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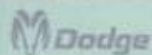


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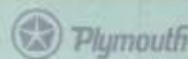
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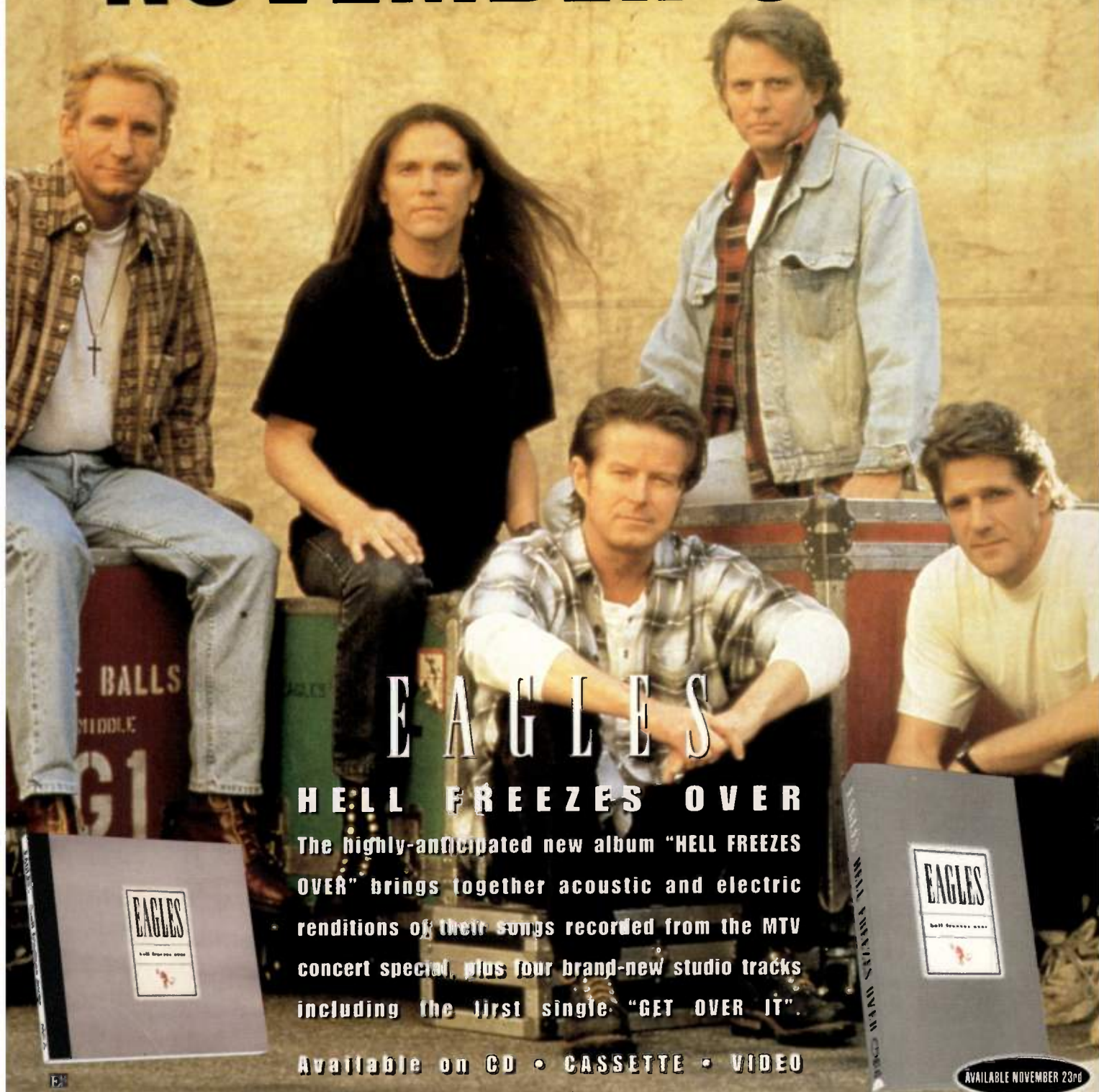
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Sam the Record Man

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EDITOR'S VIEW

Listening to Robbie Robertson's new album, *The Native Americans*, got me thinking about my tenuous links to aboriginal peoples. When I was looking for a summer job during my university years, Manpower called offering me a position with the post office, on the assumption (due to my last name) that I was of native heritage. They must have been involved with an equal opportunity program at the time. My bloodline is strictly Scottish/English/Irish, so no, I didn't get the job.

A W A K E N I N G T H E S P I R I T

Since then, my exposure to First Nations peoples has broadened slightly. My good friend John is half Delaware, half Ukrainian. He's ensconced in a white world, editing entertainment for a major U.S. newspaper, but attends regular powwows across the border at his mother's Southern Ontario reserve. My cousin lived and worked in a native community in Southern B.C. for a few years, writing to tell me of the wonderful feasts and rustic setting. My brother, a lawyer for Indian and Northern Affairs in Vancouver, keeps me updated on the myriad of complex native land claim cases he analyzes. Another friend taught school on a reserve in Southern Ontario and had many despairing tales of sexual/physical abuse in the community. I've also read about the mystical, courageous lives of medicine men *Lame Deer* and *Black Elk*. And I saw Chippewa author *Sun Bear* speak with compelling urgency on the need to heal our poor, polluted planet.



My comprehension of native peoples' reality is limited, but at least it's growing. I am driven by my own ignorance and that's why Robertson's *The Native Americans* is so attractive. It helps to put in perspective the historical, emotional and spiritual experience of First Nations peoples who have inhabited this continent far longer than any of us immigrants. I haven't seen the Ted Turner TV series (of the same name) this soundtrack album accompanies, but I hope to. On its own, however, the album is a creative triumph, musically marrying tradition with experimentation.

The violent politics, resistance and shaking up of the status quo that First Nations peoples have resorted to in order to get governments to pay attention to them (Oka, Que., Temagami, Ont., Lillooet, B.C.) are what most of us hear about on the news. What we don't hear so much about is native spirituality — encompassing a reverence for nature and all forms of life. Robertson's album reflects these beliefs, especially on a track called "Twisted Hair" that incorporates, literally, a choir of crickets.

The recording helps to rectify misconstrued historical facts, but its most compelling aspect is the spiritual message. Power struggles, territory wars and horrible human rights abuses may divide us, but the web of life — nature, and its life-support systems — connects us all, no matter what our heritage.

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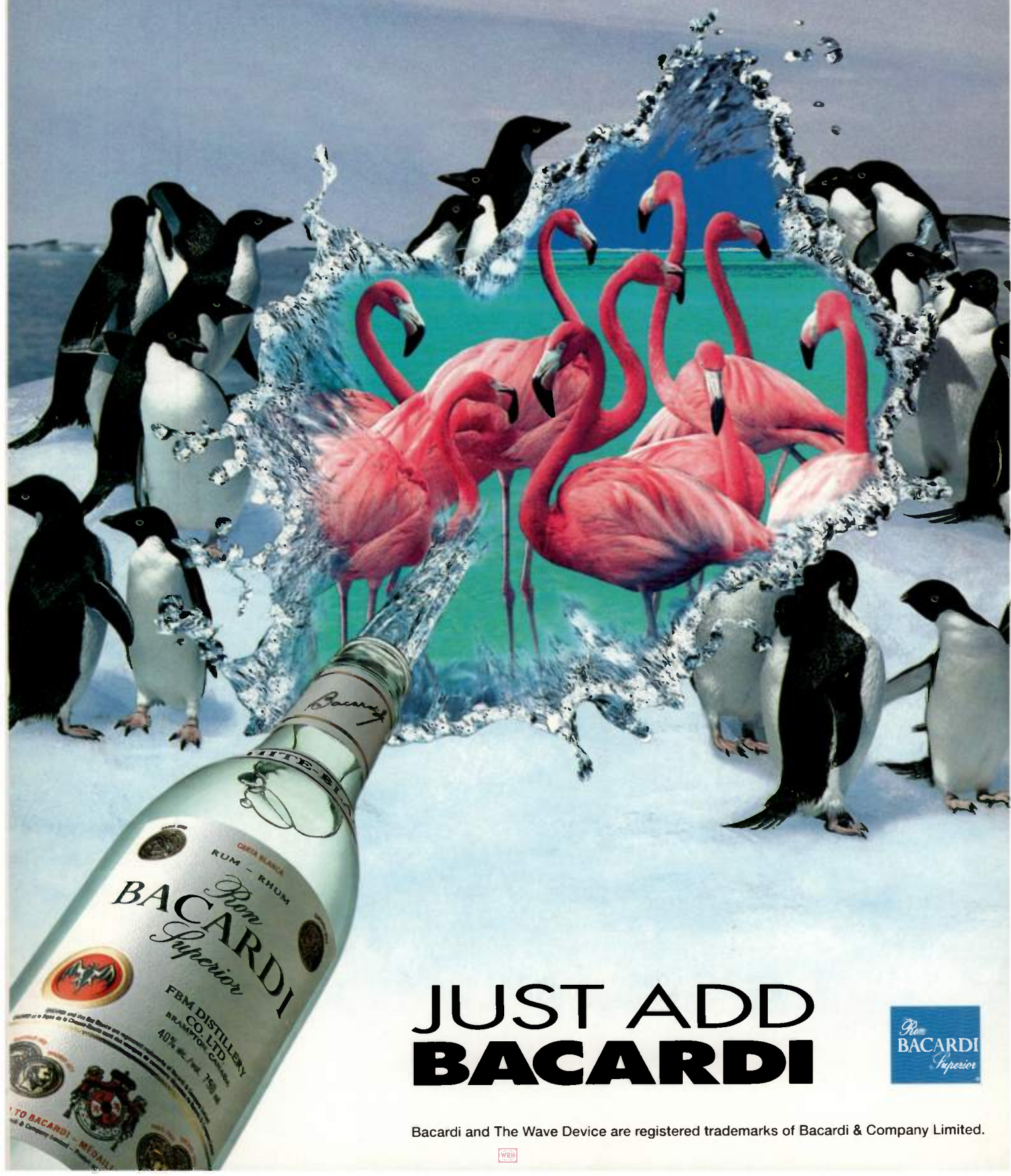
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RICHARD BELAND

Kumbaya My Lord

This year's Kumbaya Festival, held at The Ontario Place Forum in Toronto, raised \$240,000 in benefit of AIDS hospices, residences, palliative care and outreach centres across the country as well as three organizations outside Canada (Trinidad/Tobago, Uganda and Senegal). More than 100 musicians, including Rush's Alex Lifeson, Dream Warriors, Holly Cole, Jann Arden, Lori Yates, Moe Berg, Prairie Oyster, Rik Emmett, Kim Mitchell, H'ead, Randy Bachman, Tom Cochrane, 54-40, The Watchmen, The Waltons, Devun, The Rankin Family and Jane Siberry, took to the stage during the second annual, seven-hour festival. If you want to contribute to the cause, cheques can be mailed to Kumbaya Festival, P.O. Box 626, Stn. F, 50 Charles St. E., Toronto, Ont. M4Y 2L8. Watch for the upcoming 1995 Kumbaya calendar, featuring backstage portraits by photographer Andrew McNaughtan — available soon at various retail outlets across the country.

Dream Warriors' Subliminal Message

Subliminal Simulation is a heavy title, but the members of **DREAM WARRIORS** can be pretty heavy guys.

"The meaning of Dream Warriors is truly to be a warrior of your dreams. Someone who wants to fight for their goals and beliefs," says **SPEK**, on of the two new faces joining the immensely successful Canadian rap group.

The members of Dream Warriors say their second album is way heavy on an underground vibe, thanks to the other new face, **DJ LOVE**, who **KING LU** describes as "200 per cent hip-hop."

Subliminal Simulation is the long-awaited follow-up to the group's debut *And Now the Legacy Begins*, which snagged it a Juno in 1991 and is remembered for songs such as "Wash Your Face in My Sink." And if *Legacy* was high on hits, *Simulation* is loaded with symbols.



Each band member plays a symbolic and a musical role, defined by his personality. Spek says he's the traveller — never resting, always walking — King Lu the philosopher, Love the enforcer and **CAPITAL Q** is the unknown.

Not to be missed on the album is a sizzling guest spot by poet **99**, who has since been signed with **PRINCE's** Paisley Park Publishing. — *Cindy McGlynn*

VIDEO B B

TRUE LIES AND STARGATE

Gamers looking for a couple of holiday winners should take a tip from the silver screen and make sure *True Lies* and *Stargate* are under the tree. *True Lies*, based on the Arnold Schwarzenegger movie of the same name, takes gamers through 12 different missions, all against the terrorist organization the Crimson Jihad. All gamers will like the ski chase and the helicopter feature. Players will need to keep a keen eye out to have any chance in this game.

Stargate, also based on a movie (with Kurt Russell and James Spader), takes players through an intergalactic journey where they battle evil Pharaoh King while trying to make their way back to earth. Watch out for the sand storms that will spell a quick end to the action. Play moves quickly in this one and fast fingers are a necessity.

Both games, produced by Acclaim, are available for the major systems. — *Bob Weeks*



Sara Craig's Sweet Exhaustion

"Being exhausted is not necessarily negative," asserts **SARA CRAIG**. "I enjoy overexerting myself — pushing myself just a little bit more gives me such satisfaction." This Toronto singer/songwriter knew more than two years ago that she would someday name her debut album *Sweet Exhaust*, but at the time an album was a distant goal for the visual artist, house painter, and respected rising star on the Toronto indie scene.

However, time has been sweet to Craig. Following up on the success of her 1991 independent, self-titled EP, Craig and cohorts set up camp in a converted church to record *Sweet*



SARA CRAIG

Radio Reality

How healthy is Canadian radio? Well, there certainly are many stations, but the increasingly narrow range of radio formats suggest true diversity is becoming a thing of the past. In an attempt to evaluate the state of our airwaves, we've put together a chart listing the popularity of the various radio formats from coast to coast.

Format	# of stations
Adult Contemporary (AC)200 (Middle-of-the-road pop i.e. Celine Dion, Janet Jackson)	
Country (C)133	
Easy Listening (EZ)73 (Pop instrumental, soft rock)	
Gold (G)62 (‘50s, ‘60s and ‘70s hits)	
Campus62	
CBC57	
Top 40 (CHR)53 (Dance, hip-hop, chart hits)	
Classic Rock (CAR)43 (Zeppelin to the Stones)	
Talk/Information/News24	
Modern/Alternative/Dance (MAD)14 (Grunge, techno, etc.)	
Multilingual/Ethnic14	
Multi-format14	
Community programing12 (Local news, events)	
Classical2	
Gospel1	
Contemporary Christian/Gospel1 (Source: 1994 Contact Radio Index, The Record)	

*Note: Since many radio stations reported utilize a variety of formats, ie. AC and CHR, these statistics reflect the number of formats being programed by Canadian radio stations, not the actual number of radio stations in Canada.

— Stephen Hubbard

Exhaust last fall. On the album, Craig pushes her theatrical vocal stylings to their limits, and the result is a richly diverse and often darkly romantic debut, picked up for cross-country distribution by Canadian label Attic Records.

"Because I really don't understand music — and that's honest — I treat it like I do a painting," says the gamin singer. "Listening to our record should be like going to

an art gallery and seeing a show, every piece with its own theme and medium." Welcome to the gallery of Craig, where the doors are just opening. — *Amber Meredith*

Sub Pop's interest in Canada's East Coast is becoming a beautiful obsession. The label that put Seattle on the map has now added a third Maritime band — St. John's quartet **HARDSHIP POST** — to a roster that already includes Haligonians **JALE** and **ERIC'S TRIP**. Then again, the affair could be with Canada, period. Sub Pop has also just signed Vancouver's **ZUMPANO** — Toronto's **MICHEE MEE** is fronting **RAGGADETH**, which fuses rap with metal under the direction of ex-**KILLING JOKE** guitarist **PAUL RAVEN**. **SPIRT OF THE WEST** has set aside two nights next May to perform with the Vancouver Symphony Orchestra. The concerts will likely result in the band's first live album. What **JENNIFER WARNES** did for **LEONARD COHEN**, **HOLLY COLE** is about to do for **TOM WAITS** — sweeten up and de-croakify a repertoire of deathless songs. Cole's all-Waits third album should be out next year via Alert Music. Meanwhile, Cole's bassist **DAVID PILTCH** and former **K.D. LANG** pianist **TEDDY**

BOROWIECKI are **BY JEFF BATEMAN** — the Canuck contributors to the North American debut of former **FAIRGROUND ATTRACTION** singer **EDDIE READER** •••

KATE and **ANNA MCGARRIGLE** plan to reunite with their original producer, **JOE BOYD** (**FAIRPORT CONVENTION**, **R.E.M.**), to record their first album since *Heartbeats Accelerating* (1990) under a new deal with Rykodisc. Remember Vancouver's post-punk pop combo **GO FOUR THREE?** Three-quarters of the original band is back under the guise of **THE THRILL SQUAD**, with a self-titled debut in stores now. The traffic jam of heavy-weight music festivals in Canada gets more congested next June with the inaugural North-By-Northeast, a Toronto-based sister event to the celebrated South-by-Southwest convention in Austin, Tex. The breaks keep piling up for **MELISSA AUF DER MAUR**. The bassist, 21, wrangled her band **TINKER** onto a **SMASHING PUMPKINS** bill in her Montreal hometown last year. Chief Pumpkin **BILLY CORGAN** was so impressed he recommended her to **COURTNEY LOVE** as a replacement for the late **KRISTEN PFAFF** in **HOLE**. Auf der Maur is now on the road with Love's ill-fated band. **BLUE RODEO**'s American fortunes have taken an upswing with a signing to Discovery Records. The band has postponed new recording sessions to concentrate on promoting the Discovery debut, the platinum-in-Canada *Five Days In July*. Redwater, Alta., singer **KATHLEEN YEARWOOD**, known to her pals in Nashville as "Elvis," has begun work on her EMI Music Canada debut with producer **BOB WISEMAN**.



FACTOIDS DO YOU KNOW?

— **RAY DAVIES** (**THE KINKS**) sued (successfully) **JIM MORRISON** (**THE DOORS**) claiming "Hello, I Love You" was instrumentally identical to "All Day and All of the Night."

— Whose way, did you say? When **PAUL ANKA** heard the song "Comme d'Habitude" in 1968, he bought the rights, re-wrote the words and called it "My Way."

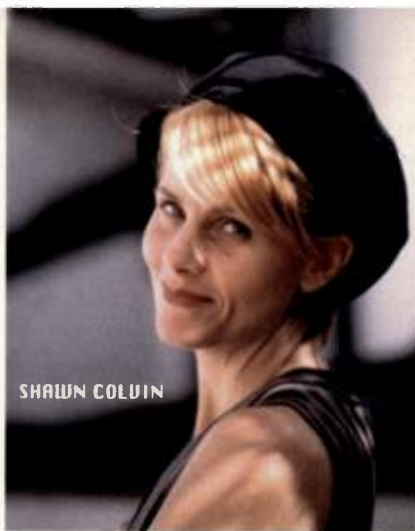
— **CHER**-ing a memory: In 1964 Cher (under the name **BONNIE JO MASON**) recorded the tribute, "I Love You **RINGO**."

— **THUMPER AND THE TROMBONES** was the name of **ROBBIE ROBERTSON**'s high school band.

— Who played lead guitar on **THE BEACH BOYS**' "Good Vibrations"? **GLEN CAMPBELL**.

— When he was 15, **LEONARD COHEN** was in a country band named **THE BUCKSKIN COWBOYS**.

— *Ted Loviseck*



SHAWN COLVIN

Colvin's Inspiration

composing earlier, the Grammy-winning signer who has since performed and recorded with **RICHARD THOMPSON**, **JONI MITCHELL** and **MARY CHAPIN CARPENTER**, says decidedly "no." Paying her playing dues first was important.

"I'm just glad it [songwriting] happened at all," she says. "My fear of writing my own stuff was strong enough that it could have not happened." — *C. M.*

"As with most artists I like a lot, there's an innocence and a smart-alecky-ness at the same time. And there's a heart-break sensibility with a wonderful black sense of humor."

That's what folk singer **SHAWN COLVIN** says of **JANE SIBERRY**, one of her hands-down favorite artists.

Some might thing it odd, then, that no Siberry song shows up on Colvin's latest work, *Cover Girl*, an eclectic album of covers including **STING**'s "Every Little Thing (He) Does Is Magic." Colvin says she'd love to pay tribute to the women who have inspired her, but hasn't figured out how. "It's too hard," she explains.

"It's all too close to me."

Cover Girl, Colvin's third album, includes the songs that kept her going through years of club gigs before she began writing herself. Asked if she regretted not



We're not gonna be the one to tell you who, but a major "Bullet-ing" film star, in attendance at the Toronto International Film Festival exposed his illegal substance cravings late one night. Sad to say, a reliable source confirms the seedy side of Toronto's Parkdale area was the star's destination — in a successful search for crack ★ Who's the latest to make **WHOOPI GOLDBERG** weak at the knees? A certain ultra-cool drummer. After attending the Stones concert in August, while in Toronto filming *Moonlight and Valentino* with **KATHLEEN TURNER** and **JON BON JOVI**, Goldberg was seen backstage at the Voodoo Lounge show. Word is, when invited to a party for the super group at the Four Seasons Hotel, the *Sister* star sweetly gushed about her long-time crush on — and to — **CHARLIE WATTS** ★ Also hitting Toronto's film festival circuit were *Sleep With Me* co-stars, **ERIC STOLTZ** and **MEG TILLY**. Many noticed the chemistry

and clinging-to-each-other aura displayed by the duo. Tilly, a single mom of three, claims to have had many arguments over male/female relationships with Stoltz during filming. Gotta wonder if Stoltz's squeeze, **BRIDGET FONDA**, might have felt squished while Stoltz and Tilly were *Sleep-ing/acting* together.



RYMES WITH ORANGE

Rymes With Orange Get Plum Deal

One of Canada's most talked-about independent bands, Vancouver-based **RYMES WITH ORANGE**, is back with a recently released follow-up to its debut album *Peel*. *Trapped in the Machine* represents a more focused effort which can in part be credited to the production of **JOHN WEBSTER**

(who's also worked with **RUSH**, **THE CULT**, and **AEROSMITH**). The band originally went into the studio with nine songs, only one of which made it on the album. As lead singer and songwriter **LYNDON JOHNSON** states, "We started with the idea for a heavier, more industrial sound but he [Webster] didn't like the vibe." The result? A fresh start and 12 songs written in three weeks, integrating more of a guitar-oriented sound and less of the Manchester beat of the first album.

A recently signed deal with Plum Records, distributed by A&M, has opened new doors for the band. "We have all the advantages of being independent, just now with great distribution too," explains Johnson. "We have a lot of control over what we do, and that in itself is very enjoyable. We like doing our own promotions and working on our own videos. We're very independent in that way." — *Nolan Webb*

MOVIES

STAR TREK: THE GENERATION GAP

Picard meets Kirk. What a scary sci-fi concept! In *Star Trek: Generations*, **WILLIAM SHATNER** and **PATRICK STEWART** are brought together in the 24th-century through an astronomical phenomenon that bridges different time frames. What do they talk about? The lack of good-looking uni-



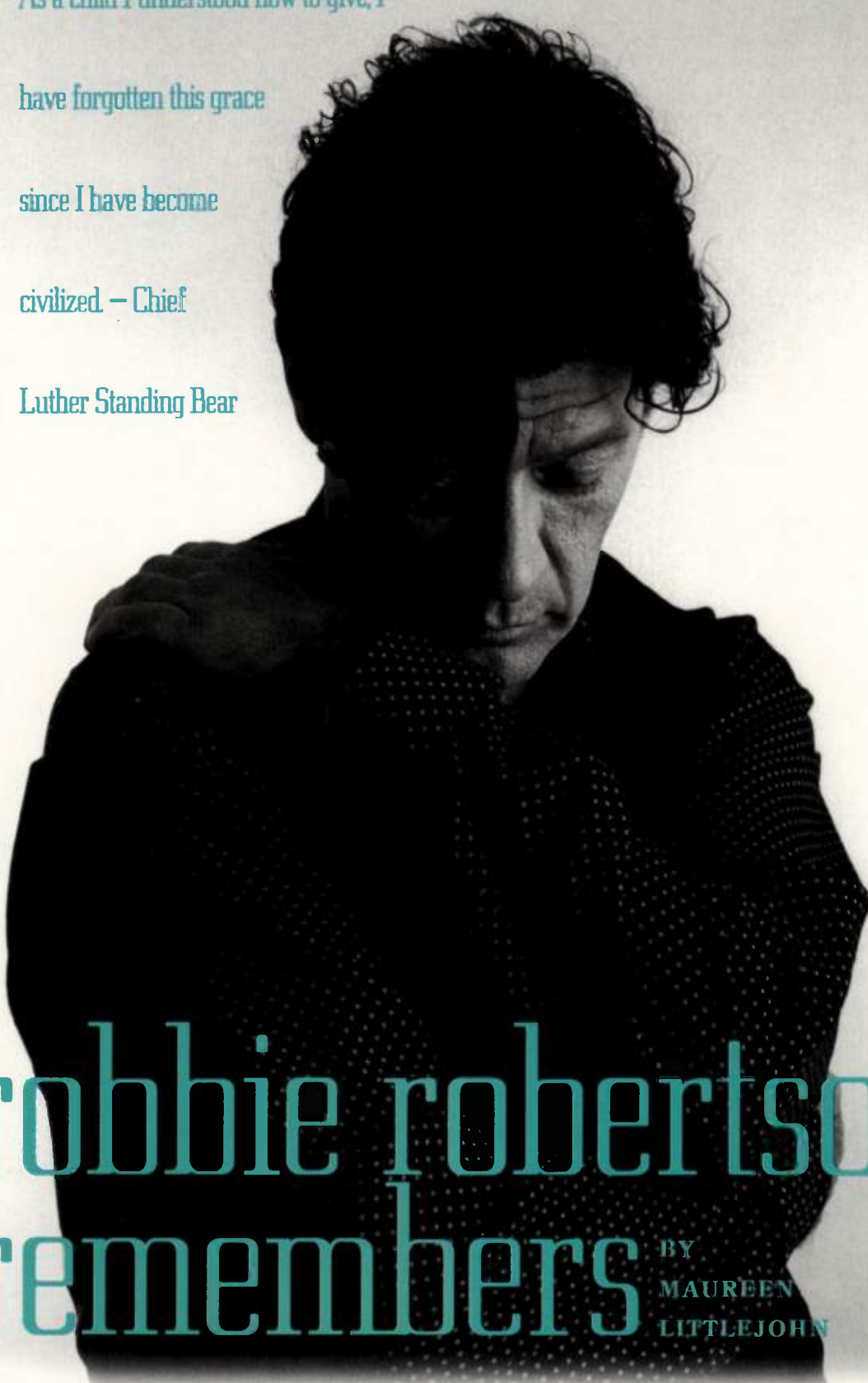
forms over the years? How the shape of Klingon heads have changed? We don't

want to give it all away, but also starring are *Next Gennie* regulars **BRENT SPINER**, **GATES MCFADDEN** and **MICHAEL DORN** as well as old timers **JAMES DOOHAN** (Scottie) and **WALTER KOENIG** (Chekov).

There's vodka. And then there's

SMIRNOFF





As a child I understood how to give, I

have forgotten this grace

since I have become

civilized. — Chief

Luther Standing Bear

robbie robertson remembers

BY
MAUREEN
LITTLEJOHN

“Years ago there was a huge dam being built in Idaho. I was watching this documentary about it. When they were building the dam, the native people in the area came and told them the dam wouldn't work. The builders just thought it was another Indian complaint. So they spent millions of dollars, and the dam fell down. After years and years, they went to this tribe and said 'What was that business about it not working here?' You know what they said? 'Because the beaver would never build there.'”

Recounting tales linked to his latest project, *The Native Americans*, Robbie Robertson is leaning back in the office/lounge area of his space at Village Recorders studio in L.A. He runs his hand through his thick, wavy hair. During the past year he's been deeply involved in creating music for the six-hour documentary aired recently on Ted Turner's TBS superstation. It has been a spiritual, as well as musical, journey for Robertson, who is half Mohawk (his mother, a full-blood Mohawk, was raised on the Six Nations reserve near Hagersville, Ont.)

Robertson first touched on native issues on his self-titled solo album in 1987 with “Broken Arrow,” “Showdown at Big Sky” and “Fallen Angel.” But this new project, and the resulting soundtrack CD, was total immersion. He wrote and collaborated with a number of First Nations artists, including Kashtin (Innu), sisters Rita and Priscilla Coolidge (Cherokee), The Silver Cloud Singers (Hopi Winnebago, Lumbee Flathead and Saponi Tuscarora), Douglas Spotted Eagle (Lakota), Ulali (Saponi Tuscarora and Mayan/Apache), Jim Wilson (Choctaw), Dave Carson (Choctaw), Benito (Taos Pueblo), Mazatl (Aztec/Mayan) and opera singer Bonnie Jo Hunt (Lakota). The recording was done separately, in studios across the

U.S. (except for Kashtin's song, which was done in Montreal), and at the end, Robertson decided to dub his contributors The Red Road Ensemble. “This isn't an organization, like the Red Cross,” he explains, laughing. “It's just a way of me saying I worked with some wonderful other people. It's my way of acknowledging them. The red road, in native talk, means the cool way, the righteous way — done with really honorable intentions.”

In many ways, this is not a typical soundtrack album. The usual themes, dramatic underscoring

and orchestral puffery are thankfully absent. Instead, the 12 songs represent the strongest musical elements of Robertson's six-hour score. “There was one testing for me,” explains Robertson, referring to the album's song selection process. “When I thought something belonged on this record, it pushed a certain button in me and gave me this sensation that is hard to describe — it was an emotional thing. When I got that sensation, I knew the song went on the record.”

Given complete artistic license, Robertson was able to create a score close to his heart. “When you compliment a series musically, one of the things you ask is, ‘Do you do what they did in *Dances With Wolves*, just music, or do you do Indian music? Emotional earth music?’” The latter option won out.

“I listened to millions of pieces of music before I started writing,” he explains. “At one point, I thought, ‘I know more than anybody in the world about this. I am the world's foremost authority on this stuff.’ Of course I'm not. But I felt that I had to take it all in and kind of forget it and reinvent it in some way, because all this music, or the majority of it, was written between 50 and 100 years ago.”

The series, Ted Turner's pet project, is propelled by regional First Nations' spokespersons, sharing their thoughts, memories, dreams and realities with the camera. It covers issues that were pushed into a dark corner for hundreds of years.

“In some ways it's not painless, but it doesn't come off like ‘Feel sorry for me.’ It's more like, ‘This is what happened,’” Robertson says, recounting the story of one leader from the New Mexico/Arizona area. “When he was a little kid, they sent him away to a school for orphans, but he wasn't an orphan. There were only Indian kids in this school, built by the government to teach them not to be Indians. Pretty soon he understood. He wasn't an orphan

the legends are alive

Legends: I Am An Eagle is a two-CD collection of First Nations songs and stories aimed at keeping alive the traditions of the past. “A lot of the old stories had almost been lost,” explains John James Stewart, the Scottish-born talent director for Wawatay (Northern Lights) Recordings. Stewart, who conceived, produced and arranged the album, is on the phone from his home in Sioux Lookout, north of Thunder Bay, Ont. “This was one way to make sure the stories can be passed on,” he says.

Dating back more than 500 years, the stories on the album confront such issues as loyalty, ecology and grief, and are told by Mohawk and Ojibwa Indians. According to Stewart, plans are in the works to translate the stories (in English on the album) back to the syllabic language for use in Native schools.

The songs on the recording are by Native artists such as Juno-winner Wapistan (Lawrence Martin) and Murray Porter, and are based on tales told by tribal Story Keepers. The title track recounts the compassion of the eagle (believed to be the link between the Creator and the People) and its anger over the destruction of the earth.

Keep your eyes open for Wawatay's next project, a compilation album that will encompass throat singing and Pow Wow drumming. — Dan Hughes

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1984-1994

FIELDS OF GOLD

12

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Fortress Around Your Heart
Be Still My Beating Heart
They Dance Alone
If I Ever Lose My Faith In You
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Why Should I Cry For You
Englishman In New York
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WDR

AM

and the other kids weren't orphans, but it was either send the kids to this school or they could be taken away [from the parents]. This is such an awful, awful thing to do to people. He went to this school and one day he found himself in the boys' washroom with what they used to clean the floor with, a chemical solution, and a wire brush. He was trying to scrub the Indian off his skin. When he told this story it was so hard not to cry."

Known for spending upwards of \$1 million on his solo projects, Robertson had to rein himself in on *The Native Americans*. "This was a modest project," he admits. "I didn't have a big budget, and you shouldn't. It should be done with simplicity and humility." The payoff for Robertson, however, was the opportunity to experiment with artists he had admired for a long time. "I recorded some stuff with the Silver Cloud singers [a traditional group] in Manhattan, in the middle of New York. It seemed like the *Twilight Zone*, but it was perfect. Seeing these people against the Manhattan skyline, it made the city's chaos come more into perspective. It was quite beautiful." He laughs, his dark eyes dancing. "Who ever said life isn't perfect? That was perfect."

A presenter of the first Aboriginal Award (which went to Wapistan - Lawrence Martin) at the Juno Awards earlier this year, Robertson's involvement in native activities is not new. He has been a contributor to the American Indian College Fund for eight years, but he is adamant about staying apolitical. "The fund is not political, it's very inter-tribal and that's why I was drawn to it. There are 10 million causes, and all the time I get letters, it's heart-breaking — there's a river being taken away or a golf course being built [Oka, Que.]. The injustice will drive you crazy. I had to figure out something to do. I think you can't go wrong educating kids, especial-

ly if you're teaching them not to be ashamed of who they are."

Growing up Metis, did Robertson ever feel torn between two cultures? "I never paid too much attention to it. When I was a little kid there were times that you just didn't want to mention anything about being Indian, other times it was just a curiosity factor."

Kashtin's environmental plea

Robbie Robertson's devotion to the exposure of Native music doesn't end with *The Native Americans* project. His great, drawling voice also pops up on *Akua Tuta*, the third album from Innu duo Kashtin.

"Robbie's a big name and for him to sing with us was great," Kashtin's friendly, spikey-haired Claude McKenzie enthuses on the phone from his home in Montreal. Not that people haven't taken notice of McKenzie and fellow Malietenam reserve musician Florent Vollant on their own: Kashtin's first two albums, a near-delerious blend of Native, country and Quebecois music sung almost exclusively in their language of Innu Aïoun, have reached sales nearing 400,000.

Akua Tuta ("Take Care") follows the same musical thread and takes the form of an urgent environmental plea. (The title track is the same one that is featured on Robertson's new CD.) "We're saying take care of the land because it's something we feel in our spirit," McKenzie explains. "I can't sing fiction, it has to be something I saw, something I touched. This is the land."

It is just days after Quebec's provincial election and the fate of the land is up in the air. McKenzie, however, has no time for either the Parti Quebecois or the Liberals. "Politics means separation, so I don't vote," he says firmly. "That's why I'm a singer. Music can make people forget their differences, it can join everybody together. Music is what I believe in." — D. H.

Why did he not tap into his roots for any of the tunes he penned while with The Band? "It was an embarrassing thing to me to sit around with the guys and say, 'OK now we're going to do a little thing about my native heritage.' When I'm on my own I can write and sing about any God damn thing I want to, but when I was in this situation, I would have felt too self-centred to impose myself in that way. Maybe nobody would have objected, but I didn't feel comfortable saying 'We're going to sing about me.'"

On many of the songs on *The Native Americans* you can detect Robertson's personal reflections, but the strongest thread tying the album together is presentation of historical fact. "Ghost Dance" is about the powerful 1889 prayer movement that resulted in the Battle At Wounded Knee in 1870. "It Is A Good Day To Die" is drawn from the famous words of Crazy Horse before The Battle of Little Bighorn in 1876 and "Words of Fire, Deeds of Blood" is inspired by the sad, proud words of Chief Joseph of the Nez Perce nation. One of the album's most experimental and intriguing songs is "Twisted Hair," an exploration of spiritual mysteries that is executed by a symphony of crickets paired with Bonnie Jo Hunt's supreme soprano.

Do spiritual beliefs play a part in Robertson's life? "I understand the need for religion, but like a lot of people I became really discouraged by it. What, in the name of God, Christianity has done to Native American people [making beliefs such as the Ghost Dance illegal — resulting in the slaughter of more than a hundred women and children at Wounded Knee], it's an ugly thing. I absolutely believe in a higher power, in the whole connection of life in unity. But I feel more comfortable with my direct relationship with God rather than through organized religion." His deep, dark eyes flash. "When I call, I call person-to-person." 



MICHELLE WRIGHT: ON HER OWN

Holding back her tears, it was evident the two-and-a-half years between Michelle Wright's double-platinum album *Now and Then* and her latest release, *The Reasons Why*, had taken its toll on the sultry-voiced singer. The departure of long-time producer Rick Giles, the year-and-a-half battle waged to piece the album together and, more specifically, the painful break with boyfriend (and departed bass player) Joel Kane has left Wright with a great need to be protective of her personal life. Fending off questions of the recent split with Kane, she switches the subject to her rapidly expanding career.

The Reasons Why features her first attempt at songwriting on an international release. Wright penned (along with Jill Colucci and Randy Sharp) the emotionally wrought reflective "Where Do We Go From Here," a song that deals with the heartache of separation. "Songwriting is something I've always wanted to do and I've done it through the years," she explains, adding, "I



came up with the title, chord and melody ideas...and these guys [Colucci and Sharp] helped me to make this idea I had real."

Wright has been busy with more than making music. She has started her own corporation, a business geared mainly towards music publishing in Nashville. She also started acting. "I've signed a production deal with a producer in Los Angeles," she explains. "What we're doing right now is reading scripts and he's also commissioning people to write some script ideas based on characters that I would like to play." Chief among them is the

story of a country music singer. She recently performed on the Canadian Country Music Association awards show broadcast on CTV, and is appearing in an upcoming TV show on country performers called *The Road*. Plus there's a Michelle Wright special in the works.

She doesn't let all this activity distract her, though. "My recording career and my tours are absolutely the main thing for me," she states. You'll be able to see her in action early in the new year when she begins a string of cross-Canada dates. — Frances McAneney

hHEAD GETS BUCOLIC

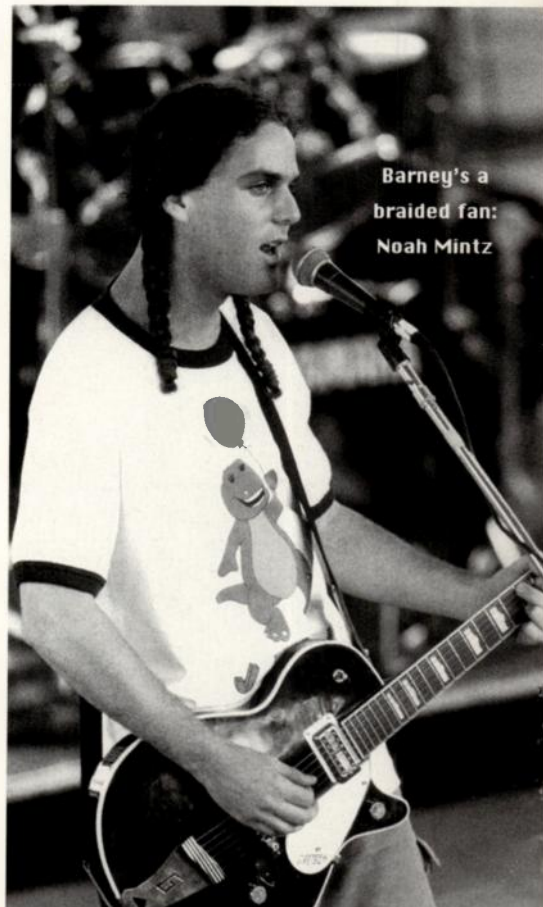
Recent times in the hHead camp read a lot like an episode of *Lifestyles of the Rich and Famous*, complete with a megabucks cash prize and retreat to a studio ranch in California. Yet,

despite winning Toronto radio station CFNY's \$100,000 Discovery To Disk Award in the fall of 1993 and trekking to Mendocino in March to record for a month, the Toronto-based hard rock band downplays its stellar year.

"It was actually kind of slow," says Brendan Canning, bassist of the group, which also includes vocalist/guitarist Noah Mintz and drummer Mark Bartkiw. "We were just biding our time until the album came out."

Said album is hHead's major-label debut, the IRS-released *Jerk*. Produced by Dave Ogilvie (past knob-turner for Skinny Puppy and Sloan), *Jerk* makes good on the gutsy vocals and high-powered guitar playing which have become the band's trademark, but is pleasantly lacking in the unfocused frenzy of the trio's 1993 release, *Fireman*. This less fist-clenched approach, the band asserts, has plenty to do with the calming effect of an out-of-the-way recording studio.

"We came back to Toronto and played the record for people and they said, 'Wow, this isn't quite as angst-ridden as *Fireman*,'" recalls Bartkiw. "We were on a ranch, surrounded by trees and horses, and I think that reflects on how you sound as a band recording." — Sheri Katz



Barney's a braided fan: Noah Mintz

EDIE BRICKELL'S CANADIAN CONNECTIONS



"We're just listening to more music and referencing different sources," says King Cobb Steelie's singer/guitarist Kevan Byrne. "We're not doing anything that radically different."

new blood

INTERGALACTIC STEELIE

Tell that to anyone who has ever tried to describe the Guelph, Ont.,-based band's multi-faceted sound. Its barrier-breaking style, which has been called everything from reggae to funk to punk, has led many to herald the six-member group as one of the best new bands to emerge out of Canada. The band also snagged the attention of producer extraordinaire, Bill Laswell. What was King Cobb Steelie's reaction when it heard Laswell, who has worked with Peter Gabriel and Laurie Anderson, was interested in producing its recording?

"Total elation," says Byrne. "I think we were all in disbelief until he actually came to see us play."

Seeing was obviously believing, as Laswell worked the boards on KCS's new album, the EMI-released *Project Twinkle*. As song titles such as "Italian UFOlogy Today" and "Lunar Rotisserie" suggest, the band's major-label debut is filled with spacey, hypnotic melodies rich in texture and long in length — some tunes stretch beyond eight minutes. Though Byrne admits to the group's new-found interest in intergalactic phenomena (the unique, sonic dreamscape of the new album is out of this world), he remains modestly firm in his belief that there is nothing far out in the music King Cobb Steelie makes.

"We've opened our minds to different ways of approaching songwriting within the context of being a pop band," he asserts. "I mean, that's what we are, really." — S.K.

"I love country, I love soul, and I love a little bit of rock 'n' roll," says Edie Brickell with a wispy Southern accent. "And I don't want everything to sound alike."

In the three years since her Dallas bar band, New Bohemians, broke up, Edie Brickell has been searching for musical soulmates. Her latest solo release, *Picture Perfect Morning*, shows a new maturity to her country-soul sound and a star-studded cast of backing musicians.

"I had a lot of trial and error," she admits candidly. "After the band split up, I went and played with Bobby Wiseman in Toronto, and I worked with a band that he put together for me, including Ron Sexsmith. I was really impressed with what they were doing — but there was something missing. The element of true soul wasn't there, and you can't manipulate a groove." Trekking back to New York, Brickell eventually found (with the help of husband Paul Simon) a soul-mate in Simon's long-time collaborator Roy Halee — and another Canadian friend, fiddler Ashley MacIsaac.

"Wow, I had a really great time working with the Canadians on this record!" she laughs. "He [MacIsaac] was working here with Philip Glass, and Paul went over and met him and heard him play. So Ashley came over to the studio to see if there were any tracks that he would sound good on, and man, when he started playing to 'Picture Perfect Morning,' that was it. I had to have him."

With the likes of the Neville Brothers, Dr. John, and Barry White on this disc, Brickell credits Simon and Halee with instilling in her a "have to have 'em" attitude.

"Roy and Paul came in, and they said the most liberating thing anybody ever said to me: if you want a groove, go to the source. The rest of the song will tell you what it needs later." Sounds like a recipe for a picture-perfect album.

— Amber Meredith



Edie Brickell

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So The Gap tells us, Jack Kerouac and Allen Ginsberg wore khakis. And William S. Burroughs is hip to the strides made by Nike in athletic footwear technology. Or rather, advertisers are hip to the selling power of poetry. Or still more strangely, poetry is hip.

For more than 40 years, the unholy trinity of beat poets has retained its iconoclastic aura, as CD box sets and documentaries devoted to Kerouac, Ginsberg, and the poet laureate of deviance and paranoia, Burroughs, attest. Veterans such as John Giorno, Bill Bissett, and Linton Kwesi-Johnson and grown-up punks such as Henry Rollins and Jello Biafra have extensive spoken word discographies, and live readings have always attracted gatherings at candle-lit cafés and seedy beer halls.

What's different now is that poetry isn't imagined as the province of the wholesomely dull or pompously

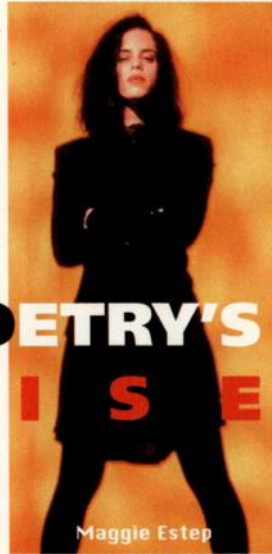


Reg E. Gaines

For McPhee, jazz "adds an atmosphere that helps draw an audience and complements the poetry. I like to think of the voice as the lead instrument. Jazz rhythms are very similar to the rhythms of everyday speech, which have a close relationship to the rhythms of free verse."

New York's Reg E. Gaines wouldn't even separate poetry and music *that* much; the rhythms and musical settings of his poems are as intrinsic to his poetry as the words themselves. The history of African-American oral expression, rooted deeply in music, bears out his credo that "poetry is more akin to music than the spoken word."

The musicality of poetry makes it a natural for video, and indeed, both MTV and MuchMusic have been major players in spreading the word about poetry. Jill Battson oversees MuchMusic's *Word Up*, in which poets are given one-minute video spots to shout, speak, purr, harangue, or mumble cryptically. She is aware of the irony that after apparently doing everything in their power to eradicate literacy for the past 10 years, MuchMusic and MTV now posture as earnest purveyors of poetry, but she maintains that "kids don't read much, so they're getting their literature from spoken word performances. The overall mandate



Maggie Estep

of *Word Up* is to create a vehicle that will expose kids to poetry and hopefully, to read, write, and perform poetry themselves. The *Word Up* poets are chosen to reflect the audience, which is young and encompassing all ethnicities, sexualities — not just straight, white, middle class males."

Battson's medium has also attracted criticism from various circles of the literary establishment. The literati fear that rather than provoking audiences to think and read, poetry videos are just repackaging literature as Culture Lite and that flamboyant, but superficial performers will carry the day over writers whose poems can't be reduced to glib soundbites.

"There's a perception that audiences have the attention span of a gnat," responds Battson. "That's not really true, and I hope that we would be able to introduce our audiences to longer pieces and get them used to it so they'll want to see longer poems. The fallout is that when the hype dies down, some poets won't last because their poetry isn't good. Some will move back into performance art, and some will go back to the page. But performance is part of poetry. You've got to be a bloody good writer if you can't perform."

—Chris Wodskou

WORD OF MOUTH: POETRY'S ON THE RISE

esoteric. Wordsworth's Lyrical Ballads were good for you as an inoculation against philistinism and insensitivity, but overexposure to poetry was liable to make you consumptive and unable to hold a steady job. Now, media are drawn to poetry not only for the halo of respectability it lends, but also for its image of coolness. Much like grunge, poetry is now an essential alternative lifestyle accessory.

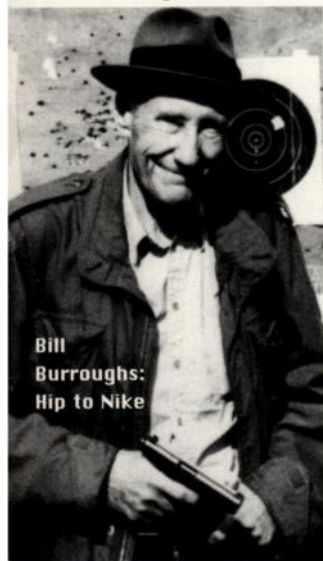
Says Peter McPhee, a Toronto poet who coordinated this past summer's "carnival of the spoken word," *Scream In High Park*, "There seems to be a lot of protest and anger in popular music now, and that carries over into

poetry, especially when you're using video and the same attention-getting tactics to get poetry across. The new hipness of the beat poets fits naturally with the underground moving above ground. It's the 'alternative' borrowing from a lot of old, real alternatives."

Hip hop has also helped to revive the careers of Umar Bin Hassan of The Last Poets and Gil Scott-Heron, and according to Arrested Development frontman Speech, "Hip hop brought respect to black poets (such as the jazz-influenced, urban vernacular Black Arts poets of the 1960's, Amiri Baraka, Sonia Sanchez, and Nikki Giovanni). It sampled them and legitimized them for people who had never heard of them."

So, too, has acid jazz, a genre steeped in self-conscious coolness that

has looked to beat culture for its look and attitude and that has looked to funky jazz for its beats. Jazz, of course, is the archetypal soundtrack for poetry; the freeing of jazz from traditional musical structures bears the same relation to form and flow as the freeing of poetry from prose.

Bill
Burroughs:
Hip to Nike

CRUCIAL SPOKENWORD CUTS

- Jeannette Armstrong
- "Indian Woman," *Til The Bars Break* (Cargo)
- Stephen Jesse Bernstein - *Prison* (SubPop)
- Dana Bryant - forthcoming (Warner)
- William S. Burroughs
- Spare Ass Annie and Other Tales* (Island)
- Maggie Estep
- No More Mister Nice Girl* (BMG)
- Reg E. Gaines
- Please Don't Take My Air Jordans* (Mercury)
- Umar Bin Hassan
- Be Bop or Be Dead* (Axiom)
- Jack Kerouac with United Future Organization - "Poetry And All That Jazz," *United Future Organization* (Talkin' Loud)
- Sadiq with Don Byron
- The Tuskegee Experiment* (Elektra)
- John Trudell - AKA *Graffiti Man* (Rykodisc)

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JANNARDEN'S PAINFUL PLEASURE



"I think sadness and happiness are so intertwined, they're almost the same thing," says Jann Arden. The Calgary-based singer/songwriter is referring to her ability to write heart-breaking songs while maintaining her title as queen of the one-liners. "I think everybody has got those split difference in their bodies," she continues between bites of salad at an outdoor Toronto restaurant. "We're all eating kolbassa," she says into the tape recorder. (We aren't.)

"As sad as a person can be you have to laugh. Who doesn't laugh at somebody wiping out on the ice and cracking their head open. You might say, 'Oh God, that must have hurt,' but you ease the pain by laughing."

Arden's latest recording, *Living Under June*, leans towards the emotionally downbeat, as did her debut *Time For Mercy*, but it also includes a few happier tunes. "Wonderdrug," a co-write with bassist Mike Lent is a case in point. "Had I been left alone with 'Wonderdrug' it would have been a depressing song," she admits. "Mike had great chord ideas. I'd look at him and say, 'I can't do that,' and he'd say, 'yes you can.' I listen to it now and say 'Jeez, that's on the verge of being downright clap-able,'" she says, laughing.

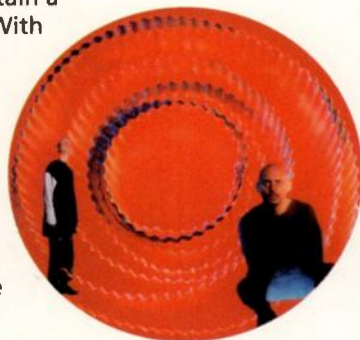
Another stand-out track is "Insensitive," written by Arden's Calgary friend Anne Loree. "I heard her sing it about four years ago," explains Arden. "She's really perky, but at the time she was probably drinking a bit too much — crashing with whoever she could at the time. I sat there in disbelief. I heard her do 'Insensitive' and it stuck in my head. I asked her if she'd come and demo it with me and I ended up singing it for her, she's not a confident singer. I'm very jealous of her songwriting and words. She's the real thing. She struggles, I've struggled too, but not with the demons she has."

Arden is philosophical, yet modest about her musical goals. "People need help to know how they feel," she says. "Music is a great vehicle for that. Let's face it, we're living in some hard and fast times. We can watch people dying in Rwanda on TV, but it doesn't seem real. It makes me sick." She pauses. "I hope I find more things to be positive about. 'Looking For It' [on the new album] is a really positive song. It's just questions about angels. I believe in them and I know I have some because I used to drive a car." She laughs. "It's nice to let yourself believe in something good." — Maureen Littlejohn

Brothers Paul and Phil Hartnoll, who comprise Orbital, have released two critically acclaimed, full-length albums and a string of genre-crunching EPs on the U.K. homefront. Canadian audiences, however, only recently discovered Orbital's neo synth-punk groove via their *Diversions* mini album.

Released internationally in September, *Snivilization* is the duo's latest offering — an outstanding glimpse into the musical minds of two of techno's primary innovators. Part sonic assault, part ethereal revelation, *Snivilization* delivers the Orbital vision to an aural realm that is distinctly different from previous efforts.

As Paul puts it, "Everytime we do an album I always want to think of a different angle to go on — to try and retain a certain freshness. With *Snivilization* we thought, 'let's write it in order' — write the first track first, the second track second and so on from beginning to end. Every time we



ORBITAL'S RANDOM BEAUTY

would do a track we would think, "what would we like to hear next?"

The obvious leitmotif techniques

employed pre-*Snivilization* (such as *Star Trek: The New Generation*'s Worf discussing the theory of the moebius) have been replaced with a broad range of new, diverse sounds, but the duo's signature, Kraftwerk-style *blips* are still present.

"Yeah," says Paul. "And we listen to lots of Michael Nyman and people like that. The influences are much more apparent on *Snivilization* than on the other two LPs."

"On a more technical level — on different sounds and things — we were mucking around with a Jupiter 6 keyboard which flipped it's lid and went completely wrong," admits Phil, describing an event in the studio.

"I turned it on one day and thought 'What the hell is going on here?' It sounded like it was raining. We got the DAT player running and experimented with it, putting things down. Then we went back to the DAT and used it like a sampling CD. We had all these mad Jupiter 6 sounds — sounds that a Jupiter 6 couldn't possibly normally create. I was a bit reluctant to get the thing repaired to be quite honest."

Wow-ing audiences at the recent Woodstock 25th anniversary, Orbital graces Canadian stages in November. — Andrew Zealley

Abby Lincoln's lyrics read like poetry. They're thoughtful, insightful, full of imagery and spirituality. She describes her writing process as "finding" a song.

"You have to find it amongst all the words. There are many ways to say things and there are many things to say. Sometimes just one word will take the song in a direction that I didn't know it was going. You're a medium that lets it through — an expression."

What she expresses are inner explorations; about the paradoxical nature of life, about knowledge and celebration of self, about the serenity found in music. "For me," she says, "a song is a vehicle, a way of saying what's in your heart."

Otherwise, what's the point of bothering?"

With her most recent release on Verve, Lincoln

shares her beliefs on a singular topic — that man-woman thing called love. *When There is Love* is a collection of duets with graceful pianist Hank Jones. It features work by master writers such as Jerome Kern and Sammy Cahn, as well as new offerings from Lincoln. The actress/painter/writer/composer is pleased most by studio work. "I like to be able to record music. Because I can do it at my leisure and it's mine. I don't have to refer to anybody else's taste. We don't have to agree on the story. It's my story."

On a previous recording, Lincoln tells a story called "The Merry Dancer" about a colorful, free spirit dancing in the mirror. She explains that, "symbolically, to see yourself in the golden mirror is to praise your maker for being what you are. And it fosters respect and reverence for yourself. And if you have it for yourself, you can have it for other people. And so, I'm really glad that I have a chance to sing here." — C.J. Wren

A B B Y LINCOLN'S S T O R Y



MUSIC Singer Alan Frew won't be throwing on a black biker jacket and turning up the guitars, as he did for Glass Tiger's last studio album, *Simple Mission*. "I was never comfortable with that — never," Frew says of the band's attempt to escape the pop pigeonhole. "It just wasn't me."

The pop thing was, though.

Hold On, Frew's solo debut on EMI, appeals to those listeners who don't like feedback to interrupt a pleasant tune or angry words to jar their crusty world. Albums such as Annie Lennox's *Diva* and George Michael's *Faith* were the blueprints for his co-writers (including Jim Cregan and Kevin Savigar, Rod Stewart's guitar and piano players), says Frew. Other pop stalwarts enlisted in playing on the project were Mickey Dolenz (the Monkee!) and Mick Fleetwood.

"I wanted the songs to be very believable. I was coming from a different place in my mind and in my heart, and I wanted to present it that way. I wanted to really present my voice. I didn't really think that Glass Tiger had really allowed me to do that."

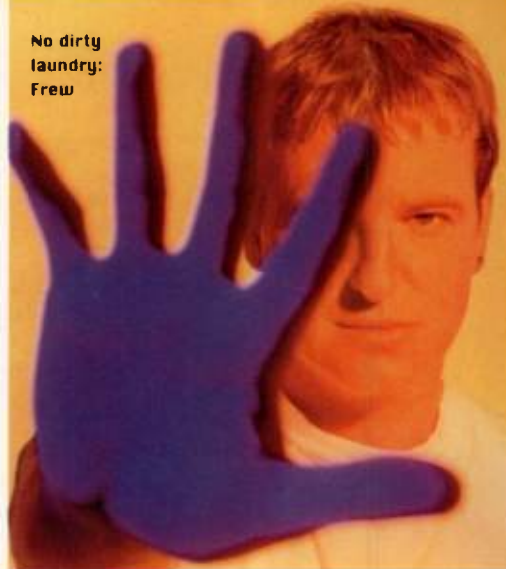
When Glass Tiger rose to fame at the height of the Canadian music industry's teen-idol phase in the mid-'80s, an era which included Platinum Blonde and Honeymoon Suite, the Newmarket, Ont.-based group outsold them all

(1.5 million albums in North America). But in 1992, the group was put to sleep.

"There's no animosity, no real dirty laundry to talk about," Frew insists. "There was just a tremendous amount of frustration on my part. I was always trying to compromise because, as a band, we had outgrown each other and developed in different directions."

The musical climate had developed, too. Kids had new idols to worship — reluctant ones — and

No dirty
laundry:
Frew



ALAN FREW: A FIRM GRIP ON POP

innocuous pop was squished under the weight of grunge, hardcore and punk. Nirvana, Rage Against the Machine and Green Day are now the choice of a new generation. But the appeal of pure pop has merely shifted to another demographic — adults. It is here that Frew now fits. — Karen Bliss

Andrew MacNaughton

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MONDO BEYONDO

by Rhonda Riche

the unenviable position of being compared to slack-hop king BECK — even by their own record company. A sarcastic Gene Ween says, "They sat us down and said, 'Beck. You understand?' And we said 'Yes sirs, we'll go make our record now.'" As for Ween's latest effort, *Cheese and Chocolate*, there is no comparison — check out the poppy "Voodoo Lady" single and judge for yourself.

This year's indie success story is BASE IS BASS. The Toronto-based soul/funk trio's independent debut *First Impressions For the Bottom Jigglers*, sold an impressive 1,500 copies in one week alone, and the single "Funkmobile" received heavy rotation on MuchMusic. While linking up with a major label is inevitable, Base is Bass initially held out, according to bassist CHIN, "for a

After five albums, lo-fi technicians GENE and DEAN WEEN are in

label that works as hard promoting us as we do." Adds keyboardist/trumpeter IVANA, "We're looking for commitment because we're in it for longevity." The combo is also reluctant to be limited by being labeled an acid jazz act. "We have to credit established bands like GURU and JAZZMATAZZ," explains vocalist MYSTIC, "but music is made to be experimented with." Considering that the band recently worked on a remix of the RHEOSTATIC's "Fan Letter To Michael Jackson," there are no limits to what Base is Bass can or will do.

Both Moncton, N.B.'s ERIC'S TRIP and Toronto's SHADOWY MEN ON A SHADOWY PLANET are taking time off. After the September release of its second recording, *Forever Again*, ET played the Halifax Pop Explosion before bassist JULIE DOIRON went on maternity leave. Shadowy Men bade its farewell-for-now at the Kumbaya Festival in Toronto. In the meantime, Shadowy drummer DON PYLE is playing live with KING COBB STEELIE.

"I learned tons making this record," says Barenaked Ladies lead singer/guitarist Steven Page during an early morning chat before heading into two weeks of pre-tour rehearsals. He's speaking of *Maybe You Should Drive*, released in August.

"From a studio point-of-view and an interpersonal one. You know, just the way the band works together," he adds diplomatically.

What he doesn't add, at this point, is that the relentless drive of producer Ben Mink (also a player/songwriter/producer

1988, the band produced the biggest-selling indie album in Canadian history only three years later. The group won a Juno award for Group of the Year in 1992 and that same year had its Sire debut album, *Gordon*, go platinum in Canada in a little more than a week.

Following up the phenomenally successful *Gordon* was a tall order for band and producer. Both knew that critics awaited the recording with sharpened teeth. The pressure was on.

To call Mink a perfectionist is an understatement. Page

much in sound — clear vocals and fresh arrangements abound — but in theme. The whimsical edge is all but gone.

Page anticipates the critics. "I can write the *Globe and Mail* review right now," he laughs. "Barenaked Ladies have lost what made them so unique; that naive edge that made us love them all."

Most songs were written in the fall of 1993 and Page says band members simply wrote what was on their minds. It turned out to be less playful pokes at pop culture and more personal expression.

"I think if there was a 'Grade Nine' or a 'Million Dollars' in us, it would have surfaced on the record," he admits. "But, in the

time span that we were writing, those kinds of songs didn't crop up and I wasn't going to push it because forced humor is the worst humor."

Page is slightly concerned about losing the interest of young fans with the more serious material. While 13-year-olds may understand the pining regrets in a song such as "The Wrong Man Was Convicted," they may not be all that interested. Page, though, points out that their young fans are a couple of years older now.

"I think you can get kind of caught up in a cult-like vision of your band," he ruminates. "You begin to think it defines all that you are musically and personally. I think we've all learned to prioritize a little more and obsess a little less." — Cindy McGlynn

VEHICLE VERNACULAR

"We agonized over album titles," Page says, explaining that *Maybe You Should Drive* won by democratic vote and fond memories of van tours across Canada. The album almost had a different title — a cheeky one at that. Page explains: "One which we considered, which I really liked, was *Car Rear-Enders*. You can string it together and make it *Career Ender*. We thought that would be good."

BARENAKED SCIENCE

THE LADIES HIT A LEARNING CURVE

with k.d. lang) helped push the the band around the learning curve. It was a new, and rather tortuous, experience.

explains: "He's kind of a scientist. He'll pick everything apart and do lots of editing, which I think ended up making a very good record. But it was a very painstaking process."

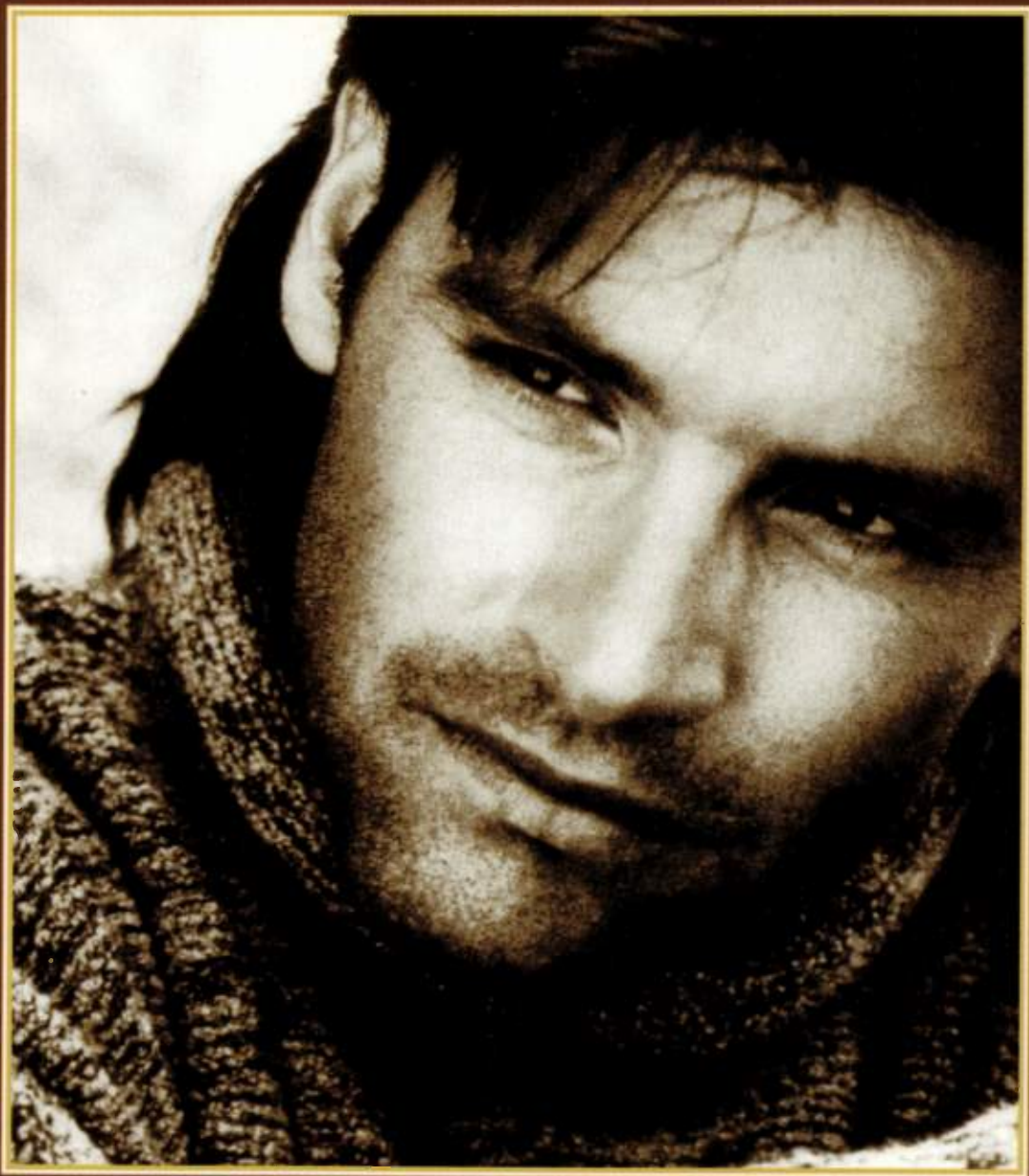
The project was especially tough for a few of the band members. "We had a lot of arguments," admits Page. "Andy would say 'Look, I'm just going to play this part and this is the part I intend to be on the track. Don't fiddle with it.' It was kind of a clash of philosophies that way."

After two-and-a-half months of music and negotiation in Vancouver's Armoury and Greenhouse Studios, *Maybe You Should Drive* was rolled out. Some will be thrilled with the more adult oeuvre. Many will wonder at the shift that has taken place in the band, not as



For the last four years Page, singer/guitarist Ed Robertson, drummer Tyler Stewart and Jim (bass) and Andrew Creeggan (piano/percussion) have had seamless careers. Formed in

P R O F I L E



Roch Voisine

It's been quite a year for Roch Voisine. The New Brunswick-born composer/singer, who is a mega-star in Europe and Quebec, broke ground in English Canada. So far, his album, *I'll Always Be There*, has sold more than 500,000 copies in Canada and is nearing 1,500,000 in European sales.

The year featured many highlights for the handsome performer, including hosting the Juno Awards in March, winning Best Male Vocalist of the Year, a sell-out tour across the country, and many televised appearances — MuchMusic's *Much On The Mountains '94*, the Canada Day celebrations on July 1, *Rita (MacNeil) & Friends* in October, not to mention his own special which was repeated on CBC-TV in October. Other high points included being inducted as Knight in the Ordre de la Pleiade in New Brunswick for his contribution to the development of Acadian culture, getting his best handicap ever playing golf in Arizona and seeing the release of the fifth single from *I'll Always Be There*, "Am I Wrong."

He is currently writing songs for his next English album, and starting January 10, 1995, he will launch a three-month tour of Europe.



How do you put more Ooo in your doo
and aah in your wah?

DO A Kahlúa

& Milk

Doo-wah, doo-wah

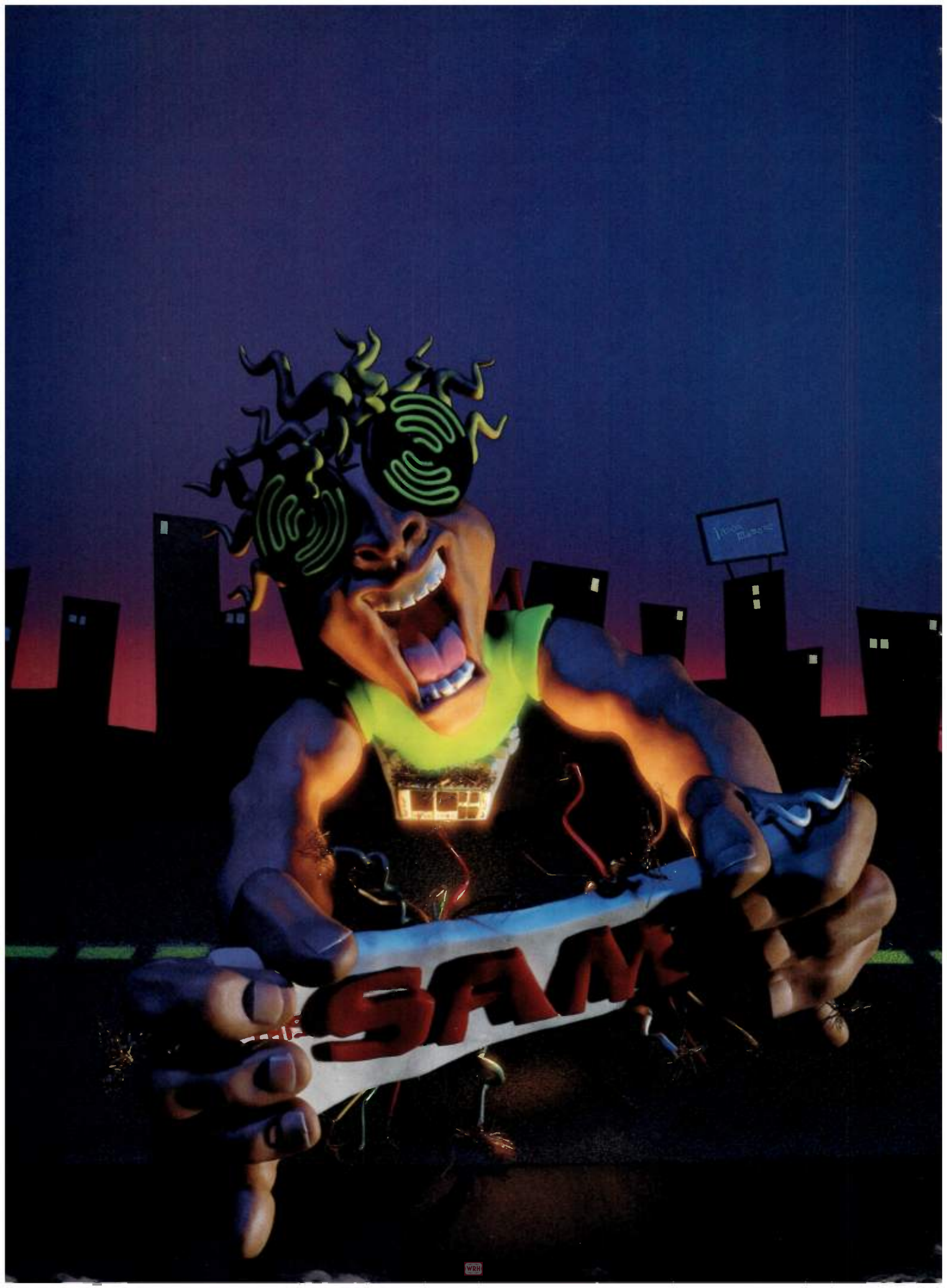
1 part Kahlúa,

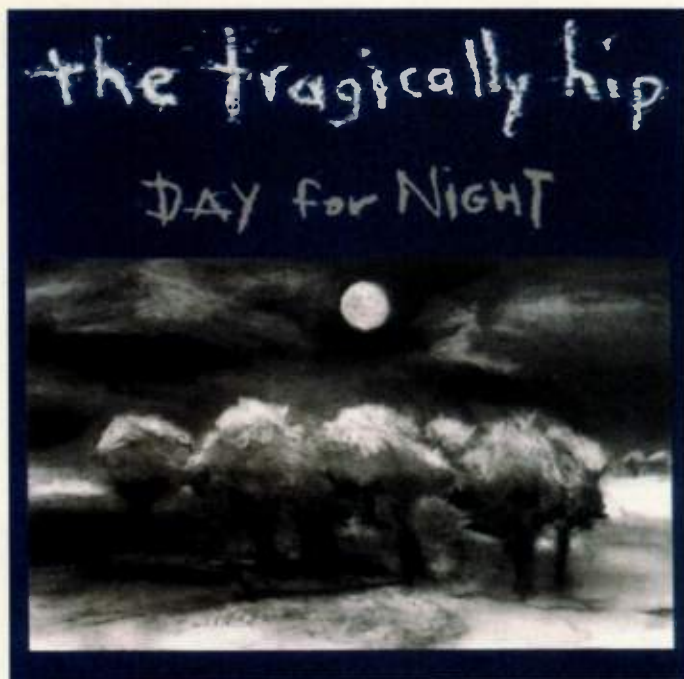
4 parts milk, rocks.

Aah, luscious licks.

Music for your mouth™







DAY FOR NIGHT MCA THE TRAGICALLY HIP

Recorded in New Orleans, *Day For Night*, is evocative of that city's gritty, mean underside. Singer Gord Downie performs at a new level of internalized intensity — the frenzied frontman's lyrics are dark, suggestive yet never obvious. He conjures up symbols and images that are like piecing together a disturbing dream. The band smokes with dark, inspired grooves. No huge, hooky tracks jump out, but rather, this is a whole, contained work — an explorative, psychotherapeutic jam that must be listened to from beginning to end.

— M.L.

THIS WILL MAKE YOU
HAPPY Cargo

FURNACEFACE

Ottawa's hardcore funsters are back with *This Will Make You Happy* — an appropriately titled 16-song collection. It's so all-over-the-road, there's bound to be a song that appeals to everybody. Early Soul Asylum sounds can be heard on "Instructions," a hippy vibe dominates "Nice Suit...Asshole" and thrash rules on "2 Punks, A Dad, And A Snowboard." In fact the only thing not to like about this recording is "If You Love Her (Would You Buy Her A Gun?)." One hopes that this lame attempt at scoring points with the women's movement is a joke, albeit a bad one. — R.R.



songs — especially the Jam-esque "Stranger Than Fiction" — will win over both you and your mother. — R.R.

FLAMEJOB Warner THE CRAMPS

The latest release from psychobilly veterans The Cramps is...well... like the last couple of Cramps albums. Good, dirty, high-camp fun. Despite their gothic exteriors, Lux Interior and Poison Ivy just don't come off as sinister when singing songs with titles such as "Nest Of The Cuckoo Bird" and "Swing The Big Eyed Rabbit."

Flamejob does have some small surprises — a grinding cover of "Route 66" — but mostly it's aimed at fans. — R.R.



THE THINGS YOU SAID

Independent

MICHAEL DANCKERT

Like a hot, dry wind from Louisiana comes this CD by Toronto-based roots rocker Michael Danckert. Danckert takes folk, blues and country influences to create a collection of smart, adult contemporary music — although "Shot Down" would fit nicely on new country radio and the lively "Bring It On Back To You" wouldn't be out of place on a hard rock station. Look for guest appear-

ances by Colin Linden and Blue Rodeo drummer Glenn Milchem. — R.R.

O-MY Comovox NEOTONE

Pukka Orchestra co-founders' Neil Chapman and Tony Duggan have regrouped and formed Neotone. Mixing Pukka's world-beat influences with clean production and mature songwriting, Neotone has created a joyful noise. Contributors include Wind May Do Damage's Kathryn Rose, violinist Anne Lederman and former Pukka-er Graeme Williamson. Best picks: the Gallic-flavoured "Wave Meets The Shore" and the soulful "House Of Elements." — R.R.



CROSSROAD-THE BEST OF BON JOVI Mercury

BON JOVI

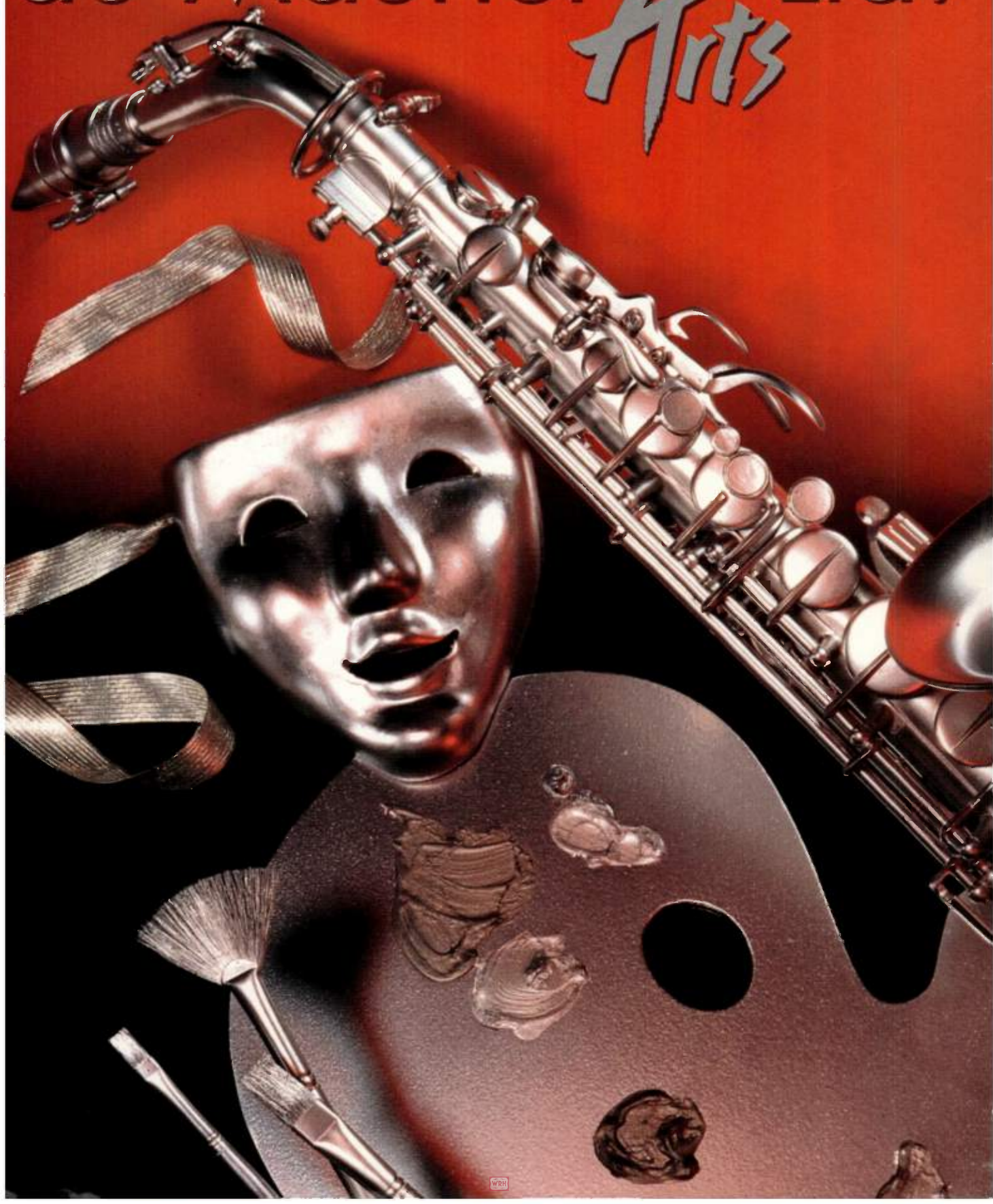
Strange, but the tracks on this greatest hits package sound better than they did when they first came out. Sure, "Bed Of Roses" and "Bad Medicine" still evoke images of a fluffy, blow-dried Jon Bon Jovi strutting around in way-too-tight jeans, but arena anthems such as "Blaze Of Glory" and "Wanted Dead Or Alive" are still good. In fact, as this retrospective proves, Bon Jovi's body of work has aged quite well. — R.R.

BAD RELIGION Atlantic

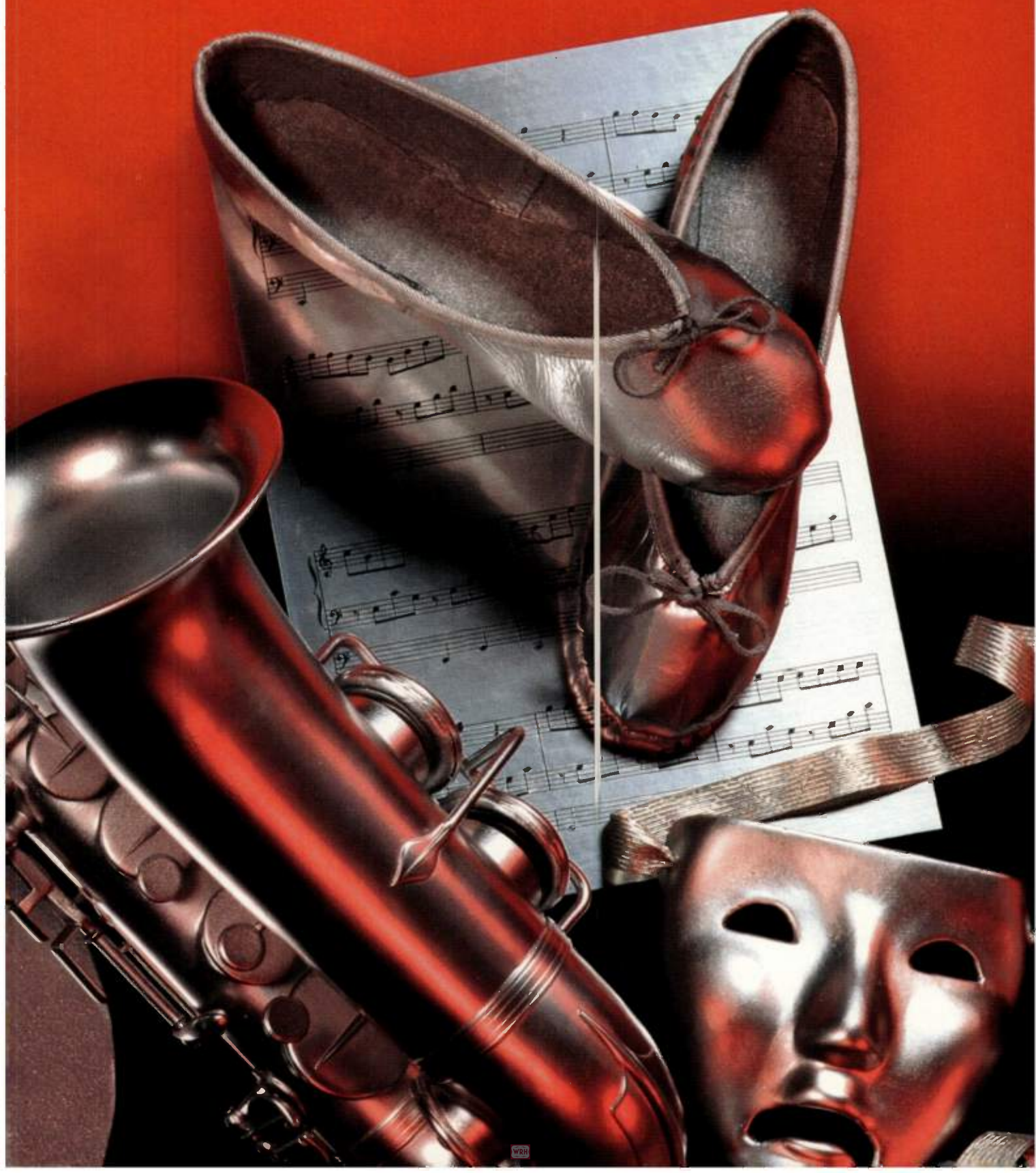
BAD RELIGION

With the success of bands such as Green Day, everybody's talking about a new wave of punk of which Bad Religion is the godfather. Unfortunately, even though this self-titled release has credibility, it is lacking the punk sound. This collection of catchy, snappy

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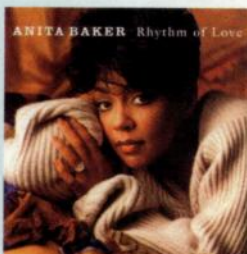


WHITE LIE WARD White Knuckle**S.O.L.**

Although born in Montreal, Vancouver-based S.O.L. has absorbed a lot from its new surroundings. *White Lie Ward* — its second full-length release — is a mix of early West Coast grunge and NoMeansNo at its peak. Translation: White Lie Ward is solid rock. Tracks such as "Little House" and "Ever" are driven by the growling vocals of Jean-Marc Blanchard and the powerful drumming of Andy Simpson, while the lament "Hooch" and the catchy "Nauahide" stand out as musically solid tunes. — R.R.

**THE CONCERT** Sony**BARBRA STREISAND**

There is a polished professionalism about everything Streisand does, so it's not surprising that this double live disc has atmosphere and flair. The set begins with an unnecessary, overblown overture that detracts from the main event. However once she takes the stage she moves seamlessly through a set that includes all her standards, show tune interpretations and a few extras. In excellent voice, Streisand's stage banter serves to segue each of the songs and segments of a 30-year repertoire effortlessly. — B. R.

**THE RHYTHM OF LOVE** Elektra**ANITA BAKER**

In the liner notes of Baker's new opus there is a thank you to

radio for keeping her career alive. A significant statement if ever there was one. This album is truly radio friendly, but there are some gooey, sticky moments with covers of "The Look of Love" and "You Belong To Me." Her cover of Rogers and Hart's "My Funny Valentine" (produced by George Duke), although not necessarily a chart topper, makes up for the other two. The title track is an obvious hit. — B.R.

I LOVE EVERYBODY

MCA

LYLE LOVETT

More primo songwriting from the master of quirk/folk/rock. Topics such as skinny legs, fat babies, long distance calls, waitresses, penguins and, of course, love abound. Sparse arrangements highlighted with poignant violin (Mark O'Connor), occasional cello, and a massive line-up of background vocalists (including Rickie Lee Jones, Leo Kottke, Julia Roberts!, Sir Harry Bowens, Sweet Pea Atkinson) all contribute to the wonder of Lovett's mesmerizing story-telling style. — M.L.

NIGHT MUSIC Virgin**JOE JACKSON**

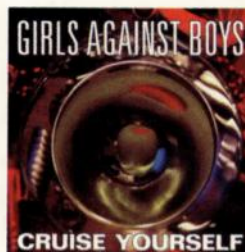
A compelling and innovative artist, Joe Jackson has never been afraid to take chances. This album is an amalgam of various moody piano pieces, masterful synthesizer weavings (all played by Jackson), an almost naïve vocal delivery and whimsical, old-fashioned lyrics. The opening line from "Flying" sets the tone: "The older I get the more stupid I feel." Not poppy, not catchy, but very real. — M.L.

**CRUISE YOURSELF**

Touch & Go

GIRLS AGAINST BOYS

Adventurous pop-meets-refined- "noisecore" would best describe this latest disc from Girls Against Boys. *Cruise Yourself* pulsates and trembles. There's an immediacy to the double bass assault, juxtaposed to samples, organ and thunderous drumming. Guitarist and vocalist Scott McCloud pouts and snarls his lyrical snippets. *Cruise Yourself* races with a downtown, sin-city feel of attitude and sex. — T. H.

**Lyle Lovett****HELL'S KITCHEN** Tag/Independent**THE SPITS**

Former Leslie Spit Tree-O singer Laura Hubert and guitarist Pat Langner resurface with *Hell's Kitchen*. Their new name, The Spits, sounds like it came from a punk-rock

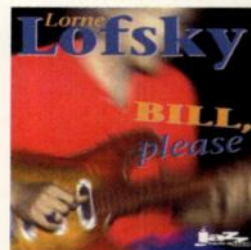
how-to book, but they haven't abandoned their folk-rock roots. Songwriting is as sharp as ever ("Give You Gave," "Apathy"), and co-producer Joe Hardy captures their from-the-gut honesty as he taps a more electric well of sound. Not surprisingly, the DIY ethos that dominates is truer to their busker heritage than their previous, major-label outings. — J.M.

JAZZ**BILL, PLEASE** Jazz

Inspirations

LORNE LOFSKY

Jazz guitar is an acquired taste. Usually, it's best surrounded by other instruments. But Lorne Lofsky is lyrical enough to put it in a class by itself. By far, the best cuts on this recording are his solo pieces, filled out with his own overdubs. What could have been self-indulgent is instead inviting. P.S.— The title refers to the wealth of Bill Evans tunes covered. — C.J.W.

**COUNTRY****STONES IN THE ROAD** Columbia**MARY CHAPIN CARPENTER**

Filled with coffee-house folk, anthem rock, and rolling Irish lilt, Mary Chapin Carpenter's latest recording straddles the edges of modern country. Not surprising from a writer whose arrangements include jazzy acoustics, delicate strings and a Jerry Lee Lewis free-for-all on the trailblazing "Shut Up and Kiss Me." The latter presents a dramatic backdrop to her clean and crisp vocal stylings. Of course, that's not to say that the album is lacking a crowd-pleasing melodic chant. "The Last Word" will surely set lighters flickerin'. — F.M.

Timothy Hawkins, Maureen Littlejohn, James Morrison, Frances McAnaney, Brian Rabey, Rhonda Riche, C.J. Wren



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Robbie Robertson & The Red Road Ensemble



MUSIC FOR The Native Americans



Robbie Robertson's latest album is all about discovering his roots (Robbie is a Canadian Mohawk descendant). He's included not only his trademark tunes but he has also featured other artists such as **Coolidge (Rita, Priscilla and Laura Scatterfield), Kashtin, Ulali** and others.

Together these artists are known as "**The Red Road Ensemble**" (the "Red Road" is a native expression for a "good life").

The first single "**MAHK JCHI (Heartbeat Drum Song)**" is a combination of traditional and modern sounds and it (as well as the rest of the album) is beautiful and haunting in every way. This project is an incredibly rich tribute to a vast heritage.

Part of the cinematic experience — somewhat supplanted by the rise of home video — was the

booming, grand majesty of the movie soundtrack. Music was either composed specifically for a movie, or, in the case of a collection of existing songs, chosen with care to reflect a mood and plot.

While some quality soundtracks still adhere to those principles, the last decade has seen the rise of movie music as a key marketing tool for both those industries.

The recent phenomenon of soundtracks being slapped together with whatever flavor-of-the-moment pop songs movie producers hope will sell, has its roots in the 1980s, says Craig MacInnis, movie critic for the *Toronto Star*. "I think very much it was a feature of the '80s' film, perhaps beginning with *Flashdance* (in '83), and it certainly seemed for a while that many film



band in the late '70s — recognizes the cynicism inherent in both the movie and music industries. "I know that 90 per cent of rock 'n' roll is full of shit, but that doesn't stop me from making records. As long as I know I'm not selling my own ass for the money, I have no problem working with the Hollywood vampires," he says.

Friday's exposure to the world of film began with his work on the Jim Sheridan movie *In The Name Of The Father*. The plot revolves around the Guildford Four case from the '70s, a group of Northern Irish men which were falsely arrested for IRA bombings in England. His involvement with the film, as well as that of U2's Bono, with whom Friday collaborated, sprang from a deep conviction about the infamous case.

"I feel our original songs are part of the movie — they're part of the tension, anger and hurt that the Irish have felt for a very long time," he explains.

Other musicians who've worked in the film industry have come away from the



MOVIE SOUNDTRACKS: TRASH OR TREASURES?

narratives were predicated on the sort of music they could drape themselves with," he says.

One only needs to spend a few minutes in any record store to grasp the scope of this trend. Dozens of soundtrack albums filled with forgettable, if not abysmal, songs clutter the shelves. The titles reverberate in the mind like a bad acid trip: *Weird Science*, *Club Paradise*, *Over The Top*, *Top Gun*, *Look Who's Talking*, *Home Alone*, *Cocktail* ... et al.

Often, hit soundtracks are the last hope for desperate film producers whose movies bomb. Some horrible films, that are critical and commercial failures, such as last year's *Last Action Hero*, starring Arnold Schwarzenegger, have the distinction of spawning hit soundtrack albums, which allow the film producers to recoup a small portion of their investment, and possibly stimulate video interest in the celluloid turkey.

What bothers many film lovers is the tossed-off nature of many current soundtracks. "The approach has been to throw it [the music] at the wall and see what sticks. That has really been the approach to a lot of Hollywood film-making too, so they're perfectly married in that sense," explains MacInnis.

Irish musician Gavin Friday, former frontman of the Virgin Prunes — an incendiary punk

experience with a less-than-glowing opinion of the process. "These 'movie people' don't care about music. A lot of them see it as a problem, instead of something that really adds to a film," says Vancouver-based guitarist Gaye Delorme, who spent many years in Los Angeles working on soundtracks (including Cheech and Chong's *Up In Smoke*).

Of course, some film-makers do use music to great effect — Spike Lee's use of Public Enemy in *Do The Right Thing* or Michael Nyman's score for *The Piano*, Robert Altman's *Short Cuts*, Wim Wenders' *Faraway, So Close* for example — but still, the phenomenon of great music in bad films permeates the industry. One recent example is k.d. lang's brilliant soundtrack to Gus van Sant's *Even Cowgirls Get The Blues*, a film so muddled that it was re-edited late last year after it was initially shown, to poor reviews, on the festival circuit.

And while lang was intimately involved in the film from the start — and did, indeed, compose the music, with collaborator Ben Mink, specifically for the movie — she recognizes the cynical side of the soundtrack business. "There's no doubt that soundtracks have become cheap ways of getting record companies new singles and new product and compilation records," admits lang. — *Stephen Hubbard*

new releases

d i s c

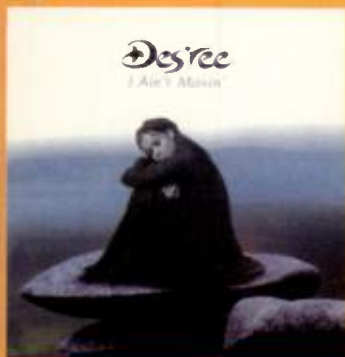
TITLE	ARTIST	LABEL
R & B		
Groove On	Gerald Levert	Warner
Make Him Do Right	Karyn White	Warner
Just For You	Gladys Knight	MCA
Endless Love	L. Vandross/ M. Carey	Sony
Roberta	Roberta Flack	Warner
Relationships	Winans, Bebe & Cece	EMI
1-800-New-Funk	Various	MCA
Everything Is Everything	Brand Nubian	Warner
POP ROCK		
Project Twinkle	King Cobb Steelie	Sony
Universal Mother	Sinead O'Connor	EMI
This Will Make You Happy	Furnaceface	MCA
Secret World Live	Peter Gabriel	MCA
Stranger Than Fiction	Bad Religion	Warner
Rhythm of Love	Anita Baker	Warner
11 Tracks of Whack	Walter Becker	Warner
From The Cradle	Eric Clapton	Warner
Monster	R.E.M.	Warner
UR	Salvador Dream	Warner
Beverly Hills 90210 The College	Various	Warner
Four	Blues Traveller	A&M
Damn The Diva	Damn The Diva	A&M
A Different Story	Deadeye Dick	A&M
Sweet Exhaust	Sara Craig	MCA
The Man I Love	K. Bush/L. Adler	PolyGram
Head Like A Rock	Ian McNabb	PolyGram
Pale Saints	Pale Saints	PolyGram
The Hit List	Various	MCA
Best Live	James Taylor	Sony
Whip-Smart	Liz Phair	Warner
Dos Dedos Mis Amigos	Pop Will Eat Itself	Warner
No Need To Argue	Cranberries	A&M
American Highway Flower	Dada	Dada
Honey	Robert Palmer	EMI
Disco II	Pet Shop Boys	EMI
Who Cares	Godo	Independent
Uncorker!	Jughead	Independent
I Love Everybody	Lyle Lovett	MCA
Nobody - EJP	Daddys of Eden	Sony
333	Green Jelly	BMG
The Very Best Of	Elvis Costello	Denon
Always	Bon Jovi	PolyGram
Hot Trip To Heaven	Love & Rockets	PolyGram
Akua Tuta	Kashtin	Sony
Secret	Madonna	Warner
Born Dead	Body Count	EMI
Night Music	Joe Jackson	EMI
Robbie Robertson & The Red Road	Robbie Robertson	EMI
	& The Red Road	EMI
Pisces Iscariot	Smashing Pumpkins	EMI
Reconciliation	Patrick Bernhardt	Independent
The Truth If It Kills	Shawn Phillips	Independent
The Cult	The Cult	Independent
Love is All Around	Wet Wet Wet	PolyGram
Had The Beatles Read Hunter	The Wonder Stuff	PolyGram
Interpretations-a 25th Anniversary	Carpenters	PT?
The Ultimate 80's	Various	PT?
Circle of One	Julie Masse	Select
Coup De Tete	Roch Voisine	Select
Greatest Hits	Sade	Sony
Nativity In Black	Various	Sony
Bedtime Stories	Madonna	Warner
Turbulent Indigo	Joni Mitchell	Warner
Wildflowers	Tom Petty	Warner
Irrelevant	Slik Toxik	A&M
Amazing Grace-His Greatest Hits	Elvis Presley	BMG
Blowout Comb	Digable Planets	EMI
Seems Like Fate - '84 - '92	Grapes of Wrath	EMI
Jerk	Hhead	EMI
Promised Land	Queensryche	EMI
My Iron Lung	Radiohead	EMI
Amorica	The Black Crowes	Warner
DANCE		
Snivilisation	Orbital	Polygram
To The Maximum	Maxx	Quality
This Is School	Various	Quality
This Is House	Various	Quality
Back Spins-70 Mins. of Classic	Various	BMG
Dance Pool - Vol. 3	Various	Sony
D.J. Line Plus Vol. 17	Various	Polytel
D.J. Club Mix Vol. 6	Various	Polytel
Welcome To Tomorrow	Snap	BMG
Move It!	Reel 2 Real	Quality
The Ultimate Dance Collection	Various	Quality
MC Mario Mastermind The Dance	Various	Quality
COUNTRY WESTERN		
The Reasons Why	Michelle Wright	BMG
Stones In The Road	Mary Chapin Carpenter	Sony
Greatest Hits Volume III	Alabama	BMG
One Emotion	Clint Black	BMG
Waitin' On Sundown	Brooks & Dunn	BMG

TITLE	ARTIST	LABEL
Keith Whitley Tribute	Various	BMG
Boomtown	Toby Keith	PolyGram
Time Piece	Kenny Rogers	Warner
Oklahoma Girl	Reba McEntire	PolyGram
The Bradley Barn Sessions	George Jones	MCA
Still Pickin'; The Best of	Kentucky Headhunters	PolyGram
Country 'Til I Die	John Anderson	BMG
Simpatico	Bogguss/Atkins C.	EMI
Skyndrs Frynds	Various	MCA
Cup of Loneliness	George Jones	PolyGram
Heart of the Country '94	Various	Quality
Super Country	Various	Quality
Love & Honor	Rickey Van Shelton	Sony
Without Walls	Tammy Wynette	Sony
CLASSICAL PERFORMER		
The Three Tenors	Carreras, Domingo, Pav	Warner
The Greastest Hits of	Placido Domingo	Polygram
I Wish It So	Dawn Upshaw	Warner
Knight Prayers	Kronos Quartet	Warner
Vivaldi:Cello Sonatas	Ofra Harnoy	BMG
POP VOCAL		
Theatrically Yours	Peter Karrie	Independent
Vol. 1 Songs From the Collection	Rita MacNeil	EMI
CHILDREN		
Bananaphone	Raffi	MCA
ORIGINAL CAST		
Passion	Stephen Sondheim	EMI
JAZZ		
Burning For Buddy	Various	Sony
Tonin'	Manhattan Transfer	Warner
Red Hot & Cool-Stolen Moments	Various	MCA
RAP		
Subliminal Simulation	Dream Warriors	EMI
Nervous Breakdown	Fu-Schnickens	BMG
SOUNDTRACK		
Clerks	Various	Sony
Melrose Place-The Music	Various	Warner
Even More Dazed and Confused	Various	Warner
Baywatch	Various	MCA
Murder Was The Case	Various	Warner
CLASSICAL COMPOSER		
The Chopin Experience	Various	PolyGram
The Beethoven	Various	PolyGram
The Mozart Experience	Various	PolyGram
FOLK		
Celestial Winds I	Celestial Winds	Independent
Close To The Floor	Ashley MacIsaac	A&M
American Tranquility	Phil Coulter	World
WORLD MUSIC		
Fandango Nights	Willie & Lobo	BMG
CHRISTMAS		
The Holly & The Ivy	Natalie Cole	Warner
The Sweetest Gift	Trisha Yearwood	MCA
O Holy Night	Pavarotti	Polygram
A Traditional Christmas	Frank Mills	RJ?
Giant Country Xmas Vol. 1	Various	Warner
Christmas Time	John Anderson	BMG
To Wish You A Merry Chrsitmas	Harry Belafonte	BMG
Noel	The Canadian Brass	BMG
Christmas	Freddie Jackson	BMG
Miracles	Kenny G	BMG
Harmony (The Christmas Songs)	The Nylons	BMG
If Every Day Was Like Christmas	Elvis Presley	BMG
The Laface Cartel Christmas LP	Various	BMG
Mistletoe Memories	Various	BMG
Christmas With	Roger Whittaker	BMG
Christmas Morning	Celestial Winds	Independent
Christmas Time's A Coming	Sammy Kershaw	PolyGram
Snoopy's Christmas Classics	Snoopy	Sony
The Sinatra Christmas Album	Frank Sinatra	Warner
A Soap Opera Christmas	Various	BMG
First Christmas	Bebe & Cece	EMI
Canto Noel	Choir of the Monks	EMI
Christmas Memories	John McDermott	EMI
Best Of The Season	Anne Murray	EMI
NEW AGE		
Forest	George Winston	Denon
Breaking The Rules	Michael Nyman	EMI
COMEDY		
Greatest Hits-Vol. 2	Weird Al Yankovic	MCA

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DES'REE

I AIN'T MOVIN', Sony

No sooner had Des'ree's first album, *Mind Adventures*, been released in 1992, than she found herself touring with Simply Red and recording a highly successful duet with Terence Trent D'Arby. Bob Marley and Joan Armatrading are two of the most tangible influences on her music, which shares these artists' qualities of focused inner peace and self assurance. But today, Des'ree's niche and direction are truly her own.



THE CRANBERRIES

NO NEED TO ARGUE, Island

On The Cranberries second release, *No Need To Argue*, the young Irish quartet again produces music that effortlessly transcends fad and fashion in favor of timeless spiritual and musical truths. Produced by Stephen Street (of Smiths/Morrissey/Psychedelic Furs renown), the new album boasts vividly personal lyrics and lilting, yet edgy, melodies. Tense rockers like "Zombie" and "I Can't Be With You" are paired with dreamily intoxicating tunes such as "Ode To My Family" and "The Icicle Melts." Unflinchingly honest and riveting.



KING COBB STEELIE

PROJECT TWINKLE, EMI

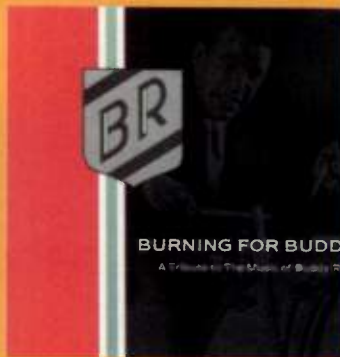
King Cobb Steelie was formed in Guelph, Ont., in 1991. Since its inception, the band has had the pleasure of working with both Steve Albini (Nirvana, PJ Harvey, Jesus Lizard) and Bill Laswell (Fela, P.I.L., Bootsy Collins) in the studio. Its latest opus, *Project Twinkle*, is a cross-pollination of the musical genres including dub, techno, hip hop and power pop.



ORIGINAL SOUNDTRACK

PULP FICTION, MCA

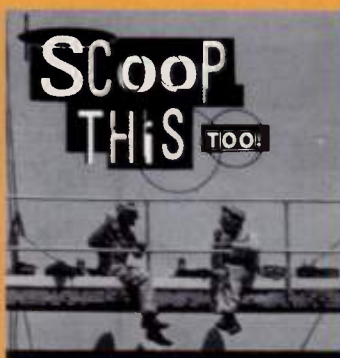
From '50s surf classics to '70s funk, the album includes performances by the likes of Urge Overkill, Al Green, Kool & The Gang and Maria McKee. Perhaps the choicest bits are the guitar-based instrumentals from The Centurions, The Revels, The Lively Ones, The Tornadoes and Dick Dale & his Deltones. Strewn throughout, like glass on a beach, are bites of dialogue that include Samuel L. Jackson's soon to be legendary "Ezekiel 25:17" monologue.



BURNING FOR BUDDY

Anthem

Burning For Buddy is a tribute to the late drummer/bandleader Buddy Rich. Produced by Neil Peart of Rush, the music spans 40 years, from traditional swing of the '40s to rock and funk of the '70s and '80s. The album features 17 songs from Rich's repertoire performed by an array of world-class drummers along with a 15-piece, big-band orchestra made up of Buddy Rich Big Band alumni. Guest drummers include Kenny Aronoff, Steve Ferrone, Manu Katche, Steve Smith, Dave Weckl, Simon Phillips, Rod Morgenstein, Omar Hakim, Marvin "Smitty" Smith, Bill Bruford, Max Roach, Steve Gadd, Matt Sorum, Bill Cobham, Ed Shaughnessy, Joe Morello and Peart himself. Tracks include "Love For Sale," "Mercy, Mercy, Mercy," "Cotton Tail" and "Pick Up The Pieces."



SCOOP THIS TOO!, EMI

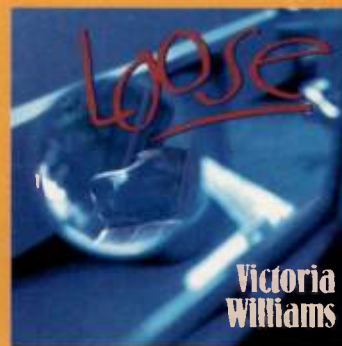
Scoop This Too! is a Canada-only compilation that has a potent line-up of music, 17 songs by 17 artists, that is sure to please music lovers of all ages at a very attractive price! The featured artists are Luscious Jackson, Molst, I Mother Earth, Econoline Crush, Cracker, Blur, King Cobb Steelie, Spearhead, Terrorvision, The Mutton Birds, The Auteurs, Milla, The Verve, DINK, Big Chief, Black 47 and Mazzy Star.



VERUCA SALT

AMERICAN THIGHS, DGC/MCA

Veruca Salt, a four-piece band fronted by two guitar-toting female singer/songwriters, Nina Veruca Gordon and Louise Saltine Post, is currently exploding on the modern rock/indie charts with the debut single, "Seether." Their distinctive harmonies, and 'verbing guitars, and their overall pop sensibility is certain to make this band one of the coolest to dig this coming year (and then the next, and the next, and then . . .)



VICTORIA WILLIAMS

LOOSE, Attic

Victoria Williams is a writer of craft and talent, an artist who, with vivid words and melodies, can paint a picture that is unforgettable upon first listening. Driving that point home, *Loose* is a collection which for many will serve as the real introduction to her remarkable talent. While 1993's *Sweet Relief* album offered many high-profile performers singing her material, *Loose* presents Williams herself singing and performing her own material.

*Available at

Swithe Records
or call toll free 1-800-265-SAME
(7267), to order by mail, in
Toronto, 416-977-6277



RANTON

ALL APOLOGIES

In the September issue, NETWORK failed to identify the Lollapalooza '94 page as advertising. Apologies to our readers.

BERGMANN BASHES GO HOME

This letter was lost in a series of moves. Since Art Bergmann just signed a deal with Sony, please print it.

With regard to Perry Stern's opinion voiced in the [December 1993] "Pleasure and the Pain" article — "Biggest Waste of Time: Art Bergmann" — I'll lower myself to Mr. Stern's room-temperature IQ level, and say...you're fucked.

Perry, old pal, you and your ilk are all that is wrong with the Canadian music industry. What gives some upstart, schmuck, journalist like yourself the right to write about an artist with 20 years of honest, gutsy, no-compromise music to his credit. Art has written and (with little support) recorded an incredible catalogue of songs. Each album, if given any amount of promotional push, could have and should have put Art into the Top-10 chart world-record moguls crave. But once again the mindless yes-men of the Canadian industry shelve a talent like Art's and use him as a tax write-off. If we could only find some people with backbone, guts and let them have a shot in the industry, maybe we could develop a true Canadian music scene, instead of the ass-kissing, American copy-cat system that exists today.

Art, don't change a thing. As if you would.

Jimmy Green
Vancouver

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

DEAR SAM

BEATING THE BOOTS

I am requesting information on U2's "At The Eleventh Hour," which is a two-CD recording of their Dec. 30th Point Depot concert. I saw a copy of it recently, but did not have enough money to get it at the time, and when I did get the money, it had already been sold. I have since tried to find it — with no success. Any information you can give me would be appreciated.

Jeffrey Clark
Oshawa, Ont.

I am looking for a Prince recording. It is a bootleg tape called *Black* with the song "Cindy C." I don't really care about the whole tape as much as that one song. I read about it in a British magazine called *Sky*, if that helps.

Brad Cartman
Winnipeg, Man.

The two letters printed above make reference to very controversial products connected to, but not sanctioned or condoned by the recording industry — "bootlegs." Simply put, bootlegs are unauthorized recordings (audio or video) of a band or artist that have been privately pressed up and made available through black market, and have occasionally surfaced as "import" or "promotional" items in some otherwise legit record stores.

Some bootlegs (more accurately termed pirates and counterfeits) are fraudulent copies of promotional or otherwise rare material once issued legitimately by record companies — such as Prince's *Black Album*, which was scheduled for release and then cancelled at the artist's insistence, but not before promotional advance copies of the disc were sent out. These were hastily recalled but copies had been made of the material on those discs and it quickly surfaced on the underground bootleg market in various packages and titles, infuriating both Prince and Warner Bros.

While the above may be of interest to die-hard fans, most counterfeiting involves making cheap and shoddy copies of the latest hit titles and passing them off as legit product at bargain prices. Quite often the customer assumes he/she has bought the real thing and blames the lack of quality on the legitimate record company.

As these recordings are unauthorized and quite illegal under the copyright laws, Sam the Record Man does not stock or promote them. The only exception is Frank Zappa's *Beating The Boots* series in which he cleaned up and reissued what were originally bootleg albums through the Rhino label, thus ensuring the profits from the recordings went to him and the record company.

M UNPLUGGED IN NEW YORK 14 SONGS THE ENTIRE LIVE ACOUSTIC SESSION

featuring

ABOUT A GIRL, ALL APOLOGIES, COME AS YOU ARE

and coming November 16th, The NIRVANA Home Video
LIVE! TONIGHT! SOLD OUT!!



Largely a chronicle of
the Nevermind days:
featuring previously
unreleased footage of
live performances,
interviews and behind-
the-scenes tomfoolery.
This video paints a
vivid portrait of the
band and its impact on
the world.

MCA
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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 45's. 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

STEP UP TO SONY

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SONY



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CHROME CASSETTES



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METAL CASSETTES



6 CD IT 90 MINUTE
CHROME CASSETTES



2 T120-V-HIGH GRADE
VHS VIDEO TAPES



3 T120-V
VHS VIDEO TAPES

CHARTS

POP

- 1. THE TRAGICALLY HIP**
Day For Night MCA
- 2. VARIOUS**
Dance Mix 94 Quality
- 3. R.E.M.**
Monster WARNER
- 4. AEROSMITH**
Big Ones MCA
- 5. ERIC CLAPTON**
From The Cradle Warner
- 6. SHERYL CROW**
Tuesday Night Music Club A&M
- 7. GREEN DAY**
Dookie Warner
- 8. BOYZ II MEN**
II A&M
- 9. MADONNA**
Bedtime Stories Warner
- 10. VARIOUS**
Forrest Gump Soundtrack Sony
- 11. THE EAGLES**
Hell Freezes Over MCA
- 12. TOM PETTY**
Wild Flowers Warner
- 13. OFFSPRING**
Smash Cargo
- 14. PETER GABRIEL**
Secret World Live MCA
- 15. LUTHER VANDROSS**
Songs Sony
- 16. MOIST**
Silver EMI
- 17. ANITA BAKER**
Rhythm of Love Warner
- 18. STONE TEMPLE PILOTS**
Purple Warner
- 19. AMY GRANT**
House of Love A&M
- 20. SINEAD O'CONNOR**
Universal Mother EMI

COUNTRY

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

DANCE

- 1. BOYZ II MEN**
II A&M
- 2. LUTHER VANDROSS**
Songs Sony
- 3. SADE**
Greatest Hits Sony
- 4. ANITA BAKER**
Rhythm of Love Warner
- 5. KAREN WHITE**
Make Him Do Right Warner

6. VARIOUS

- Dance Mix 94* Quality
- 7. PRINCE**
Come Warner
- 8. CRAIG MACK**
Project: Funk Da World BMG
- 9. DREAM WARRIORS**
Subliminal Sublimation EMI
- 10. GLADYS KNIGHT**
Just For You MCA

JAZZ

- 1. OSCAR PETERSON/ITZAK PERLMAN**
Side By Side PolyGram
- 2. JOSHUA REDMAN**
Moodswing WLA
- 3. CHARLIE HADEN**
Montreal Tapes, Vol. 1 PolyGram
- 4. GINGER BAKER TRIO**
Going Back Home Warner
- 5. JAN GARBAREK**
Officium BMG
- 6. JOHN SCOFIELD**
Hand Jive EMI
- 7. GROVER WASHINGTON**
All My Tomorrows Sony
- 8. STANLEY CLARKE & FRIENDS**
At The Greek Sony
- 9. TINA BROOKS**
True Blue EMI
- 10. JORDAN/GILMORE**
Blown In From Chicago EMI

ALTERNATIVE

- 1. OFFSPRING**
Smash Cargo/Epitaph
- 2. HOLE**
Live Through This MCA
- 3. SMASHING PUMPKINS**
Pisces Escariot EMI/Virgin
- 4. SDTK/VARIOUS**
S.F.W. A&M
- 5. SUEDE**
Dog Man Star Sony
- 6. BAD RELIGION**
Stranger Than Fiction Warner
- 7. LOVE & ROCKETS**
Hot Trip To Heaven PolyGram
- 8. OASIS**
Definitely Maybe Sony
- 9. AMERICAN MUSIC CLUB**
San Francisco Warner
- 10. SEBADOH**
Bakesale Sub Pop/Denon

INDIE

- 1. BASS IS BASE**
First Impressions: For the Bottom Jigglers Indie
- 2. VARIOUS**
A Canadian Alternative IV Dahb
- 3. THE SPITS**
Hell's Kitchen Tag
- 4. TREBLE CHARGER**
NC17 Sonic Unyon
- 5. KILLJOYS**
Starry Indie
- 6. SPARKMARKER**
Sparkmarker Indie
- 7. FEEDING LIKE BUTTERFLIES**
John In His Earthsuit Indie
- 8. RAWLINS CROSS**
Reel N Roll Groundswell
- 9. FM**
Black Noise Now See Hear
- 10. BIG RUDE JAKE**
Butane Fumes & Bad Cologne Indie

MOVIE RENTALS

- Snow White* Shannock
- Jurassic Park (LTBX)* MCA
- The Nightmare Before Christmas* Shannock
- Hondo* MPI
- My Fair Lady (30th Anniversary Edition)* Fox
- Forever Amber* Fox
- Gettysburg* Malo
- Sleepless In Seattle* Columbia
- Thirty-two Short Films About Glenn Gould* Sony
- Midnight Cowboy (Deluxe 25th Anniversary Edition)* MGM

SAM THE INTERACTIVE MAN'S TOP 10

- NHL 95* Genesis
- Battletech* Genesis
- Mortal Kombat II* SNES
- Mortal Kombat II* Genesis
- It's A Bird's Life* Multiformat CD-ROM
- Mortal Kombat II* Gameboy
- Illusion of Gaia* SNES
- World Series Baseball* Genesis
- Starfox* SNES
- Fun & Games CD-ROM* IBM CD-ROM

SamTheRecordMan

ODD BALL PICK

Chantmania, The Benzadrine Monks of Santo Domonica

Chantmania is tacky, quickie, novelty recording at its best. This six-song CD released by intrepid label Rhino Records threatens to rock the secular world. It allows listeners to thrill to the gentle but inevitable rise and fall



of the monks' voices on such mournful, yet uplifting litanies as "Losing My Religion," "(Theme From) The Monkees," and the ever joyous "Da Ya Think I'm Sexy?" Other pew pleasers include "We Will Rock You" and "Smells Like Teen Spirit." A light respite from the true Spanish brothers' somber cantos.

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- ♥ 24 hour roadside assistance;
- ♥ ABS brakes (optional).

Better hurry! They'll be gone in a flash...



The New
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The new 1995 Suzuki Swift



The wheels are turning

* Based on Transport Canada fuel economy Guide for a 1995 Swift equipped with 5-speed manual transmission