

# Today Halifax, tomorrow the world

by Michele Thibeau

Sarah McLachlan is releasing a "new" album on March 14. Still named *Touch*, it will include one new song, "Changes" and remixes of "Strange World" and her single "Vox" on a new 12" too. This album and 12" single will feature covers (and an inner sleeve) done by McLachlan herself.

The reason for the release of a remixed album is Arista, who have given her a contract for the U.S. She will also have distribution worldwide with them on BMG.

McLachlan now has a band with her; Darren Phillips on keyboard, Stephen Nikleva on electric guitar, and a rhythm section from Toronto with Sherri Leigh on drums and Jeff Krosse on bass. She wants to practise with the band for a few months and then tour, with Canadian dates possibly being in April, June and

July. These may be changed because of plans for an American and European tour.

Without enough material yet, to headline, when she comes she'll be opening for someone, where she does not know. A theatre setting would be her style she feels. Probably not at the Cohn.

With three months to write the next album's material, McLachlan says, "I don't know yet, I've only written one song." She hopes "to keep writing all the time" and definitely "do more writing with the band as a band unit". As far as the sound, it will still have "intricate rhythms lots of vocals, I'll keep playing 12 string guitar, but it might get a harder edge."

Her LP *Touch* will be slowly withdrawn from the record stores on March 14 when the new version is due to arrive.



Local recording artist Sarah McLachlan to tour Canada and the world.

## Temptation

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are wholly unwarranted. *The Last Temptation* is never anything less than reverential. The production reflects a high level of good taste (if a little overlong and perhaps emotionally exhausting.)

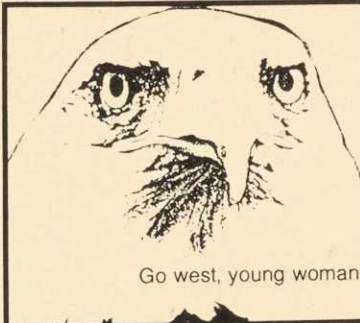
The core of the debate against this film — shared in a far more dramatic fashion with the Salman Rushdie affair — is to what extent must artists respect religion in their work. Depending of course on where you draw the line, *Last Temptation* seems a poor object for condemnation.

All else having been said, credit for this film must ultimately go to its director, Martin Scorsese. For *The Last Temptation of Christ* is essentially a profoundly personal motion picture. Audiences gear-

ing to see a typical Hollywood biblical epic in the style of a *Ten Commandments* or a *Ben Hur*, lavish spectacles which are intellectually as challenging as a box of popcorn, will be inevitably disappointed. Fans of such films as *Taxi Driver* and *Raging Bull* knew what to expect all along. They recognize Scorsese for what he really is; one of America's most fiercely individualistic directors.

Unfortunately, it has been this spirit of individualism which has resulted in Scorsese occupying a position largely outside the realm of most moviegoers.

Oddly enough, the main accomplishment of the Christian outcry has been to firmly entrench the director's name in the minds of mainstream audiences. I doubt this was their intention, but it is recognition Scorsese richly deserves.



Go west, young woman

## T Y P I N G

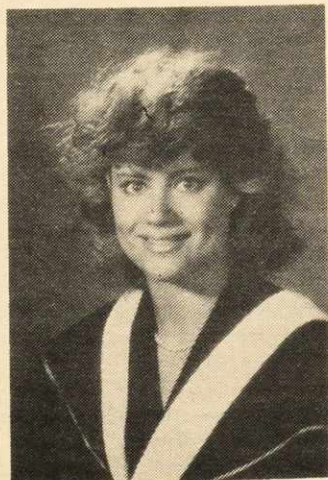
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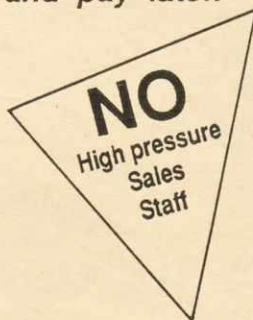
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