

W E T W O R K

TEMPTING
BITES OF LOVE
AND WISDOM

Bryce
Cockburn

Sam the Record Man

crowded house

bryan adams

lost & **profound**

aboriginal sounds

NETWORK FEBRUARY/MARCH 94

Some myths disarmed.

**Only men have
a place in the Forces.**

In the Canadian Armed Forces women have the same opportunities as men. In fact, there are over 10,000 women in the Forces today.

**It's the 90s, we don't
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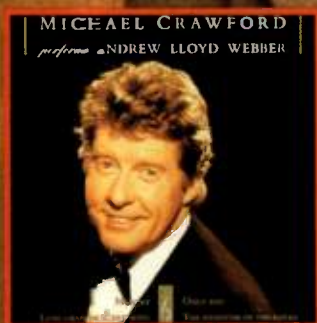
**The Forces are for people
who drop out of school.**

The fact is the Forces can help you continue your education and offer you an exciting career after you graduate. If you're looking for a career that makes a difference, maybe you should consider joining the Canadian Armed Forces.



MICHAEL CRAWFORD

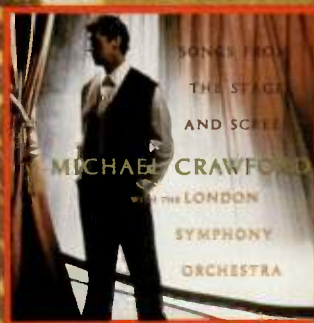
The Original Phantom



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Andrew Lloyd Webber



With Love



Songs From The
Stage And Screen



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In The Night

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Sunday, March 20, 1994



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NETWORK

FEBRUARY / MARCH

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GRINDING THROUGH THE RUMOR MILL

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VOLUME 8 NO.1



SPUTNIK
Grunge comes
alive at toxic
waste dump!

**ALIEN
BACKS
COCKBURN**



CELEB PREDICTIONS FOR '94



The entertainment business drives one of the biggest rumor mills in modern society (or is it the other way around?). Who cares if the slings and arrows are true, they keep names in the news and are a sure-fire intoxicant for flagging barroom banter. Rumors can be dangerous — witness what's happening to Michael Jackson — or laughable (did you hear the one about Wynonna Judd and Bono?).

When putting this issue of NETWORK together, a few almost-plausible items tickled my ear drums. Researching the cover story on Bruce Cockburn, I heard a few people mention that he was into guns. Prodding around, I heard it said that he owned a huge arsenal, including a rocket launcher.

When I asked him about these allegations, he shook his head. "*The Globe [and Mail]* reported I have a huge gun collection, which is not the truth. I have guns that I use for competition [target shooting]. They didn't ask me, somebody made it up."

What about the rocket launcher? "It would be illegal to own a functioning rocket launcher in this country. If I owned one I wouldn't be singing, *'If I had a rocket launcher.'*"

Graeme Kirkland — a Toronto-based drummer who wrote this issue's Beat Truths article — has also been subject to the rumor grind. A busker, Kirkland plays his baby-blue kit in the most excruciating circumstances **According to beer-soaked prattle, one night Ringo Starr drove up, leaned out of his limo and handed Kirkland \$100.**

(often in the dead of winter). According to beer-soaked prattle, one night Ringo Starr drove up, leaned out of his limo and handed Kirkland \$100. Unfortunately, the reality, says Kirkland, was not so lucrative. "He asked me to play a wailing solo," recalls Kirkland, "and I said 'No, the police told me to keep it down or they'd give me a tick-

et.'" Starr then told him not to worry, he'd cover the damages. Kirkland played the solo and, after the ex-Beatle left, the cops arrived and slapped the busker with an \$80 fine. The final kicker to the story smarts. When Kirkland related his tale to the people at MuchMusic, he was informed a Ringo Starr impostor was circulating through the city that night.

Imposters are everywhere. We try to limit all rumormongering to the Dirt Alert column, but I know from firsthand experience that the last item is true (luckily NETWORK turned the bluffer down).

Argh. Just like my mom used to say, it's all fun and games until somebody loses an eye.

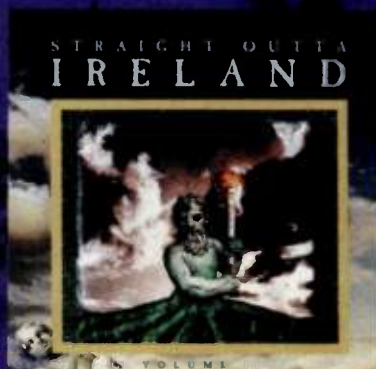
Maureen Littlejohn
Managing Editor

NEW FRONTIERS



JOSHUA KADISON

On his debut album *Painted Desert Serenade*, Joshua paints landscapes of life vignettes of romance lost and found and lost again, drawn from his very real experiences of travel and wanderlust.



STRAIGHT OUTTA IRELAND Volume II

This Various Artists release is packed with the fresh sound of 10 alternatively influenced songs, including previously unreleased tracks from Hothouse Flowers, An Emotional Fish and Energy Orchard. With a strong selection from unsigned artists, this album delves into the musical dalliances of Ireland.



MACHINES OF LOVING GRACE

Formed four years ago in Tucson, Arizona, Machines of Loving Grace create music that is a volatile mixture of malevolence and perfect pop sensitivity. Their second album *Concentration* was produced by Roli Mosimann (The The, The Young Gods, New Order) and includes the club hit "Butterfly Wings."

OCTOBER PROJECT
October Project combine music that summons up mesmerizing, impressionistic visions hauntingly beautiful lyrics that explore all aspects of the human heart, with powerfully intricate harmonies over which lead singer Vary Fahl's spellbinding voice resonates.



US 3

The cross fertilization of jazz and hip hop reaches its ultimate form on US 3's (pronounced "us three") first release, *Hand on the Torch*. Sampling only classic Blue Note grooves, Mel Simpson and Geoff Wilkinson have reconstructed them into wildly hip dance tunes.



ROSE CHRONICLES

Shiver is his Vancouver band's debut album. The sound can be described as elusive, volatile, creative and aggressive without being harsh, complemented by ethereal vocals and a pulsating rhythm section. They will embark on a Canadian tour in the early spring.

MERLIN

The multi-talented 24-year-old (yes, Merlin is his real name), is the creator of a debut album that was self-written, recorded and produced. He plays guitar, bass, drums, piano and saxophone. The hybrid of metal, hip hop, soul and pop on *A Noise Supreme* creates an inimitable sound that makes Merlin truly unique.



SWERVEDRIVER

After much success as U.K. indie artists and with their first domestic release *Raise* in 1991, Swervedriver are set to take over with *Mezcal Head* their second album and their best to date.

AVAILABLE AT

SamTheRecordMan

RELAX! DON'T DO IT

What is it about our species that makes us long for another time, and more specifically, the icons of another time?

As if '50s, '60s and '70s nostalgia weren't bad enough, there's a movement afoot to bring back the '80s. Yes, here we are, barely four years into the '90s, and we're already having to endure flashbacks — like bad acid trips — to the 1980s.

A number of happening Toronto clubs have been tapping into this twisted phenomenon by offering theme nights featuring music such as PETE SHELLEY's "Homosapien," OMD's "Enola Gay," HUMAN LEAGUE's "Don't You Want Me Baby," and a bunch of otherskinny-tie classics.

In addition, there's been a tidal wave of CD releases "celebrating" the music of such luminaries as FRANKIE GOES TO HOLLYWOOD, BLONDIE and ULTRAVOX. And, one of the most successful Canadian indie releases of the past couple of years was *A Canadian Alternative*, a collection of mostly obscure synth-pop tracks by Canadian artists of the past decade.

Other popular compilations include the fourth release in a series called *Hardest Hits*, which offers hard-to-find '80s "alternative" cuts by bands such as THE ASSEMBLY, THE CALL, HEAVEN 17 and VICIOUS PINK. Even everyone's favorite hard-rock goofs — GUNS N' ROSES — have gotten into the act with *The Spaghetti Incident?* cover album, featuring classic glam, punk and hard rock tracks from the '70s and '80s.

In fact, there are so many '80s collections being released, it's only a matter of time before the cast of *The A Team* is reunited for a TV movie. We should see a rap-techno-dance album by MR. T some time in 1995. — Stephen Hubbard



BEAT

ON THE

The remaining members of THE NYLONS are recording their new album in Toronto with producer IAN PRINCE (JAMES INGRAM, QUINCY JONES). BILLY NEWTON-DAVIS has left the a cappella ensemble to renew his solo career. California-based producer BILL BOTTRELL, whose credits range from MADONNA and the TRAVELLING WILBURYS to SHERYL CROW's acclaimed *Tuesday Night Music Club*, is working with West Coast quartet TERROR OF TINY TOWN. The band takes its name from the classic 1938

Death of grunge?

With 1993 safely filed in our memory banks, it's time to engage in a little healthy speculation about what may occur in 1994. ROBIN

WILSON, singer for the hot Arizona band THE GIN BLOSSOMS, is the guest prognosticator.

"The one thing I'm willing to predict is that this whole alternative revolution thing is going to be dead in the water within a year or so. I think they're going to have to

come up with another fucking name for it, you know, like maybe Post-Post-Modern-Modern-Rock," says Wilson.

Two bands that Wilson says he'd like to see succeed in 1994 are THE JAYHAWKS and THE TRAGICALLY HIP, a band that he has followed for a long time.

"I would love to see the Tragically Hip break huge in the States, they deserve a real shot, and they're not getting a fair shake. I'm a big fan of theirs and have been for years," he admits. "They used to come to Tempe (Arizona), every once in a while, back in '89 or '90, and I remember seeing them at a club, when they used to give out a free cassette with a couple of songs on it. That's exactly what we did when we first started touring last year. I hope they and the Jayhawks get their chance this year." — S. H.



Heavenly

Our Father, who art in heaven, has been on TORI AMOS' mind lately. "God," she says, "I think you need to sit down and you need a babe to help work this out for you." She's addressing the Big Guy directly with her thoughts on increasing His productivity. "And I'm not busy Tuesday and Thursday of this week, so let me know."

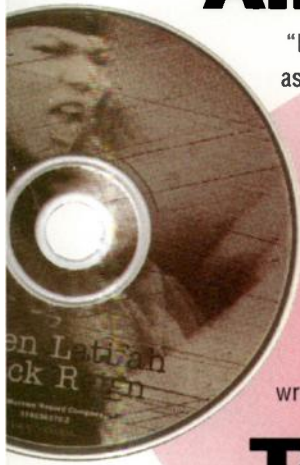
This feisty singer/songwriter doesn't pull her punches. Armed with an angelic voice and devilish ability to cut the crap, Amos writes strong songs about women and their world (Or, in the case of men's interpretations of God, the worlds women have been left out of).

Inspiration for some songs on her latest release, *Under The Pink*, was almost divine. For instance, "Yes Anastasia" was written after Amos was visited by the apparition of ANASTASIA ROMANOV, daughter of Russian CZAR NICHOLAS II, who was believed executed in 1918.

"I was at the piano to soundcheck, kinda half alive," says Amos, who had food poisoning at the time, "And this apparition appears and says 'You need to write my story.' And I'm like, 'Oh, why now?'" — Cindy McGlynn



The Queen And Gangstas



"If I had kids, I wouldn't let them listen to it," says hip hop's first lady, **QUEEN LATIFAH**, when asked what she thinks of the impact of gangsta rap (which often advocates violence).

Latifah runs her own record company and has finished her third album of positive message-music, *Black Reign*. As far as gangsta goes, Latifah says she likes it as music. The lyrics are another matter.

"Hey, it's rhyme, you know. Some of it I can really get into. But I only listen to it as music. I don't go home and live it."

Some gangstas do — most notably **SNOOP DOGGY DOGG**, who was charged with murder last year. Latifah figures young kids are too easily influenced to hear gangsta messages.

"A lot of people are trying to live up to these records," she says "That's where it goes wrong." — *C. M.*

Take Cover

SHUFFLE DEMONS



In the annals of rock 'n' roll music there have been many classic cover tunes — exciting, wacky, truly original versions of popular songs. Who can forget the late, great Sid Vicious destroying "My Way," **Devo's** twisted, frosty version of "(I Can't Get No) Satisfaction," **NEIL YOUNG's** incendiary, feedback-laden live recording of "Blowin' In The Wind," or **THE LOST DAKOTA's** hillbilly take on "Back In Black"?

This issue, **NETWORK's** Take Cover Award goes to **THE SHUFFLE DEMONS** for the instrumental punch up of **GORDON LIGHTFOOT's** "The Wreck Of The Edmund Fitzgerald," on the band's recent album, *Extra Crispy*. A fine example of hoser jazz. — *S. H.*

Hollywood western that featured a cast of little people **MOXY FRUVOUS** is going international with U.S. and British releases of the platinum-plus *Bargainville* The Juno Awards came west to Vancouver in 1991. Now it seems likely that Winnipeg will host the 1995 awards in honor of the city's 125th birthday **THE PURSUIT OF HAPPINESS' MOE BERG** makes his producer's debut on *Hall of Fame*, an album by Toronto pop group **BAD FUN**. Lead by witty vocalist/songwriter **TED BURLEY**, the album features guests **BRAD BARKER** (TPOH), and jazzers **GUIDO BASSO** and **JOE SEALLY** — *Jeff Bateman*

Love Tips From K7

Who says male rappers aren't sensitive, caring, new-age men. Sure, some make a living referring to women as hos and bitches, but deep down they're very concerned about the plight of the modern woman struggling for equality.

Take New York rapper **K7**, for example. One only needs to talk to him for a short while to realize that he's truly a renaissance man. "There's so much negativity when it comes to sex these days — you've got to protect yourself with this, and you've got to beware of that — and what I'm trying to say is express yourself sexually as best possible with your mate, learn that you have to please your mate," he says.

Imm. Guess that's what his smash single, "Come Baby Come" is about. Boy, do I feel stupid. I thought it was nothing more than a cheap song about humping. — *S. H.*

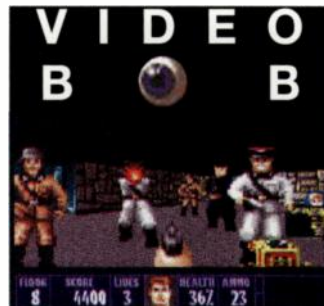


K7

KRISTINE LARSEN

Wolfenstein 3-D and its offspring (*Spear of Destiny*, *Doom*) are games that feature incredible graphics and spectacular sound. They also offer plenty of blood and guts, most of them belonging to Nazi guards who are the target of the game's hero.

The *Wolfenstein* concept has the player seeing the world through the eyes of the title character. It's a sort of virtual reality that has a gun at the centre of the screen for guidance. That makes the game exhilarating and incredibly life-like.



HAVE GUN, WILL KILL

In the *Wolfenstein* series, the idea is to ramble through a secret prison gathering riches and killing the Nazis along the way. In *Doom*, the location changes to a remote base in outer space and the target is aliens.

Make no mistake -- the games are violent. A Nazi hit with a burst of gunfire spills blood and drops to the floor, there to stay for the remainder of the game, bleeding all over the screen.

There are also large posters of Adolph Hitler on the prison walls throughout the *Spear of Destiny* game, which might not make it the best gift for that nine-year-old cousin. But the moral issue seems overshadowed by the game's addictive nature. Hunting, shooting, playing and winning (or trying not to lose) are impulsive. If you can overlook the fact that you're shooting people, sometimes in the back, the game is a good one.

Doom is the most advanced of the series with excellent detailing. It is also well-developed in presentation with opponents coming from all directions including above and below. The lights have different intensities, and the choices of the seven weapons are strategic, making the journey even more difficult. — *Bob Weeks*

k.d. lang on political correctness in the '90s:

"I tend to do things that are controversial — if people say 'don't say dyke,' I say dyke. I just find that if you put limits on what can be said it eliminates other people's opinions."

RECOMMENDATION:

I chose not to keep these games on my computer, feeling that any enjoyment of blowing these people and aliens away just couldn't balance out the debased sense I received doing it. If that doesn't matter to you, the game will probably be a winner in your library.



RON PHILLIPS

Ain't no mountain high enough to keep **SHAQUILLE O'NEAL** exclu-



BOB GREENE

sively on the basketball court. Not only does he think he can rap — witness last year's CD *Shaq Diesel* — now he's taking on the silver screen in **BLUE CHIPS**, a **NICK NOLTE**-driven baskudrama.

Proof positive that things happen in threes. *Naked Gun 33 1/3: The Final Insult*, due out in March, brings us the ubiquitous Frank Drebin for a third time. Will it be the last? Only the box-office returns know for sure.

Lowest of the Low Nixes Lovey Dove

February may be the month for lovers — at least according to the greeting card companies — but you won't find any sweet valentines on *Hallucigenia*, the forthcoming release from Toronto's **LOWEST OF THE LOW**.

"I must admit, Valentine's Day has never meant all that much to me," laughs guitarist-singer **STEPHEN STANLEY**. "None of us can stand syrupy love songs, and it's become hard to take watching MuchMusic, or anything like that anymore, because it's just so jam-packed with that stuff."

While the group's trademark humor and word-play is still very evident on *Hallucigenia*, it is a darker album than *Shakespeare My Butt*, the band's debut indie release. Explains Stanley, "This album is a lot more cynical than the last one." — S. H.



PAT PA'NE

During Q-107 radio's Rock Awards show, co-hosted by **JEFF HEALEY** and **WEIRD AL YANKOVIC**, **DAVID CARRADINE**, star of TV series *Kung Fu*, drew attention as he performed some unusually animated kung fu dancing around the room. Invited as an award presenter, Carradine was conspicuously absent when the TV footage of the event aired. Seems his high spirits were due to another type of spirit and his slurred, on-stage verbiage was not deemed fit for home viewing. ★ As the MuchMusic World Turns: If the "Power Hour"'s mailbag is a true reflection of its viewers, host **TERESA RONCON** has cons completely spellbound. Word is the majority of letters come from the male prison population. Who's the bigger star, **MONIKA DEOL** or **ROBERTO ALOMAR**? Rumor has it the Blue Jay approached the VJ for a get-together but the alleged tête-à-tête never took place due to a little territory dispute — Deol refused to go to the Dome and he refused to go to the Citytv building. ★ Recently a **HENRY ROLLINS** hoax almost had a Toronto daily newspaper and a national magazine in hot water. They were called on-the-fly by a supposed U.S. publicist, who set up phone interviews with the muscle-bound singer. The phony Rollins chatted up a storm with reporters who later gleefully reported their scoop to Rollins' Canadian record label. The label rep set them straight before the stories went to print. — *Holly Woods*

STUCK IN TRIBUTE HEAVEN

Well, just when we thought the tribute album craze had peaked — remember that abysmal Elton John cover album? — the market has suddenly been swamped again with a raft of recordings paying homage to a variety of artists. In the future be on the lookout for a **KISS** tribute, featuring Garth Brooks as well as a **Curtis Mayfield** tribute with Eric Clapton and Bruce Springsteen. Here's a guide to a few of the releases on the shelves so far.

TITLES	BY WHOM	AFFIRMATIVE	NEGATIVE	RATING (OUT OF 10)
<i>Common Thread: The Songs of the Eagles</i> (West Coast Country-Rockers)	Clint Black, Alan Jackson, Tanya Tucker, Trisha Yearwood, Little Texas, and 11 others.	Enjoyable if you don't own any Eagles records.	No musical innovation.	5
<i>Stone Free: A tribute to Jimi Hendrix</i> (Dead Guitar God)	The Cure, Body Count, P.M. Dawn, Buddy Guy, Living Colour, and 9 others.	Interesting, wildly diverse collection of artists.	Ice-T's singing.	9
<i>Commemorative: A tribute to Gram Parsons</i> (Country Rocker, also Dead)	Uncle Tupelo, The Mekons, Something Happens, Finger, Steve Wynn, and 12 others.	Beautifully captures spirit of Parsons' work.	Wish there was more variety.	3
MILES DAVIS Jazzer	Herbie Hancock, Wayne Shorter, Ron Carter, Tony Williams, Wallace Roney.	The two live tracks notably, "All Blues" feature great instrumentals.	Davis is a hard act to follow.	8

IN VIEW

HOME THEATRE

Rising ticket prices, smaller screens, crowded theaters, long lines, the high cost of going out and the recent trend toward "cocooning" have resulted in a desire to recreate the cinema experience at home. At the most elementary level, connecting the "audio out" on the back of your VCR to your stereo will give you a taste of what you're missing.

Here's what you'll need, in addition to your TV set, for a complete home theatre system:

- ⊕ An A/V receiver, with Dolby Pro Logic and five channels of amplifier power (min. \$400-\$500). Pro Logic is a "steering" device which decodes and transmits sound to the appropriate speakers. (A Dolby Pro Logic decoder/amplifier package with rear and center channel speakers can also be added to your present receiver.)

- ⊕ Hi-Fi VCR: Superior (usually stereo) sound and improved video.

- ⊕ Rear-channel speakers: These "effects" speakers add depth (min. \$200/pair).

- ⊕ Centre-channel speaker: To keep information such as speech in the centre of the stereo image (min. \$50-\$100).

- ⊕ Laser-disc player: Spectacular picture and digital sound — unfortunately, you cannot record on laser disc...yet.

Farther on down the road you may want to add a subwoofer, for window-rattling, foundation-shaking, neighbor-intimidating bottom end, and a large-screen television.

— Dave Henman



« Sharp's Hi8 VL-HL100U ViewCam replaces the conventional black and white viewfinder with a four-inch color LCD screen, which enables you to frame shots while holding the camcorder away from you, and offers instant playback with color and stereo sound, including pre-recorded 8mm movies.

» The new category of products from Apple called Personal Digital Assistants includes the Newton MessagePad, a handheld unit which can send wireless faxes, send and receive E-mail, convert handwriting to typed messages, access computer files and store documents, and learn the behavior of the user in order to reduce errors and streamline operation.



« A CD changer that also stores your CD library, the CDP-CX100 from Sony holds 100 CDs and provides all the programming and access you'll need, including categorization of your discs (rock, rap, Klingon drinking songs, etc.).

» Casio's CMD-10B wrist watch, which has a built-in universal remote controller, capable of controlling a TV or VCR, with tiny buttons marked Power, TV/VCR, Stop and Play. Imagine the mayhem you could stir up during crucial moments at the local sports bar.



As I pull up to Bruce Cockburn's modest, white, aluminum-sided farm house, an hour's drive outside of Toronto, a Federal Express truck pulls away. The digital master of *Dart To The Heart*, Cockburn's new album, has just been delivered. His 22nd recording, released in time for Valentine's Day, comes fast on the heels of '93's *Christmas Album*.

Making himself a man for all seasons was not Cockburn's intention when he went into the studio last year. Originally, *Dart* was to have been completed by September, but when schedules lagged he shifted his priorities to meet the Christmas deadlines. *Dart* had to wait.

Cockburn, dressed in a hunter green wool shirt, turquoise earring and black

would have been absorbed into the U.S. sooner than it will be."

Articulate, informed and extremely focused, Cockburn has spent much of his 48 (he'll be 49 in May) years scratching beneath the surface of social and political issues. His intimidating intensity, when paired with his forever-boyish face, is somehow defused into a friendly glow of sincerity. Part of the reason for Cockburn's enduring career is his ability to infuse his music with a conscience — an inherent sense of what he believes to be right and wrong that allows listeners to vicariously change the world.

"The only political point I was intending is in the 'Where is it now that we need it' line," he continues, referring to "Scanning These Crowds." "Where is the spirit of rebellion? It's there a little bit now in Canada, but it isn't there enough or we wouldn't have Jean Chretien in power. Everyone was so angry [with the Conservatives] and didn't know what to do, so they voted for the other dork [Chretien]. It was a very poor selection of colors from which to choose. If they want to get anything done, the Liberals and the Bloc and the Reform Party are going to have to get together. It's going to be as cute as can be. One of the less horrible outcomes is that we will end up with an Italian system where everything is in constant turmoil, but somehow life goes on."

Life of all forms is in abundance in the Cockburn residence. The house is streaming with cats, kittens and dogs. A German Shepherd named Lady barks determinedly outside, while Spudley, a little ball of canine fluff, wanders over and licks my hand.

"At least more people are talking about politics than they have in years. There's the population out here [in the

canada's leather-clad conscience serves up a tasty slice of love

jeans, ushers me into the kitchen. It's a cheerful, warm room with gleaming hardwood floors and walls graced with colorful litho prints (including a piece by Robert Davidson, used on the cover of *Waiting for a Miracle*). The aroma of fresh coffee fills the air.

"Predominantly, these are songs that have to do with love," explains the country's most sustainable songwriter, examining the freshly arrived digital tape. "There's only one political song and it was kind of accidentally political. It has more to do with deploring the state of humanity than with making political observations."

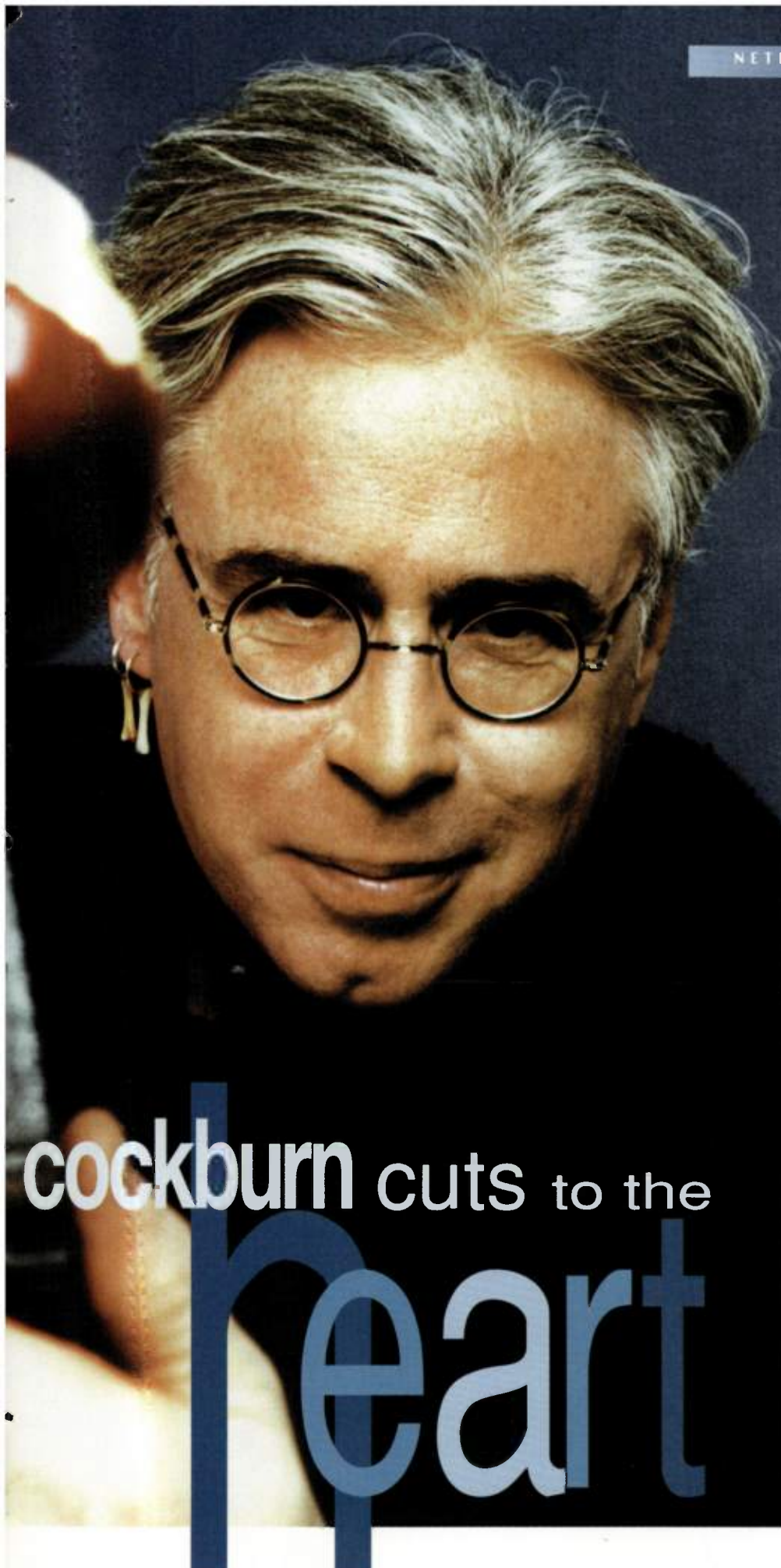
He's referring to "Scanning These Crowds," which recalls the Red River rebellion, led by Louis Riel. "It makes reference to Canadian apathy, the Protestant East against the Catholic West and the English against the French. Troops were raised in Toronto with the battle cry of 'Let's go and stomp those Catholics, they're going to ruin our West.' I don't know what the West would have been like if they didn't. In the end it probably

BRUCEOGRAPHY

- Bruce Cockburn, 1970
- High Winds White Sky, 1971
- Sunwheel Dance, 1972
- Night Vision, 1973
- Salt, Sun and Time, 1974
- Joy Will Find A Way, 1975
- In The Falling Dark, 1977
- Circles In The Stream, 1977
- Further Adventures Of, 1978
- Dancing In The Dragons Jaws, 1979
- Human, 1980
- Mummy Dust, 1981
- Inner City Front, 1981
- The Trouble With Normal, 1983
- Stealing Fire, 1984
- World Of Wonders, 1986
- Waiting For A Miracle, 1987
- Big Circumstance, 1989
- Bruce Cockburn Live, 1990
- Nothing But A Burning Light, 1991
- Bruce Cockburn Christmas, 1993
- Dart To The Heart, 1994

bruce

BY MAUREEN LITTLEJOHN



cockburn cuts to the heart

country] which was never politically inclined until now, they see their neighbors out of work and themselves being run over by the arrogant pricks in Ottawa and they resent it. Because they don't have a history of thinking about politics, it's very emotional and simplistic. Add knowledge to that and you get something really useful. If you don't then it stays useless. The emotional level was very encouraging. Unfortunately...." Cockburn laughs and shakes his head.

But the conversation is getting off topic. *Dart to the Heart* isn't political. "I've never done an album of love songs before," he muses. "Lots of my albums have love songs on them, but the feel isn't governed by that. In this case it is."

The inspiration for some of his new compositions is Sue Franklin, a top-flight horse trainer and his girlfriend of the past three years. But the love Cockburn tackles is not strictly romantic. It's lost, found, collective, personal, spiritual, dependent, independent, sexual, universal, even divine love. "Listen For The Laugh" is an argument against sentimentality while "Burden of the Angel Beast" is about a lack of love, what Cockburn calls "the poverty of the human condition" which he sees in most of the population, including himself.

What his fans cherish, and his detractors denigrate, is Cockburn's integrity. His honesty is raw, a little grating to some, yet always balanced by superb craftsmanship. According to Colin Linden, one of Canada's finest blues guitarists and a member of Cockburn's band, the Ottawa-born former folkie is a "staggering" guitar player. "He's the best finger picker I've ever played with," says Linden.

Cockburn calls the shots as he sees them in his songs, rather than couching issues in indecipherable prose. Combing through his lyrics from albums of the early '70s (*High Winds*, *White Sky*, *Night Vision*) to the '90s (*Nothing But A Burning Light*), there's a sense that he will stand by *all* his words in 20 years time, unlike many

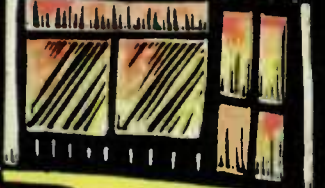
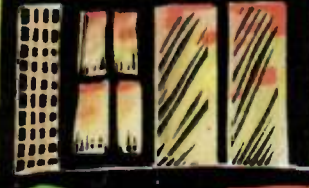
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purveyors of pop, who claim they can't listen to their songs after six months.

Clocking 24 years in the business, Cockburn has earned his voice as elder statesman. "I will be 50 in '95. I'm not used to being elder, but I've become increasingly elder as the years go by," he ponders. "You pass a few milestones and become very aware that you're older than the people around you, or somebody is looking to you for inspiration, or citing you as an excuse for something."

The tribute album *Kick At The Darkness: The Songs Of Bruce Cockburn*, released in 1991, epitomized Cockburn's place in the collective pop consciousness. "The Barenaked Ladies [who covered 'Lovers In A Dangerous Time'] is the most obvious example," he acknowledges. "The rest of what [the Ladies] do is humor that's aimed at a young audience, they still talk about what happens in high school and it's been a long time since I thought about what happens in high school. It's very nice that they're that young and that interested, on the other hand they're miles away from me. That song was a good one for them to have picked. I was thinking about young people when I wrote it. Lovers in a dangerous time, kids in the school yard holding hands and facing a future that looked so precarious."

A performer who has publicly shared his stance on social ills throughout his career, whether it's injustice in Central America ("If I Had A Rocket Launcher"), nuclear disaster ("Radium Rain") or native rights ("Indian Wars"), Cockburn is pragmatic about his effect on listeners. "I don't mind taking responsibility for being an influence to some degree. On the one hand, there's a temptation to go 'If you think I'm that cool, make me dictator and I'll take care of this bullshit.' Of course, nobody's going to do that and it's a good thing because I don't think I'm any more qualified to do that than anybody else. On the other hand I think, 'Don't look to me as a source of anything because I'm just another guy bumbling along making mistakes as I go.'"


How have his religious views been perceived by his fans over the years?

"When I first became known as a Christian [in the mid-'70s], there were certain people who were offended and stopped buying records. When I started getting quote political unquote, some of the people that were interested in the Christian aspect became offended and threatened and felt it was too far left and I was using too many cuss words. It was becoming too ungodly so they dropped away, but the ones that were able to tolerate the broader picture stayed."

"With the Christian crowd there's a few hard-core ones that would come and castigate me for my behavior after shows. I remember getting quite angry and yelling once. There was this guy calling me to account for the fact that I was smoking at the time, how could I be a Christian and smoke and wreck God's temple [the body]. There's nothing wrong with thinking that, but who was this presumptuous little twerp? I basically told him to fuck right off. I no longer smoke, for the record, but I don't think smoking and drinking has anything to do with salvation except to the extent that it distracts you from the important things in your own soul."

Religious fanatics are not the only people he hears from. "There was a couple that wrote to me during the last tour. They were going crazy, had been dying to see me play and kept missing me. Then they said 'we got a hold of your new album, *Nothing But A Burning Light*, and are we ever glad we didn't make it to the show. It's the biggest piece of shit you ever made.' They compared it to Lawrence Welk. It was offensive, but I also had to chuckle. Those were people that thought music should be angry and if it wasn't angry, it wasn't interesting. OK fine. I'm not angry all the time."

Whether you love it or hate it, Cockburn's music has clout. "I don't lay my life out on the table," he admits. "I only reveal what I want to, but the content is always true, even if it's a joke or distortion. That truthfulness comes through to people."

Especially when it comes from the heart. 

LITTLE KNOWN BRUCE FACTS

1. He collects comics, especially those by the Fernandez Brothers (*Love & Rockets*).
2. He collects knives.
3. He shoots competitively.
4. He is followed by a strong contingent of Grateful Dead fans — known as Burn Heads.
5. He has a cat named T-Bone (in honor of the producer of his last two albums.)

BRUCE MYTHS EXPLODED

1. He DOES NOT OWN a rocket launcher.
2. He DOES NOT have a huge gun collection (he does own a few).
3. He ISN'T a raging religious fanatic. He did become a Christian in 1974.
4. He DOES have a sense of humor. (Check out "Tie Me At The Crossroads" on *Dart To The Heart*.)
5. He DOES swear on occasion. (Did you read this article?)

MORE BRUCE FACTS

1. Born in Ottawa, 1945.
2. Worked as a street musician in Paris in the early '60s.
3. Studied at the Berklee College of Music, Boston, 1964-66.
4. Early bands include the Esquires and the Children.
5. First appeared at the Mariposa Folk Festival in 1967.
6. Was a member of CBC-TV series "Three's A Crowd" in 1968-69.
7. Songs have been covered by many artists including Chet Atkins, Jerry Garcia, George Hamilton IV and Barenaked Ladies.
8. He has shared the stage with the likes of Salman Rushdie (1992 Literary Penn benefit in Toronto), Lou Reed (*Christmas With Cockburn* radio show, 1992), Paul McCartney (Earth Day Show, Hollywood Bowl, L.A., 1993) and Bill Clinton (52nd Presidential Inauguration, Washington, D.C. Jan. 20, 1993).

WHAT PEOPLE CALL HIM

1. Buckskin Bruce
2. Boring old Bruce
3. Canada's Bruce

There's no shortage of hyperbole when describing the meteoric rise of Celine Dion's career. Barely four years ago, Dion was a virtual unknown outside her native province of Quebec; today she is an international superstar with sales of her first two English-language albums numbering in the millions throughout the world.



CELINE DION

In Canada alone, she has sold several million albums in both French and English. Her debut English language album, *Unison*, yielded four top-10 singles and sold more than 400,000 records. She captured Juno Awards that year for Female Vocalist of the Year and Album of the Year for *Unison*.

Dion followed that release with a tribute album to Quebec songwriter Luc Plamondon, called *Dion Chante Plamondon*. It went double platinum overnight in Quebec, but also enjoyed considerable sales in English Canada.

Dion's international breakthrough came with the soundtrack to the animated Disney hit movie *Beauty and the Beast*. The song went No. 1 and garnered an Academy Award for Best Song. *Beauty and the Beast* formed the cornerstone for Dion's second English-language album called simply *Celine Dion*. That album produced five hit singles including "Love Can Move Mountains," "Water From the Moon," "If You Asked Me To," "Did You Give

Enough Love" and "Beauty and the Beast," which also earned Dion a Grammy Award. In Canada, the album went six times platinum.

The woman who was once Quebec's best kept secret has now appeared on the Academy Awards, twice at the Grammys, twice at the American Music Awards and countless times on the *Tonight Show* (she is a personal favorite of host Jay Leno). Last year she hosted the Juno Awards and won for the third consecutive year Female Vocalist of the Year.

The Colour of My Love is her third English-language record and already it has sold 500,000 copies in Canada. The anticipation for this release was increased with the success of the soundtrack to the hit film *Sleepless in Seattle*, for which Dion sang the theme song "When I Fall in Love." That album has gone double platinum in the U.S. and platinum in Canada.

"When I Fall in Love" is also included on Dion's new release, along with

"Power of Love," "Misled," "Only One Road" and "Think Twice."

The Colour of My Love teams Dion with some of the best songwriters and producers of the day, many of whom have worked successfully with her before.

The Colour of My Love includes songs written by David Foster, Dianne Warren, Phil Goldstone, B.A. Robertson, Ric Wake and Jennifer Rush.

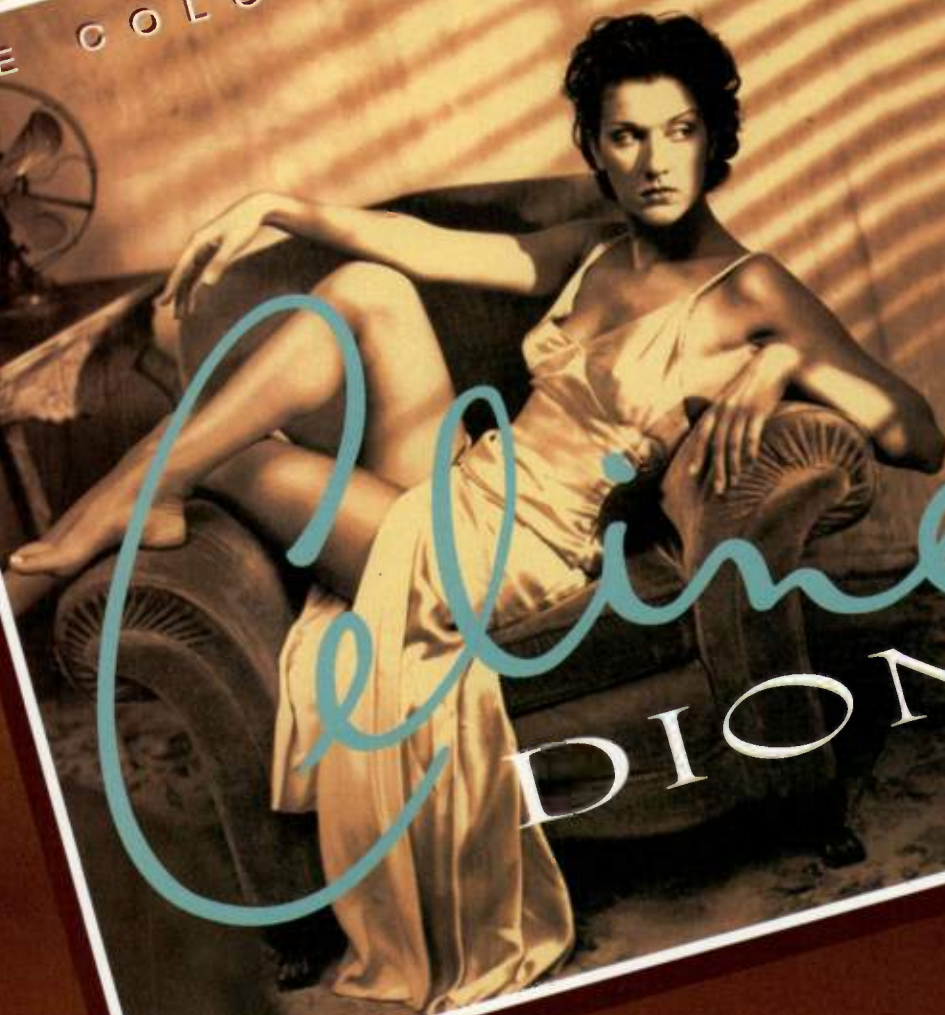
The songs on the album were produced by old friend David Foster, Ric Wake, Guy Roche, Christopher Neil, Walter Afanasieff, Steve Lindsay, Alco Nova and Humberto Gatica.

Dion's star continues to rise while her Canadian roots remain firm.

KAHLU'IA rocks

A PROUD SPONSOR OF THE
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THE COLOUR OF MY LOVE



Celine
DION

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Toronto, Ont.
March 5 - 7
Sydney, N.S.
March 12
Halifax, N.S.
March 14

Saint-John, N.B.
March 15
Moncton, N.B.
March 17
Montréal, Qué.
March 25 - 27
March 30 - 31
April 1
London, Ont.
April 4
Hamilton, Ont.
April 7

Québec City, Qué.
April 9
Vancouver, B.C.
May 6 - 8
Calgary, Alb.
May 11 - 12
Edmonton, Alb.
May 14
Saskatoon, Sask.
May 17
Regina, Sask.
May 18
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May 20 - 22
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May 27 - 29



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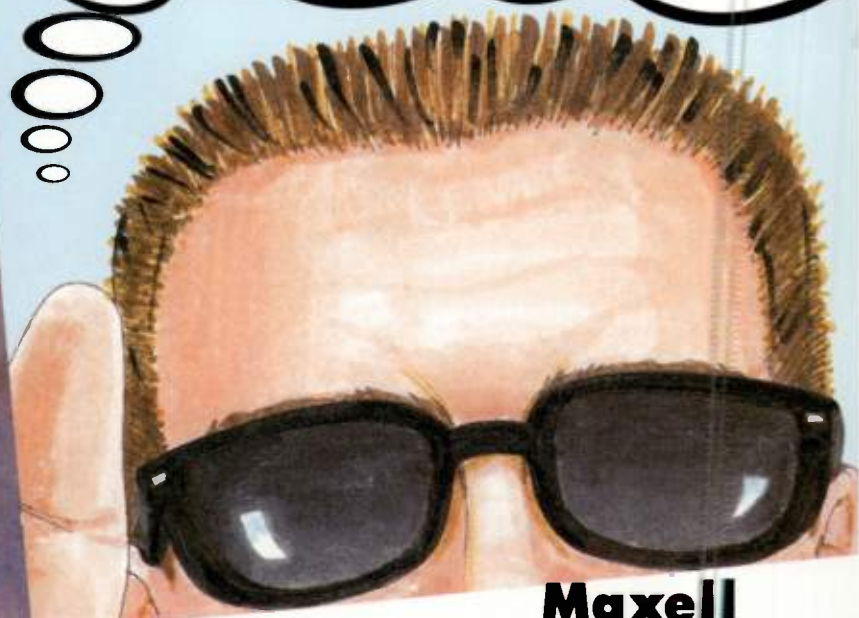
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The sadistic Mr. Blonde does a campy shuffle dance around an abandoned warehouse to "Stuck In The Middle With You," the Steeler's Wheel bug-glegum-pop hit from the deepest, darkest '70s. It would be a hilarious scene but for a couple of details. In the middle of the floor is a badly beaten cop gagged and fastened to a chair with duct tape, and Mr. Blonde is dancing with an open straight-edge razor, which he will soon apply to the cop's right ear. The dance is the prelude to psychotic, ritual torture.

That scene, probably the most controversial from *Reservoir Dogs*, is a watershed in the recent trend towards more graphic, realistic depictions of violence in commercial films. Along with *Henry, Portrait of a Serial Killer*, *Man Bites Dog*, and more recently, *True Romance*, *Reservoir Dogs* assaults the viewer with violence far more discomfiting and disturbing than the escapist violence of Sylvester Stallone and Arnold Schwarzenegger. In the process, these films have reopened the heated debate over the merits and potential harmfulness of film violence, with a great moral hue and cry being raised against films in which violence is as shocking and disturbing as it is in the non-filmic world.

According to Dr. Richard Goranson, a York University psychology professor who works for the LaMarsh Centre for Research on Violence, that outcry is misdirected: "It's realistic violence that shows horrible consequences that makes people uncomfortable and puts them in a moral panic where they start complaining about film violence as a social problem. But no one seems to get upset by sanitized violence that carries the implicit message that no one gets hurt. Ultimately, I think the sanitized form is far more damaging."

The Globe and Mail film critic Geoff Pevere notes that following the success of blockbusters such as *Jaws* and *Star Wars*, Hollywood has consistently deployed a tidy form of violence to lure "the most lucrative demographic, which is young males. Hollywood realizes that violence of a particular kind is appealing — violence

is needed to attract that audience, but it can't be off-putting or disturbing. So they take out any emotional, psychological, social, or political context. It's like a professional display of sporting expertise. Arnold Schwarzenegger is a perfect example of someone who has specialized in extreme, but cheerful violence."

sense of moral development but the violence meted out can't be questioned."

For this reason, the Hong Kong films of *Hard Target* director John Woo are often cited as disturbing for their moral complexity, dealing with shady, duplicitous, gun-toting heroes and uneasy alliances between good and evil.

But rarely has a film subverted the moral certainties of conventionally violent films and consequently offended audiences than the Belgian film, *Man Bites Dog*, which won the Metro Media Critics Prize at the 1992 Toronto Festival of Festivals. A mockumentary about a serial killer, the film ambles along amiably and hilariously from murder to murder, while the audience is drawn increasingly into a vicarious participation. Most disturbing is a gang-rape in which the film crew participates, figuratively leaving the audience holding the camera.

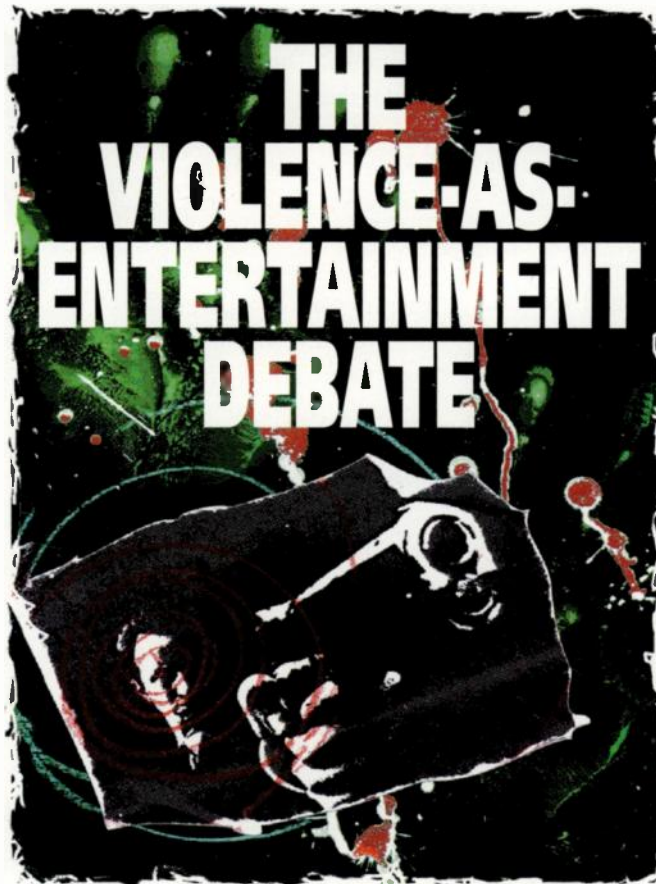
Man Bites Dog caused considerable uproar for going beyond the pale, but to Noah Cowan, the Festival of Festivals Midnight Madness programmer who brought the film to Toronto, it disturbs brilliantly and importantly.

"There's a deliberate sense that you become complicit in the killer's behavior. He's morally repulsive, but you're laughing with him while he's committing

increasingly disgusting acts. And then you're hit with the gang-rape scene, and you can't laugh anymore. At first you feel cheated — you've lost this friend on the screen. Then you're forced to re-examine your own responses to everything else you've seen in the film, your responses to other films and television shows you've seen, and your own behavior."

Goranson, Pevere, and Cowan agree that the importance of disturbing violence is that it elicits strong reactions and provokes discussion, disrupting passive consumption.

Pevere stresses. "We should be comparing these films to violent films of generations ago, and critics should be more responsible in their critiques. By ignoring these issues, they allow the people who produce violence outside a context to keep doing it and to feel morally justified." — *Chris Wodskou*



The more brutal the film, the more social merit it has?

The success of feel-good, stand-up-and-cheer violence also depends on unambiguous codes of moral absolutes. With the establishment of a clearly defined villain capable of all manner of atrocities, the audience is typically led to identify with and rally around an equally clearly defined avenging hero who embodies moral rectitude. The audience can then enjoy the vicarious thrill of spectacular violence without feeling culpable or remorseful.

"A film like *Hard Target*," says Pevere, "allows us to sit cozily in a moral context that no one would argue with. The first scene, where Van Damme thwarts a gang rape, gives us a license to cheer for the breaking of larynxes. There's no

CROWDED HOUSE AND THE BROTHERS FINN

The last time Crowded House put out an album, *Woodface* in 1991, the band had a new member. With the release of its latest recording, *Together Alone*,

there seems to be reverse *déjà vu* going on. Founding member and main songwriter, Neil Finn explains, "Tim [Finn's older brother] left the band and Mark Hart [an American who toured with the band for three years] is now a permanent member. With the last album the big angle was that Tim had joined. We just wanted to have a new angle," he says with a laugh. "No," he continues, his voice taking on a more sombre tone. "It became awkward on stage, for him and us. Having him there made it hard for us to chat

and get loose the way we had. Tim has a different approach to performing, more intense and likes to put the show on, rather than relating to the audience. Those two worlds didn't gel at the time. Also Tim didn't have enough to do, he was playing a supporting role for half the set and it wasn't comfortable for him, he's used to being a front man.

That wore on us after awhile. It was a relief for everybody when he left. We had felt pretty uneasy."

The new album, which was produced by Youth (formerly of Killing Joke, he goes by one name only) and recorded in a beach house at Kare Kare,



CROWDED HOUSE

New Zealand, contains one Finn brother composition, "Catherine Wheel."

"It was largely written by me, but Tim happened to finish it," says Neil. "It's in third person, which is different for me. It happened subconsciously, the singer is relating about the loss



new blood

HAZE AND SHUFFLE

Haze and Shuffle's heavy guitar rock must have impressed some powerful people — the Montreal-based

band is riding the crest of a \$2.6-million wave, contracted by Arista Records. The first album, *Get Your Haze*, was released last fall and according to singer Daniel Jacques, is already old material. "We have a lot of music to explore," he says. "Most people, when they hear the first album, think we're just



a heavy rock band. But we were only 18 years old when we did it and it was recorded in a week. Those songs are three years old. Seven songs have already been written for the next album."

When the band started out, the members lived together in Laval, Que., for two years. "We were lucky to find each other, the chemistry worked between us," explains Jacques.

"This is a living, emotional, organic band that you can feel when we play live."

— Brian Rabey

BEATS TRUTHS

In the past 13 years I've played drums on the streets in Toronto, Montreal and New York City. I've had many things tossed my way — coins, dollars, insults, compliments, potatoes, eggs, snow balls, naked titties, streakers, kisses, hugs, punches in the face, cheers, smiles, death threats, food, drink, drum students, portrait artists, connections, lessons, rain, thunder, lightning, wind storms, snow, hail, noise pollution, air pollution, auditions, press, antagonizers, humble devout listeners, gut-felt inspiration, songs ideas, feelings, notes, junk mail, security guards, cops, big horses, terri-

of somebody with a degree of bitterness. 'Go kindly with him to his blind ambition.' There's a darker overtone to it, too. I realized later that Catherine Wheels were torture devices.



They'd strap people to the wheel, then spin it and they'd basically lose everything."

It's funny what the subconscious mind will reveal.

— Howard Campbell

Crowded Out

On *Woodface*, Tim and Neil Finn co-wrote together for the first time. Many of the songs were outstanding, a wry mixture of satire and sincerity. However, as often happens with siblings, egos got in the way.

"I don't really want to talk about it," says Tim. "It's in the music," he adds, referring to his latest solo album, *Before and After*. "Somebody said the key to anybody's work is what they fear. What I fear the most in life is inertia, being stuck."

"It was questionable whether I needed to join the band. We could have called it Crowded House with Tim Finn."

"The natural part of me is to be the lead singer, jump around and control the dynamic of the show. I did it

for 12 years with Split Enz. It was a little weird for me to be supporting. What they needed was a backing vocalist, keyboard player and second guitarist — none of which I am."

What's this about him not relating to the audience? "They'll stop a show — after a moving song, like 'Into Temptation' — and then spend 10 minutes joking with the audience. It completely destroys the mood for me. I like to build and sustain a mood."

Why won't people, including this interviewer, leave the sibling subject alone?

"People are fascinated by the family dynamic," shrugs Tim. "They project their own fears and insecurities on to us." — H. C.

torial pan handlers, celebrities, fake celebrities, drugs, booze, parties, lunatics, coked-out irate fighters, innocent dancing smiling children, drunken belligerent imbeciles, happy dancing hip winos, talkers, hustlers, babes, brutes, animals, furious barking slobbering hounds, terrified scurrying weasel pups, silly loaded 'baby-talk' yups, downtown street types, suburban rollers, small-town hick folk, people who just can't relate, people who eat it up like mom's apple pie, people who just want to understand, suggestions, Ed Broadbent's NDP dollar, count-

less requests for "Wipe Out," countless requests from the minions to be something which I'm not — Mr. "Write Me A Letter" Neil Peart, John Bonham, Gene Krupa, this guy, that guy. Oh, those guys!

I'm here to do what I do. If you don't like it, go stick your head up a shoe. Walk away as you think "That guy just can't play," because I'll be back again, still doing it my chosen way. Sometimes you accept it, smile and pass on. Sometimes you fall down in laughter.

The way that I've chosen is fed with love in my heart. My

mind, it keeps active as my drum melodies flow. Occasionally I go "nuts," you might say "berserk." But the feeling it's done with is true.



Graeme Kirkland is a Toronto drummer who has recently returned to New York City where he plays buckets on the street, teaches buckets, freelances and gigs with his American Wolves, a trio he describes as "disciplined, free, sometimes extremely melod-

ic and at other times way out." In Canada he plays with his Canadian Wolves, Moe Goldstein, Kilbride and Taylor. Lenny Kravitz and a Ringo Starr look-alike are just a few of the celebrities who have tossed things Kirkland's way.

BY GRAEME KIRKLAND



Prior to Christmas, Bryan Adams was in Toronto to promote his new greatest-hits album, *So Far, So Good*.

questions ADAMS

BRYAN ADAMS NOT BOMBED!

Halifax — Despite his reluctance to reveal much about himself, some strange and noteworthy things have happened to Bryan Adams over his 14-year career as a solo artist. A former A&M Records affiliate remembers her only meeting with the singer: "In 1982, as part of my job, I attended an in-store autograph session by Bryan at the main Halifax Sam the Record Man store. He was in town to play a show at Saint Mary's University, but the gig was cancelled. The school got a call from somebody threatening to 'blow up Bryan Adams.'" Prudently, the show did not go on.

record now that introduces them to your old stuff without them having to go out and buy six albums.

"I LIKE TO BUY BEST OF RECORDS"

The Eagles Greatest Hits came out in 1975, when Adams was 15 years old. (Maybe he means *Greatest Hits 2*, which came out in 1982?). Was that the last time he bought a record?

track come about?

▲ He's phoned me up virtually for every project he's had since the Kevin Costner film, *Prince of Thieves*. We had such a big hit with "Everything I Do," he thinks we can do it

Q Had you any thought of recording a new album rather than putting out a greatest-hits CD?

▲ Oh yeah, I didn't really want to do a greatest hits. The argument from my record company was that look, you know, "the last record did great, we think there's a whole audience out there, not just in North America but the rest of the world, that really only know you from the last record. Put out a

I like to buy *The Eagles Greatest Hits* or whatever.

Q How did your recording the Michael Kamen-composed tune "All For Love" on the *Three Musketeers* sound-

again. Mutt [Lang] and I sat down and wrote the lyrics and finished up the melody and sent it to him and he liked it.

Q Two years ago there was quite a stir when you expressed your views on Canadian Content [CanCon — the CRTC decree that radio broadcasters air 30 per cent Canadian music]. Do you feel any differently now?

▲ I feel exactly the same. I think it's a hugely mediocre system and it should be abolished.

The CRTC labelling my music as unCanadian [i.e. not CanCon material since it was produced, recorded and co-written with non-Canucks] is such an enormous insult.

You'd never see that in America about an American artist, you'd never see that in England about an English artist, and you'd certainly

never see it in France, where they regard their artists with the greatest respect.

Q Are there any Canadian artists these days you like?

▲ No. [Pause] I'm a fan of music everywhere.

Q What did you think of the CBC TV special on you?

▲ It's a sore subject.

Q It's not the exciting film you thought it would be?

▲ It's OK. I would have had

less interview footage.

Q You have a huge audience out there that wants to know a little bit more about you.

▲ I don't want people to know about me.

BRYAN ADAMS



PAT PAYNE

FRANCON HIGHER THAN CANCON

France is in the process of enstating its own brand of broadcast content quotas, similar to Canada's CanCon. Soon, radio in France must play 40 per cent French music, and a portion of that must be new talent. Australia and Ireland also have content rules.

SOUNDTRACK FEVER

What if Adams had met Michael Kamen 10 years ago? We might have been treated to Adams themes for such Kamen-scored flicks as *Shanghai Surprise*, *Roadhouse*, *Action Jackson* or *Adventures in Babysitting*.

by Blair Packham and NETWORK.

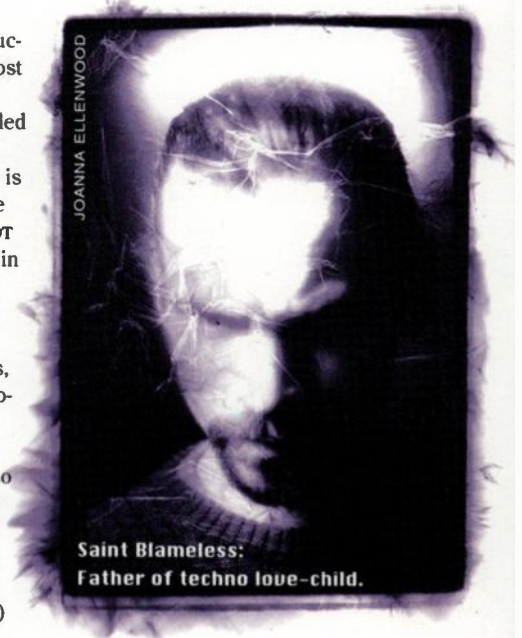
THE NEW CYBERDELIA

Adequately normal. That sums up the flood of mainstream, x-tendamix, mass production commonly known as Domestic "Various Artists" Dance Collections. Nap time. Most are past their date of expiry!

Genuinely pushing the envelope of the status quo however, is the enigmatically titled *Hypothalamus* (Attic), an innovative Canadian compilation of 13 trance-house gems. Profoundly illustrating the recent advances in home-studio technology, *Hypothalamus* is the techno love-child of executive producer TERRY O'BRIEN and the project's creative consultant DJ SAINT BLAMELESS. J. FALCON, TRANQUILITY BASS 303, VIRGO and IDIOT BLISS are among the wave of new Canadian "electronic listening music" — as labeled in the U.K. (you can dance to it, you can listen to it) — represented.

Blameless (a.k.a. PAUL COOK) further lends his mystical insight to the project via MONDO CURIO, a musical partnership with HELDER SANTOS. Culled from Mondo Curio's forthcoming album *The Panic Fables*, the featured track "The One Remains" is, even by *Hypothalamus*' standards, a stylistic side step. Mondo Curio's semi-hallucinatory "nouveau techno-brute" expresses a rising sensibility in techno, one which substitutes outmoded images of industrial vigor and neo-tectonic starkness with an organic — almost archaic — celebration of beats, FX and "samples with room." Cook (who also takes partial credits on Idiot Bliss' euphoric "Brain Kiss") sees both Mondo Curio and *Hypothalamus* as "a revitalization of the D.I.Y. [do it yourself] sensibility of '70s punk" — independent music with gut-level integrity. Amen.

Elsewhere, master dance producer DAVID MORALES' sleeper sensation of '93, *The Program* (Mercury), is waking up the neighborhood. Grace Jones' *Sex Drive* (Island EP) may be intact but her cover of Consolidated's "Typical Male" finds Ms. Jones out of control — someone grab the wheel before she hurts herself. Montreal-based roots maverick DJ Ray rides the dancehall groove with *Things A Gwan* (ISBA) — youthful competition to the star-studded compilation *Strictly Dancehall* (Epic). Hip-hop collision, world beat-style: the mic is alive on *Planet Rap* (Tommy Boy). Is everybody listening? Meanwhile, disco drag divinity RuPaul continues to re-write gay music history with the epic remix EP *A Shade Shady* (Tommy Boy). And Pet Shop Boys thought they were "Relentless." — Andrew Zealley



Up close and backstage...



BRYAN ADAMS

EVERYTHING HE DOES
by SORELLE SAIDMAN

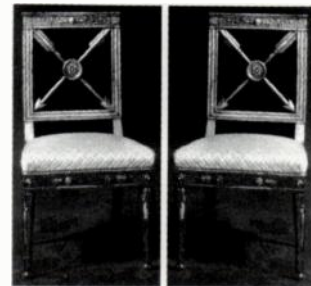
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RANDOM HOUSE OF CANADA

ELTON JOHN



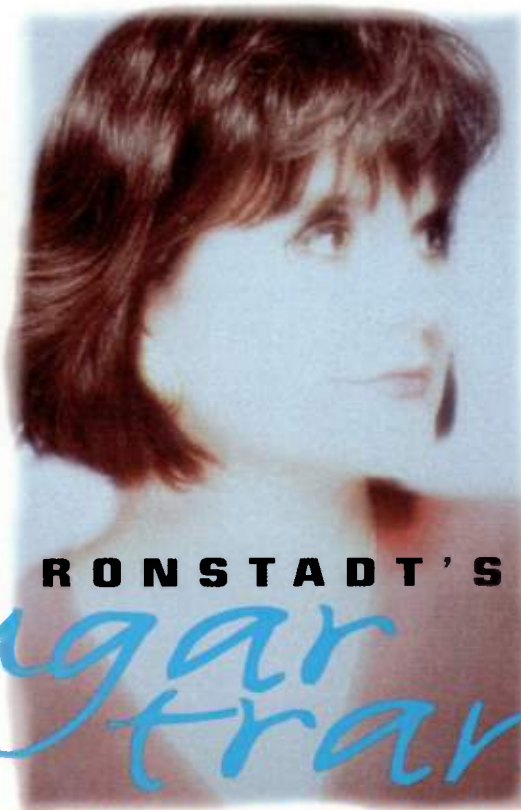
DUETS

AFTER MAKING HITS FOR THE LAST 25 YEARS, ELTON JOHN INVITED SOME OF HIS FRIENDS TO RECORD AN ALBUM OF DUETS THAT GIVES NEW MEANING TO THE WORD HARMONY. THE ALBUM INCLUDES DON HENLEY, BONNIE RAITT, GEORGE MICHAEL, K.D. LANG, LEONARD COHEN AND 10 MORE!

MCA
A UNIVERSAL COMPANY

Sometimes cover tunes reinvent the past when artists take ownership of songs and dress them to kill with gripping passion — witness Urge Overkill's version of Neil Diamond's "Emmaline" or the tragic irony of Sid Vicious' "My Way."

Sometimes they don't. The latest record by Linda Ronstadt is guaranteed to induce a sugar coma. *Winter Light* has the former Stone Poney wrap her golden vocal chords around love songs "sure to be staple programming at Adult Contemporary and New Age radio stations," according to press material. A dubious distinction, si? Especially for the singing senorita known for stellar collaborations with the likes of Sinatra's main guy, Nelson Riddle, Phil Glass and Kermit the Frog.



"I'm not very interested in keeping current with musical styles," says Ronstadt, who, after selling 30 million units in the U.S. of albums such as *Canciones de Mi Padre*, admittedly doesn't have to. On *Winter Light* she borrows tunes from composers including Emmylou Harris, Canada's own McGarrigle sisters and ("I'm lyin' in bed like") Brian Wilson. The resulting sweet-lite arrangements may cause drowsiness — for Ronstadt, too.

"In the studio, I always have to have the couch there and I go into this kind of a trance state," she explains, yawning deeply. "I do a lot of my work asleep,

believe it or not."

— Cindy McGlynn

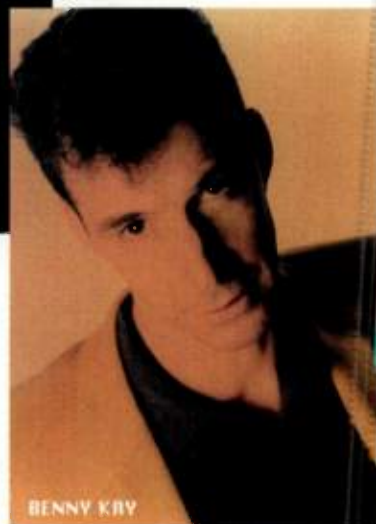


Bassist extraordinaire Rob Wasserman has assembled an incredible (and eclectic) mix of musical talents to create an album of great music. The songs range from pop (Brian and Carnie Wilson) to blues (Willie Dixon and Al Duncan), from grunge (Bob Weir and Neil Young) to pub rock (Elvis Costello and Marc Ribot), and much, much more.

MCA
MCA RECORDS CANADA

Jazz Session

by C.J. Wren



BILL BERNSTEIN

"All those irritating electronic beeps from faxes, phones and microwaves condition us to be stimulus-response oriented. As a society, we should consciously decide to bring more stress-free time into our lives — in a

romantic setting or otherwise," says New York-based, Boston-born **BENNY KAY**. Sounding like a Cowboy Junkie of jazz, Kay has produced an alpha state-inducing musical massage on his new release, *Blue Whispers*.

The recording (distributed by Page Publications, headed by **VICTOR**, dad of **BARENAKED LADY STEVEN PAGE**) features 10 original ballads, with Kay on piano and vocals, **RAY BROWN** on bass, **GRADY TATE JR.** on drums and **CARLTON HOLMESON** on keyboards. "I wanted to create smooth, soothing, lush sound. At the same time, I was experimenting with proximity of voice to microphone, trying to sound like I was whispering into my love's ear," he explains. Ooooh!



POW WOW MUSIC

The surfacing of aboriginal sound

If aboriginal music goes beyond pow wows to become "more than music produced by somebody with a can and a guitar," as Saskatchewan-born mixed Cree singer Buffy Sainte-Marie describes it, someone is going to have narrow the definition down in time for this year's Juno Awards.

Last spring, Oscar winner (for "Up Where We Belong" from *An Officer and a Gentleman*) Sainte-Marie unveiled the new Aboriginal Music of Canada Juno award during the annual televised national music showcase.

"We're talking about musical traditions that have emerged from at least 57 different language groups in Canada," explains classical composer-conductor John Kim Bell, who was born on the Kahnawake Mohawk Reserve near Montreal. "Then, we

have to look at whether it's traditional music or a melding of the traditional with European influences."

Toronto-born Ojibway Curtis Jonnie, who has performed under the name Shingoose for 30 years, agrees that the definition must be extended beyond an aboriginal artist "covering country & western songs." But Shingoose, who sat on the Juno steering committee organizing the new award, recognizes a difficulty. "Most aboriginal people in Canada grew up in rural areas where they were exposed to country & western traditions, and then rock. Not many had the chance to be exposed to their own musical traditions."

Bell, who established the Canadian Native Arts Foundation eight years ago, notes: "Aboriginal music has a suggested modality with rhythmic devices that makes it unique."

Some great American composers like Aaron Copeland and Leonard Bernstein appreciated its distinctiveness. Bernstein himself once defined jazz as a blend of black African, black American, Irish American and native Indian music.

In fact, Sainte-Marie, who relies on computer-generated production from her Hawaii-based home studio, sees aboriginal music where black music was in the 1940s. "When they began, they introduced some gospel, some blues, some jazz, some ragtime."

"We're on this verge of hearing a variety of some amazing traditional sounds becoming popularized."

Kashtin, the two-time Juno-nominated Northern Quebec folk-rock duo that uses Innu lyrics, has become the forebearer of this trend. With sales of more than 400,000 copies of its second CD, *Innu*, Kashtin has

drawn mainstream attention to aboriginal music in Canada. But, suggests Bell, the band can't be generally categorized.

"If you look at Kashtin, and then at Buffy and maybe 7th Fire, you already have three different approaches and sounds coming from aboriginal performers."

7th Fire, an Ottawa-based, seven-member group of natives from North and South America, easily blends roots reggae traditions with pow wow drums in its music. Lead vocalist Allen Deleary, an American-born Ojibway Chippewa, explains that the band performs "music of the Americas."

But if Juno organizers remain perplexed about defining the terms of aboriginal music, they needn't worry about its popularity. Elaine Bomberry, who runs a native talent agency and a native music program on CKRZ Radio on the Six Nations reserve near Brantford, Ont., says that 25 native recordings were released last year, with another 45 to be released this year.

Ness Michaels, president of the Winnipeg-based Sunshine Records Ltd., which produces about 20 aboriginal albums annually, estimates that his company has released 150 native recordings in its 20-year history.

"We sell about 5,000 copies for each native album we release now, which will probably increase a lot with Juno recognition," he says.

Even well-known rocker Robbie Robertson, himself part aboriginal, is working on a Ted Turner-US network TV series, along with a book and an album on First Nations music.

While Bell welcomes the new spotlight aboriginal performers might gain, he worries about the music's subject matter. "I hope we get beyond telling stories about our victimization and celebrate our tradition."

Shingoose disagrees. "We have to let performers express their experience, like Kashtin, who relate the stories told them by their elders. In this way, the music will become cathartic." — Chris Guly

Lost and Profound

GET HAPPY

Terry Tompkins describes *Tales From A Memory Thief*, the second release from his band Lost and Profound as, "more ambitious," than the band's self-titled debut. "We definitely shot for the stars on this one," he beams.

Fans familiar with Tompkins' and partner Lisa Boudreau's rockier pasts in Calgary-based bands The Now Feeling (no-wave, pre-grunge) and Left Book Club (progressive) were surprised by Lost and Profound's acoustic-based, folksy sentimentality, but the pair, having transplanted to Toronto in 1986, didn't toss away their Docs in favor for Birkenstocks overnight.

"I really think that where I come from as a writer is from that [folk] angle," Tompkins explains while Boudreau happily bounces the couple's newborn baby Jody, their second child, in her arms.

Left to his own devices, Tompkins confesses, would probably lead to the duo making, "the most depressing album in the world," adding "my heroes are Leonard Cohen and John

Cale," (whom the couple's first child, Cale, was named for), but the collaboration between Tompkins, Boudreau and veteran co-producer/guitarist Richard Bennett (Marty Stewart, Emmylou Harris), took some unpredictable turns and resulted in happier sounds.

"I think Richard gave us a different dimension," Boudreau offers. "He hung out with us and helped us arrange a few of the songs." A major left-turn in the band's direction comes with the inclusion of the 1968 Lee Hazelwood/Nancy Sinatra classic "Some Velvet Morning." Cut during an expensive three-hour live session in Nashville with a 17-piece orchestra and rock rhythm section

conducted by the song's original arranger, Billy Strange, Tompkins dreamily describes the process as, "very cool — it was like stepping back in time."

Tompkins and Boudreau plan to take their show on the road with a nanny and babies in tow. "It'll be me and Lisa, a keyboard player and a percussionist/vocalist deal," Tompkins says, "and we'll just play smaller clubs. That'll be satisfying," he contends, "and cheaper."

— Perry Stern



THIRTY TWO SHORT FILMS
ABOUT GLENN GOULD
Music From the Film

THIRTY
TWO
SHORT
FILMS
ABOUT
GLENN
GOULD

GARY
FJELLGAARD
Believe In
Forever



HEADSTONES
Picture of Health



MADE IN CANADA

CLUB HOUSE
100% Canadian Dance



QUARTETTO
GELATO

Santhe Record Man

While the heavy-duty sounds of boy bands dominate radio airwaves, from Vancouver comes the pause that refreshes — CUB. LISA MARR (vocals/bass), ROBYNN IWATA (guitar) and VALERIA FELLINI (drums) offer respite with "cuddlecure." The style, says Marr, is "the antithesis of foxcore (a label slapped on all girl bands such as L7 and BABES IN TOYLAND)." But cuddlecure is not part of a plan for world domination. When cub formed almost two years ago, says Marr, "We didn't think we'd play that much and we didn't think we'd ever record." In fact, according to Marr, the band's credo is: "We'll do it if it's fun or interesting." Debut release, *Betti-Cola* (Mint Records), captures this spirit and features cover art by DAN DECARLO, of *Archie Comics* fame.

Fans of THE MORGANFIELDS' quiet folk pop, as heard on the indie debut *Scribblehead*, are in for a pleasant surprise. The London, Ont., trio's (guitarist/vocalist ALUN PIGGINS, bassist MIKE POND and drummer JAY SANTIAGO) second release, *Thrash Waltz* (Watch/MCA) is an aptly named collection of gritty, folk-infused pop. Piggins explains the change: "When we recorded our first record, we were a part-time band — we only played once a month — and we didn't have much of a budget, now we're more focused. That and in our rehearsal hall we had two metal bands on either side of us."

Obscure music and off-beat movies have made one great pop-culture cocktail for some time now. Critics' favorite HAL HARTLEY uses college radio heroes YO LA TENGO to score his films and DINOSAUR JR.'s J. MASCIS did the soundtrack for cult flick *Gas, Food, Lodging*. But director JEFF FEUERZEIG has gone one step further with his documentary, *Half Japanese: The Band That Would Be King*. HALF JAPANESE is comprised of brothers DAVID and JAD FAIR and over its 20-year history, the group has lured Velvet Underground drummer MAUREEN TUCKER out of retirement and inspired magician PENN JILLETTE (of Penn & Teller) to form the 50 Skidillion Watts label to release its albums. Half Japanese opened the doors for "naive" artists such as WEEN, BEAT HAPPENING and MECCA NORMAL.

MOIST

FLASHLIGHT

A five-piece band called MOIST had music industry types wringing their hands with glee at last year's Music West Conference in Vancouver. Subsequently signed to a publishing deal with EMI, the one-year-old group made a self-titled cassette that hit independent top-10 charts across the country.

Based in Vancouver, guitarist MARK MAKOWY, bassist JEFF PEARCE, drummer PAUL WILCOX, vocalist

DAVID USHER and KEVIN YOUNG on keyboards, all hail from Kingston, Ont. The first thing the guys did as a band, says Young, was lock themselves in a room to "write 12 songs in a month." They recorded the cassette, then took to the road. One stop, Detroit, proved to be a gold mine of experience. "Dave and Mark decided to get lost at 4 a.m.," says Young. Usher and Makowy met some strangers who offered to drive them around, show them the sights — after they searched them for guns. "At one point we went to a club. A car drove up on the sidewalk and just smoked this guy. Everybody else pulled their cars around this guy to protect his body." Yup, Detroit really is the Motor City.

Counting Crows

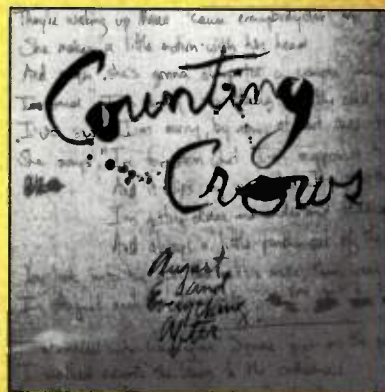
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MCA

RUNDGREN'S

Todd Rundgren's mind moves at the speed of light. A producer, songwriter and creator of the album *TR-I No World Order* (that's Todd Rundgren-Interactive) he loves to plunk his fingers in a million pies, especially technological ones. His interest is not limited to microchips and musical choruses.

RANT

What are your thoughts on morality?

"Our morality does not come from God, a higher power isn't imposing it on us. It's imposed from the ground up, natural law and things like that. Organized religion screws things up. Most organized religion is profane, doesn't have anything to do with spirituality. It's about power and things we associate with the sex drive. Organized religion sanctifies its prerogatives by saying somehow God is connected.

"Every generation has thought this is going to be the last one, God is going to pass judgement on us now. It hasn't happened yet and it's not likely to happen. If it does, I'll eat my words. There are major human cata-

clysms in the cards and they are a product of our own making. Principal No. 1 is global overpopulation. It's something we refuse to confront and it will probably wipe out a significant portion of people within the next 100 years. The thing is, it won't be God coming down, it's not a moral judgement, just a natural process. It's our own hubris that makes us think our species can reproduce indefinitely. The reality is that global food production peaked in 1990 and now it's started to drop off, yet we still get 80 million people a year on the planet. Huge populations will disappear. Although we fret about the morality of it, we are helpless to stop it.

"The only way to be moral is to work in concert with the truth. Try to recognize the reality."

— Howard Campbell



world beat

DIFFERENT

DRUMS

GEOFFREY ORYEMA has, in effect, arrived musically where he lives physically. He is an African living in exile in France and his second album *Beat the Border* uses the Ugandan folk music of his debut album *Exile* as a jumping-off point. Oryema reconciles the traditional music he learned from childhood in a cultured family of dancers, story tellers and musicians, with the western influences that first grabbed him as a young acting student in Uganda.

With superstar collaborators such as **BOB EZRIN**, **BILL BOTRILL** and **BRIAN ENO**, it's no surprise that *Beat the Border* borrows the moody, atmospheric tone of **PETER GABRIEL**'s most recent work. But at the core, Oryema has held on to his dark, gentle Ugandan folk influences — the tinkly sounds of traditional instruments such as the lukeme, thumb piano, and the seven-string nanga are prominent.

In the Cree language, **KANATAN ASKI** means clean land. But for Equador-born **MARCOS ARCENTALES** and his bandmates, the name expresses their philosophy. Their first record, *Condor Meets the Eagle*, is a fusion of South American traditional flute-based music and North American Indian drumming. "This is based on a prophesy that says the people of the condor — South America — would meet the people of the eagle — North America — and would unify through spiritual strength," he explains.

Arcentales and his band, all members of the Quichua Nation from Equador and Peru, invited guests such as New York-based native singer **PURA FE** and Canada's **EAGLE HEART DRUMMERS** to create "a new fusion of native music of the Americas." Arcentales has a poetic explanation for the natural way the two traditions worked together. "The drum represents the heartbeat of Mother Earth...and the pan pipes represent the breath of her existence." For the non-native, Arcentales says the message is peace, hope and spiritual awakening.

For some, the direct route to heaven is the sound of drums. It "makes your body vibrate and react in an instinctive and spontaneous way," explains powerful Columbian singer **TOTO LA MOMPESINA** of the earthy and highly rhythmic folk music her band performs on *La Candela Viva*. Excellent liner notes describe the instrumentation and message. — Karen Gordon



Designing
pictures
that tell
stories

ALBUM COVER ART

In 1968, John Lennon's *Two Virgins* cover, depicting a naked John and Yoko had retailers reeling. A few years ago, sculptures of naked men on *Tin Machine 2* were neutered (their genitals air-brushed out) to appease American record stores (Canada decided to go with the gonads). Ice-T's *Home Invasion* cover, depicting brutal assault and rape, was partly responsible for a split between the rapper and WEA Records (it was later released by Priority).

Three years ago *Rolling Stone* magazine said the letters CD stood for "certain death" to LPs and album cover art. They were half right. LPs are gone but cover art still plays hard ball in the marketing realm of the music industry.

Toronto designer Nuala Byles has created covers for acts such as Leslie Spit Tree-o, Stompin' Tom Connors and Devon. Design is only a fraction of the job description — maybe the easy part.

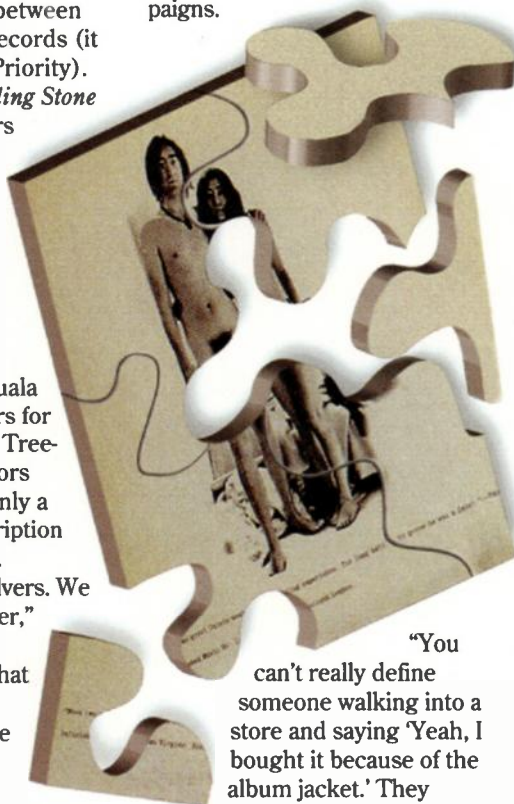
"We're the puzzle solvers. We put all the pieces together," she explains. "We must come up with a design that visually communicates the band's image and the record company's marketing plan."

Compromise is inevitable, but marketing concerns such as budget and esthetic appeal often dictate bottom lines. Many Canadian performers tend to play it safe, compared to some U.S. bands such as Jane's Addiction, whose a bums *Nothing's Shocking* and *Kitual De Lo Habitual* were graced with nude sculptures created by ex-band founder Perry Farrell (who's now raising eyebrows with his band Porno for Pyros). The records were temporarily refused by some record stores and a plain-rapper alternate design was available for the second recording.

In Canada, the potential profit return for international record companies is low, since this coun-

try represents only four per cent of the world music market, according to recent Canadian Recording Industry Association statistics. If risky art means risking sales losses, many companies won't release it.

While covers alone don't necessarily attract buyers, MCA Canada's marketing manager, Sarah Norris, says they're vital as they provide images for entire marketing campaigns.



"You can't really define someone walking into a store and saying 'Yeah, I bought it because of the album jacket.' They bought it because they were looking at a poster that had those same design elements in it and because that face or those images are also presented through video." The same holds true for band photos on covers.

"It's an instant identification thing, when people see band photos," says Sony Music Canada/Epic Manager, Susan Desmarais. "That's why you see them all the time." Nuala Byles says promotional group shots can cause problems since they're usually taken before the cover is conceived and often don't match the designer's vision.

Still, they're strong marketing tools, as are simple bold logos

such as AC DC's Gothic lettering and lightning bolt.

Those logos show up in the darndest places. Aerosmith's last release *Get A Grip*, designed by Hugh Syme, shows a cow with a pierced udder and the Aerosmith logo filling one spot on its back. This is typical Syme whimsy. Many of his designs are powerful and elegant, such as Rush's award-winning *Moving Pictures* and Megadeth's macabre *Countdown to Extinction*. Syme's resume is enormous. Recent covers include recordings by Asia, Coverdale-Page, Mae Moore and 54•40. A Canadian based in L.A., he says he doesn't always interpret designs literally and takes issue with overzealous marketing reps.

"Because they've all been cutting their teeth on everything from ET on, visually, their stimulus quota is overloaded. They almost think they're experts because they've seen so much," says Syme.

Norris has worked with Syme numerous times and comments that his expertise and innate sense of marketing from years of experience has earned him a significantly free reign over projects.

Freer still, are artists working with independent labels. Toronto artist and musician Kurt Swinghammer has designed for independent or small label bands including The Shuffle Demons, Flying Bulgar Klezmer Band and his own recordings. Swinghammer says he has only been asked once to show a work in progress, and then only because the record company was curious.

There are no set rules. Consider the 1993 Juno winner for best design, Blue Rodeo's *Lost Together*. Husband and wife team Rebecca and Kenny Baird designed the striking cover with its overhead, black and white photo of the band overlooking a crowd. The words Blue Rodeo blend into the design and no faces are visible, but the design works.

The moral of this story is to go ahead and judge a CD by its cover. Indeed, every picture tells a story.

— Cindy McGlynn

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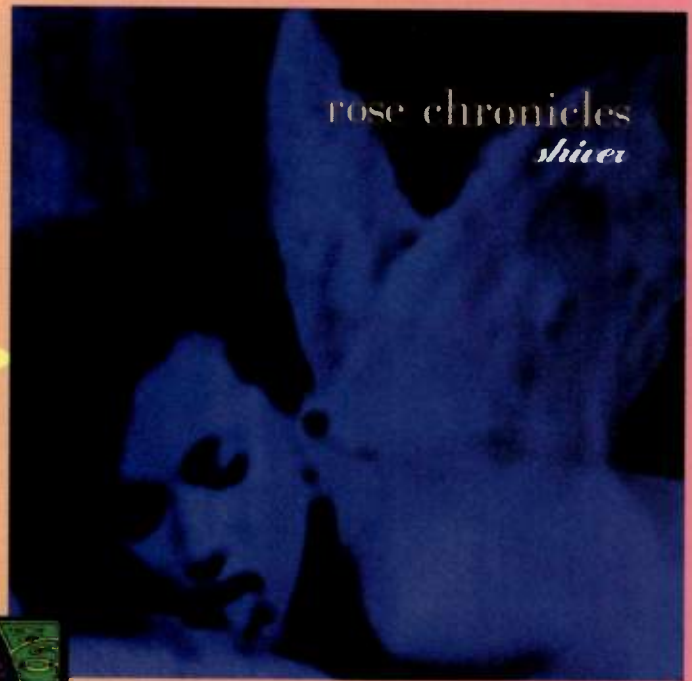
SHIVER

Nettwerk

ROSE CHRONICLES

The follow-up to this Vancouver band's debut EP, *Dead and Gone to Heaven*, does not disappoint. *Shiver* contains all new songs, except for the ephemeral "Awaiting Eternity." Vocalist Kristy Thirsk takes the listener on a flight through the clouds with her golden soprano while the aggressive rhythm section, comprised of Steve van der Woerd (percussion) and Judd Cochrane (bass), never lets the recording get lost in the ethers. Solid guitar work from Richard Maranda also combats any would-be, airy fairy allusions.

As with any album, some tracks are stronger than others. "Dwelling," "Glide (Tree Above)" and "Awaiting Eternity" are brilliant, while the remaining eight tracks merely glow, glisten and shimmer. — H. C.



SEX & TRAVEL Virgin

RIGHT SAID FRED

It would be too easy to dismiss Right Said Fred as a one-hit wonder now that the Jolly Green Giant has appropriated "I'm Too Sexy" (check the big guy's pasta Side Dish ads). But remember, The Pet Shop Boys' "West End Girls" was considered a novelty song some 10 years or so ago. RSF wisely stays away



from performing reheated versions of "Sexy" on *Sex & Travel*. While taking chances (some tracks come off as bad euro pop), "We Live A Life" and the hippy-trippy "Sunshine Sex Drive" should to warm up the dance floors. One could compare the Freds to The Village People, who continued to have hits in the clubs after the crossover success of "Y.M.C.A." By the way, The Village People are making quite a comeback thanks to the Pet Shop Boys cover of "Go West." What comes around goes around. — R.R.

ACID EATERS MCA

RAMONES

The Ramones — arguably the Kings of punk and godfathers of grunge — doing a cover album of '50s classics? What a great idea. If only the album lived up to expecta-



tions. Part of the problem is that some of the covers are too much

like the originals ("Out Of Time"), while others simply lack energy ("Substitute" was covered much better by the Sex Pistols, for instance.) What's needed here is less reverential treatment, and more unrefined energy — something the Ramones usually have an abundance of.

However, the rare successes are sonic joys to behold — most notably, "My Back Pages" and "7 and 7 Is," both of which are rendered in aggressive and exciting fashion.

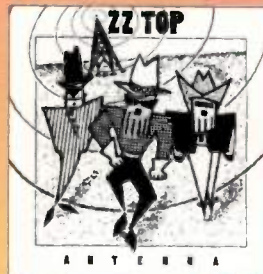
Good, but flawed. — S.H.

ANTENNA BMG

ZZ TOP

Considering that ZZ Top's last recording was a cover of "Viva Las Vegas" for its greatest hits collection, *Antenna* represents a definite return to the band's blues-inspired roots.

Although the group's trademark humor is still in evidence, there's less of a tongue-in-cheek feel about *Antenna* and more of a soulful, aggressive vibe. While its down-and-dirty songwriting might not expand the band's audience, the songs on *Antenna* certainly will please its



most loyal fans — the ones who liked ZZ Top *before* "Legs" and all those wacky videos in the '80s. Standout tracks include "Pin Cushion" and "Antenna Head."

A decent return to form for the bearded ones. — S.H.

LL 77 EMI

LISA LISA

Best known for her infectious pop-dance music and girlish vocals with the Cult Jam, Lisa Lisa has struck out on her own to create a gusty collection of songs. Ranging from sultry ballads to gritty rock tunes laced with jazz instru-



mentals, she has ditched the coy cooing and replaced it with a more mature sound that echoes everyone from Vanessa Williams to Neneh Cherry. Most impressive is the way Lisa Lisa slips comfortably in and out of various vocal and musical personas, even within a single track. "Skip to my Lu" and "Mr. Jimmy" are a testament to her confidence in challenging formulaic style. — K.D.

LEVELLERS China/Warner

High-tech, multi-instrumental band from Brighton, England, with a big, bold sound somewhere

between The Clash and The Proclaimers. Metal-oid guitars rock alongside traditional acoustic instruments such as fiddle and mandolin. The songs blend folksy melodies and chord changes with raw, aggressive vocals in a circus-style atmosphere. Look for the band's first Canadian tour since 1992 sometime this year. Like this record, it's bound to be a party. — D.H.

IMAGINARY FRIEND Pure/Elektra

TH' FAITH HEALERS

England's Th' Faith Healers, like its compatriot Swervedriver, sound more like a North American band than what we've come to expect from the Brits. There's something in the hardcore-paced rhythms and the layers of gritty guitars that evokes great expanses and endless ribbons of highway. *Imaginary Friend* sounds (or should that be feels?) like a road trip around the Great Lakes in a Delta 88. The lyrics are as impressionistic as the view from a speeding car's rear window and as powerful as a V8 engine. Yeah, driving music — it should be a subgenre, like surf music, by now. This is better than the group's excellent debut, *Lido*. Th' Faith Healers should be on everybody's Top 10 list in '94. — R.R.

POST HISTORIC MONSTERS Chrysalis

CARTER USM

On the European runways, models sported safety pins and torn clothes. Short, spiky hair is back in vogue. Discos are holding once-a-week New Wave nights. While the rest of the world is still coming to grips with bell-bottoms and platform shoes, Carter USM is leading the musical '80s revival. The appropriately titled *Post Historic Monsters* is a mix of techno pop à la Naked Eyes ("Always Something There To Remind Me") and anthemic Alarm-esque salvo. There's a lot of venom on *Monsters*, and most of it is poured into "Stuff the Royal Family" themes. OK, Queen-hating is nothing new, but it is a break from the usual alienation and isolation motif. And the low-tech synthesizers are a wel-

come diversion to the guitar onslaught of the last two or three years. What remains to be seen, however, is whether the pogo pit will replace the mosh pit. — R.R.



BEWITCHED Elektra

LUNA

Folks always get scared off when you call a band intelligent. So let's set the record straight before you run away and buy a Green Jelly CD. Luna sings about the one thing we all understand, relationships — bad ones, lost ones, good ones and imaginary ones. Luna doesn't offer any answers. What makes the songs on *Bewitched* so smart is that they manage to say what you always wanted to, but couldn't. Luna understands when your friends and co-workers don't. Luna is also smart (but not consciously) because it is the musical godchild of Pere Ubu, The Velvet Underground and Beat Happening. — R.R.

CROSS PURPOSES IRS

BLACK SABBATH

Black Sabbath, dark riff master of doom, is back. The band that defined death-metal in the mid-'70s takes another fearsome stab at this tattered genre. The group has most definitely mellowed — witness soft harmonizing, even a few well-crafted melodies — and the crudeness of its earlier stuff is barely evident beneath the '90's polish. The "gloomy side of Deep Purple" is still evident, however, in titles such as "Cross Of Thorns," "Virtual Death" and "Evil Eye," and the tempos still have that fearful, plodding stomp. — D.H.

BULLETPROOF EMI

DAVID GOGO

Canada's blues/rock army (Jeff Healey, Colin James, Wild "T" et al.) has a new soldier in Vancouver's David Gogo. This low-tech, off-the-floor debut features solos reminiscent of early Healey, gruff, non-descript vocals and a style that encompasses all of the above while giving a nod to Americans such as Johnny Winter and ultimately Robert Johnson. Blues artists, no matter how young, rarely bring anything new to the genre, Jimi Hendrix was

an exception to the rule. Non-innovative blues players, such as Gogo, are called "purists" and are appreciated for their strict adherence to tradition. — D.H.

NOA Geffen

This is an album of gorgeous, sweet, songs. Noa is a 24-year-old, top-of-the-pops Israeli Yemenite singer/songwriter who combines in her music all aspects of her integrated cultural background (her family originates from Yemen and she was raised in New York City). Produced by Pat Metheny and Steve Rodby, Noa has a sparse, open sound, giving ample space to the powerful vocals. Of the 11 tracks, three are in Hebrew, the rest in English. Backing the bubbly frontwoman are Lyle Mays (piano), Rodby (bass), Steve Ferrone (drums) and Luis Conte (percussion). — H.C.



SUBURBAN GROOVE Unity

ROBIN SHIER QUINTET

The Robin Shier Quintet — frontman on trumpet, Patric Caird on tenor sax, Miles Black on piano, Rick Kilburn on bass and John Nolan on drums — offers six originals by Shier and one standard ("Skylark"). The fivesome recorded after a tour of the Maritimes and the album holds the energy of a bandstand performance. Inspired improvisation and solid group work. — C.J.W.

PARAISO Telarc

GERRY MULLIGAN WITH JANE DUBOC

The music of baritone saxman Gerry Mulligan and Brazilian vocalist Jane Duboc can easily carry you through the bleak midwinter. The rich sound of Brazilian jazz will make your hips sway. What does it matter if you can't understand the Portuguese lyrics? (The liner notes include an English translation.) Bring on the blender drinks and start the conga line. — C.J.W.

Howard Campbell, Kathryn Dorrell, David Henman, Stephen Hubbard, C.J. Wren

TITLE	ARTIST	LABEL
POP ROCK		
THE SINGLES '69-'93	DAVID BOWIE	DENON
HARDEST HITS 4	VARIOUS	DENON
FIRE IN THE SNOW	ROSE VAUGHAN TRIO	GROUND SWELL
NOZMING DOVE WHITE	ONE DOVE	POLYGRAM
TURNING TO STONE	TOO MANY COOKS	DISTRIBUTION SELECT
STARRED	PSYCHO CIRCUS	SONY
5 1/4 INCHBLADES OF LOVE	STEVE YOUNG	WARNER
RED HOUSE PAINTERS	RED HOUSE PAINTERS	POLYGRAM
THE COLLECTION	THE CHRISTIANS	A&M
FROM MONDAY TO SUNDAY	NICK HEYWARD	SONY
SURFIN' ON HEROIN	FORGOTTEN REBELS	CARGO
TYLLVE INCH SINGLES '81-'84	MINISTRY	CARGO
PIE TY HATE MACHINE	NINE INCH NAILS	CARGO
CHILL OUT	THE KLF	CARGO
CITIZEN STEELY DAN '72-'80	STEELY DAN	MCA
REEL N' ROLL	RAWLINS CROSS	GROUND SWELL
WESBEHAVE	THE DICE	INDEPENDENT
JAR OF FLIES	ALICE IN CHAINS	SONY
BAREFOOT SERVANTS	BAREFOOT SERVANTS	SONY
WOLVERINE BLUES	ENTOMBED	SONY
HEARTWORK	CARCASS	SONY
CLEANSING	PRONG	SONY
FACE THE MUSIC	NKOTB	SONY
TOGETHER ALONE	CROWDED HOUSE	EMI
THE ASSASSIN'S APPRENTICE	STEPHEN FEARING	SONY
ALL OF US	I LOVE YOU	MCA
ACID EATERS	RAMONES	MCA
CELEBRATE:		
THE STORY - '65-'75	THREE DOG NIGHT	MCA
HAPPY COME HOME	VICTORIA WILLIAMS	MCA
SEED	MUNDANE	A&M
URBAN DISCIPLINE-LTD.	BIOHAZARD	MCA
STRANGE HIGHWAYS	DIO	WARNER
DOGMAN	KING'S X	WARNER
HIPS & MAKERS	KRISTIN HERSH	WARNER
LEVELLERS	LEVELLERS	WARNER
HOPKY TONK 'N' BLUES	DELBERT McCLINTON	MCA
ALTERNATIVE NRG	VARIOUS	WARNER
POP VOCAL		
A GIFT OF LOVE	BILL TARMEY	EMI
SINGS THE SONGS		
OF ANDREW LLOYD WEBBER	SHIRLEY BASSEY	EMI
DANCE		
ENERGY RUSH		
...ON THE ELECTRIC	VARIOUS	QUALITY SPECIAL PRODUCTS
BACK TO THE UNDERGROUND	VARIOUS	DENON
WAREHOUSE GROOVES - VOL. 2	VARIOUS	DENON
REACHIN'		
(A NEW REFUTATION OF T)	DIGABLE PLANETS	EMI
RIGHT BACK AT CHA	SHAI	MCA
MIC MARIO & THE MASTERMIND	VARIOUS	QUALITY
HADDAWAY	HADDAWAY	BMG
WHAT'S THE 411? REMIX	MARY J. BLIGE	MCA
CADY OF A MAD BAND	JODECI	MCA
POTON MACIQUE	JORDY	SONY
REALLY LIVIN'	RASCALZ	SONY
BLUNTED ON REALITY	FUGEES (TRANSLATOR)	SONY
T-CUGHT 'YA KNEW	CE CE PENISTON	A&M
L.K. SEDUCTION VOL. 4	VARIOUS ENERGY 108	INDEPENDENT
IT'S GOIN' DOWN	RALPH TRESVANT	MCA
WORLD MUSIC		
HALLUCINATION ENGINE	MATERIAL	A&M
REGGAE		
A MAN YOU WANT	YELLOWMAN	WORLD MUSIC
NEVER ENDING WAILERS	THE ORIGINAL WAILERS	DENON
RAP		
HERE COME THE LORDS	LORDS OF THE UNDERGROUND	EMI
LETAL INJECTION	ICE CUBE	ELECTRIC
SEX IS LAW	FATHER	MCA

TITLE	ARTIST	LABEL
FOLK		
STOWAWAY	TERESA DOYLE	GROUND SWELL
WATERSHED	GRIEVOUS ANGELS	INDEPENDENT
CELTIC MASS FOR THE SEA	S. MACMILLAN, HALIFAX	DENON
INTERNATIONAL		
FROM THE POLYNESIAN ODYSSEY	THE TUBUAI CHOIR	WORLD MUSIC
BLUES		
FORCE OF NATURE	KOKO TAYLOR	WARNER
SON SEALS BLUES BAND	SON SEALS BLUES BAND	WARNER
IN LONDON	B.B. KING	MCA
R&B		
COOLEYHIGHHARMONY		
BONUS TRACKS	BOYZ II MEN	A&M
THE QUIET REVOLUTION	RONNY JORDAN	A&M
TRUE TO LIFE	LISETTE MELENDEZ	SONY
ALL DAY EVERY DAY	MENAGERO	SONY
AGNES STONE	AGNES STONE	WARNER
GOSPEL		
GOING HOME	BILL MEDLEY	
SOUNDTRACK		
A PERFECT WORLD	VARIOUS	WARNER
THE BEST OF		
A NIGHTMARE ON ELM	VARIOUS	DENON
HEAVEN & EARTH	KITARO	MCA
GERONIMO	RY COODER	SONY
WAYNE'S WORLD 2	VARIOUS	WARNER
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PHILADELPHIA	VARIOUS	SONY
IN THE NAME OF THE FATHER	VARIOUS	A&M
THE PIANO	MICHAEL NYMAN	EMI
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HOMeward	FRANK MILLS	RAY JOHNSON
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THE BLUE NOTE YEARS	MICHEL PETRUCCIANI	EMI
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BELIEVE IN FOREVER	GARY FJELLGAARD	SONY
DARON NORWOOD	DARON NORWOOD	WARNER
HANK FLAMINGO	HANK FLAMINGO	WARNER
KICKIN' IT UP	JOHN MICHAEL MONTGOMERY	WARNER
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RANT ON

SHADOWY HALF-TRUTHS

After reading the Beyond Mainstream column in the December '93 *NETWORK*, I felt compelled to write.

Of all the reviews and articles our *Sport Fishin'* was the subject of, the only review which wasn't in praise of the recording was Andrew Sun's *NOW* magazine review. I can't quite recall if he commented on the production, but almost unanimously, critics did not drub that particular aspect. As a matter of fact, it was the full-sounding recording that was complimented the most. We're all quite happy with that album, its production and the experience of making it with Steve [Albini]. As with virtually all recording that Steve does, he acted as engineer and not producer. We produced ourselves.

There are a couple of other inaccuracies in the column. As co-producer (with KCS) on the King Cobb Steele/Albini "unholy alliance," I would like to point out that the resulting recordings were in line with what the band had strived for.

It is inaccurate to say that Big Black was Albini's one-man band. It has three members.

It is a distortion of truth to point out that Tsunami recorded at Steve's house without him. As this studio is co-owned by Steve and Bob Weston (the guy who did record Tsunami), it is usual for both gentlemen to record individually on a regular basis.

If you're looking for a good story based on half-truths and innuendo, give me a call and I'll fill you in on a couple of Triumph stories I heard.

Don Pyle, (Shadowy Men On A Shadowy Planet)
Toronto

TAKING OFFENSE

I feel that the title of Perry Stern's article on Blue Rodeo ["The Quiet Side Of Schizophrenia," Dec. '93] was the most offensive thing I have read in a long time. Quite frankly, I would expect better from *NETWORK*. One of my best friends committed suicide from this horrible disease called schizophrenia. I would honestly have thought that whoever has the final say in what is printed would have had the sensitivity to know better.

Frances Gower
Hannon, Ont.

Pearl Jam Defender

It really pissed me off how in "Sound Effects" [Dec. '93] under *Jimi Hendrix Tribute*, Various Artists, it was written that they had the good, the bad and the ugly on the disc. You listed Pearl Jam as the bad and also as a bunch of imitators. Where the hell do you get off doing this? Pearl Jam is one of the five top bands in the world, if not No 1.

You just featured Eddie Vedder in your November issue. I thought you guys were a solid magazine, but I guess I was wrong. You owe all Pearl Jam fans, especially the group itself, a big apology.

Laura Paliani
S.S.M., Ont.

NETWORK welcomes all letters but reserves the right to edit for space or clarity. Write to "Rant On," 287 MacPherson Ave., Toronto, Ontario M4V 1A4. Please include a daytime phone number.



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DEAR SAM

MOODY WIRES CROSSED

I am looking for a song, "Forever Autumn" by Justin Hayward of the Moody Blues, on CD. I think the label is Threshold. Are they going to release another album soon?

John Praja
Etobicoke, Ont.

"Forever Autumn" by Justin Hayward cannot be found on any Moody Blues album because the Moody Blues never recorded it. This song is from Jeff Wayne's War Of The Worlds album (Sony C2K 35290 for CD, PC2T 35290 for cassette) which was a star-studded musical drama based on H.G. Wells' sci-fi classic of the same name. Another version of this song was made by Hayward for his Classic Blue solo album. It is now available as Castle Classics CLACD 385.

THE DOORS' END

I am looking for the version of the song "The End" by the Doors, played in *Apocalypse Now* and the movie *The Doors*. I bought the soundtrack to the movie *The Doors*, but it had the edited version, not the one where Jim Morrison is swearing midway through the song. I also would like to get *Absolutely Live* by The Doors.

Omela Dookhran
Mississauga, Ont.

The Doors "The End" was originally a track on the classic debut album (WEA CEK 74007) and was also used as a key track in the soundtrack to *Apocalypse Now* (WEA D5 90001). It should also be available on any of the greatest hits collections. As for *Absolutely Live*, that album was deleted in favor of a new live compilation (In Concert — WEA 96 10824) that includes *Absolutely Live* material as well as the Hollywood Bowl concert.

WHAT TO ASK FOR

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

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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.

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- ELTON JOHN**
Duets MCA
- FRANK SINATRA**
Duets EMI
- NIRVANA**
In Utero MCA
- BLUE RODEO**
Five Days In July Warner
- PHIL COLLINS**
Both Sides Warner
- GUNS N' ROSES**
The Spaghetti Incident? MCA
- THE CRANBERRIES**
Everybody Else Is A&M
- SOUL ASYLUM**
Grave Dancer's Union Sony
- CCR**
The Best Of PolyTel
- MICHAEL BOLTON**
The One Thing Sony
- SARAH McLACHLAN**
Fumbling Towards Ecstasy EMI
- SNOOP DOGGY DOGG**
Doggy Style Warner
- MEAT LOAF**
Bat Out Of Hell II MCA
- VARIOUS**
Energy Rush Quality

COUNTRY

- BLUE RODEO**
Five Days In July Warner
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The Song Remembers When MCA
- DWIGHT YOAKAM**
This Time Warner
- VINCE GILL**
I Still Believe In You MCA

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Come On Feel The Lemonheads Warner
- THE DOUGHBOYS**
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- VARIOUS**
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- GIN BLOSSOMS**
New Miserable Experience A&M
- SMASHING PUMPKINS**
Siamese Dream EMI
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August And Everything After MCA
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Thirteen MCA
- JAMES**
Laid PolyGram
- SNOOP DOGGY DOGG**
Doggy Style Warner
- KINGS X**
Dogman Warner

JAZZ

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Blue Light 'Til Dawn EMI
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- HARRY CONNICK JR.**
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- VARIOUS**
Dance Mix '93 Quality
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Toni Braxton BMG

- TONY! TONI! TONE!**
Sons Of Soul PolyGram
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Here Come The Lords EMI
- JAZZY JEFF & FRESH PRINCE**
Code Red BMG
- VARIOUS**
Energy Rush Quality
- BONEY M**
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Canadian Alternative '92 Second Wave
- BIG RUDE JAKE**
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- LOST DAKOTAS**
Sun Machine
- WILD STRAWBERRIES**
Life Sized Page
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- Hoffa** CBS/Fox
- Perfect Marriage** MCA
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Rock 'Em Sock 'Em 5 Quality
- The Three Musketeers (1939)** CBS/Fox
- African Queen (Limited Edition)** CBS/Fox
- French Connection II** CBS/Fox
- The Vanishing** CBS/Fox
- Unlawful Entry** CBS/Fox

SantheRecordMan

ODDBALL PICK

Now you can turn off *The Bodyguard*! Monster music has jumped on the soundtrack bandwagon. Dracula ditties, Frankenstein follies, and Hitchcock hummables are all available, thanks to Denon's Silva series which recently released *Dracula: Classic Scores From Hammer Horror*, *The Bride of Frankenstein: The Franz Waxman Score* and *A History of Hitchcock*. Wow. The *Dracula* disk is a five-part suite including tunes from pointy-tooth faves such as *Hands of the Ripper* and *Vampire Circus*. *The Bride of Frankenstein* is a "full-blooded digital recording," and is the original 1935 score. The tracks included on the Hitchcock recording are from *Frenzy*, *Rebecca*, *Spellbound*, *Vertigo*, *North By Northwest*, *Dial M for Murder* and *Psycho*. There's no mention of cameo appearances by the spherical horror-master.





THE BAND — FOR — DRUGS OR DOLLARS!

"Cocaine is God's way of telling you you've got too much money,"

asserts bassist Rick Danko, reflecting on the early days of The Band. "The headaches were

gettin' too rough," laughs drummer Levon Helm. Today, Helm retains a fondness for 'soft' drugs over alcohol: "For some kid in college, if they had to have relief, as far as their test the next day, I think they'd be better off smokin' a joint than drinkin' a bottle of whiskey." Smiling, he adds, "They'd certainly do a whole lot better on their test."

Maybe part of Helm's moderate substance-abuse doctrine stems from his own unresolved anger at ex-Band member Robbie Robertson. Helm is resentful of what he sees as Robertson's gall in listing himself as sole writer (and beneficiary of huge royalty payments) of songs that most, if not all, of the other members participated in writing. "That's the kind of thing that kills collaboration," says Helm. His bitterness also stems from Robertson's decision to dissolve the partnership at a time when it seemed the group was approaching its most productive levels.

Jericho, the first studio project in 18 years and possibly the best album ever made by The Band, was recorded for the most part in Helm's home studio in Woodstock, N. Y. "We had a lot of laughs," he recalls. "One night John Simon was up in the control room mixing stuff and we were standin' around the studio laughin' and talkin' and John looks down and hollers, 'Hey fellas can you hold it down, I'm trying to mix something up here.' And Garth [Hudson, keyboardist] looked around at us and said, 'What's he on, glue?' We just started howlin'." — *Dave Henman*

Charged with "lewd and lascivious behavior, indecent exposure, open profanity and public drunkenness" on March 1, 1969, Jim Morrison proved once and for all to the god-fearing citizens of Miami that rock 'n' roll was indeed rude.

While public morality and rock are not necessarily mutually exclusive, the genre birthed by Elvis' swivelling hips is littered with tales of "immoral" and "indecent" behavior. Morrison's indiscretion not only led to the untimely demise of The Doors, who shortly thereafter found booking tour dates a near impossibility, but also started a trend.

and Blind Melon's singer, Shannon Hoon, p'd-off a Vancouver crowd by stripping and relieving himself during a Halloween performance.

Of course, notions of what is or isn't obscene are constantly changing and many instances of so-called "public immorality" seem laughable today. In 1959, The Coasters' hit "Charlie Brown" was banned by the

25 YEARS OF OBSCENITY

Not wanting to be outdone, Arthur ("Fire") Brown spent four days in a Palermo, Italy, jail the following year (1970) for stripping naked onstage and then setting his only remaining article of apparel, a helmet (!?), on fire.

Recently episodes of *flagellation* upset governments around the world during Madonna's *Girlie Show* tour

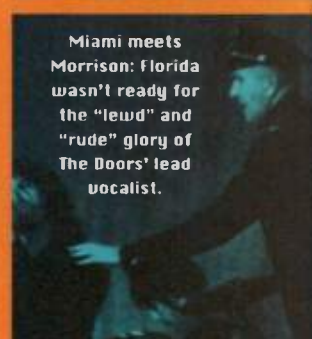
BBC for including the word "spitball." Two years earlier a Portland, Ore., DJ was fired for playing Elvis Presley's version of "White Christmas" instead of Bing Crosby's.

Perhaps the most obscene occurrence to ever take place during a show is all but forgotten. On April 10, 1956, a group of racists pulled singer Nat "King" Cole from the stage during the second song of a Birmingham, Ala., performance and attacked him on the floor of the auditorium in full view of the 3,000-strong, all-white audience. None of them lifted a hand in his defence.

Afterwards Cole bravely commented, "I think the attack will do a lot for the cause of integration." — *Perry Stern*



Miami meets Morrison: Florida wasn't ready for the "lewd" and "rude" glory of The Doors' lead vocalist.



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