

# NETWORK

## Season's Greetings

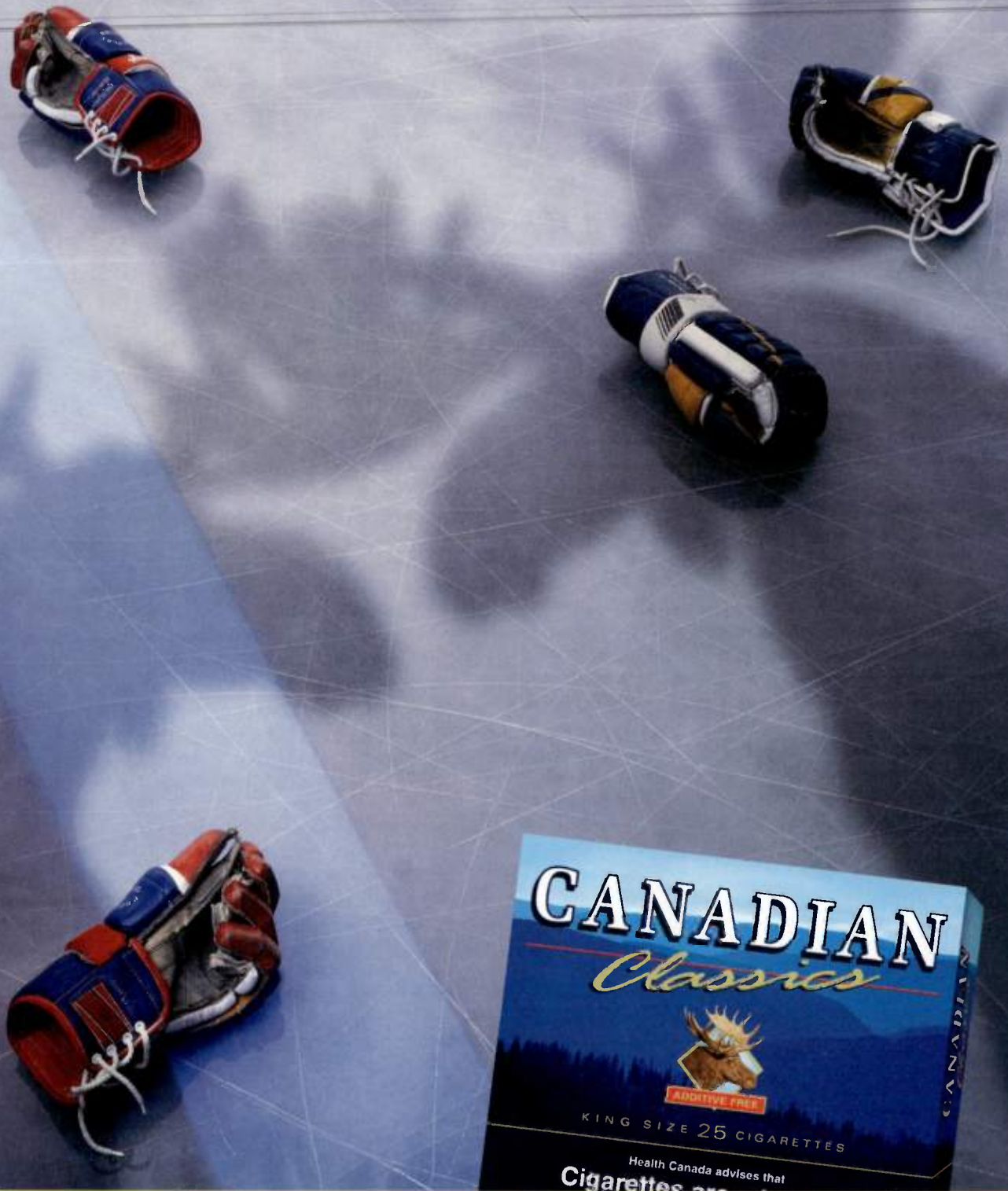
Moe Berg and 'friends'

ODDS RHEOSTATICS PURSUIT OF HAPPINESS  
BIG SUGAR BILLY BRAGG

Sam the Record Man  
december • 1966



# PURE CANADIAN CLASSICS



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



# ORIGINAL SOUNDTRACK

*Spin Doctors and Biz Markie*

*Seal*

*Monica*

*Salt 'n Pepa*

*Coolio*

*Robin S.*

*R. Kelly*

*D'Angelo*

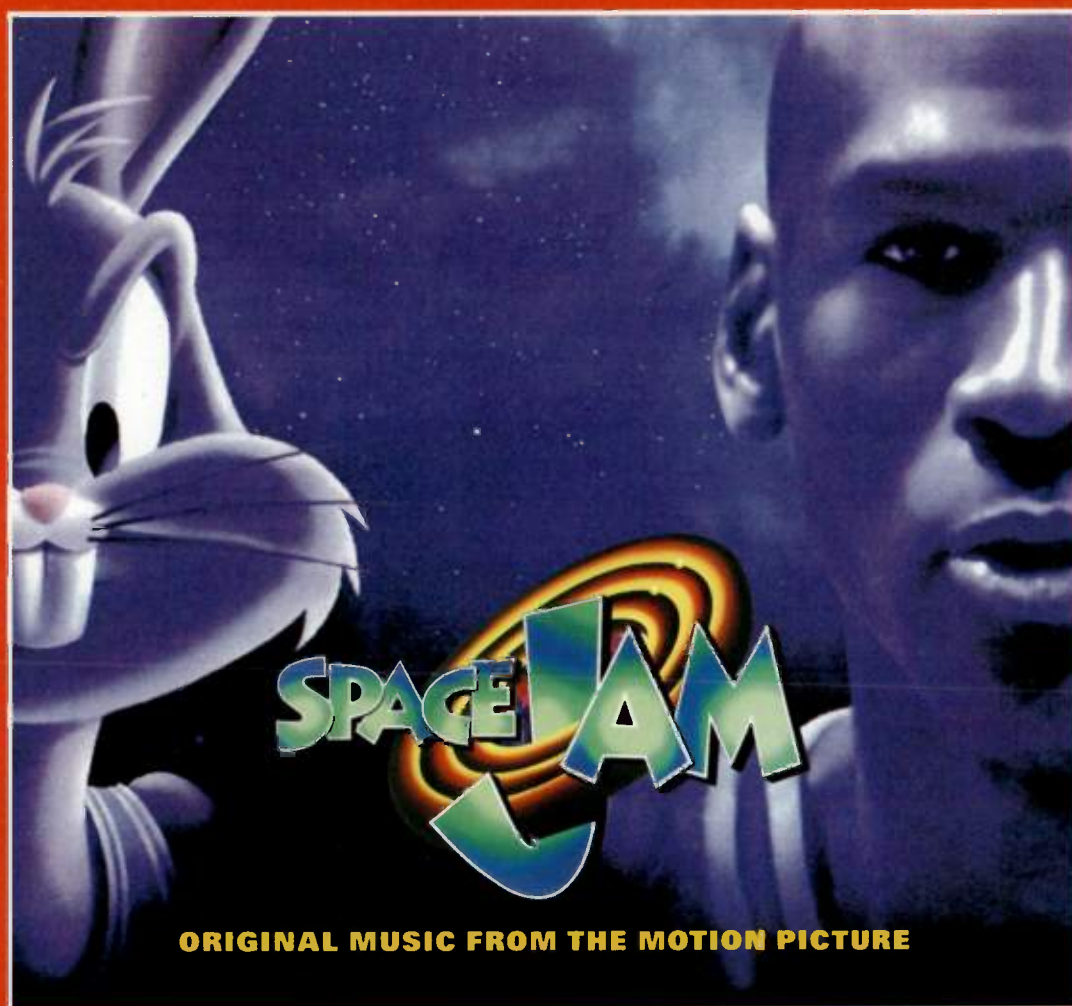
*Barry White &  
Chris Rock*

*All-4-One*

*Changing Faces*

*Quad City D.J.'s*

*LL Cool J, Method Man, B-Real, Coolio, Busta Rhymes*



ORIGINAL MUSIC FROM THE MOTION PICTURE

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**12:20 A.M. A SERIOUS STATE OF PLUS.**

Cigarettes are addictive



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

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## WHAT YEAR WAS IT, ANYWAY?

1996 will be remembered as  
the year when the clock was  
perpetually being turned back  
— everyone from Kiss, led by  
sensitive guy Gene  
Simmons, left, to the Sex  
Pistols, Styx, Journey,  
Kansas and many others  
reunited for nostalgia  
tours or lame new  
albums. Here's hoping  
we go back to the  
future in 1997.

**ETC 7** Billy Bragg,  
Wilco, Disc de jour, Big  
Sugar, Starkicker, Carol  
Welsman and more from  
the wacky world of pop.

**IN DIM LIGHT 11** Hype:  
Beavis and Butt-head,  
Daylight, Evita,  
Turbulence and more  
from the balcony.

**COVER 12** It's end-  
of-the-year list  
time. Yes, it's  
our annual  
glance back at the  
music we loved and  
hated and the people  
who made it. It's trite  
but fun.

**PURSUIT OF HAPPINESS 23**  
Moe knows misery. Moe  
knows heartache. Moe knows  
how to write a great song.  
And the new Pursuit Of  
Happiness album,  
*The Wonderful  
World Of ...* is

full of cool tunes  
about love, sex and  
romance.

**GROOVES 27** Reviews of  
Paul Hyde, SNFU, Mary  
Chapin Carpenter, Joni  
Mitchell, hHead, Chuck D,  
Lamb, The Beautiful South,  
Counting Crows and more.

**CHARTS 30**



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## Billy Bragg's 'socialism of the heart'

The timing was pure magic. Two days before Billy Bragg's scheduled concert in Toronto, the city was in the grips of the largest labour protest in its history — the first of two days of angry demonstrations against Ontario's Conservative government and its slash and burn agenda. So what's a jolly good Socialist to do? Join in, of course. Bragg came into town in time for Day Two's big rally at the provincial legislature on a warm, sun-dappled October day. He played four songs at the rally then put on a dynamic two-and-a-half-hour solo show the next night. Each performance was infused with the passion that Bragg still carries for the ideals that have been the driving force behind his 13-year career.

The following day, he spoke enthusiastically about the protest and its message. "The great thing about Days Of Action to me, is that the people took the initiative; they've already done the most important thing, they've drawn a line in the sand and said 'this is where we're going to stand and fight and this is what we're going to fight on,'" he says.

Bragg's tour coincides with the release his new disc, *William Bloke*, only his second album this decade and the first since he became a father. Not surprisingly, much of it deals with the new developments in his life ...

and the struggle to hold onto his ideals in a world that's drifted to the right. "Brickbat" — one of the album's most beautiful ballads — deals with the maturing of Bragg's views. "That one's got a very important message: 'I used to want to plant

Of The Proms/ but now you'll find me at home with the baby in the

bathtub ... ' because it deals with the realization that there are other ways to change the world that aren't quite so destructive ... one of them is how you bring up your kids," he explains.

One of the burdens of having a reputation for writing "political" songs is that when you choose to write about something else — like the challenges of love and family — people accuse you of "selling out" or calming down ... criticism he's facing because of *William Bloke*. "That's part of the price of writing political songs. If you don't write political songs you can't really sell out, you just sell more records," he says, adding, "which is why it was really important for me after five years to open this album with 'From Red To Blue,' (which deals with his struggle to remain true to his Socialist beliefs while many of his friends are growing more Conservative) because if there was ever a time for me to stop being political it was now, and I wanted to show that my beliefs were still intact, even if I was having doubts."

et cetera  
et cetera  
et cetera

## Big Rude Jake's 'swing-punk' philosophy

Like a character in a Raymond Chandler novel, on stage Toronto's Big Rude Jake is all swagger and attitude. Dressed in a finely-tailored suite, puffing an expensive cigar and bellowing out whiskey-soaked songs in front of a great band, Jake's self-described "swing-punk" is like a tour through the seething cauldron of inner city life.

Deftly blending swing, blues, rock, punk and ska — yes, it works — the band has carved out a niche for itself in the busy Toronto club scene, and recently has been taking its show on the road to ports as diverse as San Francisco, L.A. and all parts of Canada.

With the songs on *Blue Pariah* — the band's great new album — focusing on Jake's obsession with urban life, particularly the seedy and seductive aspects of urban life, it's something of a surprise, then, to discover how thoughtful and, well, philosophical, Jake is off stage. "We're having a good time in San Francisco, but what kills me the most about out here is that it's obvious how we've become a society that is only into immediate gratification, and purely base sensations ... we've become a masturbatory society, you know, get the most thrill for the least amount of effort and anything that requires work or is ethereal or, dare I say, spiritual, is shunned," he says, from a phone booth in the City By The Bay.

But lest you think Jake's a dour *artiste*, or a musical bible-thumper, he's also got a wicked sense of humour and a genuine love of all things pleasurable — as do the characters that inhabit *Blue Pariah*'s bars, back alleys and crowded streets. It's just that they've got the perspective to realize that happiness comes from "taking a lot of pleasure in what you've got and I guess, making the most of your situation," he explains.

In the band's case, making the most of its situation includes recording more albums and, in Jake's words, "being the period at the end of 1999, I want this band to be the music that puts the back cover on the 20th century."

BRUCE LAM







## Cars, guitars and Big Sugar

"Loud and ugly and just dangerously fast," says Gordie Johnson, lead singer of Big Sugar, passionately describing a 426 Hemi-Vision. Although he's rhapsodizing about a 1964 Chrysler muscle-car engine, these adjectives could just as easily be applied to Johnson's trademark guitar playing. An analogy not overlooked by the band, *Hemi-Vision* is the title of its fourth freewheeling release.

Johnson's lust for powerful cars and wailing guitars stems from a childhood spent in Windsor, Ont. where his father worked for Chrysler. "For me growing up, cars always provided a freedom that I didn't have," he explains. Nevertheless, Windsor did provide Johnson with the freedom to listen to Detroit radio. And it is this lethal combination of greasy auto parts and American classic rock that resonates in Johnson's guitar riffs which simultaneously assault and stimulate the senses. "You step on the gas and you go. It's like with an electric guitar, I hit the volume and I go," he adds.

Yet the direction Big Sugar is heading is not always certain. With a blues-driven saxophonist, Jamaican-born reggae bassist and an ex-member of the Odds serving as drummer, the band's eclectic music is difficult to mold into a single Juno category. Leaving a trail of unpredictable turns, Big Sugar often steers from Led Zeppelin rock to Muddy Waters blues to English Beat ska. However, as Johnson notes, "What I can promise you is that I'll play the hell out of my guitar, the show's going to be loud as a bastard, and we're going to play like hell every night." — Cindy Waxer

## Wilco's dark epic

You gotta be nuts to release a double CD, right? Sure, the Pumpkins pulled it off, but they did it at the height of their popularity. Why in the hell would Wilco, a great, but largely ignored band, attempt such a perilous feat when their following is confined to enthusiastic music writers and club-goers?

Well, basically, they had a lot to say. And the result is *Being There*, an epic, double-disc from the Chicago-based band born out of the ashes of the late, great Uncle Tupelo.

Basically, Wilco leader Jeff Tweedy found the need to vent big-time, and thus, a chunky, 19-song album was born. And though still reminiscent of the country-drenched rock that marked the band's first record, *A.M.*, *Being There* contains songs like "Misunderstood" and "Sunken Treasure" (that open disc one and two, respectively), that clock in at well over six minutes and offer a darker, less sprightly sound.

"I haven't been real comfortable with the way we've been labelled with this 'alternative-country' tag and musically, and maybe in my life too, I've been feeling a little restless," says Tweedy, "and so ...," his voice trails off.

But, Jeff, about that length thing ...?

"Well, actually, we recorded a lot more than we actually put on the record," he says, with a chuckle, "but I guess it was somewhere around 75 per cent into it when we realized we could make it work as a double."

And while there will be claims of supreme self-indulgence, Tweedy doesn't care — they made the album they wanted to and what's more, it's good. Very good. As he says, "we wanted to shatter our own notion of what we sounded like and the only way to do that was to dismantle it from song to song."



## Starkicker celebrates joy of brevity

"I'm definitely into short songs, I can't even listen to things that are really long with crazy intros, I just find they drag on and on — the key for us is that we're not afraid to write strong melodies and that's what I think of when I think of good pop music," explains Ben Dunk.

And strong melodies are certainly at the core of the guitarist-singer's band, Starkicker. The St. Catherine's, Ontario trio (featuring brother Nick on bass and vocals and drummer-backing vocalist Doug Boudreau) have been all over the radio with "Get Up," the bouncy first single from their debut album, *Beach Music*.

As for influences, well, they wear them on their collective sleeve ... even the album art suggests the kind of sunny disposition the band has. Hell, Dunk's even willing to openly admit to digging the Bee Gees. "I was listening to them just before we did our album and I thought it was really, really good stuff, really inspiring, you know, they write great songs and obviously stuff like the Beatles and the Beach Boys have been big influences as well, but we put our own spin on that kind of stuff," he says.

True enough. *Beach Music* isn't purely awash in soaring, melodic guitar pop; tracks like "Pitter Patter," and "360°" show Starkicker's experimental side. The former has a decidedly spacey, tripped out feel to it, while the latter begins as a beautiful, atmospheric ballad and halfway through mutates into an aggressive mid-tempo rocker adorned with wave upon wave of grungy guitar.

"Well, that's what we really set out to do — combining all our favourite influences and, you know, making them our own, we didn't want the record to sound like an album from the '60s," says Dunk.



## Between the lines

Amongst the gaggle of new books being released this season are two that really deserve some attention; one for its fascinating, detailed portrait of perhaps the best pop band of our time; the other for its stirring, harrowing look at one of the most disturbing chapters in the cultural history of America.

*Private Universe*, by Toronto writers Kerry Doole and Chris Twomey, offers a behind-the-scenes tour of the career of New Zealand pop sensations Crowded House, from their roots in Split Enz — another great Kiwi band — through their phenomenal late-'80s success and their recent disintegration. What makes *Private Universe* a notch better than most books of this genre, is Doole and Twomey's vast storehouse of knowledge about the band. Extensive contacts, obviously developed in their capacity as music writers of note, allow them access to mountainous quantities of tidbits about the band ... many of which haven't been revealed before. And it didn't hurt that *Private Universe* was put together by two Canadian-based writers — Crowded House's connection to this country was long and deep: Canada was, quite simply, the best market in the world for the band.

Written in a breezy style that never gets tedious,

*Private Universe* is a great read for anyone interested in the machinations of a pop band that helped make melody cool again. The book sells for \$23.95 and is published by Omnibus, U.K. You can get a copy by contacting Kerry Doole at 42 Northcote Ave., #1, Toronto, Ont. M6J 3K5.

*Inside Out, A Memoir Of The Blacklist*, by New York writer Walter

Bernstein, paints a sobering, frightening picture of life for left-leaning writers, directors and actors during the height of the anti-Communist paranoia in the late-'40s and early-'50s. As one of the artists singled out for his "pinko" views, Bernstein learned first-hand how easily constitutional rights can be trod upon in the name of national interest.

*Inside Out* is more than a moral treatise, however; it's an utterly compelling examination of a time and place frozen in infamy, and the characters who resided there. It's published by Knopf, New York and is in book stores now, selling for a price of \$33.50.

## CROWDED HOUSE

private universe



Kerry Doole and Chris Twomey

## The story of a jazz musician who likes the media ...

Carol Welsman keeps turning the ringer down and missing my phone calls. Who could blame her? With a *Jazz Report* Award in her trophy case (not to mention last year's Juno nomination) that constant ringing must be a nuisance. But the phone interview is well worth the wait — she *likes* talking to media people.

"It's a gas. I enjoy doing publicity stuff. I have fun working on my image — choosing clothes, having my hair done, getting made-up," she says.

Welsman has no trouble dealing with the business of music.

She even has her own recording label. This independence also marks her music. When the vocalist headed off to Berklee College to study jazz, she wanted to get her piano knowledge in place. "I wanted to be able to accompany myself, to be self-sufficient," she explains. "Playing along with my singing also means I'm able to control the harmony. And

knowledge of the keyboard helps with scatting — I can sing along with the chord progression. Plus, knowing how to do arranging has been miraculously helpful."

Welsman does seem to have heaven-sent abilities. Along with her musical and business skills, she also has a touch for languages. Welsman converses (and sings) fluently in English, French and Italian. Always fascinated by Latin

languages, she made the most of her years studying and playing in Europe.

Now based in Toronto, Welsman is working on her second CD. She wants to progress from her debut, *Lucky To Be Me* that she describes as a "background type of CD. I'm more dynamic live and I want to display that fire and fun on CD. It won't be a straight quartet recording. I'm adding percussion and guitar — beefed it up a bit," she explains.

This fortified effort from Welsman and Co. will be released in February, 1997. — C. J. Wren



## Inside Out

A Memoir of the Blacklist

Walter Bernstein

## Disc de jour

Now here's something different: *Fabian Road Warrior*, by Chicago "singer" Wesley Willis, features 24 tracks ... each of which is the same. Exactly the same. Sure, the song titles, including "Alanis Morissette," "Spank Wagon" and "Rock Saddam Hussein's Ass" are different, and they clock in at different lengths, but each has the same melody, the same screaming vocals and the same lo-fi music.

Willis — who was "discovered" living on the streets of Chicago — released a bunch of equally strange records independently before getting the chance to spread his monotone wisdom for American Recordings, a pretty cool label whose artists usually aren't diagnosed schizophrenics.

Call it "anti-music," if you will, but it's funnier than most comedy albums.





## Pulling Brad Roberts' teeth

At this stage of the game, it's a safe assumption that everyone in the hemisphere has been exposed to the Crash Test Dummies and their latest four minutes of wackery about a kid who yanks out his own teeth (though I think there's a clan of yak herders in Tunguska who haven't heard it). At this point, it's a good bet most folk know the following: A) the Dummies' latest album, *A Worm's Life*, is their first in about three years; B) the record is supposed to unveil their new 'rock' sound and, most significantly, C) Brad Roberts just got a haircut. Oh, and that Roberts marshals the usual cavalcade of rejects, oddballs, outsiders and deviants through the lyrics in his own peculiar way: not so much, "Hey, Martha! Look! *Weirdos!*" (paging Marilyn Manson!) as it is ... sympathy?

"Empathy, more accurately," Brad rumbles, "because when I was a little boy I actually *did* worry my teeth until they were loose — I nearly lost two in a row. And actually, that's what made me write that song ('He Liked To Feel It'). I thought, 'Man, my teeth feel right *there* in my head. They don't feel like anything that'd ever fall out,' and then I remembered loosening them as a kid and I went, 'That's *sooo* crazy.'"

"See," he continues, "sympathy can be condescending, like you feel sorry for that person. And even though it can be well meant, there's something almost arrogant about it — like trying to dish out pity to someone without really *understanding* them."

So you can actually illustrate something meaningful about human nature with these characters?

"Yeah, I think you can major in all those extreme varieties," Brad opines, "as long as it's entertaining and educational. The characters in the songs I put together are weird, but I don't want them to be over-the-top or melodramatic. There has to be a sort of nice, quiet feeling accompanying them for it not to be ..."

He searches for the right word.

"... *distasteful*."

And so out of both perspectives you present on *A Worm's Life* — the insider and the outsider — which is you? How weird is Brad Roberts feeling these days?

"Well," he considers, "I'm an insider and an outsider. I've seen both those points of view and I think most people have participated in them at one time or another. I think when I was that little boy loosening his teeth, I was much shyer and probably more an outsider but then I went to school, became an adult and started integrating myself a bit more into life. And I'm kind of an insider/outsider in the music industry, because I've entered it, I've done three records and, unlike when I started, I know how it works. But at the same time, I see the mechanisms of that industry in critical terms and I see what I think is wrong with them ..."

He pauses, considers again: "... and yet I'm still playing that game." — C.J. O'Connor





## IN DIM LIGHT BY WILLIAM PEYTON

For starters there's *Beavis and Butt-Head Do America* starring those two lovable cartoon characters, bringing their unique take on American life to the big screen — jam-packed, of course, with cool music and the kind of adolescent humour destined to piss off most parents.

Meanwhile, *Sly Stallone's* back with his latest opus, *Daylight*, in which our hero attempts to save a motley group of people trapped inside a large commuter tunnel connecting Manhattan and New Jersey following an accidental explosion.

A thriller of a different kind, *Turbulence*, takes place in an airplane commandeered by a serial killer. It pits a terrorist against a crafty flight attendant and stars *Ray Liotta* and *Lauren Holly*.

One of the most anticipated films of the season is the movie version of the much-loved musical *Evita*, starring the irrepressible *Madonna*. Much of the hype has focused on the rough treatment the star received in Argentina, where the story of the real-life Eva Peron is worshipped like a religion, but the film has also generated interest from those who wonder whether the pop star can do the famed *Evita* music justice. Either way, it's sure to attract attention.

And speaking of hype, the film of the same name, documenting the rise of Seattle's "grunge" scene of the early-'90s, recently opened. Featuring interviews with key bands like *Soundgarden* and *Pearl Jam* — not to mention the first-ever performance of *Nirvana's* "Smells Like Teen Spirit" — *Hype!* is a fascinating look at the rise and commercialization of a genuinely interesting scene.

On a more serious note, December also sees the return of *Kenneth Branagh* in another Shakespearean epic — *Hamlet*, featuring *Julie Christie*, *Sir Derek Jacobi*, and many others.

Another drama that's bound to turn a few heads is *The Evening Star*, the long-awaited sequel to *Terms Of Endearment*, starring *Shirley MacLaine*, *Bill Paxton*, *Julietta Lewis* and *Jack Nicholson*. The film picks up the story of Aurora Greenway and her three grown up grandchildren, years after Mom (played by *Debra Winger*) passed away in the original 1983 Academy Award-winner.



# Beavis, Butt-head

# and Madonna

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HEATHER NOVA

NEIL YOUNG

# Network Best & Worst & Other Stuff Survey, 1996

Images with the impermanence of a politician's promise characterize 1996. Tasteless, colourless and as bland as Wonder Bread. That was 1996. Sure, stuff happened — there were the Olympics, a variety of terrorist attacks, one of the worst winters in recent memory, assorted assassinations, scandals, and the continuing proliferation of sleazy pop culture dressed up as something important — but,

upon reflection, so what? The world neither lurched closer to its destruction, nor did it show any signs of improvement. We exist,

## "And the political correctness award goes to ..."

Goofy American TV censors, who wanted Alanis Morissette to change the lyrics to "You Oughta Know" during the Grammy Awards. Grow up — more than 12 million people in your country bought the damn thing, I think the 'world's greatest democracy' can survive one "dirty" word in prime time.

## "Oh, would you please just go away ..."

The Macarena and all its remixes — Yeah, it's fun, but enough is enough.  
Record Clubs — They don't really offer great deals and they're hurting retailers.

## Cool concerts

Neil Young/Oasis — Molson Park, Barrie  
Tragically Hip — Horseshoe Tavern, Toronto  
Rusty — Lee's Palace, Toronto  
Billy Bragg — The Concert Hall, Toronto  
The Headstones — CNE, Toronto

## Wordsmiths of the year (fav lyricists)

Dave Bidini (Rheostatics)  
Billy Bragg  
Moe Berg  
Gord Downie  
Craig Northey (Odds)

## Fav indie artists

Salmonblaster  
Duotang  
Sully

## "Man, these albums were lame..."

Load — Metallica  
Fairweather Johnson — Hootie & The Blowfish

## Ridiculous trends of '96

Enough with the X-Files clones already; there's not enough truly interesting stuff "out there" to justify all the ludicrous "paranormal" shows.

## Overhyped artists of '96

Marilyn Manson — what's really scary is the fact that people are buying this act.

## Fav albums of '96

The Blue Hysteria — The Rheostatics  
Salmonblaster — Salmonblaster  
Trainspotting — Soundtrack  
Unsafe@anyspeed — Furnaceface  
I Feel Alright — Steve Earle  
Pluto — Pluto  
Love And The Great Depression — Paul Hyde  
William Bloke — Billy Bragg  
Being There — Wilco  
Odelay — Beck  
Pissed Off ... With Good Reason — Subhumans  
Up — Great Big Sea  
The Wonderful World Of ... — Pursuit Of Happiness  
Scream, Dracula, Scream — Rocket From The Crypt  
Long Way Down — The Sympathy  
What A Life — Smoother  
One Chord To Another — Sloan  
Rollercoaster — Clove

## Fav songs of '96

"Someone Who's Cool" — Odds  
"Feed Yourself" — The Rheostatics  
"Summerland" — Everclear  
"Cold Steel Hammer" — Big RuDe Jake  
"The Truth" — Pursuit Of Happiness  
"Better Than Eddie Vedder" — SNEFU  
"Something More Besides You" — Cowboy Junkies  
"Ahead By A Century" — Tragically Hip  
"Big Time" — Neil Young/Crazy Horse  
"The Letter" — Starkicker  
"Brickbat" — Billy Bragg  
"I Was Wrong" — Social Distortion  
"A Long December" — Counting Crows  
"The Good In Everyone" — Sloan  
"Dead Man Under The Car" — Robbie Rox  
"Pepper" — Butthole Surfers  
"They Got It Wrong (As Usual)" — Graham Parker

stuck in time like characters from a cheap X-Files knockoff ... waiting. For love. For meaning. For hope. But while we put in our time here we make sure to drink a cold beer now and then, see a loud band every once in a while and enjoy those around us. Cheers.

— Stephen  
Hubbard



HEADSTONES'  
HUGH DILLON

THE PUMPKINS'  
BILLY CORGAN

SPACEHOG'S  
ROYSTON  
LANGSDON

### Fav albums of '96

Now I Got Worried - Jon Spencer  
Blues Explosion

Scream, Dracula, Scream - Rocket From The Crypt

The Eagle And The Poodle - Mecca Normal  
Let Them Eat Rock - The Upper Crust

### Fav songs of '96

"Young Livers" - Rocket From The Crypt  
"Wreckin' Yard" - The Speed Kings

### "And the political correctness award goes to ..."

Anyone still using this Neo-Conservative epithet deserves to be sodomized by Jesse Helms

### "Oh, would you please just go away ..."

That dude in Oasis  
Anyone describing their life's work as "Britpop"

### Cool concerts

The Smugglers - El Mocambo, Toronto  
7 Year Bitch's set at Edenfest  
The Sinisters - Too many good shows to remember

### Wordsmiths of the year (fav lyricists)

R.L. Burnside  
Dr. Frank  
Jon Spencer

### Fav indie artists

Scratching Post

### "Man, these albums were lame..."

I dunno ... did Oasis/Nine Inch Nails/ 4  
Non Blondes release anything this year?

### Ridiculous trends of '96

Voting Conservative (and/or Republican)  
One pant leg rolled up/one rolled down

### Overhyped artists of '96

The Mike Harris government  
The Private Sector

### Fav albums of '96

Nest - Odds  
I'm With Stupid - Aimee Mann  
Fossil Fuel (ETC Singles '77-96) - ETC  
Finn Brothers - Finn Brothers  
Ben Folds Five - Ben Folds Five  
Fav songs of '96

"Not The Girl You Think You Are" - Crowded House  
"Philosophy"/ "Alice Childress" - Ben Folds Five  
"Someone Who's Cool" - Odds

"You Bowed Down" - Elsie Costello  
"Too Much Return" - Francis Denny

### "And the political correctness award goes to ..."

Sheryl Crow wearing fur while posing as an endangered species in her video.

### "Oh, would you please just go away ..."

No Doubt  
Hootie and the Blowfish  
Cool concerts

Finn Brothers/Bon Sexsmith - Concert Hall, Toronto  
Kiss - Skydome, Toronto  
Ben Folds Five - Lee's Palace, Toronto  
Crowded House's Farewell Show - Horseshoe Tavern, Toronto  
The Posies/Treble Charger - Lee's Palace, Toronto

### Wordsmiths of the year (fav lyricists)

Craig Northey (Odds)  
Aimee Mann  
Ben Folds  
Rokyn Hitchcock  
Neil Finn

### Fav indie artists

The Pursuit Of Happiness  
Arlene Bishop  
Dan Bryk

### "Man, these albums were lame ..."

Neurotic Outsiders - Neurotic Outsiders  
MTV Unplugged - Alice In Chains

### Ridiculous Trends of '96

Heroin  
The Communications Decency Act  
Overhyped artists of '96

Madonna  
Sex Pistols reunion

### Fav albums of '96

It Was Written - Nas  
Fever In Fever Out - Luscious Jackson  
Dead Man Walking - Soundtrack  
Bob Mould - Bob Mould  
Good God's Urge - Porno For Pyros

### Fav songs of '96

"Big Me" - Foo Fighters  
"The Riverboat Song" - Ocean Colour Scene  
"Naked Eye" - Luscious Jackson  
"Eleven" - Balhalla  
"Anymore Time Between" - Bob Mould

### "And the political correctness award goes to ..."

Kathie Lee Gifford  
John Tesh

### "Oh, would you please just go away ..."

Metallica  
Corey Hart

### Cool concerts

Smokin' Grooves - Kingswood Music Theatre, Maple, Ont.  
Bif Naked - Ultrasound, Toronto  
Paul Westerberg - Opera House, Toronto

### Wordsmiths of the year

Nas  
Bob Mould  
Paul Westerberg  
Beck  
Nada Surf

### Fav indie artists

Merlin  
Poledo  
SuperGARAGE

### "Man, these albums were lame..."

A Worm's Life - Crash Test Dummies  
Rocket - Primitive Radio Gods  
I Was Higher - LoveInReverse

### Ridiculous trends of '96

Kinderwhore look. Grown women with ph.Ds wearing t-shirts reading 'Barbie Doll,' bobby pins, private school kilts and fishnet knee-highs. Fashion made possible by Calvin Klein and pedophilic Wray Budreo.  
The Hari-Krishna sparkling third eye of consciousness painted between the eyes of Bif Naked, Perry Farrell and the lead singer of No Doubt. You'd think someone with three eyes would be able to see how ridiculous it looks.

### Overhyped artists of '96

Alanis Morissette  
Oasis

Paul Myers

Cindy Waxer

C.J.O'Connor





RANCID

"Oh, would you please just go away ..."  
Bryan Adams, for his Kurt Cobain-on-a-Paris-runway makeover.  
Also, anyone in Van Halen who's not David Lee Roth.

#### Cool concerts

Johnny Cash - Irving Plaza, New York City  
Neil Young/Crazy Horse - Jones Beach, Long Island  
The Tragically Hip - Irving Plaza, NYC (3 times!)  
Blue Rodeo/Weeping Tile - Tramps, NYC

#### Wordsmiths of the year (fav lyricists)

Gord Downie. Without a doubt. No one else even comes close.

#### Fav indie artists

GUH  
Venus Cures All  
Smallmouth

#### "Man, these albums were lame..."

Anything by Marilyn Manson. Say what you want about Sigue Sigue Sputnik, at least they had talent.

#### Ridiculous trends of '96

X-Files rip offs (hello, David Hasselhoff!) and big-budget Hollywood films that all appear to have been made without the benefit of a screenplay.

#### Overhyped artists of '96

A three-way tie between Madonna's baby, Pamela Anderson Lee's baby and Oasis.

SARAH MCLACHLAN

CHRIS MURPHY



#### Fav albums of '96

Beatles Anthology 2 - The Beatles  
New Adventures In Hi-Fi - R.E.M.  
Fever In Fever Out - Luscious Jackson  
Trainpotting - Soundtrack

Macarena Non Stop - Los Del Rio

#### Fav songs of '96

"If It Makes You Happy" - Sheryl Crow

"No Diggity" - Blackstreet

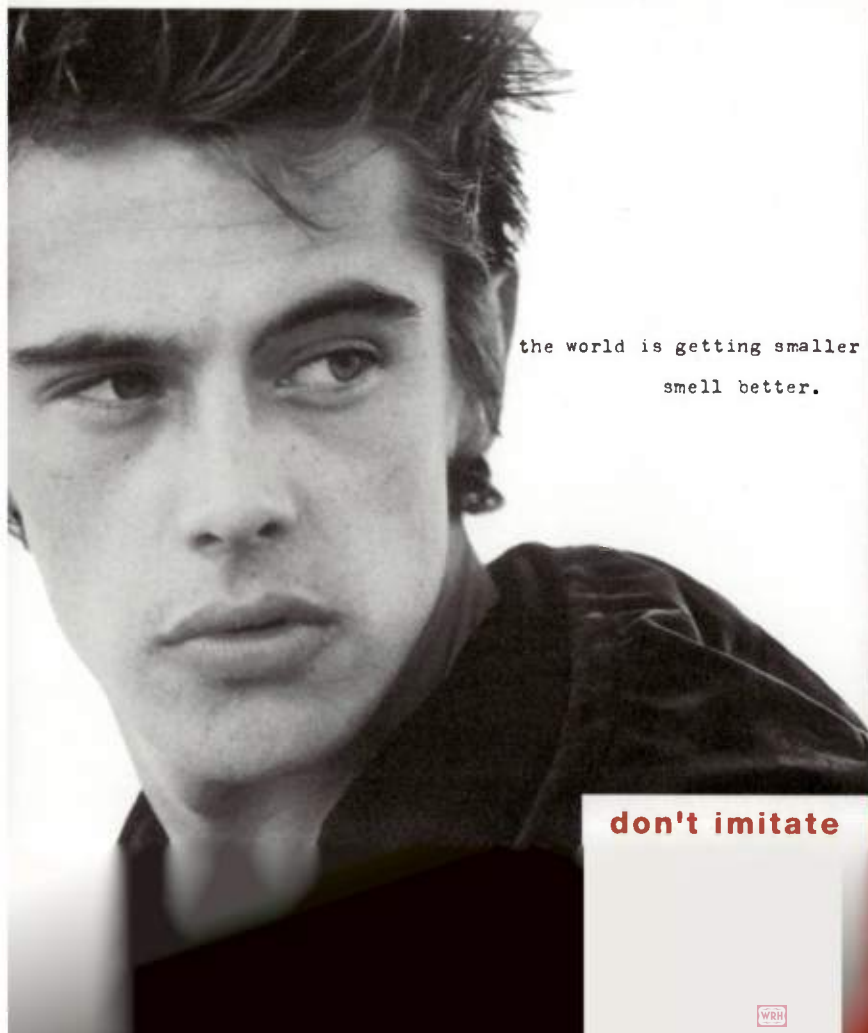
"Tonight Tonight" - Smashing Pumpkins

"King Of New Orleans" - Better Than Ezra

"Blue" - Leann Rimes

#### "And the political correctness award goes to ..."

Billy Corgan for firing Jim Chamberlin



the world is getting smaller  
smell better.



don't imitate

INNOVATE



"Oh, would you please just go away ..."

Eddie Vedder  
David Lee Roth

#### Cool concerts

ESG - The Mudd Club, New York City, 1981  
Roxy Music - Massey Hall, Toronto, 1979  
New Order - Finsbury Park, London, 1988  
Underworld - Manta Sound, Toronto, 1989  
X, Stardust - Los Angeles, 1980

#### Wordsmiths of the year (fav lyricists of '96)

Gord Downie

#### Fav indie artists

Cub

"Man, these albums were lame..."

Down The Upside, Soundgarden

No Code, Pearl Jam

Electric Larryland - Butthole Surfers

#### Ridiculous trends of '96

Cellos

Riddles

#### Overhyped artists of '96

Goo Goo Dolls

Pearl Jam

Beck

#### Fav albums of '96

Republica - Republica

Gone Again - Patti Smith

Beach Music - Starkicker

Between The 1 and the 9 - Patti Rothberg

Cold Snap - Weeping Tile

#### Fav songs of '96

"The Good In Everyone" - Sloan

"The Playboy Interview" - Merlin

"The Old Apartment" - Barenaked Ladies

"Aquamarine Blue" - The Sympathy

"Misunderstood" - Wilco

"And the political correctness award goes to ..."

All dimwitted advocates of the V-Chip and other proposed gadgets to control violence on TV.

"Oh, would you please just go away ..."

Jenny Jones. And by the way, it was your fault.

#### Cool concerts

Garbage - The Opera House, Toronto

Black Grape - Opera House, Toronto

Cure - Edenfest

Bruce Cockburn - Edmonton Folk Festival

Finn Brothers - Concert Hall, Toronto

#### Wordsmiths of the year (fav lyricists)

Gord Downie

Patti Rothberg

Ani DiFranco

John Mann (Spirit Of The West)

Scott Bradshaw (The Sympathy)

#### Fav indie artists

Clove

Local Rabbits

Matthew Good Band

"Man, these albums were lame..."

Load - Metallica

Star Turtle - Harry Connick Jr.

#### Ridiculous trends of '96

Cigar smoking

Mike Harris worshipping

#### Overhyped artists of '96

Oasis and all their bretheren - it's not like a return to the golden age of pop or punk or something important.

# Elton John Love Songs



*featuring:*

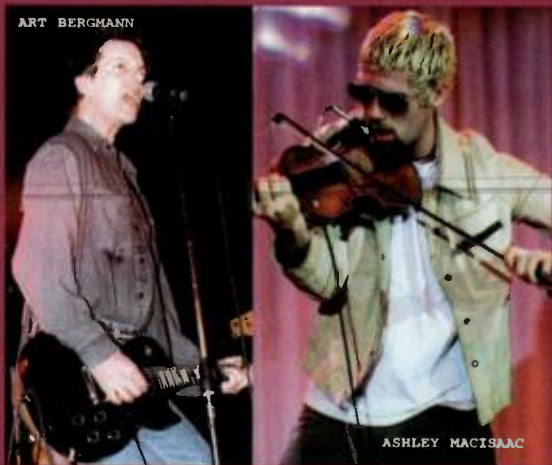
Can You Feel The Love Tonight,  
The One, Sacrifice, Daniel,  
Someone Saved My Life Tonight, Your Song,  
Don't Let The Sun Go Down On Me,  
Believe, Blue Eyes,  
Sorry Seems to Be The Hardest Word,  
Blessed, Candle In The Wind,  
You Can Make History (Young Again),  
No Valentines, and Circle Of Life.

# Feel the Love Tonight!

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ART BERGMANN



ASHLEY MACISAAC

### Fav albums of '96

*New Moon Daughter* — Cassandra Wilson  
*Ancestors* — Renee Rosnes  
*Jane Bunnett and the Cuban Piano masters*  
*Two By Two (vol. 2)* — Dave Young  
*With Words Unspeak* — Lynne Arriale Trio

### Fav songs of '96

"Until" — Cassandra Wilson  
 "The Ache Of The Absence" — Renee Rosnes  
 "Portrait of a Groove" — David Witham,  
 Edwin Brown, Rick Mann

### "And the political correctness award goes to ..."

Every U.S. city that cancelled Jane Bunnett's tour dates due to their distaste for anything Cuban.

### "Oh, would you please just go away ..."

Tony Bennett  
 Harry Connick Jr.

### Cool concerts

Cassandra Wilson — Bathurst Street Theatre, Toronto  
 Abbey Lincoln — Toronto Downtown Jazz Festival  
 Hedeski, Martin & Wood — T.O. Jazz Festival  
 Renee Rosnes — Glenn Gould Studio, Toronto  
 Ted Rosenthal — Montreal Bistro, Toronto

### Wordsmiths of the year (fav lyricists)

Cassandra Wilson

### Fav indie artists

Chicago Bridge  
 Kieran Cross  
 Ingrid Jensen

### Ridiculous trends of '96

Acid jazz (the undefined category)

# Kahlúa

## 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.

**TOTAL HYPE:** One of the most talked about films to open in a long while is *Hype!*, a cool documentary on the rise, growth and commercialization of the Seattle "grunge" scene of the early-'90s. What makes it more than just another social documentary is the number of key players that participated in the film, including members of Pearl Jam, Soundgarden, Mudhoney and a slew of others.

Also of historical note is the first-ever performance by Nirvana of their mega-smash "Smells Like Teen Spirit."



**HOT STATICS:** One of the most anticipated releases of the season is *The Blue Hysteria*, by Canadian rock icons the Rheostatics. Back with an indie label (Cargo), the Toronto foursome

(guitarists Martin Tielli and Dave Bidini, bassist Tim Vesely and drummer Don Kerr) shows, once again, why their unique blend of intricate harmonies, offbeat rhythms and compelling lyrics — with a definite Canadian slant — have earned them a special place in the hearts and minds of Canuck music fans. Currently, they're travelling the country opening for the Tragically Hip on their national tour.

# Kahlúa

## MUSIC CONNECTION

The Kahlúa Music Connection airs in the following cities during the month of December

CITY	STATION	TIMES
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	CKZZ-FM	Mon-Sat. between noon-midnight
Kahlúa Club Trax		

Page 12 photos:

Marilyn Manson, Heather Nova — Bruce Lam;  
 Neil Young — Darlene St. Louis;

Page 13 photos:

Hugh Dillon, Royston Langsdon — Pat Payne;  
 Billy Corgan, Lunachicks — Bruce Lam;

Page 14 photos:

Rancid, Sarah McLachlan, Sloan's Chris Murphy — Bruce Lam

Page 16 photos:

Art Bergmann, Ashley MacIsaac — Pat Payne



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and aah in your wah?

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It's not exactly the winter of '91 — when the country was mired in the worst economic slowdown since the Great Depression — but there are signs that this could be a rough one for a lot of people. Hospital beds are disappearing, unemployment is still high, cutbacks of every kind are hurting a lot of people and, well, things aren't looking too rosy for the nation's hockey teams.

Thankfully, there's a new Rheostatics album to cushion the blow. But lest you think it's full of goofy odes to hockey players and the like, *The Blue Hysteria* is, perhaps, the

band's heaviest album to date. Aggressive guitars slice in and out of the mix and there's a distinct darkness to a lot of the album's songs — in other words, it's perfectly in sync with the times. Even the title suggests something ominous and threatening.

"Well, we wanted it to be a bit obtuse, so people could interpret it a lot of different ways," says guitarist/singer Dave Bidini.

When it's suggested that the title evokes images of paranoia, troubled times and the small thinking that often accompany them, guitarist/singer Martin Tielli — whose artwork once again graces the album cover — smiles and nods his head. "So far, it's evoking the



BY STEPHEN HUBBARD

right things ... exactly what I wanted it to," he says, explaining that the image the title is based upon refers to the feeling one gets while swimming or snorkeling in deep water when the bottom isn't visible and it's easy to imagine all sorts of horror lurking in the still blue.

**Whether consciously or not, the album seems to mirror the more troubling aspects of contemporary Canadian life.**

From the desperation infusing bassist/singer Tim Vesely's "Bad Time To Be Poor," to the raging fury of Bidini's epic "Feed Yourself," to the unsettling imagery of Tielli's poignant ballad, "A Mid Winter Night's Dream," *The Blue Hysteria* is an album that resonates with an overwhelming sense of time and place. Co-produced by Vesely, drummer Don Kerr and L. Stu Young, the record, though more musically aggressive than 1994's

*Introducing Happiness*, still features the band's trademark time changes, intricate harmonies, irresistible melodies and, on "Four Little Songs," wonderful penchant for inspired weirdness.

If the tenor of the times informed each the album's songs, officially forsaking the suburbs for the city was the spark that ignited them. As Bidini notes, "'Winter's Tale,' 'All The Same Eyes,' 'Bad Time To Be Poor,' 'Feed Yourself' and, to an extent, 'Fat,' are all about city life and the environment of the city — for me, it's a real Toronto album and it reflects our experiences in the city in the same way that *Melville* (1992) reflected life in the suburbs."



At the heart of the Rheostatics' music since the very beginning (1987's *Greatest Hits*) has been a pioneering spirit that fueled their desire to make an imprint on the Canadian cultural landscape. Back then **they aggressively celebrated all things Canadian, proving that music about this vast and forbidding land could be cool without being cold.** On *The Blue Hysteria*

they not only continue to focus on the people, places and attitudes of this nation, they also openly acknowledge some of their musical influences.

For instance, "Bad Time To Be Poor" is "me doing Neil Young," says Tielli, in reference to the song's distinctive guitar sound. And, as Bidini gleefully notes, "An Offer" is also really Neil Youngish and in 'Four Little Songs' we make reference to Neil, and then we end it with kind of a tribute to Max Webster — another huge influence — and what's hilarious is that we didn't even realize until we'd finished that all these things were in there," he adds.

One of the most powerful moments, in an album full of them, is "Feed Yourself," as good an indictment of anti-crime paranoia as has ever been written. Told with meticulous detail, the song chronicles the night of a horrific murder — offering insights into the killer, and the girlfriend who becomes his victim — as well as the chilling aftermath in which the community demands revenge, which it ultimately gets, when the murderer is executed. However, the case causes a horrible backlash by scared citizens convinced society is falling apart: "... We've got to be safe from all the junkies who rape and all the Blacks and single mothers/ Those welfare types and those punks will run/ They'll find a rank place with the immigrant scum." By song's end the weary narrator informs us "... a girl was murdered, a boy was hung/ that was our first summer that we owned a gun."

"Well, with the Bernardo trial and the Guy Paul Morin case you could really see the kind of hysterical reaction from the public and the press ..." Bidini begins.

"... And from myself," adds Tielli.

"Yeah, that's true. We all felt it," says Bidini, with a frown. "If there's any kind of political commentary there it's that I'm looking forward into the future at what Canada might be like if we continue in the direction we're going in — at least in Ontario — because the kid suspected of doing the crime would have been hanged and there would have been a proliferation of violence in our society and regular, suburban people would start buying guns," he explains.

**BEAVIS AND BUTT-HEAD DO AMERICA**

**ORIGINAL MOTION PICTURE SOUNDTRACK**

White Zombie  
Red Hot Chili Peppers  
No Doubt  
Ozzy Osbourne  
Southern Culture On The Skids  
Madd Head  
AC/DC  
Butthole Surfers  
Rancid  
Il Cool  
Iggy & The Stooges  
Engelbert Humperdinck

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## 'New pop.'

O.k., it may not be flashy or even clever but it's certainly an accurate way to describe the music of Vancouver's Odds. And, hell, I didn't come up with it.

"There seems to be a movement, that we sort of call new pop, that includes bands like Radiohead, Blur, Sloan, ourselves, Bloody Chiclets," says Guitarist/singer Steven Drake. And what constitutes new pop? "Something becomes pop the moment it's got a strong melody and that's what all these bands have in common."

That may be true, but not everybody writes songs as good as the Odds do. When it comes to combining

clever, often

sardonic words

with impossibly

rich melodies

and complex

harmonies, they

have few peers. Built on the twin songwriting talents of Drake and Craig Northey, combined with the rock solid rhythm section of bassist Doug Elliott (who also contributes mellifluous background vocals) and drummer Pat Steward, the Odds' latest album, *Nest*, has been blazing a trail through radio on the strength of addictive first single "Someone Who's Cool," featuring their typically wry wordplay: "It was the suit that got me the gig/ It was the tear that got me the girl/ I'm a sheep in this wolf clothing/ I'm a picture that I'm holding/ Of someone who's cool."

Like some of their contemporaries, including Pluto and Sloan, the Odds like to mix light and dark elements in their

songs, hence, some of their sweetest, most memorable melodies — the kind that my Mom would dig — conceal truly twisted lyrics ... the kind my Mom just wouldn't get. As Drake notes, between laughs, "Yeah, that's really fun for us, like in "Nothing Beautiful," where Craig sings: 'First I drank insecticide/ A little more each day' to this really beautiful tune."

Although Northey and Drake don't have any axes to grind — and indeed, don't write "political" songs per se — they do invest a lot of time in their lyrics and work hard to make them meaningful. "For us, the lyrics are not the filler to get you from a to b so you can listen to the music, we really try to craft them into

something that has meaning,"

explains Drake. And like any good songwriting team — from the Clash's Joe

## Odds kings of the 'new pop' breed

Strummer and Mick Jones to Sloan's unique four-way partnership — there are distinct differences in Drake and Northey's approach to writing. "I tend to use fewer words and shorter phrases than Craig and my songs tend to be more in the first person while Craig will often go into third person and be a little more descriptive," says Drake.

Elliott, for his part, thinks Northey and Drake's trademark harmonies — that made such classic tracks as "Eat My Brain," "Truth Untold" and "It Falls Apart" so memorable — are even stronger on *Nest*. "It seems to me like the vocals on this record are even more rich; they seem to use their voices a little more and in different combinations," he says.



PAT STEWARD, STEVEN DRAKE, CRAIG NORTHEY AND DOUG ELLIOTT



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#### MEDIA HABITS

**Q1.** Adding up all the times you pick it up to read or look at something, about how much time in TOTAL do you typically spend reading or looking through an issue of Network?

- ☐ Less than 15 minutes      ☐ 46-60 minutes  
☐ 15-30 minutes      ☐ Over 60 min.  
☐ 31-45 minutes

**Q2.** About how many people, including yourself, read or look at the copy of Network that you read?

\_\_\_\_\_ (number of people)

**Q3.** About how many hours of television in TOTAL do you watch in an average WEEK?

- ☐ Less than 1 hour      ☐ 11-15 hours  
☐ 1-5 hours      ☐ Over 15 hours  
☐ 6-10 hours

**Q4.** And, about how much time do you spend watching Much Music or Musique Plus on TV in an average WEEK?

- ☐ Less than 1 hour      ☐ 11-15 hours  
☐ 1-5 hours      ☐ Over 15 hours  
☐ 6-10 hours

**Q5.** About how many hours do you spend listening to the radio in an average WEEK?

- ☐ Less than 1 hour      ☐ 11-15 hours  
☐ 1-5 hours      ☐ 16-20 hours  
☐ 6-10 hours      ☐ Over 20 hours

**Q6.** About how many hours have you spent using the internet, either at home or somewhere else in the PAST 4 WEEKS?

- ☐ None, zero hours      ☐ 6-10 hours  
☐ Less than 1 hour      ☐ 11-20 hours  
☐ 1-5 hours      ☐ 21-30 hours  
☐ Over 30 hours

**Q7.** With which, if any, of the following on-line services do you have an account, either in your own name or shared with someone else?  
 (Check as many as apply)

- ☐ CompuServe      ☐ I-Star  
☐ America On-Line (AOL)      ☐ Other internet service provider  
☐ Sympatico

#### SPORTS, RECREATION, SHOPPING

**Q8.** In season, about how often do you participate in the following sports or recreation activities?

	Regularly	Sometimes	Rarely	Never
Bicycling	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Racquet sports	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Snow Boarding/ Downhill Skiing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Rollerblading	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Sailing/Windsurfing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Hiking/Camping	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**Q9.** About, how many times have you done the following activities in the PAST 4 WEEKS?

	None	1-2	3-4	5 or more
Gone to a movie	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Rented a video	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Gone to a concert	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**Q10.** Approximately, on how many SEPARATE occasions have you, yourself, PURCHASED any of the following items in the PAST 7 DAYS?

	None	1-2	3-6	7 or more
Regular soft drinks	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Diet soft drinks	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Potato chips (including corn chips etc.)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Chocolate or candy bars	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Fast food restaurant meals	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**Q11.** How many bottles, cans, glasses or mixed drinks of the following did you drink in the PAST 7 DAYS, either at home or somewhere else?

	None	1 to 3	4 to 6	7 to 9	10 or more
Beer	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Gin	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Rum	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Vodka	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Whiskey (any type)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Wine	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

continues over >



**Q12. Approximately, on how many SEPARATE OCCASIONS have you, yourself, PURCHASED any of the following items in the PAST 6 MONTHS?**

	None	1-2	3-5	6 or more
Colognes/perfumes	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Skin care products	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Shampoo	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other hair care products (e.g. Gel, Mousse etc.)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Men's clothing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Women's clothing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Shoes (any type)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Computer Software excluding games	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Computer games or cartridges	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**Q13. Which of the following products do you own or do you intend to buy in the next 2 years? (Check all that apply)**

	Own	Intend to Buy in Next Two Years
Car/truck/van	<input type="checkbox"/>	<input type="checkbox"/>
Walkman/portable stereo	<input type="checkbox"/>	<input type="checkbox"/>
Desktop computer	<input type="checkbox"/>	<input type="checkbox"/>
Notebook computer	<input type="checkbox"/>	<input type="checkbox"/>
Cellular phone	<input type="checkbox"/>	<input type="checkbox"/>
Home stereo equipment	<input type="checkbox"/>	<input type="checkbox"/>
Video game system (e.g. Sega, Nintendo)	<input type="checkbox"/>	<input type="checkbox"/>
Pager	<input type="checkbox"/>	<input type="checkbox"/>

**Q14. About how many pre-recorded music CDs and cassette tapes combined have you, yourself, bought in the past 4 WEEKS?**

☐ None ☐ 1 to 2 ☐ 3 to 4 ☐ 5 or more

#### LONG DISTANCE PHONE CALLS, BANKING

**Q15. Excluding the regular monthly charge for local phone service, approximately how much did you, yourself, spend on personal long distance phone calling in the PAST 4 WEEKS?**

☐ Nothing ☐ \$26 to \$50 ☐ \$1 to \$15  
☐ \$51 to \$75 ☐ \$16 to \$25 ☐ More than \$75

**Q16. Which ONE of the following is your MAIN long distance supplier? (Check one only)**

☐ AT&T/Unitel ☐ Sprint ☐ Bell Canada (Ontario and Quebec)  
☐ Other supplier ☐ Provincial phone company (e.g. B.C. Tel)

**Q17. Which ONE of the following is your PRINCIPAL financial institution? (Check one only)**

☐ Bank of Montreal ☐ Scotiabank ☐ Canada Trust ☐ TD Bank  
☐ CIBC ☐ Royal Bank ☐ Other

**Q18. Which, if any, of the following cards do you have, either that you, yourself own, or have jointly with someone else? (Check as many as apply)**

	Card You Yourself Own	Have Jointly
Visa (any)	<input type="checkbox"/>	<input type="checkbox"/>
Mastercard (any)	<input type="checkbox"/>	<input type="checkbox"/>
American Express (any)	<input type="checkbox"/>	<input type="checkbox"/>
Department or other store credit card	<input type="checkbox"/>	<input type="checkbox"/>
Other credit card	<input type="checkbox"/>	<input type="checkbox"/>
Automatic teller card (ATM)	<input type="checkbox"/>	<input type="checkbox"/>
Long distance calling card	<input type="checkbox"/>	<input type="checkbox"/>

#### ABOUT YOU

**Q19. In which age group are you?**

☐ Under 18 ☐ 18 to 24 ☐ 25 to 29 ☐ 30 to 34 ☐ 35 or over

**Q20. Again, thinking only about where you're living now, what was the approximate TOTAL combined income of all members of your HOUSEHOLD before tax from all sources in the past 12 MONTHS?**

(Include all sources of income: job, student loan/grant, loan or gift from relative, etc.)

☐ Under \$10,000 ☐ \$40,000 to \$49,999  
☐ \$10,000 to \$19,999 ☐ \$50,000 to \$59,999  
☐ \$20,000 to \$29,999 ☐ \$60,000 to \$69,999  
☐ \$30,000 to \$39,999 ☐ \$70,000 or more

**Q21. What was your approximate TOTAL PERSONAL Income before tax from all sources in the past 12 MONTHS?**

(Include all sources of income: job, student loan/grant, loan or gift from relative, etc.)

☐ Under \$5,000 ☐ \$20,000 to \$24,999  
☐ \$5,000 to \$9,999 ☐ \$25,000 to \$29,999  
☐ \$10,000 to \$14,999 ☐ \$30,000 or more  
☐ \$15,000 to \$19,999

**Q22. Are you**

☐ Male ☐ Female

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# In 'Pursuit' of perfect pop

Technology's a weird thing. Seems every time something comes along that's supposed to be a major advancement, there's a reaction against it. In the music biz, the advent of CD technology meant that artists could extend single albums to lengths that, in the past, were unimaginable. Thus, the 70-minute album — often containing sub-standard material that wouldn't have made the cut in the old 45-minute days — was born. Lately, however, artists are starting to turn the clock back to the days when listening to an album didn't require a large chunk of your day.

A case in point is *Welcome To The Wonderful World Of ...*, the latest

release from The Pursuit Of Happiness, a delightful throwback to another age, when brevity was considered a virtue in songwriting. Though still featuring Moe Berg's distinctive wordplay and, once again examining the bizarre nature of human relationships, *Welcome* is the band's most overtly pop album; a 13-song suite in which there is no separation between tracks.

"We've always been a pop band so I don't think that part of it's so unusual, although we may have leaned a little more in that direction this time because it made sense — the idea behind the record was that it was kind of like one long song — and because the template for those kind of records was classic pop music, like the second side of *Abbey Road*," he explains.

And though long-time fans of the band (which includes guitarist Kris Abbott, bassist Brad Barker and drummer Dave Gilby) may assume the title is drenched in irony, it's actually a fair representation of Berg's approach to this album. "Well, it definitely is our most upbeat album ever — lyrically and musically — but, as in most things in life, it starts off quite positive and tends to get worse as it goes along," he says.

Indeed, to suggest that *Welcome* contains nothing but lightweight pop would be to commit a grave disser-

By Stephen Hubbard

vice to Berg's clever, often blunt, observations on romance, love and sex — and the politics that always seem to fuck them up. "The Truth," the album's closing cut, is a hilarious and remarkably accurate depiction of a relationship in shambles and the accompanying analysis and assignment of blame that inevitably follow. It's also the album's funniest track as the pissed-off protagonist declares: "You're not smart enough for Shakespeare/ But hip enough to think *Merchant of Venice* is racist ... so now that the truth's come out/ I hated you first/ You say you hate me now/ But baby, I hated you first."

Other tracks, like the aggressive first single, "She's The Devil," and the straight-ahead "Hate Engine" also offer a cynical view of love, while songs like the catchy, Beatlesque "Tara" and the bouncy "I'm Just Happy To Be Here," take a more positive tact. But whatever the sentiment, it's expressed (with a couple of exceptions) in under three minutes, and frequently in less than two.

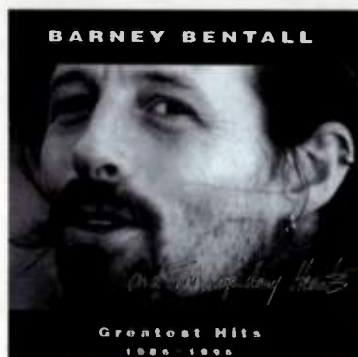
"The reality of today's world is that I think most people just aren't going to make it through these 70-minute albums in one sitting; they'll hear the first six songs 20 times and the last six a few times, so the idea with this record was to format it so that a person could listen to the entire thing in one sitting," says Berg, flashing a smile, "and since it's just over a half an hour it's definitely something people can get through without much effort."

Warm, articulate and funny, Berg seems a lot less neurotic than the protagonists in his songs: geeks perpetually searching for answers to the mysteries of love. And though some people think his persona — that of a nerdy guy who still finds it hard to talk to girls — is an affectation, Berg's genuinely grappling with and enthralled by the complicated nature of the male-female dynamic.

"Interaction between the sexes is a game, there's a weird set of rules that men and women follow. Basically, the rules are don't act like yourself, act in a way that you think the other person will respond to ... I've got into incredible difficulty in my life just trying to act like myself and express my real feelings."



# ALL WAYS CANADIAN



**Greatest Hits 1986-1996  
BARNEY BENTALL AND THE  
LEGENDARY HEARTS**  
Sony

This greatest hits album contains over 70 minutes of music and includes 17 selections which cover Barney Bentall's entire recording career. Included is a brand new song, "Be Inside Of You" which will be a single in the new year.



**Radically Canadian Dance**  
VARIOUS  
Quality

Quality Music in cooperation with the CFL score a major touchdown with Radically Canadian Dance. From Juno-winning Capital Sound to MuchMusic's #1 dance act, BKS, to Canada's divas of dance, Emjay, Solina, Maria Lisa and Deeva (aka Sherrie J-Cock), Radically Canadian delivers over 70 minutes of the very best dance music that Canada has to offer and some of the best the world has ever heard!



**A Christmas Cocktail**  
JAYMZ BEE & THE ROYAL JELLY  
ORCHESTRA  
BMG

A tasty candy-cane concoction, this collection harkens back to swingin' Christmases past, spiced up with spaceage-style new tunes. Must-hears: Crooner Tim Tamashiro's wise-ass version of "Rudolph" and the new/retro "It's Christmas Time (Oh Yeah)." Cocktail king Jaymz Bee presides over all.



**Kissing Rain**  
ROCH VOISINE  
BMG

"Kissing Rain" ... is the long-awaited album from Roch Voisine. What can fans expect? Roch at his best! The 15 new songs are 60+ minutes of pure listening pleasure.



**Rap Essentials Volume One**  
VARIOUS  
BeatFactory Music Inc.

BeatFactory Music entered the scene just two short months ago and is already making power moves. They have met the challenge with their first release, Rap Essentials Volume One. Packed with "lyrical scud missiles," Rap Essentials Volume One is a compilation of 12 hip hop artists including two-time Juno winners Ghetto Concept, Vancouver's Rascalz, Choclaire and others. Watch for Rap Essentials The Tour across Canada in December.



**Pluto**  
PLUTO  
Virgin

Pluto's self-titled debut hit the pop stratosphere flying! Their hits "Paste," "When She Was Happy" and "Black Lipstick" have continued to prove their rocketing success as the galaxy's foremost pop band!



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**Love And The Great Depression**  
**PAUL HYDE**

Page

He may have gone six years between albums, but Paul Hyde deserves to be heard. The former leader of the Payola\$ has, on *Love And The Great Depression*, fashioned an album of great depth, featuring enough hooks, genuine anger and memorable melodies to satisfy any lazy radio programmer. And while Hyde eschews musical muscle for a more subtle, textured approach, his pen is still razor sharp. "Pie Eyed," with its mock country verses and aggressive refrain, is a savage attack on sleazy Vegas show biz types while "Started Smoking Again" paints a powerful picture of unrelenting melancholy: "There's a dead crow, lying in the fag end gutter/ The smell of cordite, and my mind's in such a clutter/ There's a cold rain falling from a starling spattered sky/ The willows are all weeping, the fallen angels cry." With its shimmering music and world-weary sentiments, *Love And The Great Depression* is like a silver cloud with a dark lining — it's compellingly bleak. You simply must hear it. — s.h.



**A Place In The World**  
**MARY CHAPIN CARPENTER**

She may still be described as a country singer, but Mary Chapin Carpenter shows, on *A Place In The World*, that she's far more than that.

With a sound that swings effortlessly from honky tonk to soul-tinged pop to beautiful, melodic folk, this is the album that should propel her away from the cowboy hat set and push her directly toward the pop mainstream. — s.b.



**Pissed Off ... With Good Reason!**  
**SUBHUMANS**

Dripping with the kind of pure vitriol any good punk band has to have, this collection of the Subhumans' finest recorded moments shows why the Vancouver legends must figure prominently in any history of West Coast Punk. With 24 tracks spanning the years 1978-1983 (plus a few live tracks from recent reunion gigs) *Pissed Off* is a treasure-trove of well-directed anger, caustic humour and, more than anything, pure punk energy. Raw and melodic, political and funny, this is a vital addition to the growing number of reissues and collections that are slowly filling in the history of what was one of the most dynamic periods in the history of Canadian music. Standout songs include "Firing Squad," "Slave To My Dick" and "Death To The Sickoids." — s.h.

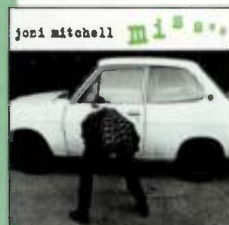


**Hits/Misses**  
**JONI MITCHELL**

My parents were big Joni Mitchell fans. They saw her play at Yorkville

# grooves

coffee houses (in Toronto) in the '60s; named our cat after one of her songs ("Sisotobel Lane"), and even sang me to sleep with "The Circle Game." I feel like I knew Mitchell by osmosis before I'd ever heard her sing a note. The incredible thing about the two-disc *Hits and Misses* collection is that while the former collects all her greatest pop singles and the latter paints an expressive portrait of Joni, the uncompromising *artiste* (by which time my parents had long tuned out), it still feels strangely incomplete. Divorced from their conceptual album settings, the wonderful string of classics ("Raised On Robbery," "Carey," "River") that make up *Hits* surprisingly lack any true cohesion. And the jazzy, difficult music of *Misses*, with song titles like "The



Magdalene Laundries," doesn't push the envelope far enough to include her strange collaborations with the likes of Billy Idol and Willie Nelson (both from *Chalk Mark In A Rain Storm*). But maybe that's as it should be. Weird and frustrating, brilliant and varied, fascinating for all their flaws, this pair of albums nevertheless reflect back on their eccentric creator like colliding images in a shattered, spider-webbed mirror. — c.s.



**Autobiography Of Mistachuck**  
**CHUCK D**

After a promising start, with the simple but powerful throwdown, "Mistachuck," Chuck D's first post-Public Enemy album takes a nose dive. Mixing mildly funky jams and R & B-inspired hip hop, *Autobiography*

is a disappointing bore. It's not a bad album, it's just not equal to D's status as one the most important writers and performers in rap history. — f.l.



**Happily Ever After**  
**ROSE CHRONICLES**

Ironically-titled albums don't always work. Sometimes they're simply an attempt to inject humour into an otherwise weak record. Fortunately, that's not the case on this fine album from Vancouver's Rose Chronicles. Dense and airy, heavy and melodic, *Happily Ever After* is a hard album to describe. With a sound that includes pounding rhythms, slicing guitar and ethereal vocals, the Rose Chronicles belong in the same family as the Cranberries and Ottawa sound merchants Sully: part pop, part aggressive rock, with intricate, gorgeous vocals. A rare treat. — w.p.



**Lamb**  
**LAMB**

With a BPM rate too high for trip-hop, this Manchester pair's debut swings like dark, obsessive techno strung through with equal parts Nina Simone and Bartok. Uncoiling languorously, Lamb's conflicting (and conflicted) emotions turn this into a great make-out record for hyperactives. — c.s.



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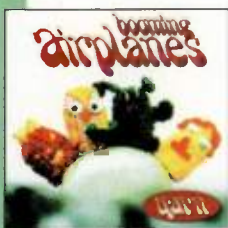


**Blue Is The Colour**  
**THE BEAUTIFUL SOUTH**  
PGS

With a well-deserved reputation as one of the best pop bands in recent memory, the release of a new Beautiful South album is a major event — at least, it usually is. As one who would normally run through a burning building to spread the word on this band, *Blue Is The Colour* is a mild disappointment.

Actually, half of it is a disappointment. The writing is as clever, the sentiments as wonderfully acidic as ever, with the band's trademark irony, sarcasm, and pure anger in full display, but, unfortunately, the songs just don't stand up to repeated listens. Musically, most of the tracks on *Blue Is The Colour* are annoyingly uninteresting and devoid of the quirky twists and turns that made so much of the band's earlier work truly brilliant.

Certainly worth a listen for long-time fans, but far from their best work. — s.h.



**Yarn**  
**BOOMING AIRPLANES**  
Latitude/EMI

Dartmouth, Nova Scotia's Booming Airplanes float up like a perfect summer day soap bubble: shimmery and beautiful, but also empty and lacking any real edge. If I were an American, I'd make a crack about how the band's sound reflected their homeland; y'know, pleasant and non-descript. As it is, I'm a proud Canadian, and *Yarn* is pleasant and non-descript all the same. — c.s.



**Let There Be Peace On Earth**  
**ALMETA SPEAKS**  
Indie

Among the cavalcade of Christmas releases this year is this deeply soulful disc from Almeta Speaks. The North Carolina-born, Toronto-based jazz and blues singer offers, on *Let There Be Peace On Earth*, stirring renditions of a host of seasonal gems, including "The Christmas Song," "O Christmas Tree" and "Merry Christmas Baby." Her gospel-drenched version of "Silent Night" is truly inspirational and showcases her powerful, emotional voice to great effect. — s.h.



**Hard Core Logo**  
**HARD CORE LOGO**  
BMG

Sure, it's hard to ignore the novelty aspect of this album — a mock tribute to a band that never existed — but when you set that distracting fact aside, what you're left with is a pretty cool record. What makes *Hard Core Logo* work is the chance to hear bands performing unencumbered by past reputations, expectations or stylistic restrictions. Thus, we get to hear what Pursuit Of Happiness would sound like if Moe Berg were less dysfunctional and more angry ("Edmonton Blockheater"); the Odds ripping through a song like they were hardcore headbangers instead of pop kings ("Pipefitters Clubhouse"); and The Super Friendz sounding as chunky as musical weight lifters ("Blue Tattoo").

Essentially, *Hard Core Logo* is like a sampler of cool Canadian bands screwing around in their rehearsal spaces, covering their favourite punk songs and having a good time. — c.m.



**Ozzy**  
**hHead**  
Handsome Boy

The third release from these Toronto indie rockers is a spirited collection of guitar-pop that alternates between the heavy ("Want") the melodic ("Flipped," "Apartment," "Teasing") and the atmospheric ("Cockeyed"). With a whack of potential singles here, these guys could break big-time next year and deservedly so — they manage to find ways to take what are essentially straight-ahead pop songs and twist them in interesting new directions. — w.p.



**Recovering the Satellites**  
**COUNTING CROWS**  
MCA

Talk about pressure. The surprise success of the Crows' first disc, *August And Everything After*, left many wondering whether these guys could follow it up with an album that was half as successful and half as good. The commercial side of the equation remains to be seen, but musically, they did their part.

*Recovering The Satellites* is as good a sophomore release as anyone could have anticipated.

Not only does it reprise the fine melodic structures and compelling vocals that characterized *August*, it ups the ante.

In fact, much of this album is far more aggressive than you'd expect. Not content to remain staples of adult-oriented radio, the Crows rock out for a good chunk of *Satellites*, and they wear it well.

But, on tracks like the gorgeous "A Long December," they also prove they can still write beautiful, heart-wrenching ballads. — c.m.



**Teenage Head**  
**TEENAGE HEAD**  
Other Peoples Music

Another key reissue, this debut album from Hamilton, Ontario's Teenage Head, is available on CD for the first time.

Recorded, for the most part, in 1978, this record was one of the first Canadian albums to revel in its gloriously lo-fi sound. In fact, most rockers and metalheads at the time thought it sounded just plain shitty: all treble, sloppy guitar and paintcan drum sounds. Of course, those seeking an alternative to the boring rock of the time, loved it. It wasn't exactly punk — and Teenage Head never claimed to be punks — but it was wonderfully grungy garage rock that was dripping with attitude, anger and humour.

An added bonus for long-time fans of "Canada's best party band" is the inclusion of some alternate versions of Heads' classics and the earliest known recording of "Disgusteen," which eventually appeared on the band's 1980 *Frantic City* album. — s.h.



**Fyulaba**  
**SNFU**  
Epitaph

Vancouver-via-Edmonton punk legends regain their form on this, their latest album since reuniting a few years ago.

Angry without being pedantic, aggressive without forsaking melody, SNFU, on *Fyulaba*, manages to find the elusive balance that a lot of heavy bands just can't grasp. Sure, they're pissed off about stuff, but they're smart enough to know that humour is one of the greatest weapons in the human arsenal. — s.h.



# new releases

TITLE	ARTIST	LABEL
<b>R &amp; B</b>		
ULTIMATE SOUL COLL.	VARIOUS	WARNER
GREATEST HITS	ZAPP/ROGER	WARNER
GREATEST HITS	BEBE/CECE WINANS	EMI
HOUSE OF MUSIC	TONY TONI TONE	PGS
THE DAY	BAFFYFACE	SONY
THE BACHELOR	GINUWINE	SONY
SUMMER JAM II	VARIOUS	ISLAND
TAKE YOUR TIME	DAY TA DAY	MCA
NO DOUBT	702	PGS
BEST OF	CHAKA KHAN	WARNER
WHAT'S GOING ON	MARVIN GAYE	PGS
DEFINITION OF A BAND	MINT CONDITION	PGS

## POP/ROCK

NEW YORK CITY	DEMICS	INOIE
GETOUTTA DODGE	HUEVOS RANCHEROS	MINT
KIND HEARTED WOMAN	MICHELLE SHOCKED	BMG
TEENAGE HEAD	TEENAGE HEAD	INDIE
EMANCIPATION	PRINCE	EMI
DC TALK	JESUS FREAK	EMI
RETROSPECTIVE	TIL TUESDAY	SONY
ROCK SPECTACLE	BARENAKED LADIES	WARNER
NEST	ODDS	WARNER
GOOD ACOUSTICS	FIREHOUSE	SONY
HOOTERIZATION/BEST OF	HOOTERS	SONY
EARLY RECORDINGS	JOAN OSBORNE	PGS
300 % ROCK	VARIOUS	QUALITY
VISION OF DISORDER	VISION OF DISORDER	MCA
BEST OF	MOODY BLUES	PGS
STAR 69	STAR 69	MCA
BEST OF	BOW WOW WOW	BMG
THE EASTER TAPES	STEVE GOODMAN	BMG
TOPOLINO	LUSH	PGS
RIGHT TO SING THE BLUES	LONG JOHN BALDRY	WARNER
BLEND	BODEANS	WARNER
18 BIG ONES	DRAMARAMA	WARNER
LIFE IS PEACHY	KORN	SONY
WISEBLOOD	CORROSION/CONFORMITY	SONY
BLUE IS THE COLOUR	BEAUTIFUL SOUTH	PGS
SECOND SKIN	GHOSTWRITERS	PGS
DEEP FANTASTIC BLUE	DARDEN SMITH	MCA
FORTUNE COOKIE	NEW WORLD SPIRITS	MCA
AEROPLANE FLIES HIGH	SMASHING PUMPKINS	EMI
NICO	BLIND MELON	EMI
FEVER IN, FEVER OUT	LUCIOUS JACKSON	EMI
OUT OF BOUNDS	NO FUN AT ALL	CARGO
THE BLUE HYSTERIA	RHEOSTATICS	CARGO
OTTAWA SPEEDWAY	VARIOUS	CARGO
LOS ANGLES/WILD GIFT	X	PGS
ENZSO	ENZSO	SONY
CARNEGIE HALL	CAROLE KING	SONY
LIVE/ISLE OF WRIGHT	WHO	SONY
ORGANIC	JOE COCKER	SONY
STEPPING OUT TOMORROW	MERSEY	PAGE
RACE	RACE	PAGE
311	311	PGS
MAMA TOLD ME ...	VARIOUS	PGS
ONE MORE FOR THE ROAD	LYNYRD SKYNYRD	MCA
WHO ARE YOU	WHO	MCA
WHO BY NUMBERS	WHO	MCA
TEN EASY PIECES	JIMMY WEBB	EMI
FINEST	FINE YOUNG CANNIBALS	MCA
LENNI JABOUR	LENNI JABOUR	PAGE
RAXORBLADE SUITCASE	BUSH X	MCA
COMING UP	SUEDE	SONY
CHANGE NO CHANGE	ELLIOT EASTON	WARNER
IF WE FALL IN LOVE	ROD STEWART	WARNER
BEING THERE	WILCO	WARNER
DRIVE	SPIRITS	PGS
FISHBONE 101	FISHBONE	SONY

## DANCE

PRE-MILLENNIUM TENSION	TRICKY	PGS
HOUSE MIX	VARIOUS	WARNER
QUEEN DANCE TRAXX	VARIOUS	EMI
ALL THEIR BEST	FUN FACTORY	MCA
DIGGIN' IN THE VAULTS	BLACK MOON	CARGO
THIS IS CLUB ANTHEMS	VARIOUS	CARGO
TRANSATLANTIC MOVE	VARIOUS	CARGO
UPTOWN BLOCK PARTY	VARIOUS	MCA
TALES FROM ...	URBAN COOKIE COLL.	QUALITY
DISCO DANCE CLASSICS	VARIOUS	QUALITY

# d i s c

TITLE	ARTIST	LABEL
MTV PARTY TO GO	VARIOUS	QUALITY
RADICALLY CON. DANCE	VARIOUS	QUALITY
AROUND THE WORLD	EAST 17	PGS

## COUNTRY

UNCHAINED	JOHNNY CASH	WARNER
GIRLS WILL BE GIRLS	FARMER'S DAUGHTER	MCA
BEST OF AUSTIN CITYLIMITS	VARIOUS	SONY
THE TRUTH	BRADY SEALS	WARNER
LIVE AT ADAIRS	JACK INGRAM	MCA
GREATEST HITS	MARK CHESNUTT	MCA
PLATINUM COUNTRY	VARIOUS	MCA
TODAY'S COUNTRY DANCE	VARIOUS	MCA
HEARTS WERE BOUND	KC JONES	INDIE
THE LONGEST TRAIN	CHARLIE LOUVIN	WARNER
DID I SHAVE MY LEGS ...	DEANNA CARTER	EMI
MAKIN HAY	FARMER'S DAUGHTER	MCA
WHAT IF IT'S YOU	REBA MCENTIRE	MCA
JUST THE SAME	TERRI CLARK	PGS
ONE RIDES IN VEGAS	DERYL DODD	SONY

## RAP

TRUTH CRUSHED ...	HOUSE OF PAIN	MCA
THA DOGFATHER	SNOOP DOGGY DOG	MCA
T.H.U.G.S.	FLESH & BONE	PGS
MUDDY WATERS	REDMAN	PGS
SEASONED VETERAN	RICHIE RICH	PGS
DA STORM	O.G.C.	EMI
WESTSIDE CONNECTION	WESTSIDE CONNECTION	EMI
THE DON KILLUMINATE ...	2PAC	MCA
THA HALL OF FAME	E-40	BMG
III NA NA	FOXY BROWN	PGS
FIRING SQUAD	M.O.P.	SONY
INDESTRUCTIBLE	REIGN	PGS
DEATH ROW/HITS	VARIOUS	MCA
KOOL DJ RED ALERT	DJ RED ALERT	MCA
IRONMAN	GHOSTFACE KILLAH	SONY
BEAT FACTORY/ESSENTIALS	VARIOUS	EMI

## JAZZ

BEST OF	JUNE CHRISTY	EMI
VOCAL CLASSICS/47-50	NAT KING COLE TRIO	EMI
HOT JAZZ	VARIOUS	EMI
BEST OF	TONY WILLIAMS	EMI
COME A LITTLE BIT CLOSER	ETTA JAMES	MCA
FREE FLIGHT	BIG BAND	PAGE
QUARTET	PAT METHENY	MCA
2 PIANOS, NO WAITING	CUSNIE, RILEY, BESEN	INDIE
BEST OF	AL JARREAU	WARNER
THIS IS JAZZ # 20	SARAH VAUGHN	SONY
BODY AND SOUL	BRAUN, BRAUN	WARNER
A COLLECTION	CYRUS CHESTNUT	WARNER
PLAYS PIAZZOLLA	AL DIMEOLA	WARNER
BEST OF	BOBBY MCFERRIN	EMI

## BLUES

LIVE AT CAFE GO GO	JOHN LEE HOOKER	MCA
CONFESSION: THE BLUES	LITTLE WALTER	MCA
ELECTRIC MUD	MUDDY WATERS	MCA

## SOUNDTRACK/SHOWS

BEAVIS/BUTT-HEAD DO U.S.	VARIOUS	MCA
RIDICULE	OST	PGS
PARTY OF FIVE	VARIOUS	WARNER
SPACE JAM	OST	WARNER
EVITA	MADONNA	WARNER
2001 SPACE ODYSSEY	WARNER	WARNER
THE PREACHER'S WIFE	OST	BMG
HARD CORE LOGO	VARIOUS	BMG
THE FUNERAL	OST	BMG
CRASH	OST	BMG
THE ASSOCIATE	OST	PGS
ANDREW LLOYD WEBBER	VARIOUS	MCA
DAYLIGHT	OST	MCA
GLORY DAZE	OST	CARGO
SWANN	OST	SONY

## CLASSICAL PERFORMER

BEST CLASSICAL ALBUM	VARIOUS	EMI
LUNCHEON DATE	VARIOUS	EMI
LOS TANGUEROS	AX/ZIEGLER	SONY

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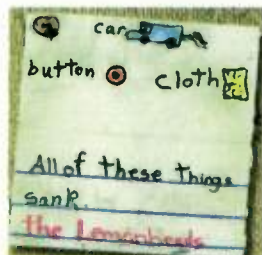
**Kula Shaker**  
Kula Shaker



**I Mother Earth**  
Scenery And Fish



**No Mercy**  
No Mercy



**The Lemonheads**  
All Of These Things Sank



**Various**  
Romeo & Juliet



**Various**  
Big Shiny Tunes



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Soul Almighty:  
The Formative Years  
vol. 1

This Collector's Item contains previously unreleased material highlighting the formative years (1967-1972) of the King of Reggae. People Magazine says, "...as this collection of gems attests, Marley was sowing the seeds of greatness." Stop by Sam's and fill out a ballot to win a trip for two (2) to Jamaica. And do it soon — contest closes Dec. 18th, 1996.

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# CHARTS

## POP

1	<b>SOUNDTRACK</b> <i>The Preacher's Wife</i>	BMG
2	<b>CELINE DION</b> <i>Falling Into You</i>	Sony
3	<b>VAN HALEN</b> <i>Greatest Hits</i>	Warner
4	<b>SHERYL CROW</b> <i>Sheryl Crow</i>	PGS
5	<b>NIRVANA</b> <i>From The Muddy Banks</i>	MCA
6	<b>NO DOUBT</b> <i>Tragic Kingdom</i>	MCA
7	<b>TOOL</b> <i>Aenima</i>	BMG
8	<b>MARILYN MANSON</b> <i>Antichrist Superstar</i>	MCA
9	<b>R.E.M.</b> <i>New Adventures in Hi-Fi</i>	Warner
10	<b>BUSH X</b> <i>Razorblade Suitcase</i>	MCA
11	<b>SOUNDTRACK</b> <i>Space Jams</i>	Warner
12	<b>ROD STEWART</b> <i>If We Fall In Love Tonight</i>	Warner
13	<b>MADONNA</b> <i>Evita</i>	Warner
14	<b>AMANDA MARSHALL</b> <i>Amanda Marshall</i>	Sony
15	<b>ALANIS MORISSETTE</b> <i>Jagged Little Pill..</i>	Warner
16	<b>I MOTHER EARTH</b> <i>Scenery &amp; Fish</i>	EMI
17	<b>PHIL COLLINS</b> <i>Dance Into The Light</i>	Warner
18	<b>CELINE DION</b> <i>Live In Paris</i>	Sony
19	<b>SOUNDTRACK</b> <i>Mirror Has Two Face</i>	Sony
20	<b>COUNTING CROWS</b> <i>Recovering The Satellites</i>	MCA

## COUNTRY

1	<b>LEANN RIMES</b> <i>Blue</i>	EMI
2	<b>PAUL BRANDT</b> <i>Calm Before The Storm</i>	Warner
3	<b>CLINT BLACK</b> <i>Greatest Hits</i>	BMG
4	<b>A PLACE IN THE WORLD</b> <i>Mary Chapin Carpenter</i>	Sony
5	<b>PATTY LOVELESS</b> <i>Trouble With The Truth</i>	MCA
6	<b>PRAIRIE OYSTER</b> <i>Blue Plate Special</i>	BMG
7	<b>MINDY MCCREADY</b> <i>Ten Thousand Angels</i>	BMG
8	<b>TRACY BYRD</b> <i>Big Love</i>	MCA
9	<b>DEANA CARTER</b> <i>Did I Shave My Legs ...</i>	EMI
10	<b>THE BEACH BOYS</b> <i>Stars And Stripes</i>	PGS

## URBAN

1	<b>SNOOP DOGGY DOG</b> <i>Tha Dogfather</i>	MCA
2	<b>2PAC AKA MAKAVALI</b> <i>The Don Killuminati</i>	MCA
3	<b>SOUNDTRACK</b> <i>Set It Off</i>	Warner
4	<b>KEITH SWEAT</b> <i>Keith Sweat</i>	Warner
5	<b>BLACKSTREET</b> <i>Another Level</i>	MCA

## SOUNDTRACK

6	<i>Space Jams</i>	Warner
7	<b>VARIOUS</b> <i>Death Row Greatest Hits</i>	MCA
8	<b>L. L. COOL J</b> <i>Greatest Hits</i>	PGS
9	<b>NAS</b> <i>It Was Written</i>	Sony
10	<b>WESTSIDE CONNECTION</b> <i>Bow Down</i>	EMI

## JAZZ

1	<b>VARIOUS</b> <i>A Night Out Wlth Verve</i>	Verve
2	<b>VARIOUS</b> <i>Body &amp; Soul</i>	BMG
3	<b>KENNY G</b> <i>The Moment</i>	MCA
4	<b>VARIOUS</b> <i>Jazz Round The Clock</i>	PGS
5	<b>HOLLY COLE</b> <i>It Happened One Night</i>	EMI
6	<b>DE LUCIA/DI MEOLA/MCLACHLAN</b> <i>The Guitar Trio</i>	PGS
7	<b>GROVER WASHINGTON</b> <i>Soulful Strut</i>	Sony
8	<b>JOE HENDERSON</b> <i>Big Band</i>	PGS
9	<b>ROB MCCONNELL/BRASS</b> <i>Even Cdns. Get Blues</i>	PGS
10	<b>CUSNIE/RILEY/BESEN</b> <i>Two Pianos No Waiting</i>	Indie

## ALTERNATIVE

1	<b>BUSH X</b> <i>Razorblade Suitcase.</i>	MCA
2	<b>TOOL</b> <i>Aenima</i>	BMG
3	<b>NIRVANA</b> <i>From The Muddy Banks...</i>	MCA
4	<b>MARILYN MANSON</b> <i>Antichrist Superstar</i>	MCA
5	<b>SOCIAL DISTORTION</b> <i>White Light/White Heat ..</i>	Sony
6	<b>I MOTHER EARTH</b> <i>Scenery &amp; Fish</i>	EMI
7	<b>GARBAGE</b> <i>Garbage</i>	MCA
8	<b>PHISH</b> <i>Billy Breathes</i>	Warner
9	<b>PJ HARVEY/JOHN PARISH</b> <i>Dance Hall/Louse Point</i>	PGS
10	<b>VARIOUS</b> <i>Retro Night</i>	Warner

## INDIE

1	<b>CARLOS MORGAN</b> <i>Feel'n' Alright</i>	Indie
2	<b>VARIOUS</b> <i>More Of Our Stupid Noise</i>	Outside
3	<b>SLOWBURN</b> <i>Slowburn</i>	Handsome Boy
4	<b>KINNIE STAR</b> <i>Tidy</i>	Indie
5	<b>KNOCKOUT PILL</b> <i>Can I Open</i>	Indie
6	<b>VEDA HILLE</b> <i>Spine</i>	Page
7	<b>HAYDEN</b> <i>Everything I Long For</i>	Sonic Unyon
8	<b>HUGH MARSH</b> <i>Songs For My Mother</i>	Indie
9	<b>SUGARPUSH</b> <i>Glib</i>	Indie
10	<b>EMBER SWIFT</b> <i>Ember Swift</i>	Indie

## MOVIE SALES

1	<b>Toy Story</b>	Disney
2	<b>Wallace/Gromit Box</b>	Fox
3	<b>To Die For</b>	Columbia
4	<b>Giant</b>	Warner
5	<b>Pinocchio</b>	Alliance
6	<b>Pride &amp; Prejudice</b>	A & E
7	<b>Lloyd's Of London</b>	Fox
8	<b>James/Giant Peach</b>	Disney
9	<b>E.T.</b>	MCA
10	<b>Twister</b>	Warner

## SAM THE INTERACTIVE MAN'S TOP 10

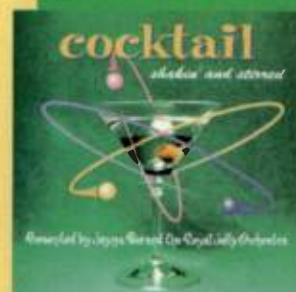
1	<b>NHL 97</b>	GEN
2	<b>Tekken 2</b>	PSX
3	<b>Quake</b>	PC
4	<b>Resident Evil</b>	PSX
5	<b>Super Mario 64</b>	N64
6	<b>Warcraft II</b>	PC
7	<b>NHL 97</b>	PC
8	<b>Super Mario RPG</b>	SNES
9	<b>Civillization II</b>	PC
10	<b>Donkey Kong Country 2</b>	SNES

*SamTheRecordMan*

## BEYOND MAINSTREAM

### Cocktail: Shakin' And Stirred VARIOUS BMG

... And now for something completely different: Lounge music. Or, as it's officially known, cocktail. This fine collection — put together by well-renowned gadfly, party host and cocktail connoisseur Jaymz Bee — features lounge versions of classic Canadian pop songs. From Men Without Hats' "The Safety Dance" to



Corey Hart's "Sunglasses At Night" to Bryan Adams' "Run To You," they're all here.

With different singers on every track, and swingin', 1960s-era Vegas treatments of

these well-known hits, there's something here for everyone; well, everyone who enjoys coming home from work and slipping out of their day clothes into a dry martini. Other covers of note include "You Oughta Know," "American Woman" and "Superman's Song."

A rare treat for trivia buffs is Robbie Rox's version of that '60s biker classic, "Born To Be Wild." Rox, one of the strangest singers to ever emerge from Canada, has been making cool music for 25 years now and is due to have a new album out this year.





There's vodka. And then there's **SMIRNOFF**





# THE ARTS AS SEEN BY



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