

# ROCKPOOL

## BLUE AEROPLANES

Live!

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European  
Spotlight



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PUBLIC ENEMY



BEATS INTERNATIONAL



NICK CAVE



SNEETCHES



SUNDAYS

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ELECTRIBE 101



DA REBELS



ANGELS OF  
EPISTEMOLOGY



INSTINCT  
K COLLECTIVE



BULA BULA

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WHEN THE RIVER RUNS DRY



the first single by  
**HUNTERS & COLLECTORS**  
from the album GHOST NATION.

Produced by Hunters & Collectors and Clive Martin

WORLD TOUR WITH MIDNIGHT OIL



Direction: Michael Roberts for **LOUD GAZAR!**

On Atlantic Records, Cassettes and Compact Discs  
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## Public Enemy

## Fear Of A Black Planet

## Def Jam/Columbia

With the avalanche of media dissection and pressure raining down over the past year, this could have been the record where the most important rap group in history blew it. With *Fear Of A Black Planet*, Public Enemy surpass their previous work, creating what is being cited as hip-hop's "Sgt. Pepper": an hour-long stream of ideas, comments, killer beats, breaks and the funkiest raging-dope experience ever. Rap will never be the same. Each entry jolts to the bone. Far from buckling under, they've shaped the challenge into a compressed nuclear weapon that can truly be called a masterpiece. The Shocklee team production cauldron now injects so many blink-and-miss-them bites and quotes that the end result is blindingly dense, requiring at least ten listens for everything to sink in. Not only is Chuck D the most compulsive voice to ever emerge from rap, his lyrics — subject of so much past controversy — are now even more concise and barbed, dealing with a wider range of complex, pertinent issues from the abuse of black women in "Revolutionary Generation" and black/white relationships on "Pollywannacracka" (where he unveils a new lowdown drawl) to a scathing look at the subversion and dilution of black culture with "Who Stole The Soul". Throughout it all Flavor is always there in mischievous counterpoint, getting a solo shot on the anti-crack attack of "Can't Do Nuttin' For Ya Man" and "911 Is A Joke". I could go on about the other titles ("Final Count of The Collision Between Us And The Damned", "Contract On The World Love Jam", etc.), but the sheer shock treatment effect — the monolithic power of the whole thing — leaves it at this: If you only buy one rap album in your life, get the "Fear".

**Kris Needs**



## Beats International

## Let Them Eat Bingo

## Elektra

Led by Norman Cook, best known for his stint in the Housemartins, but also one of London's best producers, Beats International currently have a hit on their hands with their stylish reworking of the SOS Band's "Just Be Good To Me". And while the deep, spacious, underwater groove of that track is climbing the charts worldwide, future singles are just lining up to jump off this album. As the group's name suggests, variety is the key word; the tracks vary from sample-laden heavy-duty club tracks like "Blame It On The Bassline", to blissful, Haircut 100-styled pop like "For Spacious Lies", probably one of the best things here. The other best thing is "Won't Talk About It", with the Beats Boys and Girls kickin' ballistics on a scrap of Billy Bragg guitar and making a righteously soulful, new jack track out of it. The vocal harmonies are sheer heaven. "Ragged Trousered Percussionist" is fluid and cosmopolitan, worldbeat house music incorporating acid touches, but retaining a warm, tropical feel. "Burundi Blues" is a sneakily, funky kick-step built around snatches of African flute and percussion, a traditional blues refrain and a big band breakdown. Again, variety is the key, but Cook does it all with a strong instinct towards classic styles that gives the album depth and spirit. If Bingo's on the menu, go ahead and order — you'll find yourself quite satisfied.

**Jennifer Buermann**



## Nick Cave and The Bad Seeds

## The Good Son

## Mute/Enigma

Cave has charted strange and diverse waters over his five-album course with The Bad Seeds through raging seas, dark covers and up to the surface calm of this new set — already being hailed as his masterpiece. The sound is mellower, but deeper diving shows that Cave has simply refined his vision and finally conjured the set of classic songs he's been promising since the traumatic birth of *Tender Prey*. Instantly noticeable are the new dynamics of control in his distinctive voice, not to mention the sharp economy of lyrics which often fixate on family, love and water. Ballads are topped with the gliding strings of a Brazilian orchestra as sweeping mosaics like "The Ship Song", "Foi Na Cruz" and "Sorrow Child" walk a luminous wire between stately grandeur and doomed beauty, belying the harrowing actions lurking below. The Bad Seeds axis of Bargeld, Harvey, Wylder and Powers is now a breathtaking unit, channelling its death-rattle explosions into more-controlled bursts, as on the spaghetti western canter of "The Weeping Song" or "The Hammer Songs"'s marimba terrorscope. The title cut effortlessly rears and falls into melancholy orchestral pastures, while "The Witness Song" roars straight in as an old-style gospel carve-up, followed by the ethereal calm of "Lucy". I wonder how this will fare with old fans at radio, but I also don't give a flying one 'cos it's totally brilliant. Scum-seekers will have to look for another wank; Cave left them behind a long time ago.

**Kris Needs**



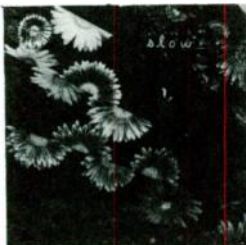
## The Sneetches

## Slow

## Alias

They say fashion repeats itself every 20 years. Right on time, a multitude of new bands have been trying to re-introduce the sounds that reigned in the late '60s. A fresh, intelligent band has arisen from the retro pack and they call themselves The Sneetches. Taking a quantum leap since last year's *Sometimes That's All We Have*, their psychedelic style clearly reveals such influences as the Monkees and the Association. Although *Slow* doesn't necessarily break new musical ground, its proven combination of trippy guitars, rhythmic piano, groovy tambourines and soothingly smooth harmonies (with occasional horns and bongos) creates captivating melodies that are as instantly familiar as an old friend. Despite their Dr. Seuss name, this 1/2 anglo/1/2 American quartet write songs that are anything but childish. Mike Levy's introspective lyrical journey is like a deep relationship. It begins with the playful "Over Round Each Other", progresses through that period of getting intimately acquainted ("What's In Your Mind", "How Does It Feel"), and wistfully comes to a disheartened end ("Broke Up In My Hands", "Let Us Go"). This potpourri of paisley pop is recommended to both college and commercial radio. It will grab you with the first spin and reveal itself a little more with each listen. (374 Brannan St., San Francisco, CA 94107)

**Heidi Lieb**



## The Sundays

## Reading, Writing And Arithmetic

## DGC

The Sundays manage to walk the line between pop and pap delicately, without sacrificing any of their fresh-faced charm. On *Reading, Writing And Arithmetic*, they explore the tried and true Brit-pop formula, adding a healthy dose of The Cocteau Twins and the Sugarcubes and any early '80s band you could name — The Bluebells, Orange Juice, The Smiths. Every song is a sculpted gem: a precious moment of sweet emotion stripped bare by simple instrumentation and Harriet Wheeler's smooth, haunting voice. The first attention-getting single, "Can't Be Sure", is only one of the aural treats on this stunning debut LP. The Sundays aren't out to change the world, but they do manage to reinvent the pop wheel and remain ingenuous working within pop parameters. "Skin & Bones", "I Kicked A Boy", and "A Certain Someone" are sure to delight anyone who hasn't been swallowed up by '90s cynicism.

**Megan McLaughlin**



**Everlast**  
*Forever Everlasting*  
Warner Bros



The Rhyme Syndicate strikes again. With Everlast, another strong rap contender emerges from Call strongman Ice-T's entourage. Heavy video exposure on MTV's "Rap This" should help provide the necessary momentum for this new jack to crack the rap market. Don't be fooled by the model-good looks and the pale skin tone, this LP packs several jams that'll rock any block party. By far most kickin' is the anti-PMRC rap "Fuck everyone/Like Tipper Gore/Fuck that bitch/I don't need her clearance!" Take that Washington wives! A modest MC is hard to find, but Everlast fits the bill: "I know I'm not the best/But I still lead strong." In the company of greatness, a man becomes humble. Key jams include the acidic hip-house workout, "What Is This", and "The Rhythm", a breezy Soul II Soul-ish track that features guest rhymes from Ice-T. Also worthy of note is the quiet storm serenade "On The Edge". Everlast's "Live And Let Live" philosophy is key for 1990 and this debut long-player, produced by Bilal Bilshir, should establish him as a top rap artist.

Benjamin "Scarff" Kosman

**Hunters and Collectors**  
*Ghost Nation*  
Atlantic



On their new album, Hunters and Collectors have burnt the midnight oil to come up with a new sound. While I don't think they've gone so far as to shave their heads, they have appropriated the ringing guitars, anthemic choruses and the big, churchy, open harmonies of that *other* (and better known) Aussie band. This is not to call them slavish imitators: the band has retained their industrial edginess, and use their horn section effectively — especially on the soulful "Blind Eye". And, unlike that *other* band, Hunters and Collectors don't feel the need to make every song a STATEMENT, which gives *Ghost Nation* a more relaxed, rocking feel that's quite attractive. There is no need to be bellicose when you can write songs like the catchy "Love All Over Again" (an obvious single), the Stones-like "Crimes Of Passion", which has a very "Honky Tonk Women" riff, and the title track, a majestic ballad.

Steve "Crocodile" Mirkin

**Consolidated**  
*The Myth Of Rock*  
Nettwerk/IRS



If today's music must fuse heavy beats with an urgent message to be "hard", as "The Myth Of Rock" proposes, then San Francisco's Consolidated are Zeus striking at America's soft spots: bloated bureaucracies, futile prejudices and blind consumerism. These three white boys (Adam Sherburne on the mic, Phillip Steir on drums and electronic persuasion, and Mark Pistel on keyboards) champion women's rights, civil liberties and a vocal, rebellious youth movement in response to what they term a "white male-dominated capitalist culture." It all bludgeons the tender lobes in Skinny Puppyish fashion with pounding, danceable, industrial rhythms, a bevy of samples and Sherburne's instigating spoken vocals. They warn that art, propaganda, rock and religion are no longer distinguishable; they're the products of promotion. Well, Consolidated may get caught in the twining music biz hype ropes that they're climbing, but maybe they can wedge in notches of social conscience and activism along the way.

Marlene Goldman

**The Afghan Whigs**  
*Up In It*  
Sub Pop



Sporting the same line-up since their '86 inception, this beefy quartet pack far more muscle than on their first long-player, *Big Top Halloween*. Unlike other bands who've grabbed post-grunge poses off the rack like it was the spring K-Mart collection, this brawn suits the Whigs tighter than a well-tailored jock-strap. And, unlike most of their Seattle stablemates, they never allow the power of a well-cranked Marshall to dominate them. The key here is structure — songwriting, dynamics and space — and the result is accessibility and communication. Lotsa great tunes, courtesy of vocalist Greg Dulli, like "Retarded" (which also weighs in with the most melodic use of 'motherfucker' since "We Can Be Together"). Rick McCollum's wicked-thick guitaring leaks from every cut, particularly the Coltranesque solo on "White Trash Party", the deep sea sludge of "Hated" and the neo-boogie of "Southpaw" (with homage to Alex Chilton). Comparisons to main inspirations, The Replacements, begs the question (especially when Dulli unleashes his most heartfelt Westerberg gargle on "You, My Flower"). Good taste in role models is hard to come by these days. And, with *Up In It*, The Afghan Whigs can take their place on the ladder, waiting for some wise-assed fourteen-year olds to stumble across this record and say, "This is what I want to be." May God help them. (1932 First Ave., #416, Seattle, WA 98101)

Kevin Doran

**Urge Overkill**  
*Americruiser*  
Touch & Go



*Americruiser* is the sound of three gangly goobers lookin' to give the ultimate rock and roll lube job. Stepping out from the Husker Du guitar squall present on last year's *Jesus Urge Overkill*, UO's rhythm section rides the rails like a 500cc hog mashin' down the highway at 85mph. Though Nate Kato still sprays multi-directional guitar spew, he bashes more power chords ("Smokehouse") and more attention is paid to hooky overdubs, making it easier to get hung up on these songs. And songs are what makes this such a growth for UO; the single "Ticket To L.A." rocks like a bucking bronco and the chorus on the triumphant "Out On The Airstrip" explodes out of the building dynamics recalling *Kings Of Oblivion* period Pink Fairies. UO's greasy, blue collar tight-fisted rhythmic riffing and King Roeser's guttural vocal scratch brings back to life the best of Randy Bachman ("American Woman", "Takin' Care Of Business"). And that ain't no jibe, hoss! (P.O. Box 25520, Chicago, IL 60625)

Brian Long

**Big Dipper**  
*Slam*  
Epic



As the title suggests, it's no more Mr. Nice Guy for Big Dipper. They've left the less-than-wonderful distribution and lack of funds of the indies behind and hopped onto a major. Time to put up or shut up. And wouldn't you know it, they pull through just fine, not losing any of their sound to the dreaded "major label castration and sterilization syndrome." If anything, they sound just a little more raucous than they did last time around (1988's *Craps*). Naturally, they haven't lost their melodic edginess, shown off on songs like "Bony Knees" (the horns are particularly nice), "Another Life" and "Impossible Things" (which takes its title from a line in *Alice In Wonderland*). At the same time, "Blood Pact" and "Monsters Of Jazz" display guitars that are ballsy without being obnoxious. With *Slam*, Big Dipper will probably sell records, but they haven't sold out. You can't get much better than success on your own terms.

Kristin Carney



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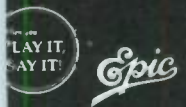
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# Albums

**Dead Milkmen**  
**Metaphysical Graffiti**  
Enigma



No, it's not a hippy-trippy cover of the Led Zep classic. Just when you thought they had ridiculed everything, **Rodney Anonymous** and his usual gang of miscreants come back with songs about kissing ass, setting people on fire, Morey Amsterdam and everyone's favorite rock group, Sha Na Na. The Milkmen sound is better than ever — psychobilly cum surf tunes cum reggae (huh?), except it's bigger, stronger, faster ("Beige Sunshine", f'rinstance). "Methodist Coloring Book" will have you rolling ("Don't color outside the lines/Or God will send you to hell"), "Little Man In My Head" confirms my suspicions about Dan Quayle and "Part 3" is about biology. Really. It's not as sarcastic as past efforts, but that's because this is the record that'll make or break the Milkmen with the masses. There's still something here to offend everybody, but if you're easily offended, go listen to Lawrence Welk, for Chrissakes! Keep this in mind when you play it: you might feel like you're tripping on Wonder Bread. Or smoking banana peels.

Jodi "I hear weasels!" Shapiro

**Trip Shakespeare**  
**Lost Universe**  
A&M



Mama Cass and Sandy Denny are smiling down from heaven upon Trip Shakespeare's shimmering major-label debut. They'd not only admire the strict formalism of these compositions and their spirited execution; they'd sympathize with a band seemingly one generation removed from the Age of Aquarius. While their promising independent debut waddled like a three-legged chair, producer **Fred Maher** (Reed's *New York*, Lloyd Cole, et al) gets it together here, allowing them to galvanize deep, layered harmonies with power guitar to bizarre ends that recall Christmas via Denny-era Fairport Convention. There's a forced thespian thrust to some of these tracks that simultaneously defines and undermines this band. Trip remain best when they're being John Denver-beautiful ("Turtledove") or Moe Tuckersome ("Drummer Like Me") or modestly anthemic (*Gone, Gone, Gone*). Trip Shakespeare's rousing choruses are immediately uncanny and, by album's end, the question isn't, "To trip or not to trip?" it's, "Wow man, how long till this shit wears off?"

Sturge Peters

**The Dirty Dozen Brass Band**  
**The New Orleans Album**  
Columbia



Neither as dirty nor as brassy as past releases, this LP is a foot-stomping, knee-slapping trip through a few different phases of music from Mardi Gras country. Guest vocalists dominate the album. **Elvis Costello** is one of them, returning the essential favors DDBB offered on *Spike* by popping up on the punchy "That's How You Got Killed Before". The vocal stars of the album are **Eddie Bo**, with his sexy turn on "When I'm Walking" and Louis Armstrong alumni **Danny Barker** on his own wonderfully funny and naughty "Don't You Feel My Leg", ("Cause if you feel my leg/ You'll want to feel my thigh/ And if you feel my thigh/ You'll want to go up high..."), which moves like old cabaret blues at a slow, low trot. The fun and games of the vocal cuts don't undermine the band, however. They turn in stellar solos on all of the above, and then there are the original instrumental compositions which sizzle with sin, the sinister second-line sinew on "Hannibal" trading soaring licks over the traditional low-register tuba rumble of "Song For Bobe". *The New Orleans Album* is a great time, in love with the musical heritage that inspired it. What more could you want?

**Manitoba's Wild Kingdom**  
**...And You?**  
MCA/Popular Metaphysics

Jason Cohen



Once upon a time, before castrati whined metallic, there resided in the Bronx a bunch of bad boys called the Dictators. They were loud. They were tight. They were bold and brash. And, most of all (best of all), they refused to show one ounce of respect for ANYTHING! The front man for this pack o' reprobates was one **Handsome Dick Manitoba** who, should the Dicts err and actually show one iota of deference, would make up for it by being the most objectionable guy on earth. Well, look out boys and girls — Manitoba's back! — with Dictatorial compadres **Adny Shernoff** and **Ross The Boss** conspiratorily in tow and all of the above ingredients are firmly in place. The album kicks off with "The Party Starts Now" and you betta pray Mom and Dad don't return home unexpectedly. Newcomer **J.P. "Thunderbolt" Patterson** provides the perfect beat on "Fired Up" and producer Shernoff's lyrics (typically) hit the humorous on the likes of "Had It Coming". But the piece de least resistance on this glorious ball o' wax is the anthemic "New York, New York", a loving castigation of the scuzziest city in the known universe. "Everyone's an asshole, everyone's a creep", present musical company included, but that's what makes Wild Kingdom so... er... "adorable"! "Are you talking to me?!" Sure am! Play this beauty, LOUDEST!

Andy Dunkley

**Borghesia**  
**Resistance**  
Wax Trax



With the advent of some degree of peace spreading across Europe and especially behind the Iron Curtain, it's interesting to see how **Borghesia**, (G. Martin's brainchild and Yugoslavia's reigning industro duo) have coped with all the turmoil. Not as broadly industrial and tortured as their previous efforts, *Resistance* tries to assert itself in the realms of the crossover, and basically succeeds in doing so. "Theme" is a hip-rap complete with samples and even a bit of soul. "Konflikt" is an ode to Chris and Cosey doing it to Cabaret Voltaire. But even though the glass-in-your-shoes technique runs flush though the album, it seems as if **Borghesia** is trying its hand at making you dance and drone your way to free thought. "Message, If" and "Discipline" provide ample dancing impetus and should break as 12"s first. There's a feeling of anthem running through the record, as if Martin and company want to get in on the changes taking place and show their willingness to adapt to the tide of change both musically and idealistically, while still preserving their heritage as Yugo industrialists in the process. (1659 N. Damen Ave., Chicago, IL 60647)

Rick Mordecon

**TSOL**  
**Strange Love**  
Enigma



With only one original member, bass player **Mike Roche** (who's now since gone), what can one expect from this new TSOL LP? Some down 'n' dirty rock 'n' roll is what. *Strange Love* starts out on the wild side with the first single, "Hell On Earth", and never moves downward from there. Highlights flood the album, most with western twangy guitars and harmonic choruses threading through the eleven-song socially-relevant *Strange Love*. The opening strains of "In The Wind" clues the listener that it will be a pensive piece, a "hold-your-head-up" kind of ballad. "White Lightning"'s chorus has a just-barely controlled anger that is warranted by its intensity alone. A lyrics of "One Shot Away", ("You don't get what you want/ You get what you need/ All I needed was fortune, fame and glory"), makes you smile in bitter agreement. Vocalist **Joe Wood** is at his grungy, raspy best on "Blow By Blow", where **Marshall Rohner's** guitar seems to be crossing a western plain. *Strange Love* will garner the masses' desire, finally.

Claire Walsh

**"FEAR OF A BLACK PLANET"  
IN STORE APRIL 10TH**

C 45413

**FEATURING THE NEW SINGLE AND VIDEO,  
911 IS A JOKE, PLUS  
WELCOME TO THE TERRORDOME  
AND FIGHT THE POWER.**

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**LAUNCHED BY HANK SHOCKLEE, CARL RYDER AND ERIC SADLER  
FUELED BY KEITH SHOCKLEE (WIZARD K-JEE)**

**ON DEF JAM/COLUMBIA**

**Lava Hay**  
**Lava Hay**  
Polygram



They're a female duo from Toronto; a fusion of folk and pop made indelible by a twin harmony strength that is twofold in intensity and incredible vocal range. Broaching misfortunes such as loneliness and heartache with cement-clenching vocals clad in petal softness, they belie the assumption many vocalists have that screaming will make a song more impactful. Amid fluttery flutes that twine themselves around pitch-perfect harmonies, a gentle but nonetheless bewitching element asserts itself. But even their gutsy uptempo tunes clamor for rapt attention. "Holding On" and "My Friend" — two platters that should be flung mercilessly at radio listeners — bridle country/western tanginess with cantankerous piano pelting and a bungling banjo. To top it all off, fellow Canadian artists from bands such as The Grapes Of Wrath and Water Walk add background spice.

Karen Iris Tucker

**Died Pretty**  
**Every Brilliant Eye**  
Beggars Banquet/RCA



Australia's Died Pretty have always functioned best as a democratic ensemble, with Frank Brunetti's cascading keys keeping the taut guitar work of Brett Myers in check, and Ron Penno's vocals occasionally surfacing above the tumult. Despite filling the unwilling role of V.U./R.E.M. surrogate, Died Pretty wore their Suicide and Ubu influences on their collective sleeve, and at their best (1985's monumental *Next To Nothing* EP, portions of '88's *Lost*) came closer to such lofty standards than anyone was willing to admit at the time. In 1990, however, the drink-addled Brunetti has been seemingly replaced by Ray Manzarek Jr., Ron Penno's voice is twice as indecipherable as it was in 1985, and Brett Myers rules the show. Myers and producer Jeff Eyrich apparently viewed Died Pretty as an unnecessarily self-indulgent group, one whose artier instrumental passages needed severe editing. The result is a credible, though unspectacular slice of loud album-radio rock, with highlights that include several rewrites of "Monkey Man", reminiscent of the Neats' transition from V.U. simplicity to a world of drugs and Marshalls. While Died Pretty are still a tad more inventive and a bit less traditional than say, Tom Petty, that's hardly an improvement.

Gerard Cosloy

**The Miss Alans**  
**Smack The Horse**  
Genius



Through lyrical poetry and a guitar-based sound, The Miss Alans boldface some undeniably rotten truths. The folk-inspired "Trials Of Children" kicks C, S & N's "Teach Your Children" full force into the '90s, stringing strums of consciousness about frustration and the effects of alcoholism. Tumultuous vocals abound with languid guitar pieces that are especially effective on "Skeleton", a soft acoustic picking about a life needlessly crushed by hardship. Scott Oliver's vocals scale high and break unexpectedly, roping the listener in. "The Shiny Feeling" draws the listener to the album's peak. Tight drumming bounces over the lurking lyrics and at the pinnacle moment falls out into a dancefloor shakeup. This music is easily adaptable and will fit right in with your worn vinyls. And don't mind the band name, it's probably some inside joke that we wouldn't understand anyway. (P.O. Box 481052, Los Angeles, CA 90048)

Karen Iris Tucker

**Urban Dance Squad**  
**Mental Floss For The Globe**  
Arista



These dudes are freaky-styley and they're proud. There're gonna be a lot of comparisons to the Red Hots (they thank them in the liner notes) on this one. The people want bass, and Silly Sil's slaps are pumped to the max on everything. "Prayer for My Demo" could be an instrumental track thrown out by the Red Hots, with a B-boy from the Bronx on the mike. What? You mean vocalist Rudeboy is from Holland? Yeah, so's Magic Stixx (drums), Tres Manos (guitar) and D.J. DNA. Could've fooled me — they've got their fingers on the pulsebeat of the bad-boyisms. "Mental Floss For The Globe" has got reggae, folk, and rap all fused together. These guys don't bite, they take what's been done and go it one better. "No Kid" is very original, with its slide guitar and wildlife samples. It's fun trying to follow their basslines around those drumbeats. It'll be almost as much fun to watch the establishment try and pigeonhole them. Listen up fellas: just free your mind and your ass will follow. D.J.'s, bust this: flossing once a day is beneficial to your health.

Jodi Shapiro

**World Party**  
**Goodbye Jumbo**  
Ensign/Chrysalis



*Goodbye Jumbo* is World Party's second album — one which its singer, Karl Wallinger evidently doesn't wish to have pigeonholed. A few of the cuts have the same gumption and mid-'70s sound as John Lennon's solo work. "Is It Too Late?", for example, questions the extent of damage we've wreaked on our environment and features hard-edged guitar quips and Wallinger's throaty, anxious vocals. "Put The Message In The Box" and "Take It Up" seem to sum up what Wallinger really digs — namely country/western tunes. They wrangle peaceably, while offering unobtrusive, personal philosophies, catchy melodies — the stuff you gulp down with your beer at a local watering hole. "God On My Side", a slow, introspective piano song, will make you cry in sentimental, deeply felt gush. Mainly, this album is just what you need when you want to wash away that nagging feeling that all of humanity is an apathetic wad of chewing gum.

Karen Iris Tucker

**Baby Flamehead**  
**Life Sandwich**  
Texas Hotel



Baby Flamehead is a quirky little foursome from Philly, creating candy sweet acoustic melodies that are placed askew by sliding whistles, a toy piano, farkash (a sort of Middle-Eastern upright bass) and occasional mirth-provoking, off-beat lyrics. Vocalist Eden Daniels, who sometimes harmonizes with organist/bassist Andy Bresnan, is a shining light on *Life Sandwich*. Her sensuously melodic voice sweeps through the 14 tracks with subtle conviction. Guitarist Chris Unrath and drummer Dean Sabatino (of Dead Milkmen fame), accentuate the tunes with strength and softness, giving Baby Flamehead its full-bodied flavor. The opening track, "Life Song", is a real catchy pop song punctuated with a heavy acoustic flair while "Thimble Full O' Nothin'" and "Amy" are bouncy up-beat silly songs that'll make you clamor for more. Overall, BF's debut LP has a smooth aesthetic quality to it, while still allowing you to have a good time. You can tell these guys have fun when they play together. *Life Sandwich* should get stuck on your turntable for a long time. (712 Wilshire Blvd., #151, Santa Monica, CA 90401)

Donna Marcus



# LOU REED / JOHN CALE



A unique musical tribute to a one-of-a-kind friend, Andy Warhol,

featuring the track "NOBODY BUT YOU"

Produced by Lou Reed and John Cale

Lou Reed Management: Sister Ray Enterprises, NY

Songs for Drella Also Available On Home Video From Warner Reprise Video



# SONGS FOR DRELLA

World Radio History



## Electribe 101

## "Talking With Myself"

Polygram

How can one improve on perfection? The very thought of anyone laying hands on this cool northern classic sent an icy chill down my spine. It's been two years since "Talking With Myself" was first released in the UK. Stateside, few had heard of Electribe 101 until their success this winter with "Tell Me When The Fever's Ended". Now few will forget. Billie Rae Martin has the kind of voice that lingers long after the song is over: soulful, rich, and very haunting. Just in from Hamburg, she met up with Electribe through a notice in the Birmingham classifieds: "Soul Rebel Seeks Genius". She was, and they were, and the rest is history. So how does one improve on perfection? Enter Frankie Knuckles. As much of a fan of theirs as they were fans of his, Frankie Knuckles turned the song inwards and drew from within a new groove — a transformation — true to the original magic. New life, and new recognition, for a most exceptional song.

Jared Lewis Hoffman



## Da Rebels

## "D.I.U. (Deep In Underground)"

Clubhouse

Da Rebels' four-track 12" is probably the first to tap both P-Funk and *Sesame Street* for inspiration. Their random house, trance approach offers three strong tracks. The word "ambient" ambles to mind, yet *again*, but in a more playful environment here. "D.I.U." is just a sketch of rhythm, a persistent tranquil groove which will keep dancers up while winding them down. "Jack The House" trips up, down and all over in almost atonal twists — more spunky than spacy. The spoken lines on "House Nation Under A Groove" is a take on P-Funk's "One Nation..." which would probably work better as an instrumental. The vocals detract from the rest. Da Rebels do better with *Sesame Street*. "Manamada" is pretty scary yet addictive in its orbital, freaked-out rendering of the "Manamana" song's call and response. If Wau Mr. Modo's Orb is "ambient house for the 'E' generation", I guess you could call Chicago's Da Rebels "E house for the original *Sesame Street* generation." (3400 W. Odgen, Chicago, IL 60623).

Jane Rupert



## The Angels Of Epistemology The Angels Of Epistemology

Merge

Don't be too excited/put off (depending on how you feel about Sweden's biggest export) by the sleeve's mocking of Abba's *Greatest Hits* cover photo. The similarities, for the most part, stop there. Angels Of Epistemology do write quirky pop songs, but with a rough unproduced, strung-out edge, furious mandolin playing and some wild, reedy male vocals that might well have lost Abba a Platinum record or two. The Angels have taken these basic components and added an amusing perspective to make this six-song 7" stand out from the American indie-rock pack. Variety ranges from the Epistemologist brand pop of "The Response" and "Charm" to the frantic, clamoring mandolin fury of the excellent instrumental highlight, "Carmen Miranda, At Least". "Angel's Death Song" begins side 2 with the same psycho dueling-mandolin choir. Each song segues into the next, ending the second side with more typical fare musically, in a sort of kiss-off to the Beatles, which asks those eternal questions: "How can you play the sitar without acid?" "How can you get a hard on without chocolate sauce?" An amusing record from start to finish, well worth tracking down. (Box 1235, Chapel Hill, NC 27514).

Jane Rupert



## The K Collective

## "Never Stop"

Instinct

Do you like good music? I mean, *sweet* soul music? Of course you do, and have we got a record for you. Whereas Nellie and Jazzie can sound a wee bit foreign to forever capture homegrown hearts (albeit butts), The K Collective instantly rope you in with a vocal pairing of parry and thrust that elicits inevitable (and deserving) comparisons to nobody else but Marvin Gaye and Tammi Terrell at their most sensually intimate. Making obvious the straight line that travels the decades from Detroit to Philadelphia to London (I shop at Ashford & Simpson cartographers for *all* my maps), "Never Stop" shoves tradition that extra step forward that'll make it keep on movin' up *today's* charts. Dance? Sucker! Even if the light isn't basement blue but basic acid strobe, The K Collective will have you grinding cheek to cheek in mere moments. "Never Stop" is that rare beauty of a record that lets you control the horizontal hold with warm infra-red precision from even a distance, if that's your preference. And guess what? It makes for perfect radio in the dark. Could become a classic. Why wait? (222 W. 14th St., NYC NY 10011)

Kevin Doran



## Bula Bula

## "Bula Bula"

House/Antier Belgium

Belgium gets funky! Bula Bula, a project and song which involves Jade 4 U, is full of samples from "Shaft", "Woolly Bully" and Chuck Berry. Don't get the idea that this is some sort of New Beat Jive Bunny — the samples don't make the song, they blend into it, creating a seamless groove. The beat is mid-tempo, with sparse beats creating the thin disco feel of the '70s. The mirrored ball rotates slowly as the dancers spin and turn in their Qiana. Polyester rules and Bula Bula is king of the dancefloor. With club DJs regularly spinning the original classics, it seems only fair that they should throw this on — everyone will scream as they recognize the samples, and dance when they feel the rhythm. Bula Bula ain't just a college cheer anymore. (Jozef Tjilmasstrasse 38, 3220 Aarschot Belgium)

Megan McLaughlin

# Profile's in the House!



## HOUSE MUSIC ALL NIGHT LONG THE BEST OF HOUSE MUSIC VOL. III (PRO-1286)

The third volume of the best-ever house music compilation series is here! Featuring Adeva—"Respect," Jungle Bros.—"I'll House You," Sublevel—"Don't Blame Me" and more!



## L.A. STAR POETESS (PRO-1290)

"A star has been born," raves *BILLBOARD'S* Bill Coleman. "Fiery, feminist LP...Poetess weighs a ton," says *CMJ*. Catch the single and video "Fade to Black" on MTV and BET now! Join the "N.P.T. POSSE."



## POOR RIGHTEOUS TEACHERS HOLY INTELLECT (PRO-1289)

"A major rap debut," says *ROCKPOOL'S* Kris Needs. "They have added a new language to hip-hop."—*CMJ* "Jackpot" review. "Rock Dis Funky Joint" on MTV and BET. Let this Trenton-based trio show you the meaning of "Butt Naked Booty Bless."

**D-Mob**  
"That's The Way Of The World"  
ffrr/Polygram



In just under two years, D-Mob have gone from being the faves of British ravers to the darlings of American radio and back. This domestic follow-up to their recent Top 10 hit takes the best of both worlds and combines them for yet another smash for the Mobsters. "Way Of The World" is actually a tale of two mixers. On one hand Dancin' Danny D creates a dance-pop masterpiece. Once again, he brings out the irresistible sweetness in lead singer Cathy Dennis that made "C'mon And Get My Love" an across-the-board hit. Flip the record over and you'll sink into the underworld of Dave Morales. Here, the dark mood reflects the song's cynically existential message as haunting rhythms often remind us of the painful realities of life. A great pop voice, slammin' beats and a serious, forthright message. What more can you ask for?

Mr. Joshua

**The Family Stand**  
"Ghetto Heaven"  
Atlantic



The Family Stand make their stateside debut with a fantastic low-tempo R&B groove, the likes of which seems to be the main staple of urban radio today. Already a hit in New York, "Ghetto Heaven" is sure to find a place near the top of the charts. This trio must know what heaven sounds like; you're slowly lulled into a blissful peace by this bittersweet tale of inner city romance. While the song is too pretty to burn up the dancefloor, this is the perfect record to wind down an evening and might induce some bumping and grinding *outside* the club as well. Credit must be given to Soul II Soul, who started the precedent with similar records, Nellie Hooper and Jazzie B. once again prove they have the Midas touch as they lend their name to the remix, thus giving the song instant credibility. Quite simply, this is as soulful as it gets.

Mr. Joshua

**Snap**  
"The Power"  
Arista



A huge UK hit! A monster import! Snap has the power! Fast becoming a big hit here, "The Power" is assaulting all formats with its infectious beats and samples. There is a lot of controversy over this record at the moment with Chill Rob G having an almost identical record out called "Power Jam" (Wild Pitch). The main hook, "I Got The Power", is a sample from the 1985 Jocelyn Brown song "Love's Gonna Get You". There are five mixes available on this domestic record. The Switch mix has a scrambled rap replacing the disputed original. The beats are harder on the Potential mix and the Power dub, which could be played in a more industrial set. "The Power" is being played very heavily on nearly all radio formats in the New York area and should be played in the vast majority of clubs. Don't fight "The Power". Just play it.

David Chang

**Die Warzau**  
"Strike To The Body"  
Fiction/Polygram



Strike to the body. Strike to your feet. Strike to the dancefloor. And strike that needle to the record. Its main event status for those Chicago destructo twins, Van Christie and Jim Marcus. On their second single (from their major-label debut LP) the boys take the opportunity to stretch out and blitz the world with four new images of "Strike To The Body". The biz's hottest hand, Lil Louis, brings his ice cold grooves to the usually frantic Die Warzau. The band unwinds some charismatic audio rubble to the rhythm track of the Ampalalang mix. You can hear the chainsaw cranking up on the Modification mix and then its Die Warzau back in all of their mayhem screeching glory on Lil Louis' Body Blow Vocal mix. An LP mix is also included, as is a remix of the maniacal "Jackhammer".

Perry Bax

**Renegade Soundwave**  
"Probably A Robbery"  
Mute/Enigma



Welcome to the '90s, a decade in which the progressive DJ no longer merely plays one song and then the next, but instead weaves a seamless soundscape of rhythm and motion that evokes a physical and emotional response. With this latest single, Renegade Soundwave have given DJs a sort of aural fabric that envelopes the listener in a blanket of subtle beats, sparse synthesizer and pulsing bass hook. Far removed from the abrasive industrial funk of "Cocaine Sex" and "Biting My Nails", "Probably A Robbery"'s sweaty tribal groove and simplicity are trance-inducing. And the "party" chants halfway through invite the listener to indulge in joyous abandon. Though not quite as minimalistic as some of the ambient house that has gained much attention recently, "Probably A Robbery" (125 BPM) is strongly atmospheric, and has the potential to become a warehouse rave classic... "a jug of wine, a hit of E, and thou."

DJ Ray Velasquez

**Mr. Lee**  
"Pump That Body"  
Jive/RCA



Mr. Lee don't mind if you work it, jam it or pump it, as long as you do it (c'mooooon girlz!) in the house that Mr. Lee built. Reissued, remixed and revamped, "Pump That Body" is a Mr. Lee original and will undoubtedly pick up where "Get Busy" is leaving off — almost thirty weeks on the dance club charts! One spin of the Club mix and Radio mix (all edited by Mr. Lee himself) reveal rather ordinary takes of a strong, brash beat featuring its already familiar, classic move-to-the-beat rap. Pay closer attention to both the Underground Club mix (with Maurice Joshua lending a hand on production) and the Deep House instrumental; the former sporting an out-of-your-body techno feel with so much space that the latter's simple, seductive rhythms will mix in perfectly. When the highs run dry, this record will rejuvenate any flagging dancefloor.

Pamela Hawks



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**David Bowie**  
"Fame 90"  
EMI



The year was 1975. David Bowie, in collaboration with John Lennon and Carlos Alomar, appropriated a James Brown riff before it was the "in" thing and wrote "Fame", a song for the times. The '70s were filled with struggle and violence, and "Fame" offered a snide, sarcastic, coked-out look at celebrity and success. It's now 1990 and many things have changed, including "Fame". The new "90s" remixes have been restructured with modern, house to hip-hop feels, and include a rap by today's ranking ruler, **Queen Latifah**. This combination may sound strange, but it works. Latifah's vocals are smooth and powerful, depicting an image that fits perfectly. Of the remaining remixes, most recommended is the house mix, a sped-up rendition that could get easily into any current format. "Fame" has changed, but so have the times. And for David Bowie, "Fame" has never been better.

Michael Lawder

**West India Co.**  
"O Je Suis Seul"  
Editions EG/Caroline



It's been over five years since the haunting strains of West India Company's classic "Ave Maria" stormed our dancefloors with its soaring call to eastern ascension. Now with the buzzwords 'trance' and 'ambient' hanging heavy on every reviewer pen, this early track has proven both prescient, and quiet durable. "O Je Suis Seul" presents a pulsating, throbbing melange of the deepest groove, unearthly sonic transformations, and eastern chorales. With its multi-tiered, hypnotic layerings and tabla driven pulse, there is no mistaking the ethno-house origins of Western Indian Company's finest. But make no mistake, "Je Suis Seul" steers clear of gimmicks, and delivers a groove hard enough for the most jaded dancefloor. The "Baghwan Boogie Mix" provides a safe haven for new Initiates, but hardcore purveyors of the exalted deepness should head due east with the "Orient Express" and its transcendental wonders.

Jared Hoffman

**Intense**  
"Let The Rain Come Down"  
Movin'



The centerpiece of an evocative deep-house EP released some six months ago by this New Jersey-based collective finally gets the green light as a stand alone single (with requisite remixes). Worth the wait? Why do you think we're writing about it? Not so much a vocal duet as a you-take-a-chorus, I'll-take-a-verse between **Khison's** ethereal male falsetto (sorta Philippe Wynn or that guy from Ten City) and **Jazmina's** gutsy young soprano whose reach sometimes exceeds her grasp (y'know, that flattened freestyle float) which is, nonetheless, endearing. I could drag out all the usual clichés about 'pumpin' and 'humpin' and 'jumpin'', but rather than lump 'em in with the generic jackers, let's try this: Intense do their damndest to live up to their name, impressing you more with their sincerity and emotion than slick sophisticuffs. Long a fave at Zanzibar, Newark's worldly well-known hot spot of the loose-limbed groovathon, king of the house **Tony Humphries** returns the flavor by helming the mixdown on all four versions. Bottom line is simplicity itself; "Let The Rain Come Down" is a record to lift even the most hang-jawed wrist-slasher off the floor and deposit them lovingly high on top of floating clouds. Everybody conjugate on the one: "I wanna get happy in the rain / You..." (613 Central Ave., East Orange, NJ 07018)

Kevin Doran

**Blapps Posse**  
"Don't Hold Back"  
Blapps UK



This UK 12" holds nothing back. In fact, I had to restrain this record by pitching it down a couple of notches. At an unmatched pace this posse could simply lay waste to a floor of Roger Rabbit Jackers in one revolution. The music could be compared to Public Enemy's "Night Of The Living Bassheads", while the rap is decidedly British. Don't even try to play "Bus' It (It's Time To Get Busy)" unless you're kicking more than 500 watts a channel 'cause the bass is stupid and low and the groove is sooo deep that your hair will fall out. Chances of finding this record in your store are very slim so look hard and long for Blapps.

Jonathan Kadish

**MC Bug**  
"Jamaican Funk"  
Popular



Ragamuffin hip hopper MC Bug lifted the basic riffs of trumpeter Tom Brown's late '70s disco-funk classic "Funkin' for Jamaica" and transformed it into this cut. A brilliant stroke since he successfully brings the original track's break beats into the modern context of dancehall. Produced by **No Face** (Hump Music's notorious creator), there's also a bow to hip hop, but the cut works best for the dancehall lads rather than the B-Boys.

Brad Balfour

**Q-Maude**  
"Get On The Move"  
IRMA Italy



Italian hip-house? Italian hip-house! For those who are skeptical, give this a listen. The rap is provided by **Master Freez** and he does a pretty good job. The main attraction on this 12" however, is the percolating, pumping track. The bassline is slamming, the rhythm track is as energetic as Mr. Lee's "Get Busy" and the hook is catchy. Four mixes are included here. The A-side has the vocal mix plus a club mix which is more of a straightforward house record without the rap. The flip has an instrumental mix and a dub of the hip-house version. The Dub is a killer. If you play hip-house, you *must* get on the move!

David Chang

**REBEL MC**



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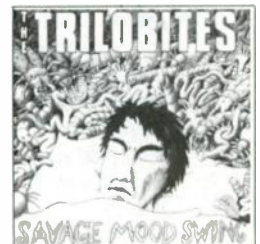
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## TAKE ME TO THE PILOT

"Art. Great art. You get it from an art rock band."

Mykel Board

"Pick a card. Any card. Wrong."

Gerard Langley

Turtlenecked, bereted and generally looking like a frontrunner in your local Maynard G. Krebs lookalike contest, Gerard Langley is trying all manner of sleight-of-the-hand in order to dispel — once and for all — the notion that his band, the Blue Aeroplanes, are indeed art-rock incarnate. He trips himself up a bit, of course, by likening his/their work to (besides the standard Dylan matchups) W.H. Auden, John Ashberry, Marc Chagall and Norman Parkinson. Langley chuckles when called out on the rootsiness of said analogues.

"A couple of years ago, I read this review that started out 'Three guitarists, a poet, a dancer... I'm not going to like this,'" he recalls. "But I don't think we can be reduced to the sum of our parts. We're really no artier than Lou Reed. Considerably less arty than Laurie Anderson. We do proceed from a fairly weird base, but pop music should always be a little bit weird. And what we do, really, is play pop music."

With the release of *Swagger*, the Bristol combo's fourth (fifth, if you count *friendloverplane*, a wildly uneven compilation disc released last year) LP, that's finally crystal clear. Laden with sleek guitar riffs (and even the odd I-u-v song), *Swagger* sounds like a band coming to grips with what it wants to do. More to the point, it sounds like the work of a band. Y'see, since their inception, round about a decade back, the Blue Aeroplanes have been rather mercurial when it came time to fill out the scorecards. Take *Bop Art*, their first LP, as a frinstance. Pieced together over 18 months or so, it gave the impression that the Aeroplanes had 15 members — when in fact they had none. Or something like that.

"People aren't always sure they want to be in a band, even after they've committed to being in one," Gerard sighs. "No one's ever left to join another band except (guitarist) Angelo (Bruschini) and he's back. Everyone's basically left to get a proper job. They want to have a

career so they won't have to explain to their parents why they're not making as much money as the kids they went to school with. I've always found that a bit bizarre.

"I think everyone in this lineup has decided they want to be in a band, so if they leave, they'll only do so to join another band. And I can't think of one good enough to leave this one for."

This lineup, slimmed-down/fleshed out to a lucky seven, might well be the best yet. With three guitars jacuzziing jets of varying pulse in the vicinity of your lumbar regions, it's certainly the most visceral. The axemen in question; stalwart Angelo Bruschini and recently recruited pals Alex "Licks" Lee (a 19-year-old bent on proving the kids in Bristol are *still* sharp as a pistol) and Rodney Allen, who sings "Careful Boy" on the new album, and is — for some reason — a solo artiste of no little luminescence in Japan.

"A bit of a Bristol supergroup, I suppose," is how Rodney, who (considering Gerard's presence in the room) can't help but be the quiet one.

Considering the difficulty most bands have in suppressing the ego of *one* guitarist when thoughts turn to the studio, it's easy to imagine the *Swagger* sessions as one long shouting match. Easy, agrees Rodney, but wrong.

"There's really no ego involved," he insists. "It's whatever sounds best. There's two songs on the album I don't play any guitar on. Neither does Alex. And some of the best stuff is Ian Kearey, who's not even in the band — though he's played on most of the records."

"We didn't mess about that much this time, getting sounds and layering instruments," Gerard adds. "We tried, basically, to replicate the live sound. The record company gave (producer) Gil Norton a live tape of the band and said 'get them to sound like this.'"

Mission, like, accomplished. Aside from the wispy "Careful Boy", a track Norton allegedly refused to have anything to do with, *Swagger* is enveloping. From the opening riff-chamber ("borrowed" though it is, from Cooper's "Eighteen") of "Jacket Hangs" through to the throbbing

drone of "Cat Scan Hist'ry," everyone makes their presence clear. Except, perhaps, their dancer, Wojtek Dmochowski. *Dancer?*

"He's a good dancer," asserts Gerard. "Actually, when the band was starting out, bands were doing things with films and lighting effects and all — bands like Cabaret Voltaire and the early Human League. But a dancer was something different — he's not in need of a technician... though he *has* broken a few bones playing football.

"He's not a pretentious plonker poncing about in clogs," he adds, half-truthfully. "He's just a good dancer. I used to see him in clubs and sort of stand back and say 'Hmmm. Not bad.'"

Clearing the floor — like for Travolta?

"Actually, yes. When he gets going, you sort of have to."

Well, maybe next time, the record company can include Arthur Murray-style diagrams to run alongside the lyrics for reference. And speaking of lyrics, as one has to do with a man who considers himself "the second best lyricist in the history of pop music" (behind, one can only assume... Gary Glitter??). Why are those on *Swagger* so darned obscure?

"I don't think they are at all," the author of those very couplets says quizzically. "Although I've got to admit I couldn't tell you precisely what a lot of them are about. It's quite often just the rhythm and the sound of them that I like. Take 'Jacket Hangs'. That revolves around a very complex pun on the word 'suit' — as in a suit of clothes, a suit in a deck of cards and to court. It's all rather complex... but simple."

I was thinking more in terms of what the hell "Collar me siamese cat drapes" (from the same song) meant, but go on. He pauses, pushing his shades over his thatch of curls.

"Well, take 'Anti-Pretty', which is about anyone, really, who wants out of a particular situation. Quite a few people I know in England, for example, come from quite wealthy backgrounds. Yet they renounce that to go and take menial jobs. Thing is, the only reason they can do that is because they have more to fall back on than real working class people.



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The girl in the song is taking a lot with her from the situation she's escaping from.

"It's not, as a lot of people have interpreted, like she's being exploited. She does quite a lot of exploiting herself. It's the Bianca Jagger story, actually."

A darn sight better, explanation-wise, than the Blue Aeroplanes negative-image analogues/occasional mentors, R.E.M., could ever manage. The similarities, askew as they may be, are pretty amazing 'twixt the two aggregations: guitarists who don't "play" in the standard sense, singers who don't "sing" as much as mumble — the whole funny hat thing. It's no wonder that the Apollonian Georgia boys stamped their collective feet and demanded the Dionysian Aeroplanes open last year's Brit tour. T'was a meeting that resulted in many a multi-guitar jam session and a guest appearance (on "What It Is") by Mike Stipe.

"Apparently, they're considered to be somewhat of an English style band over here, while we're considered to be somewhat of an American style band in the UK. I don't think that's quite accurate; I think all good bands are transatlantic, if you will. Taking a mixture of things — Jefferson Airplane, Fairport Convention — you can follow a track."

With threads of U.S. Anglophobia stretching back unbroken through Depeche Mode, Haysi Fantaysee and those pesky Redcoats, one has to wonder if a similar "roots" movement exists in Britannia.

"No," Gerard shrugs. "English people don't know anything about their own culture at all. If you asked an English person to name one aspect of traditional English culture apart from Morris dancing, they'd probably be blank. It's much more hip to immerse yourself in someone else's culture."

Even though Gerard proves himself right by taking the collar when asked to name one o' them there aspects himself, it oughta be noted that the Blue Aeroplanes first couple discs (*Bop Art* and *Tolerance*) tilled the fields of Celtdom long before it became the hep thing to do.

"We were the first band in Britain, if not the world, to fuse folk

instruments with independent rock," he muses. "We had bagpipes and dulcimers on our first album. And, to take it further, we were using hip hop DJs onstage as early as '83. Everyone was still into bloody Haircut 100 then!"

Not surprisingly, Gerard (like most beatniks from the North of England) thinks his band is the best thing since sliced crumpets. Taking a page from the McCulloch/M.E. Smith primer, he'll go on to explain (in great detail) what's wrong with the

say how good it is. Angelo used to come round and see the band: Rodney liked the record. I'd just as soon edit that out of my past though."

With the Blue Aeroplanes poised on the brink of 'something big' (or at least something medium), Gerard stands a fairly good chance of losing that wish. The Art Objects might just end up as a Final Jeopardy answer in the '80s Rock category. But more importantly (for the purposes of this publication) how does Gerard see the



competition; ("The beginning of 'World View Blue' is a trope. That's a literary device. I'll bet Mark E. Smith doesn't know what a trope is,") He also claims that he can go back to the Aeroplanes' very nascence and love every note they've recorded. A mention of his previous band, the Art Objects, however, brings a look of alarm to his otherwise bemused visage.

"How'd you find out about that?" he asks archly. "People find those records from time to time, particularly Aeroplanes fans and they write and

Blue Aeroplanes ending up? More than a footnote, one might guess?

"I think we'll be thought of as a part of the '80s lasting body of work," he says. "When you think of the decade as a more or less straight line through from Funkapolitan and Spandau Ballet to acid house, you see very little of value. But just off the curve, there are some things of value; R.E.M., the Smiths, the Violent Femmes..."

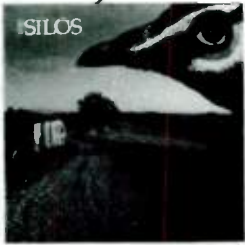
And?

"Well, of course, the Blue Aeroplanes."

# It's Time To Play Hard Ball.



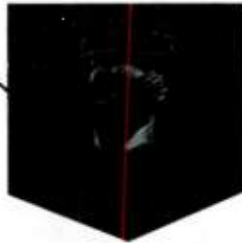
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Every Brilliant Eye  
*Produced By Jeff Eyrich*



**THE SILOS**  
*Produced By Peter Moore, Bob Rupe  
and Walter Salas-Humara*



**A TRIBE  
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and David Slutes*

**Catch These Teams On The Road:**  
Cowboy Junkies      Silos      Peter Murphy



# ROCKPOOL

## POWER RADIO CHART

WOC	LC	TC	
10	1	1	<b>Sinead O'Connor: I Do Not Want...</b> (Ensign/Chrysalis)
8	3	2	<b>Church: Gold Afternoon Fix</b> (Arista)
8	2	3	<b>Midnight Oil: Blue Sky Mining</b> (Columbia)
6	5	4	<b>Depeche Mode: Violator</b> (Mute/Sire/Reprise)
8	6	5	<b>House Of Love: The House Of Love</b> (Polygram)
12	4	6	<b>Peter Murphy: Deep</b> (Beggars Banquet/RCA)
8	8	7	<b>Mission UK: Carved In Sand</b> (Mercury/Polygram)
8	9	8	<b>Del Amitri: Waking Hours</b> (A&M)
2	46	9	<b>Lloyd Cole: Lloyd Cole</b> (Capitol)
4	13	10	<b>Stone Roses: "Fool's Gold"</b> (Silvertone/RCA)
4	11	11	<b>The Chills: Submarine Bells</b> (Slash/WB)
—	—	12	<b>Various: Pretty Woman</b> (EMI)
4	12	13	<b>Cowboy Junkies: The Caution Horses</b> (RCA)
23	10	14	<b>They Might Be Giants: Flood</b> (Elektra)
2	28	15	<b>Social Distortion: Social Distortion</b> (Epic)
—	—	16	<b>Little Feat: Representing The Mambo</b> (Warner Bros)
6	24	17	<b>Fall: Extricate</b> (Cog Sinister/Phonogram)
8	16	18	<b>Oingo Boingo: Dark At The End Of The Jungle</b> (MCA)
10	29	19	<b>Rave-Ups: Chance</b> (Epic)
2	35	20	<b>Blue Aeroplanes: Swagger</b> (Chrysalis)
6	7	21	<b>Beloved: Happiness</b> (Atlantic)
2	48	22	<b>The Cure: "Pictures Of You"</b> (Elektra)
23	17	23	<b>Michael Penn: March</b> (RCA)
—	—	24	<b>Johnny Clegg &amp; Savuka: Cruel, Crazy Beautiful World</b> (Capitol)
—	—	25	<b>Poi Dog Pondering: Wishing Like A Mountain...</b> (Columbia)
—	—	26	<b>Bongwater: Too Much Sleep</b> (Shimmy Disc)
2	50	27	<b>Lightning Seeds: Cloudcuckooland</b> (MCA)
2	41	28	<b>The Silos: The Silos</b> (RCA)
—	—	29	<b>Sundays: Reading, Writing...</b> (DGC)
2	27	30	<b>Lush: Mad Love</b> (4AD UK)
—	—	31	<b>Gunbunnies: Paw Paw Patch</b> (Virgin)
4	15	32	<b>Notting Hillbillies: Missing... Presumed Having...</b> (WB)
—	—	33	<b>That Petrol Emotion: Chemicrazy</b> (Virgin)
8	18	34	<b>Cramps: Stay Sick</b> (Enigma)
6	31	35	<b>Toad The Wet Sprocket: Pale</b> (Columbia)
—	—	36	<b>Robyn Hitchcock: Eye</b> (Twin/Tone)
—	—	37	<b>Nitzer Ebb: Showtime</b> (Geffen)
10	47	38	<b>Renegade Soundwave: Soundclash</b> (Mute/Enigma)
—	—	39	<b>Suzanne Vega Days Of Open Hand</b> (A&M)
4	20	40	<b>Beautiful South: Welcome To The Beautiful South</b> (Elektra)
2	19	41	<b>Robert Plant: Manic Nirvana</b> (Es Paranza/Atlantic)
—	—	42	<b>Naked City: Naked City</b> (Elektra)
25	14	43	<b>Smithereens: 11</b> (Enigma/Capitol)
—	—	44	<b>Fleetwood Mac: Behind The Mask</b> (Warner Bros)
10	36	45	<b>Raindogs: Lost Souls</b> (Atco)
4	43	46	<b>Caterwaul: Portent Hue</b> (IRS)
4	22	47	<b>Nick Lowe: Party Of One</b> (Reprise)
—	—	48	<b>Tackhead: Friendly As A Handgrenade</b> (TVT)
12	26	49	<b>Blue Nile: Hat</b> (A&M)
—	—	50	<b>John Wesley Harding: Here Comes The Groom</b> (Sire/WB)

**BUBBLING UNDER:**  
 Public Enemy  
 Joe Satriani  
 Delbert McClinton  
 A Tribe Called Quest  
 Eddy Grant

## BREAKOUTS



1. Lloyd Cole
2. *Pretty Woman* st
3. Little Feat
4. Social Distortion
5. Fall

**TOP ADDS:**  
 Scrawl  
 Embarrassment  
 Sundays  
 Big Dipper  
 Public Enemy

## COMMERCIAL RADIO

91X, San Diego, CA/91X-Listen To This, San Diego, CA/KBCO, Boulder, CO/KBLE, Boulder, CO/KITS, San Francisco, CA/KJJO, Minneapolis, MN/KOTR, San Luis Obispo, CA/KRCK, Omaha, NE/KROQ, Pasadena, CA/KRQU, Cheyenne, WY/KTAO, Taos, NM/KTCL, Fort Collins, CO/KUKQ, Tempe, AZ/WBCN-Nocturnal Emissions, Boston, MA/WDRE, Westbury, NY/WDRE-Left Of Center, Westbury, NY/WEQX, Manchester, VT/WFNX, Lynn, MA/WHFS, Annapolis, MD/WHTG, Asbury PK, NJ/WKXL, Concord, NH/WMDK, Peterborough, NH/WNCS, Montpelier, VT/WOXY, Cincinnati, OH/WRIK, Paducah, KY/WRSI Greenfield, MA/WVVV, Christiansburg, VA/WWWV, Charlottesville, VA/WXRT, Chicago, IL/WXVX, Monroeville, PA

# ROCKPOOL

## COLLEGE RADIO CHART

WOC	LC	TC	Artist: Title (Label)
10	1	1	Sinead O Connor: I Do Not Want... (Ensign/Chrysalis UK)
4	2	2	The Chills: Submarine Bells (Slash/Warner Bros)
6	9	3	The Fall: Extricate (Cog Sinister/Polygram)
2	18	4	Robyn Hitchcock: Eye (Twin/Tone)
2	43	5	Bongwater: Too Much Sleep (Shimmy Disc)
4	3	6	The Church: Gold Afternoon Fix (Arista)
10	6	7	Loop: A Gilded Eternity (Beggars Banquet/RCA)
2	22	8	Nitzer Ebb: Showtime (Geffen)
4	12	9	Tackhead: Friendly As A Handgrenade (TVT)
4	15	10	Cowboy Junkies: The Caution Horses (RCA)
6	11	11	Blue Aeroplanes: Swagger (Ensign/Chrysalis)
2	10	12	Lush: Mad Love (4AD UK)
4	21	13	Depeche Mode: Violator (Mute/Sire/Reprise)
2	20	14	Naked City: Naked City (Nonesuch/Elektra)
8	19	15	The House Of Love: The House Of Love (Mercury/Polygram)
8	7	16	Midnight Oil: Blue Sky Mining (Columbia)
8	8	17	The Cramps: Stay Sick (Enigma)
6	5	18	MC 900 Ft. Jesus: Hell With The Lid Off (IRS/Nettwerk)
2	44	19	Flour: LUV 713 (Touch & Go)
4	45	20	Social Distortion: Social Distortion (Epic)
6	4	21	They Might Be Giants: Flood (Elektra)
4	16	22	Bevis Frond: Any Gas Faster (Reckless)
2	32	23	Galaxie 500: Blue Thunder (Rough Trade UK)
2	37	24	Scatterbrain: Here Comes Trouble (In Effect)
—	—	25	That Petrol Emotion: Chemicrazy (Virgin)
2	64	26	Pol Dog Pondering: Wishing Like A Mountain... (Columbia)
10	17	27	King Missile: Mystical Shit (Shimmy Disc)
6	25	28	Caterwaul: Portent Hue (IRS)
2	57	29	Tad: Salt Lick (Sub Pop)
4	33	30	The Stone Roses: Fool's Gold (Silvertone/RCA)
—	—	31	A Tribe Called Quest: People's Instinctive Travels... (Jive/RCA)
8	23	32	Mission UK: Carved In Sand (Mercury/Polygram)
2	42	33	Nine Inch Nails: Head Like A Hole (TVT)
25	14	34	Peter Murphy: Deep (Beggars Banquet/RCA)
—	—	35	B.A.L.L.: B.A.L.L. Four (Hardball) (Shimmy Disc)
2	38	36	Bel Canto: Birds Of Passage (Nettwerk/IRS)
—	—	37	Public Enemy: Fear Of A Black Planet (Columbia)
6	34	38	The Beautiful South: Welcome To The Beautiful South (Elektra)
6	40	39	The Silos: The Silos (RCA)
8	13	40	Pale Saints: The Comforts Of Madness (4AD UK)
6	31	41	Agitpop: Stick It! (Twin/Tone)
6	40	42	Arson Garden: Under Towers (Community 3)
8	36	43	Cynics: Rock'n Roll (Get Hip/Skyclad)
8	39	44	The Rave Ups: Chance (Epic)
6	27	45	Various Artists: Terminal City Ricochet (Alternative Tentacles)
4	41	46	The Walkabouts: Rag & Bone (Sub Pop)
—	—	47	Ultra Vivid Scene: Staring At The Sun (4AD UK)
10	26	48	Thin White Rope: Sack Full Of Silver (Frontier/RCA)
6	24	49	Nice Strong Arm: Stress City (Homestead)
8	55	50	Psychefunkapus: Psychefunkapus (Atlantic)
—	—	51	Lightning Seeds: Cloudcuckooland (MCA)
4	47	52	Toad The Wet Sprocket: Pale (Abes/Columbia)
10	30	53	Renegade Soundwave: Soundclash (Mute/Restless)
—	—	54	Sundays: Reading, Writing... (DGC)
2	69	55	The Beloved: Happiness (Atlantic)
8	35	56	Fiat Duo Jets: Fiat Duo Jets (Dog Gone)
—	—	57	Cows: Effete And Impudent Snobs (Amphetamine Reptile)
—	—	58	Lloyd Cole: Lloyd Cole (Capitol)
4	53	59	Hellos Creed: Superior Catholic Finger (Subterranean)
—	—	60	Prong: Beg To Differ (Epic)
4	51	61	Lava Love: Whole Lava Love (Sky)
—	—	62	Fugazi: Song #1 (Dischord/Sub Pop)
—	—	63	Aquanettas: Love With The Perfect Stranger (Nettwerk/IRS)
6	29	64	Straitjacket Fits: Hail (Rough Trade)
12	56	65	3rd Bass: The Cactus Album (Def Jam/Columbia)
2	67	66	Luka Bloom: Riverside (Reprise)
—	—	67	Grinning Plowman: I Play Jupiter (Carlyle)
—	—	68	Big Dipper: Love Barge (Epic)
2	62	69	Digital Underground: Sex Packets (Tommy Boy)
10	28	70	The Wedding Present: Bizarro (RCA UK)

**BUBBLING UNDER**  
 1. Richard Barone  
 2. Grisly Fiction  
 3. Suzanne Vega  
 4. Jesus Lizard 7"  
 5. Poster Children

**ADDS.**  
 1. Scrawl  
 2. Public Enemy  
 3. Embarrassment  
 4. Two Nice Girls  
 5. Sundays

## BREAKOUTS

- Bongwater
- That Petrol Emotion
- A Tribe Called Quest
- The Fall
- Robyn Hitchcock



## DANCE CLUB CHART

WOC	LC	TC	Artist: Title (Label)
6	6	1	Depeche Mode: "Enjoy The Silence" (Mute/Sire/Reprise)
12	1	2	Electronic: "Getting Away With It" (Warner Bros)
8	2	3	The Beloved: "Hello" (Atlantic)
6	3	4	Peter Murphy: "Cuts You Up" (Beggars Banquet/RCA)
6	7	5	Hi Tek 3: "Spin That Wheel" (SBK)
4	8	6	Nitzer Ebb: "Lightning Man" (Geffen)
4	15	7	Nine Inch Nails: "Head Like A Hole" (TVT)
10	4	8	Acid Horse: "No Name, No Slogan" (Wax Trax)
10	10	9	Mc 900 Ft. Jesus: "...Straight To Heaven" (Nettwerk/IRS)
12	5	10	Technotronic: "Get Up" (SBK)
12	13	11	808 State: "Pacific State" (Tommy Boy)
10	11	12	Adam Ant: "Room At The Top" (MCA)
2	44	13	The Stone Roses: "Fool's Gold" (Silvertone/RCA)
12	9	14	The B-52's: "Roam" (Reprise)
6	18	15	The 49ers: "Touch Me" (4th & B'way)
12	17	16	Erasura: "Blue Savannah" (Mute/Sire/Reprise)
10	14	17	Jay Williams: "Sweat" (Big Beat)
4	27	18	Meat Beat Manifesto: "Dog Star Man" (Wax Trax)
4	30	19	Deskee: "Let There Be House" (RCA)
10	19	20	Baby Ford: "Beach Bump" (Sire/Warner Bros)
8	16	21	Anything Box: "Living In Oblivion" (Epic)
10	20	22	Lella K.: "Got To Get" (Arista)
20	12	23	Impedance: "Tainted Love" (Epic)
2	38	24	Snap: "The Power" (Arista)
2	37	25	Soul II Soul: "Get A Life" (Virgin)
6	25	26	Midnight Oil: "Blue Sky Mine" (Columbia)
10	22	27	Lisa Stansfield: "All Around The World" (Arista)
2	36	28	Severed Heads: "Big Car" (Nettwerk)
—	—	29	Madonna: "Vogue" (Sire/Warner Bros)
4	31	30	Beats International: "Dub Be Good To Me" (Elektra)
21	21	31	Thrill Kill Kult: "Kooler Than Jesus" (Wax Trax)
10	29	32	Boxcar: "Insect" (Nettwerk/Arista)
2	54	33	The Chimes: "Heaven" (Columbia)
2	39	34	Happy Mondays: "Hallelujah" (Elektra)
27	24	35	Nine Inch Nails: "Down In It" (TVT)
12	23	36	Tribal House: "Motherland" (Pow Wow)
6	35	37	Jesus & Mary Chain: "Head On" (Blanco y Negro/Sire/WB)
2	50	38	Flesh For LuLu: "Every Little Word" (Beggars Banquet/Capitol)
29	26	39	Depeche Mode: "Personal Jesus" (Mute/Sire/Reprise)
4	47	40	The Fall: "Telephone Thing" (Fontana/Polygram)
2	34	41	Ian McCulloch: "Faith & Healing" (Sire/Reprise)
—	—	42	Tackhead: "Demolition House" (TVT)
4	63	43	The Creatures: "Fury Eyes" (Geffen)
4	33	44	Ultra Nate: "It's Over Now" (Warner Bros)
4	55	45	Bobby Konders: "The Poem" (Nu Groove)
8	28	46	Madonna: "Keep It Together" (Sire/Warner)
6	32	47	Janet Jackson: "Escapade" (A&M)
2	70	48	Sinead O'Connor: "Nothing Compare 2 U" (Ensign/Chrysalis)
2	51	49	Rebel MC/Double The Trouble: "Street Tuff" (Desire/Polygram)
4	42	50	Mysterious Art: "Das Omen" (Columbia)
4	49	51	KMFDM: "Virus" (Wax Trax)
17	RE	52	Nitzer Ebb: "Shame" (Geffen)
—	—	53	Die Warzau: "Strike To The Body" (Fiction/Polygram)
12	59	54	The Hunger: "Shock" (Randy Spain)
6	41	55	Big Audio Dynamite: "Free" (WTG/CBS)
4	43	56	Lil Louis: "I Called U" (Epic)
—	—	57	Culture Beat: "Cherry Lips" (Epic)
—	—	58	Queen Latifah: "Come Into My House" (Tommy Boy)
—	—	59	Revoltin' Cocks: "Physical" (Wax Trax)
23	57	60	Mr. Lee: "Get Busy" (Jive/RCA)
2	64	61	Jane Child: "Don't Wanna Fall In Love" (Warner Bros)
12	40	62	K-Yze: "Stomp" (Warner Bros)
—	—	63	Candy Flip: "Strawberry Fields Forever" (Debut UK)
—	—	64	Dirty Harry: "D-Bop" (Wing/Polygram)
12	48	65	Public Enemy: "...Terrordrome" (Def Jam/Columbia)
2	52	66	Ezee Posse: "Love On Love" (Virgin)
2	62	67	Debbie Harry: "Sweet And Low" (Red Eye/Sire/Reprise)
12	53	68	Kaoma: "Lambada" (Epic)
—	—	69	Final Cut: "I Told You Not To Stop" (Full Effect)
19	60	70	PTP: "Rubber Glove Seduction" (Wax Trax)

**BUBBLING UNDER**  
 1. Seduction: "Heartbeat"  
 2. Celebrate The Nun: "Will You Be There"  
 3. Kid Creole: "The Sex Of It"  
 4. David Bowie: "Fame '90"  
 5. The Mission UK: "Deliverance"

**TOP ADDS:**  
 1. Nine Inch Nails: "Head Like A Hole"  
 2. Beats International: "Dub Be Good..."  
 3. Public Enemy: "911 Is A Joke"  
 4. The Stone Roses: "Fool's Gold"  
 5. Nitzer Ebb: "Lightning Man"

## BREAKOUTS

- Depeche Mode: "Enjoy The Silence"
- Madonna: "Vogue"
- The Stone Roses: "Fool's Gold"
- Nine Inch Nails: "Head Like A Hole"
- Nitzer Ebb: "Lightning Man"



## COLLEGE RADIO

Please make the following Reporting changes

### Monday Reporters

Arizona, California, Colorado, Hawaii, Idaho, Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Missouri, Montana, Nebraska, Nevada, New Mexico, North Dakota, Ohio, Oklahoma, Oregon, South Dakota, Texas, Utah, Washington, Wisconsin, Wyoming

### Tuesday Reporters

Alabama, Arkansas, Canada, Connecticut, Delaware, Florida, Georgia, Kentucky, Louisiana, Maine, Maryland, Mississippi, New Hampshire, New Jersey, New York, North Carolina, Pennsylvania, Rhode Island, South Carolina, Tennessee, Vermont, Virginia, West Virginia

# Commercial Radio Lists

## • NORTHEAST • • SOUTHEAST • • MID AMERICA • • WEST COAST •



### POWER RADIO REGIONALS

1 Sinead O'Connor	1 Robyn Hitchcock	1 Sinead O'Connor	1 Sinead O'Connor
2 Church	2 Luka Bloom	2 Church	2 Depeche Mode
3 Midnight Oil	3 Caterwaul	3 Midnight Oil	3 Church
4 House Of Love	4 Chills	4 Peter Murphy	4 House Of Love
5 Depeche Mode	5 Tribe Called Quest	5 Del Amitri	5 Lloyd Cole
6 Mission UK	6 Blue Aeroplanes	6 Depeche Mode	6 Midnight Oil
7 Del Amitri	7 Silos	7 Cowboy Junkies	7 Cure
8 Peter Murphy	8 Loop	8 House Of Love	8 Social Distortion
9 Stone Roses	9 Naked City	9 Stone Roses	9 Mission
10 Cowboy Junkies	10 Bevis Frond	10 Oingo Boingo	10 Sundays
11 Chills	11 Cowboy Junkies	11 Little Feat	11 Oingo Boingo
12 Lloyd Cole	12 Tackhead	12 They Might Be Giants	12 That Petrol Emotion
13 They Might Be Giants	13 Lush	13 Lloyd Cole	13 They Might Be Giants
14 Little Feat	14 Sinead O'Connor	14 Kate Bush	14 Renegade Soundwave
15 Fall	15 Social Distortion	15 Mission	15 Lightning Seeds

### COLLEGE RADIO REGIONALS

1 Sinead O'Connor	1 Chills	1 Sinead O'Connor	1 Bongwater
2 Chills	2 Sinead O'Connor	2 Nitzer Ebb	2 Chills
3 Fall	3 Robyn Hitchcock	3 Fall	3 Sinead O'Connor
4 Loop	4 Blue Aeroplanes	4 Chills	4 Fall
5 Church	5 Loop	5 Robyn Hitchcock	5 Nitzer Ebb
6 Bongwater	6 Cowboy Junkies	6 Church	6 Tackhead
7 Blue Aeroplanes	7 Depeche Mode	7 They Might Be Giants	7 Social Distortion
8 Robyn Hitchcock	8 Naked City	8 Bongwater	8 Lush
9 Depeche Mode	9 Church	9 MC 900 Ft. Jesus	9 Robyn Hitchcock
10 Midnight Oil	10 Flour	10 Cowboy Junkies	10 Flour
11 House Of Love	11 A Tribe Called Quest	11 Bel Canto	11 Caterwaul
12 Lush	12 Tackhead	12 Tackhead	12 Cramps
13 Cowboy Junkies	13 Fall	13 House of Love	13 Cowboy Junkies
14 Nitzer Ebb	14 Walkabouts	14 Poi Dog Pondering	14 Naked City
15 Tackhead	15 Nitzer Ebb	15 Scatterbrain	

### DANCE CLUB REGIONALS

1 HiTek 3: Spin	1 Depeche Mode: Enjoy	1 Depeche Mode: Enjoy	1 Depeche Mode: Enjoy
2 The Beloved: Hello	2 Peter Murphy: Cuts	2 Nine Inch Nails: Head	2 Electronic: Getting
3 Depeche Mode: Enjoy	3 Nine Inch Nails: Head	3 The Beloved: Hello	3 Peter Murphy: Cuts
4 Electronic: Getting	4 Technotronic: Get	4 Nitzer Ebb: Lightning	4 808 State: Pacific
5 Nitzer Ebb: Lightning	5 Stone Roses: Fools	5 Acid Horse: No	5 Leila K: Got
6 Peter Murphy: Cuts	6 The B-52's: Roam	6 Electronic: Getting	6 Nitzer Ebb: Lightning
7 Acid Horse: No	7 Impedance: Tainted	7 Peter Murphy: Cuts	7 HiTek 3: Spin
8 Jay Williams: Sweat	8 Nitzer Ebb: Lightning	8 Stone Roses: Fools	8 The Fall: Telephone
9 MC 900 Ft. Jesus: Heaven	9 Electronic: Getting	9 Erasure: Blue	9 The Beloved: Hello
10 Adam Ant: Room	10 The Hunger: Shock	10 The 49ers: Touch	10 Nine Inch Nails
11 Technotronic: Get	11 MC 900 Ft. Jesus: Heaven	11 Thrill Kill Kult: Kooler	11 Nine Inch Nails
12 Nine Inch Nails: Head	12 Baby Ford: Beach	12 MC 900 Ft. Jesus: Heaven	12 Technotronic: Get
13 Deskee: Let	13 The Beloved: Hello	13 808 State: Pacific	13 Soul II Soul: Get
14 The B-52's: Roam	14 Depeche Mode: Jesus	14 Deskee: Let	14 Meat Beat Manifesto: Dog
15 808 State: Pacific	15 HiTek 3: Spin	15 Anything Box: Living	15 Boxcar: Insect

### RETAIL REGIONALS

1 Sinead O'Connor	1 Sinead O'Connor	1 Sinead O'Connor	1 Depeche Mode
2 Depeche Mode	2 Depeche Mode	2 Depeche Mode	2 Sinead O'Connor
3 Cowboy Junkies	3 Church	3 Cowboy Junkies	3 Cramps
4 Chills	4 Midnight Oil	4 Church	4 Tackhead
5 Peter Murphy	5 Robyn Hitchcock	5 Peter Murphy	5 Social Distortion
6 Church	6 David Bowie: Changes	6 Midnight Oil	6 Digital Underground
7 Midnight Oil	7 Nitzer Ebb	7 Robyn Hitchcock	7 Cowboy Junkies
8 Robyn Hitchcock	8 Cowboy Junkies	8 Lloyd Cole	8 Nine Inch Nails
9 Nitzer Ebb	9 Silos	9 Nine Inch Nails	9 Nitzer Ebb
10 Nine Inch Nails	10 Cramps	10 Nitzer Ebb	10 Fluid
11 Digital Underground	11 Kevn Kinney	11 Cramps	11 Nitzer Ebb
12 Prong	12 Peter Murphy	12 Revolting Cocks	12 Cure
13 Notting Hillbillies	13 Nine Inch Nails	13 Silos	13 Church
14 Bonnie Raitt	14 Flat Duo Jets	14 Chills	14 Midnight Oil
15 Red Hot Chili Peppers	15 They Might Be Giants	15 Tad	15 Peter Murphy

<b>91X</b> Vince Zamparelli San Diego CA 619-591-0101 31PM	<b>91X/Listen To This</b> Neilson/Kevin Stasioro San Diego CA 619-591-0101 31PM	<b>KBQD</b> Ginger Havel Boulder CO 303-444-1500 87.3FM/103.9MHz	<b>KBLE</b> Don Sorenson San Marcos CA 760-328-2333 90.1FM	<b>KITS</b> Steve Heston San Francisco CA 415-325-1252	<b>KJAO</b> Mike Stasioro Whittier CA 562-947-3774	<b>KJON</b> Mike Summers Casper WY 307-252-5355	<b>KOTE</b> Ray Higgins/Drew Ross San Luis Obispo CA 805-927-9322	<b>KRCR</b> Paul Engstrom Omaha NE 402-552-0500
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<b>KROO</b> Deanne Pasadena CA 818-953-7667 105.7FM	<b>KROU</b> JO Daniels Lansette MO 307-745-7338	<b>KTAQ</b> Bill Evans/Bruce Hoffmeyer Taco WA 509-758-1017	<b>KTCL</b> John Hayes Fort Collins CO 957-493-9330 93.7FM	<b>KWKO</b> Jonathan Rosen Tampa AZ 882-338-2400 106.9MHz	<b>WRCR/Nocturnal: Emissions</b> Jason Busch Boston MA (617) 256-1111 104.1FM	<b>WRE</b> Dennis McManera Westbury NY 516-332-3400 92.7FM	<b>WRE/Left Of Center</b> Dennis McManera Westbury NY	<b>WRCX</b> Fran Kuska Manchester VT 802-252-4800 102.7FM
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<b>WPKX</b> Bruce McDonald Lynn MA 617-525-6200 101.7FM	<b>WPKS</b> Sue Swamer/Cave Einstein Annapolis MD 301-261-2452 98.1FM	<b>WPTG</b> Stanton/Robert Asbury Park NJ 201-542-1410 106.3FM	<b>WPL</b> Renee Blake Concord NH 603-225-9521 122.3FM	<b>WROK</b> Craig Thomas Dartmouthport NH 603-323-4114 97.7FM	<b>WVCS</b> Amy Peterson Montpelier VT 802-223-2296 96.7FM	<b>WVXY</b> Craig Gray/Phil Manning Greenfield NH 603-332-4114 97.7FM	<b>WVZ</b> Craig Bradlow Rochester NY 585-7504AM (518)524-3538
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# ROCKPOOL

## ROCK INDEPENDENTS

WOC	LC	TC	
2	4	1	<b>Robyn Hitchcock:</b> <u>Eye</u> (Twin/Tone)
2	15	2	<b>Bongwater:</b> <u>Too Much Sleep</u> (Shimmy Disc)
4	1	3	<b>Tackhead:</b> <u>Friendly As A Hand Grenade</u> (TVT)
2	16	4	<b>Flour:</b> <u>LUV 713</u> (Touch & Go)
4	2	5	<b>Bevis Frond:</b> <u>Any Gas Faster</u> (Reckless)
2	11	6	<b>Scatterbrain:</b> <u>Here Comes...</u> (In-Effect)
2	23	7	<b>Tad:</b> <u>Salt Lick</u> (Sub Pop)
10	3	8	<b>King Missile:</b> <u>Mystical Shit</u> (Shimmy Disc)
2	12	9	<b>Nine Inch Nails:</b> "Head Like A Hole" (TVT)
—	—	10	<b>B.A.L.L.:</b> <u>B.A.L.L. Four...</u> (Shimmy Disc)
6	8	11	<b>Agitpop:</b> <u>Stick It!</u> (Twin/Tone)
6	13	12	<b>Arson Garden:</b> <u>Under Towers</u> (Community 3)
8	10	13	<b>Cynics:</b> <u>Rock'n'Roll</u> (Get Hip/Skyclad)
6	7	14	<b>Various Artists:</b> <u>Terminal City Ricochet</u> (Alt. Tent.)
4	14	15	<b>The Walkabouts:</b> <u>Rag &amp; Bone</u> (Sub Pop)
6	5	16	<b>Nice Strong Arm:</b> <u>Stress City</u> (Homestead)
10	9	17	<b>Flat Duo Jets:</b> <u>Flat Duo Jets</u> (Dog Gone)
—	—	18	<b>Cows:</b> <u>Effete...</u> (Amphetamine Reptile)
6	6	19	<b>Straitjacket Flts:</b> <u>Hail</u> (Rough Trade)
4	21	20	<b>Helios Creed:</b> <u>...Catholic Finger</u> (Subterranean)
4	17	21	<b>Lava Love:</b> <u>Whole Lava Love</u> (Sky)
—	—	22	<b>Fugazi:</b> "Song #1" (Dischord/Sub Pop)
—	—	23	<b>Grinning Plowman:</b> <u>I Play Jupiter</u> (Carlyle)
—	—	24	<b>Grisly Fiction:</b> <u>C'mon Bean Juice</u> (Community 3)
6	20	25	<b>Glant Sand:</b> <u>Long Stem Rant</u> (Homestead)

Information compiled from Rockpool's Power Radio and College Radio Charts.

## DANCE INDEPENDENTS

WOC	LC	TC	
8	4	1	<b>Nine Inch Nails:</b> "Head Like A Hole" (TVT)
12	1	2	<b>Acid Horse:</b> "No Name, No Slogan" (Wax Trax)
6	2	3	<b>808 State:</b> "Pacific State" (Tommy Boy)
10	3	4	<b>Jay Williams:</b> "Sweat" (Big Beat)
6	8	5	<b>Meat Beat Manifesto:</b> "Dog Star Man" (Wax Trax)
25	5	6	<b>Thrill Kill Kult:</b> "Kooler Than Jesus" (Wax Trax)
27	7	7	<b>Nine Inch Nails:</b> "Down In It" (TVT)
12	6	8	<b>Tribal House:</b> "Motherland" (Pow Wow)
2	17	9	<b>Tackhead:</b> "Demolition House" (TVT)
4	10	10	<b>Bobby Konders:</b> "The Poem" (Nu Groove)
6	9	11	<b>KMFDM:</b> "Virus" (Wax Trax)
12	11	12	<b>The Hunger:</b> "Shock" (Randy Spain)
—	—	13	<b>Queen Latifah:</b> "Come Into My House" (Tommy Boy)
12	16	14	<b>Revolting Cocks:</b> "Physical" (Wax Trax)
—	—	15	<b>Final Cut:</b> "I Told You Not..." (Full Effect)
21	12	16	<b>PTP:</b> "Rubber Glove..." (Wax Trax)
12	13	17	<b>Technoid:</b> "Technoid" (F NeoSubCulture)
8	19	18	<b>Digital Underground:</b> "Humpty Dance" (Tommy Boy)
—	—	19	<b>The Subjects:</b> "Word Of God" (2 World)
—	—	20	<b>On Top:</b> "Unity" (Big Beat)
—	—	21	<b>Ecstasy:</b> "Don't Play Me Raw" (Sleeping Bag)
4	22	22	<b>Noise Unit:</b> "Deceit" (Wax Trax)
4	25	23	<b>Fast Eddle:</b> "Most Wanted" (DJ International)
—	—	24	<b>Critical Rhythm:</b> "Fall Into A Trance" (Nu Groove)
23	21	25	<b>Twin Hype:</b> "For Those Who Like..." (Profile)

Information compiled from Rockpool's Club Charts.

## IMPORTS

WOC	LC	TC	
4	1	1	<b>Lush:</b> <u>Mad Love</u> (4AD)
8	2	2	<b>Pale Saints:</b> <u>The Comforts Of Madness</u> (4AD)
2	4	3	<b>Ultra Vivid Scene:</b> "Staring At The Sun" (4AD)
—	—	4	<b>Mudhoney:</b> "This Gift" (Glitterhouse)
2	7	5	<b>Candyflip:</b> "Strawberry Fields Forever" (Debut)
6	6	6	<b>Ride:</b> <u>Ride</u> (Creation)
2	19	7	<b>Ceta Javu:</b> "So Strange" (ZYX)
—	—	8	<b>See See Rider:</b> <u>See See Rider</u> (Lazy)
2	25	9	<b>Inspirat Carpets:</b> "This Is How It Feels" (Logic)
—	—	10	<b>Jesus Jones:</b> "Real Real Real" (Food)
8	RE	11	<b>Psychic TV:</b> "Love War Riot" (Temple)
—	—	12	<b>Kitchens Of Distinction:</b> <u>Elephantine</u> (One Little Indian)
—	—	13	<b>Megacity 4:</b> <u>There Goes...</u> (Lazy)
6	RE	14	<b>Halo Of Flies:</b> <u>Singles Going Nowhere</u> (Glitterhouse)
24	11	15	<b>Gary Clail's On-U Sound:</b> <u>End Of The Century Party</u> (On-U)
4	5	16	<b>Sonic Boom:</b> <u>Spectrum</u> (Silvertone)
—	—	17	<b>Shamen:</b> "Pro-Gen" (One Little Indian)
10	21	18	<b>A Guy Called Gerald:</b> "FX" (Subscape)
8	16	19	<b>Cabaret Voltaire:</b> "Hypnotized" (Parlophone)
10	23	20	<b>Depth Charge:</b> "Bounty Killers" (Vinyl Solution)
10	20	21	<b>14 Iced Bears:</b> <u>14 Iced Bears</u> (Thunderball)
10	RE	22	<b>Barmy Army:</b> <u>The English Disease</u> (On-U)
4	RE	23	<b>Beatmasters:</b> "Hey DJ..." (Rhythm King)
6	8	24	<b>Dub Syndicate:</b> <u>Strike The Balance</u> (On-U)
—	—	25	<b>Thatcher On Acid:</b> "Flannel 905" (TOA)

Information compiled from Rockpool's Power Radio, College Radio, Retail, and Club Charts.

## GEISHA HOUSE?

Japan is in the HOUSE! Tokyo's **File Records** brings us one of the first house/dance offerings from the country that brings us so many electronic goodies. **T.P.O.'s "Hiroshi's Dub"** is a wonderful, jazzy, ambient instrumental that comes to us in three mixes. The A-side features a remix by the very talented **Satoshi Tomil**, who blessed us with the superb "Tears" on **ffrr Records**. The B-side has two additional mixes, the second of which has a deep, spoken vocal in the intro. All the mixes have an almost new-age feel and would fit nicely into any ambient set. **Major Force** and **File Records** had an exhibition booth at last year's New Music Seminar, and this record is a good sign that they will be a continuing source of quality dance records.

From the label that brought you the big hit by **Impedance** comes another remake of a classic alternative song. **Jumpin' And Pumpin' UK** has just released **Aftershock's "Fade To Grey"**, which is a remake of the **Visage** classic. The production of "Fade" is similar to the **Impedance** record with its deep bass and sparse instrumentation. A vocal mix and dub are included on the A-side. The B-side has a new song "**Sweet'n'Low**" (no relation to the **Debbie Harry** record), an 808 State and Culture Beat styled track with a hot sax part. **Network UK** have released a techno instrumental 12" titled "**Indulge**" b/w "**To Be Or Not To Be**" by **Noel Howard**. "Indulge" is a beautiful techno instrumental with a smokin' piano and a full arrangement. "To Be..." is a slightly acidic techno complete with mixes by **Bad Boy Bill** and **Derrick "Mayday" May**. **EMI UK's** dance label **Syncopate** have released an R&B/house gem in **Tongue In Cheek's "Tomorrow"**. Reminiscent of the old Philly sound, "Tomorrow" was mixed by **Frankle Knuckles** and has a brilliant Piano Dub and Vocal mix on the A-side. The flip has a club-rap tune called "**Encore**" and an a capella. **Intrigue UK** have a power-packed record out with two cuts off the hard-to-get **Produced By Nemesis LP**. **Nemesis** themselves have "**I Need You So Bad (Baby)**" on the A-side. It has a sampled hook and a quality track backing it up. The flip has a tune by **Shades Of Black** titled "**Just A Little Bit**", which is a killer. A unique bass sound lays the foundation for this jazzy deep track. Vibes, electric piano, an inspired sax, a male spoken voice and female singing add up to a superior track.

**Nation-12** have an adventurous release on an unknown label called "**Remember**". The first mix is a funky get-in-your-face track with a sample of what sounds like **Chuck D** saying, "Hear the drummer get wicked," and the beat does just that. The other mixes have some real tough beats and samples that should appeal to most industrial aficionados.

From the label which brought you **Soul II Soul** comes an after-hours classic in the spirit of **Bobby Konders** or **Aphrodisiac**. Yes, it's on **Ten Records** and it's **Reel By Reel's "Aftermath"**. Flow is the operative word here. A steady, never-ending bassline is punctuated by a deep kick drum while keyboards fly high above the rhythm. Do you close your eyes when you dance? Try it, it's great. Next up on the U.K. tip is **Jolly Roger's "Musique C'est L'arme Du Futur" (Desire)**. If you don't speak French, that's "Music Is The Weapon Of The Future" and, if this is any indication of the potency of future weapons, we had better all watch out, because this sucker is lethal. This is a deep and dangerous

groove with one of the nastiest basslines in a good while.

The only record coming to us from Italy this issue is by **Lipstick**, featuring **Lee Marrow** on a song called "**Do You Want Me**" on **Discomagic** (you gotta love the name). Mainly in the vein of **Technotronic**, "Do You Want Me" will appeal to those who might like some **Wee Papa Girl** tracks because of the fierce female lyrics. However, if that's not your style, the dub (although only 3:58 long), will kick and pump with the rest of them, but don't be surprised if you find yourself flipping the vinyl over and playing the vocal, because your crowd will love it.

Meanwhile, back in America, **Joey Longo** continues his hit streak with his newest effort, "**Tonight I'm Going To Love You**". The alias this time is **House Conductor** and it follows the quality standard set by his previous outings as **Dreamhouse** and **Earth People**. While his two earlier projects were **Todd Terry**-inspired (what isn't these days?) sample house tracks, **House Conductor (Jazzy Records dist. MTI)** takes a deeper, more song-oriented approach to the house track. "Tonight..." revolves around vocal samples from the **Peech Boys'** classic "Don't Make Me Wait". The groove is vicious and is spotlighted on the B-side which has three dub/instrumental versions. **Joey Longo** is not the only prolific guy in house music — that's for sure. **Frankie Bones** and **Lenny Dee** are at it again with **Looney Tunes II** on **Nu Groove**. With the engineering skills of **Tommy Musto**, the duo have created an album with 15 tracks — not all of them songs. In fact, none of them are songs in the traditional sense. But there is some good dance music here with most of the creativity and originality left up to other groups which **Looney Tunes** freely expands on. The likes of **Komtur**, **Sweet Exorcist** and **Renegade Soundwave** can be heard on different tracks. For the cost of one domestic 12", you can get remixes of many imports which were recently underground hits.

Another multi groove, single-priced record to hit the scene is the **Rhythm Masters Volume II (Underworld)**. Much like **Looney Tunes**, the **Rhythm Masters** use other records as a basis for their own cuts. These two track records listed above along with **Frankie Bones'** own "Bones Break" track make up a useful service for **DJs** who like to make that extra mix on a special song or just like to use a different mix in their sets.

**Max Q's** up-till-now-promo-only single of **Todd Terry's** mix of "**Sometimes**" is now available for purchase in the UK on **Phonogram**. An added feature to this 12" is a mix done by **Paul Oakenfold** with production from **Michael Hutchence** and **Ollie Olsen**. The **Seduction** bassline is featured in this mix.

A number of imports have just turned domestic: **J.T. And The Big Family's "Moments In Soul"**, the **Soul II Soul/Art Of Noise** hybrid, is now out on **ZYX America**. "**The Power**" by **Snap** is out on **Arista** with some additional mixes including a rap by **Blank**. **Chill Rob G** beat **Arista** to the punch by putting out "**The Power Jam**" on **Wild Pitch** a few weeks ago which is garnering play on NYC radio and clubs. Different rap, same track. Also worth mentioning is a **Virgin** offering, **Aftershock's "Always Thinking"**, a mainstream house song with R&B vocals. **End Of Story**.



# Club Lists

<b>Deeo</b> Park Row Grille Stamford CT	<b>Brad Balfour</b> China Club NYC NY	<b>Perry Sax</b> Cobernet/Mech/Smart Bar Chicago IL	<b>Emie Sensley</b> Signal/Studio 12 Baltimore MD	<b>Peter Bergstrom</b> Pina Carlino Honolulu HI	<b>David Chang</b> Nick's Grove/Morris NYC NY	<b>Mark Claesens</b> ESD/McCormick Place Milwaukee WI	<b>Aris Clark</b> Lozco Portland ME	<b>Bob Fintzo</b> Club Kosmos Philadelphia PA
B 52s - rock Deecee - enjoy Electronic - getting B Fone - beach A Horse - no Believe - hello P Murphy - cuts Nitzer - shame Mula - vet The!!! Kill - cooler Any/Box - living 808 State - pacific Heatbeat - zoo Deecee - jeans Renegade - sitting A Ant - rock S Roses - focus Nitzer - lightning VIN - head J&M Chain - head Chill! Pees - higher Shave Corp - calling D' - 10 O Neza - ya	L Stanffe - world Naonna - rock J Williams - sweet D Underpre - funny Technatron - this Noise Unit - secret A Horse - no VIN - head SAD - free S Roses - focus Chinese - heaven Q Lactfan - ladies B 52s - rock After 3 - soul Rebel MC - just 808 State - pacific Kyzx - stone Seals Incl - solo Beloved - hello Deecee - let 601 Project - men Naonna - vague Frignity/W - life Cobanone - canon W Arc - own	Deecee - enjoy P Murphy - cuts Nitzer - lightning Heatbeat - zoo S Sister - break Noise Unit - secret A Horse - no VIN - head SAD - free 48 Ace - busy Electronic - lucky Boucar - insect P Estate - post Technatron - get C Element - pacific Erasure - blue The!!! Kill - daisy MC 300 - heaven Manufacturer - cannon S Roses - focus Any/Box - living Subjects - vague 808 State - pacific Cobanone - canon D Marzau - strike	Soul/Soul - get A Horse - no Technatron - get P Funs - house J Somerville - nigty KLF - Joe Naonna/Pa - all Gerold - fx B Fone - beach L Winefil - love Electronic - getting Crew - duo Deecee - enjoy The - just C Davis - nerves VIN - head Boucar - insect Nitzer - lightning O Moo - sonic Ministry - so Beachster - sj Naonna - keep L Louis - called Erasure - blue Seouction - heart	Deecee - enjoy Confettion - 12 Electronic - getting 48ers - touch A Horse - touch P Murphy - sweet Greenhouse - wave S Coora - techno P Murphy - cuts G Lactno - welcome M Ace - welcome L Louis - story Technatron - get New Scene - out B 52s - rock x - x Ministers - grand L Winefil - love x - x Technatron - this Kyer - what Hunger - cut Lella 4 - get Dirty Hurr - soooo	Nitzer - lightning Hitec 3 - soul 48s - head Seals Incl - duo Snice - power J Williams - sweet Ecstasy - this P Dora - feeling Leta Love - you Strings/La - nothing UF - groove Q Neave - wave S 48ers - soul C Rhyne - fail C Element - ee Intense - let P Points - reasons S Exorist - techno Fean - over Technatron - get Pina Cl - x R Cooca - strawberry Electronic - beach Ecstasy - dont New RD - all	Hitec 3 - soul Lella 4 - get A Horse - no A Ant - room P Murphy - cuts Beloved - hello VIN - head J&M Chain - head Nitzer - lightning Electronic - getting Deecee - let Frignity/W - notner Deecee - enjoy Heatbeat - zoo J Trouble - street The!!! Kill - cooler B Fone - beach MC 300 - heaven C Voltatre - hypnotize R Cooca - physical I Mculliac - techno Ecstasy - techno PTP - rubber Insidence - catface	S O'Connor - heering Shrockers - Janet KMFN - virus Jrd Sas - words S O'Connor - ampor Beloved - hello Hitec 3 - soul Greener/I - g for B Fone - beach Plein/Lulu - every Snad - cover Technuck - eye L Holliday - heart Beloved - hello Chines - wave L Stanffe - eight Deecee - enjoy J7 Company - soul Seals Incl - duo Electronic - talk I Mculliac - feat P Murphy - cuts 101 - wave Lella 4 - get mestcan - cold B Twosome - heli R Oll - blue	48ers - touch Electronic - gett Any/Box - livin Jessee - let S 48ers - soul Hitec 3 - soul C' Nuz - all Greener/I - g for B Fone - beach Plein/Lulu - every Snad - cover Technuck - eye L Holliday - heart Beloved - hello Chines - wave L Stanffe - eight Deecee - enjoy J7 Company - soul Seals Incl - duo Electronic - talk I Mculliac - feat P Murphy - cuts 101 - wave Lella 4 - get mestcan - cold B Twosome - heli R Oll - blue

<b>Chris Ford</b> Channel Zero St. Petersburg FL	<b>Ray Freedom</b> 1st Avenue Minneapolis MN	<b>Markie Joe</b> Coker/Mech/Pro Houston TX	<b>Russ Grafano</b> Village Cafe/Morris Westchester NY	<b>John Kell</b> Save The Robots/W NYC NY	<b>David Neeson</b> MUL Tampa FL	<b>Mark Hill</b> Midtown Sun Nashville TN	<b>Jonathan Seign</b> Morris NYC NY	<b>Rick Kave</b> Jon Club/Sumers Buffalo NY
J&M Chain - head P Murphy - cuts Jrd Sas - words S Roses - focus S O'Connor - grave VIN - head Deecee - enjoy Chill! Pees - coby L Hewitz - one LL Cool J - search Beloved - hello Technatron - get P Emoy - hit J Styler - nation A Horse - no Trife/Horse - better Jrd Grants - pacific J Sherman - green Renegade - cant P Funs - house Q Lactfan - cone J Lazy - duo B Charge - dignity MC 300 - ufos Crazes - afriad	Unity 2 - snifley Creatures - fury Nitzer - lightning H Meadows - heli/sujan Snad - power Deecee - enjoy Young MC - f Substacton - none MC Syne - free The - no/ous Mc Lee - duo S O'Connor - ampor P Murphy - cuts MC 300 - heaven Nite - head 808 State - pacific Dirty Hurr - disco Slaw - humanist Babylon 24 - are S Roses - focus G Marc - all	Snad - power MC Jesus - truth S Exorist - techno Final Cut - one B Rogers - steel S Neods - dig On Top - unity Nitzer - shame Manufacturer - cannon Man/Man - ampor C Fija - strawberry Cartman - none Earthquaki - beach Jays - break Education - answer S Roses - focus O Marzau - stone Hitec 3 - soul P Fone - fx W Kinckner - mirror Cat/Dog - fundamanta Ester 3 - pure Fall - telephone J Somerville - you J Jrensia - canca	Technatron - get B 52s - rock Electronic - getting A Horse - no Beloved - hello P Murphy - cuts VIN - head Boucar - insect J Williams - come Erasure - blue SAD - free L Stanffe - all Deecee - jeans J Jackson - escape Naonna - keep Ministry - punny C Voltatre - techno L Louis - called S 48ers - soul J Rob - canon Seouction - heart	Deecee - let B 48ers - house Hunger - shock Chines - heaven Beachster - none Hitec 3 - soul J Principio - safe Trife/Horse - notner Z/Neave - breeze EZ Pass - love Q Lactfan - come R Owens - visions S Jim - wave Ecstasy - soul L Stanffe - wave VIN - all Scarston - f Soul/Soul - get P Estate - love S Somatic - rock Culture Be - cherry On Top - unity Louis - called MC 300 - fa V Nitzer - numbers	New Scene - out Renegade - probably Hunger - shock A Garage - automaton M Program - contig S Canto - virus KMFN - virus S Puffy - robot M Nemo - crv Noise Unit - structure Lesson 7 - rotation Shony Pez - witch 3rd - fun Leatherstn - sacres W Neadack - burce Nitzer - lightning VIN - head The!!! Kill - dummies A Horse - no S Roses - focus S Neods - dig AS Secand - fire Shamen - omage Electronic - getting T Antice - onofa	Deecee - enjoy B 52s - rock Creatures - fury S Roses - focus Erasure - blue P Murphy - cuts Electronic - getting S Neods - pure Deecee - dangerous B Twosome - heli MC 300 - heaven R Oll - blue P Murphy - not VIN - down Strings/La - nothing R Grelilana - cards J7/Family - robots Leta Love - you Fean - over C Voltatre - mono I Mculliac - feat PTP - satisfied Nitzer - shame	Snad - power Hitec 3 - soul C Rhyne - fail Q Neave - wave Technatron - this Deecee - let R Naverro - mirror J Williams - sweet B 48ers - soul C Fija - strawberry O Moo - wave P Dora - feeling Ecstasy - dont Seals Incl - duo P Murphy - not Cure - lul/lave Deecee - insect C Voltatre - mono I Mculliac - feat PTP - satisfied Nitzer - shame	48ers - touch L Stanffe - world B 52s - rock Technatron - get Deecee - enjoy Erasure - blue MC Ace - wave W Kinckner - grand Beloved - heli S Fone - beach Electronic - gett J Child - dont Hitec 3 - soul Naonna - keep R Arc - own Deecee - let S Somatic - love Insidence - cant 101 - wave O narry - wave Kaona - lameo Deecee - jeans Beloved - sun PFI Project - roots T Scott - get

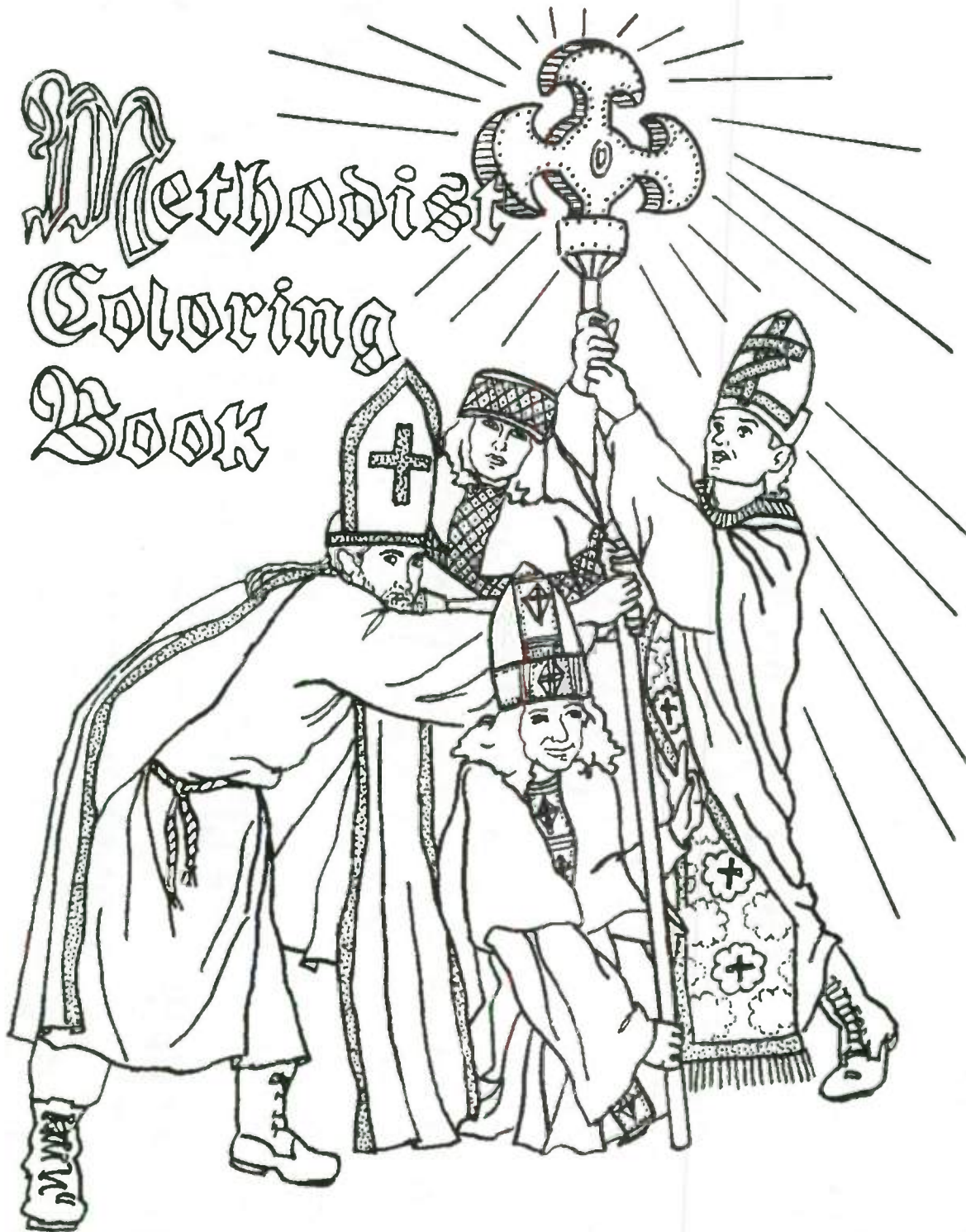
<b>JJ Monodenny</b> House-Love/Big House/Morris NYC NY	<b>Paul Hoan</b> Re/Agitar/S.D.S.'s Clearer Atlanta GA	<b>Andrea Dennis</b> Re/Agitar/S.D.S.'s NYC NY	<b>Scott Rineone</b> Betta's Poughkeepsie NY	<b>Jie Rufino</b> Gail'em Bloomington-Normai IN	<b>Dave Shaw</b> Cruadady's Tampa FL	<b>Bobby Stercus</b> The Sen Philadelphia PA	<b>Paul Vayne</b> Visage Orlando FL	<b>Ray Velasquez</b> Beat Jave Kansas City MO
UPI - groove Snad - power D Share - yearn Gerid - automatic Young MC - f New Life - triton S Exorist - techno Rhythmic - take Boucar - wave Final Cut - steel Ecstasy - dont Turntable - vix Mannechine - out Affraid - cut C Rhyne - fail L Davyden - you Amorist - cone Noutron 30 - cyber CCCP - float Thek - wave S Aurs - esse Eon - finer N action - african DFX - vague B Passa - cant	Deecee - world Erasure - blue J Child - dont Any/Box - living A Ant - room Beloved - heli Mc Lee - busy Innercity - anctone L Stanffe - world Lella 4 - get Naonna - vague Pennis/Air - come J Jackson - aimght MC Namer - touch Reverbe - sweet Deecee - enjoy Technatron - get Electronic - getting S Roses - focus Insta - night Seouction - heart Insidence - taifaced X Creade - sex A Loranin - world Funfun - give	Trife/Horse - notner On Top - unity Deecee - let Blackbox - f 48ers - touch J 2Jum - gize Kaona - cantone L Pois - dont Crazy - gime Hitec 3 - soul J Williams - sweet P Murphy - cuts Techno - techno R Cooca - physical Gerold - fx KMFN - virus Psyonic TV - love Electronic - getting Insidence - catface Renegade - probably S Puffy - warjack Culture Be - cherry M Neza - va Hitec 3 - soul C Voltatre - mono The!!! Kill - cooler Trife/Horse - notner	808 State - pacific Deecee - enjoy Nitzer - lightning B Fone - beach A Horse - no S Neods - dig Heatbeat - zoo VIN - head MC 300 - heaven P Murphy - cuts Techno - techno R Cooca - physical Gerold - fx KMFN - virus Psyonic TV - love Electronic - getting Insidence - catface Renegade - probably S Puffy - warjack Culture Be - cherry M Neza - va Hitec 3 - soul C Voltatre - mono The!!! Kill - cooler Trife/Horse - notner	Electronic - getting Insidence - catface MC 300 - heaven Beloved - heli Boucar - insect Erasure - blue J Williams - sweet Lella 4 - get L Stanffe - world Hitec 3 - soul SAD - free Mc Lee - busy Kyzx - stone Techno - techno J Jackson - escape x - x Kaona - lameo Deecee - let N Ant - dont L Louis - called M Nuz - canon Soul/Soul - get Jrd Sas - gas W Judgemen - 113 Chines - heaven	A Ant - rock J Child - dont B Fone - beach Erasure - blue P Murphy - cuts Technatron - get ABC - no R Oll - blue L Stanffe - world Beloved - heli Boucar - insect Electronic - getting 48ers - touch Renegade - biting J Somerville - nigty Insidence - catface B 52s - rock Deecee - enjoy A Ant - one Any/Box - living O Moo - canon Ministry - punny VIN - head Deecee - let Rocco - italo	O narry - sweet Beloved - heli Plein/Lulu - word Rebel MC - street Hunger - shock Seals Incl - duo Naonna - vague Deecee - let Creatures - fury Snad - power Dirty Hurr - soooo Any/Box - living Nitzer - lightning M Kan - catny M Meadows - heli/sujan MC 300 - heaven I Mculliac - meter Z/Mate - breeze A Ant - room Deecee - enjoy B Fone - head Techno - camitaton Hitec 3 - soul MC Ace - welcome Cure - pictures	Deecee - jeans Insidence - catface B 52s - rock B Twosome - heli Hitec 3 - soul The!!! Kill - daisy Concrete B - f PFI 44 - cone Nitzer - lightning Lianson 9 - heart Lesson 7 - rotation 101 - wave Chill! Pees - taste Hitec 3 - soul Piggy - lets A Horse - no EZ Pass - every S O'Connor - nothing J&M Chain - head Plein/Lulu - every Q Trouble - just C Devise - act Dynamic II - feel Lard/ACD - vic G Lactno - welcome 101 - wave	Loon/Gold - paste Techno - semi Renegade - probe Final Cut - cold The!!! Kill - daisy MC 300 - ufos L Lacco - sun A Horse - no Subjects - work Substacton - none Mannechine - ear Culture 3e - chess Hunger - cut A Cooca - beans Bica - learn Electro - auto G Lactno - heli N Contro - oone Gerid - fx Nitzer - light PTP - ny O Marzau - tear Klangwerk - cyber 808 State - pacific

Maybe it's the latent Northern California hippy mentality, but the area has produced its share of patchouli-smelling, barefoot-dancing musicians in the last five years. Not that **Harm Farm** wear granny glasses and walk around the Bay area in bellbottom hipsters, but there is that certain sense of hippy-ness to be found in the grooves of *Spawn (Alias)*. Kindred spirits Camper Van Beethoven (current Camper violinist Morgan Fichter was Harm Farm's original violinist), come to mind on songs like the silly sexual double-entendre "Clams", as well as whenever the violin player draws his bow across the strings. Which is always. But it wouldn't be fair to discount these guys as CVB wannabees. They are too good, especially violinist **Noah Chason**. Six string savant **Henry Kaiser's** ears are none too easy to please but he was sufficiently impressed enough so that he twiddled the studio knobs, crisply capturing their extremely energetic songs. On "Sleep/Senor Tuchus" their instrumental prowess is magnified as the band steers the song with the deft skills of a world class driver at Monte Carlo. If rock bands were judged on musical chops alone, Harm Farm would rate in the top two percent. (374 Brannan St., San Francisco, CA 94101)\*\*\*\*\*Ralph Records is alive and kicking with various offshoot labels producing the weirdness that the label has been known for. One of those label divisions, **Psycho Acoustic Sounds**, recently released a CD featuring the aggregations **To Nije Sala** and **What Makes Donna Twirl**, both the mastermind of musical deviant **Steve Stain**. The former is a series of dense sound experiments. Eschewing normal song structures for droning layers, tracks like "Tikva Glava" and "Bhuleil Bisrel Geet!" are middle-eastern opiated sound webs that will spin mystery into the air. **WMDT** is a more percussive studio workout. Kind of what would happen if Einsturzende Neubauten were sloppy drunk and jamming with Savage Republic. The song "Somebody In Palermo" would be a great soundtrack for a movie adapted from a Raymond Chandler book. It sounds as if it was recorded in a fog, it gradually builds to cataclysmic explosion. This is "out there" stuff. (109 Minna St. #391, San Francisco, CA 94105)\*\*\*\*\*Touring Europe has proved to be quite prosperous for American indie rock bands. Not only are the bands paid reasonably well, they play in front of far larger audiences than on the American indie circuit. Whether by osmosis or true inspiration, European bands are popping up that owe quite a bit to Amer-indie rock. The **Schema** label out of Holland seem to especially have an ear for it, and are now distributing the records in the U.S. through the New York **Resonance** office. Of their recent batch, Holland's **Alabama Kids** stick out because they are so American. Their singer sounds like the Dutch offspring of Giant Sand's Howe Gelb. He sings his cliched, auto-biographical angst-ridden lyrics in accented English which makes him sound like Gelb with a pinch between his cheek and gum. The band? Think big guitar, western rock: Naked Prey, True West uh...that band Howe Gelb sings in...uh...I think you know who I mean. They do the form proud though, with songs like "Murph" and "Takin It In". Oh yeah, the distortion pedal emissions on the latter probably means they've seen Dinosaur Jr. once or twice as well. Check it out. (c/o P.O. Box 549, Village Station, New York, NY 10014)\*\*\*\*\*Okra records from Columbus, OH have achieved a distinct reputation as purveyors of "cultured" redneck music with releases by The Gibson Brothers and The Wolverton Brothers. With *Bone Country* from **High Sheriff Ricky Barnes & The Hootowls** and the debut from **Hank McCoy & The Dead Ringers**, Okra is starting to stake a claim in pure country music. It's not likely that Nashville will pay attention, but you should.

High Sheriff Ricky leads The Hootowls through mostly cover songs and is less of a send-up than on his first album. His tastes come from the '60s singer-songwriter tradition forged by the likes of Merle Haggard and George Jones with a touch of Buck Owens honky-tonk. Complementing Barnes' nasal vocals is Billy Hill's omnipresent pedal steel playing which drifts in the background of each song like haze over an August cornfield. Hank McCoy, on the other hand, writes all his own songs and comes from a more modern honky-tonk vein, at times flirting with country rock as on "Jealousy" and "Bring My Baby Back". This doesn't mean he can't slow down the tempo, though. Some of the album's best songs are ballads, like the aching "The Bottom Of The Bottle and The Long Lonely Night". If country music had an alternative network, as rock does, Okra would be reeling in the praises just like a fisherman pulling in bream on a well-stocked farm pond. (1992 B N. High St., Columbus, OH)\*\*\*\*\***Speckly** by **Shrimp Boat (Speciman Products)** isn't the type of album that will knock your head off with a needle jump across the disc, but is eminently rewarding after a calm listen-through. Criss-crossing free jazz with the innocence of the Jonathan Richman/K records aesthetic, *Speckly* scoots around stylistically from a Souled American-like narcoleptic shuffle to the hallucinogenic Meat Puppets II trudge of "Melon Song". "Green Island" sounds like a rough meeting of the Cowboy Junkies and Albert Ayler, while the beautiful "Houston Tower" brings to mind the purity of the third Velvets' album. Snooty listeners who demand perfect musicianship will scoff as the notes the band plays aren't always in the right key but *Speckly's* clean, non-produced sound conveys more spirit than any pre-fab image oriented video band. This is serviced in the radio pool and is one more reason why your station should investigate this avenue if it doesn't already subscribe to the pool. (2715 S. Archer, Chicago, IL 60608)\*\*\*\*\*Gospel music's influence on rock and soul is well-documented. Yet here in the last decade of the century, as genres blend and technology sterilizes, gospel seems to have ended up at the back of the bus in the current popular music milieu. Not that one record will change anything, but gospel's premier female vocalist, **Marion Williams**, has a new album out called *Surely God Is Able (Spirit Feel)*. Relying on a simple organ, guitar, bass and drums instrumentation, Williams pours her soul into each song. But instinct, training and experience has taught her not to go full throttle all the time. Dynamics is key. This is especially true on "The Day Is Past And Gone" where her voice effectively travels from Death Valley to Pike's Peak. It's easy to understand why they also call gospel music, *inspirational* music; the title track makes those goose bumps stand at strict attention. If you have an ear for blues (the roots of gospel) and soul, open your ears and hear this record. (37 E. Clinton St., Newton, NJ 07860)\*\*\*\*\*Kramer's unique softly, layered production sound, heard with great effect on recent releases by King Missile, Dogbowl and Bongwater seems to be taking on a life of its own. Fellow New Yorker **Azalia Snail (Albertine)** treats the same psychedelic, echo-laden, dreamscape as Bongwater's *Too Much Sleep*. The A-side, "Another Slave Labour Day", juxtaposes this wispy psychedelia while cynically chronicling the daily grind. King Missile's **John Hall** even appears on the flip's "Baby Brother" offering his glib observations. A forthcoming album is in the works. (P.O. Box 154, Vauxhall, NJ 07088)\*\*\*\*\***Matador** records has decided on using the phone number 212-995-5882. Please note that this is different than the number printed in last issue's Independent Label Directory.

# THE DEAD MILKMEN

## Methodist Coloring Book



THE FIRST HYMN FROM THEIR FORTHCOMING ENIGMA RELEASE  
**METAPHYSICAL GRAFFITI**

ALBUM 7 73564-1 CASSETTE 7 73564-4 COMPACT DISC 7 73564-2

## NOLI COLORARE EXTRA LINEAS

WHEN YOU PRAY IT, SAY IT



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# College Radio Lists

WJTS	WVVT	WVXR	WVVA	WVUR	WVUR	WVYC	WVEC	WVUH	
Curt Cloninger Somerville TN 615-598-1112 91.3	Ron Thigpen Blacksburg VA 703-951-1642 90.7FM	Matt Fisher Poughkeepsie NY 914-673-5866 91.3FM	Carl Ottalio Tuscaloosa AL 205-348-6082 90.7FM	Syd Payola Miami FL 305-284-3121 90.5FM	Valeriano Jr 816 Union St.	Brent Drollette York PA	Sherril Bjornestad Elizabeth PA	Laura Graber West Hartford CT 203-263-4703 91.3FM	
A Garson - 1p K Myslie - 1p JB Factory - 1p Toad - 1p SU Fits - 1p Tad - 1p SA Orson - 1p S O'Connor - 1p Creatures - 1p D Jamston - 1p Glasie - 1p D Osbourne - 1p S Garson - 1p Voyage - 1p R Hitchcock - 1p Lush - 1p M City - 1p Loop - 1p Sae I Am - 1p Scrawl - 1p Unrest - 1p Flour - 1p 2 N Girls - 1p P Saints - 1p G Grind - 1p Blackbirds - 1p Rosen/Gill - 1p Bonewater - 1p LM Oswald - 1p C Ringus - 1p	K Myslie - 1p J Zorn - 1p P Saints - 1p Chills - 1p Makabouts - 1p B Franc - 1p P Saints - 1p Sovied - 1p Tacknead - 1p Souiside - 1p Scatterpore - 1p Mitos - 1p Loop - 1p MC Jesus - 1p Psychonias - 1p 11 00 - 1p Fireparty - 1p B Aeroplan - 1p Agitator - 1p M Bingham - 1p S Distort - 1p Craos - 1p Nitzer - 1p Slios - 1p Chant - 1p UV Scene - 1p Seasidew - 1p Frightwig - 1p Prong - 1p	J Zorn - 1p Fuozzi - 1p P Saints - 1p LUSH - 1p BALL - 1p Mitos - 1p JD Sewac - 1p Caterwaul - 1p SU Fits - 1p 14/Beers - 1p X Tal - 1p Loop - 1p V Assault - 1p Sovied - 1p K Myslie - 1p Gorjes - 1p FD Jets - 1p House/Love - 1p Craos - 1p B Franc - 1p Tribes/Dues - 1p A Garson - 1p B Religion - 1p Headsup - 1p Church - 1p Three - 1p T Shakespe - 1p Terminal - 1p Fall - 1p Tacknead - 1p	B Aeroplan - 1p Triboites - 1p Chills - 1p Church - 1p Craos - 1p Plan B - 1p Sundays - 1p TP Ection - 1p L Cole - 1p G Plowman - 1p Fall - 1p R Hitchcock - 1p LavaLove - 1p Deoecne - 1p Psychofunk - 1p Chills - 1p C Junkees - 1p Toad - 1p B 411 - 1p S O'Connor - 1p D Esomans - 1p R Garone - 1p D Anterf - 1p Revenge - 1p N Shakespe - 1p Loop - 1p M Mondays - 1p Stoewinder - 1p	Greg Lyon Durnan NC 919-684-2957 90.7FM	Kurt Meter Toledo OH 419-537-4172	Greg Calabrese Monroeville PA	Glenn Boothe Chapel Hill NC 919-962-7766 89.3 FM	Carrie/Jay/Bill/Ted New Haven CT 203-432-4114 94.3FM	Laura Moody Berkeley CA 915-642-1111 90.7FM
WVU Bill Peas Morgantown WV 304-293-3328 91.7FM	WVCI Patty Grannan Danbury CT 203-792-8666 91.7FM	WVDR Gina Pameccioni Newark DE 302-451-2703 91.3FM	WVDU Greg Lyon Durnan NC 919-684-2957 90.7FM	WVDT Kurt Meter Toledo OH 419-537-4172	WVFX Greg Calabrese Monroeville PA	WVYC Glenn Boothe Chapel Hill NC 919-962-7766 89.3 FM	WVEC Carrie/Jay/Bill/Ted New Haven CT 203-432-4114 94.3FM	WVUH Laura Moody Berkeley CA 915-642-1111 90.7FM	
B Aeroplan - 1p House/Love - 1p Tacknead - 1p Triboites - 1p M Oll - 1p Church - 1p Craos - 1p Plan B - 1p Sundays - 1p TP Ection - 1p L Cole - 1p G Plowman - 1p Fall - 1p R Hitchcock - 1p LavaLove - 1p Deoecne - 1p Psychofunk - 1p Chills - 1p C Junkees - 1p Toad - 1p B 411 - 1p S O'Connor - 1p D Esomans - 1p R Garone - 1p D Anterf - 1p Revenge - 1p N Shakespe - 1p Loop - 1p M Mondays - 1p Stoewinder - 1p	Fall - 1p House/Love - 1p Mission - 1p Chills - 1p Church - 1p Pomac - 1p S O'Connor - 1p B South - 1p Deoecne - 1p Nitzer - 1p Beloved - 1p UV Scene - 1p L Seos - 1p TP Ection - 1p TMB Giants - 1p Sundays - 1p Chill Peas - 1p M Oll - 1p C Junkees - 1p Craos - 1p Plan B - 1p Caterwaul - 1p B Canto - 1p Reveals - 1p D Anterf - 1p Revenge - 1p SJ Fits - 1p Hunters - 1p Toad - 1p EBT Girl - 1p	House/Love - 1p Glasie - 1p K Myslie - 1p M Present - 1p Sundays - 1p Loop - 1p Tribe/Dues - 1p Chills - 1p Flour - 1p D Whelan - 1p L Seos - 1p Tad - 1p Lush - 1p B Aeroplan - 1p R Hitchcock - 1p Mumabpfr - 1p B Dooer - 1p Bonewater - 1p Tacknead - 1p TP Ection - 1p Cows - 1p Fall - 1p M Mondays - 1p MC Jesus - 1p Revere MF - 1p S Ross - 1p WR Archive - 1p X Tal - 1p A Bancers - 1p M Jatto - 1p El. Ruffin - 1p	M City - 1p B Aeroplan - 1p Glasie - 1p Loop - 1p Tribe/Dues - 1p S O'Connor - 1p Flour - 1p Acuanettes - 1p A Garson - 1p Slios - 1p Makabouts - 1p OH Ravee - 1p 11 00 - 1p Tacknead - 1p UV Scene - 1p Raw Milk - 1p Fall - 1p H Kaiser - 1p B Franc - 1p Deantfolk - 1p Shanks - 1p Potog - 1p G Sand - 1p SJ Fits - 1p Tac - 1p C Junkees - 1p Lush - 1p	Scatterpore - 1p Psychofunk - 1p Nitzer - 1p Craos - 1p Gunnunites - 1p P Murony - 1p TMB Giants - 1p Chills - 1p C Junkees - 1p K Vets - 1p S Distort - 1p Tm Rode - 1p Reveals - 1p Tacknead - 1p Slios - 1p Panau - 1p S Self - 1p Infisio - 1p J&M Chain - 1p Metics - 1p Loop - 1p Drearama - 1p TP Ection - 1p X Tal - 1p NIN - 1p Caterwaul - 1p YF Fellows - 1p 3D Invisto - 1p FD Jets - 1p K Kinney - 1p	Deoecne - 1p S Ross - 1p B South - 1p Mastcas - 1p Church - 1p Any/Box - 1p M Oll - 1p Tite Hour - 1p C Junkees - 1p S Vega - 1p L Seos - 1p S O'Connor - 1p D Harry - 1p K Bush - 1p L Cole - 1p Sundays - 1p S Distort - 1p TMB Giants - 1p TP Ection - 1p R Hitchcock - 1p L Anavitz - 1p Chills - 1p Chill Peas - 1p Cure - 1p Slios - 1p R Barone - 1p Gunnunites - 1p Nasa - 1p FD Jets - 1p R Palmer - 1p	P Enemy - 1p Bonewater - 1p AD Existen - 1p Mastcas - 1p B Franc - 1p M City - 1p R Hitchcock - 1p Makabouts - 1p M Queens - 1p L Cole - 1p MS Arm - 1p B Forre - 1p Savage - 1p Loop - 1p MC Jesus - 1p TP Ection - 1p Dub Symd - 1p Bricks - 1p Lush - 1p Slios - 1p Prong - 1p D Undergro - 1p Makabouts - 1p Flute - 1p Birdland - 1p C Taylor - 1p Tribes/Dues - 1p J Lizard - 1p SM Cave - 1p G Sand - 1p	S Juncosa - 1p B Franc - 1p Bonewater - 1p X Tal - 1p Chills - 1p MS Arm - 1p BALL - 1p Makabouts - 1p S O'Connor - 1p Loop - 1p R Hitchcock - 1p Chills - 1p M Queens - 1p L Cole - 1p MS Arm - 1p B Forre - 1p Savage - 1p Loop - 1p MC Jesus - 1p TP Ection - 1p Dub Symd - 1p Bricks - 1p Lush - 1p Slios - 1p Prong - 1p D Undergro - 1p Makabouts - 1p Flute - 1p Birdland - 1p C Taylor - 1p Tribes/Dues - 1p J Lizard - 1p SM Cave - 1p G Sand - 1p	D Undergro - 1p Chills - 1p Tribe/Dues - 1p Mito - 1p S O'Connor - 1p C Junkees - 1p S Distort - 1p Only Ones - 1p M Aiken - 1p Bonewater - 1p R Hitchcock - 1p K Myslie - 1p Rise - 1p Hood/Flies - 1p Lush - 1p Veselines - 1p P Enemy - 1p P Houston - 1p Myno - 1p P Sebastia - 1p Ponosticus - 1p Tacknead - 1p Birdland - 1p Spuney - 1p R Sakamoto - 1p L Lizards - 1p M City - 1p Pruces - 1p S Ross - 1p Dub Symd - 1p	
WVW Tia Davis College Station TX 409-245-5922 99.9FM	WVWR Debbie Oubes Corvallis OR 503-754-2008 90.7FM	WVWU Madge McCabe Seattle WA 206-543-4680 90.3FM	WVWS Christen Zeffers Santa Barbara CA 805-261-3757	WVWT Dave Douglas Richs CA 915-5 PM 915-995-6229	WVYU Bill Hois Durham CA 302-247-725	WVZU Bridgman/Rachente Davis CA 916-752-8903	WVZV Susan Horabauer Boulder CO 303-446-4855 84.5FM		
S O'Connor - 1p Potog - 1p M Oll - 1p R Hitchcock - 1p Church - 1p M City - 1p EBT Girl - 1p P Saints - 1p Reot/anc - 1p Sundays - 1p Mission - 1p Booyee - 1p Caterwaul - 1p MS Arm - 1p P Murony - 1p Beloved - 1p Nitzer - 1p C Junkees - 1p 3rd Bass - 1p Lush - 1p Toad - 1p Tribes/Dues - 1p Creatures - 1p Deniz TV - 1p Oingo - 1p S Distort - 1p K Kinney - 1p House/Love - 1p RT Saints - 1p	B Religion - 1p Nitzer - 1p Tacknead - 1p Nightsoul - 1p MS Arm - 1p P Saints - 1p Fuozzi - 1p B Patcher - 1p Lush - 1p Renegade - 1p Flour - 1p Altoona K - 1p Caterwaul - 1p House/Love - 1p Goobullies - 1p Tantum - 1p G Sand - 1p Shonen - 1p Terminal - 1p B Aeroplan - 1p L Lovich - 1p Sovied - 1p Y Susan - 1p Psychonias - 1p Greenway - 1p Cynics - 1p a:gram - 1p AMC - 1p Fall - 1p Fioletto - 1p	D Undergro - 1p Fall - 1p M City - 1p MC Jesus - 1p Tm Rode - 1p 10 Heart - 1p Chills - 1p Savage - 1p Makabouts - 1p R Hitchcock - 1p P Tabane - 1p S Chanara - 1p Craos - 1p ACoesette - 1p B Religion - 1p B Franc - 1p B Aeroplan - 1p Tacknead - 1p S O'Connor - 1p Booyee - 1p B Canto - 1p Potog - 1p N Susan - 1p C Taylor - 1p Loop - 1p C Junkees - 1p D Undergro - 1p Church - 1p Tribes/Dues - 1p Bonewater - 1p	L Cowrites - 1p Clowne - 1p VIN - 1p SL Fingers - 1p Bastro - 1p Cynics - 1p P Enemy - 1p B Franc - 1p Loop - 1p Sovied - 1p Can - 1p Chills - 1p P Turnback - 1p B Religion - 1p Craos - 1p Fuozzi - 1p Meters - 1p N Cave - 1p Flour - 1p Bangwater - 1p K Myslie - 1p MC Jesus - 1p R Hitchcock - 1p Tm Rode - 1p G Fecton - 1p D Undergro - 1p Tacknead - 1p Shockball - 1p Lush - 1p	Caterwaul - 1p C Olfen - 1p Siglo XX - 1p R Cecas - 1p C Death - 1p Crack/Sky - 1p Tm Rode - 1p Brainfood - 1p Flour - 1p Garpyes - 1p Psychofunk - 1p DDA - 1p Einscurzen - 1p Potog - 1p RT Saints - 1p NIN - 1p MS Arm - 1p Nightsoul - 1p S O'Connor - 1p Savage - 1p Terminal - 1p Wreck - 1p B Bandout - 1p Craos - 1p Gooz/Guns - 1p M Mondays - 1p Makabouts - 1p C Junkees - 1p Loop - 1p Gear - 1p	S O'Connor - 1p TMB Giants - 1p P Murony - 1p Stencers - 1p L Bloom - 1p NIN - 1p Deoecne - 1p M Present - 1p JM harping - 1p EBT Girl - 1p B Aeroplan - 1p B South - 1p M Oll - 1p JJ Cale - 1p G Mart - 1p C Cavacas - 1p Church - 1p S Ross - 1p C Junkees - 1p Creatures - 1p Chills - 1p 11 00 - 1p S Distort - 1p B Patcher - 1p Psychofunk - 1p Siglo XX - 1p M City - 1p Bastie - 1p K Kinney - 1p	Frightwig - 1p Y Missetto - 1p Emoerassin - 1p Craos - 1p Greenway - 1p Chills - 1p Tm Rode - 1p AC Tmpre - 1p BALL - 1p K Myslie - 1p S Bloom - 1p S Distort - 1p Fat - 1p S Trellay - 1p Plan B - 1p Bonewater - 1p Tacknead - 1p Fall - 1p Terescacos - 1p Savage - 1p Nitzer - 1p Mumabpfr - 1p Psychofunk - 1p C Junkees - 1p G Clafi - 1p M Hecney - 1p K Myslie - 1p Makabouts - 1p Hyponetics - 1p	Life/Blind - 1p BL Gratie - 1p Raw Milk - 1p CO Setty - 1p Kama - 1p Erstuzenc - 1p Grinstone - 1p M City - 1p Sun Rockad - 1p AL Lizards - 1p B Fiam - 1p B Canto - 1p L Lizards - 1p R Apence - 1p Siglo XX - 1p TMB Giants - 1p 3 Mustans - 1p C Electon - 1p Dzinters - 1p F Princtal - 1p Savage - 1p K Myslie - 1p L Redbone - 1p P Breakas - 1p Potog - 1p Samm - 1p R Sakamoto - 1p TP Ection - 1p UD Sewac - 1p 3rd Bass - 1p		

If you're dying for some serious Rock 'N Roll,  
then suffer no longer...



**FLOTSAM**

**A N D**  
**JETSAM**

## **"SUFFER THE MASSES"**

The first venomous track  
off the lethal MCA debut

### **WHEN THE STORM COMES DOWN**

Produced, Recorded and Mixed By:

ALEX PERIALAS

Management:

JANIE HOFFMAN for

Speed of Sound Entertainment

**SPEED OF SOUND**  
entertainment

**MCA**  
THE SPOTLIGHT IS ON

World Radio History

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FLOTS  
TIL  
DEATH

# R Ö C K P O O L

WOC	LC	TC	
4	4	1	<b>Scatterbrain: Here Comes Trouble (In-Effect)</b>
4	2	2	<b>Trouble: Trouble (Def American/Geffen)</b>
4	1	3	<b>Death: Spiritual Healing (Combat)</b>
2	14	4	<b>Prong: Beg To Differ (Epic)</b>
4	3	5	<b>DRI: Thrash Zone (Metal Blade/Enigma)</b>
4	9	6	<b>Reverend: Reverend (Caroline)</b>
4	7	7	<b>Savatage: Gutter Ballet (Atlantic)</b>
4	6	8	<b>Candlemass: Tales Of Creation (Metal Blade/Enigma)</b>
4	10	9	<b>Nuclear Assault: Handle With Care (In-Effect)</b>
4	12	10	<b>Anacrusis: Reason (Restless/Metal Blade)</b>
2	15	11	<b>Love/Hate: Blackout In The Red Room (Columbia)</b>
4	8	12	<b>Overkill: Years Of Decay (Megaforce)</b>
4	5	13	<b>Sanctuary: Into The Mirror Black (Epic)</b>
2	24	14	<b>Wrath: Insane Society (Medusa)</b>
4	17	15	<b>Testament: Practice What You Preach (Megaforce/Atlantic)</b>
—	—	16	<b>Atrophy: Violent By Nature (RC/Roadrunner)</b>
4	11	17	<b>Ozzy Osbourne: Just Say Ozzy (Epic)</b>
4	13	18	<b>Gothic Slam: Just A Face In The Crowd (Torrid/Epic)</b>
4	19	19	<b>Volvod: Nothingface (MCA)</b>
4	33	20	<b>Johnny Crash: Neighborhood Threat (Epic)</b>
4	20	21	<b>Slaughter: Stick It To Ya (Chrysalis)</b>
4	18	22	<b>Pestilence: Consuming Impulse (RC/Roadrunner)</b>
2	42	23	<b>Hurricane: Save To The Thrill (Enigma)</b>
4	31	24	<b>Killer Dwarfs: Dirty Weapons (Epic)</b>
2	26	25	<b>Agony Column: Comes Alive (Big Chief)</b>
4	28	26	<b>Ratos de Parao: Brasil (RC/Roadrunner)</b>
2	39	27	<b>Riot: The Privilege Of Power (CBS)</b>
4	23	28	<b>Salty Dog: Every Dog Has Its Day (Geffen)</b>
4	21	29	<b>Vicious Rumors: Vicious Rumors (Atlantic)</b>
—	—	30	<b>Death Angel: Act III (Geffen)</b>
4	25	31	<b>Bloodfeast: Chopping Block Blues (Restless)</b>
2	41	32	<b>Circus Of Power: Vices (RCA)</b>
4	27	33	<b>Fates Warning: Perfect Symmetry (Metal Blade/Enigma)</b>
4	16	34	<b>Bill Ward: Ward One: Along The Way (Chameleon)</b>
2	40	35	<b>Soundgarden: Louder Than Love (A&amp;M)</b>
4	30	36	<b>Soothsayer: Have A Good Time (Restless)</b>
2	34	37	<b>Paradox: Heresy (RC/Roadrunner)</b>
—	—	38	<b>Mind Over Four: The Goddess (Caroline)</b>
4	36	39	<b>Mortal Sin: Voyage Of The Disturbed (Polygram)</b>
—	—	40	<b>MacAlpine: Eyes Of The World (Squawk/Polygram)</b>
4	37	41	<b>Ace Frehley: Trouble Walkin' (Megaforce)</b>
4	32	42	<b>American Angel: American Angel (Grudge)</b>
2	RE	43	<b>Hexenhaus: Tribute To Sanity (Restless/Metal Blade)</b>
4	43	44	<b>Sepultura: Beneath The Remains (RC/Roadrunner)</b>
—	—	45	<b>Kill For Thrills: Dynamite From Nightmareland (MCA)</b>
—	—	46	<b>Faster Pussycat: Wake Me When It's Over (Elektra)</b>
4	46	47	<b>Killing Time: Brightside (In-Effect)</b>
—	—	48	<b>Warrior Soul: Last Decade Dead Century (DGC)</b>
—	—	49	<b>Kryst The Conqueror: Deliver Us From Evil (Cyclopan Music)</b>
4	47	50	<b>XYZ: XYZ (Enigma)</b>

## BUBBLING UNDER

Coroner  
Little Angels  
Babylon AD  
Four Horsemen  
Faith No More

## BREAKOUTS

1. Atrophy  
2. Scatterbrain  
3. Prong  
4. Death Angel  
5. Wrath

## ADDS

Atrophy  
Death Angel  
Wrath  
Circus Of Power  
Manitoba's Wild Kingdom



Look for the cute, ←E in the reviews. It's a new age!  
Now that you are finished playing "Le Freak" by Underneath What, you are quite ready for more from the international trio, right? Well, you are in luck. *What Is It?*, the debut LP is out now on Atco Records and close attention should be paid. This is a record that goes right across the board from metal to college/alternative to, dare I say it, club/alternative and back. **Andy Berenyi**, guitarist, vocalist, and New York transplant, extraordinaire, sings with a richness and fullness that never tries to reach a Robert Plant high. "Firebomb Telecom" is a real high point of the record. It has the unique quality of making you sing the song whenever you hear or read the title. Maybe we Americans can't get the meaning of "Firebomb Telecom", that is, until we realize it is about Britain's phone system, (*you learn a new thing everyday!*-ed.) then we understand all too well. Some of the other high points of the album are "Their Heads Exploded" with a stop/start funk background that is really wild, and "Let's Do It Again" which is a bizarre mish mash of hallucinatory vocals and wah-wah guitars with a thick drum beat that has somehow created a strange brew (pun, pun) that works in a delightful way. *What Is It?* is a different sort of record, and some really interesting stuff can, and should, be found.

Lots of bands are putting material out in the near future and the following are just a taste. The long, long, LONG awaited new album from **Jane's Addiction** should be out on Warner Bros in May/June. **Suicidal Tendencies'** LP, on Epic, should be out June 18th and will be entitled *Lights... Camera... Revolution* (ooh, deep). *Every Mother's Nightmare*, on Arista, will come out in the beginning of May. **Meliah Rage's**, also on Epic, new LP *Solitary Solitude* will appear in May. **Rest In Pieces**, the infamous New York hardcore band, crossover a bit with a full-length LP, *Under My Skin*, on RC Records at the end of May. On Megaforce, **King X's** new LP *Lost In The Atlantic* is being worked on. A plethora of releases are coming your way from Relativity/Combat/In-Effect. In May we'll have **CIA** with some pretty harsh stuff called *In The Red*, **Dark Angel** with *Live Scars*, and **Steve Vai's** new LP *Passion And Warfare*. June brings up both **Forbidden** with *Twisted Into Form* and **24-7 Spyz** with *Gumbo Millenium*. A real must is an import LP out on Frequent Frenzy of all Black Sabbath covers called, appropriately enough, *The Legacy*.

**Junkyard** and **The Black Crowes** have been touring together, and taking the nation by storm. After seeing Junkyard play to a not-capacity crowd at L'Amours in Brooklyn months ago, I was thrilled to see the place packed a few weeks back. Junkyard are a real thrill to see live, and they did not disappoint their audience. "Hollywood" still riles up the audience, but the real winner for the crowd was the new single "Hands Off". It was also wonderful to see the crowd be won over by relative newcomers, **The Black Crowes**, in support of their Def American release, *Shake Your Moneymaker*.

Lots of other bands are on the road. The following are some of the tired masses. After every conceivable combination of **Raging Slab**, **Law & Order**, and **Kill For Thrills** has been scratched, **Circus Of Power** and **Kill For Thrills** will be supporting their new albums together. **Trouble** is supporting the **Ramones**, and then going out with **TSOL** and the **Big F**. Now *that's* quite a show. **Dark Angel** will be with and without **Testament** and the **Death And Devastation** (no comment) tour is winding down in the U.S. as **Death** prepares to kill (hee, hee) Europe. **Killer Dwarfs** start out supporting **MSG** and then headline for awhile. Also touring madly, as we speak, are **Gothic Slam**, **Danger Danger** and **Riot**. **Coroner**, **Atrophy** and **Forced Entry** will all be together across the US of A. **Social Distortion** should be announcing dates sometime soon as well.

KAPLOOY!!!? ANYWAY ANYDAY EVERYMAN

# WHAT'S UNDER NEATH?



# UNDER NEATH WHAT

**WHAT IS IT**

the debut album featuring the 12" single

## Firebomb Telecom

Produced by David Batchelor and Under Neath What  
Mixed by Paul Lani



On Atco Compact Discs, Cassettes and Records  
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WOMEN TOG...! DON'T KNOW PERHAPS MAY → → BE COULD BE BAYBY

COME ALONG AS WELL BRAINBALL - BOUNCING

Presenting both upcoming and established artists from Europe who have yet to receive their deserved recognition in the U.S.

## Finland:

### 22-Pistepirkko — *Bare Bone Nest* — Spirit/Sonet.

Finland is the last place I expected to find a thriving music scene and what is to be one of my favorite records of 1990. 22 Pistepirkko's LP *Bare Bone Nest* is an ingenious, "alternative" rock record which takes its influences from the '60s, '70s, '80s and definitely '90s. The band incorporates tablas, organs and maracas, as well as other creative tools. Listening to only the first two cuts, "Frankenstein" (upbeat, accentuated tune of organs and guitars) and "Don't Go Home Joe" (slow, mysterious and ominous), a listener can hear the extremes to which the band is capable of going. The most oddly attractive vocals I've heard in years round out the overall feel of this LP. Contact: Spirit Records/Oy Sonet Suomi Ab, Gugi Kokijuschkin, Box 9, SF-02711 Espoo, Finland Tel: 358-0-509 3100 Fax: 358-0-509 3260 or Torsten Hvass, Inferno Management, Vesterbrogade 20A, DK Copenhagen, Denmark.

## Sweden:

### Dolkows — *Levitation* — Amigo Musik BV.

The title track "Levitation" is the obvious, commercial hooky rock single cut which could capture the American market if given the opportunity and proper promotion. There are some other tracks worth mentioning on this LP. From the confused love in "King Of Flowers" ("I'll do anything for you, my darling"), to a bit of humor in "Hey Mr. Hearsedriver" ("Where are we heading for?"), to the reality of "Sleeping Working Man" ("Sleeping working man, you'll never see the world turn"), to the minor controversy of "Jesus Walked On Water" ("Sure he did"). Dolkows have put together a solid mix of rock tunes which are marketable across the board. Contact: Amigo Musik AB, Ulf Lindquist, Boc 6058, S-102 31 Stockholm, Sweden, Tel: 46-8-34 01 95 Fax: 46-8-34 06 98.

## Holland:

### The Nits — *Urk* — CBS Gramofonplaten BV.

This compilation of live shows from the last year and a half in Amsterdam, Utrecht and Moscow cover only a minute portion of the shows that this extremely talented group of musicians have done. Intelligent, thoughtful lyrics accompanied by an innovative rhythm of drums and double bass and the skilled, original use of synthesizers and sounds makes for a very successful album by the Nits. Their music crosses the borders of pop and contemporary rock as easily as the songs cross in and out of a dream state and reality. To get a more in depth feel for the band's ability, get their 1987 LP, *In The Dutch Mountains*, which was recorded live to 2-track, with no overdubbing or mixing and has some of the strongest recordings available today. The fact that CBS has chosen not to release The Nits records in the U.S. (after several years of success throughout the European continent) is surprising and disappointing at best. Contact: Nits Agency, Aad Link, Box 51133, NL-1007 EC Amsterdam, Holland Tel: 31-70-870647, Fax: 31-70-863710.

## Sweden:

### Mango Chutney — "Kitchen Table" — Bozz.

I always thought disco and humor belonged together and Mango Chutney manages that idea perfectly. "Kitchen Table" is an entertaining, fast-paced dance tune about the obvious "Let's do it on the kitchen table, let's not do it in bed". The 12" remix isn't worth writing home about, but thankfully a worthwhile secondary song was added to the 12" release. "Hello, Hello, Hello" has a slower, funkier beat, but is just as creative in its simplicity as "Kitchen Table". The songs are danceable and amusing at the same time. Contact: B.O.R.G. Music Intl, Bjorn Gardsby, P.O. Box 14014, S-200 24 Malmö, Sweden, Tel: 46-40-937 678, Fax: 46-40937 496.

## Yugoslavia:

### Miladojka Youneed — *Ghastly Beyond Belief* — Helldon.

This music is given the best tag in their own bio: "Jazzcore" and "Punkjazz". Dual basses, dual saxes and wild drumming are the basis for Miladojka Youneed's sound. With a limited amount of the use of vocals, the overwhelming power of the music has space for the passionate and energetic driving force of the musicians to do its job. The band has been actively playing throughout Europe, both East and West, and is primed for American success on an indie or on a bold major. There is one somewhat commercial, catchy instrumental, A3 (the song titles unfortunately were not listed on the sleeve). Contact: Dallas, Goran Lisica Fox, Kerniskova 4, 61000 Ljubijana, Yugoslavia, Tel: (61)223-010 Fax: (61)329-185.

## Greenland:

### Ole Kristiansen — *ISimilit ilkkAmut* — Ulo Records.

Commercial, synthesized pop music sung by a tall, thin attractive man with sex appeal. So what's so special? Being from Greenland, Ole Kristiansen sings in his native language, Inuit. Although most of us have no idea what he is singing about, the feeling in his voice and the catchiness of the music is enough to hold its own. The most marketable cut, "Zoo Inullit" has an accompanying well-produced video showing this young artist who all the young girls would be crazy about. American radio and record companies who want to be brave, reach out and encompass more than just English-singing artists. Look to Greenland for a possible option with the "new" sounds of the Inuit language. Contact: Ulo Records, Karsten Sommer, Box 184, DK-3911 Sisimiut, Greenland, Tel: 299-1 58 11 Fax: 299-1 58 12.

These records and more can be heard on the weekly syndicated radio show "A World Of Music" which is also produced by Maria Jimenez. The show presents exciting new sounds from around the globe including a variety of rock, dance, alternative, African and ethnic music. "A World Of Music" is available to college radio stations via U-Net, Dara Goodman at 401-863-2225. All other radio stations should contact Maria directly at Modern World Music.

All submissions should be sent in duplicate to Maria Jimenez, c/o Rockpool, 83 Leonard St., 2nd Fl., NYC NY 10013.



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# WILD ORCHID

from the motion picture



**Happy Mondays**  
Wembley Arena, London  
April 7, 1990

Happy Mondays' near sold-out show at Wembley Arena was a great big messy celebration, a joyous, hazy throb of strobe lights, smoke, floppy funk guitars, pulsating beats and trance-like abandon in constant motion. Though there is a similarity in all the songs, they sounded great and surprisingly true to the originals, considering the manic sloppy recklessness associated with the Mondays. The evening peaked first with the new release, "Step On", a buoyant, effervescent groove which could well become the band's biggest single to date. "Clap Your Hands" and "24 Hour Party People" were also highlights. An angelic rumble thundered out of the speakers into "Hallelujah". But it's hard to single out specifics; the entire evening was a seamless event. More of a party than a show, everyone was excited and involved, from the head roadie (singer, **Shaun Ryder's** father who was dancing out on stage and carrying a big "number 1") to the last one of the 10,000 kids who were up and dancing from beginning until well after the electro pulse of the "W.F.L." encore wound down. In the midst of the frenzy, there was very much the feeling from this crowd that what came before didn't matter — a sense of the moment and a kind of immediacy that made the night all the more exciting and fun.

Jane Rupert

**Digital Underground**  
The Sound Factory, NYC  
April 17

Going out to what is probably the Apple's hottest (and certainly the trendiest) acid room right now was a virgin experience for most of the bizzers and friends attending this private party celebrating the new DU album. Another unique factor was the incredibly mellow vibe that permeated the thoroughly-mixed crowd—the NYC hip-hop scene (surprise, surprise) has been lately frought with tension—making the two hour wait for the Sex Packet Purveyors insignificant. Plagued by a swiftly-deteriorating sound system, Digital Underground offered an all-too brief set that hop-scotched through the hits, weaving in other bits of the LP, all the while bouyed by the incredibly high-spirited antics of Master Of Ceremonies, **Humpty-Hump**. Confetti, glitter, fake humpty noses and cheap champagne flew from the stage in a never-ending cascade as the crowd tore into an overhead cache of balloons, taking the soundtrack of "Doowachyulike" literally. Technical difficulties be damned; it was one *hell* of a great time! When are we doing this again, guys?

Kevin Doran

**The Chills**  
Woody's, New York City  
April 17, 1990

This had to be one of the friendliest crowds ever assembled for a gig in this city. To top that off, nary a cigarette was present — perhaps in respect for the world's most ecologically-conscious people, the New Zealanders? **Martin Phillips** led his kiwi four-piece through forty minutes of heavenly pop music. Though the band can raise a ruckus on such buzzsaw pop perfectos as "Oncoming Day", it's their graceful playing of the slower, psychedelic-tinged songs that creates their own inimitable aura and holds crowds reverently captive. The sequence of "Submarine Bells", "Pink Frost" and "I Love My Leather Jacket" was transcendent as the mood effortlessly evolved from quiet pensiveness to wind-shear rocking. Even more so than on record, The Chills magically tap the emotions of all who see them. I can't think of another songwriter going today who comes close to matching Martin Phillips' consistent knack for heart-riveting, extra-sensory songs. Brilliant. And don't miss them.

Brian Long

**Underneath What**  
Cat Club, NYC  
April 11, 1990

When Underneath What come to your town, do yourself a favor and see them. Wearing an off-the-shoulder body stocking and studded belt, **Andy Berenyi**, who really *does* look like a male Darryl Hannah, has enough stage moves for the entire trio. With more hair than one human should be blessed with, Berenyi could double as a drugged gazelle. With many old New York friends in attendance, the audience was receptive to songs off of UNW's LP *What Is It?* And "Le Freak" live is the hit it should be. Drummer **Mikal C.** was awash with the film showing on the screen behind him, which lent considerably to the cosmic atmosphere weaving through the Cat Club. Underneath What are going to be the band everyone wishes they knew *when*. So get to know them now.

Zippy

**MC 900 Ft. Jesus With DJ Zero**  
Rapp Arts Center, NYC  
April 10

Every rap act faces the same dilemma: how to recreate the sounds that dazzled on a recording without sacrificing the 'live' quality. On Passover, MC 900 Ft. Jesus and DJ Zero dazzled without too much artifice. Zero played tapes that provided the meat of the music and also did a bit of flash ornamental scratching. MC 900's evil, monotone rap was true to the record, although seeing his face (at last!) took away some of the mystique. They played most of the material from *Hell With The Lid Off*, including a ten-minute sample-thon, which MC 900 shot with a video-cam, so we could see up close what was going on. DJ Zero pulled off some impressive scratching tricks, including behind the back and a sneaker scratch. What makes their music different from others in the genre is MC 900 Ft. Jesus' very Texan (i.e. psychobilly), very white delivery. Two guys, two turntables, and a video camera managed to get people dancing and keep them interested. For an act which relies on tapes, that's pretty impressive.

Megan McLaughlin

**Thee Hypnotics/Tad**  
Pyramid Club  
March 24

Falling into the time machine of the Pyramid Club this Saturday evening was like a trip back to Detroit with Black Oak Arkansas on a bill with a very off night by the Stooges. Thee Hypnotics shimmied through an hour-long set of warped Stooges/MCS infested blues, which meandered through various stages of perfecto copy, live rawness, primitive sexual desire unleashed and blistering grooves in the extended jams of guitarists Ray Hanson and Will Pepper, and drummer Mark Thompson. Tad smacked off their (and his) best out-of-control show: a mixture of chaotically-paced drums and destructive guitar. Gliding through his butchering rhythmic chop, Tad as guitarist creates a repetitive tinker, while Tad as band blanket the sound with a consistent sloth of quick-burning motor oil: thick and unclear. Forceful and crunching, the match of English music butchers and Idaho meat butcher proved a sporty combo.

Dave Gottlieb

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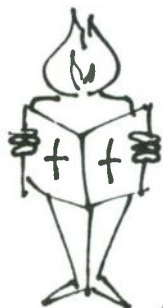
# Rabid's Choice

Not only a new **Mega City 4** single (their fifth), but a four-song EP with their two best songs ever! "Finish" and "Square Through A Circle" on the new **There Goes My Happy Marriage EP (Decoy UK)** take their cue from the LP-ending, "Stupid Way To Die", in tempo and feel (a change) — yet with much better songs! "Finish" sports a pretty two-part harmony in the chorus just to make sure your affection pours like sweat at a 100 degree MC4 gig. Amid this satori, "Severance", and the overly friendly, "Thanx", are their more standard souped-up hotrod drag race pop, but even these rate among their best and seem fresh surrounded by these two prizes. How do Wiz & Co. keep 'em coming? And why have they no US releases? Easily the best UK band, still import only! How 'bout it, US indies? (231 Portobello Rd., London W11 1L UK)\*\*\*\*\* The Hottest LP award goes to the **Best Of The Wipers (Restless)**, which will blow the doors off anything else. Its 13 tracks (16 CD) give a prime overview to this brilliant Portland, Oregon band's 12-year history before disbanding last year. It even throws in two cuts from the little-known solo LP by guitarist/ leader **Greg Sage**, '85's **Straight Ahead**. Though no tracks appear from '80's debut **Is This Real**, and only three are culled from the second and third ('81's classic **Youth Of America** and '83's **Over The Edge**), the later material from '89's **The Circle**, '87's **Follow Blind**, and predominantly '86's **Land Of The Lost** give a rounded picture of a band that combined the spacy otherworldliness of Hendrix-like overdrive guitar with the raw roar and wondrous repetition of punk and post-punk. To be the brunt of such a cathartic attack as the gasping "Nothing Left To Lose", "The Circle" or "Way Of Love" is to be exhilarated into euphoria. Alternatively, when they bring it down on "Taking Too Long", the almost Joy Division-ish "Someplace Else" and Sage's tough, pleading "Soul's Tongue", the stomach ices over. Even if you have all the LPs, you get three obscuros: "Better Off Dead", the first single back in '78 (a stomping bamburner), "No Solution" (B-side of "Romeo") and "My Vengeance" (From '81's **Trap Sampler**). No more gushing. Buy or regret!\*\*\*\*\*Restless isn't finished. Another service is done by reissuing the first two **Plugz** LPs (they later transformed into the still okay, but

lesser, **Los Cruzados**). '79's **Electrify Me** is crude, hyperactive, and herky-jerky in the way that XTC was then, and is too fun to miss. It's also among the **only** LPs (along with **Flesheaters** and a compilation or two) released back then by any of the '76-'79 LA punksters (a crime). '81's **Better Luck** is more assured and way better, an eternal favorite for such gems as the "Achin" single (re-recorded), the swooning title track, and the arching, cynical "American" ("White powdered donuts/Turns on the set.") Hot drumming from the amazing **Tony**. Get these too!\*\*\*\*\*Speaking of old favorites, **Treehouse Records** still brings us **The Pagans**, fresh off their opening performance with fellow '70s legends **Buzzcocks** [*Who? You should write about them sometime.—ed.*] in Cleveland in November. Pagans' latest **"Us And All Our Friends Are So Messed Up"** 45 is from the forthcoming **Last Pagans Records — Ever!**, which we hope isn't true, 'cause this is another sloppy slice of sludge-punk gleefully sliming listeners as Cleveland contemporaries, **Dead Boys**, always did. The B-side is *live* sewage slush, a version of **The Stones'** **"Heart Of Stone"** so dirty it fouls your turntable (let's hear it for the 7"!). Pagans are *attitude*, rock'n'roll too cool to give a shit — just blast off! Hell yes! (P.O. Box 80037, Minneapolis, MN 55408)\*\*\*\*\*Lastly, this week's **Peel Sessions** LP is **Stiff Little Fingers (Strange Fruit UK)**. The raw **Inflammable Material** era tracks recorded 12/9/78 were previously released as an EP, but the other two sessions make this vital. Dating from 9/3/79 and 2/12/80, these consist of original versions of seven tracks from the second LP **Nobody's Heroes** and an equally early "Straw Dogs". Much as that LP is revered, these eight versions are loads better, I kid you not, re-inserting the "bark" and "bite" (to quote "Straw Dogs") of that incendiary first LP into these well-known, torrid SLF classics. "Nobody's Hero" is blazing, with an early set of lyrics different from the famous version! "Fly The Flag" is so embittered and rancorous it'll stir the emotions like the heavy irony of "White Noise" once did. Shoot. Just blow the \$11! \*\*\*\*\* **Plugs** (not **Plugz**): **Bad Brains: The Youth Are Getting Restless Live '87**; **That Petrol Emotion: "Abandon"**; **House Of Love: "Beatles And Stones"**; **Drumming On Glass: "Tear It Down"**; LPs by **Chills** and **Pale Saints**, EP by **Lush!** Don't believe the critics, music is alive and well!

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name & address	Jin's	Kansas City Music Exchange/er's	Magnolia Thundersassy	Refn St.	Manifest Disc	Manic	Rumor
Micrae Osana NE	Jin Pittsburgh PA	Rise Lindsey Kansas City MO	Steve Wilson Lawrence KS	Jin Columbus OH	Bill McDaniel Harcenason MA	Carri Columbia SC	Don Guillere Orlando FL
Deoche - 1a S O'Connor - 1a C Junkies - 1a M Oll - 1a R Barone - 1a P Murphy - 1a Church - 1a L Cole - 1a TMB Giants - 1a B Croves - 1a D Undergro - 1a Cramos - 1a Toad - 1a M Mondays - 1a Prong - 1a Dingo - 1a Ocean Blue - 1a House/Love - 1a TP Emotion - 1a Chills - 1a	Deoche - 1a S O'Connor - 1a C Junkies - 1a D Soule - 1a Church - 1a R Mittenoc - 1a S Uanru - 1a S Silos - 1a L Anderson - 1a K Bush - 1a Cramos - 1a VIN - 1a P Murphy - 1a B South - 1a M Oll - 1a House/Love - 1a M Lowe - 1a Vizzer - 1a Innocence - 1a	S O'Connor - 1a P Murphy - 1a S Puspy - 1a TMB Giants - 1a J&M Chain - 1a M Oll - 1a M Penn - 1a Cramos - 1a B Nite - 1a T Tkaras - 1a Creatures - 1a Mission - 1a Je Harding - 1a C Junkies - 1a Gerace - 1a Pale Saint - 1a MC 300 - 1a Deoche - 1a BALL - 1a EBT Girl - 1a	S O'Connor - 1a Deoche - 1a Deoche - 1a P Moon - sc Heart - 1a B Raitt - 1a M Bolton - 1a D Jones - 1a Michele - 1a L Cole - 1a B 32s - 1a Church - 1a BB Devoe - 1a Satchereen - 1a Slios - 1a R Plant - 1a Potog - 1a Meads - 1a House/Love - 1a Belovee - 1a	S O'Connor - 1a Deoche - 1a C Junkies - 1a M Oll - 1a Nitzer - 1a Cramos - 1a D Soule - 1a Church - 1a P Murphy - 1a M Nite - 1a S Freda - 1a Misson - 1a Agitoo - 1a C Junkies - 1a M Penn - 1a FM Hope - 1a L Cole - 1a M Nite - 1a S 32s - 1a Creatures - 1a RLL - 1a Ministry - 1a	S O'Connor - 1a C Junkies - 1a L Anderson - 1a Deoche - 1a B Croves - 1a M Oll - 1a M Kinney - 1a FD Jets - 1a R Mittenoc - 1a TMB Giants - 1a S Distort - 1a L Cole - 1a Misson - 1a Potog - 1a R Mittenoc - 1a Tribes/Gues - 1a Slios - 1a Tackneec - 1a Church - 1a Reveus - 1a	Cramos - 1a L Cowells - 1a B Frons - 1a Soccom 3 - 1a Deoche - 1a SALL - 1a Banwater - 1a C Nuan - 1a R Mittenoc - 1a Mekabouts - 1a Slios - 1a Loos - 1a Fluid - 1a TV Person - 1a Chills - 1a Toad - 1a Moors - 1a Go Between - 1a Clean - 1a Regerty & - 1a	S O'Connor - 1a D Live Cre - 1a Newoet - 1a Deoche - 1a Nitzer - 1a Deoche - 1a S Distort - 1a M Mondays - 1a S Force - 1a G Larkie - 1a S Rosses - 1a D Soule - 1a R Cocks - 1a MIB - 1a Candyfloat - 1a Tackneec - 1a MC 300 - 1a Electronic - 1a Front 242 - 1a Church - 1a

Music In Different Kitchens/musik works	Northern Lights	No Music	Gar falkjacobus	Off The Record	Ooze	Open Books	Oranous
Judy New Brunswick NJ	Paul Ames IA	Scott Braggsport CT	Mark Minneapolis MN	Chris San Diego CA	Charles Dome Perthore OR	Leslie Miami FL	Jeanne Seattle WA
S O'Connor - 1a House/Love - 1a Deoche - 1a M Mondays - 1a S Rosses - 1a TP Emotion - 1a Electronic - 1a R Barone - 1a B Cocks - 1a I Carrots - 1a R Cocks - 1a J Jones - 1a Chills - 1a Shamen - 1a Any/Boy - 1a See See R - 1a Oranous - 1a Beloved - 1a Creatures - 1a	R Plant - 1a S O'Connor - 1a Deoche - 1a R Mittenoc - 1a C Junkies - 1a M South - 1a Beloved - 1a Agitoo - 1a B Backs - 1a M Hillbill - 1a EBT Girl - 1a TP Emotion - 1a Vizzer - 1a B Nite - 1a L Cole - 1a M Oll - 1a VIN - 1a AD Clay - 1a	S O'Connor - 1a VIN - 1a L Cole - 1a D Soule - 1a Deoche - 1a Church - 1a Electronic - 1a C Junkies - 1a R Cocks - 1a Fugaz - 1a Tackneec - 1a Toad - 1a Cure - 1a Mondias - 1a Galaxie - 1a I Carrots - 1a R Mittenoc - 1a M Goods - 1a Bongnos - 1a	Deoche - 1a J&M Chain - 1a S O'Connor - 1a S Rosses - 1a L Seos - 1a P Murphy - 1a Tackneec - 1a Beloved - 1a Prong - 1a OTO - 1a Vizzer - 1a E Clanton - 1a VIN - 1a Mondias - 1a R Jones - 1a Fall - 1a R Mittenoc - 1a B South - 1a Thevill Kit - 1a	Drunks/Gun - 1a Funsheers - 1a S O'Connor - 1a Cramos - 1a Scatologic - 1a C Junkies - 1a Thevill Kit - 1a A Sainders - 1a Chills - 1a L Cowells - 1a R Mittenoc - 1a Chills - 1a M Oll - 1a Fluid - 1a Sewal - 1a R Jones - 1a Chills - 1a Swaves - 1a Church - 1a JL Hooker - 1a	Deoche - 1a S O'Connor - 1a Nitzer - 1a Ministry - 1a VIN - 1a AMF - 1a Thevill Kit - 1a S Distort - 1a All - 1a Cure - 1a S Puspy - 1a Mission - 1a I Carrots - 1a Fluid - 1a P Murphy - 1a Toad - 1a Flour - 1a MC 300 - 1a Salt - 1a Tackneec - 1a	Deoche - 1a Cure - 1a Deoche - 1a VIN - 1a S Rosses - 1a Tackneec - 1a Powerhouse - 1a Church - 1a J Clapp - 1a Slios - 1a S Calvin - 1a Je Harding - 1a Toad - 1a R Cocks - 1a Loos - 1a R Mittenoc - 1a P Murphy - 1a Misson - 1a Ministry - 1a Tackneec - 1a L Seos - 1a	S O'Connor - 1a Deoche - 1a Cramos - 1a B South - 1a J. Stanton - 1a D Undergro - 1a Mondias - 1a C Junkies - 1a Tackneec - 1a Nitzer 200 - 1a P Murphy - 1a Mekabouts - 1a Mivana 31 - 1a Seas - 1a R Mittenoc - 1a VIN - 1a Misson - 1a Ministry - 1a Tackneec - 1a MC 300 - 1a L Cole - 1a

Phantasmagoria	Pickles	Pier Platters	Plan 9	Platters	Play It Again (AA)	Play It Again (PA)	Play It Again (Southfield)	Pravo
Mike Wheaton MO	Mike Lincoln NE	Bill/Suzanne Wooden NJ	Bob Terry Richmond VA	Kevin/Ed Minneapolis MN	Alan Ann Arbor MI	Joe Beechman PA	Mike Southfield MI	Dave Chicago IL
S O'Connor - 1a Deoche - 1a TP Emotion - 1a Tackneec - 1a Fugaz - 1a VIN - 1a R Mittenoc - 1a B Raitt - 1a C Junkies - 1a M Hillbill - 1a J Scofield - 1a Mivana - 1a Chill Peas - 1a C Lavin - 1a TMB Giants - 1a MFD - 1a J Fordnan - 1a M Lowe - 1a Dingo - 1a S Rosses - 1a	Tackneec - 1a Pale Saint - 1a M Cave - 1a Chills - 1a S O'Connor - 1a P Murphy - 1a Mivana - 1a Einschuden - 1a Flour - 1a Lush - 1a Toad - 1a Loos - 1a VIN - 1a M Nite - 1a TMB Giants - 1a S Distort - 1a Best/Seas - 1a Funkabatic - 1a Ride - 1a Go-Between - 1a	S O'Connor - 1a Cows - 1a Godouilles - 1a Clawmen - 1a Black Flag - 1a Spraw - 1a Borec - 1a Flour - 1a MS Rosses - 1a L Cowells - 1a Espannas - 1a Clean - 1a Soccom 3 - 1a P Johnston - 1a U Overkill - 1a P Children - 1a D Ba - 1a D Jones - 1a Borec - 1a Springnos - 1a	S O'Connor - 1a Mona - 1a C Junkies - 1a Deoche - 1a B Raitt - 1a B-52s - 1a M Hillbill - 1a M Oll - 1a S Rosses - 1a R Plant - 1a D Undergro - 1a Slios - 1a Church - 1a Nitzer 200 - 1a P Murphy - 1a VIN - 1a TMB Giants - 1a R Mittenoc - 1a Chills - 1a House/Love - 1a	S O'Connor - 1a Nitzer - 1a P Grrr - 1a P Murphy - 1a D Undergro - 1a House/Love - 1a C Junkies - 1a L Cole - 1a D Soule - 1a Lush - 1a B Raitt - 1a Deoche - 1a Church - 1a L Kravitz - 1a R Bush - 1a J. Shaves - 1a D Samba - 1a R Mittenoc - 1a Newoet - 1a D Live Cre - 1a	Big Chief - 1a House/Love - 1a Lush - 1a S Trees - 1a VIN - 1a R Mittenoc - 1a M Mondays - 1a Ministry - 1a Renocoe - 1a OTO - 1a Mondias - 1a R Cocks - 1a LP Jets - 1a Fugaz - 1a YAO - 1a Fall - 1a Doe - 1a P Screan - 1a Einschuden - 1a Potog - 1a	S O'Connor - 1a Deoche - 1a D Undergro - 1a Above/Low - 1a P Murphy - 1a R Mittenoc - 1a Sait/Pase - 1a VIN - 1a Church - 1a C Junkies - 1a Chills - 1a Vizzer - 1a A Grrr - 1a B Religion - 1a Toad - 1a MS Rosses - 1a S Distort - 1a Cows - 1a B Croves - 1a M Penn - 1a	Loos - 1a S O'Connor - 1a P Screan - 1a Big Chief - 1a Electronic - 1a Deoche - 1a R Cocks - 1a House/Love - 1a CC Hyper - 1a M Mondays - 1a Ride - 1a Sinosaur J - 1a Nitzer - 1a R Mittenoc - 1a McCarthy - 1a MC 300 - 1a D Samba - 1a VIN - 1a Tackneec - 1a Pale Saint - 1a	Service - 1a B Seos - 1a R Mittenoc - 1a P Murphy - 1a D Imperial - 1a Toad - 1a VIN - 1a House/Love - 1a Nitzer - 1a S O'Connor - 1a Chills - 1a Funkabatic - 1a P Christian - 1a Pares - 1a S Mitten - 1a SOU - 1a 11 00 - 1a Slios - 1a Galaxie - 1a Lush - 1a

RPH	Reed	Reckless	Record Connection	Records Exchange	Record Rack	Record Revolution	Record Seed	Reckbottom
Randy Gardner TX	Renae/Ed Linaca NY	Charlie Chicago IL	Scott/Sue/Hugh Nashville ME	Tfo Jonstone Borise ID	Bruce Houston TX	Bob Cleveland OH	Charlie Champaign IL	Kevin Guyer Parsippany NJ
S O'Connor - 1a Deoche - 1a Sardays - 1a Electronic - 1a TD Emotion - 1a I Retard - 1a Cure - 1a D Soule - 1a Nitzer - 1a Mission - 1a Beloved - 1a Swans - 1a L Stansfie - 1a Maked City - 1a J&M Chain - 1a House/Love - 1a	S O'Connor - 1a J Clapp - 1a Chills - 1a Deoche - 1a C Haze - 1a S Rosses - 1a L Cole - 1a M Hillbill - 1a C Junkies - 1a K Bush - 1a TMB Giants - 1a Nitzer - 1a Prong - 1a Church - 1a B South - 1a Potog - 1a P Pososov - 1a FD Jets - 1a Mondias - 1a MC 300 - 1a	R Mittenoc - 1a Cure - 1a Deoche - 1a Cramos - 1a Erasue - 1a B Satchereen - 1a S O'Connor - 1a Deoche - 1a Flour - 1a S O'Connor - 1a B Freda - 1a Loos - 1a Prong - 1a Tackneec - 1a Einschuden - 1a Electronic - 1a Mega City - 1a Galaxie - 1a K Bush - 1a House/Love - 1a	S O'Connor - 1a C Junkies - 1a Deoche - 1a Mondias - 1a Slios - 1a House/Love - 1a Electronic - 1a Chill Peas - 1a M Oll - 1a R Mittenoc - 1a J&M Chain - 1a Cramos - 1a 11 00 - 1a Creatures - 1a TMB Giants - 1a Church - 1a MC 300 - 1a Toad - 1a Satchereen - 1a M Shocked - 1a	S O'Connor - 1a Deoche - 1a M Oll - 1a everlast - 1a P Murphy - 1a J Clapp - 1a Satchereen - 1a S 32s - 1a Bama - 1a Chill Peas - 1a Toad - 1a Potog - 1a Prong - 1a B Nite - 1a Tragically - 1a TMB Giants - 1a Mission - 1a C Junkies - 1a M Penn - 1a	Deoche - 1a S O'Connor - 1a Mona - 1a P Murphy - 1a Deoche - 1a G Larkie - 1a L Seos - 1a VIN - 1a S Puspy - 1a Nitzer - 1a C Jaw - 1a R Cocks - 1a Candyfife - 1a MC 300 - 1a Beloved - 1a M Kan - 1a Final Cut - 1a J&M Chain - 1a MC 412 - 1a Electronic - 1a	S O'Connor - 1a VIN - 1a P Murphy - 1a Deoche - 1a S 32s - 1a S Rosses - 1a L Logic - 1a C Junkies - 1a Misson - 1a Nitzer - 1a B Cocks - 1a S Uanru - 1a M Oll - 1a Church - 1a Ratnoops - 1a S Gores - 1a Slios - 1a Innocence - 1a Creatures - 1a	Deoche - 1a S O'Connor - 1a Nitzer - 1a D Soule - 1a Deoche - 1a Chill Peas - 1a Church - 1a Electronic - 1a Ministry - 1a M Oll - 1a S Puspy - 1a C Junkies - 1a Misson - 1a R Cocks - 1a Electronic - 1a Nitzer - 1a Lush - 1a Mission - 1a Acie horse - 1a	S O'Connor - 1a Deoche - 1a C Junkies - 1a P Murphy - 1a Chill Peas - 1a Church - 1a M Oll - 1a Mondias - 1a R Mittenoc - 1a Nitzer - 1a L Stanc - 1a Sardays - 1a Saitchereen - 1a B Trees - 1a Nitzer 200 - 1a

# New Releases

## INDEPENDENTS

ASA Branca	Accordion Forro From Brazil	Rykodisc
Afghan Wigs	Up In It	Sub Pop
All Farks Tours	African Blues	Shanachie
Jay Ansell	Origami	Flying Fish
Arms & Legs & Feet	Arms & Legs & Feet	Spoo
Azalia Snail	"Another Slave Labour Day"	Albertine
Baby Flamehead	Life Sandwich	Texas Hotel
The Band Of Holy Joy	Positively Spooked	Rough Trade
Robert Becker	Easier	China Grade
The Big Thing	In The Elbow Room	Rave
Bomb	Happy All The Time	Boner
Frankie Bones & Lenny Dee	Looney Tunes II	Nu Groove
Marques Bovre & The Evil Twins	Medicine	Platip
The Brood	"Since He's Been Gone"	Stanton Park
Buck Naked & The Bare Bottom	"Teenage Pussy..."	Scam
Candy Fresh	"We Wanna Get Paid"	2 Sweet
Condition	Swamp Walk	C'est La Mort
Controlled Bleeding	"Words (Of The Dying)"	Wax Trax
Charles Christopher	"Don't Step On My Feet"	LMR
Curious George	C	BFS
DTR	"How Many Times"	Nu Groove
Denim TV	Starving Rich	Pelgro
Dessau	"Beijing"	Carlyle
Doc Corbin Dart	Patricia	Alternative Tentacle
East Ash	Crushing A Flood	C'est La Mort
The Embarrassment	God Help Us	Bar None/Restless
File	2 Left Feet	Flying Fish
Frank & Fozzu	"Get Hip To The Music"	Viola Da Gamba
Frightwig	Phonesexy	Boner
Garagemonsters	"Powerhouse"	Sympathy
The George Mgrdichian Ens.	One Man's Passion	Shanachie
Harm Farm	Spawn	Alias
Grant Hart	"All Of My Senses"	SST
The Headcoats		Crypt
Hetch Hetchy	Swollen	Texas Hotel
Hippodrome	Dogbunny	Dogbunny
Hobo Jim	Where Legends Are Born	Flying Fish
House Of Joy	Slings & Arrows	Digidisc
Ileana	"Ay, Ay, Ay (Si Papi)"	Telarc
In The Nursery	Counterpoint	Wax Trax
Infdels	Wondrous Strange	Scream
The Jody Grind	One Man's Trash Is...	Safety Net/DB
Tom Juravich	A World To Win	Flying Fish
Kablumchunk	Well... There It Is	STF
Eric Kenney & Ethan James		Troy
Pat Kilbride	Rock & More Roses	Flying Fish
Kraut	The Movie	NRA
Los Pleneros	De La Conjunto Melodia	Shanachie
Mazzy Star	"Blue Flower"	Rough Trade
Hank McCoy & The Dead Ringers		Okra
Mira	"Stay With Me"	Rough Luxury
The Miss Alans	Smack The House	Genius
Joey Negro	"Do It, Believe It"	Nu Groove
The New Vogue Society	"Deputy Of Love"	House Jam
Niney The Observer	Space Flight Dub	ROIR
Noise Unit	Grinding Into Emptiness	Wax Trax
Norman Bates & The Showerheads	Another Man's...	Desperate
Of Cabbages And Kings	"The Reign Between Blindness"	Triple X
The Paladins	Let's Buzz	Alligator
Partisans Of Vilva		Flying Fish
The Pedal Jets	The Pedal Jets	Communion
The Peacocks	"Pussy Minstrel Show"	Arf Arf
Lee Perry Meets Bullwackie	Satan's Dub	ROIR
Precious	"Let's Get It Started"	Big Beat
Reason To Believe	When Reason Sleeps...	Nemesis
Regan Youth	Vol. I	NRA
Reverb Motherfuckers	The 12 Swinging Signs...	Rave
Richard Rogers	"Can't Stop Loving You"	SAM
Samite	Dance My Children Dance	Shanachie
Scientist	Tribute To King Tubby Dub	ROIR
The Service	Head vs. The Wall	Pravda
Skinsect	Wart Pills and Stringburn	Over And Out
Smack Tan Blue	"Jenni Lee"	Arf Arf
Sneetches	Slow	Alias
The Space Negros	"Too Much Talk"	Arf Arf
Pamela Stanley	Coming out Of Hiding...The Sequel	Chameleon
Starvation Army	Execution Style	Rave
Strictly Hype	"Here We Go Again"	House Jam
T.J. Express	Fantasy	10th Avenue
Tackhead	"Demolition House"	TVT
Thirty Days	"Don't Stop The Music"	Tempest
Timmy T	"Time After Time"	Jam City
Tiny Lights	Hot Chocolate Massage	Absolute A-Go-Go
Urge Overkill	Americruiser	Touch & Go
Various Artists	Brazilliance: The Music Of Rhythm	Rykodisc
Various Artists	Mother Smith & Her Children	Spirit Feel
Various Artists	Polka Comes To Your Haus	Restless
Various Artists	The Best Of AVI Records	Hot

Various Artists	The Best Of Butterfly Records	Hot
Various Artists	The Best Of Cerrone	Hot
Various Artists	The Best Of Enjoy Records	Hot
Various Artists	The Best Of Harem Records	Hot
Various Artists	The Best Of Lollipop Records	Hot
Various Artists	The Best Of O Records	Hot
Various Artists	The Best Of Personal Records	Hot
Various Artists	The Best Of Record Shack Records	Hot
Various Artists	Towering Dub Inferno (The Roir Tapes)	Rykodisc
The Vestrymen	The Vestrymen	Absolute A-Go-Go
White Glove Test	Leap	Troy
Marlon Williams	Surely God Is Able	Spirit Feel
The Wipers/Greg Sage	The Best Of...	Restless

## MAJORS

Paula Abdul	Shut Up And Dance (mixes)	Virgin
Aftershock	Aftershock	Virgin
Audio Two	I Don't Care	First Priority/Atlan
Adrian Belew	Young Lions	Atlantic
Brent Bourgeois	Brent Bourgeois	Charisma
Broken Glass	Fast Mean Game	Chrysalis
Lori Carson	Lori Carson	Geffen
Celebrate A Nun	"Will You Be There"	Enigma
Cryptic Slaughter	Speak Your Peace	Enigma/Metal
Death Angel	Act III	Geffen
Electric Boys	Funk-O-Metal Carpet Ride	Atco
Every Mother's	Nightmare Every Mother's...	Arista
Family Stand	Chain	Atlantic
Billy Idol	Charmed Life	Chrysalis
Jovonn	"Turn And Run Away..."	Warner Bros
The Jungle Bros	"What U Waitin' For (Remix)"	Warner Bros
Tom Kimmel	Circle Back Home	Polydor
Kirstie MacColl	Kite	Charisma
Yngwie Malmsteen	Eclipse	Polydor
Margarth Menezes	Margarth Menezes	Mango/Island
Van Morrison	The Best Of...	Mercury
Red Flag	"Count To Three"	Enigma
Renegade Soundwave	"Probably A Robbery"	Enigma/Mute
The Sundays	Reading, Writing...	DGC
Tony! Toni! Ton!	The Revival	Wing/Polygram
UBC	2 All Serious Thinkers	EMI
VAST	Mahabharata	Real World/Virgin
Warrior Soul	Last Decade Dead Century	DGC
Y&T	Ten	Geffen

## IMPORTS

A House	"I Think I'm Going Mad"	East West
All About Eve	Scarlet	Phonogram
Alternative TV	Sol	Chapter 22
Blyth Power	Aluwick & Tyne	Midnight
Bollweevils	Talk To Me	Decoy
Bridewell Taxis	"Give In"	Stolen
Cancer	To The Gory End	Vinly Solution
Creeps	"Ooh, I Like It"	East West
Depth Charge	"Dead By Dawn"	Vinly Solution
Edsel Auctioneer	"Our New Skin"	Decoy
Electric Sex Circus	"Spanner Bridge"	Alt. States
Eon	"Lunie Mind"	Vinly Solution
Farm	"Stepping Stone"	Produce
Filler	MYHC	Pigboy
Five Guys Named Joe	"Selfish Days"	BMG
Goodbye Mr. Mackenzie	"Love Child"	Parlophone
Gunshot	"Battle Creek Brawl"	Vinly Solution
Jaul	Fury In The Slaughterhouse	SPV
Klinik	Black Leather	Antler
Lulu	"Nellie The Elephant"	Phonogram
Luxuria	"The Beast Box Is Dreaming"	Beggars Banquet
Charles Mann	"Walk Of Life"	Cooking Vinyl
Maureen	"Don't Hold Back"	Urban
McCarthy	Banking...	Midnight
Joyce McKinney	Cuddle This	Decoy
Mega City Four	There Goes...	Decoy
Octagon Man	"The Demented Spirit"	Vinly Solution
Lee Scratch Perry	From The Secret	Mango
Lee Scratch Perry	"The Groove"	Mango
Propaganda	"Heaven Give Me Words"	Virgin
Real By Real	"Aftermath"	10
Sad Lovers & Giants	"Clocks Go Backwards"	Midnight
See See Rider		Lazy
Soul II Soul	A Dream's A Dream	AVL
Stranglers	"Sweet Smell Of Success"	Epic
Tankard	Hair Of The Dog	Noise
Thatcher On Acid	"Flannel 905"	Beggars Banquet
The Men They Couldn't Five Obvious Years		Silvertone
Tongue Man	"Hot Angel"	Drunken Swan
Various Artists	If Six Was Nine	Imaginary
Would Be's	I'm Hardly...	Decoy

## COLLEGE RADIO

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the squares



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## ROCKPOOL Report Dates

**Radio** April 30 & May 1  
May 14 & May 15

**Retail** May 7 & 8  
May 21 & 22

**Club** May 7  
May 21

**Metal** May 8 & 9  
May 22 & 23





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WAX 9108 / 12 CSS CDS

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**GREATER THAN ONE G-FORCE**  
WAX 7000 / LP CS CD

Known for their free-standing art installation and performance pieces G-T-O turn their efforts once again towards music for this collection of all new material



**ACID HORSE NO NAME, NO SLOGAN**  
WAX 9081 / 12 CSS CDS

A collaboration between Cabaret Voltaire and Wax Trax infamous Luxa-Pan crew Electronic spaghetti western in two very different styles



**NOISE UNIT DECEIT**  
WAX 9102 / 12

A collaboration between Front Line Assembly's Bill Leeb and the Klinik's Mark Verhaeghen A full length LP Grinding Into Emptiness will appear soon

RECENT!

NEW!



**SIGLO XX UNDER A PURPLE SKY**  
BIUS 1035 / LP CS CD

The dark and mysterious SIGLO XX produce their finest recording to date with this classic album Divine dreams of love and hate



**CLICK CLICK BENT MASSIVE**  
BIUS 1036 / LP CS CD

Bent Massive refers to the manipulation and distortion of sound which was aimed for and achieved by Click Click and their producer for their recording Recorded at Fon Studio Sheffield England



**MEAT BEAT MANIFESTO DOG STAR MAN**  
BIUS 3037 / 12 CDS

A natural coalition of four individuals from various backgrounds music dance live and filmed visuals come together to create not just a fusion of talent but an ear-splitting explosion



**a GRUMH A HARD DAY'S KNIGHT**  
BIUS 1030 / LP CS CD

Gang out on a limb so full they almost disappear a GRUMH are as amoral as they come System have electronics been this harsh and unrelenting a GRUMH could go very far indeed N/A 9 89



**THE NEON JUDGEMENT GAMES OF LOVE**  
BIUS 3027 12

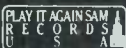
As paradoxical as the juxtaposition of a lone star brillante may seem at first The Neon Judgement pulls it off with what could be the euro beat soundtrack to a John Wayne movie (C.M.) 12 39



**WRECK S/T**  
BIUS 3033 12

Wreck's debut EP enlists bassist Keith Brammer of Die Kreuzen and producer Steve Albini This debut EP brings the Chicago guitar sound to P.I.A.S. U.S.A. for the first time

RECENT!



## PLAY IT AGAIN SAM U.S.A.

# ROCKPOOL

## RETAIL CHART

WOCLC	TC	
2	1	1 <b>Sinead O'Connor: <u>I Do Not Want...</u></b> (Ensign/Chrysalis)
2	2	2 <b>Depeche Mode: <u>Violator</u></b> (Sire/Reprise)
2	3	3 <b>Cowboy Junkies: <u>Caution Horses</u></b> (RCA)
2	4	4 <b>The Church: <u>Gold Afternoon Fix</u></b> (Arista)
2	6	5 <b>Peter Murphy: <u>Deep</u></b> (Beggars Banquet/RCA)
4	5	6 <b>Mldnlight Oil: <u>Blue Sky Mining</u></b> (Columbia)
2	8	7 <b>Robyn Hitchcock: <u>Eye</u></b> (Twin/Tone)
21	9	8 <b>Nine Inch Nalls: <u>Pretty Hate Machine</u></b> (TVT)
2	7	9 <b>Nitzer Ebb: <u>Show Time</u></b> (Geffen)
7	11	10 <b>The Cramps: <u>Stay Sick</u></b> (Enigma)
2	14	11 <b>The Chills: <u>Submarine Bells</u></b> (Slash/Reprise)
—	—	12 <b>Lloyd Cole: <u>Lloyd Cole</u></b> (Capitol)
2	10	13 <b>David Bowie: <u>Changes</u></b> (Rykodisc)
2	28	14 <b>Tackhead: <u>Friendly As A Hand Grenade</u></b> (TVT)
2	12	15 <b>The Silos: <u>The Silos</u></b> (RCA)
—	—	16 <b>Digital Underground: <u>Sex Packets</u></b> (Tommy Boy)
—	—	17 <b>Revoltng Cocks: "Let's Get Physical"</b> (Wax Trax)
—	—	18 <b>Social Distortion: <u>Social Distortion</u></b> (Epic)
10	13	19 <b>They Might Be Giants: <u>Flood</u></b> (Elektra)
2	40	20 <b>Loop: <u>A Gilded Eternity</u></b> (Beggars Banquet/RCA)
4	25	21 <b>The House Of Love: <u>The House Of Love</u></b> (Fontana/Polygram)
4	16	22 <b>The Notting Hillbillies: <u>Missing...</u></b> (Warner Bros)
—	—	23 <b>Poi Dog Pondering: <u>Wishing...</u></b> (Columbia)
—	—	24 <b>Prong: <u>Beg To Differ</u></b> (Epic)
31	47	25 <b>Red Hot Chill Peppers: <u>Mother's Milk</u></b> (EMI)
2	17	26 <b>Robert Plant: <u>Manic Nirvana</u></b> (Es Paranza/Atlantic)
12	43	27 <b>Electronic: "Getting Away With It"</b> (Warner Bros)
2	34	28 <b>Tad: <u>Salt Lick</u></b> (Sub Pop)
2	37	29 <b>The Beloved: <u>Happiness</u></b> (Atlantic)
29	21	30 <b>Bonnie Raitt: <u>Nick Of Time</u></b> (Capitol)
—	—	31 <b>Public Enemy: <u>911 Is A Joke</u></b> (Def Jam/Columbia)
—	—	32 <b>That Petrol Emotion: <u>Chemicrazy</u></b> (Virgin)
4	15	33 <b>Lush: <u>Mad Love</u></b> (4AD UK)
32	23	34 <b>The Stone Roses: <u>The Stone Roses</u></b> (Silvertone/RCA)
2	RE	35 <b>Lisa Stansfield: <u>Affection</u></b> (Arista)
39	19	36 <b>The B-52's: <u>Cosmic Thing</u></b> (Reprise)
—	—	37 <b>The Cure: "Pictures Of You"</b> (Elektra)
—	—	38 <b>Happy Mondays: <u>Hallelujah</u></b> (Elektra)
—	—	39 <b>Madonna: "Vogue"</b> (Sire)
4	33	40 <b>MC 900 Ft. Jesus: <u>Hell...</u></b> (IRS/Netwerk)
6	35	41 <b>The Mission UK: <u>Carved In Sand</u></b> (Mercury)
—	—	42 <b>The Black Crowes: <u>Shake Your Moneymaker</u></b> (Geffen)
2	46	43 <b>2 Live Crew: "The Funk Shop"</b> (Luke Skywalker)
2	36	44 <b>The Fluid: "7"</b> (Sub Pop)
19	26	45 <b>Ministry: <u>A Mind Is A Terrible Thing...</u></b> (Sire/WB)
6	30	46 <b>Everything But The Girl: <u>Language Of Life</u></b> (Atlantic)
23	20	47 <b>The Smithereens: <u>11</u></b> (Enigma/Capitol)
4	44	48 <b>Flat Duo Jets: <u>Flat Duo Jets</u></b> (Dog Gone)
—	—	49 <b>A Tribe Called Quest: <u>People's Instinctive Travel</u></b> (Jive/RCA)
—	—	50 <b>The Lightning Seeds: <u>Pure</u></b> (MCA)

### BUBBLING UNDER

Johnny Clegg  
MC Hammer  
The Lazy Cowgirls  
808 State  
The Fall

## BREAKOUTS



### BREAKOUTS

1. Lloyd Cole
2. Digital Underground
3. Revolting Cocks
4. Social Distortion
5. Poi Dog Pondering

## TOP TEN IN-STORE PLAY

1. **Sinead O'Connor:**  
I Do Not Want... (Ensign/Chrysalis)
2. **The Chills:**  
Submarine Bells (Slash/Reprise)
3. **Loop:**  
A Gilded Eternity (Beggars/RCA)
4. **That Petrol Emotion:**  
Chemicrazy (Virgin)
5. **Poi Dog Pondering:**  
Wishing... (Columbia)
6. **Robyn Hitchcock:**  
Eye (Twin/Tone)
7. **Peter Murphy:**  
Deep (Beggars/RCA)
8. **Nitzer Ebb:**  
Show Time (Geffen)
9. **The House Of Love:**  
The House Of Love (Fontana/Poly.)
10. **Digital Underground:**  
Sex Packets (Tommy Boy)

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