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FROM THE SAMUEL TAYLOR PLAY BY SAMUEL TAYLOR SCREENPLAY BY BARBARA BENEDEK & DAVID RAYFEL PRODUCED BY SCOTT RUDIN AND SYDNEY POLLACK DIRECTED BY SYDNEY POLLACK

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BOOKS NOVEL

OPENS DECEMBER 15

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VOLUME 9 NO.5

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We admit  
it ... we didn't  
know

DARLENE ST. LOUIS



O.K., SO MOST OF US WERE CAUGHT  
OFF GUARD BY THE STAGGERING suc-  
CESS OF ALANIS MORISSETTE THIS  
YEAR, CAN YOU BLAME US? IN HER  
PAST LIFE, AS A TEENAGE DANCE SEN-  
SATION IN OTTAWA, ALANIS DIDN'T  
EXHIBIT ANY OF THE WONDERFULLY  
NASTY CHARACTERISTICS SHE DIS-  
PLAYED ON HER STARTLING JAGGED  
LITTLE PILL ALBUM.

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# Season's Greetings



**GOO GOO DOLLS**  
**A BOY NAMED GOO**



**AC/DC**  
**BALLBREAKER**



**HOOTIE & THE BLOWFISH**  
**CRACKED REAR VIEW**



**CANDLEBOX**  
**LUCY**



**ALANIS MORISSETTE**  
**JAGGED LITTLE PILL**



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## Hey pencil-neck, DOA's still alive

**I**t's hard being a punk legend. Just ask Joe Keithley, singer/guitarist for Vancouver's hardcore pioneers, DOA.


"It's kinda difficult because some people have this negative association with us; they still like the shows but maybe think, 'I'm not going to pick up the new DOA album, because the last one sucked,'" laughs Keithley.

True enough. The late '80s and early '90s were difficult times in DOA-land. The band, that also features Brian Goble on bass, Ford Pier on guitar and new drummer Brian O'Brian, produced a couple of well, shitty records (*Let's Wreck The Party, Murder*) causing some of their veteran fans to bail on them.

"Well, we definitely screwed up and I think a lot of it had to do with the production," says Keithley, "and for awhile we sounded too much like a straight rock band."

Such is not the case, however, with the new album, *The Black Spot*, which sounds like vintage DOA; part fury, part humour, all punk. "I agree, this one is bare bones punk rock, which is what we do best," he adds.

The release follows the worst period in the band's 17-year history. Last January, Ken Jensen, their drummer, died in a house fire. That event, combined with the deaths of a number of other DOA friends and colleagues, could have been the impetus for the band's final destruction, but instead, Keithley and company are pushing ahead, ironically with their first major label distribution and a renewed sense of spirit.

"You've got to have as much fun with the music as you can because they'll be times when you feel completely frustrated and I admit there's a couple of people at record companies that I'd love to see get run over by a truck but because I'm not an excessively violent person I'm not going to drive the truck," he says, with a laugh. 

## In praise of **cheesy** rock

**B**arrie! Wotta town! Land of bigass beerparks! Ontario's crashpad for Lollapalooza! Host of 1,000 Garth Brooks tribute bands and the rednecks who love them! Home of Honest, Hard Workin', Plaid Bearin', Pedal Munchin', Alternakids! Just like Rev!

"No," groans Rev singer Mike Walker. "We're tired of listening to Toque Rock, tired of the whole Canadian music scene. It's really boring, so we decided, 'why can't we be a Cheesy Rock n' Roll band, only from Canada?' I mean, we *need* a Cheesy Rock n' Roll band in Canada!"

Friends of fromage, grab Rev's debut, *If The Color Hurts* and prepare to shake like a lactose intolerant — snarling vocals, snaking wah-wah, Cult-tastic riff chunkery and thump-o-matic drums; it's all here, kids. The whole Gorgonzola ...

"There needs to be this resurgence of real rock n' roll," Walker continues. "There's just too many poseurs. O.k., we can be poseurs, too, but we do it for a reason. We don't deny it: 'Yeah! We're a ROCK BAND! We're gonna wear leather pants and you cant stop us!'"

Waaaauugh! Attaboy, Mike! How about getting one of those 6 ft. foam rubber skulls — y'know, like Danzig has? Waaaauugh!

"Oh, for sure! If we had the money, we'd do it man, we'd have naked chicks dancing onstage."

Waa ... uh ... speaking of Rev's lyrical motifs, Mike, there's a current of deep sympathy for life's no-counts, has-beens and never-weres (particularly on "Shanty Bay," the single); a parade of beautiful losers unseen since Springsteen.

"That's a fair comparison," he allows, "Just because you're 'alternative' doesn't mean you have to write about fucking Prozac all the time. We're probably very conservative as a band; definitely not left wing or socialists, so it'd be really hard for us to be a political band in this country. But, yeah, sometimes I think, wouldn't it be cool to get up there and say 'this is not a rebel song!' But we're not ready for that yet ...

"Like I said, we're just a Cheesy Rock n' Roll band.

— CJ O'Connor

REV LOVES CHEESE





# little helpers

**T**hey've already got their two front teeth, so what more could the guys in Sandbox want for Christmas?

"A gold record," answers guitarist Jason Archibald without skipping a beat. "We basically sold 25,000 copies (of their debut album, *Bionic*) off of one single (last summer's smash hit "Curious") so I don't think a gold record (50,000 copies sold) is too far away."

Reaching that goal will probably have less to do with Santa's help than with the fact that the Nova Scotia-based band's record — titled as a homage to '70s TV idol *The Six Million Dollar Man* — is catchier than a heatstroke in Hades. The band, which also includes singer Paul Murray (nephew of national songbird Anne), bassist Scott MacFarlane, drummer Troy Shanks and guitarist Mike Smith, has a firm handle on the melodic pop hook, as heard on "Curious" and second single, "Collide." The 12-song disc also showcases their ability to pen stunningly melancholic songs, like "Three Balloons And A Trapdoor," a tune originally found on their indie EP, 1993's *Maskman*.

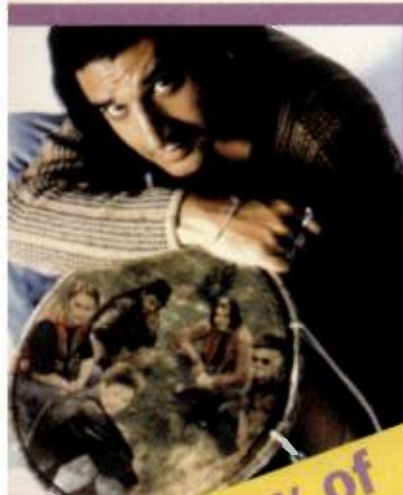
Then there's the wee matter of that mystery track at the end of the album, whose slowed-down vocals, backwards guitar and ghostly piano-playing could have been orchestrated by ol' Mephistopheles himself.

"No," Murray laughs. "No references to Satan in that song. Everyone just did their own thing and when we pieced it together it worked out kind of weird."

"The song's called 'And The Mood Changes,'" explains Archibald. "So you've got the first part, then after the two minute space you get the mood-changing part, which is the wacky thing at the end," he adds.

That's one way to look at it. The other would be that, without worrying too much about losing a spot in St. Nick's good books, they just wanted to have some fun scaring the stockings off poor unaware listeners.

"Yeah," replies Murray with a devilish grin, "That was the idea too." — Sherri Katz



## The joy of Punjabi By Nature

In their pursuit to make people get sweaty, dance music architects have constantly experimented with every sound at their disposal. That they would add *bhangra* to their hit list wasn't something anyone expected or predicted.

"I'd be the first to agree," says Tony Singh, whose Toronto-based group, Punjabi By Nature, recently released its debut album, *JMPN For Joy*. "My parents used to listen to traditional bhangra and I hated it. I grew up here and listened to Ministry and Nine Inch Nails and never thought people would ever get into bhangra."

(The evocative folk music of the Punjab, bhangra's percussion-heavy rhythms are heard at weddings, festivals and at harvest time in the north-western Indian state. In the late '70s, some inventive Indian kids in England arranged a marriage between bhangra and dance grooves and the concept flew.)

*JMPN For Joy* sees PBN with one foot in the past and one in the future. The infectious, propulsive sound of the dholki (a large double-headed wooden drum that's beaten with a heavy stick and a light switch), samples from Indian films, as well as samples of Indian instruments and languages mesh with hip-hop, reggae and trip-hop rhythms, making for a lively party disc.

After witnessing a "mind-blowing show" in England by Alaap, that country's premier bhangra act, eight years back, Singh was converted. He returned to Toronto and decided to "try something for my own satisfaction. I didn't believe Canada was ready for this sound but after we sold 4,000 copies of our cassette (*Goonda Gardi*) I realized I had to put a band together and perform," he says.

Since its formation, PBN's appeared on *Rita & Friends*, *Ear To The Ground*, played in front of 12,000 appreciative fans at the Vancouver Folk Festival, and opened for the Beastie Boys. Such accomplishments by a proudly multicultural group haven't gone unnoticed by communities who've felt excluded from the music scene and Singh's aware the group can do more.

"We'd like to dispel stereotypes within the South Asian community as well as the wider community," says Singh, the group's chief lyricist who sings all the songs in Punjabi. "Some people in our community tend to get caught up with the fact that someone's Hindu or Sikh. Gimme a break, we're all human beings, man. To everyone else we're saying, 'There's more to India than the negative images you see on television.'" — Errol Nazareth

## Takes one to know one

*"I shoot with these people, I have been to target practice with them. I find them professional, hard-working people."*

— Maniacal, right-wing rocker Ted Nugent, commenting on the Michigan Militia, the group being investigated by American authorities in connection with the Oklahoma bombing, earlier this year.



# A MAJOR FORCE IN Canadian Country

**C**harlie Major is his own namesake: a major star. He's won numerous Canadian Country Music Association (CCMA), Big Country, Juno, SOCAN and BMI awards, and has a double-platinum album to his credit. But does he look the star?

Arriving for an interview to discuss his sophomore album, *Lucky Man*, Major is clad in a white t-shirt with blue denim jacket and jeans. Hardly a fashion plate. True, but after getting to know Major one realizes the attire is part of a definite image. He knows *exactly* who he is, *what* he wants to be and *where* he wants to go.

One of his chief ambitions is to make country music that is successful while also being unique. "There's very few artists that break through apart from the norm like a Mary Chapin Carpenter or the Mavericks. Most of the rest are variations of what I call retreaded country," he says.

With *Lucky Man* Major consciously tried to make an album that was distinctly different than his first release, *The Other Side*. "With this album, we achieved a nice musical balance. The first album contained a lot of heavy-handed songs done in a live setting, whereas the second record contains more lighter, fun songs with a more polished production," he explains.

Major has, by his own admission, always had a very methodical approach to his craft. Perhaps that is why he turned 40 this year, still relatively early in his career. Maybe that's why he counts two living legends, Johnny Cash and Neil

Young, among his greatest influences. "I'm not Johnny Cash and I'm not Neil Young. Although I love singing their songs, I want to remain being Charlie Major, whatever that is," he says.

And while he's thrilled with his Canadian success, a big part of his immediate future is to continue to pursue a record deal in the United States. "I still believe that if someone gave my music half a chance, it would do quite well. I'm just looking for that one record executive to say, 'o.k., let's do it.'"

Like a lot of good artists, the truest picture of Major can be found in a line from one of his songs ("I'm Somebody"). "Just like my daddy was/ I'm a workin' man/ Just like him you know/ I'm proud of who I am."

In a white t-shirt. — Terry Pasieka



**D**uring the process of trading some vintage analogue synths, I recently met up with a young musician who had just returned from a trip abroad. During his travels he ventured into the UK studio of Vince Clarke, the instrumental half of Britain's legendary techno-soul duo Erasure. On the eve of the release of a new self-titled album — celebrating 10 years of joyous pop music-making — Erasure remain one of the primary proponents of analogue synth exclusivity. Erasure, in fact, stand by this anti-digital posture to the point where, as this travelling musician experienced, they charge a fine to anyone who utters the word MIDI (the acronym for Musical Instrument Digital Interface).

"There's a list of words — like swear words — that you can't use in the studio," explains Clarke, casually, during a promotional media tour. "MIDI is one. Digital is another. There's also 'Suede'."

## Speaking no evil with Erasure

"We made £250 on the last album," soulful vocalist Andy Bell adds, laughing.

"It's a fine of 50p per word," Clarke continues. "It includes words like 'vibe,'" he utters in faux disgust. "Such a terrible word!"

Vibe or not, there is a terrific atmosphere to Erasure's newest selection of exquisitely crafted pop treasures. Produced by Thomas

Fehlmann (The Orb, Palais Schaumberg) and Gareth Jones (Depeche Mode, Orbital), *Erasure* is an expansive album of lush, spacey material that features a guest appearance by AIDS activist and pop-operatic diva Diamanda Galas.

"That's why we got Thomas in, we wanted to make a more ambient album — or at least certain songs," Clarke continues. "We really wanted to do a Pink Floyd."

"He's used to working on longer tracks," he adds, with respect to Fehlmann's expertise. "I often get bored really quickly. I need something to happen every two bars."

So be it. Clarke and Bell return home to work on yet a newer album of "two and a half minute songs" for release in the new year. Those potential pop gems, together with the material from *Erasure* and their catalogue of unrivaled hits, will form the repertoire for their next tour scheduled for fall of 1996. — Andrew Zealley



# QUEEN

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A WINTER'S TALE

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RECORDS

endless success



If The Rankin Family's fourth album, *Endless Seasons*, had to be described as one season in particular, it would be autumn. Think earthy hues and nostalgia as colourful leaves drift to the sidewalk. Think sheltering thoughts as you duck inside when the chilly evening air starts to blow. Think tradition kissed by the winds of change, and you've touched the heart of this East Coast-based band's latest release.

The calculated tightness in the sound of past records — whose combined sales clock in at over one million in Canada alone — has flown south, making way for effortlessly soaring singing and an increased emphasis on acoustic instrumentation. This new direction leaves the listener with a warm feeling all over and the Rankins with their most sincere, straight-forward album yet.

"(Producer) John Jennings took a hands-off approach and let us breathe a little more," says John Morris. "A lot of the time we didn't even know we were going for a take. We'd be under the impression we were just rehearsing and then would end up keeping the second or third run-through. It comes off sounding more laid back."

The effect of those relaxed circumstances on the sound of the disc shines through like a late November sunset. All 11 tracks — whether upbeat or ballads, Celtic standard or contemporary original — are infused with the vitality of their live shows, a spirit missing in their studio until now.

"That's one of the things about this record," says youngest member Heather. "It shows that we're not all sanded around the edges. It shows that we're human." — Sherri Katz

## Meatloaf's 'neighborhood'



Operatic, over-the-top, *Bat Out Of Hell* rocker Meatloaf recently visited Sam's flagship store in Toronto to sign some autographs and push his new album, *Welcome To The Neighborhood*.



## Blue Rodeo's stoner album


**I**t is hardly surprising to discover that Blue Rodeo's latest album,

*Nowhere To Here*, differs greatly from 1993's huge hit, *Five Days In July* — at the time of its release, the band let it be known that *July*'s gentle acoustic sound would be followed up with an album showcasing the band's more electric side.

But rather than reaching back to straight-ahead rock efforts like *Lost Together* or *Casino* for inspiration, Blue Rodeo chose to create an album more reminiscent of its second release, 1989's *Diamond Mine*. And while *Nowhere To Here* does contain pure rockers ("Better Of As We Are" and "Get Through To You,") and a couple of beautiful ballads ("Sky" and "Train") it also features stoner tracks like "Save Myself," "Brown-Eyed Dog," "Flaming Bed," and the surprisingly funky "Girl In Green."

"We, as a band, have always been interested in every form of music," says guitarist/singer Greg Keelor, who, along with Jim Cuddy (vocals, guitar) and Basil Donovan (bass), is one of three original Blue Rodeo members. "You can get into a dangerous situation when you start believing who you are, and you have to be consciously dismantling that and finding new forms of music to keep it interesting," he explains.

The band's (which also includes keyboardist James Gray and multi-instrumentalist Kim Deschamps) penchant for musical evolution is an essential element of both its internal and external make-up. For drummer Glen Milchem, who'd played with a bunch of other bands before joining Blue Rodeo in 1992, the group's dynamics is what staves off stagnation. "To me that's what's interesting about the band, the potential of it to stretch and it definitely makes it more enjoyable for me to play in," he says.

Of course, Keelor and Milchem know that not every fan of *Five Days* will wholeheartedly embrace *Nowhere's* eclectic sound, but that's just part of the territory in Blue Rodeoland. "It's fun to challenge our fans, but mostly, it's a challenge for ourselves," says Keelor, adding, "I know a lot of people came to us through the last record, and some of those fans might not like everything about this one, but you can't please everyone — hopefully our fans will stick with us and give this album a chance." 



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# Oscar bug still on the loose

## NOW PLAYING:

The collective movie-going brow just lifted an inch as the Oscar wannabe season continues in earnest.

**Anthony Hopkins** (1992 winner for *Silence Of The Lambs*) stars as every liberal's favourite '70s punching bag in the title role of *Nixon*. Surprisingly, angry liberal director **Oliver Stone** (1987 winner for *Platoon* and 1990 winner for *Born On The Fourth Of July*) presents a sympathetic portrait of the late President.

Who could be more highbrow than the Bard himself? Two star-studded *Shakespeare* adaptations, *Othello* and *Richard III*, have been radically overhauled and refurbished for today's world and audiences. *Richard III*, with **Annette Bening** and **Robert Downey Jr.**, is



007 & 'FRIENDS'

set in 1930s

England, and is about a 20th century tyrant rather than a medieval king. *Othello*, starring **Laurence Fishburne** and **Kenneth Branagh**, is reimagined as a fast moving erotic thriller.

Another famous deceased author, **Jane Austen**, gets the Hollywood treatment with *Sense And Sensibility*, based on her novel about two 19th century English families. The Oscar-ready adaptation is by Taiwan director **Ang Lee** (*Eat Drink Man Woman*) and stars three-time Oscar nominee **Emma Thompson** and **Hugh Grant**

The big remake of the season is *Sabrina*, based on the 1954 **Billy Wilder** romantic comedy. **Harrison Ford** and **Greg Kinnear** compete for the love of their chauffeur's daughter. **Sydney Pollack** (who

won for 1985's *Out Of Africa*) directs.

*12 Monkeys* might cop a nomination for visual effects, or perhaps best high concept. **Bruce Willis** stars as a convict from the year 2035 who is sent back in time to save the world from a plague which wiped out most of humanity.

And for the kids, who wouldn't know one of those little golden statuettes from a G. I. Joe, the animation feature *Balto* is based on a true story about a team of dogs who carry antitoxins across Alaska during a diphtheria epidemic.

One film that isn't likely to garner any nominations, but is likely to fill theatre seats, is *Goldeneye*, the new Bond film starring **Pierce Brosnan**, formerly of cheesy detective show *Remington Steele*, whom many believe to be the heir apparent to **Sean Connery**.

## LOOK! UP IN THE SKIES!

Hollywood is seeing little green men; the latest hot trend is alien invasion movies, the kind that were supposed to be out of fashion thanks to **Steven Spielberg's** cute aliens in *E.T.* and *Close Encounters Of The Third Kind*.

Next summer, bug-eyed monsters will be duelling on the silver screen in two movies. **Tim Burton** is adapting the 1962 Topps card series *Mars Attacks!* which was attacked by parents' groups at the time, and is now considered classic (natch). In *Independence Day*, directed by Star Gate director **Roland Emmerich**, an alien invasion is expected to wipe out humanity on the fourth of July. Guess when the movie will be released.

*Starship Troopers*, directed by *Robocop* and *Total Recall* helmer **Paul Verhoeven**, will be landing later on. The movie is based on a **Robert Heinlein** novel about an earth army trained to battle an invasion by insectile aliens. Get the raid.

Finally, in *Predator 3*, the intergalactic hunters declare hunting

season open on the entire planet, and in next spring's *The Dentist*, directed by **Tobe** (*The Texas Chainsaw Massacre*) **Hooper**, tiny aggressors are implanted in patient's molars. Don't forget to floss.



## IN DIM LIGHT

BY SYLVAIN COMEAU



THE RUMOUR MILL

MICHELLE PFEIFFER

You didn't hear this from me, but half of Hollywood is rumoured to take a coveted role as a bad guy in the next *Batman* movie. There have been whispers that **Jack Nicholson** and **Michelle Pfeiffer** will reprise their respective roles (*The Joker* and *Catwoman*, for those of you who live on Pluto). In addition, **Patrick Stewart** might play Mr. Freeze, and **Julia Roberts** or **Demi Moore** are likely candidates for the role of Poison Ivy. I'd like to see **Dom DeLuise** as King Tut, but you can't have everything.

In a Dallas-like device, *Alien 4* might bring Ripley back to life by claiming that part three was all a dream. This contradicts an earlier rumour about a Ripley clone, but I'm sure this one is reliable.

## CRYSTAL GAZING

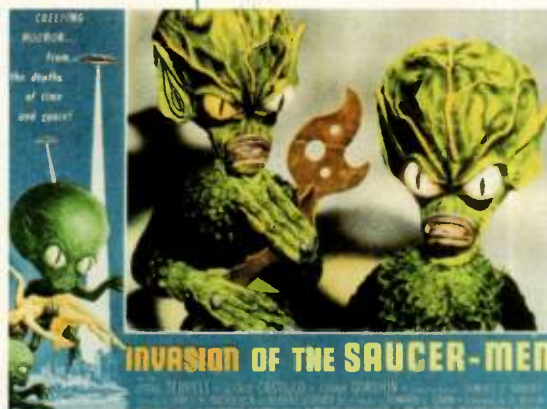
The crystal ball has seen it all when it comes to movie trends. We had clever serial killers (*Silence Of The Lambs*, *Seven*), dumb people (*Dumb And Dumber*, *The Stupids*), T.V. adaptations (*The Fugitive*, *The Brady Bunch*) etc., etc. So what are tomorrow's big trends?

In the wake of *O.J.* (who?) mania, expect lots of thrillers, sober dramas or biting satires all on the same topic: the media and the courts. We are also likely to see lots of *Gump*-like Americana in which a simple hick is caught up in huge events.

Gangster flicks are coming back in a big way, but the hook will be lots of international intrigue, like *Clear And Present Danger*, focusing on international drug cartels rather than home grown mafias.

But the biggest trend of all will be movies set on

good old terra firma. That insane *Waterworld* budget is enough to make any movie mogul seasick. **James Cameron's** next project takes a half step in that direction; it's called *Planet Ice*.



INVASION OF THE SAUCER-MEN



# CANADIAN at its best!



**RAGGED ASS ROAD**  
**TOM COCHRANE**



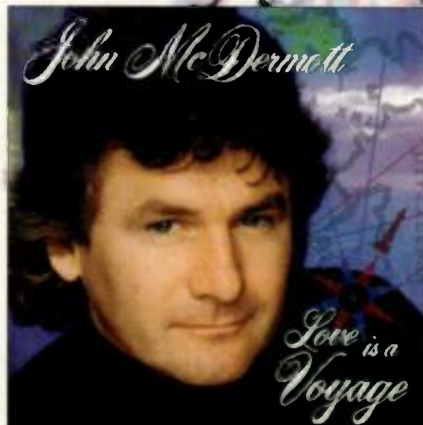
**ENDLESS SEASONS**  
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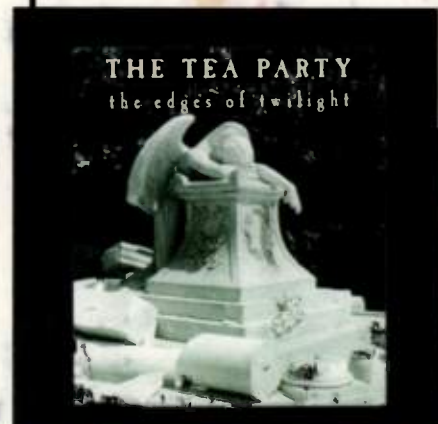


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## STEPHEN HUBBARD

### FAV ALBUMS

- Rusty, *Fluke*
- Rebecca West, *Burner's On*
- Rancid, ... *And Out Come The Wolves*
- P.M. Dawn, *Jesus Wept*
- Lloyd Cole, *Love Story*
- Mudhoney, *My Brother The Cow*
- Emmylou Harris, *Wrecking Ball*
- Bjork, *Post*
- Art Bergmann, *Some Fresh Hell*
- Jr. Gone Wild, *Simple Little Wish*
- Robbie Rox, *Once The Head's Blown Off*
- Jimmy George, *Hotel, Motel*
- Channel Live, *Station Identification*
- Sully, *Sully*
- The Super Friendz, *Mock Up, Scale Down*
- Pluto, *Cool Way To Feel*
- Ani DiFranco, *Not A Pretty Girl*
- Squirrel, *Niagara*
- Naughty By Nature, *Poverty's Paradise*

### FAV SONGS

- "Gangsta's Paradise," Coolio
- "I'm The Ocean," Neil Young
- "Bad As They Seem," Hayden
- "White Man," Pursuit of Happiness
- "Simple," Bourbon Tabernacle Choir
- "Just," Radiohead
- "Tailpipe Blues," 13 Engines
- "Grade 8," Bruce McCulloch
- "Web In Front," Archers Of Loaf
- "Fine," Mae Moore
- "Rusty Rake," SNFU
- "Universal Love," Spanner Banner
- "Curious," Sandbox
- "Against The '70s," Mike Watt
- "Roadkill," DOA
- "Burned Out Car," Junkhouse
- "Even Grable," Treble Charger
- "Fall Away," My Brilliant Beast

### "AND THE POLITICAL CORRECTNESS AWARD GOES TO ..."

Censors everywhere, from wimpy TV stations that cut movies to wimpy radio stations that bleep songs to idiotic cops that arrest artists for creating pornography — grow up, it's only art.

### "OH, WOULD YOU PLEASE JUST GO AWAY"

Jerry, Jenny, Oprah, Geraldo, Rolanda, Sally-Jessie and all the rest .... stop pretending you're about the dissemination of information and helping people. What you're really about is exploitation.

### COOL CONCERTS

- Ziggy Marley, Markham Fairgrounds (Markham, Ont.)
- Rusty, El Mocambo, (Toronto)
- Pluto, Rivoli, (T.O.)
- Robbie Rox, El Mocambo, (T.O.)
- David Bowie/MN, Skydome, (T.O.)

### FAV WORDSMITHS OF THE YEAR

- Paul Kelly
- Ani DiFranco
- John Bottomley
- Lloyd Cole
- Ron Sexsmith

### FAV INDIE ARTISTS OF THE YEAR

- Sully (Ottawa)
- Hayden (T.O.)

### "MAN, I DIDN'T DIG THESE ALBUMS ...."

- Foreigner, *Mr. Moonlight*
- Saga, *Generation 13*

### RIDICULOUS TRENDS OF '95

Tribute albums: Not only did the tribute album craze that began a few years ago refuse to die, it actually seemed to pick up steam. Read my lips: Enough already.

### OVERHYPED ARTISTS OF '95

The Beatles: The best pop band ever? Yes, but Ringo, Paul and George, please don't tarnish our memories with a ridiculous "reunion" tour.

It was the year of the great drone. TV sets across North America flickered in the darkness, carrying sensational and fractured images of murder trials, terrorists bombings, brutal acts of war, and other monuments to our stupidity. The airwaves were also cluttered with the banal, the pedestrian and the titillating — tabloid TV ruled the day. Repressed lesbians, philandering accountants, teenage addicts, student strippers and transsexual businessmen all had their embarrassing time in the sun. At virtually any hour of any day one could successfully scan the airwaves for a working definition of 'poor white trash.'

In an age when most of the populace has become desensitized to schlocky film and TV violence, supposedly "true-life" shows, like *Cops*, have attracted large audiences — apparently, fictional

than the O.J. affair. Sure, we were all justifiably disgusted by the details of the murders, but the fact is most of us couldn't stop ourselves from reading about every little detail of Bernardo's twisted orgy of crime.

And what can one say about a year in which the country came within a percentage point of breaking up? While most of us simply wanted to get on with the business of recovering from the last recession — without slipping into another one — the politicians in Quebec wanted to build a new nation. Fine. But as the painful campaign showed, there is a dark, exclusionary side to nationalism that is anything but awe-inspiring; in fact, it's scary. A sovereign Quebec has to exist for all of its citizens — not merely the French majority.

These events, combined with the normal parade of natural and man-

# 1995: the TRASHY, and

violence, no matter how brutal, isn't exciting enough, anymore, we want the *real* thing. Consequently, the soap opera that was the O. J. trial, with all the characters, plot twists and, at its core, violence, that any popular movie of the week needs, captured the attention of most of North America, and a good chunk of the world. Despite the real tragedy that triggered the event—the savage murder of two people — the O. J. trial itself represented the point at which truth and fiction merged. Was Kato a real person or a character in some melodrama we all watched? Did it really matter? It was, after all, damn good television.

Here at home, we had our own trial to sicken and entertain us. And while the Bernardo murder trial never reached the same absurd level of sensational coverage — largely because of the absence of TV cameras in the courtroom — it was, in fact, a more twisted and horrific event

made disasters, and such cultural indignities as copy-cat TV shows (did we really need a half-dozen *Friends* clones?) and mind-numbing infomercials (is there no one with the guts to refuse to run infomercials?) as well as the rise of the New Right, made it tough to remain optimistic this year. Let's put it this way: the glass that was 1995 was half-empty, *not* half-full. But, of course, in a year of such turmoil, music was more important

than ever, and, as per usual, there were good songs, good albums, and cool shows that made life seem less like an absurd joke, and more like a neat adventure. The following is a completely subjective, and some would say, completely pointless, look at some of the music we dug, hated, laughed at, cried to, drained our glasses to and danced to this year, featuring the opinions of some of the *Network* writing crew. — Stephen Hubbard





JULIANA HATFIELD

## DAVID HENMAN

### FAV ALBUMS

- *Wrecking Ball*, Emmylou Harris
- *Joe Satriani*, Joe Satriani
- *The Woman in Me*, Shania Twain
- *Come On Come On*, Mary Chapin Carpenter
- *Living Under June*, Jann Arden

### FAV SONGS

- "Go Rest High On That Mountain," Vince Gill
- "Tell Me I Was Dreaming," Travis Tritt
- "Please Remember Me," Rodney Crowell
- "You Can Sleep While I Drive," Trisha Yearwood
- "Little by Little," James House

### "OH WOULD YOU PLEASE JUST GO AWAY ..."

- Courtney Love
- Bjork
- Cranberries
- John Michael Montgomery
- "New" Country
- Radio
- Interviews with musicians
- Television

### COOL CONCERTS

- Rainbow Butt Monkeys, COCA Conference (Ottawa)
- Vince Gill, Molson Amphitheatre (T.O.)
- Junkhouse, anywhere
- Headstones, anywhere

### WORDSMITHS OF THE YEAR

- Mary Chapin Carpenter
- John Prine
- Bob Snider
- Jann Arden

### FAV INDIE ARTISTS

- Huevos Rancheros
- Rawlins Cross
- Age Of Electric
- Gypsy Soul

### "MAN, I DIDN'T LIKE THESE ALBUMS ..."

- *Liberty*, Guess Who
- *Kickin' It Up*, John Michael Montgomery
- *Now That I've Found You*, Alison Krauss

### RIDICULOUS TRENDS OF '95

- Tribute albums
- Racism
- Trash TV

# t titillating, THE the trivial

## BRIAN RABEY

### FAV ALBUMS

- *The Heavyweight Champion*, John Coltrane. Everything you ever wanted from the Atlantic recordings of one of the most influential jazz artists.
- *You'd Prefer An Astronaut*, Hum. Best new band of the year and best guitar-orchestra assault.
- *Roots To Branches*, Jethro Tull. Tull haven't been as "on" as they are here since their last great album, *Broadsword And The Beast*.
- *Aurora*, Crash Vegas. Sheer genius!!
- *Joe Cool's Blues*, Wynton And Ellis Marsalis. Some of the best Vince Galdi tunes since the legendary pianist died nearly 20 years ago.

### FAV SONGS

- "Kasimir," Page & Plant. After 20 years the song finally makes more than sense — it flies!
- "Dinosaur," King Crimson
- "Scaffolding," Spirit Of The West
- "Shine," The Blue Up?
- "Sweetthing," Sun 60

SEAL

### "AND THE POLITICAL CORRECTNESS AWARD GOES TO ..."

*The Spirit Of '73* album

### "OH, WOULD YOU PLEASE JUST GO AWAY ..."

- Robert Fripp — would you please step into the light for a change.
- Pink Floyd — It's really not necessary to squeeze so many live albums in for good measure!

### COOL CONCERTS

- Even though he did sit in the dark all the way through, Fripp's enigmatic King Crimson proved they are still the unchallenged best live band on the planet, Theatre St. Denis (Montreal).
- Page And Plant at the Forum (Montreal) is as obvious as you get!
- Pink Floyd, 3 nights in a row. Barnum And Bailey got nothin' on Dave and Iriends!

### "MAN, I DIDN'T LIKE THESE ALBUMS ..."

- *Daydream*, Mariah Carey
- *Raoul And The Kings Of Spain*, Tears For Fears
- *In The Hot Seat*, Emerson Lake & Palmer
- *Maria*, Jane Siberry
- *Circus*, Lenny Kravitz

### RIDICULOUS TRENDS OF '95

- Unplugged and tribute albums; when a band does a complete cover of another band's double album it's time to call a halt, even if it is *Exile On Main Street*.

### OVERHYPED ARTISTS OF '95

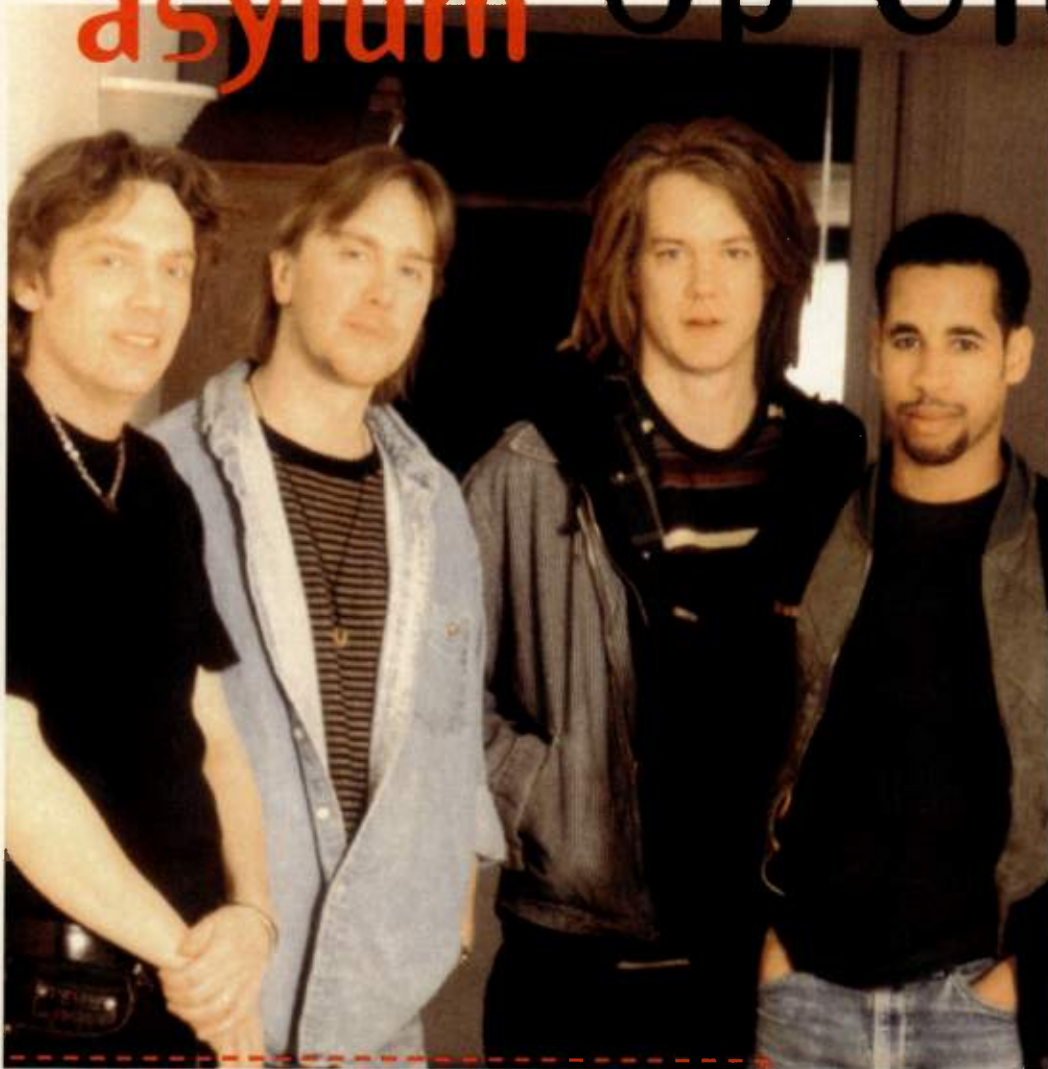
- Celine Dion
- Green Day

cont'd pg 19

PJ HARVEY



# soul asylum Up Close



After 10 years of touring North America, six albums and one EP worth of recording, things finally broke wide open for the Minneapolis-based Soul Asylum in 1992, with the release of their classic *Grave Dancer's Union* album, which featured the megahit "Runaway Train," and other radio hits "Shove" and "Black Gold."

This year's *Let Your Dim Light Shine* showed that the immense success of *Grave Dancer's Union* was no fluke; once again Soul Asylum produced an album of gripping, aggressive rock about misery, insecurity, disappointment, disillusionment, prostitutes, two-headed U.S. Presidents and caged rats.

Frequently described as the best live band in America, their shows burn with a visceral, combustible energy that has to be experienced to be appreciated. Don't miss them if they come to your town.

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# 1995: Video spawned the cinema star

When former video helmsman David Fincher brought the same dank, dripping noir feel to his cerebral serial killer hit *Seven* that he'd earlier used to give Aerosmith's "Janie's Got A Gun" some much-needed emotional heft, he carved a deep line in the rain-soaked cement that all future defectors from the medium must cross.

Previous outings by music clipsters Dominic Sela (*Kalifornia*), Alex Proyas (*The Crow*) and Fincher himself (*Alien 3*) showcased a talent for overthrowing tattered Hollywood plotlines with believable performances, clouds of dark atmosphere, and enough technical mastery to boggle Orsen Welles. What was missing until now was acceptance of these brats by anything greater than a cult audience.

1995's other heavyweight contenders? In this corner, weighing in with a father who directed *Bladerunner*, an uncle who directed *Top Gun* and a stunning video of his own for R.E.M.'s "Everybody Hurts," Mr. Jake Scott. And in this corner, fresh from the MTV video awards with multiple wins for Weezer's "Buddy Holly," honourary Beastie Boy Spike Jonze.

What made "Everybody Hurts" so moving was its connection to classic cinema; unlike the kinky pyrotechnics of his peers, Scott had the patience to create real *images* (weary, tired faces, lines of stalled cars, fluttering Bible pages) that stuck with you long after the sound faded. This year, he gave us a surreal birth scene in Live's "Lightening Crashes," but otherwise spent way too much time with bands from his native England: Is there any excuse for his dull-as-dirt clip for "Come Down" by Bush?

Jonze, on the other hand, seemed with "Buddy Holly" and the Beasties' "Sabotage" to have subsisted on a youthful diet of too much TV. What a pleasure, then, to see him blossom this year into a poker-faced master craftsman. He set some guy on fire in Wax's "California" video, then had him run down the street in one beautifully-shot slow-motion take. He plopped Icelandic wild child Bjork in the middle of an eye-poppingly choreographed MGM-style musical for "Oh, It's So Quiet." Sure, he still dishes out irony with a capital "I," but, like the directors of the French New Wave, Jonze also revels in the excitement of the sheer *possibilities* of film.

Finally, joining peers like Brian DePalma, Martin Scorsese, Tobe Hooper, Richard Donner and John Landis in scaling down his big-screen aspirations for the length of a pop song, there's the Australian director P.J. Hogan (*Muriel's Wedding*). He not only had the good taste to cast *My So-Called Life*'s Claire Danes as a wallflower with angel's wings in his clip for Soul Asylum's "Just Like Anyone," but, in just over three minutes, he wove a more delicate and affecting storyline than anything Tinseltown's upchucked lately.

Who says story videos died along with A-Ha?  
— Chris Smets

## CHRIS SMETS

### FAV ALBUMS

- *Exit The Dragon*, Urge Overkill
- *Garbage*, Garbage
- *Hormone Hotel*, Band'N Queen
- *Mellon Collie And The Infinite Sadness*, the Smashing Pumpkins
- *Whiskey For The Holy Ghost*, Mark Lanegan (Because I wasn't around to make it number one last year).

### FAV SONGS

- "Fake Plastic Trees," Radiohead
- "Lump," Presidents Of The United States
- "Sick Of Myself," Matthew Sweet
- "Human Nature," Madonna
- "Don't Waste Your Time," Motorhead

### "... AND THE POLITICAL CORRECTNESS AWARD GOES TO ..."

• CBC's *Liberty Street*. A Melrose-era twentysomething drama where no one kills their abusive boyfriend, ODs on smack or enters a Kali blood cult? Please.

### "OH, WOULD YOU PLEASE JUST GO AWAY ..."

Let's just say I'm not in a real Hootie frame of mind.

### COOL CONCERTS

• Elvis Costello & The Attractions/ They Might Be Giants, Beacon Theatre (New York City). A night of new music from the King of America, and 40 minutes of the Brooklyn art nerds' greatest hits.

### FAV WORDSMITHS OF THE YEAR

Of my favourite songwriters (Costello, Tom Waits, the Hip's Gord Downie, any of the Rheostatics), only Neil Young released an album of fresh material this year. But seeing as I still haven't actually heard *Mirror Ball*, then, for the sheer force of poetry and pretension, there's no beating Smashing Pumpkins' Billy Corgan.

### FAV INDIE ARTISTS OF THE YEAR

Dark, smoky seductress Kathryn Rose and precocious genre-benders Glueleg.

### "MAN, I DISLIKED THESE ALBUMS ...."

*Bootsauce*, Bootsauce.

### RIDICULOUS TRENDS OF '95

- Bands that sound just like Nirvana
- TV shows that are just like Friends
- Barrettes

### OVERHYPED ARTISTS OF '95

All due respect to our own Alanis Morissette for her stunning career overhaul and subsequent conquering of America, but ENOUGH ALREADY! She's not, like, the wheel.



MIN'S TRENT REZNER



CATHERINE WHEEL'S ROB DICKINSON



TPON'S MOE BERG

## SHERRI KATZ

### FAV ALBUMS

- *Happy Days*, Catherine Wheel
- *Garbage*, Garbage
- *Road Radio*, Skydiggers
- *Maxinquaye*, Tricky

### FAV SONGS

- "It's Oh So Quiet," Bjork
- "On And On (Lodestar)," Crash Vegas
- "Mellow Doubt," Teenage Fanclub
- "Bullet With Butterfly Wings," Smashing Pumpkins

### "AND THE POLITICAL CORRECTNESS AWARD GOES TO ..."

Rusty, singing about "Misogyny" on its album, *Fluke*.

### "OH WOULD YOU PLEASE JUST GO AWAY ..."

Courtney Love

### COOL CONCERTS

- the re-vamped PJ Harvey at The Forum (London, England)
- Spirit Of The West, Warehouse (T.O.)

### WORDSMITHS OF THE YEAR

- Hayden
- Ron Sexsmith
- John Mann/ Geoffrey Kelly (Spirit Of The West)

### FAV INDIE ARTISTS

- Ursula
- Treble Charger
- Fall Down Go Boom

### "MAN, I DIDN'T LIKE THIS ALBUM ..."

*Cracked Rear View*, Hootie And The Blahfish

### RIDICULOUS TRENDS OF '95

Those little knapsacks; Macarena

### OVERHYPED ARTIST OF '95

The artist formerly known as Alanis

cont'd pg 21





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Word-of-mouth has always been a powerful marketing strategy. And nowhere has this strategy worked more effectively than on campus. A few good words from a roommate/classmate is usually all you need to fork over a few bucks to see a quality live show. Bands, particularly new bands, know this and therefore many of them seek out campus venues. Indeed, the college scene is more exciting and vibrant than ever.

Now that all the hubbub appears to have died down about Halifax and it being THENEXTSEATTLE, bands on the East Coast can get down to business without the press breathing down their collective necks. One of the bands shaking up bars, both on campus and off, is **The Super Friendz**. Scott MacIntyre, the long-time promoter at Dalhousie University, says The Super Friendz is one of the local bands to generate some excitement. "They're going to be playing Dal in a couple of weeks and I expect it'll be a big show," he says. As far as other local acts go, MacIntyre says **Sandbox** is another favorite. The campus crowd can be a fickle lot, however — particularly on the East Coast where a good percentage of the students aren't from the area. Many won't have heard of such locals as The Super Friendz, **Hardship Post** or **Thrush Hermit**. MacIntyre says he tries to offer Dal students a good mix including guaranteed draws such as **Junkhouse** and **The Watchmen**.



CATHERINE STOCKHAUSEN

is good reason why the Canadian Organization of Campus Associations named The Skydiggers Group of the Year in 1993.

Meanwhile, a little further south from Lakehead, in beautiful downtown Sudbury, **The Walk** has been working the bar scene since 1987. The band's relentless gigging has driven it to become one of the most solid and entertaining live acts in Ontario. Their live show was one of the main reasons The Walk was able to secure the opening slot on Junkhouse's 1994 Canadian tour.



STEVE TRUESCOTT

Speaking of Junkhouse — and just about everyone is — college and university programmers love this band. "Junkhouse and **The Headstones** played on the same bill here a few weeks ago and it sold out way in advance," says Greg Curtis, program director for six years at the University of Calgary. Junkhouse is only going to get hotter with the recent release of its new album, *Birthday Boy*. Meanwhile, who among us can resist The Headstone's lead singer Hugh Dillon's frenetic, freaked-out stage persona?

Locally, Curtis says **The Smalls** from Edmonton always go over very well. Also, according to Curtis, a local urban folk singer named **Toriq** did very well recently. "It's nice to see the local acts pull in a decent crowd," he says. "These days, students are willing to pay good money to see live music, but it usually has to



STEVEN CARTY

Pam Meady, the programmer at Lakehead University in Thunder Bay, Ont., knows who sells and who people want to see. She is also general manager of the on-campus bar, The Outpost. Despite its remote location and unlike many campus bars, The Outpost was open and booked acts all summer long and, Meady says, it constantly houses a sell-out crowd.

"I'll tell you what's really hot this year," shouts Meady on the phone over the din in the background — Outpost regulars. "Celtic is hot. Bands like the **Paperboys** and **Captain Tractor** are just awesome.

"Also, there are two bands from Manitoba that I absolutely love. One is the **Blue Meanies**. The other is **Not Goin' to Vegas**, which is my new favorite Canadian band this year."

Meady says **Jr. Gone Wild** from Edmonton zipped through The Outpost earlier in the year and "the crowd just ate them up." She's already drummed up a lot of excitement about an upcoming show featuring **The Skydiggers**. Always a huge campus fa-

vorite, The Skydiggers, according to Meady, are easy on campuses. She

says the band often gives campus bars a good price, making the show more affordable for students. People across the nation have tried to copy lead singer Andy Maize's unique dancing style; but it's a form of undulation that must be seen in person. There



ANDREW MACALISTERIAN

BY SARAH MOORE





be an act they've heard of. It's tough to break in new bands. So the big names keep getting bigger and the little guy can sometimes kind of die by the wayside."

One band has emerged from the West Van bar scene, the enigmatically named **She Stole My Beer**. A slick six-piece, She Stole My Beer is a relative newcomer to the campus scene. A word about the name: One night at a party the band was playing, the guys caught, red-handed, a light-fingered beer-snatcher. Another partygoer overheard one band member shouting, "She stole my beer," and wondered aloud, "Hey, what's going on?" Another reveller answered, "She Stole My Beer — they're great, man, and they're jamming here at this party ... choice."

## T H E S E G U Y S a r e n ' t b a n d w a g o n j u m p e r s

Although he's happy people are finally starting to take notice, you'll excuse Damon Hennessey if he's little tired hearing how "cool" his band Mother May I is and how much its debut *Splitsville* sounds like the pop/punk stylings of Green Day, et al.

"Part of me is sick of hearing about Green Day, the other part of me thinks, 'You know what, they put out a great record and they might sound just like the Jam and the Buzzcocks, but if I was 15 and someone played me that last record (*Dookie*) man, I would freak out, and it's cool that they're on the radio and they do what they do really well,'" says Hennessey.

And while the annoying comparisons (another classic one involves Hennessey's similarity to former Replacements' leader Paul Westerberg) are simplistic and trite, they aren't completely without merit — on *Splitsville* Hennessey (guitar, vocals) and Co. (Rob Le Bourdais, drums, vocals, and Lars Gustafsson, bass) have fashioned an album of near-perfect power pop that rocks with punk fury and glistens with pop harmonies.

**"If we're ever to be accepted with open arms it's now,** but it's just ironic that we were doing the same music back in 1990 and nobody cared," he says, with a chuckle. "As far as being compared to the Replacements, it's flattering because no one's ever said, 'You guys are just a Replacements rip-off,' so it doesn't really bother us that much, the influences are obviously there."

What separates *Splitsville* from other albums of its ilk, is its musical diversity — whereas some bands find a cool groove and stay in it from beginning to end, Mother May I shifts gears many times, crossing terrain as vast and varied as late-'70s-vintage guitar pop, punk, and spare acoustic rock.

"I like albums that are complete, from beginning to end, and not just a few singles padded with other stuff," explains Hennessey. "And when we looked at the

songs we had for the record we picked a good mix of stuff instead of just a bunch of three-and-a-half minute rock songs."

Indeed. While "Poison Dart" and "Teenage Jesus" rock with authentic punk aggression, "In Between's" similarly angry guitar attack is offset by some of the sweetest two-part harmonies you're likely to hear on a punk song, or, as Hennessey, says, "the angriest la la's in the world."

And while *Splitsville* contains some of the coolest tunes of the year, the fact is, Mother May I can't help being lumped in with the raft of current bands who fashionably call themselves "punk."

"The lousy thing is that we've been doing this for five years with absolutely no changes, we've just tried to perfect what we do, but when we were doing this back in 1990 in Washington, nobody was doing it, we were the only band in town, everybody else was into this funk-metal crap, and now all of a sudden there are 50 bands trying to do this, and some do it OK, but there are a lot of bands that don't — you can see right through them," he adds.

Although Mother May I is starting to get airplay on "alternative" radio, Hennessey's not holding his breath for industry support. As he says, "We just do what we do and don't think about it .... I don't even care. I really don't listen to the radio very much because I hate listening to it, I think 90 per cent of it is bull, and I try to avoid all the business stuff that goes with putting out a record."

**From top:**  
Rob Le Bourdais  
Lars Gustafsson  
Damon Hennessey





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# Geo-Graphic

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# Geo

### METRO

PANORAMA GEOGRAPHIC



TURN HERE ON RED SIGNAL



The first thing to come out of Ian Jones' perma-smirk mouth (since he's just answered the telephone) is, "Hello?"

The very next thing to come out of it (since he and the rest of Pluto have spent the past three days zinging through the simmering sin-pits of L.A. like a pixel dot spaceship adrift in an early '80s Asteroids belt) is, "Man, we partied last night. REALLY HARD! I just got up, y'know — I'm still in my underwear."

**Ah. So, whatcha do?**

"Aw, we just *rocked*. We went to this bar called Spaceland, and then over to this huge party down the road."



PAUL CLARKE

BY C J O'CONNOR

Yeah? Anyone famous there?

"Um ... the girlfriend of one of the guys in Possum Dixon showed up ..."

Why be a star, they had decided when you can be a planet? And out they roared from homebase Vancouver, clocked a couple of 7" singles and tore through a brilliant debut disc for Mint Records (*Cool Way to Feel*) while stoked with the popstastic sound of A-side Undertones with a catalytic converter running up its ass at full throttle (you may want to ask your grandparents about this — the Undertones; not the converter), thus scoring them stellar college-chart placings, a big-deal spot at Toronto's EdgeFest minipalooza last summer and the cosmic position which they currently occupy. Which, at this precise moment, is sprawled in their underwear (silk? *Monogrammed?*) on a futon in L.A. while distant girlish giggles waft down the telephone line from the next room.

"... so yeah, we *raged*, and ... AAAAGH!"

Hello?

"They just came in with one of those mini-squirt-guns and sprayed me."

And speaking of Pluto fans, Ian, how's the State-side campaign going?

"Better than we expected," the singer/guitarist muses, a bit surprised. "We've really been working at

getting it going here, but it is a lot harder than in Canada. We just played San Diego and we have, like, four hardcore Pluto fans there. And I swear there were about seven people at the bar when we played. We had fun and everything, but afterwards we kept thinking, 'I wish we were in Vancouver.' But you can't let yourself say that, because I think that's what a lot of bands do; they stay in their own area and don't want to leave because they're comfortable. And we don't want to get to that point."

Ah ... the curse of Max Webster — a fate (complete with attendant trawls through "Rock-A-Haul Baby" at monster truck rallies) definitely not in the cards for Pluto. Not since the day before the Spaceland Bacchanal, which saw them sign a deal with Virgin Canada, which will also "probably release *Cool Way* in the U.S., with full-on ads, tours and everything," all of which ought to move Pluto from a small, cold planet at the brink of the known solar system to something big enough to cause major upsets in Earth's gravitational field: eclipses, earthquakes, tidal waves, you name it. We're talking Jupiter-sized, Houston.

"Y'know, I think bands are full of shit when they say, 'Oh, we don't want to be on a major label, we don't want to be big.' 'Cos if someone's gonna pay you to do what you love doing, why not? Why not be big?"

**OK, big. But how big?**

"Well ... *big*. We wanna be on the cover of *Rolling Stone*. I mean, we don't wanna be Hootie & The Blowfish, but then I don't think we ever will be."

Because where Hoots *et al* have conclusively demonstrated that irony-deficient soul Isn't Just For White Millionaires Named Phil Anymore, Pluto's wit towers above all like some obsidian-edged monolith vibrating to the strains of *Also Sprach Zarathustra*. (And *how* sick are you getting of these space jokes, Ian? "Totally. We're thinking of calling the next album, *Space Sucks*." ) Like, would you make sure your major-sanctioned Hello American Dollar disc contained the lyric, "I bought a gun/Just for fun/...So you wanna be that way/Welcome to the U.S.A."?

"Heh-heh, that's just a song about people who've turned into non-humans — who have started taking their jobs too seriously, and forgotten about the human elements of life."

**"Yeah, I usually express things cynically or sarcastically; I've been told it comes out in my stage presence, and ... yeah, it does. It's kind of a joke, isn't it? It's hilarious. I get to go on stage and be a kid again. So, no, I don't take it all too seriously. I don't think I'm going to be a big rock star. I'm not saying I don't want to be one, but ..."**

Pause. You can almost hear the grin.

"... I'm not saying I absolutely *have* to be."



# A O E a n o t h e r o v e r n i g h t s e n s a t i o n 1 0 y e a r s i n t h e m a k i n g

Age of Electric is often tagged as one of Canada's overnight success stories, but this assessment is dead wrong, even insulting to the alternative metal foursome. In actuality, theirs is a tale of two tenacious sets of brothers who waded through a swamp of indifference for years, until they seduced the discerning ear of Bob Rock. And,

BY NATHALIE ROZE FISCHER

although that belated kiss from fate served as the catalyst to the success they currently enjoy, Age of Electric had already invested in themselves considerably.

"A lot of people don't realize we've been going at this for about a decade, now," vocalist Todd Kerns points out. "We've been touring across Canada for nearly seven years, so I think we've probably earned our spot."

Another little known, but significant detail is the fact that AOE's *Ugly* E.P., which pricked ears nationwide, was little more than a mini-compilation of dusty demo-tracks. "It seemed anti-evolutionary to release a bunch of stale songs, but we had to put something out quickly and economically," says Kerns.

"I remember thinking, 'Let's just toss this thing and do something new,' but it ended up being a *big* compromise." Ironically, when the album's title track and first chart climber, "Ugly," came out it was already three years old. "That was kind of weird, but definitely cool too," says AOE's frontman. "We all feel a lot closer to the new album, though, which is logical. It's more reflective of where we're at." Agreed.

*Untitled*, Age of Electric's sophomore album, was conceived under much more desirable circumstances. Recorded quickly by choice, it mirrors the spirit of AOE's adrenaline-charged live shows and is noticeably more focused than their first recording. "I think we've stumbled across some kind of sound that's a signature," says Kerns. "And, that's probably because most of the album was a shared process. Audio-wise it's more cohesive. Plus, we finally started writing as a band, instead of in our own little vacuums."

Indeed, functioning as a collective has translated into a much more solid result. *Untitled* maintains the diversity of AOE's influences, but transforms their eclecticism into an appealing asset, rather than echoing the inconsistency that *Ugly* suffered.

Kerns and his bandmates are exceptionally open to different musical genres, which may explain why their

sonic collage is so difficult to pigeon-hole. "We're all the bastard children of our influences," says Kerns, laughing. "We unknowingly borrow from punk, funk, pop, metal, alternative and even the cheese like Duran Duran, but our clashing tastes end up gelling into something unique."

True enough. However, although the band's tendency to cull from multiple sources is central to their pull, the (belated) acknowledgment of AOE's talent is also linked to clever marketing. Without becoming slaves to the industry, AOE has come to accept the necessity of promotion. "Undeniably, MuchMusic has been pivotal in getting things happening for us," says Kerns. "The 'Ugly' video put us on the map and 'Untitled' is keeping us there. Plus, organizing everything on the business end was our only choice, if we wanted to move forward."

The fresh release pairs libido-driven edge with more sophisticated song-



writing. "I feel a responsibility to give as much of myself as possible as a lyricist, because I want to move people," says Kerns. He cites icons like Bono, Sting and Michael Stipe as silent mentors. "I really admire artists who put across that kind of intensity with such weight and conviction. Eventually, I hope to get to some similar level of creatively, but I'm not even close."







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## PERRY STERN

### FAV ALBUMS

- *Post*, Bjork
- *Her Highness*, Medicine
- *Pacer*, The Amps
- *Aurora*, Crash Vegas
- *Only Everything*, Juliana Hatfield

### FAV SONGS

- "Army Of Me," Bjork
- "Connection," Elastica
- "A Girl Like You," Edwin Collins
- "Hold Me Thrill Me Kill Me," U2
- "Queen," Garbage

### "... AND THE POLITICAL CORRECTNESS AWARD GOES TO ..."

Jacques Parizeau, for resigning.

### "OH, WOULD YOU PLEASE JUST GO AWAY ..."

All nude, semi-nude or even fully clothed photos, videos and/or animations of any or all members of the Red Hot Chili Peppers necking with one another.

### COOL CONCERTS

- Pretenders, Phoenix (T.O.)
- Bjork, Warehouse (T.O.)
- Crash Vegas, Lee's Palace (T.O.)
- The Verve, Phoenix (T.O.)
- Letters To Cleo, Lee's (T.O.)

### WORDSMITHS OF THE YEAR

Alanis Morissette ... who has earned more money from giving head (in a theatre no less) than any human in the history of fellatio. Thanks for sharing.

### FAV INDIE ARTISTS

Trebel Charger (T.O.)

### "MAN, I DISLIKED THESE ALBUMS ..."

- *The Edges Of Twilight*, Tea Party
- *One Hot Minute*, Red Hot Chili Peppers

### RIDICULOUS TRENDS OF '95

Hootiemania

### OVERHYPED ARTISTS/EVENTS OF '95

- Lollapalooza
- Alanis Morissette



RANCID

## 1995: The year punk broke

A lot of people consider 1995 the year punk finally broke in America — 20 years after it found life in the art schools and speed-fed fashion cliques of seedy, London; four years after Nirvana's breakthrough (and their tour with Sonic Youth that inspired the film optimistically entitled *1991: The Year Punk Broke*) — and they're quite correct. Punk broke alright, but not in the commercial sense most people figured. Punk broke beyond repair in '95 and there's no hope of ever putting back the pieces and re-igniting the last great revolution in popular music of the 20th Century.

The unexpected (and, in my not-entirely humble opinion, undeserved) reverence and multi-million unit sales by so-called "punk" bands like Green Day and Offspring should have dovetailed nicely with the 20th anniversary of the birth of punk. Instead, the constant rehashing on TV and radio of young Johnny Rotten's first gobs, Siouxsie Sioux's discovery of eyeliner and Malcom McLaren's declaration over the bloated, festering body of prog rock that less actually is way, way *more*, proved how empty and pale an imitation the '90s version truly was.

But it wasn't just the insipid carping of Southern Cal skateboarders that made punk seem so unappetizing the second time around. Courtney Love's continuous bad behaviour gave rebelling a bad name. Sneering petulance like Billy Corgan's from the Smashing Pumpkins is entertaining when the arrogance comes up from the gutter, not down from the Hollywood hills. Films steeped in punk culture and attitude, like *Empire Records* and *Tank Girl*, tanked (except for their musical spinoffs). By year's end even Green Day concerts were stiffing. And if none of that was bad enough, Duran Duran broke the camel's back with the final insult: a punk version of "Hungry Like The Wolf."

In the end it's bands that studiously avoid the Billy Idol sneer and a religious devotion to the Ramones' three chord limit that are actually carrying the punk banner into the next millenium. Kim Deal, first with the Breeders and now as the Amps, is the slacker savant of the late-'90s, a punk queen, making emphatically low-tech records that out-perform the padded onanism of, say, *Mellon Collie And The Infinite Sadness* (The Amps' *Pacer* runs 33 minutes, the Pumpkins' opus clocks in at just over two hours).

Punk isn't so much the quick fist to the face and "fuck you" anymore — it's the spirit of DIY and a deep-seeded distrust of the music "industry." We need so much more of *less*. — Perry Stern

## ANDREW ZEALLEY

### FAV ALBUMS

- *Leftism*, Leftfield
- *Macro Dub Infection*, Various Artists
- *Rendezvous In Outer Space*, Oliver Lieb
- *Orbus Terrarum*, The Orb
- *Peel Slowly And See*, The Velvet Underground

### FAV SONGS

- "Smokin' Japanese Babe-Ameoba," Future Sound Of London
- "Yer Ass Is Grass," Terre Thaemlitz
- "Timeless," Goldie
- "Timber," Grantby
- "89.9 Megamix," DJ Shadow

### "...AND THE POLITICAL CORRECTNESS AWARD GOES TO ...."

Marilyn Manson

### "OH, WOULD YOU PLEASE JUST GO AWAY ..."

HI-NRG

### COOL CONCERTS

- Derek May (Rave)
- David Bowie/MN (Skydome)
- Massive Attack (Opera House)
- The Orb (Opera House)
- Björk Again (RPM)

### FAV WORDSMITHS OF THE YEAR

- Yoko Ono
- Edwin Collins
- Boy George
- Morrissey
- Sparks

### FAV INDIE ARTISTS

- DJ Shadow
- Saint Blameless & Mondo Curio
- DJ Scot Cairns

### "MAN, I DISLIKED THESE ALBUMS ..."

I've forgotten already.

### RIDICULOUS TRENDS

Culture Beat sound-a-likes (aka "vulture beat")

### OVERHYPED ARTISTS

The Grid.



COLLECTIVE SOUL



ZIGGY MARLEY



# Duckworth Proudly Presents: ATLANTIC MUSIC



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FIGGY DUFF•



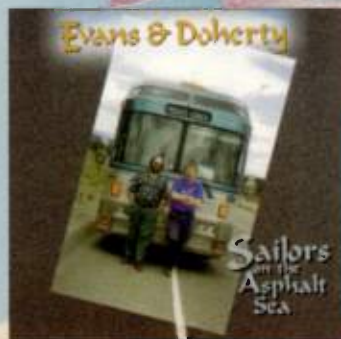
Divided Highway  
TERRY KELLY•



Time Changes  
DEBBIE JORDAN•



Atlantic Fiddles  
VARIOUS ARTISTS•



Sailors On The Asphalt Sea  
EVANS & DOHERTY•



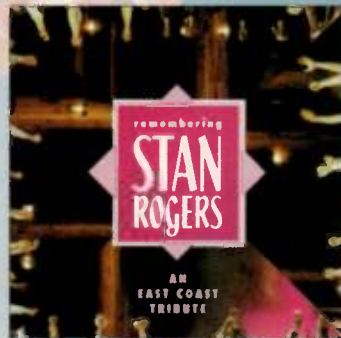
Bionic  
SANDBOX•



Whole  
BUNG•



Lantern Burn  
RITA & MARY RANKIN•



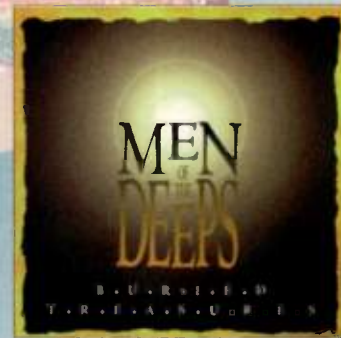
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**H**amilton, Ontario. They call it "the Hammer." Ask any local "rounder" and tales of blue collar, working class pride fly out of their mouths like smoke from the Stelco plant. It's a tough town and the music is often an expression of that. As a native of this "Liverpool of Canada," where "you make music to get away from the lunchbucket," Tom Wilson is proud. He's proud of his band, Junkhouse, who have finally begun to carve a niche for themselves in the Canadian musical landscape. He's proud of *Birthday Boy*, their second album. Most of all, though, Wilson is proud of himself. Finally. Growing up on Hamilton's East Mountain was supposed to be an idyllic suburban situation, an escape from the industrial reality of its surroundings. But fights and drunkenness were more the order of the day and Wilson soon witnessed a litany of desperation, violence and alcoholism that left a deep impression on him. Someday he'd write it all down. But first he had to be someone.

As Wilson recalls, "I used to be pretty gnarly. I'd sit in bed, read books, drink beer and throw the bottles out the window. I used to drink every day, I was fighting off demons and creating them at the same time." Things were going nowhere fast and Wilson needed something to happen. Fast. Fellow Hamiltonian Daniel Lanois came to the rescue. He invited Wilson down to Kingsway, his New Orleans studio, to soak up some inspiration.

"I was getting bitter in those days, I felt like I'd had the shit kicked out of me," remembers Wilson. "Then I went down to Kingsway and Dylan was recording and The Neville Brothers were coming through and Malcom Burn and Chris Whitley were down there. Someone would be mixing a Dylan track and they'd turn to me and say 'what do you think, Tom?' After years of being told by the Canadian music industry that I sucked, all of a sudden these people who I really respect were saying I was O.K. It was all I needed."

Wilson came home more determined than ever. He met up with drummer Ray Farrugia who suggested they form a band and make a real go of it with Wilson's songs as the engine. After adding bassist Russell Wilson and guitarist Dan Achen, Junkhouse was born. Of the first record, *Strays*, Wilson says, "it was made by a band that had been waiting 20 years to make a record that people were gonna at least get a chance to listen to. We'd been on the road for two years. We were dirty, overweight and tired. Listening to it now, it's not as far out as we wanted to get."

Far out. The further you travel, some say, the closer you get to home. Last year, Junkhouse logged countless thousands of miles around the globe. Australia, the States and practically every city in Canada. So it's not really surprising that Wilson's lyrics on *Birthday Boy* hit closest to home. Back to the Hammer. There are many lyrical references to the places of his childhood (Port Dover, Niagara Mohawk, The Falls, Wolfe Island) but more importantly, his emotional past is dredged up like so much of Hamilton Harbour. The underdog's return. What took you so long, Tom?

"It takes years to be honest with yourself and write about the things around you. On the first record when I was writing about the Niagara Escarpment or Lake Ontario the band was like, 'who the fuck wants to listen to songs about that?' But I think you have to take your inspiration for face value. It would be hard for me to write about the Mississippi Delta. The only Delta I know is the Delta Theatre in Hamilton. I write about things I know, instead of things I pretend to know," he says.

Although the lyrics seem blatantly autobiographical, Wilson claims that songs like "Big Daddy" are not really about one guy but a bunch of daddies he knew on the Mountain.

"If that was one man, he would have been dead years ago," Wilson explains. "Our next door neighbour was a professional wrestler. He got kicked out of wrestling for trying to stick one of his son's head through the living room wall when he was drunk. He used to get drunk and throw money out on his lawn for all the kids and if he didn't like his dinner he'd throw it out the kitchen window."

*Birthday Boy* is rife with references to "drinking down" various demons in songs like "Down In The Liver," "Chunk" and "Drink." But the underdog's redemption is at the heart of this near-concept album. By the title alone, "Be Someone" could be about Wilson, but he shrugs off the suggestion pointing out that "it's more or less a relationship song, not letting someone you love squeeze you into a corner or mold you."

Sarah McLachlan lends her angelic harmonies to another near-autobiographical track, "Burned Out Car," a song that Wilson wrote with Murray McLachlan. In the midst of the album's chaotic sonic swirl, the song about the plight of a homeless man provides a counterpoint that is stark and beautiful. This man's life is certainly pathetic but the song never becomes pitying or self-righteous. He has his dignity and self-respect, he just wishes he "had some place to go." Wilson deflects the

# Junkhouse: songs of defiance ... and drinking

**BY PAUL MEYERS**

credit for this gem.

"The best lines in that song, Murray wrote, and they're really heartbreaking. The guy in the song, another underdog, has nothing except a sleeping bag to keep him company. I

mean I was in L.A. when I was 18 and living on the street, but you know what, I always had Hamilton to go home to. I was playing in the streets, outside Grauman's, but I could always go home. I'm not like the guy in the song. It's hard to believe people live like that. It's horrifying to me and pathetic. We have a lot of that back home. Hamilton is the first to get hit with plant closings, we're the manufacturers and when the production lines stop, the jobs stop. Then the stores and restaurants stop. Usually the beer stores and LCBO (provincial liquor stores) are the only ones doing great business," he says.





# ST MINUTE TEST



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**Here's To The  
Ladies  
TONY BENNETT  
Sony**

*Here's To The Ladies*, the latest recording by the incredible Tony Bennett, is an album that pays homage to 18 of the greatest female artists of all time.

Including, Billie Holiday, Ella Fitzgerald, Dinah Washington, Rosemary Clooney and many others. Recorded with three configurations, the famed Ralph Sharon Trio, an 18-piece Big Band and a 51-piece Orchestra, *Here's To The Ladies* is another in what seems like an endless string of albums by a singer who just seems to be getting better and better.



**Christmas Of Hope  
VARIOUS ARTISTS  
Sony**

*Christmas Of Hope* is a record that represents a collection of some of music's greatest artists contributing their talents in the name of the City Of Hope charity organization. Although most of these songs have been released before, this is the first time all of these powerful songs have been released together. Highlights include Bruce Springsteen's "Santa Claus Is Comin' To Town," The Eagles' "Please Come Home For Christmas," and Mariah Carey's "Silent Night."



**Christmas  
BRUCE  
COCKBURN  
True North**

Bruce Cockburn's tribute to the spirit of the Christmas season was a labour of love for the Canadian musical legend. Rather than choose of the season, *Christmas* is a collection of traditional standards, each stamped with acoustic guitar-playing. Among the highlights are, "I'd A Baby," and the breathers of "Oh Come All Ye World."



**Rustic Chivalry  
QUARTETTO  
GELATO  
A & M**

The title of Quartetto Gelato's new album, *Rustic Chivalry*, conjures up elements of drama, passion, lyricism and earthiness so wonderfully present in Mascagni's opera "Cavalleria Rusticana," which inspires the selection of material on the album. Following the success of their debut album (sales of more than 21,000 and two Juno nominations), this new release again demonstrates Quartetto Gelato's ability to dish up a delicious variety of repertoire, taking us on a romantic tour of the world.



**I Don't  
Know  
Why I  
Act This  
Way  
JUDE  
COLE  
Island  
/A & M**

Jude Cole, one of the great undiscovered songwriters of our time, writes songs about what he feels and sings them with honesty and emotion. His new album is called *I Don't Know Why I Act This Way*. It features "Believe In You," "Sheila Don't Remember" and "Speed Of Life."



**Dreaming Of  
You  
SELENA  
EMI**

Selena's dream, before her tragic death earlier this year, was to release an English-language album. With the help of her family and fans, it has finally come true. Her new album, *Dreaming Of You*, is the one that is spreading her innovative music from the Latino Tejano community, where she was a superstar who has sold almost three million albums, to the rest of the world.



**Tails  
LISA LOEB &  
NINE STORIES  
MCA**

When her first commercially released song, "Stay" reached #1 on *Billboard's* Hot 100 singles chart, singer/songwriter Lisa Loeb attracted immediate attention, with the song earning her a Grammy nomination and huge radio and video play. *Tails*, the highly anticipated debut album from Lisa Loeb & Nine Stories, includes "Stay" and her newest hit, "Do You Sleep?" as well as 11 other songs that resonate with honesty and emotion.



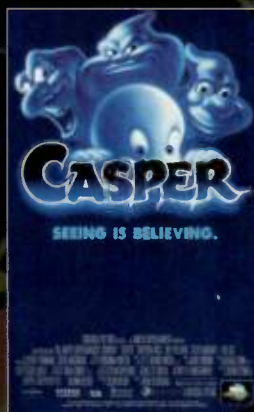
# DOCKING STUFFERS



## Apollo 13

MCA/Universal

It had been less than a year since man first walked on the Moon, but as far as the American public was concerned, Apollo 13 was just another "routine" space flight — until these words pierced the immense void of space: "Houston, we have a problem." Ron Howard directs Academy Award winner Tom Hanks, Kevin Bacon, Bill Paxton, Gary Sinise, Ed Harris and Kathleen Quinlan in a riveting suspense-thriller based on one of the most dramatic events in U.S. space history.



Lonely young ghost named Casper, who's just looking for a friend, and his outrageous uncles Stretch, Stinkie and Fatso. *Casper* is a mile-a-minute adventure comedy for the whole family.



## Casper

MCA/Universal

*Casper* is a live-action fun house ride filled with laughter, excitement and ghostly surprises. "Ghost therapist" Dr. James Harvey (Bill Pullman) and his daughter Kat (Christina Ricci) arrive at drafty, old Whipstaff Manor. Its greedy owner has hired Dr. Harvey to exorcise the house's apparitions: a friendly but



## A Hard Day's Night

Apple/MPI

In 1964, The Beatles had just recently exploded onto the American scene with their debut on *The Ed Sullivan Show*. The group's first feature film, *A Hard Day's Night*, offered fans their first peek into a day in the life of The Beatles and served to establish the Fab Four on the silver screen as well as to inspire the music video format

that has become a standard for musicians today. This newly remastered version includes 18 minutes of rare additional footage, as well as the trailer for the 1982 re-release of the film.



## Help! THE BEATLES

Apple/MPI

*Help!*, the follow-up film to The Beatles' fantastically successful *A Hard Day's Night*, is a fun-filled adventure that takes us back to a simpler era — a time when The Beatles and a whole generation took themselves less seriously. Featuring the classic Beatles songs "Help," "Ticket To Ride," "The Night Before" and more, this is a must for any Beatles fan.



## Forrest Gump

Paramount

Tom Hanks gives an astonishing performance as Forrest Gump, in this acclaimed film from director Robert Zemeckis that rocketed to box-office history and touched the hearts of filmgoers like no other movie. Through three turbulent decades, Forrest rides a tide of events that whisks him from physical disability to football stardom, from Vietnam hero to shrimp tycoon, from White House honors to the arms of his one true love. His triumphs become an inspiration to us all.

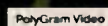


## Design Of A Decade

JANET JACKSON

A & M/Polygram Video

The youngest of the famous nine Jackson children, Janet Jackson's show business career began at the age of seven and she hasn't stopped performing since. Signed to her first record deal at 18, Janet's career really took off with the release of her third album, *Control*, and she hasn't looked back. This video collection complies 16 of her classic videos, including, "Escapade," "Nasty," and "When I Think Of You," as well as documentary footage of the making of her "Runaway" video.



## Joey Vendetta Presents 200 % Pure Rock

VARIOUS ARTISTS

Quality

Joey Vendetta hosts the afternoon show and the 6 o'clock Rock Report on Toronto FM radio station Q-107, where he has spent the past 10 years! When putting together *200% Pure Rock*

what was going through Joey's mind you might ask, well ... Joey wanted to put together a cross-section of rock material to satisfy all kinds of people who want to put on a CD and not take it off. With the festive season coming upon us faster than some might like, this rock compilation is great for all those house parties and festive gatherings, not to mention a great addition to anybody's music collection.



## The Ghost Of Tom Joad

BRUCE SPRINGSTEEN

Sony

Hot on the heels of his wildly popular *Greatest Hits* package, comes Bruce Springsteen's most gripping, poignant album since his landmark *Nebraska* record of the early '80s. Based on the character from John Steinbeck's epic novel, *The Grapes Of Wrath*, *The Ghost Of Tom Joad* is an intimate collection of solo

acoustic material that highlights Springsteen's masterful lyrics and melodies. Highlights include the stirring title track, "Across The Border," and "Galveston Bay."

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**T**he arduous task of dragging one of the last surviving vestiges of eighteenth century music kicking and screaming into the twenty-first has fallen onto the broad and willing shoulders of Cape Breton's (sometime) favorite son, veteran fiddler Ashley MacIsaac. On *Hi™ How Are You Today?* MacIsaac fulfills the promise that inspired a music industry feeding frenzy when he was "discovered" by the major labels two years ago. A surprisingly conscientious melding of traditional Celtic fiddling with modern rock instrumentation, arrangements and attitude, the album promises to kick the doors wide open on the somewhat closeted world of Cape Breton music. Not everyone is pleased.

With a mischievous glint in his eye, a militant-looking brush cut atop his head, an on-again off-again goatee, well-worn Doc Martens and, as often as not, a whirling kilt wrapped 'round his waste, the 20-year-old MacIsaac has become the leading proponent of fiddle playing in Canada — a fact that has some fiddlers fearing the end is nigh for their centuries-old musical style. "I think the whole worry of it is the commercialism of it all," MacIsaac thoughtfully contends. "They worry that if it becomes commercial then the whole traditional sense will be lost. And they're right."

What the future-fearing fiddlers don't understand is that, despite the inclusion of the odd electric guitar and occasional crash chord, MacIsaac has audaciously refused to incorporate contemporary musical fads into his music. Much of the music on *Hi™*... , as with most fiddle music in general, was written centuries

ago, with MacIsaac stitching pieces together in new configurations. As far as he's concerned, any bow to modern music he makes on the album is merely a way to tart up the aging genre and seduce a new generation of listeners to the sound.

**"It's like that old car ad," he explains breathlessly. "Remember? 'Sex! Sex! Sex! — And now that I've got your attention I've got this car for sale.' I told everybody since the beginning that I'm out here playing traditional music and if it takes 'Sex! Sex! Sex!**

— Now that I've got your attention..." to get this kid in Winnipeg who will not listen to fiddle music because he's assuming that it's going to be an old man on-stage who's going to just stand there and play songs he can't connect with because he wasn't brought up on it, well, then I don't see a problem." He's not too worried about the aging nay-sayers in the fiddling community. Those people won't be, "buying albums or listening to fiddle music in 20 years," MacIsaac points out. "They're going to be dead."

But MacIsaac's dedication to traditionalism is, in fact, his detractor's strongest insurance that they won't spend eternity spinning in their graves over the modernization of their beloved music. MacIsaac describes "traditional" music as pure fiddle playing unencumbered by showmanship, "to be able to play without thought," he says. Commercialism comes in when players start, "thinking about what they're doing and putting on a show."

By his own definition the flamboyant MacIsaac is anything but traditional on stage. "The biggest pressure on me has been to do what I do in my live show on record. To go out and play this rocking fiddle music that works when you're jumping up and down and stuff, but I didn't want to do that. To actually just play fiddle tunes and have a band play over it like any band normally would, it always comes off as a Celtic rock band like the Pogues or something. I didn't want to do an album like that, either."

Finding a middle ground between his antic stage persona and his devotion to traditional fiddling proved harder than MacIsaac expected. He claims this album (his second,

## SO WHO THE HELL IS ASHLEY MACISAAC ...?


... Just a non-traditional traditionalist

BY PERRY STERN



counting his indie debut *A Cape Breton Christmas* which he recorded at 16) was recorded "three-and-a-half times" and wound up costing him close to \$250,000 — which causes him to laugh when people assume that he's rolling in cash. For more than a half-dozen years MacIsaac had been travelling cross-country and internationally as a solo act, and only since the major label interest heated up has he been touring with an entourage. "I spent a year on the road for the first time with management, with 11 people around me. It was the first time that all I had to do was get on a plane, go to my hotel, sit and watch TV all day and then go and do my gig. After a year of that I got very lazy." Last January MacIsaac moved temporarily to Toronto to kick start the album project.

After experimenting with different styles and genres — a staple of his live show was a version of the disco classic "Stayin' Alive" and MacIsaac shared a Top 10 hit with triphoppers BKS on "The Square Dance Song (I Wanna Go Higher)" earlier this year, neither of which appear on the album — but found himself wandering back to home base before long. In the end he pursued the idea that, "if you turned all the faders off on everything my fiddling would be the same as if I were playing solo. That seemed the only natural way to do it."

The traditionalists will be pleased. 





THE ARTS  
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# P R O F I L E



## 13 ENGINES

Toronto's 13 Engines were making aggressive, bone-crunching rock in the days before grunge exploded from the underground and have long been known for their fiery live performances, oblique lyrics and buzzsaw duo-guitar attack.

They built their reputation on two early, brilliant indie albums, *Before Our Time* (1988) and *Byrum Lake Blues* (1989) then started to attract a wider audience with the chunky guitar fury of 1991's *A Blur To Me* Now, their first album for EMI Canada.

In 1993, 13 Engines released *Perpetual Motion Machine*, which, on the strength of songs like "More" and "Smoke And Ashes," brought them their biggest audience yet. This year's *Conquistador*, featuring instant classics like "Beneath My Hand," "Tailpipe Blues" and "Birds Of Prey" has added to their reputation as one of the best bands in Canada.

Listen for their new single, "Slow," in the new year.

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When the compact disc first usurped the vinyl album as the major consumer sound carrier, certain hardcore record junkies whined nostalgic about a seemingly peripheral issue. The 12-inch album cover, an art form that had become notorious in the 1970s in the wake of Roger Dean's Yes 'scapes and Hipnosis' Pink Floyd covers, was semi-extinct.

The visual impact of a 12 X 12 piece of four-colour printing, or even wider in the case of the mighty gatefold sleeve, could not be matched by the puny dimensions of the CD insert. Something had to happen. Something did. The advent of CD-ROMS and their interactive, pioneering cousins, the CD-I, now offer the music listener a throbbing, spinning and flashing visual to compliment their favourite music in ways that make Pink Floyd's flying pig seem timid by comparison.

David Bowie's *Jump* and Peter Gabriel's *Xplore* disc both feature "mixing" sections that basically enable the home user to remix the sound balance of various recordings. But on both discs the actual room for variation is so limited as to make this feature nothing more than novelty. Real audio engineers won't find it satisfying and the casual listener isn't likely to be any less casual about this function.

Musician, producer and self-described "futurist" Todd Rundgren recently made the bold claim that he will not be releasing any non-interactive discs in the future. So it would seem that the stage is set for virtual jamming. You and the Floyd, dude, together on your home system ... but like the Quadraphonic system and Q Sound, two innovations of the recent past, who wants it? Who needs it? And perhaps more importantly, will the public actually buy into it?

Rundgren thinks so. Speaking to *Nautilus CD-ROM Magazine*, he was adamant that the public was not only ready, but clamouring to take their favourite albums of the past and rearrange them. "Music that was recorded without an ear to eventually becoming interactive has to be accommodated one way or another, and this is a technological feat," he says.

But do we really need to walk into *Abbey Road* and start moving the cars around? On the surface one can't help thinking of Ted Turner and his Colorization of classic black and white films. Isn't the role of the artist to arrange sounds or pictures in their own personal way? Can't we just sit back and enjoy? Is recorded art a game to be played at parties? Former Look People frontman Jaymz Bee cautions,

"You don't fuck with the Mona Lisa," while Craig Northey, of Vancouver's Odds, asks, "should we be able to take the distortion off the guitar tracks on the Stones' 'Brown Sugar?'"

As far back as the '50s and '60s, veteran rock n' roll producer Phil Spector caused a stir with his "Back To Mono" movement. He rejected the notion of stereo recording (which, to be fair, usually meant that sounds were merely panned hard left or hard right) arguing that the home consumer shouldn't be able to rearrange his record's sound by merely using their home stereo balance controls. (Historical note: Back in the '70s, my brother Peter discovered that "Elected," by Alice Cooper, featured the vocal track on one side only, so we made tapes of ourselves singing to the vocal-less band tracks on the other side. How's that for early interactivity?) Rundgren, on the other hand, is so enamoured of interactivity that he is its willing guinea pig. He now thinks of recording his own music in terms of "adding to a database."

Rundgren sees no difference between musical CDs and software: part of his aim is to make records that can be as upgradeable as software. His recent "multimedia album," *The Individualist*, has been released exclusively on CD+ format by California interactive CD label, ION (also responsible for the Bowie ROM). According to an ION press release, the disc "allows listeners to leave the passive realm of music enjoyment and

enter an interactive world of musical and visual experience." ION goes on to boast about the "linear" album content (10 tracks of audio), and "enhanced content" (a mixable video section and music clips).

Vancouver's Nettwerk Productions has made a sizable investment in "enhanced content." Releases by Ginger, Mystery Machine and Sarah McLachlan have all featured CD-ROM tracks. McLachlan's *Freedom Sessions* was particularly well received. Speaking in *Entertainment Weekly (EW)*, Nettwerk's Lane Dunlop pointed out the potential for "elitism" in that listeners need the high tech hardware to fully enjoy the enhanced tracks. He wonders if the message being sent is that people with more money can be entertained more than less wealthy listeners. McLachlan herself told *EW* that writing songs was "the most important thing" and that the multimedia debate "just doesn't interest me right now."


Toronto indie band Treble Charger see their CD-ROM as a whole other facet of what they do. The band's decidedly low-tech guitar and drum sounds would seem at odds with their CD-ROM, *self=tile*, which features a multimedia 'fanzine' on one track and seven audio-only tracks as well. Treble Charger's music is segregated to the conventional music part of the disc. No musical interaction is required or invited.

"We weren't really all that interested in the technology," says Treble Charger's Bill Priddle. "but Greig (also of the band) and I were working at this multimedia place and had access to it. We thought it'd be pretty boring to just have us on the CD-ROM so we interviewed our favourite indie bands and put them in it. It's cool when people come up to us and say they heard about this or that band because of the disc," he explains.

Tyler Stewart, drummer for Barenaked Ladies, doesn't even own a computer. That doesn't mean he's not excited about his band's new CD-ROM single. It features two audio-only tracks ("Shoobox" and "If I Had A Million Dollars") plus a multimedia section. Stewart asserts that the disc's *raison d'être* is to show the band's trademark visual side via a compilation of their videos, some home movies and unreleased live footage in Quicktime Movie format as well as an interactive press kit (IPK) with biographical material, photos and song samples of previous releases. There's even a quiz section. He says that while some members of the band are a little worried that current technologies might seem "as anachronistic as 8-track, or Quadraphonic" in a couple of years, for the most part it's "a great way for people in the USA

to find out about us. People down there probably haven't seen our videos. Plus, fans of BNL tend to be computer geeks." Stewart himself, still believes that a recording should be listened to at least once the way it was "intended" but doesn't rule out the possibility that a certain segment of the population would want to do home remixes for their own amusement.

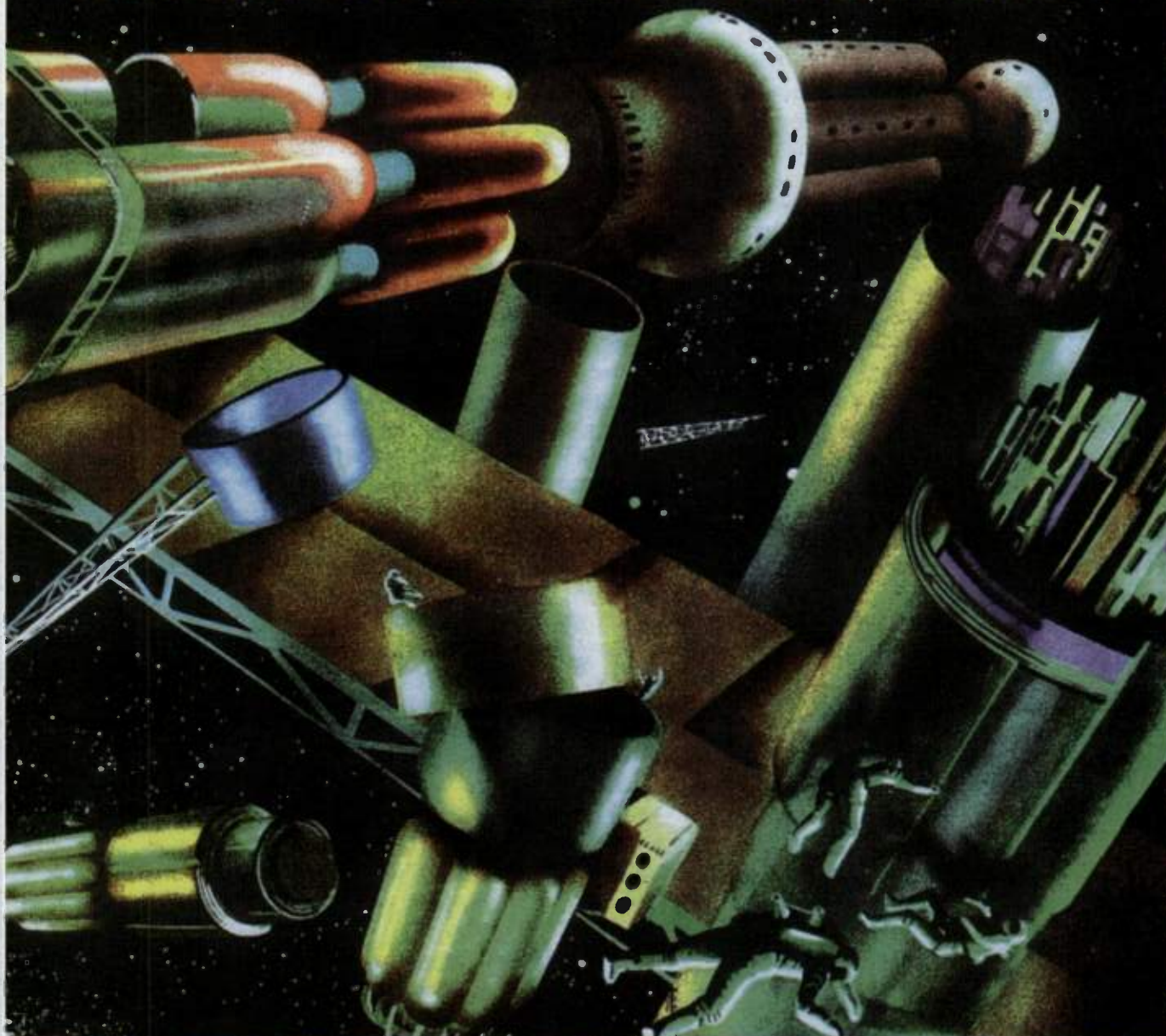
"Nothing is sacred, it exists in one form and everything after that is fair game. The 'geeks' should have their fun too. But for most people you put on a record, it's got a good beat and it's easy to dance to," says Stewart.

The beat, as Sonny Bono once noted, goes on. And so, too, will the great technology debate. But whether these new formats end up being just a fad or not, the technologies now exist for a democratized music marketplace. And, as Rundgren points out, even the CD-ROM itself is doomed to extinction as primo sound carrier when the fibre optics and cable music options are up and running. Like the Beta vs. VHS video format wars of days gone by, the jury is really you, the consumer, and the real question is: Do you *wanna* play albums or not? 





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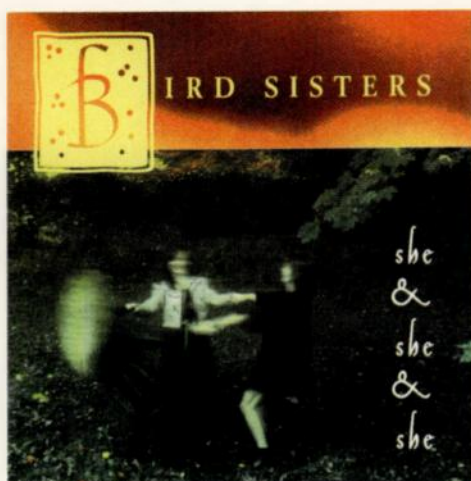


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PHOTOS BY D. TAYLOR





# Soaring harmonies

## She & She & She THE BIRD SISTERS Drog

**T**his Guelph, Ont. trio (Jude Vadala, Sue Smith, Tannis Slimmon), whose reputation for sterling, breath-taking harmonies has attracted a sizeable following in Southern Ontario, takes a major step forward on this, its third album.

Past discs, though aurally attractive, lacked a certain dynamism — it was as though they didn't want to tarnish the purity of their songs with excessive musical ornamentation. This album however, offers a far more interesting, and, some would say, commercial, folk-rock sound, with elements of country, blues and jazz tossed in for good measure. As a reference point, think of the Indigo Girls, minus the sometimes-annoying political dogma.

With each of the "Sisters" participating in the songwriting, *She & She & She* offers a spirited, poetic and uplifting group of songs about the struggle for happiness, the joy of finding it, and the pain of seeing it slip away.

A sad footnote to the release of *She & She & She* is the fact that the group has recently disbanded ... all the more reason to check out this album and marvel at the talents of a trio that deserved much more acclaim than it received. — s.h.

## Wrecking Ball EMMYLOU HARRIS

Warner

It is likely this album will be hailed as one of the finer recordings of the decade. Much is being made of the fact that Emmylou Harris has stepped away from the country

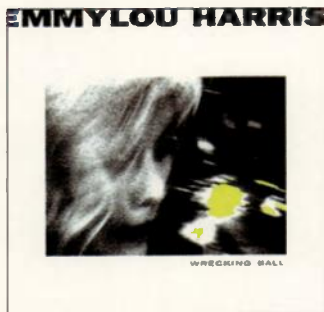
life for a moment and delivered an inspired bit of atmospheric rock à la the production and multi-instrumentalism of one Daniel Lanois, one of the many Canadian aspects of *Wrecking Ball*.

Other Canadian components include Neil Young, who penned the title track and warbles harmony on two songs; and Kate and Anna McGarrigle's background vocals and Anna's composition "Goin' Back To Harlan."

Other compositions that Harris wraps her unique chords around include Bob Dylan's "Every Grain Of Sand," Steve Earle's "Goodbye," and Jimi Hendrix's "May This Be Love," which puts most other attempts at Hendrix tributes to shame — this rendition has depth, imagination and the kind of soul that Hendrix espoused, but is missing in 99 per cent of the tributes floating around.

Lanois penned or co-wrote three of the songs on the album, but his stamp is firmly and predominantly embossed from stem to stern, making this more a duet than a solo effort.

Most of all, make no mistake, this is *not* country, in the same way that Johnny Cash's *American Songs* was not country — what on earth will Nashville think? — b.r.



## Mellon Collie And The Infinite Sadness THE SMASHING PUMPKINS

Virgin

From the title on down, the staggering amount of pretension involved in the creation of this beluga should have been enough to mercifully harpoon the bloated sucker.

Instead, businesslike basketcase Billy Corgan pulls out all the stops to craft an epic symphony of dusty metal, adenoidal punk, space-age art rock, coffeehouse folk and Liberace-sized dramatics that thunders and whispers and miraculously succeeds on nearly every conceivable level. What's so refreshing about the Pumpkins is their sheer gall; Green Day would never even think of releasing a 28-song record, and if they did, it'd be over in 40 minutes.

Forged of conflicting words ("Love is Suicide," "And I love you as you love me") and sounds (sludgy Sabbath riffs, beautifully cascading strings), *Mellon Collie* may be easy to disdain but it's ultimately impossible to ignore. c.w.s.



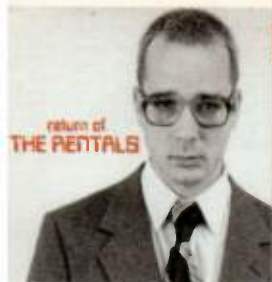
### REVIEWS BY

Stephen Hubbard,

Brian Rabey,

C.W. Smets





## The Return Of The Rentals THE RENTALS

Warner

Matt Sharp and Pat Wilson, the Rhythm Section Formerly Known As Weezer (but relax, gang — this is only a side project), dust off their skinny ties and yank out their Gary Numan records for a catchy bout of early '80s new wave redux.

Big stupid keyboards wail alongside cooing cyberbabes, and somehow these boys end up sounding more like the second coming of the Cars than even the Ric Ocasek-produced first Weezer album did. — c.w.s.

## Hotel Motel JIMMY GEORGE

Cargo/MCA

## Up GREAT BIG SEA

Warner

## The Question THE BARRA MACNEILS

PGS

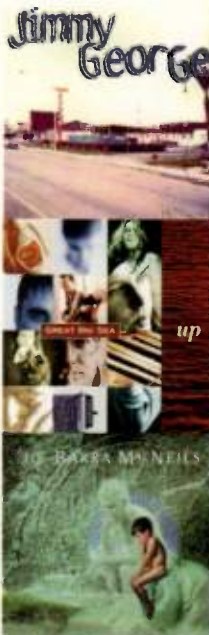
Along with the raft of quirky rock bands springing up in virtually every corner of the country, Celtic-inspired pop bands are one of the most plentiful musical resources we have. And these three releases, each representing a slightly different aspect of the Celt/rock sound, are a good indication that the scene is strong and healthy.

On *Hotel Motel*, Ottawa's Jimmy George delivers a rocking, punk-flavoured collection of songs that not only takes you inside a sweaty pub, but offers you a stool at the bar. With its reputation built on its legendary live shows — you have to check these guys out if they come to your town — *Hotel Motel* does an admirable job of transferring Jimmy George's energy to disc. Standout tracks include "One Convention," "Stillness" and "Trojan Horse."

Hailing from St. John's, Newfoundland, Great Big Sea stakes out its territory in the acoustic, celt/pop end of the spectrum, offering a melodic, rollicking group of songs that mixes excellent originals ("Fast As I Can," "Something To It," "Goin Up") with traditional jigs and reels and a near-perfect cover of Slade's hard rock sing-a-long classic, "Run Runaway."

Cape Breton's Barra MacNeils belong to the traditional side of the family, and while many songs on *The Question* are imbued with the "down home" spirit you'd expect, what is surprising is the musical variety on this album. The traditional is represented by songs like "Seallaibh Curaidh Eoghainn," but there's also a contemporary feel on tracks like "Myopic" and "She The Ocean."

Two of the highlights come in the form of covers; a haunting, accordion-driven version of "The Ballad Of Lucy Jordan" (popularized by Marianne Faithful) and a stunningly beautiful cover of Bruce Cockburn's "Going Down The Road," featuring Cockburn on guitar and vocals. — s.h.



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# RANT ON

## DEAR NETWORK:

Hey guys I really enjoyed that article about Tom Cochrane. Even though I'm not a big fan, thanks to your article I now have a new found respect for the man. It's good to see Tom is a proud Canadian who is not worried about doing a duet with Pavarotti. I say screw Bryan Adams and God bless Tom Cochrane.

yull9520@yorku.ca

## DEAR NETWORK:

I appreciate what you're trying to do with the mag — giving lots of space to Canadian acts — but sometimes I think your coverage sucks because you don't cover some of my favourite bands, like Cypress Hill, Tha Dogg Pound, Fishbone and the Mighty Mighty Bosstones. Whada ya think?

## NEVILLE BROWN

Halifax, N.S.

*We call 'em as we see 'em, Neville, but your point's well taken. Keep reading — you just might see some of your favourite bands in Network in '96.*

NETWORK welcomes all letters but reserves the right to edit for space or clarity. Snail mail to "Rant On," 287 MacPherson Ave., Toronto, Ontario M4V 1A4 or e-mail us at [network@astral.magic.ca](mailto:network@astral.magic.ca). Please include a daytime phone number.

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I am trying to find the cassette and/or CD for Roxette's first album. The title was *Pearls Of Passion*. The label might be EMI. Do I have to order it from Sweden?

Yours,

## STEVEN KNOPPERS

Edmonton, Alberta

*Sorry, Steve, Roxette's Pearls Of Passion is not available at the present time, even in Sweden (we've tried to obtain it, with no luck)*

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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.


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Almost 20 years after the release of their first album, Tom Petty And The Heartbreakers have sold millions of albums, and established themselves as one of the premier live bands in the world. *Playback*, the video version of the 82-song CD boxset of the same name, features 17 of the group's best-known videos spanning their career from 1976 to 1993.

**The  
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My Love  
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DION  
Sony**



This live concert video, filmed during one of Celine's sold out shows in Quebec City in 1993, is a slightly re-edited version of an award-winning TV special that aired on the Disney Channel last year, and features all of her classic hits, including, "Beauty And The Beast," and "The Colour Of My Love."

**The Road  
Home  
HEART  
190**



"I'd tell you a story from the heart and from the bone. I will tell you everything on THE ROAD HOME."  
— Ann & Nancy Wilson

Heart performs some of their best known works as well as some choice rarities on this 90 minute collection. Joined by The Seattle Symphony and producer/arranger John Paul Jones (Led Zeppelin), on new acoustic arrangements, capturing the essence of Heart.

**Road  
Tested  
BONNIE  
RAITT  
190**



Filed in the summer of '95, at the Paramount Theatre in Oakland, California, this 100 minute video includes 21 of Bonnie Raitt's best known songs along with six new additions to her repertoire. *Road Tested* features performances by special guests Bruce Hornsby, Jackson Browne, Kim Wilson (Fabulous Thunderbirds) and many more, plus the new duet with Bryan Adams of the hit single "Back Steady." *Road Tested*, the greatest hits double live album, is also available on CD and cassette.

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**K**en and Roberta Harrison want to dispel some preconceptions about themselves and their band, Wild Strawberries. First, they're not both doctors. Ken is, but Roberta, as she jokes, is "merely" a physiotherapist.

Secondly, they are not yuppies with money to burn who play music as hobby in lieu of golf. The pair, who met in high school when Roberta was 14 and Ken was 16, had always planned to be musicians. Things just happened a little strangely, that's all. Roberta explains it like this: "We made our first cassette six years ago when we were still studying for our degrees. If somebody had offered us a deal way back then, we probably would have quit school. But nobody did, so we finished school, got good jobs and supported ourselves that way."

It's a far cry from joining the circus, but then again any band taking their name from an Ingmar Bergman movie shouldn't be expected to do things conventionally. Their new album, their first for Vancouver's Nettwerk Records, is called *Heroine*.

"Lyrically, I love it when each new word changes the meaning of the sentence before it. So there's this kind of oscillation between two emotions that keeps going through the line. Each word gives the word before it a

this one's, well not quite the Rockies ..."

Aside from the Harrisons, Wild Strawberries have no permanent members, preferring to hire a consistent group of side players. "On this record we used a lot of different people, like the Worden String Quartet and Sarah McLachlan and her band. In some ways it would be nice if we were a 'set' band, but we're not. So it's great to be able to bring in other musicians whenever we want."

In an arrangement that harkens back to the classic Les Paul and Mary Ford records of the '50s, Ken writes all the songs and Roberta is the voice of the Wild Strawberries.



"Songwriting seems to be the only medium where the person who puts the words down is expected to be the narrator on stage. For us the writer and the narrator are two different people. It's a nice challenge because you get to try and write from a different perspective. James Joyce's best stuff was when he tried to get inside a woman's head and describe what she was thinking," he explains.

And, says Roberta, "lyrically, Ken writes from a different perspective because he knows I'm going to be

# Scoring *Heroine* with Wild Strawberries

BY PAUL MEYERS

different meaning. 'Heroine' is a perfect example, the 'e' at the end changes the word from a drug into a strong woman," explains Ken, who writes all the songs for the band.

*Heroine* was mainly recorded by themselves in their home in Toronto where the latest in digital technologies allowed them to record everything but the drums. Ken says that this freed them from having "any kind of Phil Spector in our life."

"It was just sort of an evolution over the months and it was us, here (at home) for months and months sort of nurturing it and spawning it. Then we went out to Vancouver, a studio called The Glass Elevator, and had David Kershaw mix 12 or 14 songs. We ended up redoing some of the songs with David," adds Roberta.

The change in focus and environment makes *Heroine* a more visceral effort than last year's release, *I Bet You Think I'm Lonely*. Says Ken, "it goes up and down a bit more, the last album was the Prairies and

singing it. We spend a lot of time talking about lyrics. I don't want to be a puppet singing someone else's words, but I've also never been compelled to write words."

Ken elaborates on the process. "I usually try and find one line in a song that has something to do with me, then I run away from it. On this album the unifying idea for those personal lines was that any kind of sorrow or sadness always has joy peaking around the corner. They're linked. For instance, when you have a chronically ill loved one, you end up spending more time with them. In my case, I've gotten to know my mom better than I probably would have, and that's the up side. Joy seems to creep up in the weirdest places."

Listening to Ken Harrison discuss the duality of existence and the subversion of language, you'd assume that he was one of those deep thinkers. You'd be right. The Wild Strawberries home page on the World Wide Web is ample evidence of a hyperactive and yet child-like mind at work and play. As on many band home pages, certain key words in some sentences are highlighted in blue. Clicking on these, "hypertext" words can "link" the reader to an entirely new page, text passage or graphic image. Besides the logical links to the music, their home page browsers can link to an Internet Movie Database, submit their fave palindrome or anagram, or download pretty pictures of Roberta. I ask Ken if the Internet's random linking of ideas isn't uncannily like the workings of his own brain?

"Yes, it's exactly like hypertext. In hypertext, when you want to give a line some kind of different style or meaning you surround it with different modifiers like 'centre' or 'bold' or if you want it to blink you say 'blink.' We're very at home on the Web. I was a library nerd, so I love libraries and accessing information," he enthuses.



# CHARTS

## POP

VARIOUS	
Dance Mix '95	Quality
THE BEATLES	
Anthology 1	EMI
SMASHING PUMPKINS	
Mellon Collie ...	Virgin
EARTH BROOKS	
Fresh Horses	EMI
ALANIS MORISSETTE	
Jagged Little Pill	Warner
MIRIAH CAREY	
Daydream	Sony
ANET JACKSON	
Design Of A Decade	PGS
GREEN DAY	
Insomniac	Warner
TAKE THAT	
Nobody Else	BMG
FACE OF BASE	
The Bridge	BMG
VARIOUS	
Waiting To Exhale	BMG
ENYA	
Memory Trees	Warner
BRUCE SPRINGSTEEN	
The Ghost Of Tom Joad	Sony
SHANIA TWAIN	
The Woman In Me	PGS
HA DOGG POUND	
Dogg Food	PGS
LISA LOEB & NINE STORIES	
Tails	MCA
MADONNA	
Something To Remember	Warner
VARIOUS	
Friends	Warner
CYPRESS HILL	
Temples Of Boom	Sony
VARIOUS	
Dangerous Minds	MCA
COUNTRY	
EARTH BROOKS	
Fresh Horses	EMI
SHANIA TWAIN	
The Woman In Me	PGS
MAVERICKS	
Music For All Occasions	MCA
ALAN JACKSON	
Greatest Hits	BMG
VINCE GILL	
Souvenirs	MCA
REBA MCENTYRE	
Starting Over	MCA
CHARLIE MAJOR	
Lucky Man	BMG
DWIGHT YOAKUM	
Gone	Warner
ALISON KRAUSS	
Now That I've Found You	Rounder
TIM MCGRAW	
All I Want	EMI
R&B/DANCE	
VARIOUS	
Dance Mix '95	Quality
MARIAH CAREY	
Daydream	Sony
ANET JACKSON	
Design Of A Decade	PGS
GENIUS/GZA	
Liquid Swords	MCA
DEBORAH COX	
Deborah Cox	BMG
COOLIO	

7	FAITH EVANS	
	Faith	BMG
8	CYPRESS HILL	
	Temples Of Doom	Sony
9	S.O.S. BAND	
	The Best Of	PGS
10	VARIOUS	
	ChirisSheppard, vol. 4	Quality

## JAZZ

1	ROY HARGROVE	
	Parker's Mood	PGS
2	STANLEY CLARK	
	At The Movies	Sony
3	CHARLIE HADEN/HANK JONES	
	Steal Away	PGS
4	URBAN KNIGHTS	
	Urban Knights	MCA
5	VARIOUS	
	Move To The Groove	PGS
6	GERALD ALBRIGHT	
	Giving Myself To You	Warner
7	JOHN COLTRANE	
	Heavyweight Championship	Warner
8	KEITH JARRETT	
	At The Blue Note	BMG
9	JOSHUA REDMAN	
	Spirit Of The Moment	Warner
10	ROB MCCONNELL/BOSS BRASS	
	Don't Get Around Much Anymore	PGS

## ALTERNATIVE

1	FOO FIGHTERS	
	Foo Fighters	EMI
2	SILVERCHAIR	
	Frongstomp	Sony
3	NINE INCH NAILS	
	Downward Spiral	Warner
4	PRESIDENTS OF THE U.S..	
	Presidents Of The U.S.	Warner
5	GARBAGE	
	Garbage	MCA
6	URGE OVERKILL	
	Exit The Dragon	MCA
7	MR. BUNGLE	
	Disco Volante	Warner
8	FILTER	
	Short Bus	Warner
9	EVERCLEAR	
	Sparkle & Fade	EMI
10	BOSS HOG	
	Boss Hog	MCA

## INDIE

1	HAYDEN	
	Everything I Long For	Sonic Unyon
2	TREBLE CHARGER	
	Self=Title	Sonic Unyon
3	VARIOUS	
	All Skanadian Club	Stomp
4	GLUELEG	
	Heroic Doses	Page
5	SIANSPHERIC4	
	Somnium	Sonic Unyon
6	CAPTAIN TRACTOR	
	East Of Eden	Indie
7	SPARKMARKER	
	Products And Accessories	Indie
8	CUB	
	Come Out, Come Out	Mint
9	WYRD SISTERS	
	Inside The Dream	Indie
10	CLAUDIA'S CAGE	

## MOVIE SALES

1	Batman Forever	Warner
2	Star Wars Box Set	Fo
3	Wallace & Gromit:	
	A Grand Day Out	Fo
4	Taxi Driver	Columbia
5	Anne Of Green Gables	Sullivar
6	Cinderella	Disney
7	Casper	MC
8	Wallace & Gromit:	
	The Wrong Trousers	Fo
9	Little Women ('95)	Columbia
10	Legends Of The Fall	Columbia

## SAM THE INTERACTIVE MAN'S TOP 10

1	Mortal Kombat 3	MPC
2	Mortal Kombat 2	SNES
3	PGA European Tour	Genesis
4	NHL '96	SNES
5	Mortal Kombat 2	Genesis
6	NHL '96	DOS/CD
7	Maximum Carnage	Genesis
8	Mortal Kombat 3	SNES
9	NHL '96	Genesis
10	Command & Conquer	MPC

SamTheRecordMan

## BEYOND MAINSTREAM

Rock n' Roll Cleopatra  
JAYNE COUNTRY  
Fringe

Long before Courtney Love began up her skirt in public, drinking too much and punching out people, there was Jayne County. Actually, there was Wayne County.

Wayne County was a rock 'n' roll \$ who defined 'alternative' when it really meant something. He was outrageous, crude and energetic ... and spent most



his life as to be a woman, something he achieved at the end of the 1960s. Certain timing of Wayne's transformation couldn't have been better

aggressive, straight-ahead music Courtney played, the over-the-top lyrics, and the fact that it was possible to see a male performer literally change before your eyes (over the course of a few years) into a woman made County a natural friend of the punk

On this long-overdue collection, all bases are touched, including classic songs like "Man Enough To Be A Woman," "Wonder Woman," and "Tallot Love."



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