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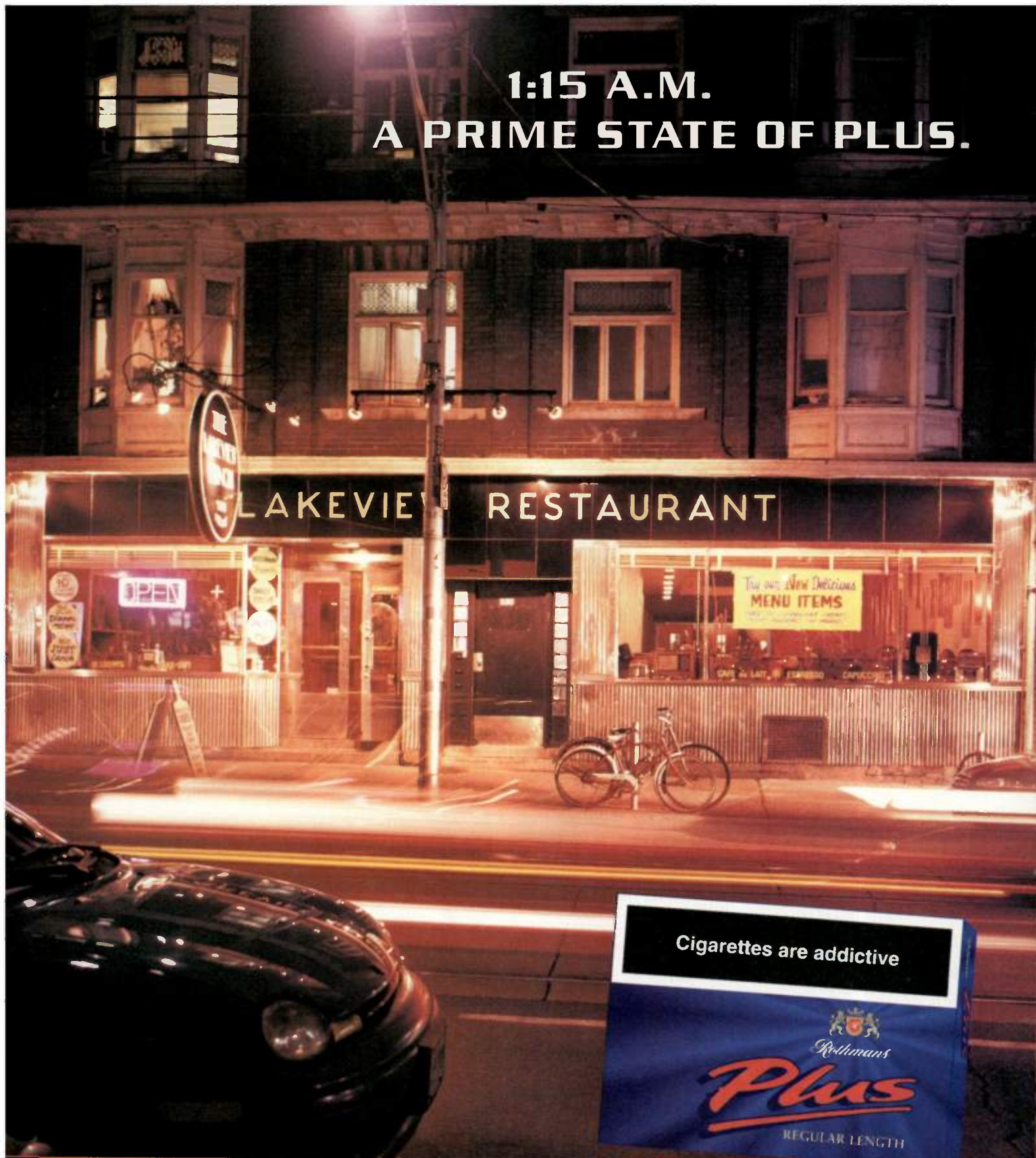
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VOLUME 10 NO.4

Cover by TOAD

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Muses, Dream Warriors, Bob Mould, Disc de jour, and
more from the wacky world of pop.

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Larger Than Life, The Crucible, Dear
God, The Ghosts Of Mississippi,
Mother Night, Jingle All The Way* and
more from the balcony.

COVER 12 After more than two decades and sales of
over 35 million, Canada's Rush remain one of the most
popular bands on the planet. Some of the biggest acts of
today cite the Toronto hard rock trio as key influences,
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returned to their three-piece roots.

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large audience on the strength of dynamic live
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Zero is on the air. This aggressive multi-media collective
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Jake, Warren Zevon, Big Sugar, The
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CHARTS 30

Note: The illustration of Gord Downie on the cover of our last issue (Sept. 96) was *not* a comment on the Tragically Hip's ego or their desire to succeed — in fact, as the interview indicates, they're totally unconcerned with such matters. As long-time fans and supporters of the Hip, we were concerned that some people might think we were slagging them. Nothing could be further from the truth. We are, and will remain, ardent fans of the band and regret any confusion the illustration may have caused.



Exactly how many hints did you drop?

Those who appreciate quality enjoy it responsibly.

Product selection may vary by region.

Dream Warriors transcend borders of rap

"We've found that alternative kids blow up hip hop; they love it, but hip hop kids claim it you know, and the hip hop industry thinks it was hip hop heads who blew it up, but that's not true," says Lu, one quarter of Toronto's Dream Warriors.

"Yeah, Cypress Hill ain't Cypress Hill just because of hip hop heads and neither is Fugees, those alternative kids have been a big part of their success," adds Spek.

In fact, part of the Warriors' success story is their wide appeal — for some reason they've always attracted a diverse audience — says Spek. "I don't know exactly what it is, but we've always appealed to alternative kids and musicians."

On a beautiful late-summer's day, brimming with energy and enthusiasm, Spek, Lu and Q (fourth member D.J. Luv was missing) are anxious to discuss their latest release, *The Master Plan*, a typically diverse record that melds the Warriors' classic laid-back, jazz-flavoured style with reggae and r & b influences.

"On the last album ('94's *Subliminal Simulation*) we went from the Dream Warriors blowing up in Europe, Canada and the States to, for the first time, having an album released in India, so for us it was like going up one notch on the level of success and now on this album we not only have India we also have Brazil who came on board and the West Indies who came on board; so the album's being released everywhere from Jamaica and Japan to India, Europe, and the States and what that tells us is that the Dream Warriors don't make local music, we make music for the world," says Spek.

Never ones to dwell on the dark side of life, the Warriors have always had a celebratory spirit to their music, what Lu calls "the celebration after the battle," and a healthy sense of humour, too, as evidenced on *The Master Plan*'s "Test Of Purity," a funky, bass-heavy track that serves as a kind of sex quiz that forces the listener to confront their own hang-ups about doing the deed. "It makes you question it, and that's the good part about it — I left it for the public to decide," says Lu, with a chuckle, "that's the magic of it, it sparks your brain to judge yourself."



PATRICK NICHOLS

et cetera
et cetera
et cetera

Bob Mould finally ready to talk

If you thought it was tough waiting six years for Bob Mould, ex-Husker Dü and Sugar frontman to produce a new solo album, try waiting five months to interview him. "After I got the record done last fall, I just started to really dread what was about to come up," he



explains. "Just the whole two or three months of promoting and talking about myself, I just wasn't in the mood for it."

To be fair, Mould's self-titled masterpiece isn't the type of album that demands gratuitous explanation. With its biting wit, blatant simplicity and untempered self-revelations, Bob Mould succinctly bears the artist's soul. "I just wanted to make a completely self-indulgent record that was for me and if other people understood it, that's fine, too," he says.

However, in the past, leaving oneself open to misinterpretation hasn't always worked favourably. In a 1994 interview with *Spin* magazine, Mould openly revealed the private details of his childhood, family and personal relationships. But when the interview appeared in print, much of the discussion was discarded to make room for juicier quotes on Mould's sexual orientation. "I felt like the interview didn't reveal 10 per cent of what I talked about," he says.

Thankfully, the missing 99 per cent of Mould's declarations of self can be found on his latest release. Not only does the album compensate for his reluctance to be interviewed by *Hard Copy*-esque reporters, but it reveals a new Mould — one that is aggressively honest yet rightfully private.

"Some days I'm a world beater, and some days I'm just plain old Bob," he adds. — Cindy Waxer

Disc de jour

Ever wonder what "Enter Sandman" sounds like played by four cellos? Neither do we, but for the sick few who may stay awake nights pondering this most stupid of questions, may we recommend *Apocalyptica*, a new album featuring four Finnish cello players interpreting the work of Metallica. And yeah, "Sandman's" cool, but our personal favourite has to be their aggressive cover of "Master Of Puppets" — all seven minutes and fifteen seconds of it.

Anybody got a valium?



Steve Earle's feelin' alright

Steve Earle saunters into the room, picks out a chair that looks comfy and eases himself into it. Affable but weary of the promo circuit, he's every bit the fierce individualist you'd expect him to be after a decade of defying musical conventions, and creating an impressive body of work.



Back with his first full-fledged album (following last year's acoustic *Train-A-Coming*) since his descent into drug-induced hell in the early '90s and a stint in jail, Earle remains as enigmatic as ever. The new record, *I Feel Alright*, is easily his best since his late-'80s classic *Copperhead*

Road, and shows, once again, why Earle's one of the best songwriters ever to set up shop in Nashville.

The fact that Earle's always had more in common with true country legends like Hank Williams and Johnny Cash — and hasn't been afraid to say so — than the "new country" video stars of today has consistently put him in opposition to the Nashville powers that be. Just get him talking about "new country" superstar Shania Twain and it's easy to see why his relationship with the famed country music mecca is a little on the frosty side.

"People say she's had all this success because of (husband/producer) Mutt Lange and the good production, well, bullshit, it's because of the videos," he laughs, "it's because of the belly button, and I have no problem understanding that."

But she *does* have a decent voice, doesn't she?

"... And that'll get her a gig at a Holiday Inn ... but she looks the way she looks and she's married to Mutt Lange. End of story."

So does the state of contemporary country music bother you?

"No, I haven't had anything to do with it for a long time, although I still have my studio and office on the middle of Publisher's Row (in Nashville) and sometimes I think I just stay there to irritate them," he explains with a gleam in his eye.

"I'm happy where I am. I have a loyal core audience that will support me and will feed me and I make a pretty embarrassing amount of money doing pretty much exactly what I love to do and that's a pretty good deal."

Throwing Muses the WKRP of rock

If Throwing Muses were a radio station rather than dedicated members of a 10-year-old alternative act, they would probably be WKRP in Cincinnati — humourously self-deprecating, out of place in the "biz" and entirely committed to their own set of musical standards.

"I have a lot of respect for people who listen to us because it's not trendy, it's not easy and it's not cool," laughs a pregnant Kristen Hersh, lead singer and songwriter for the band. However, this hasn't stopped the Muses from acquiring a hardcore following of fans for whom Hersh has posted an ultrasound of her unborn child on the Internet. In fact, a recent posting announcing the cancellation of overseas tour dates due to complications in her pregnancy created an onslaught of well-wishing e-mails.



STEVE GULLICK

Although much of the band's allure stems from its image as an industry underdog, Throwing Muses' music can no longer be considered underground. Their latest album, *Limbo*, released through Throwing Music (the band's new joint venture with Rykodisc), has garnered plenty of mainstream attention. "We don't belong on a major, it's not our deal," explains Hersh.

Yet despite a belated breakthrough and a new label, Throwing Muses remain the WKRP of the music industry — dedicated to promoting quality rather than radio-friendly hits, at the cost of mainstream success. "I kind of like it when ... there's no chance for any underground bands to get a foot in the door," she adds, "then they just work at real music." — Cindy Waxer

Don't believe the (modelling) hype

A recent high-profile bust of a "talent/modelling" agency in T.O. sent would-be performers and runway babes into a tizzy. If you can't trust a stranger who takes your money to help you become a "star,"



who can you trust? Toronto police have cautioned aspiring celebrities against giving their money away to flim flam men, but how the hell can you tell a genuine agency from the ones run by charlatans? Have no fear, we're here to help you.

5 indicators a modelling agency may be a scam:

- 1 The head office is a trailer parked in front of a bank machine in a suburban mall located near a major highway.
- 2 Upon arriving and saying you're there about their newspaper ad, the receptionist asks, "Which one, massage or modelling?"
- 3 When they tell you that many of their clients are currently working some of the top runways in the world, they mean airports.
- 4 If you sign a contract right away, they offer you your choice of a blender or a toaster oven.
- 5 They suggest changing your name to a popular wine cooler. — Ted "X" Loviscek

Prairie Oyster serves up hot new disc

"We've gotten to a point, this being our fifth album, where we've quit trying to second guess anyone. I don't think anyone knows what we are capable of better than us," says Prairie Oyster bassist and singer Russell deCarle.

And so it is with Prairie Oyster, Canada's most awarded country group of all time, whose latest album is the recently-released *Blue Plate Special*, and yet a band whose continued efforts to crack the huge American country market have gone unrewarded. Despite a lengthy list of impressive honours in Canada (including more than 500,000 albums sold and being winning Group Of The Year at the Canadian Country Music Association Awards five of the last seven years), there's still a lingering sense of a sound that's yet to be discovered; of a group still underrated.

"It's the American thing. Many times the first thing we're asked in an interview is 'how's the career goin' in the States.' Like what we do in Canada is secondary," says guitarist/singer Keith Glass.

Unique in that they are undoubtedly riding the crest of 'New Country' prominence, Prairie Oyster is, nonetheless, not a 'New Country' band — 'roots' would be a more appropriate tag. An oft-quoted comment from deCarle sums up their feelings: "A lot of that stuff is just Barry Manilow in a cowboy hat."

The members of Prairie Oyster (which also includes singer/keyboard player Joan Bensen; pedal steel player Dennis Delorme; fiddle/mandolin/singer/guitarist John P. Allen and new drummer Bohdan Hluszko) were part of a generation that grew up listening to Patsy Cline, Perry Como, Buck Owens and The Beatles side-by-side on the same radio station. Other influences include Dillard & Clark (forerunners to the Eagles), Poco, Leroy Van Dyke and the Green Briar Boys.

Together almost 15 years now, the members of Prairie Oyster have developed into "a real organic unit," according to deCarle. Often they



SEÑOR MCGUIRE

don't know the sound they want to achieve on an album until they start building it with each recorded track. It is not so much a question of recording material they are *capable of*, as it is material that *fits* them. *Blue Plate Special* is undoubtedly "our most complete project to date, from content to sound, from cover to selling," says deCarle of the band's hands-on involvement in the project.

But the big news is that the album will be released, as is, in the U.S. on a new label (their third try) out of New York called Velvel. They are the first signing by former CBS Records head Walter Yetnikov (who first signed Bruce Springsteen and Michael Jackson). The label will be run by former Mercury Nashville G.M. Bob Frank; both men have been big supporters of the band. All the group wants, says deCarle, is an honest shot in the States, because they all feel Oyster has a broader appeal than just the Nashville-defined country genre. To that end, *Blue Plate Special* will be marketed to the relatively new radio formats of Americana and Triple-A, in addition to country.

The irony? These stations are very similar to the eclectic radio stations of the '60s that the band grew up on. There may be an international gem in this Oyster yet. — Terry Pasieka

'Pine Ridge' addresses Peltier imprisonment

You gotta love the FBI. Like the CIA, CSIS and other "intelligence" agencies around the world, they like to throw their weight around and keep the world safe from "dangerous, subversive" groups — especially those who dare to assert their rights. Like the American Indian Movement (AIM). In the early 1970s it was a force to be reckoned with, as Natives all over the U.S. struggled to hold onto their land and gain control over their lives.



DARKO / A.R.H.

On June 26, 1975, two FBI agents and one Native activist named Joe Stuntz died in a gunfight on the Pine Ridge Indian Reservation, in South Dakota. Despite the fact that none of the shooters could be identified four native men were charged with the deaths of the FBI agents. One of them, Leonard Peltier, fearing for his safety and freedom, left the country and took refuge in Alberta, where he was captured in February, 1976.

Based on affidavits that were later proved to be false, the Canadian government agreed to extradite Peltier, and he stood trial in America for the murder of the two agents. Even though none of his co-defendants were convicted (one had the charges against him dropped; the other two were found not guilty due to the murky circumstances of the case), Peltier was found guilty of two counts of first degree murder and sentenced, in 1977, to two consecutive life terms in federal prison.

In the two decades since the shootings, Peltier's case has been adopted by human rights organizations, governments, artists and individuals of all political persuasions around the world, including Canada. The latest effort to draw attention to the injustice done to Peltier — and Canada's role in it via our *incorrect* decision to extradite him in 1976 — comes in the form of *Pine Ridge: An Open Letter To Allan Rock*, a benefit album put together by Blue Rodeo's Greg Keelor and featuring songs by Sarah McLachlan, the Tragically Hip, Ashley MacIsaac, Change Of Heart, Jim Cuddy and Keelor himself, among others.

The idea for the album started to take shape about a year ago when Keelor met Frank Dreaver of the Canadian arm of the Leonard Peltier Defense Committee. "When I heard Leonard's story from Frank, I thought that maybe there was something I could do and I just started calling all my friends and a record seemed like the best thing we could do," explains Keelor.

Dreaver, a quiet, intense man who's been fighting for Peltier's release for 18 years, remains optimistic about this latest push for his release. "I've felt optimistic since day one because I couldn't believe that with all the evidence that's been put forward, the U.S. government could believe they could keep a man in prison on false grounds for all these years," he says.

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NOW PLAYING: With all the alien invasions going on at your local multiplex, you would think that it was summer all over again. The difference, of course, is that this time you'll be taking refuge from the cold in a warm theatre, and not the other way around.

If you thought *Independence Day* was a sci-fi spoof, wait 'til you see Industrial Light and Magic's bug-eyed aliens and **Tim Burton's** ultra camp approach in *Mars Attacks!* Besides laughs and FX, the \$70 million flick boasts an other worldly all star cast, including **Jack Nicholson**, **Glenn Close**, **Martin Short**, **Pierce Brosnan**, **Michael J. Fox**, **Danny De Vito**, **Annette Bening**, etc.

More familiar aliens, namely, The Borg, will be doing their worst in *Star Trek: First Contact*, the eighth installment in the seemingly indestructible series. While part seven was a solid hit, Paramount is hoping that this sequel not only makes money but also boosts sagging ratings for *Deep Space Nine* and *Voyager*.

Bugs Bunny, Daffy Duck and the rest of the Looney Tunes crowd also tangle with aliens in their first feature film, *Space Jam*. When Bugs challenges an intergalactic goon squad to a basketball game, our animated heroes recruit Chicago Bulls superstar **Michael Jordan** for the Tune Team.

Meanwhile, **Mel Gibson** tangles with a more earthbound menace in *Ransom*, **Ron Howard's** first thriller. Gibson stars as an airline tycoon whose son is kidnapped, so he turns the tables by publicly putting a price on the kidnappers' heads. *Lethal Weapon 3's* **Rene Russo** co-stars as his wife.

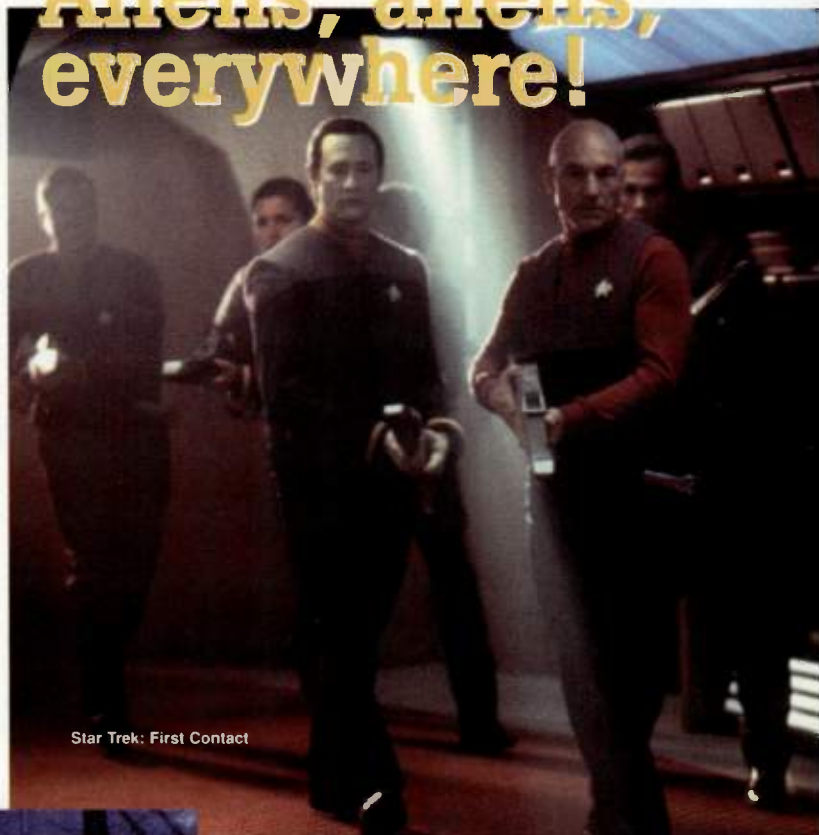
Late-fall laughs come in the form of *Larger Than Life*, a comedy starring **Bill Murray** as a motivational speaker whose father dies leaving him a large inheritance: an 800 pound elephant with a trunk full of debts. Also starring **Janeane Garofalo** and **Matthew McConaughey**.

Other comedic fare includes *Dear God*, starring **Greg Kinnear**, **Laurie Metcalfe** and **Tim Conway**, about a cynical con artist who takes a job at the post office's Dead Letter Office with a bunch of disgruntled employees.

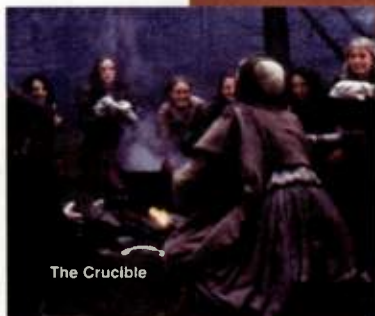
Autumn also means the return of Oscar wannabes; **Rob Reiner** is shooting for his first Academy Award with *The Ghosts of Mississippi*, a powerful drama based on the true story of **Byron De la Beckwith**, convicted murderer of civil rights leader **Medgar Evers**. **James Woods'** barn-burning portrayal of De la Beckwith is already generating Oscar talk. **Alec Baldwin** and **Whoopi Goldberg** also star.

Other potential Oscar bait includes *The Crucible*, starring **Daniel Day Lewis** and **Wynona Ryder** in the first feature film of **Arthur Miller's** classic

Aliens, aliens, everywhere!



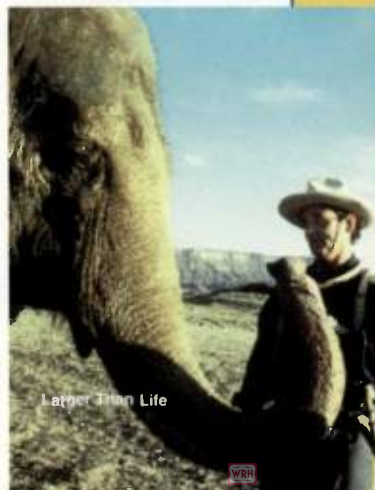
Star Trek: First Contact



The Crucible



Ransom



Larger Than Life

about the Salem witch-hunts and *Mother Night*, with **Nick Nolte** as an American spy who is later prosecuted as a Nazi war criminal.

At the other end of the scale, **Schwarzenegger** duels with Sinbad's crazed postal worker in *Jingle All The Way*, Arnold's latest action comedy. The big guy plays a busy suburban dad hell bent on getting his hands on a hot, sold-out action figure for his son on Christmas Eve. He ends up on a collision course with **Sinbad**, playing an equally determined father.

IN THE WORKS: More Europeans are going to Hollywood. The latest trend is directors who've made their names with offbeat, critically acclaimed films, and are expected to bring their unique style to more mainstream fare. **Danny Boyle**, of *Shallow Grave* and *Trainspotting* fame, was asked to direct *Alien: Resurrection*, but turned it down, apparently spooked by the pressure of helming the latest in a mighty movie franchise. Twentieth Century Fox then gambled on **Jean-Pierre Jeunet**. The French Director barely speaks English, and his movies, *Delicatessen* and *City Of Lost Children*, are fascinating but bizarre. But Twentieth Century wanted a director with a vision, and that's what they got.

Boyle, meanwhile, is making his major studio debut with *A Life Less Ordinary*, scripted by *Trainspotting* scribe **John Hodge** and starring that film's lead, **Ewan McGregor**, as a cleaning man who kidnaps the boss's daughter after he is replaced by a robot. **Cameron Diaz** will reportedly co-star as the daughter.

After 22 years, some two dozen releases and sales of over 35 million albums worldwide, "fresh" is just about the last word you'd expect applied to Rush *circa* 1996. After a summer that saw revivals of Kiss, Styx and Cheap Trick to mixed reviews — all of them Rush's contemporaries and competition in the mid-'70s — the release of *Test For Echo*, the group's 20th studio album, might reasonably be dismissed as just more fodder for their diehard fans. But, no. Still challenging themselves with new goals, new techniques, new personnel and re-renewed enthusiasm, Geddy Lee, Alex

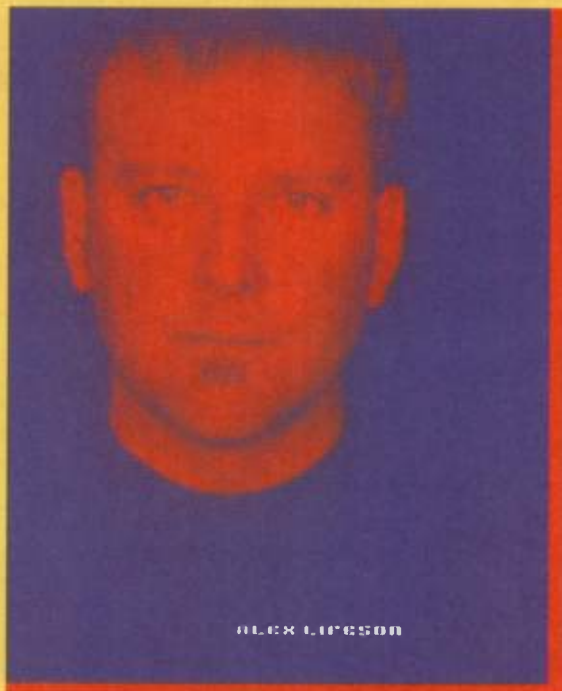
Lifeson and Neil Peart have grown something fresh and unexpected from one of the longest-blooming perennials in rock's often fallow garden. And they seem almost as surprised as the rest of us.

By Perry Stern

"I look at this band as a work in progress," Lee explains thoughtfully over a mushroom salad and cranberry juice in an all-but-deserted bistro near the band's downtown Toronto office. "That's why going into each project is so exciting for us ...

we don't know what's going to come out the other end. We want to keep challenging ourselves as an experiment and also to present ourselves in a slightly different way, continuing the evolution."

But *Test For Echo* is more of a de-evolution of the often dense, layered and intricate music Rush has made in the past. Using fewer keyboards than ever before, the album's energy recalls the group's halcyon days as a pure power trio of guitar-bass-drums, but two decades worth of songwriting and concert performances have



ALEX LIFESON



GEDDY LEE

elevated the level of musicianship so high that the group no longer feels the need to pack every empty space with as many guitar licks, bass riffs and drum fills as (in) humanly possible.

"I like being thought of as 'progressive,'" Lee elaborates, "even if it is a dinosaur term. It's the only term that seems to make sense. I don't like sounding dated. I'm not interested in being nostalgic or to revisit the past. I don't want to be appreciated just for something I did 20 or 15 years ago. There are all these bands coming back on the road now — Styx, Kiss — and we're still here. I like to think that we're still trying to be part of what's going on."

Of course, being a part of "what's going on" means keeping up, constantly changing, or at least reconsidering certain musical and thematic decisions. "That's why so much of our music over the years has not pleased the Rush fan all the time," he explains. "You can't stay on one track — the track the public

expects of you — for too long without hearing [something new and different] and saying, 'that's cool. Let's go there and see if that turns into anything.' And you go there, write a song, put it on

your record, put the record out quickly before you give yourself a chance to second guess yourself too much ..." he says, breathlessly, then bursts into a wide grin before concluding, "And then you see it and say, 'You know what? You were really bad at that.' It may have been fun to do, but you understand why the fans wouldn't like that song. It becomes a half-assed attempt to do something different."

All three members brought something new to the project that none of the others really expected. Peart had spent the down time between Rush records working on a series of Buddy Rich tribute albums and found a new teacher who completely revamped his playing

RUSH

returns to
guitar
roots for
aggressive
new album



NEIL PEART

style. According to Lee, Peart has changed, "everything — the way he holds his sticks, the way he sets up his drums ... now there's a different tonality to the way he plays. The way his snare drum speaks is far more musical now. You can notice it in the sound of the snare on this record," he says, working himself up into a frenzy of muso enthusiasm. Then he catches himself and adds, almost apologetically, "if you're so inclined to look for these things."

Lifeson recorded his first solo album, *Victor*, and, as a result, came into the studio primed and pumped instead of merely relaxed and rested. "I can't be objective," Lee confesses, when asked for a review of *Victor*, then diplomatically offers that the effort took "guts." Coming out of the benign dictatorship that making a solo record can be (you get to make all the decisions yourself) and back into the democracy of Rush meant an inevitable, but brief, awkward moment. "You just have to put us together and let us talk, and by the second day we were having a great time again," explains Lee.

And Lee, whose newly born daughter was the reason the group took an extra year off between albums, came back ready to rock. "I did very little music during the time off," he explains. "I was fed up to here with it," he says with a hand slashing viciously at his throat. But, he adds sheepishly, "I missed it a lot after about a year. On the road I really miss the domestic scene, so when I get off the road I really ignore music. I wasn't exactly in the John Lennon-bake-bread-at-home-stage, but I spent a lot of time with both my children."

RUSH FACTS

- have played more than 1,000 shows in 12 countries to over 6 million people
- have sold over 35 million albums
- have had 17 silver albums; 48 gold albums; 36 platinum albums; 4 double platinum albums; 2 triple platinum albums; 2 quadruple platinum albums in Canada, U.S. and U.K.
- in 1993 won Harvard Lampoon Society's Group Of The Millennium Award
- in 1994 entered the Juno Hall Of Fame
- in 1990 won CARAS Award for 1980s' Group Of The Decade
- in 1993 won award for attracting more than 100,000 fans to Madison Square Garden during a 10-year period

Artists who have named Rush as prime influences: Dave Groul, Billy Corgan, Radiohead

At a time when Rush has been around for longer than many contemporary musicians have been alive, it's hardly surprising that so many current bands cite the trio as an early influence. What is a bit of a revelation is that now Rush is taking cues from the bands they themselves inspired. That's what led to what Lee tentatively describes as their most "American" sounding album to date.

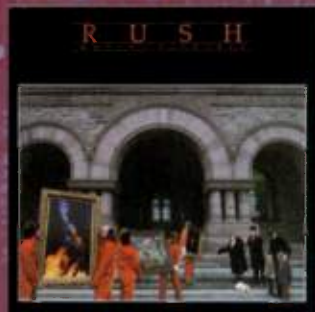
"We got a dryer, more American sound at the get-go, but as the record progressed we found ourselves overloading the tracks with too many guitars, too many this, too many that. We were getting quite dense again and we were actually worried because we were trying to do something different. That's the point where we made the decision to bring in Andy Wallace to mix it," explains Lee.

Wallace, who'd mixed for Sonic Youth, Rage Against The Machine, Bad Religion and Alice In Chains, found a way to apply the phrase "less is more" to Rush for the first time.

Lee concedes that trends in the alternative music scene have had an impact on Rush, but not in an obvious way. "People say you've got to be more alternative these days, but what does that mean?" he asks angrily. "If anything it makes me want to sound more like us. You can tell when some band is trying to jump on the alternative bandwagon. Instead of taking that tack I want to learn from what's going on.

"I may have influenced them in their early, formative years but now they're in a way different space than we are and have something to teach *me*." And who are these influences? "A couple of years ago I would have cited the Chilli Peppers," Lee offers, "because there was a funky and hard edge to what they were doing. When Soundgarden first came on the scene I liked that kind of unbridled fury that was in their music. And I have a great appreciation for the economical songwriting of the Smashing Pumpkins. They inspire you to have another go at it from a different point of view."

But while no one ever used terms like "funky," "unbridled fury" and "economical songwriting" while describing Rush's music, it's easy to hear how today's sounds inevitably effect the band. "That's why going into each project is so exciting for us," Lee confesses. "We don't know what's going to come out the other end."





THE ARTS AS SEEN BY



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Jack soul's soulful grooves



Canada may be known for its highly original, gifted songwriters, and a healthy indie rock scene, but one thing it's not known for is its r & b artists. They exist, to be sure (Deborah Cox alone is proof of that), but with the death of hit radio, there's virtually no place for their music to be heard. So why is Haydain Neale, silky smooth vocalist for Toronto's funky Jacksoul, so optimistic about the band's future?

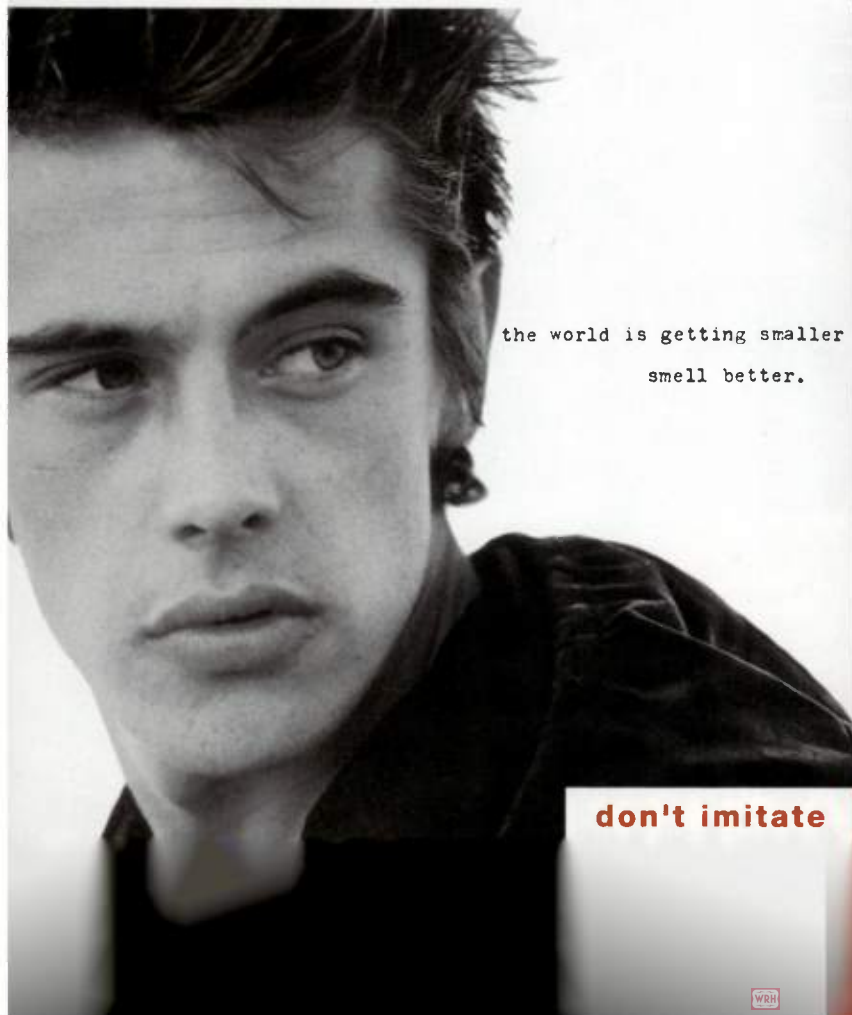
"I think the best thing about Canada is that there's a certain minimum of bullshit when it comes to its artists. As big as someone may be — including Bryan Adams — they can play live and the music that they make is usually represented pretty honestly when they get in front of an audience and I think that's cool," he explains.

Neale certainly knows of which he speaks; Jacksoul's reputation was built on great live performances and most of the songs on the band's debut disc, *ABsolute*, were perfected in front of crowds from coast to coast. And, as a result, "if nothing else, we know we can play live and there's an audience for us."

A blend of soulful ballads, hip hop and seriously funky tracks, *ABsolute* delivers on the promise of the

band's cool, embracing performances and shows the mostly self-taught Neale to be a vocalist with a stunningly smooth and rich voice. And despite the odds against them, the friendly, ever-optimistic Neale refuses to dump on the country, its music fans or even the music industry itself.

"Look, if you're going to criticize you have to be very specific about who you place blame on. Even to say 'industry' isn't accurate because there are companies all over the place now trying to find bands to fill the void for 'Black' or 'Urban' music, whatever you call it, so the opportunities are there," he says, adding, "but it all starts with the artists themselves writing good songs and getting out there and playing."



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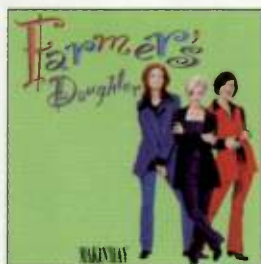
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ALL WAYS CANADIAN



Makin' Hay
FARMER'S DAUGHTER
MCA

The latest release from Farmer's Daughter, *Makin' Hay*, features the single "Cadillacs And Cornfields" and includes a dazzling rendition of the Bobbie Gentry classic, "Ode To Billie Joe."



The Wonderful World Of ...
THE PURSUIT OF HAPPINESS
Iron/BMG

On *The Wonderful World Of ... The Pursuit Of Happiness* rediscover their indie roots. TPOH's newest album is without question the most upbeat and is arguably the most experimental in the band's career.



Bloody Chicletts
BLOODY CHICLETTS
BMG

Taking their cues from the hook-laden new wave of the early '80s and the great power harmonies of today's alternative radio hits, Vancouver's Bloody Chicletts have carved out a sound that radio will love. The first single is the infectious "She's A Freak."



It Happened One Night
HOLLY COLE
EMI

Holly Cole's *It Happened One Night* features 8 live concert favourites, plus the enhanced portion which includes 4 live videos, including "Calling You" and "I Can See Clearly Now."



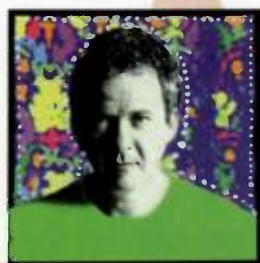
Corey Hart
COREY HART
Sony

The new self-titled album from Corey Hart brings us his most honest and focused work to date. Co-produced and engineered by Humberto Gatica (Celine Dion, Michael Jackson), Corey returns to recording by being true to his original objectives when he began songwriting ... connecting with people. "Black Cloud Rain," the first single, is the first of many more radio hits from this album.



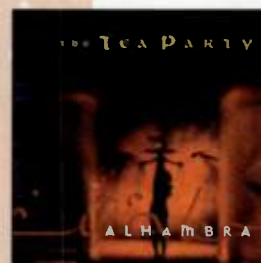
Hard Core Logo
VARIOUS
BMG

A "tribute" to Vancouver punk legends *Hard Core Logo*, this cool album features some of Canada's best punk and alternative artists, including Rusty, Doughboys, Dream Warriors, Odds, 54-40, Cub, the Headstones, The Pursuit Of Happiness and more.



Gulliver's Taxi
MURRAY MCLAUCHLAN
True North/MCA

Gulliver's Taxi is the new Murray McLachlan album and marks the return of one of Canada's best singer/songwriters. Featuring the singles, "Columbus" and "I Put My Gun Away."



Alhambra
THE TEA PARTY
EMI

Alhambra is a unique collection of music and multi-media. This 6 song EP contains four acoustic versions of songs from The Tea Party's last album, *The Edges Of Twilight*. This EP also features an outstanding remix of "Sister Awake" by Rhys Fulber (Delerium, Econoline Crush). *Alhambra* is The Tea Party's multi-media debut and contains cutting edge enhanced material — featuring full length videos for "Shadows On The Mountainside" (made for Australia) and "Sister Awake," along with live acoustic performances, interview bites and much more.



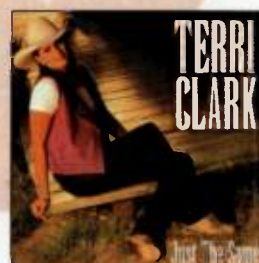
Under These Rocks And Stones
CHANTAL KREVIAZUK
Sony

Under These Rocks And Stones is the remarkable debut album from Winnipeg's Chantal Kreviazuk (Kre-vee-a-zuk). Singer, songwriter, pianist, Chantal Kreviazuk delivers 13 tracks of compelling heartfelt music, sung with a passion and commitment rare in an artist so young. Her first single, "God Made Me" is off to a great start at radio and she'll be touring before the end of this year.



Sudden Death
THE HANSON BROTHERS
EMI

Sudden Death by The Hanson Brothers is the greatest punk rock album ever about the sport of hockey, inspiring a new genre of music — puck rock. The Hanson Brothers, alter-egos of the infamous punk group, NoMeansNo, are also the distant cousins of the famous Hanson Brothers of the movie *Slapshot*. *Sudden Death* is the ultimate album for the hard-nosed hockey fan with songs like "Tiger Williams," "Stick Boy" and their unforgettable version of Stompin' Tom's "The Hockey Song."



Just The Same
TERRI CLARK
PGS

Terri Clark's self-titled debut release has achieved platinum status, and she's won three 1996 CCMA Awards (Single of the Year, Album of the Year and the Vista Rising Star Award). Her highly-anticipated sophomore release, *Just The Same*, will be hitting stores just in time for Christmas. The sound of *Just The Same* is turbo-charged, traditionalist-leaning, kick-ass country.



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STEPHEN MARSHALL

"... In the future, TV screens will be redesigned like multimedia, 'cause we don't give a fuck about Ted Koppel; before, Ted Koppel was who you trusted, like your friend or neighbour or something, so you listened to what he said, now, kids our age, do we give a shit about Ted Koppel? No. So you put him in a corner on the screen and you design the rest of it, with text and maps, and whatever, and this can be done on the fly ..."

Never mind the punctuation, that was one long sentence, with no discernible breaks. I'm not even sure Stephen Marshall stopped to take a breath. As founder and driving force behind *Channel Zero* — a multimedia collective with a mission to challenge corporate control of information and inspire young people toward political action — Marshall, 28, speaks with the fervour of an TV evangelist and the speed of a cattle auctioneer. With a background in film and multimedia, much of it self-taught, Marshall is idealistic, media savvy and committed to challenging the conventions of network broadcasting.

Channel Zero's first issue, *Planet Street*, a three-hour news magazine filmed entirely on super 8, hit the streets a few months ago. Like a subversive, abrasive *60 Minutes*,

Planet Street was notable for its bold use of music, graphics and text, as well as more conventional documentary techniques. Perhaps even more subversive was its use of the truth. Or at least, *Channel Zero's* version of the truth. The show starts, appropriately, with

the first piece Marshall filmed, **a scathing portrait of corporate greed and exploitation** in the Central

American country of Belize. With savage efficiency, Marshall juxtaposes the lurid absurdity of a Camel cigarette/Land Rover truck



ROBERT PITTS

"rally" through the Central American rainforest with the desperate life of Robert Pitts, tour guide through the crackhouses of Belize. *Planet Street* is a stunning example of the power of guerrilla filmmaking. The sight of two huge companies hosting a Hollywood-style party for international journalists, in the rainforest — at the foot of ancient Mayan ruins — is as strong an indictment of corporate culture as you're ever likely to see.

The Toronto-based Marshall began his journey in 1995, shooting the Belize story first then securing financing for the remainder of the project. He's fiercely proud of the fact that *Channel Zero* is entirely privately funded and runs without commercials or any corporate sponsorship. And what started out as a small, idealistic form of protest is rapidly becoming a going concern. The second issue, *This Is Channel Zero*, focusing on the information age, recently came out and once again, it's attracting a lot of attention — Marshall's been approached to speak at a major European broadcasting conference and his unique vision has drawn world-wide media interest. And though internationalist in perspective — stories have been shot in Australia, Italy, Ghana, South Africa, and

Indonesia, to name a few — Marshall thinks it's no accident that *Channel Zero* is created by Canadians.

"Canadians have an incredible perspective on the planet and we're a very powerful people but we also have a great lethargy, and a lack of political action which we have to fight through," he says, adding, "but I also think we're very planetarian, which

means we actually know someone who's from Pakistan, for instance, because they live down the street from us, so we're in a great position to challenge perceptions and get the world talking, which is what I want to see happen. We're not the answer, we just want to inspire other people to search for answers."

The second issue of *Channel Zero* can be found at book stores and major retailers like Sam The Record Man, and sells for about \$20.

PURE CANADIAN CLASSICS



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



Blue Pariah
BIG RUDE JAKE

Outside Music

Angst-ridden assholes be damned; there's more genuine emotion, twitchy energy and pure panache on this album by T.O. "swing-punk" sensation Big Rude Jake than any five mind-numbing grunge wannabes currently backing up the airwaves with their well-rehearsed odes to alienation. Part poet, part evil lounge singer, the nattily-attired, cigar-chomping Jake is a living, breathing embodiment of what "alternative" is meant to represent. In "Cold Steel Hammer," for instance, he sings, "The sun comes up like stink off a dumpster/ And Parkdale wriggles like a leach/ Somewhere on a corner in hell's half-acre/ The morning comes and kicks me in the teeth," leading us on an allegorical journey through an inner city full of booze, blood and tension. With a sound that encompasses blues, swing, rock and ska *Blue Pariah* is an album for those who truly enjoy musical diversity and crave something unique. — s.h.



Long Way Down
THE SYMPATHY

True North

Gorgeous, affecting and powerful, *Long Way Down* is the crown jewel in this famed Toronto band's recording career (stretching back to 1990's wonderful *Neil Yonge Street*) and the disc that should finally give them a shot at a wider audience. From the Neil Young swagger of "Distress," "Purple Joe" and "Long Way Down" to the truly beautiful country-tinged balladry of "Won't Forget" and "I'm Just Dreaming," this is a stunningly cohesive, remarkably melodic album, featuring some of the best songwriting you're likely to hear this year. — s.h.



From The Muddy Banks Of The Wishkah
NIRVANA
MCA Music Entertainment

Like a gloriously intense hangover, this album stays with you long after you turn your CD player off. Visceral and poignant, *Wishkah* is, perhaps, the definitive document of a band at its creative peak. — s.b.



Today's Specials
THE SPECIALS
Virgin

Reunited versions of late-'70s ska pioneers the Specials have been touring for the last few years in one form or another, but this is the first recording they've made in ages, and it comes as a great disappointment. An all-covers album (always a shaky sign), the selection of mostly classic tunes by the likes of Peter Tosh and Bob Marley isn't the problem; rather, it's the slick, airless production that makes the whole affair swing like "Sussudio" (which, even then, swung more than this does). Save your dough and see 'em live. — c.s.



Unsafe@anyspeed
FURNACEFACE
Cargo

Ottawa's kings of madcap punk return with another cool album of catchy, unpredictable songs that run the gamut from the power popish hooks of "Ode To Grant Hart" and "Slip And Stumble" to the more aggressive "Calling From The Lord" and the infectious hardcore of the title track. Quirky, powerful, and unforgettable, *Unsafe@anyspeed* is the album that, in these punk-obsessed times, deserves to break these guys wide-open all across North America. — c.m.



I'll Sleep When I'm Dead
WARREN ZEVON
Warner

There's still time, sweet reader, to discover the controlled chaos that is Warren Zevon. During the past two decades he's written and recorded some of the most offbeat, wonderfully cynical, remarkably astute rock songs in the history of the medium, from "Roland The Headless Thompson Gunner" to "Detox Mansion," "Lawyers, Guns And Money," "Mr. Bad Example," "Things To Do In Denver When You're Dead" and, of course, "Werewolves Of London." Yeah, that, Warren Zevon. His sharp wit and eclectic songwriting practically guaranteed that he'd languish in semi-obscurity, but now, thanks to this great two-CD best of collection, he'll be played on the radio, his albums will be racing up the charts, he'll be headlining large concert venues and, um, ... well, o.k., maybe not. But it's fun to think about things unfolding as they should, once in a while. — s.h.



Whore
DALBELLO
EMI

Move over Courtney, Dalbello's back with her first album of the '90s and

she's got a lot to say. The powerful Canadian singer may not wear stupid party doll dresses, dye her hair platinum blonde and get wasted on stage, but she can write and sing you under the table any day. Essentially a meditation on morality and the dark, caustic nature of relationships, *Whore* features 10 songs that alternate between guitar-driven rockers like "Heavy Boots" and more complex, chaotic tracks like "The Revenge Of Sleeping Beauty," "Falling Down," and "All That I Want." Hearing Dalbello spit out lines like "... I found my faith under these nails/ and nailed that face to the door/ it's the face — face of an angel, baby/ and the face of a whore" (from "Whore") one is overcome with a singular thought: It's great to have her back. — s.h.



Destruction By Definition
THE SUICIDE MACHINES
PGS

It's no surprise that these Detroit boys thank Rancid in the liner notes to this album; the similarity between the bands is striking and, unfortunately, undermines their energetic efforts. It's not that *Destruction By Definition* is a bad record — quite the contrary, fans of aggressive punk-influenced ska will be skanking and moshing to this album for months to come — but the eerie feeling of déjà vu is all too strong. If you don't mind hearing another Rancid record check this out; if you do, avoid The Suicide Machines like the plague. — s.h.



Hemi-vision
BIG SUGAR
A & M

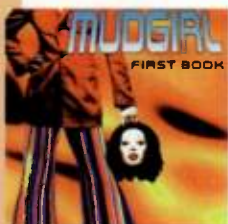
Let's forget all the stupid commissions, *National* documentaries and "townhall" meetings; if you want to understand Canadian culture listen to this record. Unpredictable without being disjointed, eclectic without being elitist, *Hemi-vision* represents all that is good about our scavenger approach to culture. Essentially, we sift through the conventional, take what we like, and twist it into something very different and unique. So, in Big Sugar's case, what begins as aggressive blues-based rock, gets blended with reggae and dub to form a sound that's almost impossible to describe. No, wait, it's easy to describe: it's great. — s.h.

grooves grooves



Creature
MOIST
EMI

Sophomore jinx? Bullshit. Another stupid music industry cliché shot to hell. Not only does *Creature* maintain Moist's place in the upper echelon of great Canadian music, it ups the ante. More dark, dangerous and diverse than their hugely popular debut, *Creature* shows that Moist is a band destined to be around for a long time to come. — c.m.

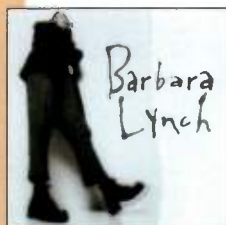


First Book
MUDGIRL
Page

Nobody who's a fan of cool Canadian music was happy to hear about the demise of the late, great Montréal band, Me, Mom & Morgentaler, but it's neat that Kim Bingham — one of the group's singers — has resurfaced in Vancouver with her own project, Mudgirl. And what's more exciting, is the revelation that Bingham is such a good songwriter as well as being a vocalist with considerable more range than she was able to show in MM&M.

First Book, produced by Bingham and recorded with the Odds' Steven Drake, offers five songs that display her ability to combine unforgettable hooks with aggressive, powerful guitar and strong vocals.

A cool debut. — s.h.



Barbara Lynch
BARBARA LYNCH
Duke Street/MCA

Pissed off? Bummed out? In need of a good cry? Consider this debut disc by Toronto's Barbara Lynch your soundtrack. This wonderfully melancholy album, featuring Lynch's gravelly voice spinning tales of the struggles men and women go through to find or hold onto love — and the consequences of failed unions — is jarringly candid, savage even, in its honesty and intensity. And with a sound kind of like Kate Bush meets Tom Waits, Barbara Lynch has no problem standing out in a crowd ... hope people get to hear her. — s.h.



White Light, White Heat, White Trash
SOCIAL DISTORTION
Sony

I've got a friend who's convinced that, all due respect to Johnny Cash, Social D's 1990 cover of "Ring Of Fire" whips the Man in Black's 1963 original but good. I'm not sure I agree (partly out of terror — Johnny Cash could kick my ass with his little finger), but it's exactly the kind of bold statement that rock 'n' roll's foolish true believers make about glorious forces of nature like this So-Cal punk warhorse.

With Mike Ness's phlegmy snarl hacking its way through layers of turned-up guitars, the band's unified one-man-against-the-world stance somehow ends up sounding streetwise and uncompromising on one hand, while almost laughably naive and clichéd on the other.

But like every progenitor from Elvis to the Clash, what elevates Ness and his cohorts from the abysmal level of, say, Bon Jovi, is their complete belief in the power of their music, no matter how close it may veer to stupidity. They buy their own bullshit, and so do we. Which is why when "I Was Wrong," "Down Here (With The Rest Of Us)" and the songwriting perfection of "When The Angels Sing" come rumbling out of your speakers, *White Light* can seem like the greatest record you've ever heard. — c.s.

more on page 27



MUSIC CONNECTION

Interested in music and entertainment? Wondering what's happening across the country as well as in your own backyard? Check out the Kahlúa Music Connection, a 2-minute syndicated radio feature brimming with music and entertainment news.



SHE'S #1: It's official, Alanis Morissette's the best-selling solo female artist ever. Her *Jagged Little Pill* disc recently topped the 12 million sales mark in the U.S., eclipsing the standard set by Whitney Houston with her debut album. In addition, the record's sold almost two million copies in Canada and world-wide it's hovering at an astonishing 20 million.



HOT TRACKS:

Topping the list of hotly-anticipated new releases is the latest from Canada's merry popsters, Barenaked Ladies.

Titled *Rock Spectacle*, the disc is the Ladies' first live album and includes such classic tunes as "Jane," "The Old Apartment," "Brian Wilson," and, of course, show-stopper "If I had \$1,000,000." As an added bonus, the disc is enhanced for those with a CD-ROM player and features BNL-TV, a mock "cable TV system" with all kinds of cool programming including the Ladies' own psychic hotline and a live video clip.



MUSIC CONNECTION

The Kahlúa Music Connection airs in the following cities between October and December

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Toronto	Energy 108	Wed-Sat., between 3-10 p.m.
Winnipeg	CITI-FM	Thurs.-Sat., between noon-9 p.m.
Calgary	CJAY-FM	Thurs.-Sat., between noon-p.m.
Edmonton	CKNG-FM	Thurs.-Sat., between noon-9 p.m.
Vancouver Kahlúa Club Trax	CKZZ-FM	Mon-Sat. between noon-midnight

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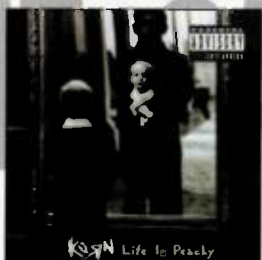
CRASH TEST DUMMIES
A Worm's Life



NEW EDITION
Home Again



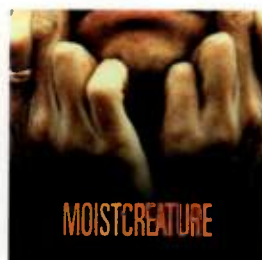
EELS
Beautiful Freak



KORN
Life Is Peachy



AALIYAH
One In A Million



MOIST
Creature



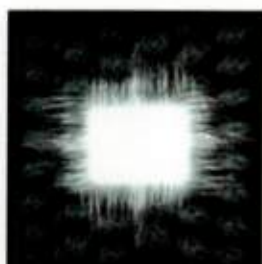
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New York— MTV sucks. This, friends, is my considered opinion, based on more than a year of close observation. Between all the sports shows and beach broadcasts and dating games and re-runs of *My So-Called Life*, wedged alongside the news breaks and cartoons and Gen-X pseudo-documentaries, you may occasionally see a video being played on MTV. Just one. And then it'll be "Peaches" by Presidents Of The United States Of America. And you'll probably turn the TV off and turn it on an hour later and they'll be showing it again. Plus, they never run any Tragically Hip videos. All of which makes Canada mighty lucky to have MuchMusic, so stop whining. Me, I've already stopped. That's because I moved from Toronto to New York a year-and-a-half ago, where, if they catch you whining, they automatically issue you a shrink. An expensive one. And then you'll have someone to watch MTV with.

So what's it like to live where the beer has a lower alcohol content, you can buy that beer at any variety store and the variety stores aren't even called variety stores?

It's okay.

Beside the fact that movies cost an arm and a leg, that a quarter in a pay phone buys you three minutes of calling time, that the winters are awful and the summers are worse, that people are afraid to walk the streets alone at night, that Homophobic Republican Christian

Pro-Life Militia Cults are closing in on all sides, and that Americans like to stop Canadians and make us say "out" and "about" so they can laugh at our accents, I like it a lot.

But you know what's funny? That for all their ranting and raving about freedom, **Americans are, in many ways, far more uptight and conservative than their neighbours to the north.** Witness the way the Canadian film *When Night Is Falling*, which was given an Adult Accompaniment rating in Ontario (meaning anyone 14 and older could see it), was initially slapped with an NC-17 rating (the equivalent of an X) Down Here, because — yipes — it showed two nude women ... *kissing*. So much for a country born of revolution.

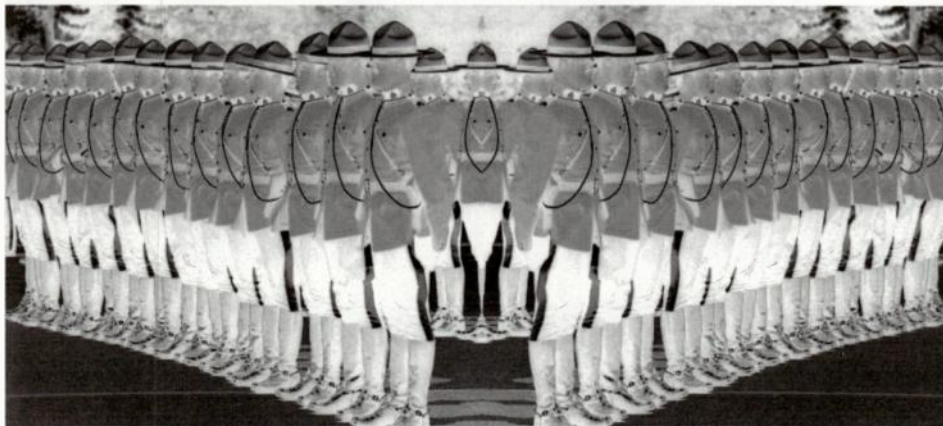
Of course, it was a fellow expatriate who got Yankee knickers in a knot with her insistence on singing 'fuck' on the stodgy Grammy broadcast last spring, a move the CBC surely wouldn't have batted an eyelash at (anything to liven up their programming). Ms. Morissette has steamrolled the country since I've been here, and while I'm not exactly a fan, I admire her ballsiness. Which is more than I can say for the sorry radio stations the U.S. has. With a choice between Classic Rock and cookie-cutter "alternative" formats, I'll stick with my CD player, thanks. Which could explain why, in a year, my collection of CanCon has nearly quintupled.

Speaking of which, is every musical Canadian getting media attention stateside named Alanis, Celine or Shania? No. In the last 12 months, I've seen press on such artists as Rusty, Weeping Tile, Hayden, Spookey Ruben, Limblifter, Holly Cole, Show Business Giants, Glueleg and Our Lady Peace. (*Details*, in its OLP review, made a nasty crack about how "in Canada they have to burn all the good records to keep warm." Original.) But that's to be expected, because **Americans can often be outrageously — how best to put this — short-sighted. Just try talking to them about socialized medicine. Or the Gulf War. Or where Neil Young's from.** Then again, I know a guy from Jersey who's a big Hip fan and wears his *Day For Night* tour shirt proudly, so maybe there's hope.

What have I really learned? That New Yorkers are actually really, really *nice* — some of the nicest people anywhere, in fact. That you *do* see celebrities walking the streets, like Richard Gere, Matt Dillion and Jennifer Aniston (I've even run across a couple of transplanted Canucks, in the form of Peter Jennings and Paul Schaeffer, but I was too typically shy to shout out "Hey, I'm one of you guys.") That what sucks more than MTV is to be a million miles away while the fate of your country is decided by a Yes or No vote. (When I saw the cover of the *Times* the morning after last year's Referendum, I nearly

cried; because I still had a Canada to go home to, and because the vote was terribly close.) That spicy mustard on a hot dog beats plain ol' yellow any day of the week. That bagels are a good thing. And finally, that Howard Stern is really, really funny.

Just trust me on that last one.



SOUTHERN EXPOSURE: A Canuck in New York

BY CHRIS SMETS



Bob Marley

Soul Almighty

the formative years Vol. 1

Includes the emphasis track
What Goes Around, Comes Around
— already on MuchMusic

“meticulous restoration”
“...as this collection
of gems attests,
Marley was sowing
the seeds of greatness.”

PEOPLE 7/15/96

NEW 16 TRACK MARLEY COLLECTION WITH FOUR PREVIOUSLY UNRELEASED SONGS

This package stands as an absolute must for every Bob Marley fan, says noted author and reggae historian Roger Steffens, “There are songs that even heavy Marley collectors have never heard before.”

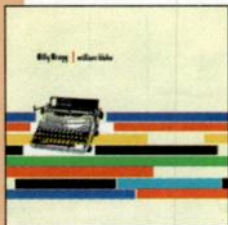
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William Blake
BILLY BRAGG
PGS

Forget the simplistic tact a lot of lazy, goofball journalists have taken on this new Billy Bragg album — his first in six years — they don't know what they're talking about. They'd have you believe that *William Blake* is notable because it represents the English singer-songwriter's break with his overtly socialistic past. The line is, he's got a kid now, he's all grown up and, as a result, he's forsaken his "political" songwriting in favour of more moderate subject matter, namely, family life and personal relationships. And while that's true — to an extent — what those morons forget is that Bragg has always written about the nature of relationships. In fact, some of his strongest songs have focused on men and women ("Greetings To The New Brunette," "The Short Answer") and families ("The Homefront," "Tank Park Salute").

No, what's most notable about this record is that it's good. Very good. From the uplifting first single, "Upfield," complete with horns to the spare power of "A Pict Song" to lovely ballads "Brickbat," "The Fourteenth Of February" and "King James Version," *William Blake* is vintage Bragg. — s.h.



Gulliver's Taxi
MURRAY MCLAUCHLAN
True North

It's been a long time since a Murray McLachlan record resonated with such musical and lyrical intensity. Clearly, writing and recording with an excellent group of musicians, including Vancouver's Odds, Barney Bentall and Junkhouse's Tom Wilson has had a positive effect on McLachlan; this is his most dynamic and memorable album in at least a decade.

The key to *Gulliver's Taxi* is its diversity. McLachlan tips his hat to his folkie past with some beautiful acoustic guitar and harmonica ("Disappearing" and "I Put Away My Gun"), offers some straight-ahead rock ("Columbus," "Rock n' Roll"), as well as a couple of exquisite piano ballads ("Burned Out Car," "No Change In Me"). The real surprise is the

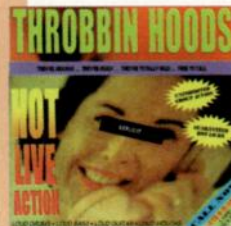
epic "Brown-Eyed Man," the tale of the clash between Muslim and North American cultures, featuring a Daniel Lanois-sounding bass line and an unforgettable vocal. The only misstep is an ill-advised cover of Lou Reed's "Dirty Boulevard." — s.h.



Earth Moon Transit
UNIVERSAL HONEY
Alert

On this Toronto act's second record, Leslie Stanwyck's sugar-rolled vocals are way out in front, tugging her band's catchy melodies towards more

ambitiously composed song structures than the average fan of three-chord girlpop may be used to. Which isn't to say that *Earth Moon Transit* is no fun — "Moon Room," for example, starts out with a great speed metal riff, but pay close attention to the facile way they downshift into graceful pop by the time the song's chorus rolls around. Short and sweet, almost all the songs here are under four minutes in length, and most squeak by at less than three. Maybe being eminently hummable is no longer a crime. — c.s.



Hot Live Action
THROBBIN HOODS
Raw Energy

Toronto's Throbbin Hoods are about as subtle as the proverbial train wreck, which is precisely what makes this album so much fun to listen to. With a sound kinda like rockabilly

meets hardcore, the Throbbin Hoods, on their new release, *Hot Live Action*, sound a great garage band that was weaned on the Stooges, the Ramones and the Replacements.

Standout tracks include "Walkin' Around," "I Need" and "She Went Insane." — c.m.



Neurotic Outsiders
NEUROTIC OUTSIDERS
Warner

What could have been a nightmare (thuggish Sex Pistol Steve Jones teaming up with Duran Duran's John Taylor and Guns 'n Roses wastecases Matt Sorum and Duff McKagan)

turns out instead to be good, dumb, over-amped fun. Smoothly mixing Stooges/Pistols nastiness with a fluid dose of rawk, this unpretentious debut comes ready made for car stereos everywhere, from the disposable band name right on down to a pair of Spinal Tap-ish song titles ("Nasty Ho" and "Feelings Are Good"). A guilty pleasure that feels way less guilty than you'd think. — c.s.

REVIEWS BY:

Stephen Hubbard
Cathy McDowell
William Peyton
Chris Smets

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TITLE	ARTIST	LABEL
R & B		
OUR SECRET LOVE	LUTHER VANDROSS	SONY
BROTHERS	TAKE 6	WARNER
FREE	FOR REAL	BMG
LOOKED ON BROWN	JAMES BROWN	MCA
SUNDAY MORNING MUSIC	THORNETTA DAVIS	WARNER
COUSTIC SOUL	INTRIGUE	MCA
LOVE ON MY MIND	SWEET SABLE	MCA
SEX/SOUL VOL. 1	VARIOUS	EMI
GREATEST HITS	GEORGE CLINTON	EMI
MERCURY/BLUES/RHYTHM	VARIOUS	PGS
OR LIFE	SOUL FOR REAL	MCA
12	112	BMG

POP/ROCK

ITZJOY	ASEXUALS	MCA
URE	GRACE BABIES	INDIE
ATHER	FRANK ZAPPA	DENON
TO THE BONE	KINKS	EMI
WALKING ON LOCUSTS	JOHN CALE	DENON
WONDERFUL WORLD OF	PURSUIT OF HAPPINESS	BMG
EVERYTHING SUCKS	DESCENDENTS	CARGO
LOVE IS ALL	CORNDOGS	INDIE
SMASH THE SHIP ...	DUOTANG	OUTSIDE
BREATHE	MIDNIGHT OIL	SONY
JNSAFE@ANYSPEED	FURNACEFACE	CARGO
THE GRAVEYARD	KING DIAMOND	MCA
BARBARA LYNCH	BARBARA LYNCH	MCA
JIRVANA	FROM THE MUDDY SHORES ...	MCA
FASHION NUGGETT	CAKE	PGS
UN'T EVER SATISFIED	STEVE EARLE	MCA
LINDFOLDED & READY	EARTHTONES	OUTSIDE
FACTORY SHOWROOM	THEY MIGHT BE GIANTS	WARNER
INE RIDGE ...	VARIOUS	WARNER
IRE GARDEN	STEVE VAI	SONY
STORIES TOLD & UNTOLD	BAD COMPANY	WARNER
ABSOLUTELY LIVE	DOORS	WARNER
DUDE & RUDE	IGGY POP	EMI
OW I GOT WORRY	JON SPENCER	EMI
GREATEST HITS	MEN WITHOUT HATS	EMI
PRESENTING ...	BLOODY CHICLETTS	BMG
THE CHEESE	CHEESE	EMI
A WOMAN & A MAN	BELINDA CARLISLE	EMI
BEST OF	RICK DERRINGER	SONY
OR YOUR MIND	GENOCIDE	MCA
ALICO	HOOKERS	MCA
AND ...	JOHN MARTYN	PGS
LOUDER THAN HELL	MANOWAR	MCA
LIVE	MEAT LOAF	MCA
ANTHOLOGY	MICHELLE SHOCKED	PGS
EMPIRATION	VARIOUS	PGS
VE ARE	YATSURA	WARNER
JOVA'S DREAM	ALDO NOVA	BMG
LACK EYE	FLUFFY	EMI
SUDDENLY ...	GINGER	EMI
AMONG MY SWAN	MAZZY STAR	EMI
HAPPILY EVER AFTER	ROSE CHRONICLES	NETTWERK
EARTH MOON TRANSIT	UNIVERSAL HONEY	ALERT
CORPORATE WHORES	DAYGLO ABORTIONS	INDIE
CAPTURED BY THE DREAM	KAT ROCKET	INDIE
GREATEST HITS	SIMPLY RED	WARNER
BACKSTREET BOYS	BACKSTREET BOYS	BMG
GRATEFUL DEAD	1971-1995	BMG
ANTICHRIST SUPERSTAR	MARILYN MANSON	MCA
MULLIVER'S TAXI	MURRAY MCLAUCHLAN	MCA
DANCE INTO THE NIGHT	PHIL COLLINS	WARNER
HITS/MISSES	JONI MITCHELL	WARNER
AKE OUT	KNOCK DOWN GINGER	ZULU
A FEW SMALL REPAIRS	SHAWN COLVIN	SONY
COREY HART	COREY HART	SONY
BEST OF THE BEAST	IRON MAIDEN	EMI
ANIMA	TOOL	BMG
RHYTHMEEN	ZZ TOP	BMG

DANCE

LIVE AT GLASTONBURY	BANCO DE GAIA	MCA
BENEATH THE SURFACE	INCOGNITO	PGS
LOW TO BURN	VANESSA DAOU	MCA
THIS IS FREESTYLE #3	VARIOUS	QUALITY
SECOND TOUGHEST ...	UNDERWORLD	PGS
ANANIA	BIMBO	QUALITY
MACARENA NON-STOP	VARIOUS	BMG
WIPEOUT XL	VARIOUS	EMI
POXY LADY	RUPAUL	WARNER
ROCK JAMS VOL. 2	VARIOUS	QUALITY

TITLE	ARTIST	LABEL
ARE YOU READY ...	REEL 2 REEL	QUALITY
THE SECRETS OF ...	CLUBLAND	BMG
COUNTRY		
KEVIN SHARP	KEVIN SHARP	WARNER
HANG OF THE HEARTACHE	DESERT DOLPHINS	QUALITY
STRAIGHT TO YOU	MC POTTS	WARNER
ALL BECAUSE OF YOU	DARYLE SINGLETARY	WARNER
THE WAY I SHOULD	IRIS DEMENT	WARNER
PORTRAITS	EMMYLOU HARRIS	WARNER
PIECES OF A PUZZLE	STEVE KOLANDER	PGS
THE GIRL NEXT DOOR	CRYSTAL BERNARD	PGS
GREATEST HITS	CLINT BLACK	BMG
BR5-49	BR5-49	BMG
TWO WAYS TO FALL	TY ENGLAND	BMG
TREASURES	DOLLY PARTON	MCA
OR IS IT JUST ME?	DON NEILSON	SONY
CINDY CHURCH	CINDY CHURCH	WARNER
BIG LOVE	TRACY BYRD	MCA
GREATEST HITS	JOHN ANDERSON	BMG
EVERYTHING I LOVE	ALAN JACKSON	BMG

CLASSICAL PERFORMER

APPALACHIA WALTZ	MA/O'CONNOR/MEYER	SONY
SONGS FROM	LOVLAND/SHERRY	PGS

RAP

RAP'S NEW GENERATION	WRECKX-N-EFFECT	MCA
DR. DRE PRESENTS ...	DR. DRE	MCA
GREATEST HITS	HAMMER	EMI
LET ME CLEAR MY THROAT	DJ KOOL	WARNER
SO SO DEF BASS ALL-STARS	VARIOUS	SONY
SOURCE LAB VOL. 1	VARIOUS	EMI
SOURCE LAB VOL. 2	VARIOUS	EMI
FIRST ROUND KNOCK OUT	DR. DRE	CARGO
THIS IS ... RAP	VARIOUS	CARGO

JAZZ

Q LIVE IN PARIS/1960	QUINCY JONES	WARNER
NO BOUNDARIES	NATALIE MACMASTER	WARNER
BIG BAND	JOE HENDERSON	PGS
MEETS ...	OSCAR PETERSON	PGS
HAT TRICK	JACKIE MCLEAN	EMI
LIVE AT BRADLEY'S	KEVIN EUBANDS	EMI
BEST OF COLLECTION	ELLA FITZGERALD	PGS
SINGS RODGERS/HART	DAWN UPSHAW	WARNER
TODAY & NOW	COLEMAN HAWKINS	MCA
SOULFUL STRUT	GROVER WASHINGTON	SONY
SPONTANEOUS COMBUSTION	SON SEALS	WARNER
THE GRAND ENCOUNTER	DIANNE REEVES	EMI
IT HAPPENED ONE NIGHT	HOLLY COLE	EMI
JIMI HENDRIX TRIBUTE	LONNIE SMITH TRIO	BMG
THE BILL EVANS ALBUM	BILL EVANS	SONY
STRAIGHT, NO CHASER	THELONIOUS MONK	SONY
ODYSSEY	JAMES ULMER	SONY
LIVE	JOHN COLTRANE	MCA
MEDIATIONS	JOHN COLTRANE	MCA
CRESCENT	JOHN COLTRANE	MCA
MUSICALE	ERIC REED	MCA

SOUNDTRACK/SHOWS

HARD CORE LOGO	VARIOUS	BMG
RAGTIME	VARIOUS	BMG
ED'S NEXT MOVE	VARIOUS	BMG
PEDALE DOUCE	VARIOUS	BMG
CAR WASH	VARIOUS	MCA
E.T.	VARIOUS	MCA
MIGHTY DUCKS 3	VARIOUS	PGS
THE FIRST WIVES CLUB	VARIOUS	SONY
THAT THING YOU DO	VARIOUS	SONY
ROMEO & JULIET	VARIOUS	EMI
TREES LOUNGE	VARIOUS	MCA
THE LOG KISS GOODNIGHT	VARIOUS	MCA
THE WEST	VARIOUS	SONY

CHRISTMAS

A CELEBRATION OF ...	DOMINGO CARRERAS	WARNER
THIS IS THE TIME	MICHAEL BOLTON	SONY
JAZZ FOR JOY	VARIOUS	VERVE
CLASSIC CHRISTMAS	VARIOUS	PGS
THIS CHRISTMAS	PATTI LABELLE	MCA

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POP

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Falling Into You Sony
2. **ALANIS MORISSETTE**
Jagged Little Pill Warner
3. **R.E.M.**
New Adventures In Hi-Fi Warner
4. **NEW EDITION**
Home Again MCA
5. **COUNTING CROWS**
Recovering The Satellites MCA
6. **NO DOUBT**
Tragic Kingdom MCA
7. **PEARL JAM**
No Code Sony
8. **OASIS**
What's The Story... Sony
9. **SHERYL CROW**
Sheryl Crow PGS
10. **MOIST**
Creature EMI
11. **TRACEY CHAPMAN**
New Beginning Warner
12. **METALLICA**
Load Warner
13. **VARIOUS**
Trainspotting S/T EMI
14. **SMASHING PUMPKINS**
Melon Colie EMI
15. **NIRVANA**
From The Muddy Banks .. MCA
16. **VARIOUS**
Dance Mix '96 Quality
17. **I MOTHER EARTH**
Scenery & Fish EMI
18. **CRASH TEST DUMMIES**
A Worm's Life BMG
19. **TRAGICALLY HIP**
Trouble At The Henhouse MCA
20. **VAN HALEN**
Greatest Hits Warner

COUNTRY

1. **SHANIA TWAIN**
The Woman In Me PGS
2. **PAUL BRANDT**
Calm Before The Storm Warner
3. **LEANN RIMES**
Blue EMI
4. **THE BEACH BOYS**
Stars And Stripes PGS
5. **MINDY McCREADY**
Ten Thousand Angels BMG
6. **JOE DEE MESSINA**
Joe Dee Messina EMI
7. **ALAN JACKSON**
Everything I Love BMG
8. **JOHN M. MONTGOMERY**
What I Do Best Warner
9. **VARIOUS**
Untamed & True MCA
10. **TY HERNDON**
Living In A Moment Sony

ROCK/DANCE

1. **NEW EDITION**
Home Again MCA
2. **BLACKSTREET**
Another Level MCA
3. **LUTHER VANDROSS**
Your Secret Love Sony
4. **VARIOUS**
Dance Mix '96 Quality
5. **DONNA LEWIS**
Now In A Minute Warner
6. **L.L. COOL J**
Greatest Hits PGS

7 VARIOUS

- Urban Gems* MCA
8. **KEITH SWEAT**
Keith Sweat Warner
9. **BOUNTI KILLA**
My Experience PGS
10. **2 PAC**
All Eyez On Me PGS

JAZZ

1. **VARIOUS**
A Night Out With Verve Verve
2. **VARIOUS**
Jazz Round The Clock PGS
3. **GEORGE BENSON**
That's Right MCA
4. **DIANA KROLL**
All For You Fusion
5. **VARIOUS**
CBC's After Hours EMI
6. **ERNEST RANGLIN**
Below The Bassline PGS
7. **JOSHUA REDMAN**
Freedom In The Groove Warner
8. **HERBIE HANCOCK**
The New Standard Verve
9. **JOHN SCOFIELD**
Quiet PGS
10. **JAN JAMAICA**
Skaravan Denon

ALTERNATIVE

1. **NIRVANA**
From The Muddy Banks .. MCA
2. **VARIOUS**
Trainspotting S/T EMI
3. **NO DOUBT**
Tragic Kingdom MCA
4. **GARBAGE**
Garbage MCA
5. **WHITE ZOMBIE**
Supersexy Swingin... MCA
6. **PRIMITIVE RADIO GODS**
Rocket Sony
7. **SLOAN**
One Chord To Another MCA
8. **SOCIAL DISTORTION**
White Light, White Heat .. Sony
9. **BECK**
Odelay MCA
10. **I MOTHER EARTH**
Scenery & Fish EMI

TRIBUTE

1. **SLOWBURN**
Slowburn Handsome Boy
2. **VARIOUS**
More Of Our Stupid Noise Outside
3. **HAYDEN**
Everything I Long For Sonic Unyon
4. **BIG RUDE JAKE**
Blue Pariah Indie
5. **SALMONBLASTER**
Salmonblaster Page
6. **D.B.S**
If The Music's Loud... Indie
7. **LESLIE SPIT TREEO**
Chocolate Chip Cookies Indie
8. **SIANSPHERIC**
Somnium Sonic Unyon
9. **VARIOUS**
All Skanadian Club Stomp
10. **KINNIE STAR**
Tidy Indie

MOVIE SALES

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

SAM THE INTERACTIVE MAN'S TOP 10

1. **Super Mario 64** N64
2. **Tekken 2** PSX
3. **Quake** PCCD
4. **Resident Evil** PSX
5. **Crusader: No Regret** PCCD
6. **Final Doom** PSX
7. **King Of Fighter 95** PSX
8. **Mechwarrior 2: Mer.** PCCD
9. **F1 Challenge** SAT
10. **Monty Python H.G.** MAC PC

SamTheRandomMan

BEYOND MAINSTREAM

Imitate Yourself FLESHPAINT

Select

In the aftermath of the incredible success of Nine Inch Nails, you can barely turn around in a dance club without spilling your drink on someone whose band is making goth-influenced, "heavy" music. And, unfortunately, a lot of it is anything but dangerous — in fact, a lot of it is just plain dumb.



Fortunately, Ottawa's FleShpaiNt don't fall into this category. Their new release, *Imitate Yourself*, is an interesting, challenging blend of chunky rhythms, aggressive guitars, and cool programming. Unlike so many bands who try to bull-shit their way through songs by simply screaming and turning up the amps, FleShpaiNt actually delivers the goods. They have something to say; they find interesting ways to say it and vocalist Rick Thomas can actually sing. Cool tracks include "Acid Tongue," "Empty Rooms" and "Cozy."

Q U A R T E T T E

it's Christmas!

For us, one of the greatest joys of Christmas is the tradition of singing together. The multitude of origins and styles found in Christmas music has inspired our own writing and influenced our choices for the songs on this album. We hope that this collection will become a part of your Christmas, and bring you happiness for many years to come.

Merry Christmas, and Happy New Year.

SA

Gailin

Cindy

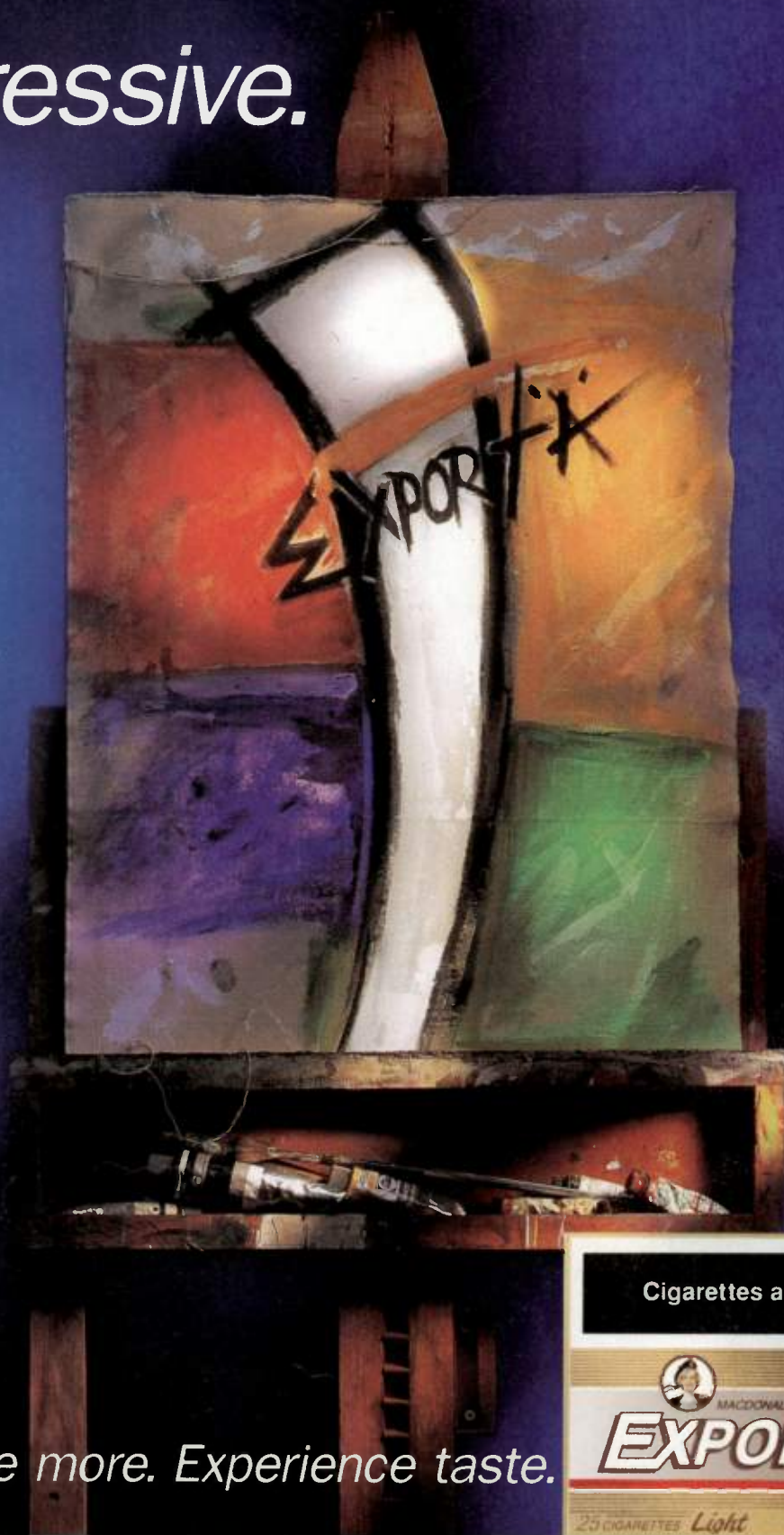
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