

PEARL JAM

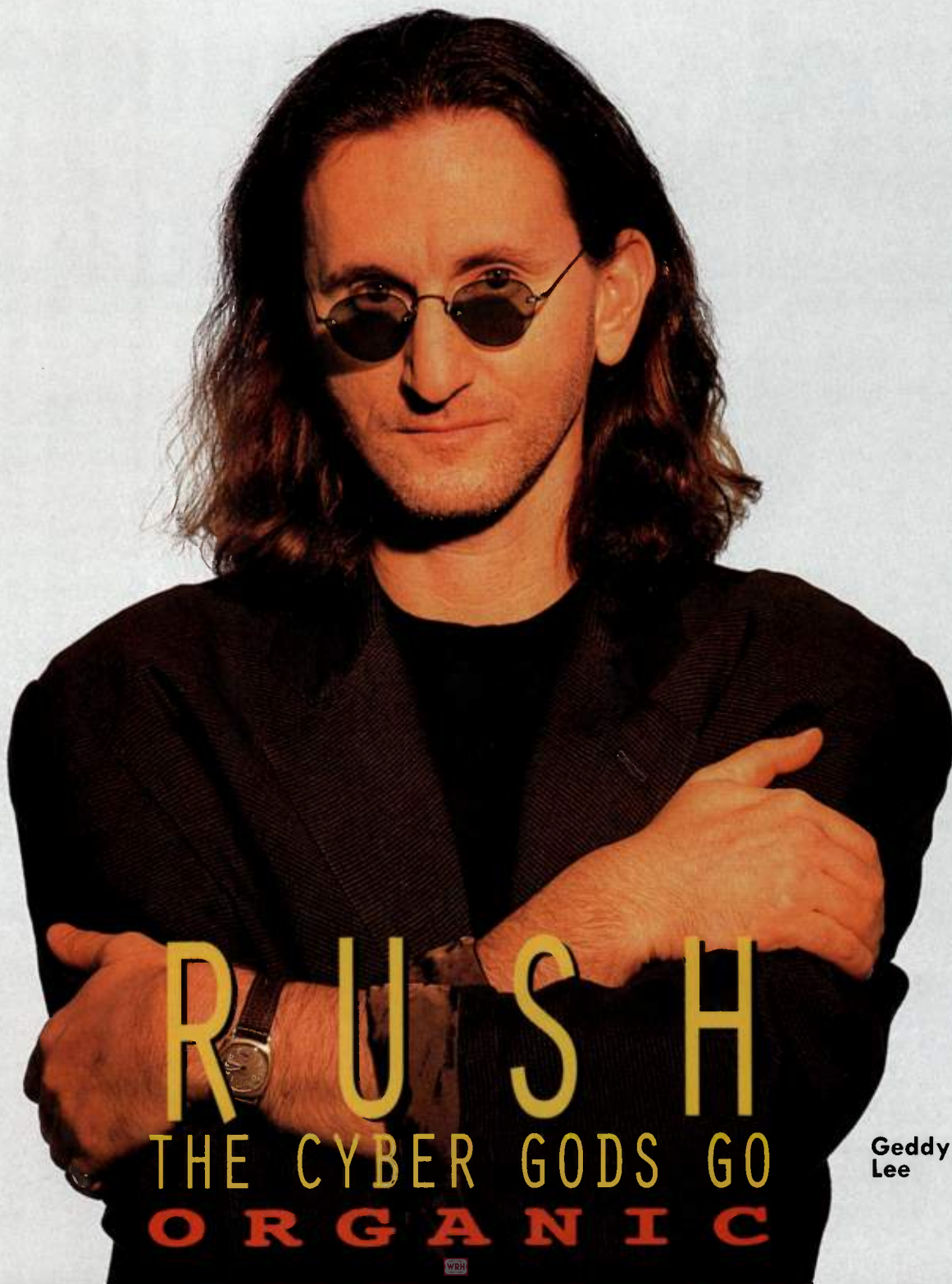
SARAH McLACHLAN

CRASH TEST DUMMIES

BILLY JOEL

NETWORK NOVEMBER 1993

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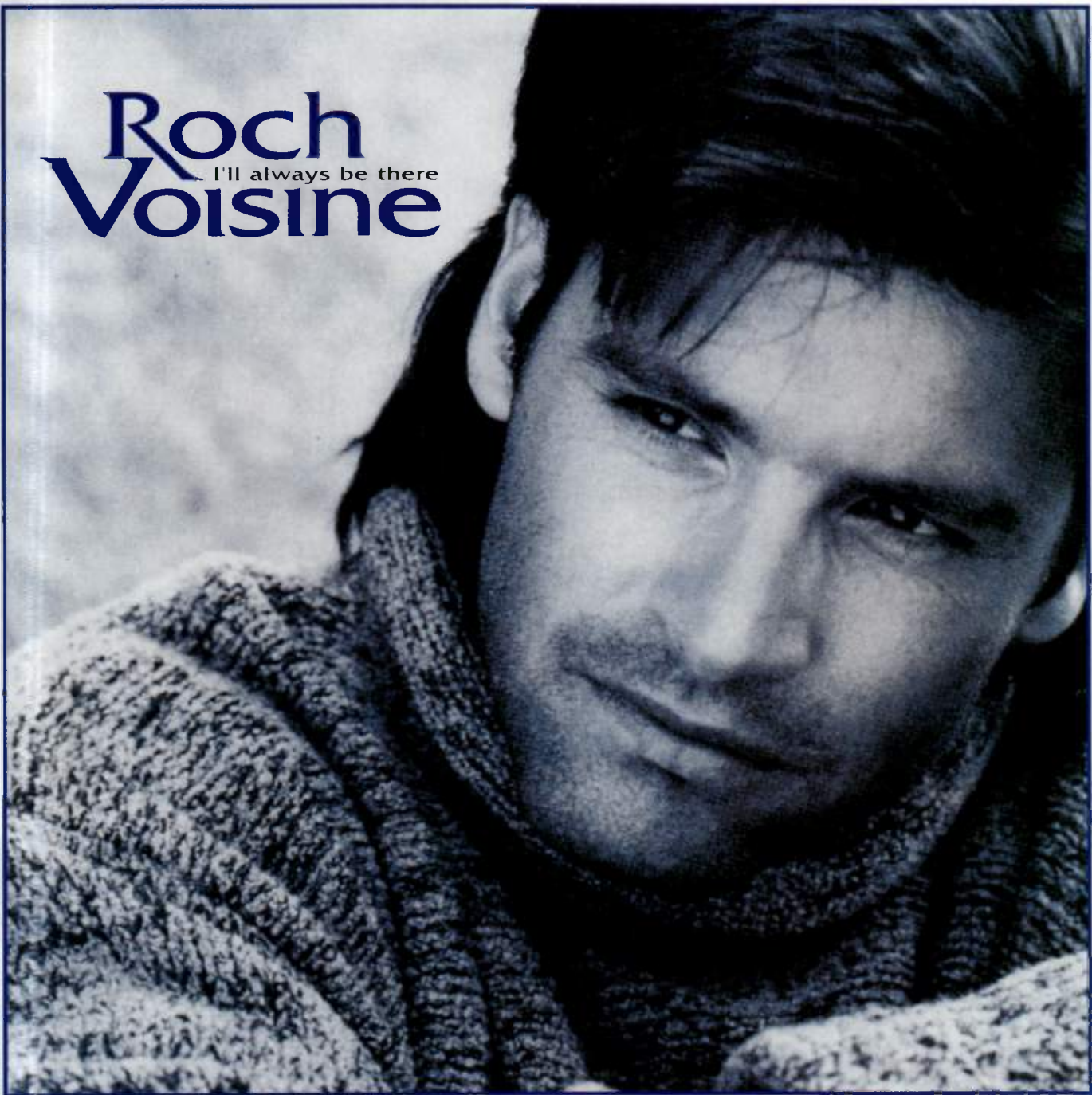
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8
Wild 'T'

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COVER PHOTO:
ANDREW MACNAUGHTAN

Sarah McLachlan

Rock 'n' roll boasts some master manipulators of smoke and mirrors. It's often disappointing to find a so-called rock hero is simply made of flesh and blood, but some times it's a revelation. Recently I was shocked to discover that Billy Joel is, despite his rough-hewn appearance, tough-guy attitude and somewhat arrogant image, a very warm, funny, salt-of-the-earth person. He's also a stickler for fairness and fighting back, having filed a hard-hitting lawsuit (still pending) against his former manager.

It was most refreshing to learn that this ex-boxer is concerned about his fans, hates scalpers (he reserves the first two rows at his concerts and gives the seats to fans), detests dome-style venues and will only consider putting together a CD box-set if it's a "good value," even a "bargain," for buyers.

I was down in Philadelphia to interview Joel (see story on page 26) in light of the chart-topping success of his latest album, *River of Dreams*, and I wasn't sure what to expect.

He's an icon who leads a charmed life — a superstar, married to a supermodel with a superchild — and yet he's always writing songs ("Allentown," "We Didn't Start the Fire," or the new album's "A Minor Variation") that seem to have an inside track

on the predicaments of average Joes and Josies. Despite the fact he usually hits the concerns of the working class dead on, an alarm goes off in me that says 'Don't trust a millionaire who sings the blues.'

My distrust subsided when I met him. He was frank, friendly and still considers himself a "working man" ("Hey, when I'm touring, that's *work*," he said). He also feels pain as do the rest of us — the alleged misconduct of fired manager Frank Weber has caused deep feelings of betrayal in Joel.

Many performers have suffered at the hands of unscrupulous managers and business associates. Despite the illusion of living the perfect life, high-profile artists such as Bryan Ferry, Janis Ian, Was Not Was, George Michael, Bruce Springsteen and John Mellencamp have had their careers put on hold for years while they battled it out, trying to regain publishing rights or get out of bad deals. You can argue that these entertainers were at fault for not closely controlling their business affairs. But it seems the music industry contains an inordinate amount of sharks, eager to dine on naive artists. Books such as *Hit Men*, *Stiffed* and *It's A Jungle Out There* outline the seamy underside of the business in extremely convincing detail.

Still, it is difficult to feel sympathy for a person with a seven- or eight-digit annual income. I admit that occasionally I surge with glee when I hear of a wealthy star experiencing nasty lawsuits. But I also feel disdain for the parasites who attempt to feed upon public figures. Joel is currently fighting a charge from an American antique dealer who claims the singer stole three of his songs. "These songs are my kids," said a heated Joel when asked about the case. "Watch what a parent does if someone says your kid ain't your kid. You've got to constantly fight. Freedom is something you fight for all the time."

A reassuring statement because, wealthy rock star or not, it applies to all of us.

Maureen Littlejohn
Managing Editor

REALITY VERSUS ILLUSION



Billy Joel: A surprising and refreshing attitude.

NETWORK

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n o t a b l e

For anyone wondering why **WILD 'T' AND THE SPIRIT**'s second album was a long time coming, the Toronto-based band has a good excuse. Just blame it on **DAVID BOWIE**, who while passing through the city last year, caught sight — and sound — of 'T's guitar wizardry.

"He said he saw the video [for 'Midnight Blues'] and really liked it," explains 'T', a.k.a. **TONY SPRINGER**, "and would like me to play on his record."

To further delay The Spirit's follow-up to the '91 debut, *Love Crazy*, studio sessions turned into talk show stints as 'T' backed Bowie on *The Tonight Show*, *Arsenio Hall* and *Late Night With David Letterman*. But he's now back in Canadian waters,

together with drummer **DANNY BILAN** and bassist **NAZEEM LAKAY**, and eager to plug the band's sophomore release, *Givin' Blood*. Less polished than *Love Crazy*, the new record displays a stripped down sound that, be it slow ballad or funky-up rock tune, captures the true Spirit.

"*Love Crazy* wasn't a total band effort," admits 'T', adding that the group didn't feel complete until Lakay joined the ranks in early '92. "With *Givin' Blood*, we all sat down and decided to make a record representative of what the band is. It's really raw and down-to-earth," and from what we hear, well worth the wait. — *Sheri Katz*

**THE SPIRIT
STRIPPED
BARE**



WILD 'T'
and the
Spirit.

MUSIC NOTES

JUNKHOUSE

With the release of *Strays*, the first album by his band **JUNKHOUSE**, **TOM WILSON** has received some overdue recognition from the Toronto-centred Canadian music industry. But he is still a Hamilton, Ont., boy. "Most of the songs on *Strays* are about bars, characters and situations in Hamilton. I just appreciate my city and I thought it was a good place to write about."

In fact, Junkhouse may never have existed without the encouragement of two other Hamilton-bred musicians, Wilson's friends **MALCOLM BURN** and **DANIEL LANOIS**. Tired and disillusioned after the failure of his first band, the **FLORIDA RAZORS**, Wilson was considering retiring from music when he visited Lanois and Burn in New Orleans. Wilson says that when the three started writing songs (and working with N'awlins acts such as **THE NEVILLE BROTHERS**), "I realized — 'hey these people think I've got something. I'm going back to Canada to try it again.'"

The results, two years later, are a deal with Sony Music and a bluesy, hard-rocking debut produced by Burn. — *Derek Weiler*

Hamiltonian
Tom Wilson.



LOREENA MCKENNITT's new album, *The Mask and the Mirror*, blends Spanish and North African musical strains with her trademark Celtic influences. Co-produced by McKennitt and guitarist **BRIAN HUGHES**, it's due in February on her own Quinlan Road label — — — Vancouver's Little Mountain Sound has been rocking to the six-string roar of **COLIN JAMES** (recording with **ROLLING STONES** producer **CHRIS KIMSEY**) and the up-from-the-underground **LOWEST OF THE LOW** (with **TRAGICALLY HIP/54-40** producer **DON SMITH**) — — — **RAY**

On the Beat **DANNIELS**, Toronto-based manager of **RUSH** and **LARRY**

GOWAN, has added critically acclaimed Texas trio **KING'S X** to his roster — — — **GLASS TIGER** frontman **ALAN FREW** was in the U.K. recently scouting producers for a solo debut that will feature songs co-written with Glass Tiger keyboardist **SAM REID**, among others — — — Guitarist **RICHARD DUGAY**, who has

CASH'S RAGGED GLORY

"I have become so uninspired by most of the pop music that I hear. It's all so perfect. It's all so clean and straight and right — and 'not that,'" laughs **ANDREW CASH**.

Recorded in a mere 11 days, Cash's new album, *Hi*, on Sumo/MCA is perfect ragged glory. Co-produced with **BOB WISEMAN**, the album's melodic pop rock is sparked by bleeding, Crazy Horse-styled guitar, rough, impassioned vocals and thoughtful, provoking lyrics.

The Toronto singer/songwriter did some soul searching after his second solo album,

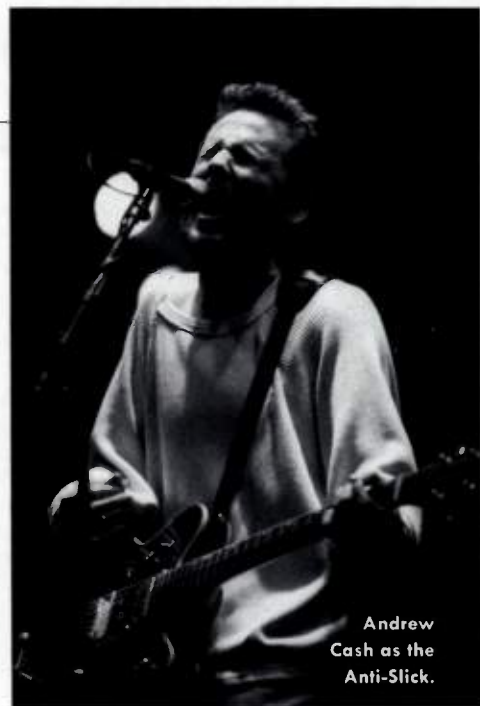
Boomtown, which was supported by pro-

ficient but indifferent players.

"It had become slick, cautious, self-conscious and generally tight-assed," explains Cash. "So I spent the last couple of years trying to get to a place in music that excited me."

After parting ways with Island Records, Cash strapped on his electric guitar and gave it a work out it hadn't seen since Cash's early '80s indie band **L'ETRANGER**. He wrote more than 65 new songs before searching for a band that could "lock into a common sound."

And when they recorded the 13 cuts, *Hi* emerged as the Anti-Slick. "I wanted something a lot like me," says Cash. "So we intentionally left it pretty basic, with mistakes and all and it's ultimately more fun to listen to." — *Karen Bliss*



Andrew Cash as the Anti-Slick.

WAYNE EARDLEY



Two lone wolves.

HEMINGWAY CORNERS THE PAST

With a name like **HEMINGWAY CORNER** and songs such as "So Long JFK," you gotta know that the acoustic duo's heart is in the past.

The singer/songwriter team of **JOHNNY DOUGLAS** (originally from Toronto and currently residing in Nashville) and **DAVID MARTIN** (from Atlanta, Ga., and now living in L.A.) met less than a year ago and produced their self-titled debut CD six months later for Sony Music Canada at the company's in-house 48-track Toronto studio. With their **CSNY**-esque folky musings, Douglas and Martin say they feel a bit like lone wolves in the current music scene.

"It's sort of ironic that two guys playing acoustic guitars and singing songs stick out like sore thumbs, because it seems like the most natural thing in the world," says Douglas. "But in an age of sequencers and samplers and drum machines, it's true."

The pair says people like to compare the group to anyone from acoustic popsters such as **INDIGO GIRLS** to **HALL**

AND OATES. Douglas laughs at the range of comparisons they get, saying it points out that they really are unique...maybe even spearheading a movement.

"To be quite honest," says Douglas, "We're hoping that a scene follows us." — *Cindy McGlynn*

played with Winnipeg's **PERSONALITY CRISIS** and Vancouver-based **TT RACER**, is part of the band **DUFF MCKAGAN** of **GUN: N' ROSES** has hand-picked for his current solo tour — — — Patience is advised for **DREAM WARRIORS** fans awaiting the Toronto duo's second release, *Dream Warriors — The Movie (Coming To A Planet Near You)*. The two have split with their record company, Island Records, but expect to release the album on a new label by early '94 — — — Currently taking a breather from that difficult business of world domination, **BARENAKED LADIES** is due back in the studio in January to record a sophomore album for release in the spring or early summer — — — After a one-album break from one another, **KIM MITCHELL** and his **MAX WEBSTER** cohort **PYE DUBOIS** are writing together again. "They'd had a falling out," reports **TOM BERRY** of Alert Records. "It happens with 20-year relationships."

BY JEFF BATEMAN

PAT PAYNE



KUMBAYA KEEPS GOING

LISA LOUGHEED belted it out at the Kumbaya Festival, held at Toronto's Ontario Place on Sept. 5. The seven-hour festival featured more than 40 Canadian musicians and groups (including **TRAGICALLY HIP**'s **GORD DOWNIE**, **TOM COCHRANE**, **MOLLY JOHNSON**, **MAE MOORE**, **HOLLY COLE**, **54-40**, **BARENAKED LADIES**, and **MERYN CADELL**) and raised \$200,000 for 27 hospices and AIDS service organizations across the country. A calendar, featuring shots of all the performers, will be available in Sam the Record Man stores mid-November (all proceeds going to AIDS organizations) and MuchMusic will air the concert as a Big Ticket Special.

THE INNER CHILD

Manhandled at backstage and press gatherings, and befriended by insincere music biz sycophants, L.A.-based artist **JANE CHILD** lost sense of herself when the song "Don't Want To Fall In Love" became a No. 1 hit in 1990.

"It seemed like my dreams were coming true, but I had a nagging feeling in the pit of my stomach that I wasn't fulfilled," admits the transplanted Torontonian.

Too much emphasis was placed on her nose-ring and long braids rather than on the fact that this woman wrote, sang, produced and played almost everything on her self-titled Warner Music debut. She had become a packaged product. "It won't happen again," she says categorically.

When the craziness subsided, the powerhouse vocalist decided to make her next album more adventurous and real. To that end, *Here Not*

There is a mix of blazing rock salvos, churning dance grooves and pop-ified Eastern modes.

"When I listen to the first album now, I can hear how dark and depressed I was feeling. I was really bored making it. This record is less contrived. The lyrics are more honest, more poetic and my vocals are more spontaneous. It was a fun and joyful experience. And that's why I got into this." — K. B.

Jane Child: More than braids and a nose-ring.



UNIVERSAL HONEY

JOHN SINCLAIR and **LESLIE STANWYCK**, the creative team behind the psychedelic, guitar-pop band **UNIVERSAL HONEY**, have a unique songwriting arrangement. Sinclair, who plays guitar but doesn't sing, writes all the band's lyrics, while vocalist Stanwyck writes all the music. Says Sinclair, "It just seems really natural. One thing Leslie can't really do is write lyrics, which is good for me, or I might be out of a job," he jokes.

Their tunes can be heard on an independently released, self-titled three-song EP. The lead track, "Find Yourself" can be heard in the soundtrack for **DENYS ARCADÉ**'s (*Jesus of Montreal*) latest film *Love and Human Remains*.

Sinclair and Stanwyck have racked up plenty of experience playing other people's material: they are both veterans of **THE PURSUIT OF HAPPINESS**. Itching to write and record some of their own material, and aware that TPOH is, in Sinclair's words, "totally **MOE**'s [**BERG**] band," the two finally struck out on their own.

Since then, Universal Honey has contributed a track to the **JONI MITCHELL Back to the Garden** tribute album, added a rhythm section and recorded an entire album's worth of original material. "We would be willing to make additions or overdubs, but the album is essentially finished and requires very little extra work," says Sinclair, who's currently shopping for a major label to release the record. — *Derek Weiler*

Working hard for the Honey: Sinclair (L) and Stanwyck (Front).



JOHN LOFER

RAIL T.E.C.'S CREATIVE EXPLOITS

Toronto's **RAIL T.E.C.**, a hybrid dance/punk/pop quartet, talks about its generation on its Intrepid debut, *Never Coming Down*. Channeling its youthful angst into a global village of diverse beats, crunchy guitars and sonic keyboards, the band creates a pop blend which moves your feet and makes you think about the world we live in.

A self-proclaimed product of Generation X, this new age collective features singers **JAS CAMPBELL** and **BARBIE CASTELLVI**, guitarist **WILLIAM BROAD**, bassist **JEFF THOMPSON** and drummer **PAULINE HURLOCK**. Together, they combine the use of computer-age technology with conventional instruments and a keen pop savvy to create a funky, cynical trip through the twentysomething era.

Considering T.E.C. stands for Technology Exploitation Communications, the band's creative process — a case of pop culture commenting on pop culture — makes sense.

"In making *Never Coming Down*," Campbell explains, "we took the attitude that we were going to use anything and everything available to us. Technology is part of our culture;

it's part of our lifestyle so why not use it the same way that Jimi Hendrix used a wah pedal?" — *Chris Waters*



Toronto's renowned film and party fest, the Festival of Festivals, hosted major movie stars, directors and producers. To name a few — **HOLLY HUNTER**, **SAM NEILL**, **DENNIS HOPPER**, **ARSENIO HALL**, **ROBERT DE NIRO**, **MATT DILLON**, **DEBRA WINGER**, **DANNY GLOVER** and **JEREMY IRONS**. Festival photographs are always taken of participating guests, but this year, frantic calls were placed to placate one star who absolutely refused — unless a trade was made. We'll let you guess the unlikely star (it's not Hopper!) who demanded two joints of pot in return for posing for the camera ●●● Seems legendary producer/songwriter/performer **DANIEL LANOIS** has been smitten by City's waif-ish entertainment reporter, **TERESA RONCON**. The duo apparently hit it off during the Toronto leg of the Another Roadside Attraction tour, headlined by the **TRAGICALLY HIP**. The romance blossomed while Lanois remained in T.O., working on the soundtrack for the **DEEPA MENTA** film, *Camilla*, starring **BRIDGET FONDA**, **JESSICA TANDY**, **ELIAS KOTYAS** and **MALRY CHAYKIN**. When Lanois split for L.A., he sent her a return ticket and invitation, which she accepted, backstage for **PETER GABRIEL**'s star-studded WOMAD gig at the Amphitheatre ●●● Despite the serious content of *Bopha!* — a South African policeman's family torn apart by violence — the movie's producer, talk show host **ARSENIO HALL**, added a touch of levity during the Festival of Festivals when asked how he felt while screening the film for **NELSON MANDELA**. Deadpanned Hall, "I met **ALAN THICKE** once, but that was nothing compared to this."

Dirt Alert



BY TORONTO'S HOLLY WOODS

A black and white advertisement for Silent Sam vodka. The background is a dark, reflective surface. In the center is a clear glass bottle of vodka, which is mostly empty, with the liquid level visible near the neck. The bottle has a simple, elegant design. In the foreground, there is a glass filled with a red liquid, likely a cocktail. Inside the glass, there is a large, clear ice cube and several long, thin slices of cucumber. The lighting is dramatic, highlighting the bottle and the glass. The overall aesthetic is sophisticated and minimalist.

The silent partner

LA VODKA INVISIBLE

SILENT SAM

THE INVISIBLE VODKA

THE BUTLER, THE ACTOR, THE LOVER, THE CRIME LORD

The ever versatile **ANTHONY HOPKINS**, one of the few men to easily make the leap from psychopath (*Silence of the Lambs*) to honorable gentleman (*Howard's End*), stars in a new Merchant Ivory film, *The Remains of the Day*. Based on the Booker Award-winner novel by **KAZUO ISHIGURO**, the story is of a perfect English butler (Hopkins) who devotes 30 years to his master, Lord Darlington (**JAMES FOX**). True to Merchant Ivory form, it's a beguiling comedy of manners and a heart-rending study of personality, class and culture.

Another comedy, *I'll Do Anything*, stars **NICK NOLTE** as a New York character actor who can't find work. Through a chance meeting with a beautiful movie executive (**JOELY RICHARDSON**) he lands a job with her boss, a powerful, self-absorbed producer played by **ALBERT BROOKS**. Julie Kavner (the voice of Marge Simpson) also appears as a brilliant research pollster.

From Paramount comes the light-weight *Addams Family Values*, a more plot oriented

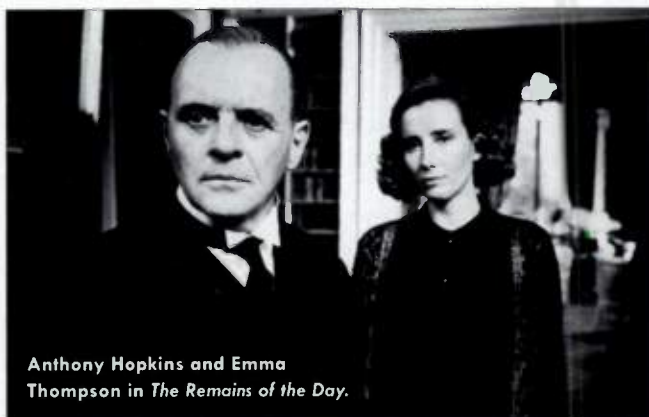
part-two of the Family's 1991 hit, and the dark drama of *Flesh And Bone*. Starring real-life couple **DENNIS QUAID** and **MEG RYAN**, the film is a Texas love tale about Arlis Sweeney (Quaid), a rural vending machine supplier who tries to forget his horrendous childhood and Kay Davies (Ryan), a woman who makes the best of bad situations.

Here's a stretch. **AL PACINO** stars in **BRIAN DE PALMA**'s latest mafioso flick, *Carlito's Way*. Switching allegiances from the Corleone family, Pacino plays Carlito Brigante, a crime lord newly released from prison who wants to escape his past. Due to the drugworld that anxiously is waiting for him to reclaim his power, guess what happens? Pacino takes a job selling insurance? Not likely. **SEAN PENN** co-stars as his smooth-talking, streetwise attorney.

Can it be? Another classic

story goes Hollywood re-make. *The Three Musketeers* stars **CHARLIE SHEEN**, **KIEFER SUTHERLAND**, **CHRIS O'DONNELL**, **OLIVER PLATT**, **TIM CURRY** and **REBECCA DEMORNAY**. The storyline, should you not know it, is that of a swordsman who joins a trio of Musketeers on a mission to stop Cardinal Richelieu (Curry) from overthrowing the crown.

On a deeper intellectual and emotional level is **PETER WEIR**'s *Fearless*. About the aftermath of an airplane crash, it stars **JEFF BRIDGES**, a successful San Francisco architect and **ROSIE PEREZ**, young Latina mother. Bridges and Perez survive the accident, but their lives are changed forever.

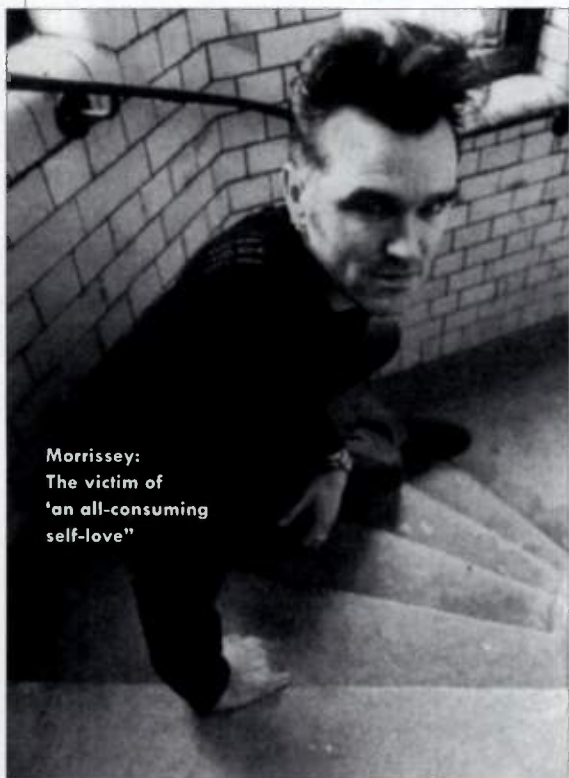


Anthony Hopkins and Emma Thompson in *The Remains of the Day*.

MOVIES

M u s i c

THE MORRISSEY MYSTERY UNVEILED



Morrissey:
The victim of
'an all-consuming
self-love'

Steven Morrissey, former lead singer and lyricist of The Smiths, has always been an enigma. Surrounded by screaming fans he seems alone. Under the glare of the spotlight he seems hidden; part teen hero, part troll.

Part sleuth and part writer, British biographer Johnny Rogan has pieced together a surprisingly detailed account of the vocalist's life called *Morrissey & Marr: The Severed Alliance*. Despite the title, Johnny Marr, guitarist and Morrissey's songwriting partner, takes a back seat in this book.

The lonely King of Teen Angst was anything but cooperative with Rogan, even sending the author death wishes: "Personally," Morrissey was quoted as saying to a British reporter, "I hope Johnny Rogan ends his days very soon in an M3 pile-up." At a recent book-signing event in West Hollywood, Morrissey pulled up in a black Mercedes and told fans he'd autograph anything except Rogan's tome.

The writer spent three years gathering more than 100 interviews and, with corroboration from Morrissey's own diaries, painted a convincing Portrait of the Artist

as a Young Recluse. "I don't need anyone except myself and my imagination," Morrissey wrote in one of his journal entries.

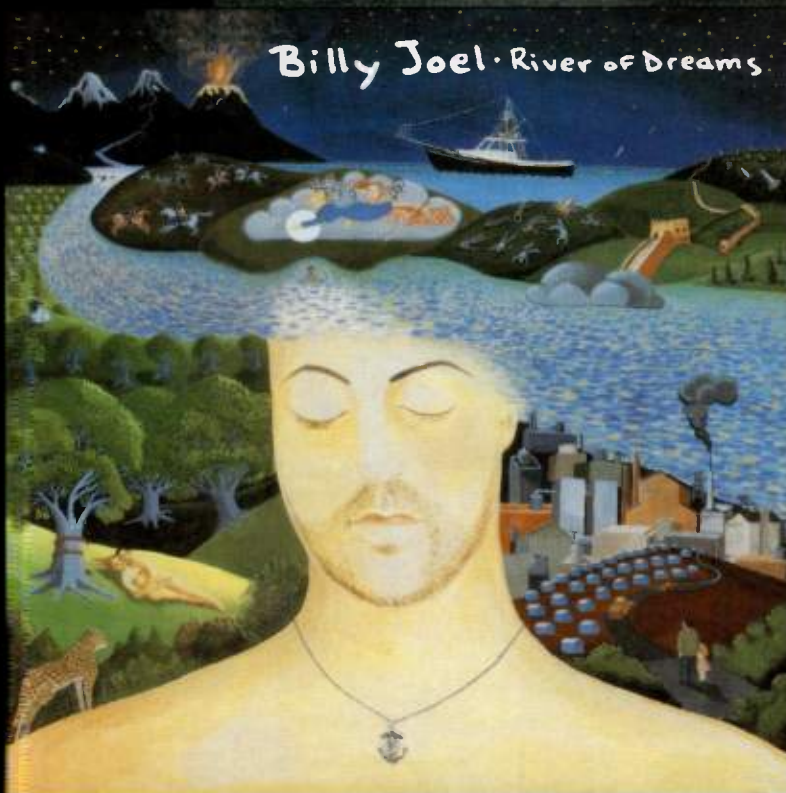
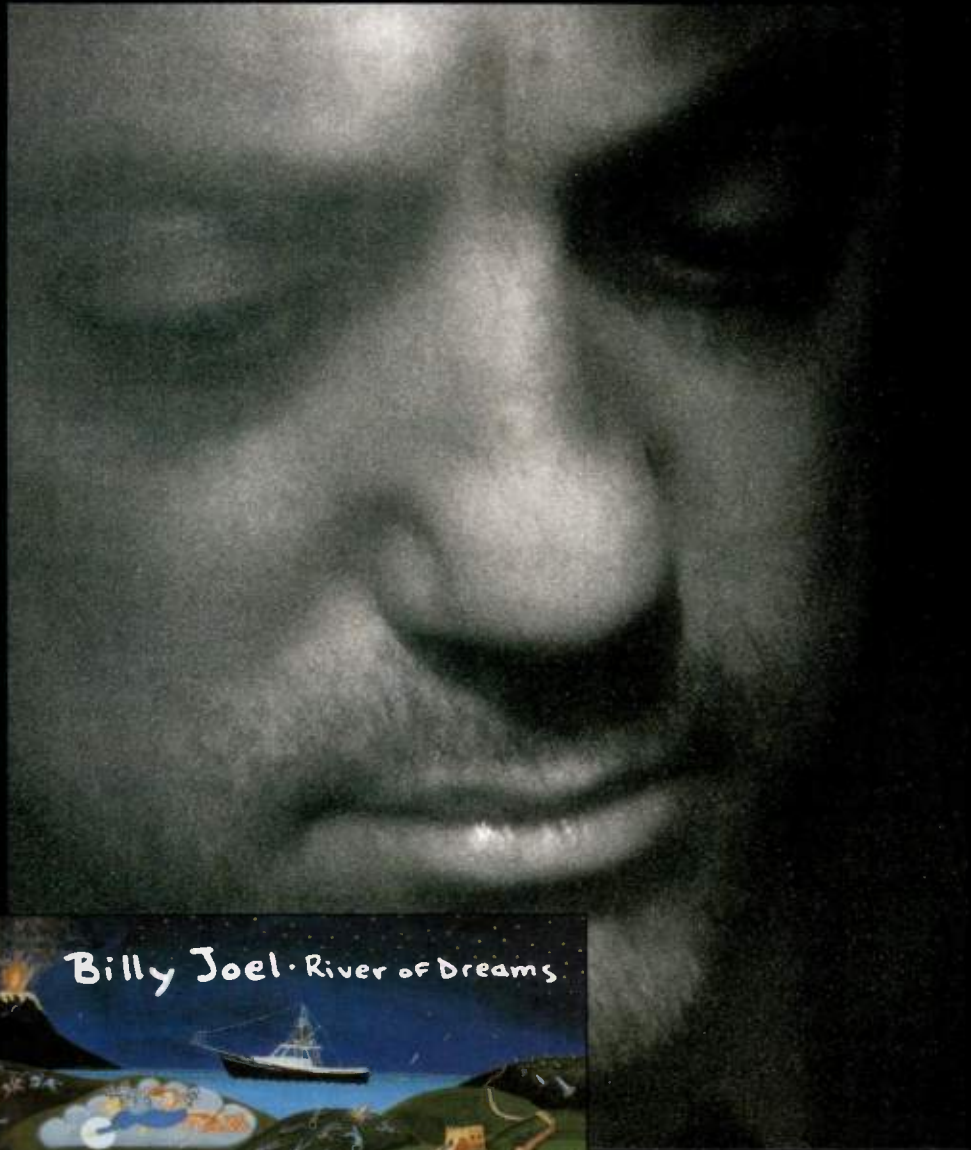
Intimacy with others, however, has been somewhat problematic for the singer. "Morrissey is quite open about his neuroses; his disastrous sexual encounters, his certain, shall we say, inadequacies," asserts Rogan. Noting hetto- and homosexual affairs, an aversion to being touched, problems with managers and an intense bond with his mother, Rogan practises a little amateur psychology when he summarizes in the book's introduction: "Beyond the chains of sex and sexuality lies Morrissey's strange ideal — an all-consuming self-love."

Despite the dirt, the biography is saved from insipid sensationalism by Rogan's examination of Morrissey as historical entity. "I choose to deal with these things responsibly and that means putting things in the perspective of time and place. I'm not prurient. I'm not out to have tea with Morrissey."

Accented with splashes of eccentricity (Morrissey's militant vegetarianism and his temperamental outbursts) the book is spirited along by Rogan's belief that "They did something very different, very forward-thinking. Morrissey's lyrics were very literate. Not your standard rock lyrics." —

Liza Finlay

Billy Joel · River of Dreams



The critics are saying that **'RIVER OF DREAMS'** is Billy Joel's best work, ever. They're probably right, but maybe you should decide for yourself.

*Includes the hit singles:
The River Of Dreams,
All About Soul, Shades Of Grey,
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It started out as a joke, but it became increasingly obvious that Eddie Vedder was serious. "You have to promise me that you head this 'Do not read the article unless you've heard the record.'"

Vedder, the enigmatic lead singer of Seattle's Pearl Jam, may be speaking tongue-in-cheek, but there's no denying the intensity of his words as he reflects on the nature of communication, the media, pressures associated with rocketing from obscurity to stardom, and the band's new album, *Vs.*

The most striking thing about *Vs.*, recorded in San Francisco with producer Brendan O'Brien (who has also worked with Red Hot Chili Peppers and Aerosmith), is the pure, unconfined anger that bleeds from most of the record's 12 tracks, and the sonic kick — more so than on the band's six-million-selling debut, *Ten* — that mirrors the stark emotions contained on the album. But, was the move toward a heavier sound the result of better production or a conscious decision to turn up the amps?

"I'm not sure. I hear music in weird ways, so I can't really dissect it — especially our own music. With us it's not really choosing a direction, it's the direction that comes out," says Vedder.

Well, then, it's glaringly obvious that Vedder has experienced some heavy shit since Pearl Jam jumped, virtually unknown, from the fledgling Seattle "scene" to international prominence, two years ago. Perhaps most draining, distracting, and even threatening, has been living under the constant glare of the media. As Vedder notes, it's like being trapped under "a magnifying glass in the sun."

"It can get so intense, I can see where people wouldn't last; I can see where I won't last;

I'll burn to fucking death," he says. "But it's not so much me I'm concerned about, it's the music. Right now I'm a part of something that's really good — we're making really good music right now — and I don't want that to be destroyed."

Those feelings, which obviously dominate Vedder's thinking, take root in "Blood," one of the album's strongest songs, in which he laments the intru-

sive nature of the media, and all those forces beyond his control that detract from the music.

"I was talking to this other interviewer earlier today and all he kept saying was 'what about the pressure, what about the pressure.' Well, shut up man, don't make me think about it, I don't want to think about it," he says.

Other shit-kicking tracks on *Vs.* include "Glorified," about the gun-loving nature of Americans; "W.M.A. (White Male American)," which casts a critical eye at authority figures and their treatment of non-whites in America, and the blistering "Leash," which assails parental control of teens: "Drop the leash,

"It can get so intense, I can see where people wouldn't last; I can see where I won't last; I'll burn to fucking death"

drop the leash/get out of my fucking face/drop the leash, drop the leash/we are young/get out of my fucking face," screams Vedder in the song's defiant chorus.

Such sentiments are obviously one of the reasons Pearl Jam has been able to forge strong ties with its audience — it feels it can relate to the band, that Vedder is approachable, and, in some ways, a friend. And his legendary penchant

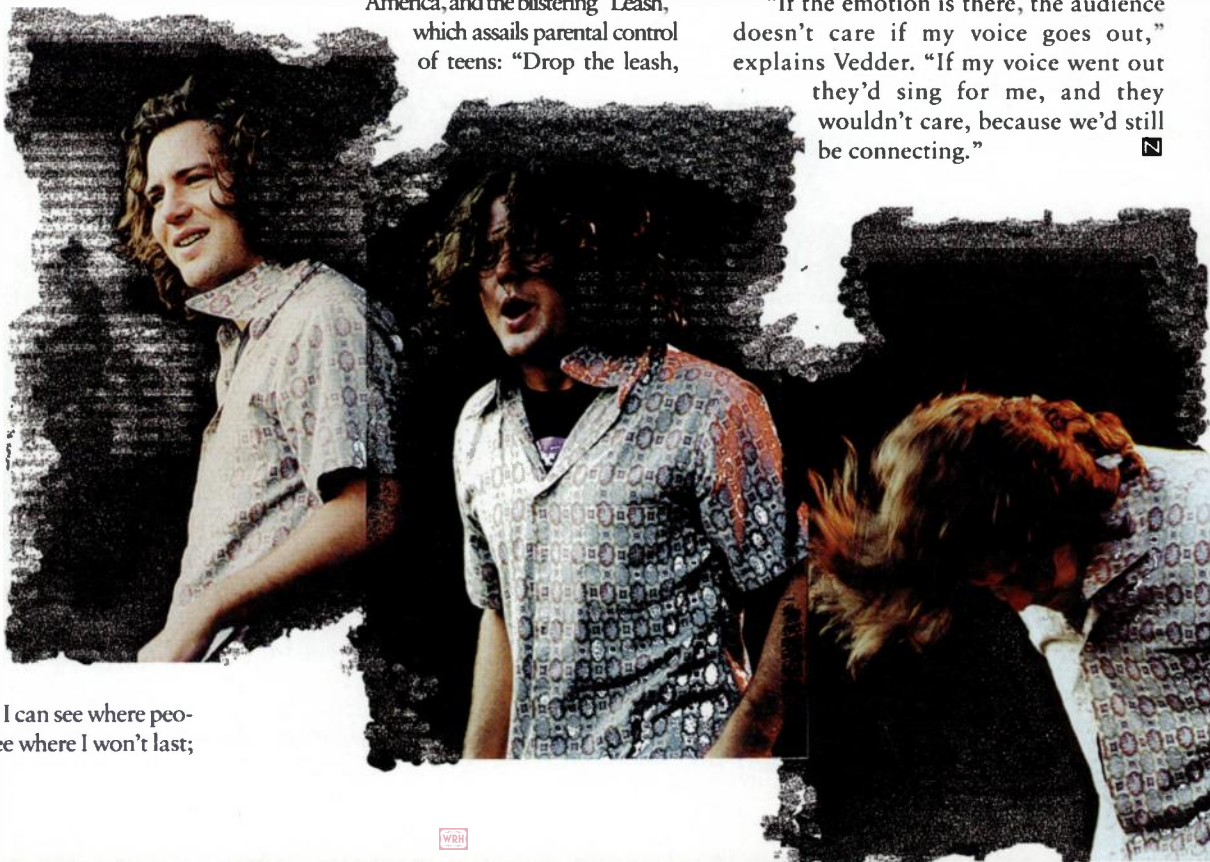
for drinking on stage has added to this reputation, as Vedder readily admits. "I have one of those rare jobs where you can actually have a drink while you're working, and raise your glass to everyone and say 'cheers,' and they all seem to appreciate it," he says, with a laugh. "Besides, what other outlet do we have?"

Pearl Jam is a band very much influenced by the moment; it feeds off the mood of the audience, and when things feel right, as they have recently, Vedder says, "we'll play every song we know — that's why it has been up to three hours lately." So how does he handle the physical strain of live performance, particularly given the demanding nature of the material on *Vs.*? He doesn't.

"If the emotion is there, the audience doesn't care if my voice goes out," explains Vedder. "If my voice went out they'd sing for me, and they wouldn't care, because we'd still be connecting." ■

PEARL JAM

The New Album Smokes While Eddie Vedder Burns



Sarah McLachlan has a message for her fans: "Don't mistake me for my art." She's been waging the battle of perception versus reality ever since her 1989 debut, *Touch*, launched a thousand Kate Bush and Sinead O'Connor analogies and fixed her in the public's mind as a golden-throated, barefooted waif.

"I'M BARELY BEGINNING TO UNDERSTAND WHAT I WAS GOING THROUGH AT 19, LET ALONE AT 25."

That image was effectively deep-sixed with *Solace*, an album of dark, visceral soul mining that was originally and more accurately, to be named after one of its singles, "Path of Thorns." Yet that record, in turn, created its own set of misconceptions. "All of a sudden people assumed I was this dour, depressed, shy person who was probably not much fun to be around," says the 25-year-old McLachlan. "But I've got this magnet inside that's drawn towards happiness."

Fumbling Towards Ecstasy lets a few rays of sunshine fall on Sarah McLachlan's public persona. Unlike the sombre, black-and-white cover of *Solace*, the new album features a four-color portrait of McLachlan looking, in her words, "kind of dreamy and post-orgasmic." One song, an ode to love, chocolate and other indulgences titled "Ice Cream," reveals the clown behind the frown. "That one is really bonehead," she says using the word as an adjective, "but I'm a bonehead myself sometimes." Such honesty is only fitting for a video junkie with a secret passion for boom-and-bash flicks such as *Die Hard*.

Other tracks aren't so light-hearted. The impact of last year's trip to Cambodia's killing fields and Thailand's sex-trade capitals with the World Vision charity organization can be indirectly felt on "Ice," which McLachlan says "reeks completely of the kind of hopelessness and fear I saw over there." "Hold On" was inspired by a documentary film about a woman whose fiancée contracted the HIV virus; the song also appears on *No Alternative*, the latest all-star album from the Red Hot & Blue AIDS awareness fund-raising organization.

McLachlan's relentless quest for self-knowledge and her insistence on tapping

real emotions in her songwriting has led to a strange paradox. On the one hand she's one of the most confessional singer/songwriters to emerge since Joni Mitchell. On the other, she craves privacy and insists that her music in no way reveals the human being behind it.

Her fans understand the paradox, she believes. "They're very, very devoted, mostly in a wonderful way. They relate personally to what I'm singing about, because I write in an instinctual way that can apply to anyone who's fallen in or out of love, or has felt lost and hopeless — all that teen angst." On at least one occasion, however, devotion has spilled over into obsession. The new album's first single, "Possession," is based on an admirer who wrote a series of letters professing to understand McLachlan, body and soul. "He was very much in love with this person who he thought he knew through my music," says McLachlan, "But that wasn't me. Man, how can someone else know me when I don't know myself? I'm barely beginning to understand what I was going through at 19, let alone at 25."

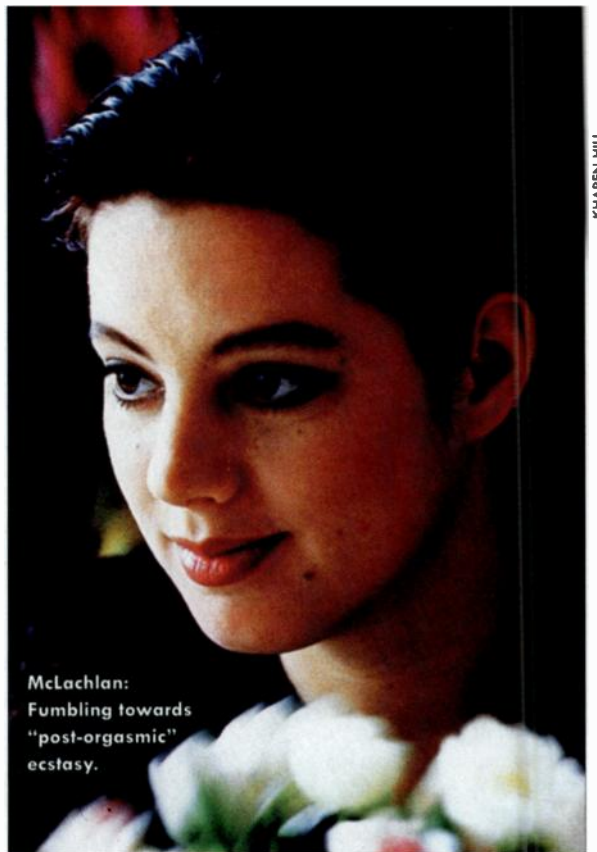
The characteristically ambitious video for "Possession," directed by McLachlan herself,

POSSESSION, OBSESSION, FLESH AND BLOOD

MEET THE REAL SARAH McLACHLAN



underscores the song's theme by contrasting the many shapes and sizes of flesh-and-blood women with "goddess archetypes" drawn from Renaissance and modern art. The artist



McLachlan:
Fumbling towards
"post-orgasmic"
ecstasy.

symbolizes her own feelings of entrapment by wrapping herself head-to-toe in gauze and hanging suspended in air. "I'm trying to dispel the power of the icon," says McLachlan.

If the new album's content is a react on of sorts to *Solace*, so too was the recording process. McLachlan likened the previous album to giving birth — it took nine months of arduous 14-hour days with producer Pierre Marchand in studios in Montreal, Vancouver and New Orleans. This time around, laughs McLachlan, "Pierre's motto was 'Out of Control.' He said, 'We'll make noise, and when we don't feel like making noise anymore, we'll stop.'"

It allowed us to get relaxed and in a head space where whatever came out was really honest and good."

Fumbling Towards Ecstasy was recorded from January to June at Marchand's studio in the Laurier Mountains north of Montreal. McLachlan lived in a nearby riverside cabin with her guitars and two cats. "I've never lived in the country before, let alone lived by myself," says the self-described "urban kid," born and raised in Halifax and a Vancouver resident since 1988. The silence was deafening. "My brain started to eat itself. I really started talking to the walls." Her cats, Porkpie and Beast of Eden, stayed behind with friends in

Quebec. "They're happier there. I'm really nomadic right now, just crashing with friends in Vancouver and then going on tour. God help me if I ever have a child!"



Lenny Kravitz
ARE YOU GONNA
GO MY WAY



UB40
PROMISES & LIES



Colin James
COLIN JAMES & THE
LITTLE BIG BAND



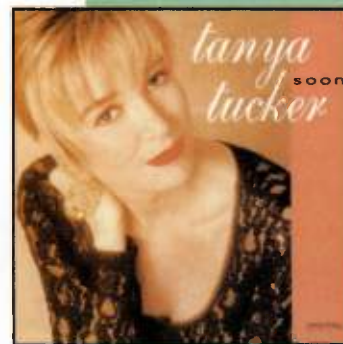
Kate Bush
THE RED SHOES

50%
OF

**ALL XMAS GIFTS LOOK GREAT
AT THE BACK OF THE CLOSET!**



Pet Shop Boys
VERY



Tanya Tucker
SOON



Garth Brooks
IN PIECES



The Rankin Family
NORTH COUNTRY

**THIS
MUSIC
SUITS EVERYONE**

The answer to your first question is yes, the new Crash Test Dummies album, *God Shuffled His Feet*, is good. The answer to your second question is no, the album doesn't contain a "Superman's Song," the runaway hit from the band's 1991 debut album, *The Ghosts That Haunt Me*. Singer/lyricist/guitarist Brad Roberts is glad.

In fact, he's dumbfounded by the assertion the Winnipeg band (Ben Darvill on harmonica, Mitch Dorge on drums, Dan Roberts on bass, Ellen Reid on keyboards) would even consider trying to repeat the sound of its debut effort, which sold in excess of 300,000 copies in Canada, and another 200,000 in the States. As Roberts points out, "I don't even think in those terms, I think in terms of what is going to be interesting to me to write. Why not 'Superman'? Well, not because I'd be worried about people thinking that I'd sold out and tried to repeat the success of it, but because it would be fucking boring," he says with a hearty laugh.

Roberts is emphatic that the musical changes on the album — deeper, richer production, more electric guitar, synth washes, the avoidance of country/Celtic nuances, and a generally more atmospheric sound — were made because "these were areas we wanted to explore."

The man with one of the deepest voices in pop pauses for a moment. "The simple answer to these types of questions is that I find it more interesting to do something that I haven't done before. There's more electric guitar because it wasn't something that we'd done in the past."

What hasn't changed, however, is the 30-year-old musician's unique lyrical style. His songs are literate — almost excessively so — sarcastic, dark and funny all at once. He tackles a lot of "big" themes, from God to the meaning of life, but does so in a way that never makes you think you're listening to a lecture from a self-important, tenured professor.

"If you're going to deal with some of the bigger philosophical questions in the context of a pop song, you have to be very careful to avoid sounding either grandiose on the one hand, or on the other hand, ludicrously simplistic," he says.

"And I think the best tact you can take to avoid that is to have a sense of humor about what you're doing."

On the album's title track, humans get the opportunity to talk to the big guy upstairs, only to ask him questions such as, "Do you have to eat or get your hair cut in heaven?" and "If your eye got poked out in this life would it be waiting up in heaven with your wife?"

As with the songs on *Ghosts*, the new material is deliberately open-ended. Says Roberts, "I don't think people want to be preached to and I don't have some tidy moralistic message that can be succinctly concluded at the end of a lyric — I find that kind of writing tedious and pedantic."

Co-produced by Jerry Harrison (ex-Talking Heads) and the band, the album doesn't represent a radical departure for the Dummies — acoustic guitars can still be heard, for instance —

but rather an evolutionary step forward.

"Because Jerry's a keyboard player, we had access to thousands of sounds. I listened to every one he had, and we settled on 30 or 40," Roberts explains.

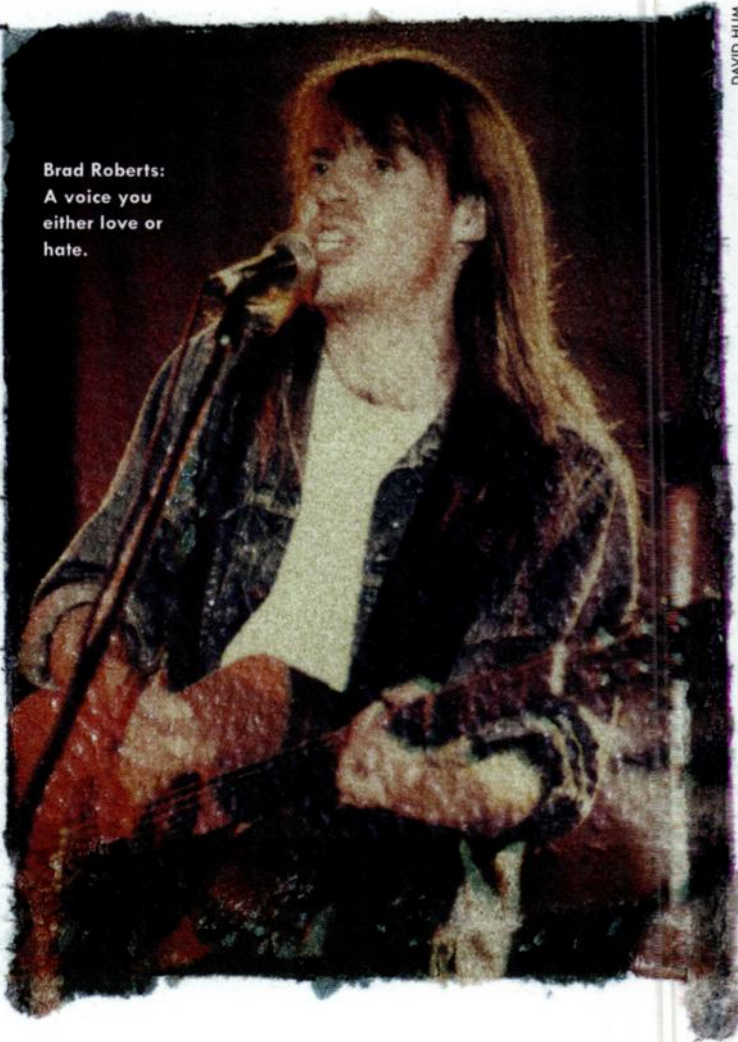
One of the most unique aspects of the album is the distinctive guitar work of Adrian Belew, who happened to live near the studio where the album was recorded — in Lake Geneva, Wis. — and came by after a phone call from Harrison and the Dummies' record company. Belew's textured guitar flourishes grace the end of "God Shuffled His Feet," adding color to the final instrumental section of the song.

But, inevitably the discussion comes back to the phenomenon of "Superman's Song" and the runaway, left-field success of the band's debut album. Was it a blessing or a curse?

"Frankly, I see it as something that's given me all kinds of opportunities. The pressure to do a repeat performance, sales-wise, is really something that never occurs to me," he says. "I'm much more interested in making a record that I couldn't have hoped to make, had we not had that kind of success."



CRASH TEST DUMMIES Album No. 2 Doesn't Disappoint COME OUT ALIVE



Brad Roberts:
A voice you
either love or
hate.



THERE'S A PLACE WHERE YOUR BARSTOOL'S ALWAYS WARM.

THE ICE MELTS FAST

AND THE SONGS ON THE JUKEBOX NEVER CHANGE.



IT'S A PLACE YOU'LL FIND SOUTHERN COMFORT.

In the music business, like the animal kingdom, a process of natural selection occurs that weeds out the old and tired while making room for the young and strong. As a result, musicians have the shelf life of an open carton of milk on a summer sidewalk in New Mexico. Rock is still such a relatively new art form that we, the consumers, sit in stunned amazement as anniversaries roll by (Woodstock was 25 years ago? *No way!*), heroes wither (Mick Jagger is 50? *Get outta town!*) and embarrassing fads make a comeback (bellbottoms — 'nuff said). Because it's so geared to youth culture, rock has a tendency to discard sounds, instruments, technology and people with the casual thoughtlessness of a toddler and his toys.

In most artistic endeavors age is equated with growing, improving and wisdom. In rock, aging equals dying. That's why Rush is beyond rock. As the most enduring proponents of progressive rock, a field once crowded by now — (or ought-to-be-) defunct bands such as Yes, ELP, Genesis and Jethro Tull, it should be easy to dismiss our homeboy power trio as a staggering dinosaur too big and stupid to know it's among the walking wounded. But it's not. As the band's peers fade to grey, Rush explodes into technicolor. Rush is the *metarocker* of the future. It couldn't have happened any other way.

As far as the three members of Rush are concerned,

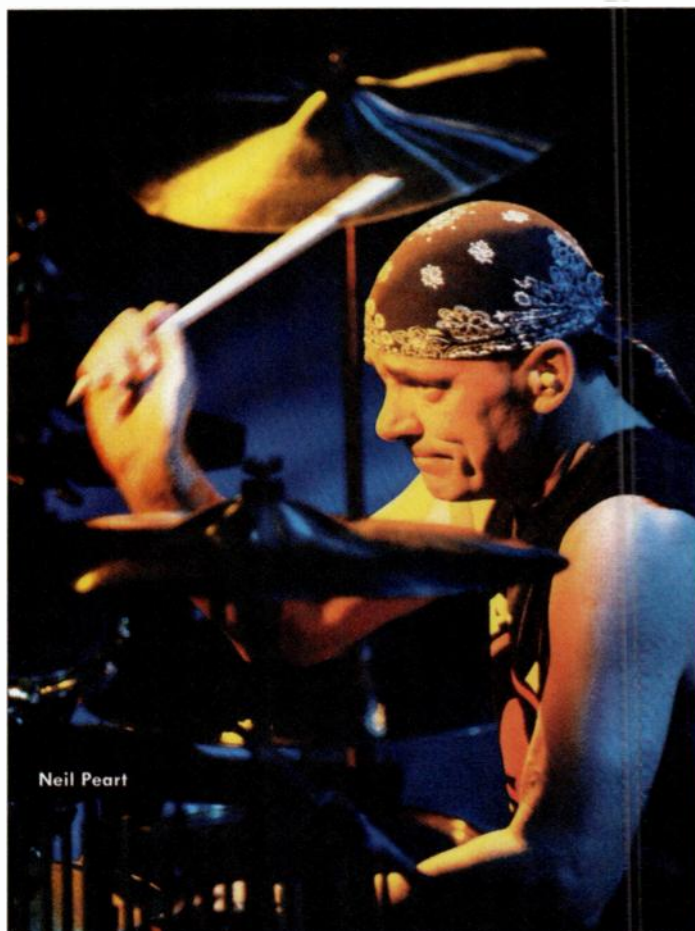
THE GODFATHERS OF CYBER-TECH GO ORGANIC

BY PERRY STERN

It's not a new or improved or even old Rush that surfaces on their (can you believe it?) 19th album, *Counterparts*, but simply *another* Rush — a Rush for the '90s. Harkening back to an earlier, rock-oriented sound before the clutter of synthesizers and drum machines, *Counterparts* reveals a lean, mean Rush that has come down to earth after almost two decades worth of apocalyptic, epic compositions. Cynics might charge that the band is conforming to the latest MTV-era fad of "unplugging" its sound, although the words "acoustic" and "Rush" have yet to (and still shouldn't) be uttered in the same sentence. The group hasn't unplugged its guitars, just all those bloody keyboards. After years of assembling musical monuments to technology, Rush has slipped back down the evolutionary ladder a few rungs to make its most organic-sounding release to date.

Sniffing into his handkerchief, a little red-eyed and ravaged by a late

"WE HAD NO RESPECT FROM THE CRITICS



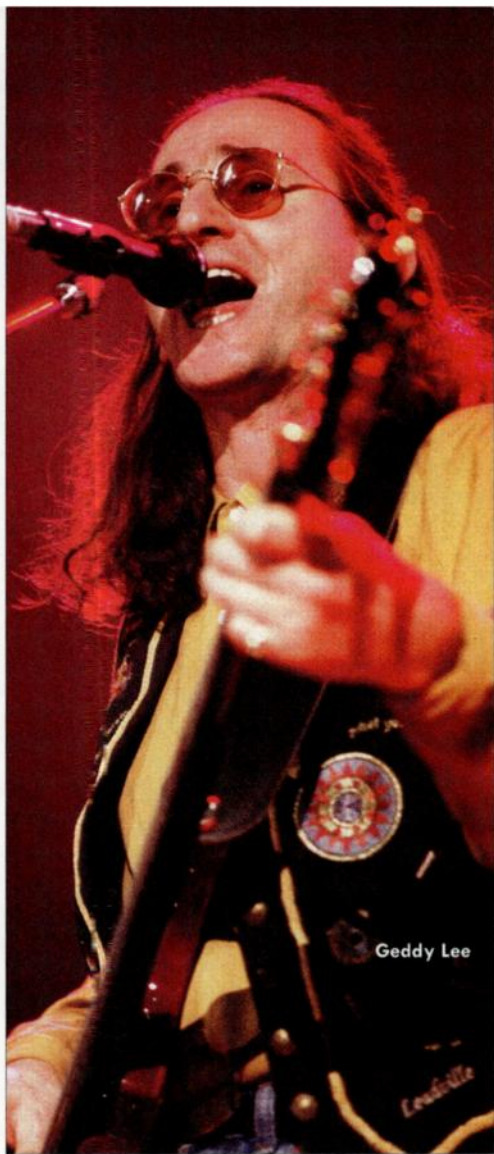
Neil Peart

summer virus, bassist/vocalist Geddy Lee explains how the formerly distant, aloof Rush turned warm and fuzzy. "We've been moving in this direction over the last two or three records," he says, "slowly eliminating frills and trying to get a more rooted, more hard-hitting, basic sound." After years of pushing the outermost limits of the technological envelope, he asserts the new album is, in fact, "anti-technology."

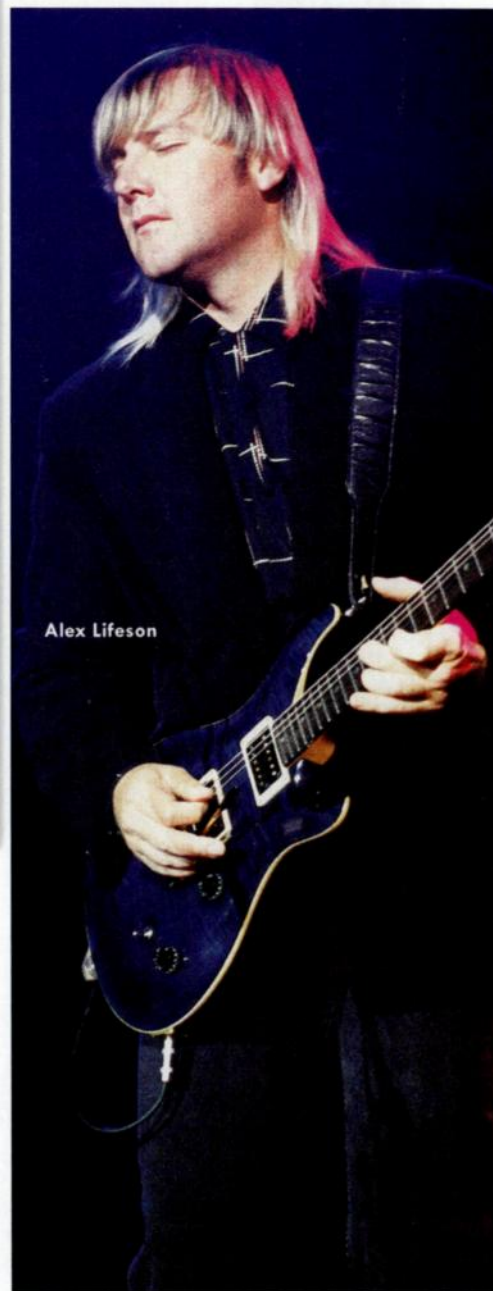
"We feel like we drowned in it and now we're coming up for air," says Lee.

As befits an album made by adults (Lee and guitarist Alex Lifeson turned 40 this year, drummer/lyricist Neil Peart is 41) *Counterparts* reveals a side of Rush that its members actively concealed for the better part of their career. There are love songs on the album, not the band's first, but certainly its most (oh, oh, here comes the "m" word) *mature*, most realistic love songs as well as its most accessible commentaries on basic human nature. "I've been more comfortable with personal statements [and my] increasing ability to express them in non-cliché ways," lyricist/drummer Peart rather clinically declares over the phone from his home north of Toronto. "In 'Cold Fire' I have the woman speaking to the man and she's smarter than he is. It was a difficult technical challenge lyrically, but those are the kind of things that now, after all these years, you start to feel you have the craft to take on. I don't mind writing about love now, where I would have avoided that in

PHOTOGRAPHY: ANDREW MCNAUGHTAN



Geddy Lee



Alex Lifeson

"IN 'COLD FIRE' I HAVE THE WOMAN SPEAKING TO THE MAN AND SHE'S SMARTER THAN HE IS. IT WAS A DIFFICULT TECHNICAL CHALLENGE LYRICALLY ..."

previous years just because of the inability to get beyond clichés."

Although the band blossomed in the '70s (with classics like *Fly By Night*, *2112* and *Farewell to Kings*) and flourished in the early '80s (*Permanent Waves*, *Signals*) Peart says, "the mid-'80s were difficult because music was moving so far away from our values. Musicianship suddenly didn't count. We had no respect from the critics and everyone else considered us kind of irrelevant." Everyone else but the loyal fan base that pretty well assured them platinum-plus sales and sold out concerts around the world.

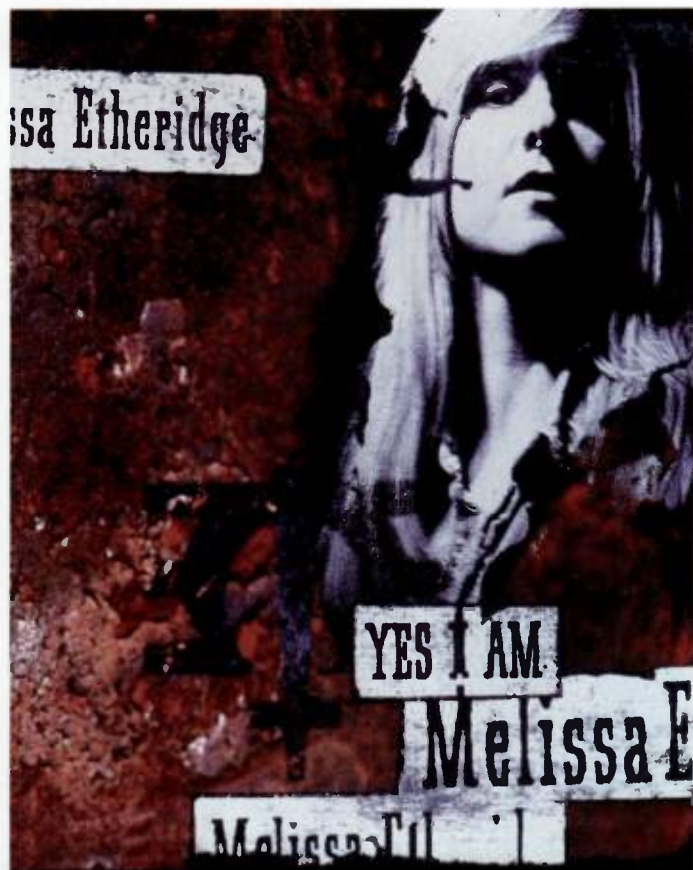
Rush suffered an image problem. Hobbled by the perception that it exclusively wrote dungeons-and-dragons style epics or cyberpunk (before the word was coined) fantasies for nerdy 17-year-old boys, Rush found itself at odds with the way the music world classified it. "We were just as outsize and experimental and idiosyncratic as Japan, Peter Dinklage or Brian Eno," Peart contends, almost defensively, "but certainly we never won that respect and were never perceived as having those intentions." This was a band that could have cleaned

up selling pocket protectors along with its T-shirts at concerts.

But lately Rush can no longer claim to be the Rodney Dangerfield of rock. If the "respect" illustrated by ticket and record sales wasn't quite enough for Lee, Peart and Lifeson, then two recent awards, given for vastly different reasons and by vastly different organizations, have helped assuage their moderately bruised egos. In early September the Arts Foundation of Greater Toronto announced that Rush would receive the 1993 Toronto Arts Award for Music for having brought "new standards to hard rock." Citing the band's sale of 30 million records and six million concert tickets (including a record 22 dates at Maple Leaf Gardens) as an aside, jury head Denise Donlon (Director of Music Programming for Citytv/MuchMusic) says the award had more to do with the "international acclaim they've brought to the city," as well as the extraordinary generosity of their very "personal and very private" donations to local charities. Over the years the band has raised over \$1 million for the United Way. "Beyond all the awards and statistics," the announcement stated, "Rush's music continues to excite, challenge and entertain."

The other award came in May from out of left field. With tongues placed partially in cheek, the members of the *Harvard Lampoon* (at 117 the world's oldest humor magazine) declared Rush the Musicians of the Millennium. At a black-tie reception in the mysterious Lampoon Mansion a secret ceremony was held inducting the three as honorary members, a distinction shared by such

AND EVERYONE ELSE CONSIDERED US KIND OF IRRELEVANT."



MELISSA ETHERIDGE YES I AM

The new album featuring
"I'm The Only One"
and
"Come To My Window"

Produced by Hugh Padgham
and Melissa Etheridge

Engineered and Mixed
by Hugh Padgham

Management
W F Leopold Management

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diverse luminaries as Winston Churchill, Bill Cosby, George Foreman and Robin Williams. The award isn't exactly a back-handed compliment by a bunch of elitists snickering behind

their smiles at a band that takes itself too seriously. Steve Lookner, a former member of the executive board that chose Rush, explains, "They're very literate — one of the few bands that actually puts some humor into its lyrics and tries to make jokes once in a while. When there's a band that tries to be funny in an industry which doesn't have a lot of humor in it, we respect that."

"A sense of humor has kept the three of us together more than anything," Lee contends. "People attach this sense of severe seriousness to everything we do, but it's not like that. There's a lot of

"A SENSE OF
HUMOR HAS
KEPT THE
THREE OF US
TOGETHER
MORE THAN
ANYTHING . . ."

goofiness that goes into our material that's described as heaviness, which is kinda funny. And I guess there is a serious side to us, but it was a great relief to us to have the opportunity to go to the *Lampoon* and for them to recognize a lot of these stupid things we put in our songs. Here's this generation of young bright lights who will be making their way into comic writing and positions of leadership in the future and they got the jokes."

The "jokes" (as in older songs like "Superconductor" and "Red Lenses" that poke fun at pop icons and political perceptions) are few and far between on *Counterparts*, though. By shrinking the scope of his lyrics to personal rather than universal problems, Peart has verbally paralleled the down-sizing that Lee and Lifeson have accomplished sonically. But for both Lee and Peart what appears to be a simplification is, in fact, some of the hardest work they've done.

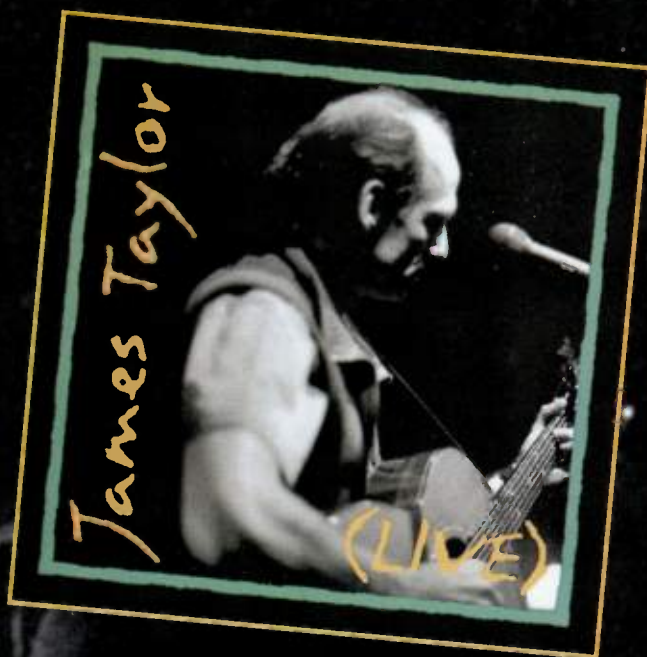
Where once it seemed all three players tried to fit as many notes or beats into a song as (in)humanly possible, now there seems to be a refinement of songwriting that resembles nothing less than conventional verse/chorus/verse three-minute pop song structure. "I guess the common word is 'retro,'" Lee says of *Counterparts* sound, "but it's not, it's just simplified."

"That's the classic showbiz thing," Peart claims, "do a simple thing and make it look hard or do something hard and make it look simple. One is entertainment and the other is artistry."

"We've always written music to satisfy ourselves," Lee points out, "and we cross our fingers that there are enough people of similar sensibility that will appreciate our music. We don't have a target market, we just do what we do. Enough of our audience has stuck around and there's been enough interest among younger people that our audience is really 14 to 40. In some cities [the audience] is real young, in some there's even people my age!" he laughs. "It's pretty gratifying — we've turned into what the Grateful Dead are, for our kind of music. It's almost a cult thing."

But while Rush might be a "cult thing" elsewhere, it's about as close to a musical institution in this country as anything on this side of Gordon Lightfoot, Anne Murray and Don Messer's *Jeb*. At one time the band might have been a guilty pleasure or an embarrassing footnote in some snob's music collection, but today Rush returns to the head of the class with a refined sound that puts bands half its age to shame.

James Taylor (LIVE)



**30 OF JAMES' GREATEST HITS, SPLENDIDLY
PERFORMED AND IMPECCABLY RECORDED
LIVE ON TWO CD'S AND CASSETTES**

Sony Music

COLUMBIA



Music

Sharing a laugh and a few beers with Billy Joel was not supposed to happen. He was wiggling his wonky thumb, the result of a motorcycle accident years ago, chiding himself for eating too many peanuts and extolling the virtues of micro-breweries. "Jimmy Buffett and Hugh Taylor [brother to James] have started their own micro-brewery," he said, his New York accent thick as a pastrami sandwich. "The bottle-labels have a picture of my house on them." There wasn't a trace of arrogance about him and nothing could have been more pleasing than this casual, occasionally ribald, encounter. Especially since earlier in the day the so-called intimate, round-table interview three other Toronto journalists and I had been flown down to Philadelphia for turned out to be a 75-person press scrum. Thank God the show was superb. A capacity crowd at Philly's Spectrum arena was on its feet the entire time, singing along with hit after hit. I even found myself joining in. Zipping back to our hotel's bar for a quiet nightcap, we were discussing the contagious nature of Joel-itis, when low and behold, a trim, short fellow, with gray in his beard and sporting a crisp, freshly donned denim shirt, strolled in. We were so stunned we forgot super-star protocol and asked him to join us. He did, until closing time.

Honest, forthright, and filled with piss and vinegar, Joel has survived fame with little dilution of his feisty world view. As a matter of fact, success has probably toughened him up even more. The Hicksville, Long Island, N.Y.-born, suburban street fighter has recently remained standing, despite some



Joel's therapeutic new album, has helped him keep his head above water.

"...study a little accounting and make friends with a lawyer."

EATING PEANUTS WITH BILLY JOEL

nasty right hooks. He now manages himself, after allegedly being duped out of untold millions by his former manager Frank Weber (also the brother of Joel's first wife). He slapped Weber with a \$90 million lawsuit in 1989. "We're slogging along, that's the way the system seems to work," Joel said, obviously agitated. "We're still in the deposition stage.

Who knows how long the thing is ultimately gonna take. Ya know, I'm not at liberty to reveal details." Just how hard this situation has hit him can be heard on his latest album, *River of Dreams*. Songs such

as "The Great Wall of China," "Shades of Grey" and "A Minor Variation" are dark, sobering examinations of lost faith and betrayal. Thank goodness for the relief of the lighter tunes, including "Blonde Over Blue," and "Lullabye (Goodnight, My Angel)," unabashedly written for his wife, supermodel Christie Brinkley and seven-year-old daughter, Alexa Ray. Asked how he'd respond if Alexa, who's already playing the piano, wants to grow up and be a musician, he joked ironically, "I'd tell her to study a little accounting and make friends with a lawyer."

Despite his status as a rock 'n' roll hero, Joel is determined to live a normal life. He and the family vacationed in Nova Scotia last summer, Alexa goes to a public school and when his upcoming tour hits Vancouver, he wants Christie and Alexa to join him in one of his "favorite cities." How does a guy who seems to lead such a charmed life stay normal? "When I'm home I'm not a rock star and she's not a supermodel. I mean, when I walk through the door I don't go [sings] 'I'm a rock starr!' and she doesn't look at me and go [sings] 'I'm a supermodell!' We go, 'You take care of the kid, I'll run

out to the store and get some milk.'"

Having opted for small-town life on Long Island, after living in Manhattan for years, Joel noted, "The celebrity thing wore off. I just hang around, go to the store or the boat yard." He doesn't get harassed? "On weekends they see me and say 'There he is.' There's a sighting," He laughed. "I don't go through life trying to remove myself. If you're going to write with any kind of humanity, you have to be of humanity. Flaubert said, and I'm paraphrasing: Be as mundane and normal in your personal life as you can, so you can be completely insane for your art." — Maureen Littlejohn

MURDER THEY WROTE

When Halifax's Sloan wanted to release an EP, but could not find any place in the Maritimes to do it, the band created Murderecords.

A year and a half later, Sloan has released its debut album, *Szcareed*, on Geffen Records, with much success, while Murderecords has continued on, giving support and encouragement to Maritime musicians.

"I think it's important that Sloan wants to stay here," says Colin Mackenzie, Murderecords' administrative co-ordinator. "It encourages the philosophy that you do not have to go to Toronto to be a musician, that you might as well stay where you've been influenced."

Mackenzie oversees the company's day-to-day operations, while Sloan finds the bands that it wants to record for the label. The Sloan members prefer to work with Maritime bands that fall into the alternative genre, an all-encompassing term which Mackenzie defines as: "music which is ignored by commercial radio."

"Ultimately," he explains, "we want Murderecords to offer the chance to a band that doesn't necessarily have the money to put out a CD. We then get it distributed through Cargo, or perhaps through MCA, or we find other distributors in Europe, the States or wherever to distribute the material."

Offering one-album deals, the label hopes to be a stepping stone for its bands. "Because we really like the material," says Mackenzie, "we want to get it out there and use it as a promotional tool to potentially get the bands signed to a major label."

With two wildly successful EP releases to date, Sloan's *Peppermint* and *Peter*, by Eric's Trip, Murderecords hopes to be three-time lucky when it releases Newfoundland's Hardship Post's *Hack* this month. Future plans possibly include releases by Halifax's Thrush Hermit and Al Tuck early next year.

Murderecords' grassroots approach to record-producing will probably never make those involved wealthy beyond their wildest dreams, but it will give some much deserved attention to artists who might otherwise go unnoticed, which is really the label's mandate.

As Mackenzie says: "It is a little altruistic, but that's part of what it's all about." — Chris Waters



Murderecords' Colin MacKenzie (centre) and Newfoundland's Hardship Post.

UNDERCOVER

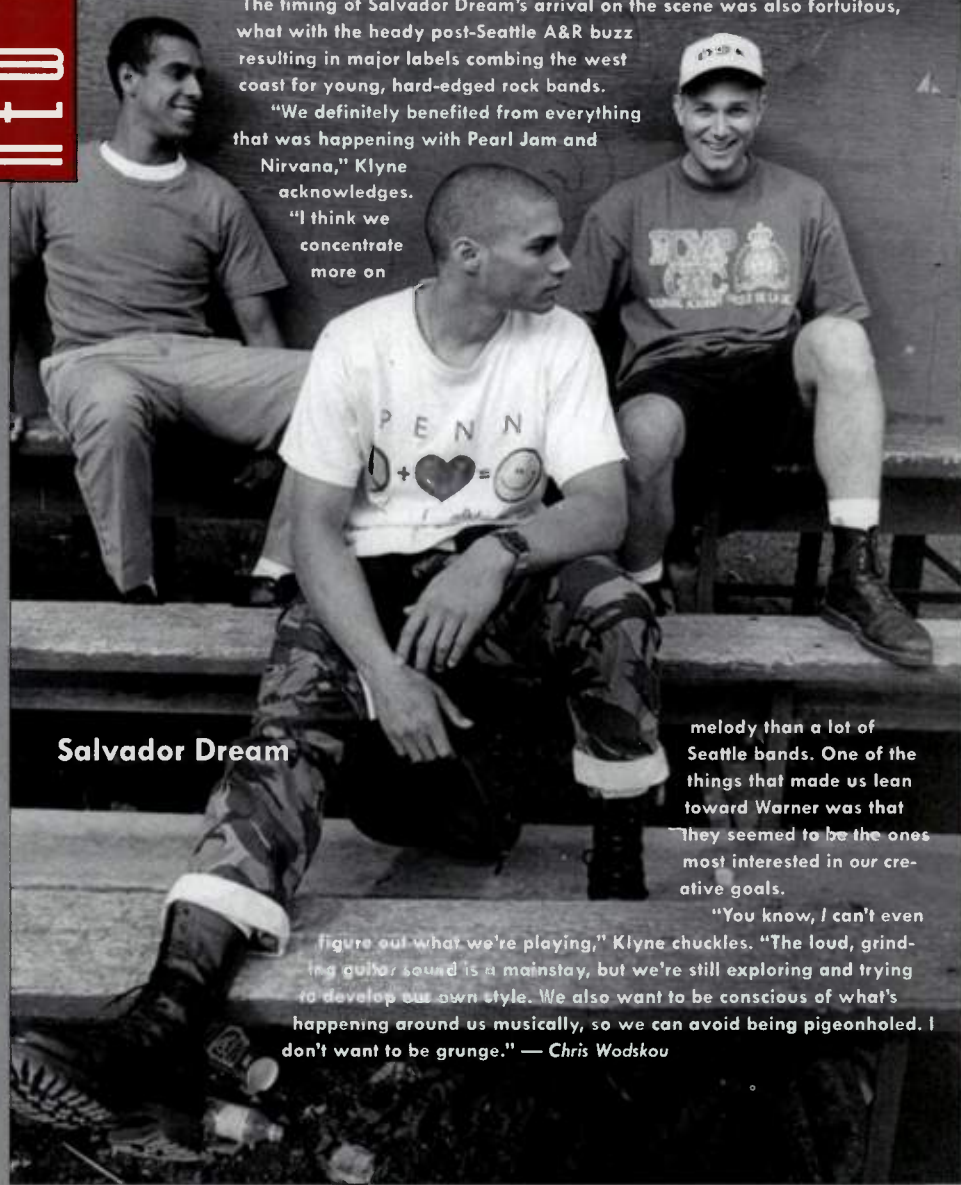
Although Salvador Dream has only been a reality since the fall of 1992, the Vancouver-based trio has already released a five-track CD, embarked on a nationwide tour, and inked a deal with Warner Music Canada with a long-player projected for March 1994. Not bad for a band whose inception was almost an afterthought.

"Ray (Garraway, drums) and Toby (Peter, bass) and I just went into the studio last September to see what would happen," recalls singer/guitarist Russ Klyne. "All we really intended to do was record some stuff — we hadn't exactly thought of being an actual band. The chemistry was great, so we kept working together."

The timing of Salvador Dream's arrival on the scene was also fortuitous, what with the heady post-Seattle A&R buzz resulting in major labels combing the west coast for young, hard-edged rock bands.

"We definitely benefited from everything that was happening with Pearl Jam and Nirvana," Klyne acknowledges.

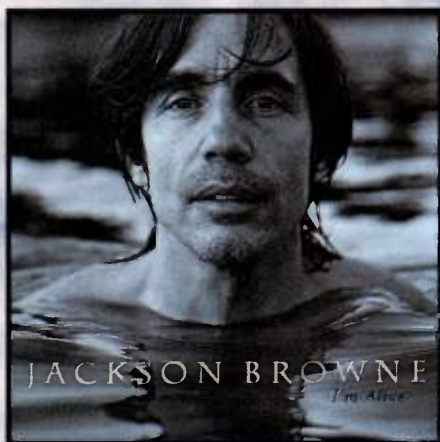
"I think we concentrate more on



Salvador Dream

melody than a lot of Seattle bands. One of the things that made us lean toward Warner was that they seemed to be the ones most interested in our creative goals.

"You know, I can't even figure out what we're playing," Klyne chuckles. "The loud, grinding guitar sound is a mainstay, but we're still exploring and trying to develop our own style. We also want to be conscious of what's happening around us musically, so we can avoid being pigeonholed. I don't want to be grunge." — Chris Wodskov



JACKSON BROWNE I'm Alive

The stark integrity of Jackson Browne's unflinching emotions on I'M ALIVE will astound old fans and new listeners alike. This is Jackson's first album since 1989, his long absence from the studio makes this new material truly "eagerly awaited." On I'M ALIVE, Jackson returns to the autobiographic charge of his stunning early albums, turning up the voltage with ten new introspective love songs.



COMMON THREAD The Songs Of The Eagles

COMMON THREAD brings together some of the biggest names in country music for an album of Eagles covers. The project was organized by Don Henley as a benefit for his Walden Woods project. Artists include: Travis Tritt, Vince Gill, Clint Black, Trisha Yearwood, Brooks & Dunn, Alan Jackson and many more.



CURE Show

SHOW, the Cure's sixteenth album is many things: soundtrack, document of an unprecedented tour, live collection of Cure hits, the first part of a two part set, and the Cure's first live album ever to be released in North America. The set list is a combination of many of the Cure's most recent hit singles, "Never Enough," "Friday I'm In Love," and "High," and a select group of the earlier hits, "Lets Go To Bed" and "A Night Like This." The performances of SHOW are the Cure at their best - angry, playful, dreamy, intense, loud and live.



INXS Full Moon Dirty Hearts

Having garnered rave reviews last spring on their SRO "Get Out Of The House" club tour, INXS has now returned with FULL MOON DIRTY HEARTS, their brilliant new album. The first single is "The Gift", a musical slice of visionary '90's pop. Other stand-out cuts include "Please (You Got That)", a stunning duet with Ray Charles and the title track which features vocals by Chrissie Hynde of the Pretenders.



MR. BIG Bump Ahead

Whether they're tearing it up at their killer live shows, rocking metal radio or topping the pop chart, Mr Big combines powerful musicianship, top flight vocals, and indelible songwriting to make brilliant full spectrum Rock 'n' Roll. BUMP AHEAD features the hit "Wild World." As well as "Colorado Bulldog" and a killer version of Free's Mr. Big.



PRINCE

For the past 15 years, PRINCE has been one of the most artistically daring and commercially successful figures in contemporary music. "The Hits 1" and "The Hits 2" plus "The Hits / The B-Sides" anthologies provide a complete overview of his best-known work.

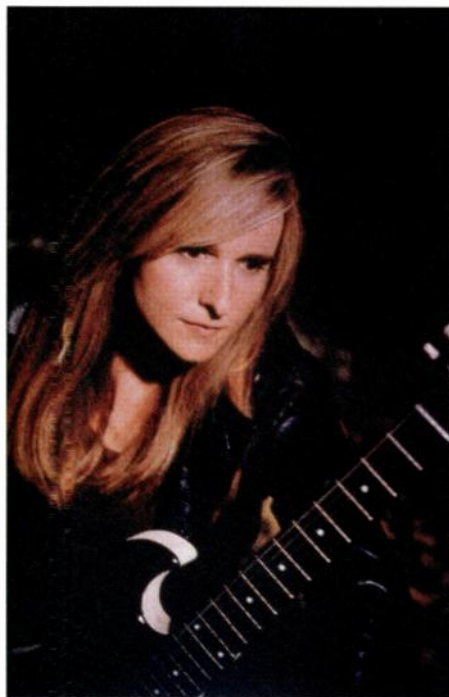
Sam The Record Man
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MELISSA ETHERIDGE FREES HER MIND

When a girl from Leavenworth, Kan., finds herself travelling thousands of miles on the world's highways, she had better make herself at home. The fourth release from singer/songwriter Melissa Etheridge, *Yes I Am*, will put her in transit once again.

"I've actually found a nice rhythm in writing on the road," she says. "I have my guitar, and a few hours before a show I take my notebook and write. An unfamiliar city is like a blank page, very free-ing."

That pure, connected emotion exudes from *Yes I Am*. It was given the Midas touch by seasoned producer Hugh Padgham (Sting, Phil Collins) who brings modern technology to the crisp, natural sound of Etheridge's deeply personal songs. The first single, "I Am the Only One" captures the assertive, direct spirit of the record, as does the moving "Talking To My Angel," a song she says is about faith in change. "The angel is both myself and my higher self, and it's [the song] about leaving my hometown and life as I knew it to go after my dreams." — *Liisa Ladouceur*



A FRESH NEW LARRY GOWAN

NO MORE PIANO-TOP TAP DANCES

"I saw the 'Strange Animal' video not too long ago," recalls Larry Gowan, "and I had tears in my eyes from laughing so hard — the outfit, the stak ng, the bone!"

It was entertaining at the time. Back then, the shaggy-haired pop singer with the leather-patchwork costumes was smack dab in the middle of Canada's teen dream phase, lumped in with acts such as Platinum Blonde, Eye Eye and Honeymoon Suite.

The classically-trained Toronto keyboardist had an instant top-10 hit with 1985's "Criminal Mind," a dramatic, tension-driven classic reminiscent of songs by early Genesis. But his new album, *Lawrence Gowan...But You Can Call Me Larry*, represents a whole new acoustic-based direction.

"That whole electronic, synthetic movement has run into the dance world and there's a whole organic sweep — acoustic guitar and real pianos — in music right now that's getting me up the spine," explains Gowan.

Fearing detached from many of the songs on his last album, except



Gowan drops the theatrics and gets acoustic.

Says Gowan, half kidding, "I'm only going to regret the change if the people don't like the new music and say put that costume on again!" — *Karen Bliss*

MAVIS & PRINCE

Mavis Staples has a thing going with Prince (or should that be *Pr*?). The testifying-ly terrific female voice in the pop/gospel group, The Staples Singers, has been corresponding with the symbolically challenged one since '87, and although it started out a one-way relationship, it's turned into a solid, creative partnership. He produced her '89 solo album *Time Waits For No One*, and produced and wrote most of the songs especially for her on her latest, *The Voice*. How did they get together? "The family [Staples] was doing a show in '87 and Prince wanted to meet us after. He was walking toward me, wearing white, doing that hip little walk he has. I had to kiss him for my mother," enthuses the bubbly Staples. "He wouldn't talk to me, he's very shy, so I started writing him letters. He should have a fat book on me." Their friendship has blossomed to the point where Staples affectionately calls him a "big

baby," although she says, "We don't speak much on the phone. I still write to him." — *M. L.*

the precursory "Out Of A Deeper Hunger" and "All The Lovers In The World," Gowan says, "One day I got up, sold a couple of my synthesizers and bought an acoustic guitar without even thinking — I'd just lost a lot of money," he says, laughing.

Starting the decade fresh, Gowan took more than a year to re-familiarize himself with the six-string instrument he played in high school. He then started collaborating with several different songwriters, including Eddie Schwartz, Jim Vallance and Annette Ducharme, emerging with songs such as the pretty ballad "When There's Time (For Love)" and upbeat "Dancing On My Own Ground."

Produced by sought-after drummer Jerry Marotta (who plays with Peter Gabriel and has played on all five of Gowan's albums with super-session bassist Tony Levin), *But You Can Call Me Larry* is positively less over-the-top than anything Gowan has done before.



JOHN RAGEL

SPIRIT OF THE WEST THERE'S NO PLACE LIKE HOME

In the beginning they were three good ol' boys from Vancouver whose needs and pleasures were simple: acoustic guitars, a bodhran and enough pints of West Coast ale to reach that state of grace best described as cross-eyed and legless.

Nine years on, and life's a sight more complicated for Spirit of the West. The three have become five, losing one member and gaining an accordionist (Linda McRae), multi-instrumentalist (Hugh McMillan) and wise-cracking drummer (Vince Ditrich). There are kids, dogs and mortgages, foreign record deals, stadium concerts and European tours. "We're



SOTW's John Mann and Geoff Kelly: Over their "angry-young-men phase."

JOHN LOFER

maturing in a way," says Geoff Kelly, who co-founded SOTW with John Mann and former bandmate J. Knutson. "Our carousing, angry-young-men phase is slipping into the past."

Faithlift, the group's sixth album, rings out the changes. Coming two years after the

transitional *Go Figure*, it seamlessly blends Celtic instrumentation and folk-based songs with Ditrich's big-beat drive and MacMillan's towering guitar architecture. Mann, the closet punk-rockers with the "Keep Music Evil" T-shirts, has learned how to sing, rather than bludgeon the material. Strident, anthemic polemics such as "D for Democracy" have been shelved for Mann/Kelly songs that marry the personal and political as effectively as those of their pal Billy Bragg.

Most apparent, though, is a change of perspective. Always a defiantly western Canadian band, SOTW's moniker could now as easily refer to the western hemisphere. The ports of call include Venice, Italy ("And If Venice Is Sinking," an enchanting home movie of Mann's honeymoon), a concert hall in Preston, England (the chilling "Guildhall Witness") the Texas Book Depository in Dallas ("6th Floor") and an x-rated theatre in Florida ("Bone of Contention," a wry analysis of the Pee Wee Herman scandal).

"We write about what we experience and think about," explains Kelly. Touring England with the Wonderstuff and Ned's Atomic Dustbin and playing to 30,000 Brits at the Glastonbury Festival has been a blast. "A lot of the album comes from the perspective of looking back from other parts of the world and thing 'Jeez, we're not so bad after all,'" says Kelly as he packs his bags for another frantic domestic and international tour schedule. "It is so good to come home." — Jeff Bateman

BEN SHEPPARD and MATT CAMERON of SOUNDGARDEN, along with JOHN MCBAIN and JOHN WATERMAN have formed a no-frills band called HATER. It ires Sheppard when people insist on comparing Hater to Soundgarden. "This interviewer in Germany asked us if CHRIS [CORNELL] and KIM [THAYILL] had a band called LOVER," steams Sheppard. To set the record straight, the tracks on Hater's eponymous debut are bare bones garage. In fact, says Cameron, the whole LP was recorded in about nine days. You could even say that the Hater guys are getting back to their punk rock roots. Says Cameron: "In the early days [with Soundgarden] I remember playing with D.O.A. at the

Graceland in Vancouver in 1987."

BEYOND MAINSTREAM

across Canada. It seems the Shades — ORION "REVOLUTION" CURIEL, JUSTIN "D-SHADE" PHILLIPS and DAVE "DJ STORM" BLAKE — have been holding their own cultural exchange. "We've slyly moved to opening for bands in the rock scene," says Curiel. They've also been playing live with rock combos and hope to explore the idea further in the recording studio. "Our motto is 'Unity and the Shades,'" says Curiel. "We have three shades in the band [black, brown and white] and we don't dis anyone."

Unity is not rampant everywhere in the music scene. We regret to report the demise of Toronto outfits SING ALONG WITH TONTO and THE LAWN. On a positive note, The Lawn's drummer LONNIE JAMES has taken up a position with PIGFARM, whose latest release, *Plug*, is in stores now. *Plug* is also the name of a compilation of Ottawa groups, including FURNACEFACE and THE SKATTERBRAINS. In other news: Halifax's JALE and THRUSH HERMIT were spotted in the pages of American fashion bible *Harper's Bazaar* in September. Guelph, Ont.'s KING COBB STEELIE is in the studio with STEVE ALBINI. THE BREEDERS got a deal when TANYA DONNELLY left the band to form BELLY

— KELLY DEAL, former Pixie KIM DEAL's identical twin sister, is replacing Donnelly. The Breeders' amazing sophomore release, *Last Splash*, is in stores now, along with THE HOUSE OF LOVE's *Audience With The Mind*, RED KROSS' *Phazeshifter*, folky Toronto band THE BLOWSEEDS' *Dobroesque*, STRIP MIND's debut *What's In Your Mouth* and pop legend BIG STAR's all-new Columbia. — Rhonda Riche



Shades of Culture: "We don't dis anyone."

ANN-MARIE PROVENCHER

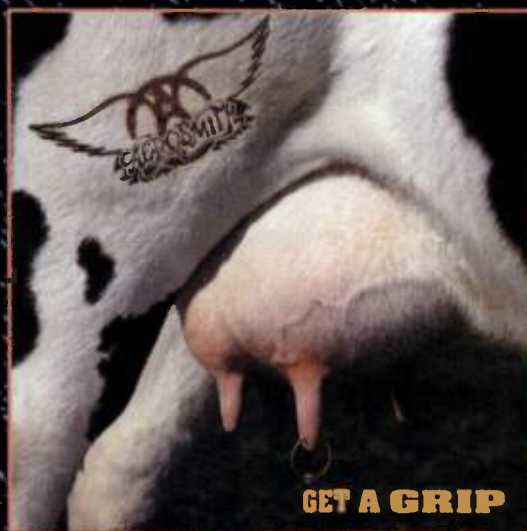
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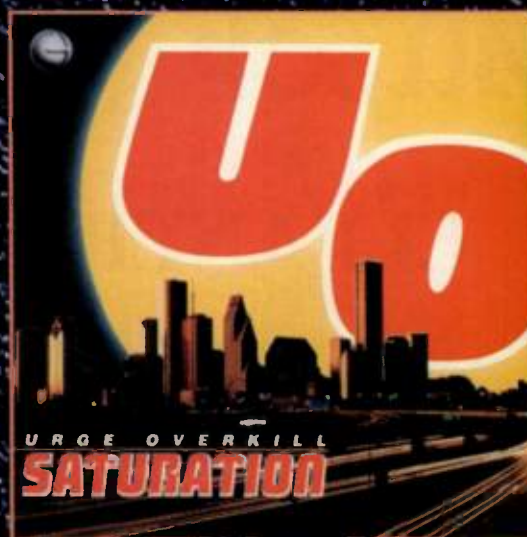
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PICTURE PERFECT

BY MERYN CADELL

With the advent of home video cameras and *America's Funniest Most Wanted Highway Accidents Caught On Tape*, the lines between public and private blur into infinity. People seem to have few problems recording themselves for the amusement or edification of the "public." But personally, as my own life becomes public because of my work, I find I want to take pictures which will mean something only to me.

It took me a while to get a knack for it. On my first big tour, opening for the Nylons across Canada in 1991, I lugged my manual 35mm camera everywhere and dutifully took a picture of every hotel room I had. I wanted to remember each city as a separate and unique experience. Well, of course, I got the pictures developed and didn't immediately label the backs, and now I have a

stack of unidentified, interchangeable photos of hotel rooms — you might think I had a beige furniture fetish.

It's amazing how quickly important experiences sink into the



Cadell: Making chair legs meaningful.

past and get covered over. With this in mind, I knew that I had to document the recording and mixing of my new record, *Bombazine*.

I didn't go overboard — I didn't need eight rolls of film shot over 10 days. I used the studio's Polaroid camera. We took turns taking pictures and every one of them totally captures the intensity and the camaraderie of the recording process. I treasure them already — images of my co-producer John Tucker and the engineer and I eating salads, our 40-billionth takeout dinner, sitting with headphones on tiredly discussing a particular mix. But my favorite picture was an accident — a sumptuous shot of the legs of a chair on the studio floor.

Despite the deadline pressure and the tension of the creative process, we always had the time (the need, even!) to laugh. I had been holding the camera in my hand, laughing so hard in a late-night, exhausted stupor that the camera went off in my hand.

Because of my work, I am relatively well-documented by others, in photos and music videos and interviews. But like that shrivelled piece of a balloon you've kept in a box all these years, which no one has ANY emotional attachment to except you — I think that picture of the floor will always mean more to me than any publicity photo.

Meryn Cadell's latest album, *Bombazine*, was recently released by Warner Music/Sire.

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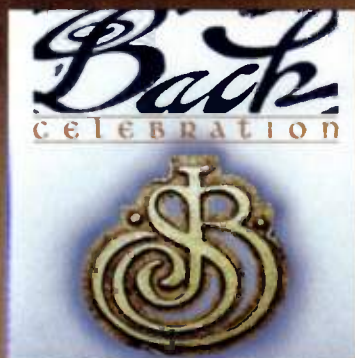
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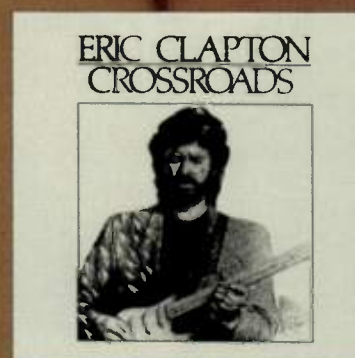
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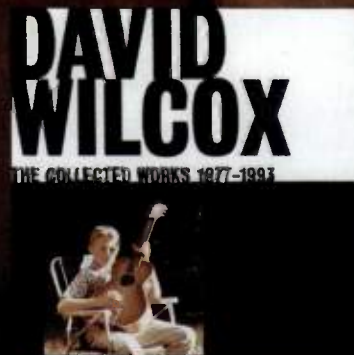
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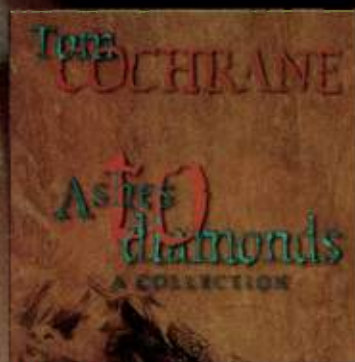
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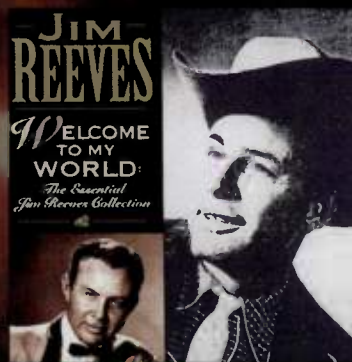
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MUCHMUSIC AND POLITICS

HOW WELL DID THE DOROTHY-IN-OZ APPROACH WORK?

Erica Ehm was on the bus with Jean Chretien, Moxy Früvous' Jean Ghomeshi confronted Audrey McLaughlin with some tough questions and Molly Johnson put her daycare queries into a song. In the past six months, the nation's music station went irrepressibly political. The sometimes cheeky coverage was not for the weak of heart.



Erica Ehm

The political interest stems from Denise Donlon, director of music programming at MuchMusic since January. She initiated the PC leadership convention coverage in June (called Take Me To Your Leader) and followed up with the October forums called Vote With A Vengeance, Intimate & Interactive — A Concert of Politics. Innovative programming indeed. Matching Ghomeshi and McLaughlin or The National Party's Mel Hurtig with Lorraine Segato was certainly fresh. But

was this addition to the political-coverage circus merely good for laughs or did it help to wake up video-saturated young minds?

"The idea is to give kids an avenue of access and say: 'Here are the people and here is us,'" said Donlon. "All you have to do is go over there and say, 'Hey buddy, I don't want that dump in my back yard,' or whatever you have to say. Politicians are real people and kids need to know that."

She said the stretch from nightclub to the leadership convention wasn't that far.

"There are a lot of similarities between rock 'n' roll and politics. You know, the conventions and the merchandising, the groupies and the press conferences. All of that stuff is very similar to what we do anyway."

The veejays prepared their own interviews and their training for the convention consisted of an afternoon briefing by City Pulse News political specialist Colin Vaughan.

"My first interview was with Jim Edwards," said veejay Master T. "And I had newspapers in front of me and I had his little bio and I was lining up my questions and I called Denise and said, 'I know he's a kind of hard-core guy on juvenile delinquents. Should I hit him on that?'"

Donlon told T just to be himself and have fun, so T threw all the papers away and asked Edwards if he'd re-wallpaper 24 Sussex if he won the leadership.

Much's convention coverage was not short on whimsy. Master T playfully trying to get inside the Mulroney limousine was fun. So was Steve Anthony blithely bouncing from booth to booth, charting up political hacks and compiling a "broadcast booth checklist" (did it contain flora, fauna or a water cooler?).

Election coverage focused on the often intelligent and provocative Intimate & Interactive specials, fueled by musical guest hosts who had done their homework.

The station seemed to be owning up to responsibility that comes with playing with politics. But it was no game for politicians in Canada who have increasingly followed their U.S. counterparts and turned to "alternative media" to get their messages across.

Toronto Star TV critic Greg Quill loved the wide-eyed "Dorothy-in-Oz" approach. "I think the only thing that would have been harmful would have been if they [the veejays] pretended they were journalists," he said.

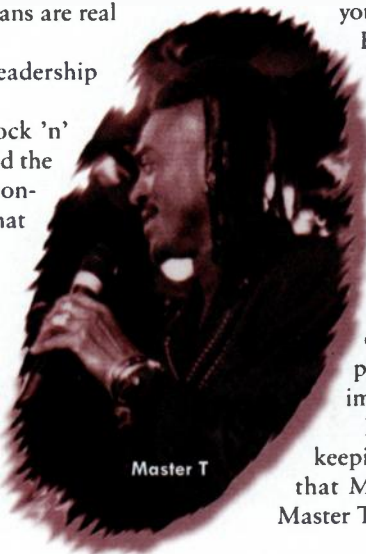
Quill believed it was effective television that succeeded in demystifying the political process. Globe and Mail TV critic Liam Lacey was less enchanted.

"They sent a gang of celebrity, or at least quasi-celebrity, air people to run around being very ignorant [at the leadership convention]. And I mean more ignorant than a lot of people," he noted.

"The justification was that 'We represent disenfranchised youth.' Certainly people such as Ziggy Lorenc and Erica Ehm are past 30. Jean Charest is 34. What's the gap? We're not talking about age, we're talking about knowledge."

The problem, Lacey figured, was that MuchMusic veejays weren't that interested in politics and it showed. The constant throws to station political specialist Avi Lewis and Colin Vaughan to explain issues (and having Lewis on hand to babysit the "Intimate & Interactive" series) are what saved the broadcasts. But both critics were united in their belief that bringing politics out of the closet is probably the most important thing a station such as Much can do.

For Donlon, the experiment worked so well, she's keeping her eyes peeled for other important events that Much can cover. Who knows, we may yet see Master T in Moscow. — Cindy McGlynn



Master T



TONY TONI TONE!

'90s SOUL

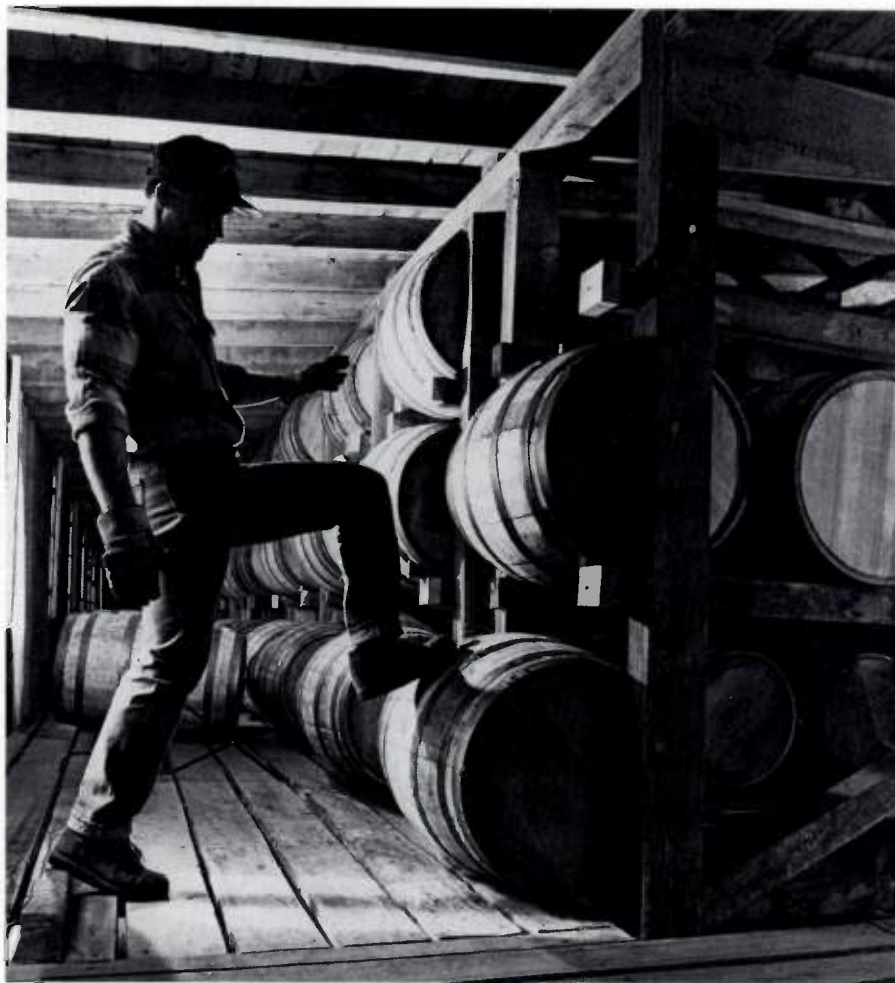
Since 1988 when the group's first release, *Who?*, garnered it three No. 1 spots on *Billboard's* Hot Black Singles chart, *Tony Toni Tone!* has certainly made a name for itself. The Oakland-bred trio, consisting of Dwayne Wiggins on guitar, his brother Raphael on bass and cousin Timothy Christian Riley on drums, is definitely having a family affair with its music.

New release *Sons of Soul*, on PolyGram Records, sings the praises of its musical forefathers — though it's not a record of covers. The band's style is to take the best of what has gone before and present it in an original '90s context. The result is 14 tracks that run the gamut of soul influences from Earth, Wind and Fire to Stevie Wonder to Isaac Hayes. "Soulful funk" is how the soft-spoken Riley describes his music.

Tony Toni Tone! emphasizes live playing as opposed to a lot of sampling. "Sometime

I hear artists and I think it's kinda out of hand," Riley admits, calling that technique easy. "But I think if you use it really tastefully it can be nice. We really play — but we'll use samples and stuff just to help it out. Some artists just sample something first and then they sing over it. But I think you should write the song first, then add the sample if you think you might need it."

Aside from touring throughout the next couple of years, Raphael and Riley have their own production company and Dwayne is doing double time in another recording band called Kenya Groove. This hard-working band has a take-it-as-it-comes attitude. "What we don't want to do is be a band that's in one day and out the next — we want to be here for a while," explains Riley. "One of the things we want to do is be able to tour without having a record out. The Grateful Dead do it all the time." — Ann Kennedy



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world beat

You can tell a lot from the exuberant cover on **MEMO ACEVEDO's** newest disc, *Building Bridges*.

The Colombian-born, Toronto-based percussionist/band leader is on a mission to bring Latin music to mainstreet Canada through his Latin-jazz mix. "Don't you think it would give you joy?" he asks, incredulously when queried. "Because of the beat!" The album's title is a statement of cultural purpose. "[It's] about people and music, Anglo and Latino," he explains.

Acevedo's objectives get a heavyweight endorsement from his friend, mentor and advisor, the godfather of Latin jazz music **TITO PUENTE**. "He considers himself part of the growth of Latin music in Toronto," Acevedo confirms. Puente also gives the nod to Miami pop superstar **GLORIA ESTEFAN**. Her new Spanish language disc *Mi Tierra* is a worthy trib-



ALBERTO TOLOT



Latino music lovers Gloria Estefan (L) and Memo Acevedo (R)

ute to the vibrant, passionate Cuban music of her grandparent's era, the '30 and '40s.

Another bridge builder from another part of the world: the King of Qawwali, Pakistan's **NUSRAT FATEH ALI KHAN** has a new record out called *Devotional and Love Songs*. Qawwali, the intense, sophisticated religious music of the Sufis, is designed to bring the is-

JOY, PASSION AND DEVOTION

tener closer to God.

There is a transcendental quality in the choral music of some of the countries of the former Soviet Union. *Table Songs of Georgia* by the all male **TSINANDALI CHOIR**, with its hypnotic polypadic harmony style is a profoundly majestic music.

With the world in a state, the simplicity of the strong messages of Jamaican elder statesman **BURNING SPEAR** have never been more necessary. His latest album, *The World Should Know* is a declaration for peace and individuality. — Karen Gordon

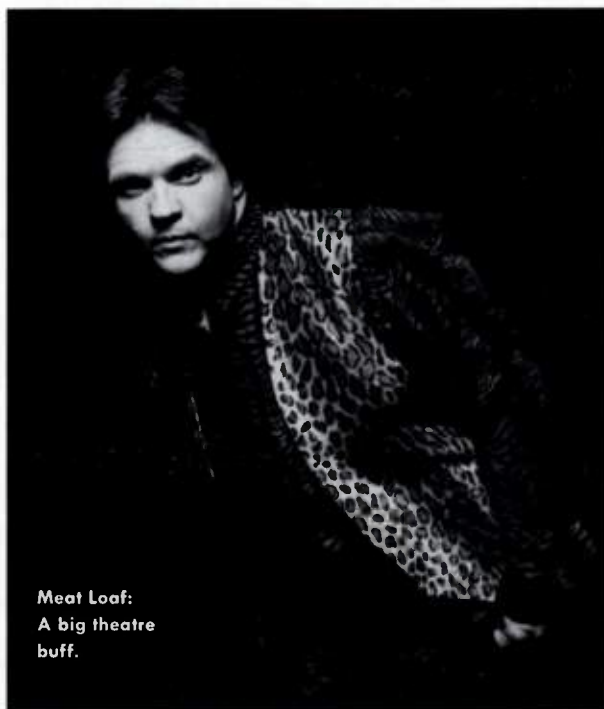
THE MEATY BEATY BAT RETURNS

Remember that hot summer night at the 1977 high school prom, slow dancing to "Two Out Of Three Ain't Bad," then later awkwardly trying to reenact the mini-drama within "Paradise By The Dashboard Light" in Dad's maroon Monte Carlo?

If so, you'll fondly anticipate Meat Loaf's follow-up to the wildly successful *Bat Out Of Hell*, which sold a staggering 25 million copies worldwide (and continues to sell 15,000 copies a week in the U.S.).

Loaf is back with *Bat Out Of Hell II: Back Into Hell*, a rock-opera-ish anthem-laden sequel which has been secretly in the making since 1989. Does the living legend predict the new release to be as big as its predecessor?

"I don't have a clue, you don't hope for that kind of stuff. You do the best work you can and it's out of your hands," the big man says modestly (since his last four albums have been flops, his hit-proclaiming reti-



Meat Loaf:
A big theatre buff.

cence is understandable).

Recounting the tale of a radio station playing the full-length version of the first single, "I'll Do Anything For Love (But I Won't Do That)" to an overwhelmingly positive listener response, Loaf says an 11

1/2 minute song is not too long.

"We have songs where people say 'Are these people out of their minds, don't they know it's 1993 and people have the attention spans of gnats?' I disagree with that." Bring on the five minute drum solos!

The accompanying, outlandish video highlights Loaf's love of grand theatre and film, inspired by the 1948 film *Beauty and the Beast*. His extensive acting credits include the 1969 Broadway production of *Hair* through to his more recent cameo appearance in *Wayne's World*, at the prompting of his teenaged daughter.

Theatrics are in his blood. "I don't approach a song like a singer," he explains. "I approach it like an actor."

Professing a love of live performance, Loaf looks forward to the upcoming extensive tour which starts in November. A word of warning: beware of sitting in the front rows, the man can work up a sweat. — Viva Tsvetnova

MICHAEL HALSBAND

SAM'S is Classical



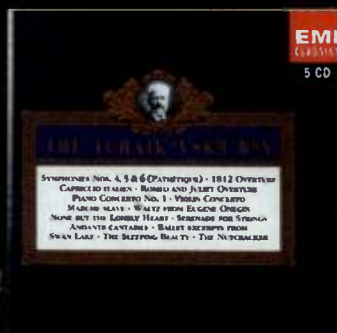
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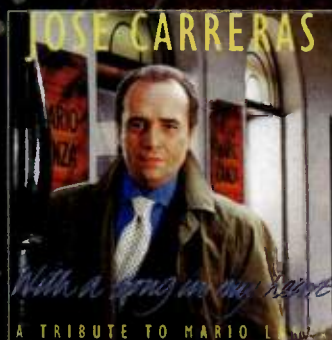
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ANNE MURRAY CROONIN' A NEW TUNE

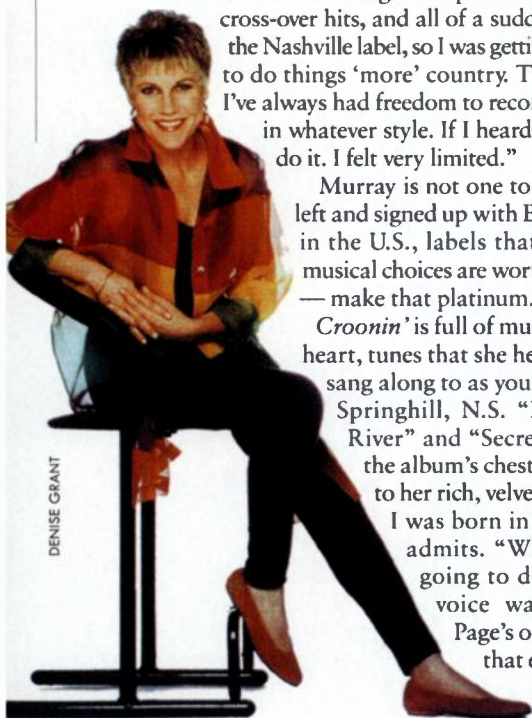
No matter what style of music she records, Anne Murray's albums always turn up in the country charts. Her latest, *Croonin'* is no exception. A nostalgic walk down the path beaten by such artists as Julie London, Doris Day and Rosemary Clooney, the music is jazzy, schmaltzy and a tad campy. Not country at all.

Murray doesn't mind where her music winds up on the charts, however, she takes affront to being told what she can and can't record. In fact, she left her long-time deal with Capitol U.S. because the company insisted on pushing her in the country direction. "My original contract was with the Tower (Capitol U.S.'s head office in L.A.) and they decided to move the country arm of Capitol to Nashville. Up until that time all of the songs I had put out were across the board, cross-over hits, and all of a sudden they moved me to the Nashville label, so I was getting pressure from them to do things 'more' country. That really stifled me. I've always had freedom to record whatever I wanted, in whatever style. If I heard a good pop song, I'd do it. I felt very limited."

Murray is not one to be messed with. She left and signed up with EMI Canada and SBK in the U.S., labels that know her intuitive musical choices are worth their weight in gold — make that platinum.

Croonin' is full of music that is close to her heart, tunes that she heard on the radio and sang along to as young girl growing up in Springhill, N.S. "Fever," "Cry Me A River" and "Secret Love" are a few of the album's chestnuts, perfectly suited to her rich, velvety alto voice. "It's like I was born in the wrong era," she admits. "When I decided I was going to do this I realized my voice was not unlike Patti Page's or Rosie Clooney's. It's that easy sounding thing."

— M. L.



DENISE GRANT

JANIS IAN IS SILENT NO MORE

The woman whose career started in 1965 at age 14 with the hit "Society's Child," who brought us the aching teen lament "At Seventeen" and who in 1982 quit the recording/touring grind, is back in fighting form. After four years of management and financial woes, Janis Ian has released *Breaking Silence*, which features "All Roads To The River," a song of hers that John Mellencamp also recorded on his new *Human Wheels* album. "He's been extraordinarily good to me. He used my song 'Days Like These' on the soundtrack to his movie *Falling From Grace*," she says modestly. Although a supreme writer, as heard on the emotionally charged tracks "His Hands" and "Breaking Silence" ("What I do really well is talk about things other people are not comfortable talking about"), Ian worships the ground beneath one of Canada's best-known wordsmiths. "In my next life I'd like to come back as Leonard Cohen's car, just to be able to hang with him," she says with a laugh. — M. L.

MOBY: LOOKS ARE DECEIVING

The '90s — the age of transformation, a decade when DJs are shifting from club booths to recording studios. Combining the spirit and advantage of technology with supreme intuition, DJs have become the stars of their own galaxies.

Shining brighter than the rest is **MOBY** — consummate DJ, popular studio remix artist (**PET SHOP BOYS**, **ENO**, **ORBITAL**) and self-described Christian who has recently released two albums of material via NYC home-base label Instinct Records. Hot on the heels

DANCE STEPS

of last year's cult smash *Moby* (Instinct), these new releases best

illustrate the duality of his talents and his interest in "visceral" versus "cerebral" music styles. *Moby* — *Ambient* (Instinct), is, as the title infers, a collection of spacious lo-NRG dance hand-picked for the album by Moby himself — whimsical and lush. *Moby* — *Early Underground* (Instinct) reminds the listener of Moby's penchant for the big beat with classic tracks "Go" and "Mobility" alongside other deep-club rarities.

Another recording to catch is Moby's major-label debut, *Move* (on Elektra), a substantial six-track EP that covers the gamut of his trans-cultural club appeal — from the glorious strains of the title track to the Middle Eastern-flavored "Morning Dove" and the haunting urban beauty of "The Rain Falls and the Sky Shudders."

Also fresh from the DJ booth is the U.K.'s **FELIX**, whose exquisite electro-NRG debut, *#1* (Deconstruction Canada), is moving feet with the single "Don't You Want Me" and a superior cover of **SYLVESTER**'s disco classic "Stars." Overall this album shines with a very special light.

Hip-hop masters **DIGITAL UNDERGROUND** return to the fore with *The Body-Hat Syndrome* (Tommy Boy) — smile deeply throughout this trip! While you're there, slip on **SHAGGY**'s *Pure Pleasure* (Virgin), which uncovers the roots of dancehall reggae far beyond the grooves of his amazing hit single "Oh Carolina."

Quick picks include the spirited and charismatic *Holy Grove* (RCA) album by **LEGACY OF SOUND**; **CONSOLIDATED**'s *Warning: Explicit Lyrics* (Nettwerk) re-mixing heady cultural politics with hardcore industrial hip-hop; and sumptuous ambient dance by **BLACK DOG PRODUCTIONS** (also known as **AFX TWIN**) entitled *Bytes* (Wax Trax!) and *Tales of Ephidrina* (Astralworks) by **AMORPHOUS ANDROGYNOUS**.

Best compilation buys include *Declaration of Independents* (Part One) (IRS) — New York underground at its finest (expect to give your speakers and your neighbors a work out!); *Sounds Over Europe* (Ariola) sensational new Euro-NRG; and *Techno Bass-Eat Dominator* (SPG) — lo-frequencies galore! — Andrew Zealley



JILL GREENBERG

Jazz SESSION

When Torontonians hordes filed into the SkyDome for **DEPECHE MODE**, I was happily seated in the Pilot club, up-close with the **DAVE YOUNG/PHIL DWYER** quartet.

Along with co-leaders Young (bass) and Dwyer (sax and piano), the band features **ROB PILTCH** (guitar) and **MICHEL LAMBERT** (drums). "It's a neat band," says Dwyer, "because we all do completely different things. I teach, freelance, play with **MANTECA**. Rob is busy with theatre and studio work and film scores. Michel works with his own band called **LONELY UNIVERSE**. And Dave plays with everyone — **OSCAR PETERSON**, **OLIVER JONES**. Yet, we have a common area of musical understanding."

If you missed the quartet when it toured across Canada this fall, you can pick up *Fables and Dreams* — a session recorded one after-

noon in Montreal for Justin Time Records. "The album title comes from two tunes," explains Dwyer. "'Fables of Faustus,' a **MINGUS** tune about a governor in the States who was a notorious racist. And 'Darn,' a tune I based on the harmonic structure of 'Darn That Dream.'"

To understand the title of **KIERAN OVERS'** latest release, *Shape Shift* (on the Unity label), you'd have to talk with him about throwing runes and playing with words. "Each of the tune titles has a meaning behind it," says Overs,

"'Undercut' is a fishing term because **BRIAN [DICKINSON, composer/pianist]** is a fly-fishing fanatic. 'There But For The Grace Of...' is about the homeless."

Overs used a variety of settings from trio to octet and plenty of players. "We needed the big space of the Glenn Gould Studio [in Toronto's new CBC building] because we used two drummers. We set up in a circle, to see each other. I was playing my bass and conducting with head rods." Overs feels they created a live concert sound, explaining, "You want people to feel the excitement of being on the edge, taking chances, making music at a single performance." If you're in Toronto between Nov. 30 and December 5, you can hear Overs' octet at the Top O' The Senator.

Other releases to look for include new sounds from **JOE HENDERSON** and **STANLEY TURRENTINE** on Blue Note. Or you may want to revisit old sounds with MCA's *Anthology of Big Band Swing (1930-1955)* or PolyGram's second set of *More Last Recordings* from **ARTIE SHAW** or Sony's four **MILES DAVIS** releases. And if you like to plan ahead, there's GRP's *Christmas Collection, Vol. 3*. — C. J. Wren



Kieran Overs



Joe Henderson

PETER GARRETT SINGS FOR CLAYOQUOT

This past summer's Another Roadside Attraction tour, featuring Midnight Oil, The Tragically Hip, Hothouse Flowers, Crash Vegas and Daniel Lanois, spawned something longer lasting than sunburns. Jim Mogenie and Rob First, of Midnight Oil, wrote a song called "End," which was recorded by all five acts. The resulting CD-single will be released on Cargo Records this fall, with all proceeds benefiting the Clayoquot Defense Fund.



PAT PAYNE

LEVON HELM • RICK DANKO
GARTH HUDSON • JIM WEIDER
RICHARD BELL AND RANDY CIALANTE

THE BAND THE NEW ALBUM JERICHO



PHOTO BY ELLIOTT LANDY

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RELEASED OCTOBER 29, 1993

"This is the legendary group's first important release since the soundtrack to *The Last Waltz* in 1978 and represents The Band's first album of new music since *Northern Lights Southern Cross* in 1975. A new album by The Band should be cause for national rejoicing." — Stephen Davis, Biographer



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Produced by The Band, John Simon and Aaron L. Hurwitz.
Also available - *This Wheel's On Fire* - Levon Helm and The Story of The Band" by Levon Helm and Stephen Davis (Macmillan Canada) from Coles Bookstores everywhere.



"The Kumbaya Festival was an all-Canadian, magical love-in,"
 — Molly Johnson, Infidels' lead singer and organizer of Kumbaya, the
 September 5th mega-concert in Toronto that featured 40 Canadian
 artists/groups and raised funds for AIDS organizations across the country.

This photo, and many others, will be featured in Andrew MacNaughtan's
 Kumbaya Calendar, available for \$9.99 in Sam the Record Man stores
 mid-November. All proceeds go to AIDS organizations.
 Donations can be mailed to Kumbaya,
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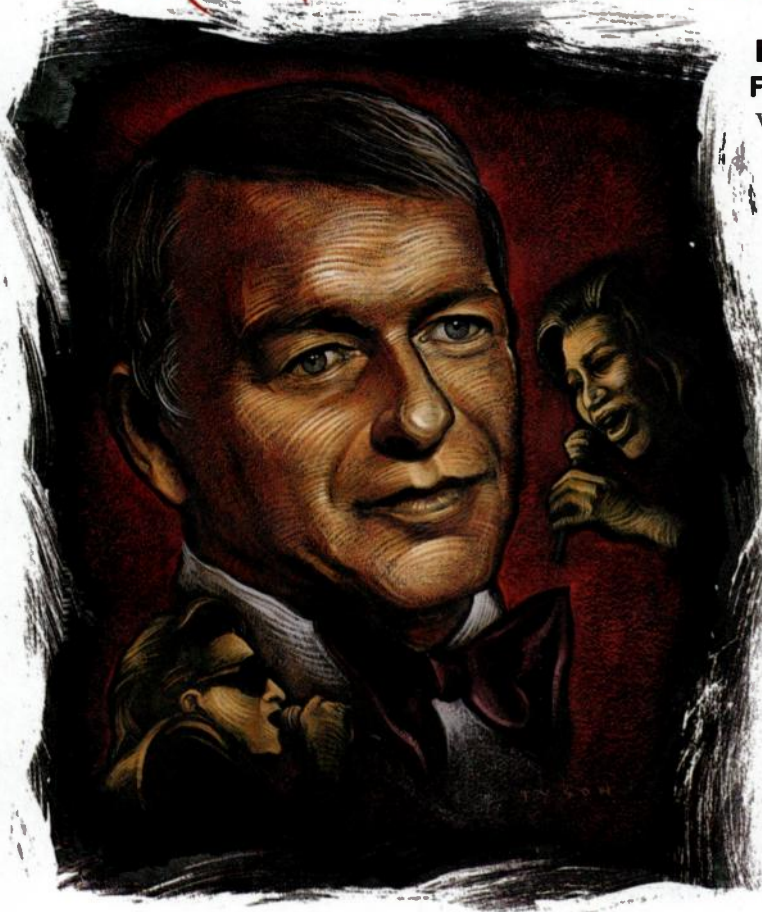
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VERTIGO

PolyGram

WDR

FRANK SHARES THE STAGE



DUETS, EMI **FRANK SINATRA**

What a hoot! Ol' Blue Eyes has been past his prime for years, yet paired with the likes of Luther Vandross, Aretha Franklin, Barbra Streisand, Liza Minelli, Carly Simon, Natalie Cole, Gloria Estefan and Anita Baker, his vocals are more than passable and theirs truly shine. The duet with Bono, "I've Got You Under My Skin," doesn't fair so well. U2's front man sounds like a lounge singer who has imbibed too many cocktails. The Charles Aznavour number, "You Make Me Feel So Young" is so syrupy it deserves some pancakes, the pairing with Julio Iglesias on "Summer Wind" does neither artist any favors and "New York, New York," done with former nemesis Tony Bennett, is good as archival material only. The outstanding tracks, however, are numerous and more than make up for the flat ones. On "What Now My Love," Franklin picks up the ball and kicks it straight through the goal post while Natalie Cole proves she's made of her father's stuff on "They Can't Take That Away From Me." Lots of campy, sing-along fun.

SARA JANE TYSON

POP/ROCK

BUHLOONE **MINDSTATE,** PolyGram **DE LA SOUL**

Integrating jazzy guitar, sax and flute sections, De La Soul is following in Guru's *Jazzmatazz* footsteps. Freed from the oppression of oversampling, this album flows like a cool brook. Unlike the light/psyched tunes of the group's past, songs such as "Eye Patch" and "I Be Blowin'" have a low-keyed, adult approach. Calming, yet provocative.

HOUDINI, Atlantic **MELVINS**

Produced by Nirvana's Kurt Cobain and Melvins, this album rocks the house. Drums are prominent and the pounding beat is relentless. We're not talking stellar musicianship here but this album is good.

Cobain plays guitar on "Sky Pup" and contributes percussion on "Spread Eagle Beagle."

DEAD AND GONE TO **HEAVEN,** Network **ROSE CHRONICLES**

Five-track CD from a Vancouver group with an eclectic sound in the Sarah McLachlan/Mary Margaret O'Hara mold. Poetic lyrics and jangly guitars over straight-ahead rhythms, with spaced out moods for rainy-day introspection. In fact, the title cut consists of sound effects blended into what sounds like heavy rain. Keep posted for the full-CD release due in the new year.

JERICHO, Capitol/EMI **THE BAND**

The return of The Band is an event that is entirely dwarfed by the magic of the music itself.

Recorded at Levon Helm's studio in Woodstock, N. Y., and featuring fiddle legend Vassar Clements and The Hooters, as well as songs by Dylan, Springsteen and Willie Dixon, The Band's first record in nearly two decades is cause for rejoicing. The trademark sound, style and choice of material has not been tampered with. This music is timeless, every track as fresh and immediate as tomorrow's headlines.

MY MEDICINE, LSD/A&M **MUSHROOM TRAIL**

Angry, psychedelic music ala Pearl Jam from a band "formed one rainy day in Vancouver," according to the album notes. Dark, moodily obscure lyrics provide the perfect accompaniment to depression, paranoia and persecution. Sample lyric — "Pigs invade my space, shot my

brother down/Innocence a laugh/When you've got a gun and a badge" — from a song called, well, "Pigs." Cover art depicts eight varieties of mushrooms.

THE BOYS COME **ROLLIN' HOME,** Atlantic **THE IRISH ROVERS**

The gang that gave us "The Unicorn" and "Wasn't That A Party" has been around for three decades, so successful that the members have been able to open their own chain of Irish-style pubs across the country. This new disc, recorded at the home studio of group leader Will Millar, has to be one of its best. The Rovers serve up 15 tracks of vocal and instrumental hell-raisers, hoary tales and laments, closing with a convincing run at Murray McLachlan's "The Farmer's Song."

Sound Effects

SOME FANTASTIC PLACE, A&M SQUEEZE

On *Some Fantastic Place*, England's longest-lasting pop band offers yet another chapter in its amazing history of contemporary music. Silky vocals — shared mostly by Glen Tilbrook and Paul Carrack — memorable tunes and clever lyrical twists abound on this album, but still don't save it from sounding, well, too familiar. Long-time fans will want to check it out, while newcomers should pick up a copy of *Argy Bargo* to hear the band at its best.

SOUL ALONE, Sony DARYL HALL

Sans partner John Oates, Daryl Hall fares OK. The production is smooth as satin, but the songs are a little weak and the drum machine beat that pounds monotonously through many of the tracks is very distracting. If you can get by the technical intrusion, check out "Power of Seduction."

SO TONIGHT THAT I MIGHT SEE, Capitol MAZZY STAR

Former wispy, New Waif duo Mazy Star has matured by leaps and bounds on this sophomore effort. David Roback's bluesy guitar swirls around Hope Sandoval's haunting voice. *So Tonight* is simply entrancing.

MEXICAN MOON, EMI CONCRETE BLONDE

The eccentric "Ghost of a Texas Ladies' Man" has been replaced with the scary poltergeists of "Jonestown" and the fervent spirituality of "I Call It Love" and "Jesus Forgive Me (For The Things I'm About To Say)." A serious, darkly dramatic effort.

BIG RED LETTER DAY, PolyGram BUFFALO TOM

Buffalo Tom is one of the most underrated bands around. The guitars may be acoustic, but the band members attack them like they're fending off a swarm of

bees. The songs are usually boy-meets-girl boy-loses-girl, but they have a rare intelligence. *Big Red Letter Day* is Buffalo Tom's quietest, yet most intense album and takes more than a few listens to grow on you.

THIRTEEN, Geffen TEENAGE FANCLUB

Teenage Fanclub's fourth album is the best yet. Tempering the more conceptual moments from *The King* and giving *Bandwagonesque*'s unabashed love songs an ironic edge, *Thirteen* sees The Teenies shake off all the Big Star and Badfinger comparisons and become a pop entity of its own.

INTERRUPTED JOURNEY, SPY/A&M KELLY PARTLAND AND ALTER EGO

Lost, romantic, thirtysomethings are the obvious target of this flaccid collection of non-threatening, up-tempo, easy-listening pop ditties, cleanly arranged and recorded to the point of bland sterility. A dozen songs of love gained, lost and barely missed, including a couple of incoherent and unconvincing musings on life in the cosmos. Clever, totally forgettable and not to be confused with The Partland Brothers.

MUDCREEK, Handsome Boy ONE FREE FALL

Toronto combo One Free Fall is definitely standing on the metal edge on *Mudcreek*. Everything from the production to the lyrics is sharper and slicker. Most cutting, perhaps, is the wit of songs such as "Cool," on which the band takes jabs at the stances and poses of the counter culture.

REAL, Offside BELINDA CARLISLE

Carlisle has shed her little-girl trill and found a new depth and rawness. And while her arrangements still rely heavily on the same echoing choral harmonies that have been a trademark since the Go-Gos, her new vocal range has allowed her to explore dif-

ferent styles of music. She even uses the "Funky Drummer" sample on "Big Scary Animal." A step in the right direction.

ENVY, Sony EVE'S PLUM

Behind the kitschy name is a group of musicians that is the next generation of smart, noisy, New York cool bands such as Sonic Youth and Live Skull. Your neighbors may complain when you play *Envy* over and over again, but you won't care.

JAZZ TRIO BRUBECK,

Music Masters

DAVE BRUBECK

At last, a functional family! Pianist Dave Brubeck together with sons Chris (electric bass) and Dan (drums) prove that talent can spread across a generation and that relatives can feed each other musically. A few standards are sprinkled through the Dave Brubeck originals, tunes which, among other things, tap into the music of India and South Africa.

LIVE AT THE NORTH SEA JAZZ FESTIVAL '92, Verve

THE ROSENBERG TRIO

Gypsy swing by Stochelo, Nous'che and Nonnie Rosenberg — two guitarists (solo and rhythm) and one bassist (acoustic), based in the Netherlands. Not meant for relaxing, this is high-energy music. Heck, at times, these guys sound as if they're in a manic frenzy when they tear into tunes from the likes of Sonny Rollins and Chick Corea.

COUNTRY DR STOMPIN' TOM, EH...?, EMI STOMPIN' TOM

A Stompin' Tom record is, well, a Stompin' Tom record. Die-hard fans of death metal and rap will give this stuff a wide berth, with songs like "The Honeymoon Is Over, Poochie Pie," "Gumboot Cloggeroo" and "Canada Day, Up Canada Way." Pre-war production values don't help, but

Stompin' Tom's music will either set your toes a tappin' or send you screaming out into oncoming traffic. By the only standards against which this album can be measured — other Stompin' Tom albums — this is as good (or as bad) as it gets.

THE WAY THAT I AM, BMG

MARTINA MCBRIDE

Although she's managed by Canada's Bruce Allen also Bryan Adams' manager) Martina McBride is as American as can be, and you can certainly hear that Nashville sound on this debut. Although she doesn't offer anything as interesting as Michelle Wright or Cassandra Vasik, she does serve up some good lyrical themes and has a natural vocal gift.

CLASSICAL

THE FAIRIE ROUND, Gourd Music

SHELLEY PHILLIPS AND FRIENDS

A delightful disc which features one lilting tune after another. Phillips, a multi-instrumentalist, displays her talents in a blend of Celtic, Scottish, English and classical repertoire with a dash of New Age thrown in for good measure. Perfect for a cool winter evening.

MASCAGNI, MESSA DIGLORIA, Musicalmagine

ENSEMBLE SEICENTO-NOVECENTO, CONDUCTED BY FLAVIO COLUSSO

The name Pietro Mascagni has always been associated with one piece, "Cavalleria Rusticana." This recording may change that. Uniquely set for two male soloists, chorus and orchestra, this mass brings together sacred text and secular setting to great effect. The beautiful melodies and lush orchestrations will be of interest to all lovers of opera and choral music.

David Henman, Stephen Hubbard, Maureen Littlejohn, Thom McKencher, Rhonda Riche, C. J. Wren

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COCHRANE MADNESS

Could you give me a list of all the songs that have been put out by Tom Cochrane? I really enjoy his music.

Ruth Dwyre
Oshawa, Ont.

While we can't give you a complete list of songs, what we can offer is Tom Cochrane's discography with catalogue numbers for the cassette format. Please note, these titles are not in chronological order: Hang On To Your Resistance (C4-6564), Don't Fight It (C4-66164), As Far As Siam (C4-66165), Neruda (C4-66166), Breaking Curfew (C4-66167), Tom Cochrane & Red Rider (C4-12484), Victory Day (C4-26570), Symphony Sessions (C4-26574), Over 60 Minutes

(Best Of) (C4-46886) and Mad, Mad World (C4-97723). Another best-of-package is due out before Christmas.

SUNSETS AND ELEPHANTS

I would like to purchase a tape of John McLaughlin (and The Gypsy Kings) called *Mediterranean Sunset*. I'm also interested in Louis Jourdan doing the voice of Babar on a children's production. Merci.

G.B.
Marlbank, Ont.

The track you are looking for is available on two recordings. The first is by Al Di Meola on his *Elegant Gypsy* album (Sony PCT 34461 U.S. import) and the second is on the album *Friday Night In San*

Francisco by John McLaughlin, Al Di Meola and Paco De Lucia (Sony FC 37152 U.S. import). The Gypsy Kings have nothing to do with this recording. The CDs of these two titles are available domestically.

Louis Jourdan has recorded several Babar The Elephant tapes on the Caedmon label. They are all available in a four-tape set (Caedmon SBC 108) or individually (CP 1488, CPN 1551, CPN 1486, CPN 1487).

LIVE SPIN DOCTORS

After purchasing — and loving — *Pocketful of Kryptonite* by Spin Doctors, I was reading through the insert and found that the band has a live EP entitled *Up For Grabs...Live EP*. I can't find it. Help!

Jon Campbell
Toronto

Don't spin out of control! The album *Up For Grabs* is available as a U.S. import. It is on Song/Epic Associated and the catalogue number is ZK 46981.

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, T-shirts, etc.) and artists' lifestyles.

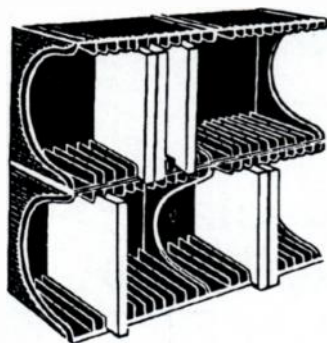
Send your request to "Dear Sam"
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287 MacPherson Ave.
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POP

1. VARIOUS
Dance Mix '93 Quality
2. MEAT LOAF
Bat Out Of Hell II: Back Into Hell MCA
3. NIRVANA
In Utero MCA
4. BLIND MELON
Blind Melon EMI
5. LENNY KRAVITZ
Are You Gonna Go My Way Virgin
6. AEROSMITH
Get A Grip MCA
7. JOHN MELLENCAMP
Human Wheels PolyGram
8. SOUL ASYLUM
Grave Dancers Union Sony
9. ANNE MURRAY
Croonin' EMI
10. THE RANKIN FAMILY
North Country EMI
11. BILLY JOEL
River of Dreams Sony
12. HOLLY COLE TRIO
Don't Smoke In Bed EMI
13. DEF LEPPARD
Retro-Active PolyGram
14. MARIAH CAREY
Music Box Sony
15. PRINCE
The Hits/The B-Sides Warner
16. U2
Zooropa A&M
17. REBA McENTIRE
Greatest Hits Vol. 2 MCA
18. SCORPIONS
Face The Heat PolyGram
19. PET SHOP BOYS
Very EMI
20. STONE TEMPLE PILOTS
Core Warner

NEW & UPCOMING

- PHIL COLLINS
Both Sides Warner
- PEARL JAM
Vs. Sony
- ELTON JOHN
Duets MCA

COUNTRY

1. GARTH BROOKS
In Pieces EMI
2. ALAN JACKSON
A Lot About Livin' (And a Little 'Bout Love) BMG
3. MICHELLE WRIGHT
Now And Then BMG
4. REBA McENTIRE
Greatest Hits Vol. 2 MCA
5. VINCE GILL
I Still Believe In You MCA
6. AARON TIPPIN
Call Of The Wild BMG
7. SUZY BOGGUSS
Something Up My Sleeve EMI
8. ALABAMA
For Our Fans BMG

9. VARIOUS
Country Heat 3 BMG
10. CARLENE CARTER
Little Love Letters Warner

NEW & UPCOMING

- JOEL FEENEY
Life Is But A Dream MCA
- LEE ROY PARNELL
On The Road BMG

DANCE

1. VARIOUS
Dance Mix '93 Quality
2. VARIOUS
Pure Energy Denon
3. VARIOUS
Dance To The Underground Denon
4. TONI BRAXTON
Toni Braxton BMG
5. EN VOGUE
Runaway Love Warner
6. TONY! TONII TONE!
Sons Of Soul PolyGram
7. JANET JACKSON
Janet. Virgin
8. SWV
It's About Time BMG
9. DE LA SOUL
Buhloone Mind State PolyGram
10. MARIAH CAREY
Music Box Sony

NEW & UPCOMING

- DIGITAL UNDERGROUND
The Body-Hat Syndrome A&M
- TEVIN CAMPBELL
I'm Ready Warner
- BEE GEES
Size Isn't Everything PolyGram

JAZZ

1. MILES DAVIS & QUINCY JONES
Live At Montreux Warner
2. FOURPLAY
Between The Sheets Warner
3. JOEY DEFRANCESCO
Live At The Five Spot Sony
4. HOLLY COLE TRIO
Don't Smoke In Bed EMI
5. PAT METHENY
The Road To You MCA
6. WARREN HILL
Devotion BMG
7. NINA SIMONE
A Single Woman Warner
8. HORACE SILVER
It's Got To Be Funky Sony
9. NATALIE COLE
Take A Look Warner
10. JOSHUA REDMAN
Wish Warner

NEW & UPCOMING

- ANTONIO HART
For Cannon And Woody BMG
- MOE KOFFMAN
The Moe Koffman Collection MCA

ALTERNATIVE

1. TOOL
Undertow BMG
2. JULIANA HATFIELD 3
Become What You Are A&M
3. SMASHING PUMPKINS
Siamese Dream EMI
4. DOUGHBOYS
Crush A&M
5. BREEDERS
Last Splash PolyGram
6. CYPRESS HILL
Black Sunday Sony
7. TEA PARTY
Splendor Solis EMI
8. CONCRETE BLONDE
Mexican Moon EMI
9. JANE SIBERRY
When I Was A Boy Warner
10. SOUL ASYLUM
Grave Dancers Union Sony

NEW & UPCOMING

- ERIC'S TRIP
Love Tara Cargo/MCA
- THE MORGANFIELDS
Thrash Waltz Cargo/MCA

INDIES

1. VARIOUS
A Canadian Alternative Second Wave
2. ONE
A Matter Of Truth Page
3. CUB
Betti-Cola Mint
4. RHEOSTATICS
Greatest Hits Green Sprout

5. RYMES WITH ORANGE

- Peel *Spinner*
6. HHEAD
Fireman Independent
7. BOB'S YOUR UNCLE
Cages Zulu
8. SUSAN AGLUKARK
Arctic Rose Aglukark Entertainment
9. VARIOUS
Cod Can't Hear Aleutica
10. MOIST
Moist Independent

NEW & UPCOMING

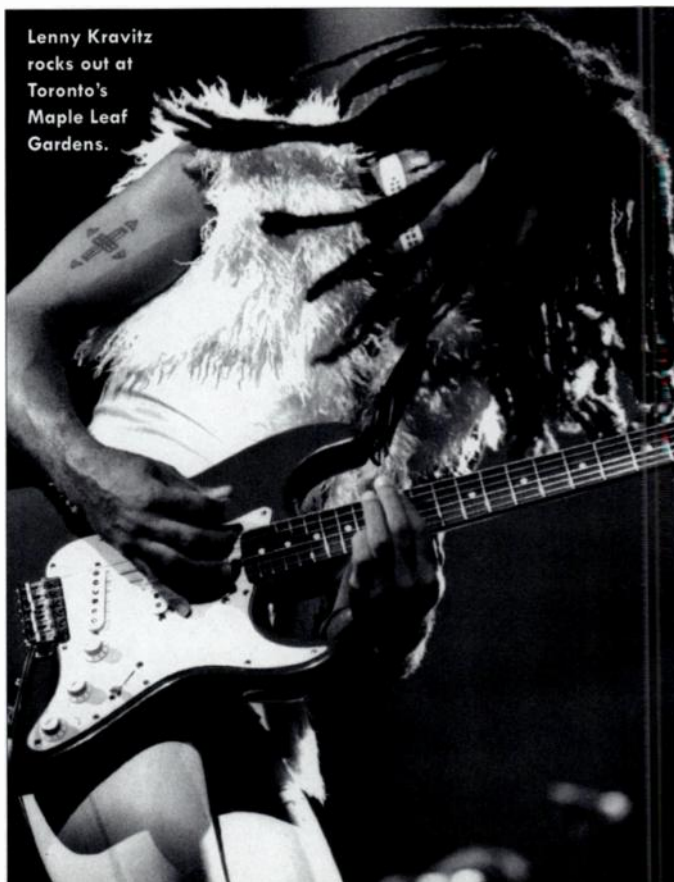
- LOST DAKOTAS
Sun Machine
- KID CHAMPION
Kid Champion Airt

MOVIE SALES

1. Aladdin *D-mey*
2. Last of the Mohicans *CBS/Fox*
3. Cheers
(Various Episodes) *Paramount*
4. Alien Trilogy *CBS/Fox*
5. A League of Their Own *Columbia*
6. The Bells of St. Mary's
(Special Edition) *Republic*
7. Honeymoon In Vegas *Columbia*
8. Amadeus *Republic*
9. Chameleon Street *Academy*
10. Home Alone 2 -
Lost In New York *C-S, Fox*

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