

Thought For The Day:
(brought to you by the letter X)

Conversation between two frogs:

Frog 1: Needeep!
Frog 2: Needeep!!
Frog 1: Needeep!!!
Frog 2: Needeep!
Frog 1: Needeep!!
Frog 2: Needeep!
Frog 1: Needeep!!
Frog 2: Needeep!
Frog 1: Excuse me a minute, I've got to catch that fly!!!!



BUCK BUSTER

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FEAST FOR TWO

\$10.99 12" 3-topping pizza, 9" garlic cheese fingers, 1 litre Pepsi.

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2 LASAGNA & 9" GARLIC CHEESE FINGERS

\$8.99

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12" MEGA PIZZA AND 9" GARLIC CHEESE FINGERS

\$9.99

PLUS TAXES

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9" 3-TOPPING PIZZA & 9" GARLIC CHEESE FINGERS

\$6.99

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1/4 CHICKEN LEG DINNER

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* IN TUNE *



Adrian Legg
High Strung Tall Tales
Relatively Records, Inc.
(Sony)

Adrian Legg is a quirky Englishman, and *High Strung Tall Tales* is a suitably off-speed release. The 'high strung' part is the music—jangly neo-folky, semi-classical instrumental guitar tunes. The 'tall tales' are found in the last third of the album—a live segment divided by Legg's comfortable, amusing patter about the songs and his life as a musician. One of the tall tales is about his record label, Relativity, and the type of act typical of this outfit. His labelmates include or have included Joe Satriani and Steve Vai, as well as less skilled noisy bands. Legg's music is guitar based, but there's no feedback trickery here. Instead of contributing to the loss of hearing the label executives suffer listening to most of their bands, Legg fashions more subtle fare, drawing his listeners in instead of bowling them over.

There are fifteen musical offerings on *High Strung Tall Tales*. Seven of them stand alone, four are the live set, and the remaining four constitute Legg's 'High Strung Suite'—his classical leanings demanding something more substantial from him. The live set comes off the best, in large part due to the contextualizing Legg's banter provides. Knowing why he has called one song 'Paddy in the Synagogue' just seems to help, even though the reasons are not particularly profound. Legg himself says that he much prefers the performances to guitar albums, and it really does show. This isn't to say that the other songs are not worthwhile, but hearing Legg speak and hearing his audience respond does fill out the experience just a little.

The 'High Strung Suite' comes after five of the isolated tunes, and the

programming touch is worth noting. There is a difference in the type of attention required by the music—Legg's single songs function as a pop preview to the classical janglings of the suite segments. Compared to most of what Steve Vai and Joe Satriani have recorded, the suite comes across as a sparkling milestone of maturity. Frankly, although they provide variety, the single tunes come across as slightly hackneyed in melody, whereas the more abstract suite rewards the repeated listener so much more.

There are two oddball selections, paired between the suite and the live set, that are worth a final mention. 'Native II' is a disturbing, echoing piece that sounds like a guitar being used primarily as a subtle percussion instrument. It stands out because of the relief it provides from the jangling of the other tunes. The next song is a return to the familiar, if not to the banal, and for people who cannot get enough of Christmas, it's ideal. 'Silent Night—The Movie' is a tongue-in-cheek, slidey version of the seasonal chestnut, complete with some horns to vary the mix.

Although primarily for guitar fans, *High Strung Tall Tales* has the stuff to entertain, and not to repel, less specifically minded listeners.

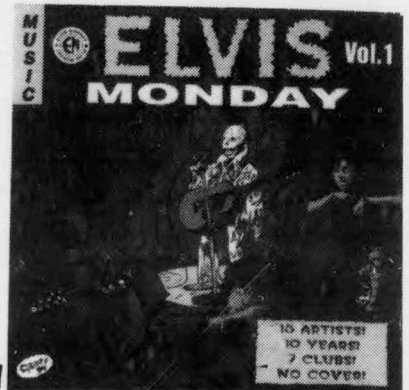
Andrew Sneddon

I've got to admit that the first half of the album (the Queensryche-Ratt stuff) was very lacking. It just plain sucked. Boring ole metal. But I was quite surprised to hear the opening bars to "All Downhill From Here" - I thought the CD had magically metamorphosized or something.

But man, was the change ever delightful. I was soon into the world of funk with tringes of hip hop throughout. Too hard not to compare it to Beasties stuff. The remaining tracks prove to almost make up for the Yackluster early tracks.

Big Chief live up to the title of the album, taking influences from across the board. Even disco is echoed on "Simply Barry", a track that makes me want to pull out the ole "Sesame Street Fever" for a spin. Definitely different.

Jon Bartlett



Elvis Monday
Vol. 1
(Kinetic)

Elvis Mondays. For someone that knows nothing about them, partly due to the fact that I don't live in or near Toronto, they seem to be pretty darn interesting. People dressing up like Elvis (well, some of them) and getting to hear local acts—good or bad.

This compilation features some definite talent: change of heart, recent recipients of the 1994 CFNY New Music Award (\$100,000 of sweet, cold cash); last years CFNY winners hHead; and even the Look People.

It's really hard to describe compilations, because they feature such a wide variety of sounds. All I can really tell you is this one's got everything from folk to funk and yessir, I like it. I like it a lot.

Jon Bartlett



Big Chief
Platinum Jive
(Greatest Hits 1969-1999)
(Capitol)

What a weird band. Never have I been so confused while trying to define a groups style and with Big Chief - it's hard to do.

BC picks grooves that resemble Sly Stone and later in the disc you'll swear they're some mock rockers like Warrent or something. It's very puzzling indeed.

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