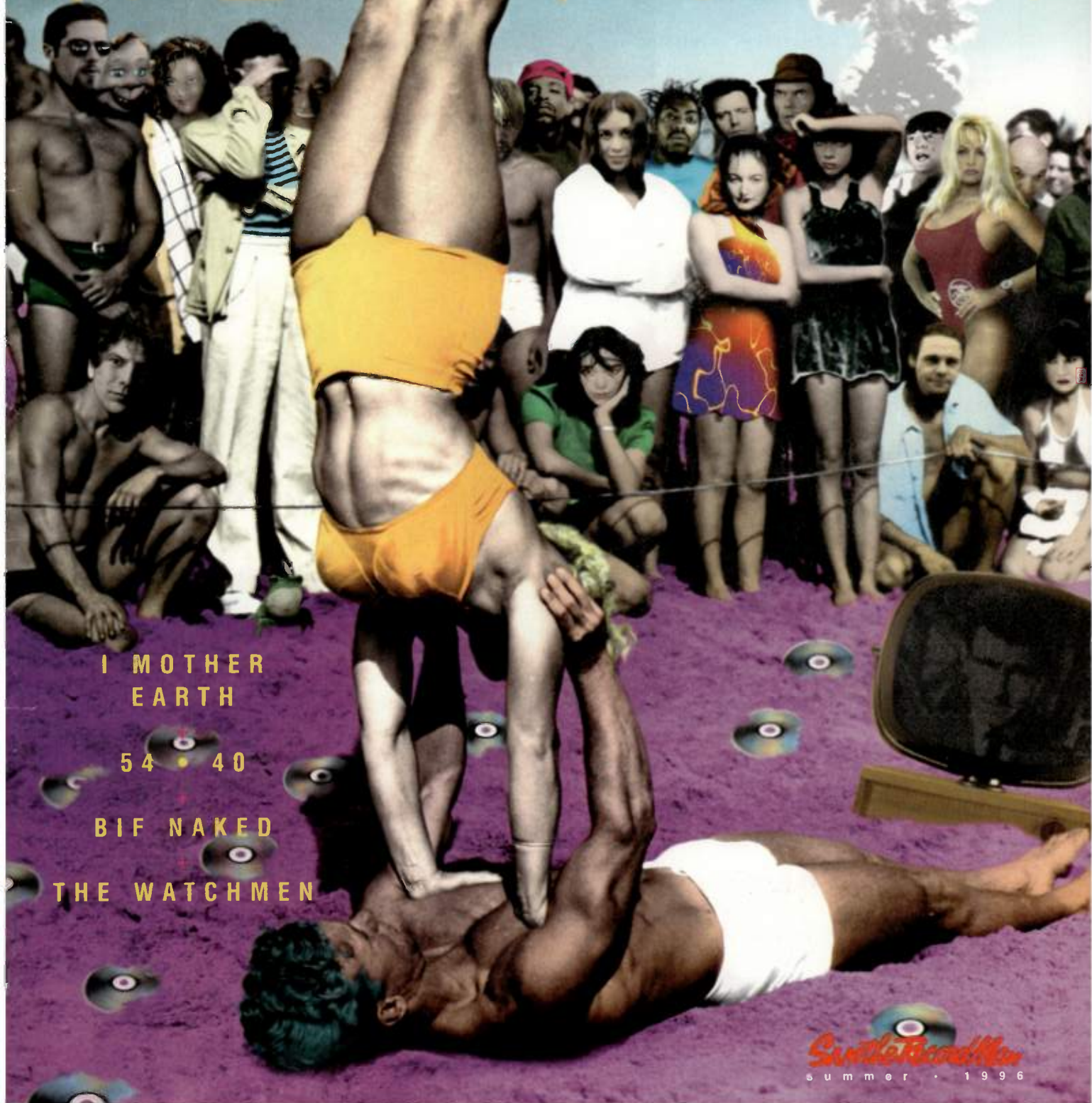


NETWORK

V CHIP PARANOIA • COMIX COOL PRIMER



I MOTHER
EARTH

54 • 40

BIF NAKED

THE WATCHMEN

Swirlin' Round the

summer • 1996

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Managing Editor
STEPHEN HUBBARD
network@astral.magic.ca

Art Director
ALAN COULSON

Contributing Writers
STU BLACK, SYLVAIN COMEAU, FRED LANGTON, CATHY McDOWELL,
PAUL MYERS, ERROL NAZARETH, C.J. O'CONNOR, WILLIAM
PEYTON, CHRIS SMETS, CINDY WAXER, C. J. WREN, TED X

Contributing Photographers
CLAUDETTE BARIUS, MURRAY CLOSE, MICHAEL GRECO, ILM, BRUCE
LAM, ANDREW MACNAUGHTAN, KEITH NG, DIYAH PERA, TOAD

Production Manager
JENNIFER CARSTENS

Director of Advertising
AARON RICHMAN

National Account Supervisor
CHRISTOPHER CONNOR

Promotion and Distribution Manager
DAVID HENMAN

Publisher
HARVEY WOLFE

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Communications Publication

President
KIM LOCKE

Vice President/Director of Publications
HARVEY WOLFE

Production Manager
JENNIFER CARSTENS

Publication Co-ordinator
JEFF LOCKE

Sales Administrator
NANCY MATTHEWS

Comptroller
RUTH HOWEY

Accountants
ROSE AYRES, CAROLINE WAGNER

Office Manager
DEBBY DUNCAN

Administrative Assistant
TINA SCHMIDT

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VOLUME 10 NO.2

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Hip wigglin'

THE TRAGICALLY HIP, FEATURING ENIGMATIC
SINGER GORD DOWNIE, PLAYED TWO SURPRISE
GIGS AT TORONTO'S HORSESHOE TAVERN LAST
MONTH TO CELEBRATE THE RELEASE OF ITS
NEW ALBUM, *TROUBLE AT THE HENHOUSE*,
AND RAISE MONEY FOR CAMP TRILLIUM, A
SUMMER CAMP FOR SICK KIDS. THE LUCKY FEW
WHO TOOK IN THE SHOWS WERE TREATED TO
MORE THAN AN HOUR-AND-A-HALF OF VINTAGE
HIP, LIKE "LOCKED IN THE TRUNK OF A CAR,"
"NEW ORLEANS IS SINKING" AND "NAUTICAL
DISASTER," AS WELL AS NEW CLASSICS LIKE
"LET'S STAY ENGAGED," "AHEAD BY A
CENTURY" AND "PUT IT OFF."

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Hill, Ron Hawkins, Renee Rosnes, Def Leppard,
and more stuff from the wacky world of pop.

Movies 13 *Mission: Impossible*,
Dragonheart, *Independence Day*, *John
Carpenter's Escape From L.A.*, and more from
the balcony.

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Summer means heatstroke, skin cancer and low
productivity at work, but it also means music.
New albums by four of Canada's coolest bands
— I Mother Earth, 54.40, The Watchmen and
Spirit of The West — signal the return of the
sweetest season of the year. Dig it.

Reading between the ink 25 So how
do you tell underground comics from the
volumes of overhyped, commercial crap
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technologies to stop the proliferation of violence in
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Ponys, Slowburn, Gillian Welch, and more.

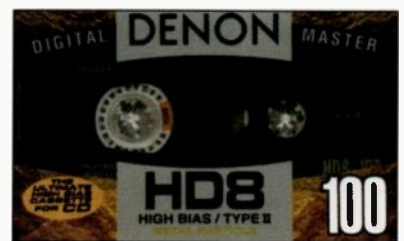
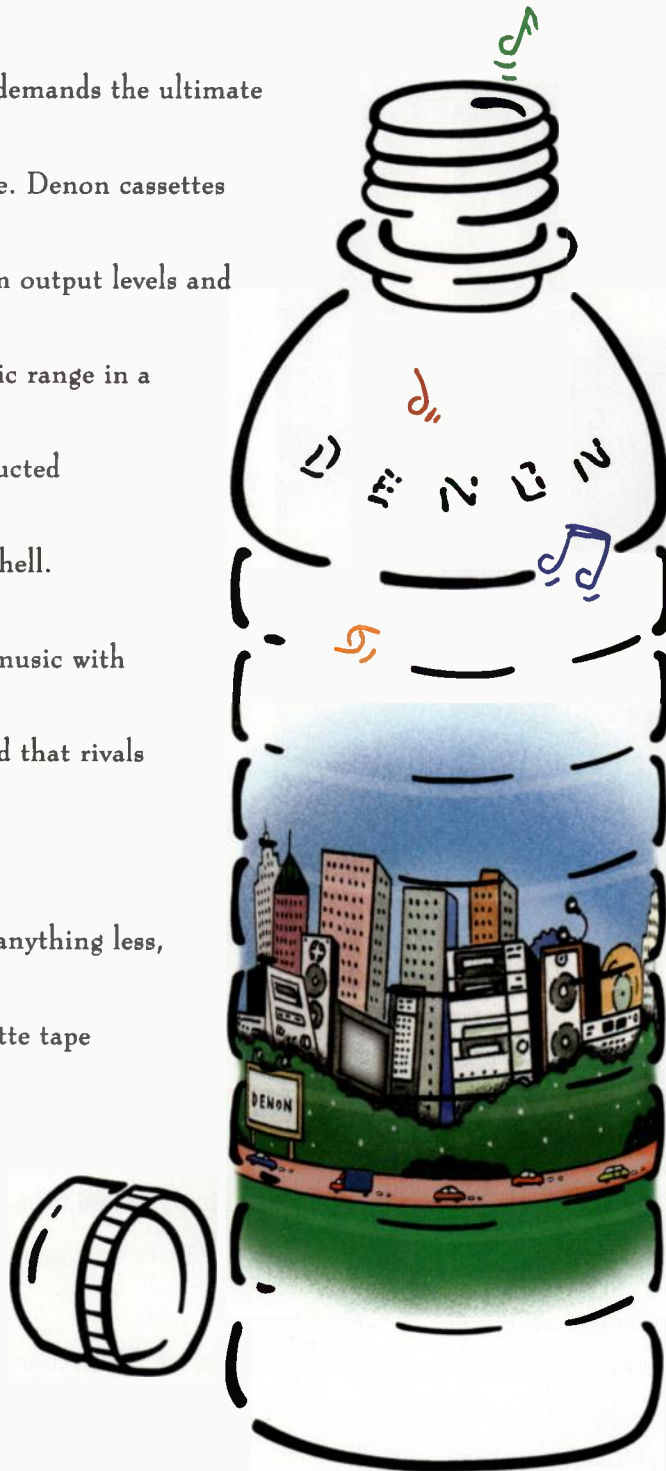
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Psst ... Bif Naked watches 'Melrose Place'

Bif Naked does not behave the way a tattooed, lip-ringed, black-haired, female "alternative" musician should. She openly admits to watching *Melrose Place*; at her CD-release party she girlishly asks, "Does anyone have a tampon?," as if starring in a feminine hygiene commercial, and she unapologetically thanks "The House of Chanel" on the liner notes of her self-titled debut album. Talk about committing alternative-scene suicide.

Although Alanis Morissette and Courtney Love are the darlings of the music biz, Bif refuses to play token angry white female, despite an album cover that features her miserably hunched over a dirty ashtray. Instead, her songs sample the genres of grunge, rap and spoken word while her lyrics range from feminist diatribes to nonsensical word-plays.

But despite the inconsistencies that make the album either refreshingly unpredictable or frenetically annoying, one theme that remains constant in her music is the nature of **relationships**. "Relationships are all I know; my **relationship** with my gynecologist, my **relationship** with the guy at the candy store or with boyfriend #32," she explains.

The identity of #32 remains unknown but #1 was Brett Hopkins, her ex-husband and drummer for Gorilla, Gorilla, one of Canada's premier underground bands of which Bif was a member for several years. Married at the innocent age of 19, she rationalizes, "I thought we were the Keatons. I figured we'd get married and have Alex, Mallory and Jennifer and live a normal life." A ridiculous presumption considering nothing in her life has been normal.

Born and orphaned in New Delhi, India, Bif was adopted by two American missionaries who then moved back to the U.S. and eventually settled in Winnipeg. Her mother is a bus driver and her father is a dentist who "thinks God talks to him through the CBC."

Bif seems to have adopted her father's eccentric modes of communication. Her album has mistakenly been hailed as a collection of lesbian anthems mostly due to songs entitled "The Gross, Gross Man" and lyrics such as "the last time I fell in love/ she had red, red hair and a ring in her lip." But once again, she is simply challenging the expectations of her listeners. "Everything is about a girl and is also written from a boy's perspective so that everyone can sing along," she says. — Cindy Waxer



Capitol Hill

From all the gruff and snippy press Merlin generates, you'd think he's some kind of petulant goof who's unrelentingly "difficult" ... kind of like a musical Dustin Hoffman.

It ain't true.

So why all the heat? 'Cause he dares to takes on the music press, particularly those whose laziness and narrow-mindedness causes them to label the 26-year-old Aylmer, Quebec artist a "rapper" even though his cool new album, *Merlin's Arcade*, is one of the best guitar/pop releases of the year.

In fact, *Merlin's Arcade* showcases his keen pop sensibilities and musical breadth of

vision. First single "The Playboy Interview," makes fun of critics who, following his 1993 debut, *A Noise Supreme*, incorrectly labelled him a rap artist. Sure, the album incorporated elements of hip hop, but it also featured a whack of songs that sounded more like Nine Inch Nails meets Prince. And despite the obvious musical evolution he's made since then, the frustration continues. "I recently did a TV interview and when they introduced me — with the new album playing in the background — they said 'rap artist Merlin,' I couldn't believe it, it was ridiculous," he explains.

If your perception of Cypress Hill's B-Real is that of a pot-head who raps about smoking suckers, check yourself.

We caught up with the Latin linguist recently and posed this question: It's one thing to take on Ice Cube and "sell-out rappers" on your album, *Temple Of Boom*, but what do you intend to do about the very real threat U.S. Republican presidential nominee Bob Dole poses to hip-hop? Or C. Delores Tucker's national Political Caucus of Black Women, an organization that's come out swinging against hip-hop?

"Cypress Hill can't do anything by itself. On a New Music Seminar panel a few years ago I said we need to build a coalition of all the heavy rappers and get our attorneys together so we can have more control over this industry, so we have a line of defense 'cause if they attack us individually we don't stand a chance," he says, adding, "If C. Delores Tucker and Dole have their way, people will realize we should've done this years ago."

But B-Real refuses to throw his hands in the air in despair or wait for his contemporaries to wake up. "At every concert I talk about these forces. I tell people, 'Look, *our* generation elected Bill Clinton, if more of us get involved in the process, *we* can make a change,'" he explains. "The kids need to go out and vote ... I'm talking about the survival of hip hop culture."

— Errol Nazareth

Sepultura's Amazon adventure

When hard rock or metal bands decide to get profound it's usually a good idea to stay the hell away from them until the idiotic notion passes and they return to their Sabbath or AC/DC riffs and songs about babes in cut-off jeans.

So it was a pleasant surprise when Brazil's heaviest export, Sepultura, was able to pull off something of a transformation on their latest album, *Roots*. Never ones to reside in bimbo territory—they've always written thunderous anthems about political repression and the struggle to overcome it — *Roots* is, nonetheless, a great leap forward. The band's crushing musical blows are still present, but augmented by traditional Brazilian percussion and, on two tracks, chanting by the Xavantes people, an Indian tribe living in the heart of Brazil's Amazon Jungle. In fact, Sepultura travelled to the tribe's home village in the Amazon to record with them, an experience that included painting their bodies and taking part in the Xavantes' various rituals.

"They're a very special tribe because they don't have any connection to the government, they have their own organization that takes care of their business and they still live like they have for hundreds of years — they have hunting seasons and dancing seasons and still crush roots and survive from nature," says Andreas Kisser, the band's guitarist.

Merlin's not grumpy ... o.k?

Ron Hawkins doin' that solo thing

DISARMINGLY FRIENDLY, WITTY AND WISE, RON HAWKINS IS PRETTY MUCH THE GUY YOU'D EXPECT THE FORMER LOWEST OF THE LOW FRONTMAN TO BE. TALES OF HIS EXCESS, PARTIALLY LEADING TO THE LOW'S DEMISE, TRAIL BEHIND HIM LIKE A PERSISTENT PUPPY, BUT NONE OF THAT MATTERS NOW AS HE SITS DOWN TO DISCUSS HIS FIRST SOLO ALBUM, *The Secret Of My Excess*.



"One of the great things about doing a solo

record is that there aren't any expectations or pressures to make it sound a certain way," he says.



Indeed, *The Secret Of My Excess* defies expectations; it's a decidedly quieter, more subdued

album than either of the Low releases, with Hawkins' supreme songwriting and expressive vocals up front, featuring largely spare arrangements and instrumentation that occasionally includes trumpet, saxophone, bassoon, djembe, banjo and lap steel guitar. His trademark wordplay is still intact and some of the songs have the epic feel of his Low material, but there's no mistaking *Excess* for a Low album.



Looking back, Hawkins knows his decision to leave the group after only two albums didn't make a lot of sense to a lot of people. "Well, it wasn't the smart thing to do, but it was the thing that I *felt* like doing and excited me the most, so I don't regret it," he explains.

But what of the future? Will he ever be in a band again? Will he ever work with his old mates again? Hawkins smiles, and chooses his words carefully. "Right

now not being in a band is really appealing to me,

but I've come to realize that the only thing I can depend on about myself is that I'm really restless and fickle, so who knows." 9



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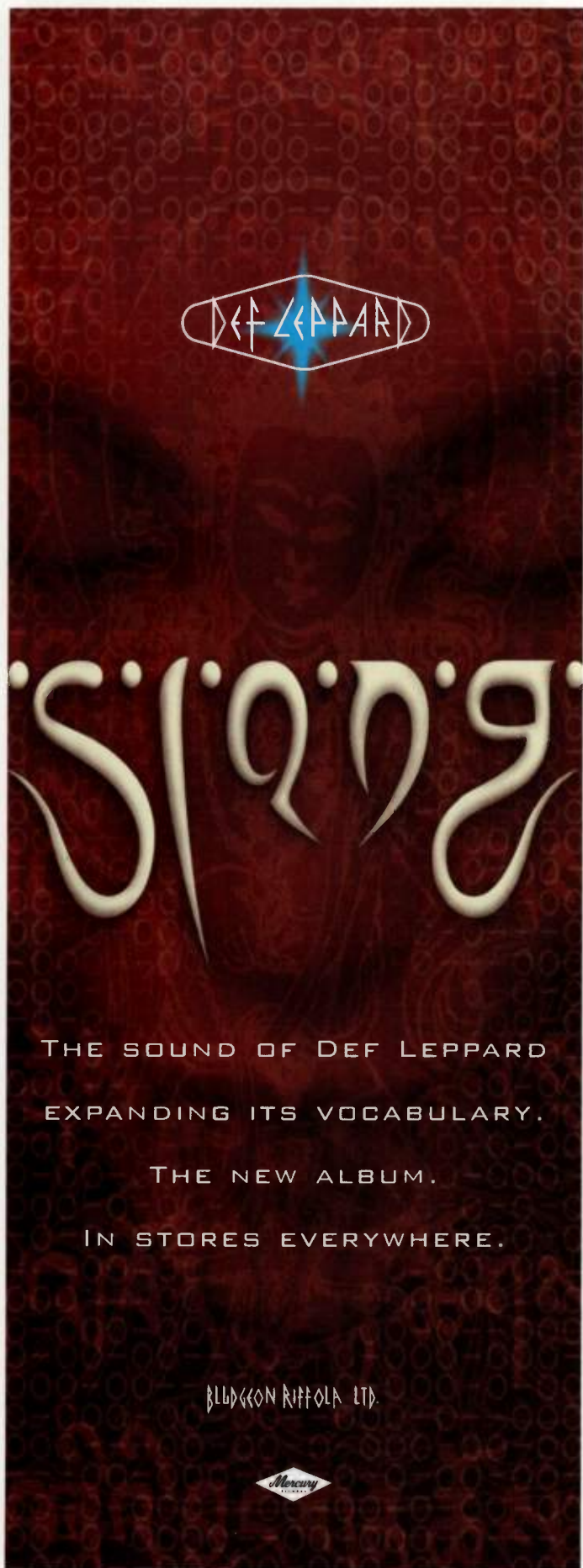
That variety takes the form of a Brazilian tune, a lesser-known ballad, but mostly Rosnes' own works. The bulk of the personal pieces deal with her discovery of one mother and the loss of another. The events nearly coincided in time and Rosnes took her ensuing emotions to the keyboard.

quite natural that the emotions would work themselves out on the piano and in my writing. It wasn't something that surprised me," she explains. "This was something I felt deeply about and it was therapeutic in a way to sit down with those thoughts in my mind and try to come up with some music that befits the experience."

Rosnes will be highlighting songs from *Ancestors* as she makes the rounds of the summer festival circuit during the next couple of months.

Renee Rosnes' eclectic vision





Def Leppard changes its spots



Def Leppard without "Mutt" Lange's dense, overblown production?

Get outta here!

Well, it's true, and, as bassist Rick Savage acknowledges, the idea for its new album, *Slang*, was to get away from its trademark sound — even though that sound helped sell some 40 million albums worldwide.

"We wanted the record to have more personality, more of us in it, instead of just going for that wall of sound we'd used in the past," he explains.

Any concern that such a dramatic change would be seen as a cynical marketing move designed to lure in the "alternative" kids?

"Well I think it was just a case of wanting to keep it interesting for *us*, because we'd thought that the sound we created for ourselves in the '80s was a little bit outdated," he adds.



Christian McBride's edgy exploration

Christian McBride's *Number Two Express* has pulled into the station.

It's the 23-year-old jazz bassist's second recording as leader and he's excited about it. "The music on the new album is much more improvisational than the first one. It's more on the edge, more open," he explains.

McBride managed to reunite Chick Corea and Jack DeJohnette who haven't recorded together since being in Miles Davis's band. "It was nerve-racking. I was apprehensive at first. But the vibrations were just so positive that everything came to fruition immediately. The only problem with these kinds of sessions is that they're so wonderful that you want them to last forever," he says, snapping his fingers for emphasis. "It went so smoothly, I wound up saying 'Aw, it's over already?'"

But McBride and his band will be recreating the session as they tour again in the fall. "With live performance you get to talk to people through your instrument and you hear back from them. I want to inspire people — to give them an uplift, so they'll feel a little better than when they first walked in," he says. — C.J. Wren 12



IN DIM LIGHT
BY SYLVAIN COMEAU

Summer stunts and summer stars



NOW PLAYING: For all the big names gracing the marquee during the blockbuster summer season, special effects and stunts may be the real stars. Arnold, Tom, Sly, et al will have to compete for the audience's affection with stunt doubles and computer wizards.

Fast action and global intrigue — not to mention **Tom Cruise** — should propel *Mission: Impossible* into the box office race. The latest T.V.-to-movie transplant also stars baddies selling black market weapons and intelligence. The explosions and gun shots will echo throughout the summer, with Arnold in *Eraser*, and **Stallone** in *Daylight*.

Schwarzenegger stars as a witness protection agent who gets entangled in a government conspiracy; Sly stars as a rescue worker pulling people out of the Holland Tunnel after it has been sealed off by terrorists. Meanwhile, **Kurt Russell** returns for the sequel to the classic sci-fi adventure flick, *Escape From New York*, this time set on the left coast and called, *John Carpenter's Escape From L.A.*, in which an earthquake leaves poor old L.A. nothing more than a brutal island of warring gangs and other bad guys.

In *Dragonheart*, **Sean Connery** will give voice to Industrial Light and Magic's latest masterpiece, *Draco the Dragon*. The entire computer generated fire breather co-stars with **Dennis Quaid** in this medieval fantasy. A fantasy of a different kind, *The Phantom*, starring **Billy Zane**, is a big-screen adaptation of the famed comic strip created by **Lee Falk**

in 1936, in which the "Phantom" mantle is handed down from generation to generation with each new hero swearing to fight greed, corruption and cruelty in all its forms.

Independence Day should be another impressive FX showcase, as **Will Smith** and **Jeff Goldblum** try to thwart an alien invasion bent on blowing things up and taking over.

Michael J. Fox is counting on computer generated ghosts and goblins to help revive his career in *The Frighteners*, about a ghostbuster who's in cahoots with the ghosts. **Dennis Miller** also co-stars with otherworldly creatures in *Tales From The Crypt Presents Bordello of Blood*.

On the other hand, **Jim Carrey** is his own special effect, as he will no doubt prove again in *The Cable Guy*, about an overzealous cable T.V.

installer. Meanwhile everyone's favorite dorky '70s family, the Bradys, are back in *A Very Brady Sequel*, the follow-up to the 1995 surprise hit based on the late-'60s T.V. show.

HOLLYWOOD INFLATION: As reported in the November issue, bigger and bigger Hollywood bucks are chasing the small circle of 'A' list stars who can open a picture. The hyperinflation means that the new standard for superstar salaries has reached \$20 million.

Naturally, that peak will soon be left behind. **Mel Gibson**, one of the first to get \$20 mil (for this summer's *Ransom*) has been offered either a juicy chunk of the profits or \$25 million for *Lethal Weapon 4*. The actor, apparently unmoved by the mountain of cash, says he is waiting to see a script.

Other newly-minted members of the \$20 million club: **John Travolta**, whose comeback is clearly the real thing, is getting the magic number for *The Double*, about a man whose life is taken over by an evil twin. **Tom Cruise** pulled in the same payday for *Jerry Maguire*, a comedy about a cold-hearted sports agent.

Bruce Willis reached the coveted peak to play a soldier in the movie version of the World War II T.V. series *Combat*. And **Harrison Ford**

is similarly lining his pockets for *Devil's Own*, with **Brad Pitt**. Poor Brad has to make do with a measly \$10 million.



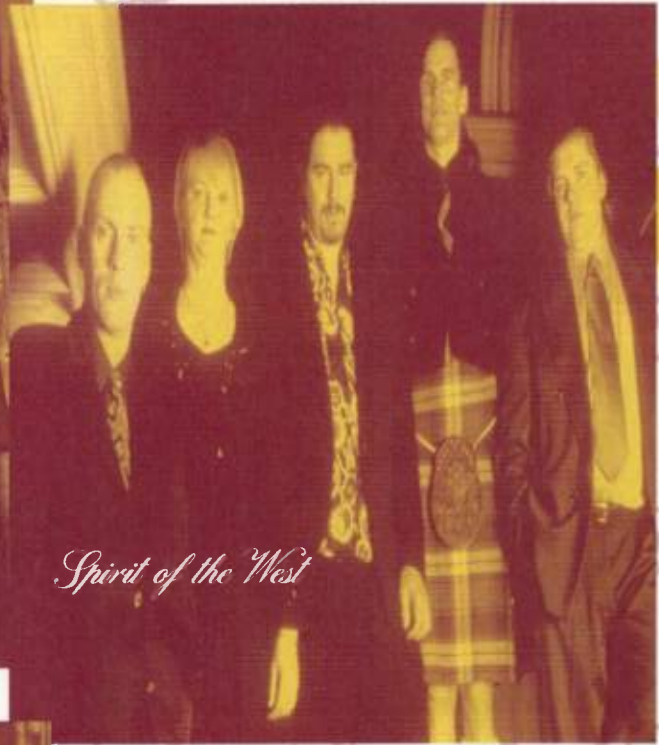
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JOHN CARPENTER'S
ESCAPE FROM L.A.

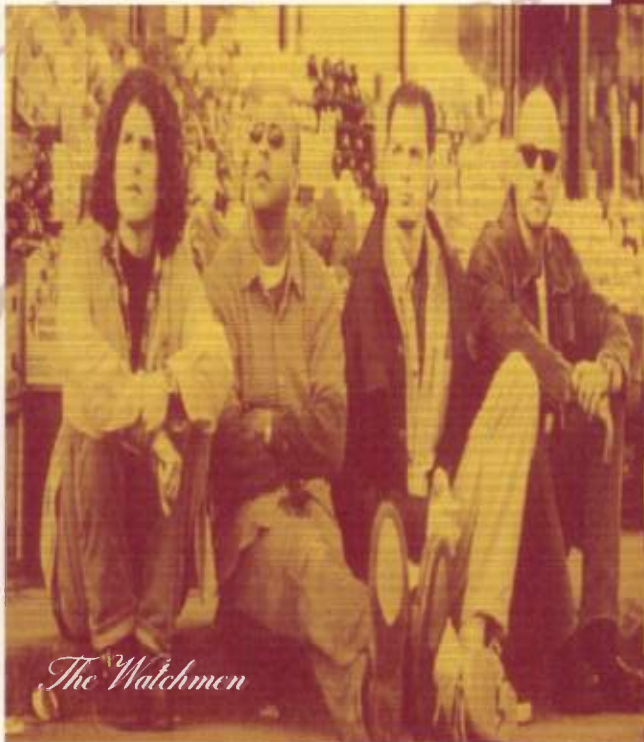
By Stephen Hubbard and Paul Myers



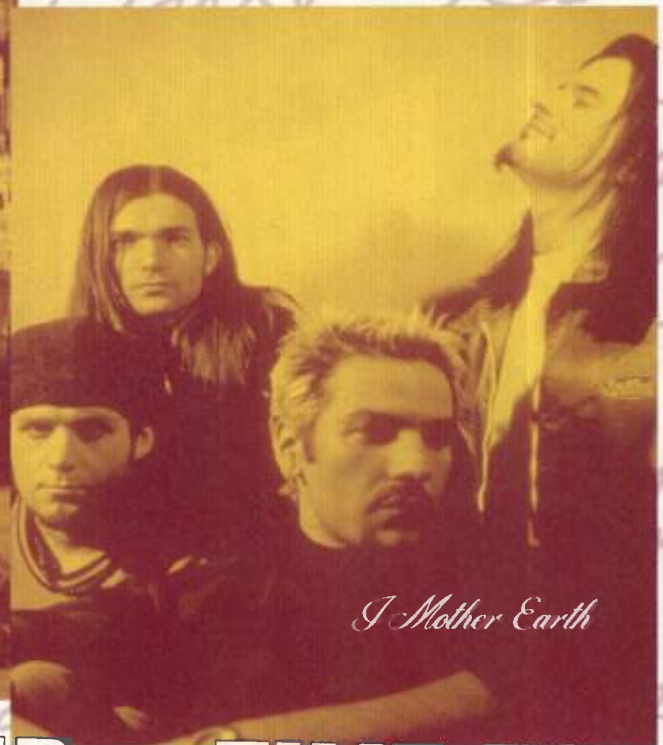
DIYAH PERA



RAEANNE HOLOBOFF



ANDREW MACNAUGHTAN



KEITH NG

IT'S SUMMER — TIME TO
GET
SOME SAND IN YOUR BUTT

O.K., so it was a lousy winter. And spring took it's sweet time getting here. But screw it. Whining time is over. It's summer. Time to do whatever you do. And while the story of this summer has yet to be written, if you dig music there's bound to be a few classic albums, songs and performances that form the soundtrack to the Summer of '96. Here's a look at a few of the bands that might be rocking your world this summer.

THE WATCHMEN have come along way since their first recording, 1992's *MaclarenFurnaceRoom*. Hailing from Winnipeg, they have since become tireless road hogs, playing everywhere and anywhere. Their second album, *In The Trees* achieved platinum sales status and put them on the map as a band to be reckoned with. More importantly, *In The Trees* displayed a growing maturity in terms of melodic invention and sonic textures. The more established electric guitar, bass and drums sound featured on the first album, was nicely offset by piano and harmonica and more backing vocals than before.

The stage was set for the next level in their ongoing development, which has arrived in the form of *Brand New Day*, an album of songs even more eclectic than *In The Trees*. Produced again by the Madison, Wisconsin producer simply known as "Mr. Colson," (the band made me promise that I wouldn't publish his real name — I'm a man of my word, guys), *Brand New Day* is all over the map. Rush-like power chords open the first track, "Zoom" but soon enough a Fender Rhodes piano break goes all Lennonesque before the drummer Sammy Kohn rocks the band back to the outro.

Elsewhere, like on "Incarnate," a hectic and urgent guitar chord verse gives way to an anthemic refrain, as singer Daniel Greaves sings a lyric that seems to sum up the new eclecticism: "Like Buffalo, our minds they roam." So, I ask, what's new about *Brand New Day*?

"I don't know if it's as drastic as everybody's saying it is," says guitarist Joey Serlin. "We just took some chances with different instruments.

People hear a trumpet and go 'oooh a trumpet.'"

And, as bass player Ken Tizzard adds, "The way we recorded, we didn't have everything all polished when we went in. We had a lot of beginnings of songs that we actually worked on in the studio. I think that was the big new thing for all of us."

But did they consciously go out of their way to arrive at this point on album number three?

"When we started we were 17 or 18 and that rock stuff is what really gets you off. As we grow up, and grow musically, we need more intricacies and textural stuff to get us off," explains Greaves, adding, "It would have been more difficult to introduce ourselves with tricky stuff or a lot of sonic moving around ... it's just where we went, it's quite natural." — p.m.

-30-

Perhaps the least known characteristic of Vancouver's **54.40** is their wicked sense of humour. Yes, *humour*. Often perceived as serious to the point of being dour, the guys in 54.40 (singer/guitarist Neil Osborne, drummer Matt Johnson, guitarist Phil Comparelli, and bassist Brad Merritt) are, in fact, a blast. A good part of a recent meeting — arranged to discuss the band's new album, *Trusted By Millions* — was taken up critiquing '70s and '80s sitcoms. Osborne's analysis of the fucked up underlying messages in *Who's The Boss* sounds like a Kids In The Hall sketch, and says, in a way, much more about the band's headspace making *Trusted*, than a dozen record company press releases ever could.

From the album's title to its suburban-UFO-sighting artwork, and its aggressive but accessible tunes, it's obvious they had fun making *Trusted By Millions*. And for once, they went against their own recording history, choosing not to totally re-invent themselves.

"What we've always done is reacted to what we'd previously put out: *Show Me* was a reaction to the (self-titled) *Green Record*; the *Green Record* was a reaction to *Set The Fire*; *Dear Dear* was a reaction all of our Warner Bros. experiences, and *Smilin' Buddha Cabaret* was a reaction to *Dear Dear*, but this time we consciously decided not to react to what we'd just done, instead we incorporated some of the stuff we really like about what we'd done recently and concentrated on making it sound as good as it possibly could," explains Merritt.

Consequently, the album sounds a bit like a combination of the hook-laden rock of 1992's *Dear Dear*, and the edgy power of 1994's *Smilin' Buddha Cabaret*, with a greater emphasis on capturing a certain sound rather than mood, as they did on *Buddha*. The result is a radio-friendly record that still features some wonderfully off-beat songs showcasing, as usual, Osborne's penchant for oblique, somewhat stream-of-consciousness lyrics that represent "the language of my thoughts." And while they may not make a lot of sense to others, "there is a path that each song goes on, and I know it really well," laughs Osborne, adding, "and if I tried to spell it out all clearly, like a Bruce Cockburn lyric or something, it wouldn't be my voice anymore."

-30-

There's an eclectic quality to almost everything about **I MOTHER EARTH**. The Toronto-based band, which recently released its second album, *Scenery And Fish*, deftly mixes elements of '60s psychedelia with the heavier strains of '90s rock, resulting in a sound that's both spacey and aggressive. And it's earned them an diverse following — IME is one of the few new bands that can boast an audience that stretches from hard rock baboons to gushing grunge girls. Representing a link between Santana and the Chili Peppers, IME proves that the seemingly disparate sensibilities of the '60s and the '90s can be brought together ... even if it initially meant that the band ran the risk of being misunderstood.

"We kind of feel a little bit outside of that line in the sand, because to a person who's programming, it's either we don't fit on either side or we fit on both.

It's never 'we're an alternative band, or we're a hard rock band,' it's just we are what we are and hopefully it sounds pleasing enough to put on the radio," says guitarist Jagori Tanna, who founded IME in 1990 with brother/drummer Christian, and singer Edwin. Bassist Bruce Gordon joined IME just after the band recorded its debut CD, *Dig*, in 1992.

But even if their fiercely individualistic approach to their music kept them outside of the accepted perimeters of industry formats, they couldn't have done it any other way, says Tanna. "Listening to music as a kid with my brother, and then growing up to be a musician, I always thought that the whole point of making music was to do something different and not be like everyone else, and I guess that's still how I feel," he explains.

As it turned out, programmers *did* eventually figure IME out — the album sold gold-plus (more than 50,000 copies) in Canada, a couple hundred thousand in America, earned them a Juno Award, and won them an enthusiastic and loyal audience as they toured their asses off in North America and Europe before settling down to work on the new album, in January, 1995.

And while *Scenery And Fish* maintains the band's eclecticism, it's a far more focused and potent album than *Dig*, representing IME's growth as a unit, says Gordon. "I think everyone made a big jump on this record; the songwriting is much more developed; Edwin's vocals sound much more mature; the melodies are stronger and I think more sophisticated, Chris's drumming is better — I think everything is more creative and inventive."

-30-

It was hard not to wince when word leaked out that Vancouver's **SPIRIT OF THE WEST** was releasing an album recorded with the Vancouver Symphony Orchestra. After all, rock bands recording with symphonies rarely make great albums — usually they end up with a collection of alternate, and often inferior, versions of their best-known songs. And the risk of cheesy, overblown arrangements is very real. So how to avoid such a fate? Simple ... release a record called *Open Heart Symphony* filled with *only* new songs, written *specifically* for an orchestra.

"We'd listened to other albums where artists had recorded with orchestras and they just didn't seem to work because inevitably you find yourself comparing the "new" versions of the hits with the original versions and somehow they end up sounding like elevator music," explains SOTW singer/guitarist John Mann.

And, according to singer/multi-instrumentalist Geoffrey Kelly, writing specifically for an orchestra actually made things easier for SOTW. "I think we ended up writing in a much simpler manner, because we wanted to leave as much room for them to fully utilize that range of emotion that exists in a 81-piece orchestra and all the little increments of sadness and joy that we could get out of them," he says.

Arranged by George Blondheim, whom Mann describes as "the sixth member of SOTW on this record," *Open Heart Symphony* manages to offer something new without sacrificing SOTW's identity. The inclusion of two instrumental tracks, a Celtic jig called "Christmas Eve" and a waltz, called "The Miller's Daughter," makes *Open Heart Symphony* the record that long-time fans who prefer the band's earlier, acoustic albums, have been waiting for.

Best of all, there's no cheese to be heard.

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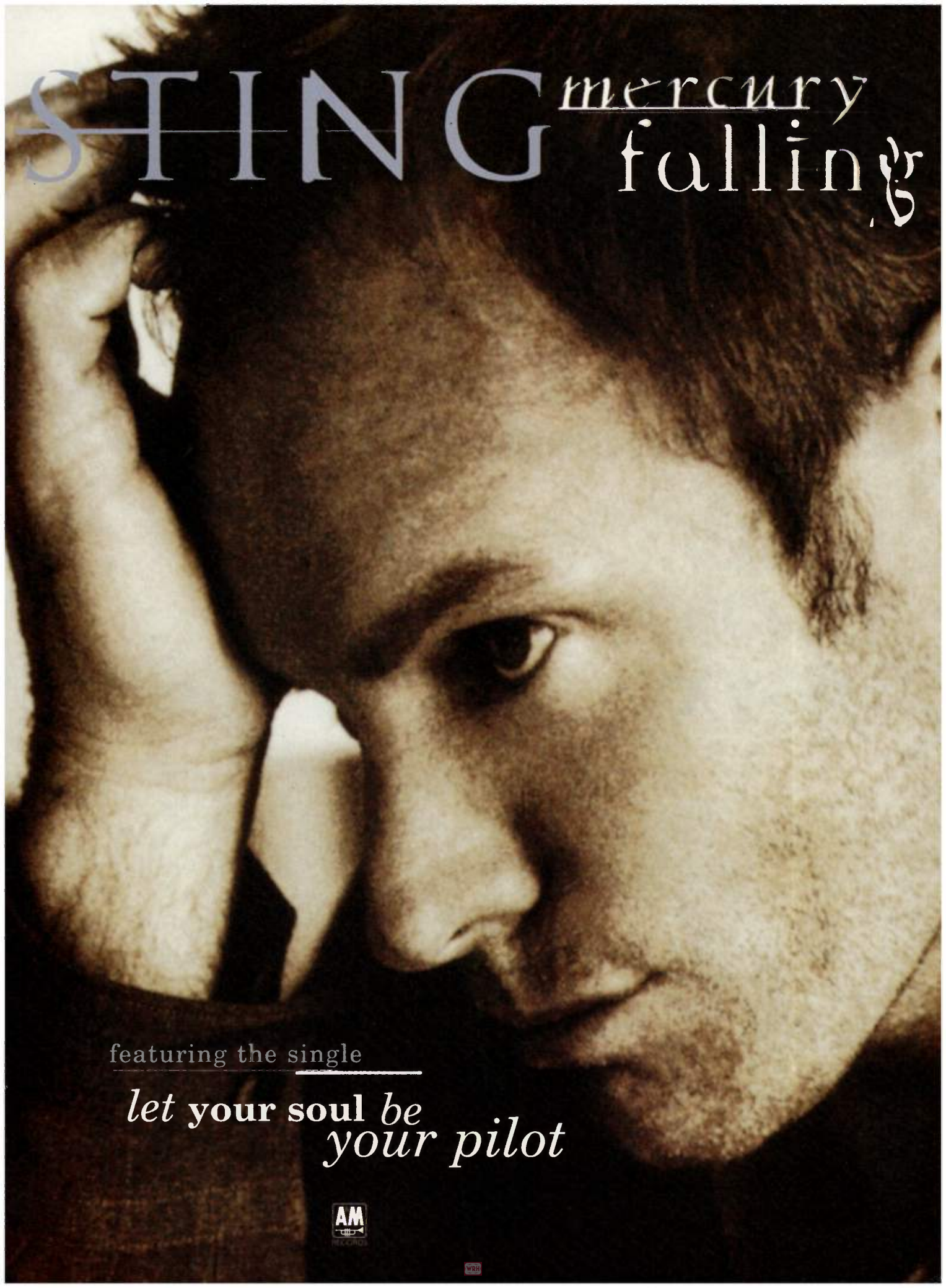
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a d a n o s u p p l e m e n t



Iron Daze VARIOUS

Iron Music Group
(cat. # 77876-51007)

In the tradition of old-school punk compilations

comes *Iron Daze*, bringing cutting edge new music to the forefront of the national music scene. Featuring new, unreleased songs by Clove, Moe Berg, superGARAGE, Claudia's Cage, Kat Rocket, Subtractor, Rebecca Timmons, Radioblaster, BUZZ!, The Stand GT, Catch Veronica, Lo Slope, Venus Envy, Grasshopper and Poledo.

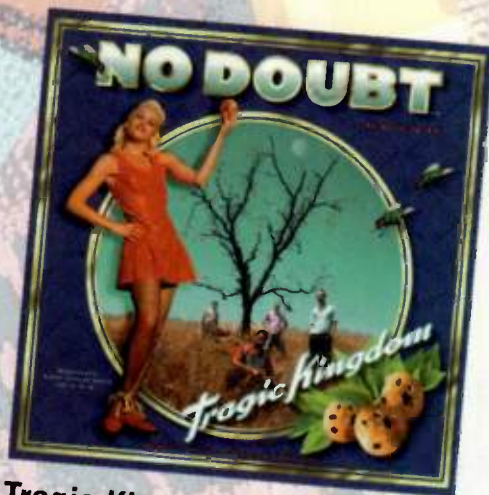
Jars Of Clay JARS OF CLAY

BMG (cat. # 41580)

Claiming influences that range from the Beatles to Toad The Wet Sprocket, Depeche Mode to Jimi Hendrix, Nashville-based Jars of Clay have delivered



a debut release rich in songcraft. The group's self-titled album weaves an organic tapestry of driving, textural rhythms and ethereal harmonies, making Jars Of Clay a refreshing, inventive new force among the glut of formulaic alternative rock and pop.



Tragic Kingdom NO DOUBT

MCA Music Entertainment
(cat. # INTSD 90003)

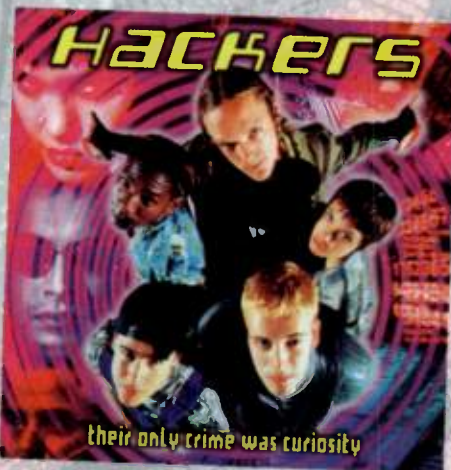
Drawing from a palette of new wave, guitar-rock, ska, dance, reggae and pop, No Doubt stands as a tribute to the fact that music can be fun — uplifting even — without sacrificing raw power and drive.

Tragic Kingdom embodies the celebratory side of the Orange County scene, and No Doubt's sound has attracted a hugely loyal fan base who enjoy the band's eclectic approach to music and cool songs.

Hackers Soundtrack VARIOUS

Edel America Records/Koch (cat. # EDL-2987)

This cyber-punk thriller captured an outrageously loyal audience with this sensational techno-pop industrial dance soundtrack. Featured artists include Machines Of Loving Grace ("Richest Junkie Alive"), Underworld ("Cowgirl"), Orbital ("Halcyon & On & On") and Plastico ("Communicate").



Acoustically Yours CHINA CRISIS

Telegraph/Koch (cat. # TLG-005)

It's their 13th year in the music industry, it's their 9th album release and their first live album. *Acoustically Yours* (containing 4 tracks which are released domestically for the first time) was recorded at the Neptune Theatre, Liverpool, and features live acoustic versions of China Crisis' greatest hits, including "Wishful Thinking," "Working With Fire & Steel," "Christian" and "Black Man Ray." Watch for a new studio album later this year.



Kafka

NIGEL KENNEDY

EMI (cat. # E21S 52212)

A few years ago Nigel Kennedy took a sabbatical from the classical world to concentrate on various contemporary music projects. Something to

take care of his need to "confront his audience's expectations of what a musician should and shouldn't do."

Kafka is an album full of what Nigel's fans would expect from an artist who has already pushed the boundaries of classical music and now he does the same for rock and jazz. Among the collaborators on this project are, Jane Siberry, Stephen Duffy, Brix E. Smith and Stephane Grappelli.



Goldfinger
GOLDFINGER

MCA Music
Entertainment
(cat. #USD 53007)



Armed with their energized punk/ska blend, Goldfinger serves up a sonic potion flavoured with wit and humour. Citing musical influences as diverse as Bad Brains, The Replacements, the Buzzcocks, Elvis Costello, Kiss and The Police, *Goldfinger* is an amalgamation of it all with their unique and dominating spirit making the music their own.

For Me It's You
MICHELLE WRIGHT

BMG (cat.# 07822-18815)

From her first professional job as a teenager to now, Michelle Wright has steadily grown into an entertainer of the highest rank and has collected a trophy room full of Canadian entertainment awards to prove it. Her new 12-song CD, *For Me It's You* crackles with good songs that definitively showcase her vocal abilities and emotional range.



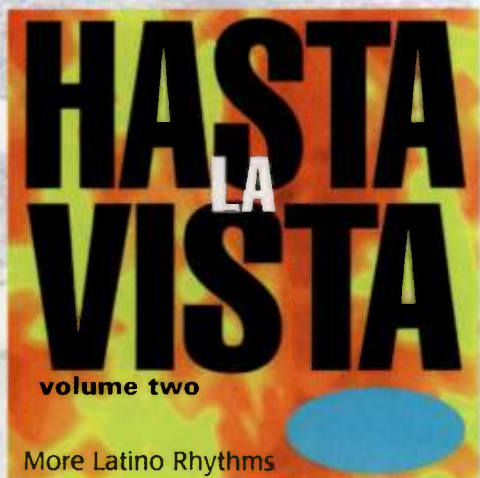


10 Song Demo ROSANNE CASH

EMI (cat. # 7243 32390 2)

Precise, personal and deliberately understated, *10 Song Demo* is a natural transition into the next phase of Rosanne Cash's creative journey. Since 1979, she has ranked as one of the most individual forces in country and pop music, a woman who doesn't shy away from a challenge. As such, *10 Song Demo* is both a completed work and an intriguing glimpse into the creative process.

Honest, open and unfettered, with songs that range from the subdued to the ironic, *10 Song Demo* draws its power from the intimacy of its spare, acoustic arrangements and the sheer force of Cash's vocals. At the time in life when one's work and character have usually been fixed and molded into an identifiable persona, Cash refuses to be predictable. With *10 Song Demo*, she has delivered a record that is remarkably bare, without artifice and vulnerable in a very unexpected way.



Hasta La Vista Vol. 2 VARIOUS

T.J.S.B./Koch (cat. # TJS-013)

Following the success of *Hasta La Vista, Vol. 1*, TJSB presents another dazzling collection of Hot Latin Hits, *Hasta La Vista, Vol. 2 — More Latino Rhythms*. Featuring the current radio smash "You Don't Have To Worry" (Rhythmcentric), "As 'I Mamacita" (Henry Rivera), "Sopa De Caracol" (Miami Sound Orchestra) and traditional favourites such as "La Cucamarcha" (TNN).



Foma THE NIXONS

MCA Music
Entertainment
(cat. # MCASD 11209)

Hailing from Oklahoma City, The Nixons are all about hard dedication and sheer perseverance, plus energy, intensity, passion, spirit and rock 'n roll — hard, fast, loud and very honest rock 'n roll. Well-known for their incendiary performances, the songs on *Foma* manage to capture the spirit of the Nixons' raging live sweatfests.

SUMMER MUSIC
BUYERS GUIDE

One Chord To Another SLOAN

Murderecords (cat. # MURSD 23)

One Chord To Another, featuring the lead single-video, "The Good In Everyone," is Sloan's "brilliantly scrappy third full length album," that showcases all 4 band members having fun and writing dazzling pop gems which overall balances the melancholy of their previous release, *Twice Removed* (voted #1 Canadian Album Of All Time by a music industry panel in *Chart Magazine*) and the exuberance of their acclaimed debut, *Smeared*. *One Chord To Another* is Sloan's most mature recording to date, but adulthood hasn't mellowed the band — it also contains some of Sloan's toughest rockers.



Villains THE VERVE PIPE

BMG
(cat. #07863-66809)

Villains, the major label debut from The Verve Pipe, has a sophistication and musical breadth that defines melodic power pop: muscular, rough and



passionate, yet possessing a keen, intellectual drive. The band's music is engagingly difficult to pigeonhole, incorporating both the comely simplicity of pop and the more desperate urgency of rock.



Secrets TONI BRAXTON

BMG (cat. # 73008-26020)

The highly anticipated sophomore release from Toni Braxton is a blend of smooth, laid back grooves with emotion-filled lyrics. *Secrets* combines the art of storytelling with

soulful lyrics and exceptional production. It is an album whose soulful, emotional mood is addictive as it reveals love — open and honest — from a woman who knows.



Still Life THE LISTENING POOL

Telegraph/Koch (cat. # TLG-002)

Made up of 3/4 of the 'definitive' OMD (Orchestral Manoeuvres In The Dark) lineup, The Listening Pool serve up their debut Telegraph offering. *Still Life* features a plethora of moods and atmospheres from the powerful pop single "Oil For The Lamps Of China" to the cinematic landscapes of "Blue Africa." "Sometimes reminiscent of the OMD sound, the album boasts a mature feel and clear evidence of skilled production." — *Keyboard Review*

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Open Heart Symphony

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~
"A fabulous record!"

Larry LeBlanc, Billboard Magazine

~
"A triumph...an inspired collaboration."

Scott Steele, Maclean's Magazine



Open Heart Symphony



wea

CITIZENS:

BEWARE soulless 'grunge' comics

Hoo, nelly ... another thinkpiece about comics-as-the-new-rock-n-roll. Oh, fabulous day. Callooh. Callay ...

Well, maybe. What the typical 400-word-spacers-twixt-*Obsession*-ads have neatly mini-skirted around is the fact that not all those inky new fashion accessories are equally rock 'n roll, and that rattling off a *Details* list of "alternative comic books" for insta-cred is tantamount to sporting a Smashing Pumpkins long-sleeve at a Chokebore gig. In the 2D world of comics — just like in music — all things marketed as "alternative" are

not necessarily cool, and an indie company and shoebox production values do not a bohemian classic make. How, then, to separate the Manic Panicked weekenders from the undergroundly credible, the *Shades from the Dirty Plottes*, your Stone Temple Pilots from your Girls Against Boys? I mean, except with the following *Network Crash Primer On Comic Cool*, conveniently equipped with facile comics/rock 'n roll analogies?

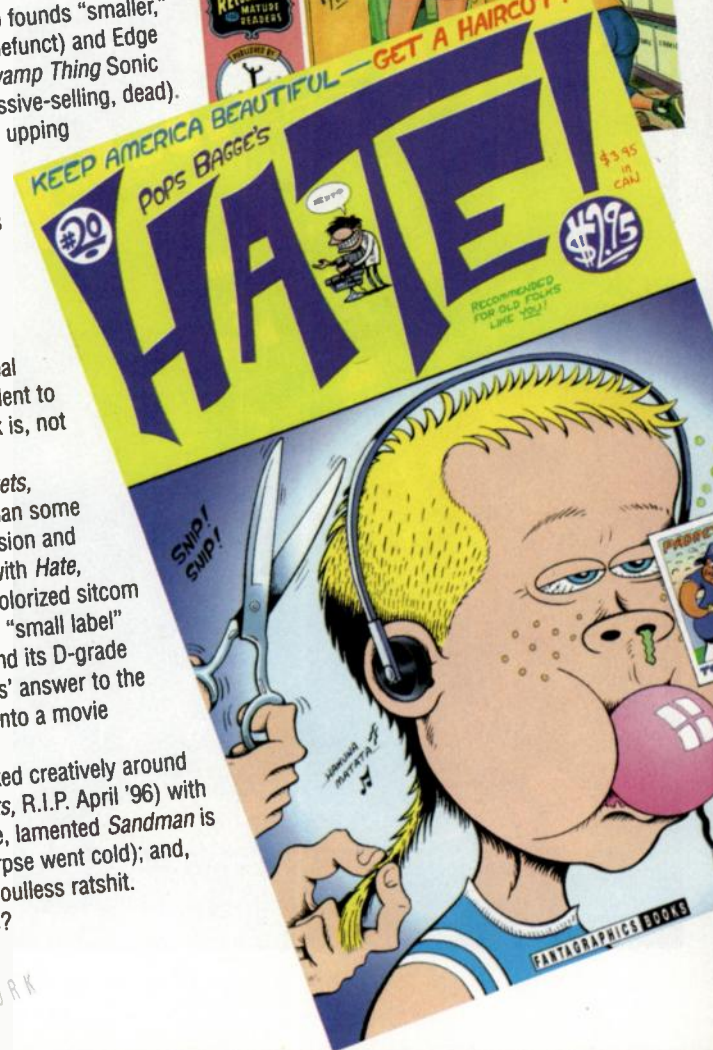
THE SOUL-SUCKING MAINSTREAM: *Batman*, *Spawn*, *X-Men* ... the only medium where the mainstream consists of sweaty, iron-muscl'd men ripping the leotards off each other. Superheroes (occasionally supplanted by tough-guys with large, disturbingly phallic firearms), the industry standard here since before the Earth cooled: most cranked out by megacorps Marvel and DC. Most either retooled ancients (*Superman*) or younger facsimiles thereof, working same derivatively bullshit plots. Closest analogy is Eric Clapton (or if consumed by tit-and-gun fixated adolescents, Metallica). Utter paucity of thought revealed by recent "Marvel vs. DC" cash-grab, and DC's *Elseworlds* alternate character-history series (like MTV execs deciding "Let's get Clapton to, like, do 'Layla' and that stuff ... but on acoustic guitar"). Dire. Ineffably dire ...

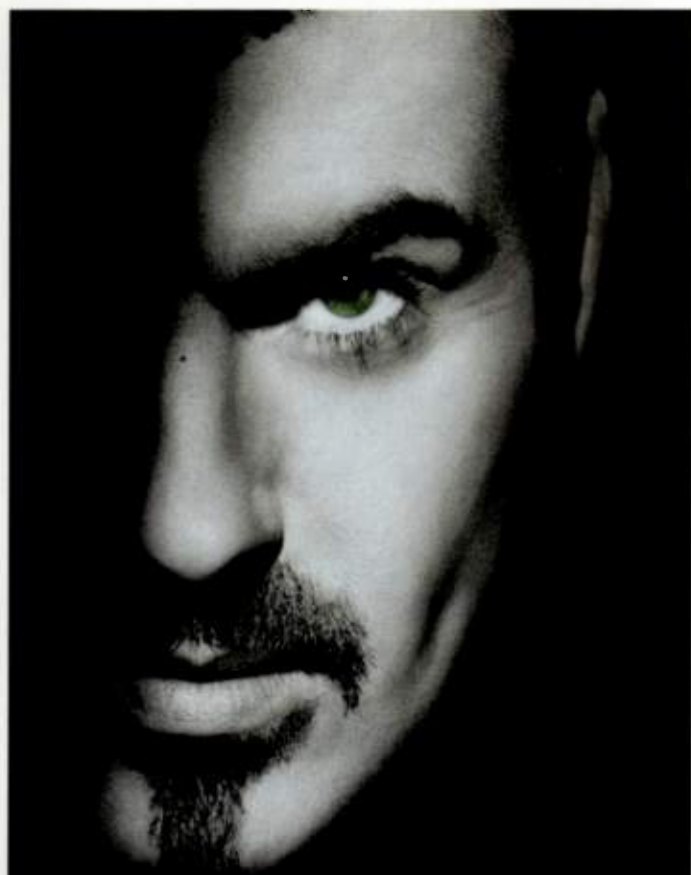
TOP DOLLAR ALTERNATIVE: The Contentious Zone — big comic corp founds "smaller," "hipper" imprint for "alternative" titles, Marvel begetting Razorline (now defunct) and Edge (pending ...), DC spawning Vertigo, the DGC of comics. Which makes *Swamp Thing* Sonic Youth (innovative, influential, old) and *The Sandman* Nirvana (lyrical, massive-selling, dead). Vertigo uses Geffen-like strategy of employing credibility "hip" artists for upping coolidge of behemoth-like megacorp (see Peter Kuper's recent *The System*). Results fair to pretty impressive, but comedy potential of late-thirties squares attempting "cool" often realized — whence *Anima*, DC's aborted "grunge" heroine complete with her own band and the first name 'Courtney.' Actually, comics' answer to 4 Non Blondes.

THE REAL UNDERGROUND: No corporate backing, low production values, small output, sociopolitically aware, rabidly independent, impossible to find in chainstores ... sound familiar? Welcome to the real deal, where stuff like *Dirty Plotte* and *Naughty Bits* are the inky equivalent to Ani DiFranco and Bratmobile. And, as in music, most of the best work is, not surprisingly, done by women.

'Course, it's not all, so simple: witness *Eightball* and *Love & Rockets*, amazing (and amazing-selling) indie titles that grab more attention than some DC & Marvel books, thus making them the Jon Spencer Blues Explosion and Fugazi, respectively. Bad Religion-scale plummets from cool occur with *Hate*, once a dead-center Seattle satire in glorious B & W, now a glossy, colorized sitcom in suburban New Jersey (and now it accepts ads, too! Euurch). And "small label" doesn't always translate as "cool" — see Dark Horse's *Barb Wire* and its D-grade silicone-swollen-babe-with-weaponry schtick and gaze upon comics' answer to the Genitorturers. A comic so wretched the only option was turning it into a movie featuring Pamela Lee.

Otherwise, comics are indeed the new rock 'n roll — they peaked creatively around '92; the creative titans are now laying down to die (*Love & Rockets*, R.I.P. April '96) with the megacorps gearing up for the posthumous cash-grab (the late, lamented *Sandman* is now being re-exhumed issue-by-issue, mere months after the corpse went cold); and, outside of a few isolated genii, the entire field weighs in at 90% soulless ratshit. Gee, wonder if it's too late to switch to landscape architecture?





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&
"Fastlove"

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Fed up with all that nasty sex and violence out there in Televisionland? Afraid that you might have to actually *supervise* what your kids watch and take an *active* role in explaining it all? Well, worry no more, because faster than you can say Ron Popeil, a new miracle gadget is on its way. It's called the V chip and it's coming to a television near you. **This**

controversial little add-on could vastly change the way you consume television programming.

The intentions behind the V chip are admirable enough. By blocking out violent and sexually explicit material (as defined by a faceless third party) on your home set you can, logically, keep your children safe from exposure to all the nastiness of the Adult World. Yes, it's that easy. No fuss. No muss. The brainchild of Canadian inventor Tim Collings, prototype V chips are currently being tested on a trial basis all across Canada. **The "V"**

stands for violence but the plucky little chip will apparently also be able to detect sexual content and stop it before it infects those young unsupervised minds.

The political value of a censorship chip cannot be underestimated in the United States, where politicians like Bob "Burn Hollywood Burn" Dole and Bill "Anything To Appease The Right" Clinton are facing a fall election. This kind of "for their own good" censorship isn't really all that new. It wasn't so long ago that Tipper Gore, now the wife of Vice President Al Gore (is that Vice First Lady?) along with other prominent "Washington Wives" led the attack on "smut" in the music industry. Calling themselves the Parents Music Resource Centre they tried to create a rating system for rock 'n roll, which is, after all, "devil music." The proceedings lost steam when then Senator Al Gore, questioning the late Frank Zappa, admitted to being a huge fan of the man who gave the world "Titties and Beer" and "Don't Eat The Yellow Snow." Still, the industry did succumb to the practice of self-censorship by labelling albums that contained "explicit lyrics." It could be argued that the PMRC actually

V chip



did achieve something significant. The proceedings allowed Mr. Zappa to passionately and eloquently testify that The State did not have any place in legislating good taste. If parents were concerned about the content of their kids culture, then they could jolly well pay closer attention to that culture. And it's the same today.

The idea that we need a governing body or politically programmed chip to decide what we hear and see is fundamentally fascist. And besides, how long do you think such a chip would lie

blues

by paul myers

unhacked by today's wired youth? Once upon a time the locksmith industry grew exponentially out of another piece of technology:

The chastity belt. The conceit is the same.

Turn our backs to the real moral issues and leave it up to the hardware to deliver us from evil. And speaking of evil, recent stories in the media indicate that the British are considering building V chips into all new televisions in reaction to the massacre in Dunblane, Scotland. Once again the blame for an unarguably horrific crime seems to be put on television violence, or "video nasties" as the U.K. media is so fond of calling it. But closer inspection of the story reveals a deeper problem. The man who pulled the trigger was fuelled by a deadly cocktail of equal parts repression (his homosexual longings were internalized away from an intolerant society, in addition to his penchant for pedophilia) and by our acceptance of gun culture. Shaken and stirred,

there wasn't a V chip big enough to screen his rage. Well, in the not-too-distant future we may just refuse to report this sort of killing spree altogether. Clearly it's too violent to report on television and likely to inspire copycat killers. Will the day arrive when an "N" chip is unveiled to help sort out the nasty news from the warm and fuzzy news? Or maybe by then they'll have a drug that will make Lloyd Robertson gag uncontrollably when he has to read a violent news item. Be very afraid. When Artificial Intelligence gives way to Artificial Morality all *heck* could break loose. 27



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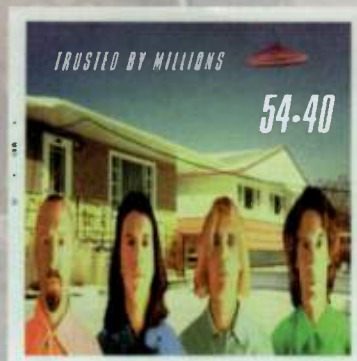
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For Me It's You

MICHELLE WRIGHT

BMG

Over the past few years, Canada has witnessed Michelle Wright catapult to stardom. When you lay your eyes and ears on *For Me It's You*, which features 11 new songs, including "Nobody's Girl," you will agree that we are dealing with an all-new, but ever-talented Michelle.



Paganini 24 Caprices

JAMES EHNES

Telarc

Described by internationally acclaimed violinist Erik Friedmann as "a talent that comes around once in a hundred years," Manitoba-born violinist James Ehnes has played on stages stretching from Toronto to Berlin, Montréal to London gaining acclaim wherever he goes. His new album features the most famous compositions by Italian violin virtuoso Niccolò Paganini, *24 Caprices*.



I Can Hear You

CAROLYN ARENDS

BMG

Carolyn's debut album, *I Can Hear You*, signals this Dove-Award-winning songwriter's arrival as a performer in her own right. Insight and wisdom pop up in unexpected lyrical twists and turns as Carolyn uses the project's self-penned songs to build a compelling case for the importance of embracing each moment as it comes.



Cool Rain

AMY SKY

BMG

From the wide open vistas of Amy Sky's seemingly endless musical horizon comes *Cool Rain*. Her new album is a refreshing, regenerative listening experience, and sparkles with Amy's gifted, lyrical clarity and deep, emotional insight. The songs on *Cool Rain* ring true to a life of rich experience. *Cool Rain*, featuring "Don't Leave Me Alone," is a heartfelt and life-affirming product of a long, exciting journey.



Up Close And Alone

BURTON CUMMINGS

MCA Music Entertainment

Performed solo in front of a live audience, and featuring 18 classic hits, representing some 30 years of music, *Up Close And Alone* spans Burton Cummings' career, from Guess Who classics like "Laughing," "Undun," "These Eyes," and the haunting "Sour Suite," to solo hits such as "Stand Tall," "Dream Of A Child," and "I'm Scared." Guaranteed to have everyone singing along!



Cool Jam, Black Earth

MARC JORDAN

Peg Music/Sony

The songs of this internationally renowned singer/songwriter are sheer contemporary musical poetry; sophisticated, sensual and down to earth. Jordan's eighth album features "Beautiful Disguise," "I Am Your Priest," "Runaway Heart" and more!



Self=Title

TREBLE CHARGER

BMG

Treble Charger, a Toronto-based four-some, have some lofty aspirations, yet they're realistic about the odds of success in a field as strange as music. Their E.P., *Self=Title* features a 3 hour CD-ROM track highlighting over 30 of the band's favourite indie bands. This multi-media bonus is a nice extra on top of a strong set of innovative songs like "Even Grable" and "Morale."



Scenery & Fish
I MOTHER EARTH
EMI

Toronto's I Mother Earth follow up their near-platinum debut, *Dig* with *Scenery & Fish*, another classic album of trippy, heavy, rock that showcases their ability to write aggressive, melodic songs. Talk to IME via the internet on Tuesday June 25, 8 pm est. Check out the IME Web site for further information; www.ime.org/~ime.



"Fine, Thank You Very Much"
ASHLEY MACISAAC
A & M

The pride of Cape Breton follows his immensely successful *"Hi, How Are You Today"* album with *"Fine, Thank You Very Much."* Ashley goes back to his roots with this eagerly anticipated "traditional fiddle music" release. A must for all fans, young and old!



Deborah Cox
DEBORAH COX
BMG

Toronto born soul diva Deborah Cox brings a fresh vibrant sound to R & B with her debut self titled release. Arista CEO Clive Davis signed Deborah to Arista, and he has been very vocal and open in his support of her project. His support coupled with sure shot smash hits like "Sentimental," "Who Do You Love" and "Where Do We Go From Here" are guaranteed to translate into a long successful career for the lovely and talented Deborah Cox.



Tempest
JESSE COOK

Narada/MCA Music Entertainment Describing his music as "rumba flamenco guitar blended with music from the global village," guitarist Jesse Cook, on *Tempest* bursts the boundaries between flamenco, afro-Cuban rumba, hip hop and world music.



Shakespearean Fish
MELANIE DOANE
Sony

Melanie Doane is a singer/songwriter from Halifax, Nova Scotia. The title to her debut album, *Shakespearean Fish*, comes from a poem by Yeats that symbolizes the search for happiness and the mistakes made along the way.



18 Til I Die
BRYAN ADAMS
A & M

Featuring the first single, "The Only Thing That Looks Good On Me Is You." Also includes the world wide smash hit, "Have You Ever Really Loved A Woman?" from the movie *Don Juan De Marco*. Adams at his best.



Soul Attorneys
SOUL ATTORNEYS
Sony

Soul Attorneys are a three piece group hailing from Quebec City. From the Infectious grooves of the lead single, "These Are The Days," to the haunting summertime classic, "So They Say," the debut features 11 sophisticated recordings by solicitors of a different sort.



Pluto
PLUTO
Virgin

Hot on the heels of their popular Indie release, "Cool Way To Feel," Vancouver's Pluto return with their major label self-titled debut, a rocking collection of melodic punk featuring "Paste," "Failure" and "Expelled."



If we are temporarily out of stock, the above recordings (OR ANY in this magazine!) can be ordered through our special request service. Or call TOLL FREE 1-800-265-SAMS (7267), to order by mail. In Toronto, 416-977-6277.

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Trouble At The Henhouse
THE TRAGICALLY HIP
MCA Music Entertainment

After The Tragically Hip's last album, the trippy *Day For Night*, many wondered what their next move would be ... trying to anticipate their musical twists and turns is one of the great joys of being a Hip fan.

On *Trouble At The Henhouse* the Kingston, Ont. quintet mines some of the same territory it did on *Day For Night*, with emphasis on dynamics and the subtle interplay between light and dark, mellow and aggressive, acoustic and electric. In fact, *Trouble At The Henhouse* has a somewhat subdued quality to it — most of the songs don't burn with passion so much as they smoulder with a quiet intensity — but actually feels warmer, more earthy, than its predecessor, perhaps due to The Hip's role in producing the album (with Mark Vreeken).

The band does rock out on tracks like "700 Ft. Ceiling," "Coconut Cream" and the funky "Let's Stay Engaged," but of the album's 12 tracks, at least eight are of the mid-tempo variety. Fans of The Hip's earlier material may mourn the absence of the group's straight-ahead rock style, but anybody who's followed the band's career, taking pleasure in its evolution, will not be disappointed. Like so many other great Canadian bands — from 54.40 to the Rheostatics to Spirit Of The West — The Tragically Hip refuses to follow a predictable path. — s.h.



Just Fred
FRED SCHNEIDER
Warner

When last we left Fred Schneider, he and the rest of the B-52's were sinking in their own lightweight irrelevance (as opposed, of course, to *reveling* in their own lightweight irrelevance). In a strange career move, he's back with a scary Baby Huey haircut, a new producer (punk iconoclast Steve Albini), and the musical backing of Six Finger Satellite and the sadly-missed Shadowy Men On A Shadowy Planet. Wailing against a snakepit of DIY guitars, Schneider more than re-establishes his new wave cred, often sounding uncannily like former Dead Kennedy Jello Biafra in the process. — c.s.



Skunkworks
BRUCE DICKINSON
Castle

Perhaps the most telling thing about the latest release from the ex-Iron Maiden singer is the album's artwork. Once you get past the Pink Floyd-reject cover, you discover that all the song lyrics are printed in reverse — you need a mirror to read them. The last album that deployed such a cheesy and frustrating visual device was Aerosmith's *Done With Mirrors ...* and you know how bad that was. — s.h.



10 Song Demo
ROSANNE CASH
EMI

Initial thoughts be damned: This is *not* another annoying "Unplugged" album. Yeah, the concept of releasing an album of demos — rough, stripped-down early versions of songs — does register pretty high on the cheese meter, but so what? In this case the marketing plan takes a back seat to the music. In fact, the naked purity of this album reveals just how stunning a singer/songwriter Cash is — something that hasn't always been apparent on her recent albums. If these songs represent the quality of Cash's demo work in general, then, hell, she should never "polish" another record again. — s.b.



Gotta Have Pop
SEGARINI
Pacemaker Entertainment

This vital re-issue from the late-'70s is a vivid reminder of the breadth of music being made at the turn of the decade. Amidst the aggressive clatter of punk, and the throbbing death throes of disco,

there was something else: Pure pop. *Gotta Have Pop*, originally released in 1978 by Toronto's Bob Segarini, is an unabashed celebration of the golden age of pop *without* being trite or simplistic. With a sound kinda like Eddie Cochran meets Squeeze, *Gotta Have Pop* is romantic without being wimpy, wry without trying to be too clever and full of great songs that stay in your head long after you hear them. With four bonus tracks, one new song, and awesome cover art, this is a great re-issue. — s.h.

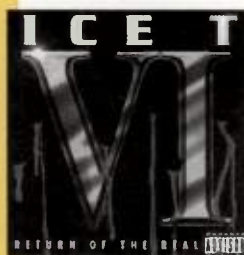


Louder Than Words
LIONEL RICHIE
PGS

O.k., no cheap shots. No sarcastic or pissed off put-downs. Lionel Richie is simply too easy a target to go after ... remember "Penny Lover" or "Say You Say Me?"

No, there will be none of that. The best indictment, as well as the best *compliment*, one can lay on this album, is that it's vintage Richie — meaning it's full of sugary ballads, vaguely funky tracks and relentlessly upbeat sentiments.

Sure, Richie's updated his sound a bit — some of the songs have a decidedly '90s dance feel to them — and he's even tossed in a jazzy, big-band track, but at its heart, *Louder Than Words* is what you'd expect it to be: Lush, romantic and undeniably, well, Richie. Whether this is a good thing or not is your call. — s.h.



Ice T VI: Return of the Real
ICE T
Virgin

Damn. I really wanted to like this album. Returning to his "roots," that is, street-wise, pimp-hustler anthems, that reflect life in South Central, is a good idea ... there were more than a few people — including Ice himself — who felt uncomfortable about his growing status as a rapper with a political agenda (see his last album, *Home Invasion*). And the notion of turning his back on the (relatively) "politically correct" sentiments of his last couple of albums makes sense for the former banger-turned hardcore

legend.

But, despite some good beats, and Ice's trademark stellar delivery, *Return To The Real* is a disappointment, largely because it seems as though he's trying so hard to prove he hasn't gone "soft," that he's forgotten how to write good rhymes that mean something. And the inclusion of a couple of R & B-tinged "ballads" is nothing short of embarrassing.

Some of what's contained here is a lot better than anything on *Home Invasion* — after all, it's impossible for Ice to record an *entirely* bad album — and there are some savagely funny moments, but on the whole *Return To The Real* is not the return to form Ice's fans hoped for. — s.h.



Hi-Fi And Stereo
MOLLYS REACH
Passion/BMG

Although straight-ahead, punk-inspired guitars dominate most of this album by Edmonton's Mollys Reach, what makes it a truly cool listen is the quality of the funny, self-deprecating songwriting. Singer Sean Rivalin and guitarist Lyle Bell offer an inspired group of tales about longing, desire, frustration and regret. Lines like, "...Enrolled myself in her school of thought/ I never thought I would attend/ maybe later we'll find out/ but I can't wait around til then," show the band's penchant for wordplay and the kind of bemused sentiments that characterize much of this album. — f.l.



Pluto
PLUTO
Virgin

Vancouver's Pluto follow-up their find indie album, *Cool Way To Feel* (Mint, 1995) with their first major-label album, a self-titled effort crammed with punk/pop gems that explode with energy, passion and pure rock 'n roll fun. Finding the balance between the raw intensity of punk and the addictive hooks of cool pop isn't easy — witness the plethora of silly guitar bands smelling up the airwaves — but fortunately they have it down cold. *Pluto* offers a collection of songs so loaded

with catchy choruses, great harmonies and wonderfully fuzzy guitar that it should be a staple on the summer party circuit. — w.p.



High Or Hurtin'
BLACKIE AND THE RODEO KINGS
True North

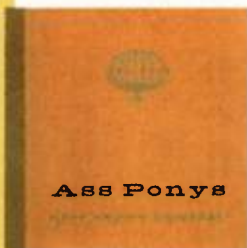
Blackie And The Rodeo Kings is the alias for cool Canadian musicians Colin Linden, Stephen Fearing and Tom Wilson (of Junkhouse fame), who've joined forces for a tribute album with a difference. First of all, they've chosen to pay homage to brilliant but underappreciated Canadian singer/songwriter Willie P. Bennett, whose rootsy tales of winners and losers trying to find their way are well-known on the North American folk circuit. And thankfully, the album isn't filled with the likes of Rod Stewart or Elton John butchering Bennett's compelling tales — just three artists whose obvious affection for Bennett's songs shines through in every poignant note they play. Trading off lead vocals, The Rodeo Kings (the name came from a Bennett song) offer a travelogue through an impressive cross-section of Bennett's best blues, roots and folk nuggets. — s.h.



All This Useless Beauty
ELVIS COSTELLO & THE ATTRACTIONS
Warner

Crediting the Attractions for the first time since 1986's *Blood And Chocolate*, Costello has, ironically, released an album that sounds more "solo" than either *Spike* or *Mighty Like A Rose*, records he made without the considerable talents of his long-estranged back-up band. There are songs he's written for others, like the Sam Moore-intended soul ballad "Why Can't A Man Stand Alone" and the chiming 12-string bliss of "You Bowed Down," penned for ex-Byrd Roger McGuinn. He reteams with Paul McCartney for a raunchy junkyard rocker called "Shallow grave," and with the Brodsky Quartet (1993's *The Juliet Letters*) on the chamber pop closer, "I Want To Vanish."

It's all typically excellent, and keyboardist Steve Nieve's work is stunning, but with no real cohesion (producer Geoff Emerick did a much better job pulling together the disparate, crazyquilt elements of 1982's *Imperial Bedroom*), *Beauty* often seems like a fire sale at the songwriting factory. Which, I guess, is fine; a mixed bag from Elvis is better than most artists' entire output. — c.s.



The Known Universe
ASS PONYS
A & M

These Cincinnati, Ohio boys play a neat hybrid of country/pop/rock that puts them, as they say, "somewhere between Captain Beefheart and Captain and Tenille." Strong on melodies, with offbeat vocals and irresistible pop hooks, *The Unknown Universe* is yet another example of the cool music being made by bands with the balls to defy the conventions of pop. — c.m.



Revival
GILLIAN WELCH
MCA Music Entertainment

This debut release from Los Angeles-born, Nashville-based singer/songwriter Gillian Welch is a welcome addition to the growing list of albums that skillfully blend traditional country (and, in this case bluegrass) elements with other more contemporary musical influences, like folk, rock and blues. And while Welch doesn't rock like Steve Earle (one of the artists with whom she is correctly compared) she does display a similarly wondrous ability to expose herself in her songs and tell simple, poignant tales of the everyday pain and small victories that most of us go through. — c.m.

Slowburn
SLOWBURN
Handsome Boy

Delivering on the promise of their cool debut indie album, *Sparked*, Vancouver's Slowburn offer 12 crunching songs that burn with passion, rage and energy.



Chunky bass, slicing guitar and howling vocals dominate but Slowburn also knows its way around a hook. — w.p.



I Feel Alright
STEVE EARLE
Warner

Mere notes into "I Feel Alright," the lead track off the album of the same name, it's clear Steve Earle is back ... all the way back. After his well-publicized, drug-induced "time in hell," and his acoustic *Train-A-Comin'* return release, Steve Earle sounds better than ever. *I Feel Alright* is a stirring reminder of why Earle made such an impact when he blew onto the scene a decade ago: gutsy songwriting, genre-bending music that weaves together elements of country, folk, rock and blues, and passionate, aching vocals make him an artist that transcends labels and confounds expectations. — s.b.



Come Find Yourself
FUN LOVIN' CRIMINALS
EMI

With the nerve and panache of a great B-movie, this NYC trio lines up the not-so-usual suspects — rap, funk, hard rock, samples of Lynryd Skynrd and Tones On Tail, and one *James Bond* theme song — and throws the book at them. It's fitting that they splice dialogue from *Pulp Fiction* and *Reservoir Dogs* into their heist-gone-wrong headslammer, "Scooby Snacks." Like Tarantino, FLC are lower middle class white kids playing fast and loose with blaxploitation stereotypes and hip hop culture. This cocksure, funky, lowriding debut comes off like the sonic equivalent of being bruised up in the locked trunk of a getaway car. — c.s.



You Can't Touch This
THE LOCAL RABBITS
Murder

A quick look at this album's artwork, and you'd probably conclude that this Montréal band is comprised of rockabilly geeks à la the Stray Cats, Robert Gordon or the Razorbacks. Wrong. Sure, there's a rootsy, countrified quality to this album, including a honky tonk cover of "Move It On Over," but the Local Rabbits have more in common with the quirky brand of guitar/pop made famous by a whole whack of Maritime bands than they do with their mutton-chopped brethren. An odd, screwy delight. — s.h.



Bad Hair Day
"WEIRD AL" YANKOVIC
Attic

The Weird One's last record was called *Alapalooza*, and it disappointingly failed to deliver on its title; instead of expanding on 1992's smart, tricky Nirvana parody, it picked targets that were either easy (Billy Ray Cyrus, hair metal) or obscure (Richard Harris's version of "MacArthur Park?" Huh?). *Bad Hair Day*, in contrast, is a molotov cocktail lobbed none-too-soon at the heart of the Alternative Nation. The professional piss-takes of U2, Soul Asylum, and the Presidents of the USA all score direct hits, as does the Spike Jones-style polka cuisinart of every slacker anthem from "Loser" and "Bullet With Butterfly Wings" to "Basket Case" and (yes!!!) "You Oughta Know." But the best laughs belong to the uncanny pastiches of They Might Be Giants, early Elvis Costello and *Glass Houses*-era Billy Joel, making this his brightest crop of originals in 10 years. The "Weird Al" album for cool kids who hate "Weird Al." — c.s.

PUMPED UP ABOUT THE DRIVER DEVELOPMENT PROGRAM



PLAYER'S

THE RACE IS ON



TITLE

ARTIST

LABEL

R & B

SLOW GROOVES	VARIOUS	QUALITY
LOVE ME DOWN	VARIOUS	BMG
THE BEAT IS THE BOMB	THE JAZZHOLE	WARNER
FOUNDATION OF A FUNK..	JAMES BROWN	PGS
MITAKUVE OYASIN	THE NEVILLE BROTHERS	PGS
MAXWELL'S URBAN HANG SUITE	MAXWELL	SONY
NOW & FOREVER	COLOR ME BADD	WARNER
NEW BEGINNING	SWV	BMG
WE THE PEOPLE	GROOVE COLLECTIVE	MCA
PURE SOUL	PURE SOUL	MCA
QUIET STORMS 2	VARIOUS	MCA
THE X-FACTOR	XAVIER	MCA
THE MISSION TO PLEASE	ISLEY BROTHERS	PGS

POP/ROCK

MELTDOWN	GRIMSKUNK	CARGO
18 TIL I DIE	BRYAN ADAMS	PGS
IT'S A MAN'S WORLD	CHER	WARNER
HIGH OR HURTIN	BLACKIE AND	
	THE RODEO KINGS	TRUE NORTH
	HAREN SCAREM	WARNER
LIVE IN JAPAN	JOHN WESLEY HARDING	TRUE NORTH
NEW DEAL	JALE	SUB POP
SO WOUND	METALLICA	WARNER
LOAD	JIMMY BUFFET	MCA
BANANA WIND	DIMESTORE HOODS	MCA
DIMESTORE HOODS	HELL BILLIES	TRUE NORTH
HELL BILLIES	GUS	MCA
GUS	STATE OF GRACE	BMG
JAMBOREEBOP	VARIOUS	EMI
ETHNO PUNK	VARIOUS	CARGO
REAL PUNK	PATTI SMITH	BMG
GONE AGAIN	EVERYTHING BUT THE GIRL	WARNER
WALKING WOUNDED	PORNO FOR PYROS	WARNER
GOOD GODS URGE	MEN AT WORK	SONY
CONTRABAND: BEST OF	SQUIRREL NUT ZIPPERS	MCA
HOT	VARIOUS	MCA
YTV HIT LIST VOL. 2	SEIKO	PGS
WAS IT THE FUTURE	CHIXDIGGITT	WARNER
CHIXDIGGITT	GROOVY RELIGION	INDIE
TOM	STATIC	CARGO
JOYKILLER	THE GODFATHERS	SONY
BIRTH, SCHOOL: BEST OF	NINA HAGEN	SONY
14 FRIENDLY ABDUCTIONS: BEST OF	VARIOUS	QUALITY
THE WEDDING ALBUM	SPIN DOCTORS	SONY
YOU'VE GOT TO BELIEVE ..	SOUL ATTORNEYS	SONY
SOUL ATTORNEYS	98 MUTE	CARGO
98 MUTE	JAH WOBBLE	PGS
HEAVEN & EARTH	WIRE TRAIN	SONY
LAST PERFECT THING	ASHLEY MACISSAC	PGS
FINE, THANK YOU ...	DAYTONA	CARGO
SUSTAIN	SOVORY	PGS
SOVORY	SYD STRAW	PGS
WAR & PEACE	LOCAL	MCA
HO-HUM	TAKE THAT	BMG
GREATEST HITS	RIPCORDZ	CARGO
SHUT UP & POGO	RYAN DOWNE	PGS
THE HYPOCRITE	SPIRIT OF THE WEST	WARNER
OPEN HEART SYMPHONY	FISHBONE	BMG
CHIM CHIM'S BADASS REVENGE	WARRANT	SONY
BEST OF	MARK EITZEL	WARNER
60 WATT SILVER LINING	LOVE NUT	MCA
BASTARDS OF MELODY	THE WALLFLOWERS	MCA
BRINING DOWN THE HORSE	DEAD CAN DANCE	PGS
SPIRITCHASER	SACKVILLE	CARGO
LOW EBB		

DANCE

BORN IN AFRICA	DR. ALBAN	BMG
SHAKE YOUR MONEY MAKER	GILLETTE	BMG
EURO PARTY MIX 96	VARIOUS	WARNER
OLD SCHOOL 2	VARIOUS	WARNER
STRICTLY HOUSE	VARIOUS	QUALITY
BOUGE DE LA	VARIOUS	QUALITY

TITLE

ARTIST

LABEL

EUROTIC DANCE	VARIOUS	EM
ABSOLUTELY POSITIVA	VARIOUS	EM
GABRIELLE	GABRIELLE	PGS
LET KNOW ONE ...	NICOLETTE	PGS
TOTALLY REWIRED	VARIOUS	PGS
LOUIE CORDERO	LOUIE CORDERO	MCA
HEADSEX	TECHNOHEAD	MCA
ENERGY & HARMONY	PLANET SOUL	QUALITY

COUNTRY

COUNTRY		
BR5-49	BR5-49	BMG
NEAL MCCOY	NEAL MCCOY	WARNER
SOMEBODY NEW	RHETT AKINS	MCA
GREATER NEED	LORRIE MORGAN	BMG
ME & YOU	KENNY CHESNEY	BMG
HIGH LONESOME SOUND	VINCE GILL	MCA
NASCAR: HOTTER THAN...	VARIOUS	SONY
GETTIN OUT THE GOOD ...	DAVID LEE MURPHY	MCA
WANTED!	THE OUTLAWS	BMG

CLASSICAL PERFORMER

OPERA FANTASY FOR GUITAR	PEPE ROMERO	PGS
MAESTRO OF THE MET	JAMES LEVINE/FRIENDS	PGS

CLASSICAL COMPOSER

SUMMON THE HEROES ..	WILLIAMS/BOSTON POPS	SONY
----------------------	----------------------	------

RAP

VI: RETURN OF THE REAL	ICE T	EM
DELINQUENT HABITS	DELINGQUENT HABITS	BMG
DOIN' IT (SINGLE)	LL COOL J	PGS
ALL THE WAY LIVE (SING.)	COOLIO	DENON
THE LOST GENERATION	SHYHEIM	EM

REGGAE

TODAY'S SPECIALS	THE SPECIALS	EM
MIRACLE	BILL SHERMAN	PGS

JAZZ

THE REAL KANSAS CITY ...	VARIOUS	SONY
CONVERSIN' WITH ...	JAMES CARTER	WARNER
THE IRON CLOCK	DAVID DEACON	SELECT
BLACKWATER	ALTAN	EM
LONG AGO/FAR AWAY	CHARLIE WATTS	EM
CLEANING HOUSE	SAFFIRE	WARNER
WAKE UP & LIVE!	FLOYD DIXON	WARNER
THIS IS JAZZ	WEATHER REPORT	SONY
THIS IS JAZZ	CHET BAKER	SONY
THE "X" FIELD	RODNEY JONES	BMG
THE SHADE	MARC PURICELLI	BMG
WITH THE NEW ORCH.	MAX ROACH	EM
BLUE SPIRIT	VARIOUS	EM
SECOND WIND	HERB ALBERT	MCA

SOUNDTRACK/SHOWS

STRAUSS: KING OF 3/4 TIME	OST	SONY
THE PHANTOM	OST	BMG
EDDIE	OST	PGS
THE NUTTY PROFESSOR	OST	PGS
THE PALLBEARER	OST	PGS
DRAGONHEART	OST	MCA
THE GREAT WHITE HYPE	OST	SONY
MISSION: IMPOSSIBLE	OST	PGS
MOLL FLANDERS	OST	PGS
HEAVEN'S PRISONERS	OST	WARNER
THE CRAFT	OST	SONY
STEALING BEAUTY	OST	EM

Sam the Record Man

IF WE ARE TEMPORARILY OUT OF STOCK, THE ABOVE RECORDINGS (OR ANY IN THIS MAGAZINE!) CAN BE ORDERED THROUGH OUR SPECIAL REQUEST SERVICE. OR CALL TOLL FREE 1-800-265-SAMS (7267). TO ORDER BY MAIL IN TORONTO, 416-593-8888.

Sarah McLachlan

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& Other Stuff



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McLachlan material never before
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I Will Remember You, Possession
(Rabbit in the Moon Remixes)

Also Available



*Fumbling
Towards Ecstasy*



Solace



Touch



NETTWERK

Nettweb URL: <http://www.nettwerk.com/>

Weeping Tile's music is as crisp and cutting as the sharp winds that carve angles in the Canadian Shield, as wonderfully unpredictable as an Ontario green Christmas. *Cold Snap* may only be their first full-length record, but it's a remarkably self-assured one; it combines simple truths and shared experiences into an artistic whole, binding our scattered nation beyond its continental highways and railroads. Both wise and weathered, it captures Canada as cleverly as a Group of Seven painting or a Farley Mowat novel.

Before selling their souls to rock 'n roll, Kinston, Ontario-bred singer/songwriter/guitarist Sarah Harmer and her bass-playing sister, Mary (who's credited on the album as, er, Sister Mary) sang together in their church choir. Sarah credits her older, cooler sibling ("she's was my idol," she sighs) with setting her on the path to eternal damnation. Namely, by smuggling her in to see the Tragically Hip back in the band's early club days.



RANT ON

To whom it may concern:

I am writing this letter to express my feelings concerning the review of the indie band called WHY (Spring/'96). I was appalled by the blatant unprofessional review. It almost seems to be a personal vendetta against the lead singer. Time and time again the writer insinuates that there is plagiarism going on with this band, which is a serious accusation. She's saying that WHY is trying to be like U2 And Queensryche, when in fact there is no comparison to these bands at all

I would like to say that having the extreme pleasure of seeing this band perform live, they have won me over as a #1 fan. I went out and bought myself a copy of their CD and upon playing and really listening to the music, I could not believe how much this band has hit home with their lyrics and passion.

In conclusion, I would like to say that this band was robbed of a truthful and fair review of their album and I think readers are also being robbed of a fair chance to express their own opinions when they are swayed by some very hurtful and unfair criticism.

A concerned reader,
Patricia Mancini
Winnipeg, Manitoba.

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

"Mary was in university and I wasn't even legal," she remembers.

"I had cool friends," laughs Mary.

"She had cool rock band friends," Sarah elaborates. "That's what did it."

Rich in vivid imagery and eccentric, personal touches, Weeping Tile's songs often seem more like striking short stories. It's surprising, therefore, to discover that Sarah has no literary aspirations outside her band. "The more guitar chords I learn, the less of a writer and the more of a musician I become," she says.

Which isn't to say she doesn't draw on some traditional sources.

"Westray," a haunting account of the East Coast mining disaster, effectively borrows a few lines from Robert W. Service's "The Cremation Of Sam McGee." "I did my grade six speech on Robert Service," recalls Sarah. "I knew it off by heart." Service's loping storyteller's rhythm helps give her lyrics a meter that's atypical in pop music. And, the singer adds, "It's good live, too — if I forget our words, I just bust into the poem."

— Chris Smets

and weathered' time



DEAR SAM

Greetings:

In the early 1980s I viewed a motion picture called *Southern Comfort*. Throughout the film I noticed the musical score was being played by Ry Cooder. In 10 years of looking, I've never seen this soundtrack. Is it available?

B. Michenko
Burlington, Ont.

Bad news and good news. The bad news is there never was a soundtrack issued for *Southern Comfort*. The good news is that there is a new Ry Cooder compilation that includes music from *Southern Comfort* as bonus tracks. Order as WEA CDW 45987.

WHAT TO ASK FOR

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

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

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

Send your request to:

"Dear Sam" c/o NETWORK Magazine

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**SAM'S
SEARCH
SYSTEM**



Lyle Lovett

The Road To Ensenada The New Release

CURB
MCA

CHARTS

POP

1	ALANIS MORISSETTE	Warner
2	CELINE DION	Sony
3	FUGEES	Sony
4	BUSH X	MCA
5	OASIS	Sony
6	RAGE AGAINST THE MACHINE	Sony
7	VARIOUS	MCA
8	VARIOUS	Sony
9	VARIOUS	EMI
10	I MOTHER EARTH	EMI
11	ASHLEY MACISSAC	PGS
12	WEIRD AL YANKOVIC	Attic
13	BURTON CUMMINGS	MCA
14	STONE TEMPLE PILOTS	Warner
15	SHANIA TWAIN	PGS
16	SMASHING PUMPKINS	EMI
17	TRACY CHAPMAN	Warner
18	VARIOUS	BMG
19	VARIOUS	Quality
20	SOUNDTRACK	Warner

COUNTRY

1	BROOKS & DUNN	BMG
2	SHANIA TWAIN	PGS
3	GARTH BROOKS	EMI
4	VINCE GILL	MCA
5	TERRI CLARK	PGS
6	THE MAVERICKS	MCA
7	ALAN JACKSON	BMG
8	WYONNA	MCA
9	LONESTAR	BMG
10	BRIAN WHITE	Warner

R&B/DANCE

1	SOUNDTRACK	Warner
2	SWV	BMG
3	SOUNDTRACK	Warner
4	THE FUGEES	Sony
5	BUSTA RHYMER	Warner

6	SOLO	PGS
7	TONY RICH PROJECT	BMG
8	MC EHT	Quality
9	SOUNDTRACK	EMI
10	R. KELLY	BMG

1	VARIOUS	Verve
2	HERBIE HANCOCK	Verve
3	CASSANDRA WILSON	EMI
4	JOHN MC LAUGHLIN	Verve
5	ELLIS & BRANDORD MARSALIS	Sony
6	CHRISTIAN MCBRIDE	Verve
7	DIANA KRALL	Justin Time
8	CYRUS CHESTNUT	Warner
9	SHIRLEY HORN	Verve
10	TERENCE BLANCHARD	Sony

ALTERNATIVE

1	BUSH X	MCA
2	OASIS	Sony
3	RAGE AGAINST THE MACHINE	Sony
4	I MOTHER EARTH	EMI
5	STONE TEMPLE PILOTS	Warner
6	SMASHING PUMPKINS	EMI
7	PRESIDENTS OF THE USA	Sony
8	SPACEHOG	Warner
9	ALICE IN CHAINS	Sony
10	FOO FIGHTERS	EMI

INDIE

1	HAYDEN	Sonic Unyon
2	TRISTON PSIONIC	Sonic Unyon
3	CAPTAIN TRACTOR	Indie
4	DAYGLO ABORTIONS	A & R
5	RHEOSTATICS	Outside
6	CLAIRE RODGER	Indie
7	PETE ANDERSON	St. Clair
8	SIANSPHERIC	Sonic Unyon
9	URSULA	Shy
10	DOUG AND THE SLUGS	St. Clair

MOVIE SALES

1	Aristocats	Disney
2	Tales Of Manhattan	Fox
3	First Knight	Columbia
4	Babe	MCA
5	Drop Zone	Paramount
6	The Nanny	Fox
7	The Professional	Columbia
8	While You Were Sleeping	Disney
9	Nobody's Fool	Paramount
10	It Takes Two	Warner

SAM THE INTERACTIVE MAN STUDIO

1	Donkey Kong Country 2	SNES
2	Need For Speed	PSX
3	Rebel Assault II	PC-CD
4	Doom	PSX
5	Alien Trilogy	PSX
6	Le Louvre	MAC/PC
7	Warcraft II	PC-CD
8	Civilization II	PC-CD
9	Loaded	PSX
10	Rebel Assault II	PC-CD

SamTheRecordMan

BEYOND MAINSTREAM

Iron Daze VARIOUS Iron Music Group

This neat collection of Canadian indie acts, put together by Thornhill, Ont.'s Iron Music Group, spans the musical spectrum from punk to pop, spacey hip hop to lo-fi garage rock.

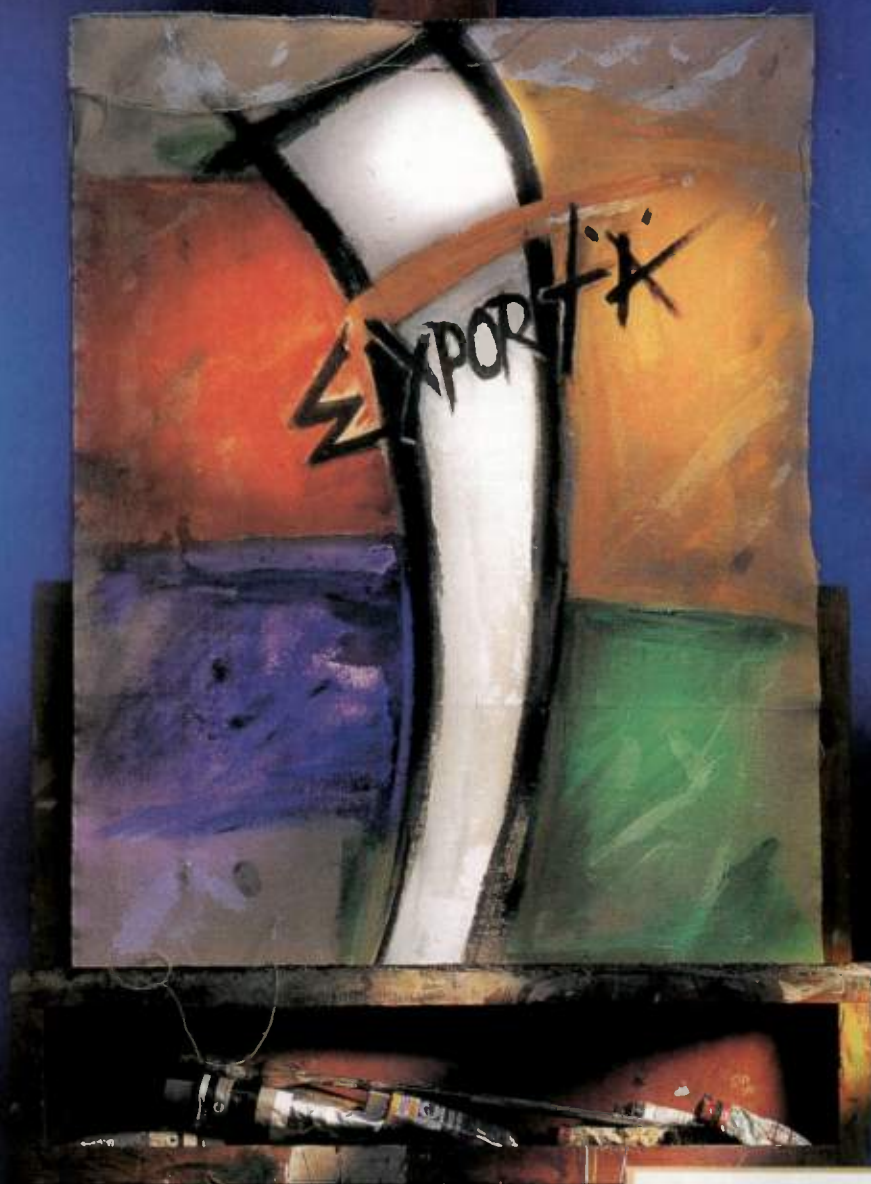


Patterned after classic late-'70s punk compilations such as Rat Music For Rat People (which may be overstating things), the unfortunately titled Iron Daze is, nonetheless, an amazingly diverse and sat-

isfying collection of Southern Ontario indie rock. Among the many highlights are Venus Envy's raging diatribe against male aggression, "Mace;" Moe Berg's first solo single, the typically wry, "Angelique Is A Free Spirit;" the garage-pop of Clove's "Why Should I;" the funky, sample-happy rock of Lo Slope's "Right Off" and the spaced-out electronic dance grooves of Buzz!'s "Dead Skull."

Not every track's a winner, but as an introduction to a wide variety of cool bands, many of whom have carved out strong local followings on the strength of indie albums and great live shows, Iron Daze is a great primer on what's happening just below the surface.

Expressive.



Experience more. Experience taste.

Cigarettes are addictive



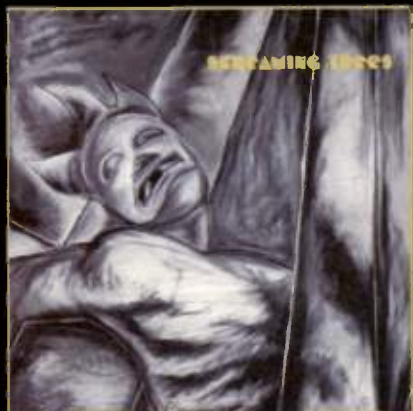
MACDONALD

EXPORT "A"

25 CIGARETTES Light

**Health Canada advises that
smoking is addictive and causes lung cancer,
emphysema and heart disease.**

SOUNDS OF

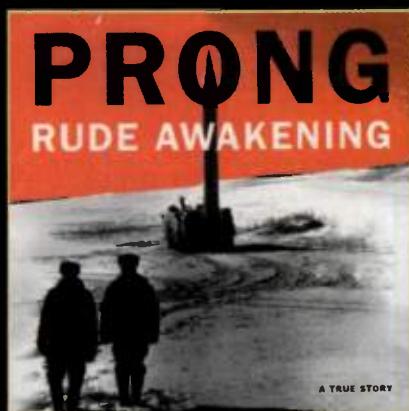


SCREAMING TREES

In 1992 the Screaming Trees released *Sweet Oblivion* which spawned the hit 'I Nearly Lost You.' That song was also featured in the movie *Singles*. Screaming Trees are back with a brilliant record titled *Dust*. *Rolling Stone* magazine has already written... "the new album is the Trees most consistently inspired effort. 'Dime Western', 'All I Know' and 'Halo Of Ashes' feature swirling, psychedelic guitars, galloping rhythms and Lanegan's two-packs-a-day growl. The brooding ballad 'Look At You' could be the twisted love song for the summer of '96, while the bruising rocker 'Dying Days' swells to a climax courtesy of Pearl Jam's guitarist Mike McCready." The Trees will be on the mainstage of Lollapalooza all summer supporting their most proficient work to date... *Dust*.

PRONG

Prong have always walked the fine line between metal and industrial. Already the title track, 'Rude Awakening', has gamered the #1 position at many campus radio stations and alternative clubs. This album takes the industrial edge of Prong's music one step further. Charlie Clouser (Nine Inch Nails) added all the drum programming and keyboards. The video for 'Rude Awakening' was directed by Rob Zombie of White Zombie. *Rude Awakening* is Prong's fourth album... Prong will leave you flat out in the dust. So sound the alarm Prong is back to give you a RUDE AWAKENING... "you can sleep when you are dead."

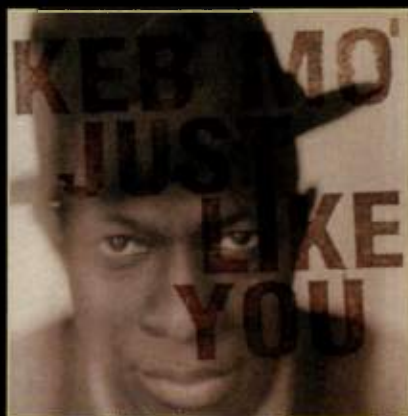


THREE FISH

Three Fish is Jeff Ament from Pearl Jam on acoustic guitars. His friend Robbi Robb from Tribe After Tribe on vocals and guitar, and their friend, Seattle based Richard Stuverud on drums. Three Fish is as mesmerizing as the markets of Istanbul with its sharp blend of poetic lyrics, ambient chords and melodic guitars. A perfect music experience for those looking for sounds inspired by far away places. The stunning album graphics have all been designed by Jeff Ament and his brother Barry. 'Laced' is the first single to radio.

KEB'MO'

Keb' Mo' (sidewalk talk for Kevin Moore) is one of the most highly acclaimed new contenders on the contemporary blues scene. Rooted in tradition, with a modern yet incredibly heartwarming twist, Keb' Mo' has been celebrated by the press and fans alike. *Just Like You* is the second album from Keb' Mo' and features two diehard fans, Bonnie Raitt and Jackson Browne, who join Keb' on the title track. *Just Like You* is produced by John Porter whose résumé includes classic albums by Roxy Music, The Smiths and two Grammy Award winning albums for Buddy Guy.



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PROPORTIONS