

NETWORK

JULIE MASSE

KILLJOYS

JR. GONE WILD

WEEZER

CD-i VS. CD-ROM

ROBBIE ROX

BON JOVI

SLASH

lullabies
for the

psychotic

and
sleepless

SOOK-YIN LEE

SantheRecordMan

february • march 1995



maxell

It's Gonna Blow You Away



Introducing Maxell Special Edition XLI

Our all time best selling High Bias Audio Cassette. Formulated with Black Magnetite providing higher output and wider dynamic range.

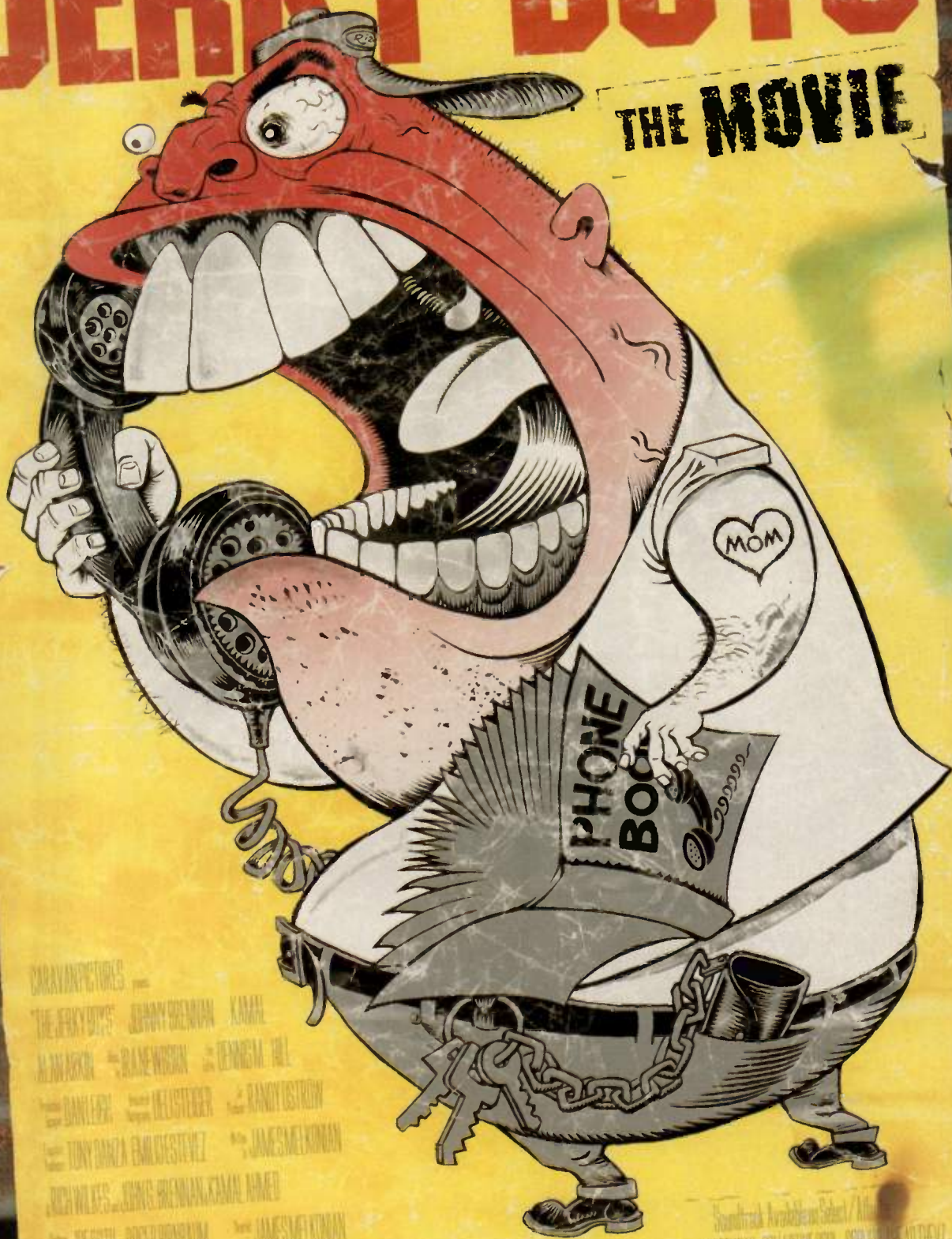
Ideal for recording CD's and digitally mastered LP's, giving you superior results in high performance home, portable and car stereo systems. Full Lifetime Warranty.

SPECIAL OFFER
\$2.99 ea. or
10 for \$26.99
Available at participating
**SAM THE
RECORD MAN**
Stores



THE JERKY BOYS

THE MOVIE



CARAVAN PICTURES PRESENTS
"THE JERKY BOYS" JOHNNY BRENNAN KAMAL
ALJAWAKHI "RANE WISDOM" J. DENNIS III
"DAN LEHR" "DELUSTER" "RANDY OSTROM"
"TONY DUNN" "EMILIO STEVEZ" "JAMES MELKINIAN"
JOHN WILKES "JOHN BRENNAN" KAMAL ALJAWAKHI
"JEF ROTH" "ROBERT BORDMAN" "JAMES MELKINIAN"

STARTS FEBRUARY 3 EVERYWHERE!

Soundtrack Available Select / All
Featuring: BRENNAN, COLLECTIVE SOUL, CARAVAN, AND THE
LT SUPERSTAR, MURDER PUNK, TOM JONES, AND MORE



“There is truth out
there that is ageless
— it doesn’t matter
if I’m older than
some of my fans,
because this isn’t a
fashion statement;
it’s about truth
and art.”

— Veteran prog-rocker Robbie Rox,
on cultivating a new audience with his first album in eight years. *page 15*

8 In dim light

Van Damme, *Tales From The Crypt*, Arnie's comedy career, *Night Of The Living Dead*, video info, Clive Barker, and other movie stuff.

9 A hit of Slash

In a candid conversation, G N' R's Slash talks about his new side project, *Slash's Snakepit*, his musical relationship with Axl Rose, and the band's penchant for partying.

10 Cover

Sook-Yin Lee is a consummate storyteller whose dark vision is fully realized on her first solo album, *Lavinia's Tongue*. She's also a funny, multi-faceted artist with a knack for pushing the boundaries of her art.



15 Robbie Rox

Often described as "Canada's Frank Zappa," veteran comedy-rock performer Robbie Rox is back with his first new album in eight years.

17 Killjoys

Starry, released as an indie album last year, is giving this Hamilton, Ont. "pop-core" trio a national profile.

18 Bon Jovi

With its greatest hits collection *Cross Road* burning up the charts, these New Jersey rockers are taking stock of the past and looking to the future.

20 etc.

Veruca Salt, Weezer, Moby, Irish Descendants, Sal's Birdland, Stars' favorite driving music, stupid lawsuits, and more in our wrap up of all that is wacky and wonderful in the world of pop music.



24 Rant On

25 Jr. Gone Wild

Mike McDonald discusses the band's great new album, *Simple Little Wish*, and life after the bottle.

26 Julie Masse

Meet Quebec's newest singing sensation.

27 Rosie O'Shea

She may perform solo and sing gorgeous acoustic ballads, but this New York singer-songwriter is no "folk singer."

28 Simple Minds

Back from the "dead," Jim Kerr discusses the band's new disc, *Good News From The Next World*.

30 Grooves

The latest in CD reviews.



34 Multi-media

CD-i vs. CD-Rom.

38 Charts

Managing Editor
STEPHEN HUBBARD

74560.2320@compuserve.com

Art Director

alan_coulson@magic.ca

Contributing Writers

STU BLACK, SYLVAIN COMEAU, ANDY HOLLOWAY,
MITCH JOEL, BRUCE LAM, FRED LANGSTON, TED
LOVISEK, CATHY McDOWELL, AMBER MEREDITH,
JAMES MORRISON, C. W. SMITH, PERRY STERN,
CHRIS SULLIVAN, ANDREW ZEALLEY.

Contributing Photographers

JILL GREENBERG, GRAHAM KENNEDY, BRUCE LAM,
ANDREW MACNAUGHTAN, DAVID SCHEINMANN,
MARKO SHARK, JOE VIRTANEN

Production Manager

JENNIFER CARSTENS

National Account Supervisors

JENNIFER BELL, SARAH FEJNUM

Promotion and Distribution Manager

DAVID HENMAN

Publisher

HARVEY WOLFE

A Canadian Controlled Media

Communications Publication

President

KIM LOCKE

Vice President/Director of Publications

HARVEY WOLFE

Production Manager

JENNIFER CARSTENS

Publication Co-ordinator

JILL LOCKE

Sales Administrator

NANCY BLO-MATTHEWS

Comptroller

BRIAN HOWE

Accounts

BOB ADAMS, DANA McWATERS

Office Manager

DREW DUNCAN

Administrative Assistant

Tina Schmidt

In association with

The Laurentian Publishing Group

President: MICHAEL R. ARNOLD

NETWORK magazine is

published six times yearly by Canadian
Controlled Media Communications. Issue dates:
Feb./March, April/May, June/July/Aug., Sept./Oct.,
Nov. and Dec. Available by subscription: six issues
\$15.00, 12 issues \$21.00.

18 issues \$27.00, plus applicable taxes. (Canadian
funds for Canadian subscribers. U.S. and foreign
rates available upon request.) Second Class mail
Registration No. 7833. Send subscription or change
of address information to:

NETWORK Magazine

287 MacPherson Ave., Toronto, Ontario

M4V 1A4

(416) 928-2909

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

©1994, Canadian Controlled Media
Communications.

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

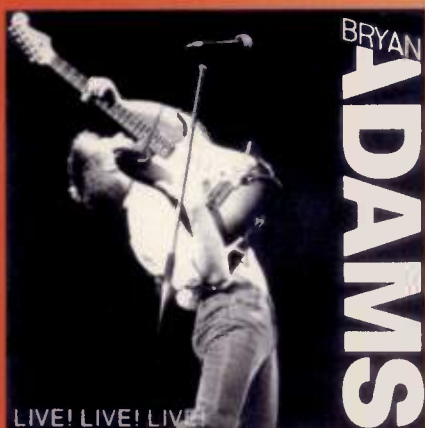
Printed in Canada **ccab** ISSN 1189-6256

VOLUME 9 NO.1

Canadian Publications Mail

Product Sales Agreement

612537



BRYAN ADAMS
LIVE LIVE LIVE A&M

Take one rainy Belgian night in 1988. Add 50,000 screaming fans. Sprinkle generously with Adams standards and covers of "Waking After Midnight" and "I Fought The Law". Served loud, it's guaranteed to wake up your neighbours.



KASHTIN
AKUA TUTA SONY

The music of Kashtin is MESMERIZING! Akua Tuta, the band's new third album, continues to transcend all cultural and musical barriers. Powered with extremely well crafted and melodic songs, sung in the Innu language, AKUA TUTA strikes a chord.



JULIE MASSE
CIRCLE OF ONE Select

"Circle Of One" is the dynamic English debut from Quebec superstar Julie Masse. From the emotional "One More Moment," to the powerful "Letting Go" and the seductive "Ice Cream," you are enveloped in Julie Masse's stunning world of light, love and beauty.



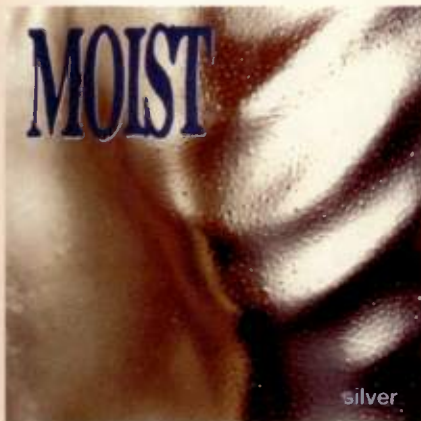
JANN ARDEN
LIVING UNDER JUNE A&M

Following her double win last year, Jann's poised for more success in '95. Originally named in reference to her landlady's being on the next floor up, but don't be surprised if Jann winds up "Living With Junos".



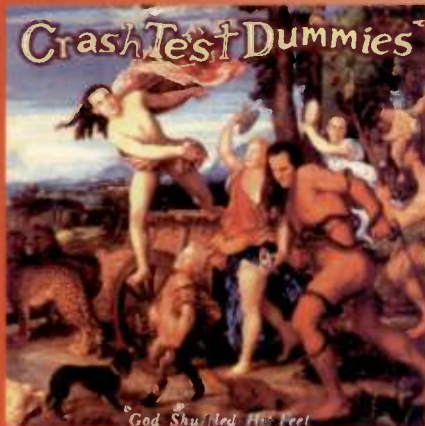
CHARLIE MAJOR
THE OTHER SIDE BMG

He's sold over 90,000 records, and done what no other Canadian artist has ever done: Had 5 number-one singles from the same album (with number 6 on the way). He also has a truckload of awards. Not bad, considering this is his debut recording.



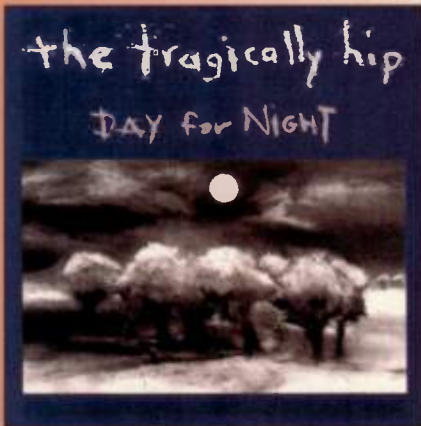
MOIST
SILVER EMI

Not only is "Silver" the best conductor of heat and electricity but it is also the title of Moist's debut album. On "Silver" Moist showcase their knack for writing extremely catchy, gritty-edged pop songs that can sweep you up in power and then quickly drop you with a bang. Includes "Push," "Believe Me" and the newest single "Machine Punch Through."



CRASH TEST DUMMIES
GOD SHUFFLED HIS FEET BMG

"God Shuffled His Feet", and He said "Let there be almost four million copies of this record sold world-wide. And let there be an MTV Europe award, and nominations for 3 Grammy's, and a Brit Award." And He saw that it was good. Mmmm Mmmm... Very good.



TRAGICALLY HIP
DAY FOR NIGHT MCA

The Tragically Hip's latest album "Day For Night" fuses their distinctive rock solid sound with a dark, swampy feel resulting in their fourth consecutive 5X Platinum album. Currently on a sold out tour across Canada.



MICHELLE WRIGHT
THE REASONS WHY BMG

Michelle's new album has already yielded a number-one single, and there's plenty more where that came from. Since 1989, she's received 11 awards for Top Country Female Vocalist. One listen to this album and you'll know "The Reason Why".

IF WE ARE TEMPORARILY OUT OF STOCK, THE ABOVE RECORDINGS (OR ANY IN THIS MAGAZINE!) CAN BE ORDERED THROUGH OUR SPECIAL REQUEST SERVICE. OR CALL TOLL FREE 1-800-265-SAMS (7267). TO ORDER BY MAIL, IN TORONTO, 416-977-6277.

SamTheRecordMan



ANDRÉ GAGNON

Piano Select

"Piano" captures the greatest hits from one of Canada's most popular pianists for more than two decades. The refinement and distinctive style of André Gagnon, pianist, composer and arranger, are indelibly stamped on these fourteen favourites.

SAM'S IS



SHANIA TWAIN

THE WOMAN IN ME Polygram

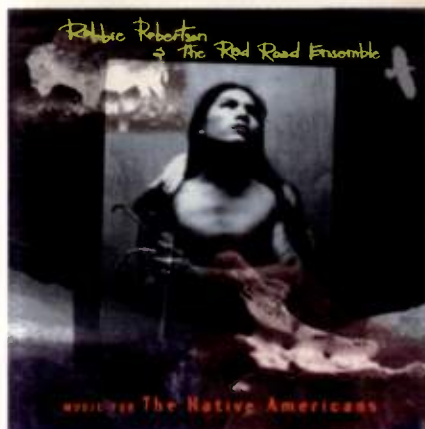
Representing a unique and immensely talented artist, "The Woman In Me" fulfills the potential glimpsed on Shania Twain's self titled debut album, which garnered her numerous critical accolades and award nominations.



SUSAN AGLUKARK

THIS CHILD EMI

On "This Child," Susan Aglukark intertwines traditional Inuk themes with aboriginal and contemporary musical rhythms. Hers is accessible, captivating music with a meaningful, universal message. "This Child" was produced by Chad Irschick (The Rankin Family) and features 11 haunting selections, including the first hit single and video "O Siem."



ROBBIE ROBERTSON AND THE RED ROAD ENSEMBLE

MUSIC FOR THE NATIVE AMERICANS EMI

On the album "Music For The Native Americans," Robbie Robertson mixes traditional beats and rhythms with modern sounds in a rich tribute to a vast heritage. "I really didn't want to make a record and pretend it was 100 years ago. This music is alive and kicking now," says Robbie Robertson. This is evident on the song "The Ghost Dance" (the first single and video from the album).



CELINE DION

THE COLOUR OF MY LOVE Sony

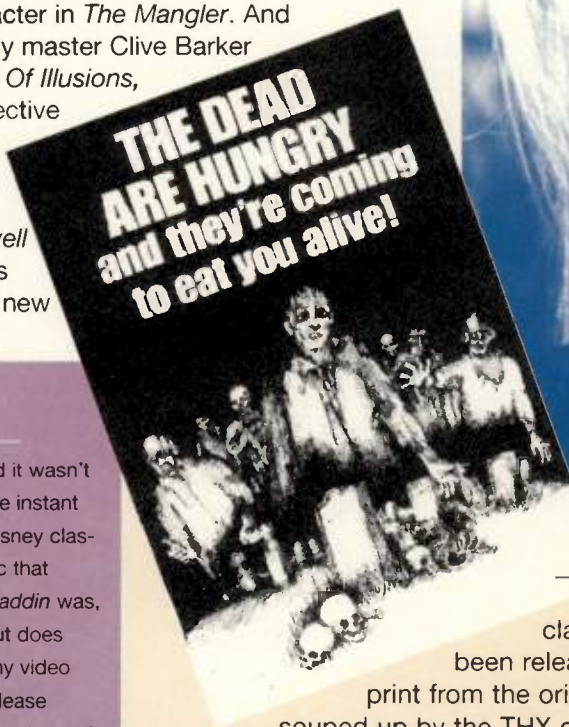
Having sold well in excess of one million copies in Canada and six million around the world, "The Colour Of My Love" marks the meteoric rise of Celine Dion, Canada's most talented and internationally recognized chanteuse. Hit after hit, "Misled", "Think Twice", "Only One Road" and the hugely successful "The Power Of Love" have indelibly etched Celine's memorable voice on our collective consciousness. "The Colour Of My Love" is a landmark recording in the universal recognition and success Celine Dion has achieved in the last few years.

NOW PLAYING:

Halloween is long past, but while the snow flies outside, Hollywood is trotting out different kinds of chills to lure moviegoers out of the cold.

Tales From The Crypt Demon Knight oozed onto the big screen in January. In February, Sam (Jurassic Park) Neill stars in John Carpenter's *In The Mouth Of Madness*. Neil plays an insurance investigator who discovers that a horror author has turned his fans into maniacal monsters (usually an apt description).

Robert Englund, best known for portraying that kind-hearted Samaritan Freddy Kruger, is taking on another good-natured character in *The Mangler*. And British horror/fantasy master Clive Barker weighs in with *Lord Of Illusions*, about a private detective investigating the murder of a world-famous magician. *Candyman II: Farewell To The Flesh* follows next month. Happy new year, horror fans.



VIDEO PICK:

Sure, everyone has seen it, and it wasn't

the instant Disney classic that *Aladdin* was, but does any video release stand as tall as *The Lion King* this month (Feb.

28)? Blessed with stunning visuals, great vocal characterizations by Jeremy Irons, et al, and a hip comic sensibility carried over from *Aladdin*, *The Lion King* should still pack quite a wallop, even on your crummy T.V. at home.

VIDEO PAN:

Time Cop's premise is original (Van Damme chases down crooks trying to get rich from time travel), but it's still basically an excuse to set up a lot of martial arts thrashings. Fans should be pleased; the rest of you should go out and rent *Back To The Future 2* again, instead.



VIDEO GALLERY:

George Romero's decaying flesh classic, *Night Of The Living Dead*, has been released on laser disc in a high quality print from the original negative. The print has been souped up by the THX division of LucasFilms (*NOLD* is a favorite of Lucas's). The laser disc package comes with rare photos, interviews and other goodies, and a videotape version will be released some time this year. The zombie epic has only been available on unauthorized bootleg copies to now.

CRYSTAL GAZING:

Junior tanked, so the crystal ball reveals a cloudy future for comedies starring action heroes with big biceps. Given the success of *Twins* and *Kindergarten Cop*, Hollywood will give Schwarzenegger another chance with another far-fetched premise. If that one bombs, I see machine guns in the future and explosions and blood and guts.



Sex and drugs & GN'R

The voice on the other end of the line — belonging to famed Guns N' Roses guitarist Slash — was warm and friendly.

Despite hours of yakking to the North American press about his first side project away from G N' R, *It's Five O' Clock Somewhere*, he wasn't tired, cranky or in a hurry.

We exchanged pleasantries — Slash spoke of his love of sketching and the fact that he had designed the G N' R logo and the album art for *It's Five O' Clock Somewhere* — then shared a laugh about the significance of our interview taking place at precisely 5 p.m., L.A. time.

When it was revealed that we had both had a few cocktails — him a “couple of vodkas,” me a number of beers — prior to the interview, things began to take on the rambling familiarity of a barroom conversation. The irony of discussing his colorful party-guy past, with someone who'd just spent a day in a bar, wasn't lost on Slash. “At least I can treat this interview with a sense of abandon — as long as you're taping it,” he said, between chuckles.

When we finally got down to business he was friendly, direct and quite willing to discuss anything from G N' R to drug use to, of course, the new album — a “spontaneous, free-form, hard rock, riffy record,” featuring G N' R drummer Matt Sorum, Alice In Chains bassist Mike Inez, rhythm guitarist Gilby Clarke, and guitarist Eric Dover, of the defunct Jellyfish, on vocals.

“I started the Snakepit (the name of his new band) thing as an outlet, a way to



MARKO SHARK

step away from Guns for a minute — because it had become this huge thing — and keep busy while we all figure out where we want to be on the next record,” he explains.

Slash admits that the kick-ass nature of Snakepit's songs is the direction he'd like to see Guns take, but when he started writing them, after the last G N' R tour, “Axl wasn't into it, so I kept the material, and it ended up being *It's Five O'Clock Somewhere*.”

Now happily married, Slash looks back on G N' R's excessive party days — which included lots of sex, and drugs and rock 'n roll — with a kind of awe, but no remorse or regret. “I love women in general, so I'll never knock my old lifestyle, but I did it so much with so many different people for so long that I'm not interested in getting back into that

scene, plus it's counterproductive after awhile because you end up screwing instead of playing,” he says. And while its famous partying

a conversation with Slash

has subsided a bit since G N' R exploded onto the scene, in the late '80s, Slash acknowledges that he and the other Gunners are never far removed from it. “You know what? It's the same now — we still party pretty hard. If we want to create that environment, all it takes is a phone call. Actually, now it's worse than it was when we first started; when we first started we had to try, now with a simple phone call we can start a raging fucking party that lasts for days,” he admits.

But what has changed is his perspective. While admitting that he's still into the rock 'n roll lifestyle, he now knows that “music's got to be your first and foremost priority. And it's hard to balance that out; it's hard to find where the barrier is where you should stop so that you can be productive the next day, and actually pursue what it was that you started all this for in the first place,” he adds. •



10

STORY BY PERRY STERN
PHOTOS BY ANDREW MACNAUGHTAN

PSYCHE SURFING

Sook-Yin Lee weaves poignant tales from the soul on Lavinia's *Tongue*

"I used to have a beautiful park across the street from me," Sook-Yin Lee sighs wistfully before glancing over her shoulder at the less-than-panoramic view from her new apartment in Toronto. "And now when I look out the window I see the words 'Corned Beef House.'"

Fortunately, Lee has the sense of humor to summon up a sardonic smile. The view was not a consideration when, after a decade-long cycle of writing, recording, performing, touring, collapsing then recharging as a member of the band Bob's Your Uncle, Lee packed her bags and left her lifelong home in idyllic Vancouver for new digs, and a new career — in grimy old Hogtown.

Her record company bio refers to Sook-Yin Lee as a "crooner, songwriter, guitarist and noise-maker," an accurate enough description but almost embarrassingly incomplete. She's also an award-winning filmmaker, soundtrack composer and actress (in experimental opera no less). And, as of last November, she's also added MuchMusic VJ, oops, sorry... "*on-air personality*" to the list (thereby necessitating the move to T.O.). Even still, that's not all. The most accurate, all-encompassing, catch-all label — one that Lee herself only bestows on others as jealously as a Victoria Cross — is one that she modestly denies herself. But she's being unfair. She jokingly refers to herself as an "artist," but Sook-Yin Lee is, above and beyond all her

other accomplishments, a consummate *storyteller*.

Her own story is a compelling one. Until last January when, after five albums, Bob's Your Uncle decided to go on an indefinite "hiatus," Lee's life was grounded in working on her music and films surrounded by a vibrant and supportive community of friends. In the spring she began work on her first solo album, *Lavinia's Tongue*, a collection of very personal, often funny, sometimes poignant songs she calls, "torchy lullabies for the psychotic and sleepless." Towards the end of the summer, as the album was nearing completion, a huge monkey wrench was tossed into the intricate machinery of Lee's life. It was Denise Donlon, queen bee at MuchMusic, with a job offer.

"I've always lived, basically, beneath the poverty line and I've chosen so," Lee counters when asked if decidedly un-musicianlike job security and a steady paycheck were the main considerations when she took the position at Much. She says it's, "probably a reaction to having lived a fairly privileged life growing up middle class, [but] it's not like I have to pay a mortgage and support a family," she adds with a shrug. "It's not that I need this job. I took this job because I thought it would be an interesting challenge and I hope to bring in some of my stories and tell them."

Lee's history as a working musician does not make her unique among the panoply of personalities that have yakked, sometimes incomprehensibly, at us from the "environment" of MuchMusic. There have been other dabbings in the music biz — Chris Ward and Kim Clarke Champliss recorded and made videos (actually they both made incredibly *bad* videos), Mike Williams produced albums, Erica Ehm wrote hits for Cassandra Vassik, and who can forget Laurie Brown's stellar acting in "Sunglasses At Night"? — but Lee is the first working musician who hopes to keep her career up and running while maintaining a full-time broadcasting schedule.

"It's not like I had to say, 'OK — music ends, MuchMusic begins,'" Lee explains. "I have a three-album deal [with Zulu Records] to put out solo albums and I know I have enough time to. We're not talking about big corporate dollars to execute this thing" she adds, pragmatically. "A lot of the music that I'm doing as a solo artist is not necessarily easily translated into live performance [so] it's not like I lug around a band with me."

Most of the tracks on *Lavinia's Tongue* — 10 out of 18 — are performed by Lee alone or with just one other musician. Among those guests are fellow Bob's Your Uncle alumnae James Junger and Bernie Radelfinger, which substantiates Lee's claim that the split (however impermanent) was indeed amiable. "We did the last tour and it was terribly routed and very emotionally and physically arduous," she says, as she pours a cup of herbal tea. So after 10 years of modest success, she concludes, it was time to start something new.

Bob's Your Uncle had become a staple of the Vancouver music scene with its slightly off-centre pop. "We'd send our music out to the different labels and it would be like, 'Oh, it's good to see you West Coast people are still eating those mushrooms,'" she laughs. "We were really popular with humans and got great press and stuff, but as far as the record companies go — and those are

the guys who could actually give you a budget and get you so you can reach that 'other level' — they were always, 'I personally love this, but ...' There was always a 'but,'" she adds.

Considering that Bob's Your Uncle was at all times run as an "artistic democracy," Lee points out that "a very Bob's Your Uncle song is not really a song by a singular person. It's really an amalgamation of a lot of different people chipping away at the thing." On *Lavinia's Tongue* we get to hear an unencumbered Sook-Yin Lee for, perhaps, the first time.

"When I sit down to write anything, within any medium, it's something that I'm dealing with inside and also a story I want to share with people," Lee explains. "I'm not really great at writing pop songs for the masses, I can only write about my own experience. It might not be autobiographical, but it must come from some personal experience somewhere along the line." A mixed blessing at best, Lee has lived a colorful enough life to inspire a store-full of records.

Although raised in suburban opulence in her youth, Lee, the second of four daughters, was kicked out of the house along with her father when she 15. "I basically had a capital 'D' Dysfunctional family," she recalls with a wavering half-smile. In a matter of weeks she left her dad and was fending for herself on the gritty streets of Vancouver.

"My love of storytelling," Lee says, "comes from my family, but also from being silenced in my adolescence. My folks always supported me and encouraged me to do what I had to do, I was really not a very shy kid, but into adolescence there were a lot of secrets. It was,

'Hide the dysfunctions of the family.

We've got our lawn, we're going to mow it.' It was like this implosion that happened behind the doors."

The fallout from that implosion still informs much of Lee's work. On *Lavinia's Tongue* the unabashedly angry song "Personality 46/64" is about an early run-in with psychotherapy and condemns the kind of overmedication that plagued her mother. But the most poignant moment on the album comes with the twinned tracks "Two Polaroids" and "I Think Of You."





The former track is a spoken meditation about the two Polaroid pictures that appear in the liner notes. The first picture, of a smiling Sook-Yin in a supermarket with Tony The Tiger was taken mere hours after her younger sister DeDe was killed in a car accident. The companion photo, taken only days later, is of the railway crossing that marked the fatal scene. "We were going across Canada with Bob's Your Uncle and I made sure we went by the spot," she recalls in a hushed tone. "It was difficult because I found all of her things scattered [around the highway median] like tapes she had dubbed of Bob's Your Uncle songs. DeDe had a real fore-knowledge of her death. She was telling people a couple of weeks before, 'When I die I want this to happen: I want you to play

"Caribbean Blue" by Enya.' She had it all down. The band left me off to do what I wanted to do and they set up some speakers outside the van to play 'Caribbean Blue.'"

For a moment the apartment is deathly quiet. Then, slowly, the sparkle returns to Lee's dark eyes and a smile begins to unfold across her lips. As the talk moves on to happier subjects — the fun of discovering a new hometown, the challenges of her new job, the pleasure she's found in the new music she's been working on — Lee becomes increasingly animated. Like any great storyteller she had physically manifested the mood of her tale. And now, like any great storyteller, she is moving inexorably on to the next adventure. •



slash

has been having a GOOD time
during HIS vacation...

slash's snakepit



it's five o'clock somewhere

MCA

it's five o'clock somewhere

featuring the lead single

BEGGARS AND HANGERS-ON

produced by Slash & Mike Clark

in stores february 15th!

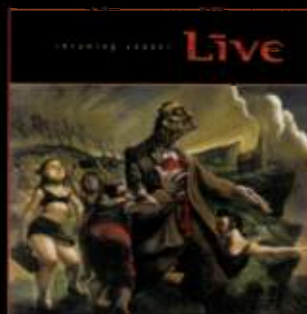
SamTheRecordMan

CANADA'S LARGEST AND BEST KNOWN RECORD STORE

the band:

LIVE

the album:
throwing copper



MUSIC
VIDEO

MCA



the singles:

selling the drama

(#1 alternative radio track of '94)

i, alone

lightning crashes

available at

SamTheRecordMan

CANADA'S LARGEST AND BEST KNOWN RECORD STORE

The return of Canada's king of 'comedy rock'

Before the members of the Barenaked Ladies were old enough to wear those dorky baggy shorts they like so much; before Moxy Früvous ever wrote one of its silly barbershop pop ditties; before the contrived goofiness of many of today's pop stars, there was Robbie Rox. As a purveyor of his own unique brand of progressive rock he has, alternately, pissed off and delighted audiences for more than two decades. At 44, Rox is Canada's undisputed king of crazed musical innovation and what he calls "comedy rock" — sort of a northern version of Frank Zappa.

Politically incorrect before the phrase existed, Fox has spent the past 24 years poking fun at the pretension around him — from Yuppies, to uptight businessmen, to mousy music industry types who have never embraced his undeniably off-centre music.

Back with his first new release in eight years — *Once The Head's Blown Off* — Rox remains the lovably lewd, self-described "prick" he's always been. Once again he sets his sights on the people and institutions around him that stand waist deep in hypocrisy, offering an abrasively honest collection of songs that he thinks will appeal to anybody with a sense of humor — regardless of age.

"I can relate to young people who are 20, even though I'm 44. I can relate to their anger and frustrations, I just happen to be an older guy, and the thing is when you're younger you have ideals and you think you can change everything, but when you get a little older you realize you can't — all you can do is just try to leave a piece of you behind," says Rox, between sips of beer at his favorite watering hole.

Leaving a piece of himself behind definitely isn't a problem for Rox — his brutally direct songwriting, scathing humor, burly build and famous chrome come make him a true original; someone you just don't forget. And while he has been admonished by some in the past for his liberal use of profanities, and the bawdy nature of some of his songs, the most notable aspect of his songwriting is his use of humor.

"Humor is an amazing way to slip the truth to people. When you're angry people think you're not getting enough of something, and I admit, I can't get enough of anything. I can't drink

enough, I can't eat
enough, I can't fuck
enough, I can't write
enough, I can't live
enough, but I've learned to
be satisfied with what I've
been given and for me humor
has been a vehicle to express
myself," he explains, in typically can-
did fashion.

Rox is undeniably an important figure in the annals of Toronto's quirky live music scene. His admirers include the likes of Jaymz Bee, former leader of The Look People, and himself a major player in the comedy-rock genre. In fact, Bee makes an unscheduled appearance on *Once The Head's Blown Off*, extolling, in spoken word, the virtues of Rox's great musical accomplices (bassist Mike Theodore, keyboardist John Krueka and guitarist Lui Lotufo), collectively known as the Rude Band.

Recorded in front of a live audience at Toronto's Street Brothers Productions, late last year, *Once The Head's Blown Off* is a diverse collection of songs that, like all of Rox's work, takes the listener on a musical roller coaster ride. From the aggressive rock of "Don't Give A Fuck," and "Kissing The Ass Of Freedom" to the loose, jazzy feel of "Uptight Visitor," it is an album of hilarious twists and turns that will probably put off as many people as it attracts — but Rox doesn't care. His bread and butter is acting (he's appeared in a long list of TV movies, big-screen films and TV commercials). Music's something he does as a means of expressing himself.

"I don't have the temperament to write commercial music, and I don't think you're really an honest artist when you write commercial music, and that's my bottom line statement that could piss some other musicians off, but it's what I really believe," he says, his strong face contorting into a broad grin. Rox orders another jug and we babble on for more than an hour. It is strangely reassuring to talk to someone whose view of the music business is as wonderfully twisted as his is. •

BY STEPHEN HUBBARD

15



**Robbie
Rox:
lewd,
crude
and
rude**

BRUCE LAM

Canadian Music Week proudly presents the

music & multimedia '95 show

March 24-26 1995

metro toronto convention centre
toronto, canada

friday, March 24
3:00 p.m. - 9:00 p.m.

saturday, March 25
10:00 a.m. - 9:00 p.m.

sunday, March 26
10:00 a.m. - 5:00 p.m.

\$10⁰⁰ at the door.

The future is now!



How's this for a good year: In 1994,

Hamilton, Ont., punk/pop trio the Killjoys released its debut indie album *Starry* to rapturous reaction and strong sales; the video for "Today I Hate Everyone" was put into regular rotation on Much; the single "Dana" made it onto Brampton, Ont. alternative radio station CFNY's talent search CD; the band headlined the side stage at last summer's Soundgarden, Nine Inch Nails show; appeared at The New Music Seminar in New York; was chosen by CFNY listeners to open the Pretenders' Halloween gig, and, finally, inked a record deal, late last year, with Warner Music. Not bad for a band formed less than two years ago.



"We definitely feel really lucky and our success could have something to do with the times — people are listening to the sort of melodic-hard stuff that we're doing," says guitarist/singer Mike Trebilcock.



Killjoys 'popcore' creating major

BUZZ

While such modesty in a notoriously greasy industry is refreshing, it may be misplaced. The simple truth is, *Starry* is a good record. With a sound that appeals to anybody who digs Doughboys, late-era Replacements, or Bob Mould albums, its classic marriage of melody and slicing, fuzzy guitar is irresistible.

"In a way, what we play is pop — but not in the Madonna sense — and we're not apologetic about it," Trebilcock says. Well,

yes, but there's pop and there's *Pop*. And while each member of the band (Trebilcock, Gene Champagne on drums and Shelly Woods on bass), has different musical influences — Trebilcock's include the likes of the Ramones, Kiss, Black Flag, and Hüsker Du — "where we do all come together is we all have the same funny, funky, hits albums," he says, with a laugh.

But such quirky roots belie the heavier aspects of the Killjoys' sound. Sure there are hummable melodies, and hooky choruses, but there is also a joyful,

Mike Trebilcock's favorite anti-Valentine's love songs:

1/ "I'm Never Talking To You Again,"

— Hüsker Du

2/ "Valentine," — The Replacements.

edgy, intensity — particularly when it plays live — to most of the band's songs. Its pop/punk sound has people comparing — at least superficially — the Killjoys to other bands with similar musical backgrounds, including last year's big success story, Green Day. "I see a bit of a similarity between us — Green Day's really a pop band with punk haircuts — and their success can only help bands like us," he says. With a certain level of notoriety inevitably comes the bullshit; the stupid questions that pepper the seemingly endless string of interviews, and the grind of doing what was essentially a hobby full-time. Is Trebilcock leery of entering the musical mainstream? Hardly. "I've had some pretty lousy jobs and this one is easy by comparison, so I'm not going to complain — it's nice to be doing this for a living," he explains.

17



NEW JERSEY

'M A

Cross.road: a/ A place where two or more roads meet. b/ A small rural community situated at an intersection of two or more roads. c/ A place that is centrally located. d/ A crucial point.

Cross.road: a/ The name of Bon Jovi's greatest hits package. b/ A collection of songs that represent 10 years of hit music, with over 40 million albums sold worldwide (three million in Canada). c/ A disc containing three new tracks: "Someday I'll Be Saturday," "Always," and a remake of one of the band's biggest hits, "Living On A Prayer," simply titled "Prayer '94." d/ A crucial point.

"This is it, our crossroads," a proud Jon Bon Jovi states. "We've made it through all the shit — slumps, hits, good times, bad times, everything. We've managed to maintain ourselves, not change what we originally set out to do, and continue to make honest and real music. It's our crossroads because it's a new time, we're changing, the audience is changing, so it is crucial to move forward," he adds.

Now married with children, Jon Bon Jovi and his New Jersey Mafia (guitarist Richie Sambora — who recently married on-screen bitch supreme Heather Locklear — drummer Tico Torres, keyboardist David Bryan and temporary bassist Hugh MacDonald) have managed to keep hard rock alive with all eyes forward on the band's forthcoming sixth studio disc, tentatively titled *Open All Night*.

"We've demoed over 40 songs. We've picked our favorites, and I've chosen my 16 or so," says Bon Jovi, who speaks with enthusiasm about the direction the new tracks are taking.

"The album runs the gamut from the darker songs to songs that show where I'm at now. I'm a 32-year-old man, whose priorities have changed somewhat. I'm pretty jazzed about where we're going with this disc," he says.

But with all the excitement comes the loss of one brother.

Bassist Alec John Such decided to no longer record with Bon Jovi and he has yet to make a final decision as to whether or not he'll tour with the band.

"He's still a brother and definitely part of our Jersey Syndicate," says drummer Torres. "It was very hard on me emotionally because Al and I have been playing together for 27 years. When I'm on stage now I get a weird feeling. It doesn't change my perspective in terms of what Bon Jovi is though. We love our music. Al wasn't into it, he was talking about opening a bike shop, so to each his own. Bon Jovi has to continue because there's so much left for us to do." Adds Bon Jovi: "I think it's a wonderful thing. My attitude is just 'all the power to ya.' We'll all decide if he wants to tour with us, when the time comes, but he won't be playing on the new record. Everything is still up in the air right now, which sucks. It's a drag because when I saw the Stones, Jagger is like a fucking god, the guy is still the best there is. But when I looked up there and Bill (former bassist Wyman) was gone, it made it a different band. You saw the three

STORY BY
MITCH JOEL

PHOTOS BY
JOE VIRTANEN



FIA' LOOKING TO THE FUTURE

Stones, a junior Stone, and a session guy. Ronnie (Wood) I still consider a junior Stone and he's been there for, like, 15 years. With all that said, I'm not gonna force A to go play Cleveland. If he wants to enjoy his life, he should."

Another discernible change is on the production front. The solid team of Bob Rock and Randy Staub wasn't used for the new disc. "We actually got Peter Collins to produce and Bob Clearmountain to mix, so it's going to be very interesting. When Bob (Rock) did *Keep The Faith*, the recording lasted so long and went really well, but in reality I think we went a little overboard. When Clearmountain re-mixed "I Believe," holy fuck did that overall sound hold up. He even did the two new cuts on *Crossroad* ("Always" and "Someday I'll Be

Saturday Night") and those sound real fresh," he says.

Part of Bon Jovi's staying power as a band has been its consistency — it has resisted the prevailing winds of fashion and remained largely unchanged since it first appeared in the early '80s. "It would be a bitch to defend ourselves now, if, in 1983, when we got our record deal, we acted, looked or sounded like what was happening at that time — which was Michael Jackson, Cyndi Lauper and Boy George. Then in 1994, if I'd come out with a goatee, flannel shirt and work boots, you'd think we've been bullshitting you for 10 years," he says.

The band also tries to stay away

from mimicking popular trends in song-writing. As he says, "I don't feel the anger of some of the newer bands. I personally don't have anything to be angry

about. I've got a wonderful wife and child, an

incredibly successful band and the bottom line is that I got to do what I wanted to do with my life — my dream has been fulfilled. So writing from that point of view would be bullshit. But what I do see from the kids today is a pessimism that disappoints me, it bums me out. It lets me down because a decade ago, when I went to school, there was still optimism in the world. Where I grew up we were still naive enough to believe that anything we wanted to accomplish was possible," says Bon Jovi.

As the conversation returns to the new album, Bon Jovi's enthusiasm also returns. "*Open All Night* is going to sound fucking killer. I'm sure our fans won't be disappointed, we're really fired up now. We're hungry — hungrier than ever before." •

ETCETERA

While neo-rave culture turns inward, techno's prime mover Moby spins outward with his multi-dimensional new album *Everything is Wrong*.

It's not so much the album's stylistic diversity that shocks (Moby's DJ sets usually integrate many musical genres which evolve progressively with each song), but the intensity and integrity of the performances featured. Take, for instance, the brutal sonic assault of "All That I Need Is To Be Love" and "What Loved". While Ministry main-man Al Jourgensen bemoans his electro-pop-ulist past, desperately exchanging it for a fashionably savage present, Moby revels in that very same contrast by moving effortlessly from one musical context to the next — be it ambient, techno bliss, through folk, roots-rock, hi-NRG and Ministry-esque speed metal.

Speaking from his New York City home, Moby talks about the motivation behind this previously-hidden dark side. "I played in a hardcore punk band for a long time," he states, challenging the widespread perception that he is strictly a DJ-turned-musician. "In the early '80s when the industrial thing started, with Throbbing Gristle and the more electronic stuff like Front 242 and Nitzer Ebb, I was really excited by it. Ultimately, with bands like Nine Inch Nails it wasn't so much an expression of rage and angst, but more of a caricature of what someone expressing rage and angst would be like — so I lost interest in it," he says. "At the same time," he adds, with a sly laugh, "I still have a lot of rage and angst., and (hardcore's) a really effective way to get it out. I love aggressive, break-down-the-walls music just as I love bucolic, sensitive music." — Andrew Zealley

Everything is Moby



Never mind the O.J. trial, the most interesting legal case pending may well be between two nutty groups who like to jump out of airplanes dressed as Elvis. The Flying Elvi are suing The Flying Elvises alleg-

GET A LIFE GEEKS

ing trademark infringement and deceptive trade practices. A Las Vegas court will rule on which loonies have the right to wear Elvis gear while jumping out of airplanes.

Who says the American courts are clogged with meaningless lawsuits?

— Ted Loviscek

Don't believe the hype

With all the media hype surrounding the vinyl release of Pearl Jam's *Vitalogy*, many are under the impression that the old format is making a mighty comeback. Not likely, say industry reps.

Vitalogy sold out its pressing of 4,000 copies, but, as Sony import manager John Thomson notes, that was only one per cent of the initial order on the more popular CD and cassette formats.

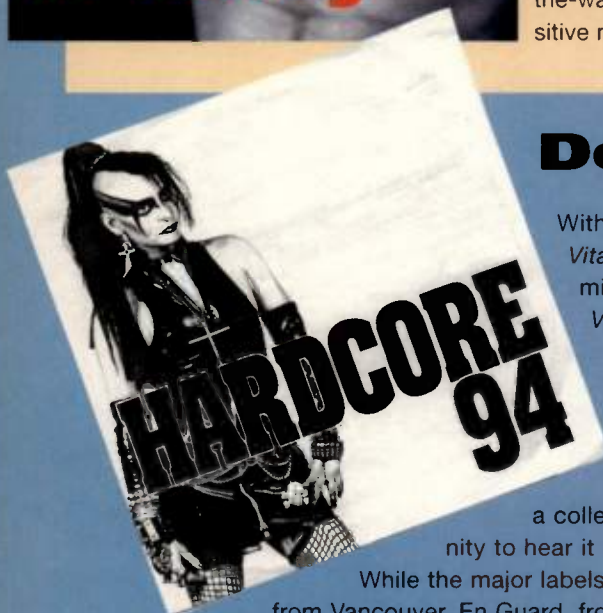
The vinyl issue was in part, due to pressure from the band, but it also had the bonus of creating a media buzz. "Strategically it was a very wise move to release the vinyl two weeks ahead of time from a collectable standpoint. And also, it gave the real enthusiasts an opportunity to hear it in a format that is not readily available anymore," says Thomson.

While the major labels have fun with the format, smaller record companies, such as Mint, from Vancouver, En Guard, from Montréal, and Murder and Cinnamon Toast, both from Halifax, continue to put out seven and 12 inch releases by acts such as Sloan, Eric's Trip, Cub and the Ripcordz.

"I think vinyl is a really good way of introducing a band into the world if no one has heard of them before," explains Murder's Colin McKenzie, adding that pressing a single costs the same as taking out an ad.

But there are other less tangible reasons for vinyl's mini-resurgence. "The cool factor of vinyl is 1,000 per cent," he says.

Stores specializing in vinyl report a steady demand for the once-glorious format, and while some name bands have gotten the wax treatment lately — most notably the Tragically Hip, with its *Day For Night* release — the numbers don't warrant the excessive attention the issue's been given. — Andy Holloway



Veruca Salt's childlike nightmares

Chicago's Veruca Salt may get its name from the spoiled little rich girl in Roald Dahl's classic children's fantasy, *Charlie And The Chocolate Factory*, but lead guitarist Louise Post's own fantasy actually began a couple of years ago. Moving from New York to the Windy City with dreams of being in a rock band, a mutual friend introduced her to fellow songwriter, guitarist and Dahl fan, Nina Gordon. Together with bassist Steve Lack and drummer Jim Shapiro (Gordon's brother), the two formed

Veruca Salt and soon began gaining local attention — which, as Post explains, wasn't always a good thing. When it's infectious indie single "Seether" first started getting mainstream radio airplay in Chicago, in early '94, the band was horrified. "We asked them to stop playing it, and they did for awhile," says Post.

Now signed to DGC, the band's debut album, *American Thighs*, positively boils over with childlike nightmare songs, all carried along on teetering melodies that sway and beckon, threatening at any moment to fall apart and spill across their toy-strewn nursery floor. And Post, whose guitar heroes include Jimmy Page, Jimi Hendrix and J Mascis, has come to accept her place in the rock 'n roll sun just a little more. "Once a song's out there," she shrugs, "it's out there." — C.W. Smets



JOE VIRTANEN



Two mega-stars who won't be exchanging valentines

"I'd rather look like a cow than a space alien drag queen."

— Madonna, commenting on Neverland Rancher Michael Jackson's description of her as a heifer.

STARS IN THEIR CARS

Ever wonder what some of today's most interesting artists are listening to when they're in all those car accidents they're so famous for? Us, too. Here's a sampling of what's playing in the CD players of some of the musicians we talked to recently.

Slash, renowned Guns N' Roses guitarist and party guy, whose newest project *Slash's Snakepit*, recently hit the stores:

- 1/ Rolling Stones — *Voodoo Lounge*
- 2/ Cheap Trick — *Live*
- 3/ Tom Petty — *Greatest Hits*
- 4/ Offspring — *Smash*
- 5/ Slash's Snakepit — *It's Five O' Clock Somewhere*

Mike McDonald, singer/guitarist for Edmonton punk/country/pop band Jr. Gone Wild, currently crossing the country to promote its stunning new album, *Simple Little Wish*:

- 1/ Original Soundtrack — *Jesus Christ Superstar*
- 2/ Hank Williams Sr. — *Greatest Hits*
- 3/ Bob Dylan — *Biograph* compilation
- 4/ Ramones — *Greatest Hits*
- 5/ Jerry Jerry And The Sons Of Rhythm Orchestra — *Battle Hymn Of The Apartment*

Nick Lowe, legendary English pop master whose recent *The Impossible Bird* album is collecting rave reviews:

- 1/ James Carr — *Soul compilation*
- 2/ Alison Krauss — *Anything*
- 3/ Portishead — *Dummy*
- 4/ Arthur Alexander — *Lonely Just Like Me*
- 5/ Morrissey — "Boxers" single

* P. S., He'd keep a Blur CD in the glove compartment, for when he pulls over.

Mike Trebilcock, singer/guitarist for Hamilton, Ont. 'popcore' trio, currently gigging to push its fine punk/pop album, *Starry*:

- 1/ Replacements — *Let It Be*
- 2/ Hüsker Du — *Zen Arcade*
- 3/ Various artists — *Bubble gum pop compilation*
- 4/ Black Flag — *My War*
- 5/ Styx — *The Grand Illusion*

ETCETERA

"The voice was the first instrument on the planet," remarks Scott Henderson of the EarthTONES. "The name for our band seemed to suit the group's multicultural face, and our focus on the vocal aspect of our R&B pop."

With warm, solid harmonic pop hooks and a charming down-to-earth image, the

Warming up to EarthTONES

EarthTONES are indeed well-named. A few years ago, the five members were aspiring singers in two different Canadian groups. After joining forces, they went straight to a MusicWest showcase, a deal with Edmonton's Passion Records and a CD release, four American tours, and at least a stab at fame and fortune. Not bad for five guys who aren't exactly Canadian household names.

"We've been told by radio stations, 'we don't make hits, we play hits,'" admits Henderson, "and that translates into 'we're not going to support you, since you're not already a success.'" Not daunted by the lack of Canadian media enthusiasm, the EarthTONES went about winning fans the old-fashioned way: one gig at a time.

"Touring has been amazing and horrible at the same time," he laughs.

The amazing part has been watching its audience get down and groove, and keep coming back for more, a response that makes the group's debut album title, *To Be Continued* almost prophetic.

And the horrible? "The taste of American water," he grimaces. — Amber Meredith

MODEL COUPLES

Valentine's? What could be more romantic than rock stars and models—they go together like grease and fire. Match these past and present couples and impress your friends with your knowledge of the absolutely trivial.

- 1/ David Bowie
- 2/ Madonna
- 3/ Mick Jagger
- 4/ Axl Rose
- 5/ Billy Joel
- 6/ Simon LeBon
- 7/ Ron Wood
- 8/ Ric Ocasek
- 9/ Rod Stewart
- 10/ Rod Stewart
- 11/ Rod Stewart

- A/ Christine Brinkley
- B/ Bebe Buell
- C/ Kelly Emberg
- D/ Jerry Hall
- E/ Jo Howard
- F/ Rachel Hunter
- G/ Iman
- H/ Paulina Porizkova
- I/ Stephanie Seymour
- J/ Tony Ward
- K/ Yasmin

Answers: 1 — G; 2 — J; 3 — D; 4 — I; 5 — A; 6 — K; 7 — E; 8 — H; 9 — C; 10 — F; 11 — B.

Weezer is that true rarity, a hot young band with a catchy lead-off single ("Undone — the Sweater Song") taken from an album stacked end-to-end with tracks that are even catchier. With such great tunes as the anthemic "My Name Is Jonas," the hook-propelled "Buddy Holly," and the elating pop heights of "In The Garage" to choose from, how did "Undone," with its sleepy guitar intro and half-heard partygoers' mumblings, get picked to make the first impression?

... That band with the song about the sweater

"The A & R guy really wanted it, and I really wanted it," says bass player Matt Sharp.

"Everybody was like 'yeah, but it's fucking weird.' But at shows, that was the song that guys came up to us afterward and said (affecting a stoned surfer voice), 'Dude, I like that one about the sweater,'" he explains.

The band's self-titled record was recorded in New York with former Cars frontman Ric Ocasek producing. "Ric is unbelievably funny," enthuses Sharp, who's a big Cars fan. "Old Cars records are amazing. River's (Cuomo, Weezer's lead singer/songwriter) brought in their greatest hits one day and we were listening to "Just What I Needed," and we all thought it sounded like us," he says. — C.W. Smets

At least Bono admits he can't act

U2's Bono reportedly turned down lotsa bucks and a chance for a starring role in *Batman Forever*. The reason? He says he can't act. As if that ever stopped rock stars from appearing on the silver screen.

Such concerns obviously aren't shared by other music types: RuPaul has a role as a guidance counselor in the upcoming *Brady Bunch* flick, while Dwight Yoakam debuts as a rodeo clown (a real stretch) in *Halfa Dog's Life*. Oh yeah, and look for rapper and convicted criminal Tupac Shakur to appear as a drug lord in *Bullet*,

with Mickey Rourke.
—T.L.

Descendants spin Irish tales on the Rock



Newfoundland could be called the land the Irish forgot. But, for the five men and one woman who comprise The Irish Descendants, the old country lives on in their memories and their music — and that cultural legacy is finding a new commercial market.

"It might seem to some people that we're stealing the music of a group across the Atlantic," says group vocalist and fiddler D'Arcy Broderick, "but it's our heritage too, and it's probably just as strong or stronger now than it is in Ireland." Broderick remembers music as a daily ritual in his childhood home, and he picked up his instrumental skills from his fiddling father. When he hooked up with a couple of fellow fishermen, they shared their oral tradition by night in the local pubs. Two major-label albums later, the band has moved from local pubs to large-scale venues, and garnered a sizable campus following along the way.

"When I began playing around twelve years ago, we would never play to anyone under 35 — it wasn't 'cool'. Now it's the big thing," he explains.

Broderick credits bands like The Pogues and Spirit of the West with revitalizing traditional music for a younger audience, and a highlight of the new Descendants' disc, *Gypsies & Lovers*, is an appearance by SOTW's Geoffrey Kelly on tin whistle.

Hailing from a region of Canada more hyped recently for its grunge exports than its balladry, this Maritime band is enjoying its recent success, but isn't surprised by it.

"Irish music is music from the heart," says Broderick. "People fall in love with it when they hear it for the first time."

Enough to make you quit your day job?

"In this area, there's not much to choose from," he laughs. "You just have to do what you love." — A. M.

SO DON'T GO TO GIGS, MAN

A University of Iowa student is suing Metallica, saying the band's negligence during a concert last year led other fans to push, kick, pick him up and drop him on his head. Apparently, all this fun caused the (obviously not-made-of) metalhead suffering, injuries and the loss of his sense of smell.

Christ, what's next? Blaming the band for his own drunkenness? — T. L.

Sal's Birdland: FROM SYNTHS TO GUITARS

Don't accuse Ottawa's Louise Reny and Leslie Howe of never thinking happy thoughts. With an angel in their pocket, they spent the better part of a decade on the Canadian charts as the frothy electropop duo One 2 One. But, maturing sensibilities and a changing musical climate have yielded an awareness of darker emotional recesses that seemed incompatible with their happy-go-lucky persona.

"Lyrically, we always wanted to write heavier material," Reny admits. "But they never fit what we were doing."

As a result, they've made a clean break with the past. As the core of Sal's Birdland, they've re-emerged with the independently-released, deceptively-titled *So Very Happy*. "Leslie and I were never happy with the duo image," says Reny, who has professionally adopted her long-time nickname. "It happened almost by default. We're really happy to be back in a band — it's where we came from when we were kids. Leslie's gone back to writing more guitar-oriented material."

The early response has been positive, with radio embracing both the first single, "Should Have Been A Man," and the band's cover of Led Zeppelin's "That's The Way."

"It's funny; this is the first time we've ever had more than one song being played at a time. And we don't even have a record company," she says. — James Morrison



DEAR EDITOR:

I've just finished reading "The Best and Worst of '94" in your Dec. '94 issue. I must say that such a title should never be published. Saying "best and worst" is saying all these statements are facts backed by research when they are only opinions. And I'm not dissing your mag. I am aware that almost every magazine has at least one issue per year that prints the opinions of different staff members about different subjects. That, my friends, is called a subjective article. The way you presented your article was as if it were an objective bundle of facts.

Tearing down Liz Phair and almost glorifying Kurt Cobain's suicide, when in fact, Kurt's death has been talked about so much it has become a tired subject, now that's some work of art. Thank God I got *Network* for free.

**Hélène Tremblay
Gatineau, Qué.**

DEAR EDITOR:

I am writing this letter as a tribute to five of the most down-to-earth musicians in Canada — Moist. With all of Moist's successes of late, one would expect David, Paul, Jeff, Mark and Kevin to be less than open to the sight of 3 young fans following their tour bus. It was quite the opposite — they actually knew who we were and felt quite comfortable talking to us. Stan, their road manager, was great, too!

We didn't see them perform this time but we got something far greater and more memorable — a chance to interact one-on-one with the most talented new group around. They could have just as easily brushed us off and gone into the club — leaving us alone in the cold — but, instead, they took time out of their busy schedules to talk to us.

We'd like to thank the guys from Moist for being themselves and we wish them continued success.

**Yours, Laina Purcell
Windsor, Ont.**

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

D E A R S A M

DEAR SAM: I would like to know if two Who albums are available on CD? I have the catalogue numbers and release dates for each of the L.P.'s. The titles are: *Two's Missing*, (LP), MCA-5641, April, 1987; and *Odds And Sods* (LP), MCA-2126, Oct., 1974. I already have *Odds And Sods* on LP, so if both releases are not available on CD I would take *Two's Missing* on LP or cassette.

**Yours, Bob Higgins
Rawdon, Quebec**

Both Who titles you're looking for are available on CD, as U.S. imports on the MCA label. Their catalogue numbers are: Odds And Sods, CD # MCAD 1659; and Two's Missing, CD # MCAD, 31222.

DEAR SAM: I have been searching for an album, tape or CD for the past seven or eight years. The title is *Love In Your Eyes* (which is also the first song). The artist is Greek. Her name is Vicky Leandros. I originally had the 8-track of this release and as best I can remember, it was on the RCA label. I would appreciate anything you could do for me in finding this music. Just about every song on this release means something to me.

Thank you in advance for your assistance,

**A. Gordon Browning
Little Britain, Ont.**

Despite demand for this artist, nothing has been available for some time — in this or any other country that we've been able to trace. Sorry Gordon, hope you still have your 8-track version of this special album.

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 (43c) envelope **OR YOU WILL NOT GET A RESPONSE.**

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

"Dear Sam" c/o NETWORK Magazine

287 MacPherson Ave. Toronto, Ontario M4V 1A4

**SAM'S
SEARCH
SYSTEM**



There is an ancient belief — probably as old as art itself — among creative people that excess, in the form of drug and alcohol abuse, somehow enhances the creative process. It's the William Burroughs junkie syndrome. But for every artist who benefits from "living on the edge," there are 20 others, stacked like firewood, face-down, in a heap of wasted talent, in some starched-white detox centre.

Just ask Mike McDonald. The chief songwriter, singer, guitarist and undisputed leader of Edmonton's

punk/country/rock band Jr. Gone Wild, knows all the clichés.

Been there, done that. And, as he is quick to point out, there was nothing romantic about his life as a drunk, or the reason he finally dried out.

"I drank so much one night I was alcohol-poisoned, I'm sure, and we had to do a show in Jasper, and I wasn't into it and did a bad job. It was disgusting and it was one of those stupid rock n' roll Babylon stories — it was really pathetic and I was sitting there looking at myself thinking, 'fuck, this sucks, I should just quit fooling around and drink myself to death or stop.' And my first choice was to quit the band and go drink myself to death, and then some sort of beam of light came through my head and said 'hold on,' and I haven't had a drop since."

One of the by-products of McDonald's recovery is *Simple Little Wish*, a spirited, energetic album of redemption and hope. McDonald, and bandmates Larry Shelast (drums), Dove (bass) and Lance Loree (lead guitar, dobro, pedal steel), along with Bernice Peltier on backing vocals, have fashioned a rocking collection of songs that are uplifting without being maudlin. "We kept the album a little ragged, because that's the way we are, and on our other records we cleaned that stuff up, but this time we just wanted to do it in a more natural way," says McDonald of the album's raw, live sound.

And while the sheer strength of the material on *Simple Little Wish* proves the band is stronger and sharper than its ever been, some long-time fans may wonder whether McDonald's new lifestyle will result in kinder and, well, tamer songs. Instead of the boozy, barroom meditations on the duality of life and love — often tinged with anger, sarcasm and black humor — that made up much of Jr.'s best material in the past, will McDonald now write exclusively about his new blissful state?

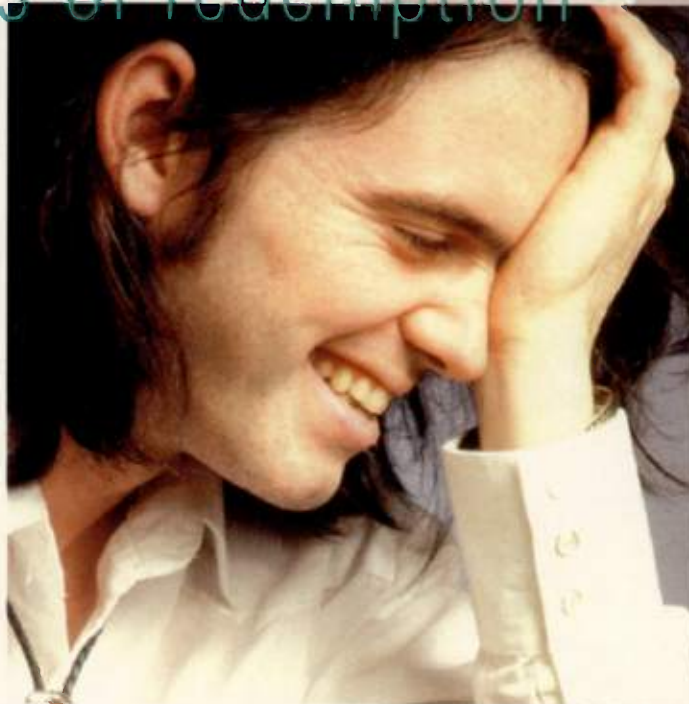
"No, that's ridiculous. I mean, you don't say to a Vietnam veteran that because he's not still in Vietnam fighting, his experiences are no longer valid and don't matter anymore," he says, a little annoyed. "I have a lot of stories to tell."

Although slightly heavier in sound than 1992's *Pull The Goalie*, *Simple Little Wish* offers Jr.'s typically diverse soundscape, from the punk-guitar fury of "Rain Or Shine," to the jangly rockabilly of "Raisins," to the gorgeous country balladry of "Shoes."

"I'm bright-eyed and shooting for eternity," sings McDonald in "Airtight," a song of such unabashed optimism that it could never have appeared on any of the band's earlier records. And the way things are going, he just might make it. — S.H.

Jr. Gone Wild's

songs of redemption



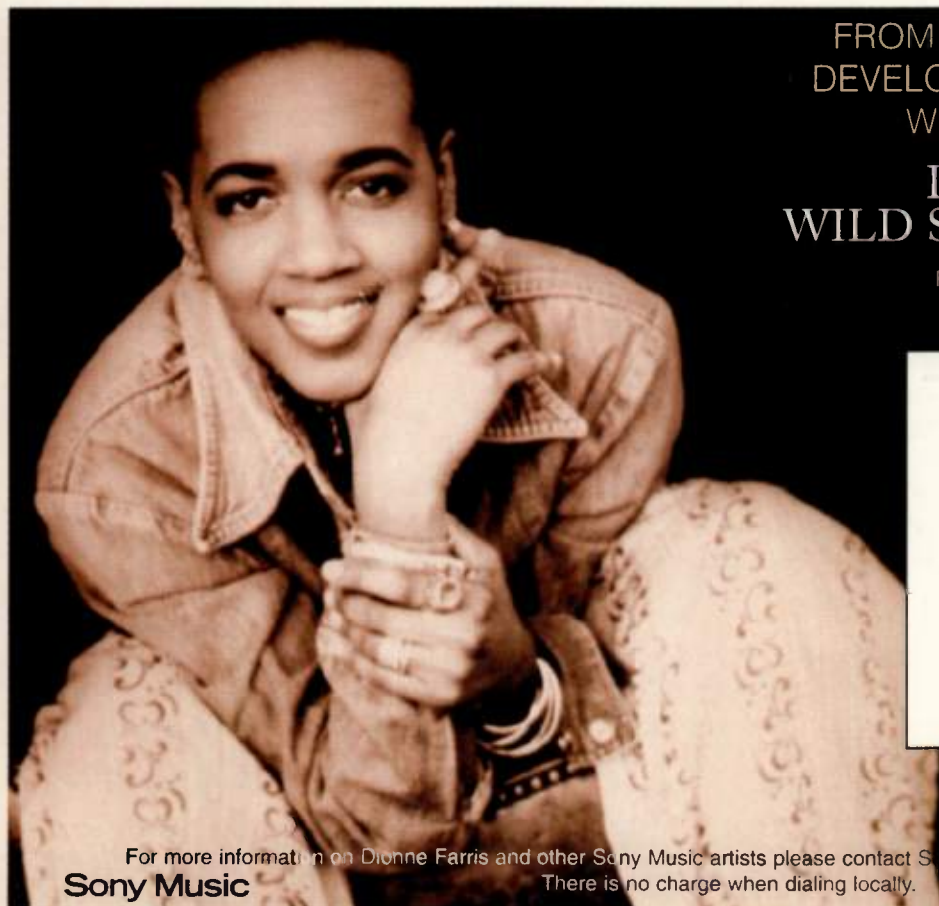
IT'S ONLY POP, BUT IT DOESN'T SUCK

Pop music has long received a bad rap. Snide music writers, and fans of "heavier" musical forms, regularly hurl abuse at "mainstream" artists whom, they say, perpetuate mediocrity in contemporary music. In other words, if it's too catchy, it must suck. The truth is, *good* pop is very hard to make.

One of the most promising additions to Canada's pop scene is Julie Masse. At 24, the silken-voiced Quebec singer — who's been a star in her native province since 1990 — is taking her first run at the English market with *Circle Of One*, a sumptuous collection of adult pop. And while the album doesn't break any new ground, it is a sweet and sensual piece of work that benefits from interesting song selections (she doesn't write her own material), a stellar musical line-up and a largely stripped down approach to song arrangement.

"We wanted something live and acoustic so that's why most of the record was recorded all together, with everyone playing at the same time," says Masse, her warm face broadening with a smile. "And we wanted to have some variety and to touch some things that I hadn't really done on my French records." Primarily recorded in Morin Heights, Quebec, with a notable line-up of international musicians, including drummers Kenny Aronoff (John Mellencamp), and Manu Katché (Peter Gabriel) and guitarists Rik Emmett (Triumph) and Tim Pierce (Joe Cocker), *Circle Of One* was largely produced by Corey Hart, who also wrote five of the album's songs. And while Masse is quick to credit Hart — whom she met at the 1993 Juno Awards when she was named Most Promising Female Vocalist — for much of the album's success, she is equally determined to fend off rumors that the spiky-haired former teen idol controlled every aspect of its production, like some pouty Svengali.

"I am the one who decides everything — from the photos taken to the way I'll be presented in the videos — I'm not anybody's puppet," she explains. — F.L.



FROM THE VOICE OF ARRESTED
DEVELOPMENT'S GRAMMY AWARD
WINNING "TENNESEE"...

DIONNE FARRIS WILD SEED - WILD FLOWER

FEATURING THE FIRST HIT SINGLE
I KNOW



SEE DIONNE LIVE
MARCH 9 IN TORONTO
MARCH 12 IN MONTREAL
Sony Music Online BBS at 1-416-391-1960.

Sony Music

There is no charge when dialing locally.

COLUMBIA

Rosie O'Shea is not a folk singer. Yes, the New York singer-songwriter writes, records and performs her music on an acoustic guitar, with minimal accompaniment, but she is not a folk singer. With a voice that soars above the clouds, like a majestic, expressive dove, O'Shea's songs conjure emotional responses from her audience — not unlike traditional folk — yet have an ethereal, urban quality to them.

"As far as using the acoustic guitar, I try and create a pretty, moody sound — I want people to move into another space, and relax when they listen to my music," says O'Shea, of her debut release, *Practicing Silence*, adding, "whereas Dylan may want to tell a story in a lot of his songs, I want to create a feeling."

Unlike a lot of songwriters, O'Shea's impressionistic lyrics are written after she has composed the music, with the latter's mood suggesting the lyrical tone of each song. "I write the music first and then write what I feel lyrically, because I started writing on guitar long before I was writing lyrics, and I think that's what gives it a different sort of feeling, too — I think a lot of singer-songwriters only play their guitar to accompany their words, whereas I start the other way 'round, and it's just as important to me," she explains.

O'Shea's "moody, melodic" songs may suggest influences from Dylan to Joni Mitchell to Suzanne Vega, but the truth is her musical background involved being in a band "playing mostly heavier, alternative almost gothic stuff," while, at the same time, writing solo material. "This is the kind of stuff I didn't do with the band, but for

Rosie O'Shea's haunting alt-folk

me it's more natural so I think it comes across stronger," she adds.

While O'Shea admits she likes the open-ended nature of her songs, she doesn't purposely try to write lyrics that confound her listeners. "Mostly it's just what comes naturally; I like to leave room for interpretation but I would never intentionally try and write something that I thought would confuse people."

Maybe not, but undoubtedly some people don't know what to make of *Practicing Silence*. In some ways too "out there" for the traditional folk crowd, and yet, too stark and airy for some alternative types, the album runs the risk of slipping through the cracks. But, as she says, emphatically, "I'm going to keep doing this no matter what — basically, I feel like I have no choice and I think the right opportunities will present themselves, and I've been lucky to work with some really decent people."

Some of those "decent" people include Toronto indie label Raw Energy which signed O'Shea following a series of Canadian club shows last summer. As O'Shea notes, happily, "They were the first people who understood that I wasn't a folk singer, which everybody in New York kept calling me," she says, laughing, "which I found absurd because I never picked up an acoustic guitar before I started this project." — S.H.

*'Can you hear the
lone night
music/Coming in
so near/When I
hear the lone night
music/Every
nightmare
crumbles and they
disappear/Can you
hear the echoes
calling/Speaking*

*in verse/When I
hear the lone night
music/Everything
gets stronger and I
lose this curse'*

Jim Kerr leans back in his chair, runs a hand through his long brown hair and smiles broadly. The source of his amusement is the suggestion that his band's (Simple Minds) new album — *Good News From The Next World* — was produced by Keith Forsey as a means of assuring its success. Forsey was, of course, the mastermind behind one of the band's biggest hits, "Don't You Forget About Me," from the soundtrack to the mid-'80s film *The Breakfast Club*. Clearly, the decision to employ Forsey again on the band's first new album in four years, say cynics, was a calculated and even mercenary attempt to score another hit.

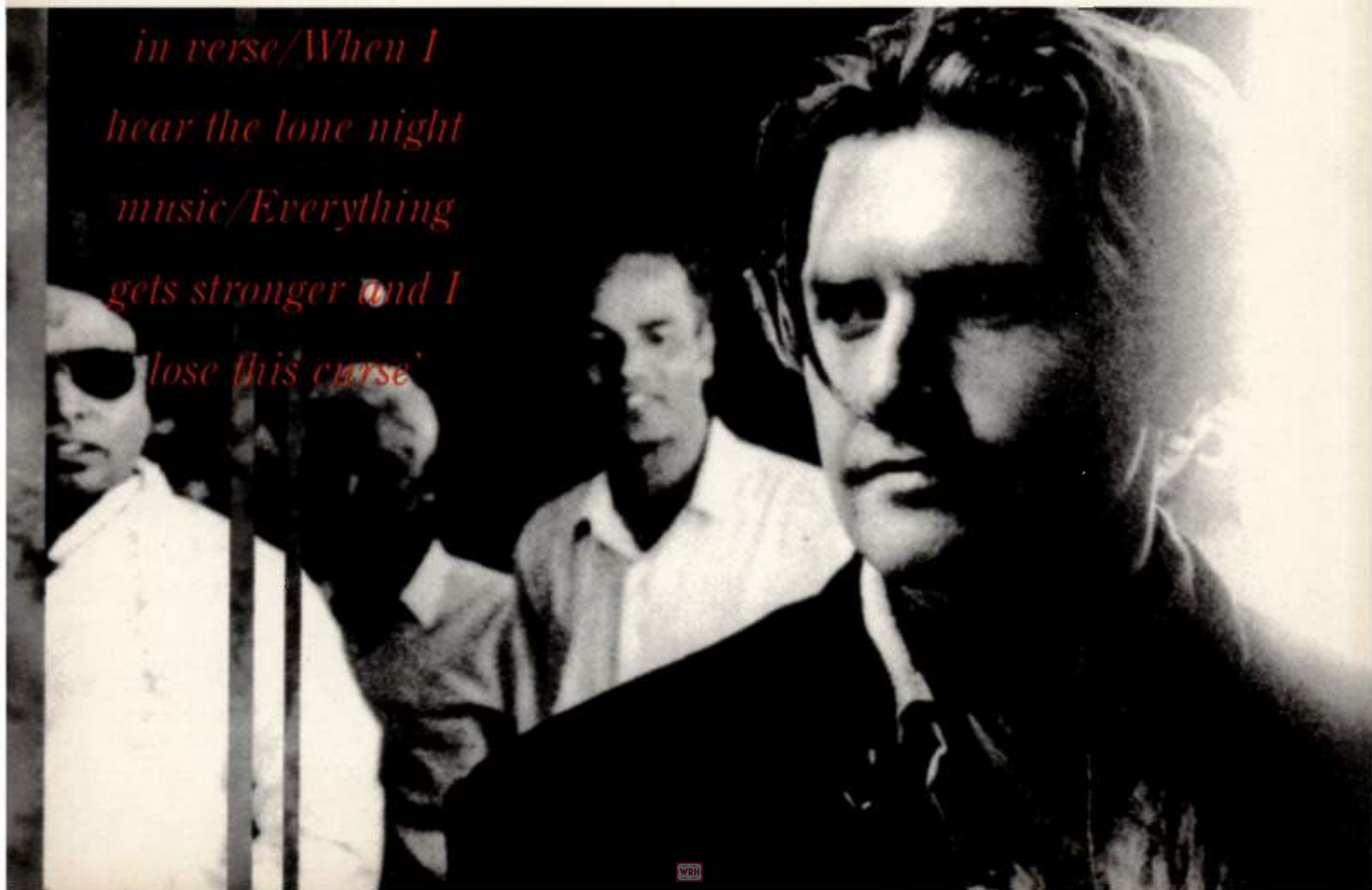
"We rejoice when we hear that because they're (the critics) so fucking wrong, it's fantastic. The real reason we worked with Keith was that he called up and asked. We hadn't heard from him in six or seven years

and had no intention of working with him again — we loved his character but wanted to get into the well of songwriting and saw him as a pop guy, and so it never came up again," says Kerr, leaning forward.

"We had a short list of people to work with (among them Brian Eno and Chris Thomas) and just then Keith called and asked us to come to L.A. and give him a shot on one track and if it didn't work out he'd pay for it, and I swear, we looked outside and it was a grey, cold day and we thought a week in L.A. wouldn't be bad, and we had nothing to lose, so the next day we flew out," he adds, with a laugh.

For Kerr and guitarist Charlie Burchill — who, as the only two original band members now run Simple Minds as a duo — *Good News From The Next World* is a defiant, hopeful, return to form after 1991's limp *Real Life*.

"It seemed, in retrospect, that we'd gotten a bit out of hand on the



last record, on the production side. We thought it sounded impressive but in hindsight we realized it wasn't inventive and we'd sort of coned ourselves with the sounds and the equipment, so this time we knew we had to write songs that were inherently good at their core," he explains.

As a result, "almost every song on this album could be played on an acoustic guitar with no other accompaniment and it would make some sense," he adds. And while it was Kerr and Burchill's intention to add more keyboards in the later stages of recording, they "just never got to it," resulting in an album characterized by textured guitar, strong vocals and relatively spare production. But, as Kerr is quick to point out, *Good News* doesn't represent the band's grunge debut.

"Saying this is a 'guitar' album kind of gives people the wrong impression, because you immediately think of hard rock or whatever, and that's not what it is — if anything, it's as rich and atmospheric as some of our other albums," he says.

And while Kerr's hopeful, upbeat, perspective hasn't changed — and is prominently displayed on tracks like "Great Leap Forward" and "She's A River" — he dispels the much-publicized belief that his songs are steeped in spiritualism.

"We're optimistic because we're nihilistic. I think these are our times and I don't think we're coming back —

although at different times in my life I may have thought that — but that doesn't drag me down, if anything it makes me more determined to experience the pleasures of being alive and the challenges that exist," he says.

One of those challenges is trying to remain musically relevant in an industry that is constantly anointing new stars for a new generation, while not seeming to be defensive about it. "When you look at some of the artists who inspired us, and still do — people like Neil Young and Lou Reed — they continue to make great music, as opposed to The Rolling Stones," he says, with a trace of anger in his voice.

"The Stones are just a beer commercial — I can't take away from some of the great songs they wrote in the '60s, but now it's as hollow as hollow can be — and while I bow to them because of their heritage, they're too lazy to even write a fucking song these days."

And, as our time together slips away, Kerr wants to make one thing clear: There is nothing as rewarding as hearing how much the band's music means to its fans. "Not only is it the best encouragement on every level, but, and I can't think of another word, it's just nice. It's nice when people feel the same way about it as you, and the underlying thing is probably that you feel less alone and don't feel crazy," says Kerr, "because there isn't a manual on how to write good songs, so getting any kind of positive response is great." — S.H.

DAVID SCHEINMANN



Simple Minds
back with
defiant new
release

Monster Magnet
DOPE TO INFINITY
 A & M



After gaining huge tour exposure and publicity from its major label debut, *Superjudge*, Monster Magnet returns with *Dopes To Infinity* — a true evolution.

Stained by the roots of Black Sabbath and smeared with the energy of industrial strength and power, *Dopes* is an overpowering sophomore exorcism. The crunch is heavy and loud, to the point of hypnotism, while subtle mellotron, theremin, sitars and organs almost conduct their way through this exercise in heaviness.

Monster Magnet is the psychedelic alternative for those who miss the true Sabbath and want the ultimate in heavy groove. — m.j.

Mary Beats Jane
MARY BEATS JANE
 MCA

The Swedes are Coming, the Swedes are Coming! And even Don Cherry would be afraid of these guys. For the disciples of metal who think Metallica has wimped out, Mary Beats Jane crunches out 13 tracks of tune-age in just over 35 minutes. No ballads here.

Songs like "Gunshot" and "Neighbourhood Psycho" are exactly as you would expect: testosterone-charged head-banging. With the speedy chatter that passes for Peter Dinklage's singing it is a good thing lyrics were included.

Not only do these guys hate authority ... they hate everything. — a.h.

The Rapture
SIOUXSIE & THE
BANSHEES
 DGC/MCA

Although its best goth days are far behind it, Siouxsie & The Banshees, on *The Rapture*, continues to mine that part of the psyche where dreams and nightmares collide. And while



the album is awash in pop touches — hooky choruses, hummable melodies and the like — it isn't drowning in them, and it's important to remember that the band has *always* had the ability to write catchy, accessible music, even as it was fusing punk and goth in the late '70s and early '80s.

Still, some veteran members of the gloom brigade may pull a Beavis and Butt-head when they hear the album's opening track and first single, "O Baby," an undeniably catchy tune, but a song so laden with sweet sentiments that it shouldn't be listened to before dinner, lest you spoil your appetite.

Elsewhere, the band incorporates interesting percussion, exotic rhythms, dance beats and orchestral flourishes to create an album verging on the epic, that should please most of its core audience, and perhaps, attract a few new listeners. — s.h.

Los Seamonsters
LOOK MA, NO TALENT
 En Guard

The third release from this Kingston, Ont. trio continues its tradition of quirky pop with garage-rock ethic. Featuring 12 heavily guitar-laced but totally danceable tunes, this album will have you shaking spasmodically before three minutes are up. Many of the songs, such as "Only A Car," would easily be at home on new wave compilations.

Billy Death's gritty vocals and the maniacal drumming of Harry Hollywood put the 'Monsters' a cut above the tired grungy alternatives. Besides, who can resist something endorsed by Krusty The Clown. — a.h.

The Long
Black Veil
THE CHIEFTANS
 BMG

Gorgeous. That's the only word to describe this wonderful release from Ireland's kings of traditional music. But it's much more than that. *The Long Black Veil* is a stunning tribute to Ireland's vast musical history, featuring vocal performances by an impressive and eclectic list of singers, including Van Morrison (doing a version of his own "Have I Told You Lately" that is far superior to the original), Mick Jagger (singing with more soul on the title track than he has in ages), Mark Knopfler (a stunningly beautiful "The Lily Of The West") Sinead O'Connor, Marianne Faithfull, Sting, The Rolling Stones and Tom Jones. Also of note are the fine musical turns by Colin James (on guitar and mandolin) and Ry Cooder.

Others planning tribute or multi-artist albums take note: this is how you do it. — s.h.

The Snake
SHANE MACGOWAN
AND THE POPEES
Warner

Speculation about this release — the first since the former Pogues' frontman left the group — ran rampant in roots music circles last year. Would it be a great departure from the Pogue's patented punk and reel sound? Would it represent the sad decline of a hugely talented but troubled songwriter?

Well, screw the speculation. As usual, it's not



very accurate. The fact is, *The Snake* shows MacGowan at his fiery, boozy best. Yes, there are rock songs, complete with

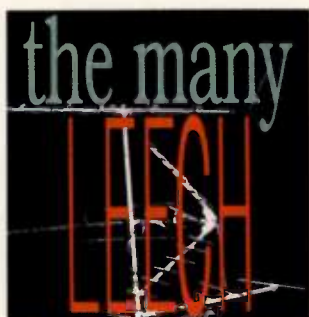
aggressive electric guitar, on *The Snake*, and yes, they don't work as well as the more Pogue-like tunes, but at least they indicate that MacGowan has a healthy curiosity about music, and is looking to the future as opposed to living in the past.

Clearly, though, the shining moments on this album come when MacGowan weaves—in a voice stronger than it was on the last couple of Pogues albums—tales of yore over melodic arrangements teeming with banjos, whistles, uilleann pipes and other traditional instruments. —s.h.

The Many
LEECH
Bang Records

Angular is the first adjective that leaps to the ringing cranium upon listening to Vancouver's The Many bellow and buzzsaw its way through 11 (with — yawn — a hidden 12th) Coltrane/Fugazi-inspired "songs." And since the word even appears in the band's bio, evidently that was the idea. Nice try, but after 30 minutes you almost want these guys to rock out with a snaky solo and shout "Awright!"

As it is, only "Scars" truly stands out, pulsing and chrobbling like vintage Killing Joke. —c.w.s



Tomorrow The
Green Grass
THE JAYHAWKS
Warner

Home is where the heart is. And while Minneapolis may be a bit too north to be called Midwest, The Jayhawks, on *Tomorrow The Green Grass*, conjure up the mythical realm that is America's heartland.

The album features exquisite harmonies, wonderful melodies and rock rhythms that would not be out of place in a world ruled by the likes of The Band and Poco. A few years ago, *Tomorrow The Green Grass* would have fallen solidly in the category the Bodeans found themselves in (not by choice): New country.

The songs run the gamut of life, from the sweet to the sour, including a joyful cover of Grand Funk Railroad's "Bad Times." —b.l.

On The Attack
GILLETTE
PRODUCED BY
20 FINGERS
BMG

Short, short review.

Smart and smarmy. Sweet and sassy. Sandra Gillette packs a big, big attitude giving short, short shrift to males everywhere. The songs are short, sharp reality bites, and the delivery is upfront and direct, smacking you right in the face.

As for the production, by 20 Fingers: it's hot stuff. And loud, as in The Beastie Boys' "Sabotage" loud.

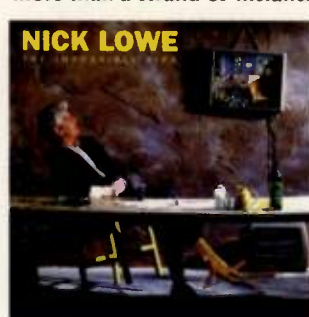
A smash dance favorite for those inclined to dance with knapsacks strapped to their backs, while on the "nation's music station," "Short Short Man" is only the tip of the iceberg on this CD. Those looking for the previously-released indie version of this song — the uncensored "Short Dick Man" — won't be disappointed.

Gillette is one mean chic chick on the attack and she pulls no punches. Males everywhere are going to capitulate and run away into hiding. —b.l.

The Impossible Bird
NICK LOWE
Denon

Back in the days of Stiff Records, power pop and new wave, in the late '70s, Nick Lowe was the teacher at the head of the class, with his cool and clever album, "Jesus Of Cool." Ever since then Lowe has distinguished himself as both a producer of note (Elvis Costello, Pretenders) and a songwriter of unusual wit and ability.

Now, almost two decades on, Lowe has released an album that could be the piccadilly of his career. *The Impossible Bird*, while not drowning in sentimentality, is an emotionally honest album with more than a strand of melancholy run-



ning through it. The opener, "Soulful Wind" sets the tone but Lowe knows when to

draw the line. The gooey sentiments of "Lover Don't Go," are counterbalanced by the cute and bittersweet "12-Step Program (To Quit You Babe)."

On the song "14 Days" Lowe dryly states, "So I'm giving you my notice, and it works this way, in two week's time, you will notice I've been gone for 14 days."

Who could write it any better? —b.l.

Amerikkka's Nightmare
SPICE 1
BMG

There certainly is a lot of salty language sitting on top of the slow phat grooves the spicey one dishes out on his second major release. Guest stars, like Ant Banks and 2PAC, contribute to the writing and arranging on most tracks.

For instance, except for the vocals, "Face Of A Desperate Man," one of the best here, is done almost entirely by Banks.

Sometimes it seems Spice 1 is just a rapper for hire on his own album, but the music is solid and, except for three soul samples, written by Spice and Company.

Fans of the west coast "G" rap style will dig this. —a.h.



This Child
SUSAN
AGLUKARK
 EMI

The latest release from this remarkable Northwest Territories Inuit

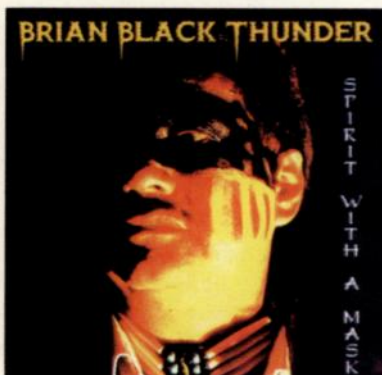
singer features shimmering melodies, poignant lyrics and vocal performances that shine like a Northern sunset.

This Child succeeds where Aglukark's last release, *Arctic Rose*, failed, namely in the song arrangements. Whereas much of *Arctic Rose* was glossed over, and turned into light country, *This Child* is an aural treat, featuring clean, spacious production that allows the songs to breathe, and a wonderful mixture of traditional and contemporary instrumentation.

This Child is like a July day in the far North — you just don't want it to end. — c.m.

Spirit With A Mask
BRIAN BLACK THUNDER
 Bear Clan Records

The cover art makes it look like some kind of dreadful hardcore rap record about scalplings and tribal warfare (the Natives, after all, were the Original Gangsters), but, of course, you can't judge a



CD by its sleeve. In fact, this Canadian Cree's debut turns out to be a warm-and-toasty roots-rock romp through Neil

Young/Bruce Cockburn territory, inheriting the former's talent for rich, country-fried hooks without his knack for diamond-bullet lyrical revelations, and taking from the latter a hickory-smoked rasp thankfully free of dweeby jazz keyboards. —c.w.s.

Come Out, Come Out
CUB
 Mint

This Vancouver trio's second full-length album takes its famous low-tech sound — fuzzy, three-chord power-pop — one step further, offering 13 fully realized tunes that show a band dramatically improving while still maintaining its irresistible pop charm.



Swirling, girlish harmonies and similarly sweet themes dominate *Come Out*, but it's no mere pyjama party — more serious sentiments find their way into songs like "Life Of Crime," and "Tomorrow Go Away," showing a pop band with a hell of a lot of potential. — s.h.

Heroic Doses
GLUELEG
 Indie

Heroic Doses is aggressive, "alternative" rock with a difference. Sure, it's heavy, featuring slicing, chunky guitar, funky bass and cool arrangements, but it also boasts something you don't normally associate with this kind of intense sound: Trumpet and saxophone. And it's the musical shading provided by the horns that gives the record its unique edge.

Heroic Doses simultaneously rocks and swings — something you can't say about very many releases. — s.b.



Waiting For The Punchline
EXTREME
 A & M

Waiting For The Punchline is no joke at all.

While slowly chipping away at the "More Than Words"/"Whole Hearted" phenomenon, Extreme has toned things down (ie, no orchestral or huge rock opera stylings, like its last release, *Ill Sides To Every Story*) in the right areas, and toned things up in others (check out tracks like "There Is No God" and "Hip Today").

Although *Waiting* is a rock record, with 11 straight-out dark, heavy, funk rockers, it seems the band is concentrating on longevity as songwriters which can be heard throughout this fresh new album.



Oh yeah, if you're waiting for the real punchline, keep the CD rolling. — m.j.

Reviews by:

Stu Black,
 Andy Holloway,
 Stephen Hubbard,
 Mitch Joel,
 Bruce Lam,
 Fred Langton,
 Cathy McDowell,
 C.W. Smets

Now's The Time
4 P.M.
 Folygram

One needn't go any further than this album's first track — the chart-topping "Sukiyaki" — to hear why this young



musical four-some is attracting a lot of attention. Sweet, perfectly-pitched

vocals, warm, embracing melodies and gooey sentiments that any happy couple would respond to, make this an ideal album for those in love.

Yes, the Boyz II Men comparisons are accurate enough, but there's certainly enough room in the lover's market for another band that sports such marvellously rich vocal performances.

But, bummed couples beware; this is not the album for you. There is nothing cathartic about *Now's The Time*. It's exclusively for those who stride on the sunny side of the street. — s.b.

Welcome To The Revolution
KYP HARNESS
 Amatish

Long-renowned in folk and roots music circles for his powerfully expressive songs and dazzling word play, Kyp Harness, on *Welcome To The Revolution*, takes a huge step toward the front of the class of great Canadian songwriters.

What makes this album such an exciting leap forward is its musical, as well as lyrical, strength. On tracks like "Chemical Valley," the first single, and "Moon Rider," Harness flexes his musical muscles as never before, and the results elevate *Welcome To The Revolution* far beyond the narrow confines of "folk."

And the annoying Bob Dylan vocal comparisons can now be dropped forever. Sure, there are similarities, but Harness has managed to develop a true voice of his own, that perfectly conveys the venom of his poetic songs. — s.h.

Jamie Mitges And The Jazz Legends
JAMIE MITGES
 Indie

This album, by tenor sax player Jamie Mitges, with Peter Appleyard on vibes, Ed Bickert on guitar, Don Thompson on bass, and Joe Labarbera on drums, is the culmination of a life-long dream. As he says on the album sleeve, "These amazing jazz legends have been idols of mine since I first fell in love with jazz as a young boy in Guelph (Ont.)."



But if Mitges felt in awe of his fellow players during the recording of this album, it doesn't show. He may be something of a new kid on the block, compared to the likes of Appleyard and Company, but he's every bit their equal on this fine CD. His choice of popular standards — "My Funny Valentine," "It Might As Well be Spring," and "Our Love Is Here To Stay" among them — makes this a sweet, nostalgic album that's like an aural massage: listening to it melts away all the problems of the day (note:cocktails not included). — s.h.

Second Coming
THE STONE ROSES
 MCA

As key players in the birth of the Manchester scene in the late '80s, which melded punk, psychedelia and dance beats to lay the foundation for acid house, The Stone Roses has achieved a permanent place in the annals of pop music.



Second Coming is the band's first new release since June of 1990, and as its cheeky title suggests, many are wondering if it represents the return of the Manchester Messiahs.

The answer comes quickly.

Both the band's patented sound and its well-documented attitude are in evidence on *Second Coming*'s first track, "Breaking Into Heaven," an 11-minute dance opus that boldly announces the Roses' return.

After a four-and-a-half-year absence the band's swirling dance rock doesn't sound as fresh as it once did, but it's still capable of filling dance floors. — f.l.

George Ducas
GEORGE DUCAS
 EMI

This self-titled release from Nashville's George Ducas will undoubtedly get substantial airplay in new country circles, but at its heart this album has more to do with country's rich, Hank Williams-dominated past than its slick, Garth Brooks-inspired present.

Tales of heartache, cast against an ever-changing musical backdrop that embraces honky tonk, uptempo country-rock and traditional ballads dominate this album — in fact, eight of the ten tracks on *George Ducas* are about lost love, longing or pain.

As well as being a fine country album, full of sing-along choruses and plaintive vocals, *George Ducas* is a wonderful soundtrack for those oppressively grey days when all you feel is pain. — c.m.

Dummy
PORTISHEAD
 Polygram



Hypnotic dub-style beats, great production, interesting samples and compelling, jazz-inspired vocals make *Dummy* one of the most captivating new releases in a long while.

Part dance music, in a haunting, ambient kind of way, part lounge music, *Dummy* is a rare hybrid that, rather than being pulled apart by the strain of competing genres, benefits from each musical component.

In a way it's a stoner's album for the '90s. — s.h.



CD-i vs. CD-Rom

North American culture is perpetually poised in an "either-or" position.

At the dawn of the '70s, audiophiles were engaged in the cassette vs. 8-track cartridge debate. The demise of the latter gave way to VHS vs. Beta in the '80s. Today, the contest endures in the realm of '90s technology. Click.

The tremendous boom brought on by recent developments in computer/CD-ROM technology has led to an arena — familiar in name to many, experienced day-to-day by relatively few — known as multi-media, specifically, interactivity.

To the majority of users, interactivity is synonymous with names like Nintendo and Sega, but the type of interaction being sought here is no game. The truly revolutionary aspects of interactive technology are happening on a more subversive level, but one with a familiar face: the home television set.

While the general (read: financially capable) audience is geared to interact via CD-ROM, Philips (inventors and manufacturers of the primary entertainment technologies of the past 25

audio cassette, VHS tape, compact disc, laser disc, and CD-ROM) has developed a format that simplifies interactive technology to the level of the common VCR. No contest. Philips CD-i (or Compact Disc Interactive) delivers this technology into



the home without the bells and whistles (or financial burden and anxiety) often associated with computers.

In October 1991, Philips introduced the first CD-i players. Today CD-i is available to the general TV-friendly public for as little as \$399. But does the low cost of CD-i represent key points in the contest between interactive formats? For those working in the field the battle doesn't even exist.

Toronto-based Concepts Distribution Inc. (or C.D.I., get it?) is one of a number of CD-i retailers in Canada. Speaking from Edmonton, Concepts' President Daniel Behune sees both advantages and disadvantages in drawing comparisons between CD-i and CD-ROM systems. "They're not competing platforms," Behune states frankly. For Behune, CD-ROM's multi-media productivity function is separate from what he refers to as the

"edu-tainment applications" of CD-i systems.

Luda Tovey is the president of Oberon Productions, also based in Toronto and also a Value Added Reseller (VAR) for Philips. For the past four years, her organization has actively developed, designed and manufactured educational and promotional CD-i programs for corporate clientele.

the dangers in comparing CD-i and CD-ROM. For her, the differences "are defined by the experiences that a person has with [either] system." She further illustrates her point with the metaphor of the novel vs. the movie where the means of expression are as different as night and day.

CD-ROM's primary function as a productivity tool is fundamentally different from the communications / entertainment strengths of CD-i technology.

As Tovey puts it, "you can attach things to CD-i to make it more computer-like, but the front end is still a TV."

And yes, CD-i playback boards for PCs and Macs have been available



Reflecting considerable foresight, Tovey's privileged perspective on CD-i surpasses the corporate applications of Oberon's more high-profile projects and lies in the integration of this new technology with the interactive-minded family.

According to Tovey, one of CD-i's primary consumer advantages is its application format — the family television. She highlights many considerations: the distance from the user to the screen, the influence of other people experiencing the program at the same time, full motion picture functions, even the family pet running through the room in front of the set. Because the program takes place on the television set in a room where families naturally gather, CD-i is a different experience altogether.

Like Behune, Tovey sees

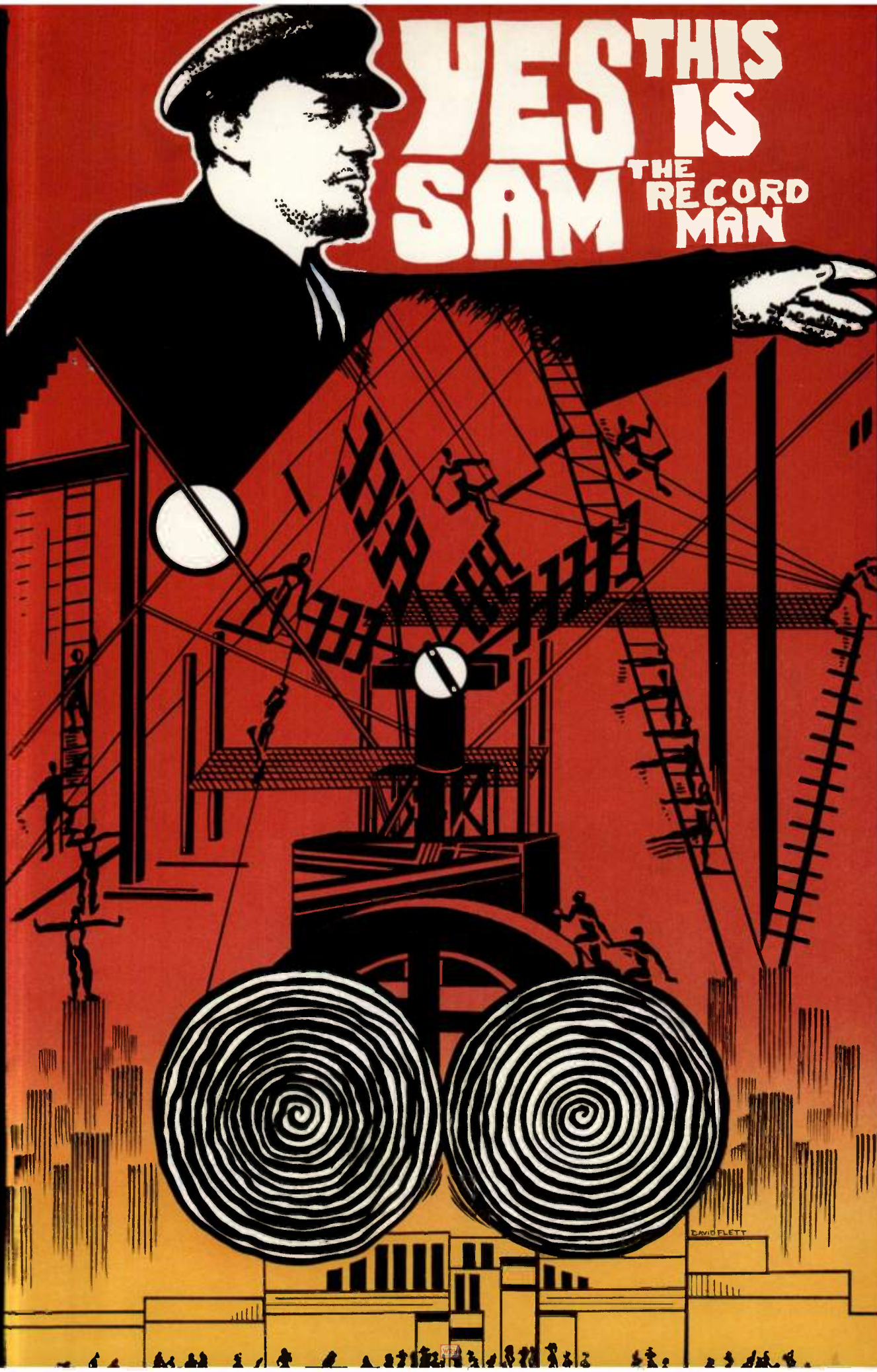
since early last year so compatibility is not an issue.

It's the basic factors — CD-i's superior video performance standard, its accessibility, and the comparatively low cost — which make it attractive if you are feeling the interactive urge.

Oberon Executive Producer Brian MacLaren recently described some of CD-i's more exciting advancements in a letter to the *Toronto Star*. "... in the immediate future [CD-i will have] the ability to deliver complex, interactive, full-motion video titles into the home via television 'set top' decoder boxes and existing telephone lines."

As always, the burden of responsibility lies with the consumer. Before you take the interactive plunge, read, shop around, ask questions and try out both technologies. •

YES THIS IS SAM THE RECORD MAN



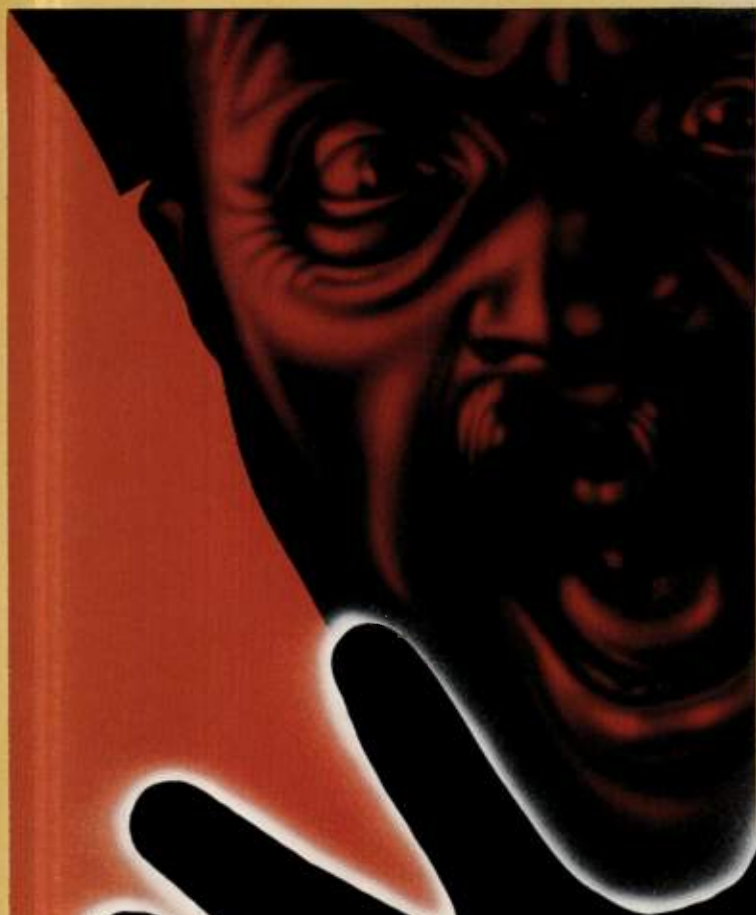
TITLE	ARTIST	LABEL
POP		
HOW'S THE TIME	4 P.M.	POLYGRAM
BUKIYAKI SINGLE	4 P.M.	POLYGRAM
GOODTIMES	SUBWAY	A & M
BLUE NIGHT	PERCY SLEDGE	EMI
LAYIN' LOW IN THE CUT	ALPHABET SOUP	MCA
IT'S A NATURAL THING	FOR REAL	A & M
MAKE MY LOVE SINGLE	SHAWN CHRISTOPHER	SPG
LOW JAMS	VARIOUS	SPG
IF YOU LOVE ME SINGLE	BROWNSTONE	SONY
COMPUTER GAMES	GEORGE CLINTON	EMI
ROMANTIC DUETS	VARIOUS	MCA
POP/ROCK		
BRIDGING THE GAP	KIRSTEN NASH	INDIE
STAR SINGLE	THE CULT	POLYGRAM
DUMMY	PORTISHEAD	POLYGRAM
GOING SOUTH SINGLE	WOLFGANG PRESS	POLYGRAM
BUNKY LITTLE DEMONS	WOLFGANG PRESS	POLYGRAM
THE FREEDOM SESSIONS	SARAH MCLACHLAN	SONY
SIXTEEN STONE	BUSH	WARNER
UNIVERSITY	THROWING MUSES	WARNER
BALANCE	VAN HALEN	WARNER
MR. RIGHT & MR. WRONG	NOMEANSNO	CARGO
GOOD NEWS FROM		
THE NEXT WORLD	SIMPLE MINDS	VIRGIN / EMI
HOPE TO INFINITY	MONSTER MAGNET	A & M
UMMYSUCKLE	CHANGE OF HEART	EMI
BEHIND CLOSED DOORS	THUNDER	EMI
UNNY KAR	BENDER	CARGO
REVISITED — BEST OF	BREEDING GROUND	CARGO
HY FOLK	BOURBON TABERNACLE CHOIR	INDIE
HEROIC DOSES	GLUELEG	INDIE
STEREOVISION	GRASSHOPPER	INDIE
ICONE YOUTH	THE WHITEY ALBUM	MCA
A BLAZING GRACE	JASON AND THE SCORCHERS	MCA
AD MOON RISING	SONIC YOUTH	MCA
CARRY ON UP THE CHARTS	THE BEAUTIFUL SOUTH	POLYGRAM
VICIOUS CIRCLE	L.A. GUNS	POLYGRAM
BLIND	CORROSION OF CONFORMITY	SONY
BLACK SNAKE DIAMOND ROLE	ROBYN HITCHCOCK	WARNER
GRAVY DECO	ROBYN HITCHCOCK	WARNER
OFTEN DREAM OF TRAINS	ROBYN HITCHCOCK	WARNER
ATOM HEART MOTHER	PINK FLOYD	EMI
THE PIPER AT THE		
GATES OF DAWN	PINK FLOYD	EMI
SUFFER	BAD RELIGION	CARGO
NO CONTROL	BAD RELIGION	CARGO
PRETTY ON THE INSIDE	HOLE	CARGO
CRASHED	LAGWAGON	CARGO
HEART AND SOUL	ELVIS PRESLEY	BMG
LIBERTY	THE GUESS WHO	EMI
GAFORE	KIRSTY MACCOLL	EMI
PRACTICE OF JOY		
BEFORE DEATH	POND	DENON
BOOK WHAT THE ROOKIE DID	ZUMPANO	DENON
SOME KINDA FUN	TEENAGE HEAD	MCA
THE CHIEF ASSASSIN		
TO THE SINI	THREE MILE PILOT	MCA
DOCTOPUS	HUMAN LEAGUE	WARNER
GOOD WEIRD FEELING	ODDS	WARNER
GREETINGS FROM THE GUITAR	DAVE STEWART	WARNER
HAPPY ON THE SIDE	CERTAIN DISTANT SUNS	WARNER
FOSSIL	FOSSIL	WARNER
RUNNING WITH SCISSORS	GROUP DU JOUR	INDIE
PROTECTION	MASSIVE ATTACK	EMI
BEE ANGEL SINGLE	SUGAR	DENON
THE PRICE OF AN EDUCATION	DOUCETTE	INDIE
ET'S GO	MEAT PUPPETS	CARGO
ULTRAMEGA SINGLE	RANCID	CARGO
THE STRANGEST PARTY SINGLE	SOUNDGARDEN	CARGO
	INXS	POLYGRAM
DANCE		
PEACE AND JOY SINGLE	SOUNDSTATION	POLYGRAM
INCREDIBLE	M BEAT	POLYGRAM
EIGHTEEN STRINGS SINGLE	TIN MAN	POLYGRAM
SAW YOU DANCING	YAKI DA	POLYGRAM
DON'T BRING ME		
DOWN SINGLE	SPIRITS	WARNER
COUNTRY		
HE USED TO BE A DANCER	DONNA DUNLOP	INDIE
CLINTON GREGORY	CLINTON GREGORY	POLYGRAM
THE WOMAN IN ME	SHANIA TWAIN	POLYGRAM
UPER HITS — VOL. 2	MERLE HAGGARD	SONY

TITLE	ARTIST	LABEL
GREATEST COUNTRY		
HITS — '92	VARIOUS	SONY
GREATEST HITS, '90-'95	SAWYER BROWN	EMI
IN THE VICINITY OF THE HEART	SHENANDOAH	EMI
TIME OF MY LIFE	GEORGE FOX	WARNER
YOU GOTTA LOVE THAT	NEAL MCCOY	WARNER
DAVID BALL	DAVID BALL	BMG
OLD ENOUGH TO		
KNOW BETTER	WADE HAYES	SONY
DAYS GONE BY	JAMES HOUSE	SONY
CLASSICAL PERFORMER		
THE MUSIC OF FRANZ DANZI	JAMES GALWAY	BMG
MENDELSSOHN		
CELLO SONATAS	STEVEN ISSERLIS	BMG
CHOPIN VOL. 2	EVGENY KISSIN	BMG
TANGO SENSATIONS	ASTOR PIAZZOLLA	BMG
PLAYS AND		
CONDUCTS HADYN	PINCHAS ZUKERMAN	BMG
SPECIAL EDITION:		
BORODIN QUARTET	THE BORODIN QUARTET	WARNER
CLASSICAL COMPOSER		
HANDS ACROSS THE		
SEA: J. SOUSA	PHILIP HILLS	WARNER
THE LAST CONCERT	G. FLUDERMACHER	WARNER
DEBUSSY'S GREATEST HITS	VARIOUS	SONY
GRIEG'S GREATEST HITS	VARIOUS	SONY
HANDEL'S GREATEST HITS	VARIOUS	SONY
VERDI'S GREATEST HITS	VARIOUS	SONY
BRASS	VARIOUS	SONY
RAP		
BEHIND BARS	SLICK RICK	POLYGRAM
ROLLIN' WITH DANE	DANA DANE	WARNER
MEK WAY FOR THE INDIAN	APACHE INDIAN	A & M
DO YOU WANT MORE?	THE ROOTS	MCA
ORIGINAL DOBERMAN	SHAGGY	CARGO
REGGAE		
POSITIVELY REGGAE	VARIOUS	SONY
MASH UP THE PLACE: BEST OF	VARIOUS	WARNER
LIVE AT NOTTING HILL	EDDY GRANT	DENON
BUSH DOCTOR	PETER TOSH	EMI
JAZZ		
BE YOURSELF	WINARD HARPER	SONY
DAVE KIKOSKI	DAVE KIKOSKI	SONY
SENTIMENTAL		
SWING CLASSICS	VARIOUS	SONY
LIVE AT VINE STREET	DAVID FRISHBERG	A & M
TALE OF THE FINGERS	JOHN GOLDSBY QUARTET	A & M
GENERATION	DEXTER GORDON	A & M
MY FAVOURITE THINGS:		
THE MUSIC	ADAM MAKOWICZ TRIO	A & M
EASY LIVING	FRANK MORGAN	A & M
PIECES OF DREAMS	STANLEY TURRENTINE	A & M
BRIDGES	B KATZ; W. BEAUVAIS	FUSION
OVER THE LINE	DAVID DEACON & THE W	FUSION
VERVE JAZZ MASTER 33	BENNY GOODMAN	POLYGRAM
VERVE JAZZ MASTERS 32	CHET BAKER	POLYGRAM
VERVE JAZZ MASTERS 40	DINAH WASHINGTON	POLYGRAM
PARIS, MY LOVE	VARIOUS	BMG
WE LIVE HERE	PAT METHENY GROUP	MCA
STREETNIKS	SHUFFLE DEMONS	INDIE
SLIKIN'	HENDRIK MEURKENS	A & M
LOVES GERSHWIN	JOE PASS	A & M
PORGY & BESS	PETERSON / PASS	A & M
HAWTHORNE NIGHTS	ZOOT SIMS	A & M
YAZOO	RICKEY WOODARD	A & M
A SONG FOR JERSEY	JOE SULLIVAN SEPTET	INDIE
SOUNDTRACK		
THE HUNTERS	THE RESIDENTS	BMG
Nobody's Fool	HOWARD SHORE	BMG
BOYS ON THE SIDE	VARIOUS	BMG
HIGHER LEARNING	VARIOUS	SONY
TRIBUTE TO DAVID LEAN	MAURICE JARRE	BMG
COBB	E. GOLDENTHAL	SONY
LITTLE WOMEN	THOMAS NEWMAN	SONY
DEATH AND THE MAIDEN	WOJCICCH KILAR	WARNER
THE JERKY BOYS	VARIOUS	WARNER
TALES FROM THE CRYPT:		
DEMON KNIGHT	VARIOUS	WARNER

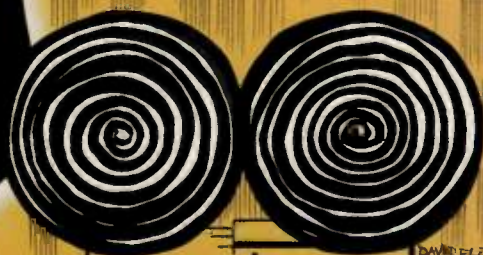
ОБЛОМОК

ИМПЕРИИ

Yes
THIS IS



SAM
THE RECORD
MAN



WPH

CHARTS

POP

1. **GREEN DAY**
Dookie Warner
2. **NIRVANA**
Unplugged In New York DGC/MCA
3. **GARTH BROOKS**
The Hits EMI
4. **STONE ROSES**
Second Coming MCA
5. **PEARL JAM**
Vitalogy Sony
6. **THE TRAGICALLY HIP**
Day For Night MCA
7. **WEEZER**
Weezer DGC/MCA
8. **BON JOVI**
Crossroad Polygram
9. **AEROSMITH**
Big Ones DGC/MCA
10. **VAN HALEN**
Balance Warner
11. **BOYZ II MEN**
II A & M
12. **OFFSPRING**
Smash Epitaph/Cargo
13. **VARIOUS**
Dance Mix '94 Quality
14. **EAGLES**
Hell Freezes Over MCA
15. **HOLE**
Live Through This DGC/MCA
16. **MADONNA**
Bedtime Stories Warner
17. **REM**
Monster Warner
18. **CRANBERRIES**
No Need To Argue A & M
19. **MOIST**
Silver EMI
20. **VARIOUS**
Pulp Fiction OST MCA

COUNTRY

1. **GARTH BROOKS**
The Hits EMI
2. **MARY CHAPIN-CARPENTER**
Stone In The Road Sony
3. **THE TRACTORS**
The Tractors BMG
4. **BROOKS & DUNN**
Waitin' On Sundown BMG
5. **PATRICIA CONROY**
You Can't Resist It Warner
6. **ANNE MURRAY**
The Best ... So Far EMI
7. **MICHELLE WRIGHT**
The Reasons Why BMG
8. **TOBY KEITH**
Boomtown Polydor
9. **CHARLIE MAJOR**
The Other Side BMG
10. **CLAY WALKER**
If I Could Make A Living Warner

R&B/DANCE

1. **BACKSTREET**
Backstreet Warner
2. **TLC**
CrazySexyCool BMG
3. **BOYZ II MEN**
II A & M
4. **BARRY WHITE**
The Icon Is Love A & M

5. **MARY J BILGE**
My Life MCA
6. **BRANDY**
Brandy Warner
7. **SADE**
Greatest Hits Sony
8. **CHANGING FACE**
Changing Faces Warner
9. **METHOD MAN**
Tical Polygram
10. **VENESSA WILLIAMS**
The Sweetest Days Polygram

JAZZ

1. **KENNY G**
Miracles BMG
2. **JAN GARBAREK**
Officium BMG
3. **VARIOUS**
Burning For Buddy Anthem/Sony
4. **ROB McCONNELL**
Overtime A & M
5. **JOSHUA REDMAN**
Moodswing Warner
6. **OSCAR PETERSON/ITZAK PERLMAN**
Side By Side Polygram
7. **GINGER BAKER TRIO**
Going Back Home Warner
8. **MARCUS ROBERTS**
Gershwin For Lovers Sony
9. **BETTY CARTER**
Feed The Fire Polygram
10. **GROVER WASHINGTON**
All My Tomorrows Sony

ALTERNATIVE

1. **HOLE**
Live Through This DGC/MCA
2. **NINE INCH NAILS**
Downward Spiral Warner
3. **OFFSPRING**
Smash Epitaph/Cargo
4. **WEEZER**
Weezer DGC/MCA
5. **GREEN DAY**
Dookie Warner
6. **VERUCA SALT**
American Thighs MCA
7. **PEARL JAM**
Vitalogy Sony
8. **NIRVANA**
Unplugged In New York DGC/MCA
9. **DELERIUM**
Semantic Spaces Nettwerk

10. **PRICK**
Prick Warner

INDIE

1. **TREBLE CHARGER**
NC17
2. **ROSE VAUGHAN**
Fire In The Snow
3. **BOATMEN**
Boatmen
4. **CUB**
Come Out, Come Out
5. **CAPTAIN TRACTOR**
Captain Tractor
6. **KILLJOYS**
Starry
7. **GRASSHOPPER**
Stereovision
8. **FM**
Black Noise
9. **ADAM WEST**
Brunswick Hotel
10. **RUSTY**
Rusty

MOVIE SALES

1. *The Lion King* Disney
2. *A Bronx Tale* Warner
3. *On Deadly Ground* Warner
4. *Perfect World* Warner
5. *Wrestling Ernest Hemingway* Warner
6. *The Pelican Brief* Warner
7. *Billy Connolly "Live"* Polygram
8. *Look Back In Anger* Warner
9. *Razor's Edge* Fox
10. *The Windsors: Royal Family* MPI

SAM THE INTERACTIVE MAN'S TOP 10

1. *Donkey Kong Country* SNES
2. *Hell* MPC
3. *NHL '95* Genesis
4. *Road Rash* 3DO
5. *Myst* MAC
6. *Myst* MPC
7. *AD & D Collector's Edition* MPC
8. *NHL '95* SNES
9. *Residents Freakshow* MPC
10. *Wing Commander II* MPC

SamTheRecordMan



ODDBALLPICK

The Beau Hunks Play The Original Little Rascals Music

Anyone who has ever watched Saturday morning television will certainly recognize the distinctive musical themes of composer Leroy Shield. His Music was written for Director Hal Roach's short films of the late '20s and early '30s which included both the Little Rascals and Laurel and Hardy shorts.

When film companies switched to sound in 1929, music was needed in order to mask the hiss made by the film as it passed through the projector. Shield's music was meant to blend into the background and yet Roach Studios has had thousands of requests from either the sheet music or a commercial release

on disc. The themes are instantly memorable and stand as fine examples of how music can play an integral part of a film and that it need not simply serve as background music. Shield's themes added an essential rhythm and pacing that a director or editor was often incapable of achieving.

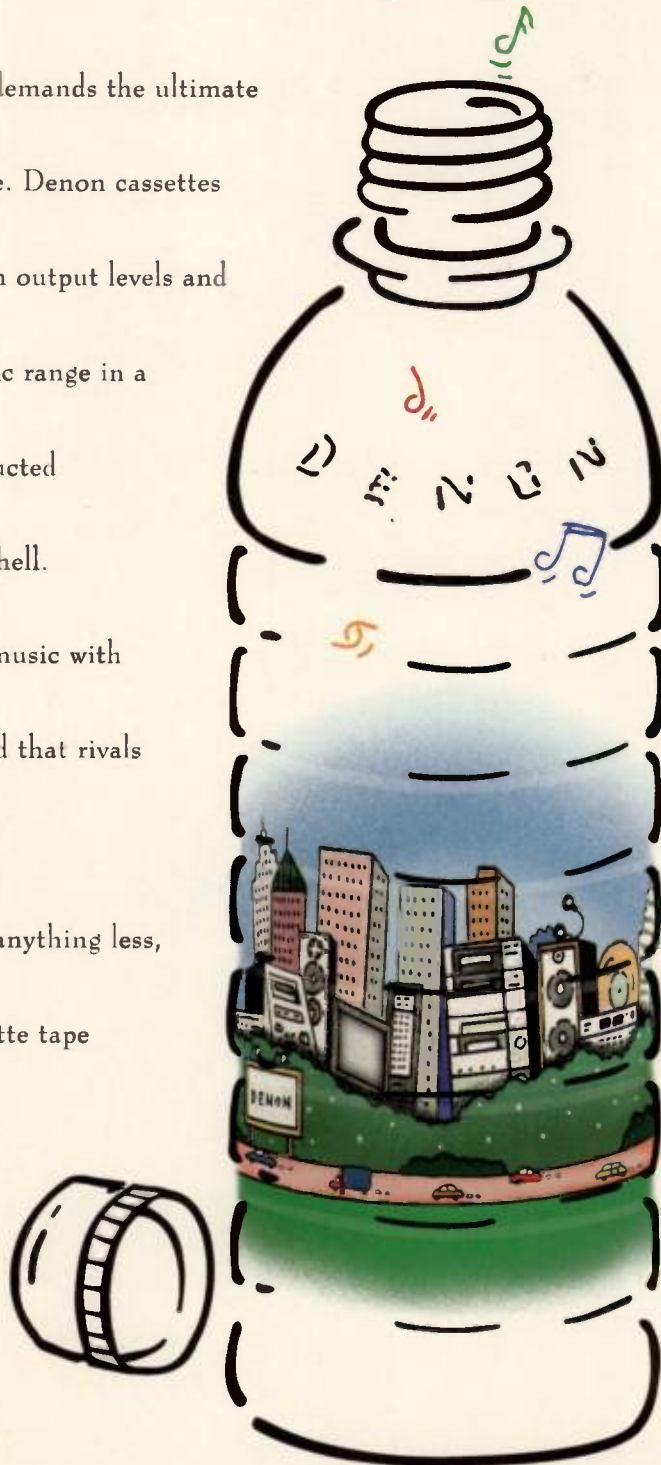
In order to recreate this great material the members of The Beau Hunks orchestra had to source out all of the remaining Hal Roach films and transcribe the music into playable parts. The result is an extremely faithful tribute to the enduring music of Leroy Shield and the comic genius of Hal Roach. — Chris Sullivan

Perfectly Clear

Music today demands the ultimate in recording tape. Denon cassettes deliver maximum output levels and extended dynamic range in a precision constructed anti-resonance shell.

Capture all the music with a clarity of sound that rivals the original.

Don't settle for anything less, use Denon cassette tape exclusively.



Available at

Sam the Record Man

CANADA'S LARGEST AND BEST KNOWN RECORD STORE

VAN HALEN

BALANCE



Featuring
"DON'T TELL ME
(What Love Can Do)"

and "CAN'T STOP LOVIN' YOU"

Produced by Bruce Fairbairn

Management: Ray Danniels, SRO Management, Inc.

