

Robert *Palmer*

The *Cult*

Joni *Mitchell*

Philosopher **KINGS**

NETWORK

DECEMBER 1994



the best and worst of '94



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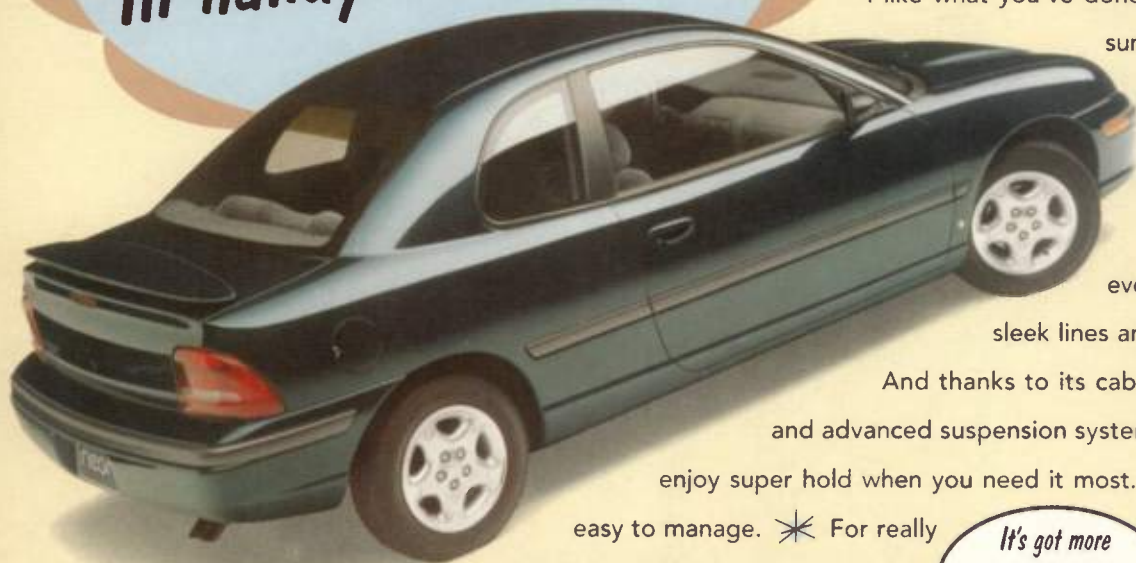
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NETWORK

DECEMBER

NO. 46



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VOLUME 8 NO 6

Picking the year's musical best and worst is always one of the most challenging endeavors I face. There's never enough room for everything, but I'll try.

Top Three Albums and Why Moist, *Silver*, made on a shoe string, it's raw, yet melodic, and three singles deep I'm still singing along; Loreena McKennitt, *The Mask and Mirror*, gorgeous plush, transporting Moorish-influenced balladry; Robbie Robertson, *The Native Americans*, mixes traditional with experimental, gets across a message and retains the magic.

Best Show Ashley MacIsaac, Starfish Room, Vancouver (May. Music West conference)

Most Exciting Up-And-Coming Act Bass is Base. Keep jiggling!

'94's WINNERS AND LOSERS

Most Guts Crash Test Dummies, for shrugging off home-turf critics and taking on the world, successfully.

Worst Album Tie: Rolling Stones, *Voodoo Lounge*. Boring, out-of-date, sexist; Liz Phair, *Whip-Smart* — Whip dumb. Out of tune, cutesy fluff masquerading as bold new musical feminism.

Sleeper Sinead O'Connor, *Universal Mother*. Yeah, yeah, she made a few bad judgement calls, but this record is good.

Sex Appeal Three-way Tie: David Usher, Moist; Jeff Buckley; Russell deCarle, Prairie Oyster.

Biggest Waste of Time Censoring CD covers such as The Black Crows' *America*. Has anyone seen Lords of Acid's *VooDoo U?*

Most Overrated Tie: Green Day/Offspring. Sloppy, goofy '80s punk rehash. God Save the Queen!

Most Unbelievable Release Gloria Estefan's *Hold Me, Thrill Me, Kiss Me* — she crucifies all my best disco memories, but gets points for doing "Cherchez La Femme," the song that immortalizes the bad habits of Sony Music COO Tommy Mottola (also Mariah Carey's husband).

Best Musical Moment Beastie Boys video for "Sabotage" — love the wigs, love the action, love the hard-driving poke at '70s TV.

Maureen Littlejohn
Managing Editor



Photos: David Hum

AND THE LEGEND LIVES ON

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Joni Mitchell comes charging into the room. Her cheeks are flushed and her blonde hair is tucked back under a tweed, peaked cap. "I just spent two days in the country, up around Orilla, [Ont.]" she says with a smile, her eyes alight. "The trees are just changing. It was beautiful."

The wonder of fall, appraised by her painterly eye, could be the subject for her next canvas or her next album. As seen, and heard, on her latest release, *Turbulent Indigo*, Mitchell loves to combine her muses. The cover of the new album features a self-portrait, in the style of Vincent Van Gogh. Inside are Mitchell's Van Gogh-inspired landscapes and the title track is a bittersweet assessment of the famous Dutch painter's inner turmoil.

Is misery necessary for great art? "It's the sand that makes the pearl — the irritant," says Mitchell thoughtfully. "Sometimes I'm driven into almost an autistic concentration, where something will go over and over in my head — the friction of a mental disturbance, something wrong in a relationship, a fight, or contemplating justice — and without the creative release.... I can say in my lifetime I've been emotionally disturbed and a lot of good art has come out of it."

Mitchell, who is known for her relentless inner



TURBULENT JONI

explorations, is looking outwards for much of *Turbulent Indigo*. An on-going theme throughout the album is the abuse women have endured in the past and present. One song with particularly upsetting lyrics is "The Magdalene Laundries," based on a newspaper article Mitchell read about a laundry run by the sisters of Our Lady of Charity, outside Dublin. "The Magdalene Laundries [there were several throughout Ireland] ran from 1800 to 1970. Prostitutes, pregnant women — and church records show some of them were impregnated by their fathers, brothers or parish priests — were sent to work there. It was not uncommon to send unmarried women in their late 20s, deemed a Jezabel, simply because they were attracting the attention of the men in the village." The nuns sold the laundry and surrounding property a year ago and the new owners, when digging up the property for development, unearthed more than 100 unmarked graves. "It seems these women were never retrieved from this place," says Mitchell, her voice catching. "They were robbed of their identities and went anonymously into the ground, after being incarcerated for most of their adult lives. They were punished for being female."

— Maureen Littlejohn

ROBERT PALMER: WATER OFF A DUCK'S BACK

One happy guy

What is it about Robert Palmer that makes so many people hate him? Could it be his jauntily dispassionate persona: that carefully crafted image of Club-Med cool? "He's so smug," remarks a female colleague. "And those videos — they're so sexist."

So, how does he defend himself against comments like these? "It's important that people like the *music*," he says, quietly confident. "Whether or not people like *me* is immaterial."

Palmer is hunkered down in a Toronto hotel on a brief promotion whirl for *Honey*, a big breezy album of ersatz funk that is his best solo venture in years.

"It's mostly upbeat and it's mostly love songs," he murmurs, lighting a third Dunhill. "To sing some of these songs, you have to know someone intimately who you feel that way about, otherwise it's academic. If people see you being so honest emotionally, it's kind

Precariously perched on the ledge of the 18th-floor patio of Toronto's Park Plaza, defiant guitarist Billy Duffy of The Cult is a study in contradictions. At turns brash and arrogant, at others warm and insightful, Duffy is the penultimate rock star. However, it is these shifts of temperament and attitude, perhaps the essence of rock 'n' roll, that make the new self-titled Cult recording a welcome return to the raw, hard-rock grace of the *Love-Electric* era.

"It's not about success any more," the 10-year veteran states categorically after noting that an unsuccessful Cult album in Canada sells platinum, not multi-platinum. "It's about making good music. You can't force it anymore, whether or not you've got the energy."

From the early new psychedelia sounds of *Love*, to the abrupt shift to AC/DC-inspired rock that was *Electric*, to the semi-swan song album *Ceremony* — that saw the group disband and





of scary. There's no disguise there."

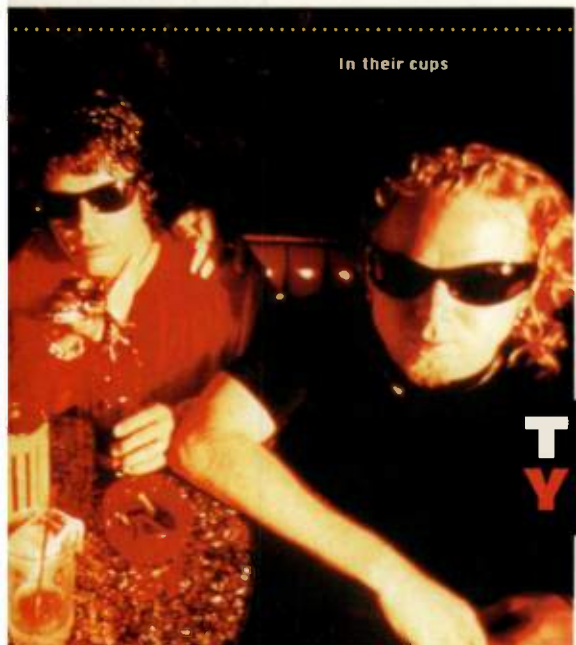
He is, he says, wildly in love with his girlfriend Mary, having recently divorced his wife of 20 years. Palmer assumes a dismissive, carefree tone when he recounts the marital breakdown. "You make vows and you try to make it work, but there's a point where you have to admit defeat. It's a painful experience, especially at the bank," he says with a laugh.

Any regrets? "Hell no!" he protests loudly. "Not an inkling of one. I'm a very happy, lucky guy. I'm in love and that's the whole

point of anything. I'm rejoicing, man."

His eyes brighten as Mary enters the room: youngish and blond. More grist for the Palmer-hating mill — Rock Star Caught In Mid-Life Crisis!

Palmer, of course, will be too busy enjoying himself to care. — *Dan Hughes*



THE CULT: 10 YEARS AFTER

face a \$61-million lawsuit from irked natives over the cover photograph of a native child — The Cult could be deemed a survivor. With a new lineup, featuring The Mission founder Craig Adams on bass and rock solid drummer Scott Garrett from the Washington, D.C., scene, it seems the group is ready for another kick at the rock 'n' roll can.

"We formed a new band, changed our management company, and got ourselves out of a large amount of debt

from the *Ceremony* tour," explains Duffy. "I'm a believer in fate, and those things were meant to happen."

Also of note, besides the return of Ian Astbury's distinctive howl through a dozen strong tracks including the first single, "Coming Down (Drug Tongue)," is the production work of Bob Rock at Vancouver's Warehouse Studios.

"Bob's personal situation is such that it was best to record there. Vancouver is a neutral place for us, and that allowed us to focus just on the music.

"At the same time," Duffy continues in reference to the many untrue rumors that say The Cult is the brainchild of two ego-stricken heads who can never see eye-to-eye, "you can't demystify rock 'n' roll. People buy into it, and think that too much reality is a bad thing. Humans do have quite furtive imaginations. But that rumor is bollocks." — *Craig Thompson*

new blood

Once upon a time, a "philosopher king" was the most wondrous of creatures — both a politician *and* an intellectual. On its remarkable Sony Music debut, Toronto's The Philosopher Kings occupies an equally lofty throne, at the intersection where jazz meets funk meets pop meets R&B.

"We didn't want to be just another group of angry young men," offers drummer Craig Hunter. "Young" is undeniable however. Hunter, singer Gerald Eaton, guitarists James McCollum and Brian West, bassist Jason Levine and keyboardist Jon Levine range in age from 21 to 25. But the eye-popping level of musical sophistication on display here — they've been playing together for only a year and a half — makes "angry" obsolete.

Try "adaptable" instead, since most of the band has university-



THE PHILOSOPHER KINGS

level musical training. "I wanted the freedom to be able to explore different musical situations," explains Hunter simply. Yet it's precisely that combination of ability and ambition which has liberated The Philosopher Kings from the constraints of genre.

On its new, self-titled album, the group embodies a free association of styles — one pattern coalesces, then dissolves as another emerges. There's the soulful balladry of "Leave That Man" and "Charms"; the blues of "Can't Get My Mind Around You"; the inner-city jazz/funk of "All To Myself" and the first single, "Turn My Head Around"; the R&B of "Everyone 'Il Let You Down"; and the wafting acoustic textures of "No Woman Around." The band lays claim to all with equal authority.

That, in turn, allows it to plumb more than the usual lyrical depth. "If they're concentrating on the groove, a lot of people will let the lyrics suffer," says Hunter. "We're trying to tell stories in our songs."

Like the one that ends when you say "...and I listened happily ever after."

— *James Morrison*

ROCK THEIR ~~STOCKINGS~~ SOCKS OFF!

Give them some hot new music videos for Christmas.



NIRVANA

Conceived by Kurt Cobain, LIVE! TONIGHT! SOLD OUT!! has come to fruition after three years in the making. This 83 minute home video features shots from the band's own home video archives, previously unreleased footage of live performances, interviews and behind-the-scenes footage.

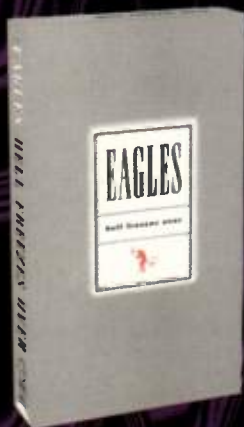


AEROSMITH

BIG ONES YOU CAN LOOK AT contains over 90 minutes of award-winning video footage featuring 13 BIG hits including "Deuces Are Wild", "Livin' On The Edge", "Cryin'", "Amazing", "Love In An Elevator", "Janie's Got A Gun", "Dude (Looks Like A Lady)" and many more.

EAGLES

HELL FREEZES OVER brings together eleven new acoustic and electric renditions of Eagles hits, including "Hotel California", "Take It Easy" and "Desperado". Recorded from the MTV concert special, this 100 minute video also contains four brand-new studio tracks, featuring the new hit single "Get Over It".



THE TRAGICALLY HIP

HEKSENKETEL means witches cauldron. Heksenketel is also the name of a 65 minute documentary from last year's incredible cross-Canada tour that takes you on the bus, in the dressing room and on stage with The Tragically Hip. Includes full length versions of "50 Mission Cap", "Blow At High Dough" and "Fully Completely".



MEAT LOAF

BAT OUT OF HELL II: PICTURE SHOW is a 60 minute compilation of live and full length videos, including never before seen behind-the-scenes footage and exclusive interviews with Meat Loaf and Jim Steinman. Contains the original, un-edited videos from 1993's Bat Out Of Hell: Back Into Hell plus previously unreleased live versions of "Paradise By The Dashboard Light", "Life Is A Lemon And I Want My Money Back" and "I'd Do Anything For Love (But I Won't Do That)".



PETER GABRIEL

SECRET WORLD LIVE offers a glimpse into the visual component of a Peter Gabriel live performance. This 100 minute video features both the great music as well as the amazing stage props and effects (including the unique "head-cam") that have always been a trademark of this truly amazing artist. Includes "Solsbury Hill", "Digging In The Dirt", "Steam" plus 13 other hits.

A V A I L A B L E A T

Sam the Record Man

CANADA'S LARGEST AND BEST KNOWN RECORD STORE

10 YEARS OF MUCH 1984-1994: A TRIP DOWN MEMORY LANE

BY STEPHEN HUBBARD

BEHIND THE SCENES



"The Stray Cats were really insistent on having a Conn Air 1500 watt hair dryer to use before their performance at the World Music Video Awards in Toronto [1989] — they wouldn't use any other kind — so we had people running all over the city trying to find that particular brand of hair dryer." — *David Kines, director of music operations*



"Mike Meyers' first TV appearances as Wayne Campbell. It was the summer of '84, a couple of months before Much went on the air, and he did Wayne on City Limits, the show that Christopher Ward hosted, which was really the prototype for Much. Both Christopher and Mike had been in the touring company of Second City and became friends, so Chris asked Mike to come by and do some of the characters from Second City, and that's how it started. Once Much went on the air Mike continued to drop by now and then playing Chris' cousin Wayne Campbell." — *Michael Haydon, producer*



"I remember Duff McKagan from Guns N' Roses coming in and the first thing he needed was a beer, just so he could get through the interview, and it was procured by somebody around here, courtesy of a local bar." — *Mike Rudolph, director/technical director*



"Definitely one of the highlights for me was going to Wembley Stadium in London for Live-Aid, in 1985. We spent 14 hours in this little cubby hole above an exit and every time a band would come on we'd

shoot our two minutes and then we'd have to shut down, just so we could make a package show afterwards. The only time we saw Bob Geldof behind the scenes was two days before the event when he was holed up

GREAT LIVE PERFORMANCES:

1. Joni Mitchell
2. Midnight Oil
3. Daniel Lanois
4. Jam session with Jeff Healey and Colin James

MUCHSTATS

- Total videos received during first year of operation, Aug. '84 to Aug. '85: 1,137
- Those that were Canadian releases: 929
- Videos received in '93-'94 year: 2,838. By Canadian artists: 2,247
- RSVP requests received in last five years: more than 100,000
- RSVP requests played in last five years: 8,500
- Musicians who've appeared live (in last five years): 1,200 — 600 of whom were Canadian.
- Guests to MuchMusic in 10 years: 3,130
- Videos that come in per week: 70-80
- Videos in the Much archives: 22,000, plus raw interview footage, live performance footage



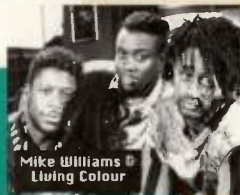
behind this little desk at one of the record companies. When we arrived he was phoning someone in Africa and he'd hang up and call someone in Australia or Asia." — *Dave Russell, producer/director*

"In the early days, before people were used to seeing us around a lot, we'd go to shoot in punk clubs and people would spit on us, or kick us." — *D. R.*

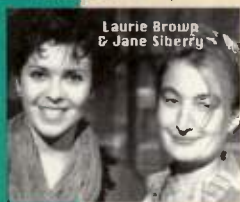


"There was the time when I had to go to Pearson Airport to shoot an interview with Rod Stewart ('84-'85), and when it was over he invited us back to his hotel, because the initial interview wasn't very good. The reporter was gone so I ended up going to the hotel with my producer and because it was a

weekend and I was called unexpectedly, I brought my fiancé and her sister with me. We got to the bar at the Westbury Hotel before he did, and when Stewart came in he sat down beside my fiancé [I was away from the table] and her sister and spent the rest of the night trying to



pick them up. They ended up getting front row tickets to a show and we never got any interview at all — all we got was him trying to talk her up to his room. He kept on saying, 'Do you want to go watch



From Here to Eternity with me?" — *D. R.*



MUCHALUMNI

Where Are They Now?

Christopher Ward Pursuing his songwriting career in L.A., recently married to a real estate agent.

Dan Gallagher Writing and pitching scripts, also acting. Based in New York City and Toronto.

Angela Dohrmann An L.A.-based T.V. actress, she recently appeared on *Seinfeld*.

Mike Williams Owns production company in Montreal — producer/executive producer of two musical projects, also working on pre-production pilot for U.S. TV.

J. D. Roberts Working as a news anchor for CBS News in New York City.

Laurie Brown Arts reporter for CBC-TV News in Toronto.

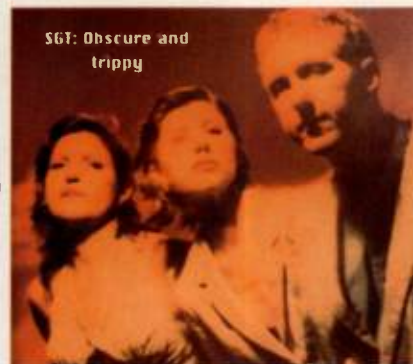
Erica Ehm Left Much in October '94 to pursue songwriting, acting and writing projects in Toronto.

No, the members of Australia's Single Gun Theory — Pete Carnac, Kath Power and Jacqui Hunt — don't write music about JFK's assassination, as the band's name might imply. Nor is SGT's sound a wall of aggressive noise as the tough-edged moniker suggests. In fact, the band's newest (and third) album, *Flow, River Of My Soul*, is anything but abrasive. Filled with samples Carnac has gathered from travels to India and South East Asia, TV shows (*Twilight Zone*, *Twin Peaks*), movies (*Whore*) and New Age self-help tapes, the music is ethereal and other-worldly. Throughout the recording there are references to metaphysical phenomena and the appropriately titled song "Phenomena" uses samples taken from a documentary about a haunted house. "The footage was weird," says Carnac, the self-appointed "trippy"

SGT'S ENERGY NEVER DIES

one in the band. "They left a video camera running for three days and filmed doors and windows opening, things flying across the room." Signed to Vancouver's Nettwerk Records, SGT's unique sound is due to the diversity of its members. Back home, Carnac is a computer programmer, Power a psychologist and Hunt a clothing designer. "I've done a lot of personal therapy and worked with young offenders," says Power, who writes all the lyrics. "I deal with a lot of internal chaos." One of her recurring subjects on the album is death. "I don't know why, maybe because the last big issue you face is your own mortality," she muses. "The single, 'Fall,' is our most positive song about death. It was inspired by my father getting really old, it explores the idea of falling to death in a beautiful way."

The band doesn't view death a final, as repeated in a sample from the song "I'm Dying": "Energy never dies, just changes form." "It can apply to relationships or to making a record," says Hunt. "It's all very obscure and personal," says Carnac with a smile. — M. L.



She lives in Nashville now, but Canadian country music's golden girl, Patricia Conroy, took the long road to the heart of country music.

Raised in Montreal — not exactly a country hot-bed — Conroy says childhood summers spent on the East Coast and her mother's passion for country music gave her an early love for the genre. Having moved to B.C. as a teenager, Conroy only settled in Nashville last year.

Her Canadian success has been cemented with numerous awards, including most recently 1994's Canadian Country Music Association's Female Vocalist of the Year. Still, Conroy is waiting for the elusive American breakthrough.

"The States is more fine-tuned in terms of what they like or what they'll play on the radio," she says. "Not to generalize, but I think there's a lot of same-ness there."

CONROY CAN'T RESIST

Setting up camp in Nashville, Conroy hopes, will help ensure the acceptance of her third album, *You Can't Resist*.

"It's creative and very exciting. They need to know you're serious down there. They need to know you're around and you're not going to go away. I'm not a big schmoozer, but I'm certainly there when opportunity arises." — C. M.



VANESSA WILLIAMS GETS PERSONAL

Backstage at the Broadhurst Theatre in New York city, Vanessa Williams is in her dressing room, tying up a bunch of peach-colored roses she received a few days prior from adoring fans. She hangs them up to dry on the wall of the tiny chamber, joining at least 20 other such bunches, all in various stages of dehydration. The rose ritual began with her starring role in *Kiss of the Spider Woman* (running to rave reviews since June, it's scheduled to wrap the end of this year). It's about two hours to show time, and Williams has a little time to talk about her lush new jazzy/romantic album, *The Sweetest Days*.

"It's my most personal album yet," she explains of her third CD, brushing back a wayward strand of hair. "I co-produced half of it and I co-wrote two tunes." One R&B-flavored song, "The Way That You Love Me," was initially a little too sexually obvious for her tastes. "I felt the lyrics were too blatant and forward. I talked to the writer...said, let's use metaphors rather than saying, 'let's jump right into it.' We did a couple of things to make it less blatant. A lot of songs out there right now seem to have too much of that."

Interesting words coming from the former 1983 Miss America, de-throned due to her infamous *Penthouse* spread. Although the controversy was more than 10 years ago, will she ever be able to put behind her? "I think it will always be a part of my past," she says in a no-nonsense tone. "But the more success you have, the more material you have and the more memories people have of you doing other things. The people that lived through the same times with me will never forget it, but those who are younger and know me as a singing star will not be affected. We'll remember the whole O.J. [Simpson] thing, but kids later might not."

What are her thoughts on beauty pageants these days? "Would I ever encourage my daughters to go into a pageant? Absolutely not," says the happily married (to her manager) mother of three. "My parents were music teachers and I got scholarships every year. My junior year was coming up and this [pageant] was an opportunity to get some money for school. My kids won't be in that position."

— M. L.



Children's albums are terrific backseat babysitters. They can calm a crying baby or captivate a misbehaving toddler. Most kids are happy with an off-key version of "Wheels On The Bus," but it's difficult to find music that parents can tolerate too. In Canada, names such as Sharon, Lois & Bram, Raffi, Fred Penner and Eric Nagler are trusted family friends because their songs aren't cute, exploitive or annoying. So, if Johnny will have a tantrum Christmas morning when Santa doesn't bring the latest Barney album, try one of these unique musical stocking stuffers this year.

Multi-media stars Sharon, Lois & Bram, whose 14 recordings have sold almost three million copies in North America, are the first children's music performers to put out a CD-ROM. *CyberBoogie*, available on Elephant/Beamscope, is an interactive computer program based on 10 Sharon, Lois & Bram hits. "Children are given different backgrounds and some wonderful, whimsical characters which they choreograph through the songs," explains the trio's Bram Morrison. "There are also a number of wacky objects like a guitar that morphs into a turtle." For parents who might be "techno-peasants," as Morrison claims to be, he says not to worry. "Kids have been exposed to computers at school. For them, it's like using a telephone."

Classical Kids, on The Children's Group/A&M label is both a delightful and educational award-winning series which has sold more than 1.5 million units. Consisting of *Beethoven Lives Upstairs*, *Mr. Bach Comes To Call*, *Mozart's Magic Fantasy*, *Vivaldi's Ring of Mystery* and *Tchaikovsky Discovers America*, each

INTELLIGENT KIDS' MUSIC: NOT A CONTRADICTION IN TERMS

recording weaves a story about a child's encounter with the composer, combined with passages of his music. "My hope for Classical Kids is to bring together classical music and children in a new way that engages their hearts," says creator Susan Hammond. "Rather than just giving them facts, I build a drama that will make them care about this composer and his world, and come to love his music."

The concept has spun into home video, hard-cover books, symphony presentations and teacher's notes. A CD-ROM for *Beethoven Lives Upstairs* will be out in April.

Pied piper Will Millar has charmed families for more than 30 years with The Irish Rovers. His first children's album, *The Keeper*, released on Attic/MCA, continues the fanciful folk tradition. "The songs have a little more substance than 'clap your hands, sit down, stand up, put a banana in your ear,'" says the affable Millar in his Irish brogue. "There are animals disappearing every day. The forests are being cut down. It's not a message album. It's a gentle reminder that it's a special place where we live."

Carmen Campagne is a Francophone chanteuse whose songs are sprightly and peppy and can be enjoyed by speakers of any language. Her latest album, *j'ai tant danse*, on Tanglewood/MCA, just won a Felix Award, the equivalent of a Juno for Best Children's Album. "The most important thing is to get families singing together," says the former French immersion teacher. "That's why, on my albums, I make sure there are both traditional and new songs that have simplicity. A song just has to have a pretty melody and the words have to have a lot of repetition, so the very young ones can learn the songs more quickly."

Jazz guitarist Stan Samole's interpretations of classic nursery rhymes on *Childish Dreams* gives children their first taste of jazz without being overwhelmed by complicated arrangements. "I'm trying to give children something a little more creative or challenging than the rinky-dink music they're used to listening to," says Samole. But the all-instrumental versions of "Three Blind Mice," "Eency Weency Spider" and "Twinkle Twinkle Little Star," among others, aren't just jazz for juniors. "I'm also trying to appeal to the child in each of us," says Samole. "We all grew up with those songs. It's accessible to everyone." — Karen Bliss



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PORNO FOR PYROS CYPRESS HILL

PRIMUS ROLLINS BAND

JACKYL BOB DYLAN

AEROSMITH TRAFFIC

NINE INCH NAILS PETER GABRIEL

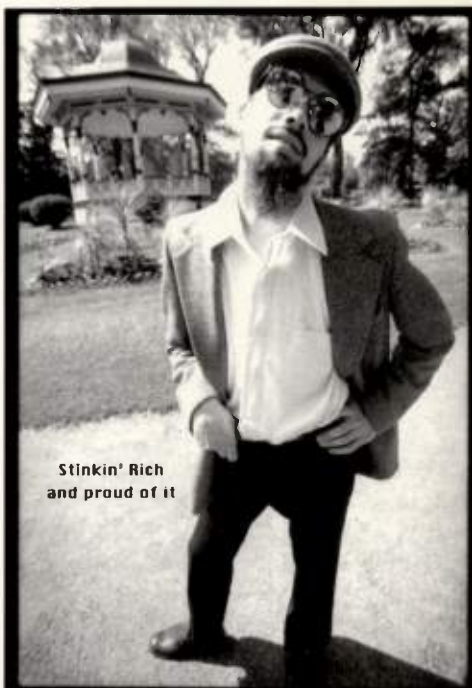


SamTheRecordMan

MONDO BEYONDO

by Thomas Rich

Through rain and fog, over land and sea, the indie rock faithful made the pilgrimage to Halifax Pop Explosion '94. For five nights late in Sept., fans and record biz luminaries alike listened to 35 bands from across the world and the pop spectrum. Halifax's **STINKIN' RICH** and Truro, N.S.'s **HIP CLUB GROOVE** led the hip hop contingent. You may recognize Hip Club Groove from its August debut *Trailer Park Hip Hop* (Muderecords) or from the **SLOAN** tour, but Stinkin' Rich has big plans to break out of Haltown, too. "I've been speaking to my people about a cross-Canada tour in the new year," says Rich, who is currently recording a full-length follow-up to his debut seven-inch *Stolen Bass* (Murderecords), which features the smooth "Chin Music" and guest appearances by **THRUSH HERMIT's ROB BENVIE**, **IAN "THE KID" McGETTIGAN** and **JOEL PLASKETT** and Sloan's **PATRICK PENTLAND** and **JAY FERGUSON** on the cover photo shot by **CATHERINE STOCKHAUSEN** and styled by **CHRIS MURPHY**.



Stinkin' Rich
and proud of it

On the other end of the pop parade is Vancouver's **ZUMPARNO**. Like some Holiday Inn lounge act from hell, former **SUPERCONDUCTOR** guitarist **CARL NEWMAN**, guitarist/organist **MICHAEL LEDWIGE**, drummer **JASON ZUMPARNO** and bassist **SCREAM** sound like a cross between **BADFINGER** and the **PAYOLA\$**. The band's music may not have been the hit of the Pop Explosion, but its promo bumper stickers — which sported such slogans as "You toucha my Zumpano, I breaka U face" and "My other car is a Zumpano" — were. Look for Zumpano's debut disc *Look What The Rookie Did* (Sub Pop) this January.

In other Pop Explosion news: St. John's, Nfld., ex-pats **HARDSHIP POST** signed to Sub Pop and *Kids in the Hall's* **BRUCE MCCULLOUGH** premiered his new band. If you couldn't manage to get to Halifax, you can still share the experience through the magic of prerecorded music. The hit list: **STEREOLAB**, *Mars Audiac Quintet* (Elektra); **JALE**, *Dreamcake* (Sub Pop); **SUNNY DAY REAL ESTATE**, *Diary* (Sub Pop); **BLONDE REDHEAD**, *Blonde Redhead* (Smells Like...); and an as-yet-untitled album from **THE SUPERFRIENDZ** that had better have "Karate Man" on it (Murderecords).

The rock 'n' roll promised land is a place seldom reached by the multitude of musicians spanning the continent. Seattle's pounding metal unit Queensryche, however, is an exception to the rule of failure. With snowballing success following the *Operation: Mindcrime* album and mega-tour and its follow-up, *Empire*, the band has more than savored the taste of success. With the fifth and latest album, *Promised Land*, guitarist and songwriter Chris DeGarmo explains that both he and the band are now contemplating what this success means.

"What we're referring to with *Promised Land*," he explains from a Seattle rehearsal studio, where the band is in pre-production for a world tour, "is the great commercial that's sold to all of us in Western culture — where success is supported by materialistic evidence. Throughout the album, we analyze whether the key to happiness is really the thing we're being told it is.

"We found ourselves after the *Empire* tour facing normalcy again, and realizing that there are a lot of issues that are very powerful. We did some psychoanalysis of our pasts to bring it home to where we were. In the end, it's a re-questioning of what is success."

A valid exercise for a band like Queensryche. Since the three-million-plus selling *Empire*, the North American musical landscape has shifted dramatically, what with some slices of the underground becoming the norm, and alternative music becoming its nemesis, the mainstream. How Queensryche responds to these changes will have an indelible impact on its sales and its acceptance amongst its substantial core fan base. Gauging from the introspective and driving track "I Am I," on the new album, the band has stayed true to its hard-rock roots.

"We have a certain chemistry that has worked for us and keeps us interested in creating together. We weren't interested in altering ourselves to try and anticipate public taste.

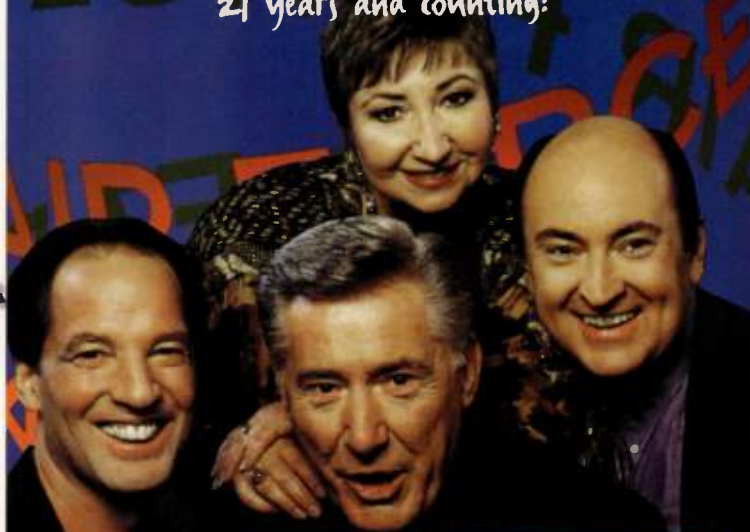
"I'd rather take something that was true to us and whether or not it's the flavor-of-the-month, we can still walk away with our heads up. There's only one element we have control over, and that's the creative aspect. What happens beyond that is really out of our hands." — C. T.

QUEENSRYCHE: BEYOND THE PROMISED LAND



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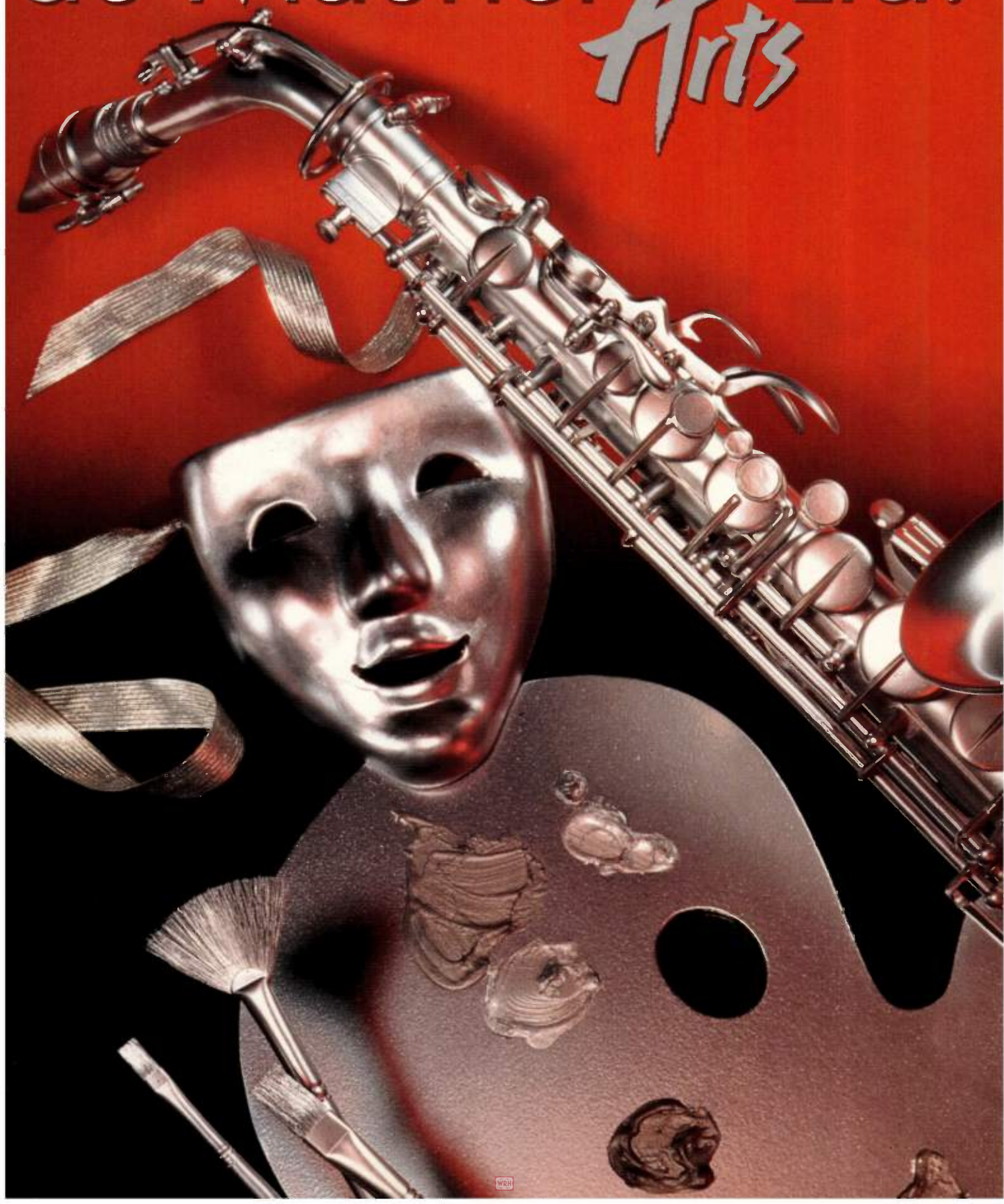
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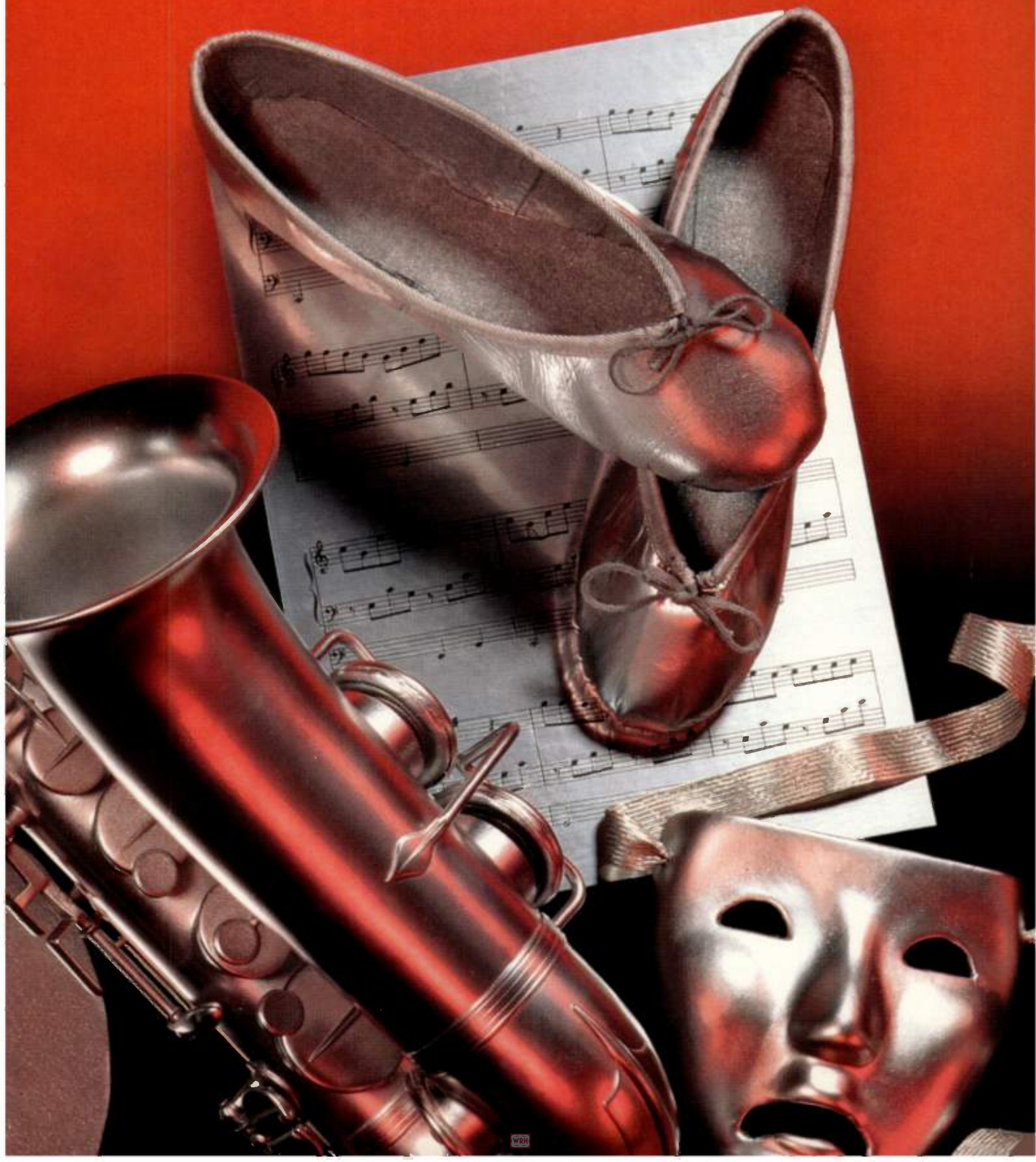
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It all started, really, in 1991. Rush drummer Neil Peart got a letter from Cathy Rich — daughter of the late, great and notoriously irascible jazz drummer/bandleader Buddy Rich, who died in 1987 at the age of 69. She asked Peart to take part along with five other drummers in a Buddy Rich Memorial Scholarship Concert in New York. He agreed to do it, with a



< Peart swings!

goodly amount of trepidation; Peart, after all, is not a jazz drummer and Buddy Rich was considered by many (including Buddy Rich) to be the world's greatest traps-master. Peart's ensuing performance with the Buddy Rich Big Band wasn't a disaster, just a disappointment. He was too far from the horn players to hear them acoustically, and the monitors were all but useless. "So much was wrong," he recalls, "that it was all I could do to survive, let alone take any pleasure in it."

This past spring, Peart seized an opportunity to restore the cosmic balance. During a hiatus in Rush-related activity (singer Geddy Lee's wife

NEIL PEART'S BUDDY

One of the ironies of *Burning for*

Buddy is that two of the more conventionally "swinging" cuts feature drummers of rock-solid extraction: Peart and Kenny Aronoff (who plays on a version of Thelonious Monk's "Straight No Chaser"). "Kenny and I dove straight into the most traditional swing, the most complicated arrangements in really fast time," notes Peart. "It was totally alien to us. But that was the way we chose to approach it."

A noble attitude, but what would Rich, who often spoke harshly of rock drummers (he once dismissed Ringo Starr as "a joke") make of all this? "I have immense respect for Buddy and for his mouth," says Peart with a chuckle. "He always said, 'There's no such thing as a rock drummer. You're a drummer — you can play or you can't. And Buddy was absolutely right.'" — *Tim Powis*

Movies

HEARTSTRINGS AND SKYDIVING

In *I.Q.*, the niece of brainy Albert Einstein (Walter Matthau), Meg Ryan is determined to marry a scientific genius like her uncle. Instead she finds herself pursued by an amorous auto mechanic (Tim Robbins) who become Einstein's unlikely protege. Einstein jumps in and plays his hand as matchmaker, combing the theories of physics and physical love.

In *Drop Zone*, the sky's the limit. Wesley Snipes stars as Pete Nessip, a U.S. Marshal assigned to escort convicted computer hacker Earl Leedy (Michael Jeter) to a federal prison on a commercial 747. Mid-flight, Nessip is caught in a prison break staged as a terrorist attack that results in

the death of his brother, the disappearance of Leedy and the suspension of his badge. Determined to clear his name and avenge his brother's death, Nessip enters the daredevil world of exhibition skydiving and searches the swamps and skies of Florida for the renegade parachute team that is responsible for the break. **N**



Drop Zone

DEAR SAM

LOOKING FOR LOWELL

I have looked high and low, and now I turn to you. I have seen and heard at least one Lowell George album, on vinyl, that is. It was a recording he made apart from Little Feat back in the mid-'70s. Will I ever be able to get my hands on a CD copy?

Rick Owens
Toronto

Lowell George's *Thanks, I'll Eat It Here* is available as a U.S. import (WEA US 26755-2). Also available is a compilation of material recorded in 1969 under the direction of Frank Zappa, titled *Lightning Rod Man* (WEA/Rhino US R2-71563).

FINDING FALCO

Did Falco (the Austrian rock singer) ever make a greatest hits or live album? If so, is it still available? Also, are America's two live albums still available today?

Pierre Paquin
Montreal

Falco's hits can be found on the *Remix Hit Collection* (Sire/WEA US Import 26796-2). America's two live albums are no longer available in North America, but they are available in Japan as follows: *In Concert* (EMI Japan TOCP-6379) and *Live* (Warner Japan WPCP-4793).

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 (43c) envelope **OR YOU WILL NOT GET A RESPONSE.**

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

Send your request to:

"Dear Sam" c/o NETWORK Magazine
287 MacPherson Ave. Toronto, Ontario M4V 1A4

If all you want for Christmas is a little happiness, there's no one group better to give it to you than the Rheostatics.

The capricious Toronto band's fourth album, *Introducing Happiness*, is timely in more ways than one. Singer/guitarists Dave Bidini and Martin Tielli are reluctant to be taken quite so literally. There might not be one BIG reason for the album title, they say, but there are many little ones.

Like the anticipation of the death of grunge.

"Sinister, nasty rock 'n' roll stuff is so overdone and over the hill," says Tielli, whose own melancholy tendencies are painted with bright colors on *Happiness*, so you're never quite sure if his song characters are at peace, or dead, or both. Nobody said happiness was easy.

Bidini's happiness is more straight up and he hopes it's a trend that will spread.

RHEOSTATICS' HAPPY FACE

"Joy was never really part of rock mythology. Maybe in the '60s with *Sergeant Pepper* and stuff but lately, no. That's why I like a lot of Canadian music, because it's not just that one thing."

The members of the Rheos have every reason to be happy. They recorded the album in the

Bahamas' Compass Point Studio which produced AC/DC's *Back in Black* as well as albums by Talking Heads and Grace Jones. They're settling into life on Sire Records and are delighted with the really big sound producer Michael Phillip-Wojewoda coaxed out of them for *Happiness*.

Even the album cover's blazing angel fish reflects a state of nirvana. It's the perkier fish yet from the school of aquamarine covers Tielli has painted for the band, including a prairie grouper on *Melville* and, of course, the large, blue mammal on 1992's *Whale Music* (not to be confused with the new soundtrack album, *Whale Music*, which features seven Rheostatics tunes, plus additional music composed by George Blondheim).

Hey Rho readers, if you run out of things to do on Christmas day, why not try to find the hidden picture of a smaller mammal, Tielli, on *Whale Music's* cover?

With this band, the fun just never ends.

— C. M.



Who needs a first name when you're Lucas, the 23-year-old rapper/DJ/producer extraordinaire behind the bold new CD, *Lucacentric*?

A stunning mix of big-band jazz, beat poetry, dancehall reggae, loopy catch-phrases and deep-thinker profundity, the album's centrepiece is the ambitious song, "Spin the Globe."

LUCAS' WHEEL OF FORTUNE HIP HOP

It's the *Wheel of Fortune* of international hip hop, including sitar samples, snippets of France's national anthem and vocal turns by Spanish, French, African and East Indian rappers.

Indeed, Lucas knows a little something about world-hopping. The offspring of artistic parents (his mother is Danish artist Berta Moltke and his father is Paul Decon, a journalist and Tin Pan Alley lyricist — "nutcases" according to Lucas), he divided his childhood between Venice, Paris, New York, London and Copenhagen. He settled in the Big Apple at age 18 and enrolled in philosophy courses at NYU. Back in London full time, he keeps busy producing albums for friends such as Shara Nelson of Massive Attack.

Is his personal recording collection as eclectic as *Lucacentric* would indicate? Lucas nods: "You'd find abstract jazz, Arabic records, children's records...you'd find [all the sources for] 'Spin the Globe.'" — C. W. Smets

To call Victoria Williams a silver-lining kind of girl is an understatement. The Louisiana-born singer/songwriter, diagnosed two years ago with multiple sclerosis, says positive thinking is saving her soul. She says her upbeat attitude comes partly from self-confidence gained when artists such as the Waterboys and Pearl Jam recorded her songs on a benefit album, *Sweet Relief*, to cover hospital bills.

ABOUTY OF Blessings

Modest Williams keeps stellar company. Fast on the heels of her recent solo album *Loose*, a new Christmas CD, harmoniously titled *Count Your Blessings*, finds her singing with Jane Siberry, Mary Margaret O'Hara, Holly

Cole and Rebecca Jenkins. Of the 14 tracks, some are traditional faves, plus a few originals including "Never, No" by O'Hara, "Are You Burning Little Candle" by Siberry and "A Holy Thing," by Williams. Williams savors memories of the week spent preparing for that show, taped before a live studio audience at the Glenn Gould Theatre in the CBC Toronto headquarters last November (and broadcast by CBC on Christmas, and throughout the U.S. on National Public Radio).

"I was so thrilled to be around them. We were a very diverse group of girls. All of us are used to doing our own music and with this, there was a lot of give and take."

There is no similar gathering in the works for this year, but if asked again, Williams says she'd be here in a shot.

"Let's call them up right now!" she enthuses in a warm Louisiana drawl. — Cindy McGlynn



THE GREAT CHRISTMAS

WVR



R.E.M. - *Monster*



TOM PETTY - *Wildflowers*



JIMMY PAGE / ROBERT PLANT
No Quarter



TOM JONES
The Lead And How To Swing It

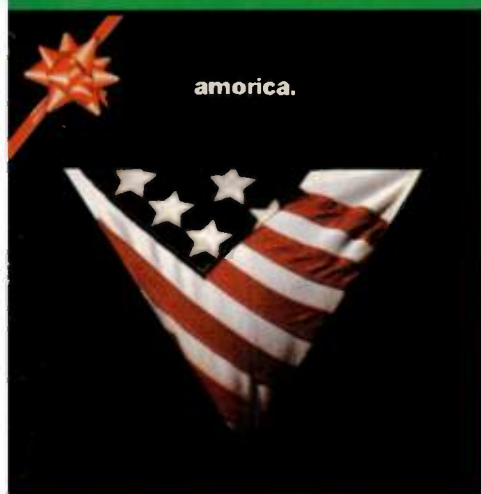


SLAYER - *Divine Intervention*



ERIC CLAPTON - *From The Cradle*

RAP UP



THE BLACK CROWES - *Amorica*



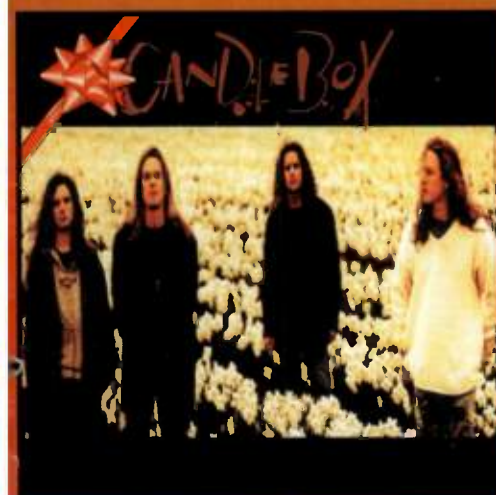
JONI MITCHELL - *Turbulent Indigo*



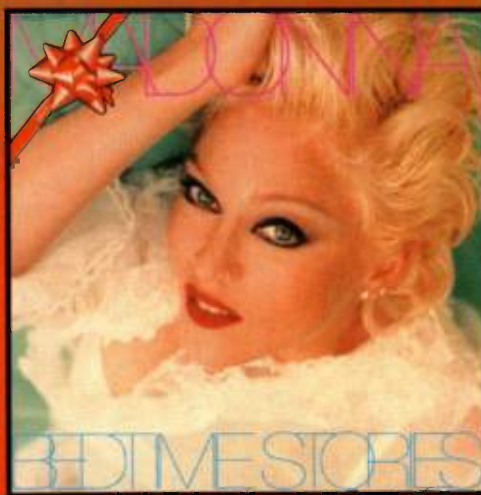
HOOTIE & THE BLOWFISH
Cracked Rear View



BARENAKED LADIES
Maybe You Should Drive



CANDLEBOX - *Candlebox*



MADONNA - *Bedtime Stories*

AVAILABLE
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KAREN BLISS

Top Three Albums and Why Bad Religion, *Stranger Than Fiction*, fierce, relevant, positive punk; Green Day, *Dookie*, paranoid, hilarious, demented pop-punk; Spearhead, *Home*, hard-hitting, soulful hip-hop with subtlety.



Best Show Triple tie: Loreena McKennitt, Massey Hall, Toronto. Beck, Rivoli, Toronto. Doughboys, Lee's Palace, Toronto.

Most Exciting Up-And-Coming Act The Figgs

Most Guts Courtney Love getting back into life so quickly.

Worst Album Collective Soul, *Hints Allegations & Things*

Sleeper Offspring, *Smash*

Sex Appeal Mark Makowy, Moist guitarist.

Biggest Waste of Time Half-assed tribute albums, they're no tribute at all.

Most Overrated Liz Phair

Most Unbelievable Quote hHead's Noah Mintz describing the band's use of dynamics: "It's like eating Taco Bell burritos. They slide down nice and easy, but come up really violently."

Most Unbelievable Show Ween, at the Phoenix in Toronto, for taking the mickey out of every conceivable musical cliché and style — drugged-out blues, Spinal Tap metal, win 'n' point lounge, hoe-downing country, Indian chant, psychedelic nursery rhyme and the cat's meow — and turning it into the finest Stilton cheese.

Best Musical Moment

Canada's own Melissa Auf der Maur joining Hole.



the best and worst of '94

NETWORK's ever astute (and contradictory) writers champion and chastise the year's albums, performances and artists.

STEPHEN HUBBARD

Top Three Albums and Why Neil Young, *Sleeps With Angels*, an epic meditation on the duality of life that doesn't burn with anger so much as it simmers with discontent; Beastie Boys, *Ill Communication*, sprawling, innovative, mature hip-hop from a trio that continues to push the boundaries of rap; Furnaceface, *This Will Make You Happy*, another outrageous musical stew from Ottawa's finest band that mixes punk, funk, humor and anger.

Best Show Robbie Rox, Black Swan, Toronto — the return of the master of "comedy-rock."

Most Exciting Up-And-Coming Act Merlin (Aylmer, Que.).

Most Guts Maestro Fresh-Wes, for continuing to bust great rhymes celebrating Canada (on his latest release, "*Naaah, Dis Kid Can't Be From Canada?!!*"), despite indifference at home and the pressure of trying to crack the American market.

Worst Album Michael Bolton, *Completely*

Sleeper Nick Cave and the Bad Seeds, *Let Love In*

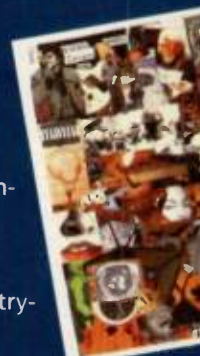
Sex Appeal Sara Craig — thank you very much!

Biggest Waste of Time Bullshit Woodstock '94 hype.

Most Overrated Rolling Stones, *Voodoo Lounge*. The best Stones album since *Exile on Main Street*? You gotta be kidding.

Most Unbelievable Release *Book of Hate*, by Alberta singer/songwriter Kathleen Yearwood — a jarring, harrowing, disturbingly beautiful album.

Best Musical Moment Toronto band Fifth Column's raging performance of "All Women Are Bitches," at Kumbaya '94 — the most dangerous moment in what was a worthwhile but somewhat staid musical event.



Cave man

JEFF BATEMAN

Top Three Albums and Why Grant Lee Buffalo, *Mighty Joe Moon*; passionate rock 'n' roll, this year's model of what the Waterboys once called The Big Music; Material, *Hallucination Engine*, Bill Laswell, Bootsy Collins, Wayne Shorter et al. add space grooves to worldbeat minimalism for a sonic trip unlike any you're heard before; Morrissey, *"Vauxhall And I"*, finally the underachieving Mozzar delivers an album to rank with the best of The Smiths.

Best Show Elvis Costello & The Attractions, Orpheum, Vancouver,

Most Exciting Up-And-Coming Act Jeff Buckley

Most Guts Courtney Love

Worst Album Pink Floyd, *The Division Bell*

Sleeper Single Gun Theory

Sex Appeal Neauvo-beatnik Jane Siberry during her It Ain't A Concert concert series of one-woman shows.

Biggest Waste of Time The movie *Reality Bites* and the '70s revival — yet another sad exercise in memory merchandising.

Most Overrated Nine Inch Nails

Most Theatrical Quote "I said in my first interview for [the album] *A Noise Supreme* that if people started gettin' on a bandwagon about this album that I would be the first to jump off. Well, that's what happened. I've broken the band up, I stopped touring and I'm going back to school. Goodbye." — Merlin

Best Musical Moment Frank Black's single "Calistan," the purest, dumbest, most exhilarating punk-pop genius of the '90s.

< Pure, dumb Frank Black



Jeff Buckley (second R) and band

C.J. WREN

Top Three Albums and Why Charlie Haden/Quartet West, *Always Say Goodbye*, cinemagraphic atmosphere; Time Warp, *There and Back*, fresh, imaginative, energetic; Abbey Lincoln, *When There is Love*, poetic lyrics.

Best Show Ed Bickert and Bill Mays, Montreal Bistro, Toronto. Laid-back players, relaxed setting, incredible music.

Most Exciting Up-And-Coming Act Joshua Redman. Not because he's new, but because he's relatively young and continually astounding.

Most Guts Peter Delano. Not yet 20, he composes, produces and plays with might big-name players.

Sleeper Cassandra Wilson's album, *Blue Light 'Til Dawn*.

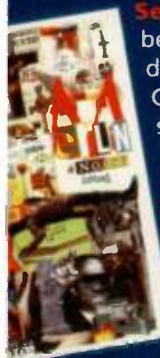
Sex Appeal Joshua Redman

Most Unbelievable Release/Show/Quote "A song is a vehicle, a way of saying what's in your heart. Otherwise, why bother?" — Abbey Lincoln

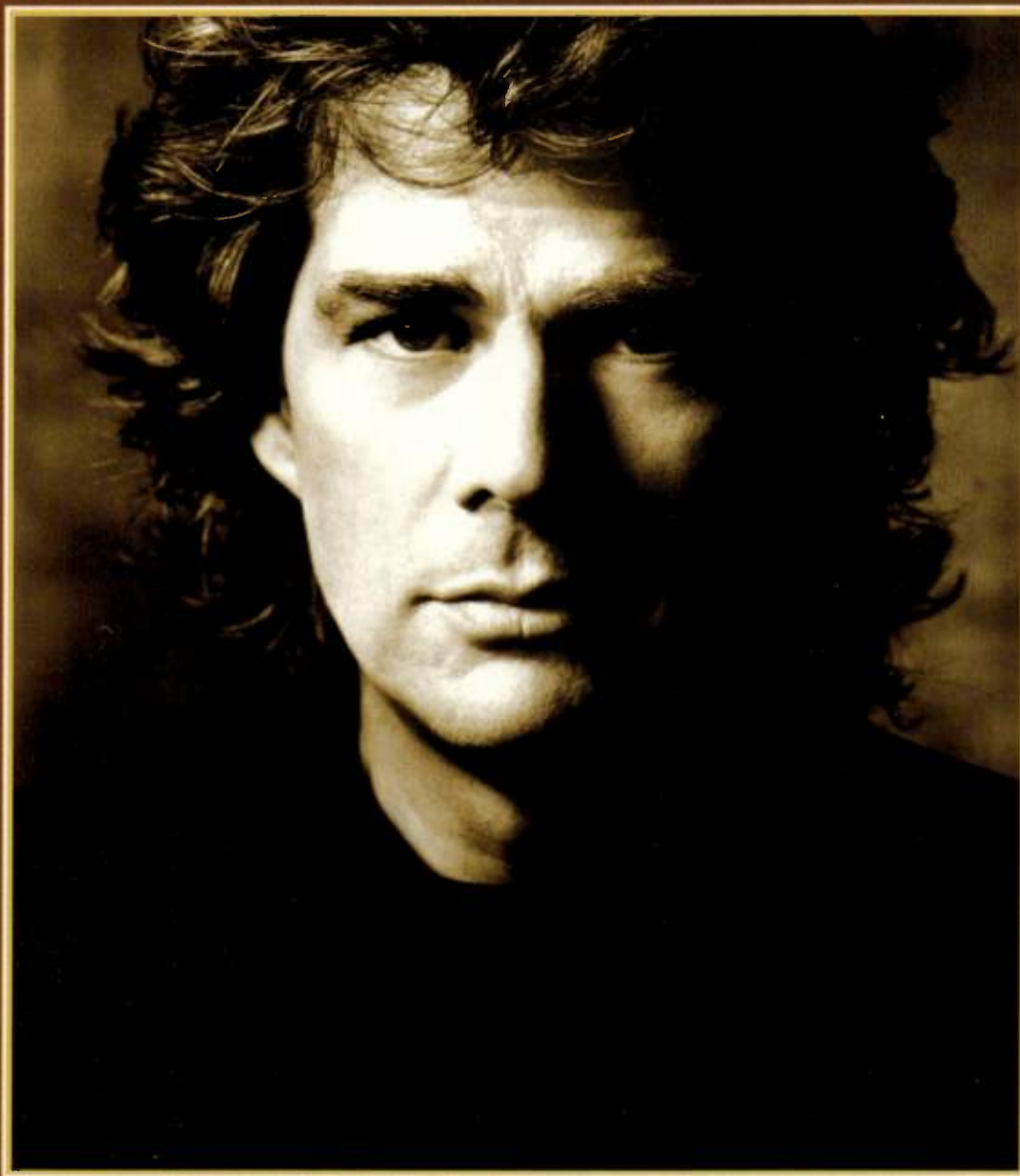
Best Musical Moment Launch party for Cornerstone Records Inc. with Time Warp and Barry Elmes Quintet. Enthusiasm knew no bounds.



Astounding Joshua Redman



P R O F I L E



David Foster

David Foster debuted as a solo artist in 1986 with a self-titled album. His second, *The Symphony Sessions*, performed with the Vancouver Symphony Orchestra, included a piece commissioned for the 1988 Calgary Winter Olympics. *Time Passing* (1989) followed and it was on his next album, *River Of Love* (1990), that Natalie Cole first sang "Grown-Up Christmas List," a track featured on his last recording, *The Christmas Album* (1993). *Reckardings* (1991) featured instrumental versions of Foster's greatest hits.

When describing his songwriting/producing style, Foster notes, "I gravitate toward tugging at heartstrings — and I treat every day in the studio as life-or-death."

Although he now lives in L.A., the Victoria, B.C.-born Foster has worked very successfully with a number of Canadian artists, the most notable being Celine Dion. He wrote and produced some of the tracks on her album *The Colour of My Love*, which has sold more than five million units worldwide (one million in Canada).

Foster won three Grammy Awards for producing Cole's *Unforgettable* (1991) — Record of the year, Album of the year and Producer of the Year — and earlier this year he received three Grammys for his work on *The Bodyguard* soundtrack and one Grammy for Best Instrumental Arrangement Accompanying Vocals, shared with Jeremy Lubbock for "When I Fall In Love" from the *Sheepless In Seattle* soundtrack.

He's also worked with Take 6, Julio Iglesias, BeBe & CeCe, Kenny Rogers, Barbra Streisand, Bryan Adams, co-produced the Kenny G hit album *Breathless* and Michael Bolton's No. 1 *Timeless: The Classics*.

Kahlúa
rocks

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and aah in your wah?

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& Milk

Doo-wah, doo-wah

1 part Kahlúa,

4 parts milk, rocks.

Aah, luscious licks.

Music for your mouth™





PERRY STERN

Top Three Albums and Why Hole, *Live Through This*, grunge goes out with a bang — overflowing with maximum rock and tragic subtext, Courtney Love dots the last i's and crosses the final t's on the definitive sound of the early '90s. No-one need bother again — now we finally get to hear what's next; Sugar, *File Under Easy Listening*, Bob Mould is still the best pop craftsman around. A looser, less-aggressive than *Beaster*, more garage-y than *Copper Blue*, collection of noisy perfection from the

Hüsker Doughboy; Tie: Neil Young, *Sleeps With Angels*/Soundgarden, *Superunknown*: Proof that you don't have to have an imbecilic infatuation with Satan or a crypto-fascist plan for world domination to *rawk out*. If Neil chooses to play hard then you know that's just got to be the hardest rocking record around. Metallica, Slayer, Danzig, Megadeth... they can't wash his socks. Nothing can come close. But if Neil hadn't been in the mood Soundgarden has to be acknowledged as the only metal band around with a brain.



Best Show Pretenders, Phoenix, Toronto. Chrissie Hynde has bigger balls (in an absolutely politically correct, unthreatening and asexual way, of course) than 99.9 per cent of the people performing out there these days. Puts all the little boys to shame.

Most Exciting Up-And-Coming Act

Luscious Jackson. LJ is the only band around that plausibly and unpretentiously mixes funk with contemporary rock. The band has an almost scary understanding of when to lay down a groove and, more importantly, when to get the hell out of it again.

Most Guts Barenaked Ladies for releasing a second album.

Worst Album Violent Femmes, *So bad* I've blanked the name. Frighteningly terrible.

Sleeper Weezer, *Weezer*. Not a lot of depth but the hooks latch on and the melodies stick and the image of that unravelling sweater couldn't be more perfect.

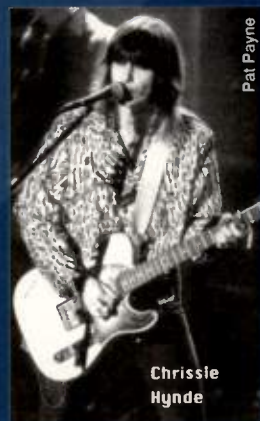
Sex Appeal Sorry — sex scares me.

Biggest Waste Of Time Music Awards Shows — they've become totally, unredeemably and irrevocably irrelevant — the Junos worst of all — and, for some reason, there's more of them and they get longer and more tiresome every year.

Most Overrated The retirement of Erica Ehm. Come on, she wasn't really that bad. If you want to see a celebration just wait 'til that goof Mulligan gets wheeled out of the joint.

Most Unbelievable Quote "It's better to burn out than to fade away" — Kurt Cobain quoting Neil Young. The pen may be mightier than the sword but a shotgun beats all.

Best Musical Moment Seeing Joni Mitchell on MuchMusic. In her 50s now and she's still radiant, uncompromising and (with her constant on-camera smoking and saki-drinking) mischievous in ways that upstarts 30 years her junior can only dream about. I'd about given up on TV as a medium for anything fresh and truly entertaining when it comes to music — ironic that an old timer should provide it, eh? Good old Joni had me mesmerized.



Pat Payne

Chrissie Hynde

RHONDA RICHE



Top Three Albums and Why Sloan, *Twice Removed*. Beastie Boys, *Ill Communications*. Spearhead, *People In the Middle* — because I likes them.

Best Show Stereolab at the Halifax Pop Explosion '94, Brunswick Hall, Halifax

Most Exciting Up-And-Coming Act Bass is Base

Most Guts Barry White

Worst Album Joe Jackson, *Night Music*

Sleeper Heavy Vegetable, *The Amazing Undersea Adventures of Aqua Kitty and Friends*

Sex Appeal Jeff Buckley

Biggest Waste of Time — and money, going to see the movie *Airheads*

Most Overrated *Natural Born Killers*, the movie.

Most Unbelievable People who sit cross-legged on the dance floor at concerts.

Best Musical Moment At the aforementioned Stereolab show, when the band played "Ping Pong" there was a moment of feedback that can only be described as the musical equivalent of the first time you locked eyes with a true love across a crowded room.

< Stereolab



^ Sleepy Heavy Vegetable

the
best
and
worst
of
'94

Moist's vocalist David Usher and guitarist Mark Makowky are sitting in a Washington D.C. deli, having breakfast. Usher pops a few vitamins in his mouth and washes them down with orange juice. On tour, opening for Collective Soul, they discuss last night's show. "It was a grooving crowd, not a moshing crowd," says Usher, who seems none the worse for wear after his tour-cancelling appendectomy earlier this year. Usher, who is known for stage-diving antics, laughs, "You have to read the audience, otherwise you end up on your face, on the floor."

MOIST '94's Big News

BY MAUREEN LITTLEJOHN

While the American audience didn't know who Moist was, by the end of the set it was most appreciative, hooting and hollering. There were even a few Moist caps purchased, and, a bevy of young women clustered about the front door, hoping to get a few words with the congenial band members.

There's no denying Moist is a band of mammoth chick-magnet proportions, but its strength goes far beyond pretty faces — Moist rocks, is rough and tumble yet shows glimpses of tenderness and humor. In short, guys dig it, too. Usher's frenetic stage moves, and good-natured assaults on fellow band members always keep the show electric ("sometimes he takes it that extra step and it really hurts," admits Makowky with a laugh, recalling Usher's hair tugging and headlock assault of the previous night).

Moist's ascent up the popularity tower has been amazingly quick. Together since November of '92, the group parlayed a strong live reputation (garnered from constantly zigzagging across the country touring) and indie cassette into a deal with EMI Music Publishing which then translated into a recording deal with EMI Music Canada. The band's debut CD, *Silver*, which EMI Publishing released independently in February and EMI Music re-

leased in April, has sold more than 160,000 copies.

"We're really pleased with it all," says Makowky, between bites of ham and eggs, "but every time we leave Canada it's like we're starting all over again." Recently returned from Europe, where the group did numerous promotional shows, including the MuchMusic Video Awards satellite broadcast from Paris, France, Moist had a week off, then began the Collective Soul U.S. tour. Next on the agenda is a Canadian tour in December with hHead in the opening slot.

"Going to new territories, we have to win the crowd over, meet the people, give out the stickers," continues Makowky. Ahhh....those all pervasive logo adhesives.

Known as Canada's "sticker kings" (since forming two years ago, they've pasted clubs from Victoria to Halifax), the members of Moist are carrying on the tradition. After every show, band members stand at the exit and hand out stickers and cassette singles to the departing crowd.

These guys are fearless glad handers. After the Washington show, bassist Jeff Pearce and drummer Paul Wilcox flanked the door, smiling and exchanging comments with fans. Keyboardist Kevin Young joined them, while Makowky and Usher worked the room indoors.

"We're still doing what we were doing in Canada as an indie band," explains Makowky. "Thinking about what we've accomplished in Canada, the good sales, great crowds — that would have been the absolute dream a year ago. Now we're pushing on to America and Europe." Usher pipes in, "We're getting air-play in the U.K. We're on Radio One and our first chart position was No. 44. We'll be going back soon."

All former Kingston, Ont., residents (they attended Queen's University) except for Vancouverite Wilcox, the members of Moist drifted out to Vancouver at separate times

and ended at a party. "I was jamming around with Kevin, doing duo stuff," explains Usher, "we were looking for players when we met Mark and Jeff. Kevin was having a party and Mark and Jeff were there and we started talking. Mark's former band had broken up [the original Moist]. We figured out we all wanted the same thing. To be a live band and get rid of the day job scenario, whatever the cost."

It was a big cost. "I remember being really excited to quit my job, working for a little multi-cultural magazine," recalls Makowky. "But I was also freaked out about it."

"We borrowed so much money," explains Usher. "As a Vancouver band, you can only play so many places, you have to tour and we had to borrow the money to buy a van. There are so many expenses running a band, we went into debt to finance it all. We borrowed money from friends and family."

"When we signed our publishing deal with EMI we were reaching the breaking point," says Makowky. "We had no money, our tours were losing money at that point. We were at the wall."

"You reach the point where you're pushing and pushing and pushing and there's nowhere to go. You've used up all your options. Then EMI came through," says Usher.

When MuchMusic picked up the independently-made, (directed by Brenton Spencer) low-budget video "Push," and put it into medium, then high rotation, the stage for a success story was set.

As the CD sales continue and shows sell out, Moist continues to push...push a little bit more...

MOIST NUMBERS

Feb. 1993 - released and sold 1,500 copies of self-titled indie cassette
Feb. 1994 - released and sold 6,000 copies of *Silver*, with help of EMI Publishing
April 1994 - signed deal with EMI Music Canada and re-released *Silver*
Dec. 1994 - sold more than 180,000 copies of *Silver*

COSTS

"Push" video - \$3,000
Indie cassette - \$500
Silver - \$4,500

HOUSE OF USHER

Born in Oxford, England, raised in Kingston, Ont.
Age - 28
Lived across street from The Tragically Hip's Gord Sinclair and Bobby Baker.
Last book read - *One Hundred Years of Solitude*, G. Garcia Marquez
Recently bought CDs by - The Tragically Hip, Neil Young, Sarah McLachlan
Favorite bus activity - sleeping.
Super Nintendo
Education - Degree in Political Science, Simon Fraser



Moist members
(L-R): Makowky,
Wilcox, Usher,
Pearce and
Young

the best and worst '94

**ANDREW
ZEALLEY**

**Top Three
Albums and Why**
Sandals, *Rite To
Silence*; the most

impressive debut I've come across since early Mark Stewart/ON-U sound politics and production; Cabaret Voltaire, *The Conversation*; I love evolution; Various Artists, *Royalties Overdue*; the kind of indie label compilation that can guide you to new musical places.

Best Show Deee-Lite — Phuture Generations Rave, Honey Pot Ski Lodge, Toronto

Most Exciting Up-And-Coming Act
King Cobb Steelie

Most Guts Cosmic Baby ("Thinking About Myself") daring enough to act out the connection between New Age and Ambient Techno.

Worst Album

Yanni — or Yawny, if you're not Linda Evans.

Sleeper Morrissey, "Vauxhall And I"

Sex Appeal
Consolidated's drummer Philip Steir

Biggest Waste of Time Homophobia

Most Overrated
Heterosexuality as "normal."

Most Unbelievable Release Diamanda Galas and John Paul Jones, *The Sporting Life* — what an unbelievable pairing. Fabulous.

Best Musical Moment Brix Smith attempting to make an "entrance" on stage at the start of the second song of The Fall's live Toronto, RPM, set — particularly ridiculous since Mark E. Smith had already attempted an "entrance" at the onset of the first number. The faded king and queen of the indie scene.

CHRIS WATERS

Top Three Albums and Why Al Tuck and No Action, *Arhoolie*, some of the most stirring folk tales in recent years; Beck, *One Foot in the Grave*, indispensable roots rock from the year's biggest novelty act; Sebadoh, *Bake Sale*, shape-shifting Sebadoh score rock's finest 40 minutes.



Beck

Best Show Tie: Johnny Cash, CNE Bandshell, Toronto and Magnetic Fields, Cat's Cradle, Chapel Hill, N.C. (part of the Merge Records 5th Anniversary festivities)

Most Exciting Up-And-Coming Act The Super Friendz (Halifax)

Most Guts Sloan: for making a retro-rock album when all signs pointed to success through the established, harder, *Smeared* sound. By staying true to itself, the band's success with *Twice Removed* is that much sweeter.

Worst Album Triple Tie: Prince, *Come* (most disappointing),

Liz Phair, *Whip-Smart* and Luscious Jackson, *Natural Ingredients* — two of the most anticipated releases of the year failed to measure up to past achievements.

Sleeper Sunny Day Real Estate, *Diary*

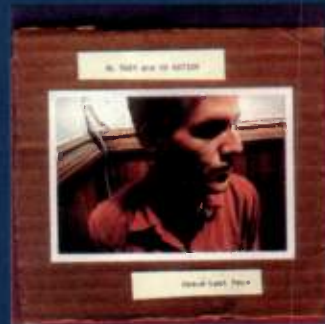
Sex Appeal Cathy Jones from CBC's *This Hour Has 22 Minutes*.

Biggest Waste of Time Even *Cowgirls Get the Blues*, the film by Gus Van Sant

Most Overrated Veruca Salt, Chicago co-ed band can't begin to live up to *Rolling Stone's* over-the-top praise.

Most Unbelievable Quote "It's better to burn out than to fade away" — "Hey Hey My My" lyrics by Neil Young as quoted in Kurt Cobain's suicide note.

Best Musical Moment Hardship Post performing B.T.O.'s "Rock Is My Life" at the East Coast Music Awards Show. Tacky tuxes and tasty rock candy proved to be the highlight of an otherwise dull event.



You know who this is.



Cute guy
Phil Steir



Sunny
Day Real
Estate

CHRIS WODSKOU

Top Three Albums and Why Spearhead, *Home*, warm, funky, conscious and smart grooves; King Cobb Steelie, *Project Twinkle*, Bill Laswell-produced epic of genre-beanding with a positively obese bottom end; Sebadoh, *Bake Sale*, indie rock sensitive poster-boy Lou Barlow with his usual number of highs, but without the lows.

Best Show

Tie: Jeff Buckley, Albert's Hall, Toronto, and Tom Cora, Lee's Palace, Toronto



Beautiful South

DAN HUGHES

Top Three Albums and Why

Beautiful South, *Miaow*; biting, often sad, lyrics couched in alarmingly catchy hooks that won't let go. Beastie Boys, *III* *Communication*; massive good-time grooves, ah, yes indeed it's fun time. Everything But The Girl, *Amplified Heart*; moody perfect pop elevated by the soulful (and much underrated) voice of Tracey Thorn.

Best Show Alejandro Escovedo, Ultrasound, Toronto.



Special Sauce



Neil Young rawks!

Most Exciting Up-And-Coming Act Marxman, Belfast, Northern Ireland

Most Guts Neil Young, *Sleeps With Angels*.

Worst Album Rolling Stones, *Voodoo Lounge*

Sleeper Rheostatics, *Introducing Happiness*.

Sex Appeal Underground comic book *Tank Girl* (soon to be seen in movies and everywhere).

Biggest Waste of Time Tribute albums.

Most Overrated Green Day

Most Unbelievable Quote "Eat me" — Courtney Love responding to pinheads' criticism on the Internet.

Best Musical Moment

Terence Blanchard re-inventing Billie Holiday during a show at Top O' the Senator, Toronto.

Offspring



Most Exciting Up-And-Coming Act Heavy Vegetable

Most Guts Public Enemy — for bucking all the trends in rap and daring a backlash.

Worst Album Offspring, *Smash*

Sleeper G. Love and Special Sauce, self-titled, Okeh/Sony

Sex Appeal Stereolab

Biggest Waste of Time

Endless, hand-wringing media dissections of Kurt Cobain's suicide.

Most Overrated

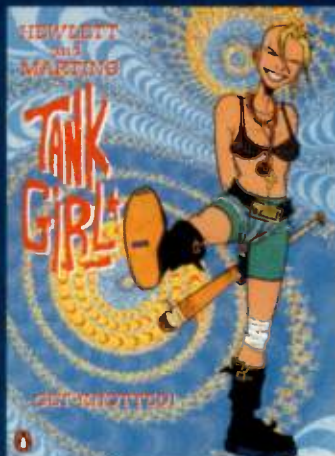
California punk revivalists (Offspring, Bad Religion, Green Day and everyone else who sounds like Lowest of the Low doing Jam covers).

Most Unbelievable Release

Big Daddy's Gregorian chant album.

Best Musical Moment

The Leningrad Cowboys and Russian Red Army Chorus doing "Gimme All Your Loving" and "Sweet Home Alabama" in Aki Kaurizmaki's movie *Total Balalaika Show*.





SONGS *Remember*



The Best of Sade

SADE THE BEST OF...

Sade's passion for moody, arresting grown up soul has touched the heart of fans and incurable romantics all around the world. Now nearly 10 years after it all began Sade graces us with this 16 song Greatest Hits package that features all her classics including "The Sweetest Taboo", "Never As Good As The First Time", "Paradise", and "Smooth Operator".

Songs that made memories!



LUTHER VANDROSS SONGS

Includes "Endless Love", a duet performed with MARIAH CAREY; "Always And Forever", and "Love The One You're With"; plus ten more classic hits reinterpreted by the "Master".



GLORIA ESTEFAN HOLD ME THRILL ME KISS ME

This stunning collection of hits from the 60's and the 70's, personally selected by Gloria features some of the greatest love songs ever recorded including "Breaking Up Is Hard To Do" (Neil Sedaka), "Traces" (Classics IV), "It's Too Late" (Carol King), and the current single already at radio "Turn The Beat Around" (Vicki Sue Robinson).

Love songs that will Hold You Thrill You Kiss

For more information on any one of these or other Sony Music artists please contact The Sony Music Online Computer BBS at 1-416-391-1960. There is no charge when dialing locally.

Sony Music

WBH

epic

Lifestyles of Jane and Joe

Up to now, the most popular home applications for multimedia and CD-ROM technology have evolved around sophisticated games. But simply enhancing the ways we can have "fun" with a computer is not going to put a multimedia-equipped machine into every home.

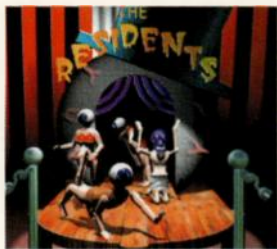
The good news is that multimedia is gradually starting to make a whole range of daily activities easier or more interesting. Judging from the sampling of new products below, the day when the average Jane and Joe might want to consider setting themselves up with multimedia computing

power should not be that far off.

VID GRID GAME

Geffen Records has teamed up with Jasmine Multimedia to create Vid Grid, the first rock music-related CD-ROM application combining full-motion video with gaming skills. Vid Grid is a moving jigsaw puzzle. A screen divided into squares plays a choice of nine music videos, but the squares are scrambled.

The object is to unscramble the screen and put the picture together before the video ends. It's tricky, because the composition of each square is constantly changing, creating new images every few seconds. If that wasn't enough, there are 60 different degrees of difficulty for each video (five puzzle sizes with three orientations which can be solved using four types of movement). The game features full-length and uncut videos (with excellent audio) from Soundgarden, Guns N' Roses, Aerosmith, Peter Dinklage, Metallica, Red Hot Chili Peppers, Ozzy Osbourne, Van Halen, and Jimi Hendrix.



FREAK SHOW

The entertainment-meets-art end of the spectrum is assaulted by The Residents' *Freak Show*

(Voyager), an interactive comic book incorporating music, video, text, graphics, and animation into a 3-D interface. Based on the music and characters created by the notorious San

Francisco performance group, you're guided into a circus tent by The Residents' trademark eyeball logo, where you interact with "freaks" such as Wanda the Worm Woman, Benny the Bump, Jelly Jack, and Harry the Head by selecting from five elaborate stages. You can sneak past the "No Admittance" sign to explore each of the freak's personal trailer. Fascinating and disturbing in equal measure.



INDIE BAND PRESS KITS


It's often the case with new technology that small independents break the creative ground for the big guys with lots of money, and multimedia is no exception. Julie Jones and the Things You Are, a Portland, Ore., indie band, has beaten the path for interactive, multimedia press kits. Along with the usual bio info, reviews, graphics and



sound bites, the package includes an online "notepad" that journalists can use to copy and paste text from the

kit into their word processor. A second disc provides computerized photo files, scanned for newsprint-quality reproduction — the idea being to make it as easy as possible for the deadline-pressured reporter to write about the band. Now if only these things were interactive enough to actually interview the performer and write the article for you....tic...write the article for you....tic...write the article for you...

SCREEN SAVERS

The latest computer fashion statement takes the form of rock music multimedia programs and screen-savers. American major labels that maintain an online presence are making available download-able files that combine information about a group with video, graphics and sound bites. Warner Brothers, for instance, has introduced a Barenaked Ladies multimedia package via both Compuserve and America Online. Most popular, however, are the screensaver visuals that pop up automatically on the screen when the computer sits idle for a certain time. EMI's Beastie Boys screensaver has been a huge success on CompuServe, as has PolyGram's Meat Puppets package. 





In place of commercials, Arista Technologies' Commercial Brake inserts a five- to 10-second silent blue screen when you play back recordings made while the unit is connected to your TV and VCR.



The all-weather Waterworks Soundrock is an outdoor stereo speaker. It uses an eight-inch dual-voice-coil woofer and two wide-dispersion tweeters for stereo sound, and comes with 50 feet of outdoor wire.



What the amplifier is to the guitar player the Boss DR-5 from Roland Music Canada is to the songwriter or arranger, not to mention DJs and rappers. Imagine having a professional four-track recording studio and an entirely programmable band of up to 19 players with 256 instruments/sounds at your command. (Guitar players can plug right in and play/record any of these sounds.) Choose from any number of musical styles, from hip hop to jazz, rock to classical, or create your own. All for under \$700 (MSP) in a device that's smaller than a box of chocolates.



INVIEW ARE YOU GAME FOR CD-ROM?

Playing interactive CD-ROM-based games on their parents' computers is increasingly replacing joysticks and cartridges for many adolescents. But a better alternative is to buy a stand-alone system, such as Panasonic's FZ-1 REAL 3DO Interactive Multiplayer (see photo), and connect it to your TV. With a suggested list price of \$699.95, Panasonic's FZ-1 REAL (Realistic Entertainment Active Learning) 3DO is a new generation, interactive, multimedia game system that features a double-speed CD-ROM drive and stereo sound. It also plays audio CDs, CD+Gs and photo CDs, and uses an advanced technique called 3D Audio Imaging — plug a set of headphones into the controller and sound seems to emanate from all directions.



Despite a weak library of games, it is the most powerful and exciting gaming system currently on the market, although companies such as Sega CD are in the process of playing catch-up. Connecting the unit to your TV takes seconds, and the controller is easy to use.

Of the game software currently available, a TV game show called Twisted is entertaining, funny and challenging. Jurassic Park is also quite complex, but not as exciting as it sounds. And Sewer Shark is incredibly fast, but too repetitious. Football fanatics will find a winner in John Madden Football, and most golfers will enjoy True Golf Classics and Pebble Beach Golf Links. But the potential of this format truly ignites the imagination. Expect many software introductions for the 3DO system over the coming months, including new games, cutting-edge sports and flight simulators, interactive movies, information and reference titles, electronic books and educational programs for both children and adults. When the optional FMV (Full-Motion Video) cartridge becomes available, 3DO systems will be able to reproduce full-motion, near-VHS-quality MPEG video and mind-boggling graphics. And, it is entirely conceivable that you will soon be able to connect your player to your phone line for group gaming and online entertainment, and never have to come in contact with flesh again. — David Henman

new releases

d i s c

TITLE	ARTIST	LABEL
R & B		
EVERYTHING IS EVERYTHING	BRAND NUBIAN	WARNER
BRANDY	BRANDY	WARNER
ENDLESS SUMMER	DONNA SUMMER	POLYGRAM
MY LIFE	MARY BLIGE	MCA
NON-FICTION	BLACK SHEEP	POLYGRAM
A LOVE SUPREME	MOORE CHANTE	MCA
CRAZYSEXCOOL	TLC	BMG
RETURN OF THE SPACE	JAMIROQUAI	SONY
POP ROCK		
BLOWOUT COMB	DIGABLE PLANETS	EMI
SEEMS LIKE FATE - '84 - '92	GRAPES OF WRATH	EMI
JERK	HHEAD	EMI
PROMISED LAND	QUEENSRYCHE	EMI
MY IRON LUNG	RADIOHEAD	EMI
OUT OF TEARS	ROLLING STONES	EMI
GREATEST HITS	BOB SEGER	EMI
KICKIN'DA FLAVA	VARIOUS	EMI
SCOOP THIS	VARIOUS	EMI
A COLLECTION 84-89	JANE SIBERRY	MCA
LOOSE	VICTORIA WILLIAMS	MCA
HELL'S KITCHEN	THE SPITS	INDEPENDENT
HOLD ME, THRILL ME, KISS ME	GLORIA ESTEFAN	SONY
DOG MAN STAR	SUEDE	SONY
THE GATE TO THE MIND'S EYE	THOMAS DOLBY	WARNER
THE LEAD AND HOW TO SWING IT	TOM JONES	WARNER
LOW	TESTAMENT	WARNER
CROSS ROAD - THE BEST OF	BON JOVI	POLYGRAM
COLLECTIBLE SPOONS		
(GREATEST HITS)		
PARTY MIX 1994	SPOONS	MCA
AMERICA	VARIOUS	QUALITY
SHAQ-FU-DA RETURN	THE BLACK CROWES	WARNER
ACROSS THE GREAT DIVIDE	SHAQUILLE O'NEAL	BMG
COLLECTED RECORDINGS	THE BAND	EMI
BIG ONES	TINA TURNER	EMI
THE BLACK ALBUM	AEROSMITH	MCA
ONE FOOT IN THE BLUES	PRINCE	WARNER
THE RETURN OF THE BOOGIE MAN	ZZ TOP	WARNER
GYPSIES AND LOVERS	FOGHAT	WARNER
THE SONGS OF	IRISH DESCENDANTS	WARNER
THE DISTANT EARTH		
THE BEST OF ELP	MIKE OLDFIELD	WARNER
JOLLIFICATION	EMERSON, LAKE & PALMER	POLYGRAM
BEST OF	LIGHTING SEEDS	POLYGRAM
THE SWEETERST DAYS	NEW ORDER	POLYGRAM
BEGGING AFTER DARK	VANESSA WILLIAMS	POLYGRAM
JOHN HIATT COMES ALIVE	H-TOWN	MCA
VITALOGY	JOHN HIATT	A&M
THE SNAKE	PEARL JAM	SONY
THE BEST OF	MACGOWAN & THE PO	WARNER
STILL CLIMBING	CHRIS REA	WARNER
AMERICAN THIGHS	CINDERELLA	POLYGRAM
RETURN TO THE LAND	VERCUA SALT	MCA
OF THE GO-GO'S		
HIGHER POWER	THE GO-GO'S	EMI
THE SECRET LIFE OF	BIG AUDIO	SONY
THE WATERBOYS		
VICTIMS OF LUXURY	THE WATERBOYS	EMI
PRESCRIBED VIBE	VICTIMS OF LUXURY	HYPNOTIC
GREATEST HITS	GYPSY SOUL	HYPNOTIC
STILL IN HOLLYWOOD	PAT BENATAR	POLYTEL
YOUTHANASIA	CONCRETE BLOND	EMI
FIELDS OF GOLD THE BEST OF	MEGADEATH	EMI
THE ICON IS LOVE	STING	A&M
LETTERS NEVER SENT	BARRY WHITE	A&M
BOX OF FIRE	CARLY SIMON	BMG
L'OLYMPIA	AEROSMITH	SONY
SPIN THE BLACK CIRCLE	CELINE DION	SONY
	PEARL JAM	SONY
DANCE		
TO THE MAXXIMUM	MAXX	QUALITY
THIS IS SCHOOL	VARIOUS	QUALITY
THIS IS HOUSE	VARIOUS	QUALITY
BACK SPINS-70 MINS. OF CLASSIC	VARIOUS	BMG
DANCE POOL - VOL. 3	VARIOUS	SONY
D.J. LINE PLUS VOL. 17	VARIOUS	POLYTEL
D.J. CLUB MIX VOL. 6	VARIOUS	POLYTEL
WELCOME TO TOMORROW	VARIOUS	POLYTEL
MOVE IT!	SNAP	BMG
THE ULTIMATE DANCE	REEL 2 REAL	QUALITY
COLLECTION		
MC MARIO MASTERMIND	VARIOUS	QUALITY
THE DANCE	VARIOUS	QUALITY

TITLE	ARTIST	LABEL
COUNTRY WESTERN		
BOOMTOWN	TOBY KEITH	POLYGRAM
TIME PIECE	KENNY ROGERS	WARNER
OKLAHOMA GIRL	REBA MCENTIRE	POLYGRAM
THE BRADLEY BARN SESSIONS	GEORGE JONES	MCA
STILL PICKIN': THE BEST OF	KENTUCKY HEADHUNTERS	POLYGRAM
COUNTRY 'TIL I DIE	JOHN ANDERSON	BMG
SIMPATICO	BOGGUSS, ATKINS C.	EMI
SKYNRDS FRYNDS	VARIOUS	MCA
CUP OF LONELINESS	GEORGE JONES	POLYGRAM
HEART OF THE COUNTRY '94	VARIOUS	QUALITY
SUPER COUNTRY	VARIOUS	QUALITY
LOVE & HONOR	RICKEY VAN SHELTON	SONY
WITHOUT WALLS	TAMMY WYNETTE	SONY
LOOKIN' BACK AT MYSELF	AARON TIPPIN	BMG
YOU CAN'T RESIST	PATRCIA CONROY	WARNER
NUMBER ONE HITS	THE JUDDS	BMG
LOVE & HONOR	RICKY VAM SHELTON	SONY
GREATEST HITS - VOL. 1	DOUG STONE	SONY
STORM IN THE HEARTLAND	BILLY RAY CYRUS	POLYGRAM
CLASSICAL PERFORMER		
THE THREE TENORS	CARRERAS, DOMINGO, PAV	WARNER
THE GREATEST HITS OF	PLACIDO DOMINGO	POLYGRAM
I WISH IT SO	DAWN UPSHAW	WARNER
KNIGHT PRAYERS	KRONOS QUARTET	WARNER
IVALDI: CELLO SONATAS	OFRA HARNOY	BMG
POP VOCAL		
DUETS II	FRANK SINATRA	EMI
THE GREATEST HITS	NAT KING COLE	EMI
CHILDREN		
KERMIT UNPLUGGED	KERMIT/VARIOUS	BMG
HERBIE THE LAWNMOWER	HERBIE THE LAWNMOWER	INDEPENDENT
ORIGINAL CAST		
PASSION	STEPHEN SONDHEIM	EMI
SUNSET BOULEVARD	U.S. CAST RECORDING	POLYGRAM
JAZZ		
RED HOT AND COOL	VARIOUS	MCA
THE BEST OF	DAVID SANBORN	WARNER
POLKA		
PRESENTS MUSIC & FRIENDS	WALTER OSTANEK	INDEPENDENT
RAP		
LEGEND	HOUSE OF PAIN	MCA
COCKTALES	TOO SHORT	BMG
CLASSICAL COMPOSER		
THE CHOPIN EXPERIENCE	VARIOUS	POLYGRAM
THE BEETHOVEN	VARIOUS	POLYGRAM
THE MOZART EXPERIENCE	VARIOUS	POLYGRAM
FOLK		
CELESTIAL WINDS I	CELESTIAL WINDS	INDEPENDENT
CLOSE TO THE FLOOR	ASHLEY MACISAAC	A&M
AMERICAN TRANQUILITY	PHIL COULTER	WORLD
WORLD MUSIC		
FANDANGO NIGHTS	WILLIE & LOBO	BMG
MISTY EYED ADVENTURES	MAIRE BRENNAN	WARNER
CHRISTMAS		
CHRISTMAS WITH	ROGER WHITTAKER	BMG
CHRISTMAS MORNING	CELESTIAL WINDS	INDEPENDENT
CHRISTMAS TIME'S A COMING	SAMMY KERSHAW	POLYGRAM
SNOOPY'S CHRISTMAS CLASSICS	SNOOPY	SONY
THE SINATRA CHRISTMAS ALBUM	FRANK SINATRA	WARNER
A SOAP OPERA CHRISTMAS	VARIOUS	BMG
FIRST CHRISTMAS	BEBE & CECE	EMI
CANTO NOEL	CHOIR OF THE MONKS	EMI
CHRISTMAS MEMORIES	JOHN MCDERMOTT	EMI
BEST OF THE SEASON	ANNE MURRAY	EMI
COUNT YOUR BLESSINGS	VARIOUS	EMI
NOEL	MORMAN	
	TABERNACLE CHOIR	ISLAND
MAD ABOUT CHRISTMAS	VARIOUS	POLYGRAM
CHRISTMAS SPIRIT	DONNA SUMMER	POLYGRAM
THE CHRISTMAS		
ALBUM-SNOWFALL	TONY BENNETT	SONY
MERRY CHRISTMAS	MARIAH CAREY	SONY
THE CHRISTMAS ALBUM-VOL. II	NEIL DIAMOND	SONY
CHRISTMAS SPIRIT	DONNA SUMMER	POLYGRAM

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VR6



During a break in the chaotic action at MuchMusic's Canadian Music Video Awards in October, *Network* caught up with Brad Roberts, of the Crash Test Dummies and Weird Al Yankovic, who were performing Yankovic's new single, "Headline News," a parody of the Dummies' hit "Mmm Mmm Mmm Mmm."

N Why did you decide to cover "Mmm Mmm Mmm Mmm?"

WA: "Mmm Mmm Mmm Mmm" stands out as probably the most unique song that became a hit in 1994. My record company was pressuring me for a boxed set and they wanted a new single, so I came up with the idea of using the big news stories of the year as the vignettes in the song, and I had my manager approach their manager.

N Brad, what was your reaction when you heard about it?

BR: It's definitely kind of a milestone. A lot of people don't realize that Al, for example, does not have to ask us if he wants to cover our song — there are no laws saying that someone can't cover you, the laws simply are that the artist be involved in the payment of royalties — so Al is taking a tack which is I

think, to his credit, which is to actually work with the artists and talk to them about what he is doing. In Europe there are all kinds of hilariously cheesy disco versions of "Mmm Mmm Mmm Mmm," and they really don't need permission to put these things together, as long as we get the royalties.

WA: (laughing) With the same words and everything?

BR: Oh yeah. But, actually, the most successful re-workings of lyrics I find are the ones that preserve the original rhyme scheme, because it's a more immediate play, and I think that's why Al's videos are so funny — I probably sound like I'm kissing your butt or something — because

eties. He thought the working class would eventually seize the state and establish a dictatorship of the proletariat so class differences would disappear. How have these ideas affected your videos?

WA: Personally I subscribe more to the philosophy of Harpo Marx who said, "Honk."

BR: Well, of course, the dictatorship of the proletariat has never been far from my mind when we've been putting together our videos, but so far we've avoided any overt or heavy-handed Marxist references.

N Do you have any advice for the kids out there searching for direction?

WA: Yeah. Get a job, and cut your hair.

N But some of them have shaved heads?

WA: Well, wear a wig and then cut it.

WEIRD AL & BRAD ROBERTS: The Untold Story

BY
STEPHEN
HUBBARD

he does the videos to a T, every fucking detail is taken care of.

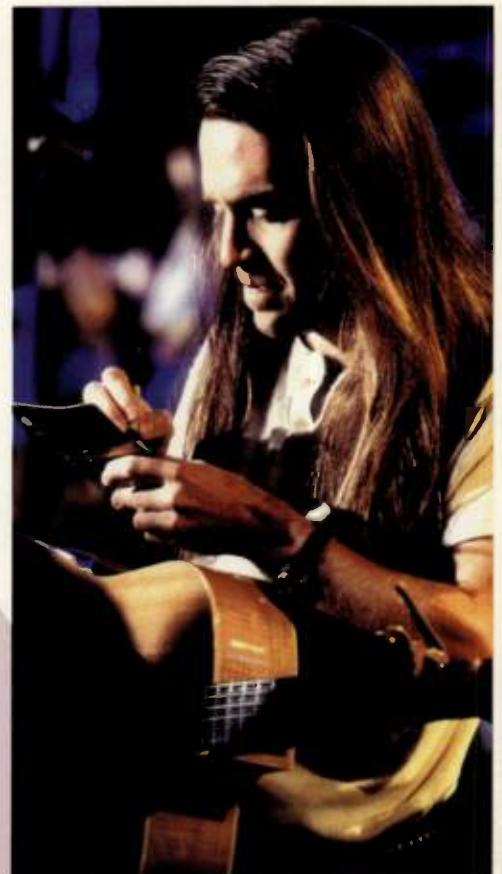
N Do you have any tips on dressing for success?

WA: I always try to make my socks match my underwear.

N Brad, what about the rumors that you're about to change your image and start dressing heavy metal, in leather and chains?

BR: Well, you know I've got an allergy to leather, so it's always been a problem for me to go in that direction, but I have yearned for that for some time.

N Karl Marx was concerned with the economic dynamics of capitalist soci-



Photos: Richard Beland



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CHARTS

POP

- 1. NIRVANA**
Unplugged In New York MCA/DGC
- 2. PAGE/PLANT**
No Quarter Warner
- 3. PEARL JAM**
Vitology Sony
- 4. THE BEATLES**
Live At The BBC EMI
- 5. THE TRAGICALLY HIP**
Day For Night MCA
- 6. FRANK SINATRA**
Duets II EMI
- 7. THE EAGLES**
Hell Freezes Over MCA/Geffen
- 8. R.E.M.**
Monster Warner
- 9. SADE**
Greatest Hits Sony
- 10. GREEN DAY**
Dookie Warner
- 11. STING**
Fields Of Gold - Best Of A&M
- 12. VARIOUS**
Pulp Fiction Soundtrack MCA
- 13. AEROSMITH**
Big Ones MCA/Geffen
- 14. MADONNA**
Bedtime Stories Warner
- 15. THE CRANBERRIES**
No Need To Argue A&M/Island
- 16. TOM PETTY**
Wildflowers Warner
- 17. VARIOUS**
Dance Mix 94 Quality
- 18. STONE TEMPLE PILOTS**
Purple Warner
- 19. NINE INCH NAILS**
The Downward Spiral Warner
- 20. OFFSPRING**
Smash Epitaph/Cargo

COUNTRY

- 1. MARY CHAPIN CARPENTER**
Stones In The Road Sony
- 2. BROOKS & DUNN**
Waitin' On Sundown BMG
- 3. MICHELLE WRIGHT**
The Reason Why BMG
- 4. BILLY RAY CYRUS**
Storm In The Heartland PolyGram
- 5. CLINT BLACK**
One Emotion BMG
- 6. ALAN JACKSON**
Who I Am BMG
- 7. THE TRACTORS**
The Tractors BMG
- 8. VINCE GILL**
When Love Finds You MCA
- 9. TIM MCGRAW**
Not A Moment Too Soon EMI
- 10. CHARLIE MAJOR**
The Other Side BMG

R&B/DANCE

- 1. BOYZ II MEN**
II A&M/Motown
- 2. ANITA BAKER**
Rhythm of Love Warner
- 3. SADE**
Greatest Hits Sony
- 4. LUTHER VANDROSS**
Songs Sony

- 5. AALIYAH**
Age Ain't Noting But A Number BMG
- 6. CRAIG MACK**
Project: Funk Da World BMG
- 7. DREAM WARRIORS**
Subliminal Sublimation EMI
- 8. VARIOUS**
Dance Mix 94 Quality
- 9. THE NOTORIOUS B.I.G.**
Ready To Die BMG
- 10. BARRY WHITE**
The Icon Is Love A&M

JAZZ

- 1. TONY BENNETT**
Unplugged Sony
- 2. OSCAR PETERSON/ITZAK PERLMAN**
Side By Side PolyGram
- 3. VARIOUS**
Burning For Buddy Anthem/Sony
- 4. JOSHUA REDMAN QUARTET**
Mood Swing Warner
- 5. JAN GARBAREK**
Officium BMG
- 6. GROVER WASHINGTON**
All My Tomorrows Sony
- 7. GINGER BAKER TRIO**
Going Back Home Warner
- 8. MARCUS ROBERTS**
Gershwin For Lovers Sony
- 9. SHIRLEY HORN**
I Love You Paris PolyGram/Verve
- 10. CASSANDRA WILSON**
Blue Light 'Til Dawn Blue Note

ALTERNATIVE

- 1. NIRVANA**
Unplugged In New York MCA
- 2. RED HOT CHILI PEPPERS**
Out In L.A. EMI
- 3. NINE INCH NAILS**
Downward Spiral Warner
- 4. OFFSPRING**
Smash Epitaph/Cargo
- 5. LIZ PHAIR**
Whip-Smart Warner
- 6. GREEN DAY**
Dookie Warner
- 7. HOLE**
Live Through This MCA
- 8. DINOSAUR JR.**
Without A Sound Warner
- 9. NINE INCH NAILS**
Pretty Hate Machine Cargo

- 10. VARIOUS**
Classic Alternatives SPG

INDIE

- 1. SPARKMARKER**
Products & Accessories Indie
- 2. KILLJOYS**
Starry Indie
- 3. BASS IS BASE**
First Impressions: For the Bottom Jugglers Indie
- 4. TREBLE CHARGER**
NC17 Indie
- 5. ADAM WEST**
Brunswick Hotel Indie
- 6. BIG PICTURE**
Just Passin By Duckworth/Atlantic
- 7. THUNDERMUG**
Who's Running My World Indie
- 8. THERESA MALENEANT**
Eye of the Hurricane Indie
- 9. BOB WISEMAN**
Beware of Bob Indie
- 10. VARIOUS**
A Canadian Alternative IV Dahb

MOVIE SALES

- 1. Snow White and the Seven Dwarfs** Disney
- 2. Speed** Fox
- 3. Joy Luck Club** Disney
- 4. White Christmas:**
40th Anniversary Collection (LTBX) Paramount
- 5. Charlie Brown Christmas** Paramount
- 6. Ken Burns Baseball** Astral
- 7. My Fair Lady:**
30th Anniversary Edition (LTBX) Fox
- 8. It's A Wonderful Life** Republic
- 9. Black Beauty** WB
- 10. Tombstone** Shannock

SAM THE INTERACTIVE MAN'S TOP 10

- 1. NHL 95** Genesis
- 2. Final Fantasy II** SNES
- 3. Sonic & Knuckles** Genesis
- 4. Myst** IBM CD-ROM
- 5. Tetris 2** SNES
- 6. Doom II** IBM CD-ROM
- 7. Illusion of Gaia** SNES
- 8. NHL Hockey 95** IBM CD-ROM
- 9. Prince Interactive** Multi-format CD-ROM
- 10. Doom II** IBM Disk

SamTheRecordMan



I AM SANTA CLAUS

Rising Sun," by The Animals. "Rudolf The Red-Nosed Reindeer" becomes a parody with a political twist when renamed "Teddy The Red-Nosed Senator."

This compilation does not limit itself to traditional Christmas carols. Black Sabbath's "Ironman" becomes the hilarious "I Am Santa Claus." "Jingle Hells Bells" is actually "My Favorite Thing" from *The Sound Of Music* a la AC/DC with accurate Bon Scott vocals. You also get to hear Don Corleone's letter to Santa. A thoroughly enjoyable, if slightly off-kilter Christmas experience. — Chris Sullivan

ODDBALL PICK

I Am Santa Claus, Bob Rivers and Twisted Radio, Atlantic/Warner

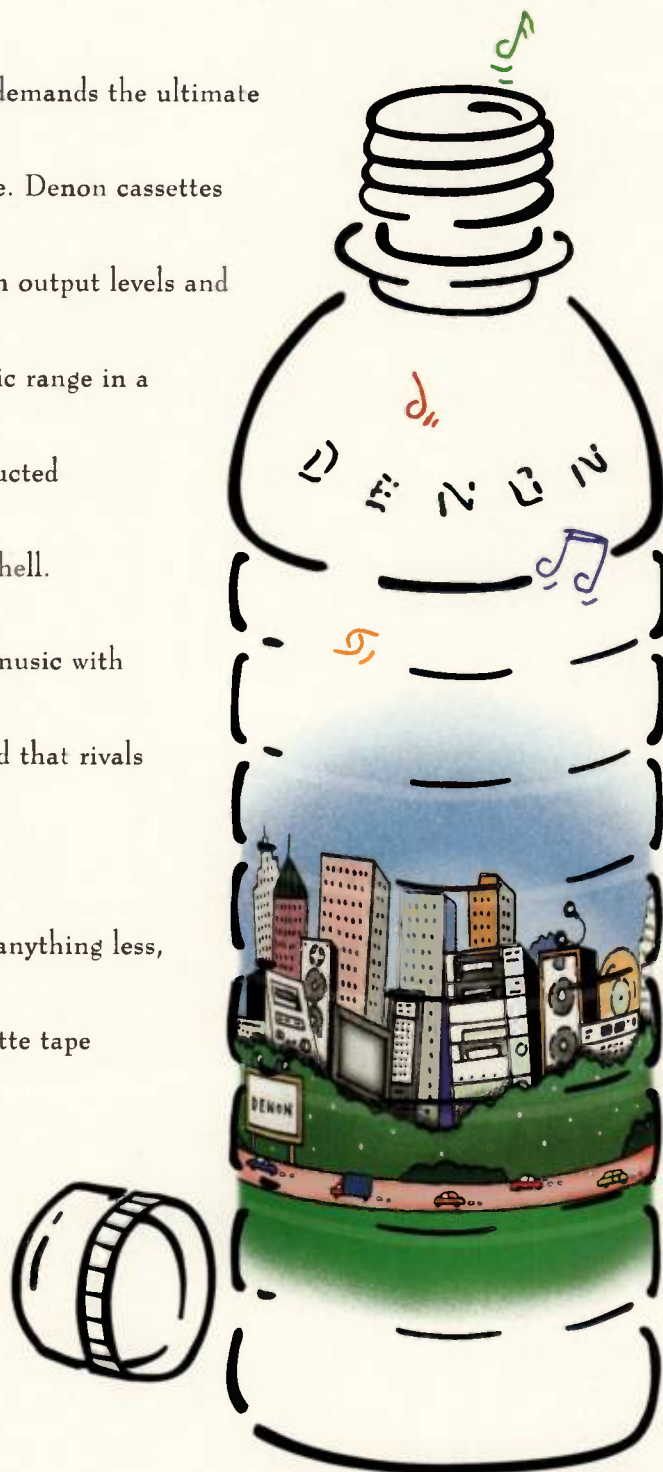
Bob Rivers, a radio DJ with radio KISW in Washington State, has put together what has to be the most twisted Christmas compilation ever. Rivers and his cohorts have taken some of the best-known carols and turned them on their collective ear. "Walking In A Winter Wonderland" is transformed into a crossdresser's fantasy with the new moniker "Walkin' Round In Women's Underwear." "O Little Town Of Bethlehem" sounds surprisingly like "House Of The

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