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NETWORK JUNE / JULY / AUGUST '94



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produced by Wendy Finerman Steve Tisch Steve Starkey directed by Robert Zemeckis
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NETWORK

JUNE / JULY / AUGUST

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Call of the West

Ahh. Lovely Vancouver. Warm, green, fragrant
and blossoming. And jumping with music.

I attended Music West, the fourth annual
Vancouver-based music conference in May, and,
after scanning a multitude of bands and sitting in
on scores of seminars, came away with ringing
ears and a head buzzing with high-tech lingo.

As a participant in the unfortunately named
"Walk the Dinosaur: The Music Press" panel, I
took part in a lively discussion about whether the
printed word is headed for the boneyard. Of
course, being predominantly journalists, our unan-
imous opinion was no, although we agreed the
medium text is printed on will probably change
drastically by the end of the decade. Newspapers
and magazines may eventually split their circula-
tion amongst on-screen and hard-copy readers, and some are doing it now, but this isn't
going to happen *en mass* until computer screens become easier to read, and the hardware

becomes cheaper and more portable. Dragging a PC
(along with phone-line link) down to the beach or on the
subway just doesn't have much appeal.

One of the old-fashioned pleasures of Music West was
listening to the bands. Of the 225 groups performing, I
saw about 20 — outstanding acts included Ashley
MacIsaac (a phenomenal fiddler from Cape Breton),
Acoustically Inclined (Celtic blues/country/rock from
Winnipeg), Merlin (hardcore
funk/rapper from Aylmer, Que.) and
Hardship Post (Newfoundlanders on
Sloan's Murderrecords). After a
string of sweaty, smokey, hip-
grinding shows, the Compose
Yourself Songwriters in
the Round performance
was a civilized relief.

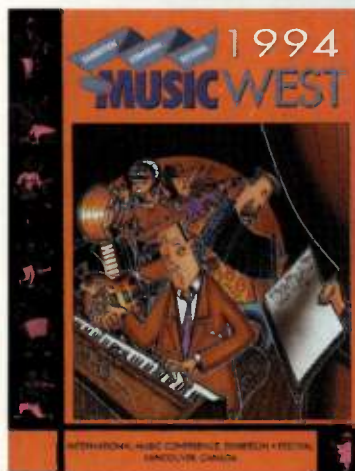
Jann Arden, Marc Jordan, Kirsty MacColl, Pamela Morgan
(formerly of Figgy Duff), Mark Nevin and Eddie Schwartz,
all armed with acoustic guitars (Jordan used a keyboard,
as well) traded stories and songs on stage at The Ankor in
Gastown. Schwartz's "Don't Shed A Tear" (which was a big
hit for Paul Carrack a few years back) and Jann Arden's
"Unloved" really pulled everybody's heart-strings. Next
event on the agenda was Star Records/Select Distribution's
tony soire at Al Porto di Umberto (Star label-ites Too Many
Cooks, from Montreal, were in attendance).

The final blast off was a chic little shindig thrown by Zulu
Records in the fabulous Twinkle Lounge of the Waldorf Hotel. A '50s-style Polynesian cock-
tail spot, the club featured lovely fake palm trees, exotic drinks topped with little umbrellas,
and a deep-blue ceiling glittering with hundreds of tiny lights. A wonderous backdrop for
the ever inventive Sook-Yin Lee (of Bob's Your Uncle, who treated the crowd of Mai-Tai
drinkers to an aural exposition of her vintage vibrator) and the ambient machinations of
Perfume Tree (No. 8 on our Indie Chart).

Back in the Toronto groove a few days later, the ringing in my head finally ceased, but
the urge to get compu-smart did not — or to hunt down my own supply of hot-pink,
Polynesian cocktail umbrellas.

Happy summer!

Maureen Littlejohn
Managing Editor



ML (R) and
Zulu label
manager
Gord
Badanic,
proud
host of
Twinkle
party.

Perfume Tree
under the palms

B A I L E Y S[®]



Sign of the Laser Times

ed pictures of solar systems to lure the cynical grunge babies through their doors. Their solution? Something called Laser Grunge.

After years of playing host to a laser light show for stoners featuring music from such spacey bands as Pink Floyd, and other '60s and '70s trippers, the Planetarium has gone flannel.

On for an indefinite run, the show features the music of **NIRVANA**, **SOUNDGARDEN**, **PEARL JAM**, **SMASHING PUMPKINS** and other faves of the plaid-shirt set.

What's next, Laser Country? — *Stephen Hubbard*

The folks at Toronto's renowned McLaughlin Planetarium aren't fools. They know it's going to take more than illuminat-

BY JEFF BATEMAN



DANIEL LANOIS has dubbed his latest work-in-progress the "Mexican album" for good reason: He's recording in

Mexico for the first time and has injected a distinct Mexicali feel into his music. The dance music production line run by Vancouver's Johnny Jet Records sits idle while the label's principles launch the all-rock Plum Records. First signing is ex-**CHROME DOG** howler **BIF** (sic) **NAKED**. Look for a September release date for **JANN ARDEN**'s second A&M Records release. Label sources say it's a more upbeat outing than *Time For Mercy*, highlighted by a **JACKSON BROWNE** duet. **BOB ROCK** (producer for **BON JOVI**, **METALLICA**) is the frontrunner to produce the next studio album from **BRYAN ADAMS**. Latest hot prospect from Newfoundland: **BUNG**, a five-piece hard-rock act that signed a demo deal with MCA Canada following its Canadian Music Week showcase in Toronto last March. Other CMW buzz-bands of note: Winnipeg's **NOT GOING TO VEGAS**, Saskatchewan's **PEACE LOVEDOG**, Vancouver's **SLOWBURN** and **MO FIELD**, Toronto's **WHITEY**.

"Ambassadors for Canada"



Lassie Come Home

RON NELSON, singer, lyricist and guitarist for **COURAGE OF LASSIE**, speaks with eloquence and grace about the Toronto band's modest goals for its latest release, *This Side Of Heaven*.

"At this point, we just want to reach an audience — the ones who who've never heard of us — because we've never really had the opportunity to get heard," explains Nelson.

Indeed, the band has existed on the margins of the Canadian indie music scene for more than a decade, producing its captivating brand of folk-inspired atmospheric pop in the shadows. At the same time, it has been steadily building up a fan base across the country as well as gaining favor in Europe. In fact, *Courage Of Lassie* became the first Canadian band signed to Britain's Beggar's Banquet label — an arrangement that offers Nelson and bandmates **MADY SCHENKEL** (vocals, guitar, keyboards), **RACHEL MELAS** (bass, percussion) and **ROD BOOTH** (accordion, violin) a chance to overcome the years of neglect to which they've been subjected.

"We want to be ambassadors for Canada and write really great Canadian albums," says Nelson.

This Side Of Heaven definitely meets Nelson's altruistic goals; from the first shimmering notes of "Urge For Going" (an early **JONI MITCHELL** song) through the heart-wrenching beauty of "City Of Tears" (written about the 1989 Montreal massacre), to the colorful story-telling of "The Ballad Of Handsome Ned And John MacLeod" (celebrating the work of two notable Toronto singers, and a landmark T.O. club) the album is the most gripping and affecting Canadian recording of the year. — *S. H.*

"I'm inspired by writers who have the gift of telling a story such as **TOM WAITS** and **DAVID BAERWALD**," says singer/songwriter **SHERYL CROW**, who also cites **JOHN STEINBECK** and **MARK TWAIN** as inspiration. "In some ways too, I think you can hide behind your characters and maybe not give away too much."

It's all about telling stories, according to Crow, who in fact, doesn't do much hiding in her songs. With her throaty voice and

Another Crow to be Counted

easy delivery (comparisons to **RICKIE LEE JONES** abound) of lines, for example "Such a muddy line between the things you want/And the things you have to do," you get the feeling the Missouri-born singer is opening a window to her mind.

And when Crow tells a story, people including **ERIC CLAPTON** and **WYONNA JUDD**

(both of whom have recorded her songs), listen. Crow cut her teeth in the music business singing backup for the likes of **GEORGE HARRISON**, **MICHAEL JACKSON** and **ROD STEWART**. Anyone picking up her debut CD, *Tuesday Night Music Club*, will see that her stellar connections are endless.

TNMC was produced by **BILL BOTTRELL** (who's worked with **MADONNA** and **TOM PETTY**) and the record was born out of weekly drop-in sessions at his studio. Casual, intense and, Crow says, "wildly creative," *TNMC* is a tribute to those improv sessions.

"L.A. is a weird place, without a musical community. It's not like the '60s where people got together and played on each other's records. It's just too competitive, and so we kind of created our own community." — *Cindy McGlynn*

The Many Faces of Our Lady Peace

"The reaction to this record has been so bizarre, because no two people have said they hear the same influences in our music — some say we sound a bit like ZEPPELIN, some say THE DOORS, some say U2 — which is great because it means that everyone's getting something different out of it," says OUR LADY PEACE (OLP) vocalist and lyricist RAINE MAIDA.

The Toronto band recently released its major label (Sony) debut album, *Naveed*, after a scant 14 months together, and its derivative sound — '60s psychedelia mixed with '90s rock that occasionally conjures up PEARL JAM — is the result of the individual members' diverse influences.

"When me and [guitarist] MIKE TURNER were looking for people to play with, we purposely wanted musicians who had really diverse musical back-grounds — and we definitely found them in [bassist] CHRIS EACRETT and [drummer] JEREMY TAGGART," says Maida.

While the band's broad musical influences — from the SEX PISTOLS to RAGE AGAINST THE MACHINE to JOHN

COLTRANE — account for OLP's varied sound, it is Maida's obliquely spiritual lyrics that give it an identity. "My writing is kind of stream-of-consciousness because my biggest fear is being some preachy guy — I hate songs like that — so I don't mind the fact that my lyrics aren't really obvious," he says. — S. H

Rawlins Cross: Bagpipes Meet Guitars

RAWLINS CROSS' unique fusion of traditional Celtic folk music and aggressive, blues-based rock is what makes the Newfoundland band distinctive, even among successful East Coast peers such as THE BARRA MCNEILS, THE RANKIN FAMILY and THE IRISH DESCENDANTS. While combining rock and traditionally flavored music makes for an interesting and infectious sound on the band's latest indie album, *Reel 'n Roll*, it also draws critics out of the wood-

work; those who believe Rawlins Cross should pick a style and go with it. "There will always be people giving you advice — I had a CBC producer tell me recently that we need a woman in the band, for 'gender balance' — but we have to do what feels right for us musically," says IAN MCKINNON, who plays bagpipes, trumpet, tin whistles, harmonica and bodhran in the band.

For McKinnon and the rest of Rawlins Cross (DAVE PANTING, guitars and vocals; GEOFF PANTING, keyboards, accordion and vocals; BRIAN BOURNE, bass and chapman stick; HOWIE SOUTHWOOD, drums and lead singer JOEY KITSON), doing it their way

has resulted in significant radio airplay, three East Coast Music Awards and some high-profile live gigs all over North America — including a memorable St. Patrick's Day show this year with THE POGUES, in Toronto.

A key factor in the evolution of Rawlins Cross was the recent addition of lead singer Kitson, whose hearty, bourbon-soaked vocals add muscle to the band's sound. "It's worked out well with Joey. He's not only a great singer, but he's really blended well with the rest of us," says McKinnon. — S. H.



A gender unbalanced band.

DON, Halifax's THRUSH HERMIT and Moncton's THE MONOXIDES. It's official: k.d. lang side-kick and co-producer BEN MINK is helping the BARENAKED LADIES whip together that difficult second album. Mink replaces Gordon producer MICHAEL PHILIP WOJEWODA, who is helming the latest from "New Jack Twang" specialists the HARD ROCK MINERS. THE LESLIE SPIT TREEO is now a two-o following JACK NICHOLSEN's departure. LAURA HUBERT and PAT LANGER are relocating to Vancouver from Toronto and plan to record new demos in Memphis with producer JOE HARDY. DONNIE WALSH and his cohorts in DOWNCHILD are

recording a new album to mark the Toronto band's 25th anniversary. Toronto's MARY MARGARET O'HARA and jazz legend BETTY CARTER are among the artists starring in *Lost in the Stars*, the upcoming, made-in-Toronto film version of a 1985 HAL WILNER album project that featured the songs of German composer KURT WEILL. Golf tips from the

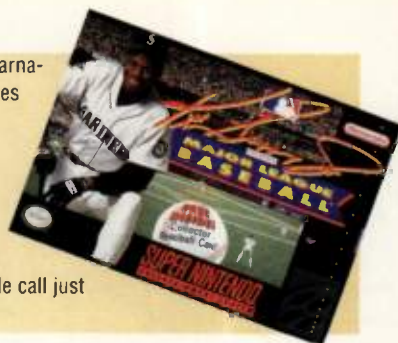
rock gods: A press release announcing a Westlake, Calif., celebrity tournament revealed that "EDDIE VAN HALEN currently carries the King Cobra bag and plays the Men's King Cobra oversize 12 degree driver (and) King Cobra oversize irons." Oh, and Eddie's revolutionary hammer-on technique with his "King Cobra mallet putter" is sheer magic on those slippery California greens.



SHERYL CROW

VIDEO
B B

are plentiful. No other game allows as much strategy and skill — whether it be pitching, hitting or fielding. In addition to the regular fare, you can jump at the wall to rob the hitter of a home run, steal a base, work the hit-and-run — even try the suicide squeeze. There's also the opportunity to go head-to-head with Griffey in a home run derby. To add to the realism, the players can even whine and pout after a questionable call just like real major leaguers — and these guys don't earn \$5 million a season. — *Bob Weeks*



Up To Bat

Take a swing at the following sports/music trivia. It's amazing how often music and sports, North America's two prime pleasure domes, interface.

1. In 1980, Warren Zevon recorded a song about which often out-spoken and sometimes-eccentric pitcher?
2. The 1979 World Series winners, Pittsburgh Pirates, used which hit song as a clubhouse theme song?
3. On Aug. 29, 1966, The Beatles' final live concert was played in which major league baseball park?
4. "(Love Is Like A) Baseball Game" was a 1968 hit for The Intruders. According to the song's lyrics, why was this comparison true?
5. Fact or fiction? Jazz-pianist and singer/songwriter Dave Frishberg's song "Van Lingle Mungo," has only two words in the entire song which are not names of baseball players?
6. "Baseball Dreams" a song which combines rock 'n' roll with rap, was recorded by The Naturals. Which legendary play-by-play voice provides the rap?
7. What does Steve Goodman call the perennial losing Chicago Cubs in his song "A Dying Cub Fan's Last Request"?
8. In 1973, Detroit Tigers pitcher Bill Slayback teamed up with Tigers' play-by-play announcer Ernie Harwell to write and record a song featuring two baseball heroes. Name the song.
9. In 1982, a Bruce Springsteen parody was released by "Bruce Springstone" (featuring lead vocals by Tom Chalkley). The song was a boss-style recording of which 1908 classic?

— *Compiled by Thomas Kalmar*

1. Bill Lee, Montreal Expos. 2. "We Are Family," by Sister Sledge. 3. San Francisco's Candlestick Park. 4. Three strikes and you're out. 5. Fact. (The words are "big" and "and.") 6. Mel Allen. 7. The "doormats of the National League." 8. "Move Over Babe (Here Comes Henry)." 9. "Take Me Out To The Ballgame."

Movies

Add **ALEC BALDWIN** to the list of unlikely actors cast as super-heroes. (**MICHAEL KEATON** as Batman?) Baldwin stars as the legendary radio/novel/comic book justice seeker, **THE SHADOW**. He's described as a mysterious, occultist, vigilante. (Alec...never!)



HARRISON FORD reprises his *Patriot Games* role as CIA agent Jack Ryan, only he's been promoted to acting deputy director. In **CLEAR AND PRESENT DANGER**, the third Tom



Clancy novel to be given movie treatment, Ryan fights the war on drugs. *The Hunt For Red October* and *Patriot Games*, also Clancy novels which saw the big screen, together grossed \$350 million....perhaps some of this will be used to further Ryan's noble cause? Doubtful.

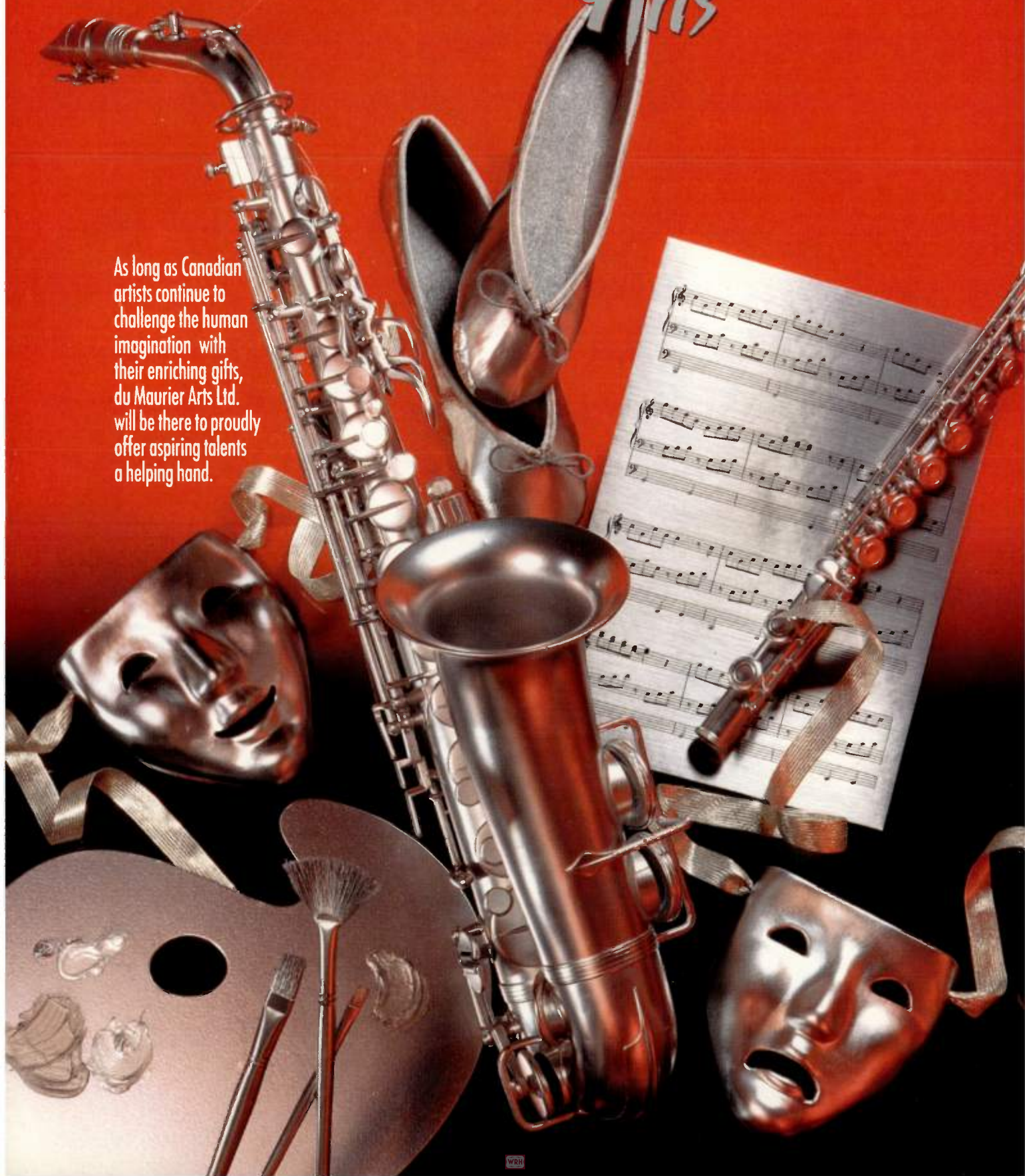


NICOLAS CAGE made the rounds while in Toronto filming of *It Happened In Paradise*, also starring **JON LOVITZ** and **DANA CARVEY**. Word from a hip club insider is that a primed-to-party Cage called the trendy night spot Left Bank, wanting to know, "You got any women there?" Assured that there were, Cage arrived, only to split when he discovered that there was no bevy of babes — as in hired — for his personal pleasure. Canadian heartthrob, figure-skating champ **KURT BROWNING** is a hit with many diverse fans. On arriving at Vancouver airport for the SunLife Stars On Ice extravaganza, a tour representative was approached by a familiar looking, soft-spoken man, asking "Is that Kurt

Browning?" With a "yes" reply, the gentleman asked if he and his wife could possibly be introduced to the skater. No problem, replied the rep, realizing that the polite couple in awe were singer/songwriter **BONNIE RAITT** and her husband actor **MICHAEL O'KEEFE**. — *Holly Woods*

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b y
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Tongues are wagging about Crash Test Dummies, and it's not just because the group's second album, *God Shuffled His Feet*, has sold more than a million copies in Canada and the U.S. Of course, the numbers are a big part of the buzz, but it's front-man Brad Roberts who really has the media's (and public's) rapt attention. *Rolling Stone* called him an "egghead," *People* labeled his vocal style "Bea Arthur played back at slow speed," *Newsweek* commented on his "Canadian-accented voice," while the *Toronto Sun* called him a "Crash Test Smartie" and snarked about his "maddeningly difficult-to-precis speaking style."

In a field where most celebrities are quoted using choppy sentences filled with one-syllable words, Roberts, 31, is an anomaly. The University of Winnipeg BA graduate (majoring in philosophy and English) has a refreshing, no-nonsense, direct manner, although his convoluted vocabulary and refusal to be stereotyped has left a few critics clenching their teeth.

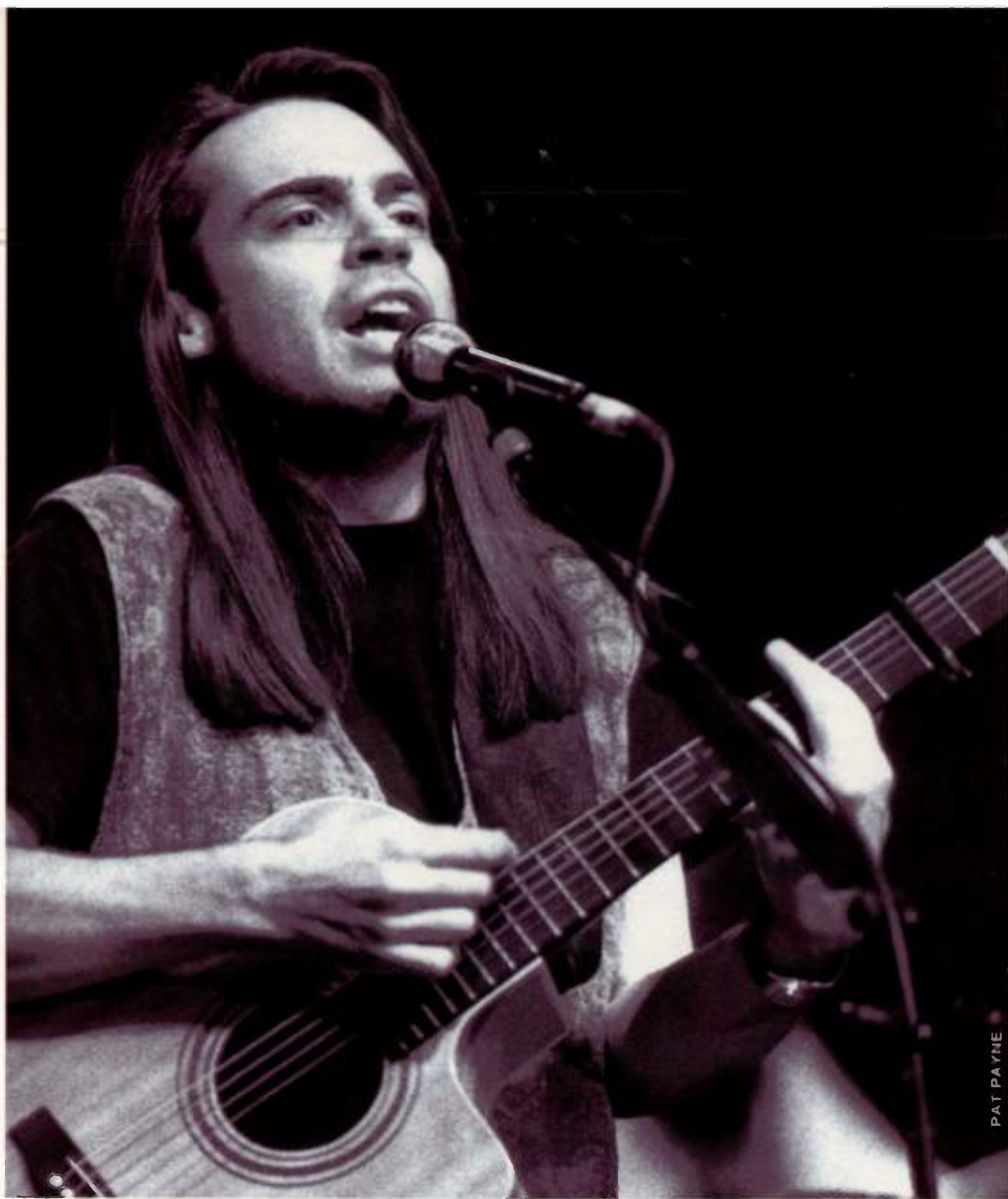
Perhaps it was because some journalists read his self-assurance as smugness that *God Shuffled His Feet* suffered initially harsh reviews in Canada. Or maybe it was because there was no perceived follow-up to "Superman's Song," the big hit from debut album *Ghosts That Haunt Me*.

Whatever the reason, it's not something Roberts dwells on. He places a lot of distance between himself, his lyrics....and the critics. Emotional, ego-driven, self-defence is not his style.

We meet at Ciao Cafe, around the corner from Roberts' house in Winnipeg. Sporting black jeans, an Honest John T-Shirt (one of his favorite Winnipeg bands), leather jacket and shades, he carefully wraps

his gum in a paper napkin before chomping down on an over-size tuna sandwich. "I think that people who are screwed up by fame are insecure to begin with, have bad self images and their egos take a roller coaster ride on every up and down in their public life. I came into this business with an education under my belt when I was in my mid-to-late 20s. I was formed as a person, I had an idea about what I was about to do. I've had an easy time of handling the kind of predicament I'm in, i.e. being talked about in a large public setting. I don't feel my self image has changed in any way. I was a confident and happy person when I started this."

Internationally, the love affair with CTD is heating up. On a recent promotional trip to Milan, Italy, Roberts was Cathedral-gazing and was approached by a local fan for an autograph. Once outside the building, he was swarmed. "If they're polite, I'll be polite back," he says matter-of-factly. "If they're not, they won't get far with me." What's happening on the home front? Any young girls camping out on his lawn yet? "Nothing like that, so far," he says with a laugh. "If I go to the right places, I can get away with being anonymous. I don't go to bars, I go out for dinner and then I might sign the odd autograph."



PAT PAYNE

Crash Test Dummies:

w i n n i n g t h e
l o v e - o r - h a t e
t u g o f w a r

An individual who finds his need for solace and inspiration gratified with books (Virginia Wolfe's tomes line his shelves) and recordings (20th century composers such as Arvo Pärt mobilize his CD player), Roberts is single, has no pets and depends on a solid core of Winnipeg friends for social interaction. "It's too difficult to have a relationship

when you're on the road as much as I am," he explains. "Some people do, but I think it's always fraught with problems. I'm happy with myself, enjoy my work and don't need to share my life with another person to feel good." Good thing. The band's grueling schedule doesn't leave much room for romance — opening for Elvis Costello in North America in June, Europe in the summer, college shows in the U.S. and Canada in the fall, Europe again before Christmas and Australia and Japan in early '95.

Wedge in between the concerts is a myriad of interviews and television appearances. So far, the group has performed on *Late Night with Conan O'Brien*, *The Today Show*, *David Letterman* and *Saturday Night Live*. *The Tonight Show* is scheduled for June 21.

To date, *SNL* has been the most memorable. "Martin Lawrence was the host," recalls Roberts with a shake of his head. "He was incredibly vulgar and explicit and caused a huge outrage. It was a great show for us ratings-wise." A *SNL* fan, Roberts was thrilled to meet the cast during the rehearsal dinner and even had his picture taken with a few of them. "Adam Sandler knew the song ['Mmm Mmm Mmm Mmm'] and was imitating me. He did it well," he says with a laugh. "Chris Farley came to Aspen a couple of weeks after the show and came up on stage and introduced the band to the crowd — in the character of Matt Foley, ex-motivational speaker." The man who lives in a van, down by the river? Roberts smiles and nods. "That's where he said he met us. It was awesome."

Personable and engaging, Roberts is forthright yet a little guarded. His private feelings are not up for

grabs. This is especially evinced in his songwriting, where he eschews saying "anything as Brad Roberts." Why? "I think it's boring to write about one's little life. It can work for some people [Morrissey is mentioned] who have an idiosyncratic personality that allows them to explore themselves and be interesting. I prefer not to write that way." Instead, his lyrics are open-ended, usually written from a third-person point-of-view.

Running through the new album is a much-debated subject — the question of God. In an uncharacteristic moment, Roberts discusses his personal take on spirituality. "I don't find God a useful concept. I suppose I'm reducing a theological question to merely utilitarian terms and many Christians, Jews and Islamic people would object to my thinking. I am interested in the subject of God, though. I've read two books lately that have handled the question in a variety of interesting ways. Karen Armstrong's *The History of God* is excellent. It covers the history of monotheism from its early roots in the Old Testament right up to modern Islam. On the other end of the spectrum, I read *Life After God*, by Douglas Coupland. It was a nice, eloquent, many-sided book which wasn't merely cynical, but was poignant, melancholy and wise. So, even though I might not pray to a God the way a Christian would, I find the subject compelling and it crops up in the writing I do."

His lack of proselytizing, combined with catchy, quirky musical hooks is drawing new fans by the tractor-trailer load. In the U.S., at press time, *God* was No. 9 on U.S. trade publication *Billboard*'s Top 200 sales chart. According to manager Jeff Rogers, the band is also breaking worldwide, wowing markets as



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diverse as Israel and Australia. In Canada the record has gone past platinum (100,000 copies sold) and is still climbing.

Although the Canadian sales figures are impressive now, they weren't so hot initially. Rogers attributes the early setback to both media and fans. "When the record came out last October it did reasonably well, as far as radio phone requests went. It appeared on *The Record's* retail chart, didn't go very high and then fell off." Why the cool response? "Crash Test Dummies was under a big microscope, the band was looked at very sternly because it was so successful on the last record." (*The Ghosts That Haunt Me* sold 300,000 copies in Canada and 200,000 in the U.S.) Rogers pauses. "People weren't sure whether they liked the band anymore. Now Canada is steaming along and it's as if the band proved something — the album is worth buying."

One critic, Larry LeBlanc, Canadian columnist for *Billboard*, agrees with Rogers' theory, but adds his own conjecture. "The album got tremendously bad reviews when it came," he says, pointing to coverage in the *Toronto Star* and the *Toronto Sun*. One of the reasons, he muses, was the band biography sent out with review CDs to critics. "It was one of the most stupid bios I've ever seen — Brad wrote it." (A sample: "In the interest of trying to avoid at all costs the kind of bland and tedious rhetoric which is so often the stuff of long-winded, self-serving promotional biographical material, we might begin simply by stating baldly, without too much fear of being

contradicted, without worrying excessively that we might be second-guessed..." — you get the picture.)

"I think he indulges in intellectual wanking," says LeBlanc. A champion of the first album, LeBlanc doesn't care for *God*. But he understands why so many people in the U.S. are enamored of Roberts. "I've interviewed Brad and

was quite enchanted, but there's something of the 'emperor's new clothes' about him. He's classed as an intellectual but nobody really examines him too closely." He concedes the attraction is also due to superb videos (keyboardist Ellen Reid comes up with the concepts) and Roberts' mesmerizing baritone.

Then there's the singer's steel-grip control over the band (brother Dan Roberts on bass, Ben Darvil on

Brad Roberts Minutia

FAVE AUTHORS:

Virginia Wolfe, Katherine Mansfield, Michael Ondaatje

NOW READING:

Final Exit, by the Hemlock Society

MAIN INFLUENCE:

Andy Partridge of XTC

LIKES LISTENING TO:

Arvo Pärt, Larry Austin, Moby, Irresistible Force

FAVE WINNIPEG

HANG-OUT:

Pure Lard, after-hours restaurant

EARLY LIFE:

Was a big KISS fan at age 14

DAD'S OCCUPATION:

Salesman for General Stationary

FAVORITE

AMERICAN CITY:

Boston

HOW LONG IT TAKES HIM

TO WRITE A SONG:

One month (at least)

WHY GOT INTO MUSIC:

In order to get out of playing hockey

mandolin and harmonica, Reid, and Michel Dorge on drums). "The arrangement hits me as a dictatorship," says LeBlanc.

Certainly, during concerts, Roberts is in full command, standing front and centre, orchestrating what is usually a tight, entertaining show. "Although it is the case that I do write the songs for the band," he explains, "the music which winds up getting recorded and played is the product of the sensibility that comes from a group of people with idiosyncratic musical personalities interacting with each other. It is a chemistry which I think works and I don't think I could accomplish the same thing just by writing music and having studio players record it. They [the band] are very important and I plan to be with them for a long time. The fact that I write the songs and sing them and do press means the public perception is that it's more Brad-o-centric than what we might perceive it to be." He quickly adds that this statement applies only to the above line-up. The drummer on the first release, Vince Lambert, is suing Roberts, claiming to have partaken in the writing of "Superman's Song." "Frankly, I'm not at liberty to discuss the case because it isn't resolved," says the vocalist.

Semantics and power plays aside, maybe Canadian media and fans

were stand off-ish with *God* because they were saturated with *Ghosts'* airplay. Perhaps they felt alienated by the slick, high-tech production versus the debut's rootsy charm. Maybe they were afraid they'd be in the embarrassing position of championing a one-hit wonder.

"I think backlash happens to anybody who has had a big-selling album," says Rogers. "The Barenaked Ladies will have some with the next record, Alannah Myles dealt with it on her last."

Does this mean Canada likes to eat its own? "Everyone likes to eat their own," jokes Rogers, "except the U.S., because it's a bigger market. In England the weekly national magazines such as *NME* are notorious [for gobbling up and spitting out acts]. *NME* loves *Crash Test Dummies* right now, but when they start to hate the band, it's going to be such a bummer."

No matter what happens, one gets the feeling Roberts will continue to put on his headphones, listen to 20th-century compositions and leaf through well-worn Virginia Wolfe novels. He'll continue to hone his superb songwriting skills. And he might even shuffle his feet. **N**



Stone Temple Pilots:

Feeding on Tension

Feeding a rather strange sense of humor, the latest Stone Temple Pilots CD, *Purple*, includes a song by a Portland, Ore., man who finances his own recordings.

Is this a do-good effort by the band to help out a struggling musician? Not exactly.

"This guy, I don't know if he's some kind of nut, or lunatic or what...makes his own records, all based on his obsession with Johnny Mathis," says Weiland, STP singer and lyricist, during a phone call from L.A.

"When we first heard the song we just freaked out," says Weiland enthusiastically.



Purple is bound to do as well, probably better, than the groundbreaking, multi-million selling debut *Core*. Why? The band has decided to stretch its talent, and its sound.

At press time, the album's title wasn't firm, but Weiland likes the color reference because it reflects the emotions evoked when he listened

to the finished product. There was some tension between the band members during the recording, he admits, but the final result makes him hopeful that nastiness is all in the past.

The blistering guitar of Dean DeLeo and the strong backing of drummer Eric Kretz are very present throughout the disc. For a few tunes, though, they turned down the volume.

"We were tired of hearing the same sorts of big rock sounds, we didn't use all the big amps," explains the singer. This is evident on songs such as "Pretty Penny," with its stripped-down production and Beatlesque, "Norwegian Wood" melody.

Produced by Brendan O'Brien, *Purple* has a few moments of low-tech brilliance. "A couple of songs were recorded on an 8-track machine in a friend's family room," admits Weiland.

This summer, Meat Puppets and Redd Kross are slated to share the stage with STP. The outdoor shows promise more music for the money. Despite his success, Weiland is very value conscious.

"I mean, a couple of years ago, I didn't have any money...people just don't have any fuckin' money," he says.
— Seán Daly

A very strong '70s vibe is going on in today's pop culture. George Clinton is touring with Smashing Pumpkins, kids born in 1980 will tell you they love disco, and a collection of Abba's greatest hits recently held a spot in the top 10 on the *Billboard* charts.

Enter Shonen Knife, three young women from Osaka, Japan, who have taken their cue from parents-love-to-hate-'em bands such as The Ramones and Buzzcocks.

With lyrics as complex as Jell-O directions, and music as loud as any grunge band, listening to Shonen Knife's second major-label album, *Rock Animals*, is a truly unique and enjoyable experience.

In a phone conversation from Lake Louise, Alta., Naoko Yamano seemed very pleased with how things were going in Canada, and around the world.

The band had just finished playing in Victoria, one of several sold-out shows they did in Canada. Did they go skiing?

"All members of Shonen Knife have very bad athletic ability...so I don't want to break my legs," admitted Yamano.

Have they had a chance to experience much Canadian culture? Not really, but they "love Neil Young."

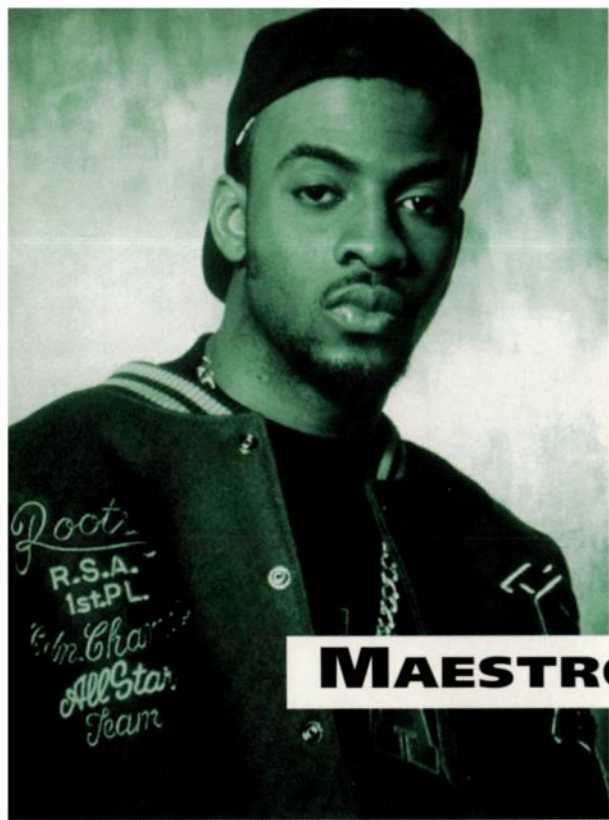
And with the excitement of a child, Yamano said she loves *Star Trek*, even though "it's sometimes very scary."

Yamano, her sister Atsuko, (who makes the band's stagewear) and friend, Michie Nakatani, have charmed the world with their energy, enthusiasm, sincerity and some great rock 'n' roll.

Rock on.
— S. D.



SHONEN
KNIFE
on Skiing and Star Trek



MAESTRO FIGHTS BACK

There is something oddly familiar about the situation facing rapper Maestro Fresh-Wes as he tries to spread the word on his latest album, *"Naaah, Dis Kid Can't Be From Canada?!!"*

Despite being Canada's undisputed king of rap, whose debut release — 1989's *Symphony In Effect* — sold 200,000 copies, earned two Juno Awards, three MuchMusic video awards, and spawned the monster hit "Let Your Backbone Slide," it's almost as though Wes is starting his career all over again.

In fact, he is. For the first time since he began recording, Wes is taking a run at America. From his new home base of Brooklyn, N. Y., he's hoping to make a dent in the biggest rap market in the world. But his fight for notoriety in America pales against the struggle he faces in his native land, where he's hampered by a restrictive radio industry. Only a handful of commercial stations across Canada play rap with any regularity — despite its obvious popularity with young music fans.

The irony of the situation is staggering.

Wes, more so than most

Canadian artists, regardless of musical genre, celebrates, promotes and names his Canadian roots. Yet radio programmers, prompted by the perception that playing rap will turn off a majority of their listeners — even "alternative" music fans — have virtually banished his music from

the airwaves. There are exceptions. Most, if not all, campus radio stations have shows that focus specifically on rap, hip-hop and dance music, and a small minority of top-40 stations do play Wes and other rap artists.

Musically, *Dis Kid* is an album of fat, jazz-inspired grooves, catchy melodies and literate, outlandish lyrical twists — who else, for instance, could use "tetracycline" in a song? His legendary prowess for busting quick rhymes is still in evidence, but the album sees Wes on a slower tip. What hasn't changed, however, is his desire to write about Canada, Scarborough and Toronto.

"You see, I'm confident about my ability to write — I've been doing this since 1979 — and if you're confident in yourself none of that other shit matters," he says, in typically upbeat fashion. "I've got to represent where I'm from, that's what it's all about."

If only someone gets to hear it. — S. H.

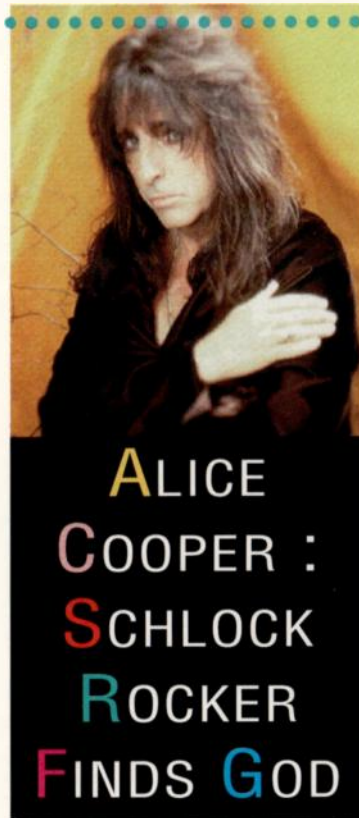
Not too many things can stop traffic in downtown Toronto. During his last promotional visit there (to push 1991's *Hey Stoopid*), however, Alice Cooper's rooftop gig did just that. And now he has the goods to do it again.

Despite being Cooper's 22nd album, *The Last Temptation*, complete with comic book, has the feel of classic Alice Cooper.

"We kind of picked up on different periods of Alice stuff," he explains, calling from Dallas, Tex.

Cooper, 46 years old, has been dubbed many things; schlock rocker, shock rocker and even aging rocker (not to his face, though). With the release of *The Last Temptation*, he may now be referred to as Alice Cooper...theologian. Defined in Oxford dictionary as "a person skilled in the study of, or system of, religion," theologian is an apt description for Cooper due to his current interest in the biblical description of morality.

"It's a morality play, really," confesses the former master of the macabre. "It's good and evil...modern-day temptation, which is something we don't think of very often."



ALICE
COOPER :
SCHLOCK
ROCKER
FINDS GOD

On the album, Cooper extols a life of choices. Abstinence is okay, he says. After more than decade recovering from drug and alcohol abuse, it seems he is cherishing the brighter side of life — something he doesn't see happening much in the Seattle scene.

"It's depressing...such a nihilistic attitude. It seems to be very death oriented. What I want to do, my purpose in life right now, is to go to Seattle, put all those bands on a bus, and take them to Disneyland, tell them to cheer up a bit."

That's not to say he isn't a fan of the music. Two tracks on *The Last Temptation* feature Soundgarden frontman Chris Cornell, doing back-up vocals, and one of the two, "Unholy War," was written by Cornell.

Cooper's thoughts on Nirvana singer Kurt Cobain, who took his own life last April, are not unlike many others. "I think he let a lot of people down," he says, "Maybe himself first. It (suicide) is not the way out... there's nothing that can't be worked out." — S. D.

MONDO BEYONDO

by Rhonda Riche



Not to make a pop martyr out of **KURT COBAIN** or anything, but it is necessary to pay tribute to the impact **NIRVANA** had on the alternative music community. When Nirvana covered acts such as the **VASELINES**, **WIPERS**, or even **DEVO**, fans ran to the used record bins to buy these bands' records. Other groups dissed uncool music just to up their street cred. Nirvana confessed a love for both **R.E.M.** and **KISS** — **KRIST NOVOSELIC** even used to sing a mean version of the **STARLAND VOCAL BAND**'s "Afternoon Delight." The trio literally wore its influences on its sleeve by sporting **FLIPPER** or **CAPTAIN AMERICA** (now **EUGENIUS**) t-shirts and getting tattooed with **BLACK FLAG** or the tiny Olympia, Wash., indepen-

dent label **K**. In interviews, the band would rather talk about other groups — getting ink in mainstream publications for **BOREDOMS**, **BREEDERS**, **JERKY BOYS**, **MEAT PUPPETS**, **MELVINS**, drummer **DAVE GROHL**'s former band **SCREAM** and **SHONEN KNIFE**, among others. The band paid more than just lipservice to its roots by recording for such indie labels as Chicago's **Touch and Go**, and Olympia's **Kill Rock Stars** long after *Nevermind* broke the bank. Maybe Cobain was uncomfortable in the spotlight because, first and foremost he was a fan, not a rock god.

A band which seems to be picking up new fans at every turn is **LUNA**. **VELVET UNDERGROUND** influenced, the group's second album, *Bewitched*, has that same haunting sparsity that was a Velvet trademark. Luna is more than a **LOU REED** wannabe — its impressive pop pedigree includes members of seminal New Jersey outfit the **FEELIES**, moody New Zealand legions **THE CHILLS**, and big-in-England/made-in-America jangly rockers **GALAXIE 500**. Singer/guitarist **DEAN WAREHAM** is quick to point out that Luna also gives props to indie bands, including playing an amazing cover of **BEAT HAPPENING**'s "Indian Summer" at live shows.

Here's a list of some other bands that have made good records lately: **CHANGE OF HEART**'s limited-edition *Tummysuckle*; Vancouver's **SLOWBURN**'s *Sparkled*; industrial-strength Ontario bands **DEATH AND HORROR INC.**'s *Pressures Collide* and **DIGITAL POODLE**'s *Division*; nasty boy **FLUF**'s *Home Improvements*; string band **THAT DOG**'s eponymous first release; **LOST DAKOTA**'s *Sun Machine*; and heavy punkster **CRAWL**'s *300 Yards of Face*. In a literary vein there's a new CD/fanzine package called *This is Not a Toy*, which features tracks from 16 of the (519)-area code's finest, including **GHRL** and **FUSE**.

PRAIRIE Oyster



Prairie Oyster has been voted "Country Band Of The Year" more than ten times in Canada. They leave no town unvisited on their endless and consistently sold-out tour schedules. (check your summer festival schedule.)

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Over the past three decades, Germany has enriched popular electronic music's fertile landscape, nurturing many of its most ingenious pioneers. Kraftwerk, Giorgio Moroder, D.A.F., and Sun Electric are among the upper echelon of Deutsch pre-techno sound innovators, joined in rank by U.K. synth visionary Brian Eno who also utilized the German recording terrain. With this rich, synth-beat heritage under his belt Sven V  th is currently emerging as a demi-god of Germany's new trance hierarchy.



MUSIC

RANDY TRAVIS: THE OLD COUNTRY TRADITION

Ten years ago, a deep-voiced singer named Randy Travis was partly responsible for opening the doors to greater acceptance of "traditional" country, a musical genre that was considered extremely uncool — strictly for overweight, blue-collar rednecks who ate at Denny's.

In 1985, Travis' first album met with enormous success (this was after 11 years of trying to get into the business). He'd spent the '70s and early '80s shopping his songs to other Nashville artists and working out of a place called The Nashville Palace, which was managed by Lib Hatcher. She took him under her wing and later became his manager and, eventually, his wife. "I worked there cooking and washing dishes and then singing at night. I'd been turned down two or three times by every label in town. They would say, 'That kind of music just won't work. It's too country. We're trying to do more crossover so we can get the pop audience.' And of course that didn't work at all.



When we went back to the basics, then we gained that pop audience." Unfortunately, the phenomenon called "New Country" may be a step backwards. Says Travis, "They're leaning more toward the pop side again."

Much of Travis' success is due to his wholesome image, and he strengthens that image by being completely up-front about his troubled past. He readily admits that, "I was arrested so many times for driving under the influence, trying to outrun the police, break and enter, trying to steal a van — all due to drinking and drugs. I went through those things in my late teens and early 20s." Travis also credits 'Lib' with saving him from the bad side effects of overnight success: "The influence that she had on me helped in that area." — D. H.

A product of Berlin's small but vital rave culture, V  th first set the course for new German trance a few years back by establishing the independent dance label HartHouse, which now has a foothold in England. Setting the tone for a wave of British and American indie trance labels, HartHouse gained considerable international recognition for the burgeoning Berlin scene, in turn giving a boost to other young artists. Among these neo-rave exponents are Spicelab and Cosmic Baby, the latter achieving top German cult-popularity status by the close of '93.

In the meantime, V  th is charting the neo-Deutsch trance path on this side of the Atlantic. In his major label album debut, *Accident In Paradise* (Warner), V  th merges hypnotic tribal rhythms with graceful washes of ethereal harmony that transcend the merely New Age-ist noodlings of his contemporaries. The album's epic musical vision evokes an inter-cultural language that acknowledges music history and speaks directly to the future of dance club culture. — Andrew Zealley

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PHOTOGRAPH BY GEORGE WHITESIDE

RANDOM HOUSE OF CANADA

Rob Wasserman has said that he's "just scratched the surface of what the bass can do" — but it's a deep scratch.

Over the past decade Wasserman has toured with Lou Reed, recorded with Elvis Costello and performed with Grateful Dead guitarist Bob Weir. While doing all that, he has also found time to record a bass trilogy.

A follow-up to 1983's *Solo* and 1988's Grammy-winning *Duets*, *Trios* is the latest installment, a collection of original tracks featuring Wasserman playing with eight different pairs of musicians, including Jerry Garcia, Edie Brickell, Neil Young, Costello, and

Brian and Carnie

Wilson. All the songs are live — "three people in a room, recording at the same time," explains the affable musician.

"This," Wasserman points out, "is almost a radical concept nowadays." With the use of high-tech equipment in studios, it's not uncommon for artists performing on the same songs to never even meet.

Wasserman says the sessions with Garcia and Brickell were the best example of what he was trying to achieve. "We must have recorded a couple of hours of material...just jamming together." The result is the totally improvised "American Popsicle." Both it and "Zillionaire" feature the vocals of Brickell, with Garcia on guitar and piano.

Although everything on *Trios* was written specifically for the project, one of the best tracks was written about 30 years ago. "Dustin' Off the Bass" was written by blues legend Willie Dixon. This was the last recording Dixon made before his death in 1992. The track is an exchange between bass players, with Dixon giving instructions, "Slap it! You play high and I'll play low."

"Fantasy is Reality/Bells of Madness" is performed by the father/daughter team Brian and Carnie Wilson, recording together for the first time. The song is rather surreal, given the ex-Beach Boy's history of mental health.

Whether he's performing his bass interpretation of The Rolling Stones' "Satisfaction," exchanging licks with the likes of Les Claypool of Primus, or imagining himself a gypsy in Romania with classical cellist Matt Haimovitz, Wasserman is always stretching his upright bass that extra bit in his ongoing effort to create something completely new. — S. D.



Wasserman (R), Jerry Garcia and Edie Brickell: "Just jamming."

Rob Wasserman: BASS MASTER SUPREME



Quartetto Gelato: A tango/classical crossover

SCREAMING FOR GELATO

They're on the radio, they're touring the country, they're posterized all over major cities, and their self-titled debut CD is soaring into the sonic stratosphere. The members of Quartetto Gelato, which in Italian means "ice cream quartet," are becoming as popular as — well, you guessed it — ice cream.

"I'm sure we wouldn't be so popular if we all played the kazoo," says George Meanwell, one-fourth of the Toronto-based quartet. Come to think of it, the kazoo is probably the only instrument someone in the group doesn't play. A few years ago, they teamed up for a Mozart oboe quartet. Little did they know that soon they would be whipping out a guitar here and an accordion there, altering their intimate chamber group sound to evoke a lusty Italian wedding band or a tango orchestra. With a violinist who doubles as a lyric tenor, the foursome can sound like a tensome.

"We're definitely going to be perceived as a crossover group," says Meanwell, who plays cello and guitar, "but

we'd be just as happy being called a tango quartet that's a crossover into classical. We don't like making distinctions between styles of music. It's all appealing to us."

Judging by the packed concerts and first-month CD sales of 17,000, it's obvious the Quartetto's blend of styles is appealing to audiences as well. And don't rule out QG as just a flavor of the month. A second disc is due out in November, with several major record labels lined up, screaming for more ice cream. Says Meanwell, "The range of colors [sounds] we produce is so unique that it's going to be a long time before we exhaust our possibilities." — Glenn Sumi



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Eric's Trip



Hardship Post



Headstones

Top Draws

While **The Tragically Hip** has graduated to superstardom, and acts such as **Blue Rodeo** and the **Cowboy Junkies** continue to flirt with it, many other big-name Canadian bands remain somewhere in the nether regions between cult appeal and mainstream success. Some of the most popular college bands in the country have only occasionally bubbled over into the mainstream.

Two Vancouver acts, **Sarah McLachlan** and Celtic rockers **Spirit of the West**, have both scored minor mainstream hits recently (with "Possession" and "Venice is Sinking" respectively), and both continue to be among the most consistently popular live draws across the country. With its current disc, *Faithlift*, SOTW has continued its progression toward more traditionally rockist material, while McLachlan's latest and third album, *Fumbling Towards Ecstasy*, proves she still has one of the sweetest voices heard anywhere.

The **Crash Test Dummies**, Winnipeg's favorite sons and daughters, followed up its surprise hit album *The Ghosts That Haunt Me* with *God Shuffled His Feet*, a decent album of thoughtful ditties highlighting Brad Roberts' lyrics and impossibly deep baritone.

The Doughboys Shine On

The most recent sleeper of note has got to be the **Doughboys'** "Shine" from the album *Crush*. This Montreal combo has been polishing its Replacements- and Soul Asylum-influenced post-punk for years, but the anthemic "Shine," a natural single, has become a MuchMusic hit and upped the group's profile considerably.

Scene du jour

The burgeoning Halifax explosion is the closest thing yet that Canada has come to producing a Seattle or Chapel Hill. As with those communities, the Atlantic scene comprises a tightly knit group of young bands which shares a similar artistic vision. It has also drawn media attention from below the border and across the Atlantic.

Most of the East Coast acts embrace low-fi production values, a vaguely grungey guitar aesthetic, and a sweet pop disposition.

The fun began with **Sloan's** '92 hit "Underwhelmed" and continued when the shambling **Eric's Trip** and all-female **Jale** were signed to the ultra-hip American label Sub Pop. Jale is now readying its first album for the label. Eric's Trip has already come out with *Love Tara*. Even younger attention-getters include **Hardship Post**

Perhaps because of sheer breadth of geography, Canada

is home to an unusually eclectic

batch of pop and

rock acts. The col-

lege scene seems

more vibrant and

alive now than ever

before, with dozens

of imaginative young

bands challenging

and expanding the

typical conception of

"Canadian" music.



Spirit of the West



The Rose Chronicles

and **Thrush Hermit**.

As with all great "scenes," Halifax's is known for its camaraderie. Jale and Hardship Post have recorded with Rick White of Eric's Trip, and Sloan and Eric's Trip recently covered each other's songs. Dalhousie University's radio station CKDU, the local indie label murderrecords, and clubs such as the Double Deuce all support the network as well.

and Coming

It is, of course, impossible to fairly represent all of Canada's worthy and hard-working young bands. That having been said, here is an overview of the bumper crop of promising or bankable college acts. Keep in mind, for every band mentioned, there are probably at least three more worth checking out.

cub, the sweet-sounding, all-female trio from Vancouver, has just recently released its first album following a couple of great singles. With their minimalist instrumentation and wonderfully bubblegummy melodies, these women constitute one of Canada's only cuddle-core bands.

The **Headstones** is a fearsome foursome from Toronto that comes on like a punk juggernaut, but is almost always fun and tuneful. Known for its morbid lyrics and tight live shows, the band is fronted by singer Hugh Dillon's brash stage presence.

The Vancouver duo **Mecca Normal** has been releasing eccentric but compelling records for some time. Jean Smith's vocals are at times reminiscent of Patti Smith, and the musical backdrops alternate between soothing and discordant.

Another Vancouver-based outfit, **Rymes With Orange**, seems bent on reviving the Manchester sound of a couple of years back, with jaunty organ riffs and funky dance beats. Listen for its fab cover of the Small Faces' "Itchycoo Park."

There are others. The highly touted new Network act **The Rose Chronicles** is making inroads into alternative dance clubs. The moody grunge of **hHead** and the hummable power-pop of **Lowest**

of the Low has made both

these acts favorites of Toronto audiences. While the Windsor trio **The Tea Party** has shown there is still a huge market niche for shameless '70s revivalism.

Missing from above are the **Hard Rock Miners**, the **Lost Dakotas**, **Jerry Jerry**, the **Inbreds**, **13 Engines**, the **Asexuals**, the **Rheostatics**, the **Skydiggers**, **Andrew Cash**, **Ginger**....

Derek Weiler is a Waterloo, Ont.-based freelancer.

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d a v i d g o g o



Flashback to March 1991. The setting is the Railway Club, a small club in Vancouver. On stage is a spindly young fella with flowing hair, wedge sideburns and a six-string seemingly so at one with his body it could be a prosthetic limb.

BY KAREN BLISS

This was an important night for Gogo. The Nanaimo, B.C., native had just been taken on by The Management Trust, the Toronto-based team of Allan Gregg and Jake Gold, that manages The Tragically Hip. Gogo's father had sent a promo kit to Gregg who flew immediately to the West Coast to see Gogo in action.

It being the week of the 20th anniversary of the Juno Awards, the entire Canadian music industry had flocked to Vancouver, and Gold was hyping Gogo to anyone who would listen.

Gogo laughs when he recalls that Railway night. "I had just met Jake that day — and he's going, 'OK, OK, you gotta play good, buddy. You gotta play good 'cause they're all believing the hype.' And I said, 'Jake, you haven't even seen me.' And he said, 'See, even I'm believing the hype.'"

But hype it wasn't. Gogo delivered. As he coaxed the rich, impassioned blues so proficiently and articulately from his guitar, interpreting Hendrix's "Little Wing" or B.B. King's "It's My Own Fault," the A & R people from Capitol (now EMI Music Canada), banged their beer bottles on the table in appreciation. With no original songs but a whole lot of promise, the young blues rocker was practically signed on the spot.

The three years that led up to the recent release of his self-titled debut were arduous, frustrating and filled with false starts.

Gogo had to ditch his band, The Persuaders. The powerful sax sound associated with the band was too closely linked to Colin James. "I wanted the sound to be heavier and it's hard to be heavy with a sax player, you get into that blues groove a lot more."

The very last set of demos was made with drummer Jorn Anderson and bassist Steve Webster. "Their co-writes would turn a pretty good song into a great song," says Gogo of the pair he eventually employed on his album. Other collaborations with Annette Ducharme and Anthony Vanderburgh were also successful.

The resulting album, produced by Rick Parashar (Pearl Jam, Blind Melon) at London Bridge Studios in Seattle, ranges from the slamming rock of "Bulletproof Vest" and dark, swampy "Deep End" to the heartfelt "Somehow."

"It all comes down to songwriting. No. 1 — you gotta learn how to write good songs, and No. 2 — you gotta try to keep the blues thing and try to keep it contemporary. It's really tough. But, I'm really pleased with the results and the fact that we didn't just go for the blues with a few happy choruses."

Karen Bliss is a Toronto-based writer.

When Junkhouse's

first major-label

release, *Strays*,

debuted at No. 38

j u n k h o u s e

on the college

charts last fall,

ahead of alternative

godhead Nirvana's

latest, it came as a

shock to the Hamil-

BY STEVE GRAVESTOCK

ton, Ont.-based

band. Junkhouse

had been trying to

break on alternative

campus radio for

some time, with

little success.



"It's kind of weird because campus radio wasn't something that really took us under its wing," says Junkhouse frontman and principal songwriter, Tom Wilson.

The lack of airplay confounded Junkhouse, since it belied campus audiences' enthusiastic response to the band. Reflecting on this neglect, and the nature of the music, Wilson adds, "I feel we've earned the right to be accepted by campus radio. Our music comes from rock 'n' roll, from folk music and from gospel. So, that's about as alternative as you can get."

Music writers haven't made things easy for the band, either. Faced with Wilson's smoky, deep-South imagery, Dan Achen's sparse blues-infected guitar and drummer Ray Farrugia's swampy rhythms, music critics have glibly and erroneously slapped a blues band label on Junkhouse.

For Wilson, the band's classification troubles are part of a larger problem — the public's desire to create boundaries. For him, that's not what should define music.

"The whole thing about borders really bothers me these days," confides Wilson. "I don't think music and art should involve boundaries. A lot of the time, people who write about music — even musicians themselves — treat it like sports or politics."

Many of Wilson's songs deal with particular places in the Hamilton area — stretches of road, even benches — imbuing the songs with an aura of authenticity. They vary from despairing to tender to hopeful, capturing the often paradoxical aspects of human nature. The underlying theme of many is responsibility and maturity.

"I'm 34 years old, have two kids and I feel like

I'm a man," says Wilson. "And it's important to feel like you've taken a step, that you've grown up a little, finally feeling that you have a place in the world."

Steve Gravestock is a freelance music writer based in Toronto.



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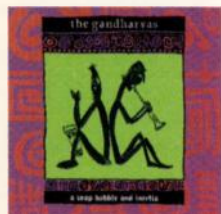
The Gandharvas

A Soap Bubble and

Inertia

MCA

Call the music from this London, Ont.-based outfit a happy hybrid of psychedelic rock and neo-jazzy world-beat. Recently reincarnated from London favorite, the Droogs, The Gandharvas presents on *A Soap Bubble and Inertia*, a highly innovative mix of original songs. Fun lyrics, too. A sample from "The First Day of Spring": "Don't just sit there and decompose/Go throw on some summer clothes!"



The Doughboys

Crush

A & M

The Doughboys, Montreal's post-punk kings, makes an auspicious major-label debut with *Crush*, an album of thrashy, noisy, Ramones-meets-Husker Du pop. What makes this such an appealing album — and an instant party classic — is the band's near-perfect combination of melody and mayhem. The songs rock with raging intensity, but with a sing-along quality that makes them accessible to even the most choosy of musical palettes.



Furnaceface

Just Buy It

One Handed

Records/Cargo/MCA

Just Buy It, from Ottawa's Furnaceface, is one of those albums that always seems to get pulled out at parties — there's something about the band's penchant for mixing punk, funk, rap, ska, hardcore and whatever else it can think of, that makes *Just Buy It* mandatory listening for those in a party mood. Clever lyrics, grungy guitars and enough funky grooves to fill the dance floor make Furnaceface one of the most popular bands on the university circuit at the moment — and one to watch out for in the coming year.



The Tea Party

Splendor Solis

EMI Music

Windsor, Ont.'s The Tea Party is arguably leading the pack in retro-rock. Much has been made of lead singer-guitarist Jeff Martin's voice and its similarity to that of Jim Morrison, but, in fact, Martin has more in common with The Cult's Ian Astbury. Too little has been made of the band's accomplished playing. As a three-piece, The Tea Party produces a sound that is amazingly diverse.



Merlin

A Noise Supreme

Channel 3/

Cargo/MCA

Hailing from Aylmer, Que., with a sound that encompasses elements of rap, hip-hop, funk, industrial and pop, Merlin is a 24-year-old who refuses to be classified. As a result, *A Noise*

Supreme is a stunning debut — an enigmatic collage of both sampled and live sounds that shows a young artist defiantly laying claim to a vast musical territory.



Hardship Post

Hack (E.P.)

murderecords/

Cargo/MCA

This three-piece Newfoundland outfit is endearing for several reasons. It plays unapologetic punk — no trendy metal flourishes here — and, as with the best of punk, it has a solid melodic sense. Best of all, the band doesn't take itself too seriously. The songs deal mainly with love affairs gone awry, but some nifty lyrical twists make them stand out. When lead singer Sebastian Lipka tells his object of affection that he just "bought a pack of cigarettes made for two," you'll want to spark up a pack in tribute. Hack, hack.



The Blue Shadows

On The Floor of Heaven

Sony

Most "new country" artists could learn a thing or two about twang from principal Shadows, Jeff Hatcher and Billy Cowsill (formerly of the '60s band, The Cowsills). These two know more about heartbreak, loneliness and crying in their beer than Brooks, Black, Tritt and Cyrus combined. And their British-invasion harmonies are pristine and biting. Hatcher and Cowsill will definitely find an audience with people who enjoy solid, genuinely emotional music.



Lost & Profound

Memory Thief

PolyGram

The Goth/folk stylings of

this Toronto-based husband-and-wife team have been described as Velvet Underground in Birkenstocks. Lisa Boudreau's bittersweet vocals, paired with singer/guitarist Terry Tompkins' I'm-depressed-and-I-love-it lyrics take the listener on a voyage of downbeat dirges ("Cut in Stone") and slightly more upbeat numbers such as the single "Miracles Happen."

Our Lady Peace

Naveed

Sony

For a studio band, the players of Our Lady Peace are surprisingly energetic. Guitarist Mike Turner may be the only man to ever attempt combining psychedelic swirls with the sort of taut, repetitive riffs for which Soundgarden is famous.

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The Morganfields

Thrash Waltz

Watch Music/MCA

This major-label debut from Toronto-based (via London, Ont.) The Morganfields, *Thrash Waltz* rocks with a ragged intensity that jerks back and forth between the naked aggression of an electric guitar and the nervous strumming of an acoustic. The compelling tension on the album — it's as though a bomb is ticking just below the surface of each song — is enhanced by edgy, screaming vocals and taut musical arrangements that draw you in, grab you and refuse to let go.



Me, Mom & Shiva Space Machine

Chooch/Cargo/MCA

Shiva Space Machine

is, like the popular Montreal band itself, an insanely uplifting blend of ska, punk, funk, rap and polka that's thick with grooves and rich with humor. The infectious energy Me, Mom & Morgentaler brings to its legendary live shows is captured on *Shiva Space Machine*. The album bounds from style to style without ever losing momentum. Definitely one of the best party albums in recent memory.



Morgentaler

The Lowest Of The Low

Hallucigenia

LSD/A&M

Following on the heels of this Toronto band's highly successful debut indie release — *Shakespeare My Butt* — *Hallucigenia* is another collection of twisted songs bursting with humor, anger and wit. While the songs on *Hallucigenia* feature the wry observations and skillful wordplay that defined the band's earlier work, the album has a rougher, harder-edged rock sound that's more indicative of the Low's aggressive live show.



I Mother Earth

Dig

EMI

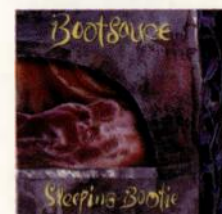
On *Dig*, I Mother Earth's debut release, the Toronto band manages to blend elements of '60s psychedelia with heavy, shotgun guitar bursts, manic vocals and exotic multi-layered rhythms for a sound that's hard to define, but easy to enjoy. The band's marriage of seemingly disparate elements results in a sonic wall of sound that's as interesting as it is deafening.

Bootsauce

Sleeping Bootie

PolyGram

Released in 1993, this album got missed by the masses but deserves a second chance. Biting commentary, chunky, funk delivery and loads of attitude make this Montreal band stand out from the crowd. A cover of Rick Derringer's cheese anthem "Rock & Roll Hoochie Coo" is priceless, as is country spoof "All the Good Ones Are Gone."



Huevos Rancheros

Endeville

C/Z Records/

Cargo/MCA

Instrumental rock used to be a synonym for nerds-at-play, but such bands as Shadowy Men on a Shadowy Planet and Huevos Rancheros have rehabilitated the genre by taking rock back to the basics. And this band does it with cool, economical bravado. Its sound could be called deconstructionist rock, but Huevos doesn't need that sort of high-falutin' justification.



Mecca Normal

Flood Plain

K/Cargo/MCA

Bands with this distinctive a sound (cranky, industrial guitar and wailing, one-of-a-kind vocals) often end up cleaning themselves up and going for the cash. Vocalist Jean Smith and guitarist David Lester demand praise simply for sticking to their guns. *Flood Plain* is the band's sixth album. Smith is still one of the only rock vocalists who can seamlessly combine chanting and singing without ever sounding forced or unnatural.

Stephen Fearing

The Assassin's

Apprentice

True North/Sony

The Assassin's Apprentice is a shimmering travelogue through Fearing's hopes and dreams, cast against a musical background as expansive and compelling as Canada's landscape. More than a collection of good acoustic songs, *The Assassin's Apprentice* is a defining album, the kind that makes careers. It thrusts the Vancouver singer-songwriter to the summit of North American roots music.



In the eight years since the release of its album debut, *Wonderland*, Erasure has continued to develop a tremendously broad and loyal following without losing an ounce of its subversive charm.

"The thing that we definitely try to avoid is to appear like some kind of icon; like important macho rock stars on stage just there to be looked at," confides Erasure instrumentalist Vince Clarke.

During a recent interview to promote a sixth album, *I Say I Say I Say*

(MUTE/Sire), Clarke spoke about the duo's (Andy Bell is the vocalist) unusual position in the music industry. "In the U.K. we're on an independent label — but we're seen as mainstream. In America we're on a major label and people think we're weird."

No matter how far forward Erasure moves artistically with each new release, the heart of the music takes a step

back to '70s synth-pop — 1992's *Abba-esque* EP being a prime example.

So it's no wonder Clarke has developed a keen interest in vintage synthesizers. He's tapped into a

widespread trend of using original analogue systems — a regression propelled by remarkable sounds and hands-on technique.

"Basically, I got tired of new keyboards," he confides. "I never got into sampling, I never understood how to work the things. I've always had stuff like PRO-1s, RSF Kobols and JP4s stashed away. Then I got interested in

systems — Moog and so on.

"I started collecting old keyboards because I find them more user-friendly. I always had trouble programming things such as the DX7. With analogue systems I can move dials and twirl knobs to my heart's content — not actually knowing what I'm doing but still making interesting

sounds. And it's unpredictable, as well. I'm not limited by the way the synth is built."

On the modern front, has he delved into the interactive music field?

"I'll use the software that's available," he admits, "but I don't want to get caught sitting staring at the screen for ages. I think that is completely different from music."

— Andrew Zealley

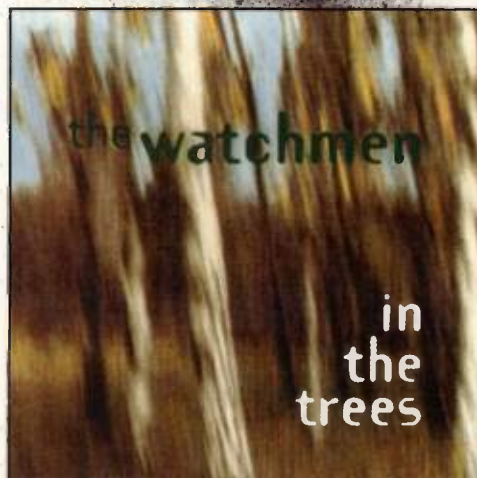
Erasure's (usually) silent half pipes up.

VINCE CLARK SPEAKS

Clark (L) usually lets Andy Bell (R) nab the limelight.



the watchmen



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IN STORES JULY 13TH



Sam the Record Man

MCA

At 48, Malcolm McLaren is a little long in the tooth to retain the once much-deserved title of *enfant terrible*, but the greatest *provocateur* in the history of rock 'n' roll isn't above a bit of shit disturbing, even in his dotage. "I can't shrug it off, it's too late," he concedes during a recent Toronto visit. "It's on my tombstone, mate: 'Troublemaker' is the middle name."

Since masterminding the punk revolution of the late '70s as helmsman for the Sex Pistols' doomed ride into infamy, McLaren has resurfaced sporadically with musical confections. He married punk with square-dancing on his 1982 hit "Buffalo Gals," combined opera with R&B on the album *Fans* (with its hit "Madame Butterfly") and wove blues with waltzes in his '89 collaboration with Jeff Beck called *Waltz Darling* (the single from it, "Deep In Vogue" pre-

dated Madonna's take on the voguing trend by a full year). But it's only his most recent effort, an album called *Paris*, that has truly made him a pariah in his homeland.

After the Pistols crashed and burned in '78, McLaren found himself at loose ends. "I couldn't get a job," he recounts, and fled to the City of Lights. "Paris," he explains, "adored anyone the English hated." And apparently vice versa. The new album, a dream-like sojourn through the romantic, tumultuous streets of a Paris that probably only exists in McLaren's baroque imagination (populated by the musical ghosts of Serge Gainsbourg, Eric Satie and Miles Davis), is being released almost everywhere in the world except England. "Maybe I went too far with the Sex Pistols," he theorizes. "Maybe it's because I never liked the Queen. Maybe it's because of a lot of things, but I am a social outcast in England. There is no question about it."

For their part, the French are hoping McLaren's work will finally acknowledge the debt that British culture owes them — a debt that's 30 years overdue. *Paris*, he explains is, "paying a kind of due that [the French] felt the English owed to the [fashion of the] Parisian intellectual, without which the Rolling Stones, The Beatles and every other

'goddam English group' of the early '60s would never have been." The hip style of the day — the striped t-shirts, turtleneck sweaters, black-on-black layers — "this was the look of Parisian Left Bank that had been going on since 1955. These limeys had basically coopted it." — *Perry Stern*



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THE COMPLETE HISTORY OF THE ROLLING STONES STARTING JULY 30TH. LISTEN.

There's Jean Norris, a striking 23-year-old who, enthralled by the music of Ella Fitzgerald and Shirley Horn, majored in jazz vocal performance at Temple University. And there's Renée Neufville, an engaging Brooklyn, N.Y., native who spent her formative years as co-director of the high school gospel choir. Together, they're Zhané (pronounced Jah-nay), two like-



THE NOW SOUL SOUNDS OF ZHANÉ

minded individuals who, under the guidance of Queen Latifah's management team, came up with last summer's clubland stormer "Hey Mr. D.J." A

happy collision of hip-hop and East Coast soul, the record went No. 1 on the dance charts. "Because we'd hooked up with Latifah, some people thought Zhané was just another female hip-hop act," says Neufville. *Zhané*, their self-titled Motown debut, should change all that. Hinting at a remarkable range of styles, the album plays into the same pop history as *En Vogue* — that is, a traditional soul feel with a contemporary club sound. Even the smoochy, jazz-tinged sound of Sade finds an echo on "Off My Mind," written and produced by Neufville.

"The album is a reflection of Jean and myself," she says, "and jazz, hip-hop, soul and gospel are all a part of our past."

And for the future? "We want longevity," asserts Norris, "and respect from our fellow musicians. I'd rather have respect and not be a star than be a star and have no respect. Because at the end of the day, respect is sometimes all you can count on." — Dan Hughes

new blood

The Thrush is On



Thrush Hermit's debut album, *Smart Bomb*, released on Murderecords, (distributed by Cargo) was recorded in an old nautical institute on Pier 21 overlooking Halifax

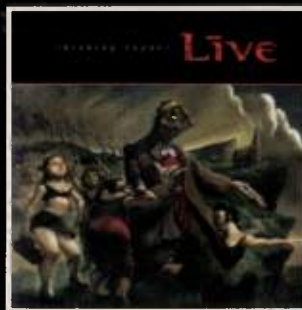
Harbour. Yet, the album's humble, maritime origins aside, Thrust Hermit's rough and energetic rock sounds as if it was broadcast live from the Hollywood Bowl.

Given the band's propensity for playing catchy pop songs and sincere rock ballads, there is some truth to singer and guitarist Rob Benvie's sarcastic claim that the band wants to be "a Beach Boys for the '90s."

Benvie is joined in Thrust Hermit by singer and guitarist Joel Plaskett, bassist Ian McGettigan and drummer Cliff Gibb. Having grown up listening to early '80s, top-40 radio, principle songwriters Benvie and Plaskett know the thrill of a catchy chorus and the importance of clever hooks. In Benvie's words the band is "post-post punk," a curious blend of "two quarters pop, a quarter punk and then a little more punk with a dash of hard rock thrown in."

He explains, "We're trying not to limit ourselves." — Christopher Waters

THIS BAND IS GONNA MAKE YOU WANT TO BUY BETTER SPEAKERS Live the band



On their second album, LIVE fulfill the promise exhibited on their debut release "Mental Jewelry". The lyrics are powerful and the music is rock solid. Recorded live in the studio and produced by ex-Talking Head Jerry Harrison, "throwing copper" is driven by hooks and passion that most bands only dream of.

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SantheRecordMan

MCA



Dumping your flashy frontman (Vince Neil) after selling five million copies of your last disc and signing a multi-album, multi-million dollar record deal is risky business. Then, waiting two more years and releasing an album that features a relatively unknown singer (John Corabi from The Scream) and music that is a definite departure from the typical Motley Crue glam-metal diet of chicks, parties, motorcycles and Hollywood rebellion, is asking for trouble. Or is it? "I don't think anything has really changed, besides the fact that we've got a new singer who plays guitar and piano, and writes," explains drummer Tommy Lee. "The music just sounds like Motley in the '90s."

Contrary to rumor, Neil wasn't fired, but, confronted at the last of a series of meetings with his bandmates regarding his attitude, left of his own accord. According to Lee, the other three members were all building studios in their homes and trying to improve and progress, while Neil habitually arrived late for rehearsals and recording sessions. "Neil wanted to just sit there and



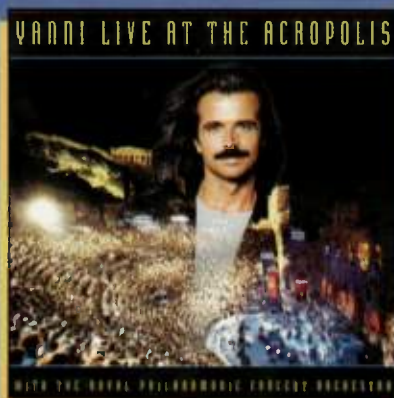
MOTLEY CRUE A BAND AGAIN

take advantage of the fact that the band had just sold five million records, so [he thought] 'why fix it if it ain't broken,'" continues Corabi, "That is the biggest downfall of a lot of the bands that were around in the '80s, and that's why they're not here now. The fans can tell if someone is just showing up for their paycheck."

Explaining why this record is less of a party-'til-you-puke event than we've come to expect from the Crue, Corabi describes L.A. during the last two years as the scene of "riots, fires, mudslides, earthquakes and so on. Nick [Mars, guitarist and lyricist] has a couple of kids now. It's not that we're mellowing. We're still psychotic, just in different areas. It's kind of hard to write songs about somebody getting a blow job when people are starving outside your door." — David Henman

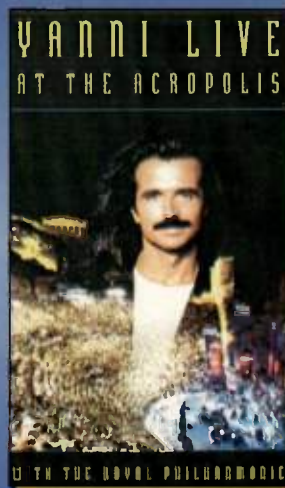
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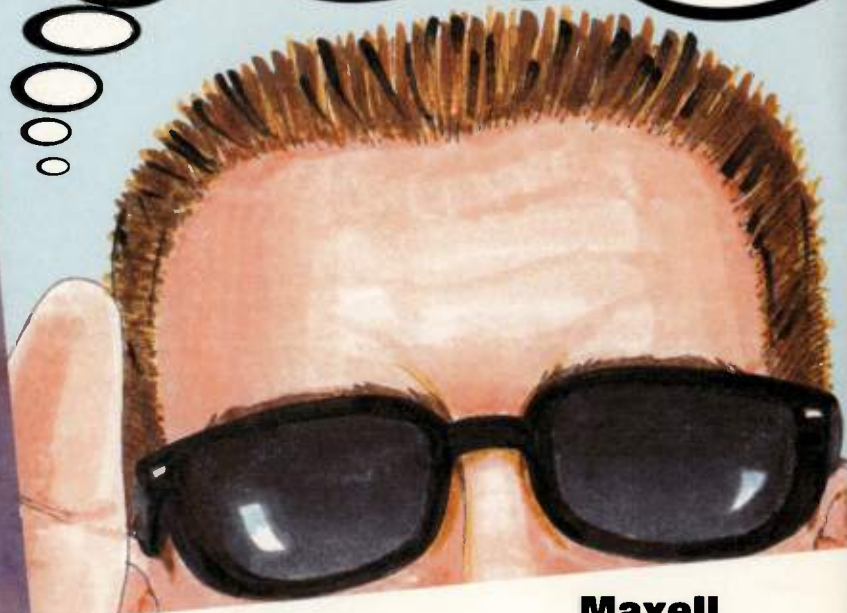
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ARRESTED DEVELOPMENT ZINGALAMADUNI, Virgin

Swahili for "beehive of culture," the name of Arrested Development's latest album, is, according to group leader Speech, "a collective effort to stress activism in the realm of culture." The songs are uplifting, designed to empower spiritually and politically. Cool and controversial raps are contrasted with the hot slinging of Nadirah, who's been with the band since *Unplugged*.



MERLIN A NOISE SUPREME, MCA

Merlin is a mixing board magician, a vocal wizard and a live phenomena. Mixing grunge guitar with hip-hop beats, he plays guitar, bass, drums, piano and sax, and recorded this album on an eight-track machine in his parents' basement. He rocks the house with machine-gun riffing, hot jazzy sax and funky rhythms.



SONIC YOUTH EXPERIMENTAL JET SET, TRASH AND NO STAR, MCA

Most of this recording was done live off-the-floor, with a minimum of polish, and very little overdubbing. Producer Butch Vig and engineer John Siket worked on the album at Sear Sound studio, located in the old Hill Factory, where John Lennon was working before he was shot. According to singer Thurston Moore "We played live, wiggled loose and free-minded."



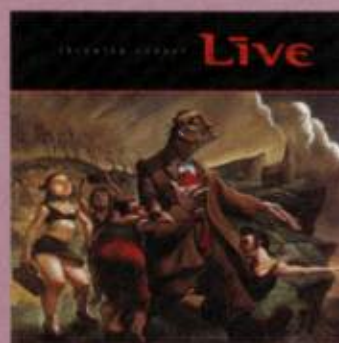
BEASTIE BOYS ILL COMMUNICATION, EMI

The Beastie Boys' new album, *Ill Communication*, is a melange of punk, hip-hop, percussive Latin instruments with a seam of spirituality and jazz doused with the Boys' rap assault on the aural canals. This album defines the band stylistically and in many ways brings it full circle to its roots. Musically the Boys continue to transcend the boundaries of hip-hop and punk to define a style that is completely unique and definitive.



ECONOLINE CRUSH PURGE, EMI

Hard-hitting, melodic songs which are infused with tightly knit programming sequences and heavy, HEAVY, guitar riffs. Econoline Crush is truly pioneering new musical territory, which defies categorization with the debut EP *PURGE*.



LIVE THROWING COPPER, MCA

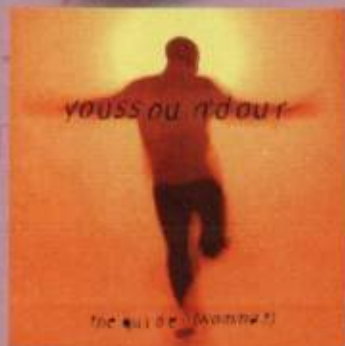
Throwing Copper exhibits a broad emotional and lyrical spread, from the melancholic to the apocalyptic. More than your average trip down angst lane, the album includes tracks that are atmospheric and intensely personal ("The Dam at Otter Creek"), explore the relationship between audience and artist ("Selling the Drama"), and live in claustrophobic conditions ("Shit Towne").



JACKOPIERCE BRINGING ON THE WEATHER, A&M

This guitar duo from Dallas, Tex., Jackopierce combines sophisticated songwriting skills with a blend of vocal harmonies to create a musical vision. Jack O'Neill and Cary Pierce display a sharp balance of intellect and sensitivity. Simple and straightforward, their songs are compelling, their delivery captivating. Produced by T Bone Burnett.

ONTIERS



YOUSSEU N'DOUR THE GUIDE (WOMMAT), Sony

Youssou N'Dour is the voice of modern Africa. N'Dour's new release, *The Guide (Wommat)* is rich in vibrant musical textures sure to please any listener. Youssou N'Dour has taken a music rooted in ancient tribal tradition and fashioned a shimmering polyrhythmic universe of sound that trans-verses styles, genres and continents. Guest appearances on *The Guide (Wommat)* include Branford Marsalis and Neneh Cherry.



SUSAN AGLUKARK ARCTIC ROSE, EMI

The strong and passionate voice of the Canadian Arctic, Susan Aglukark is unanimously recognized as one of the brightest new stars on the Canadian horizon. *Arctic Rose* is the first full flowering of this Arviat, N.W.T., artist's immense talent. A rare and precious collection of pop, country and folk songs, it is an intimate self-portrait painted with honest emotion.



JOHN BERRY, Liberty/EMI

John Berry's sound is soulful, Southern country-blues. His rich sensual voice literally commands attention. His songs are well crafted, spontaneous and gutsy. "Your Love Amazes Me", John's signature song, attained #1 status on 7 North American Music Charts including the prestigious Billboard Magazine and Canada's The Record. John loves to perform, and it shows. His live shows are both energizing and uplifting. This album has attitude - it's honest, tough, tender and very real.



BASS JORDAN RATS, Aquarius

A record about addiction, rats in the cellar and skeletons in the closet, *Rats* features hard-rocking, high-energy tracks such as "High Road Easy," "Damaged" and "Honey" as well as the humorous "Ugly." Co-produced by Jordan, Stevie Salas and Nick Didia, the album features a guest appearance by George Clinton who said Jordan is the "best rock 'n' roll singer I've worked with in a long time."



GRAPHIDI LOGIK ON A MISSION, Attic

Hip-hop for the nation. Graphidi Logik bust it up with their song "Can I Get a Yo" from their debut album *On a mission* and that it is. Eleven infectious grooves that will rock the house coast to coast. It's not hardcore, it's not dance-pop, it's Logikal hip-hop. In stores June 29th. Having already opened for Run DMC, look for GL to be frontin' gigs throughout '94.



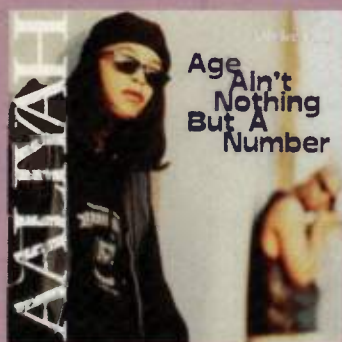
ONE SMOKIN' THE GOATS, Virgin

Originally hailing from Windsor, Ont., and now based in Toronto, One is easily described as a rock band with strong reggae/ska overtones. Influences range from Toots & The Maytals to Madness. Produced and mixed by John Punter (Roxy Music, Japan), *Smokin' The Goats* features the catchy "54-46" and "Wide Load" as well the classic "Rainy Night in Georgia."



M PEOPLE ELEGANT SLUMMING, BMG

A 1994 Brit Award, seven top-10 singles, 500,000 records sold in the U.K. and British pop/soul trio M People are finally "Movin' On Up" in North America. *Elegant Slumming* is popping with radio and dance-floor gems including the No. 1 U.S. club track "Movin' On Up." It's M..agic, it's M..agnificent, it's M People and it's in stores now!



AALIYAH AGE AIN'T NOTHIN' BUT A NUMBER, BMG

A great debut album from this young and talented R. Kelly protege. Aaliyah is already making herself known with her smash hit "Back & Forth." If you want more of the same smooth, sweet, R&B sound, check out Aaliyah's debut album.

SanTheRecordMag

IN VIEW

>> Weighing in at 7.7 lbs., the Canon NoteJet 486 combines a notebook computer with a built-in, letter quality, bubble-jet printer. All three models feature a 9.5-in. VGA backlit monochrome screen, handheld trackball mouse, full-size keyboard and 3.5-in. floppy disk drive



<< More than over 200 special effects, including strobe, mosaic, fades and wipes are capable with the Videonics MX-1 Digital Mixer. A preview monitor scans the action of four video sources at once across the top of a screen.

>> Total Distortion is an offbeat, rock 'n' roll CD-ROM game. To win you have to shoot, direct and edit a great rock video and sell it to a video distributor such as "Stevie Groovie." A Mac version will be the first one available, with PC and 3DO versions to follow.



<< Wilmington, N. C.-based Twincom has introduced the C-Phone, which turns a desktop PC on a network into a PC-to-PC video phone, featuring full-motion color video at 30-frames-per-second with synchronized audio.

HOME MOVIES IN THE '90s

Making your own version of a Hollywood blockbuster or rock video could be as simple as owning a camcorder. Features found on recent models include: stereo microphone, instant playback through a VCR or, on some models, digital effects, auto-fade, built-in titling and graphics capabilities, image stabilization (for operators with shaky hands) and remote control, so you can simultaneously operate the camera and participate in the action. Standard video formats include VHS-C, 8mm, S-VHS and Hi8.

JVC, the inventor of VHS, features Random Assemble Editing on several of its camcorders, so you can assemble scenes in any order, eliminating bad shots to produce more watchable results. Hitachi's VM-E55A 8mm unit boasts the ability to shoot subjects as close as 3/8 of an inch, and has many editing features normally assigned to outboard video mixers. The large, corded, triple-function remote control on Sanyo's 8mm VM-EX30 has an on-board color video monitor and doubles as an editing station. Sony's CCD-TR61 8mm HandyCam has an integral 0.7x wide-angle adaptor that lets you fit more people into the picture. The first camcorder with a pop-up video light, Canon's E520 uses an infra-red auto-focus system. And the RCA Pro883HB records in both the standard 4x3 aspect ratio as well as a widescreen 16x9 mode that creates a cinema effect.

With outboard editing, which is essentially home post production, you can create some pretty sophisticated effects including wipes, dissolves and other scene transitions, split-screens and superimposed titles and graphics. Also available are digital features such as "still" (freeze frames), "strobe" (slow motion), "mosaic" (scrambling), "paint" (stylized colors), "negative, mono" (black & white) and "picture-in-picture." You can even make a subject appear to fade into thin air... — David Henman

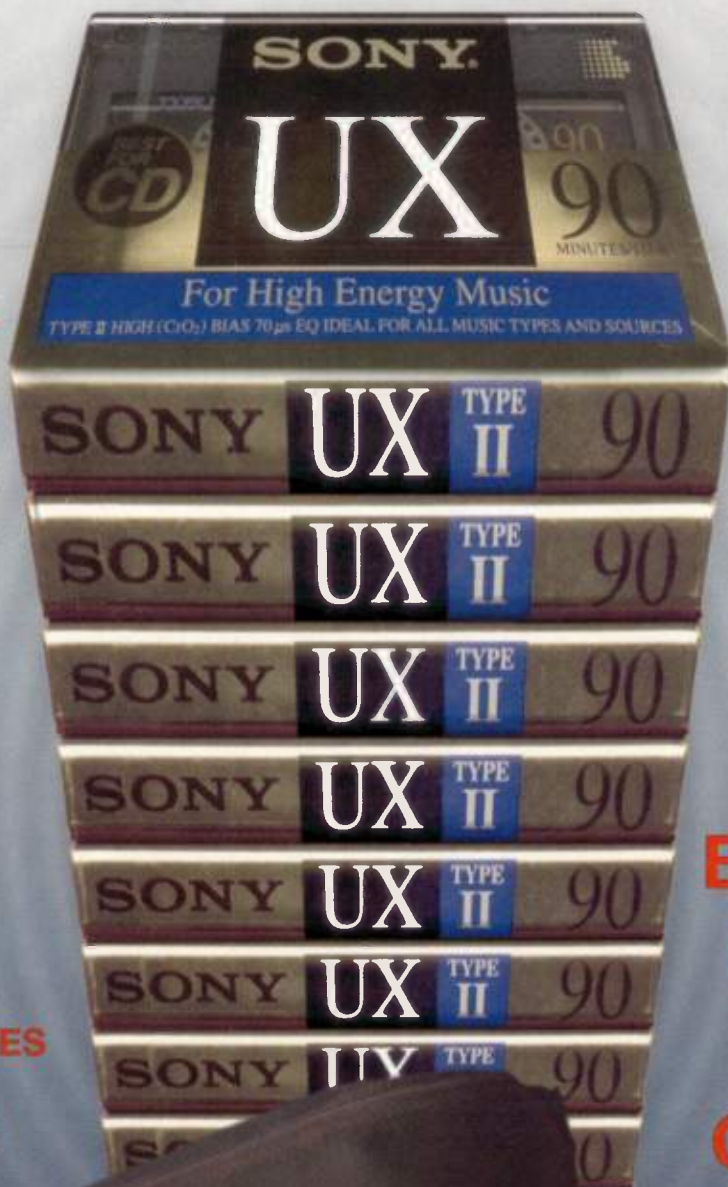
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Sam the Record Man



LAST OF THE INDEPENDENTS Warner THE PRETENDERS

Anyone not living in a cave during the 1980s remembers a time when every radio hour included at least one song from The Pretenders. *Last of the Independents* may return the

band to similar stature. This release sees drummer Martin Chambers and Chrissie Hynde recording together for the first time since '86's *Get Close*. Notable tracks include "I'm A Mother," which features another old friend, ex-Pretender guitarist Robbie McIntosh. Simply put...it rocks! There's also "Rebel Rock Me," another heavier tune, with a rompin' country beat. Hynde's vocals are, as always, a pleasure.

Last of The Independents will stand up well beside classic Pretenders such as 1980's self-titled debut and '86's *Get Close*, which is no small feat. — S.D.

FOUR CHORDS & SEVERAL YEARS AGO
Elektra

HUEY LEWIS & THE NEWS
Colin James is doin' it, The

Commitments did it — but who's been doin' it for well over a decade? "It" is recording roots rock, and "who" is Huey Lewis & The News. The latest from the band is a collection of covers from the era that inspired it. The group has sax, vintage instruments and recording equipment, and Dr. John even guests on one tune. Pretty energetic stuff from these aging popsters. — S.D.

A DATE WITH THE SMITHEREENS
BMG

THE SMITHEREENS
The Smithereens may be the only band qualified to do a song called "Sick of Seattle." Tough, direct, filled with twisted humour,

and together for 14 years, The Smithereens have been around since before the word scene was a suffix for Seattle. *A Date With The Smithereens* is not a change for the band. It remains true to its history of solid, catchy, pop melodies. Gems include "Afternoon Tea" and "Point of No Return," one of two tracks with guest guitarist Lou Reed. — S.D.



...KISS MY ASS PolyGram

VARIOUS

The ever-popular force in rock 'n' roll, KISS, is the latest institution to be honored with a tribute album. *Kiss My Ass* is a grab-bag of bands doing tunes in their own distinctive way — the fact that the songs are originally by KISS seems incidental. Lenny Kravitz pounds out "Deuce," while country superstar Garth Brooks croons the ballad "Hard Luck Woman." Other contributions come from Extreme ("Strutter"), Lemonheads ("Plaster Caster"), Anthrax ("She"), and Shandi's Addiction (featuring members of Tool, Rage Against The Machine and Faith No More doing "Calling Dr. Love").

The record will be in stores June 22, but for collectors, limited edition vinyl copies should be released sooner (1,500 copies). Check out the customized Canadian cover. — S.D.

DAVID BYRNE Warner DAVID BYRNE

What can one say about the unmistakable sound of former Talking Heads frontman, David Byrne? Forever off on tangents, jumping seamlessly between musical genres, Byrne has jumped back to his old quirky self for his latest release. There's a haunting, eerie feel to "Strange Ritual," and Byrne's attempt at a love song, "My Love is You," bases this most intimate relationship on both parties involved being "assholes." There's a little funk to be found on this one, too, with tracks such as "Lilies of the Vally," and the charming "You & Eye." — S.D.

AMERICAN RECORDINGS American JOHNNY CASH

That the legendary "man in black" can produce a work of such resonant grace at this stage of a five-decade career restores one's faith in the marriage of great singers and equally great songs. Even on the best of his many classic recordings, Cash's voice rarely exhibited such ghostly depth, unfettered emotion and stark candor. The 13 tracks, most of which were cut in producer/American Records' chief Rick Rubins' living room, are simply vocals accompanied by Cash's straightforward strumming. Songwriters represented include



Leonard Cohen, Tom Waits, Nick Lowe, Kris Kristofferson, metal icon Glenn Danzig and, of course, Cash. Stunning. — D. H.

KEVEN JORDAN Sony

KEVEN JORDAN

This is music for people who don't get out much. In the tradition of "easy-listening" singers such as Paul Janz and Dan Hill, Jordan has some distance to go to make a record that is less forgettable than this. The potential is evident; he's no stumbling beginner. What is needed is the kind of "weathering" that comes from getting your heart ripped out, falling off a horse or doing time — in other words, real-life experiences. — D. H.

THE HONEYMOON IS OVER Red Eye/A&M

THE CRUEL SEA



Some people look like great chefs when all they're doing is throwing a lot of spices into the pot — a little curry, some thyme and a lot of MSG. At first, it seems like Australian import The Cruel Sea is just such a cook, sampling about 10 different musical styles from all over the world on one album. We don't

know what kind of gourmet savvy these guys used to save *The Honey Moon Is Over* from collapsing in the oven, but the end result is pretty tasty. From the country twang of "Blame it on the Moon" to the zydeco tang of the instrumental "Orleans Stomp," *Honey Moon* is like a good box of Bits and Bites. — R.R.

SILVER EMI

MOIST

By now you've probably seen the video for the single "Push." It does get the adrenaline flowing. Same goes for the Vancouver quintet's live performances. Not exactly a debut, *Silver* has cuts from Moist's self-titled independent cassette as well as powerful new tunes such as "Machine Punch Through" and the title track. David Usher's vocals seem a little more restrained on the newer recordings, but are more effective and intense because of it. And the band has tightened up a lot over the year and a bit it has been together. *Silver* rocks bells. — R.R.



ANNUNCIATION BMG

THE SUBDUES



A lot of young bands these days, such as Counting Crows, seem to harken back to the era of Van Morrison or Bob Dylan. The Subdudes will probably invite these comparisons, too, but this New Orleans combo is no spring chicken — it was inspired by the same R&B, rock and gospel roots music that piqued Morrison's interest in the '60s. The songs on *Annunciation* may veer from

Toad
the Wet
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COLUMBIA



SAM

THE

RECORD

MAN

ΕΥΧΑΡΙΣΤΙΑ

the uptempo folk of "Angel To Be" and the single "Why Can't I Forget About You" to the gritty country rocker "Late At Night," but they are all driven by rollicking organ and swampy vocals. If you can get past the goofy monniker, you'll love this record. — R.R.

THE SUNS RUNNING OUT zulu

PERFUME TREE

Vancouver's Perfume Tree has just released its second, full-length CD on Zulu Records. Described by the label as bizarre soundscapes, white-noise and bittersweet pop, this Vancouver

group's third release is all that and more. The tracks jump from the aptly titled "Here to Haunt You," to the feel-it-in-your-chest pounding of "Charmer." This multi-media group

(its CD release featured an art exhibit, while live shows include visual projections and spoken-word artists) is certainly an experience. — S.D.



PRIDE & GLORY
Geffen/MCA

PRIDE & GLORY

Pride & Glory isn't shy about letting its roots show. In fact, it sounds just like

a head-on crash between Black Sabbath and Lynyrd Skynyrd. Like peanut butter and chocolate, southern fried metal is an important scientific discovery. Take, for example, "Losin' Your Mind" — which features a banjo leading an onslaught of guitars — it sounds so minty fresh after the popular power-dirge of the past few years. Credit must go to producer Rick Parashar for making stomps such as "Shine On" heavy without sounding muddy. At 74 minutes, this record is chock full o' rock. — R.R.

BET YOU THINK I'M LONELY

Strawberry Records/A&M

WILD STRAWBERRIES

This Toronto duo is enjoying a lot of local success on modern rock radio with "Life Sized Marilyn

Monroe" and *Bet You Think I'm Lonely* proves that it's no fluke. Ken Harrison's swirling organ stylings and Roberta Carter Harrison's Julie London-cool delivery sound like a first crush (aloof then surprisingly tender). Tunes such as "Cinnamon" and the title track

also show depth beyond pop cultural musings. In short, a fascinating debut. — R.R.



BURN MCA

LOVE CHAIN

Sounding a lot like California's funk-inspired, heavy-metal meister Ugly Kid Joe, this Ottawa band's debut release has a few redeeming moments. The first track on *Burn* is called "Soul Groove," and it does get a little funky. There's not much after, though, that screams hit for the band. — S.D.

Seán Daly, David Henman,
Rhonda Riche



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FEATURES

54-40, Jann Arden, The Breits,

Malcolm Burn, Stephen Page (Barenst

Ladies), Big Sugar, Blue Rodeo, Randy

Bachman, Art Bergmann/One Free Fall,

Barney Bentall, Andy Curran, Cowboy

Junkies, Crash Vegas, Stephen Fearing,

Gowan, Hemingway Corner, hHead,

Jeff Healey, Junkhouse, Marc Jordan,

Colin Linden, Mystery Machine,

Amanda Marshall, Our Lady Peace,

Prescott/ Brown, Philosopher Kings,

Rose Chronicles, Rheostatics/Bourban

Tabernacle Choir, Skydiggers, Treble

Charger, Jim Witter/Cassandra Vaul

The Waltons, David Wilcox, Wild T

and the Spirit, Lori Yates with additional

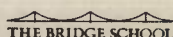
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DIRT ALERT, RED ALERT

RE: Dirt Alert, April/May issue.

FYI: Andrew MacNaughtan has never been granted the privilege of directing a 54•40 video. If he had, he would have ended up in considerably worse shape than he found himself in. Ask Jeth Weinrich, Juno award-winning director, whose work on the "Blame Your Parents" video by 54•40 has left him with a headache that just won't go away... how to make a better video!

MacNaughtan was present at that video shoot, and captured 54•40's many moods in a torrid session of still photography. That's how he got his ulcer. Hahaha.

JASON GRANT, GANGLAND ARTISTS

VANCOUVER

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.

DEAR SAM

LOW(ELL)DOWN ON GEORGE

I have seen and heard at least one Lowell George album...on vinyl, that is. It was a recording he made apart from Little Feat back in the mid-'70s, and what I need to know is, will I ever be able to get my hands on a CD copy of the album I heard (and are there any others)? I have found no solo recordings released on CD and I find it hard to believe that he was overlooked in all of the re-release frenzy.

Rick Owens

Toronto

Lowell George's *Thanks, I'll Eat It Here* is available as a U.S. import (WEA US 26755 — 2). Also available is a compilation of material recorded in 1969 under the direction of Frank Zappa, titled *Lightning Rod Man* (WEA/Rhino US R2 — 71563).

CANADIAN CLASSIC

One of my all time favorite LP's is *Black Noise* by FM. Boy would I like to get this on CD, it would sound great. It was released about 1977.

Jeff Weedmark

London, Ont.

This Canadian rock classic (and other FM titles on *passport*) disappeared with the demise of *Passport/Jam Records* a few years ago, however a reliable source has informed me that *Black Noise* will be issued on CD for the first time later this year! I don't have all the details yet, so keep checking *Network* for more information.

WHAT TO ASK FOR

Recorded music and videos can be traced based on current files.

Maximum is two requests per letter. Please be patient, you will receive a reply.

Requests must be legible and provide as much information as possible — i.e. — title, artist, label and format (LP, cassette or CD).

Along with your request, you must include a self-addressed, stamped (43¢) envelope **OR YOU WILL NOT GET A RESPONSE.**

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new releases

TITLE	ARTIST	LABEL
POP ROCK		
REGRET	NEW ORDER	POLYGRAM
THE PLATTERS	ONLY YOU	POLYGRAM
STAY	SHAKESPEARS SISTER	POLYGRAM
TAINTED LOVE	SOFT CELL	POLYGRAM
I'M FREE	SOUP DRAGONS	POLYGRAM
REASON TO BELIEVE	ROD STEWART	POLYGRAM
THE BOYS ARE BACK IN TOWN	THIN LIZZY	POLYGRAM
DA DA DA	TRIO	POLYGRAM
THE SWEETEST ILLUSION	BASIA	SONY
HEAVEN & HULL	MICK RONSON	SONY
MISUNDERSTOOD	MOTLEY CRUE	WARNER
LAST OF THE INDEPENDENTS	THE PRETENDERS	WARNER
FUNK THE INFORMATION	BEASTIE BOYS	EMI
SEX & TRAVEL	RIGHT SAID FRED	EMI
HEART, SOUL & A VOICE	JON SECADA	EMI
HOW TO MAKE FRIENDS & INFLUENCE	TERRORVISION	EMI
THROWING COPPER	LIVE	MCA
SWAMP OPHELIA	INDIGO GIRLS	SONY
SOLITUDE	THE THE	SONY
STATE OF THE WORLD ADDRESS	BIOHAZARD	WARNER
BOINGO	BOINGO	WARNER
DAVID BYRNE	DAVID BYRNE	WARNER
GREATEST HITS	RICK WAKEMAN	CARGO
MR. SMARTYPANTS	DIG CIRCUS	INDEPENDENT
FRUITCAKES	JIMMY BUFFETT	MCA
THE WOMAN'S BOAT	TONI CHILDS	MCA
TEENAGER OF THE YEAR	FRANK BLACK	POLYGRAM
HEADACHE	FRANK BLACK	POLYGRAM
A NIGHT IN SAN FRANCISCO	VAN MORRISON	POLYGRAM
WORLD CUP "USA" 94-THE WHOLE	VARIOUS	POLYGRAM
THIS WAY UP	CHRIS DEBURGH	A&M
TRUST	ELVIS COSTELLO	DENON
GET HAPPY	ELVIS COSTELLO	DENON
THE GORDON STREET HAUNTING	ERIC'S TRIP	DENON
THE MOST BEAUTIFUL GIRL IN THE	PRINCE	DENON
BLACK NOISE	FM	INDEPENDENT
BUDOKAN II	CHEAP TRICK	SONY
THE LAST TEMPTATION	ALICE COOPER	SONY
THE VERY BEST OF...	EAGLES	WARNER
SEAL	SEAL	WARNER
WHERE IT ALL BEGINS	THE ALLMAN BROTHERS	SONY
DULCINEA	TOAD THE WET SPROCKET	SONY
SOMETIME ANYWHERE	THE CHURCH	BMG
THE SEVENTH SIGN	YNGWIE MALMSTEEN	BMG
UPFRONT! CANADIAN LIVE FROM...	VARIOUS	BMG
WALKIN' THE EDGE	JANE HURRICANE	EMI
WALK ON	BOSTON	MCA
PRIDE & GLORY	PRIDE & GLORY	MCA
TURN IT UPSIDE DOWN	SPIN DOCTORS	SONY
SUICIDAL FOR LIFE	SUICIDAL TENDENCIES	SONY
IT'S ALL COMING BACK TO ME NOW	DAVID CROSBY	SONY
BACKSTREETS OF DESIRE	WILLY DEVILLE	WARNER
BETTY	HELMET	WARNER
PURPLE	STONE TEMPLE PILOTS	WARNER
R&B		
THE REMIXES	SWV	BMG
TIME	ATLANTIC STARR	BMG
RAP		
EASE MY MIND	ARRESTED DEVELOPMENT	EMI
NUTTIN' BUT LOVE	HEAVY D & THE BOYZ	MCA
CAN I GET A YO	GRAPHIDI LOGIK	MCA
JAZZ		
WE'LL BE TOGETHER AGAIN	LENA HORNE	EMI
ALL TIME GREATEST HITS	LOUIS ARMSTRONG	MCA
EXPRESSIONS	CHICK COREA	MCA
HEARSAY	DAVID SANBORN	WARNER
THE WATER IS WIDE	JANR BUNNETT	DENON
NANCY LOVE	NANCY WILSON	SONY
CLASSICAL PERFORMER		
TRANQUILITY	GREGORIAN CHOIR OF P	WARNER
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SYM. MUSIC OF		
THE ROLLING STONES	VARIOUS	BMG

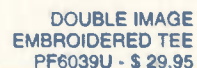
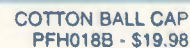
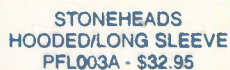
d i s c

TITLE	ARTIST	LABEL
CHILL TO THE CHANT-GREGORIAN	VARIOUS	BMG
ALL-STAR TENORS		
SALUTE THE WORLD	PAVAROTTI, CARRERAS	SONY
GREGORIAN CHANT	NIEDERALTAICHER	SONY
EXPERIMENT	MANDY PATINKEN	WARNER
GREGORIAN CHANT	TRAPPIST MONKS OF CI	QUALITY
POP INSTRUMENTAL		
BALLROOM, THE WONDER YEARS	BIG SWING ORCHESTRA	SELECT
ROMANTIQUE	ANDRE GAGNON	SELECT
POP VOCAL		
CRAZY	JULIO IGLESIAS	SONY
EDITH PIAF TRIBUTE	VARIOUS	SELECT
ALL COUNTRY		
CAMELBACK ROAD	BOURBON GAUTIER	SELECT
ALREADY RESTLESS	PRESCOTT & BROWN	SONY
WAR PAINT	LORRIE MORGAN	BMG
WALKING AWAY A WINNER	KATHY MATTEA	POLYGRAM
DESTINY'S GATE	TISH HINOJOSA	WARNER
SO MANY ROADS	THE GOODS	SONY
MATTERS OF THE HEART	RESTLESS HEART	BMG
EVERY LITTLE WORD	HAL KETCHUM	EMI
NO ORDINARY MAN	TRACY BYRD	MCA
WHEN LOVE FINDS YOU	VINCE GILL	MCA
DANCE		
WHATTA MAN	SALT 'N' PEPA	POLYGRAM
200% DANCE HITS	VARIOUS	POLYTEL
EUROPEAN KILLER DANCE TRACKS	VARIOUS	POLYTEL
THIS IS FREESTYLE	VARIOUS	QUALITY
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SOUNDTRACK		
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CHASERS	VARIOUS	POLYGRAM
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PCU	VARIOUS	BMG
FOLK		
SONGS OF THE SEA	VARIOUS	INDEPENDENT
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August And Everything After MCA
- 4. PINK FLOYD**
The Division Bell Sony
- 5. MOIST**
Silver EMI
- 6. VARIOUS**
The Crow Warner
- 7. LOREENA MCKENITT**
The Mask and Mirror Warner
- 8. ROXETTE**
Crash! Boom! Bang! EMI
- 9. TONI BRAXTON**
Toni Braxton BMG
- 10. STONE TEMPLE PILOTS**
Purple Warner
- 11. FRENTE!**
Marvin the Album Mammoth/Attic
- 12. SEAL**
Seal II Warner
- 13. VARIOUS**
Philadelphia Sony
- 14. REBA McENTIRE**
Read My Mind MCA
- 15. JON SECADA**
Heart, Soul And A Voice SBK/EMI
- 16. ARRESTED DEVELOPMENT**
Ease My Mind EMI
- 17. CELINE DION**
The Colour Of Love Sony
- 18. COLLECTIVE SOUL**
Hints, Allegations and Things Left Unsaid Warner
- 19. ENIGMA**
The Cross of Changes Virgin
- 20. SOUNDGARDEN**
Superunknown A&M

COUNTRY

- 1. REBA McENTIRE**
Read My Mind MCA
- 2. TIM MCGRAW**
Not A Moment Too Soon EMI
- 3. PATTY LOVELESS**
Only What I Feel Sony
- 4. JOHNNY CASH**
American Recording Warner
- 5. RANDY TRAVIS**
This Is Me Warner
- 6. PAM TILLIS**
Sweetheart's Dance BMG
- 7. VARIOUS**
Rhythm Country & Blues MCA
- 8. JOHN MICHAEL MONTGOMERY**
Kickin' It Up Warner
- 9. GARTH BROOKS**
In Pieces EMI
- 10. FAITH HILL**
Take Me As I Am Warner

DANCE

- 1. VARIOUS**
Above the Rim Warner
- 2. R. KELLY**
12 Play BMG

3. TONI BRAXTON

- Toni Braxton* BMG
- 4. US3**
Hand On The Torch EMI
 - 5. FREAKIT**
Hip Hop Vol. 1 Warner
 - 6. NAS**
Illmatic Sony
 - 7. ALL-4-ONE**
All-4-One Warner
 - 8. SOUNDS OF BLACKNESS**
Africa To America: The Journey of the Drum A&M
 - 9. ZHANE**
Pronounced Jah-Nay A&M
 - 10. SNOOP DOGGY DOGG**
Doggy Style Warner

JAZZ

- 1. J. SCOFIELD/P. METHENY**
I Can See Your House From Here Blue Note/EMI
- 2. CHARLIE HADEN QUARTET WEST**
Always Say Goodbye Verve/PolyGram
- 3. BILLY ECKSTINE**
Everything I Have Is Yours: MGM Years (Best Of) Verve/PolyGram
- 4. RALPH MOORE**
Who It Is You Are Savoy/Denon
- 5. JOE LOVANO**
Tenor Legacy Blue Note/EMI
- 6. BILL FRISSELL**
This Land Warner
- 7. TIME WARP**
There and Back Cornerstone
- 8. JOHN HICKS**
Beyond Expectations Reservoir/Trend
- 9. JAVON JACKSON**
When The Time Is Right Blue Note/EMI
- 10. CHRIS POTTER**
Concentric Circles Concord/A&M

ALTERNATIVE

- 1. VARIOUS**
The Crow Warner
- 2. MOIST**
Silver EMI
- 3. SMASHING PUMPKINS**
Siamese Dream EMI
- 4. VARIOUS**
Deep Six! A&M
- 5. LIVE**
Throwing Copper MCA

6. FRENTE!

- Marvin the Album* MCA
- 7. CANDLEBOX**
Candlebox Warner
 - 8. GREEN DAY**
Dookie Warner
 - 9. BECK**
Mellow Gold MCA
 - 10. ROLLINS BAND**
Weight BMG

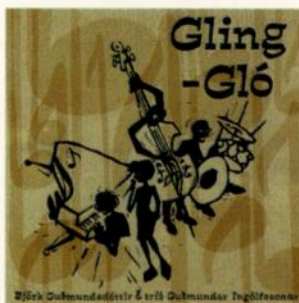
INDIE

- 1. VARIOUS**
Canadian Alternative Vol. III Second Wave
- 2. CUB**
Betti Cola Mint
- 3. UIC**
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- 4. INBREDS**
Hilario
- 5. JUGHEAD**
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- 6. SUCKERHEAD**
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300 Yards of Face
- 8. PERFUME TREE**
The Suns Running Out Zulu
- 9. PIGFARM**
Plug Page
- 10. BIG RUDE JAKE**
Butane Fumes Bad Cologne

MOVIE RENTALS

- 1. Terminator 2: Judgement Day**
Special Edition LTBX MCA
- 2. Reservoir Dogs** MCA
- 3. Bad Lieutenant** MCA
- 4. Chaplin** MCA
- 5. Glengarry Glen Ross** MCA
- 6. Return of Jafar** WD
- 7. Highway 61** MCA
- 8. The Longest Day** Fox
- 9. The Fox & The Hound** WD
- 10. Abominable Dr. Phibes** Fox

SamTheRecordMan



Björk Gudmundsdóttir & trió Gudmundar Ingólfssonar

ODDBALL PICK

Björk Gudmundsdóttir
& trió Gudmundar Ingólfssonar: *Gling-Gló*

So what does the quirky lead singer of Iceland's only major pop band do between records you ask? Well, put together a jazz album, of course.

That's exactly what Björk did in 1990 while her now former band, the Sugarcubes, was on hiatus. Led by pianoman Gudmundar Ingólfssonar, the accompanying trio is said to be Iceland's only working jazz band. On this 16-track CD, Björk works her magic on Icelandic translations of classic tunes such as "O Mein Papa," "Sugartime," "Sway" and "You Can't Get A Man With A Gun" from Annie Get Your Gun. The only songs sung in English are "Ruby Baby" (originally done by Dion) and "I Can't Help Loving That Man" (from *Showboat*).

Björk does a bang-up job on every tune and the CD is great once you get over the oddness of the language. *Gling-Gló* is difficult to find and quite expensive, but a must for all Icelandic jazz fans. — Chris Sullivan

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