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VOLUME 9 NO.4



SHANIA TWAIN  
PG. 14

Shania Twain photos by Daniel Cohen

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## HOW WE SPENT OUR SUMMER VACATION

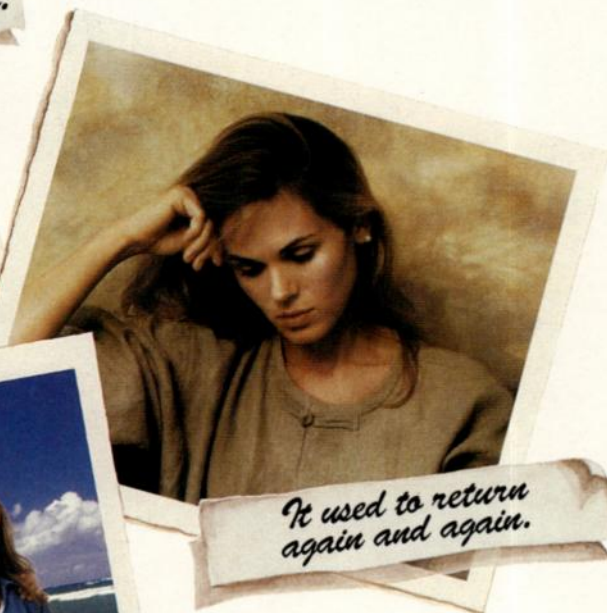
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Photos by Bruce Lam  
Michael Stipe by Phil Payne

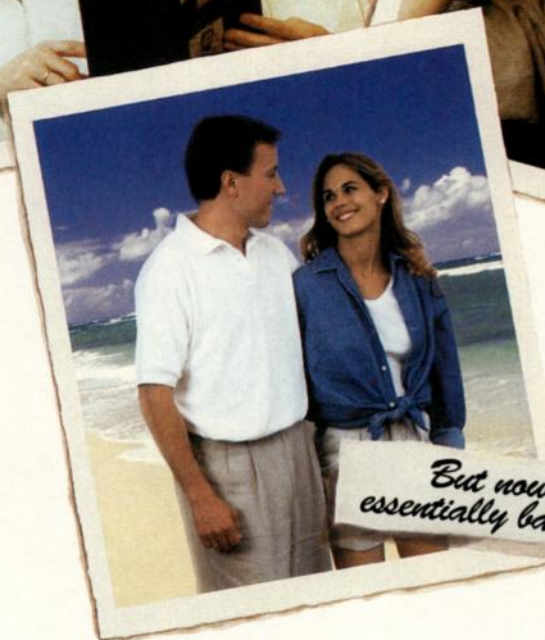


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etc - - -

# Courtney's most stupid summer adventures

**B**efore, during and after Lollapalooza-ing across the wilds of North America this past summer, our favourite Love (Courtney), true to form, failed to disappoint. To no one's surprise, she got into a whole heap of trouble. What follows is a brief compendium of Courtney's adventures.

Love performed a two-song set at the 10-hour HFS-tival held at Washington's RFK Stadium, and, according to *USA Today*, took the stage and screamed at the throng: "Fuck you ... show me your tits," which naturally delighted the 58,000 fans.

As she ended her brief set Love dove into the crowd, only to emerge with a ripped top and her breasts partially exposed, then she flipped her dress at the crowd and flashed her panties. As she left the stage she signed autographs, yelled more obscenities and shoved several cameras into photographers' faces.

*Only to be outdone by herself, Ms. Mischief christened the opening of her Lollapalooza gigs by allegedly (legal word) flicking her cigarette at Kathleen Hanna of Bikini Kill and then suckerpunching her in the back.* Later, in Vancouver, wearing a cast on her arm, the Hole leader confessed to the assembled 30,000, that she hurt herself when "I shoved my fist down this lame bitch's mouth and there was a lot of teeth in there. I kind of do that sometimes, shove my fist in people's mouths."

Later, when some of the gathered multitude began getting too chatter for her liking, Love admonished one not-so-Hole-y devotee with "Will you shut up and listen. Look what happened the last time I beat somebody's ass."

And before apparently (another legal word) OD-ing on some prescription drugs in New York City, our sentimental, sensitive Seattle sweetie vainly told *Vanity Fair* she doesn't share her late hubbie's death wish. "The American public really does have a death wish for me. They want me to die. I am not going to die." — Ted Loviscek

# Alanis finds a last name ... and some edge

**T**he number of musicians who have successfully traversed the deep and dangerous chasms between one musical genre and another — Walter Ostinek's miraculous transformation from thrash metal maven to Grammy-winning polka king comes immediately to mind — can probably be counted on the fingers of one hand with enough left over to hold chopsticks. Ottawa's Alanis Morissette can now proudly, and accurately, claim to be one of the few. Already a Juno-award winning, platinum-record-selling, teenage-boy-heartbreaking purveyor of lightweight disco-smarm (remember hits like "Too Hot," and

"Feel Your Love"?) in the early '90s, at 18 Morissette had the good sense to reassess her career, move from Ottawa to Toronto (and then, ultimately, to Los Angeles) and engineer a stylistic about-face.

Yes, that sometimes keening, sometimes rasping voice you've been hearing all summer that caustically upbraids former lovers (on "You Oughta Know"), viciously dissects lecherous music execs ("Right Through You") and breathlessly confesses a world full of contradictory personality traits ("Hand In My Pocket") is the voice that is finally fulfilling the promise of the 1991 Juno for Most Promising Female Vocalist.

It was just two years ago that Morissette vowed, *"I would no longer put myself into a position where I was in a stifling environment and writing things that weren't necessarily 100 percent myself."* After six months on her own in Toronto she packed her bags and moved to L.A. where no one knew or cared about her commercial success up north. There she teamed up with pop songwriter Glen Ballard (he co-wrote Michael Jackson's "Man In The Mirror") and there was no reason to think anything other than the same old schlock would come out of it. But instead of syrupy pop the two churned out some inspiringly acerbic rock.

"The record (*Jagged Little Pill*) was written in an accelerated stream of consciousness pace," Morissette explained recently during a press tour. Unlike the music of her past which was laboured over and constantly reassessed by others, she said, "a lot of the [new] songs were written in 15 or just 45 minutes. Both the music and the lyrics. It was a spiritual occurrence. Writing so pure, so conscious, so free... Now that I've tapped into that way of writing I'll never go back."

Fortunately, she won't have to. — Perry Stern

# Catherine Wheel benefitting from 'healthy arrogance'

**O**ne of the first things you'll notice when giving Catherine Wheel's new disc, *Happy Days*, a spin is frontman Rob Dickinson's ballsy new take on singing. Gone is the pussyfooted approach found on the Brit-based band's previous albums, *Ferment* and *Chrome*. Nowadays he can be found screaming, swooping and sweating, while never losing complete sight of his trademark delicacy. "I think it's a confidence thing," says guitarist Brian Futter. "He was a drummer in a band with me before we got Catherine Wheel together and the reason he started singing was because we had no one else to do it. I guess it's taken him until now to realize he really is a singer."

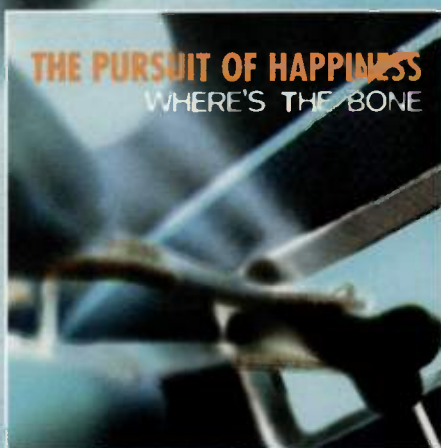
The rest of the band, rounded out by Neil Sims on drums and Dave Hawes on bass, are no slouches either. Fuelled by what Futter calls "a healthy arrogance," the band as a whole sounds more self-assured. The airbrushed mist that used to veil its sound has cleared, giving way to a rawer, rockier, more direct playing style. And in spite of the dark, pissed-off tone that colours most of the album — check out "Eat My Dust You Insensitive Fuck," for example — *happier days there have never been for the boys in Catherine Wheel.*

"I would say this is the first genuine Catherine Wheel record. We put songs we liked on this record, and not what we thought other people would like. It was like 'fuck everybody else' and we just pleased ourselves," he explains. — Sherri Katz



# THE PURSUIT OF HAPPINESS

WHERE'S THE BONE



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**T**he air was stale and heavy, and tinged with that slightly sweet draught beer aroma that permeates Toronto clubs in the summer. Then, as now, the heat and humidity combined to make the El Mo almost

uninhabitable, but there wasn't a free seat in the house.

It was the summer of 1979, and the Ramones were back in Toronto — their home away from home — to play another in what was to become a two-decade-long series of memorable gigs.

Of course, memories fade with time, and after a while all those beer-drenched shows start to seem like one long gig, but even so, some things stand out about that night. Swilling beer

underage is one of them, but mostly it's images of glasses flying through the



**.... it's the end of the century**

**S**ometimes it's hard to accept the image pop stars present; the disingenuous, over-hyped creations that artists and their representatives coldly calculate to sell music. So-called "gangstas" dressed in the latest "street" creations from the Gap; tortured souls, clad in plaid, struggling to exorcise their demons — you know, the usual crap rock stars foist upon us.

But Moe Berg's different. When he sings about the awkwardness of "talking to girls" he's not kidding. Sure, the attention he's garnered since his band The Pursuit Of Happiness (Berg, guitar, vocals, Dave Gilby, drums, Kris Abbott, guitar, vocals, Brad Barker, bass and Rachel Oldfield, vocals) burst onto the scene in 1987 has brought the Edmonton native a certain amount of fame, but he hasn't really changed. "That's my make-up, that's my personality and it's very difficult for me to change that just because now I'm in a band and I'm more popular or whatever. When I say "You took advantage of the fact that I don't know how to talk to girls" (in "Save The Whales") that's no less true now than it ever was."

**MOE LOOSENS UP.**

but still can't talk to girls

What is also no less true is Berg's way around a lyric. While he says he's given up his former "lyrical manifesto" for the band's new album, *Where's The Bone?*, there are still vintage examples of Berg's wry take on life. In fact, "White Man" — a hilarious and bang-on description of the lame nature of Caucasians, performed in a monotone rap — is probably the funniest song since TPOH's classic first single, "I'm An Adult Now."

"The reason I did the rap for "White Man" is because white men can't rap, and that's part of what makes the song work, I think, because it gives it some kind of logic," he explains.

Beyond "White Man" there is much to like on *Where's The Bone?* It is, in fact, a looser, more spirited album than the band's previous couple of releases and easily the most enjoyable since TPOH's debut, *Love Junk*.

"The second and third albums we did had very specific objectives when I was writing them, but with this one we joke that it's our most unfocused record ever — there really wasn't any imperative, I didn't put any conceptual demands on myself — and I think it works," he laughs.





air, people standing on tables and the sweaty flood of bodies crammed onto that tiny dance floor.

Since then, the ragged New York legends, who single-handedly invented punk, have witnessed the rise and fall of a dozen pop-schlock trends, and lived to see the music they unwittingly gave birth to make a big resurgence, all the while remaining essentially the same. Sure, they tinkered with their trademark three-chord sound, producing some disappointing albums along the way, but they've been remarkably consistent and resilient for a punk band — most of the good ones never make it through the first couple of years.

And now, after 21 years, comes the news that the Ramones have released their last album — the perfectly-titled *Adios Amigos* — and following their next batch of touring, will hang up their ripped jeans and

leather jackets for good. After more than two decades in the rock game their decision isn't shocking so much as disappointing .... particularly given the nature of the new album. Quite simply, it's the best Ramones release in many, many years. From the first "1-2-3-4" to kick off "I Don't Want To Grow Up," to the album's psychotic closer, "Born To Die In Berlin," *Adios Amigos* sounds like it could have been recorded in 1978 — which is good news for long-time fans of the band.

So, fans are muttering to themselves, why not stick around for a while, and continue to make cool albums?

**"I don't want to become like I see bands get; you have people in music who don't want to stop because they are so used to the attention and the applause, and I don't want that to happen to us,"** says Johnny Ramone, punk guitar legend, who, along with singer Joey, date back to the band's earliest days in New York. And, as he adds, "I don't know if we could do another one this good, and I don't want to do another one where people say, 'they should have stopped after the last one.'"

But does he understand his fans' desire to have the band keep going, especially since it's playing better than ever?

Johnny, who's a huge baseball fan, responds with typical candor. "Well, I'd like to see Nolan Ryan come back and pitch too, but I know it's not what's best," he says, adding, "it's not that it's not fun, in fact, I'm probably enjoying it more than ever because I know my days are numbered."

It's also enjoyable because of the new life generated by the most recent additions to the "family," drummer Marky, and bassist CJ, who wrote two, and sings four of the tracks on the album.

Johnny is adamant that *Adios* really is the Ramones' adios. In fact, he says he won't even be involved in music once the plug is pulled. "No, 21 years is long enough. Besides, I'd never find something as good as the Ramones — if I wanted to keep playing I'd do it with these guys," he says. "It's over."

Too bad. It's been a real cool time. — s.h.

Ursula's HAIR  
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There's this cool new band  
named **Ursula** ....

**A**ndrew Cash is supposed to be cranking out his irreverent, intelligent, brash rock 'n' roll in Sydney, Rome, London, New York, Kalamazoo ...

When the Toronto singer/guitarist put the political pop of *Time And Place* and *Boomtown* behind him, gathered up an in-synch band and recorded 1993's *Hi*, Andrew Cash & The Little Ones should have become big ones. Had he been around too long by so-called "industry standards?"

Maybe it would work if he went incognito. Taken from an aborted Tragically Hip album title, they adopted the band name Ursula. But for Cash, it was simply a way to recognize the important musical contributions of guitarist Kevin Fox, drummer Randy Curnew and bassist Jason Collett.

"Most of the stuff on *Hi* had taken shape before we put the band together, but when we went on tour, it became clear that we had a sound happening that had more to do with the four of us

together than it had to do with me by myself," explains Cash.

Manager Jake Gold (The Tragically Hip, The Watchmen, David Gogo) purposely shopped demos to labels as this new band he just picked up, without mention of Cash, but in the end they chose to take the indie route.

**"Often times, with a record on a major label, you have about six weeks and if it doesn't sell a huge amount of records, it's theoretically over,"** he believes. "So by going independent, there's plenty of room for this thing to grow and people to hear it."

Still abrasive, the Ursula debut, *Happy To Be Outraged*, is not as blatantly ragged as *Hi*, tending to be cooler in temperament and unhurried within its rock setting. Recorded and mixed in eight days, it was never intended to be released but turned out so well, it would have been outrage for it not to have seen the light of day. — Karen Bliss



Hayden's  
got a sense  
of humour ....  
really

ndie soloist Hayden is a compelling singer-songwriter, armed only with an acoustic guitar and copious angst.

However, the 23-year-old is somewhat of a dichotomy, alternating between sober intensity and absurd humour.

"You can tell when I play live that I'm not a brooding, depressing person. I'm not really like my songs, but I do tend to only write when I'm unhappy," he explains. "I try to balance it out, but the fact is that things that are happy aren't that interesting to me."

*Everything I Long For*, Hayden's virgin full-length effort, underlines this charming conflict. One song will address death and loss quite poetically, while the next serves as a war cry against vicious bunk beds. Like an ironic pacifier, the album even includes a recipe for the perfect club sandwich, but the collection remains a largely melancholic and weighty self-portrait. Hayden agrees that listening to it is like reading someone's journal. **"Yeah, it's pretty personal. I mean, I recorded most of the songs in my bedroom, completely alone, at around 3 a.m. I don't think it could have been more intimate than that."**

Hayden's stark sound and intent are not derivative, but he does give nods to such self-effacing songwriters as Tom Waits, Dinosaur Jr. and Neil Young. And, like those of his revered predecessors, Hayden's potent lyrics are dually aggressive and vulnerable. His songs possess an understated truthfulness, which he communicates in the live context, but finds tiresome to articulate. "I never thought of the consequences of doing this, that I'd ever have to talk about my lyrics or myself. I don't really analyze my writing and most of it I don't even like that much. I don't want to depress people, but it's important to me that my songs mean something."

Contrasting his modest self-assessment, Hayden's album is currently hovering at the top of the indie charts which would suggest that people are responding to his naked lyrical offerings. Hayden has even found a fan in acoustic goddess Ani DiFranco who gave him a near evangelical endorsement during a recent radio interview. Hayden is making an ascent, but he's just beginning to form clear career objectives. "I just want to continue playing and be happy with what I'm doing. Now that I'm doing this for a living, I need to make a living doing it. I guess, that's a goal." — Nathalie-Roze Fischer

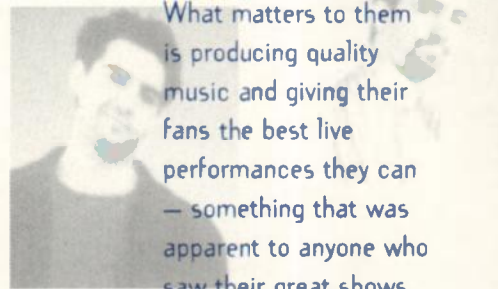


# live Up Close



Despite a long and impressive background, that includes being together for more than a decade, and tours with BAD, Public Image and Blind Melon, the members of Live (Ed Kowalczyk, vocals, Chad Taylor, guitar, Chad Gracey, drums and Patrick Dahlheimer, bass) are still only an average age of 23 — in many ways, they're just getting started. After an impressive debut (*Mental Jewelry*), Live's most recent album (*Throwing Copper*) has firmly established them as one of the most interesting and committed bands around.

Unconcerned with following trends, Live exhibits an honesty that sets them apart from any current musical fad. What matters to them is producing quality music and giving their fans the best live performances they can — something that was apparent to anyone who saw their great shows on this summer's Lollapalooza tour.

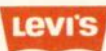


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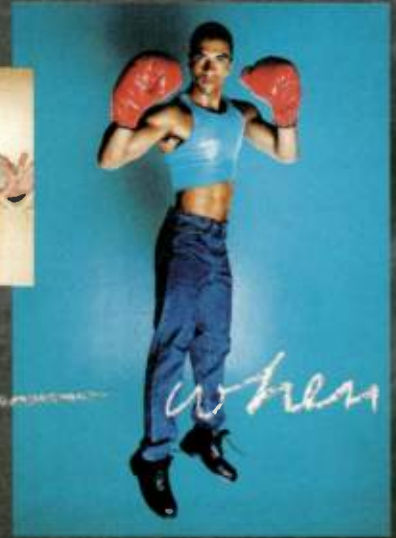
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# CANADIAN COUNTRY REACHING NEW HEIGHTS

Twenty or 30 years ago Canadian country music existed on the margins of the fledgling  
plenty of country music fans, and artists such as Hank Snow  
country map, the infrastructure to thrive at home wasn't yet  
had to leave home for the promise of Nashville. Things  
of decades — for both country music in general, and  
Between the late-'60s and the mid-'80s country

By Terry Pasieka

**W**hat was once a rural musical form with a decidedly "hick" image has transformed itself into an enormously popular genre that attracts a huge audience. And while Nashville is still the centre of the country universe, new stars are emerging from every corner of North America.

The real change began after 1985, when the pendulum began to swing ever so slightly with the arrival of the new traditionalists such as George Strait, Ricky Skaggs, and Randy Travis .... then came 1989, and .... boom. In one calendar year, country music fans were treated to releases by Clint Black, Alan Jackson, Garth Brooks and Travis Tritt. The arrival of these four superstars, as much as anything else, ushered in the new country era.

And what an explosion: Between 1985 and 1994, total record sales in North America for country music went from 6 per cent of all formats to 18 per cent. There is now an estimated 100 million fans of country music in North America, 25 per cent traditional, long-time fans, and 75 per cent recent converts that belong to the baby boomer generation.

Along with the boom in American country music, the Canadian industry has also grown enormously in the last decade. Consider these recent milestones achieved by Canadian country artists: Michelle Wright's latest

see 16



SHANIA TWAIN

SHANIA TWAIN PHOTO BY DANIEL COHEN



CHARLIE MAJOR





PRAIRIE OYSTER



MICHELLE WRIGHT

pop music industry. Although there were  
and Wilf Carter had put Canada on the  
in place. If you were good, chances are you  
have come a long way in the past couple  
more specifically, the Canadian scene.  
grew in leaps and bounds.

## SHANIA SITTING ON TOP OF THE WORLD

**D**espite another in what seems like an endless series of promotional trips, interview sessions and photo shoots, Shania Twain is as friendly, accommodating and down to earth as a superstar could possibly be. That she's the biggest thing in country music — on both sides of the border — seems lost on her, as she artfully poses for the camera in a downtown Toronto photo studio.

"It's funny, because when things are happening you're not really aware of how it's affecting people and because I'm so busy, I'm often the last one to know what's going on," she says, with a chuckle, "I'm not really up on a lot of the numbers and charts."

Her genuine ambivalence towards music industry statistics is as refreshing as northern breeze, but belies the vastness of her accomplishments. And while the numbers tell the story — Twain's *The Woman In Me* album has sold over 200,000 copies in Canada and almost 2 million in the U.S. — they scarcely reveal the breadth of her success. At press time her album was sitting in the No. 1 position on *Billboard's* country chart in the U.S., and No. 8 on its album chart; and her second single, "Any Man Of Mine" went to No. 1 in both Canada and the U.S. (making her the first Canadian since Anne Murray in 1986 to hit the top spot in America). Her first single, "Whose Bed Have Your Boots Been Under," went No. 1 at Canadian country radio, and top 10 in the U.S.; she's appeared on numerous TV shows, including *Regis & Kathy Lee* and *Entertainment Tonight*, and has been the subject of features in newspapers and magazines ranging from *Entertainment Weekly* to the *Globe And Mail*.

"I didn't even realize til just recently that I was the first Canadian to top the singles chart since 1986, but what means more to me is that the album has been No. 1 because it means people are buying and enjoying the whole album," she says.

And while she had high hopes for the album when it came out last February, never did she imagine such rapid success. "I think the speed is what overwhelms me more than anything. Our hopes were, obviously, to get a double or even triple-platinum album, but over time — you don't expect it all to happen in just a few months," she adds.

With seven nominations in next week's Canadian Country Music Awards, and a commitment to perform at the show (being shown live on CTV, at 9 p.m., on Monday, Sept. 18) she will be the centrepiece of what should be a great night for homegrown country music. And perhaps more importantly, her success, like that of others before her, can only help Canadian country artists reach a larger audience — on both sides of the border. — s.h.



CD, has sold 200,000 copies; Charlie Major's debut CD has almost reached the same mark; Prairie Oyster's last two CDs have sold 200,000 (combined); Blue Rodeo's last CD has sold 300,000; Susan Aglukark's latest album has sold 150,000, and, in the most staggering success story in recent memory, Shania Twain's *The Woman In Me* has sold 200,000 copies in Canada and almost 2 million copies in the United States.

It used be not very long ago you could go a whole year and you wouldn't see sales figures as impressive as those, and it's not just the record store where country music has taken a profound upward turn. At the box office, the new Molson Amphitheatre at Toronto's Ontario Place witnessed country concerts (Alan Jackson/ Faith Hill and Vince Gill/Patty Loveless) drawing the second and third largest crowds of the summer season (at press time), sandwiched between REM and Bryan Adams.

to mishandling and inattentiveness. Remember, the number one priority of a major label is their established acts — keeping them happy and productive,” explains Ken Bain, Director of BMG Music Canada.

Of course, a leading indicator in this resurgence has been the electronic media. Country radio stations are on the increase. Depending on whose statistics you use — the Canadian Country Music Association (CCMA), or the Canadian Radio And Telecommunications Commission (CRTC) — the number of stations went from roughly 65 to 75 in the late 1980s up to between 100 and 105 in 1995.


One of those new FM stations was Toronto's CISS-FM, which went on the air in early 1993. Out of nowhere it achieved 750,000 listeners in its first rating book, good enough for second place among greater Toronto-area stations. Since then the numbers have settled down to about 600,000, making

which won the prestigious Silver World Metal at this year's New York Festivals Radio Awards.

Another aspect of country's growth involves its increased television presence. Although there were a lot of skeptics when Rawlco Communications was awarded one of seven specialty channel licenses last January to launch NCN, it finished a solid second to The Discovery Channel, with the highest share in the 18-24 demographic group, among the seven new stations, and the second highest share in the 25-54 group. In addition, NCN has overtaken MuchMusic in these same two categories, as well as the overall totals for 18+.

Country music has made an impact elsewhere on Canadian TV, starting with CBC Edmonton's artistically-diverse national video show, *The Country Beat*, now entering its fifth season. In addition, CBC's *Rita & Friends* (starring Rita MacNeil) has been a ratings success, and the network has also scored well with a number of high profile country music specials. And it appears that NCN and shows like *The Country Beat* are feeding off each other, rather than competing against one another. “A lot of the positive public response to the country format has been because of the awareness of country through NCN; NCN has also helped us on *the Beat* at the front end of this awareness spectrum in that many new Canadian artists that were introduced on our show have been picked up by NCN, with a regular rotation to their videos,” says Steve Glassman, Executive Producer of *The Country Beat*.

Meanwhile, CTV's national broadcasts of the annual Canadian Country Music Awards — this year being televised live from Hamilton, Ont., on Monday, Sept. 18, at 9 p.m. — have been a major ratings success, with its audience rising from 900,000 to 1.3 million in the eight years it's been shown. “A couple of our shows were able to attract a larger viewing audience than the Junos. On one of those occasions, when Anne Murray made an appearance, we topped One-and-a-half million viewers,” says Sheila Hamilton, Executive Director of the CCMA.

Achieving success in the spread out Canadian market is still a daunting prospect for any new artist. It's far from a perfect world. But country music in Canada is sitting higher — and prouder — than ever before. 

## *The Canadian Country Music Awards has been a major ratings success*

New country is a musically and artistically driven phenomenon. Musically driven in that the *audience* has crossed over to the music, and has made country music the mainstream pop of the 1990s, without forcing it to compromise much of its traditional sound. Artistically driven in that its roots are found in five distinct musical genres: 1/ western/swing, 2/ folk, 3/ blues, 4/ rockabilly, and 5/ mid-'60s to late-'70s classic rock. Country today “is popular for the same reasons that the golden age of rock 'n' roll was so popular: there was an explosion of new, young talent; they were singing about the major issues of the day; the songs were superbly written and sounded great and they were sung with great exuberance,” says Doug Pringle, Director Of Programming for Rawlco Communications, owners of Toronto country radio station CISS-FM and specialty TV channel the New Country Network (NCN).

An important step in the growth of the Canadian country industry is how record companies nurture and develop homegrown artists. “An act that has potential but is rough around the edges can be taken by an independent label and given the time and attention they need; if a major label signs an act too early their career could be ruined due

it the third most popular country radio station in North America (after stations in New York and Chicago).

And, according to the Bureau of Broadcast Management (BBM), country radio has done well right across Canada. In Alberta, the two stations in Calgary got a 23 per cent share (with Country 105 finishing first), while the two in Edmonton got a 21.1 per cent share (with Country 104 finishing second). Elsewhere, country placed in the top five in Winnipeg, Ottawa and Hamilton, and was first in Halifax.

But in an economy still trying to recover from the effects of a recession, many stations have had to tighten their financial belts. As a result, it's meant cutbacks to the promise of performance clause of their radio license and in limited contributions to the Canadian Development Fund. Response has come in the form of improvisation, like at CISN in Edmonton, where, according to Program Director John Roberts, the station made an arrangement with its parent company, Shaw Cable, to put on a talent round-up called *Project Discovery*, televised on Shaw's outlets and simulcast on CISN. Another 75 stations across Canada take advantage of linking up to *Today's Country*, the only live performance country music show being offered,



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# It's back to basics time for 13 Engines

BY HUBS



**J**ohn Critchley and Mike Robbins want to make one thing clear.

Despite its title, and the somewhat over-the-top bio material written to promote it, 13 Engines' latest release, *Conquistador*, is not a concept album. Nor is it a grandiose treatise on the nature of man, or anything resembling high art. In fact, the most significant thing about the disc is that it rocks harder than anything the Toronto band (Robbins, guitar; Critchley, guitar, vocals; Grant Ethier, drums, vocals and Jim Hughes, bass, vocals) has produced in a long while.

"We didn't plan the album this way, it's not a concept album, we simply made the album then thought 'what are we going to call it?' And you hope that the name you choose somehow means something so it gives the record a context," explains Critchley.

Robbins likens the process to having a child. "You don't know what it's going to look like until it's here, which is the way it's always been with us — we make the album first then try to give it a name that makes sense."

Hmm. Maybe they should have called it *13 Engines Live*, or *Raw* (except that it's been used by the legendary Robbie Rox). Fact is, *Conquistador* is far more musically aggressive and stripped down than its predecessor, 1993's *Perpetual Motion Machine*, which, although very popular with its fans, was a far more produced album than the band was used to making.

"For this album I think we wanted to write a collection of songs that we would feel

comfortable playing live, because on the last one, there were a few that really couldn't be done live," says Critchley. And, as anyone from coast to coast who's seen the band live surely knows, its sweaty performances are an integral part the group's identity — long before anyone outside of Toronto ever bought a 13 Engines album, the band had become famous on the club circuit for its incendiary shows.

Consequently, on tracks like "Beneath My Hand," "Birds Of Prey" and "Even The Sailors," the band's classic dual guitar attack is rougher, fuzzier and more enjoyable than ever. In short, it's vintage 13 Engines, and though some fans of *Perpetual Motion Machine* may miss the more acoustic, atmospheric side of the band, *Conquistador* is varied enough to satisfy those who like an occasional break from the ragged guitar orgy — most notably on the wonderful, country-tinged "Tailpipe Blues," featuring pedal steel by the sort-of-legendary Lewis Melville.

Talking to Robbins and Critchley, each of whom is friendly, open and funny, it's easy to understand their confusion over the way the band has occasionally been portrayed as "dark" and "heavy."

"Yeah, it's amazing to me. I remember writing songs with John for our first couple of albums (*Before Our Time*, 1988, *Byrum Lake Blues*, 1989) and we'd laugh ourselves silly in the basement, thinking we'd come up with some really funny songs, and then these reviews came out saying 'we really like this new, brooding, dark, scary 13 Engines record' and we couldn't believe it."

says Robbins, with a laugh.

While it is true that the band doesn't specialize in love songs — you won't find any sappy sentiments on *Conquistador* — its somewhat oblique, challenging lyrics are part of its charm. Besides, what matters most about 13 Engines is its bone-crunching rock. And, as Critchley points out, who says intense music can't be uplifting? "If I listen to the Stooges' *Fun House* or Leonard Cohen's *Songs Of Love And Hate*, to me that's feel-good music, it's like 'this I understand.' Not that outwardly positive music can't be uplifting, but I almost feel that people are lying to me; that we're being put on, when I hear music like that," he explains.





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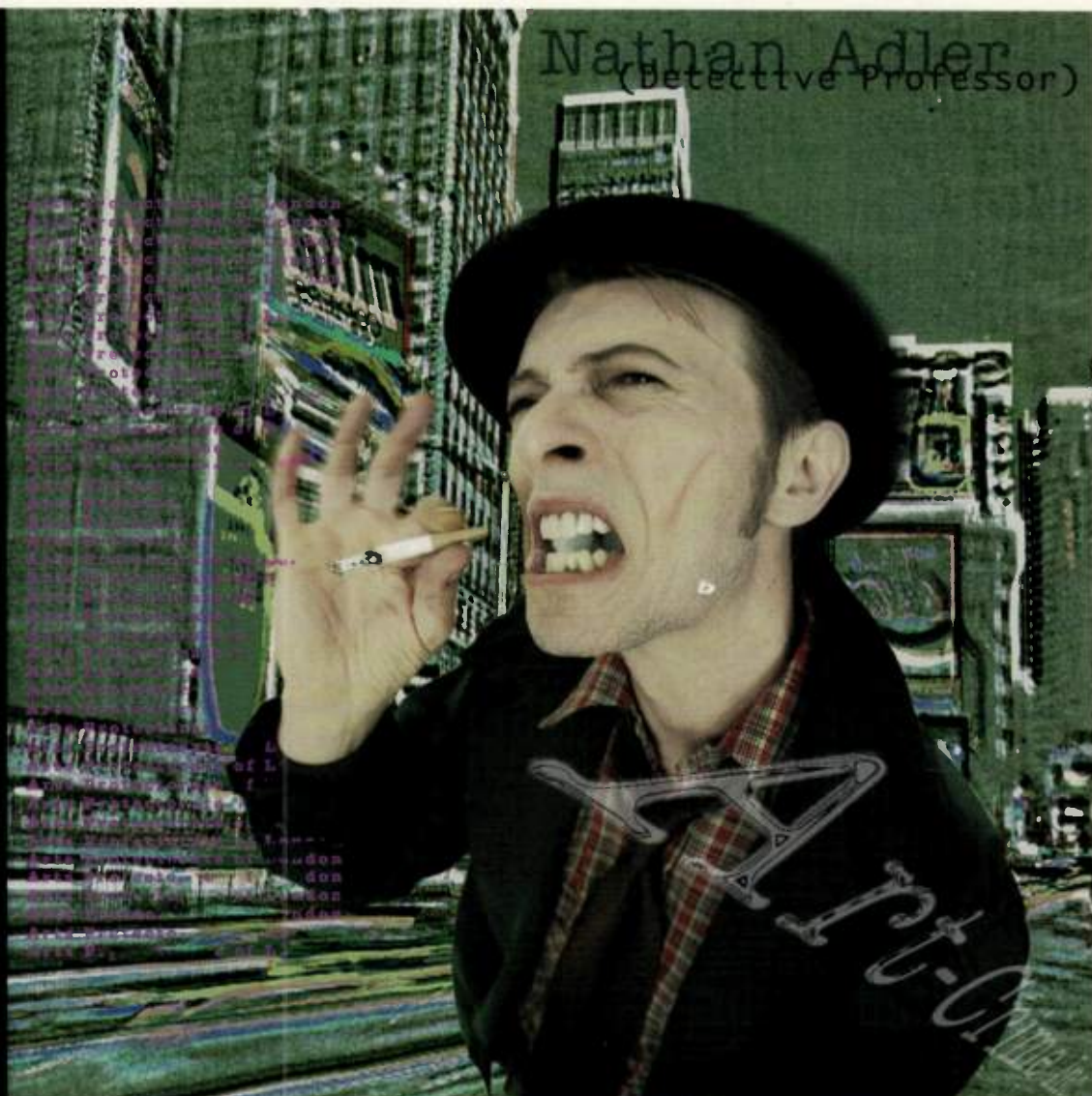
BLACK TIE WHITE NOISE



BUDDHA OF SUBURBIA  
(not actual album graphic)



TIN MACHINE



Nathan Adler  
(Detective Professor)

# DAVID BOWIE OUTSIDE

featuring  
"The Hearts Filthy Lesson"

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PHOTOS BY D. TAYLOR





Dead Presidents

## NOW PLAYING:

SUMMER SEASON-STYLE ACTION AND TECHNO THRILLERS SHARE THE FALL SLATE WITH CRIME DRAMAS AND COMEDIES, BUT YOU'LL HAVE TO WAIT FOR THE SNOW TO START FLYING BEFORE YOU CAN SEE MOST OF THE BIG OSCAR CONTENDERS.

In *Assassins*, **Stallone** is a hitman in the firing line of a younger rival who wants to be the top killer on the block. Detective Easy Rawlins (**Denzel Washington**) also pursues a killer, this time in 1940s Los Angeles, in *Devil In A Blue Dress*.

Prolific director/scripter **James Cameron** contributes the latter talent to *Strange Days*, directed by **Kathryn Bigelow**. **Ralph Fiennes** plays a slick virtual reality salesman — you saw the trailer — in this technothriller set on New Year's Eve, 1999.

Horror king **Clive Barker** is back with *Lord Of Illusions*, a supernatural horror thriller starring **Scott Bakula** (from TV's *Quantum Leap*) as New York private detective Harry D'Amour, a character who has appeared frequently in Barker's writings.

Finally, **Van Damme** brings even more

violence than usual to the hockey rink as a fire inspector who must save the U.S. president during the Stanley Cup playoffs in *Sudden Death*.

Two heavy crime dramas will be exposing the urban underbelly. In **Spike Lee's** *Clockers*, New York crack dealers battle for turf while tough narcotics detective **Harvey Keitel** vows to take them down. The title of *Dead Presidents* refers to cold cash, which a group of down and out Vietnam veterans try to obtain through a botched armored car heist.

On the lighter side, **Eddie Murphy** tries to revive his flagging career with **Wes Craven's** horror comedy *A Vampire In Brooklyn*, and a couple of macho actors play way against type in *To Wong Foo, Thanks For Everything, Julie Newmar*. **Wesley Snipes** and **Patrick Swayze** portray drag queens on a cross country trip.

# An orgy of crime

To Wong Foo, Thanks For Everything, Julie Newmar

## IN DIM LIGHT

BY SYLVAIN COMEAU

**IN THE WORKS:** Every second movie out of Hollywood lately seems to be either a remake or a T.V. adaptation. The boob tube has spawned a big budget version of *Mission: Impossible*, starring **Tom Cruise** and due out at Christmas.

Next year, expect to see *Flipper*, starring **Paul Hogan** as an ex-hippie fishing boat captain, and *Sea Hunt*, scripted by waterlogged auteur **Peter Benchley**. For comedy on the high seas, a *Love Boat* spoof is in the works, possible starring either **Rodney Dangerfield** or **Leslie Neilson** as the captain.

On dry land, *The Partridge Family*, *The Man From UNCLE* and current Fox hit *The X-Files* are all getting the silver screen treatment. And *Star Trek VI* director **Nicholas Meyer** is helping an announced adaptation of 1960s British spy series, *The Avengers*.

Remakes in the works include *Diabolique*, starring **Sharon Stone** and **Isabelle Adjani** as a mistress and wife, respectively, who murder the man in question. The body disappears, natch.

**Marlon Brando** stars in *The Island Of Dr. Moreau*, as the mad doc himself, and Ah-nold may star in a remake of the **Erol Flynn** adventure *Captain Blood*. Disney recently announced remakes of *Mighty Joe*

*Young*, about a rampaging giant gorilla, and *20,000 Leagues Under The Sea* (as predicted by the Crystal Ball last issue).



## CRYSTAL GAZING:

Channel surfing on the crystal ball's timelines recently uncovered a few random psychic flashes, or maybe just fingerprints on the glass.

- After *Star Trek: The Next Generation* runs out of gas as a film franchise, Paramount will launch *Voyager* onto the silver screen, wisely passing over the lacklustre *Deep Space 9*.
- After tackling every other controversy and headline-making event of the '60s and '70s, **Oliver Stone** will follow up

*Nixon* with either a flic on the Cuban Missile Crisis (conspiracies abound) or a biopic on Jimi, Janis, Bob Marley or (insert name of dead rock star here).

• The next big budget superhero movie projects to be announced (only to get in trouble and suffer endless delays, like *Spiderman*, *X-Men*, *Sgt. Rock*, etc.) will be *Ghost Rider*, *Sandman*, *The Hulk*, *Deathlok* and *Iron Man*.

• **Steven Spielberg** will become the first director-billionaire in a few years, even if Dreamworks SKG bites the dust (it won't, and it will be the only studio besides Disney to pull off at least one crossover animation hit).

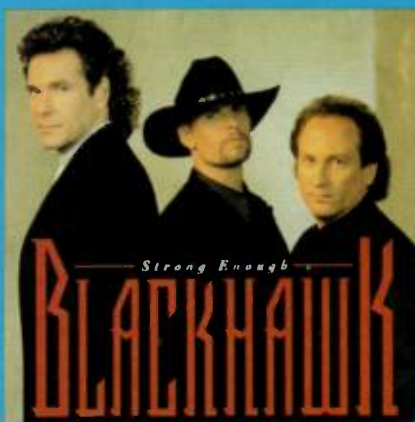




# NETWORK COUNTRY







**BLACKHAWK**  
**Strong Enough**  
 BMG

Nashville's hottest group follow-up their self-titled debut with *Strong Enough*, delivering soaring harmonies, ace songwriting, distinctive musicianship and cutting-edge country.

Once again produced by Mark Bright and Tim Dubois, *Strong Enough* promises to please old fans as well as capture new ones with this stunning selection of powerful songs. First single is "I'm Not Strong Enough To Say No."



**CHARLIE MAJOR**  
**Lucky Man**  
 BMG

In less than two years, with a lot of hard work and one album to his credit, Charlie Major has made an indelible

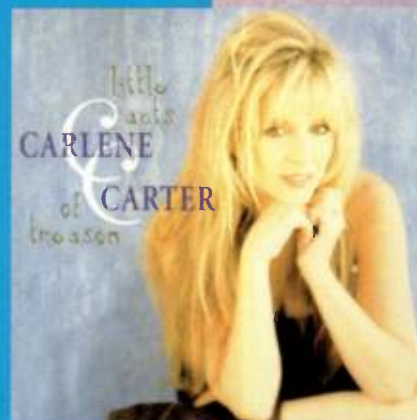
mark on Canadian country music. With a staggering six #1 singles and near double platinum sales for *The Other Side*, Major is now celebrated as a pre-eminent singer/songwriter.

Steve Fishell encores as producer on this sophomore release, and 10 of *Lucky Man*'s 11 tracks were written by Major himself. In each, a charming, unpolished voice delivers stories full of truth, joy, sorrow and wit. Watch for ("I Do It) For The Money," "This Crazy Heart Of Mine," and "Runaway Train."

**CARLENE CARTER**  
**Little Acts Of Treason**  
 Warner

To achieve greatness in country music today, you must find a way to honour the form's heritage while striving for modern, fresh, relevant sounds for the '90s. No one does that better than Carlene Carter.

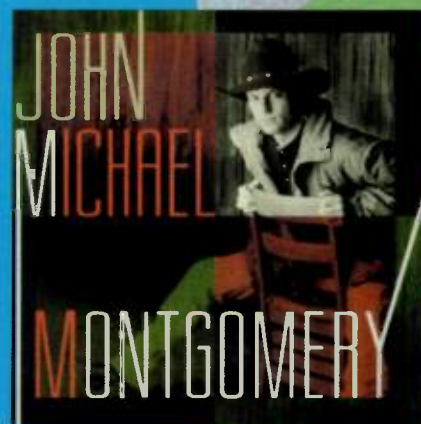
On *Little Acts Of Treason* her songwriting is more poignant than ever, and it's the first time she's been involved in an album's production. The tracks on *Little Acts Of Treason* cut a wide emotional swath, from the zippy energy of "He Will Be Mine" and "Go Wild" to the nakedly autobiographical contemplations of "Change."



**JOHN MICHAEL MONTGOMERY**  
**John Michael Montgomery**  
 Warner

John Michael Montgomery doesn't just sing country — he is country. On this self-titled release he delivers country with the honky tonkin' purity of an entertainer determined to break your heart with a bittersweet ballad or pin your ears back with a raucous bluesy rocker.

Montgomery reteams with producer Scott Hendricks (Alan Jackson, Brooks & Dunn) and comes into his own with a confident showman's album constructed much as he would design a live set for his fans.



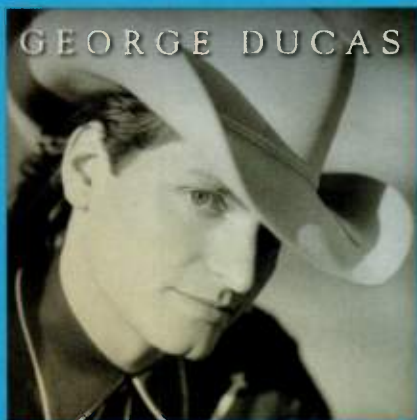


## CONFEDERATE RAILROAD

**When And Where**  
Warner

*When And Where* is a diverse album that reflects the wide-ranging appeal that has made Confederate Railroad a unique and uncompromising force in country music.

The direct and light-hearted title cut begins the trek down Railroad's new tracks. Along the way, listeners get a glimpse of old-fashioned values and strong family ties ("When He Was My Age"); visit the strangest watering hole in the south ("Bill's Laundromat, Bar And Grill"), and get to enjoy the humorous blue-collared sentiment found in "Toss A Little Bone."



**GEORGE DUCAS**  
**George Ducas**  
EMI

This self-titled debut from Nashville-based 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 and longing, 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.



## FAITH HILL **It Matters To Me** Warner

*It Matters To Me* is a statement of purpose, as well as being the title of Faith Hill's new album. From the assertive opening fanfare of "Someone Else's Dream" to the closing gospel rave-up, "Keep Walkin' On," *It Matters To Me* is a significant step in the evolution of a major artist with something to say.

Throughout the album Hill tells tales of people operating out of commitment and inner strength, while also taking time for the playfulness that her fans have come to love.



## PERFECT STRANGER **You Have The Right To Remain Silent** EMI

Less than 36 hours after putting the finishing touches on the first video from their debut album, the members of Perfect Stranger got the call that told them "Ridin' The Rodeo" would be added to CMT's playlist. It was a major accomplishment for an independent act, and was an indication that this young East Texas group had a bright future.

That promise is fully realized on *You Have The Right To Remain Silent*, with an interesting mix of traditional country music honed in the clubs and honky tonks of the Southwest, delivered with flair and boundless energy.





**JOHN BERRY**  
**Standing On The Edge**  
EMI

Among the many new voices now enriching country music, none is as distinctive and emotionally charged as John Berry's. *Standing On The Edge* features songs by some of the best writers in the business, with Berry weaving and illuminating a tapestry of hopes, fears, regrets, despair, triumph, compassion, contentment and love — in all its other uplifting and frustrating guises.

Berry's passionate vocals encompass elements of blues, soul and folk, making *Standing On The Edge* a truly engrossing listen.



**TRACY BYRD**  
**Love Lessons**  
MCA

The many sides of Tracy Byrd are brought together in what he calls, "the best work I've ever done. The songs are great. Another year's maturity has helped me a lot, given me more confidence in myself."

*Love Lessons* brings together the pure country side of a singer who first reached dance club crowds in east Texas, the fun-loving performer whose "groove" tunes grabbed country fans and the balladeer who emerged with the smash single "The Keeper Of The Stars" from his platinum-plus album, *No Ordinary Man*.

All facets combine into a fully-developed artistic style.



**JEFF CARSON**  
**Jeff Carson**  
EMI

Although this is Carson's debut release, he's no stranger to Nashville or writing a good song. Hailing from Tulsa, Oklahoma, Carson was raised in a very musical family and won his first talent contest right out of high school, eventually making the move to Nashville.

Before releasing this album, Carson made a living recording as many as 20 to 30 demos a week, which is the prime reason he's developed such a strong, distinct voice, as evidenced on this fine new album. Standout cuts include "Get A Guitar" and "Me Too."



**KIM RICHEY**  
**Kim Richey**  
Polygram

Richey calls her self-titled debut "a Nashville record," explaining that the Nashville community is about bringing "traditional and non-traditional influences together in a creative way" — an apt description of this album. In fact, the best Nashville has to offer has always been about those traditions and transitions, but also about heart and



soul framed in musical craftsmanship. On *Kim Richey*, this Ohio native has gathered the best of Nashville and made it her own.



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# SAWYER BROWN

this thing called wantin' and havin' it all

## SAWYER BROWN

this thing called wantin' and havin' it all



"WANTIN' AND HAVIN' IT ALL" contains all the energy, fun and musical integrity that is SAWYER BROWN. Each cut delivers the lyrical message, powerful vocals and musicianship that have made Sawyer Brown one of the most successful bands in country music today. Their 1995 tour schedule totals over 200 dates to mostly sold out crowds throughout the U.S. and Canada.

A major Canadian tour will kick off this fall in the Maritimes, with dates in the west to follow soon after.

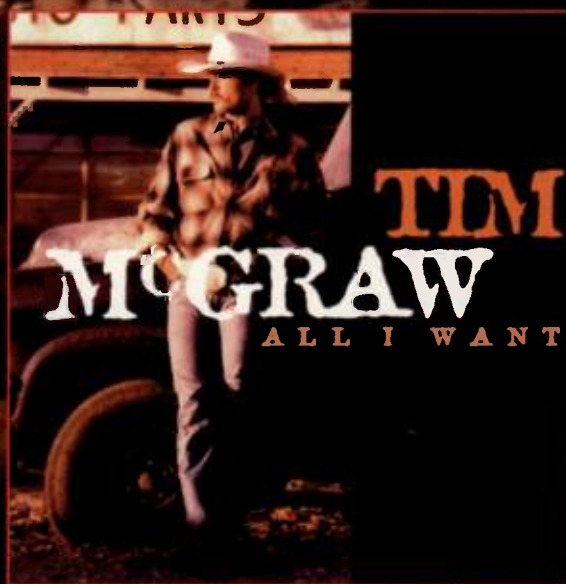
The title track is also the first single and video and it is already a smash.

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# TIM MCGRAW

ALL I WANT



After Tim McGraw's enormous success with his last album "Not A Moment Too Soon", which delivered such memorable hits as "Indian Outlaw" and "Don't Take The Girl", he is following up with his new album "ALL I WANT".

Tim's 1995 tour continues through this fall. Watch for Canadian dates soon.

Check out the new single and video "I LIKE IT, I LOVE IT (I WANT SOME MORE OF IT)"





Dr. Jekyll  
and Mr. Hyde,

## starring Spirit Of The West

BY STEPHEN HUBBARD

**Autumn, 1993.** Vancouver's much beloved Spirit Of The West releases *Faithlift*, its sixth album, to universal praise — many veteran fans of the band believe it to be a near perfect melding of the group's early, celtic-influenced acoustic past with its more musically aggressive electric present. Not coincidentally, it wins critical raves and becomes the best selling album of SOTW's career.

**Summer, 1995.** *Two Headed*, the much anticipated follow up to *Faithlift* is released to slightly confused fans. While still a poignant and arresting collection of songs, brimming with passion, humour and sarcasm, *Two Headed's* generous use of

slicing guitars catches fans, expecting a repeat of *Faithlift's* musical diversity, off guard.

**So what gives? Why tamper with a sound that attracted new fans and pleased old ones?**

John Mann, and Geoffrey Kelly, singers, songwriters and co-founder's of SOTW, sit in a hotel room, listening intently, occasionally nodding in agreement or flashing a quick smile. Both speak with a quiet intensity that underscores the passion in the band's music. "I think with each album you make you leave people with certain expectations for the next time, and I think we get some morbid glee out of

blowing them to smithereens," laughs Kelly.

Mann, for his part, says, "if some people don't like this album as much as the last one, that's o.k. I understand why some people feel that way."

Recorded live off the floor, with minimal studio tinkering, the songs on *Two Headed* came to life mostly on electric guitars (although most of them were still written on acoustic instruments), and because it was produced by the band, they achieved the sound they truly wanted. "In the past there were times when in the final mix of some songs the guitars couldn't really be heard, so I think us producing it

## Sarah McLachlan • Seamus Egan

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made the difference this time — it's less pretty and less produced than *Faithlift*, and sounds a little rawer," says Kelly.

*Two Headed's* primary theme — that each of us has two distinct personalities that emerge in different situations — relates to the band's early penchant for sloganeering in its songs, and the changing nature of its politics.



**"We're more into looking at our own personal politics, how issues affect us — we're writing at a far more personal level than we were seven years ago, when we were pretty single-minded in our views, and now we're really interested and curious about the redneck side of us that creeps up,"** explains Mann, with a broad grin.

Perhaps most significant is the fact that SOTW (Kelly, Mann, Linda McRae, bass, accordion, vocals, Vince Ditrich, drums and Hugh McMillan, guitars, bass, vocals) now has the ability to laugh at itself, and in the process, have more fun, without sacrificing its torrid live show. Says Kelly, of his composition "Mildred," the fictional tale of an underwear inspector, "I don't think we would have written a song like this a number of years ago. We might have taken a real life case, you know, slagging off the factory for suppressing these people, but I don't think we would have felt comfortable writing a song as poppy and

as fabricated as this — we wouldn't have allowed ourselves the fun in that, whereas now we don't feel like we have to meet any standards like that, and writing songs now is most enjoyable."

But lest you think that SOTW has gone soft, *Two Headed* is actually darker than *Faithlift* was, with songs touching on a variety of issues ranging from dying with dignity ("Unplugged") to political correctness ("Tell Me What I Think" and "Two Headed") to dealing with the death of a close friend ("Can't Accept The Saint"). Another key component of SOTW's writing style these days is black humour. "We're big fans of bands like XTC or even the Cure, although they can be very goth-sounding they still slip in some pretty amusing lyrics, and the same with Morrissey," says Mann.

For instance, "Pretend Is Fun," which is essentially an anti-gun statement, deals with how their children play with make-believe guns, "but when called for supper they come in because, and the line says, 'even dead do dinner,'" he adds.

"Humour can be very affecting in its honesty. For instance, in that song we'd be completely foolish to imagine we could ever stop our kids from imagining they had guns, and that would be in some ways a horrendous thing to do, to suppress their imagination — all you can do is try to give them some good guidance — but in the end the song acknowledges that pretend is fun and that they're going to do it regardless of what we say," adds Kelly.

# NEW FRONTIERS



**TRIPPING DAISY**  
**i am an ELASTIC FIRECRACKER**  
Island  
Dallas-based Tripping Daisy's "i am an ELASTIC FIRECRACKER" is the band's first studio album since signing with Island, and features the radio smash "I Got A Girl," and a diverse group of songs including "Bang," "Rocket Pop" and the stream-of-consciousness "High."

**VARIOUS ARTISTS**  
**Empire Records Soundtrack**  
A & M

One of the hottest soundtracks to come along all year, "Empire Records" features (first single) "Till I Hear It From You," by the Gin Blossoms, and "Girl Like You," by Edwyn Collins. Also includes: "Liar," by the Cranberries; "Free," by the Maritinis; "Crazy Life," by Toad The Wet Sprocket; "Bright As Yellow," by the Innocence Mission; "Circle Of Friends," by Better Than Ezra; "I Don't Want To Live Today," by the Ape Hangers; "Whole Lotta Trouble," by Cracker; "Ready, Steady Go," by The Meicas; "What You Are," by Drill; "Nice Overalls," by Lustre; "Here It Comes Again," by Please; "Ballad Of El Goodo," by Evan Dando and "Sugarhigh," by Coyote Shivers.



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.



**SANDBOX**  
**Bionic**  
EMI

Dig your SANDBOX! By this time, you've probably seen their cool black and white video for "Curious" or you've cranked up the single when it's come on the radio or you've

seen them live this summer. We like that. So go "Bionic," stomp along to their "major dude" guitar sounds. And remember .... New Glasgow Is the new centre-of-the-universe.



**BEN HARPER**  
**Fight For Your Mind**  
Virgin

"Never mind the obvious potential — Harper's moral fire makes him worth hearing right now." SPIN Ben Harper is back with his second album,

"Fight For Your Mind." Ben's conviction, haunting voice, passion and soul connect with everyone. "Fight For Your Mind" .... In stores now.







THE ARTS  
AS SEEN BY



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# SAM'S IS



**BARSTOOL PROPHETS**  
**Crank**  
Polygram

Take a crunchy sound distilled distinctly Canadian .... from that, make rock 'n' roll sweaty and live, heartfelt, sometimes wacky lyrical content inspired/fired by human experience and you have a good idea of what Barstool Prophets are all about. Produced by Marty Jones of FurnaceFace fame, "Crank " not only combines songs that'll be familiar to many, but also captures the soul of their live performances that will welcome many new fans.



**HEMINGWAY CORNER**  
**Under The Big Sky**  
Sony

With five Top Ten singles at all radio formats, Hemingway Corner proved to be one of the most promising groups on the Canadian music scene with their first release. The three distinct writing talents, David Martin, and new members Scott Dibble and Mark Sterling already have a Top Five single "Big Sky," from their sophomore release titled "Under The Big Sky." This release features three-part harmonies, soaring guitars, heartfelt emotions and seductive melodies.



**GANDHARVAS**  
**Kicking In The Water**  
MCA

"Kicking In The Water" marks the return of the Gandharvas, and their unique brand of musical brilliance. Since the release of 1994's "A Soap Bubble And Inertia", which spawned the alternative hit, "The First Day Of Spring", the band have continued on their musical journey, delving deeper under the skin to create this introspective "experience".



**THE PURSUIT OF HAPPINESS**  
**Where's The Bone?**  
Iron Music/BMG

Crunching guitars, slamming rhythms, harmonic daring, daytime talk shows, cable access TV, hockey icons, and lyrics you'll still respect in the morning .... "Where's The Bone?" .... answers to life's great mysteries.



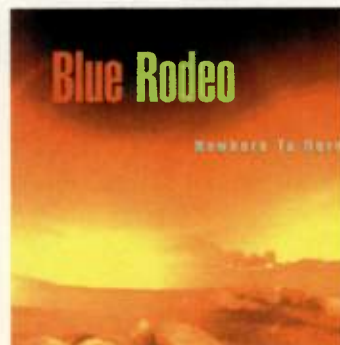
**THE SKYDIGGERS**  
**Road Radio**  
Warner

Followers of The Skydiggers from coast to coast have eagerly awaited the release of the band's 4th album, "Road Radio." Recorded at the historic Lighthouse Theatre in Port Dover, this recording captures the spirit and energy of the band's dynamic live performances! The tradition of strong songwriting continues with tracks such as "Even When You Fall," "Toss & Turn" and the first single, "What Do You See?"



**JUNKHOUSE**  
**Birthday Boy**  
Sony

"Birthday Boy" is the follow up album to the debut gold album "Stray." Hailing from Hamilton, Junkhouse is the musical and spiritual brainchild of Tom Willson. The album reflects a noisier, darker sound featuring collaborations with Colin Cripps (Crash Vegas) and Canadian composer Murray McLauchlan, titled "Burned Out Car," which is performed as a very haunting duet with singer/songwriter Sarah McLachlan.



**BLUE RODEO**  
**Nowhere To Here**  
Warner

"Nowhere To Here," Blue Rodeo's sixth album, is more diverse in tempo and texture than its successful predecessor, "Five Days In July." Also recorded at Greg Keelor's farm, the sound of this album is best described as electric & eclectic.



## SamTheRecordMan

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.



# CANADIAN



**Wapistan (Lawrence Martin)**  
**Message**  
EMI

The album "Message" includes the first single "Mushkeego."  
"Everything talks to us. Everyone, every incident, everything has a message. What we need to do is learn to listen. I hope the messages in my songs will inspire you to share your message with all of us." Produced by Chad Irschick (Juno Award winning The Rankin Family, Susan Aglukark).



**CHARLENE SMITH**  
**Feel The Goodtimes**  
Warner

A product of Canada's thriving club scene, Charlene Smith is poised for international success with her debut album, "Feel The Goodtimes." This 11-track offering, ranging from heartfelt ballads to up-tempo grooves, not only showcases Charlene's smooth vocals, but also demonstrates her talent as a crafted songwriter.



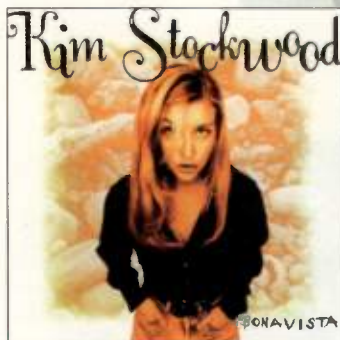
**RUSTY**  
**Fluke**  
BMG

It's no fluke ....! Rusty's debut album has quickly made its way up the charts with their instant hit singles "Wake Me" and "Groovy Dead."



**THE RANKIN FAMILY**  
**Endless Seasons**  
EMI

The Rankin Family have taken their Celtic-influenced music to the top of the Canadian charts and around the world in sold out concerts. These multi-platinum award winners return with their most accomplished recording to date. "Endless Seasons" was produced by John Jennings (Mary Chapin Carpenter) and The Rankin Family, and contains 11 enticing new songs, featuring the hit single, "You Feel The Same Way Too." Watch for The Rankin Family live as they embark on a major cross-Canada tour this fall.



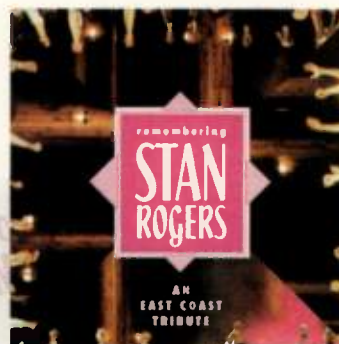
**KIM STOCKWOOD**  
**Bonavista**  
EMI

"Bonavista," the debut album from the totally dynamic Kim Stockwood, is an eclectic blend of moods and styles, ranging from guitar driven pop, courtesy of Matthew Sweet and Randy Bachman on the first single, "She's Not In Love," to beautiful ballads.



**REV**  
**If The Color Hurts**  
Strawberry/A & M

Rev show their strangely sexy and slithery grooves on their CD "If The Color Hurts," featuring the first single "Shanty Bay," inspired by the life of singer Steve Earle.



**VARIOUS ARTISTS**  
**Remembering Stan Rogers**  
**An East Coast Tribute**  
EMI

An East Coast "live" musical celebration featuring a stellar cast of Atlantic Canada's finest musicians paying tribute to one of Canada's Great Musical Legends, the late Stan Rogers.



**THE WALK**  
**Turbine**  
MCA

For a band with incomparable skill and determination that digs so deeply to create their material, instead of skimming off the top, it's appropriate that The Walk began in the mining town of Sudbury. Together since 1987, The Walk relocated to Hamilton where, in true Steeltown fashion, they have forged and shaped their unmistakable sound.



**JAY SEMKO**  
**Mouse**  
Iron Music/BMG

Road stories, soul searching, songs about real life. "Mouse," the debut solo recording from the ex-Northern Pike brings singer-songwriter Jay Semko back to his origins.



# Bowie's return trip

## Outside

DAVID BOWIE

Virgin

David Bowie finds himself in a curious situation. Despite a huge and highly influential body of work, long-time fans, skeptical younger music listeners, and the ever-cynical press have all been waiting, eyes cocked, arms crossed, to see whether his new release, *Outside*, manages to recapture any of the magic that his classic work possessed.

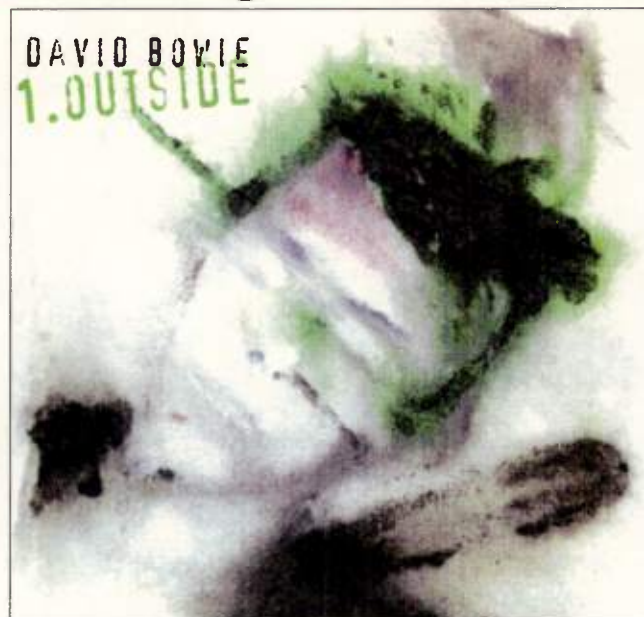
The short answer is yes.

*Outside* (in stores Sept. 26) is, of course, the first collaboration between Bowie and producer Brian Eno since their brilliant trilogy of late-'70s albums — *Low*, *Heroes* and *Lodger* — that saw them drag rock music, kicking and screaming, in strange, exciting new directions. That he was able to shock and surprise at that stage of his career was heartening; that he is attempting to do the same in 1995 is admirable.

*Outside* is based on a short story by Bowie entitled, *The Diary Of Nathan Adler*. Set in 1999, the gothic drama revolves around Adler, a detective in the "Art-Crime" division of the police department in the fictional town of Oxford, New Jersey. He is in charge of investigating a series of ritualistic "art-murders" — in which victims' bodies are turned into gruesome art — and along the way interacts with a raft of eccentric, spooky characters that inhabit a chaotic and dangerous world.

Heady stuff, and indeed, the one criticism that will undoubtedly be leveled at Bowie is that *Outside's* grandiose structure — each song relating to a different aspect of the story, much like a rock opera — might not be accepted by listeners who aren't ready to make the leap of faith it takes to understand this album.

However, fans who have longed to be challenged, and



even perplexed by Bowie, will find much here to like. As one might expect, the production is rich and textured, the music is truly arresting and Bowie's vocals — that change depending on which character he's portraying — sound as vibrant and edgy as they did during his *Low* days.

Concept albums live or die on the strength of their central idea — if people don't get it or care about it they won't relate to the album — and while *Outside's* chilling vision of the future is compelling, it likely won't be embraced by casual Bowie fans, the kind who only like his radio hits.

But *Outside* is an album best enjoyed as a whole; a 75-minute aural adventure that washes over you like a glorious sonic wave, leaving some poignant impressions in its wake. — s.h.



## She Stole My Beer

MULE

MCA

Although *She Stole My Beer's* *Mule* album does grow on you with each listen, there is no

denying that the Vancouver six-piece is a close cousin of the uninspired cover band. Guilty of infinite musical and lyrical clichés, SSMB undesirably pairs mediocre '70s rock with a commercialized pseudo-twang.

Contrived and predictable, *Mule* is bereft of originality, but a few of its tracks are decent (early) Blue Rodeo and Steve Miller rip-offs. However, attempts to achieve a Springsteen-esque dynamic are painfully unsuccessful and embarrassing to listen to.

Essentially, as their chosen name confirms, *She Stole My Beer* is a drinking band and little else. — n.r.f.

## Sully

SULLY

One Handed Records

Hailing from the nation's capital, which is rapidly becoming famous for more than stupid politicians (other Ottawa bands of note include Jimmy George, the Mystic Zealots, Punchbuggy, along with, of course, FurnaceFace) Sully is an exciting, challenging six-piece band whose photo should be in the dictionary beside the word eclectic.

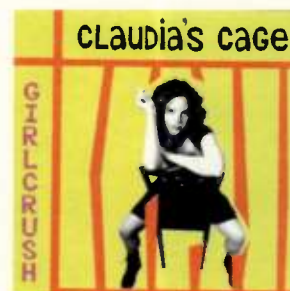
This album, half of which is produced by Marty Jones (ex of FF), burns and churns with a strange passion that manifests itself in everything from freaky, funky, buzzsaw guitar rock to quiet, intense, atmospheric trance-inducing pop — all

anchored by Becke Gainforth's soaring vocals, and lyrics that are impressionistic and oblique.

Gainforth's powerful, evocative vocals (that are somewhat reminiscent of Sinéad O'Connor or the Cranberries' Dolores O'Riordan) slice in and out, and frequently float above, the ever-changing soundscape that reflects the band's genuine interest in experimentation. There aren't a lot of singles here — and we're grateful for that — but there is a lot of musical innovation and a number of genuinely compelling songs.

At a time when "alternative" means little more than a way to sell stuff — how the hell can it be a musical style when it encompasses everything from the B-52's to Die Cheereader, Sting and the Beastie Boys? — Sully is the real thing.

This album is edgy, progressive, catchy and trippy .... all at the same time. In short, it's a genuine alternative to most of what's going on. — s.h.



## Girlcrush

CLAUDIA'S CAGE

R@m Recordings

"Lurid Details," the first song from this Toronto band's aggressive new album, sets the tone; seething, punk-inspired guitars rage as Suzy Richter's spoken vocals tell the tale of a former love affair gone bad .... and the asshole who ruined things: "The lurid details of your past/ are precisely the things that make me laugh." Later, in a voice dripping with anger and resentment, she ends the song, "you want more, you want more — I'm not your whore."

At first listen *Girlcrush* — the brainchild of Nancy Raich and Suzy Richter, formerly of cool punk band The Nancy Sinantra's — sounds somewhat one-dimensional; you know, another



angry record made by a female-led band (three of four members are women) that is perpetually pissed off, but, upon closer examination, it's surprisingly diverse.

Although most of the disc rocks in authentic punk fashion, and is replete with justifiable anger, Claudia's Cage manages to transcend the narrow confines of the genre. Wry observations, an occasionally funky undercurrent, and sweet pop harmonies make *Girlcrush* more than just another exercise in primal scream therapy. — w.p.

### If The Color Hurts

**REV**

Strawberry Records/ A & M

"Shanty Bay," the first single from Rev's potential-drenched debut, is an alluring piece of ear candy that may put them in the company of bands like Moist and Stone Temple Pilots. That is, if the Barrie, Ont. foursome can maintain a focus and frontman Michael Walker sedates his often over-grungified vocals.

The disc teeters on the cusp of something wild and wonderful, but *If The Color Hurts* is inconsistent. A few songs rip deliciously, while others struggle without quite peaking. Thrashing moments of cohesive perfection, though fleeting, result when Rev's four elements merge. And, it is the militant pulse of Kelvin Wetherell's expert sticks that grounds the occasionally-scattered unit.

Rev delivers a charming sonic tension that might make a greater impact if thoroughly tailored, but still deserves a careful listen. Despite being more of a teasingly indecisive introduction than an evolved whole, *If The Color Hurts* reveals Rev's legitimate capacity for development. Patience will undoubtedly prove fruitful. — n.r.f.

### Mock Up, Scale Down

**THE SUPER FRIENDZ**

Murder

### The Great Pacific Ocean

**THRUSH HERMIT**

Murder

### Somebody Spoke

**THE HARDSHIP POST**

Sub Pop

All the circling sharks will just have to wait awhile. You know the ones; the smugly cynical goofs who have been tripping all over themselves predicting the end of the East Coast music explosion, that began with Sloan, and includes the likes of Eric's Trip, Jale, Rebecca West and these three bands, just to name a few.

After all the dumb "Halifax is the next Seattle" hype, it seems inevitable to the cynics that the scene will come crashing down in a wave of unfulfilled expectations ....

well, forget it. If these albums are indicative of the quality of Maritime music, it's just starting to crest.

Inspiring energy, hooks galore and a less-is-more attitude are just a few of the things these bands share. Although similar, each has staked out a distinct personality — The Super Friendz is the closest to pure, ragged, guitar pop; Thrush Hermit slides back and forth between aggressive punk and melodic new wave-ish stylings and The Hardship Post alternates between edgy, thrashy, rock and more subdued, moody pop. And each band, regardless of their stylistic leanings, writes quirky, compelling songs.

Cool stuff. — s.h.

### Cool Chicks And Other Babes

**MA**

Channel Three/Cargo

That this release by the man formerly known as Merlin is vastly different than his 1993 debut, *A Noise Supreme*, is no



surprise. When he emerged two years 'ago, from Aylmer, Quebec, with an album written, played and produced

entirely by himself, it was obvious that Merlin was determined to do things his own way — right down to slugging media hacks who tried to suss him out.

And it's also no surprise that his new project, Ma, deviates from the rap-based sound of *A Noise Supreme* — even as that album was garnering media and radio attention he was playing live gigs with a full band, foreshadowing his next move.

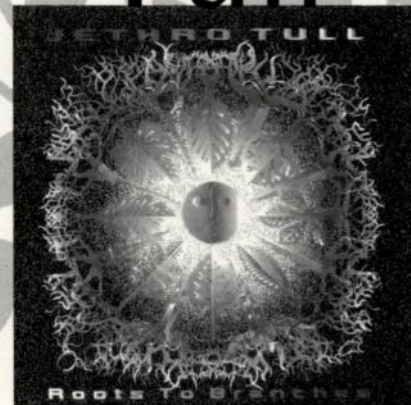
However, what is surprising is just how steeped in pure pop *Cool Chicks* is. And that's what makes it somewhat disconcerting and disappointing. Sure, most of it chugs along in fine radio-friendly "alternative" fashion — and occasionally shows some teeth (on songs like "Alexandra Knows," "Page 64" and "The Puking Song") — but it's a bit of a let-down for those expecting something heavier, after the industrial bellow of *A Noise Supreme*.

But, taken in its own context *Cool Chicks* is an accomplished piece of work that will only add to Merlin's mystique and garner him a larger audience. And besides, there's always the chance that his next release will take a left turn into heavier territory .... or maybe it'll be an album of funk, who knows? — c.m.

### Reviews by:

Stephen Hubbard, Cathy McDowell,  
William Peyton, Nathalie-Roze Fischer

# Jethro Tull



## Roots To Branches

The new studio album from Jethro Tull featuring 11 songs; Written, Arranged & Produced by Ian Anderson.

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# RANT

## HI THERE STEPHEN:

This might be the weirdest request you've received in a while: somehow a copy of *Network* (June/July/Aug '95)

ended up in our sweaty paws, and yes, it's an interesting publication. We particularly liked Pery Stern's article "Future Schlock" and would like to put a copy of it up on our website (<http://www.pcb.co.za/jouissance>) as "this month's hit." We cannot, however, pay either you or Perry, but can promise you a kind of warm glow of altruistic behaviour. So, how about it?

In the ether,  
**michele sohn**  
**Jarred Cinman**  
South Africa

Thanks for the note, and we're happy you enjoyed Perry's article. As for inclusion on your website, be our guest.

## HELLO!

While reading the April/May edition of *Network*, I noticed in an article called "Nostalgia Nightmares" that Images In Vogue have a greatest hits compilation out now. Could you please tell me how I can get a hold of it, preferably on CD?

P.S. Your magazine is great. I know you hear this a lot, but it truly is nice to read about all of the amazing Canadian talent. Keep up the groovy work.

Au revoir!

**jlb9@unb.ca**

The collection you're looking for is in stores now, so you shouldn't have any problems finding it. If your local record store doesn't have ask them to order it for you. The catalogue number is: SPG 2400 "Best of Images In Vogue." Thanks for the kind words, and please keep reading.

*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 or e-mail us at [network@astral.magic.ca](mailto:network@astral.magic.ca). Please include a daytime phone number.

# D E A R S A M

## DEAR SAM:

Help me please! I've been looking all over for the Metallica single "Sad But True." The flip side of the single has the song "So What" which is the song I am looking for. I know it's out there because I've seen and heard it. The question is where? I would appreciate any information on its whereabouts. Since I live in Newfoundland I expect to order away for it. I would like to know if I have any prayer of getting this song, and how to go about getting it.

Very desperate,

**David White**

St. John's, NFLD.

Despair not, David, Metallica's "So What" is available as a bonus track on the Japanese version of its self-titled album. Order as CBS Japan SCRS-5577. The "Sad But True" EP is also available but does not contain "So What."

## WHAT TO ASK FOR

Recorded music and videos can be traced based on current files. Maximum is two requests per letter. Please be patient, you will receive a reply.

Requests must be legible and provide as much information as possible — i.e. — title, artist, label and format (LP, cassette or CD). Along with your request, you must include a self-addressed, stamped (43¢) envelope OR YOU WILL NOT GET A RESPONSE.

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

Send your request to:

"Dear Sam" c/o *NETWORK* Magazine

287 MacPherson Ave. Toronto, Ontario M4V 1A4

## SAM'S SEARCH SYSTEM

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maxell

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# CHARTS

## POP

- 1 **HOOTIE & THE BLOWFISH**  
*Cracked Rear View* Warner
- 2 **OUR LADY PEACE**  
*Naveed* Sony
- 3 **TLC**  
*CrazySexyCool* BMG
- 4 **SHANIA TWAIN**  
*The Woman In Me* Polygram
- 5 **LIVE**  
*Throwing Copper* MCA
- 6 **COLLECTIVE SOUL**  
*Collective Soul* Warner
- 7 **SOUL ASYLUM**  
*Let Your Dim Light Shine* Sony
- 8 **BON JOVI**  
*These Days* Polygram
- 9 **ALANIS MORISSETTE**  
*Jagged Little Pill* Warner
- 10 **VARIOUS**  
*Batman Soundtrack* Warner
- 11 **FOO FIGHTERS**  
*Foo Fighters* EMI
- 12 **CRANBERRIES**  
*No Need To Argue* Polygram
- 13 **CHRIS SHEPPARD**  
*Pirate Radio Vol. 3* Quality
- 14 **MICHAEL JACKSON**  
*History* Sony
- 15 **EAGLES**  
*Hell Freezes Over* MCA
- 16 **HOLLY COLE**  
*Temptation* EMI
- 17 **REMBRANDTS**  
*LP* Warner
- 18 **BLUES TRAVELLER**  
*Four* Polygram
- 19 **NEIL YOUNG**  
*Mirror Ball* Warner
- 20 **SILVERCHAIR**  
*Frogstomp* Sony

## COUNTRY

- 1 **GARTH BROOKS**  
*The Hits* EMI
- 2 **SHANIA TWAIN**  
*The Woman In Me* Polygram
- 3 **DWIGHT YOAKAM**  
*Dwight Live* Warner
- 4 **PATSY CLINE**  
*12 Greatest Hits* MCA
- 5 **ALISON KRAUSS**  
*Now That I've Found You* Denon
- 6 **THE MAVERICKS**  
*What A Crying Shame* MCA
- 7 **J.M. MONTGOMERY**  
*J.M. Montgomery* Warner
- 8 **STEVE EARLE**  
*Train A Comin'* Warner
- 9 **ALAN JACKSON**  
*Who I Am* BMG
- 10 **LORRIE MORGAN**  
*Greatest Hits* BMG

## R&B/DANCE

- 1 **VARIOUS**  
*Carnival '95* Sony
- 2 **BUJU BANTON**  
*Til Shiloh* Polygram
- 3 **MICHAEL JACKSON**  
*History* Sony
- 4 **BOB MARLEY**  
*Natural Mystic* Polygram
- 5 **GURU**  
*Jazzmatazz 2* EMI

## 6 VARIOUS

- Ragga Dancing* Polytel
- 7 **VARIOUS**  
*Pirate Radio Vol. 3* Quality
- 8 **VARIOUS**  
*Club Eyo Vol. 2* BMG
- 9 **SHAGGY**  
*Boombastic* EMI
- 10 **JODECI**  
*The Show, The AfterParty* MCA

## JAZZ

- 1 **VARIOUS**  
*Mercury Songbook* Polygram
- 2 **JIMMY SMITH**  
*Damn* Polygram
- 3 **JOE HENDERSON**  
*Double Rainbow* Polygram
- 4 **URBAN KNIGHTS**  
*Urban Knights* MCA
- 5 **ROY HARGROVE**  
*Family* Polygram
- 6 **DR. JOHN**  
*Afterglow* MCA
- 7 **WYNTON & ELLIS MARSALIS**  
*Joe Cool's Blues* Sony
- 8 **STEVE SWALLOW**  
*Real Book* BMG
- 9 **JAMES CARTER**  
*The Real Question* Warner
- 10 **CAROL WELSMAN**  
*Lucky To Be Me* Seajam

## ALTERNATIVE

- 1 **FOO FIGHTERS**  
*Foo Fighters* EMI
- 2 **BJORK**  
*Post* Warner
- 3 **PRIMUS**  
*Tales From The Punch Bowl* Warner
- 4 **BETTER THAN EZRA**  
*Deluxe* Warner
- 5 **TRIPPING DAISY**  
*I Am An Elastic Firecracker* Polygram
- 6 **SILVERCHAIR**  
*Frogstomp* Sony
- 7 **HUM**  
*You'd Prefer An Astronaut* BMG
- 8 **FILTER**  
*Short Bus* Warner
- 9 **BUSH**  
*Sixteen Stone* Warner
- 10 **SMOKING POPES**  
*Born To Quit* EMI

## INDIE

- 1 **SPARKMARKER**  
*Mystery Machine*
- 2 **PLUTO**  
*Cool Way To Feel*
- 3 **HUEVOS RANCHEROS**  
*Dig In*
- 4 **SPEEDBUGGY**  
*It's Fun To May Pretend*
- 5 **STRAIN**  
*Repetition*
- 6 **SEX WITH NIXON**  
*Cool Way To Feel*
- 7 **MINORITY**  
*Why*
- 8 **PEOPLE PLAYING MUSIC**  
*People Playing Music*
- 9 **D. B. S.**  
*Tales From The Crib*
- 10 **SEISMIC**  
*Pangese*

## MOVIE SALES

- 1 **Wallace & Gromit:**  
*The Wrong Trousers* Col
- 2 **Universal Horror Collection:**  
*Four Titles* MCA
- 3 **The Shadow** MCA
- 4 **The Ref** Touchstone
- 5 **Belle Epoque** CFP
- 6 **No Highway In The Sky** Fox
- 7 **It Could Happen To You** Col
- 8 **Renaissance Man** Touchstone
- 9 **Swan Princess** Alliance
- 10 **Star Trek Next Generation:**  
*Episodes 67-70* Par

## SAM THE INTERACTIVE MAN'S TOP 10

- 1 **The Ultimate Doom** DOS/CD
- 2 **Sarah McLachlan**  
*— Freedom Sessions* CD + MM
- 3 **Dark Forces** DOS/CD
- 4 **Beyond The Wall Of Stars** MPC
- 5 **Mechwarrior II** DOS/CD
- 6 **Lucas Arts Archives Vol 1** MPC
- 7 **Prince Interactive** MAC/MPC
- 8 **MS — Flight Simulator 5** MPC
- 9 **Amberstar** IMB Disk
- 10 **MAC Shareware** MAC

*SamTheRecordMan*

## BEYOND MAINSTREAM

### Reissues FRANK ZAPPA

Rykodisc/Denon

It was no surprise that one of the last things Frank Zappa did before passing away in late 1993 was to do a complete check and fix operation on his vast catalogue of recorded works. The nearly 60 albums were recently

brought by Rykodisc and have been reissued in what has to be the largest campaign of its nature in the history of the music business.



All 53 titles have been re-released. Every CD comes with a cardboard validation showing how it was altered by Zappa before being reissued and each bears the guarantee "FZ approved master '93."

Most of the albums received minor tweaking in the form of remastering, but many have been remixed and some have been completely overhauled: the landmark *We're Only In It For The Money* album, from 1967, has been restored to its original form from a two track master that had previously been unavailable. Zappa remixed this album adding new bass and drums to the multi-track recording when he first released his catalogue on CD in 1987.

Although the album *Cruisin' With Ruben And The Jets* was also remixed it hasn't been altered for this reissue series. But *Lumpy Gravy* has also been completely overhauled rendering the version from '87 obsolete — the sound is virtually miles ahead of what first appeared on CD. And for the first time in the history of this recording, song titles have been added where none existed previously.

Simply stated, this is an orgy of sound for any and all Zappa fans and it has given the record company the opportunity to re-introduce the public to the diverse catalogue of a man whose music embraced almost any style available to the modern musician.

Three new albums are also planned for release. One is a collection of Zappa's best known songs; another is an album which he compiled before his death, called *Have I Offended Someone*; and the third, *The Missing Episodes*, features the last bits and pieces of Zappa's unreleased tracks. — Brian Rabey

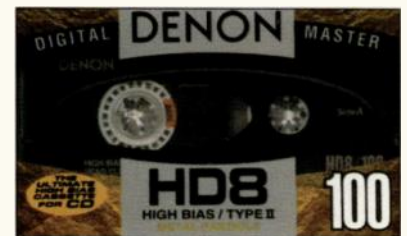
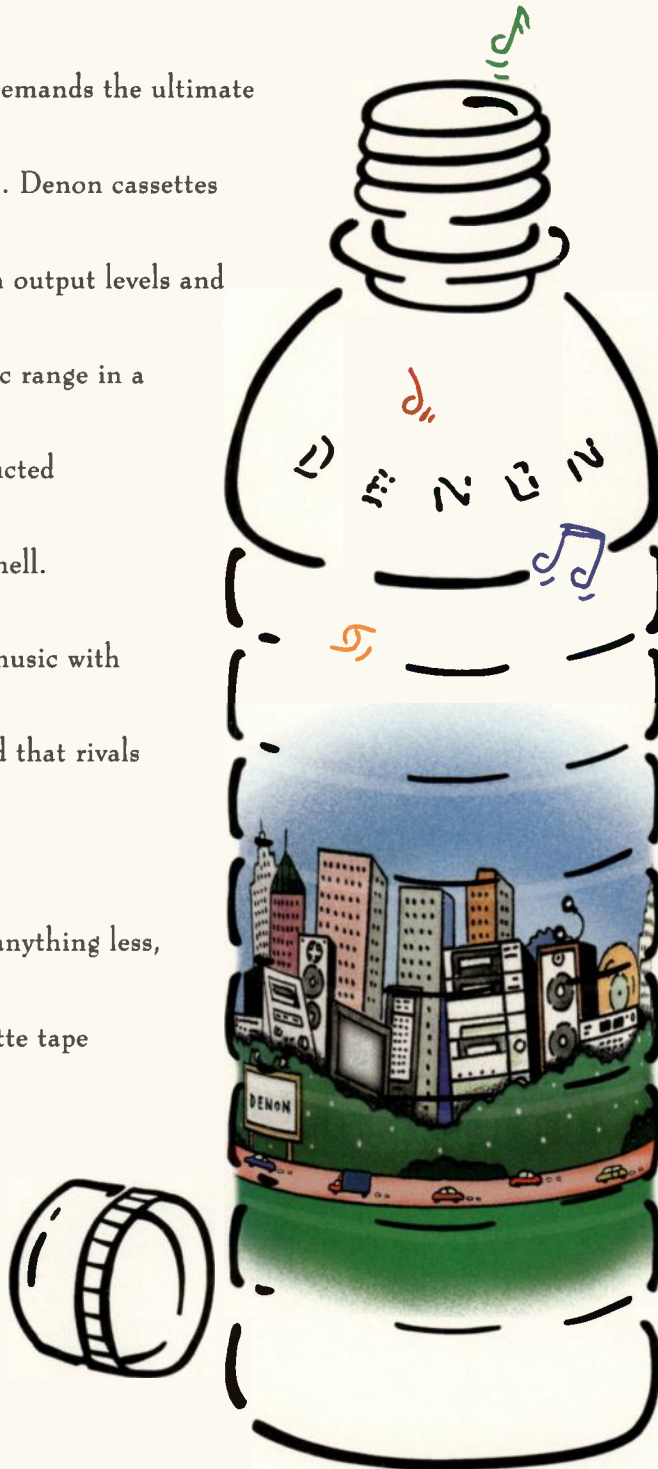


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