

# NETWORK

SEPTEMBER 11, 1992

JESUS CHRIST  
SUBSTAR

Joan Jett

Harry Connick Jr.

Top Pop **Most WANTED**

# SLOAN

Retro Renegades

*Sam the Record Man*





# MIRACLE CURE *for* *Headaches!*

*Suffering from  
embarrassing  
headroom  
problems?*




Headache and neck pains are a thing of the past. The Chrysler Car Company of Canada is proud to offer a revolutionary automobile that offers something



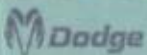
most smaller cars don't: heaps and heaps of room.

Up front you'll find the most head, hip and shoulder room of any car in its class. That goes double for the back, where you can stretch out with leg room that seems to go on forever. Throw in 'dreamy' handling, and by gosh, you've pretty well got the comfort level of a full-size automobile. And with the most horsepower in its class, it goes to work real quick.

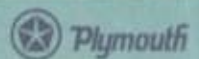
The Neon is nothing short of miraculous.  Make your way to one of our fine and always friendly showrooms and witness the car that will leave you shaking your head in amazement.



neon



*Thousands gawk in amazement - They can't believe their eyes!*



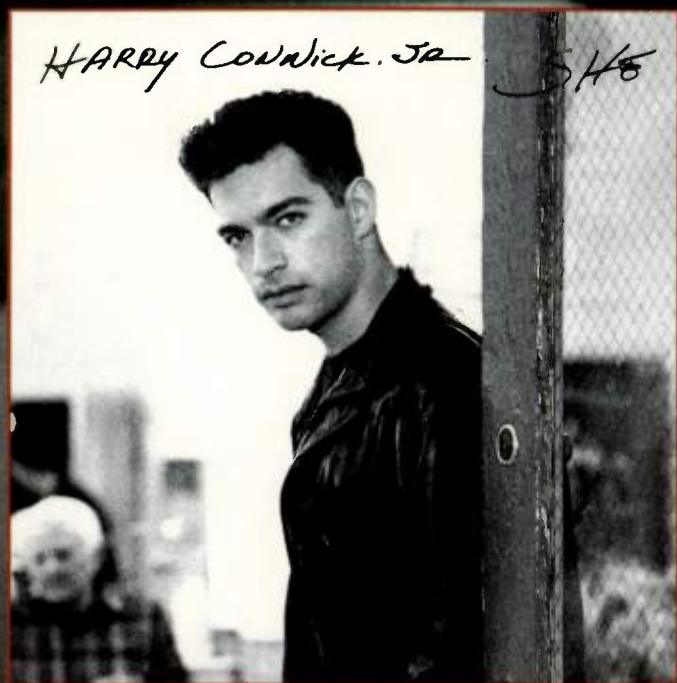


*'SHE'*

The Groundbreaking  
New Vocal Album From

*HARRY CONNICK, JR.*

As You've Never  
Heard Him Before



Sony Music



COLUMBIA



TASTE THE FEELING.



JUST ADD  
**BACARDI**



Bacardi and The Wave Device are registered trademarks of Bacardi & Company Limited.

# NETWORK

SEPTEMBER / OCTOBER

NO. 44

## EDITOR'S VIEW • 6

*Sex and music.*



## MIX • 8

*Movies, Shanice, Ginger, Toad the Wet Sprocket, Video Bob, Katherine Yearwood,*

*Luscious Jackson, On the Beat, The Watchmen, Dirt Alert, Multimedia news/gossip.*



## SLOAN • 12

*Halifax's retro renegades mix a little past, present and future into their new album Twice Removed.*



## MUSIC • 16

*Pop's Most Wanted, Joan Jett, Jukka-Pekka Saraste, Harry Connick Jr., Bung, Lennie Gallant, Beyondo, FM's Cameron Hawkins.*



## MULTIMEDIA • 24

*Games, games, games.*

## SOUND EFFECTS • 31

*Pop/rock, country, jazz, classical reviews.*



## NEW LISTINGS • 34

*The latest recordings available.*

## LETTERS • 36

*Rant On/Dear Sam.*

## CHARTS • 38

*Sam the Record Man*

COVER PHOTO: Andrew MacNaughtan



Managing Editor  
MAUREEN LITTLEJOHN

Art Director  
ALAN COULSON

Contributing Writers

JEFF BATEMAN, KAREN BLISS, STEVE GRAVESTOCK,  
CAMERON HAWKINS, TIMOTHY HAWKINS, DAVID HENMAN,  
DAN HUGHES, STEPHEN HUBBARD, ROSIE LEVINE,  
FRANCES McANENEY, CHADY McGLYNN, THOM MCKERCHER,  
ROCK PARISEN, BRIAN RIBEY, RHONDA RICHE, CHRIS SULLIVAN,  
PERRY STERN, CHRIS WATERS, BOB WEEKS,

C. J. WREN, ANDREW ZEALLY

Contributing Photographers

DENISE GRANT, DAVID HUM, GRAHAM KENNEDY, BRUCE LAM,

JOHN LOPEZ, ANDREW MACNAUGHTAN, PAT PAYNE,

DEREK SHAPTON, MARCO SHARIC, ED YEE

Production Manager

JENNIFER CARSTENS

National Account Supervisors

JAMES LUCAS, HEIDI VLAHANTONES

Promotion and Distribution Manager

DAVID HENMAN

Publisher  
HARVEY WOLFE

## MUSIC THAT GETS THE HORMONES PUMPING

I'm not sure if I understood exactly what he was talking about, but it got me thinking about how so much of what is sold commercially in North American pop culture — music and movies, in particular — plays on the quick,

adrenalin-pumped, thrill. An example is Prince's new album, *Come* (included in this issue's Sound Effects reviews), filled with bedroom scenarios, fake orgasmic groans and dirty talk. Some of the hip-grinding music is great, but when paired with all the so-called taboo sexual references, the recording becomes kind of corny and teenaged.

The cab driver had a point. When human intimacy is offered on a superficial level, it loses vitality and value. Really obvious sexual lyrics just seem to spell joke. I remember watching an episode of *The Simpson's* when a DJ was listing a top radio hit, "I Do Believe We're Naked," by Funky See, Funky Do. I was howling because it was so ludicrous — and because it was a take-off of a popular song at the time called "Let's Get Naked." Of course, this is nothing new. Madonna has made a career out of sexual provocation and music, as did

Donna Summer before her. And Barry White is in a class of his own.

But when you think about it, these recordings are classic comedy (try putting on "Love to Love You Baby" at a party). Hilarity, not romance is what moaner-groaner music evokes in most of my friends.

Sexy music does exist, though. And it usually is more about mood, emotion and imagination than hot-and-bothered grunting. When I did an informal survey of music to get steamy by, most people had a few top hits by acts such as Kenny G, Enigma, Billie Holiday, Loggins and Messina, Sarah Vaughan, Cowboy Junkies, Whitney Houston, Mariah Carey, R. Kelly, Bread, Brian Ferry and Joe Cocker. One friend mentioned Brian Eno, and as a hormonally pumped younger man he admitted Grand Funk Railroad and April Wine got his gonads going. A female colleague sheepishly said Michael Bolton did it for her. Most said they liked faster, harder music when they were younger, easing into softer, smoother, jazzier sonic stimulation as they became older. Hmmm.

Personally, I can swing from Elvis to ambient, jazz to Led Zeppelin. They all do the trick, depending on my mood. But comedy records? Sorry Prince, *Come* is just too hilarious to fuel my pheromones.

Maureen Littlejohn  
Managing Editor



A Canadian Controlled Media  
Communications Publication

President

KIM LOCKE

Vice President/Director of Publications  
HARVEY WOLFE

Production Manager

JENNIFER CARSTENS

Sales Administrator

NANCY BIGL-MATTHEWS

Circulation

LAURIE MURPHY

Comptroller

RUTH HOWEY

Accountants

ROSE AYRES, CAROLINE WAGNER

Office Manager

DEBBY DUNCAN

In association with  
The Laurentian Publishing Group  
President, MICHAEL R. ATKINS

NETWORK magazine is

published six times yearly by Canadian

Controlled Media Communications. Issue dates: Feb./March,

April/May, June/July/Aug., Sept./Oct., Nov. and Dec. Available

by subscription: six issues \$15.00, 12 issues \$21.00.

18 issues \$27.00, plus applicable taxes. (Canadian funds for

Canadian subscribers. U.S. and foreign rates available upon

request.) Second Class mail

Registration No. 7833. Send subscription or change of address

information to:

NETWORK Magazine,

287 MacPherson Ave., Toronto, Ontario

M4V 1A4


(416) 928-2909

FAX (416) 928-1357 or (416) 966-1181

©1994, Canadian Controlled Media  
Communications.

No part of this publication may be stored in any retrieval system  
or reproduced or transmitted without the express permission of  
the publisher. NETWORK magazine assumes no responsibility

for unsolicited editorial or visual material.

Printed in U.S.A.  ISSN 1189-6256





# FUJI

CASSETTE

IEC II/TYPE II  
HIGH(CrO<sub>2</sub>)

# 100

*for CD*

# ZII

Master quality tape in black Extraslim case.

# Virtual Reality

*Experience* music like never before with Fuji's patented Double Coating technology\*... one magnetic layer for high frequency signals, and a *separate* layer for low frequency signals... higher highs and lower lows for the *ultimate* in sound quality. Sound reproduction that makes it ideal for CD-quality recording... reproduction that conventional single-layer tapes simply can't achieve.

And as if great sound isn't enough, our new Extraslim case even looks and stores better.

Fuji Master Quality Audio Tape. From the Fuji family of Sound and Vision.

\*Fuji's patented Double Coating is available exclusively on Fuji Type II and Metal Audio Cassettes, Mid and High grade VHS Video Tapes, and all 8MM Video Cassettes.



## FUJI PHOTO FILM CANADA INC.

Exclusive distributors of Fuji audio and video tape products.





**MOVIES** It's retro-tech, nostalgia time. The year is 1969 and the first manned voyage to the moon is about to take place in *Pontiac Moon*, Washington Bellamy (**TED DANSON**), an eccentric school teacher, and his 11-year-old son Andy (**RYAN TODD**) have decided to commemorate the occasion by matching the distance travelled by the Apollo XI to the moon. Except they're doing it on earth, in Bellamy's 1949 Pontiac Chief. Guess where their destination is? Spires of the Moon National Park.

In the child prodigy department, Grammy-Award nominee **SHANICE** proves that not everyone under the age of 30 is a Gen-X slacker.

The Motown singer turned 21 earlier this year and celebrated by recording her third album, *21....* It's just another in a long line of accomplishments for the young, L.A.-based R&B singer who's been groomed for the music business since before she could walk.

Many will remember her 1992 hit, "I Love Your Smile," which made an international success of the young woman with the stellar connections. Of **JANET JACKSON**, Shanice says: "I've known her since I was 10." And **WHITNEY HOUSTON**: "She came to me and said she's been following my music since I was a little girl."

Shanice recorded her first album at 14 years old and has "been traveling ever since," with the help of her mother and aunt who act as personal managers. Recording for legendary Motown label is an honor and a privilege, she says.

"It's exciting. When you think of Motown, you think of a legend. And so many of my favorite artists such as **DIANA ROSS** and **STEVIE WONDER** started out there. Now, it's a whole new Motown.

The whole staff, even the president of the company, is new," she says, referring to **JHERYL BUSBY**, formerly of MCA records. "We're trying to build it up all over again." — *Cindy McGlynn*



## Shanice: Putting Motown Back on the Map

## Tough Toad

For a group named after a line in a *Monty Python* sketch, **TOAD THE WET SPROCKET** is the antithesis of a "funny" band. In fact, prior to the release of its most recent album, *Dulcinea*, the Santa Barbara, Calif., band was struggling

to shake its reputation for producing catchy but almost uniformly despondent albums.

The songs on *Dulcinea* are a more apt representation of what Toad (**GLEN**

**PHILLIPS**, vocals guitar; **TODD NICHOLS**, guitar, vocals; **RANDY GUSS**, drums and **DEAN DINNING**, bass, keyboards, vocals) is all about: dark, somewhat ambiguous tales of longing and frustration mixed with sly humor. Musically, the album doesn't stray from the band's familiar combination of folk and rock but unlike its last release — 1991's overproduced *Fear* — *Dulcinea* is lean, tough and aggressive.

— *Stephen Hubbard*



Ginger adds a little high-tech spice to its *Far Out* mix. The Vancouver group has gotten into the CD-ROM loop and the September pressing of the band's new album, *Far Out*, will be Mac CD-ROM compatible. It will contain the first two Ginger videos, some Super-8 studio footage shot by Chris Hooper, a band bio, photos and possibly lyrics.

Toronto artist manager **RAY DANNIELS** has added **VAN HALEN** to a client roster headlined by **RUSH** and **LAWRENCE GOWAN**. Vancouver producer **BRUCE FAIRBAIRN** is

BY JEFF BATEMAN

helping the California foursome's new album, titled *The Club*, at studios in L.A. and Vancouver

**BOOTSACE** (who recently lost guitarist **PERE FUME** to his own project, **Fonzi**) spent the early summer in the U.K.

recording a new album with producer **JOHN FRYER** (**GRAPES OF WRATH**, **POSIES**) **TOM STEPHEN** is haunted by **THE**

**PHANTOMS**. Stephen, drummer for the **JEFF HEALEY BAND**, considers the Hamilton, Ont., group the best unsigned act in the





# VIDEO B B

## SYLVESTER & TWEETY IN CAGEY CAPERS

Thufferin' Thucotash! Along with many cartoon characters

being brought to movies (**FLINTSTONES**, **BATMAN**) the Looney Tunes gang has also reappeared in video games, such as the new Sega Genesis offering, **SYLVESTER & TWEETY** in *Cagey Capers*.

This game features cartoon land's most famous cat and bird, running through seven levels (such as a train, science lab and a cruise ship) with Sylvester (controlled by the player) trying to get his paws on Tweety Bird. Other figures — such as **BABy KANGAROO**, **GRANNY** and **SPIKE THE BULLDOG** — from the Warner Brothers series, also appear throughout the scenes trying to prevent Sylvester from achieving his mission.

It will take some time to develop a knack for this game and learning to maneuver Sylvester and collect the proper items. But it quickly becomes fun, especially for those who grew up with the characters on television. Good graphics and music add to the enjoyment. Th-th-that's all folks! — *Bob Weeks*

## Luscious Crushes

**LUSCIOUS JACKSON**'s drummer **KATE SHELLBACH** is at the hair salon and keyboardist **VIVIAN TRIMBLE** is sitting in her sweltering New York apartment. Thanks to the miracle of modern science, they are teleconferencing to Canada. It's the eve of Lollapalooza '94, where the band is appearing as a second stage act. Isn't this new technology thrilling? "It's embarrassing," says Shellenbach, conspicuously the only person giving an interview in the crowded salon.

Attracting attention is new to Luscious Jackson. Along with **BECK** and **G. LOVE AND SPECIAL SAUCE**, Luscious Jackson is at the vanguard of the hybrid that critics have dubbed "slack hop." Raised on punk but propelled by hip hop, the New York quartet was founded by bassist **JILL CUNNIFF** and guitarist **GABBY GLASER**. LJ's first releases, a 1992 EP called *In Search of Manny* drew raves for the single "Daughters of the KAOS." Shellenbach and Trimble joined partway into the recording of the band's first full-length album, *Natural Ingredients*. "Gabby was saying that even though she loves, loves, loves recording, [the group] was missing a live dynamic," says Shellenbach. Adds Trimble, "They wanted to be more than just a studio band."

Now, bands such as **THE BREEDERS** and **URGE OVERKILL** are fans and **THE BEASTIE BOYS** are close, personal friends (Shellenbach was the Beastie's original drummer). "We want to encourage people to have crushes on us," says Shellenbach. — *Rhonda Riche*

## Yearwood Demands Attention

With a voice that alternates between the silky softness of wonder and the stinging pain of injustice, Alberta's **KATHLEEN YEARWOOD** is an up-and-coming artist who demands to be heard. You don't listen to her songs so much as feel them.

And while Yearwood has yet to gain the attention that is surely coming her way, she isn't going unrecognized: among her fans are **BOB WISEMAN** and **MARY MARGARET O'HARA**, both of whom attended the release party for her new CD *Book Of Hate*.

Yearwood, 34, named the album after her harrowing personal diaries, chronicling an abusive childhood, and teen years as an alcoholic. Although folk-based in form and sound, her songs are characterized by sudden, violent musical shifts, screeching vocals and discordant, industrial intrusions.

"You need the contrast to understand the strength of each form — the sweet melodies and the jarring noise — and when you put them against each other the difference is so beautiful," says Yearwood.

In fact, it is the marriage of these disparate elements that makes *Book Of Hate* one of the most intriguing releases of the year. — *S. H.*

country and is producing its comeback album. Another Maritimes fiddle player is moving up to the big leagues. Following the signing of **ASHLEY MACISAAC** to A&M Canada, Halifax's **MELANIE DOANE** has been snapped up by Sony Music. Doane is best known for filling the role of **MICHELLE PHILLIPS** on the latest revival of the **MAMAS AND THE PAPAS**. **BOB WISEMAN** is producing a debut album for **KIDS IN THE HALL** stalwart **BRUCE MCCULLOCH**. Genre-bending hip hop/industrial sensation **MERLIN** is recording a new album for Cargo Records in his home basement studio in Aylmer, Que. He should be back on the road this fall. Boxed sets to watch for this fall include multi-disc extravaganzas devoted to the **VELVET UNDERGROUND**, **ALICE COOPER** and **EMMYLOU HARRIS**, while the best early bets for stocking-stuffer CDs include new albums by **BRUCE SPRINGSTEEN**, **SINEAD O'CONNOR** (**UNIVERSAL MOTHER**), **MADONNA**, **NEIL YOUNG & CRAZY HORSE**, **THE EAGLES** (*Hell Freezes Over*) and **SMASHING PUMPKINS** (a B-sides collection). **HEADSTONES** recorded its second MCA Canada album with producer **GLENN ROBINSON** (who has worked with **TEA PARTY** and **VOIVOD**) in Burlington, Vt., in the summer. **MAE MOORE**'s new album is being recorded on Vancouver Island with producer **GAVIN MACKILLOP**, an Australian producer who has worked with the **CHURCH**, among others. New York-based Jive Records has signed two Toronto hip hop acts: former **SNOW** cohort, **D.J. PRINCE** and his new partner, **WHITEY DON**, and **KRUKED**, a hard-edged duo featuring **G-LOCK** and **CURSEDOG**. **MATT SORUM** of **GUNS N' ROSES** and former **MAHAVISHNU ORCHESTRA** drum god **BILLY COBHAM** are among the skin-bashers guesting on an all-star album tribute to the late swing king **BUDDY RICH**. The project was the brainchild of **RUSH** drummer **NEIL PEART**, who organized and produced the New York sessions.



Although **MR. COLSON**, producer of **THE WATCHMEN**'s excellent new album, *In The Trees*, has turned knobs for the likes of **SMASHING PUMPKINS** and **NIRVANA**, he hasn't hitched this Winnipeg-based band to the waning grunge bandwagon.

"It wasn't like we wanted to sound like [those groups]," says **DANNY GREAVES**, lead singer of The Watchmen, which also includes drummer **SAMMY KOHN**, guitarist **JOEY SERLIN** and Toronto bassist



## The Watchmen: Smells Like Fresh Spirit

**KEN TIZZARD** (who replaced original member **PETE LOEWEN** earlier this year.) "I think the sign of a good producer is that he can take any band and make it sound like the best it can be, instead of sounding like the best that's already around."

The band's debut on MCA (and follow-up to 1992's independently released *McLaren Furnace Room*) reveals an increased confidence in the group members' playing, a fact which they credit to two years of relentless touring. It also shows a willingness to experiment both rhythmically and melodically while staying true to energetic rock 'n' roll roots.

"This album has more attack, it's more in-your-face," asserts Greaves. "We wanted to be more sonically adventurous on this record." — *Sheri Katz*



Following a star-laden, opening party for skating champ **TOLLER CRANSTON**'s exhibit of paintings at New York's lavish Trump Tower, **THE DONALD**, himself, let fly with some vicious venom when Olympic skater **NANCY KERRIGAN** didn't turn up — as promised — for the event. "She's a piece of crap," barked Trump, stung by Kerrigan's snubbing of the gala evening to

benefit the Very Special Arts, a foundation for the disabled. "**TONYA HARDING** should have beat the shit out of her," he added with a hiss. Such class

★ After the super-hot, surprise performance by the **ROLLING STONES** at Toronto's RPM nightclub, prior to the *Voodoo Lounge* tour — the band

was invited to party with actors **DAN AYKROYD** and his wife, **DONNA DIXON**, at Queen West hot spot, X-Rays. Joining the late-night bash were Stones' sax player **BOBBY KEYES**, vocalist **BERNARD FOWLER** and affable bassist **DARYLL JONES**. Maybe **MICK, KEITH, RON** and **CHARLIE** were just too pooped to party. Or, more likely, the bandmates preferred their daytime aqua activities — water-skiing included — reportedly much enjoyed at the Aykroyd's Kingston-area cottage. — *By Holly Woods*

## News, Gossip & Technology

Depending on whether you wire your computer's modem to the myriad of BBS' through the Internet, or whether you subscribe to one of the commercial information services such as Compuserve, America Online, or Prodigy, here's a sampling of music related topics you might have recently collided with:

- The **ROLLING STONES** fan club, where fans can communicate with the band, swap stories, buy memorabilia and see photos from the latest tour (*Delphi Internet*)
- Artists as diverse as Lou Reed, Thomas Dolby, X, and White Zombie holding interactive, on-line conferences where fans ask questions and banter historical trivia (*Internet, Compuserve, America Online*)
- **PETE SHELLEY** of the **BUZZCOCKS** writing a daily, online diary of the group's recent tours of Australia, Asia, the U.S. and the U.K. (*Compuserve*)
- A gossip "dirt file" that is all the buzz of the U.S. music industry (*America Online*)
- *The All Music Guide*, a database of over 230,000 albums, including over 100,000 reviews and ratings combining the input of some 200 music writers (*Compuserve, "Go AMG"*)
- Direct, online "conversations" with staff from such major U.S. labels as Warner, Geffen, RCA, Arista, and PolyGram, with access to artist bios, tour schedules, digitized photos, and sound samples from recent releases (*Internet, Compuserve, America Online*)

### Aerosmith Parked At Info-Highway Truck Stop

Geffen Records and **AEROSMITH** carved out a lane of info highway history earlier this summer by making available an entire, never-before-released song exclusively for download by personal computer.

"Head First," a song recorded during the *Get A Grip* sessions which Geffen has no plans to release commercially, was available for free download over a one-week period to subscribers of Compuserve Information Service.

"If our fans are out there driving down that information superhighway," said Aerosmith's Steven Tyler in a Geffen news release, "then we want to be playing at the truck stop. This is the future—so let's get going."

Record companies and performers have been providing sound samples from recordings via online services for some time now, but this promotion represented the first time a major label or artist has made an entire track available via a computer network.

Not everyone's computer met the technical specifications (compatible soundcard, modem speed, etc.) necessary to take part in the experiment. Still, several thousand cyber-surfers invested the 60 to 90 minutes required to download the 3.5 minute stereo track. Sound quality was roughly the equivalent of a song being played over an FM radio receiver.

"We're trying to push the boundaries," says Geffen marketing rep **LUKE WOOD**.

### Canadian Artists Online

- Vancouver industrial rockers **LUNG** have teamed up with multimedia artist **STREAKFACE** to produce Canada's first example of an interactive, multimedia press kit. *Lunginfo* is a computer program available online (*Internet, Compuserve*), telling the group's story through audio and mind-blowing computer graphics. Contact datapanik at [info@panik.vancouver.bc.ca](mailto:info@panik.vancouver.bc.ca) or at (604) 669-9189.
- Ottawa-based net-surfer **TYSON MCCAULAY** is seeking to become the country's first cyberspace indie distributor. Bands submit five minutes worth of recorded music, which McCaulay makes available—accompanied by visuals—to a potential audience of 30 million on the Internet. Interested parties can then place an order online for the full-length album. Contact McCaulay at [ah044@freenet.carleton.ca](mailto:ah044@freenet.carleton.ca) or at (613) 744-4432.

Earlier this summer, Calgary-based management company Musicworks used online services to promote the release of **JANN ARDEN**'s second album in the United States. Contact Musicworks on Compuserve at 73374,1406.

*Roch Parisien* is an Ottawa-based critic whose weekly new releases column "Rock On Music" is carried on Compuserve at 75010,2074 or at (613) 723-0071.



# Lollapalooza '94



## Snapping the Synapses



BAND PHOTOS: RICHARD BELAND

Tibetan monks, The Smashing Pumpkins, Boredoms, The Beastie Boys, The Breeders, L7, Nick Cave & The Bad Seeds, A Tribe Called Quest, George Clinton and the P-Funk Allstars, Flaming Lips, Palace Songs, The Verve, Luscious Jackson, Girls Against Boys, hypnotic spoken-word performances, poet-terrorists, Shappy, Maggie Estep and Reggie Cabico, carnival stalls, A Touch Of Evil, Grunge Yuppie Garage Sale, free sheets of toilet paper, stuffed animals, sounds of doom, punk standards, throbbing crowds, Long-haired freaks, mud moshing, "Where's my shoe?", Frosty The Snowman, a ban on body-piercing, wedding gowns and tribal dresses, Hungry For Stink, Teeth — the official on-site magazine of Lollapalooza. No Nirvana. "Divine Hammer," "Saints," "Cannonball" Last Splash, "Tough Guy," "Sabotage," "Root Down," "Flute Loop," Siamese Dream, No More Mister Nice Girl, "The Stupid Jerk I'm Obsessed With," One Nation Under A Groove, Perry Farrell, Lollapalooza Superhighway, hard-grooving funk metal, peppy pop, thrash rock, cracks of thunder, bizarre fashion bazaar, lacy veils, king of funk, country, hip hop, atmosphere, The Village, jewelry, art, trinkets, indie product, international foods, PETA, Amnesty International, Red, Hot & Love, Rock for Choice, Free Tibet, Electric Carnival, hands-on applications, experiments, technological gizmos, film, messages, slam, virtual reality, computer terminals, interactive TV, wristbands, orange ceremonial garb, rain or shine, rain, normal people suck, Montreal (Parc des Îles, July 27), Toronto (Barrie's Molson Park, July 28), Vancouver (Cloverdale Raceway, August 30), oozing mud, floating, sludge pop, political action, spirit, music, Second Stage, Main Stage, strong statements, killer performances, weird, fine party vibe, shaking, jumping, heated bodies, cool night air. Lollapalooza '94.



Clockwise from  
upper left-hand  
corner:  
Billy Corgan of the  
Smashing  
Pumpkins,  
Richard Ashcroft  
of The Verve,  
George Clinton  
and "Doggin' it".



# SLOAN

by christopher  
waters

Chris Murphy is dictating into the tape recorder: "The boys are all gathered around inspecting the art work on their latest album, *Twice Removed*." Patrick Pentland laughs at Murphy's joke and suggests referring to Sloan as "the boys" — Jay Ferguson, Andrew Scott, Pentland and Murphy — whenever possible.

Well, the boys are all gathered around a table of a Queen Street West eatery, having flown in from Halifax the previous day. And they are inspecting the art work for *Twice Removed*, the band's second album for Geffen Record's alternative label, DGC, which they are seeing in completed form for the first time. Excited by its novelty, members of the group try to wrestle the CD away from Scott, who designed the artwork. Successfully retaining the coveted disc, the 26-year-old drummer notices a few small changes and admits he likes the look of it. The other members, each in his own turn, agree.

It's hard to lump Sloan together as "the boys." It's not an accurate assessment of the band. Murphy claims, "*Twice Removed* represents a delicate balance between four people. Its title is sort of like a disclaimer. When you say someone is a first cousin, twice removed, it implies relationship, but also a separation. Some days we're a unit, some days we're totally different."

The difference in personalities becomes obvious just by looking around the table. Scott sits back at the far end of the table watching silently, letting bassist Murphy and guitarist Pentland, the most vocal members of the group, address all of the questions. Guitarist Ferguson politely waits to get in a word or two.

Sloan is comprised of four individuals who are joined together by a common vision of what it takes to make good music — in this case, good accessible, melodic pop with rich, vocal harmonies. When the band's record company suggest-

Retro Renegades  
pair past with  
present and come  
up *Twice  
Removed*



ed that the group's profile would benefit by appointing Murphy as sole vocalist, the idea was matter-of-factly dismissed. "They wanted us to be like Counting Crows," explains the 25-year-old bassist, his tongue placed firmly in cheek. "Unfortunately my dreadlocks wouldn't nat."

*Twice Removed* features all four members contributing vocals and each sings his own lyrics. The diversity makes listening to the album much like listening to the radio.

"Our new record strikes me as a compilation," claims Ferguson. "It's so all over the place, but I like records like that, my favorite records [including the Beatles' *Rubber Soul*]



# SLOAN

and the *White Album*] are like that. I like the variety of it."

Despite the fact he's only 25, Ferguson has a deep respect for many bands of the '60s (he's even wearing a Who T-shirt). He's just as likely to talk about his love of the Beatles' use of melody as he is to evaluate George Clinton's Parliament years or voice his admiration of Sonic Youth's noisy guitar experimentation.

Murphy claims that it's Ferguson's far-flung musical knowledge that keeps the band honest when it comes to recording. "He always knows if something has been done before, or if we're coming too close to another band's guitar parts or songs." A skill that, no doubt, came in handy during the *Twice Removed* sessions.

The album was completed in March, but due to a Geffen marketing decision, was released in August. This left Sloan a stretch of time to participate in a few side projects.

Scott returned to his adopted home of Toronto, where he has lived for more than a year with his girlfriend, Fiona Hightet, an actress who recently had a recurring role on the Toronto-based TV series, *Robocop*. He got involved in the film world when he was approached by Gus Van Sant's production team to tutor Matt Dillon on how to mimic playing the drums for Van Sant's forthcoming feature, *To Die For*. Shot on location in Toronto this past spring, the film features a cameo by Scott playing the bassist in Dillon's band.

Perhaps inspired by Scott's silver-screen experience, the Halifax-based Ferguson, Pentland and Murphy decided to dabble in some film work of their own. Together they hatched a plan for a band film, aiming for a cross between KISS's late-'70s, cornball, superhero flick, *KISS Meets the Phantom*, and Bob Dylan's classic *Don't Look Back* documentary. But the massive undertaking never got further than the developmental stage as the three quickly cooled on the idea after a few days of rough shooting.

Although the motion-picture venture was scrapped, Sloan has not abandoned its desire to draw from past

influences for its imaging. At press time, the band was planning a retro-influenced video clip for "Coax Me," the first single from *Twice Removed*.

"We're hoping to stylize it as a '60s CBC variety show, using three cameras and just changing the camera angles," says an enthusiastic Ferguson. "It's pretty simple really, but hopefully, it'll look really good."

The past has been a bit of an obsession this time around, from video concepts to recording techniques. The group began recording the new album at Waterfront studios in New Jersey, a favorite haunt of classic rock-influenced performer Lenny Kravitz. The studio boasts a lot of older equipment, such as the mixing board from Abbey Road.

Ferguson explains, "We were originally going to record [at Waterfront] using an old 16-track machine because there are more spaces between the tracks on the tape so it sounds really great — bassy — but the machine was hard to work. The co-producer of our record, Jim Rondinelli, was getting frustrated with it because it didn't stop properly. There wasn't a digital counter to let you see where you were, so he always had to figure it out himself." Despite the romance of the old gear, the band re-located to a more user-friendly, modern studio to finish up the record.

With its blend of old and new, *Twice Removed* is the product of a maturing band. Sloan builds on its accessible style, not only by embracing a broader range of influences than sourced for debut recording *Smeared*, but, by showing off a cleaner, more seasoned sound. The wall of guitars may have been dismantled and cleared away, but fans won't be disappointed. Sloan has kept its solid foundation. The group hasn't eliminated its strong sense of melody or tinkered with its keenly wrought pop savvy.

"Some bands say how radically different their new stuff is — totally wiggled-out and crazy — but then you listen to it and it's exactly the same as the last *Tears For Fears* record," says Murphy. "This record is different, but

## SLOAN NET

While the only super highways Sloan is familiar with are the ones used when the band's on tour, computer-literate fans of the band are able to bond via the Infobahn. James Covey, a graduate student at Halifax's Dalhousie

University set up Sloan Net, an E-mail based newsgroup, which focuses its online discussions on Sloan and other East Coast alternative pop bands.

Sloan Net subscribers recently got a preview of Sloan's debut single, "Coax Me," in a handy computer-encoded form that they could download onto their computer system.

Has Sloan signed on to Sloan Net to see what people are saying?

**CM:** We own a record label, but we don't own a computer. When we're trying to do art work and stuff, we are constantly running down to the photo copy place. It's ridiculous.

**PP:** I know people that tap into it.

**CM:** Julie from Bite [a Montreal pop-punk quartet, that has released records on derivative/Cargo] tried to show me some of the postings, but she couldn't get it on her computer. I'd like to see it sometime.

**PP:** It sounds hilarious. They have these discussions about lyrics and stuff.

**Jay Ferguson:** Really? I'd love to see some of that.

**PP:** Geffen has a computer network and Colin [MacKenzie, murderer's administrative assistant] is talking about getting Sloan Net hooked into that.

If you want to connect with Sloan Net, contact James Covey at [jrcovey@ac.dal.ca](mailto:jrcovey@ac.dal.ca).



# Barenaked Ladies



THE NEW ALBUM  
**Maybe You  
Should Drive**

Barenaked Ladies **Maybe You Should Drive**



Featuring the first single

## JANE



Available now from your favourite retailer

WRN





not in a way that upsets me. I have a new-found confidence about it, whereas before, I was always self-deprecating about our music."

From a Canadian perspective, after having watched Sloan dominate national radio play lists (college and commercial) and television airwaves (with support from MuchMusic and CBC), it's hard to grasp why Murphy would ever be glum about Sloan's prospects. Nevertheless, being signed to an international, major label, Sloan is quite aware it hasn't matched its Canadian success in any other market. Touring on an international level has made the band appreciate what it has in Canada and understand how difficult it is to compete in more hostile environments.

Perhaps the most striking thing about *Twice Removed* is not the up-tempo songs with strong melodies, but the economy of quieter tracks such as "Before I Do," and the excellent "I Can Feel It," which features Pentland in a duet with jale's singer/guitarist Jennifer Pierce.

"Usually, the record company is pushing for a radio-friendly pop record and the band totally wants to make a raw rock record," says Murphy. "We have the opposite conversation with our record company."

"I want to make a melodic pop record more than I want to make another 'screaming-mimi' record, there's already so many of those that I find they can be really boring. I think my obsession with quiet things comes from spending a year and a half on the road playing and having my ears ring all the time. The thing I would take out on Andrew is that the drums were so loud when we played, which led me to Fleetwood Mac's *Rumours* where the drums are so quiet you can barely hear them, it sounds like Mick Fleetwood's playing on cardboard boxes."

Despite the complimentary reference to a corporate, 1970s supergroup, Sloan still adheres to its punk rock, do-it-yourself, be-yourself, low-tech ethics.

Murderecords, the independent record label which the group set up in 1992 in order to release its debut, the *Peppermint* E.P., is still going strong. Once signed to DGC, Sloan decided to keep Murder active, and used it to support East Coast bands, such as Eric's Trip, Hardship Post, Al Tuck and No Action.

"I don't know why we put out what we put out, except that we think it is good," explains Pentland. "Being from Halifax, there are all these bands, who are our friends, so we have to be careful not to put out something just because it is by our friends."

"We don't put a lot of stuff out, but now that we've branched into seven-inch singles, we can probably do more because they are not as expensive to release," says Murphy.

Murder's latest marketing strategy is to release seven-inch vinyl singles by various Nova Scotian hip hop bands. Starting with Halifax's Stinkin' Rich's *Stolen Bass* E.P., the label hopes to follow up with work by Truro's Hip Club Groove. "Hip hop seven-inches have not really been done, traditionally they're released as 12-inch vinyl records," admits Ferguson. "We thought it would be cool to do seven-inches, you know, and recall the feel of a lot of those classic soul singles."

"We are hoping to put out vinyl copies of *Twice Removed* on murder," adds Ferguson. "Geffen normally doesn't make vinyl with the exception of its bigger acts — Sonic Youth, Urge Overkill — so we asked if we could put it out ourselves. It'll be fun to have it in our catalogue."

Murderecords and vinyl singles is just another example of a match made in Sloan heaven: it's something old, something new, something borrowed, but something completely distinct at the same time. **N**



## JANN ARDEN

RETURNS WITH

*living under june*

A COLLECTION OF STUNNING

NEW SONGS

FEATURING THE FIRST SINGLE

"COULD I BE YOUR GIRL",

"INSENSITIVE" AND "UNLOVED"

PRODUCED AND MIXED BY ED CHERNEY

CO-PRODUCED BY JANN ARDEN





AMERICA'S (and one of Canada's)  
TOP POP MOST

## WANTED

The story you are about to read is true; the names weren't changed to protect the innocent.

BY TED LOVISCEK

**NAME:** SNOW (a.k.a. Darrin O'Brien)**CRIME:** Breaking and entering, aggravated assault, assault causing, bodily harm, attempted murder**DETAILS:** "I went to jail and that's how I got my confidence," he affirms. Twenty-three criminal counts — that's confidence!**NAME:** GRACE SLICK**CRIME:** Assault and brandishing a weapon at a police officer**DETAILS:** (March '94) On arrival at Slick's house, police encountered a man who came to the door yelling "Kill me." Slick came to the door waving a shotgun and yelling at them to leave. An officer wrestled the gun away from her.**CONVICTION:** Ordered to attend alcohol treatment meetings (four times a week for three months) and perform 200 hours community service.**NAME:** T-BONE (a.k.a. Terry Grey),

rap trio De La Soul

**CRIME:** Murder; Attempted murder**DETAILS:** (March '94) Accused of shooting two (one fatally) people. Says his lawyer, "T.G. did not murder anyone. They arrested the wrong man." — claiming the rapper was not at the scene of the crime, a bowling alley, at the time.**NAME:** TOMMY LEE, Motley Crue**CRIME:** Possession of a concealed and loaded firearm.**DETAILS:** (February '94) Charged after trying to walk through L.A. airport with a semi-automatic .40-calibre pistol.**NAME:** FLAVOR FLAV (a.k.a. William Drayton), Public Enemy.**CRIME:** Attempted murder.**DETAILS:** (Nov. '93) Fired his pistol at a neighbor, who, he claims, was messin' with his girlfriend.**CONVICTION:** Murder charge dropped (but still facing charges of possession and illegal discharge of a weapon).**PAST:** Previously convicted of not paying child support. (July '94) Charged with driving without a licence (after licence suspended 43 times).

His parents and teachers knew he had it in him when he

was 12 years old. He made his professional conducting debut at 23. And at 37, the precocious Finn who has lead two orchestras, is burning up the classical world with youthful energy and the vision of a seasoned connoisseur. Best of all, Jukka-Pekka Saraste is now situated in Canada.

Starting as music director for the Toronto Symphony Orchestra in September, Saraste says he wants to lure a younger audience by trying more plain clothes concerts and offering

TSO CONDUCTOR:  
ROCK AS PUNISHMENT

talks analysing pieces and telling stories about composers. But Saraste says he needs a musically literate audience.

"You can't beat the rock stars or the baseball team. So, music has to have a meaning for the individual before you can manipulate his or her life through music."

Admittedly, this might exclude those who haven't had their ears opened to classical, and Saraste says some people just won't get it.

As for rock music, the boyish, sandy

JOAN JETT AND  
HER FEMALE  
SKIN

As a female rocker, Joan Jett has been the recipient of the most asinine questions ever to fall out of the mouths of journalists. And it's all because of two x chromosomes.

From her stint in seminal all-girl group the Runaways, in 1975, through her entire front-and-centre role in the Blackhearts, the 33-year-old New Yorker has heard it all.

She can handle the standard "What does it feel like to be a woman rocker?" or even the silly "Do you feel like a man or a woman when you go on stage?" but one mind-blowing question virtually rendered the tough talker speechless.

"Do you think the fact that you have female skin on the guitar strings makes it sound different than if it were man's skin?" one European writer asked. "I'd like to think it was the language barrier," Jett says in retrospect. "But at the time, I just said, 'Get this fucker outta here.'"

"I've always felt pretty irritated by those kinds of questions," she admits. "I don't know what it's like to be a man, so they're pretty unanswerable. But, also, you wouldn't ask someone what it feels like to be an Italian rocker or a Jewish rocker."

After 20 years, Jett now hears more flattering gender-based questions. Agro-girl groups Bikini Kill, Babes In Toyland and L7 — whose members either played or co-wrote on Jett's latest album, *Pure And Simple* — cite her as a role model.

"People take the words role model and make them too broad," says Jett, "[They think] that everybody has to eat the food I eat, dress the way I dress and speak the way I speak. To me, a role model is just being an inspiration.

"When I was in the Runaways, we were looked at like we were freaks of nature. So if other women, or high school girls, look up to the Runaways or The Blackhearts, and say, oh, I can do that too, that's great. It's really nice to be looked up to on that level." — Karen Bliss







blond who conducts with a full body passion — knees bent and tense arms pulling performances out of his players — doesn't think much of it.

"I like to go to jazz clubs, but the rock 'n' roll...I simply don't understand why they're

repeating the same thing over and over again. I think we are living in a world with so much noise it's hard to

concentrate. If I'm forced to listen to rock 'n' roll in an airplane or a shop, it's like punishment."

He's also wary of the commercialism surrounding a classical phenomenon such as England's Nigel Kennedy, but grants that the eccentric violinist seems sincere. "He's a good player. As long as he's playing absolutely the way he believes instead of letting his image influence how he plays."

To some extent, however, the spike-haired Brit and the scruffy, bearded Finn follow the same canon, which is, in Saraste's words, "The very great rule is never to be boring."

— Cindy McGlynn

New Orleans — The woman sitting next to me on the airport shuttle leans over to her travelling companion and whispers, "This is New Orleans? It's not how I pictured it." I can't help but think she's right. The route from the airport to our hotel winds through the Warehouse District, a decrepit, vacant part of town, and the cascading rain only adds to the dreary atmosphere. Where is the



light, Connick, 26, doesn't look at all like the natty jazz crooner who has recorded five gold and three platinum albums, won three Grammy awards and played to millions of fans around the world. While his sudden change in image — not to mention the musical deviations on *She* — requires his fans to make a leap of faith, in the sultry confines of Tipitina's it all makes sense.

Connick began his musical career in his early teens playing jazz in the clubs of New Orleans' Bourbon Street. But, as he is quick to point out, he's always had more than jazz on his musical mind. "This is music I've played down here my whole life," he explains.

*She* is fat with grooves, and, like Bourbon Street itself, dripping with tradition, atmosphere and fun. On stage, it's obvious why Connick and his brilliant band (Jonathon Dubose, guitar, the only one not originally from New Orleans; Tony Hall, bass; Leroy Jones, trumpet; Lucien Barbarin, trombone; Michael Ward, percussion and Raymond Weber, drums) love playing *She*: it swings, rocks and chugs along with the power of a locomotive and the spirit of the city that inspired its creation.

"We're having a lot of fun and people respect sincerity," says Connick. "Even if some of the fans are a bit shocked by this, I think over time they'll jump on the bandwagon."

— Stephen Hubbard

## BOURBON STREET, HARRY AND ME

celebratory spirit this swampy city is known for?

The answer comes a few hours later at an historic dive called Tipitina's, as Harry Connick Jr. bounds on stage with a band of veteran New Orleans musicians for an enticing taste of his new album, *She*. The crowded club is filled to capacity and alive with anticipation.

Dressed in a dark T-shirt, and bathed in smoky, orange

### NAME: SNOOP DOGGY DOGG

(a.k.a. Calvin Broadus)

CRIME: Murder.

DETAILS: (September '93) Charged, with his bodyguard (alleged shooter), and another man for shooting a man (L.A. gang member) in a city park. Claims self-defense. Released on \$1 million bail.

### NAME: AXL ROSE

CRIME: Endangering human lives

DETAILS: (January '93) He threw a chair at fans and reporters from his hotel room balcony in Sao Paulo, Brazil — didn't injure anyone — but was charged.

PAST: (February '89) Arrested for disorderly conduct. (November '90) Arrested for allegedly assaulting his West Hollywood next-door neighbor with a wine bottle. (November '92) Found guilty of property damage and assault. ('93) Sued by Stephanie Seymour (ex-fiancee) for assault, battery and the recovery of \$100,000 of jewelry. ('94) Sued by Ms. Seymour — she says Rose punched and slapped her, gave her a bloody nose and black eye and kicked her down a flight of stairs during a party he wanted cancelled. (March '94) Sued by Erin Everly (his ex-wife and daughter of Ben Everly) after threatening to kill her, her dog and himself if she told police about the time he beat her after asking him if he wanted something to eat.

### NAME: BILLY IDOL

CRIME: Assault

DETAILS: (October '91) After getting a ride to his car from a fan he met at an L.A. nightclub, he allegedly shouted at her, then punched her in the mouth and forehead.

CONVICTION: A public apology, \$2,000 in damages and counseling for alcohol.

### NAME: RICK JAMES

CRIME: Sexual assault, imprisonment, torture

DETAILS: (June '91) With his accomplice/girlfriend Tanya Anne Hijazi, the Super Freak allegedly kidnapped a woman from her Hollywood Hills home. Then, after burning her with a crack pipe and a heated butcher knife, forced her to perform oral sex with his date.

CONVICTION: Sentenced five years and four months.

### NAME: DONNIE WAHLBERG New Kids On The Block

CRIME: Arson (reduced to criminal mischief)

DETAILS: (March '91) Used an alcoholic substance (vodka) to start a fire in the hallway of a Louisville, Ky., hotel.

CONVICTION: Placed in a diversion program for young offenders and ordered to make public service videos on fire safety, drug abuse and drunk driving.

CONTINUED ON PAGE 19



# STEVE PERRY



**ONE OF ROCK'S  
CLASSIC VOICES  
RETURNS WITH A  
DECADE'S WORTH  
OF GREAT MUSIC.**

**FOR THE LOVE OF  
STRANGE MEDICINE**



Sony Music



COLUMBIA



new blood

# ALLBUNGEDUP

"There are several definitions for a bung," states Jon Whalen. The raw-

throated vocalist is explaining where the name of his St. John's, Nfld., band, Bung, originated. "The hole in a keg of beer and the little stopper is called a bung, so it's a blocking thing. When we came up with the name we just liked the sound of the word. We just thought we'd use something that sort of phonetically represents what we are: loud, heavy, bassy...BUNG."

The group's debut CD *Whole* (independently produced and distributed by Duckworth Distribution) is a refreshing experience. The sound is an ecstasy of guitar noise (thanks to Phil Winters and Arthur Haynes) on top of a thunderous rhythm section (Barry Newhook on bass, Justin Hall on drums). Whalen writes the lyrics, which filter through social conscience, angst, despair and observation.

"Nations" is a stand-out song on the album. Whalen notes, "The lyrics were originally commissioned for a film about Newfoundland independence. The overall theme is about when you give up control of your life to people who don't understand what you do or how you live your life. Then you're setting yourself up for some terrible losses."

His lyrics may be conditioned by the geographical isolation of the province, but, as he states, St. John's is "very supportive, not only between bands but across genres and age groups. There's not too much presumption about success there and that's artistically liberating."

Bung formed out of the ashes of about four or five hardcore/punk bands in late '91. Whalen explains, "Barry and I used to play in a band together and once it ran its creative course we just waited for brilliant musicians to congeal around us. That took three years."

On stage, Bung is a force to be reckoned with; there's an energy sparked between the audience and the band as they feed off each other. The future can only hold concerts, more CDs and, no doubt, mayhem. — *Timothy Hawkins*

In her 1927 novel *To the Lighthouse*, Virginia Woolf chose the image of an open window to frame a theme of connection and separation in human relationships. Seventy years later and an ocean away, Halifax-based singer-songwriter Lennie Gallant chose the same powerful image to anchor his Sony recording debut, *The Open Window*.

# WINDOWGAZINGWITH LENNIEGALLANT

"I think in this day and age, so many people are afraid of touching, afraid to get close to others," says the soft-spoken Gallant. "There is certainly a need for communication — between men and women, races, and provinces. I don't like borders." Gallant crosses both geographical and musical borders with a seamless blend of Celtic, country, and traditional influences.

"My family is the oldest family on Prince Edward Island," he smiles, "so I feel a strong affinity for that region." With his French and MicMac ancestry, this son of a grocery store owner grew up in a diverse community that treated music as an integral part of life.

"Living in the Maritimes is a tenuous exercise, because you're on the edge of the ocean. That in itself brings people closer together, in order to survive. Music is not only a way of entertaining, but also of spreading local news. Often, someone might be able to make or break a business just by a song alone." Although you won't find much muckraking in Gallant's music, you will find narratives of seaside life, new love, and persistent heartache. While the rest of the country slowly wakes up to the East Coast "scene," Gallant has already found his niche in a national tradition of strong Canadian songwriters.

"I can't tear myself away from the Maritimes," he laughs, "so I'm fortunate that I've been able to do what I want to do and still pay the rent. That is success."

— *Amber Meredith*



**NAME:** CHUCK BERRY

**CRIME:** Class-action suit

**DETAILS:** (January '91) Filed by a former employee (and other women). Berry allegedly used hidden cameras to photograph them going to the bathroom, or undressing, at his Berry Park Restaurant.

**PAST:** (July '90) A police raid on his estate netted marijuana, hashish, guns and pornographic videotapes of teenagers. ('79) Indicted for tax evasion. ('59) Arrested/served two years for transporting a 15-year-old across state lines for immoral purposes.

**NAME:** JAMES BROWN

**CRIME:** Aggravated assault, resisting arrest, failure to stop for police, illegal possession of a revolver

**DETAILS:** (November '88) Led police in a high-speed chase after carrying a shotgun into an office he owned and demanding to know who used his private toilet. Released on bail, he was re-arrested the next day for driving under the influence.

**CONVICTION:** Served two and a half years (of six).

**PAST:** (May '88) Arrested for possession of PCP. Arrested/jailed at age 15 for stealing clothes out of parked cars.

**NAME:** DOC MCGHEE (former manager of Motley Crue and Bon Jovi)

**CRIME:** Drug smuggling

**DETAILS:** (March '88) Pleaded guilty to smuggling 20 tons of marijuana (valued over \$9 million) into U.S. in 1982. Allegedly, with a little help from friends such as Gen. Noreiga.

## SOME OTHER NOTEWORTHY MISCREANTS

**ANTHONY KEIDIS** (Red Hot Chili Peppers): indecent exposure and sexual battery...

**WHITNEY HOUSTON:** assault — punched a man in the eye...

**CHRIS ROBINSON** (Black Crowes): assault and disturbing the peace...

**Beastie Boy ADAM HOROWITZ:** Pleaded no contest to beating *Hard Copy* cameraman at River Phoenix memorial service...

**PAPA JOHN PHILLIPS:** conspiracy to distribute drugs...

**CHARLES NEVILLE** (Neville Brothers): the ex-heroin addict spent time in jail for stealing to support his habit...

**JOHN LENNON:** drug possession...

**PAUL MCCARTNEY:** tried smuggling pot into Japan...

**KEITH TURNER:** spent 18 (reduced from 24) months in jail for drug possession...

**DAVID CROSBY:** possession of cocaine, possession of illegal weapons...

**RON WOOD:** cocaine possession...

**MICK JAGGER:** possession of marijuana...

**KEITH RICHARDS:** possession of cocaine, possession of heroin with intent to traffic...

**JIMI HENDRIX:** heroin possession...

**JOHNNY CASH:** illegally importing pills, possession of marijuana...

**WILLIE NELSON:** possession of marijuana...

**JIM MORRISON:** indecent exposure and profanity.



# Edie Brickell

Edie Brickell Picture Perfect Morning



Edie has created a flawless collection of pop gems, led by the first single "Good Times".

**Picture Perfect Morning** brings together an esteemed cast of artists: Dr. John, Art and Cyril Neville, Barry White and Paul Simon.

available at all

**Sam the Record Man**

CANADA'S LARGEST AND BEST KNOWN RECORD STORE

## MONDO BEYONDO

by Rhonda Riche

If Vancouver's **FACEPULLER** was driving down the info-bahn, it would be cruising along in an Econoline van. Says drummer **BRAD FACEPULLER**, "We're going to be on the Internet by fall. People will be able to buy our records and read tour dates and lyrics." But the hardcore trio's fall offerings will be available on 7" slabs of vinyl, not CD-ROMs. Brad and the other Facepullers, bassist **BRENT** and vocalist/guitarist **IAN**'s two albums may be called *Cranial Expansion Device* and *Auditory Surgical Technicians*, but they are not 'my way or the i-way' kind of guys, nor are they the prophets of doom that some listeners of their fast, furious music expect. "They think we're angst-ridden, manically depressed people," says Brad, "but we're very easy going."

As indie bands are uploading demos on the Internet, literary types are trying to become more human. Live readings and spoken word performances are the talk of the town. At this past summer's Lollapalooza, local writers performed in poet-

Facepuller: fast furious and easy going.



ry slams alongside spoken word legends like **UMAR BIN HASSAN** and **MAGGIE ESTEP**. The literati are also mixing music with metaphors. In Toronto, **BIG RUDE JAKE** entertains the bookish at quarterly parties held by journal of new literature, *Blood and Aphorisms*, and **LOWEST OF THE LOW** rocked the relaunch party for cultural magazine *Shift*.

All the technology you really need is a stereo to play the following fine records on: Californian **HEAVY VEGETABLE**'s *The Amazing Undersea Adventures Of Aquakitty and Friends*; **LOU BARLOW**'s, (ex of **DINOSAUR JR.**) two new releases, a 12-song CD on Vancouver's Mint Records and a new LP from his current band, **SEBADOH**; **OFFSPRING**'s *Smash*; **ITCH**'s *Pull The Wool* (featuring **ROB WRIGHT** from **NO MEANS NO**) and **SWELL**'s *41*; *Guelph Happens: The Wyndham Session*, featuring **BILLY BUT**, **DISSEMBLERS** and a previously unreleased track from **KING COBB STEELIE**; *Liesure Terrorists* with tracks by Toronto-area bands **A TUESDAY WELD**, **KAT ROCKET** and **NECK**; *Elvis Monday, Volume 1*, which includes previously unreleased tracks from **CHANGE OF HEART**, **HHEAD** and **ONE FREE FALL**; and *Not If I Smell You First* from London, Ont.'s Sonic Unyon label, home of **TRISTAN PSIONIC** and **TREBLE CHARGER** (formerly **NC17**).



A cool, grey October evening was setting in as I walked out of the CBC Broadcast Centre in downtown Toronto. Wrapped up against the elements and cradled under my arm was a 25 lb. metal box the size of a loaf of bread. Surprisingly, the security guard hadn't even asked what it was when I signed out. As I turned up the sidewalk toward King Street, I couldn't contain myself, and I started chuckling and murmuring "Yes...yes."

I guess I could never make it as a thief. Or a spy.

That's OK, because I wasn't stealing anything, and the only one getting cheated was fate. What I was grinning like a mad fool about was that under my arm, on a 2.5 gigabyte hard disk drive,

was enough data to reconstruct *Black Noise*, an album that had been recorded in glorious analog exactly 16 years before.

Let me back up a bit.

Once upon a time there was a progressive-rock band from Toronto called FM. Its three members (Nash the Slash, Martin Deller, and me, Cameron Hawkins) recorded an album for the CBC called — you guessed it — *Black Noise*.

It was released in 1978 by GRT Records, went gold in four months, had a hit song on it called "Phasors on Stun," and launched the band's international career. But due to a series of record company bankruptcies, the band never got paid.

Now it was 1993 and the vinyl had been out of print for 10 years. Determined to give the album a second life on CD, I started negotiating with the CBC for the right to remaster and release *Black Noise* on CD. They were quite willing to do this except for one problem. The master recordings were missing.

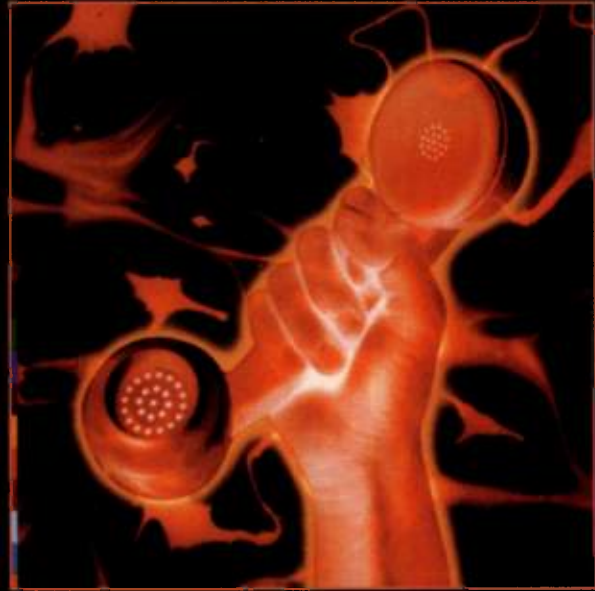
After looking high and low and finding nothing, there was only one solution. A "Sonic Solution." A computer-based, noise-reduction system called "No Noise" which could increase the sound quality of a vinyl record by removing any non-musical elements. Unfortunately, at that point the CBC's system was busy "No Noise-ing" Glenn Gould playing Beethoven's Piano Sonatas. All 32 of them. Luckily, my friend Rob Yale loaned me the use of his Sonic hard drive, and the CBC was able to process *Black Noise* without disturbing Beethoven.

When I walked out of the Broadcast Centre into that autumn evening, I didn't take a cab. I walked the half-mile to the mastering studio. Why hurry? A lot of work was still to be done, but now I had a chance. In this business, sometimes that's all you need.

Cameron Hawkins, vocalist and keyboardist for FM, operates a multi-media company called Now See Hear. "No Noised" *Black Noise* CDs are now available at retail outlets, including Sam the Record Man.

on my mind

**HARD DRIVE,**  
**HARD ROAD:**  
FM'S DIFFICULT  
DIGITAL REBIRTH



PETER GABRIEL  
secret world live

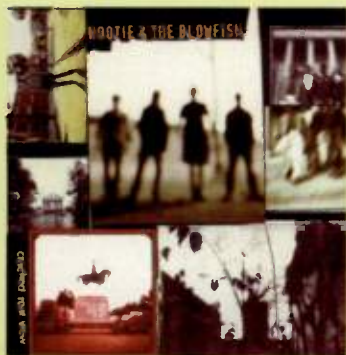
100 minutes of Peter Gabriel recorded live earlier this year in Italy during the SECRET WORLD TOUR. Available on CD, Cassette and on Video, SECRET WORLD LIVE captures all of the excitement, passion and superb sound that is part of every Peter Gabriel performance.

available at all

**Sam the Record Man**  
CANADA'S LARGEST AND BEST KNOWN RECORD STORE



# NEW F R



## HOOTIE & THE BLOWFISH CRACKED REAR VIEW, Atlantic

Melding folk-rock jangle with sharply honed songcraft, Hootie & The Blowfish creates guitar-charged music that draws on rock's rich past while intimating an equally promising future. *Cracked Rear View* features 11 original compositions of vivid beauty and simplicity, each penned jointly by the four members of the South Carolina-based quartet. The result is rootsy yet contemporary, warm yet edgy.



## JEFFREY GAINES SOMEWHAT SLIGHTLY DAZED, Virgin

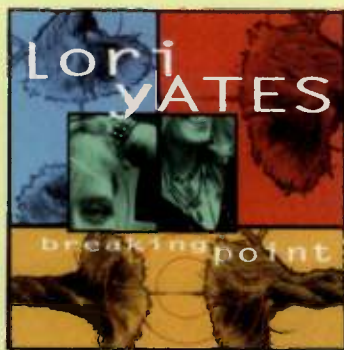
Writing about his own sorrows and pleasures, Jeffrey Gaines transcends the personal to communicate universal concepts on his new album, *Somewhat Slightly Dazed*. More electric than his self-titled debut, upbeat, uptempo songs such as "In Her Mind" and "All The Will In The World" are balanced with the sensitive, delicate moods of others such as "You Believe In Me" and "What Can I Do." Songwriting is where Gaines expresses his profound life experiences.

## 22 BRIDES



### 22 BRIDES, Attic

Named after a folk tale that sisters Carrie and Libby Johnson heard as children, 22 Brides was founded by the duo in 1991 in New York City. Inspired by a childhood spent in Nairobi, they weave blends of intimate acoustics and unbridled jams. Textured with percussive acoustic equipment, atmospheric keyboards and shimmering electric guitars, the light and shadow sound of Carrie and Libby's vocals is hypnotizing.



### LORI YATES BREAKING POINT, Virgin

Alternative country with a strong street sensibility is as close a label as you'll get for this silver-voiced singer's eclectic new album. Ranging from roadhouse rock 'n' roll on "House on Fire" to the eerie atmospheric vibe of "Supernatural," to the rootsy pop of "Make A Liar Out Of Me," Yates' dynamic vocals capture the passion of each moment. The expert, tasteful, musicianship of the players serves to amplify the hot current of her electric talent.



### BUCKSHOT LÉFONQUE, Sony

Branford Marsalis' *Buckshot LeFonque* blends rock, hip-hop, jazz, reggae and African elements. Guest appearances include DJ Premier of Gang Starr, poet laureate Maya Angelou, the final recorded performance of the late blues master Albert Collins and guitarist Nils Lofgren. First single and video is "Breakfast @ Denny's," as seen on MuchMusic. *Buckshot LeFonque* blends many styles of music and with each listen crosses boundaries which emphasizes that the love of music is what's important!



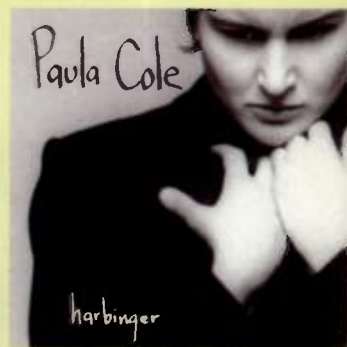
### PURE GENERATION-6-PACK, Warner

Capturing soul and attitude over perfection and sonic convention were Pure's priorities when recording *Generation-6-Pack* in various apartments and studios around Vancouver. The result is a more dynamic and heavier record than the band's previous releases. More reflective of Pure's live sound, *Generation-6-Pack* is the group's most musical and honest recording yet.



### JAH WOBBLE'S INVADERS OF THE HEART TAKE ME TO GOD, Island

Wobble's most ambitious album in his illustrious career, *Take Me To God* has 17 tracks, is over an hour long, has an enormous breadth of vision and, as always, is underscored by that fundamental bass sound. *Take Me To God* mixes short-wave college radio, heavy dance grooves, Islamic and African sounds with trance-like atmosphere, and features guest vocalists Dolores O'Riordan (The Cranberries) and Chaka Demus and Piliers.



### PAULA COLE HARBINGER, BMG

Paula Cole's debut album, *Harbinger*, is everything and more you could have hoped for from an artist hand-picked by Peter Gabriel to fill the shoes of Sinead O'Connor and Kate Bush in his famous duets on tour. "I Am So Ordinary," Paula's first single and video, is an excellent representation of the passion and musical crafting that makes up *Harbinger*. Her voice, with its smoky treble and trumpet-like head tones, coupled with the naked vulnerability of her songwriting make *Harbinger* one of the finest debut albums of the year. Not to be missed.



# ON T I E R S



## FURNACEFACE THIS WILL MAKE YOU HAPPY, Cargo/MCA

Chart successes, sold-out tours, television appearances and A&R feeding frenzies have been the rule in a universe where Furnaceface rules benevolently, dispensing truth and justice. This new album features the single "If You Love Her (would you buy her a gun?)" and a video by MuchMusic Best Independent Video award winner Anthony Seck. Get ready for Furnaceface to wreak havoc on the collective North American psyche.



## SLOAN TWICE REMOVED, DGC/MCA

Hailing from Halifax, Sloan is not a person but a four-way relationship set on a precarious artistic balance. The group's new album, *Twice Removed*, features the poppy "Pen Pals" and "I Hate My Generation" as well as the tempting, hooky "Coax Me" and the romantic ballad "I Can Feel It" (with Jennifer Pierce of Jale). Chucking the guitar-thrashing vibe, *Twice Removed* is stripped down, sparse and lean.



## GRAVEDIGGAZ 6 FEET DEEP, Island

The mouths and minds you loved in Wu Tang Clan, De La Soul, Stetasonic and Too Poetic are here in this all-writing, all-producing group, Gravediggaz. Says Prince Rakeem (from Wu Tang Clan), "The name sounds wicked, but it's more than that. Its significance and derivation are that so many people are slaves of mental death. Our idea is to dig up their mental grave and shed on them a little light about what time it is."



## SINGLE GUN THEORY FLOW, RIVER OF MY SOUL, Nettwerk

Honest, human and at times fragile, Single Gun Theory's new album is sheer beauty. Hauntingly evocative, this Australian band's latest collection of songs is a mature work capable of taking the listener on a journey of personal exploration. Spiritual elements melded with high technology create a soundscape of intense emotional, sensual and surreal revelations.



## JABBERJAW GOOD TO THE LAST DROP, Attic

Jabberjaw is L.A.'s back-against-the-wall live music venue and coffee house. Carving a niche for itself as the all-ages spot to play for out-of-town acts, Jabberjaw has been around five years. This is a benefit compilation of some of the club's favorite bands including Girls Against Boys, Hole, Hammerhead, Beck, Teenage Fanclub, Slug, Helmet and Jawbox. With the money raised, Jabberjaw hopes to enter its next phase of noise-pop-punk-experiment-o-show action.



## RHEOSTATICS INTRODUCING HAPPINESS, Sire

*Introducing Happiness* features 18 new songs that will hopefully wipe away the muck of grunge from the windshield of rock and let happiness shine through from coast to coast to coast. Recorded at Compass Point Studios in Nassau, Bahamas, the album was produced, engineered and mixed by veteran Rheostatics producer Michael Phillip-Wojewoda.



## BRYAN FERRY MAMOUNA, Virgin

*Mamouna* is very much a '90s record — spacey, rootless, full of possibilities, driving R 'n' B grooves beneath rich and complex textures, sensual, urban and disturbed. It features some of the world's finest musicians, including Brian Eno, who supplied sonic treatments throughout. Culled from a former project, *Horoscope*, *Mamouna* is music without walls, endless in intent and extent, and is endlessly playable.



## LOVE SPIT LOVE LOVE SPIT LOVE, BMG

Ex-Psychedelic Fur Richard Butler's new band Love Spit Love captures the great melodies of the Furs in the mood of the '90s. Full of soaring poetic melodies, the album is filled with passionate eloquence delivered by Butler's gritty tenor. Check out the instantly hummable single "Am I Wrong!"

SanTheRecordMan





BY ANDREW  
ZEALLY

# WAKE UP TO THE CYBER DREAMSCAPE

## Interactivity Is No Game

Imagine, if you will, standing at the curb of an urban thoroughfare. Let's say it's the info-bahn for visualization's sake, and you are waiting for a lift. But there is no traffic in sight.

Lining the highway are billboards that describe a techno-enhanced lifestyle with which you are having trouble connecting. How are you to be expected to buy into something that you barely comprehend? Suddenly the phone rings and you pretend, for the millionth time in your life, that you weren't sleeping. Don't fear — you're not the only person feeling lost in the multimedia nightmare.

The consumer public is exposed daily to an overwhelming supply of information about the

advancing digital era and the importance that multimedia will play in that realm. For those who don't access computer tech or home video game systems, the supply supersedes the actual demand. Grasping the basics of multimedia is one thing — getting a grip on the daily application is another.

In short, multimedia may appear to many as being all style and no substance, an exercise in flashy expressions such as "vaporware" (products announced far in advance of release, which may or may not actually become reality), "neophilia" (the trait of being excited by novelty, common among most hackers), or "flame" (to post an E-mail message intended to insult).

In reality, the whole field of interactive creativity (from manufacturing through to the user) is simple, if you enter at the ground level.

Think of interactive technology as two separate fields. On one side you have the realm of home-computer technology, and on the other, interactive game systems such as Sega Genesis. As these separate areas evolve it becomes apparent that there is a correlation. Manufacturers working in each field are perceiving this common ground — this merging of concepts and applications — as the future of multimedia and interactive activity. Their cyber love child? Interactive movies, of course!

Sam the Record Man (despite the name being

based in the old media — "records") has taken steps to remove the barrier between the technology we hear about in the news and the technology we may experience at home. The third floor of Sam's main downtown Toronto store, formerly a vast graveyard of original albums left over from the golden age of vinyl, is now home to Sam's Interactive, a retail specialty department that heralds the new wave of interactive merchandising. And, like the very concept of interactive programming, Sam's Interactive will eventually spread to other Sam's outlets in the Toronto area.

"The old and the new media side by side," proclaims Charles Philip,



one of the main coordinators of the department, as he gestures to shelves of vinyl that are neatly tucked away behind a new display of (performance artist and original multimedia superstar) Laurie Anderson's latest publication *Tales From the Nerve Bible*.

"This section, [Sam's Interactive] enables me to see what's out there. It's such a new industry — 'interactivity,' we'll call it. Mainly, I keep track of what's new and what's hot. Really I perform an information function, but I look at myself as more of a medium than a salesperson."

While Philip "channels" news of the latest technology to visitors of Sam's Interactive, the shop environment hums with digital activity. Numerous terminals are set up as access points to the latest programs and systems — everything from the latest in cyber-space interactive games such as Super Nintendo and Sega Genesis titles to Peter Gabriel's remarkably comprehensive EXPLORA I release: Peter Gabriel's Secret World (the first in Gabriel's proposed EXPLORA series).

At level one of the interactive construct are games — strategy and role-playing programs — that enable the user to participate according to established rules and within the context of a given, cyber-induced environment. This used to be the realm of arcade culture. Nowadays, arcade-ism invades the homefront. What's next? Sega's upcoming cable TV game channel. Already available stateside, plans to get Sega cablevision on-line in Canada are underway for as early as September '94. And now that game-based companies such as Pioneer and Sega are getting interested in the "serious"

field of interactive movies, the average person may be relating to "interactivity" more readily than expected.

Exactly what are interactive movies you may be wondering? Mega corporation Time-Warner is currently working on movie projects that enable the user (that's you) to either generate a character or inhabit a pre-made character who, in turn, interacts with the other characters (portrayed by familiar actors) in the movie's storyline. Seeing through the eyes of the "user character," you trigger pre-programmed events by your actions. When a decision is required there may be, let's say, three responses to choose from. Each response has a chain reaction that has been pre-programmed — your decision calls up the series of subsequent events and/or environments that coincide with that response. It's virtual reality — cinema style. The environments may be realistic (natural settings), or entirely synthetic (we've experienced that for years now — think of *Total Recall*, *Star Trek: The Next Generation*, or many current TV commercials where the background is manmade). When a viewer can enter the realm of a film and consciously make changes that have an effect on the storyline, interactivity will have truly arrived.

In the meantime, it's games. The industry buzz may be about "interactive music" and the "information highway," but those fields are only the tip of the multimedia iceberg. What lies below the surface is a remarkable network and history of games — video games.

"Video games are the simplest form of interactivity. That's mainly what we carry," explains Philip.

Gabriel Knight is one such product. An intriguing and highly complex IBM CD-ROM mystery story/game, GK features the voices of Tim Curry and Mark Hamill among others. It has a memory base of over 7,300 verbal expressions that are accessed as the user moves (via mouse) through a cyber-tized New Orleans environment and takes part in a story of voodoo magic and murder. The user is Gabriel Knight, and, as that character, engages in conversation with other characters in an effort to uncover the riddles and solve the mystery at hand (the goal). The user's capacity to elicit response and make changes to the environment is thrilling, and addictive.

If you can pull yourself away from the screen long enough for a trip to Chicago, Battletech Centre is a futuristic amusement park located in the windy city. The testing ground for what is planned as a chain of centres, Battletech presents an experience along the lines of Toronto's "Tour of the Universe" (at the base of the CN Tower), only more intense. Visitors enter the Battletech environment and are offered a vast variety of roles to play — from intergalactic fighter pilot in their own attack space craft, to central command post navigator. Participants interact with the main program and each other within that context. Entertainment is the goal and games are the medium of Battletech, which plans to construct sites in both Tokyo and Toronto within the next 12 months.

If you are doubting your role in the interactive boom — think again. Take a walk through your neighborhood and check your local video shop. Chances are, there is a section devoted to games. It's a good place to start. **TIME**

#### SAM'S INTERACTIVE RETAIL SCORE

Titles that are topping the retail charts at Sam's Interactive include: Iron Helix (IBM CD-ROM game); Peter Gabriel's Secret World (visual learning /interactive environment on Mac CD-ROM); *Maus* by Voyager (interactive book based on the cerebral comic book character, on Mac CD-ROM); the Star Trek series (Judgement Rites and 25th Anniversary — both games on IBM disk); Freak Show (visual interactive environment created by avant-garde art-rockers The Residents, on Mac CD-ROM); *Myst* (interactive environment on IBM and Mac CD-ROM — the user is sent down to a planet's surface to explore and solve puzzles); Prince Interactive (available on multi-format CD-ROM); Heart (on IBM CD-ROM); and Critical Path (an interactive movie/game on IBM CD-ROM, requiring considerable participation by the user).

#### SHARE WARE

Macintosh users are now able to access volumes of programs, software, fonts and information courtesy of Share Ware — accessed through a Mac-user program called Magic. A kind of Internet Jr., Magic is more of an info side road than anything else, but Share Ware is the "magic" behind this program. Users download via modem any of the tools offered, try them out and decide whether to purchase them or not based on experience. Home shopping at its most advanced.

#### VAPORWARE

New technology still on the drawing board that may or may not be realized — hence, vaporware. Many interactive movies, until they are released, are subject to the vaporware category.

#### TUPPERWARE

Nowhere!

#### MERGE AND SAVE

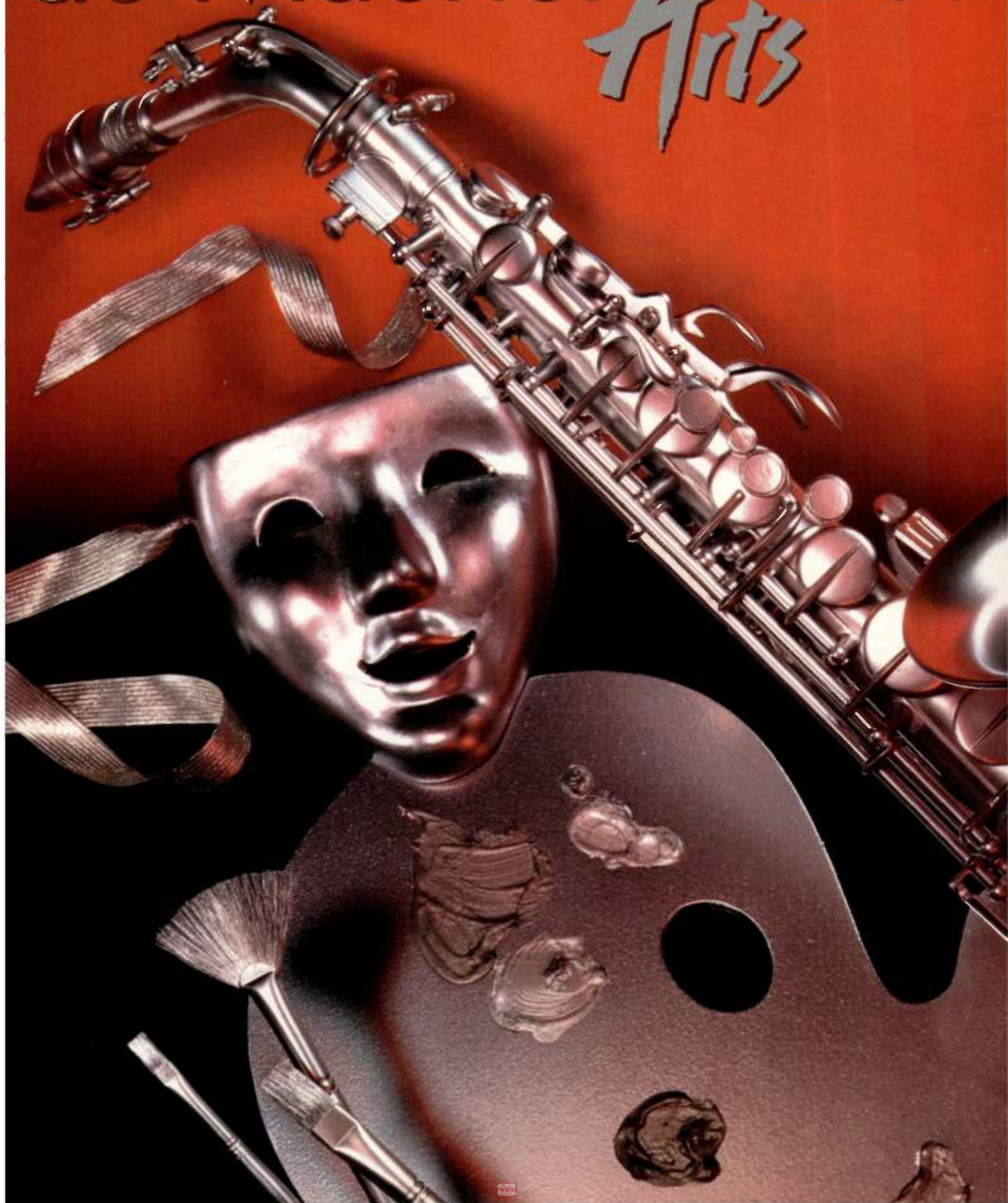
As the fields of computer technology and game systems begin to interact more, the concept of a card (when installed into a home computer) that enables the user to access games becomes less of a vaporware item and more of a tangible fact.

#### GET WITH THE PROGRAM

Evolve or dissolve.

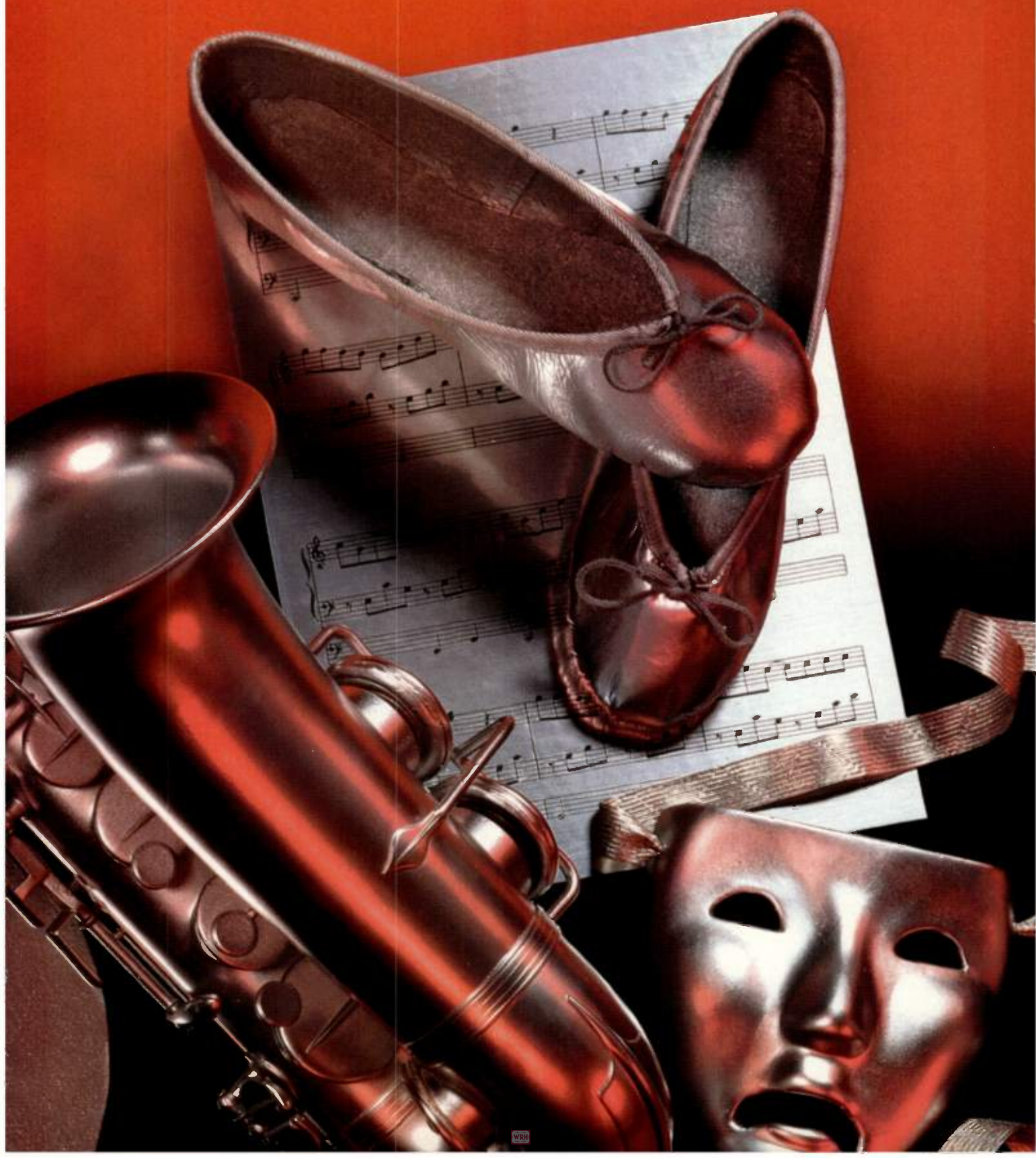


# du Maurier *Arts* Ltd.





As long as Canadian artists continue to challenge the human imagination  
with their enriching gifts, du Maurier Arts Ltd. will be there  
to proudly offer aspiring talents a helping hand.





"Acrimony," the first single off Kim Mitchell's latest album, *Itch*, has been blaring out of car stereos all summer long, and for long-time fans of Mitchell, the odd tale of a man who just can't get his life together, is perhaps the best single he has produced since his days with Max Webster, the seminal rock band he fronted between 1976 and 1980.

In fact, *Itch* is arguably Mitchell's best album since his debut, *Akimbo Alogo*, 10 years ago, and a stunning return to form after his disappointing *Aural Fixations* release, two years ago. "I was definitely a little unfocused on the last album," admits Mitchell, on an unbearably hot summer

## SCRATCHING KIM MITCHELL'S ITCH

day. At Mitchell's insistence, the interview takes place in his car, with him behind the wheel navigating the streets of Toronto and the air conditioning cranked up.

*Aural Fixations* was the first Mitchell album not to feature collaborations with his songwriting partner of more than 20 years, Pye Dubois, the lyricist responsible for such offbeat classics as "I Am A Wild Party," "Lager and Ale," and "Rock n' Roll Duty," as well as virtually the entire Max catalogue. Conflicts about Dubois' role in the recording process — he's a very hands-on songwriter who demands to be in the studio at all times — prior to the start of the sessions for *Aural*

*Fixations* led to Mitchell and Dubois parting company for the first time in the duo's professional career. After the dismal reactions to *Aural Fixations* — neither the press, nor the public seemed to like it — Mitchell realized the importance of working with Dubois, and when they came together again for *Itch*, it was with a renewed spirit that can be heard in the astonishingly fresh tracks on the album.

"The fact that Pye and I had a falling out and a reconciliation with a more conscious arrangement as to how we'd do things and where things went wrong before, definitely was an important factor," explains Mitchell, 20 minutes into the 45 minute drive through Toronto's muggy streets.

*Itch* is notable both for what it does and doesn't contain; it benefits from Mitchell's aggressive guitar work, Dubois' unusual lyrical turns, and the sheer quirkiness of the song arrangements, but unlike previous releases, isn't weighed down with keyboards, synthesizers and heavy-handed production. For the first time in his 10-year solo career Mitchell didn't take on any of the production



responsibilities, leaving those chores to Joe Hardy (who mixed *Aural* and has also produced ZZ Top and Tom Cochrane). "Having a producer this time allowed me to just have fun and be a knucklehead in the studio, and not worry about the dog work and answering to the record company — all the things you've got to do when you're producing," says Mitchell.

And while being free of the production duties clearly had a positive effect on the recording of the album, ultimately it was the renewed strength of the partnership with Dubois that made *Itch* special. As Mitchell says, "Through everything that's happened between us, I remain Pye's biggest fan — he's got a style that no one else can touch."

Dubois' unique, impressionistic wordplay ("I'm buck hungry/all I got is cinnamon/ and no powder for my puddin' green," from "Acrimony") distinguishes him from most rock lyricists — and causes some fans to wonder what the hell he's talking about.

"I'm not entirely convinced that I'm supposed to explain rock 'n' roll lyrics — I mean 'no powder for the puddin' green' was simply a way to suggest that this guy was desperate; that he didn't have any food in the house, he didn't even have Jello," says Dubois, in a separate interview.

"I can understand how some people might think 'is this just gibberish, or is this guy profound?'" he admits, with a laugh. "And the thing is, I'm not trying to be profound, but I like the openness of my lyrics."

Neither Mitchell nor Dubois knows for sure if they'll write another album together, but both have rediscovered the joy of the creative process — and Mitchell's fans are the beneficiaries. — Stephen Hubbard

### MITCHELLISMS

• Mitchell's not the relaxed, laid-back guy his fans may think he is. A notoriously bad sleeper and a self-described "very anxious person," he says, "I pick, I fidget, I worry, I lie awake at night, I pace, I play guitar — that's me."

• Mitchell says he's never enjoyed his own vocal performances: "I like my voice about as much as you enjoy hearing your voice on an answering machine," and admits that one of his professional fantasies is to "just play guitar" on another singer's album.

• Although he would "love it" if *Itch* did well in the States, Mitchell refuses to play the American music industry game: "I was asked to schmooze these American record industry people at a party in New York and I just said 'no,' because when you get right down to it, I could kiss their asses for four hours at that party, and make a bunch of new friends, but when their music meeting goes down on Monday, if they like the song they'll play it, and if they don't like the song they ain't gonna play it."

• Two of Mitchell's favorite musicians and songwriters are Don Henley and Eddie Van Halen.



*Spend Some Time In Our*

**CHARLIE MAJOR**

**The Other Side**

He's the first country artist in history to have 4 consecutive #1 singles from a debut album on the Canadian country chart! Charlie Major - Canada's country male vocalist of the year.



**MICHELLE WRIGHT**

**The Reasons Why**

Recipient of more than 25 Canadian country music awards, Michelle has achieved a new level of excellence. The Reasons Why, compelling and genuine, in stores Sept. 9.



**BLACKHAWK**

**Blackhawk**

The Outlaws' Henry Paul and songwriters Van Stephenson and Dave Robbins (writers of most of Restless Heart's biggest hits) are Blackhawk. This record is flying high with a recent #1 Billboard single "Every Once In A While".



**PRAIRIE OYSTER**

**Only One Moon**

Canada's favourite country band are touring across Canada throughout the summer and fall performing your fave songs from their new gold record including their #1 single "Such a Lonely One".



**ALAN JACKSON**

**Who I Am**

Indisputably destined to be one of the great country albums of the decade. 13 incredible new songs including the first #1 "Summertime Blues".



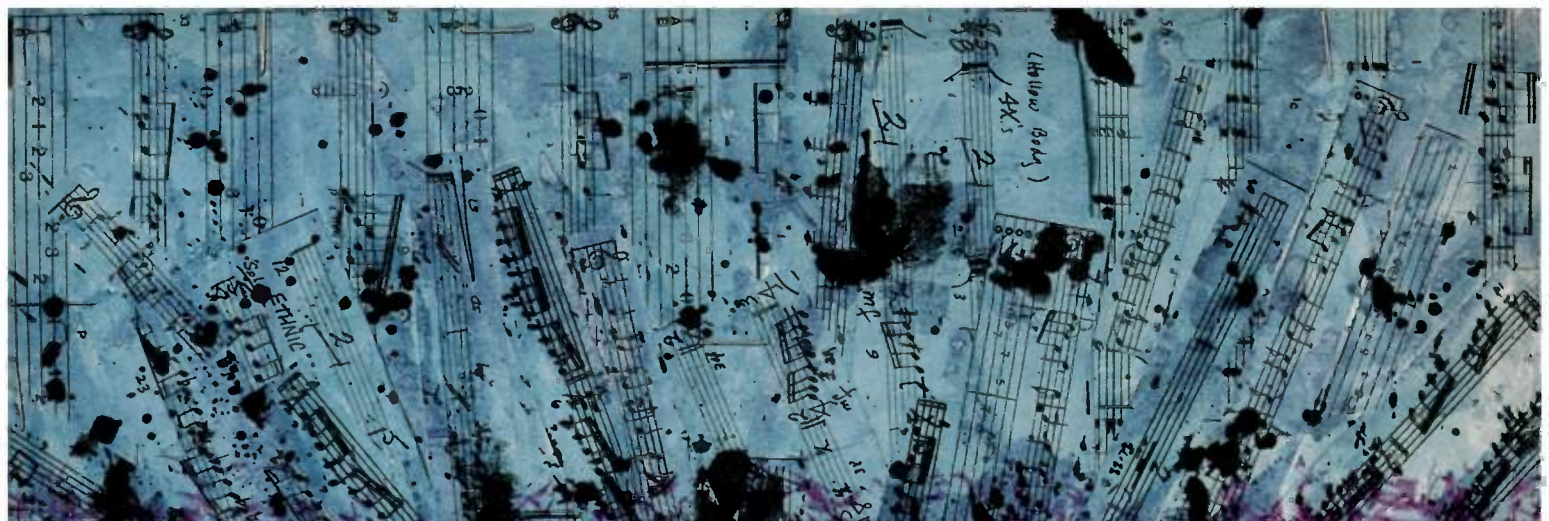
**RESTLESS HEART**

ARISTA

BMG  
ONE WORLD MUSIC

MUSIC  
NORTON  
IT'S MOUNTAIN





# SAM SAM



YES **SAM** the RECORD MAN  
THIS IS **SAM** the RECORD man







## COME Warner PRINCE

The "symbol guy" trots himself out as sex-boy kitten once again, and, depending on your tolerance of breathy baloney, *Come* is either enticing or tiresome. Thankfully, the grooves are pretty cool. "Loose" is '80s-meets-techno and "Space" has a positive vibe. "Pheromone" is a slammin' dance-party throb. Since the relatively low-cal *Batman* soundtrack, Mr. "Formerly Known As" has been picking up steam, and this is probably the strongest release since that dud. The New Power Generation lets it rip, especially at the end of "Papa." If you can get by the juvenile humping references and the Donna Summer-style orgasmic vocals, *Come* will stay in your collection. For those who are less forgiving, *Come* will go — into the delete bin. — W. J.

INTRODUCING HAPPINESS Warner

### RHEOSTATICS

Eccentric, verging on the quirky side of novelty, with numerous and delightful shadings of '60s-era pop music, *Introducing Happiness* is a colorful, engaging work.



Among the 18 inventive tracks, "Fan Letter To M. Jackson," with its homage to Axl Rose's song-ending vocal histrionics, demands scrutiny. In spite of a tendency to be precious and coy, Etobicoke, Ont.'s Rheostatics is approaching a level of musical maturity and compositional proficiency that will appeal to all but the most contumacious slaves to mainstream hipness. — D. H.

theological references throughout. "Lilac Wine" and "Last Goodbye"

are romantic and plaintive, while "Dream Brother" has East Indian, raga-esque hues. "Hallelujah" achieves a transcendent plane that invites repeated listening. Given the right mood, *Grace* is nourishment for the soul. — D. H.

DOWN Touch & Go

### THE JESUS LIZARD

Change is predominante on Jesus



Lizard's latest disc. The band's former explorations in disjointed rhythms and noise dynamics are replaced by tight, structured songs, yet the stormy reso-

nance is intact. In the past, singer David Yow could be compared to the dada poet Jean-Louis Brau, who used his voice to create weird, yet listenable, appliance-like sounds. On *Down* Yow actually attempts to sing; don't worry, his trade mark howl/wail remains. — T. H.

AMY GRANT A&M

### AMY GRANT

If the prevailing winds of pop consumerism blow in the direction of misty-eyed, romantic balladry this fall, Grant will surely score big time with "Love Has a Hold," "Our Love" and "Children of the World." The album starts out a bit on the light-weight side, but by the time Grant gets to the cover of Joni Mitchell's "Big Yellow Taxi," where she stretches her more-than-healthy vocal chords, the album moves into Grammy-hit territory. — B. R.



PICTURE PERFECT MORNING

Geffen/MCA

### EDIE BRICKELL

That thin, quirky voice of Brickell's still has the ability to charm the harshest of detractors into submission while causing them to crack a grin or two while wading through her newest candy floss pop. *Picture Perfect Morning* is all up and airy in

GRACE Columbia/Sony

### JEFF BUCKLEY

Folky, guitar-rich observations that seem to come from a quiet room overlooking a small town in Middle America late on a Sunday afternoon. Much of *Grace* has a contemplative, mystical quality, with



OVER THE YEARS JOHNNY CLEGG HAS BECOME A MUSICAL PHENOMENON AROUND THE WORLD, MAINLY BECAUSE OF HIS MUSIC - A WONDERFUL MIX OF AFRICAN AND WESTERN STYLES - AND HIS UNYIELDING STANCE AGAINST APARTHEID, WHICH HAS FINALLY BEEN ABOLISHED IN HIS NATIVE SOUTH AFRICA.

THIS GREATEST HITS PACKAGE INCLUDES JOHNNY CLEGG'S FIRST WORLDWIDE HIT WITH JULUKA, "SCATTERLINGS OF AFRICA" AND CONTINUES WITH HIS IMPRESSIVE REPERTOIRE OF HITS FROM HIS FOUR ALBUMS WITH HIS CURRENT BAND SAVUKA (MEANING 'WE HAVE AWAKENED').

ALONG WITH JOHNNY'S GREATEST HITS, "IN MY AFRICAN DREAM" ALSO INCLUDES TWO BRAND NEW SONGS, "IBHOLA LETHU" AND "AFRICA".

### THE BEST OF JOHNNY CLEGG & SAVUKA



#### IN MY AFRICAN DREAM

SCATTERLINGS OF AFRICA  
GREAT HEART  
ASIMBONANGA  
IBHOLA LETHU  
DELA  
SIYAYILANDA  
ONE (HU)MAN, ONE VOTE  
THE CROSSING (OSIYEZA)  
TAKE MY HEART AWAY  
CRUEL, CRAZY, BEAUTIFUL WORLD  
I CALL YOUR NAME  
THIRD WORLD CHILD  
TOUGH ENOUGH  
THESE DAYS  
IN MY AFRICAN DREAM  
AFRICA



## Sam the Record Man

Available at all Sam the Record Man locations

content, as the title insinuates. There's the standard number of hooks and just enough oomph from "Olivia" and "Green" to keep the listener from drifting off while entranced by the buttery-smooth delivery by Brickell and band. — B. R.

#### GENERATION 6 PACK Warner

##### PURE

With song titles such as "Primajuana", "Anna Is A Speed Freak", "Drugs, Guns And Booze" and, uh, "Head", you're not likely to find this album filed in the same section as Mariah Carey. Consisting of mostly low-key, mid-tempo musings that too often lack color or freshness, *Generation 6 Pack* has little to offer those outside Pure's original fan base. Stylistically, the band is somewhere between grunge, '80s punk and alternative new wave, but without a singular identity or signature sound. — D. H.



#### WHO'S RUNNING MY WORLD Raven

##### THUNDERMUG

Everyone from The Stampeders to Lighthouse is doing it (re-uniting), so why not Thundermug? Who? Thundermug was a '70s, Toronto band that scored with a song called "Africa" which is included here. Distant cousins of southern rock bands such as ZZ Top and Lynyrd Skynyrd in their less bluesy moments, Thundermug's songs such as "Hippy" and "The Marijauna Song" leave little doubt as to the group's political affiliation. Musical ingenuity, combined with a sense of playfulness, suggests Thundermug can still connect. — D. H.

#### SACRED AND INSANE Permanent

##### THE WILLIES

From the delightfully warped, but creatively rich, imagination of Philip Kuntz (Brother Philip) comes the very first offering by Toronto's The Willies. Kuntz' twisted lyrics and Cat Stevens-like voice deliver the goods on an album that has a fresh, off-the-floor vitality, despite the fact that it sounds more like a rough cut than a polished gem. Every song here has something unique to offer, with colorful background harmonies and instrumental backdrops that enhance and support, rather than compete with, Kuntz' catchy melodies. — D. H.

#### DEWDROPS IN THE GARDEN Elektra

##### DEEE-LITE

Super DJ Dimitry and Lady Miss Kier may no longer be an item, but love — or at least singing about it — has kept Deee-Lite together. While *Dewdrops in the Garden*'s lyrics still espouse harmony, the music has taken on a darker ambience. The combo has embraced a more hardcore,





techno sound. Strong tracks include "Say Ahhh...", "Mind Meld" and "Call Me." If Deee-Lite is trying to shake its novelty tag, it's a significant — and brave — step in the right direction. — *R.R.*

**LOVE OVER RAGE** Kinetic

**TOM ROBINSON**

The gravelly voiced troubador has come a long way from the punk anthems of his youth. Robinson's voice is still gritty, but now it comes wrapped in the thick, liquid honey of his back-up band. He still sings about political themes, but even seemingly didactic ditties like "Driving" and "DDR" are really more vignettes of life and love in wartime. Not for Rush Limbaugh fans, but definitely built for the human race. — *R.R.*

**COUNTRY**

**THE REASONS WHY** Arista

**MICHELLE WRIGHT**

Haunting organ riffs, Wright's sultry voice and piercing steel guitars make *The Reasons Why* more than a light-hearted romp. It is a lesson in how country music can touch the soul. From the fervent unease of "Where Do We Go From Here" to the helpless lament expressed by "The Wall," Wright has proven that her musical talents do more than graze the surface. She also rocks with "Try Getting Over You" and strolls through a memory in "The Old Song & Dance." A winner. — *F. M.*

**CLASSICAL**

**HEALEY WILLAN: CHORAL MUSIC** Virgin

**THE CHOIR OF THE CHURCH OF ST. MARY MAGDALENE, TORONTO**

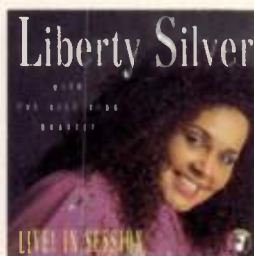
The English-born Willan emigrated to Canada in 1913 and in 1921 he accepted a post at St. Mary Magdalene. The music on this disc was written for this locale and it was recorded there. Each piece has a serene quality, reverberating in the open spaces of the church. Beautiful singing and bright recording. Listen in small doses to let the full effect sink in. — *T. M.*

**JAZZ**

**LIVE! IN SESSION**, Radioland

**LIBERTY SILVER WITH THE BILL KING QUARTET**

Silver has a big voice. It stretches 5 1/2 octaves and to many styles. Here, she shows her versatility with the pop brand of jazz, shifting, chameleon-like, through standards such as "On A Clear Day," "Round Midnight," and "Crazy He Calls Me." Most satisfying is the superb playing from Bill King (piano), Paul Novotny (Bass), Archie Alleyne (Drums), Kirk MacDonald (tenor sax) and Kevin Turcotte (trumpet). — *C. J.W.*



David Henman, Timothy Hawkins, William John, Frances McAneney, Thom McKercher, Brian Rabey, Rhonda Riche, C. J. Wren

**A tribute to over 25 years of outstanding songwriting.**

**SONGS** *by*

**RICHARD THOMPSON**

# BEAT THE RETREAT

*featuring:*

**R.E.M.**

**X**

**DINOSAUR JR.**

**BOB MOULD**

**BONNIE RAITT**

**LOS LOBOS**

**SYD STRAW & EVAN DANDO**

**SHAWN COLVIN & LOUDON WAINWRIGHT III**

**GRAHAM PARKER**

**BEAUSOLEIL**

**THE FIVE BLIND BOYS OF ALABAMA**

**JUNE TABOR**

**MADDY PRIOR & MARTIN CARTHY**

**DAVID BYRNE**



*Sam the Record Man*

Available October 4th at all Sam the Record Man locations



# new releases

TITLE	ARTIST	LABEL
<b>POP ROCK</b>		
DIVINE INTERVENTION	SLAYER	WARNER
IF MY HEART HAD WINGS	MELISSA MANCHESTER	WARNER
STONED & DETHRONED	JESUS & MARY CHAIN	WARNER
BUST A NUT	TELSA	MCA
SI TE VAS	JOHN SECADA	EMI
NAUTICAL INGREDIENTS	LUSCIOUS JACKSON	EMI
HOLD ON	ALAN FREW	EMI
SLEEPS WITH ANGELS	NEIL YOUNG/CRAZY HORSE	WARNER
HANDFUL OF RAIN	SAVATAGE	WARNER
COME	PRINCE	WARNER
FAIRYTALES OF SLAVERY	MIRANDA SEX GARDEN	WARNER
AFTER THE STORM	CROSBY, STILLS & NASH	WARNER
MAYBE YOU SHOULD DRIVE	BARENAKED LADIES	WARNER
BRIGHT RED	LAURIE ANDERSON	WARNER
THE KUMBAYA LP 1994	VARIOUS	SONY
COVER GIRL	SHAWN COLVIN	SONY
NO PRIMA DONNA		
-SONGS OF VAN MORRISON	VARIOUS	POLYGRAM
PICTURE PERFECT MORNING	EDIE BRICKELL	MCA
JUST PASSIN' BY	BIG PICTURE	INDEPENDENT
5 CARD STUD	BUCKWHEAT ZYDECO	A&M
HOUSE OF LOVE	AMY GRANT	A&M
THE BEST OF...	MARIANNE FAITHFULL	A&M
TIME OF THE SEASON	MICHAEL DAMIAN	A&M
INTRODUCING HAPPINESS	RHEOSTATICS	WARNER
CLASSICS	LOVERBOY	SONY
MUTATIONS	FIGHT	SONY
TWICE REMOVED	SLOAN	MCA
VOICE OF THE VOYAGER	UISCE BEATHA	DW
HARBINGER	PAULA COLE	BMG
OUT OF THE BLUE/N. YOUNG	VARIOUS ARTISTS	SONY
INTO THE BLACK/N. YOUNG	VARIOUS ARTISTS	SONY
BORROWED TUNES/N. YOUNG	VARIOUS ARTISTS	SONY
END OF PART ONE		
-GREATEST HITS	WET WET WET	POLYGRAM
THE GIFT OF LOVE	SISSEL	POLYGRAM
BALLS TO PICASSO	BRUCE DICKINSON	POLYGRAM
SAINTS	THE BREEDERS	POLYGRAM
PUSH COMES TO SHOVE	JACKYL	MCA
WOODSTOCK	JIMI HENDRIX	MCA
A CELEBRATION;		
MUSIC OF TOWNSHEND	ROGER DALTRY	MCA
BECAUSE	THE NYLONS	BMG
PANDEMONIUM	KILLING JOKE	BMG
INVADERS OF THE HEART	JAH WOBBLE	A&M
LIVING UNDER JUNE	JANN ARDEN	A&M
EMOTIONAL RAIN	LEE AARON	A&M
HARD MUSIC-VOL. 1	VARIOUS	WARNER
GENERATION 6 PACK	PURE	WARNER
W.F.O.	OVERKILL	WARNER
AMPLIFIED HEART	EVERYTHING BUT THE G.	WARNER
10 ON BROADWAY	DENNIS DEYOUNG	WARNER
THE BURTON CUMMINGS		
COLLECTION	BURTON CUMMINGS	WARNER
<b>R&amp;B</b>		
RESURRECTION	BOBBY WOMACK	MCA
REVISED QUEST FOR THE		
SEASONED	A TRIBE CALLED QUEST	BMG
LOOK WHO'S TALKING	DR. ALBAN	BMG
EASY COME, EASY GO	JOE PUBLIC	SONY
ANYTHING GOES	C&C MUSIC FACTORY	SONY
THE FREAK IS ON	KEITH SWEAT	WARNER
JOIN THE BAND	TAKE 6	WARNER
GEMS	PATTI LABELLE	MCA
<b>RAP</b>		
GREATEST HITS		
(NASTY VERSION)	2 LIVE CREW	MCA
IT TAKES A THIEF	COOLIO	DENON
CHIEF BOOT KNOCKA	SIR MIX-A-LOT	WARNER
ON A MISSION	GRAPHIDI LOGIK	MCA
ONE STEP AHEAD OF THE		
SPIDER	MC 900 FT. JESUS	WARNER
CAN I GET A YO	GRAPHIDI LOGIK	MCA
<b>JAZZ</b>		
MOOD SWING	JOSHUA REDMAN QUARTET	WARNER
UNPLUGGED	TONY BENNETT	SONY

# d i s c

TITLE	ARTIST	LABEL
<b>CLASSICAL PERFORMER</b>		
THE THREE TENORS IN		
CONCERT-94	CARRERAS, DOMINGO, PAV.	WARNER
KIRII-50TH BIRTHDAY		
CONCERT	KIRI TE KANAWA	POLYGRAM
WORLD CUP TENORS	CARRERAS, DOMINGO, PAV.	EMI
THE GREAT CARRERAS	JOSE CARRERAS	POLYGRAM
<b>POP VOCAL</b>		
I WILL ALWAYS LOVE YOU	ROGER WHITTAKER	BMG
LIVE IN AMERICA	NEIL DIAMOND	SONY
<b>ALL COUNTRY</b>		
FIRE UP		
THE TRACTORS	DAN SEALS	WARNER
LOVE A LITTLE STRONGER	THE TRACTORS	BMG
UNLEASHED	DIAMOND RIO	BMG
READ MY LICKS	MARK COLLIE	MCA
JOHN & AUDREY WIGGINS	CHET ATKINS	SONY
WHEN FALLEN ANGELS FLY	JOHN & AUDREY WIGGINS	POLYGRAM
FEELIN' GOOD TRAIN	PATTY LOVELESS	SONY
COUNTRY'S BEST-UNTAMED	SAMMY KERSHAW	POLYGRAM
& TRUE		
THE EARLY YEARS	VARIOUS	MCA
MEN'LL BE BOYS	WILLIE NELSON	EMI
WHO I AM	BILLY DEAN	EMI
BASED ON A TRUE STORY	ALAN JACKSON	BMG
	DON NEILSON	SONY
<b>DANCE</b>		
D.J.'S HIT LIST-VOL. 1	VARIOUS	POLYTEL
CLUB EUROPA	VARIOUS	QUALITY
COVER ME	VARIOUS	QUALITY
PIRATE RADIO SESSIONS		
-VOL. 2	C.SHEPPARD/VARIOUS	QUALITY
D.J. LINE-VOL. 16-THE HIT LIST	VARIOUS	POLYTEL
FIRST IMPRESSIONS:		
FOR THE BOT.	BASS IS BASE	INDEPENDENT
FOR YOUR LOVE	LAURELL	SELECT
THE REAL THING	2 UNLIMITED	QUALITY
REAL THINGS	2 UNLIMITED	QUALITY
D.J. LINE CLASSICS	VARIOUS	QUALITY
SUSSEX DRIVE	CAPITAL SOND	POLYTEL
BACK TO DANCE	LIL SUZY	ELECTRIC
I'LL BE LOVING YOU,		
I REMEMBER	COLLAGE, DENINE, NICE	ELECTRIC
100% ENERGY	VARIOUS	QUALITY
DANCE PARTY	RAGGA SOCA	QUALITY
SLAVE TO THE MUSIC	TWENTY-4SEVEN	POLYTEL
21...	SHANICE	A&M
<b>SOUNDTRACK</b>		
TRUE LIES	VARIOUS	SONY
AIRHEADS	VARIOUS	BMG
SPEED	VARIOUS	BMG
BLACK BEAUTY	D-OST ELFMAN	WARNER
FORREST GUMP	VARIOUS	SONY
BLADE RUNNER	VARIOUS	WARNER
THE COWBOY WAY	VARIOUS	SONY
<b>FOLK</b>		
THE TRADITIONAL ALBUM	THE BARRA MACNEILS	POLYGRAM
ACCORDINGLY YOURS	WALTER OSTANEK	INDEPENDENT
35TH ANNIVERSARY	WALTER OSTANEK	INDEPENDENT
<b>REGGAE</b>		
REGGAE DANCER	INNER CIRCLE	WARNER
FANTASTIC VOYAGE	COOLIO	DENON
UNITY	BIG MOUNTAIN	WARNER
RAGGAHEAT	VARIOUS	POLYTEL
<b>INSTRUMENTAL</b>		
GREATEST HITS	GIPSY KINGS	SONY
<b>CHILDREN</b>		
IMAGINATION ISLAND	BARNEY'S FAVOURITES	EMI
<b>NEW AGE</b>		
MUSIC FOR RELAXATION	VARIOUS	POLYGRAM
MEDITATE, RELAX, REFLECT	VARIOUS	POLYTEL
<b>ORIGINAL CAST</b>		
PASSION	STEPHEN SONDHEIM	EMIO
BEAUTY & THE BEAST	ORIGINAL CAST RECORDING	SHANNOCK
DAMN YANKEES	ORIGINAL CAST BROADWAY	POLYGRAM

*Sam the Record Man*

IF WE ARE TEMPORARILY OUT OF STOCK, THE ABOVE RECORDINGS (OR ANY!) CAN BE ORDERED THROUGH OUR SPECIAL REQUEST SERVICE.



# *the glory of* **GERSHWIN**

*featuring* **LARRY ADLER,**  
*produced by* **GEORGE MARTIN**

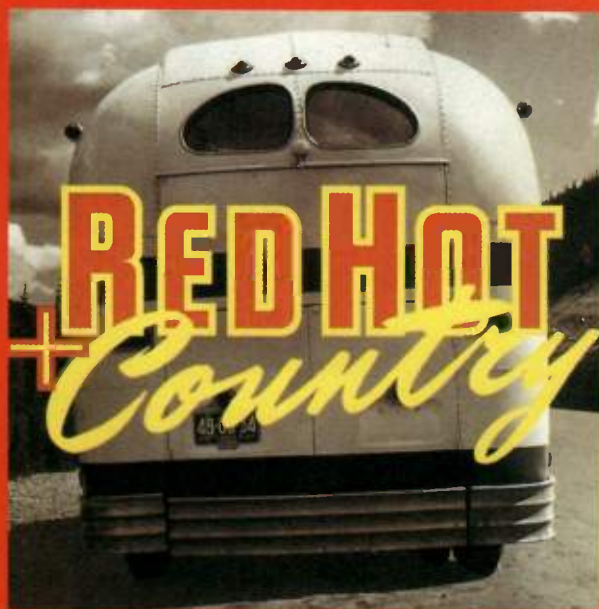


**THE BEST OF GERSHWIN  
INTERPRETED BY  
TODAY'S MOST POPULAR  
RECORDING ARTISTS**

**OLETA ADAMS • KATE BUSH  
CHRIS DE BURGH  
CHER • ELVIS COSTELLO  
PETER GABRIEL • ELTON JOHN  
JON BON JOVI • COURTNEY PINE  
SINEAD O'CONNOR  
ROBERT PALMER • MEAT LOAF  
STING • LISA STANSFIELD  
CARLY SIMON • WILLARD WHITE  
ISSY VAN RANDWYCK**



# **RED HOT COUNTRY**



**BROOKS & DUNN KATHY MATTEA  
DOLLY PARTON  
MARY CHAPIN CARPENTER  
JOHNNY CASH THE MAVERICKS  
SAMMY KERSHAW  
JIMMIE DALE GILMORE  
& WILLIE NELSON + 17 MORE!**

An exciting collection of today's  
greatest country artists paying tribute to the music  
that has influenced them the most.





**W**hen you think  
of safety...

Rise to the occasion  
with colour and taste.



**H.A.R.D.C.O.V.E.R.™  
CONDOMS**

are available in assorted colours and flavours.



## RANTON

### KEVEN JORDAN'S MAN SLAMS BACK

I couldn't help but respond to your review [David Henman's] of my client, Keven Jordan, and his latest release in the summer issue of *Network*.

It is extremely difficult for me to imagine how you could have possibly listened to the lyrical content of Keven's new songs. I find it ludicrous that you would wish for Keven to experience more pain and suffering in order to satisfy your musical appetite.

You must be an extremely unhappy individual, full of anger and bitterness to believe that tragedy is the only worthy experience of artistic expression. There is much more to life than pain and suffering and you should be reminded that the weathering Keven has experienced has led him to choose not to whine about your favorite subject.

You, too, are also no stumbling beginner and your potential would be greater and put to better use by expanding your narrow point of view concerning the lessons of life.

**Barry Bergman, Barry Bergman Management  
New York, N.Y.**

*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

### WEST COAST TELEGRAM

Please — stop — Getting desperate — stop — almost given up — stop — must find — stop — gotta have it — stop — help! — stop. Artist: Fleetwood Mac. Titles: "Black Magic Woman" and *English Rose*. Format: CD, cassette, vinyl, 8-track or stone tablet.

**William Cook  
Vancouver, B.C.**

*Fleetwood Mac — "Black Magic Woman." I can find the track available on several compilations: The Fleetwood Mac Collection (UK Import, Castle CCSCD 157), Greatest Hits (UK Import, Sony 460704—2), Blues Years (three CD set, UK Import, Essential ESBCD 138).*

*The Blues Years collection might be your best bet as it collects the early blues material onto three CDs and is sure to include many tracks from English Rose and other early albums. English Rose is available as an expensive Japanese import (Epic Japan ESCA — 5421).*

### A WALTONS PRIZE

I have to have a copy of a limited edition, three-song CD by The Waltons! It includes two cover songs, "The Boxer," by Simon and Garfunkel and "Under the Clocks," by Australian band Weddings, Parties, Anything. It also contains a remake of The Waltons' "The Naked Rain." I know it was given to the first 200 ticket-buyers at The Waltons' Oct. 8, 1993 Danforth Music Hall show.

**Karen Cation  
Guelph, Ont.**

*The Waltons CD you request sounds quite interesting, unfortunately it was made available only as a promotional item and not offered for sale through retail. This means that Sam the Record Man cannot obtain it from WEA Music Canada, who would be your best bet for obtaining this item if, they have any left.*

## WHAT TO ASK FOR

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

Please be patient, you will receive a reply.

Requests must be legible and provide as much information as possible

— i.e. — title, artist, label and format (LP, cassette or CD).

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

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

Send your request to:

**"Dear Sam"  
c/o NETWORK  
Magazine  
287 MacPherson  
Ave.  
Toronto, Ontario  
M4V 1A4**

### SAM'S SEARCH SYSTEM



**SOMETIMES  
THE BEST THINGS  
IN LIFE ARE**

**FREE**

See your participating Maxell retailer to obtain your FREE Max Awards booklet. You'll be on your way to earning Great Bonus Gifts! Earn the following Max Points everytime you purchase these Maxell Products.

**Audiocassettes:**

UR and XLI .....	10 pts
XLII and XLII-S .....	25 pts
MX and MX-S .....	25 pts

**Videocassettes:**

GX, HGX and Hi-Fi VHS .....	20 pts
XR-S, all 8mm, all VHS-C .....	25 pts

**Floppy Disks:**

5 pack .....	50 pts
10 pack .....	100 pts

**maxell**®

Maxell Canada, 5444 Timberlea Blvd., Mississauga, Ontario L4W 2T7



**Maxell  
Bonus Packs!**

You'll be getting a FREE Maxell audiotape included in these special packs!

**Maxell UR-60**  
Buy 6 UR-60  
GET 1 FREE!

**Maxell UR-90**  
Buy 5 UR-90  
GET 1 FREE!

Your choice . . . Just **\$7.99!!**  
Available at participating



**Sam the Record Man**  
CANADA'S LARGEST AND BEST KNOWN RECORD STORE

**EARN  
FREE  
CDs  
AND MUCH MORE!**

**WITH THE  
maxell®**





# CHARTS

## POP

- 1. THE ROLLING STONES**  
*Voodoo Lounge* Virgin/EMI
- 2. SOUNDGARDEN**  
*Superunknown* A&M
- 3. VARIOUS**  
*Forrest Gump Soundtrack* Sony
- 4. BARENAKED LADIES**  
*Maybe You Should Drive* Warner
- 5. STONE TEMPLE PILOTS**  
*Purple* Warner
- 6. COUNTING CROWS**  
*August and Everything After* MCA
- 7. ACE OF BASE**  
*The Sign* BMG
- 8. NEIL YOUNG**  
*Sleeps With Angels* Warner
- 9. COLLECTIVE SOUL**  
*Hints, Allegations and Things Left Unsaid* Warner
- 10. VARIOUS**  
*The Lion King Soundtrack* Disney
- 11. SMASHING PUMPKINS**  
*Siamese Dream* EMI/Virgin
- 12. HARRY CONNICK JR.**  
*She* Sony
- 13. JANN ARDEN**  
*Living Under June* A&M
- 14. AMY GRANT**  
*House of Love* A&M
- 15. PRINCE**  
*Come* Warner
- 16. BEASTIE BOYS**  
*Ill Communication* EMI
- 17. PUBLIC ENEMY**  
*Muse Sick N Hour Message* PolyGram
- 18. COOLIO**  
*It Takes A Thief* Tommy Boy/Denon
- 19. KIM MITCHELL**  
*Itch* Alert/EMI
- 20. PINK FLOYD**  
*The Division Bell* Sony

## COUNTRY

- 1. ALAN JACKSON**  
*Who I Am* BMG
- 2. VINCE GILL**  
*When Love Finds You* MCA
- 3. TIM MCGRAW**  
*Not A Moment Too Soon* EMI
- 4. JOHN MICHAEL MONTGOMERY**  
*Kick It Up* Warner
- 5. SAMMY KERSHAW**  
*Feelin' Good Train* PolyGram
- 6. REBA McENTIRE**  
*Read My Lips* MCA
- 7. PRAIRIE OYSTER**  
*Only One Woman* BMG
- 8. VARIOUS**  
*Maverick Soundtrack* Warner
- 9. RANKIN FAMILY**  
*North Country* EMI
- 10. LORRIE MORGAN**  
*War Paint* BMG

## DANCE

- 1. ALL-4-ONE**  
*All-4-One* Warner
- 2. AALIYAH**  
*Age Ain't Nothing But A Number* BMG
- 3. R. KELLY**  
*12 Play* BMG
- 4. CHAKA DEMUS & PLIERS**  
*All She Wrote* Island/A&M

- 5. ACE OF BASE**  
*The Sign* BMG
- 6. KEITH SWEAT**  
*Get Up On It* Warner
- 7. TONI BRAXTON**  
*Toni Braxton* BMG
- 8. COOLIO**  
*It Takes A Thief* Tommy Boy/Denon
- 9. HOUSE OF PAIN**  
*Same As It Ever Was* Attic/MCA
- 10. WARREN G**  
*Funk Era* PolyGram

## JAZZ

- 1. JOHN SCOFIELD**  
*Hand Jive* BlueNote/EMI
- 2. TONY BENNETT**  
*Unplugged* Columbia/Sony
- 3. MULGREW MILLER**  
*With Our Own Eyes* Novus/BMG
- 4. WAYNE SHORTER**  
*The All Seeing Eye* Blue Note/EMI
- 5. CHARLES MINGUS**  
*The Complete Town Hall Concert* Blue Note/EMI
- 6. THELONIOUS MONK**  
*Monk - Big Band & Quartet* Columbia/Sony
- 7. MIKE STERN**  
*Is What It Is* Atlantic/Warner
- 8. JOHN SCOFIELD/PAT METHENY**  
*I Can See Your House From Here* Blue Note/EMI
- 9. JOHN ABERCROMBIE**  
*Speak of the Dead* ECM/BMG
- 10. JOHN BALLANTYNE**  
*The Loose* Justin Time

## ALTERNATIVE

- 1. OFFSPRING**  
*Smash* Epitaph/Cargo
- 2. NOFX**  
*Punk In Drublic* Epitaph/Cargo
- 3. LOVE SPIT LOVE**  
*Love Spit Love* BMG
- 4. VARIOUS**  
*DGC Rarities* MCA
- 5. JALE**  
*Dream Cake* Sub Pop/Denon
- 6. L7**  
*Hungry For Stink* Warner
- 7. Velvet Crush**  
*Teenage Symphonies To Go* Sony
- 8. MC 900 FOOT JESUS**  
*One Step Ahead of the Spider* Warner

- 9. KYUSS**  
*Kyuss* Warner
- 10. VELOCITY GIRL**  
*Simpatico* Warner

## INDIE

- 1. BASS IS BASE**  
*First Impressions: For the Bottom Jugglers* Indie
- 2. RAWLINS CROSS**  
*Reel 'n' Roll* Groundswell
- 3. VARIOUS**  
*A Canadian Alternative III* Dahb
- 4. FEEDING LIKE BUTTERFLIES**  
*John In His Earthsuit* Indie
- 5. FM**  
*Black Noise* Now See Hear
- 6. TREBLE CHARGER**  
*NC17* Sonic Unyon
- 7. KILLJOYS**  
*Starry* Indie
- 8. hHEAD**  
*Fireman* Page
- 9. CUB**  
*Betti-Cola* Mint
- 10. BIG RUDE JAKE**  
*Butane Fumes & Bad Cologne* Indie

## MOVIE RENTALS

- 1. Howards End** Shannock/Columbia
- 2. Red Sorghum** MCA/Alliance
- 3. The Crying Game** Shannock/CFP
- 4. Dave** WB
- 5. My Neighbor Totoro** CBS/Fox
- 6. We're Not Dressing** CBS/Fox
- 7. Star Spangled Rhythm** CBS/Fox
- 8. Thumbelina** WB
- 9. Pinky** CBS/Fox
- 10. Return of Jafar** Shannock/WD

## SAM THE INTERACTIVE MAN'S TOP 10

- 1. Starfox** SNES
- 2. FIFA International Soccer** Genesis
- 3. Streets of Rage 3** Genesis
- 4. (Prince Symbol) Interactive** Multi-format CD-ROM
- 5. Mortal Kombat** Game Gear
- 6. Sonic 2** Genesis
- 7. Bard's Tale** IBM Disk
- 8. Tetris 2** Gameboy
- 9. XPlora 1, Peter Gabriel's Secret World** Mac CD-ROM
- 10. Top Gun** CD-I (Movie)

## ODDBALL PICK

The Flintstones Modern Stone-Age Melodies: Original Songs From the Classic TV Show Soundtrack

With all the hype surrounding this past summer's release of the Flintstones' movie, Rhino Records decided to release a compilation of the music from the original ABC TV series. This recording contains tracks from favorite episodes as well as from rare record albums and the 1966 animated feature film.

Highlights include: Fred as "Hi-Fye" doing his swinging rendition of "Listen to the Rocking Bld," "Yabba-Dabba-Doo" by Hoagy Carmichael, "The Rockenschpeel Jingle" sung by Wilma, "Bedrock Twitch" by Rock Roll, the Way Outs doing "Way Out," The Beau Brummels with "Laugh, Laugh" and of course Pebbles and Bamm-Bamm doing "Open Up Your Heart and Let the Sun Shine In." (Unfortunately, Rhino could not get the rights to any of the Anne Margrock songs.)

Flintstone Fact: 166 episodes were produced from 1960 to 1966. — Chris Sullivan





# Capture It All



## ...on Denon Cassettes

Music today demands the ultimate in recording tape. Denon cassettes deliver maximum output levels and extended dynamic range in a precision constructed anti-resonance shell. Capture all the music with a clarity of sound that rivals the original. Don't settle for anything less, use Denon cassette tape exclusively.



Available at

**Sam the Record Man**

CANADA'S LARGEST AND BEST KNOWN RECORD STORE



I AM.



CANADIAN