

KWVA TOP 20

1	HOUDINI	MELVINS
2	KEROSENE HAT	CRACKER
3	DIG	I MOTHER EARTH
4	TRANCE MISSION	TRANCE MISSION
5	SATURATION	URGE OVERKILL
6	LAST SPLASH	BREEDERS
7	CANDLEBOX	CANDLEBOX
8	MR. HAPPY	NO MEANS NO
9	SOME FANTASTIC PLACE	SQUEEZE
10	JUST ANOTHER BAND	LOS LOBOS
11	UNDERGROUND RETURN	DIGITAL UNDERGROUND
12	PEGHEAD	BLACK HAPPY
13	SIAMESE DREAM	SMASHING PUMPKINS
14	TRANSNATIONAL	CLUTCH
15	TERRITORY	SEPLTURA
16	SHOW	THE CURE
17	SHAME & A SIN	ROBERT CRAY
18	DO YA THINK I'M SEXY	REVOLTING COCKS
19	WAR OF WORDS	FIGHT
20	EVERYBODY HURTS	REM

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BECOME WHAT YOU ARE

GROUP: Juliana Hatfield Three
 LABEL: Atlantic

Recently looking over my library of tapes and compact discs, I realized my collection was lacking in one area — music by females.

Having heard a catchy song by someone named Juliana Hatfield on the radio, I decided to pick up her new album, *Become What You Are*. I was not disappointed.

This trio, made up of Juliana Hatfield on vocals and guitars, Dean Fisher on bass and Todd Philips on drums, has got to be one of the hottest alternative bands around with a female out front.

Juliana Hatfield can only be described as a sorority girl gone "bad," but she can justify it by pointing to her success. With her fashion-model attitude and looks, and cute, girlish voice, Hatfield leads the band through some candidly revealing songs that frequently rock.

Become What You Are, which is out on Atlantic, starts off with "Supermodel," a song that takes a sarcastic, but ultimately affirmative, look at people who make their living as models. "I came over as soon as she called/ Cause she's a living doll," and "\$5,000 a day is what they pay my baby for her pretty face" are sample lyrics from the song.

The second song, "My Sister," is definitely the best song on the album and is about the perfect sister one wishes one could be with but can't be — because she is not around. Hatfield goes from hating this sister to admitting she really loves her. She says she's a "bitch," but then goes on to say "She's cooler than any other girl/ that I have ever met."

"My Sister" has gotten a fair amount of airplay, mainly on college radio.

On a song with the ironic title of "For the Birds," Hatfield muses about the death of a bird. The lyrics of the song are full of symbolism.

"Mabel" sounds like it is about a homeless woman, whom Hatfield looks after. As would hap-

pen at a live show, this song flows immediately into "A Dame with a Rod." With the feedback from the ending of "Mabel" still doing its thing, drummer Philips counts out four clicks with his drumsticks, setting the pace for this hard-driving song, in which Hatfield proves without a doubt that she can play guitar and use a gun as well as any guy.

On "Addicted," Hatfield's experience getting over a drug addiction is described. "My body is a shell/ A broken empty shell/ A chemical well/ A little, private hell," she relates early in the song, which reminds me of some of the songs on Alice in Chain's recent album *Dirt*. Hatfield gets through it. "I can't take this lying down/ I can't handle this waiting around," she sings triumphantly.

On the energetic "Feelin' Massachusetts," Hatfield sings about what she does when ennui sets in.

"Spin the Bottle," "President Garfield" and "Little Pieces" tell about the stages of an apparently unsatisfactory relationship.

The last song on the album, "I Got No Idols," which was co-written with Philips, Hatfield repeats the refrain of the title. She can say she has no idols because she is one. She is also a goddess as well, even if she wouldn't admit it.

Hatfield really is quite a singer/songwriter. While the lyrics on *Become What You Are* may seem simple and not too great on paper, they take on greater significance when they are accompanied by the music. Some of the lyrics really strike a chord.

You really have to hear *Become What You Are* to appreciate it. It's the art that went into this engaging piece of work that makes it so great.

— John Fleischli
 For the Oregon Daily Emerald

THE LAST DRAG

★★★
 GROUP: The Samples
 LABEL: W.A.R.

The Samples' fourth release *The Last Drag* seems to continue the band's habit of con-

vincing the listener that though the album is good, the next one will be great.

They have not delivered that great album yet, but once again it seems clear that it will be the next one.

Their label, W.A.R.? (What Are Records?), is the Ben and Jerry's of the recording industry. W.A.R.'s guerrilla marketing tactics rely on a large fan base to put up posters, check on stock in local record stores and request songs at radio stations. The band is on the road constantly (currently in the midst of more than a month with only four days off) and makes frequent appearances in Eugene.

There are many brilliant tracks on *The Last Drag*, including "Little Silver Ring," "Carry On" and the obligatory song with "rain" in the title, "The Streets In The Rain." Guitarist and singer Sean Kelly wrote the bulk of the album, but his bandmates turn in some good songs like "Conquistador" and "Eatonville." Kelly's writing is still rather inconsistent but there are many moments that show just how good he can be. The wonderful simile in "Everytime," "As darkness falls on me/Like the cold use of words," is just one example.

Especially because the album begins with the crowing of a rooster, the simple sunset sounds of the title track would make the most appropriate (which is not to say predictable) ending. Instead, we get five more tracks, the bulk of which are dull and uninspired. Only "Darkside" captures some spark with its exploration of the good and evil in every personality with music to match the dichotomy.

The Last Drag is probably the weakest album in The Samples' catalog, which, considering the lofty standards they have set for themselves by producing some wonderful work, is not much of a criticism. The Samples are still one of the most promising bands in the country, but it is time they made that great album and fulfilled that promise.

— Eron Witzel
 For the Oregon Daily Emerald

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