

NETWORK



+
ELVIS
COSTELLO
+
MAE MOORE
+
WALTONS
+
RADIOHEAD
+
FAITH NO
MORE

The Digital Carrot Of Desir
The hyping of tomc

Sam the Record Man

june • july • august 1995

WRN

M.E.

I GOTTA



BLEEDING DOWN THE RIVER TO THE OCEAN

WHERE YOU ARE THE ENDANGERED SPECIES.

EVERYWHERE JUNE 9

THE
KENNEDY MARSHALL
COMPANY



日本映画の
 100年を
 記念する
 100部作

Twenty-5 Disc Changers.
Play 100 CDs.

↓
This Pile



One Pioneer CD File Changer.
Plays 100 CDs.

↓
Or This Style



You've been through this before. Searching for a CD, empty CD cases, forever loading & unloading CDs. At Pioneer we've fine-tuned the Art of Entertainment - 100 CDs at a time, in a standard size CD Changer. Simply file your CDs in 3 groups, by artist, musical categories or by user.

Cross filing is easy using either the GUI on-screen disc management system or the CD liner note book. It's your choice... This pile or this style.

See your Pioneer authorized dealer for a demonstration today.

CDFile

compact disc

 **PIONEER®**
The Art of Entertainment™



Page 7

Etc. 7

Radiohead, Elvis Costello, The Morganfields, Juliana Hatfield, Bruce McCulloch, Don't Talk, Dance, Koller and Michels, and other stuff from the silly world of pop.



Page 37

Cover 12

Let's take a glimpse into the dweeb universe to come.

Faith No More 17

FNM is back and happier than ever. Find out why.



Page 22

Mae Moore 19

With new album *Dragonfly* Vancouver's songstress supreme finds peace — but she's no new age freak.

Bob Snider, Ron Sexsmith, Kyp Harness 22

Meet three of Canada's best singer/songwriters.



Page 17

The Waltons 25

Former Prairie popsters get more urban on *Cock's Crow*.

SNFU 27

One of the original '80s punk bands is back with a new album.



Page 19

In Dim Light 29

Congo, Virtuosity, Batman Forever, Judge Dredd and a bunch of other cool stuff.



Page 24

Grooves 31

The latest in CD reviews, including: Gloria Blizzard, Van Morrison, Paula Abdul, Liona Boyd, Bob Marley, Drywall, Lucky Dube and more.



Page 36

John Bottomley 36

Long-regarded as one of this country's best singer/songwriters, Bottomley's now getting radio airplay. Who'd a thunk it?



Page 31

Branson, Missouri 37

If you want to find the essence of American country music look no further — it's in Branson.

Charts 38

Managing Editor
STEPHEN HUBBARD
network@astral.magic.ca

Art Director
ALAN COULSON

Contributing Writers
ALISON BETTRIDGE, STU BLACK, SYLVAIN COMEAU, DAVID HENMAN,
DAIBHID JAMES, MAUREEN LITTLEJOHN, TED LOVISEK,
CATHY McDOWELL, BILL MONAHAN, C.W. SMETS, PERRY STERN,
C.J. WREN, IRA ZINGRAFF

Contributing Photographers
STEPHEN CHUNG, DANNY CLINCH, TONY FONG, BRANDON KLAYMAN,
DANIEL LANDIS, DAVID LAURENCE, ERIC LAVINE, ERIC MATHIES,
PAUL PERCHAL, DEREK SHAPTON, TOAD.

Editorial Assistant:
ALISON BETTRIDGE

Production Manager
JENNIFER CARSTENS
National Account Supervisors
JENNIFER BELL, SARAH FENTUM

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
JEFF LOCKE

Sales Administrator
NANCY BIGL-MATTHEWS

Comptroller
RUTH HOWEY

Accountants
ROSE AYRES, CAROLINE WAGNER

Office Manager
DEBBY DUNCAN

Administrative Assistant
Tina Schmidt

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

NETWORK magazine is published six times yearly by Canadian Controlled Media Communications. Issue dates: Feb./March, April/May, June/July/Aug. Sept./Oct., Nov. and Dec. Available by subscription: six issues \$15.00, 12 issues \$21.00, 18 issues \$27.00, plus applicable taxes. (Canadian funds for Canadian subscribers. U.S. and foreign rates available upon request.) Second Class mail Registration No. 7833. Send subscription or change of address information to:

NETWORK Magazine,
287 MacPherson Ave., Toronto, Ontario
M4V 1A4
(416) 928-2909
FAX (416) 928-1357 or (416) 966-1181

©1994, Canadian Controlled Media Communications.

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

Printed in Canada  ISSN 1189-6256

VOLUME 9 NO.3

Cover photo by Derek Shapton
Model: Deanna McFadden
Make-up: Allison Dick

*Looking for
more power
to impress
your
friends?*

**Now available in
EXTRA STRENGTH!**



Automobile Journalists
Association of Canada
1995 Car of the Year.

Some days
you need a little
added pick me up. That's why we developed the new and
improved Neon sports coupe, now with 150 horsepower
and sleek 2-door packaging. Already labeled car of the year,*

WOW!
150 Horsepower!



And all those
safety features.
What could
be better?

Neon still offers the most
front headroom so you won't feel like you're all
bottled up. What's more, even refills are a relief.

The Neon delivers up to 50 mpg[†] on the highway.**

Neon. In Regular and now Extra Strength. There's no better
way to start your day.

neon
Plymouth Dodge
CHRYSLER CANADA 1 800 361 3700

*1994 Automobile Magazine & 1995 Automobile Journalists Association of Canada.
**Based on 5-speed manual transmission, with DOHC. †(5.6 L/100 km)

Bruce McCulloch is one talented guy. "At the moment I'm adding water to my bath, I was just feeding my dog *and* getting a coffee" he says, his voice echoing over the phone from his bathroom.

But not only can the Toronto-based writer and comedian, (*Kids In The Hall*) perform many household tasks at once, McCulloch's now a recording artist. His first album, *Shame-Based Man*, is a hilarious, razor sharp collection of songs that showcase his wonderfully demented observations about the dark and weird state of man. "I always consider myself a writer first, and that's why it's so cool to do a record because it's neat to place words in a different context," he says.

Shame-Based Man works on a couple of different levels; **it is a fine collection of comedic songs that poke fun at everything from our southern neighbors ("That's America,") to the cult-like following of the Doors ("Doors") and the fucked up nature of many relationships ("He Said, She Said").** But it is also a wry, penetrating meditation on the more nightmarish and ridiculous aspects of humanity, from alcoholic fathers ("Daddy's On The Drink Again") to the canonization of pop stars ("Vigil").

The centrepiece of *Shame-Based Man* is undoubtedly "Vigil," a brilliant,

personal perspective on the suicide of Kurt Cobain, and, more specifically, the outpouring of grief that followed his death (purely by chance McCulloch arrived in Seattle on the day of Cobain's vigil).

In typically barbed fashion, McCulloch writes:



Bathtub philosopher

"Cynicism is my whisky, so I had a few/ So are the other two guys going to get a new singer?/ Robert Plant could use a job/ Would the square be full if he had simply slipped on a small hotel soap, gargled his tongue and gone?" Amen.

JULIANA'S NO WAIF

In a March issue of *New York Magazine*, journalist Kim France wrote disapprovingly that child-voiced alternative goddess Juliana Hatfield "seems stuck in some weird adolescent time warp; in a music world populated by outsize women, she seems forever destined to be a girl."

"That fuckin' bitch," Hatfield practically spits when France's article is brought up. "If I ever see her, I'm gonna punch her."

All five-foot-something of Juliana Hatfield is spilled across a hotel couch as she fumes. Her legs stick out of faded dungarees and her hair pokes into her eyes, framing an elfin face. She could be Leonardo DiCaprio's surly, tough-talking big sister.

Hatfield continues: "She (France) wants me to be something that I'm not. She wants me to have certain values that *she* has, and I'm not expressing her values, so I'm not doing my job. I don't wanna have her horrible, constricting attitude."

Attitudes aside, practically every article you'll read about Hatfield these days (including this one) will dust off her old quote about women guitarists being inferior to men. "I still stand by my belief that there aren't many innovative, influential female guitar soloists out there," she says. "But I think it's possible. It's happening."

The proof is on Hatfield's new record, *Only Everything*. Gone are the twee janglings about little birds and meanie older siblings that made her last two solo albums (as opposed to her great early work with Boston's Blake Babies) likable but never lovable. This is a disc that rocks, loudly and honestly, from quick scorches ("Ok, Ok") to aching, dying ballads ("Outsider"). And through it all, Hatfield wrestles her axe to the mat with new self-confidence.

So does she want to become a great female guitarist? "That's a label I hate: Female. I'm human before I'm female. I want my music to speak to humanity before I want it to speak to girls." —C. W. Smets



MICHAEL LEVINE

Summer with the Hip

As per usual, there's no shortage of things to do this summer. Folk, roots, jazz, blues, country, alternative and various other music festivals dot the landscape from Vancouver to Halifax. But if there's one show that has every possibility of being the concert of the summer, it's Another Roadside Attraction, the travelling road show staged by The Tragically Hip (featuring, above, guitarist Paul Langlois and vocalist Gord Downie). **Adding to the fun will be Ziggy Marley & The Melody Makers, Spirit Of The West, Matthew Sweet, the Rheostatics, Eric's Trip, Blues Traveler, and The Inbreds.** In true Hip fashion, the tour is making stops at a variety of cities, across the country. Confirmed dates, at press time, include: July 13, Thunderbird Stadium, Vancouver, B.C.; July 15, Rocky

Mountain Ranch, High River, Alberta; July 17, Craven — Big Valley Site, Regina, Saskatchewan; July 18, Assiniboia Downs, Winnipeg, Manitoba; July 21, Parc Pherrien-Verdun, Montreal, Quebec; July 22, Markham Fairgrounds, Toronto, Ontario and July 23, Capitol City Speedway, Ottawa, Ontario.

Quote de jour

"We're going to have to keep coming up with fresh ideas on how to make a video without him."

— Interscope exec Tom Whalley, commenting on how producing his chart-toppin' rapper Tupac Shakur's videos could become a serious problem in the future. His star is currently serving a 4 1/2 year sentence for sexual abuse. Suggestion: How about using those cheap black and white security cameras?

— Ted Loviscek

BRANDON KLAYMAN

Radiohead loves Rush WANNA MAKE SOMETHING OUT OF IT

Radiohead vocalist Thom Yorke is laughing hysterically. He's just been told that the spooky hyperspace noise that opens *The Bends*, the band's new album, is somewhat reminiscent of an old Rush record — 1976's futureschlock operetta, *2112*, to be precise.

"Rush were great," he gushes, without a trace of irony. "*Permanent Waves* was a fucking good album. And *Signals*, with 'Subdivisions' on it? Fuck."

Thought maybe you were going to slag Rush for a second there.

"I wouldn't dare," says Yorke, with a crooked grin.

Wise move — partially since dissing Rush in Toronto is akin to visiting Harlem in blackface, but more because there was a brief time during the making of *The Bends* when it seemed like the British band was cooking up a little futureschlock operetta of its own.

"We had a meeting towards the end of the first part of recording," explains bassist Colin Greenwood. "An A & R man called us into the office and said, 'Look, I don't intend to take some fucking prog rock album. What the fuck is going on?'"

A short break and a bout of touring soon cured the band of any studio excess. But it serves to illustrate the concern that's gone into creating a successful follow-up to Radiohead's debut, the critically-reviled hit, *Pablo Honey*.

"We were sending tapes to people and not labeling it,"

Yorke reveals, "because there were a lot of preconceptions about, 'Uh oh — second Radiohead album.' Hopefully, the reason they're writing about us is because we've made a good record."

And the band has, actually. With more time in the studio (*Pablo Honey* was recorded in only 2 1/2 weeks), Radiohead has crafted a sonic whole that swells and builds to become a kaleidoscopic mind-movie. Parts of it rock out like Ziggy-era glam, while others explore dripping cyberpunk back alleys that even Bono and Co. have left untouched. And all of it sounds like Radiohead.

So Thom, you've put out a nifty album, even the British music press loves you — do you feel like a rock star?

Yorke thinks hard. "I got given a gold record for Britain for *Pablo Honey*; one of them proper ones that you can put on your deck and play. And I was wandering around the house at two in the morning, off my head, taking down all the pictures cuz I wanted to put this thing in the right place. And I woke up the next morning and all the pictures were all over the floor, and there was just one gold record in the corner of the lounge on the wall," he laughs. "I kinda felt like a rock star then briefly." — C.W. Smets



It all started one night at the 'Y'

Kismet at the Y. As in YMCA. Toronto's downtown YMCA, to be exact. That's where the dynamic jazz duo of bass and voice known as Koller and Michels first came together. It happened a little less than two years ago and both musicians remember that night clearly. George Koller was filling in for another bass player. And Julie Michels was slightly intimidated by his reputation.

"I was feeling lousy, I'd had a crummy day, I was late. I came charging up the stairs at the Y and I started apologizing as I hit the

door. Then we started playing and it was like we had played together forever. He didn't make faces at me or look funny at me when I started scatting or playing with the time or when I'd go totally out of form. He was very comfortable and I realized that this was great," she explains.

And, as Koller, recalls, "That night was interesting because there was a lot going on in Julie's life and a lot going on in mine and here was this throwaway gig at the Y, just something to do that night. But I had written this tune called 'Compassion Blues' (which made it onto the duo's debut recording, *Singing Naked*). No words yet. I just brought the chart down and at the end of the first set I said, 'why

don't we try this?' So we tried that tune and we just did it over and over and over again, just around and around and around. No words. Julie learned it on the spot."

They do seem to be a pre-ordained match. Even without the music, they have a sense of each other's flow. Each is quick to finish the other's sentences, or complete their thought. They've fixed on an instant base of mutual trust and respect: a player who doesn't regard the vocalist as a lesser musician, and a singer who doesn't regard the player as merely a backdrop for her voice.

"I've been hunting for a bass player like him for ten years," says Michels. "It's hard to find someone with his ears and his sensitivity and also his respect for vocalists."

"I'd been waiting in the bushes so long for some hunter to flush me out," quips Koller, adding, "Julie and I have to be able to hold our own, on our own. She can sing a cappella and do a whole show. I could do a whole show of bass playing if I had to."

Singing Naked is a fitting title given Michels' and Koller's approach to performing. "It takes 100 per cent concentration. That's the other buzz. Part of the fun of it is that we do a gig and it requires everything we have. We can't fall back on anything. So there's fun and danger," he explains. — C.J. Wren





FUJI

CASSETTE

IEC II / TYPE II
HIGH (CrO₂)

100

for CD

ZII

Master quality tape in black Extraslim case.

Virtual Reality

Experience music like never before with Fuji's patented Double Coating technology*. *Separate* magnetic layers for high and low frequencies bring you the *ultimate* in sound quality. Greater definition and a wider dynamic range make Fuji ideal for CD-quality recording.

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

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

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



FUJI PHOTO FILM CANADA INC.

Exclusive distributor of Fuji audio tape, video tape and data storage products

STALLONE



JUDGE DREDD

In The Future, One Man Is The Law.

HOLLYWOOD PICTURES ANDREW G. VAJDA PRESENTS EDWARD PRESSMAN / CINERGI
SYLVESTER STALLONE "JUDGE DREDD" ARMANDO ASSANTE DIANE LANE ROB SCHWEIDER JOACHIM JOHANNES FRICHSEN and MAX VON SYDOW ALAN SILVESTRI
MUSIC BY MASSIMO LUSIGNI COSTUME DESIGNER ALEX MACHNE HAIR BY HARRY KERAMIAS MAKEUP BY INDEL PHILIPS EDITOR ALPHAN BOUTE PRODUCTION DESIGNER ANDREW G. VAJDA EXECUTIVE PRODUCERS EDWARD PRESSMAN
PRODUCED BY JOHN WAGNER AND CARLOS ZUÑIGA WRITTEN BY WILLIAM WISER AND ROBERTO BRESNA DIRECTED BY CHARLES H. LIPPENBETTER BEATRICE I. MARKS

CINERGI

At Home

WARNER BROS.

WARNER BROS. PICTURES

WARNER



(Left to right) Brown, Johnson, and Stewart

THEY'RE NO ASIA, BUT KIND OF A 'SUPERGROUP'

When a goof-trooper and a couple of serious musicians develop a musical break-from-the-everyday, the incentive to gain additional fame and glory gets lost in the sheer fun of making music. *Don't Talk Dance*, featuring Tyler Stewart (Barenaked Ladies), Chris Brown (Bourbon Tabernacle Choir) and Gordie Johnson (Big Sugar) is not only the name of this musical collective and its self-titled album, but also a "statement of intent" for all those who take part.

"It was seriously fun, it was seriously good," says Stewart, the dread-locked Ladies drummer.

Don't Talk Dance, like many similar collaborations, came about by accident.

Following the infamous New Year's Eve banning of the Ladies from Toronto City Hall in 1992, the Naked squad blew off their frustrations after their supplementary gig in Hamilton at the Bourbon Tabernacle Choir's house. As the night wore on, Stewart, Johnson and Brown were the only ones left standing and became the house band for the party. They had so much fun that they eventually played a gig at Toronto's Ultrasound, which was recorded for posterity and eventually became the core of the album.

What began as a one-off house band is now "a joke that has a life of its own — it won't stop," explains Stewart.

But is the project an opportunity for the under appreciated drummer to get out of the large musical shadow cast by head Ladies Steven Page and Ed Robertson (who, interestingly enough, contributes vocals to a number of the album's tracks)?

"I feel my role in the Barenaked Ladies is very visible. I have my own projects in me, as do the other guys in the band," says Stewart, with a trace of anger in his voice.

Don't Talk Dance is a funky, unpolished album that features an odd ball mix of TV themes, rap and classic pop tossed together for maximum fun. And, as Stewart points out, there is nothing mean-spirited about the group's approach to its musical stew. "If you make fun of something you have to like it, that's my theory." — Alison Bettridge



Elvis casts light on obscure

songs from the past

Elvis Costello has only himself to blame if people roll their eyes when they hear that, on the heels of cover albums by Annie Lennox, Duran Duran and Jeff Healey (not to mention the unabated flood of "tribute" records), on *Kojak Variety*, he, too, has been mining the past for old gems. Recorded over five years ago and held in reserve as other projects took precedence, Costello has since recorded and released *Mighty Like A Rose*, *The Juliet Letters* (with the Brodsky Quartet) and *Brutal Youth* (with the Attractions).

From his home in Dublin,

Ireland, Costello recently explained that, "I've got a lot on this summer which is mostly work where I'm writing with or collaborating with people in live situations, and then I'm recording in August so I thought, well, if I'm doing all of that, maybe it's time to put out this record. It's lasted me five years and I still like it...The versions have held up, for my money."

Comprised of 15 of Costello's favorite songs dating from 1930 through 1970, the album (named for a store nearby the Barbadian studio where the album was recorded over two weeks) provides a glimpse into the influences of one of the rock era's most prolific and acclaimed songwriters. Still a devoted record (as in round 12-inch platters of vinyl) collector Costello has included extensive liner notes that describe his life-long love affair with music.

Not all the songs are rote repetitions of the originals.

Costello said, "like on 'Must You Throw Dirt On My Face' and 'Days.' On others, like 'Pouring Water On A Drowning Man,' we stayed fairly faithful to the original compositions. And on some of them where we just had to think of some way of dealing with a particular problem in the arrangement — like the fact that Little Richard and Paul McCartney are the only people that can go 'Woo Woo' and have it sound great [for Richard's 'Bama Lama Bama Loo']."

More than anything there's a sense of fun on the album, which opens with an aborted take on Screamin' Jay Hawkins' "Strange" that collapses into laughter before Costello can complete the first line. "I know I had difficulty singing 'Strange' on the record," he recalls, "because it was so funny. Just trying to open a song with, 'How many wrinkles in a pickle?' It's really difficult." — Perry Stern

Morganfields survive SPINAL TAP CURSE

".... The latest guy, who's an old friend of mine, played with us through last winter but because of some personal tragedy in his life, couldn't do it anymore — it really was starting to feel like a Spinal Tap thing ..." says Alun Piggins, of the difficulty he's had keeping together London, Ont. band the Morganfields.

In fact, *Joy*, the latest Morganfields release, is really Piggins' own creation. He wrote all the songs, co-produced it, played most of the instruments, and made all the decisions concerning the album. He decided it should be released under the Morganfields name because long-time band drummer Jay Santiago formed the core of the small group of musicians that helped Piggins put *Joy* together.

Fans of the band's last album, 1993's excellent *Thrash Waltz*, won't be disappointed with *Joy*, and, in fact, the album's first single, "Someday," has been embraced by rock and alternative fans, but they will detect some textural differences. "I'd always written songs that were more groove-oriented or that were suited to an acoustic treatment, but if the rest of the band couldn't play them right away, we wouldn't do them," explains Piggins. "I think we'd become pigeon-holed a bit, people had this idea of the way the Morganfields sounded, which was pretty aggressive and loud."

Being free of such restrictions has enabled Piggins to fashion an album that still rocks, most notably on "Someday," "Window Dressing," and "Repress," but is far more musically diverse, with a stark intensity that permeates tracks like "Crumb," "Common Grey" and the album's beautiful acoustic closer, "Inside The Cellar," in which Piggins sums up his view of the music business, and life in general. "Despite what I know I'm feeling alright/ Despite myself I'm silent tonight/ Inside the cellar."



Alun Piggins

FUTURE SCHLOCK

As soon as mankind spent enough time on earth to recognize that there existed a thing called the past (everything that already happened) he soon realized that a world where everything had yet to happen (the future) simply had to be a better place. Like a carrot on a stick the future has forever been dangled in the face of a faltering humanity barely coping with today and ever fearful of repeating the myriad mistakes that were made yesterday.

There has never been a time when the future *didn't* promise an end to such universal evils as hunger, disease and ignorance and, on more specific occasions, the elimination of assorted cultural ills (such as witch-dunking, the bustle and, more recently, big-hair bands, Vanilla Ice and Billy Ray Cyrus). But, unexpectedly, at the cusp of a new millenium and the final dry heaves of the industrial revolution, the future doesn't seem to hold as much promise as it once did.

Consider the future being promoted these days: epitomized by the 500-channel universe, the

information superhighway and the proliferation of the personal computer — instead of a Brave New World of super-smart, super-healthy, super-happy super-humans we can look forward to a world populated by bleary-eyed, puffy-faced, hunch-backed computer hackers peering endlessly into a glowing monitor, tapping helplessly into the night on the keyboard of life. A dweeb universe. We'll be a species who know everything there is to know about how to link a web site in Moose Jaw with a file index in Jakarta, but we won't be capable of looking one another in the eye and carry on even a perfunctory conversation if our lives depended on it. And, maybe, it just might.

Even early promoters of the computer revolution are taking a step back from the headlong dash into an unknowable future and are asking, "What's the rush?" Christopher Stoll, bestselling author of *The Cuckoo's Egg* — a non-fiction account of international espionage on the Internet — has recently written *Silicon Snake Oil: Second Thoughts on the Information Highway*. "It's an unreal universe," he writes of the Internet, "a soluble tissue of nothingness. While the Internet beckons brightly, seductively flashing an icon of knowledge-as-power, this non-place lures us to

PHOTO COLLAGE BY DEREK SHAPTON



BY PERRY STERN

surrender our time on earth... Computer networks don't just get in the way of work," he says. "They also separate us from the pleasures of daily life."

Culturally things couldn't be more confusing. Technology has bred the de-mystification of art and artistry. Everyone can do everything and there seems to be nothing that *anyone* can't do — with varying degrees of success, of course. Anyone can direct their own movie, produce their own record or publish their own magazine these days and does. And if the end result looks or sounds or reads as amateurish or unprofessional it can be defended with a shout of, "But we meant it to be that way!" and Hey! Presto! another genius is born. Perfectionism, it seems, has gone the way of the buggy-whip and the eight-track tape.

The world of music provides an excellent microcosm for the confusion that awaits us all. At a time when the recording process has never been simpler or more accessible to the masses, it has never been more difficult for a good song to find an audience. Too much else has to be considered first. Marketing and packaging have supplanted the product itself as a priority. A bad song with a good video (Weezer's "Buddy Holly") is more likely to find airplay than a good song with a bad video (Siouxsie and the Banshees' "O Baby"), and video, ironically enough, seems to be the determining force in music these days. But Sex Pistols manufacturer/manipulator Malcolm McLaren taught us long ago that, regardless of the quality of a product, dolling it up and telling people that this is what they *really* want will always win the day. (Well, almost always — remember Sigue Sigue Sputnik?) It's the proverbial cart leading the horse.

Of course the powers that be see things in a slightly different light. If videos have become exceedingly (maybe

excessively) important it certainly isn't MuchMusic's fault, according to the Director of Programming Denise Donlon. A nascent Canadian video industry has flourished as a result of support from MM and its funding arm VideoFact which has pumped \$8 million into it over 10 years, but there are not enough hours in a day to screen the flood of clips (around 130) that pour over the station's transom every week.

What some considered hubris — MuchMusic's application last year for a second music video station licence — was really just an effort to find another outlet for the surplus of vids that would otherwise never see the light of day. "The supply of videos is ballooning," Donlon explains, "but the chance for exposure is declining. Without another avenue for [music TV] the video industry will implode." But should we mourn the loss of an industry whose seductive amplexness was artificially enhanced from the get-go? This is the kind of logic that got Dow Corning in so much hot water (or would that be hot silicone?).

Probably the most popular series of recordings these

days is the profoundly regressive MTV Unplugged collection. Not only does it revive and extend the otherwise moribund careers of aging rock

stars (Rod Stewart, Plant/Page and, in an ironic reversal of his infamous acoustic-to-electric evolution precisely 30 years ago on July 25, Bob Dylan) but also pretties-up the aggressive cacophonies of new artists (Nirvana, Hole) for the slathering palates of a mainstream that would otherwise reject them. The notion that the "non-electric" (Ha!), unadorned versions of songs are somehow better than the amplified, angst-ridden originals is the Luddite dream come true.

The Luddites, you may recall, were the workers of early 19th century England (inspired by revolutionary Ned Ludd) who deliberately smashed machinery blaming industrialization as a major cause of unemployment. Hold-outs against the unrelenting tide of progress, they briefly captured the imagination of a public that was being seduced by promises of a brighter, better, machine-tooled future at the

THE HYPING OF TOMORROW



You can take control of genital herpes

*I was diagnosed
with herpes 6 years ago.*



*It used to return
again and again.*



*But now my life is
essentially back to normal.*

...and your life

Coping with genital herpes outbreaks has never been easy.

Symptoms such as itching or burning pain, tingling, sores, or even localized redness in or near the genital area can return regularly; and the emotional impact of coping with these symptoms can include guilt, resentment, depression...a disruption of daily life.

Advances in medical research now enable you to *do* something about genital herpes outbreaks. A greater understanding of genital herpes—plus the availability of affordable treatments, and counselling—can help you to cope with all the distressing symptoms.

Now you can get your life essentially back to normal—and potentially keep outbreaks out of the picture for years.

To confidentially learn more about reducing the severity and frequency of genital herpes outbreaks, and minimizing the risk of transmission through safe sex guidelines, contact the National Herpes Hotline.

CALL 1-800-HSV-FACS
1-800-478-3227

And consult your physician

from but for long.

This is the same mindset that had Ted Turner colorizing classic black-and-white films to make them more "attractive" for modern TV-viewers. It's the notion that everything should be appealing to the lowest common denominator — the much heralded "dumbing down" of society.

Even people with a vested interest in the perpetuation of the "information superhighway" recognize that much of what's being foisted on the public didn't fall out of the thin end of a bull. "We're still in the goofy prototype stage," says Evan Solomon, editor of net-friendly *Shift* magazine. "There's as much hype exchange as info exchange these days." When you can download anything from topless photos of Michelle Pfeiffer to a recipe for a rudimentary incendiary device, what maladjusted, disaffected, underachieving, computer nerd wouldn't be seduced?

They keep promising that the Internet will make libraries obsolete, profoundly effecting the accessibility of information to students and researchers around the globe. But who will input all those billions of books? Who'll decide which publications should be readily available and, perhaps more significantly, which will not? Will exclusion from the Internet be the book-burning of the future?

unstoppable, and are quick to add that this is not a bad thing. They recognize that there will be an inevitable "displacement" of "info have-nots" by "info haves," but manual labor, they say, will never be completely replaced because, "information doesn't manufacture widgets and doesn't grow food."

But these pronouncements are redundant in the face of human nature. Despite all the predictions of a completely digitized society, why did the sale of vinyl records in Canada increase by 58 per cent last year? The simple truth is that the most evolved styles of music, the ones that rely on subtle shadings and require sonic fluidity, like classical and jazz, can be better heard on so-called "archaic" analog recordings than on digital CDs. Dance music, the final ghetto of the music biz, is still best bought on vinyl to facilitate mixing and manipulation.

Ultimately, all the huffing and puffing of info-age entrepreneurs will die down, the smoke will clear, and we'll find some commonality between the people who slavishly jenuflect in front of their monitors and those who resist change for resistance's sake. The only thing computers seem to be freeing us up for these days is just more time in front of the computer. And what kind of future is that? ■

A BRIEF HISTORY OF MUSICAL GADGETS IN 4/4 TIME

By Bill Monahan

1877 Thomas Edison invents the phonograph, comprised of wax cylinders that had to be recorded individually, with no capability for duplication.

1887 Emile Berliner invents the first disc for recording, which allows for the creation of a master which could be stamped and duplicated.

1899 Columbia Records introduces the first disc for the public, 7" in diameter, that rotated at 80 rpm. The total playing time was only 1:35, and could only be used on one side, making it incapable of recording a whole song.

1901 Eldridge R. Johnson, who had been working for Berliner, starts his own company, called the Victor Talking Machine Company, using an improved recording method. The company eventually became RCA Victor, a descendant of which still exists today.

1904 First double-sided disc is introduced by the International Talking Machine Company, in Leipzig, Austria.

1906 Victor develops a record player with the horn placed inside a cabinet, made to look like a piece of fine furniture, retailing for about \$200.

1922 The first electrical process was used in recording, and microphones were introduced.

1925 RCA joins forces with Victor to make the Radiola. At the same time Brunswick and General Electric combined to introduce the Panatrope, which was the first all-electric phonograph for home use.

1931 RCA Victor introduces the first long-playing record, at 33 1/3 rpm, in the middle of the Depression, and LPs take many years to catch on.

Late-'30s Jukeboxes start showing up in the rural south, and soon account for 44 per cent of the records sold in America.

1936 Edwin Armstrong invents FM radio, but can't get FCC approval because the powerful David Sarnoff, head of RCA and NBC (which was busily working on developing TV), convinces the regulatory body to turn down Armstrong's application.

1939 Armstrong convinces FCC to set aside one channel from TV for FM radio.

1944 Allies capture radio Luxembourg which had been used by the Nazis as a propaganda station, and find a huge tape recorder, the first of its kind, called a magnetophone, which the Nazis used to play magnetically-recorded music, which had never been done before.

1947 3M develops first tape recorder for commercial purposes; Bing Crosby becomes first big star to start recording his shows rather than doing them live, as had previously been the case.

1948 Columbia Records introduces the LP microgroove, the first record that was more than four minutes in length. For the first time it was possible to put a bunch of songs on the same record.

1948 RCA Victor launches the 45 rpm record.

1949 Recording studios start to use tape recorders on a regular basis.

1955 Stereo tape recordings are introduced for the first time.

1957 Stereo LP's come out for the first time. By the next year, every major record company is selling stereo records.

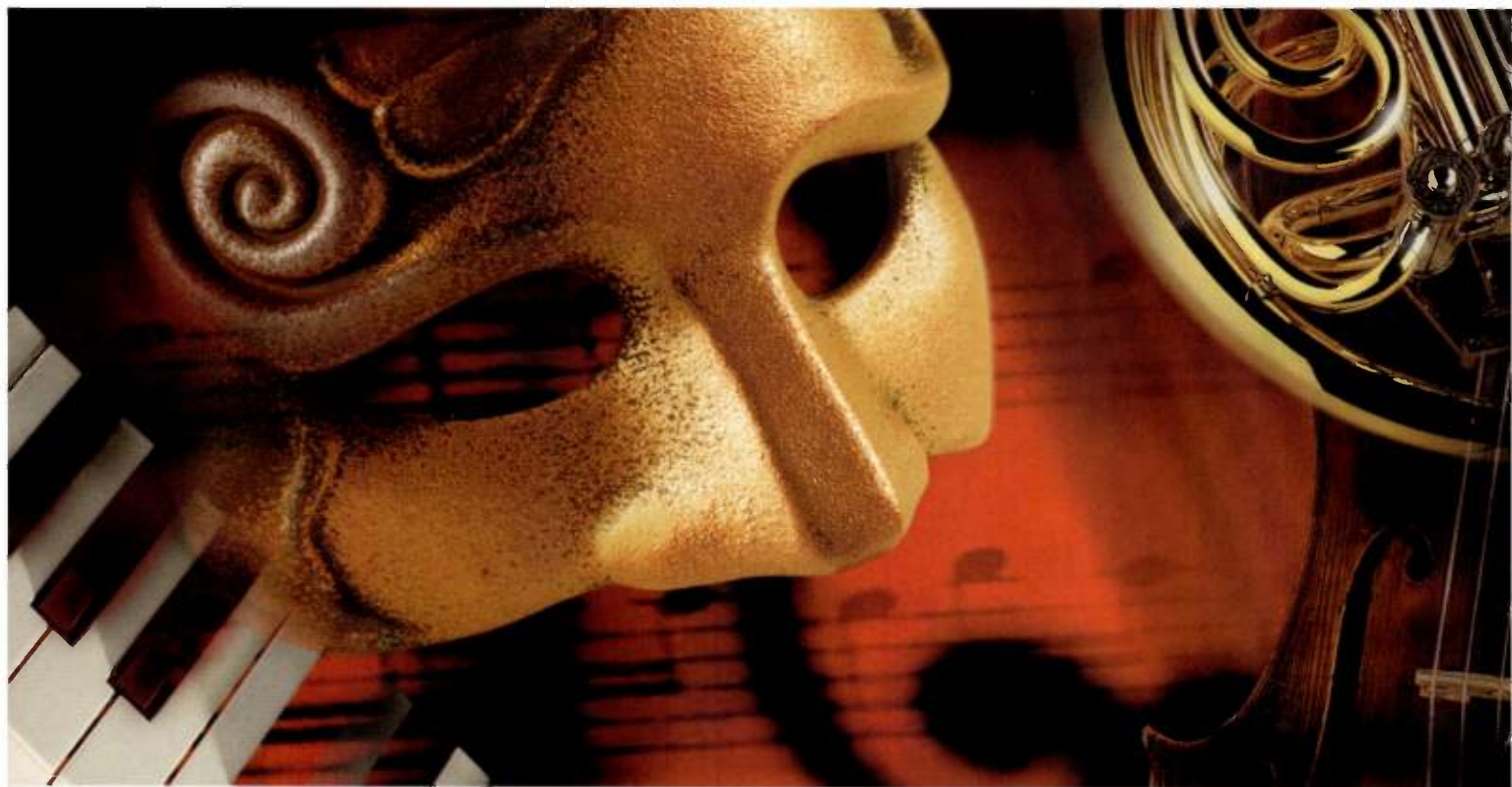
1966 First stereo 8-track tapes are introduced. Tapes came from RCA, and the machine was developed by William Lear (of Lear Jet fame). At the same time, cassettes are introduced but are only embraced by European music listeners, while 8-tracks begin to flourish in North America.

1970 Dolby Noise Reduction System is introduced.

1979 First digitally-recorded album is released, Ry Cooder's *Bop Til You Drop*.

1983 First digital compact discs are introduced by Philips.

1992 Digital Compact Cassette and Mini Disc are introduced to an indifferent public.



THE ARTS
AS SEEN BY



du Maurier Ltd.

Continuing a quarter century of commitment to artistic growth throughout Canada

"We felt what we really needed after this rich, complex meal was a fuckin' really strong cup of coffee."

Metaphors come as easily as breathing to Faith No More drummer Mike Bordin. The one he's spinning now describes FNM's transition from 1992's dark, fractured *Angel Dust* album to its new one, the chopped and hot-rod'd '95 model called *King For A Day/ Fool For A Lifetime*. Yep, the band that once blew the single's charts wide open with the rap/thrash/chamber music fusion of "Epic" is back, and this time it sounds cohesive.

Over the phone from Milan, mid-tour in Europe, Bordin agrees. "This is the first time ever in the history of the band — ever — we wrote songs with guitar in mind instead of writing songs *in spite of* the guitar. Everything was included this time, and that's never happened before," he explains.

The difference is in the absence of long-time guitarist and heavy metal Neanderthal, Jim Martin. Firing Martin (eventually replacing him with newcomer Dean Menta) was, in Bordin's words, "like we got the bully off the playground." Bordin even hints that bassist Billy Gould has dubbed guitar tracks on previous records, then nails the coffin shut when he adds, "For us to stick with a guy who had really become more of a personality, an image, than anything, that's wrong. That's not what we're about."


Exactly what Faith No More is about has always been something of a mystery. The band started out in San Francisco in the early '80s, developing its trademark marching-through-quicksand thud as an artsy punk band fronted by a very young Courtney Love. Grating vocalist Chuck Mosely joined for two albums, including *We Care A Lot*, which garnered the band some significant radio airplay in the mid-'80s, but got sacked before recording a third. Enter one Mike Patton, a long-haired Robert Downy Jr. look-a-like fresh out of school, and the result was 1989's multi-platinum *The Real Thing*. A then-radical mix of white funk and Black Sabbath, it struck out in new directions while simultaneously grinding the band into an unwanted cliché. At that point, most groups would get suicidal. FNM just got creative. Metaphor, Mr. Bordin?

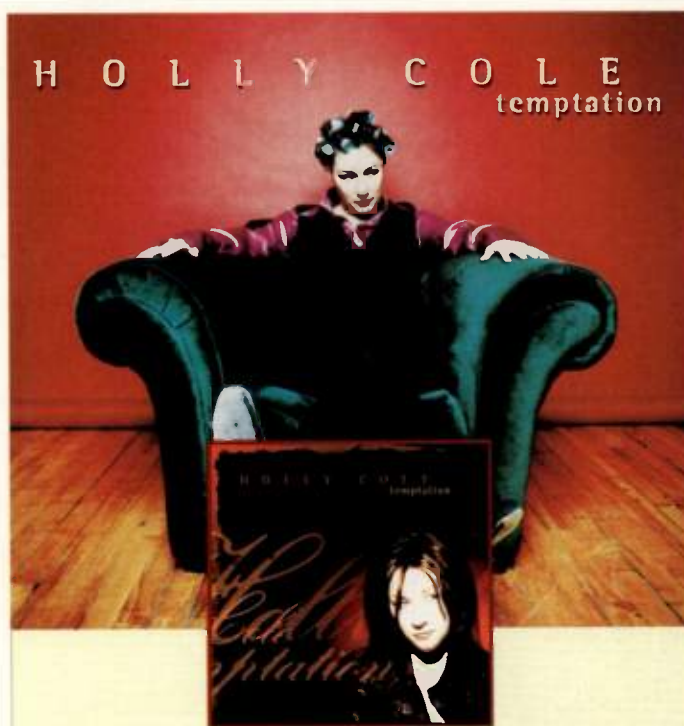
"Y'know like when you watch a basketball game, and there's that guy that pulls down the rebound and immediately puts his elbows out and starts moving his torso — it's like, 'get away from me, I've got the ball, gimme some space to work.' I think *Angel Dust* was a lot like that. With *Real Thing* people were saying, 'we've finally figured out where we're gonna put you, we're gonna put you in this one little narrow box,' and it's like 'No. No way.' *Angel Dust* was a process of clearing out some space. This time, that wasn't necessary. We just operated within the fence of the field that we had instead of trying to expand the perimeters."

And what FNM has honed to perfection on *King* is the band's genius for playing it terrifyingly straight. Countless shock-rock bands can churn up evil gut-crunchers like "Cuckoo For CaCa" or "Ugly In The Morning." But only a real bunch of sickos would then switch gears for string-drenched soul numbers ("Evidence") and twangin' highway lonelyaches ("Take This Bottle") that could be slipped into rotation on any faceless adult contemporary radio station.



Take the album closer, "Just A Man." A grotesque mix of bad reggae, Velvetea gospel choruses and Michael Bolton-style histrionics, it's easily the most frightening thing on the record.

Bordin sounds downright gleeful. "It's totally frightening. That song is like the spawn of some bizarre and perverse experiment. Some people, they don't get that. Some people do get that, and the people who do get it, really appreciate it." 

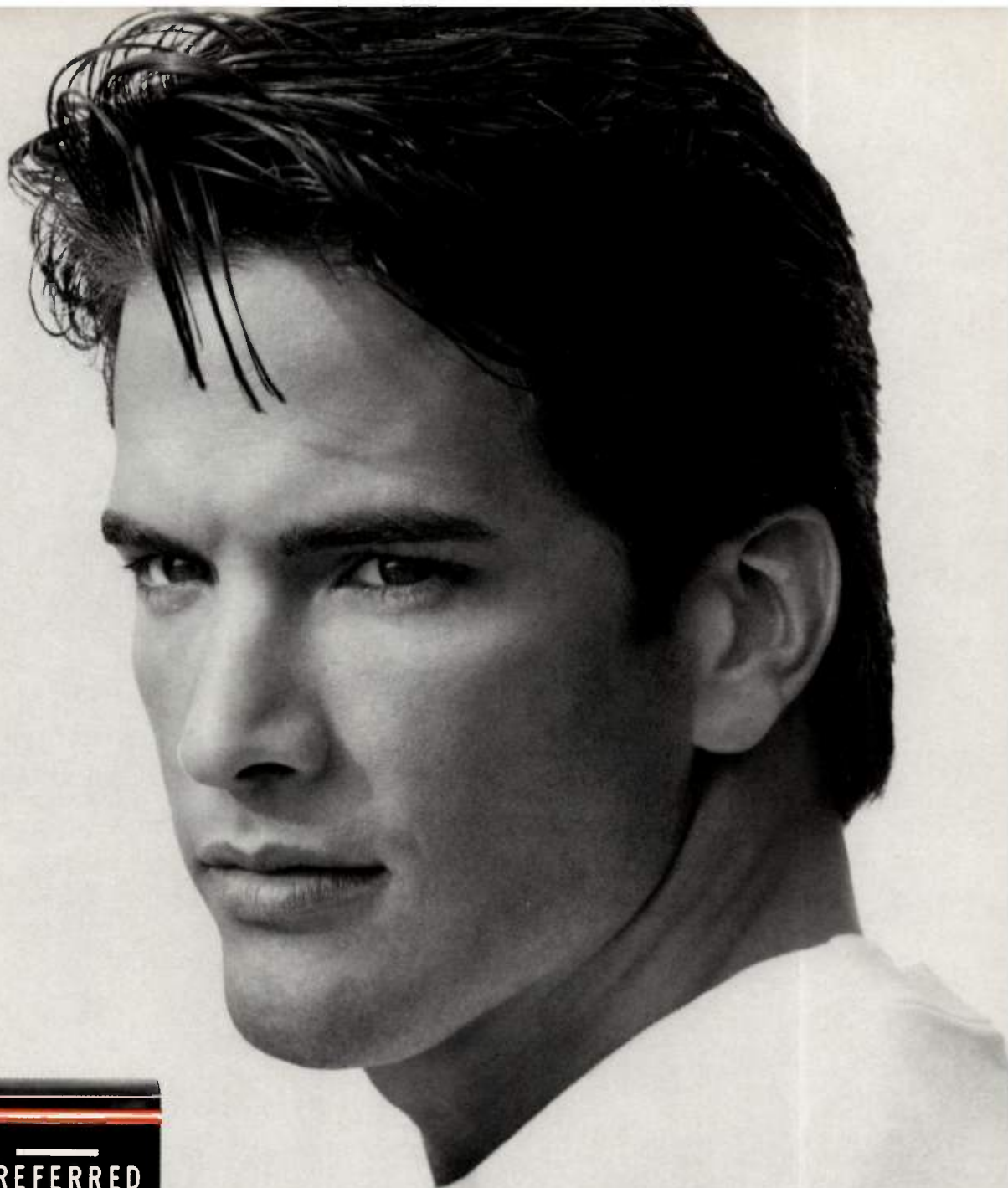


HOLLY COLE'S NEW ALBUM "TEMPTATION"

IN STORES JUNE 27th

See Holly Cole live: June 24-Discovery Theatre, Vancouver
June 27 and 28-St. Denis Theatre, Montreal
June 30-NAC Theatre, Ottawa
July 4-Massey Hall, Toronto

Alert
Music of the Week



what preferred men prefer

PREFERRED STOCK
the extra-smooth cologne

Stetson® Coty Div. Benckiser Inc.



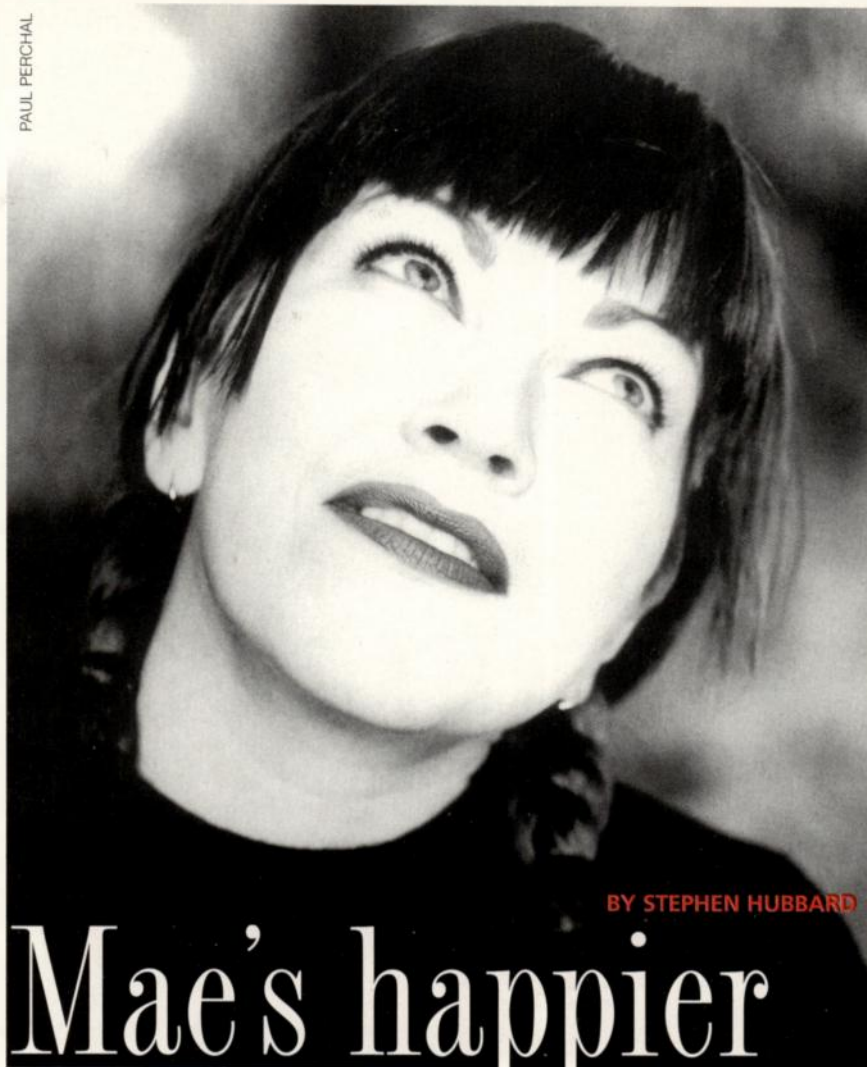
he undeniable first impression one gets upon listening to Mae Moore's new album, *Dragonfly*, is that the Vancouver-based singer/songwriter is in a much happier state than she was when she recorded her last record, the sombre, but brilliant *Bohemia*, three years ago.

"This is definitely a happier album, but it wasn't a conscious thing — I just found myself being in a place in my life where I feel really alive and really excited," says Moore.

Although the songs on *Dragonfly* do paint a warmer picture of Moore's life, diabetics need not worry: they aren't drenched in sugary sentiments, but merely reflect a more upbeat view of the world around her. And though some may wonder whether tracks like "Genuine" "Fine" and "All I Can't Explain" represent some sort of swing toward the pathetic, new age sentiments of many pop/schlock songwriters, Moore is vociferous in her criticism of those who suggest dark songs are somehow easier to write, or more meaningful.

"First of all, I think it's a cliché to say that it's easier to write when you're sad or depressed or that you do it better — I've written when I've been really sad

PAUL PERCHAL



BY STEPHEN HUBBARD

Yeah, Mae's happier

but she hasn't gone new age

and depressed and I don't think those songs are any better than the ones I've written when I've been feeling good about myself," she says.

Moore is no new-age diva, to be sure, but she admits to being somewhat disappointed by the rash of dark and hopeless songs being written by a lot of modern artists. "There's such a plethora of music out there that is really devoid of hope, there's no vision, there's no happiness, and I think there needs to be a counterbalance to that," she explains.

But to cast doubt on the content of *Dragonfly* is to risk drawing Moore's laughter or glare — or both. "For me this record is rounded out in that all the songs are not happy; the

song called "Here" I wrote for my father just before he passed away (of cancer). He'd gone through this long protracted illness and it was sort of my final conversation with him," she says, her voice growing quiet with sadness.

"I'm not the kind of writer who ever wants to duplicate something I've done before, so it was very important for me to go ahead and try something new and not try to recreate *Bohemia*," she explains.

Musically, *Dragonfly* also takes an upbeat turn, with a less ambient feel and more groove-oriented tracks than *Bohemia*, the effect of which is to make a more direct and immediate — sounding album.

"I'm not the kind of writer who ever wants to duplicate something I've done before, so it was very important for me to go ahead and try something new and not try to recreate *Bohemia*," she explains.

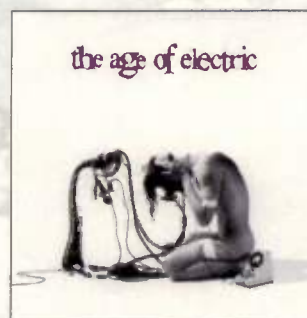
For Moore, who also paints, music is an important form of self-expression. "I was always terribly shy until a few years ago and putting my thoughts and words down on paper was better than candy for me — it really got me in touch with who I was."

Produced by Gavin MacKillop (Toad The Wet Sprocket, the Church), *Dragonfly* continues the musical evolution that started with Moore's first album, 1990's *Oceanview Motel*, and began in earnest with *Bohemia*. Once pegged as a singer-songwriter with folk roots, Moore's now something of an enigma — many of her recent songs feature adventurous arrangements that include keyboards, horns, drum loops and other progressive musical elements. And being beyond categorization is something Moore definitely enjoys. "It's funny, in Canada I get played on every type of radio station from alternative to a couple of country stations, so I don't know where I fit in, really," she adds.

SAM'S IS

13 Engines Conquistador EMI

After making serious inroads with their last release, *Perpetual Motion Machine*, 13 Engines continue their musical evolution with *Conquistador*. It features the strongest, most prolific material the band as ever created, starting with the first single "Beneath My Hand," which features the band's patented dual guitar sound, poignant lyrics and a driving rhythm section.



The Age Of Electric The Age Of Electric MCA

Igniting. Multifarious beat. Hard and driving. The Age Of Electric destroys and rebuilds all notions of what a rock band should sound like. Just when you think you've shut the box and slapped a label on it, bang, these adventurous musicians find some way out. Featuring the hit single and video "Untitled."

Quartetto Gelato Rustic Chivalry A & M

Following the success of their debut album, "the hottest classical band in Canada" dishes up a delicious variety of repertoire — oboe quartets, tangos, gypsy fiddling, operatic arias — with the unique foursome doubling on instruments (plus a show-stopping tenor!). Who said chamber music can't be fun?

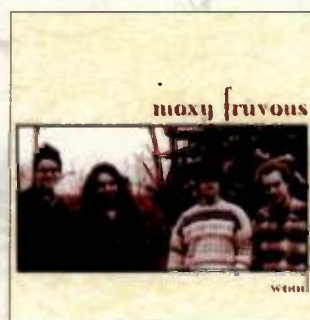
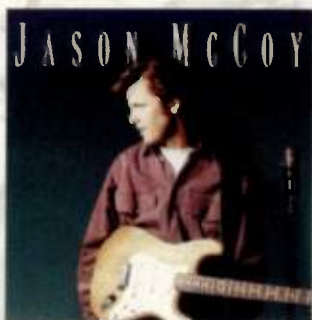


Change Of Heart Tummy'suckle Virgin Music Canada

Since 1982, Change Of Heart have written over 100 songs, played over 700 shows and put out 7 full-length releases. They have remained true to the sound and beliefs, regardless of trends or fads. Includes "Trigger," and "Herstory." Check it out, you'll like it.

Jason McCoy Jason McCoy MCA

At 24 years old, Canadian country artist Jason McCoy isn't satisfied just knocking on opportunity's door: he's poised to kick it wide open with his debut, self-titled album. It contains 11 tracks including three previous singles, and "This Used To Be Our Town," the next single and video. Check this album out — it's hot. Just in time for summer.



Moxy Früvous Wood Warner

Following up their platinum debut, *Bargainville*, Moxy Früvous give us *Wood*, an aptly chosen title describing both the album's sound and feel. Be listening for the first single "Down From Above" and watch for them at festivals and concert events this summer.



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

CANADIAN

Blue Mule Suits 'n Boots Denon

Denon music presents Blue Mule's latest release, *Suits 'n Boots*. From the hard-driving "Cody's Tear" to the haunting harmonies of "Far Side Of Forever," this album provides the best in New Acoustic/Bluegrass music.



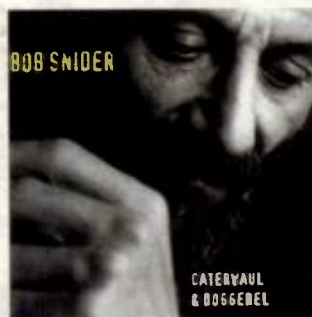
Raggadeath Why Ask Why Virgin Music Canada

Why Ask Why is the debut album for Raggadeath on Virgin Music Canada. Featuring the vocals of Michie Mee on songs like "One Life" & "Why Ask Why," plus 11 other great tracks, Raggadeath crosses the boundaries of various genres of music, appealing to the reggae crowd, the hip-hop scene and hard rock fans without missing a beat! Straight up ... this is one of the best albums you'll hear this summer!!

Bob Snider Caterwaul & Doggerel EMI

Bob Snider is a great Canadian songwriter and a unique talent. He's an original; a charming live performer and natural storyteller, with an entertaining sense of humour.

Torontonian by birth and Nova Scotian by choice, he sings about people's real lives. Bob Snider's songs stand with the very best that Canada has ever produced.



Spirit Of The West Two Headed Warner

With their popularity continuing to grow, SOTW release *Two Headed*, possibly their best album yet. Check out the single plus amazing video for "Tell Me What I Think" and don't miss them as they perform on the "Another Roadside Attraction" Tour.

Tribes Of March Free Fall Attic

Formed in Montreal in 1992, Tribes Of March has quickly earned rave reviews for their fun live shows, and the success of their independent CD, *Passing*, which has sold thousands of copies stemming from major radio and video play in their home province of Quebec. June 21 marks the Canadian release of their major label debut album *Free Fall*, and the enigmatic and super catchy track "Stone."

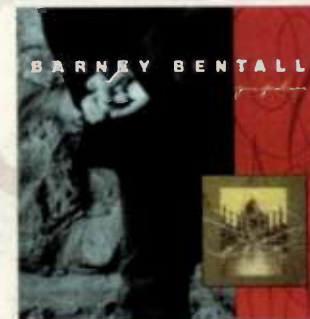


The Blue Shadows Lucky To Me Sony

The Blue Shadows have heart and soul, and an uncanny ability to make music for music lovers. On *Lucky To Me*, they step further out of the shadows, taking genuine claim for inclusion in the roots rock elite. Includes "(Born To Be) Riding Only Down."

Our Lady Peace Naveed Sony

A year of devotion, hard work and touring has garnered a Gold Record on this Canadian debut for Our Lady Peace. Title track "Naveed" radio and video play has now hit with such force, both here and south of the border, that international success is imminent.



Barney Bentall Gin Palace Sony

Gin Palace is a great rock 'n roll record done by an artist more than familiar with being on the road. These are songs that bristle with honesty and strength, that relate to the people filling clubs and concert halls across Canada. The first single, "Do Ya" moves your heart, feet and mind, no question.

They all share a common background — the desire, no, the need, to express themselves in song — and they've all struggled for many years, as friends and each other's biggest fans, to be heard above the din of dance, grunge, rap and whatever musical form happened to be in vogue at the moment.

Despite the fact that they were nurtured on the same Toronto folk stages, the music of Ron Sexsmith, Bob Snider and Kyp Harness is very different, and each represents a different aspect of the rich Canadian songwriting tradition that stretches from Wilf Carter and Hank Snow through Neil Young, Joni Mitchell, Gordon Lightfoot, Bruce Cockburn, and Stan Rogers, to John Bottomley, Sarah McLachlan and Susan Aglukark.

words like a dagger — kind of like Dylan Thomas fronting a punk band.

And each, after many years of plying their trade to largely cult audiences, is finally getting the chance to reach a wider audience. Snider's first major-label album, *Caterwaul & Doggerel* was recently released on EMI Canada; Sexsmith's self-titled debut, on Interscope/Warner, hit the stores a few months ago and Harness's latest album, the second for Markham, Ont.'s Amatish label, *Welcome To The Revolution*, came out late last year.

"It's great that we're all very different, in terms of what we write about and our approach to the music," says Harness, of the trio's musical diversity. "But the thing that unites us all is our love of the song."

Although each is unassuming, grounded in

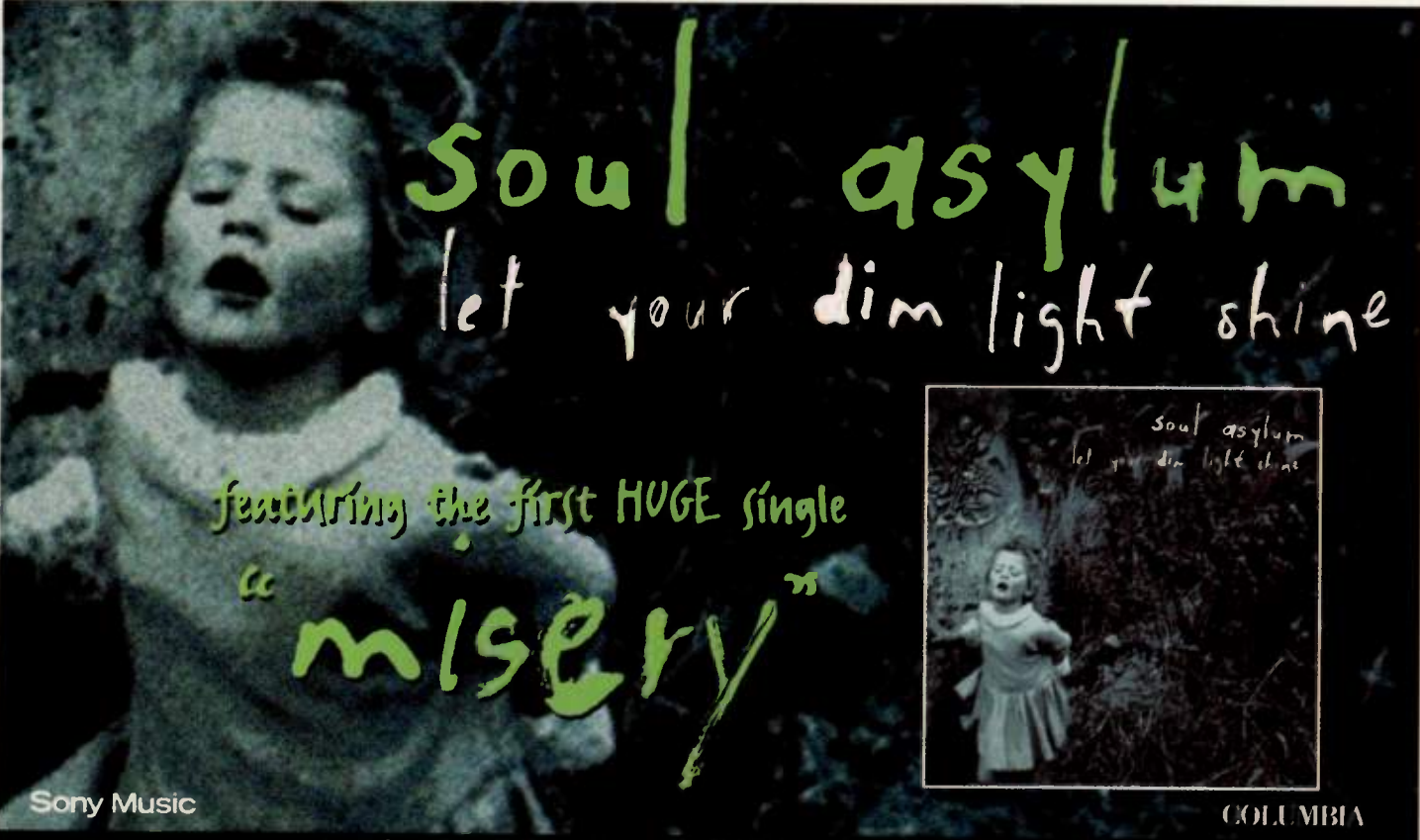
Three singer-songwriters who'd make **Cool Dinner Guests**

BY STEPHEN HUBBARD

Unlike some songwriters whose work is pure fiction, each singer's music

is an apt representation of the man himself. Snider, at 48, is the sage, older brother of the group, whose songs ring with simple truths, wry observations and the kind of parkbench philosophy that the Forrest Gump writers could only have dreamed of creating; Sexsmith, 31, is the romantic in the bunch, spinning tales of love and longing, sometimes tinged with sadness, but always beautiful and ultimately hopeful, and Harness, 31, is the slightly disillusioned brother who wields his

reality and genuinely pleased to be releasing albums, none was more surprised by the recent turn of events than Snider. "Actually, I never had any hopes of getting a record deal, I was thinking of publishing — that other singers might want to record my songs — I never figured that anybody would care particularly the way I recorded a song," he says. And, indeed from a distance it would seem that Snider's strength is songwriting. His arrangements, though incorporating elements of folk, blues and country,



soul asylum
let your dim light shine

featuring the first HUGE single
"miserable"

Sony Music

COLUMBIA

WATCH FOR SOUL ASYLUM **LIVE** NEAR YOU THIS SUMMER

FOR MORE INFORMATION ON SOUL ASYLUM AND OTHER SONY MUSIC ARTISTS, PLEASE CONTACT SONY MUSIC ONLINE BBS AT 1-416-391-1960. THERE IS NO CHARGE WHEN DIALING LOCALLY.

tend to be spare and his voice is about as smooth as a bed of nails. But he's as engaging a performer as you'll ever see, and audiences, whether large or small, sense his authenticity and invariably love him.

Sexsmith, a self-described outsider who always "felt a little out of sync with what was going in 'cool' circles," sings with a yearning in his voice that audiences respond to, and has a quiet, almost child-like, charm on stage. And he is a firm believer in the less-is-more approach to songwriting. "Actually, hearing Bob and Kyp helped me find my style, because I used to try and write these epic songs, but when I moved to Toronto (from St. Catherines, Ont.) I realized people like Kyp and Bob could do it better, and I started to see that my strength was in melody, and that my lyrics had to be more direct and conversational," he explains.

Harness is the burning, poetic soul of the trio, spitting out words at dizzying speed, railing against the man-made indignities of the modern world in a fashion that may be less accessible than that of the others, but is certainly as meaningful. "With a lot of my stuff, people really like it or they really don't like it, and I'm aware of that, and sometimes it hits me that I'm not very commercial, but the way I write is real, I don't do it for effect, or to be seen as 'heavy' or anything, it's just me," says Harness.

Hmmm. That may be the best description of each man: "It's just me."



One by one the stars
are fading as a
blackness floods the
sky/ Through a
conspiracy of silence
and a multitude of lies/

While a woman stands upon the shore beneath the
setting sun/ And looks across the lake and cries, 'My
God what have we done?'

— From "Chemical Valley," by Kyp Harness



I woke up on
Galbraith Street, where
the houses looked like
twins/ Oh and even
though the door's been
closed I can find a way
to get back in/ For in

daydreams my mind returns, like a ghost upon the
hill/ As I knock upon old doors again, and find my
friends all live there still

— from "Galbraith Street," by Ron Sexsmith



Well you can dream
about a better
tomorrow/ You could
win the lottery/ You
could be the contestant
on a game show on TV/
There's a hundred

thousand different ways to get out of the trap/
There's a giant contest going on under every bottle
cap/ And one of them's a winner/ And I wonder under
which/ And the rules are on the wrapper/ And the
wrapper's in the ditch

— From "They Oughtta Bottle Friday Night,"
by Bob Snider

mystery machine



NETTWERK

NEW ALBUM 10 SPEED

AVAILABLE NOW AT SAM THE RECORD MAN

e-mail: nettwerk@mindlink.bc.ca

web: <http://www.nettwerk.com/> • bbs: 604-731-7007

SamTheRecordMan
CANADA'S LARGEST AND BEST KNOWN RECORD STORE

The Biggest Events Music Summer of the Summer are also the Smallest



The Molson
Canadian Rocks
Box. Just open and
listen. It could be
your ticket to a
Molson Canadian
Rocks Great
Outdoors Long
Weekend.

Sam the Record Man

Panasonic.


small enough to fit in one box



Featuring Private
Performances by
Large Bands for
small audiences in the
middle of nowhere.
July on the Atlantic.
August in the Rockies.
Labour Day in the Arctic.
Plus over 10,000 Music Prizes
from Panasonic &
Sam the Record Man.

Molson Canadian Rocks Box. It's Out There all Summer Long.
Look for specially marked 24 bottle packs of Molson Canadian.

To Enter Without Purchase Call 1-800-475-7678. You must be of legal drinking age to enter. No purchase necessary. © TM 1995 Molson



Dave Bidini heads into a Toronto club to play a gig with his band, the Rheostatics. There's a fan standing on the street outside, a

sideburned young guy in a lumberjack shirt and greasy baseball cap who sticks out his hand as Bidini walks by. "Hi," says the fan. "I'm Jason from the Waltons. You're Dave, I like your band."

Back in 1991, Bidini had heard the name, even if he hadn't yet heard

surfer." The band's fan mail is now based at a web site on the Internet. "It's a good way to keep in contact with people who enjoy our music," says Plumb. "I've been

really poor at writing letters, so now I don't have to. I can just fire 'em off through the phone."

Technology is fast penetrating the Waltons' world, like false memories in an old Philip R. Dick story. On *Cock's Crow*, boy genius record producer



Waltons

*leave farm
for more
urban setting*

the music. "I always thought, 'oh the Waltons, they're from Saskatoon or Regina, they're probably as bad as The Northern Pikes'," he recalls, "thinking the worst, of course."

Of course. In a country as overrun as Canada is with flannel-shirted folks strumming guitars and harmonizing, sometimes it's hard not to be negative. Blame it on Gordon. Blame it on Joni. Or Neil. But don't blame it on the Waltons, a group of Prairie pals who write simple pop songs for complex times, and write them very well. Just ask any of the 50,000 Canucks who helped make *Lik My Tractor*, the band's debut, certified gold in this country. Or ask Bidini, who's cheerfully penned esoteric press notes for the Waltons' shiny new album, *Cock's Crow*.


But back to Jason. Jason Plumb, that is, the Waltons' chief singer-songwriter and neophyte "Net

BY C. W. SMETS

Michael Phillip Wojewoda (the

Rheos, Spirit Of The West, Barenaked Ladies) hooks up the Waltons to his studio electrodes and madly throws all the switches.

"I used to talk about us being a roots band, and samples and drum machines were not for us, but I think he made me see that these were technologies that could be used tastefully," Plumb explains, adding, "he brought out a lot of different textures we wouldn't have explored before."

Like the vocal samples that build to a crescendo at the end of "My Eye," or the "crazysynthohypermatic effect" that's credited to Wojewoda on "Surprise." "There's a drum machine in 'Heartless,'" adds Plumb. "A little tinkly drum machine. I wasn't into using a drum machine to make it sound like drums." 

HEADSTONES

THE "SHUT YOUR FACE" TOUR



Teeth & Tissue

13 deadly new Tracks

EeaTuring

"Unsound", "Hindsight" &
"Heart's Love & Honour"

JUNE 20

@ The Zoo in

North Bay • **JUNE 22** @

Kenora Curling Club in Kenora (with
The Watchmen) • **JUNE 23** @ Red River Ex in

Winnipeg (with The Watchmen) • **JUNE 24** @

Connections in Weyburn • **JUNE 26** @ Crock's N' Rolls in Thunder

Bay **JULY 1** @ Edgefest, Molson Amphitheatre in Toronto • **JULY 1** @ Friendship

Festival in Kingston **JULY 2** @ Friendship Festival in Port Erie, NY • **JULY 10** @ Chevy's in Moncton

JULY 11 @ The Dock in Fredericton • **JULY 12** @ The Bank in St. John • **JULY 13** @ Station House in New Glasgow

JULY 14 @ Capri in Sydney • **JULY 15** @ Birdland in Halifax • **JULY 17** @ The Box Office in Drummondville • **JULY 18**

@ Club D'Autueil in Quebec City • **JULY 19** @ TBA in St. Georges • **JULY 20** @ Cafe Campus in Montreal • **JULY 21** @

Hartishow in Trois-Rivières • **JULY 22** @ TBA in Sherbrooke • **JULY 27** @ Barrymore's in Ottawa • **AUGUST 2** @ RPM in Toronto

available at

SamTheRecordMan
CANADA'S LARGEST AND BEST KNOWN RECORD STORE

* all dates subject to change.

* additional Canadian tour dates to follow.

'If ever I say a
discouraging word, slash
my face with a rusty
rake/ it will be something
I deserve/ it's not like I
live on the street/ it's not
like I live in a warzone/
it's not like I can't afford
to eat'

Look ma, authentic punk

Despite the violent central image, "Rusty Rake," the first track on the new **SNFU** album, *The One Voted Most Likely To Succeed*, isn't exactly typical punk fare. In fact, the song's message — that it's important to put your life in perspective and not complain for the sake of it — is remarkably reasonable and refreshing.


"Well, it comes to a certain point, when you hear all these suburban punk bands complaining, when you have to say 'are you guys just whining?'" says guitarist Brent Bunnt Belke. And **SNFU** is not a band of whiners. As punk veterans, whose roots stretch back to the glory days of mid-'80s hardcore, the guys in **SNFU** — Edmonton natives who now live in Vancouver — know how to put their career in perspective. And they refuse the chance to slag the "new" wave of punk bands, led by the likes of Offspring and Green Day, who came along and ripped open the charts, many years after bands like Bad Religion, **SNFU** and Random Killing, to name but a few, had begun grinding it out on the '80s punk circuit.

"Most of that music is derivative, but I think it's good. About a year ago everyone was saying that Green Day sounded just like the Clash or the Buzzcocks, but they don't sound like any particular band, they take elements from that period and make a good thing out of it," says Belke, adding, "and I don't think they sold out, that album (*Dookie*) sounds just like their other two albums that came out before it, but they just do it better now."

And what of the idea of bands scrambling to jump on the punk bandwagon? "We fuckin' built that bandwagon" says Belke, in mock anger.

Sure, **SNFU** enjoys its status as one of the kings of punk — "A lot of people say 'oh, you're the first punk show I ever saw,' which is kinda cool, I guess, it's an honor to be responsible for wrecking people's lives" — but there's

no doubt that Belke and the rest (Chi Pig, vocals, Muc Belke, guitar, Davey Boy Rees, drums, and Rob Johnson, bass) hope they can introduce **SNFU** to the hordes of young fans who have embraced the "new" sound.

"This album is more focused, the songs are quicker, and the production (by Dave Ogilve) is better," he says, "and yeah, it'd be great to sell more records this time around, but we're just going to do what we do and see what happens." 



NOW PLAYING

Who says there are no heroes left? On the silver screen, at least, the hero is still tackling those proverbial overwhelming odds in an eternal quest for box office glory.

Leading the parade this summer is the new Batman, Val Kilmer, in *Batman Forever*, up against the double (triple?) trouble of Two Face (Tommy Lee Jones) and The Riddler (Jim Carrey).

In *Judge Dredd*, Sly Stallone portrays another costumed comic book hero, who enforces tough laws on the mean streets of Mega City One in a post-apocalyptic world.

Next month, Kevin Costner stars in the \$150 million (or is it \$200 million by now?) futuristic thriller *Waterworld*. Costner plays the Mariner, an amphibian character who battles the evil Deacon (Dennis Hopper) while searching for land after global warming has melted the polar icecaps and flooded the world.

Steven Seagal stars in *Under Siege 2: Dark Territory*, a follow-up to his biggest hit; this time he thwarts a train-jacking.

In *Congo*, the heroes are those of the natural world, as greedy humans, in a twist on the way things work in the real world, become endangered species in the deep, dark expanse of unexplored Africa.

Tom Hanks, Kevin Bacon, Bill Paxton and Gary Sinise portray real-life heroes in *Apollo 13*, about a very unlucky 1970 trip to the moon.

And later in the summer (August) Denzel Washington stars in *Virtuosity* as an ex-cop hired to stop SID 6.7, a virtual reality criminal developed by L.A. law enforcement authorities as a training device for cops in the not-to-distant future of 1999. Trouble is, SID somehow escapes his virtual environment and then things get nasty.



Heroes Heroes everywhere

Judge Dredd



Congo



Virtuosity

IN THE WORKS

Today's nukes thriller is rooted firmly in the post cold war era, with the warhead threat coming not from the Commies but from assorted freelance elements. In *Man With The Football*, a mad scientist threatens to nuke Washington. John Travolta and Christian Slater have signed to star in *Broken Arrow*, about stealth bomber pilots who go behind enemy lines to find a lost nuclear weapon.

In November, the new Bond (Pierce Brosnan) takes on yet more nuke wielding nut cases in *Goldeneye*. Finally, Paramount is considering two Tom Clancy novels, *The Sum Of All Fears* and *Debt Of Honor*, for the next Jack Ryan action flick. *Fears* concerns a Middle East peace deal which is threatened by terrorists with the Bomb. *Honor* concerns Japanese bad guys threatening a nuclear strike on the U.S.



CRYSTAL GAZING

With the recent deluge of high budget remakes, the crystal ball is probably safe in boldly predicting remakes, updates or refurbishes of the following.

Film noir/thriller:

The Man Who

Knew Too Much, The Big Sleep, The Big Combo, Kiss Me Deadly, Double Indemnity, The Thin Man, A Touch Of Evil, The Manchurian Candidate.

Sci-Fi/horror: *Metropolis, Nosferatu, The Cabinet Of Dr. Caligari, The Day The Earth Stood Still, On The Beach, The Birds, War Of The Worlds, 20,000 Leagues Under The Sea, One Million Years B.C.*

Comedy: *The Apartment, The Absent Minded Professor.*

Adventure: *Escape From Alcatraz, The Treasure Of Sierra Madre.*

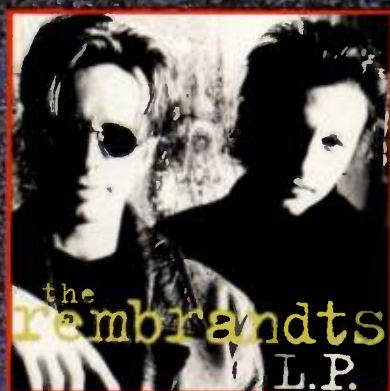
The Crystal Ball will be satisfied with a 30 per cent success rate, but if you wait long enough most of these will come back in some form or another. P.S., no one will dare touch *Citizen Kane*.

AND THE MUSIC SPEAKS

Watch for
new
albums
coming
from
PRIMUS
BJÖRK
NEIL YOUNG
NATALIE
MERCHANT
PHISH
and
many more...



CHRIS ISAAK
Forever Blue



THE REMBRANDTS
*Featuring: "I'll Be There
For You" (Theme from Friends)*



ROD STEWART
A Spanner in the Works



BATMAN FOREVER
*Soundtrack- Featuring: U2,
Offspring, Nick Cave
and more.*



ALL-4-ONE
And The Music Speaks



FILTER
Short Bus

Reloaded

GREEN APPLE QUICK STEP

Warner

Recorded in Seattle, with Pearl Jam's Stone Gossart doing production work, means that the grunge label is going to stick whether it belongs here or not, which it sort of does.

The basic elements of grunge are here: a heavy, somewhat sluggish guitar, with soulful vocals and song titles like: "Tangled," "Dizzy" and "No Favors" ... very Generation X and all that.

However, the mixture of male and female vocals, the long build up jams, the more reflective, slower songs bring to mind Jefferson Airplane in its glory days. Thanks to the shallowness of radio a whole generation has grown up not even realizing that the Airplane indeed had two singers or that it produced more than a couple of great songs, but there is a slim chance that the members of GAQS have a sense of history

Which would make them not so "X" after all. — d.j.



Faith In Me, Faith In You

DOUG STONE

Sony

Aromantic balladeer with considerable success on country radio, Stone's recent successes include "More

Love," and "Why Didn't I Think Of That." His ultra-prosaic but plaintively sincere delivery seems to work just fine, judging by the amount of airplay he enjoys.

The title track has sustained Stone's consistent track record of number one country hits. It's an earnest little ditty about how believing in yourself, your dreams and the unseen forces beyond your fate can get you through the day.

But there is little to recommend here to anyone but the most devoted country fan. This is homogenized, assembly-line Nashville "comfort food" at its safest, like that Stove Top Stuffing they sell at Safeway.

One bland burger please, hold the flavor. — d.h.

Days Like This

VAN MORRISON

Polygram

Listening to a new Van Morrison album is like panning for gold — uncovering the golden musical nuggets is more important than the clumps of dirt you have to dig through to find them.

In fact, part of Morrison's appeal is his unpredictable, somewhat eccentric approach to recording. You just never know what you're going to hear when you put on a new Morrison album.

Unlike his last studio release, 1993's *Too Long In Exile*, the songs on *Days Like This* run mostly along the R & B-pop-axis, eschewing the heavier blues sound and jazz-inspired instrumental passages that comprised much of *Exile*.

At his best, on songs like the jaunty, horn-infused "Perfect Fit," the mid-tempo pop of "No Religion," and the irresistible title track, Morrison shows a deft touch at writing catchy, soulful pop.

The other side of the coin is represented by two dour tracks, "Underlying Depression" and "Melancholia" which never rise above their predictably downbeat subject matter.

On "No Religion," Morrison sings, "And there's no mystery, and there's nothing hidden, and there's no religion here today." While the third point may be true, the first two definitely don't apply to this album. With Morrison there's *always* some mystery, and there's *always* something hidden. — s.h.

Blizzard's sensuous soul

Strange Hearts

GLORIA BLIZZARD

Amatish



Gentle worldbeat-meets-jazz arrangements, rich vocals that float on breezy melodies and decidedly upbeat lyrics make *Strange Hearts*, by Toronto's Gloria Blizzard, a joyful and relaxing listen.

The unique combination of seductive rhythms and exotic instrumentation, including marimba, djembe, shekere, udu, congas, acoustic bass and kora, and Blizzard's jazzy, soulful vocals makes this an album that crosses musical borders — without ever losing its cohesive vision and strong sense of purpose.

A sultry delight. — s.h.

Reviews by:

Stu Black,

David Henman,

Stephen Hubbard,

Daibhid James,

Fred Langton,

Cathy McDowell,

C.W. Smets,

Ira Zingraff

Head Over Heels

PAULA ABDUL

Virgin

In a genre (pop) where familiarity breeds success, there is little motivation for innovation. Fact is, repetition is practically what defines pop music; it is the God that most pop acts pray to with sickening regularity.

Fortunately, Paula Abdul breaks with that boring tradition on *Head Over Heels*. In fact, despite the mandatory sugary ballads, there are a lot of great grooves, some genuinely funky tracks and a dash of innovation on this, her third album.

"Ho Down," for instance, begins with a scratchy sample of Cab Calloway's "Ain't Got A Girl In Town" before jumping into a kicking groove that features Abdul's rap-inspired vocal. And elsewhere on *Head Over Heels*, Abdul shows a penchant for musical variety that makes this an album that can be enjoyed by more than her core audience. — c.m.

Work The Dumb Oracle

DRYWALL

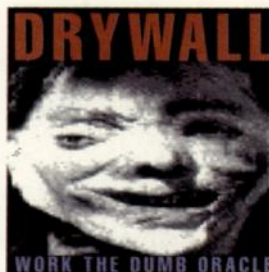
Virgin

Despite a largely successful and satisfying solo career in the years following the demise of Wall Of Voodoo, this is the album that many Stan Ridgway fans have been waiting for.

Not only is it great collection of wonderfully twisted songs that represent a kind of sick homage to L. A., it's easily the most experimental, unusual and therefore, most Wall Of Voodoo-like album he's done since going solo in 1986. Which isn't to say that it's some kind of cheap ripoff of his earlier work, but rather, to suggest that those who have always appreciated the more outlandish side of Ridgway — in and out of Wall Of Voodoo — will definitely be interested in his new three-piece band.

As Ridgway says, Drywall is "a place to go mad. It's about tension, fear and trash."

Nice to have you back, Stan. — f.l.



Trinity

LUCKY DUBE

Tabu

It was in 1985 when South African Lucky Dube (Doo-bay) evolved from a traditional Zulu Mbaganga singer and emerged as a torch carrier for reggae in that country.

With the spirit of Peter Tosh by his side, Dube released his first album, *Slave*, in 1989 and introduced a strong new voice to the reggae community and with that voice, hope.

Trinity, Dube's latest release, is another uplifting, multi-faceted album. Good songwriting mixed with Dube's sense of humor add a certain charm to this assortment of political and spiritual songs, which surpasses all of his previous efforts and could be the album to finally win Dube international fame. — i.z.



Natural Mystic (The Legend Lives On)

BOB MARLEY AND THE WAILERS

Island

At first glance, a new Bob Marley collection may seem somewhat redundant, following the release of a four-CD box set a few years back, and, of course, the hugely popular *Legend* single disc in the late-'80s, but *Natural Mystic* is a great companion disc to *Legend*.

Featuring lesser-known and more political songs than its predecessor, *Natural Mystic* continues where *Legend* left off, offering such strident tracks as "War," "Africa Unite," "Crazy Baldheads," and "Pimpers Paradise."

The thing about Marley's timeless music is that even the most political of his songs sound, and more importantly, feel, great. And there's almost always a thread of hope running through his work; a powerful sense that things will improve — even if they get worse before they get better.

Also of note is the inclusion of "Iron Lion Zion," which came out as a single at the time of the box set's release, but was only available (in this form) as a CD single.

If you've got a multi-disc player give yourself a treat: drop in *Legend* and *Natural Mystic*, hit the random play button, pull you speakers outside, and plant yourself under a tree it's a great way to enjoy a warm summer's day. — s.b

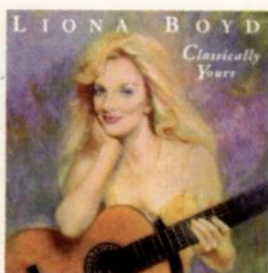
The Binds Of Blood

WIND MAY DO DAMAGE

Indie

With Tony Bennett unplugged again, bachelor pad redux acts Combustible Edison and Stereolab packing in the kids alongside old pros Mel Torme and Tom Jones, and twisted muzak king Esquivel on record store shelves next to Carcass, mellow is the new alternative. Which brings us to the suave and sultry stylings of Toronto's Wind May Do Damage, whose smoky rhythms are easy on the ears without being easy listening.

Just immerse yourself in Kathryn Rose's congaed lounge jazz elegance with a satin cushion and a glass of fine wine. — c.w.s.



Classically Yours

LIONA BOYD

A & M

With an unparalleled body of work stretching back some two decades, and a reputation for excellence — quite simply, Boyd is regarded by many as the

best classical guitarist on the planet — each successive release only enhances her reputation.

Long-regarded as a composer of note, what sets this album apart, however, is the fact that it is the first time Boyd has composed an entire record herself.

Divided into three sections, each containing a number of tracks, *Classically Yours* features songs inspired by the myriad of places and cultures Boyd has been exposed to during the past 20 years, including Spain ("Madrilena") Acapulco ("Aria Di Portonova") and the Canadian North ("My Land Of The Hiawatha"). — s.h.



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.

Get the famous Maxell
"Man in the Chair" poster
FREE!
by mail, when you purchase
a Maxell XLIIS-90 3 pack
for just \$11.99.
available at participating
Sam's stores



NEW FRONTIERS

Peter Murphy Cascade Polygram



Cascade is the new album from Peter Murphy, the enigmatic singer who once fronted goth stalwart Bauhaus. This album, his first new material in three years, casts Peter's distinct voice and singular lyrical imagery in a variety of enticing musical settings. Producer Pascal Gabriel (EMF, Inspiral Carpets) highlights the intuitive hooks within Peter's adventurous songs to great effect, and creates a bold musical landscape shifting from the dark, edgy quality of "Disappearing" to the melodic pop of the first single, "The Scarlet Thing In You." Expect a summer tour, starting in August.

Clueless Soundtrack Various Artists EMI



The soundtrack to one of the summer's most widely anticipated comedies, Clueless features cool music from a variety of artists including Lucious Jackson: "Here (Squirrel mix)," Cracker: "Shake Some Action," Supergrass: "Alright," World Party: "All The Trees (acoustic)," Smoking Papes: "Need You Around," Coolio: "Rollin' With My Homies," Mighty Mighty Bosstones: "Where'd You Go," Jill Sobule: "Supermodel," Lightening Seeds: "Change," Oasis: "Whatever," and Muffs: "Kids In America."

Hum You'd Prefer An Astronaut BMG



The debut release from this four-piece band from Champaign, Illinois rocks, but it rocks with a purpose and a refreshing intelligence. It's even downright pretty some of the time. Their influences encompass everything from the Flaming Lips to My Bloody Valentine, the Replacements, Slayer and Dinosaur Jr. — but mostly they sound like themselves — a really good band that writes cool, intelligent rock music. Check them out.

Jasper & The Prodigal Suns Everything Is Everything MCA/Geffen



Jasper & The Prodigal Suns' musical vibe eludes categorization, but it comes by way of Ornette Coleman's "Dancing In Your Head" and Duke Ellington's "Caravan" with funky chicken scratch guitar, steel drums, live hip-hop beats and a Rastafarian-inspired spiritual message.



China Drum Barrier E.p. MCA

China Drum is a punk/pop trio from England, who played with Green Day on their last tour of Europe. Barrier E.p. is China Drum's six-song North American debut combining aggressive melodies with a '90s punk vibe.

Sandbox Bionic Latitude



Sandbox is a five-piece alternative pop band that hails from that new "centre-of-the-universe" New Glasgow, Nova Scotia. Bionic is filled with songs that range from the melodic guitars-in-your-face of "Curious" and "Collide" to the thoughtful acoustic guitar and cello-driven "Three Balloons And A Trapdoor." See them on tour in June and July.

T-Spoon Joy, Life And Pain Altic



Funky, soulful and red hot describes the debut dance-pop album Joy Life And Pain from T-Spoon. Joy Life And Pain will get you singing, tapping, and moving to the dance floor styles of "Mercedes Benz," "Where R U Now" and more. Joy Life And Pain is great songs, great remixes right on the album and a summer of fun.

Thurston Moore Psychic Hearts MCA/DGC



Do you like hi-fi? How about sound-stuff? How about anti-music pieces based on the lo art of the sssoul? Thurston Moore is in Sonic Youth so he can do whatever he wants. Divell! With the kids at the goddamned space.

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.

SanTheRecordMan

TITLE	ARTIST	LABEL
R & B		
THE TATTOOED HEART	AARON NEVILLE	A & M
THIS IS HOW WE DO IT	MONTELL JORDAN	POLYGRAM
OLD SCHOOL FRIDAY	VARIOUS	EMI
THANKS	IVAN NEVILLE	MCA
THE MUSIC SPEAKS	ALL-4-ONE	WARNER
CLOSER THAN CLOSE	ROSIE GAINES	A & M
NIGHT BEAT	SAM COOKE	POLYGRAM
FUNK ON FIRE	OHIO PLAYERS	POLYGRAM
SEXSATONAL	TONY THOMPSON	WARNER
BRANDED	ISAAK HAYES	EMI
POP/ROCK		
THE ONE VOTED MOST LIKELY TO SUCCEED	SNFU	CARGO
PULSE	PINK FLOYD	SONY
LOOK WHAT I DID!	JOE WALSH	MCA
LUCKY TO ME	THE BLUE SHADOWS	SONY
POST	BJORK	WARNER
TRAIN A COMIN'	STEVE EARLE	WARNER
HEAD OVER HEELS	PAULA ABDUL	VIRGIN
GREATEST HITS	KIM MITCHELL	ALERT
PUNK	BIG AUDIO DYNAMITE	MCA
HAPPY DAYS	CATHERINE WHEEL	POLYGRAM
DAYS LIKE THIS	VAN MORRISON	POLYGRAM
MENACE TO SOBRIETY	UGLY KID JOE	POLYGRAM
TIGER LILY	NATALIE MERCHANT	WARNER
TALES FROM THE PUNCH BOWL	PRIMUS	WARNER
BURNERS ON	REBECCA WEST	CINNAMON TOAST
A SPANNER IN THE WORKS	ROD STEWART	WARNER
PSYCHIC HEARTS	THURSTON MOORE	MCA
THE GREAT PACIFIC OCEAN	THRUSH HERMIT	MURDERRECORDS
CONQUISTADOR	13 ENGINES	EMI
MIRROR BALL	NEIL YOUNG	WARNER
LET YOUR DIM LIGHT SHINE	SOUL ASYLUM	SONY
A NORTHERN SOUL	THE VERVE	EMI
RED MACHINE	FUGAZI	CARGO
THESE DAYS	BON JOVI	POLYGRAM
JAGGED LITTLE PILL	ALANIS MORISSETTE	WARNER
LIVE	PHISH	WARNER
TWO HEADED	SPIRIT OF THE WEST	WARNER
FROGSTONE	SILVERCHAIR	SONY
UNIVERSAL NUBIAN VOICES	U.N.V.	WARNER
THE ALEXIA BEACH EXPLORER	DEEPSPACE	A & M
GREATEST HITS	PATSY GALLANT	MCA
COCKAMAMIE	JENNIFER TRYNNIN	WARNER
LOST DOGS & MIXED BLESSINGS	JOHN PRINE	BMG
CATERWAUL AND DOGGEREL	BOB SNIDER	EMI
AGE OF ELECTRIC	AGE OF ELECTRIC	MCA
VIBRATOR	TERENCE TRENT D'ARBY	SONY
HISTORY	MICHAEL JACKSON	SONY
DRAGONFLY	MAE MOORE	SONY
FOREVER BLUE	CHRIS ISAAK	WARNER
FLUKE	RUSTY	BMG
WORK THE DUMB ORACLE	DRYWALL	VIRGIN
LIVE	THE POLICE	A & M
STANLEY ROAD	PAUL WELLER	POLYGRAM
2ND SET	THE ALLMAN BROTHERS	SONY
GIN PALACE	BARNEY BENTALL	SONY
SOMEBODY SPOKE	HARDSHIP POST	WARNER
AN AMERICAN PRAYER	JIM MORRISON	WARNER
SINGLES	THE SMITHS	WARNER
MUTINEER	WARREN ZEVON	WARNER
A LIFETIME AWAY	PERFUME TREE	ZULU
YES	MORPHINE	DENON
COOL WAY TO FEEL	PLUTO	MINT
CAROLS FROM THE CANYON	SUCKERPUNCH	DENON
VOODOO SOUP	JIMI HENDRIX	MCA
JOY	THE MORGANFIELDS	MCA
VERY BEST	THE DOOBIE BROTHERS	WARNER
HAVE YOU EVER LOVED A WOMAN	BRYAN ADAMS	A & M
KMFDM	NIHIL	MCA
IN YOUR FACE	RAINBOW BUTT MONKEYS	POLYGRAM

TITLE	ARTIST	LABEL
AURORA		
SHAME-BASED MAN	CRASH VEGAS	SONY
BLONDER AND BLONDER	BRUCE MCCULLOCH	WARNER
LIFELINES	THE MUFFS	WARNER
WHOLE	PETER, PAUL & MARY	WARNER
RAGGADETH	BUNG	EMI
SCREAMING FIELDS OF SONIC LOVE	RAGGADEATH	EMI
WAKE UP	SONIC YOUTH	MCA
RUB IT BETTER	THE BOO RADLEYS	SONY
KOJAK VARIETY	GENERAL PUBLIC	SONY
SHORT BUS	ELVIS COSTELLO	WARNER
GOD OF LOVE	FILTER	WARNER
DONT TALK, DANCE	BAD BRAINS	WARNER
ALL NITE CHRISTIAN ROLLERSKATE	DON'T TALK DANCE	WARNER
13 UNLUCKY NUMBERS	PUNCHBUGGY	WARNER
ELECTR-O-PURA	WAX	WARNER
MTV UNPLUGGED	YO LA TENGO	WARNER
HITS OUT OF HELL	BOB DYLAN	SONY
CHEAPNESS AND BEAUTY	MEAT LOAF	SONY
ROOT DOWN	BOY GEORGE	VIRGIN
THE MISSING YEARS	BEASTIE BOYS	EMI
EVERYTHING I LONG FOR	JOHN PRINE	BMG
CASCADE	HAYDEN	INDIE
SON OF FILTH	PETER MURPHY	POLYGRAM
	DIE CHEERLEADER	POLYGRAM
DANCE		
WHIGFIELD	WHIGFIELD	QUALITY
STRICTLY BASS THREE	VARIOUS	A & M
WELCOME TO THE JUNGLE	VARIOUS	QUALITY
NO SOUND IS TOO TABOO	UNITED FUTURE ORGANIZATION	POLYGRAM
PIRATE RADIO SESSIONS 3	CHRIS SHEPPARD	QUALITY
COUNTRY		
JEWEL OF THE SOUTH	RODNEY CROWELL	MCA
GEORGE & TAMMY ONE	GEORGE JONES & TAMMY WYNETTE	MCA
UNTAMED AND TRUE	VARIOUS	MCA
DWIGHT LIVE	DWIGHT YOKAM	WARNER
THE ROAD GOES ON FOREVER	THE HIGHWAYMEN	EMI
SUPER HITS	RICKY VAN SHELTON	SONY
GET OVER IT	WOODY LEE	WARNER
CLASSICAL PERFORMER		
PAVAROTTI & FRIENDS	LUCIANO PAVAROTTI	POLYGRAM
CLASSICAL COMPOSER		
KLEIN REQUIM FUR EINE POLKA	HENRYK GORECKI	WARNER
INSTRUMENTAL		
OCEANS OF LOVE	CLESTIAL WINDS	INDIE
RAP		
FRIDAY	VARIOUS	EMI
PUMP YA FIST	VARIOUS	POLYGRAM
PANTHER	VARIOUS	POLYGRAM
KING TEE IV LIFE	KING TEE	MCA
REGGAE		
TRINITY	LUCKY DUBE	A & M
NATURAL MYSTIC	BOB MARLEY	A & M
MICHAEL ROSE	MICHAEL ROSE	DENON
REGGAE 2	VARIOUS	EMI
JAZZ		
TEMPTATION	HOLLY COLE	ALERT
AFTERGLOW	DR. JOHN	MCA
THE MORE I SEE YOU	OSCAR PETERSON	POLYGRAM
ROMANTIC DEFIANCE	TERENCE BLANCHARD	SONY
SOUNDTRACK		
CIRCLE OF FRIENDS	VARIOUS	WARNER
THE LIVING SEA	STING	A & M
CASPER	VARIOUS	MCA
FRENCH KISS	VARIOUS	POLYGRAM
BATMAN FOREVER	VARIOUS	WARNER

Santhe Record Man

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



Did you hear the one about

John Bottomley getting radio airplay?

It was one of those surreal moments that happen every once in a while when you're playing radio roulette — punching presets furiously in an attempt to find something, anything, to listen to. As usual, surfing the radio waves was a bitter disappointment; a tired melange of "golden oldies" mixed with weak-assed contemporary ballads, predictable rock "classics" and mostly unoriginal "alternative" tracks.

But then, from a most unlikely source — one of those FM stations that plays yesterday's crap alongside "today's hits" — came "You Lose And You Gain," the first single from John Bottomley's third album, *Blackberry*.

John Bottomley on a "hit" station? John Bottomley on the

radio at all? What's going here?

"Well, part of it had to do with the fact that I co-wrote *You Lose* with David Kershenbaum and Timmi DeRosa but there's no doubt that this time around I was trying to simplify my writing and get my message across in a simple form," explains Bottomley.

But simple in Bottomley's universe is far more articulate and poetic than that of many other songwriters. In fact, the Toronto-born, Vancouver-based songwriter still cites literary influences as his number one source of inspiration. "I'm definitely very, very influenced by the poetic style of writing, and that to me is a very integral part of what I'm doing so it's something that I'm always trying to keep," he says.

In fact, it was Bottomley's poetic style that made his previous two albums — 1990's *Library Of The Sun* and 1992's *Songs With The Ornamental Hermits* — so memorable. And while his magnificent word play and plaintive vocals propelled both albums, particularly *Hermits*, on to many critics' "best of" lists, his work was virtually ignored by radio — with the exception of campus — and, ultimately, the pop-listening public.

While *Blackberry* maintains Bottomley's status as one of this country's great contemporary songwriters, its spry rhythms, catchy melodies, crisp, bright production and breezy arrangements easily make it his most accessible album to date. But, unlike some artists, Bottomley was able to alter his sound without losing the essential elements that make the songs distinctively his. "Change is good — you don't want to redo the same record twice — and I approach each song in a different way," he explains, "I like to challenge myself."

The album's lighter, warmer tone is partly due to the fine production work of Colin Linden and John Whynot, and partly the product of Bottomley's quest to make sense of the joy and pain in his life between April, 1993 and May, 1994 — during which his girlfriend's mother died and his first child was born.

"It was hard to write certain songs on this record, like 'Long Way To Go,' or 'Spirit Of Love,' because it's hard to write hopeful songs without coming off as sentimental," he admits.

RANT ON

DEAR NETWORK:

Hooooooray for the rise of Robbie Rox! to call him "king of comedy rock," (feb/'95) mistakes the essence of Rox's artistry. True

he's hilarious to watch and his voice rivals that of Tiny Tim but I'd call him the Leonard Cohen of the bizarre; he's actually incomprehensible. A couple or three years back, Rox and I did an acoustic double bill at the now defunct Bohemian Embassy. In my view, Rox, solo, mesmerized the audience with his unique songs and highly underrated guitar playing. He was more powerful than any band (rude or crude); he stole the show.

Yours, Mendolson Joe

Thanks for the note, Joe, we couldn't agree more. Rox is a unique performer that everyone in the Toronto area should check out. And for those interested in hearing some truly unusual rock, Rox's latest CD, *Once The Head's Blown Off*, is available through Sams across the country. If you can't find it, ask your local store to order it for you.

GOOD DAY:

Thank you for a great article on the Tea Party in your April/May issue of *Network*. I read every one of your issues and am thankful that you cover Canadian bands.

Yours, Serge Briere, Hanmer, Ont. (20 mins. north of Sudbury)

We appreciate your feedback Serge, and we're glad you're so interested in Canadian acts — there's a wealth of great talent in every corner of this country.

HEY NETWORKERS:

I really can't believe Bon Jovi was in the Feb/'95 issue. But the cover story on Sook-Yin Lee was good. Too bad she had to leave Bob's Your Uncle and become a TV personality in order to get any attention. Such is the business, I suppose.

See ya! Tai
dwarf@io.org

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. Please include a daytime phone number.

DEAR SAM

DEAR SAM:

Mission: Locate "Television's Greatest Hits."

Format: Vinyl or cassette — I don't own a CD player.

Available Information: Believed to be from either Tee Vee of Columbia House Music. Seen in volumes 1 and 2, as well as a "'70s and '80s" version. Look for all three editions. I am sending your team on a mission to find this collection of material. If you choose to accept, the letter will not self-destruct except on your order.

Yours,

Robert Pariseau, Montréal, Quebec

Mission accomplished! *Television's Greatest Hits* are available through MCA/TVT As follows: Vol. 1 — TVT 1100-4; Vol. 2 — TVT 1200-4; Vol. 3 — TVT 1300-4. Incidentally, since you seem to be a *Mission: Impossible* fan, there is an anthology of soundtrack music from the show composed by Lalo Schiffrin titled, *Mission: Anthology* — order as Roblan Special Product/Oneway MCAD 22122.

SAM'S SEARCH SYSTEM

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

Country music, God, Old Glory and buses

By Maureen Littlejohn

BRANSON, MISSOURI—It's Friday night and Tony Orlando is yelling to an adoring, capacity crowd, "All those who fought in World War II stand up." The audience claps warmly for the numerous, balding, older men who ease up from their seats, including a line-up of smiling Spit Fire pilots. "Now, all those who fought in Korea," Orlando urges as he paces the stage of his \$9 million, 20,000-seat Branson, Missouri Yellow Ribbon Theatre.

A smaller group of men stand up, the audience is still clapping, although it seems to be losing a bit of steam. "And those who were in Vietnam," Orlando bellows. A smattering of uncomfortable, middle-aged guys stand and sit quickly. The clapping has dimmed considerably. This damp fire-cracker can't be the end of Orlando's good-time, clean, family-fun show. Where's "Tie A Yellow Ribbon Round The Ole Oak Tree?" Wait. A huge American flag is being unrolled from the rafters, the crowd is standing up and what's that Orlando is launching into? Neil Diamond's "Liberty In America." Ahhhh. It's only the intermission. Time to hit the gift shop for an Orlando mug, fan, pen, plate, button or maybe a T-shirt featuring Orlando and son.

Country music, God, Old Glory and buses. This is what brings the people to Branson, Mo., a country music Westworld that emerged largely in the late '80s when celebrities such as Boxcar Willie, Ray Stevens, Moe Bandy, Jim Stafford and the blue-rinse set's favorite Japanese violinist, Shoji Tabuchi, said, "Build it

and they will come." (The pioneering Baldknobbers, a Hee Haw-style hillbilly group, really got it all going 30 years ago with performances in an old skating rink).

Every year the big names keep building and the people keep coming — by Florida Coach, Greyhound and Silver Eagle. Designated by American Bus Association magazine *Destinations* as the top bus tour destination, Branson was host to more than 13,000 buses last year, all of which ended up inching along Route 76, the two-lane road that houses the town's theatre strip.

It's show time and Route 76 gas finally come unclogged. Outside of the Bobby Vinton Blue Velvet Theatre, 18 silver bullets are lined up. And wouldn't you know it? The gift shop features a very popular plastic Blue Velvet tour bus bank.

Branson has 39 theatres, with a total of 73,106 seats, each usually filled to capacity for two shows daily (some also feature a morning gospel performance). The Ozark Marketing Council estimates 6 million people rolled through Branson — population 3,700 — in 1994.

Sparkling clean, with acres of parking, the new Charley Pride Theatre sits on a hill, a little off Route 76. He doesn't actually own it (unlike Mel Tillis, who opened his own \$18 million venue down the road), but Pride explains he gets a cut of the profits. "If you don't have your name on your own theatre here, no matter how big you are, you're not gonna draw as big," he admits. All the performers in Branson believe in the power of merchandising. Vinton, Pride, Andy Williams (who operates out of his classy Moon River Theatre), Glen Campbell, Roy Clark, Mickey Gilley, the Osmonds (Alan, Wayne, Merrill, Jay and Jimmy, but no Donny) urge fans at every opportunity to buy, buy, buy. But hey, everybody needs a souvenir, right?

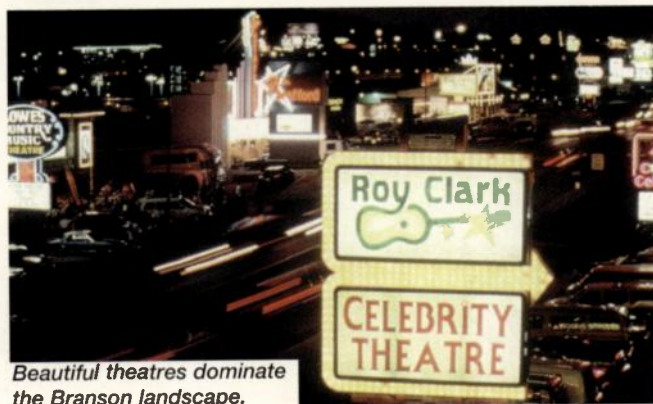
The Mel Tillis Theatre shop features Tillis car and bus pillows for \$12, and playing cards for \$4, while Glen Campbell's store has golf towels for \$16. During the intermission at Pride's show, members of his band hawk CDs, tapes, and Pride's biography. "I sign 50 to 100 books a night," he adds. And if fans get into the one-pound Charley Pride milk chocolate bars, at \$12.99 U.S., buy a few Pride fridge magnets, U.S. flags and CDs, his profit slice can soar way beyond the \$19.29 ticker price.

There is cheap, comfortable accommodation everywhere in Branson, food is strictly the fast variety, theme parks for the kids abound, booze is hard to find, and God forbid you should run into anything raunchy. A few years back when a club owner attempted to bring in male strippers, the sheriff ran them all out of town.

Branson, God Save America.



Charlie Pride is the latest country superstar to lend his name to a theatre.



Beautiful theatres dominate the Branson landscape.

CHARTS

POP

- 1 **MICHAEL JACKSON**
History Sony
- 2 **PINK FLOYD**
Pulse Warner
- 3 **BON JOVI**
These Days Polygram
- 4 **TEA PARTY**
The Edges Of Twilight EMI
- 5 **BETTER THAN EZRA**
Deluxe Warner
- 6 **LIVE**
Throwing Copper MCA
- 7 **WHITE ZOMBIE**
Astro Creep-2000 Song of Love MCA
- 8 **ROD STEWART**
A Spanner In Work Warner
- 9 **CRANBERRIES**
No Need To Argue A & M
- 10 **VARIOUS**
Friday Soundtrack EMI
- 11 **OFFSPRING**
Smash Cargo
- 12 **HOOTIE & THE BLOWFISH**
Cracked Rear View Warner
- 13 **NEIL YOUNG**
Mirror Ball Warner
- 14 **NAUGHTY BY NATURE**
Poverty's Paradise Denon
- 15 **ALL-4-ONE**
The Music Speaks Warner
- 16 **PAULA ABDUL**
Head Over Heels EMI
- 17 **KIM MITCHELL**
Greatest Hits Alert
- 18 **BJORK**
Post Warner
- 19 **VARIOUS**
Batman Forevr Soundtrack Warner
- 20 **RUSTY**
Fluke BMG

COUNTRY

- 1 **SHANIA TWAIN**
The Woman In Me Polygram
- 2 **JOHN MICHAEL MONTGOMERY**
John Michael Warner
- 3 **GARTH BROOKS**
The Hits EMI
- 4 **TRACY BYRD**
The Hits MCA
- 5 **TIM MCGRAW**
Not A Moment Too Soon EMI
- 6 **VARIOUS**
This Is The Sound of New Country BMG
- 7 **SAWYER BROWN**
Greatest Hits EMI
- 8 **ALISON KRAUSS**
Now That I Found You Rounder
- 9 **PATRICIA CONROY**
You Can't Resist It Warner
- 10 **THE TRACTORS**
I The Tractors BMG

R&B/DANCE

- 1 **MICHAEL JACKSON**
History Sony
- 2 **ALL-4-ONE**
The Music Speaks Warner
- 3 **VARIOUS**
Friday Soundtrack EMI
- 4 **NAUGHTY BY NATURE**
Poverty's Paradise Denon
- 5 **MONTELL JORDAN**
This Is How We Do It Polygram

6 BOYZ II MEN

- 7 **MARY J. BILGE**
My Life MCA
- 8 **TLC**
CrazySexyCool BMG
- 9 **KUT KLOSE**
Surrender Warner
- 10 **VARIOUS**
Panther Soundtrack Polygram

JAZZ

- 1 **JOE HENDERSON**
Double Rainbow Polygram
- 2 **ETTA JAMES**
Time After Time BMG
- 3 **RACHELLE FERRELL**
Flirst Instrument EMI
- 4 **JOHNNY GRIFFIN**
Chicago, New York, Paris Polygram
- 5 **STEVE TURRE**
Rhythm Within Polygram
- 6 **JAMES CARTER**
Real Quiet Storm Warner
- 7 **WYNTON & ELLIS MARSALIS**
Joe Cool's Blues Sony
- 8 **KENNY GARRETT**
Trilogy Warner
- 9 **NICHOLAS PAYTON**
From This Moment Polygram
- 10 **DAVID SANCHEZ**
Sketches Of Dreams Sony

ALTERNATIVE

- 1 **LIVE**
Throwing Copper MCA
- 2 **PORTISHEAD**
Dummy Polygram
- 3 **NINE INCH NAILS**
Furthur Down The Spiral Warner
- 4 **ELASTICA**
Elastica MCA
- 5 **P. J. HARVEY**
To Bring You My Love A & M
- 6 **HOLE**
Live Through This MCA
- 7 **JULIANA HATFIELD**
Only Everything Attic
- 8 **KMFDM**
NIHIL MCA
- 9 **SOUL ASYLUM**
Let Your Dim Light Shine Sony
- 10 **CATHERINE**
Happy Days Polygram

INDIE

- 1 **HAYDEN**
Everything I Long For Sonic Unyon
- 2 **GLUELEG**
Heroic Doses Page
- 3 **TREBLE CHARGER**
NC17 Sonic Unyon
- 4 **RUSTY**
Fluke Handsome Boy
- 5 **BOURBON TABERNACLE CHOIR**
Shyfolk Yonder
- 6 **PLUTO**
Cool Way To Feel Mint
- 7 **BELLYGOD**
Bite My Lip Black Pea
- 8 **SUBTRACTOR**
Bullit Indie
- 9 **CUB**
Come Out, Come Out Mint
- 10 **INBREDS**
Kombinator P. F.

MOVIE SALES

- | | |
|-----------------------------|-----------|
| 1 Forrest Gump | Paramount |
| 2 True Lies | Fox |
| 3 Woman's World | Fox |
| 4 The Lion King | Disney |
| 5 Serial Mom | HBO |
| 6 Jungle Book ('94) | Disney |
| 7 Die Hard Triple Pack | Fox |
| 8 Pagemaster | Fox |
| 9 Hudsucker Proxy | Warner |
| 10 Like Water For Chocolate | CFP |

SAM THE INTERACTIVE MAN'S TOP 10

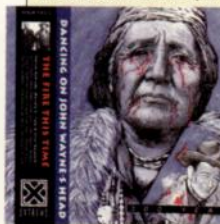
- | | |
|---------------------------|----------|
| 1 Full Throttle | DOS/CD |
| 2 NHL 95 | SNES |
| 3 Star Trek Font Pack | IBM Disk |
| 4 Mortal Kombat II | SNES |
| 5 Tetris 2 | SNES |
| 6 Sonic 3 | Genesis |
| 7 Sonic & Knuckles | Genesis |
| 8 Super Street Fighter II | SNES |
| 9 Super Metroid | SNES |
| 10 Aladdin | SNES |

SamTheRecordMan

BEYOND MAINSTREAM

Dancing On John Wayne's Head/Basslines And Ballistics
THE FIRE INSIDE
Extreme Dub Systems

Formed in 1988 by Pat Andrade, this Toronto-based collective (whose core members also



include Marcela A. and Errol Nazareth) brings together the musical worlds of African and First Nations peoples into a joyous and highly political form that it calls Blakk Indian Music.

The intriguing result is a truly unique combination of reggae, hip-hop and dub, combined with Native American musical forms like traditional singing and drumming.

The Fire Inside is joined by an impressive and eclectic groups of guests, including noted Jamaican dub producer Mikey Dread, Public Enemy's Chuck D, and Russell Wallace, a noted keyboard player from the Lill'wat nation in Canada, among many others.

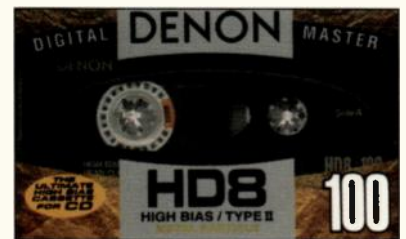
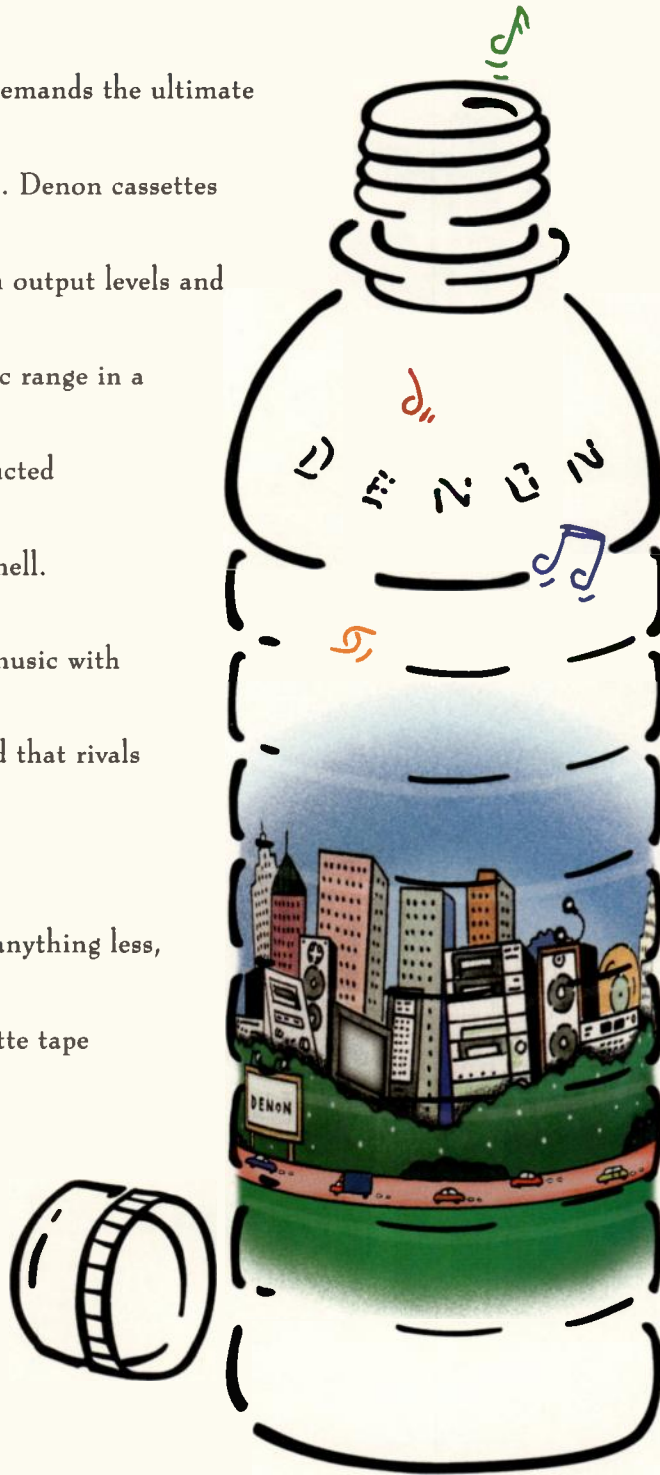
With their revolutionary tone, and spoken word elements, these two releases aren't likely to crack the pop charts anytime soon, but are gloriously uplifting documents of some breathtaking musical collaborations, recorded in studios stretching from Greenland to Chile, between a variety of cultures whose common bond is their struggle for dignity.

And beyond all that, these discs feature some of the best dub you're likely to hear, and sound great cranked up.

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

IT'S NOT ONE DIMENSIONAL.

THE ALL-NEW GEO METRO

IT IS WHAT IT IS.
AND THAT'S EITHER



A COUPE OR A SEDAN.

YOUR CHOICE.



THE ALL NEW GEO METRO IS NOT
CLAIMING TO BE ANYTHING THAT IT'S NOT.

WHAT ELSE
DO YOU NEED
TO KNOW?

AND WHEN IT COMES TO CASH,
IT'S NOT A LOT.

Geo 