath of several American power brokers, the FBI and the federal government. On the run and in hiding, she enlists the help of an investigative reporter (**DENZEL WASHINGTON**). The Pelican Brief is the second film treatment of a John Grisham novel — the first being The Firm, with Tom Cruise.

Epic romance is featured in Shadowlands, directed by RICHARD ATTENBOROUGH. DEBRA WINGER plays a New York writer stuck in a doomed marriage. After travelling to London, she finds herself unexpectedly swept up in a whirlwind love affair with world-renowned writer C.S. LEWIS, one of her literary heroes (ANTHONY HOPKINS).

The king of epic, **STEVEN SPIELBERG,** has put away his toy dinosaurs and turned his attention to an issue no less daunting than the

Holocaust. In bringing writer **THOMAS KENEALLY**'s *Schindler's List* to the screen, Spielberg features the story of Oskar Schindler, a Polish businessman and member of the Nazi Party who risked his life to protect more than 1,300 Jews during the Second World War.

Expect a four-hankie weeper in My Life, created by the same folks who brought you Ghost. While Gail (NICOLE KIDMAN) is pregnant with her first child, her husband Bob (MICHAEL KEATON) discovers he has cancer and may not live to see the new baby. He decides to make a video of his life as a gift to his child.

Fortunately, the Christmas season is not without its comedies. **ROBIN WILLIAMS** appears in drag as the title

Wayne and Garth: the geniuses behind the Waynestock nation.

character in *Mrs. Doubtfire*. After dressing up as a British nanny, a recently divorced voice-over artist lands a job as housekeeper for his ex-wife in order to spend more time with his kids.

MIKE MYERS and DAMA CARVEY return as their alter egos Wayne and Garth in Wayne's World 2. In this outing, the Wayner gets it in his head that what Aurora, Ill., needs is a marathon rock concert. Hence, Waynestock is born. — Sarah Moore







here's one element that's really true about records,"

Jim Cuddy contends. "Whatever you think you're
going to do is not what you end up doing." Cuddy,
co-leader, -writer, -singer and -philosopher in Blue
Rodeo, speaks from experience. The album that now
exists as 5 Days In July, a recording the other co-everything in the
band, Greg Keelor, says has a prototypic, "Canadian feel — that
singer/songwriter thing with people just sitting around playing
music," was never meant to be.

"This is our fifth record," Keelor explains over the phone from the five-bedroom, 14-acre farm he shares with two cats — Sam and

something
special started
happening
during
rehearsals that
became as
obvious as a
300-pound
gorilla

George — "and to do a record that's the same as the last couple before it would have seemed a little redundant to me. Just to keep our own interest we had to do something different."

With more than a million records sold and a three-year lock (from '89 - '91) on the Juno Group-of-the-Year award, Blue Rodeo, while still radiating the first blush of youth, has become the northern equivalent of "America's Band," The Beach Boys. It is a group that crosses generational lines and can play comfortably in any situation and in any province, while, unlike southern counterparts, still makes fresh, invigorating, illuminating and emotional music. But maintaining that freshness is no mean feat.

Keelor and Cuddy decided that at least half the album was going to be covers, including Van Morrison's "Into The Mystic" and the country classic, "A Good Year For The Roses." But, something special started happening during rehearsals that became as obvious as a 300-pound gorilla. By the time the group decamped from Toronto with friends, families, a mobile recording studio and a CBC television crew in tow (the event was filmed for the September season premier of *Ear To The Ground*) and moved out to Keelor's farm for two weeks, an entirely different record was in the works.

There has always been a schizophrenic quality to Blue Rodeo's



albums. Keelor himself points out that the mix is, "usually 70 per cent rock, 20 per cent country and 10 per cent folk." Most people just divide it into louder, raucous, electric songs and the quieter, more emotional, countrified side. But once the group (which, besides original bassist Basil Donovan, now includes drummer Glenn Milchem, pedal-steel guitarist Kim Deschamps and newest member James Gray on keyboards) started playing the assortment of newly written songs from which the "original" portion of the album would be culled,

Jim Cuddy (left) and Greg Keelor (above right): Dr. Jekyll and Mr. Hyde?

# The Quiet Side of Schizophrenia

it became evident, as Keelor succinctly explains, "the quiet stuff had a nice vibe and the loud stuff sounded pretty shitty."

The farm, it seemed, had become an integral part of the mix as well. At the bottom of a little vallev, surrounded by rolling hills, the place established a mood that no number of decibels could displace. "Most people bliss out when they get here," Keelor explains. "A lot of the piano on the record is the upright that came with the place and you can just feel that 'Merry Christmas' was sung a thousand times around it."

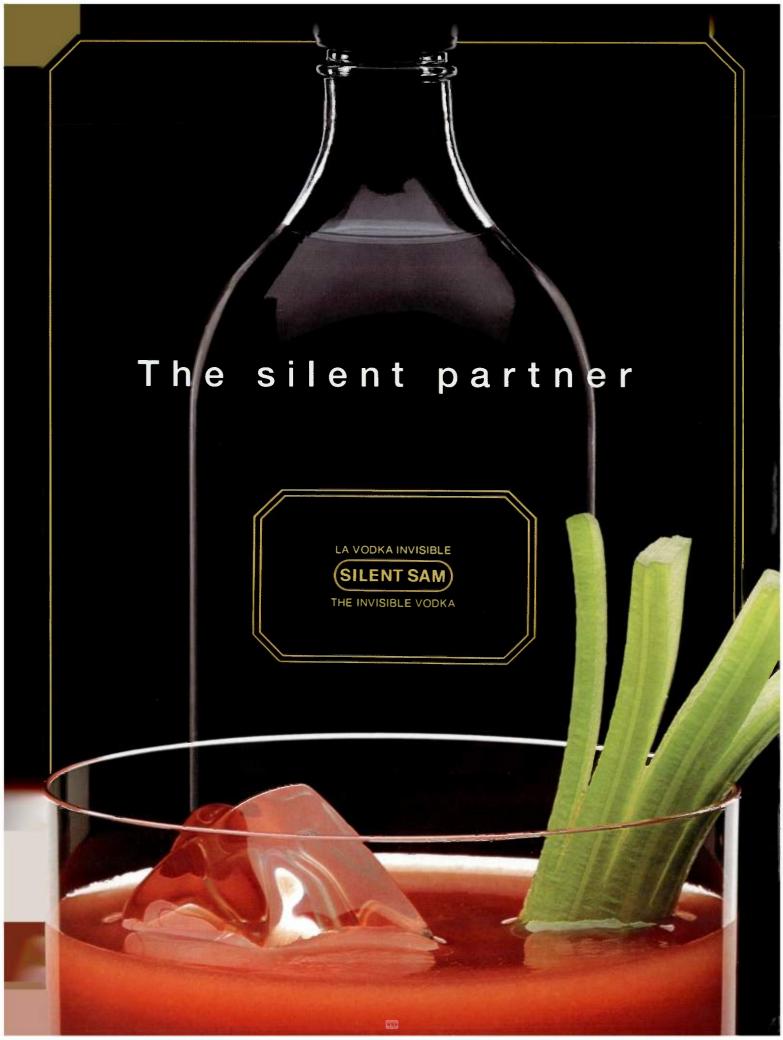
The end result, says Cuddy, "is the first time we've made a record with a focused atmosphere that would carry you from beginning to end. There are two ends of the scale with Blue Rodeo music: there's the focused, internalizing thought and there's the absolute abandonment of thought that rock generates — that pri-

mal scream feeling. That's what we abandoned on this record."

5 Days In July, though determinedly a "quiet" record in contemporary terms, still manages to be a three-dimensional portrait of Blue Rodeo. Ironically it is also the least Blue Rodeo of Blue Rodeo releases. Guests on the record (a first) include Anne Bourne (a Jane Siberry regular) on cello and vocals and singer/pianist Sarah McLachlan, and they make an indelible and unique stamp with their contributions. For the first time, one of the co-'s doesn't play on one of the other's songs. The penultimate track, "Dark Angel/I Know Where You Go," is a suite performed by Keelor and McLachlan with Cuddy only joining the two on an a cappella (another first) conclusion to the album.

"At some point," says Cuddy, "we thought of this record as an interesting toss off. We didn't think of it as a really original statement, which I think it became." It only proves that, even in the unpredictable world of music, the best laid plans...





#### at love, Margo - by all accounts happily married to entertainment lawyer Graham Henderson - appears to possess an imagination as vivid as that of her brother. Indeed, there is an apparent symbiotic relationship between the two that tells Margo, instinctively, what to bring to Michael's songs and Michael,

"We've always been a close family and that helps," says Michael. "In a lot of families,

instinctively, what songs to

bring to Margo.

there are certain periods where there's a lot of animosity and tension, but we're all basically in our 30s now so we treat each other as adults. If there are misunderstandings in the band we talk them out. And there's not just us, there's also another brother [a journalist/musician] and two sisters [one is an actress and the other is a buyer for Toronto's Holt Renfrew]."

Grappling with the dilemma faced by artists with overwhelmingly popular debuts — how to evolve and yet stay the same — Timmins is focussing on the long-range forecast.

"From the very start, our goal was quality, but with longevity. As long as there's any kind of audience that wants to hear our records, we'll continue. There'll be ups and downs as far as our public acceptance is concerned, but it's the long run that we care about." N

# Permanently Asleep

Latent is an appropriate name for Michael Timmins' record label, since it has shown no signs of activity since it delivered John Bottomley's Songs With The Ornamental Hermits early last year.

"It was successful on one hand and a failure on the other," Timmins admits of the now-defunct label he started to put out Cowboy Junkies' first release, Whites Off Earth Now!. "A lot of records got made that might not otherwise have been made, but I didn't have the time to run it properly. It was exhausting."

In all, seven records came out on Latent, including releases by Bottomley, the Corndogs and Pat Temple & The High Lonesome Players. Despite promotion and distribution from corporate giant BMG, the label never met the sort of sales quotas needed to keep it going.

"It didn't have a very strong basis to begin with," says former Latent manager Scratch Anderson. "To survive in 1993, a label needs to have a total international scope." — D. H.

#### thereal and mesmerizing," Lowboy Junkies laughs Michael Timmins, rhyming off two of the words inevitably used to capture the sound of Cowboy Junkies. Add "edgy, drawn-out" and "dramatic" and you've got the description of the band's fifth, and most adrenal, album, Pale Sun, Crescent Moon. Cowboy Junkies is still making the kind of music spoken about in hushed tones - delicate, seductive, restrained - but for the first time the signature, brooding vignettes about love and redemption are urgent, even teetering on the edge

"That was the intention from the start — to make it more rocky,"

of chaos.

says Timmins, the band's guitarist,

main songwriter and producer, flipping back his tousled Bryan Ferry fringe. It's a remarkably bright fall morning and Timmins is relaxed as he fields questions in the record company's (BMG Music Canada) downtown Toronto headquarters.

"A song such as 'The Post' [penned by Dinosaur Jr.] wouldn't have fit in with what we were doing a couple of years ago, but at this point, with the band's guitar-oriented feel, it suddenly made sense." It was Timmins' wife Patti who suggested doing the song and without doubt, it feels at home alongside "Hard To Explain," a brassy

jam from American R&B songwriter Ray Agee, and "Hunted," a nervewracking modern parable about women in danger.

> Just as the music has opened up, so have the stage personas of Michael, Margo, younger brother Peter (the drummer) and bassist Alan Anton. On the group's last tour, Margo's supernaturally still vocals were punctuated by between-song banter and wisecracking (a side of her also seen during her duet with Lyle Lovett on the 1990 Juno Awards) - a sharp contrast to the shy, selfeffacing introvert from The Trinity Session era.

"There usually are a lot of laughs on stage," offers her older brother.

"I mean, there is a dark sound to our music, so that might be the main feeling you get from the stage. But there's also a humor to some of the songs."

The new album tiptoes through that vast expanse of love and, as Margo has said, "all that conspires to steal love away." Even the title Pale Sun, Crescent Moon offers up two bright elements, yet emphasizes the dark side of each.

Timmins draws from Margo's life for lyrical inspiration. Given that the bulk of the songs on Pale Sun, Crescent Moon would make George Jones appear lucky

# CHARLES

TAKES ON

# Troy Tchaikovsky

harles Dutoit is a man possessed. He wields his baton with the iron fist of authority. Yet his grip is tempered with love. After 16 years as the music director of the Orchestre Symphonique de Montreal (OSM), his enthusiasm shows no signs of waning. Commanding, dramatic and ever urg-

ing on his world-acclaimed musical troops, he is a figure of electricity and passion.

This year, the 60th anniversary of the OSM, marks the 50th release of Dutoit and the OSM on London Records. Although maestros are reknowned for their gargantuan egos, Dutoit recognizes his success has been the result of a collective effort. "There is a sense of team with this orchestra," he asserts, "a very hard-working team."

During a recent record company-organized lunch at Toronto's Senator restaurant, the conductor was in fine form. One could readily see the gleam in his eye. The wine glass twirled easily in his fingers, its contents scrutinized for color and bouquet, and no opportunity was missed to chat and compliment the ladies in the entourage. Warm and engaging, he embraced none of the classical music elitism that often plagues the genre.

The team work had its beginnings in February 1977, when the Swiss-born maestro stood in front of the OSM as a guest conductor. In a program which featured French repertoire, Dutoit received accolades from the public and press alike. On Sept. 12, 1977, he was formally introduced as the new music director of the OSM. While the orchestra became the talk of the town, Dutoit set his sights on making the OSM world renowned. To achieve this goal, the vehicle he used

was recordings. In 1980 an exclusive, long-term contract was signed between Dutoit and the OSM and London/Decca records. The ideal recording location was found in the parish church of St. Eustache, a community of 40,000 northwest of Montreal. Just as with that first performance, the early recordings drew heavily on French repertoire, the debut being Maurice Ravel's "Daphnis and Chloe." That recording garnered no less than five awards worldwide — including a Juno Award, the Grand Prix du Disque, and the Record Academy Award from Japan — and Dutoit's goal was coming to fruition.

The association the public makes between the OSM and French music continues to this

day. A Hector Berlioz cycle was begun in 1985 with the "Symphonic Fantastique." "We want to record the complete music of Berlioz," says the 57-year-old conductor, and this year will witness the ultimate Berlioz — a recording of the four-

classical of the perman is The perman is the ying high go

Montreals



hour "Les Troyens," the operatic equivalent of a Stephen Spielberg extravaganza. As Dutoit states "this story has been with me all my life, a long, long time. I studied the book as a student, it is still one of my favorites. When I first went to Tanglewood to study, I managed to get to Washington, D.C., to see Charles Munch conduct the piece. Oh, it was so long." He laughs. "But the music has been in my life all this time." The Canadian premiere of the work took place under Dutoit's baton in October at Montreal's Place des Arts.

The story surrounding the Trojan Horse saga is not your typical, rescue-the-maiden-from-the-clutches-of-a-demented-baron opera. Rather, it is an historical drama based on the Greek myth of the downfall of Troy. The work is of such epic scale that only one other complete recording

has ever been done and that was in 1969.



Dutoit's longing to perform the piece is also extraordinary. "As you know, I performed it in Los Angeles last year and Ray Minshull [producer for London Records] was so excited by the piece he insisted we must record it, so here we are." When queried as to the cost of such an undertaking, Dutoit concedes that

cont'd next page

# AN ANTI-(LICHÉ (LASSICAL (HRISTMAS

hristmas can drive music lovers crazy. It's the relentless repetition of a miniscule selection of classical pieces that does it. Come

December, many perfectly rational people find themselves nauseated by "The Nutcracker" and the hellishly familiar "Hallelujah Chorus" while anything that jingles is jarring. If you're one of these, you need relief fast. Read on.

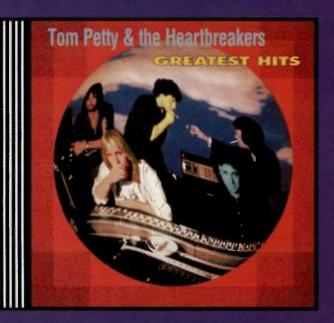
The "Noel" (a popular Christmas song or carol) has figured prominently in the French Christmas tradition and has been elaborated over the centuries by some of France's most famous composers. One of the earliest examples is the "Un Oratorio de Noel" by Marc-Antoine Charpentier, composed in 1688. In this work Charpentier manages to mix both the secular and sacred sides of Christmas — the secular given to troubadour settings where sparse instrumentation and single voice are used while the sacred employs full chorus with organ and string accompaniment. The interest is built around these opposing textures.

Jumping ahead a few centuries, we arrive at Hector Berlioz's "L'enfance du Christ" of 1854, which tells the story of the days following the birth of Christ. The work is theatrical in concept with a narrator introducing the three main sections: Herod's decision to kill all the newborns; the flight of Joseph and Mary into Egypt; and the arrival at Sais. Definitely not light fare.

Four years following Berlioz's epic,

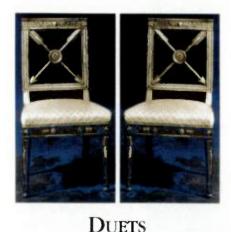
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# GREAT



# GREAT

**ELTON JOHN** 



GREAT



# hits =

American Girl, Breakdown, Listen To Her Heart,
I Need To Know, Don't Do Me Like That,
Even The Losers, Here Comes My Girl,
Refugee, The Waiting, You Got Lucky,
Don't Come Around Here No More,
I Won't Back Down, Runnin' Down A Dream,
Free Fallin', Learning To Fly,

Into The Great Wide Open

Plus 2 new songs

Mary Jane's Last Dance, Something In The Air

# guests

Featuring

k.d. Lang, Don Henley, Kiki Dee,
Bonnie Raitt, George Michael,
Leonard Cohen, Little Richard,
Chris Rea, Tammy Wynette,
Gladys Knight, Paul Young,
P. M. Dawn, Nik Kershaw,

RUPAUL, MARCELLA DETROIT

gifts

Dittoit from previous page

"London [Records] has the funds due to its size, but there is also a huge [unnamed] sponsor. It is funny, you know, that when I came to Montreal I discovered in some old papers that I was already thinking of performing the piece."

Mention of "Les Troyens" was contained in a February

#### TCHAIROVSKY ON BERLIOZ

44 The French are a queer people.
Whatever appears under the
name of Berlioz is received with uniform rapture. In truth 'The Seige of



Troy' is a weak,
tedious piece, revealing the principal
defects of its composer; namely, poverty
of melody,
overharmonization

and an imagination too rich for its owner's musical invention."

— Passage taken from Classical Music, Phil G. Goulding (Fawcett Columbine, 1992)

#### BERLIOZ MEETS PEARL JAM

odfather of the modern orchestra and self-proclaimed heir to Beethoven, Berlioz (1803-1869) was a masterful conductor and a fierytempered rule-breaker and innovator.

Although primarily a composer, his main income came from music

journalism and eventually he was recognized as one of the greatest music critics of his time.



The following is his description of his reaction to music. Was he listening to the new Pearl Jam?

"When I hear certain pieces of music, my vital forces seem at first to be doubled...the emotion, increasing in proportion to the energy or the grandeur of the ideas of the composer, soon produces a strange agitation in the circulation of the blood; tears, which generally indicate the end of the paroxysm, often indicate only a progressive state of it, leading to something still more intense. In this case I have spasmodic contractions of the muscles, a trembling in all my limbs, a complete torpor of the feet and the hands, a partial paralysis of the nerves of sight and hearing; I no longer see, I scarcely hear; vertigo...a semiswoon."

Passage taken from
Classical Music, Phil G. Goulding
(Fawcett Columbine, 1992)

1986 Hi-Fidelity interview and at various other times in the '80s — attraction to this piece is obviously deep-rooted. "It is the best Berlioz ever wrote," enthuses the maestro, "one of the greatest operas ever written. Before the end of the century it will be shown that this is true." No doubt he plans to use the OSM recording to make this prophecy materialize.

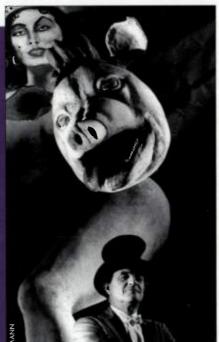
Another project of which Dutoit is very

proud is the release of the *Tchaikovsky*Experience, a five-CD box set devoted to the Russian composer's orchestral masterpieces. "All selections are digitally recorded, performed by the OSM and conducted by me," Dutoit proudly asserts.

Released in October, "The Tchaikovsky Experience is available exclusively in Canada," says Dutoit. The set is to appear as an attractively priced collection and the conductor considers this a good thing. "We are trying to reach a different audience and we need a gimmick, but no TV advertising," he says with a laugh.

On a more serious note, he emphasizes the melodic side of Tchaikovsky. "It is the melodies, the most beautiful melodies, melodies found in juke boxes, these melodies are hits throughout the world. It will be a very nice box of top-class quality and performance." A set by this Russian master is guaranteed to sell many copies. Recording homegrown music is another matter. "We regularly perform works by Canadian composers but the record company would consider such a venture too risky, the costs too high," says Dutoit. "But, we like to feature Canadian artists such as [pianist] Louis Lortie and [violinist] Chantel Juilliet when we perform."

With all these projects on the go, it is a wonder that Dutoit has a personal life. "I don't have time to do everything I want to do," he laments, "but life has become a little easier over the last few years. When I was doing a lot of guest conducting it was crazy. I now have four full-time jobs, in Montreal, Paris, Philadelphia and Tokyo [the OSM is his priority]. This is simplification, in a way. I can rationalize programs, do the same pieces



Christmas from previous page

Camille Saint-Saëns wrote the "Oratorio de Noel." Beyond the usual chorus and orchestra, Saint-Saens employs organ, harp and soloists. The texts, taken from Biblical passages, are surrounded by pastoral settings with a baritone and soprano duet being particularly beautiful.

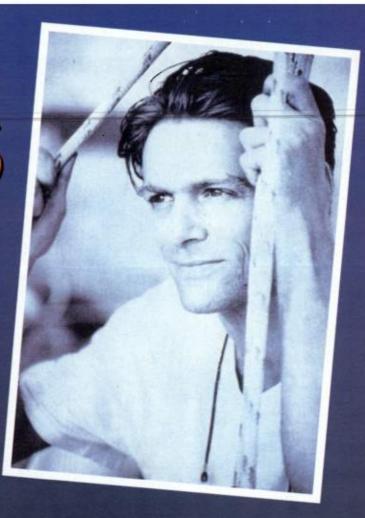
The French have maintained this Christmas spirit well into the 20th century, although Olivier Messiaen's "La Nativite du Seigneur" does require a leap of faith since there is no text to suggest a nativity scene. The work is subtitled "Neuf meditation pour orgue" and it is best to have some program notes handy to help

you visualize Messiaen's "The Virgin and Child," "The Shepherds" or "The Angels." This composition is not intended for people who like melodic, tonal music. But, it is worth the challenge.

The final Frenchman represented is Francis Poulenc who composed his "Quatre Motets pour le Temps de Noel" in 1952. Written for a cappella chorus, Poulenc begins his work with a view of the mysterious miracle of the Virgin birth through to the shepherds, the three kings and concluding with a joyful presentation of "Hodie Christus," Today Christ is Born." The textures are lush, with each successive move-

ment becoming lighter in character. Across the channel lies the English Christmas tradition, best represented by Ralph Vaughan Williams and Benjamin Britten, each with two major contributions. Vaughan Williams' "Hodie (A Christmas Cantata)" includes everything from a rousing fanfare, serene-sounding boys' choir with simple organ accompaniment, to soloist with orchestra. The texts range from quotes from the Bible to phrases from Milton and Thomas Hardy. This music demands one's full attention. Easier listening can be had with the "Fantasia on Christmas Carols," written in 1912.

# BRYAN ADAMS \$00 FAIR \$00 GOOD



A must have collection of Bryan Adams' hits, featuring the new single "PLEASE FORCIVE ME"

(Produced by Mutt Lange and Bryan Adams)

SUMMER OF '69
STRAIGHT FROM THE HEART
IT'S ONLY LOVE
CAN'T STOP THIS THING WE STARTED

DO I HAVE TO SAY THE WORDS?

THIS TIME
RUN TO YOU

HEAVEN

**CUTS LIKE A KNIFE** 

(EVERYTHING I DO) I DO IT FOR YOU

SOMEBODY

KIDS WANNA ROCK HEAT OF THE NIGHT













# TORONTO'S FINNISH FLAME

n September 1993, The Toronto Symphony Orchestra announced that the youthful Finnish conductor Jukka-Pekka Saraste would be succeeding Gunther Herbig as music director at the beginning of the 1994/95 season. At 37, Saraste, it is hoped, will give the TSO that vital spark needed to inflame the city's blasé audiences.

The handsome Finn made his conducting debut when he was 23, leading the Helsinki Philharmonic. In 1981, he was awarded first prize in the Scandanavian Conducting Competition and by 1987 he was the Principal conductor of both the Finnish Radio Symphony Orchestra and the Scottish Chamber Orchestra. His recording career also began in '87 with a Sibelius cycle for RCA and a wide variety of discs for Virgin Classics — from Mozart to Stravinsky.

The management and musicians of the TSO hold Saraste in high esteem. He conducted Beethoven's "9th Symphony" in Toronto earlier this year and "his inspired performance on that evening confirmed our choice," stated Robert Gillespie, president of the TSO board of directors. Classical fans can catch a glimpse of him in Toronto on February 16, 17 and 19, 1994, when he guest conducts the TSO in performances of Bartok's "Piano Concerto No. 3" with pianist Alexei Lubimov. — T. M.

# IANCOUVER'S MAN-WITH-THE-

n the West Coast another relative newcomer to Canada, Sergiu Comissiona, has been holding down the post of music director of the Vancouver Symphony Orechestra for the past three seasons. He also

is music director and chief conductor of the Helsinki Philharmonic, chief conductor of the Orquestral Sinfonica de RTVE (Madrid) and Conductor Laureate of the Baltimore Symphony.

Born in Romania in 1928, Comissiona emigrated to Israel in 1960 and was named music director of the Haifa Symphony. In 1969, he was appointed music director of the

Baltimore Symphony orchestra, eventually becoming an American citizen in '76.

The globe-trotting Comissiona recently had engagements in seven countries and in the upcoming season he will visit 10. A staunch supporter of music education, Comissiona's choice of repertoire always includes a dash of the new. The VSO gala opening concert in October featured cellist Yo-Yo Ma and guests throughout the season include pianist Jon Kimura Parker, violinist Pinchas Zukerman and mezzo soprano Catherine Robbin. — T. M.

with different orchestras and audiences. This way I get to spend extended periods of time working with people I love. This is much healthier." In getting from one job to the next, Dutoit has the logistics all planned out. "I travel east to west, always going with the sun, this is much easier on oneself.

Although his home is in Montreal, Dutoit spends so much time in planes he could be considered a citizen of the world. Does this make family life difficult? "My kids are grown up and don't need me so much anymore," he explains. "My wife [a renowned economist| travels a lot herself, but my schedule is set years in advance. She adjusts a few things so we can be in the same spot at the same time.'

Besides his family and music, Dutoit professes a great love for museums. "I know most of the muse-

Berlioz

ums in the world," he boasts. "I know that in telling you this you won't think me very democratic, but in Paris I can cheat, I don't have to queue. I have a special pass so I can get in afterhours and ahead of others. I have always loved museums. I find myself to have quite a curiosity about many things.

It is probably this sense of curiosity that has played such a large role in his, and his orchestra's, success. His interest in digital recording just

prior to the compact disc revolution also shows signs of the man's prescient mind. An ability to find the right music for his orchestra also demonstrates a vision. "We'll leave the recording of Beethoven and Brahms to the Viennese and cut our own niche," he says confidently.

Although carving a unique position in the classical world is something Dutoit has already achieved, he's aware that maintaining the OSM's position at the front of the world stage is an on-going challenge. His recipe for success? Take risks, never become complacent and continue to work that team very, very hard. N

Christmas from previous page

This work quotes the familiar "First Nowell" and "On Christmas Night," set for solo baritone and orchestra.

Britten's "A Boy Is Born," 1933, employs a complex eight-part a cappella singing text of varying origin including English carols and 16th century poets. His "A Ceremony of Carols," 1942, is much simpler in design. It features a three-part treble chorus with harp accompaniment. If a boys' choir is what you need at Christmas, this is the piece for you.

For music in a purely instrumental form, one can find the Italian Baroque composers Corelli and Torelli, each with a piece subtitled "Christmas Concerto" to their credit. These works received this designation due to the inclusion of a

# LISTENING

L'enfance du Christ,

Sinfonie-Orchester Frankfurt-Eliahu Inbal, Denon

A Boy is Born, A Ceremony of Carols, Britten

Kings College Choir, Stephen Cleobury, Argo

Charpentier Un Oratorio de Noel, Les Arts Florissants, William Christe, Harmonia Mundi

The Most Famous Christmas Concertos, I Solisti Corelli/Torelli

Veneti, Claudio Scimone, Erato

La Nativite du Seigneur, Messiaen

Kevin Bowyer, Continuum Poulenc Quatre Motets pour le Temps de Noel,

Robert Shaw Festival Singers, Robert Shaw, Telarc

Pastorals, Kuhn Children's Chorus, Ryba

Jiri Chvala, Supraphon

Oratorio de Noel, Bachchor and Bachorchester Saint-Saëns

Mainz, Diethard Hellmann, Calic

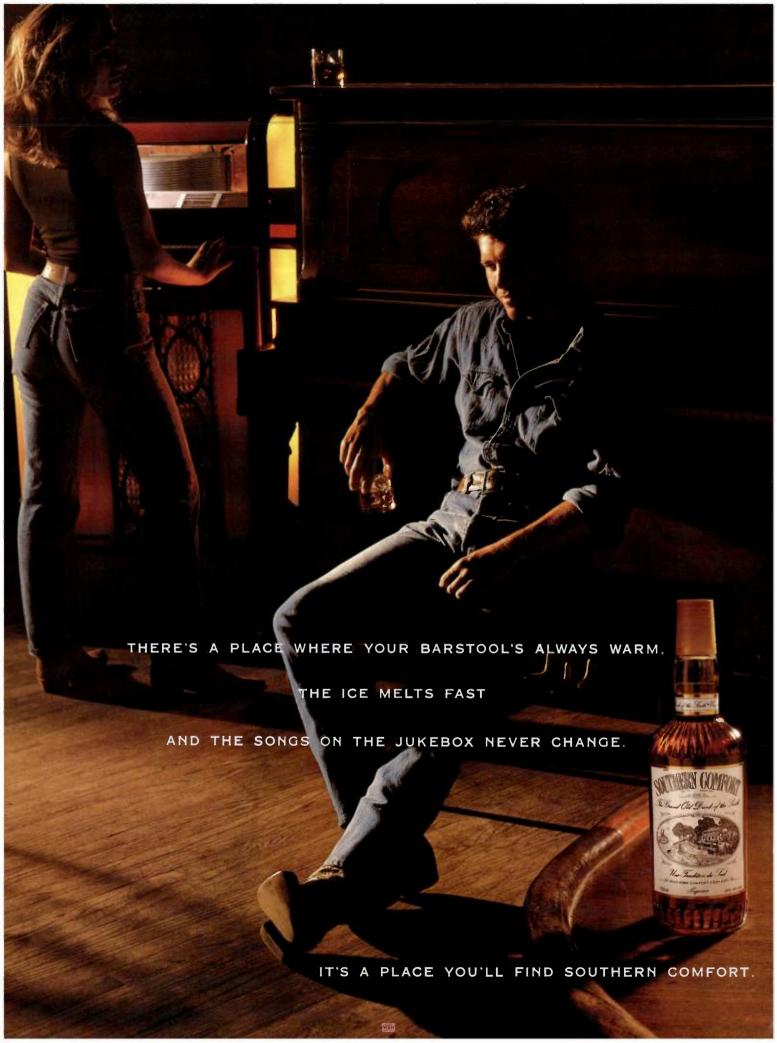
Hodie, Fantasia on Christmas Carols, Symphony Vauahan Williams

Orchestra, Sir David Willcocks, Angel, London

movement entitled "Pastorale," a lilting piece in triple time. Pleasant music, but without the subtitle one would not necessarily associate these with the Christmas season.

The last mention in this voyage of the non-cliché must go to the littleknown Czech composer Jan Jakob Ryba, who wrote a gorgeous set of choral works entitled "Pastorals." Although sung in his native tongue, of which few will understand, Ryba best evokes the spirit of Christmas through light, upbeat orchestrations and the wafting voices of a children's chorus. The sheer joy of this singing brings out the child in any listener. Happy holidays. — T. M.





BIGGEST LAUGH Denis Leary, "Asshole" MOST GUTS P.J. Harvey — for her brutally

honest songwriting

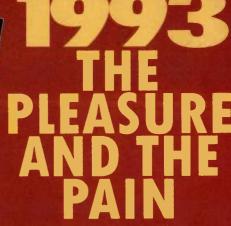
WORST SELL OUT Ministry's "New World Order"



in an ice-beer commercial **BEST SHOW** Tie: Weddings, Parties, Anything/Lowest of the Low, both at Lee's Palace, Toronto **BEST ALBUM** 

Triple Tie: Crush, Doughboys / Judgement Night Soundtrack / Hi, Andrew Cash WORST ALBUM Cyberpunk, Billy Idol OVER HYPED Bat Out of Hell II, Meatloaf

SLEEPER Perpetual Motion Machine, 13 Engines SEX APPEAL Sarah McLachlan **BIGGEST WASTE OF TIME "New" Country** SHINING MUSICAL MOMENT Neil Young doing "Helpless" on a hot summer's night at Toronto's CNE, accompanied by 50,000 fans



It was the best of times, it was the worst of times. NETWORK's critical team of contributing writers claw, paw and purr their way through the year's musical events.

#### PERRY STERN

KAREN BLISS

MOST EXCITING UP-AND-COMING ACT Tie: Liquid Bonedance (Winnipeg) /Junk (Toronto)

**BIGGEST LAUGH** Genitorturers MOST GUTS Sound Garden's



Chris Cornell for lopping off his locks

**WORST SELL OUT** 

Rod Stewart's Unplugged. What next, Rod goes country? **BEST SHOW** 

Tea Party, anywhere /Keith Richards, Massey Hall, Toronto **BEST ALBUM** Splendor Solis, Tea

Party/Hi, Andrew Cash WORST ALBUM

Bat Out of Hell II: Back Into Hell, Meatloaf

**OVER HYPED Suede SLEEPER** Blind Melon SEX APPEAL

Grant Davidson Ford from Twilight Rituals (Toronto)

**BIGGEST WASTE OF TIME** 

A veritable teeth-pulling session interviewing Iuliana Hatfield SHINING MUSICAL

MOMENT Wild T's appearances with David Bowie on the Arsenio, Leno and Letterman shows

ND COMING ACT hHead (Toronto)

Lowest of the Low's non-interview on CBC-TV's Lar To The Ground. All new bands should learn to talk less and play more

OST GUIS Molly Johnson for going eyeball-to-eyeball with music industry defeatists and never once saying "I told you so" when the Kumbaya AIDS benefit proved to be a huge success

Ministry's "New World Order" in an ice-beer commercial Concrete Blonde showe use at the Horseshoe Tavern, Toronto

Bull Last Splash, Breeders

Furnaceface

Bargamville, Moxy Fruvous. Bullshitville

Suede Debut, Bjork

Juliana Hatfield

TIME Art Bergmann — he's a piss tank with a bad attitude MOMENT Kumbaya Festival benefit for AIDS hospices,

Ontario Place, Toronto

#### JEFF BATEMAN

MOST EXCITING UP-AND-COMING ACT Tie: Rose Chronicles (Vancouver)/ Junkhouse (Hamilton, Ont.)

BIGGEST LAUGH Much Music's Steve Anthony, Erica Ehm and Master T at the PC leadership convention

MOST GUTS Randy Bachman, figuratively (it was a brave move to come back slugging at 50) and literally (he's the Big Man of Canadian rock)

WORST SELL OUT Funk king Bernie Worrell (James Brown, Talking Heads)

joining Paul Schaffer and the Word's Most Dangerously Insipid Band BEST SHOW An acoustic Richard Thompson with bassist Danny Thompson, Vancouver East Cultural Centre

BEST ALBUM Triple Tie: Gutterball, Gutterball/Faithlift, Spirit of the West / Superstar Carwash, Goo Goo Dolls.

WORST ALBUM Up On The Roof, Neil Diamond

**OVER HYPED Primus** 

SLEEPER David Gray, the best U.K. folkie since Billy Bragg SEX APPEAL Carlene Carter

BIGGEST WASTE OF TIME Television (the medium, not the group). The once, future and — until someone drives a stake through the damn thing - perennial champ

SHINING MUSICAL MOMENT Doughboys exploding into song-of-the-year "Shine" on Friday Night! with Ralph Bennurgi

23

NETWORK DECEMBER 1993







#### **ERROL NAZARETH**

MOST EXCITING UP-AND-COMING ACT
The Maximum Definitive (Edmonton)



Devon Devon

BIGGEST LAUGH Juno Awards

MOST GUTS Devon, for his comments on air at the 1993 Juno Awards pointing out out that rap and R&B are still being ignored by radio

BEST SHOW Tie: Neil Young, CNE, Toronto/Pura Fe & Soni, International Conference of Indigenous Writers, Performing & Visual Artists, Ottawa

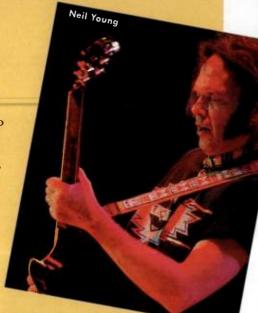
BEST ALBUM Tie: Buhloone Mindstate, De La Soul /If I Could Be With You, Marcus Roberts WORST ALBUM Dead End Kidz Doin' Lifetime Bidz,

Young Black Teenagers
OVER HYPED Snow

SLEEPER Apache Indian's No Reservations album SEX APPEAL Toni Braxton

BIGGEST WASTE OF TIME Lollapalooza '93

SHINING MUSICAL MOMENT Seeing five leading exponents of North and South Indian classical music jamming at the Rhythms of India festival, Harbourfront, Toronto



MOST EXCITING UP-AND-COMING ACT King Cobb Steelie (Guelph, Ont.) BIGGEST LAUGH Satanatras (Toronto) MOST GUTS Debut, Bjork's solo album WORST SELL OUT Neil Young's selling fla

RHONDA RICHE

WORST SELL OUT Neil Young's selling flannel tour shirts for outrageous prices at his CNE gig.

BEST SHOW The Faith Healers, Lee's Palace, Toronto
BEST ALBUM Deep End, Tsunami (on Simple Machines/Cargo)
WORST ALBUM Phazeshifter, Redd Kross
OVER HYPED Lemonhead Evan Dando
SLEEPER Perfect Teeth, Unsane

BAN DS

his year Ministry helped hawk ice beer. Last year, it was The Smiths. Did they knowingly become brewery warriors?

This excerpt is from an article printed in the University of Waterloo's Imprint: "...permission to use the material was received from all songwriters involved (specifically, ex-Smiths Morrissey and Johnny Marr and Ministry frontman Al Jourgensen). In the case of 'How Soon is Now,' because the ad only used an instrumental portion of the song, only Johnny Marr was involved. Says [Chris] Nanos [an employee of Toronto advertising firm Scalli, McCabe and Sloves which handled the Ice and Maximum Ice campaigns], 'They have made an agreement on their own that if any words would be used, Morrissey and Marr would split the money, but because we just did the instrumental, Marr gets the dough.' As for Ministry, 'they saw our previous ads and they thought it would be pretty cool to be a part of this.' — from "The Ice Age Of Rock," by Derek Weiler, Imprint.



SEX APPEAL Tie: Chris Cornell's new baldy head/hHead's drummer BIGGEST WASTE OF TIME Sonic Youth's 1991, The Year Punk Broke movie SHINING MUSICAL MOMENT

Pearl Jam show, CNE — a waterfall of teens pouring down from the stands into the general admission seats. I'm never going to a stadium show again

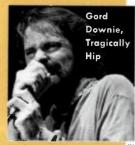
#### DAN HUGHES

MOST EXCITING UP-AND-COMING ACT Subtractor (Toronto)

BIGGEST LAUGH The Larry Saunders Show MOST GUTS Toronto Maple Leafs WORST SELL OUT Lollapalooza '93
BEST SHOW Galliano, BamBoo, Toronto BEST ALBUM Jazzmatazz, Guru WORST ALBUM Both Sides, Phil Collins OVER HYPED Cyberpunk, Billy Idol SLEEPER Dreamland, Aztec Camera SEX APPEAL Marge Simpson

SEX APPEAL Marge Simpson
BIGGEST WASTE OF TIME The rise of fascism
SHINING MUSICAL MOMENT Transcribed his page

SHINING MUSICAL MOMENT Tragically Hip performing "Wheat Kings" Markham Fairground, August '93



PAT PAYNE



DANCE POOL VOL.2
Various



DANCE WORLD VOLUME ONE Various



CHRISTMAS AT LUKE'S HOUSE Includes: H-Town & U-Mynd



PURE ENERGY Various



ACE OF BASE The Sign



ADDAMS FAMILY VÄLUES Includes: Tag Team & Portrait



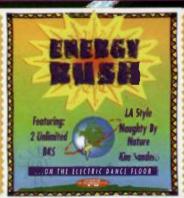
DANCE...TRAXX VOL. 1
Various



K7
Swing batta swing



DIGITAL UNDERGROUND
The "Body-Hat" Syndrome



ENERGY RUSH Includes: Naughty By Nature



Queen Latifah Black Reign

QUEEN LATIFAH Black Reign





# Music



ohnette Napolitano is drinking white wine. James Mankey is waiting expectantly for an omelet made with "American cheese." Toronto's Intercontinental Hotel isn't known for its American cuisine and Mankey is disappointed when the food arrives. "I don't like the consistency of cheddar when it gets cold. American cheese

# CONCRETE BLONDE'S DARK MOON

stays nice and runny," he says sorrowfully. Concrete Blonde's two prime players (Napolitano on vocals/bass and Mankey on guitar) are in town to showcase their new album, *Mexican Moon*. Drummer Harry Rushakoff is a no-show, citing liver problems. "We don't know if it's true or not. I hope he's all right," says Napolitano, "then I'll feel bad for being so pissed off."

The album is dark, grimy and Gothic — of all the group's recordings (Concrete Blonde, Bloodletting, Walking In London) it's the most viscerally evocative, punching a deep hole in the listener's psyche. "Jonestown," featuring a horrifying sound

bite of the crazed cult leader, is the showpiece. "We found this rare record called *The Last Supper* [with the Jones speech]. I don't think Jim Jones is dead at all. We're big on conspiracy theories. [Jonestown] was a CIA experiment with charismatic leadership," says Napolitano.

The dark-haired singer is talking a mile a minute between sips of wine. Author Anne Rice (a re-occurring source of inspiration - Bloodletting and Walking In London both conjure Rice's vampirish images) keeps cropping up. Napolitano is explaining her dancingskeletons artwork on the album's cover, derived from the Mexican celebration known as the Day of the Dead. "The death thing is interesting to me. Anne Rice gets into it in [the book] The Witching Hour. In California, people try to ignore death, but in the Catholic countries and places like New Orleans they celebrate it." More Rice, "I know Tom Cruise has bummed her out big time. His being cast in the lead for the movie, Interview With The Vampire, has bummed me out too. Sting wanted the rights years ago. He could've handled it. She told Cruise to bail, that he didn't have the range as an actor. How can they do that to her?" - M. L.

# P.J. HARVEY'S BREAKING POINT

A n uninhibited vocal dynamo, P. J. Harvey rages, moans, caws and whispers in her songs. One expects her to be a brash, angry individual, but in person the discordant rocker presents a composed and pleasant alter-ego.

She orders milky tea in her impeccable English accent and waits until after the interview to roll a cigarette. "People are surprised that I'm a very normal, approachable person," admits the bushy-

browed, exotic-faced country girl.

Harvey led a very sheltered existence, growing up in the blink-of-an-eve village of Yeovil, England, population 600. "You could go days without seeing anyone else. I ended up very shy and introverted. I still am shy. I think music is my release. It's a need I can't satisfy just talking to people."

The new album, Demolition, shows Harvey's crudest, rawest, most uninhibited self. It is a collection of 14 self-produced demos recorded on four-track, home-studio equipment, and

includes eight songs from the Steve Albiniproduced *Rid Of Me*, released this past May.

"I'm very pleased with those demos," says Harvey. "I wanted people to hear how the songs start off — just me and my guitar. It's much clearer and more intense. I want it [the music] to be on the point of breaking the whole time and I don't think that comes across on the band album. This is how I originally intended the songs to be." — Karen Bliss



ichael Hutchence has had a full day of "sabre fighting" (otherwise known as fencing). Between dodging swords he has also been learning to kick box. "It's a good discipline," he says over the phone from France. "The form I do has a fair bit of spiritual work which interests me very much." His teacher, he says, is getting him ready for a 10-day, no-talking retreat. "I'm not there yet," he says with a nervous laugh. "But it sounds great."

Today he's doing a lot of talking. He's

plugging INXS' latest album, Full Moon Dirty Heart. Recorded on the Isle of Capri, Italy, the album is in direct contrast with its predecessor. "Welcome [To Wherever You Are] was quite a big affair with giant orchestras. A bit like the tour we just did, we wanted to strip everything back and, you know, 'Don't bore us, get to the chorus.' We wanted to reestablish the more primitive side of the band."

Mixes by Bob Clearmountain, Chris Kimsey and Brian Eno add to the album's tough, eclectic sound. In contrast to the back-tobasics blues rockers, one song, "I'm Only Looking," has a warbly, romantic, Bryan Ferry feel. "I was writing stuff, poetry,"

# INXS ON SHOPPING AND KIM CAMPBELL

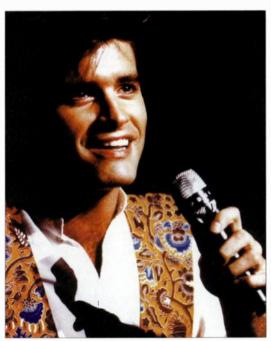
Hutchence explains, "and it doesn't usually work that well with music, but I was reading it into a mic and putting it on tape in the wee hours, and I played it to the band and they wanted to put music to it."

What's it about? "Shopping as a metaphor to life," the singer says, with a slightly embarrassed laugh.

Here's another bit of embarrassment. Did Hutchence know that ex-Prime Minister Kim Campbell, used "New Sensation" as her theme song during the PC leadership convention? "You're kidding! I hadn't heard about that. That's funny. Oh my god, we're being put to ill political end are we?" — Howard Campbell



# ROCH VOISINE: MAKING GOOD USE OF STUD-LY STATUS



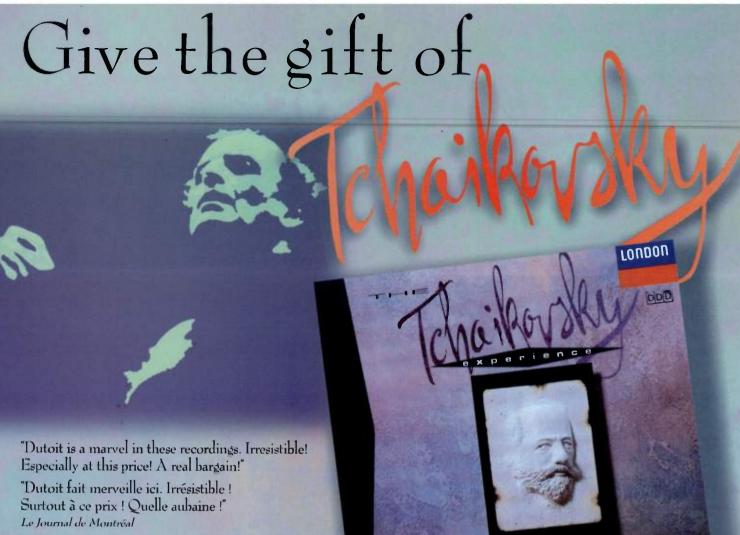
aving stolen French hearts throughout Quebec and Europe, pop heartthrob Roch Voisine is poised to capture attention across Canada with his first full-length English release, *I'll Always Be There*. The boy-next-door takes his stud-ly status in stride.

"I know who I am, and I don't stand in front of the mirror every morning," says the 30-yearold singer confidently. "But I do realize that it is effective, and I know how to use it. People who come to my concerts thinking that they're in for a nice quiet evening encounter this wild, horrendous noise of a crowd screaming two hours before and two hours after."

Following four years of sell-out shows (including a performance in front of the Eiffel Tower which was televised to 12 million viewers) and peddling more than eight million records to loyal fans, the St. Basile, N.B.-born Voisine got a taste of cross-Canada success with the English version of his hit "Helene" in 1990. I'll Always Be There is set to follow that favorable exposure with a title track co-written and co-produced by Canadian/L.A. studio institution David Foster (who has also worked his magic on Natalie Cole and Celine Dion). Foster chose Voisine to help pen music for the song, which was included in our nation's 125th birthday celebrations on Parliament Hill. The singer later made the tune his own for this record with his signature lyrics and vocals.

Even if nationally embraced, the bilingual Voisine has no intention of leaving his francophone fan base behind.

"At a show in Amsterdam some French people were disappointed because I was singing in English," he explains. "So I threw some French lyrics in as I went along. It was easy to translate and decide on the spur of the moment what language to sing in. Really, it's all the same to me." — Liisa Ladouceur



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Which Deal is which?

# BREEDERS' PROGENY

Ithough it's called Last Splash, The Breeders' second album is its first stab at the big time. The band's debut, Pod, was considered a supergroup side project of Pixies' Kim Deal, Throwing Muses' Tanya Donelly and Perfect Disaster's Josephine Wigg. After the release of Safari (E.P.) in 1992, Donelly shook off her second banana status and split — amicably — both the Muses and The Breeders to form Belly. In the mean time, Deal's twin Kelley and drummer Jim MacPherson joined up. When, during the recording of Last Splash, Pixies broke up, The Breeders became a full-time concern. "When [the band] was thought of as a side project," reflects Kim Deal, "Josephine said it was more exciting — like an extra-marital affair."

Last Splash's dreamy "Do You Love Me Now?" also marks a songwriting first for Deal. "In Pixies, the girls were always 'You bitch, I hate you.' On Pod the songs were bitchy, arabby, whiny," admits Deal. "But I'd listen to that Teenage Fanclub song "The Concept" — [vocalist Norman Blake] was talking in such a sweet way that I'd want to be his girlfriend." This inspired Deal to record the sentimental love song for Safari. The band rerecorded "The Concept" for Last Splash, says Deal, because MacPherson played it faster on tour and, "because I didn't think anyone had heard Safari." — R. R.

# BOOTSAUCE SHAKES ITS BOOTIE

ne of the highlights of the new Bootsauce album Sleeping Bootie is a cover of Rick Derringer's '70s cheese anthem "Rock & Roll Hoochie Coo." Previously, the group has covered such '70s gems as Hot Chocolate's "Everyone's A Winner" and the Ohio Players' "Love Rollercoaster." Sonny Greenwich Jr., Bootsauce's guitarist, admits that the much-maligned decade was "kind of a fun time in its way — you know, the platform shoes and big afros." But he notes that Bootsauce's affection for those years is "only tongue-in-cheek. It's a wink and a nudge."

Fashion and style aside, the music on *Sleeping Bootie* further expands the group's Chili Peppers-influenced white funk. In addition to such ballads as "The Long Goodbye," the album includes a brief country spoof called "All the Good Ones Are Gone." Says Greenwich Jr., "When recording, we tried for a different quality of sound this time, with no effects of any kind, just to give it a fatter sound." Of course, the requisite "found" samples (such as a woman's voice muttering, "God, I hate rock and roll") were added later.

As with Bootsauce's two previous albums, the new one will be released in the U.S. Greenwich Jr. acknowledges that "if you really want huge success, you have to do it in the States," but stresses that "we're Canadian, so obviously this is home turf for us." The group is still based in its native Montreal, and enjoys a warm relationship with the PolyGram label, which has worked very hard to promote all three albums.

Greenwich Jr. says the *Sleeping Bootie* tour is "a fun live show, completely different from the other tours — different set design, a whole new show." — *Derek Weiler* 



At the hub of Toronto's underground music community is DINNER IS RUINED.
Original Riot Grrrls FIFTH COLUMN, singer/actress REBECCA JENKINS,
CHICKEN MILK and radio station CFNY's recent \$100,000 winners HHEAD have
all recorded in DIR singer/guitarist/songwriter DALE MORNINGSTAR and drummer DON KERR's studio The Gas Station. Chippewa, Ont., native Morningstar is happy to be involved in the community. "When I first came to Toronto," he says,



"there were musicians I liked and I wanted them to know what I was doing." With contributors such as bassist JIM FIELD, PAPPA

Boy Professor and Bakey Man, DIR is a kind of micro-community itself. Morningstar describes it as "more of a collective than a band." The latest release, Love Songs From The Lubritorium, features a collective of instrumentation — a sonic assault of piano, Kalimba, horns and dictaphone.

In a club in Toronto's west end, New York's **Eve's Plum** was faced with a dilemma. The opening act, **Eleven**, couldn't make it and the crowd was sparse. Cancel the show? Vocalist **Colleen** (please, no last names) had a better idea. "Let's all switch instruments," she yelled. "The rest of the band — guitarist **MICHAEL**, bassist **CHRIS** and

drummer **BEN** — was in agreement and they had a great time. After, a conversation about the band's name (inspired by *The Brady Bunch*'s "Jan," acress **EVE PLUME**) lead to a discussion of child stars, which ended with Colleen shouting, "I'm **DANA PLATO** [the infamous, gun-toting *Different Strokes* star] — don't @#\*! with me."

Eve's Plum likes its fun, but its music is seriously good. Witness envy, a collection of noisy, pop-driven vignettes about humankind's darker desires.

Producer-demigod STEVE ALBINI seems to be a Canadiana aficionado. He's worked on recordings by SHADOWY MEN ON A SHADOWY PLANET (Sport Fishin'), PHLEG CAMP (Ya'Red Fair Scratch) and KING COBB STEELIE (as yet untitled). Halifax photographer LAURA BOREALIS (of SLOAN cover-art fame) has also been spending a lot of time in Albini's hometown of Chicago, gal-paling with the BIG BLACK [Albini's one-man band] mastermind. But beware: Albiñi's work with Shadowy Men and Phleg Camp was almost universally drubbed by critics and King Cobb Steelie is reportedly trying to salvage its sessions with intensive remixing. Maybe Virginian group TSUNAMI had the best idea — the band recorded at Albini's house with a different producer (yet to be released).

Make it your New Year's resolution to listen to the new albums by FLOP (Whenever You're Ready), HAZEL (Corridor of Love), SEAWEED (Four) and SUPERCONDUCTOR (Songs For Girls). — Rhonda Riche

Edie Brickell's husband is not suffering from a lack of opinions. Holding court in his sumptuous Brill Building office in New York City, Paul Simon is expounding on violence, the media, lack of melody in modern music and growing old. Watching him pontificate, between Marlboro puffs, is a group of international journalists

#### WHAT DO YOU THINK ABOUT "GANGSTA" RAP?

When people make their living selling rage, they can't pretend they shouldn't be judged or criticized. Rap has focused on one element that has come to represent the entire inner-city voice, and yet there are many strains of thoughts and values that co-exist there. It's long overdue for someone to say 'I find this offensive and it doesn't express the way I feel.'

# WHY IS VIOLENCE SUCH A PERVASIVE PART OF AMERICAN CULTURE?

It is simply the strongest idea, being most powerfully expressed and that's what rules. If the idea is that we live in a brutal world and everybody says it's true, well, it is true because that is the idea that predominates. If you want it

at Sam's

to change, you have to express another idea just as strongly. It's easier to entertain by blowing people's heads off than getting inside their heads and showing them something else.



#### WHAT'S THE MEDIA'S ROLE?

When you describe the country by digesting print or TV media, you get an inaccurate picture. There are a lot of different cultures that function side by side, but if you have 100 TV

channels that have to be filled up to maximize profits, you get the wrong impression.

# How does it feel to be an aging POP STAR?

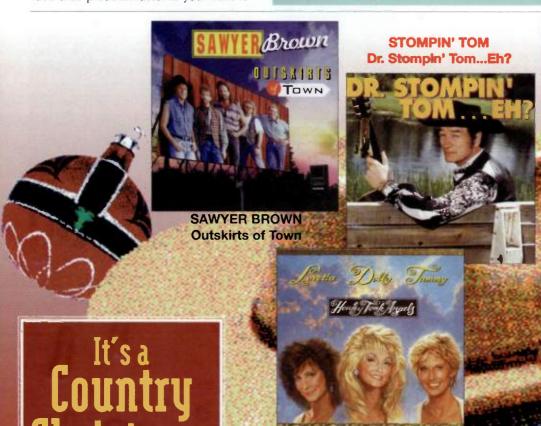
The public forgets about the age factor. The same way they forgot about Miles Davis' age, or B.B. King. No one says I don't want to hear Willie Nelson because he's 60. The chronological age adds up, but you don't actually get any older.

PAUL SIMON 1964/1993, Warner

LORETTA, DOLLY, TAMMY

onky Tonk Angels

Yes, songs from the Art Garfunkle years are included! This three-CD set features "Graceland," a demo version of "Bridge Over Troubled Water," "The Sound of Silence" and "50 Ways to Leave Your Lover." It also contains S&G's 1957 Tom and Jerry hit "Hey, Schoolgirl" and a new Simon tune, "Thelma." Super hilarious is the intro to the set's 44-page booklet, taken from *Poppy Tender* (Simon's 1965 solo effort). He eats a little humble pie when he says, "It is discomforting, almost painful, to look back over something someone else created and realize that someone else was you." — M. L.





CHARLIE MAJOR
The Other Side



CHET ATKINS, LYLE LOVETT, GARTH BROOKS AND MORE Asleep At The Wheel: Tribute to the Music of Bob Wills and The Texas Playboys

#### SAVANNAH RECORDS

# FROM COWBOYS TO GIRLS

Ten years ago, Brian Ferriman sold his recording facility, Springfield Sound Studios in London, Ont., stopped producing heavy metal bands and managing rock acts, and relocated with his wife Suzie to a townhouse in Port Credit, Ont. There he started Savannah Music — Canada's largest independent country label, music publisher and management company.

"For the first few years I survived by keeping the overhead low, which included working out of a tiny office in the basement," says Ferriman, calling from his new Nashville headquarters (he also maintains an office in Toronto).

Savannah's management roster includes superstar Michelle Wright and

the label boasts Anita Perras, The Good Brothers, Gary Fjellgaard and One Horse Blue.

Although country music is not Ferriman's background — he paid his way through the University of Western Ontario (where he studied business, English and drama) by playing guitar and keyboards in

rock bands — the entrepreneur developed an appreciation for the genre when he was hired in the early '80s by country station BX-93 to produce the winners of its Country Roads Talent Contest.

At the time, Canadian record labels weren't interested in anything twangy. "I had to put up or shut up when I started Savannah," admits the 43-year-old father of two, who went on to snag product distribution deals with Quality, RCA, Warner and currently Sony.

Ferriman, who has received numerous Canadian Country Music Association awards, including Manager Of The Year, Record Company Of The Year, Music Publishing Company Of The Year and Record Industry Person Of The Year, has always had a global vision.



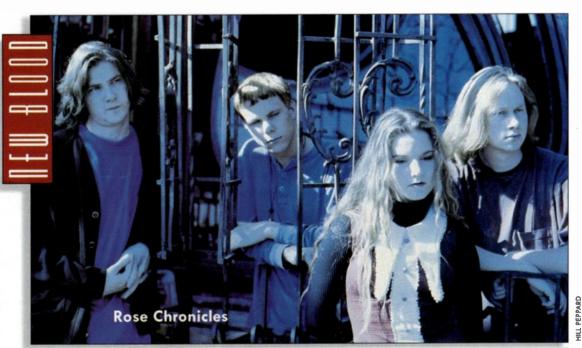
M 41 S 11 C

"If you're a Canadian in the country music business, I think right away you develop an export mentality," he says. "It doesn't take too much of a leap of faith to imagine the possibilities of the format moving beyond America to encompass the world."

Today, Ferriman and his wealthy business partner Peter Thomas (former owner of the Canadian chain of Century 21 real estate offices) are optimistic about the future. "We've got financial staying power and access to expertise that surpasses many other companies in Canada.

"It's not rocket science. It's a combination of focus, hard work and relationship-building. Bruce Allen [Bryan Adams' manager] says a manager is nothing more than a guy with a good rolodex and the ability to get his calls returned." — Brenda Whitehall

Michelle Wright and Savannah founder Brian Ferriman.

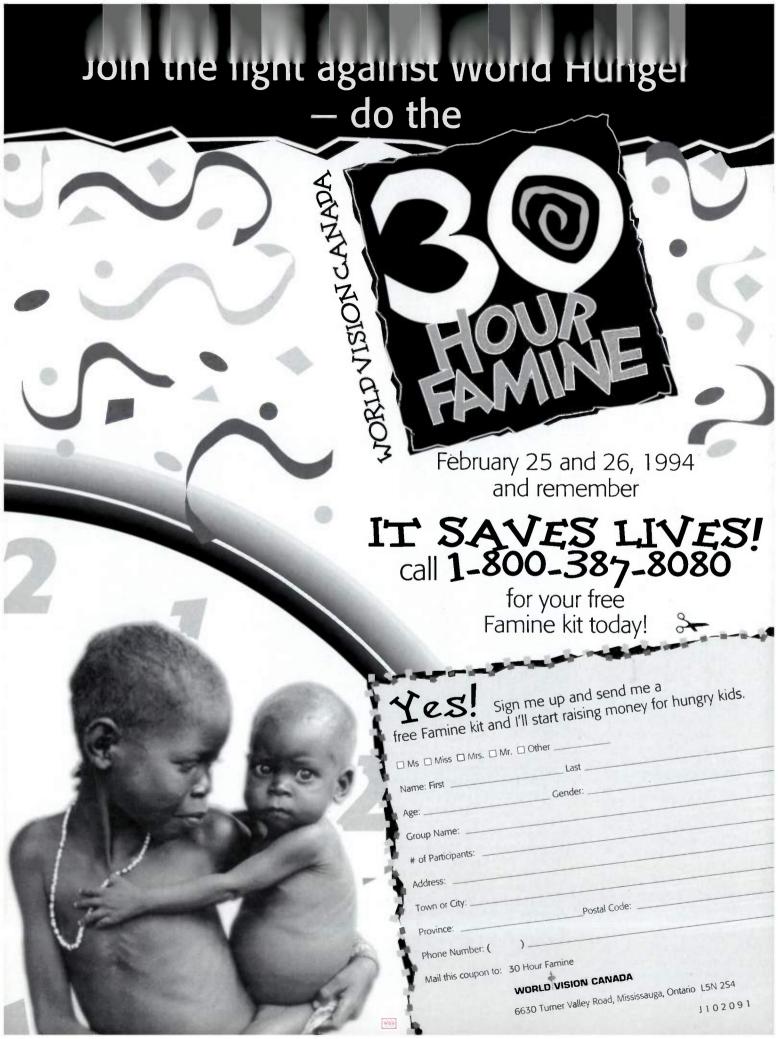


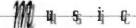
They share a record company, some uncanny vocal similarities and a ballpark sound, but likening the members of Rose Chronicles to Nettwerk Productions labelmate Sarah McLachlan only goes so far. "So many people are saying [vocalist Kristy Thirsk] sounds like Sarah, but when Sarah started she was always being compared to Kate Bush," reasons bass guitarist Judd Cochrane, 20. "In time it'll pass and Kristy and us will be recognized in our own right."

Signing the young Vancouver quartet with the deceptively muscular, melodically beautiful modern-rock sound was the job of Nettwerk's Mark Jowett, the same visionary who discovered McLachlan in 1988. "To be honest, I was hesitant only because I knew there'd be all this talk about them and Sarah," explains Jowett, who co-produced the band's debut EP Dead and Gone to Heaven and its forthcoming full-length album Shiver. "Because Kristy uses her upper voice the way Sarah did on Touch [McLachlan's 1988 debut], there's some basis to the comparison, but Kristy does a lot more talking and strange vocal things."

Experimental, emotionally intense soundscapes and mood pieces abound on the remarkably mature Shiver. "We've metamorphosed in the last year from acoustic and poppy to something a lot darker and more textured," explains Cochrane. "[First single] 'Awaiting Eternity' is quite commercial, but on other songs we wanted to pull off surprises and turn heads." The EP's title track, for instance, is an instrumental built around tapes of a torrential thunderstorm and the eerie pulse of the didgeridoo.

Rounded out by guitarist Richard Maranda and drummer Steve Van Der Woerd, Rose Chronicles will begin touring in earnest in the new year. — Jeff Bateman





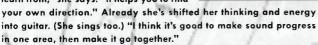


hat do you call jazz with splashes of blues, folk, funk and world beat? CASSANDRA WILSON calls it "process music." As she sees it, Blue Light 'Til Dawn (her debut recording for Blue Note Records)

"happened as the result of opening up the things I've been influenced by. It takes courage to surrender to the process, to allow the project to become. But then it can become bigger than what you had in mind."

She credits her producer CRAIG STREET with acting as midwife. "He got the stuff out of me and encouraged the sparse instrumentation." This is not a traditional jazz recording, but Wilson is loath to set barriers for music. "Jazz is not a static form. It grows and evolves, it takes in and gives out. There are layers of existence and of music and we do ourselves a disservice when we box ourselves in."

Canadian DAWN THOMSON has decided to broaden her music boundaries by moving from Montreal to New York. "There are so many different situations to learn from," she says. "It helps you to find



Thomson's The Best Things In Life (her Jazz Inspirations label debut) includes a couple of tunes by her sister, SHANNON. "I feel an immediate link with her music. And the lyrics she writes seem easy to sing." And

> the music Thomson creates with bassist PAT COLLINS, drummer JERRY FULLER, saxophoist JOHN NUGENT and planist DON THOMPSON is easy to listen to.

> Some other timely offerings from Jazz Inspirations include VITO REZZA and FIVE AFTER Four's Notorious, and a self-titled project from Winnipeg guitarist GREG LOWE. Blue Note has exquisite reissues from BETTY CARTER, CARMEN MCRAE and JUNE CHRISTY, PolyGram brings you MEL TORME live At Michael's Pub in New York, as well as Light Out Of Darkness, SHIRLEY HORN's tribute to RAY CHARLES. And

HARRY CONNICK JR. has made a seasonal gift to his fans with When My Heart Finds Christmas, on Sony Records. — C. J. Wren



Dawn Thomson

# COLIN JAMES SWINGS

Ivis is alive and playing drums for Colin James. Had you been present during the recording of James' new album, Colin James And The Little Big Band, you would have seen the King sitting behind the drum kit, reincarnated as John Rossi from Roomful Of Blues. "When you see the video for 'Cadillac Baby' [the album's first track], he's the guy doing the Elvis impersonations," confirms James. "If

you listen closely, there's laughter in the background on a lot of the tracks. He was doing his Elvis thing right through a lot of the songs."

Recorded in two weeks and produced by Chris Kimsey (The Cult, Psychedelic Furs), the project was a tribute to an era (1948-56) "that really set the stage for rock and roll." James did it because he wants to set the record straight. "I love that music. I've never had a chance to play traditional guitar styles and I needed a change-up. I think it'll be better for my next record [due in the spring] and finally put to rest whether I'm a blues player or not." - D.H.



# **CULTURE BEAT'S ENERGY BLAST**

veryone who picks up the new CULTURE BEAT album Serenity ◆ (Dance Pool/Epic) is destined to discover that the current club Ismashes "Mr. Vain" and "Got To Get It" are only the tip of the iceberg. The first single in more than two years by this Euro-dance duo, "Mr. Vain" is an energy blast that has dance floors smoking around the globe.

Comprised of TANIA and JAY, Culture Beat's joyous approach to dance-floor music is unparalleled by any other act. Imagine the inspirational elements of INNER CITY teamed up with the epic quality of KLF and the foresight of MOBY. A match made in disco heaven.

Toronto DJ CHRIS SHEPPARD and crew, better known as BKS, have released a second album of sonic delights. Entitled Dreamcatcher (Quality), the album's trance/NRG direction is a welcome change

from the project's hard-edged, technobased debut.



Rap "new school" masters, the Jungle Brothers and De La Soul, each return to the fore with, respectively, J Beez Wit The Remedy (Warner) and Bulloone Mindstate (Tommy Boy) — others bow to their rhymes. Meanwhile the hemp-hop revolution continues on CYPRESS HILL'S latest Black Sunday (Ruff House/Columbia). Innovative production and a killer groove unite to make this an exquisite album.

MK (Mark Kinchen) has taken time from a busy remix schedule

to release a spirited debut, Surrender (Charisma). Recorded with smokey vocalist ALANA SIMON, it includes underground club hits "Always" and "Burning."

Christmas house parties are incomplete without the massive house mix NON STOP (Strictly Rhythm). This superb compilation of underground/NRG master-beats has been skillfully segued by N.Y.C. DJ "LITTLE" LOUIE VEGA. Toronto indie label HI-BIAS continues its newfound partnership with BMG with the release of Rhythm Formula — a divine exploration of innovative house and trance



have complimented a fine new album, Very (Parlophone), with a limited-edition issue (only 2,000 in Canada)

that includes an additional album of instrumental trance/dance material entitled Relentless. No confirmation as of yet on a separate release for this six-track wonder. In the meantime, prepare for 1994 with a copy of Surfing on Sine Waves (Wax Trax!/TVT), a stark look a the future of dance by Polygon Window - another challenging project by prolific Englishman RICHARD D. JAMES of APHEX TWIN fame.

Andrew Zealley







Here's a disc player you can take anywhere you go. It's small, lightweight, portable, recordable and shock-resistant. The discs are tiny - only 2.5 inches yet they hold up to 74 minutes of superb digital audio. And the Mini Disc is just as durable as the CD. You can play a Mini Disc millions of times without any degradation or wear.

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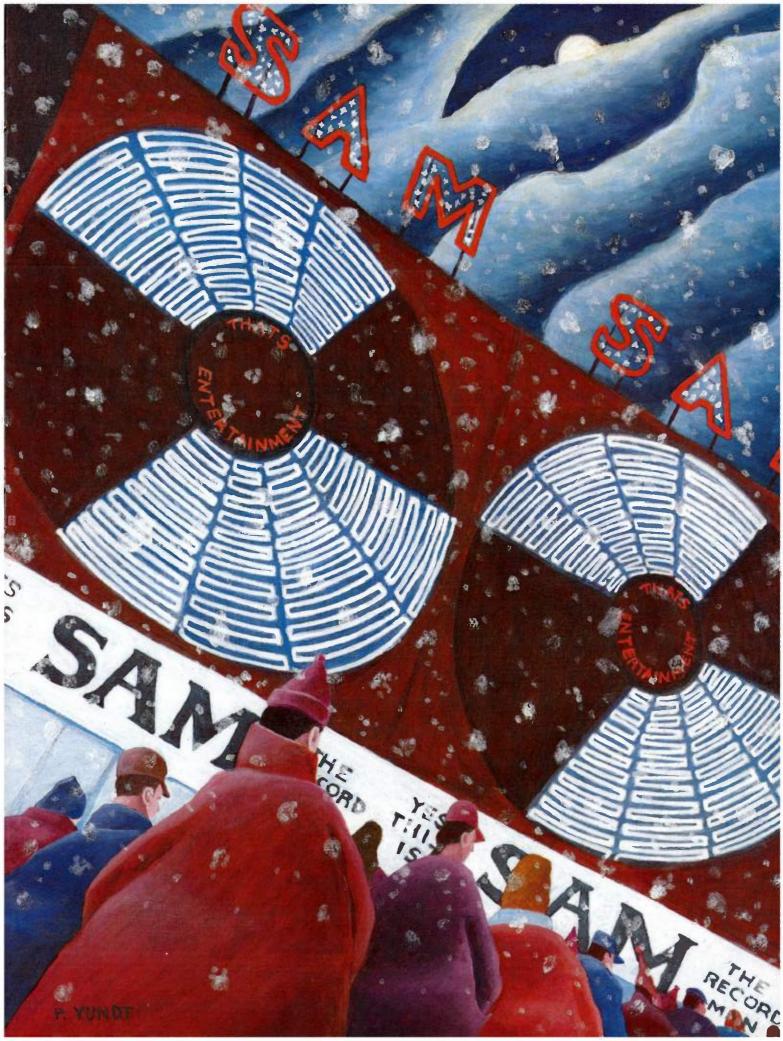
automatic time and date storage, title function and automatic location of blank disc space. Direct Access 10-key operation is provided with 2-line. 12-character, back-lit LCD for key functions and disc title and artist name. Stereo mic jack is included. Operates on rechargeable battery, AC adaptor and car battery and comes complete with headphones, carrying case, patch cords and rechargeable battery.

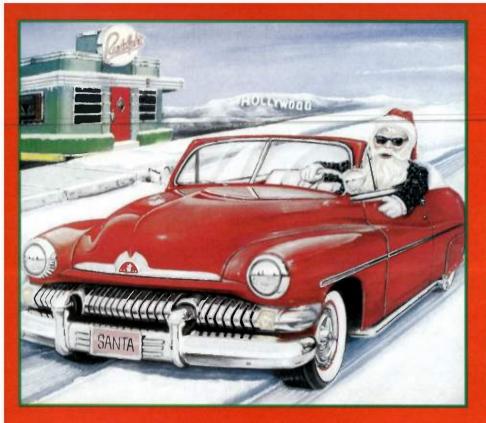
## **MZ-2P PORTABLE PLAYER**

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Phil Collins Both Sides



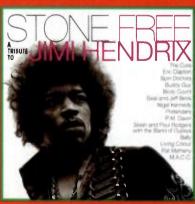
Even Cowgirls Get The Blues O.M.P.S. performed by k.d. lang



10,000 Maniacs MTV Unplugged



Common Thread
The Songs Of the Eagles



Stone Free A Tribute To Jimi Hendrix



Jackson Browne I'm Alive



Linda Ronstadt Winter Light



Color Mc Badd Time And Chance



INXS Full Moon, Dirty Hearts



Michael Crawford A Touch Of Music In The Night



David Foster
The Christmas Album





26

LUCKY DUBE is the biggest-selling recording artist in South Africa and the first in that troubled country to beat the government's reggae ban. His home audience is

both black and white, and it hears his call for racial unity.

Reggae is by design a tool for peace and, as a Rastafarian,
Dube believes his music can help heal the world. However, he
stops short of calling his work political. "Music goes to everybody's house, it goes where politicians don't go," Dube recently told
the Miami Herald. In spite of the traditional sentiment, he is very
much a contemporary reggae artist. On his new album Victims,



Lucky Dube: A unifying force in South Africa.

of that is the group TRISAN, a mix of western and oriental music. Trisan is comprised of CLANNAD founder POL BRENNAN, China's Guo Yue, master of the Chinese bamboo flute and Japanese percussionist Joji Hirota, whose compositions are influenced by Buddhist philosophy. The self-titled collaboration features eight original songs and, as you might imagine from their backgrounds, has a meditative mood.

There is deliberately less blending of cultures on A World Out Of Time, Volume 2. This is the second compilation of Madagascar music recorded by guitar players, multi-instrumentalists and friends DAVID LINDLEY and HENRY KEISER. The two travelled between the

different clans that make up the island's culture, recording and playing with the musicians and encouraging some new

musical liaisons on the island. As on Volume 1,

there is a mix of both traditional and pop artists.

Du cor

REGGAE,
BUDDHISTS AND
MADAGASCAR

Dube's clear-eyed songs are both strong and compassionate, personal and universal.

Still playing reggae, ZIGGY MARLEY AND THE MELODY MAKERS bring a youthful freshness to their work, without letting down the lyrical end. The band's latest, Joy and Blues, shows off the group's musical chops as it continues to mix current pop influences into reggae.

The RealWorld record label, under the philosophical stewardship of PETER GABRIEL urges musical relationships between different musics and cultures. One recent result

The ever-youthful Ziggy Marley.



Adventures in Afropea 1 with mixed results. The recreated African rhythms are sublime, but too much pop makes the band sound like a world music version of BANANARAMA. — Karen Gordon

Y CONNICK JR.

My Heart Finds Christmas



WENDY & CARNIE WILSON Hey Santal



BRUCE COEKBURN



AARON NEVILLE Aaron Neville's Soulful Christmas



A Norman Rockwell
CHRISTMAS

A Norman Rockwell
Christmas

CalCKBURN Christmas

M 4 5 4 6

aby Animals enlisted the production/engineering team of Ed Stasium and Paul Hamingson (who have worked with Living Colour and The Ramones) to produce the group's second album - Shaved and Dangerous - after the selftitled debut chalked up three Aria awards (a Grammy or Juno equivalent) as well as quadruple platinum sales in the band's native Australia. "The raw edge that Stasium brings to recordings," says bass



player Eddie Parise, "gave the new album a live, tight sound."

Second albums can be a curse to rock groups, particularly if

#### BABY Animals Keep Ball

ROLLING

they lack sufficient creative impetus to keep the snowball rolling. Shaved and Dangerous is one of those rare albums that not only succeeds in

maintaining a buzz, but it is as strong, if not stronger than its predecessor. And if beating those odds isn't inspiring enough, the bulk of Baby Animals' material is put together by three band members, lead singer Suze DeMarchi, guitarist Dave Leslie and Parise, unlike most writing teams which are duos.

A recent tour opening for Robert Plant in the U.S. should further the Baby's popularity in this hemisphere. — Brian Rabey

#### GAYE DELORME: BIG ON TALENT, LOW ON PROFILE

aye Delorme's relative anonymity belies his vast musical experience. The Vancouver-based guitar virtuoso has performed with Jann Arden, Chuck Berry, and Diana Ross, to name a few; has worked with comedians Cheech and Chong on movie soundtracks, and won a Grammy nomination for their "Earache My Eye,"; and wrote "The Rodeo Song," an early-'80s classic for Edmonton band Showdown.

With his second solo release, *Borderline*, Delorme hopes to become known beyond industry and musical circles — not only for his masterful blues, Spanish, jazz and rock-tinged playing, but also for his songs. "People who listen to *Borderline*, who aren't in the industry, they enjoy the songs, but people in the industry relate to me by my guitar playing or "The Rodeo Song" or Cheech and Chong, but I don't really worry about it," says Delorme.

And while being an under-appreciated guitarist, who sometimes

has to fight off comparisons to J.J. Cale and Mark Knopfler, can be frustrating, Delorme says making his own records and playing live are what keep him going.

"I could have stayed in the music business in Los Angeles, but slowly I would have been assimilated onto the golf course, and I'm just not that kind of person," he says, with a chuckle.

— Stephen Hubbard

Delorme: Enduring comparisons to Mark Knopfler.



#### A YEAR IN THE LIFE OF TOM HOOPER

saltspring Island, the Gulf Island [between Vancouver Island and the B.C. mainland] with a Mediterranean climate."

The balmy climate the real-estate brochure bragged about wasn't very evident when my girlfriend and I left Vancouver and moved to the island in October of '92. Upon arriving, our '78 Malibu station wagon was promptly frozen under two feet of snow for a record-setting 21 days, leaving us with no option but to hike a quarter mile down to the main road and then hitchhike into Ganges (Saltspring's sprawl-

ing metropolis, population 4,000) for supplies.

After arriving home, I'd get the fire blazing, slip into my overalls, light up my pipe, pull out the banjo and practise the theme from Deliverance.

One day I had to fix the septic system (which takes away all the horrible stuff we flush down the toilets and pumps it up a hill, releasing it into the ground). You see, due to the unseasonably cold weather, our septic pipes were frozen. After numerous trips up an icy hill with buckets of hot water, a couple of yellow showers and free

advice from Lee the plumber, the water finally flowed freely.

The good thing about having a septic system is that whatever you put down your drain ends up in your soil and inevitably in your drinking water. You think twice about where you pour chemicals and garbage. In the city it's all too easy to dump poisons down the drain (I used to) because you don't see where it's going.

Winter gave way to spring and it was time to get the garden ready, which meant building a fortress to keep the rogue deer out. The fence had to be at least six feet tall, on flat ground (more on hills). With no fence, the deer will eat your entire garden in no time. Some of the younger deer were seen standing just outside the garden fence wearing their trademark denim jackets, smoking and insulting the already exasperated gardener.

Summer finally arrived, friends and family appeared and we had bonfires at night under amazingly bright stars.

Then fall came and the septic system broke again. Working on it has become my hobby.

Now, the winter wood must be cut and stacked.

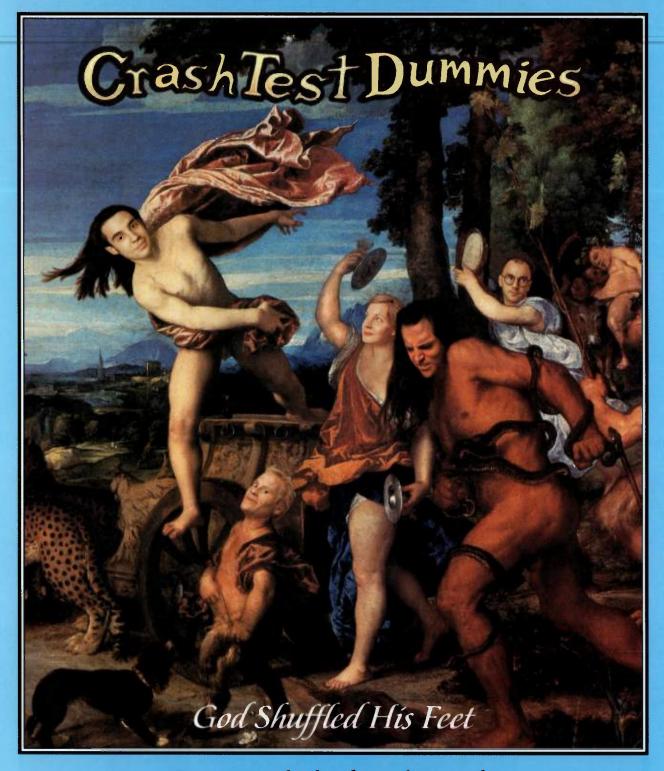
What a year. Oh yeah, and I wrote a few songs.

Tom Hooper is the former bassist/vocalist of the now splintered Grapes of Wrath. He and ex-Grapes Vince Jones and Chris Hooper have formed a new group, Ginger, and are touring Canada this winter to promote a new, self-titled E.P.

> Hooper: A man and his septic system.



# Melodic wanderlust unchained...



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ARISTA









**RAGAMETTAL** BYZNYZZ, Virgin THE MOZZ

This ambitious effort

from veteran Vancouver rocker and producer The Mozz combines metal riffs with funky dance grooves and slammin' rhymes courtesy of Toronto-based rapper Mystah Munroe. Munroe's raps are crisp, and most of the music kicks, but the album falls apart whenever The Mozz takes to the mic and utters his spoken-

word rhymes, in a raspy,

guttural monotone. — S H.

#### TITANIC DAYS, LR.S. KIRSTY MacCOLL

Titanic Days is pop in the best, most pure sense of the term. Sweet melodies and clever lyrics cast against an everchanging musical backdrop make this MacColl's best work

# **BRUCE COCKBURN**

Bruce Cockburn's first Christmas album will not disappoint fans of the veteran singer/songwriter, particularly those who prefer to hear his acoustic guitar front and centre. While not everyone used to "traditional" arrangements of seasonal standards such as "Silent Night" and "God Rest Ye Merry Gentlemen" will embrace this album, Christmas is an apt representation of Cockburn's diverse career. Along with the more wellknown holiday fare, he offers Native, French and Spanish

carols, which make this a truly multi-cultural offering. — S.H.

#### **CHRISTMAS** INTERPRETATIONS, A&M **BOYZ II MEN**

Another entry in the seasonal sweepstakes, Christmas Interpretations is a little different from a lot of other holiday releases in that it offers songs of a spiritual nature while avoiding most of the classics. And while that could be a detriment for another group, Boyz II Men is perfectly suited to render such R & Btinged tracks as "Share Love" and "A Joyous Song," without feeling the need to do yet another cover of "White Christmas." — S.H.

#### HEY SANTA!, ERG/SBK **CARNIE AND WENDY WILSON**

Although the Wilsons start off

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on the syrupy side of Yuletide with the title track, they soon fall in line with more traditional arrangements and a highlight is "The Little Drummer Boy," straight from the Bowie and Bing duet of '77. Their harmonies work well on most tracks and a bonus home recording — produced by Brian Wilson — of two very young Wilsons singing "I Saw Mommy Kissing Santa Claus" closes the album. — B.R.

#### **MESSAGE IN A BOX: THE** COMPLETE RECORDINGS, A&M THE POLICE

As a product of the '70s new wave scene, The Police sounded like, well, a ROCK BAND, warts and all. It's easy to forget that the Stingmeister was once an angry young pseudo-punk popster. During the group's meteoric rise to the top there was friction,

to date. From the slow dance groove of "Angel" to the acoustic-based "Last Day of Summer," Titanic Days is an exquisite example of shimmering, intelligent music. — S.H. CHRISTMAS, True North

# S on $\mathfrak m$ d left fronts

craziness and the odd musical misadventure. It's all here, including the five albums, the B-sides and a few live cuts. The booklet is a good overview, although there's nothing new for the hardened Police fan. The candid comments from Stewart Copeland, Sting and Andy Summers are often hilarious. - W.I.

#### AARON NEVILLE'S SOULFUL CHRISTMAS, A&M AARON NEVILLE

Trying to bring soul to this collection of (mostly) crooning standards is a tricky task. Neville — a man who could sing the phone book and make you swoon — more than rises to the occasion. You may be playing this one well past Valentine's Day. — R.R.

# A REAL DEAD ONE, EMI

Finally! Truth in advertising. This so-called 'live' album suffers from poor recording quality and uninspired performance. For die-hard fans only. — R.R.

# JIMI HENDRIX TRIBUTE, Warner VARIOUS ARTISTS

We've got the good, the bad and the ugly on this tribute. Good: trippy tracksters (The Cure, Belly and P.M. Dawn). Bad: note-for-note imitators (Pearl Jam, Body Count and Spin Doctors). Ugly: bold but over-indulgent failures (Nigel Kennedy, Pat Metheny). — R.R.

# THRASH WALTZ, Worlch Music/MCA THE MORGANFIELDS

Guelph, Ont.-based The Morganfield's first release was cute 'n' quirky. *Thrash Waltz* is hard and incisive. The folky debut was a treat. The follow-up is a meal. — R.R.

#### SIZE ISN'T EVERYTHING, Polydor BEE GEES

You have to give the brothers

Gibb some credit — instead of jumping on a kitsch or disco revival wagon, they are sticking to the adult contemporary music they've been perfecting since the early '80s. They have faith in their music and that confidence shines on what must be their 30th album. — R.R.

#### NEON BIBLE, Blackheart 39 STEPS

This Montreal combo has been grabbing at the brass ring since the punk days—either because the members are masochists or they really love what they're doing. Whatever drives them, it translates into an album of infectious, energetic blues rock.—R.R.

## THINGS A GWAN, Isba/Sony D. J. RAY

Sultry, saucy dancehall from Toronto's D.J. Ray, ably aided by producer Scopio. R&B inspired grooves and Juliet Nelson's rich guest vocals help *Things A Gwan* rise above the rest. — R.R.

#### FROM MASHVILLE TO MEMPHIS, THE ESSENTIAL '60s MASTERS, RCA/BMG ELVIS PRESLEY

Beginning with his first sessions after returning from two years in the army, and ending with the Memphis sessions of early 1969, this five-CD set chronicles Elvis's maturation as an artist. Missing are movie soundtracks (no Clam Bake!), TV specials, Las Vegas recordings and religious albums. The 130 selections were taken from 16 secular sessions throughout the decade and, even as Col. Parker drove him into breakneck speed, Elvis managed to cut some great sides. A lame version of "Hey Jude" is the only big disappointment. Similar to last year's '50s box-set,

the packaging and accompanying booklet are out standing. - W.J.

#### 2 1/2 YEARS, Denon ELVIS COSTELLO AND THE ATTRACTIONS

While some artists put three to five years between albums. this four-CD set chronicles the young Declan McManus recording some 61 songs in the first 2 1/2 years of his career. My Aim Is True, This Year's Model and Armed Forces are included along with alternate acoustic versions, live B-sides and many non-LP cuts. A special treat is the *Live* at the El Macambo disc. which showcases the rocking new wave band of the late '70s. The remastering is excellent, especially on the early stuff. — W. J.

#### SOON, Liberty

#### TANYA TUCKER

Country artists, having more of a commercial bent than many of their counterparts in other musical categories, tend to put albums out "on schedule" rather than when they are creatively inspired. Rather than create a true labor of love, they produce "product." Nothing here approaches the eloquence of "Two Sparrows In A Hurricane" although "Silence Is King" comes close. — D.H.

#### BRIAN DICKINSON,

Jazz Inspiration/MCA

The Juno Award-winning pianist, along with bassist Kieran Overs and drummer Jerry Fuller, deftly weaves his way through eight well-known selections such as "Good Morning Heartache," "All of You," and "Beautiful Love." He has a crisp, energetic touch that is a joy to hear. — C.W.

#### PETER DELANO, PolyGram

Big name players such as

Michael Brecker (on sax), Ira Coleman (on bass) and Lewis Nash (on drums) do nothing to detract from Delano's strong presence on piano. He wrote all but three of the 12 tunes and assisted in the arrangements. The inclusion of sax and trumpet pumps up the energy, but more piano would have been nice. An intense, always impressive player, especially in light of his age . . . 17. — C.W.

#### MAURICE DURUFLE: COMPLETE MUSIC FOR CHOIR, Bis

#### ST. JACOB'S CHAMBER CHOIR, GARY GRADEN

The featured piece of this disc is the

"Requiem," composed in 1947. Mixing rich choral harmonies with organ accompaniment, Durufle's emphasis is on the final reflection between one's self and one's God. No fire and damnation here, only serenity. The other major work "Cum jubilo" has a unison choir singing a traditional Gregorian melody with an organ playing modern harmonies. The resulting contrast is beautiful. The recorded sound is superb. — T.M.

#### CHRISTMAS IN VIENNA, Sony PLACIDO DOMINGO, DIANA ROSS, JOSE CARRERAS

Affected singing. Overblown arrangements. The usual clutch of carols. Someone must have figured that two thirds of the *Three Tenors* plus one third of the Supremes should equal one hit record. No doubt they will be correct. Merry crossover Christmas.— T.M.

David Henman, William John, Thom McKercher, Brian Rabey, Rhonda Riche, C.J. Wren

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# e t t e r s

#### TRANSFORMED

I watched this movie with my little brother called *The Transformers*. It was a cartoon about robots and I can't seem to find the soundtrack. Secondly, I'm a b-i-i-i-g Michael Jackson fan. Is there any video tape that's a collection of all of his videos?

Spencer McKee

The Transformers soundtrack is available as a U.S. import on BMG/Scottie Bros. 72392-75242-2. There is no compilation Michael Jackson video. Here are the titles available: The Legend Continues... Vestron VES 6368 (25 songs in a starstudded biography/career retrospective), The Making of Thriller Vestron VES 1000 V, Moonwalker Sony 24V-49009.

#### **COMPILATION CONUNDRUM**

Could you please tell me if there is any compilation of hits of Sweet, King Crimson or Joni Mitchell?

Pierre Paquin

A Best of Sweet is available from Capitol Records (C2-80324). Also available is a U.K. import from Trend Records on the Collector Series label CCSCD 230. There are three best-of sets of King Crimson: A Young Person's Guide To King Crimson which is unavailable at the present time, Frame By Frame — The Essential King Crimson is a four-CD box set from Capitol/Virgin KCX2-86768 and the Compact King Crimson, a two-disc retrospective. There is no greatest-hits title available from Joni Mitchell because

she fears that her back catalogue would be deleted if a hits package was released.

#### DIAMONDS AND SPIDERS

Back in the early '80s I listened to an old LP from a guy who called himself Diamond Joe White. I believe he is Canadian and hails from one of the Prairie provinces. I think one of the songs on the record was called "Buffalo Skinner." It is possible to locate a copy? Also, flipping through the Rolling Stone Record Rating Guide, I noticed an album that was composed of all the soundtrack music for the old '60s Spiderman cartoon. Can you help?

Pte. R. MacEachern Winnipeg, Man.

Diamond Joe White had a number of albums on the Stony Plain label, but unfortunately none of them are available any longer We have deletes of two of his albums, but the track you are looking for isn't on them. We can find no current listing for the Spiderman soundtracks. Perhaps you could get the ordering information from the guide.

#### WHAT TO ASK FOR

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

will receive a reply.

Requests must be legible and

provide as much information as possible — i.e. — title, artist, label and

format (LP, cassette or CD). Along with your request, you must include a self-addressed,

stamped (43¢) envelope OR YOU WILL NOT GET A RESPONSE.

Song lyrics cannot be traced, nor can 45s. Also unavailable is information on fan clubs, upcoming releases, merchandise (posters, Tshirts, etc.) and artists' lifestyles.

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## 4



#### POP

1. PEARL JAM Vs.	Son
2. MEAT LOAF	4011
Bat Out Of Hell II:	
Back Into Hell	MCA
3. PHIL COLLINS	
Both Sides	Worner
4. BRYAN ADAMS	
So Far So Good	A&M
5. GUNS N' ROSES	
Spaghetti Incident	Geffen/MCA
6. ELTON JOHN	
Duets	MCA
7. VARIOUS  Dance Mix '93	O Ita
8. BLUE RODEO	Quality
Five Days In July	Warner
9. NIRVANA	***************************************
In Utero	Geffen/MCA
10. DEF LEPPARD	•
Retro Active	PolyGram
11. LENNY KRAVITZ	
Are You Gonna	
Go My Way	Virgin/EMI
12. CELINE DION	
The Colour of My Love	Sony
13. JOHN MELLENCAMP Human Wheels	210
	PolyGram
1 4. ANNE MURRAY  Croonin'	EMI
1.5. KATE BUSH	Civa
The Red Shoes	EMI

16. ROCH VOISINE

17. FRANK SINATRA

Duets

**20. INXS** 

18. AEROSMITH

Get A Grip

19. BLIND MELON

**Blind Melon** 

I'll Always Be There

**Full Moon Dirty Hearts** 

#### NEW & UPCOMING

HEAKI	
Desire Walks On	EM
ENIGMA	
Cross of Changes	EN

#### COUNTRY

The second second second second	
1. VARIOUS Common Thread: The Songs of the Eagles	Warner
2. GARTH BROOKS In Pieces	EMI
3. REBA McENTIRE Greatest Hits Vol. 2	MCA
4. MICHELLE WRIGHT Now And Then	BMG
5. VINCE GILL  I Still Believe In You	MCA
6. ALABAMA Cheap Seats	BMG
7. GEORGE STRAIT  Easy Come Easy Go	MCA
8. VARIOUS Country Heat, 3	BMG
9. CARLENE CARTER Little Love Letters	Warner
10. JOEL FEENEY  Life Is But A Dream	MCA

#### NEW & UPCOMING

GEORGE JONES
High-Tech Redneck MCA

#### DANCE

Select

FAAI

MCA

EMI

Warner

DANCE	
1. TONY! TON!! TONE!	
Songs of Soul	PolyGram
2. VARIOUS	
Dance Mix '93	Quality
3. JANET JACKSON	
Janet.	EMI

### 4. EN VOGUE Runaway Love

ve

Warner

5. VARIOUS

Dance To The Underground Denon

6 SWV

It's About Time

7. DE LA SOUL

Buhloone Mind State

PolyGram

8. VARIOUS

Pure Energy

SPG/Denon

BMG

9. TONI BRAXTON
Toni Braxton

10. BEE GEES

Size Isn't Everything

PolyGram

### NEW & UPCOMING

BOBBY BROWN
Remixes In The Key Of B
K7
Swing Batta Swing
BMG

#### JAZZ

1. JOSHUA REDMAN	
Wish	Warne
2. MILES DAVIS & QUINCY	<b>JONES</b>
Live At Montreux	Warne

3. FOURPLAY

Between The Sheets Warner

4. HOLLY COLE TRIO

Don't Smoke in Bed EMI

5. SHIRLEY HORN
Light Out Of Darkness PolyGram
6. PAT METHENY

Road To You MCA
7. STANLEY CLARK
East River Drive Sony

8. SPYRO GYRA

Dreams Beyond Control GRP/MCA

9. NINA SIMONE

A Single Woman Warner
10. NATALIE COLE

Take A Look Warner

#### ALTERNATIVE

1. VARIOUS Jimi Hendrix Tribute

2. LEMONHEADS

Come On Feel The Lemonheads

3. VARIOUS

Born To Choose

4. THE BREEDERS
Last Splash PolyGram

Ryko/Denon

5. THE POGUES
Waiting For Herb
Warner
6. SMASHING PUMPKINS

Siamese Dream Virgin/EMI
7. CONCRETE BLONDE

Mexican Moon EMI
8. THE AFGHAN WIGS

**Gentlemen** Warner 9. BJORK

**Debut** Warner 10. JAMES

## Laid PolyGram NEW & UPCOMING

VARIOUS
Classic Alternatives SPG/Denon

VARIOUS
Hardest Hits Vol. 4 SPG/Denon

#### INDIES

1 VARIOUS
A Canadian
Alternative Second Wave
2. WILD STRAWBERRIES

Life Sized E.P. Page 3. CUB

Betti-Cola Mint
4. RHEOSTATICS

Greatest Hits Green Sprout
5. LOST DAKOTAS

Sun Machine Independent
6. ONE

A Matter Of Truth
7. RYMES WITH ORANGE

Peel Spinner 8. hHEAD

Independent

Aglukark

Fireman
9. SUSAN AGLUKARK
Arctic Rose

10. MOIST Independent

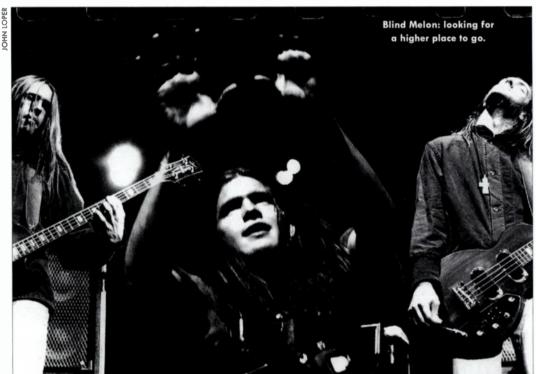
#### NEW & UPCOMING

Canadian
Alternative '94 Sec

#### MOVIE RENTALS

1. Cliffhanger \_ Columbia 2. Sliver 3. Indecent Proposal Paramount 4. Dead Alive Vidmark 5. Three Of Hearts Alliance 6. Close To Eden CFP 7. Man Bites Dog Fox Lorber 8. Groundhog Day Columbia 9. Born Yesterday Disney 10. A Far Off Place Disney





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