PAUL WELLER
Wild Wood • Go! Discs/London-PLG

DRIVE LIKE JEHU
Yank Crime

FRENTE!
Marvin The Album • Mammoth-Atlantic

VMJ!
Combustible Edison

SURE THING!
Messiah

INSIDE • The Grays On Page 3 • Ah-So-Me-Chat In Reggae Route
"I DON'T WANT IT. I DON'T NEED IT. BUT I CAN'T STOP MYSELF."

ON TOUR WITH DEPECHE MODE
MAY 12 SACRAMENTO, CA
MAY 14 MOUNTAIN VIEW, CA
MAY 15 CONCORD, CA
MAY 17 LAS VEGAS, NV
MAY 18 PHOENIX, AZ
MAY 20 LAGUNA HILLS, CA
MAY 21 SAN BERNARDINO, CA
MAY 24 SALT LAKE CITY, UT
MAY 26 ENGLEWOOD, CO
MAY 28 BUNNIE SPRINGS, KS
MAY 29 ST. LOUIS, MO
MAY 31 SAN ANTONIO, TX
JUNE 1 HOUSTON, TX
JUNE 3 DALLAS, TX
JUNE 5 BILOXI, MS
JUNE 8 CHARLOTTE, NC
JUNE 9 ATLANTA, GA
JUNE 11 TINLEY PARK, IL

THE DEBUT TRACK ON COLUMBIA. FROM THE ALBUM "UNGOD."

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COLUMBIA
GRAYS
On The Move

For two guys who swore they'd never be in a band again, Jason Falkner and Jon Brion sure looked like they were having a great time being in the Grays at CBGB's earlier this month. "This place is great," said Falkner, taking in the club's 'ambience' as he entered the dank space. The raw setting was a welcome change for Falkner, whose last band, Jellyfish, never set one platooned shoe in the infamous NYC hole-in-the-wall when he was the band's guitarist for the first album and tour. Falkner was glad to leave Jellyfish for numerous reasons, but mostly because he didn't care much for the band's Brody Buech vibe, his costumes and the fact that the band didn't do any of his songs. Asked if he felt a little like George Harrison he replied, "Yeah, but I didn't even get my one or two songs per album."

Brion, who had been doing well as an ace studio musician and ironically played guitar on Jellyfish's second LP and as a producer (Aimee Mann) seemed to have little impetus for spending time in a band, recording an album and then lugging amps to clubs around the country. Falkner summed up their sentiments: "We were dead set on never being in a band again, but this sort of creep up on us. "The two songwriters met when Brian was sitting in a cafe and heard a mix tape Falkner made for his girlfriend who worked there. (The tape mixed some Kinks Village Green Preservation Society, Odysseas And Oracle by the Zombies, [Elvis Costello's Imperial Bedroom stuff like that, but it didn't have the obvious tracks from those records," said Falkner, "So, Jon runs up to the front and says 'Who made this tape?' and then he came back and made her a tape for me with Emmett Rhodes and some other stuff, and when I listened to that, I said 'I have to meet this guy.'"

The Grays (left to right): Jon Brion, Jason Falkner, Dan McCarroll and Buddy Judge

The two started jamming together, along with the band's third songwriter Buddy Judge and drummer Dan McCarroll. The result is Ro Sham Bo [Epic], a record full of glorious, melodic tracks that owe as much to gritty new wave as to post-Beatles sugar pop. More than one critic has used the word "Beatle-esque" to describe the Grays sound, but Falkner explained that that's typical. "Every band I've been in has been a Beatle-esque band," he said, half-joking. "Maybe because we had more than four chord changes in our songs...the national attitude about pop music is like, 'Oh God!' I think most people are afraid of it now."

Despite all three writers' penchant for "Beatle-esque" pop, Falkner noted the Grays' don't have the desire to be nearly as elaborate as his last band. "Jellyfish was a little over the top for me," he says. "Some sort of restraint is very good to have...I could make a progressive [sounding] record, but for me, the song is key." His statement holds up, as there's no song on Ro Sham Bo that couldn't be banged out efficiently by the four members on stage. Playing CBGB's was the band's choice, and the group easily drove home the point that just because it's 'pop' doesn't mean there's no edge to it. Like their closest contemporary relative the Posies, the Grays play expertly constructed pop songs with the zeal of a derelict punk band. Falkner, who has been trying to explain the clashing ethics making up the Grays sound, reveals: "I have this theory I've been working on for a while. It's a cross between sophistication and shit. While not long on eloquence, the statement brings the band's new attitude to the fore.

—Steve Ciabattini
3DS The Venus Trail (Flying Nun, c/o Merge, P.O. Box 1235, Chapel Hill, NC 27514/919-929-0711) — New Zealand's 3Ds have never fit neatly into any of the pigeon holes dug out to describe their tiny country's numerous influential artists. Since its emergence in 1991, the band has fashioned an impressive amalgam of nervy experimentalism and joyful melodicism, held together by the crunchy guitar grind of Davids Mitchell and Saunders—like Pavement's six-string innovations, the 3Ds' unstoppable flow of guitar-derived licks, bits and sounds is both immediate and consistently imaginative. On their second proper album (their first CD compiled their first two EPs), the 3D's familiar, over-the-top lurch jumps out, clowns and shiny teeth exposed — on the first track, "Hey Seuss," Mitchell's scratchy vocals compress beneath an exuberant melody and a babbling, garagey rhythm. While this strain continues throughout The Venus Trail ("Philadelphia Rising," "Summer Stone"), the band places increasing emphasis on its equally powerful quieter songs. The sprightly, sensitive "The Golden Grove" and "Beautiful Things," with lead vocals from bassist Denis Roughon, have the same knock-the-wind-out-fast sonic force of the 3D's upbeat tunes, while the album's Celtic-sounding closer "Spooky" is just that: a haunting duet between Roughon and Mitchell in an acoustic setting. — Lydia Anderson

Paul Weller Wild Wood (GoldDiscs/London, c/o PLG, 825 Eighth Ave., New York, NY 10019) — Since disbanding The Jam in 1982, and folding the jazzy Style Council in '88, Paul Weller has been a bit of a soul man, turning out significant new R&B recordings like the Young Disciples' Road To Freedom and Giant Steps Vol. 1. Wild Wood, Weller's second LP as a solo artist, presents a more varied song selection and a less overt interpretation of American soul (Graye, Wonder and Cooke). In 1992's Paul Weller, Don't be misled, Wild Wood is not so much a "soul" or a "white soul" record as it is an infinitely "soulful" record, radiating good vibes via acoustic folk ("Foot Of The Mountain" and "Country"), pure rock ("Shadow Of The Sun") and hard-edged soul cuts ("5th Season"). As a lyricist, Weller has unclenched his fist a bit, opting for oddly spiritual and pastoral text which finds welcome companions in Wild Wood's warm and lively grooves and the peaceful country estate where the album was recorded. Some may still favor The Jam's mod pop, but those willing to hear how Weller has improved as a singer and band-leader will be rewarded with one of the best records of his career. We're just "Wild" about "Sunflower," "Moon On Your Pajamas," "All The Pictures On The Wall," the title cut and those noted above. — Steve Giobattoni

DM FRENTIEL Marvin The Album (Mammoth, c/o Atlantic, 75 Rockefeller Plaza, New York, NY 10019) — Frentel has been making tidal-sized waves in its Australian homeland over the past year, both with the release of its six-song debut EP Love Of Love and more recently with its entertaining, diverse full-length Marvin The Album, which finally materializes statewide this month. Whether the band is drawing intoxicatingly poppy, Edie Brickell-type portraits with songs like "Accidentally Kelly Street" or wandering along southern American musical coasts on "Lonely," it's obvious that Frentel takes pride in the purity of rich, acoustic sounds and friendly arrangements. While the organic, crystalline quality of the band's sound may be the focus of its idealism, this does not restrict the band from taking creative liberties with a couple of more experimental, programmed tracks, such as the airy "Most Beautiful," with its lyrically jagged phrasings. "See/Believe" strays even farther from pop boundaries, kicking off with a fluid, jazz-drenched intro, then effortlessly dissolving into a quick-paced melodic drive. Lead singer Angie Hart's sweetly oxygenated vocals convey innocence, even when they take on a deeply political hue on tracks like "Cicatization" ("And loathed and raped/Motherhood/And told her it was for the/Global good"). Marvin The Album is an adventure with a surprise at every turn, and proves that there's still much unexplored territory in pop music. Other friendly tracks: "Labour Of Love," "Dangerous" and "Pretty Friend." — Aaron Clow

Drive Like Jehu Yank Crime (Interscope, 10900 Wilshire Blvd. #1230, Los Angeles, CA 90024) — It's been two and a half years since the first Drive Like Jehu album, time enough for the San Diego busybodies to pen a major-label deal, and for member John Reis to finish recording and touring with his other band, Rocket From The Crypt. The wait is finally over, and the result, Yank Crime, is even better for the time it simmered. With the release of this second album, after DJU's hometown of San Diego has been pegged the "new scene," these new-found "scenesters" are gathering velocity, plowing ahead with blinding on, holding close their punk rock ethics ("we want to play small venues and all ages shows"). The band's ethics aren't the only aspect that remain true to punk rock ideology; its music jobs at the listener's ears with repetitive rhythms and angst-ridden wails. Yank Crime takes a slight turn from the anonymous first album, losing a bit of melody, but gaining a lot of efficacious force, along with a more calculated and directed attitude. On "Luv," the strength the band has garnered from time and its own moral fortitude is in full flower, the band building upon a single, reiterated rhythm and transforming the song into artful punk. — Dawn Sutter
TEXAS
FADE AWAY

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THE BAND FROM SCOTLAND
HAS FINALLY ARRIVED.

"TEXAS ARE GOING TO BE A RIDICULOUSLY
MASSIVE BAND VERY SOON..."
-NINE

"TEXAS ARE GOING TO BE AROUND
FOR A VERY LONG TIME..."
-POUSE
IRIS DeMMENT My Life (Warner Bros., 3300 Warner Blvd., Burbank, CA 91510)—Iris DeMent became an instant national treasure with the release of her striking debut, Infamous Angel, originally released by Phil in 1992 and reissued by Warner Bros. last year. Tours with Nanci Griffith, John Prine and Mary-Chapin Carpenter put a national spotlight on DeMent, while her concise, straightforward lyrics, delicate songsmithship, and respect for American roots music and soaring soprano captured hearts and minds. *My Life,* DeMent’s second album, assumes a forthright, reflective tone, her eight original covering heartbreaks, family troubles and memories, and purpose-office issues with sincerity and grace. Dedicated to her father, the collection, including a warm tribute in her tender interpretation of Lefty Frizzell’s “Mom & Dad’s Waltz,” glows with the warmth of honest expression, her acumen as a singer/songwriter infused with a respect for country and gospel traditions. The album’s lovely musical backdrop—piano, fiddle, dobro, upright bass—never overpowers her voice or soul, both of which shine like bright beacons in a confounding world. Some of the brightest: “Sweet Is The Melody,” “No Time To Cry,” “Easy Gettin’ Harder Every Day” and the title cut.
—Lydia Anderson

NEVILLE BROTHERS Live On Planet Earth (A&M, 1416 N. La Brea Ave., Los Angeles, CA 90028)—As great as the shows might have been, the Neville Brothers’ three live albums to date haven’t always captured the fire and passion that the four Brothers and their band bring to the stage hundreds of nights a year. Well, worry no more. While earlier “live” albums might have ended sounding more contrived than their studio counterparts (blame the lame recording technology of the mid-’80s for that rather than the band itself), this is finally the Neville’s live recording that captures the lightning in a jar. Add together the flavors of the various brothers themselves—Art’s soulful organ fills, Aaron’s soaring gentle falsetto, Charles’ jazz conceptions and Cyril’s inspired songwriting and conga-power—with a full band, and you’ve got a hell of an awesome live show. In that way, this album could be viewed as the third part in a triptych that included their landmark albums Yellow Moon and Brother’s Keeper: the mood is earthy, roasty, incredibly funky and soulful-sounding, like no other group on earth. Viewed as part of that triptych, as more than just another live LP, *Live On Planet Earth* is an inspiring set, full of new material never before featured on record, including their inspiring rousing of Stephen Stills’ “Love The One You’re With” (a tune Art and Cyril had been playing since their days in the legendary Meters). Also check out perennial crowd-pleasers like “Yellow Moon” and Cyril’s showcase “Sister Rosa.”
—James Lien

NUSRAT FATEH ALI KHAN & PARTY The Last Prophet (RealWorld, c/o A&R, 114 W. 26th St., New York, NY 10012, 212-989-2929)—Qawwali giant Nusrat Fateh Ali Khan has recorded interesting “crossover” collaborations with Peter Gabriel and the dance group Massive Attack, but you don’t have to be a Sufi mystic to dig his more traditional music. His live performances are unforgettable, with frenzied audience dancing that rivals the spectacle of hardcore punk mosh-pits. After releasing dozens of albums in Pakistan and now a RealWorld, the spiritual fervor and hypno-thetic rhythm of Qawwali is beginning to reach a substantial non-Islamic audience. On *The Last Prophet,* Nusrat’s passionate voice soars over rhythmic layers of tabla, vibrant harmonium and hand clapping. The “party’s” singing answers the master’s exultations, recalling gospel call-and-response between a singing preacher and the congregation. The lyrical content of Qawwali music is generally religious, but in recent years secular themes have occasionally crept in. After songs about prophets, Sufis—are and obtaining inner truth, Nusrat finishes the album with “Sakhan Dongin,” which tells the sad tale of a girl who’s got the blues because she’s been ditched by her boyfriend. Whether the lyrics are spiritual or not, Nusrat’s music is capable of moving listeners into rapturous trances.
—David Newgarden & Party

MESSIAH 21st Century Jesus (White Lbls., c/o American, 3500 W. Olive Ave., Ste. 1550, Burbank, CA 91505)—Messiah’s form of techno is poppy, well-crafted and hypnotic. Unlike his more ambient counterparts, Messiah’s songs always have a beat and a catchy repetitive hook, blending the enthusiasm of h/n/RGs, such as
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“I Feel Love” (which samples Donna Summer’s classic) and “Peace And Tranquility” (whose vocal owes a lot to classic disco as well), with the frenetic energy of classic techno, as in “Creator” and the first single “Thunderdome.” “Temple Of Dreams,” with its Cocteau Twins sample, is included here, but it is only one of several highly songs, “You’re Going Insane” and “Beyond Good And Evil” are equally mesmerizing. In its depth and song continuity, 21st Century Jesus is the ‘90s answer to the party record, making listeners groove and think, and still remember the songs after they’re gone. While techno has been co-opted by those who sense a quick trend, it’s artists such as Messiah and Aphex Twin who remain kings of the genre, expanding and developing the initial ideas so that it will continue to grow. —Megan McLaughlin

PALADINS Ticket Home (Sector II, c/o Futurist, 6 Greene St., New York, NY 10013/212-226-7273)—When the Paladins’ Dave Gonzales sings about “15 days under the hood,” he’s not talking about hanging out under Snoop Dogg’s block. He’s talking about cars, old ones, and the passion and dedication it takes to make them run fast. The same passion and dedication applies to Gonzales’ music. The Paladins, SoCal roots rock stalwarts from the early ‘80s, once tuned their sound for authenticity (their eponymous first LP was recorded in a vintage 1956 three-track studio), but the band’s been slowly turning its interests away from restoration and toward performance—that is, power. Ticket Home rocks remarkably hard. Gonzales’ voice is as warm as it is coarse, and every song [save for the gritty acoustic ballad “Comfort You”] is barbed with his stinging guitar leads. The rhythm section of Tom Yorke and Dwight Yoakam session drummer Jeff Donovan, whose drum solo on “Re’Jive’inated” is downright religious, is as tight as a New York parking space. In these days of computerized cars and computer-generated music, there’s still nothing that sounds better than the low-end rumble of a four-barrel V-8, or the bluesy roadhouse rock of the Paladins. Big tickets: “15 Days,” “Ruby Lee” and the jazzy “Re’Jive’inated.” —Scott Frampton

VARIOUS ARTISTS Rare On Air: Live Performances Vol. Orfe (Mammoth, Carr Mill, 2nd Fl., Carrboro, NC 27510/919-932-1882)—In the past three years, an impressive and diverse array of musical talent has made its way to the basement studios of public radio station KCRW in Santa Monica, CA, to perform on its nationally acclaimed program, Morning Becomes Eclectic. The intimacy of this setting, coupled with the spontaneity of a live broadcast, has resulted in an intriguing collection of performances, selectively gathered here for the first time by KCRW and Mammoth Records. While the presence of such current hitmakers as Tori Amos, Evan Dando with Juliana Hatfield, and Beck (who steers his way through a memorable presigning performance of “Mexico”) provides Rare On Air with the necessary list of notables for the CD’s cover sticker, it’s an impressive assembly of singer/songwriters that makes up the real backbone of this collection. Aside from the typical inclusion of artists like John Cale, Peter Himmelman and Michael Penn, standouts include Nick Cave And The Bad Seeds’ staggering, yet inspired, charge through “God’s Hotel,” Brendan Perry’s (of Dead Can Dance) shaping of “The Captive Heart” and Lindsey Buckingham’s admirable rendering of Fleetwood Mac’s “Never Going Back Again.” —Colin Helms

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12. In the event an artist receives a showcase slot, notice will be given by telephone between August 12 and September 7, 1994.

For more information call: (516) 466-6000.
Box 419092, San Francisco, CA 94141/415-431-5697—After springing from the seedy Lower East Side of Manhattan back in 1987 and winning the hearts of thousands of frustrated and repressed folks, Alice Donut hasn’t forgotten its roots. The band couldn’t have picked a better place to record its live LP, in front of a heaving, sweaty mass of screaming and adoring hometown fans. Alice rings through tune after tune with unflagging passion and intensity. Dry Humping The Cash Cow surges with post-punk pop-core grooves and grinds, rolling relentlessly amidst the sneering warblings of vocalist Tomas Antonia. Alice Donut casts a net of twisted, rebellious energy that sucks in droves of sly fans searching for an outlet to release their pent-up aggressions and escape the myriad of hindrances that society casts at them. Because this is a live recording, you not only get to experience the raw musical magic of Alice Donut, but you also get to enjoy the sick little anecdotes that Tomats tells the audience in between tunes. One of the highlights is the freaky trombone instrumental version of “Hell’s Skelter.” Also check out “The Son Of A Disgruntled X-Postal Worker Reflects On His Life While Getting Stoned In The Parking Lot Of A Winn Dixie Listening To Metallica,” and the brand new, radical ramblings of “Hose.” —Jenni Glenn

AFRO-PLANE Afro-Plane (RCA, 1540 Broadway, Times Sq., New York, NY 10036)—At a time when gangster rap posing and all of its gloom, sex and dissonance appears trapped on a dead-end street, the brain trust in Hip-hop responsible for providing some form of moral righteousness—whether it be political, spiritual or reactionary—is becoming frighteningly small. The hypnotic funk and soul stylings of Afro-Plane are created by four guys (Moon, Noss, Blues and Soggi) who poetically and persuasively take an activist’s approach to examining afrocentricity and social non-fiction, similar to Sly & The Family Stone (circa There’s A Riot Goin’ On) and the Last Poets ("Caesarian Born Solution"), complete with staggeringly ’60s funk intuition. With occasional pop affection on “Shine” and the militant high-stepping on “Tin Soldiers,” Afro-Plane fulfills its wish to combine aesthetically appealing musical faces with cunning lyrical energy. From the satirical replay of a television beer commercial (which states: “Ghetto Blast Malt liquor, the shit that’s killing niggers by the ounce/Get yours today wherever fucked-up malt liquors are sold”) to the brazen, spoken word “Trouble (Thought It Was Love),” in which Malcolm X is called a “legendary MTV Buzz Clip,” Afro-Plane represents the thoughtful musical activism that’s becoming unfortunately less urgent in rap. The revolution is televised on: “Daisy’s Mission,” “Flower Child” and “Afro-Desiac.” —Glen Sansone

PETER CASE Sings Like Hell (Vanguard, 1299 Ocean Ave., Ste. 800, Santa Monica, CA 90401/310-451-5727)—What does one make of the recent glut of stripped-down, acoustic-based, folkly/bluesy/rootsy records? Are they noble attempts to touch base with the basic honest values that should inform an artist’s work, or cynical acts of desperation by aging musicians facing a drought of new ideas? Whatever your gut reaction to this question, there’s no denying the impressive performances on Peter Case’s latest, Sings Like Hell. Case’s fourth solo record (and first for Vanguard) is a collection of well-chosen covers from the likes of Bob Dylan, Blind Lemon Jefferson and Jesse Winchester, six traditionalists and one Case original fleshing out the record. Usually accompanied only by his acoustic guitar, Case gives these 13 songs an intimate live-to-two-track treatment that recalls the warmth and immediacy of the acetates Hank Williams recorded in the comfort of his living room four decades ago. From the swagger of “Well Runs Dry” and Roy Orbison’s “Down The Line” (a.k.a. “Go! Go! Go!”) to the tender “Waltz Of The Angels” and “Wayfaring Stranger,” Case moves comfortably around each song like he’s known it his entire life, while still keeping each performance fresh, as though these tunes continue to offer surprises after all these years. —Steve McGuirk

5MUDGE Manhattan (Half A Cow, c/o Cargo, 3058 N. Clybourn Ave., Chicago, IL 60618/312-935-5683)—Tom Morgan, the singer, guitarist and main songwriter of Aussie trio Smudge, is the secret songwriting force behind the Lemonheads—he cowrote the bulk of Come On Feel The Lemonheads with Evan Dando, and a
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remake of "Down About It" appears here. Manilow, Smudge's first proper album (a singles collection appeared last year), reveals Morgan to be an unstoppable host of hummable pop petsix fours, and the band to be in rather a hurry: it sprints through most of these 21 songs in two and a half minutes or less (two of them are under 10 seconds long). For all its instrumental force and velocity, though, Smudge maintains a strummy, personable casualness, underscored by the lyrics' sentiment and charm ("You can crash out on my divan," goes one hook). Morgan's also maintained his love for other great pop songs, whatever their source: "Scary Cassettes" is a quick, goozy powan to Lou Barlow, and the two unabbreviated bonus tracks are straight-faced power-pop covers of the theme song to Charles In Charge and the Kelly Kelly Kelly Kelly song from Cheers. Can't smile without "Pulp," "Ingrown," "Divan," "Superhero" and the amphetamine rush of the recent single "Impractical Joke."

—Doug Cook

VARIOUS ARTISTS From A To Z (Starkland, P.O. Box 2190, Boulder, CO 80306/303-449-6510)—"Muzique concrete," pioneered in the early 1950s by Pierre Schaeffer and Pierre Henry, is the organizing of musical and "non-musical" sounds into new contexts. Its primitive electronic effects and tedious tape-splicing techniques were a precursor to a variety of contemporary artists: industrial groups such as Nurse With Wound, media-manipulators Negativeland, and even hip-hop scratchers like Terminator X. Modern composers descended from musique concrete are generally classified in the "electro-acoustic" genre, which has seen lots of fresh activity since the advent of digital sampling. From A To Z, an introduction to the new Starkland label, presents seven diverse electro-acoustic composers with pieces ranging from atmospheric and other-worldly (Paul Dresher's "Underground") to raucous and turbulent (Tod Dockstader's "Apocalypse") to goofy and nostalgic ("Garland Hirsch's Cows" by Philip Kent Bimstein). Composer (and long-time KFRA-radio music director) Charles Amirkhanian's track "Vers Les Anges," a tribute to iconoclastic writer/conductor/composer Nicholas Sloiminsky, is a playful audio-collage of sounds associated with the subject (a German music box, cuckoo clock, cat sounds). Bimstein's "Garland Hirsch's Cows" is a humorous left-field "hit" consisting of bovine sampling, stirring music and touching monologue by former Hirsch, who answers the musical question "Why do cows moo?"

—David Newgarden

THINKING FELLERS UNION LOCAL 282 The Funeral Pudding (EP) (Ajax, P.O. Box 805293, Chicago, IL 60680/411-312-772-4783)—As time goes by, the Thinking Fellers are moving even closer to being a nearly-all-instrumental band. Of the nine tracks on The Funeral Pudding, only three have lyrics (and the ones to "23 Kings Crossing" are pretty incidental). That's fine, because even the five improvisational rehearsal-space jams included here show off the band's phenomenal natural musicianship and command of sonic texture and variation, especially the few-second soundscape "Give Me Back My Golden Arm." And when the fellers play music they've written in advance, watch out—especially on the two songs featuring vocals by the band's secret weapon, bassist Anne Eckelberg. "Waited Too Long" is a trebly, songsong plink-and-clink gem, so unagingly and affilier that it would threaten to collapse into a pile of metal coils and empty bottles if it weren't played with the absolute grace and control the band gives it. "Heavy Head" is a more conventional song, a sweet, sad piece whose lyrics never quite say what they're hinting at, but let the arrangement's banjo and violin speak for them instead. —Douglas Wolk

CRESCENT CITY GOLD The Ultimate Session (High Street, P.O. Box 9388, Stanford, CA 94309/415-329-0647)—What do you get when you put some of the most famous New Orleans musicians of two generations together in a room and tell 'em to cut it like they did in the old days? You get The Ultimate Session, and the hometown supergroup known as Crescent City Gold. It's a fun-filled romp through New Orleans R&B and soul, an all-star congregation that features pianist Allen Toussaint and Dr. John (heard here on guitar), as well as legendary studio drummer Earl Palmer, pianist Edward Frank, and revered hornmen Alvin Tyler and Lee Allen, who backed Little Richard, Fats Domino, Lloyd Price and a host of others back in the day. In a very real and very funny way, Crescent City Gold hearkens back to such legendary conceptual collaborations as Dr. John And His New Orleans Congregation; for piano man and producer Allen Toussaint, it's an album whose roots stretch even further, back to the instrumental dance sides he cut for his album Toussaint back in the late '50s. If "Slick Is" or the steamy funk of "Mid City Bop" sound uncannily like vintage '70s Toussaint-penned and-produced sides like "Yes We Can" or "All The Way Down," it's only because it's the genuine article, backed by many of the key players who pioneered New Orleans funk and soul. Now if only folks like the Meters and Clarence "Frogman" Henry could be enticed to join the party for Volume II.

—James Lian

DAVID FIUCZYNSKI/JOHN MEDESKI Lunar Crush (Gramavision, 33 Katonah Ave., Katonah, NY 10536/914-232-1399)—Lunar Crush is a wild ride of a record, as expressive and impressionistic as jazz fusion gets, and guitarist Fiuczynski, keyboardist Medeski (of Medeski, Martin & Wood) and their backing group are...
1. BEASTIE BOYS
   "Get It Together" (Grand Royal-Capitol)
2. REG E. GAINES
   "Please Don't Take My Air Jordans" (Mercury)
3. PAUL WELLER
   "Sunflower" (London-PLG)
4. INDIGO GIRLS
   "Touch Me Fall" (Epic)
5. TINDERSTICKS
   "Marble" (Bar/None)
6. ORANGUTANG
   "Shiny Like Gold" (Image)
7. GUMBALL
   "Revolution On The Rocks" (Columbia)
8. ROBIN TROWER
   "Don't Lose Faith In Tomorrow" (V-12)
9. DROVERS
   "She's As Pretty As Brian Jones Was" (Tantrum)
10. MARXMAN
    "Sad Affair" (A&M)
11. G. LOVE & SPECIAL SAUCE
    "Blues Music" (Okeh-Epic)
12. JON HASSELL
    "Personals" (Warner Bros.)
13. MEICES
    "Daddy's Gone To California" (External-ILS)
14. BLACK TRAIN JACK
    "Hand Outs" (Roadrunner)
15. FENWICKS
    "Member Of No Tribe" (Guitar Acoustics)
16. ELLIS CLARK & BIG PARADE
    "Uncle Sam Shot Miss America" (Idiot Savant)
17. PURPLE MUSTARD
    "Mustard Men" (Tetragrammaton)
impeccable musicians. Walking the same many-splintered path as the recordings of Frank Zappa or John McLaughlin’s Mahavishnu Orchestra, Lunar Crush sounds like a record that almost shouldn’t be happening in a day where progressive rock/jazz is looked down upon. The sheer exuberance and drive of the organ and the album’s inspired guitar histronics jump out immediately, quelling any fears that Lunar Crush is merely a calculated display of technique. The album’s vocals, supplied by Michelle Johnson and Gloria Tropp, are oddly melodic, despite their shrill and piercing nature, which somehow match the guitar. Medeski’s keyboards are intense to say the least, riffing and cutting deep into the record with the ferocity and speed of a guitarist with twice the amplification and distortion—one part Booker T. and one part Sun Ra. Play loud: "Voy," "Gloria Ascending," "Pineapple" and "Slow Blues For Fuzzy’s Mother." —Steve Ciabattari

SPOKE All We Need Of Hell (Allied, P.O. Box 460683, San Francisco, CA 94114/415-431-5698) — Spoke spoke and was heard—at least by a few. This Florida post-punk band floated in obscurity for awhile, released a few singles and then gathered up enough interest and songs to record a full-length album. But as fate would have it, its first would be its last. The liner notes to All We Need Of Hell read, "Spoke was Chuck Horne, Scott Hugel and Jonathan Resch. These are our last songs." All We Need Is Hell is a fast-paced, emotional record that quivers with uncontained energy. The songs strain through turbulent waves of distortion, churning and flailing their way to completion. Most are under three minutes long, but they’re all long enough, complete with verses, choruses and tons of noisy squall. Covers of songs by Wire ("Ahead") and Minor Threat ("Shot Day") give a pretty good indication of where the band came from, but there’s also a hint of Athens jangle and more than a bit of heavy metal rifting on the record. When Spoke spoke it spoke of sexual politics, mental turmoil and dysfunctional family life, and when it rocked, it rocked hard enough to topple skyscrapers. Hear the final words of Spoke on "Ruptured Seam," "Retain/Dissolve," "Sugar," "Letter To Hope" and "Spoon Your Inner Child." —Jon Wiederhorn

DITCH WITCH Everywhere Nowhere (Grass, c/o Dutch East India, P.O. Box 800, Rockville Centre, NY 11571-0800/516-764-6200)—If you listened to bands like Uncle Tupelo, Triangulator and now Ditch Witch, you’d swear the Midwest is full of heartache and defeat that everyone just sits around drinking until he falls off his barstool. It’s not only in Ditch Witch’s lyrics, although lines like, "It’s been a long time since I walked a straight line" ("Straight Line") and "I’ll liquor up with no place to go" ("Drags") are fairly revealing, it’s more in the band’s music, which strains and scrambles with melodic intensity one moment like a drunk, jilted lover slamming his fist through a car window, then lapses into a mournful state of depression the next. Playing emotive folk rock led through atms at full tilt, Missouri’s Ditch Witch simultaneously makes you want to scream with elation and holter in pain. With chord structures reminiscent of Buffalo Tom and volume levels and tempos that bear a wink and a nod to Husker Du, Ditch Witch’s first album Everywhere, Nowhere is a powerfully revealing episode of youthful frustration. "Parade Ground" starts with a dark, acoustic jangle before ripping into a full-listed rhythm. "Fault Of Me" tosses and turns like a restless sleeper dreaming of past failures, "Explode" sounds like Sugar crossed with R.E.M. and "If I Lose" races through a visceral melody, pausing just long enough for the catchy refrain. On Everywhere, Nowhere Ditch Witch casts a potent and powerful spell. —Jon Wiederhorn

PLASTIKMAN Recycled Plastik (EP) (Novamute, 140 W. 22nd St., 10th Fl., New York, NY 10011/212-255-7670) — Plastic beat programmer Plastikman (a.k.a. Richie Hawtin) seems to be in a race with Aphex Twin Richard James for the title of most prolific techno whiz. The six song, 43-minute EP, released just months after Plastikman’s album Sheet One, is a

delirious foray into trancey minimalism. The opening cut "Kroop" is built around a synthesized bass drum that strikes with the monochromatic simplicity of a metronome, complimented by soothing electronic waves bubbling underneath. From there, the album builds slowly in intensity: Track two, "Electrostik," features the same beat atop slightly more involved keyboard work, while the third song "Spaz" adds cymbals, a counterbeat and a snare. "Oak Remix" highlights a repeating keyboard hiccup and a far more complex beat, sounding like something from the Aphex Twin’s Selected Ambient Works 85-92. The final track, "Spatstik," is composed strictly of frantic percussive volleys, more like a futuristic arena rock drum solo played by a cybernetic Neil Peart (Rush). Plastik fantastik! — Jon Wiederhorn

VICTIM’S FAMILY Headache Remedy (Alternative Tentacles, address above)—The Bay Area has been a shelter for diverse and eclectic musical movements, and Victim’s Family fits right into its hometown’s predilections. Based in punk and thrash roots and motivated by politics, Victim’s Family tackles everything from David Koresh (“Napolitans”) to Barbara Walters (“August 6th”) to greed, power, suicide, television and drugs, while trading off screaming guitar lines, metal rifting and rhythmic pounding with clever, concerned and sometimes purposely silly lyrics (the line "I’m hiding in the stretches on Limbaugh’s butt" from "Me Vs. Everything" is one of our favorites). Headache Remedy, the band’s second full-length for Alternative Tentacles after three LPs on Mordam, continues in the path of 1992’s The Germ, varying its barrage with funky, almost jazzly free form turns that fall somewhere between Primus and Frank Zappa. This dexterity, springing from the band’s punk roots, helps the irony of the lyrics tease us even more, provoking more than just passive listening. Take two and call us in the morning: "Zoo," "Product," "Powertrip," "Maybe I'll..." and "Me Vs. Everything." —Andy Skibins

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**DOPE-GUNS-N-FUCKING IN THE STREETS**

VARIOUS ARTISTS Dope-Guns-N-Fucking In The Streets Volume Eight (7" EP) (Amphetamin Reptile, 2645 First Ave. S., Minneapolis, MN 55406/612-874-7047)—The Dope-Guns 7" compilation series returns after a lengthy hiatus with a superstar explosion—jaw-box, godheadsiso, Guzzard and Superchunk. Superchunk starts the A-side just right, easing into the world of relentless rock with its peppy, vim 'n' vigor sensibilities. Guzzard jolts the system with "Bite," a piece more powerful than the majority of songs on its album, while Jawbox, unsurprisingly, also plays a bit rougher than on its recent major-label debut. Let's, feedback monster godheadsiso takes the cake, though, shoving it in our faces and ending the celebration with a bang.

—Dawn Sutter

DUB NARCOTIC SOUND SYSTEM "Dub Narcotic" (7") (K. P.O. Box 7154, Olympia WA 98507/206-766-1564)—Dub Narcotic is a nebulus, free-floating sideshow of Calvin from Beat Happening and his cohorts, as they explore an intriguing and seldom-seen side of his musical persona, namely dub reggae. Dub Narcotic's take on that genre (actually, it sounds like he's sampling a few old rocksteady records they're sampling) is full of weirdiness; found snippets wander in and out of the mix, garbled phrases appear ("Hey narcotic/Yeah narcotic/Go narcotic," "Our microphone is on eleven/Moanin' low and mood is revvin'"), and delightfully home spun echo effects meander in and out of phase with the song's quirky rhythm. And like its Jamaican counterpart, Dub Narcotic reveals more in its very nebulusness than the mere straightforward, upfront music: what you call it and who's making it are less important than how the music affects you or what you get out of it.

—James Lien

RIPE "Something Fierce" (7") (Shock, c/o Sub Pop, P.O. Box 20645, Seattle, WA 98102/206-441-8441)—This Australian band has already made waves in its native land, although "Something Fierce," along with the band's imminent domestic debut LP, The Plastic Hassle (due out in May on Beggars Banquet), offer many a first glimpse at this powerful band. A driven rocker, "Something Fierce" holds firmly onto its basic, warm waves of snarled guitar fuzz crashing all around its edges. The Eggplant Family" flashes the band's love for a good organ workout, which soon succumbs to a goofy pastiche of mock-soulful vocals.

—Lydia Anderson

BABY TOOTH "Jet Lag" (7") (Remora, 272 E. Third St., NY, NY 10002/212-420-1405)—This New York trio's second single (the first was under the name Fluffy) is a showcase for the group's mastery of dynamics and texture. Although the A-side is based on a few simple riffs, its constant harmonic and dynamic variation (it's hard to see in part of our unusual, cleverly thought-out drumming) give it intricacy and force, and it works toward some sublime dissonant chord structures. The B-side, "The Explosive Crescent Moon," isn't quite as successful—its reach (multiple tempo changes, a flute part) exceeds its grasp—but, like "Jet Lag," it has a distinctive, personal vocal.

—Douglas Walk

**FUTURES**

**JACKPOT!**

**SILICA-GELO 50** Noisy Children Party (Wifflerist, c/o Seven Fat Cows, P.O. Box 33561, Raleigh, NC 27636)—Noisy Children Party is a pretty descriptive title for the terrific self-released debut CD from North Carolina's Silica Gel. Bits of kids' records, TV sound effects and other unidentifiable sources collide in musical collages, some of which almost qualify as "party" music with techno-like beats. The booklet doesn't identify the instrumentation utilized by this duo, but from listening we'd imagine on apartment littered with drum machines, samplers, TV sets, VCRs, piles of tapes and lots of 70's thrift store records. On the opening track "Mom Happy," a flexi-disc is the probable source of guest vocals by an almost forgotten '70's teen idol: "Hello, Leil Garrett and I want to take this opportunity to personally welcome you to my fan club..." Heavy drum beats and sarcastic sound effects accompany Leil's moronic out-of-context quotes. Negativland is an obvious reference here, but it's unusual, barre lead, and the band places more emphasis on its music and rhythms. The slow-motion musical samples of "Master Of The Game" turn a TV news bulletin describing the tattoo of an unknown band-run victim into an eerie eulogy with the creepiness of David Lynch's best scenes. With musically use of sample repetition and ironic juxtapositions, Silica Gel has constructed an intriguing album of great radio material.

—David Newgarden

**REV. HORTON HEAT/SUPERSUCCERS "Caliente"/"400 Bucks" (7") (Sub Pop, P.O. Box 20645, Seattle, WA 98102/206-441-8441)—The concept of bands covering each other's songs on a single is far from novel, but can be interesting if the bands are different enough and add their own flavor to the song. Unfortunately, the song styles of the Supersuckers and the Rev. Horton Heat are not entirely different. As for adding individual flair, the Rev. Horton Heat does a marvelous rockabilly version of "Caliente," while the Supersuckers do a damn good Rev. Horton Heat imitation on "400 Bucks."

—Dawn Sutter

**SPITBOY Mi Cuerpo Es Mio (7"") (Allied Recordings, P.O. Box 466833, San Francisco, CA 94146/415-431-5698)—**Well are records are a funny thing. The last bow by this furiously intense female hardcore quartet is bitter and debili, a parting shot rather than, for example, the older-as-wiser look back that was Minor Threat's "Soul Days." The band's three singers trade off on the howled lyrics of the self-explanatory "Word Problem." "Removal" is a betrayed-friend rant in the best HC tradition, and "Touch" appears to be a pro-masturbation, anti-sex scream ("An escape into ourselves, without over-indulging selfishness/In the flesh of another"). This EP is also about musical accomplishment as hardcore gets—its music is complex and forceful, beyond bare-bone cliches.

—Douglas Walk

**MARY JANES "Telescope" (7") (Delmore, P.O. Box 477458, Chicago, IL 60647/312-227-5306)—**The Mary Janes are actually a side project for two members of Indianapolis band the Vulgar Boatsmen. With Jonas Hoyt on guitar and vocals and Kathy Kolota on acoustic and electric violas, the duo recalls the more country and folk-inspired presence found in Muzzy Stor. Its first single, "Telescope," is built around Hoyt's wispy vocals and the gentle texturing of acoustic and electric guitar melody. Dipping into a more southern flavor, "Baby Honey" uses only a sparse acoustic strum and a rippling violin whine to accompany Hoyt's plaintive tones.

—Colin Helms

**FYI** It's always a good idea to make your demo tape's packaging distinctive somehow, but you have to be careful not to go overboard. VERCINICUS JACK MORPHEUS NIPPLE's tape Molest Your Friends (c/o Variscote Brand, 90 Foster St., Brighton, MA 02135) arrived with a lack of human hair tucked into its case, and nearly got thrown out instantly. Fortunately, we gave it a listen. Despite the name, it's sweet and mostly benign, with a few really pleasant musical textures (especially "Cricket," whose whispeyro gyrophone calls to mind late Love And Rockets). VBMN works best when it's garnishing live instrumentation (heavy on the fanger pedals) with a handful of samples and drum-machine interjections (on "Snog [Song]" and "Astray"), less well when, as on "Fix Of Religion," it depends more heavily on mechanical beats and tones. The quartet sometimes packs its songs too full of words, but when it takes a break and just plays, it's got plenty of good ideas, and a laidback, pastoral attitude that's a nice surprise in combination with its lyrical and conceptual quirkiness.

—D.I.Y.
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**ARTIST**

1. BLACK TRAIN JACk You're Not Alone (Runaround)
2. JOHNNY CASH American Recordings (Amercan)
3. NICK CAVE AND THE BAD SEEDS Let Love In (Liberation)
4. HOLE Live Through This (DCG)
5. PRETEND Marvin The Album (Mammoth-Atlantic)
6. Lk THrowing Copper (Radioactive)
7. TYSAN'S SPIRIT kiNG (Reggae Bankett-Atlantic)
8. KING MISSILE King Missile (Atlantic)
9. PEACH SIESTA (Caroline)
10. SWEL 41 (Psyco Specific-Alterna)
11. DABMILLERUSS Ennecedder (EastWest America)
12. THE HIPNOTICS The Very Crystal Speed Machine (American)
13. TINDERSTICKS Tinderticks (Bar/None)
14. MESSINAN Twenty First Century Jesus (White LBS-American)
15. FUDGE Southside Speedablue (Caroline)
16. DENG PUB Play/Grant-WB
17. DRIVE LIKE JEHU Yank Crime (Interscope)
18. MAGGIE ESTEVE The More Mister Nice Girl (NuYo-Image)
19. SONIC YOUTH "Blu In The Heather" (5) (DCG)
20. TSUNAMI The Heart's Tremola (Simple Machines)
### Chart Analysis

**College Cuts**

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<td>SOUNDGARDEN &quot;Spoonman&quot; (A&amp;M) &quot;Supersuckers&quot; bubbling</td>
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<td>HOLE &quot;Miss World&quot; (DG) &quot;Yuck Star&quot; bubbling</td>
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<td>MORRISSEY &quot;The More You Ignore Me, The Closer I Get&quot; (Sire-Republic) &quot;Strangely Solid&quot; bubbling</td>
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<td>PAVEMENT &quot;Cut Your Hair&quot; (Matador) &quot;Range Life&quot; bubbling</td>
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<td>WHALE &quot;Ho Ho Humph Slobo Babe&quot; (West Coast America)</td>
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<td>ROLLINS BAND &quot;Disconnect&quot; (Image)</td>
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<td>MAddER ROSe &quot;Panic On&quot; (Seed-Atlantic) &quot;Margaret&quot; bubbling</td>
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<td>MEAT PUPPETS &quot;Backwater&quot; (London-PLG)</td>
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<td>ALICE IN CHAINS &quot;No Excuses&quot; (Columbia)</td>
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<td>KING MISSILE &quot;Love Is...&quot; (Atlantic)</td>
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<td>TORI AMOS &quot;God&quot; (Atlantic)</td>
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<td>CHARLATTANS &quot;Can't Get Off Of Bed&quot; (Beggars Banquet-Atlantic)</td>
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<td>FRENTIE! &quot;Labour Of Love&quot; (Mammuth-Atlantic)</td>
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**Bubbling Artists**

(Nominal artists with two or more cuts being reported)

1. Adrian Belew "May 1, 1990," "I See You," and "Never Enough" (Caroline)
2. Angelfish "King Of The World," "Mommy Can't Drive" (Radioactive)
3. Denzel "Useless," "Shame" (Play/Giant-WB)
4. Smithereens "Miles From Nowhere," "Sick Of Seattle" (RCA)
5. Swell "Forget About Jesus," "Here It Is," and "Kinda Stoned" (Psycho Geometric-American)

**Most Valuable Programming**

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<td>CODEINE The White Birch (Sub Pop)</td>
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<td>LUNA Bewitched (Elektra)</td>
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**Across the Board**

**Dambuilders**

Boston's Dambuilders rank amongst the most prolific of bands, and their oft-stated goal of releasing a song named for each of America's 50 states shows the band's high ambitions. The Dambuilders' full-length domestic debut, Encendedor, is also the band's major-label debut, melodically buzzing with quirky, indie-pop smarts. The Dambuilders carve their niche with Joan Wasser's violin playing, which is used not as an afterthought, but as a voice of counterpoint heightening the harmony-laden charm of each track. Some programmes may still be searching their dictionaries for the meaning of Encendedor. 72 of the 499 who reported this week are just enjoying what they hear, helping the album move up 95-43 on the chart. KAGU, KBOO, KWU (#1), WASU, WBOI (#1), WCFM, WDFH, WFHB, WFMN, WGMU, WGBU, WMBR (#2), WMCR (IL), WODU, WPLT, WQHS, WTCG, WPAS, WUVT, WUXM (#1) and WZBC all call in top 10 reports.

**Comments**

- Trent's Nail dug in at #1 for 7th week
- Henry will have to Weight till next week
- Selling better than Pink Floyd
- MTV Buzz Bin will be opening wide
- Catch the band on a mini tour
- Indie record merges with big shots in Top 10
- Say, that's one cute video
- Filling out charge of address cards
- "Love Is..." never having to say my penis is detachable
- Sound a little too much like Sugar for our liking
## FIVE YEARS AGO
1. XTC Oranges & Lemons (Geffen)
2. ROBYN HITCHCOCK "N THE EGYPTIANS Queen Elvis (A&M)
3. ELVIS COSTELLO Spike (Warner Bros.)
4. BIREHOSE FROMOHIO (SST)
5. REPLACEMENTS Don't Tell A Soul [Sire-Reprise]
6. FINE YOUNG CANNIBALS The Raw & The Cooked (R.S./MCA)
7. GUADALCANAL DIARY Flip-Flop (Elektra)
8. CONNELLS Fun & Games (TVT)
9. PIXIES "Monkey Gone To Heaven" (12") (4AD-Elektra)
10. INDIGO GIRLS Indigo Girls (Epic)

## TEN YEARS AGO
1. ALBANY Declaration (R.S.)
2. SIMPLE MINDS Sparkle In The Rain (A&M)
3. THOMAS DOBY The Flat Earth (Capitol)
4. LAURIE ANDERSON Mister Heartbreak (Warner Bros.)
5. MODERN ENGLISH Ricochet Days (Sire-WB)
6. HOWARD JONES Human's Lib (Elektra)
7. THOMPSON TWINS Into The Gap (Arista)
8. STYLE COUNCIL My Ever Changing Moods (Geffen)
9. EURYTHMICS Touch (RCA)
10. CARS Heartbeat City (Elektra)

## FIFTEEN YEARS AGO
1. ROXY MUSIC Manifesto (Atlantic)
2. ELVIS COSTELLO Armed Forces (Columbia)
4. THE POLICE Outlandos D'Amour (A&M)
5. THE TUBES Remote Control (A&M)
6. JOE JACKSON Look Sharp (A&M)
7. SUPERTRAMP Breakfast In America (A&M)
8. HORSUFS The Man Who Built America (DM)
9. BOOMTOWN RATS A Tonic For The Troops (Columbia)
10. CHEAP TRICK Live At Budokan (Epic)
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## DISTRIBUTOR REPORTS

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## TOP 10 IN-STORE AIRPLAY

1. **HOLE**
2. **NICK CAVE AND THE BAD SEEDS**
3. **SUPERCHUNK**
4. **ROLLING BAND**
5. **JOHNNY CASH**
6. **SARAH MALAHIAN**
7. **PINK FLOYD**
8. **GREEN DAY**
9. **HUSKER DU**
10. **SURGERY**
SWING, THE THING

It don't mean a thing...You've heard the expression a million times...it all in that swing. And of course Duke Ellington, whose song immortalized this credo, was absolutely right. Swing—that ineffable rhythmic component, often sought after, tough to define but undeniable to the ear—means different things to different players and listeners, but without it, jazz just isn't jazz. Granted, tenorist Joe Lovano's conception of swing (and his) make style differs from Pharoah Sanders' of the '60s, which differed from Coleman Hawkins' of the '30s. Swing—be it hard or soft, fast or slow, declared or implied—isn't the exclusive province of any one generation or geographic region or genre of jazz. Tension-and-release, inter-personal give-and-take among players—this combination of spontaneity and surprise makes jazz, well, jazz. Swing, especially in combination with the blues and the element of improvisation, makes jazz the most exciting, perplexing, challenging and confounding form of music on the planet. Just as one Supreme Court justice who couldn't define pornography but "knew it when he saw it," discerning jazzheads can hear, too, just as important, not knowing even if they can't measure bar lines, beat by beat. That said, let's turn to a variety of new releases from musicians who not only know how to swing, but swing two ways if not more. A buzz has been building around the

young saxist DAVID (pronounced Do-veed) SANCHEZ for quite a while, and with the release of his premiere as a leader, THE DEPARTURE (Columbia), and his appearance on several of his friends' sides, it's clear that this kid has arrived. Sanchez, 25, who rose to prominence as a member of the late Dizzy Gillespie's United Nation Orchestra in 1991, is a double-bassist/saxist. On tenor or soprano, this Puerto Rican-cum-New Yorker blows straight-ahead bop and Afro-Caribbean with equal fervor and imagination, sometimes combining both on the same tune ("You Got It, Diz!") and the title track. In pianist Danaí Pérez (another Gillespie, whose own second Novus CD, THE JOURNEY, is just out), bassist Peter Washington or Andy Gonzalez, drummer Leon Parker and percussionist Milton Cardona, the leader has accompanists whose keen listening chops enable them to explode outward, or implode inward, as the passage warrants. Tom Harrell's gleaming, long-lined trumpet parts serve as an excellent foil for Sanchez's sometimes acrid, always rhythm-charged bursts on sax. Dance grooves (boomboom, montuno) and hip head stuff combines seamlessly and unexpectedly on THE DEPARTURE. It's no wonder that Sanchez's coming-out week at the Village Vanguard in Gotham, May 31-June 5, is one of the most anticipated live events of the season... Sanchez fits snugly and naturally into Pana-maniacs, the new effort from bassist/composer SANTI DEBRIANO on the French Freelance label (c/o Quallah Imports Ltd., 2404 40th Ave., Long Island City, NY 11101/718-937-8515). The Panamaniacs-born Debriano, one of the most visible, hard-topped saxists on the Manhattan scene, laces his Latin grooves with high-quality modern jazz, thus achieving an irresistible

body/mind unity with help from pianist Pascal Kikido, drummer Tommy Campbell and percussionist Mino Cinelu. As on THE DEPARTURE, Pana-maniacs boosts the sizzle of its sound and the heady effervescence of bop in such a delightfully engaging manner that even stodgy, sedentary space-fillers like yours truly feel like dancing. If you're in the big city from May 19-21, check out the Panamaniacs group at the new, much-talked-about jazzspot, Indium. Pianist and master stylistic mixologist HILTON RUIZ scores big on his new Heroes disc for Telarc (23307 Commerce Park Rd., Cleveland, OH 44122-5804/216-404-2313). A dedication to a number of Ruiz' idols (Gillespie, "Con Alma", Herbie Hancock, "Maine Voyage"); Miles Davis, "Tune Up"; Sonny Rollins, "Sonny's Mood"; Max Roach, "For Max", Heroes centers on the leader's aggressive, ringing, unstoppable piano, surrounded by a battery of the world's best percussionists and several foraying hornmen. Ignacio Berroa (the best clave trap drummer in the business), Timbalero Steve Berrios, bongo man Joe Gonzalez and bassist Andy Gonzalez (on an unsung anchored anch) lock into Ruiz' ramshaping runs. Tenorman Sanchez ("Sonny's Mood"), trumpeter Charlie Sepulveda ("Con Alma") and trombonist Steve Turre ("Flamer"") bring in their presence felt convincingly, as do solists Tito Puente (vibraphone, on which he is wonderfully expressive but too-seldom heard), Giovanni Hidalgo and Carlos "Pato" Valdes (congas). For sounds, sonic (IDDD) and style, Heroes rates high marks. Somebody, though, must take the time for this sesquicentennial Valdes as Valdes not once but four times—on the front and back covers of the CD, on the inside and on the label's poop-sheet for the press...The venerable Valdes, one of the most beloved charros and smooth-teachers in Latin jazz, can be heard, thankfully, his name spelled correctly, on Masterpiece from the German Mesidor label (available from Rounnder, 1 Camp St., Cambridge, MA 02140/617-354-0700). Recorded in 1984 and co-produced by the now-deceased pianist Jorge Dalto (who plays on the CD), Masterpiece brings some deserved visibility to a leisly, master skin-slapper, now 67, in a heavy percussive framework...The second effort on Sony/Triple Jazz from TITO PUENTE'S GOLDEN LATIN JAZZ ALL STARS is a studio date, In Session, that bristles with intensity. The aforesaid Ruiz, Hidalgo, Sepulveda, Berroa and Andy Gonzalez perform with their customary veve and virtuosity; flutist Dave Valentine, reedman Marco Rivero (long overdue for an album of his own), tenorist James Moody (one cut) and conga legend Mongu Santamaria confer additional asan. On earlier albums, Puente breathes new life, like Latin fire, into an undervalued bop vehicle (Duke Jordan's "Flight To Jordan."). "Obsession," beginning as an atmospheric bolero featuring Valentin's flute (he also serves capably as the musical director for the group), kicks into high gear and sports several sterling solos. All of the CDs mentioned here, in combinations I'll leave to you, are worthy of heavy rotation.

Gene Kalbacher, Hat House, 18 Whippoorwill Lane, Rockaway Twp., NJ 07866. Call (201) 687-3549 Tues. and Thurs. between 11 a.m. and 6 p.m. EST.
DOPE!

DOWN SOUTH Lost In Brooklyn (Big Beat, 19 W. 21st St., Ste. 501, New York, NY 10010/212-691-8805)—Lost In Brooklyn describes the plight of a group (originally from Richmond, VA) which is transplanted from the rural, easy-living of the South to the caustic, hip-hop hotbed of Brooklyn, NY. Not to be confused with eloquent southern rappers like Arrested Development, Down South (make up of Shawn J-Period, Sapo Pop and Myrrh (The DJ)) presents a wry, BBoy style, unencumbered with earthy messages. Only referring to its southern homeland when it's punching holes in old myths, or trying to give it a slopping help of street credibility ("Down South"). the group makes a migration that's littered with tension and the struggle to survive in a repugnant underground. Lost In Brooklyn, which was partially produced by the Beatnuts, is split into two parts: the South Side and North Side. The South Side sees the group operating from its back yard. MC's 7 by default, slumming, jazz-happy tracks like "Southern Comfort" and "Tractor, Rakes & Hoes" allows the group to appear assured and insolent, mixing up southern culture with hostile hip-hop attitude, which is most often lively and sociable. The North Side cut "Lost In Brooklyn," while still spiritedly, describes the strenuous transition. Though slightly disorientated, Down South quickly assimilates with the last-paced underground and finds itself amongst friends on "Just Chillin," rapping about childhood toys on "Big Wheels" and experiencing a full-on New York house party on "Open Sesame." Conceptually clever and lyrically hyped, Down South should leave a lasting mark. Fud the CDs—get the special white vinyl and pump: the round-table raps on "Spin Da Battled", featuring guesting by Funkoholic and industry good guy Bobbino, "Jimi Crook Korn" and "Around The Clock."

RAW FUSION Hoochiefied Funk (Hollywood Basic, 500 S. Buena Vista St., Burbank, CA 91521/818-560-7235)—it's to be expected that the Hip Hop underground is filled with spinoffs of the "Hoochiefied Funk" scene that the group's rhythm and methodology is a bit like the CIA. The above being the case, "Hoochiefied Funk" is a group (as all uninhibited as Digital Underground, the duo's sexual slant quickly becomes predictable, but not without flashes of production smarts (The New Jazz (Intro)), and rugged dancehall w/ courtesy of Ron & Scroo ("To Hell With It") and the Underprivileged Courtney Skankinn on "Bumpin' "Em." While much of the evidently sexist raps are prescriptively, the group, despite their rating, they're presented with colorful storytelling ability, making them listenable, but often lacking in substance. With Money-B fueling the comical "Dirty Drawls," it's "Yo Daddy Yo" (as silver lining in a

BEAT BOX
Chart compiled by and column by Glen Sansone

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ON THE CHART
LEADING BY A NOSE: The race for the top spot is so close this week, you could barely lift a slab of vinyl between Chrysalis-ERG's Gang Starr (1-1) and Columbia's Nas (2-2). And more exciting than an NBA playoff game are the cupcake moves by Wreck-Nervous' Black Monroe (7-7) and the impressive climb by Delicious Vinyl-EastWest America's Brand New Heavis, who grow 12-2 for their highest position to date. Flying out of the shadows this week is Joe's Casablanca, who jumps 25-5 for his highest-ever chart position. Other artists bringing the noise include Outburst/RAL-Chaos' Domino (5-13), Tommy Boy's Qoolio (23-17), and Mowen's Queen Latifah (27-21) and Priority's Anatha Level (29-25). This week we see shades with debuts from Wreck-Nervous' Smil-N-Weossen, who land "Bucking USA" at #18, MCA's Crooklyn Duggers "Crooklyn" at #31, and T'Vil's Gl Scott-Heron at #40. This week's adventure Pics: 1) Nas; 2) Crooklyn; 3) K.M.D.; 4) Outkast; 5) Shyheim; 6) Volume 10; 7) Da Bush Babes; 8) Above The Rim; 9) Wasp; 10) Mad Flava. (BEAT BOX REPORTS PRINTED AFTER TOP 35 REPORTS)

DEF 12
CROOKLYN DODGERS "Crooklyn" [100 BPM] (MCA, 70 Universal City Plaza, Universal City, CA 91608)—CROOKLYN DODGERS "Crooklyn" is an all-american CD that's been heralded as a hit in hip-hop (rivaling the Bronx). With artists like Gang Starr paying its respects with cuts like "The Place Where We DwelI" and, most recently, "The Planet," Spike Lee exposes America to life in

Brooklyn, U.S.A., in his new film Crooklyn. The Crooklyn Dodgers are Special Ed, Buckshot (Black Moon) and Masta Ace, who collectively contribute to this first single, which meets the standards of the aforementioned cuts as a defining anthem for Brooklyn. It's mix of freestyle similes, harrowing lifestyle and potent one-liners ("Black man with the permanent tan/i come from the 'ville that never ran") make for a fist-raising result.

WORD IS...
Despite the reunification of the famous old-school group TREACHEROUS 3, group leader KOOL...
The Squad
For the Nine
Quad
Is On
Freaks
Of Nature

"Booty Call" the first single

Management and Direction: Moet for M6 Entertainment
**MOE** will continue his solo career on **WRAP-** ichiban. Since the group’s first break up in 1983, Kool Moe Dee recorded four records (plus a greatest hits compilation for live). Treacherous 3, however, have not broken up and will continue to make music...Bomb Squad producer GARY G-WIZ has finished production on four new cuts for **PUBLIC ENEMY**’s upcoming album, which includes “Give It Up” (the first single), “Race Against Time,” “So Whatcha Gonna Do Now,” “Who Lotta Love Goin On In The Middle Of Hell” and a remix for “I Like It In A Zoo,” which was featured on the CB4 soundtrack. He is also producing the new album by **YOUNG BLACK TEENAGERS**, scheduled for a fall release.

**ANYONE GOT A LABEL?** The group **MAIN SOURCE** has been signed to **Wild Pitch** Records. The group is currently shopping for a new label to release their second album, **Fucked What You Think**. **Wild Pitch** is also planning to release a compilation of hard-to-find 12” tracks from **LARGE PROFESSOR**, **GANG STARR** and **CHILL ROB G.** among others...MCA’S **WRECKIN’ E-N-FECT** will be releasing a new album this June...Jive’s **SPICE 1** and Rap-A-Lot’s **SCARFACE** will be featured in an upcoming film entitled For The Love Of Money...**EN VOGUE**‘s Cindy Herron (who was featured pregnant on a recent cover of Vibe) gave birth to her first child, a baby boy named Donovan Andrew Braggas. Herron is married to baseball player Glenn Braggas (ex-Cincinnati Reds), who flew in from Japan to witness the birth...MORE GANGSTER SWEETS: **MC Eiht** will be releasing a new album entitled We Come Stopped...2PAC is directing his very first video (“Ghetto Theme”) for Young Black Brother’s MAC MALL...Stepsun Music Enterainment (Mr. PAUL MOONEY, TROUBLENESS [brothers]) has teamed with University Records for a worthwhile co-label agreement. University is staffed with students from Howard University’s school of business, fine arts and communications, and with students with an essential business background to succeed in the music industry. Their first co-release will be a compilation featuring finalists from a talent competition being held in Washington, DC.

**TEDDY RILEY** and designer **KAREEN LIONT** will be launching a clothing line called L.O.R. (Life Of Riley) WEAR this fall...Wild West’s **WAH MEXAKIN** will be releasing their debut album entitled Zig Zag on May 19... **New Breed** Records has moved to a new address: 134 W. 26th St., Ste. 770, New York, NY 10001. The new phone number is: [212] 255-0672; the fax number is: [212] 267-9740. Dick Van has been named director of college promotions for Arista Records...Jim Mahoney has been named the new college radio promotions kingpin at Profile...IN MY OWN WORDS: I’d like to use this space to make a personal statement regarding the recent self-titled release by 12 GAUGE (CMBR/Street Life, c/o Scott Bros., 2111 Pico Blvd., Santa Monica, CA 90405/310-396-0088). It’s ironic, and a bit distressing, to see that after the parties, the press, the gear, the hype have dispersed following the massive success of stadium-rockers like “Whoompf! There It Is” and “Doozy Dukes” (two cuts that pushed me to the brink of suicide). There is yet another artist to carry the torch for this brand of pre-packaged, just-add-water flavor of [dare I say] hip hop. 12 Gauge’s “Dunkin Butt”...a song as simple as eye-opening as a child’s fingerpainting—is proving to be the next blast of beach, clubs and from the gas pumps this summer. I don’t want to discredit an artist’s ability to appeal to record buyers, but this trend in pop music, which makes its profit by exploiting some of the worst parts of the music industry (i.e. rap), which many hip-hop dignitaries have been fighting against, does nothing that could be even remotely considered artistically credible in my book. While you could also say that gangsta rap is becoming more and more dependent on an overused guidebook, its imposts are also too easy to detect and should be grouped with other... 

**BLOWN UP**

**CROOKLYN DODGERS**’ “Crooklyn” (12”) (MCA, 70 Zip Zag City Plaza, Universal City, CA 91608) Top Chart Position: #31—Although the Crooklyn Dodgers may have made a modest debut on this week’s chart, coming in 3 spots behind the debut single from Wreck-Nerous’ Smit-N-Vessum [#16], there’s something about a release from a Spike Lee film that deserves special attention. Noted for selecting some of the finest black artists, from the cry of... 

**ON THE CHART**

**WE’RE GETTING ILLMATIC:** Call me the all-knowing master of tape, space and intergalactic time travel. I predict that Columbia’s Nas (5-1) was going to take over the coveted top position from Death Row/Interscope’s Atlantic’s Above The Rim soundtrack. Only in his second week, Nas has taken home 13 #1 retail reports, good enough for bump Chrysalis-ERG’s Gang Starr (2-3) and Death Row/Interscope’s Atlantic’s Snoop Dogg (3-4) down one position. Relased on the same day, Virgin’s **Sugarhill** (5-5) moves up one, while **Wreck-Nerous’** Black Moon (12-9) and Jive’s multi-platinum R. Kelly (13-10) both re-enter this week’s top 10. This week we welcome in debut from Select’s M.O.P. at #16 and Easyside/Wrap-Ishian’s Treacherous 3 at #10. (BEAT BOX RETAIL REPORTS PRINTED AFTER TOP 35 REPORTS)
FARTHER AFIELD...

In Tibet: Lyrichord (141 Perry St., New York, NY 10014/212-929-8234) has reissued one of the most comprehensive sets of Tibetan music available in a four-CD set, Tibetan Buddhist Rites From The Monasteries Of Bhutan. Recorded by John Lasch in 1971, the discs offer an in-depth look at the world-renowned harmonic singing of the Tibetan monks, as well as the long horns, percussion and other folk instruments of both religious and secular life. Particularly revealing are the tracks on Volume 4, Tibetan and Bhutanese Instrumental And Folk Music, which includes folk singers, lute and fiddle ensembles, and a portion of a yak herdsman's play.

In Finland: The folk music department at The Sibelius Academy in Helsinki is a model for both national musical pride and bold innovation. Under the leadership of Heikki Laitinen from 1974 to 1984, and with his continued participation as a lecturer to this day, Sibelius includes as staff and alumni some of Finland's most creative musicians. In honor of his 50th birthday, his students and comrades in music at the academy and the Finnish Folk Music Institute have put together a birthday tribute called Tutkalukka (Folk Music Institute, SF 69600 Kaustinen, Finland/fax: 358-68-612352). Here is the perfect introduction to what can really happen when folk music is turned loose as a living, growing force. Traditional a cappella singing takes on new forms, Lappland folk meets electronics and guitars, and traditional instruments are taken into the world of free-improvisation and new world art. If you have any doubt how powerful a force folk music can be in the modern world, take a listen to the live "Milkonkatu," an absolutely stunning fusion of pre-historic sounds and contemporary technology. Then get into tracks from Hedningarna, Nielluk (with Arto Järvalo and Maria Kalonemies) and the primitive Primo (is there a Finnish band in which Arto doesn't play?).

In Columbia: The sounds of many Caribbean nations are fused together on Voces Caribes, a wonderful, if sometimes over-ripe, album by FRANCISCO ZUMAQAE AND SUPER MACAMBA (Shanachie, 1977/Clinton St., New York, NY 10014). In addition to the unavoidable groove of Columbia's cumbia, Zumaque includes bolero, salsa, merengue and many lesser known forms, adding their rhythms to his popular mix. The most irresistible track has to be "Ballam Caribe," with the earthy vocal chords of Orlando Blanco fronting a groove-heavy, horn-soaked, merengue-plus arrangement.

In France: Innovative guitarist DAN AR BRAS has cycled through folk rock, new age and acoustic soiling on his many albums, and it all falls together on Theme For The Green Lands, one of the best recordings he has made in many years (Keltia Musiké, 1 Place du Berre, 29000 Quimper, France/ fax: 33-29-75-33-49-19). It features Patrick Molard on Scottish and Irish pipes, and includes Brits Gerry Conway (drums) and Martin Alcock (guitars and keyboards). Alternating between lush beauty and frenetic power, this suite of original songs for pipes and acoustic and electric guitars takes the traditional feel of Brittany and makes it new, yet again.

In Hawaii: The slack key guitar of Hawaii has to be one of the most sublime acoustic styles in the world, and, with its mixture of rhythm and lilting melody, offers a mirror image of the island's delicate balance. RAY KANE'S Panahle (Dancing Cat, c/o Windham Hill, P.O. Box 9388, Stanford, CA 94309/415-292-0647) captures his talent and charm in a simple solo setting, just Kane on voice and guitar. He's recorded some of the classic island songs like "I Will Never Forget You" and the charming "Kealoha," as well as Raymond's own beautiful instrumental tunes.

In NYC, via Mali: I have never hid my admiration for the work of SALIF KEITA. His work defies all my usual prejudices against electronic noodling in the studio, and his live concert at Irving Plaza on April 20 proved his formidable talents and his power over an audience, a nearly 50-50 mix of adoring west Africans and fascinated New Yorkers. Only a few minutes into the show, he had the entire crowd shouting and dancing to the Ambassadours' classic "Mandjiou," complete with Sahel Cuban rhythms, a medium cool, Milesesque trumpet solo and Keita's surreal voice in a punchy exchange of improvisations with the guitar.

ON THE CHART

At the top of the chart for a second week is Hannibal-Rydbeck's All Farka Toure With Ry Cooder (1-1), holding a commanding lead (report #1 on 14 stations) as Toure begins a U.S. tour (see dates in Tour Focus on page 65). Also currently visiting America (from Mali) is Mango Island's Salif Keita (8-5), whose latest retrospective album includes Youba Yindif (4-7) from the top 5. Last week's top debut, Nusrat Fateh Ali Khan on RealWorld-Caroline, continues his climb (14-8), while the quickest ascent is by EarthBeat/WB's Reggae On The River Part 1 collection (24-13). World Circuit-Rounder's second compilation of 50s & 60s Columbian cumbias, Cumbia Cumbia 2: La Epoca Dora, is this week's top debut at #21. (NEW WORLD MUSIC REPORTS PRINTED AFTER TOP 35 REPORTS)

Where was my brain? Two weeks ago I reviewed an amazing recording of all new classical music by TAN DUN on the CRI label. My apologies to all referring to him as a "Japanese composer," which was purely a slip of the keyboard. Tan Dun was born in Hunan province in China in 1957. The music is no less remarkable, even in light of my intention to editorial detail.

THE WORLD MUSIC CHART EUROPE for April, 1994

Compiled from reports by 40 European Radio DJs by Radio Berlin 2

1 ALL FARKA TOURE WITH RY COODER Talking Timbuktu (Mali/USA)

VARIABLE ARTISTS Ethiopian Groove-The Golden 70s (Ethiopia)

ANGELIQUE KIDJO Aye (Benin)

CÉCILE KAYIREBWA Rwanda (Rwanda)

SALAMAT Mambo El Soudani (Egypt)

BUSI MHLONGO AND TWASA (South Africa)

DE COURSON AND KENDENEGUE LAMERANO (France/Gabon)

ASTER AWEKE Ebo (USA/Ethiopia)

THIERRY ROBIN Gitans (Sioux)

MARIO BALUZA AND THE AFRICAN JAZZ ORCHESTRA 344 Columns (USA/Cuba)

Peace.

Cliff Fornald, Box 1285, New Haven, CT 06511

Internetct.fornald@genie.com
Dave Clarke Presents: Red 2 "Wisdom To The Wise"/"Gonk" (12") (Bush, Dudley House, Dudley St., Manchester M1 2JW, U.K./061-237-9499)—When Dave Clarke wrote his introduction to the new techno section in Britain's MixMag update, he embraced the present rebirth of techno which is shedding its excessive BPMs and rock influences to return to simple electronic grooves of enormous power. He cited Carl Craig, Maurizio and the current Dance Mania roster, and in his modesty, he neglected to mention his own stellar work, which is among the most exciting in the techno world. At this point, anything with Clarke's name on it is worthy of immediate attention. This EP is the second in his series for Manchester's Bush label, and it simply sounds like nothing else around. "Wisdom To The Wise" has the sort of gigantic, resonant kick drum which woke everyone up on the Aphrodite remix of last fall. Around this propulsive drumming, Clarke wraps synth sounds that could be a trampoline, imbuing the mix with the kind of breath-taking suspense and release that always characterizes the best dance music. The flip's "Gonk" has chunkier drum effects, with Clarke's seamless, sudden edits bouncing between the kick. It is precisely records like the Red 2 EP that make this job so rewarding.

Return of the Basement Boys

Washington, DC's Basement Boys have been making arresting underground house since the mid '80s, with tracks for labels such as NuGroove and many others. They rise to national acclaim with the mammoth "Gypsy Woman" by Crystal Waters before she and the Basement Boys dropped out of sight. After too long a hiatus, the band is back with a grand, incendiary single for Mercury, "100% Pure Love." Waters' compassionately strong voice works perfectly with the Basement Boys' simmering, elastic basslines and percussive play. The density of this track is stunning, and it's a testament to the production talents involved here that the mix is so busy, yet never cluttered. Every element here makes sense, and the rousing chorus is magnificent. Like the recent Ten City single, this is a commercial dance record that doesn't ignore its underground house roots (Mercury, 825 Eighth Ave., New York, NY 10019).

No Rest For the Midwest

Once again, the cities of Chicago and Detroit provide an oasis during week after week of dance mediocrity. The insistence upon invention and energy in the Midwest underground is inspiring. The duo of David Gnuoy and Detroit DJ Claude Young (of WHIY) released a couple of fine singles last year on its own Dow label. The two have returned with the exceptional Collective EP, four tracks of groove-infused minimalism with a bite. The Aside's brilliant "Free Fall" has a menacing analog synth sequence that winds its way through a forest of percussion. The track has the spirit of the current Chicago minimalists with a harder Detroit edge, while the graceful "Story Teller" (produced by Terence Dixon) has similarly stark drum programs punctuated by warm, staccato synth chords. This is a label to watch closely (Underhill, c/o Dow, 15292 Washburn, Detroit, MI 48221/313-345-8673)...MIKE BANKS from Underground Resistance is able to create acid tracks that seem to enter the bloodstream directly. His latest effort is the third in the "Acid Rain" series, entitled "Meteor Shower," a double-12" of growling, bit acid intensity for the hardheaded only. No matter where you drop the needle, you'll find acid that penetrates to the core. (Industrial, c/o Submerge, 2030 Grand River, Ste. 303, Detroit, MI 48226/313-963-1025) Two or more electrifying EPs from the Chicago trap underground appeared this week, showing that the movement is only getting stronger. Acid warehouse veteran Armando offers the Nothing's Stopping EP by The Traxxmen, which contains the perfect "F.M.S." by The M.D. Connection. This is Mike Dunn, whose "Dance You Mutha" from '87 remains a house classic. Stripped to the stakest elements, this carries a groove you cannot ignore, constructed of nothing more than a warbling, sinuous synth pattern and fluttering drums. Highly captivating stuff from producers who are really looking at the future of electronic dance (Muzique, c/o Barney's, 3400 W. Ogden, Chicago, IL 60623/Muzique fax: 312-779-6767)...The mysterious Drew Sky just released his Skyman II EP, and it's another stormer from the peerless Dance Mania label. "Focus" has a percolating, 909 rhythm track with jazz bass drops, while "Peace of Mind" has a thick, thick drum track. The flip's "Skabo Dee" comes in two versions, both of which are wildly inventive instrumental excursions. Dance Mania is a label you can absolutely rely on for incomparable underground house trax (Dance Mania, c/o Barney's, address above).

New Music Report

Vol 2 No 2

May 2, 1994

Column by Tim Haslett/Chart compiled by Megan McLaughlin

ON THE CHART

No moves are good moves for Site-WB, with Aphex Twin atop the chart for a second week, and what could conceivably displace this ambitious project in the near future? This week's highest new entry comes in the form of Messiah's debut full-length on WHITE LBS-American at #7. Formerly signed with Kicking' in the U.K., Ralph Ruggere and co's tech tracks will be here for a long spell. A little further down the list, Holland's Swales enter at #23 with their domestic full-length effort on KK-Restless.

Sven Vath's Accident In Paradise (6-5) is the chart's longest resident at the moment, having enjoyed 22 weeks on the top 25. Bubbling under this week: Strange Fruit-Dutch East India's Meat Beat Manifesto Peek Sessions, NovaMute's new Plastikman EP, Mercury's Crystal Waters and Ore Mania's Mount Rushmore. (RPM REPORTS PRINTED AFTER TOP 35 REPORTS)
BIG SANDY AND HIS FLY-RITE BOYS

"Jumping From 6 To 6" (Hightone, 220 Fourth St., E., Oakland, CA 94607/510-763-8500)—It may not seem possible at this late date in the 20th century, but Big Sandy And His Fly-Rite Boys have fused hopped-up Western swing with some rockabilly swagger and made it their own. It's as rough and tumble as the old songs were, but the band members reveal a new edge to their sound. They've concocted a "live" record full of what others might call blitheness, but what in reality are just part of the band's appeal. How many of today's standard blues releases are the kind called "Tender Southern Singer," which is basically a dog howling along to some idle harmonica rambling, and keep you listening? On the serious side, there's the raw harmonies and furious pace of "Old Folks Shuffle," the accordion-inflected lament "Time And Time Again," and the Gram Parsons-inspired sound of "He Didn't Say A Word." Of all the innovative groups today on thriving bluegrass scene, none possess the talent of the Bad Livers, who take the music to places it's never been before.

IRIS DEMENT My Life (Warner Bros., 3300 Warner Blvd., Burbank, CA 91510)—Iris Dement's first record, Infamous Angel, was an unheralded winner. One of the best folk albums of the past 10 years, it was originally released by Philo/Rounder Records to nearly unanimous acclaim. Then, in an unusual move almost a year after initially hitting the streets, it was re-released by Warner Bros. when DeMent decided to make the jump to the majors. Happily, there's no "sophomore slump" to report here. My Life is an equally charming effort filled with DeMent's stories of life in Smalltown, U.S.A., a place you get the feeling, with which she's very familiar. Admittedly, some people can't get past her vocals—a high-pitched warble that fits in perfectly with her traditional country-folk—no matter how warm and appealing her songs. Yet there are very few singer/songwriters around today with DeMent's subtle touch and knowing eye for detail. Songs like "Sweet Is The Melody," "No Time To Cry" and the title track contain the essence of old-time folk music. Simple in her melody and instrumentation, DeMent succeeds inimmering real life emotions down to their most basic elements, and she does so with stark honesty and an astonishing amount of heart.

SHORT SHOTS

Although more recently identified with the Austin singer/songwriter scene, JIMMY LAFAVE is originally from Oklahoma. The wide spaces and open roads of his home state pervade his music and his latest, Highway Trance (Rohema Beat, c/o Rounder 1 Camp St., Cambridge, MA 02140/617-547-0700) is an amalgam of ballads, blues and country music with a distinctly personal flavor. A kin-
dired soul to Joe Ely and Kingdom Come, you might want to check out LaFave's tender version of Welch's "Early Summer Rain," his strong point is in expressing common feelings and situations with exceptional clarity and striking melodies. "Prayer For You," "Austin After Midnight" and "The Open Road" stand out on a record packed with one good song after another.... The recent trend, probably started by no other than Bob Dylan, of modern day artists recording entire albums of traditional folk and blues songs from earlier in this century with a minimum accompaniment continues with Sings Like Hell, the new release from PETER CASE (Vanguard 1290). Laid out on a stretch of Ocean Ave., Ste. 800, Santa Monica, CA 90401/310-451-5727). Case has long had a fondness for the music of Lightnin' Hopkins, Mance Lipscomb and their contemporaries, he began as a busker on the streets of San Francisco in the '70s, before his association with the punk band, the Nerves. He amply displays this love with touching versions of "Lakes Of Ponchatrain," "Rovin' Gambler" and "Waltz Of The Angels," as well as stripped-down, yet lively takes of Blind Lemon Jefferson's "Matchbox Blues" and Roy Orbison's "Down The Line." A variation on the above is presented by DAVE ALVIN on his third record for Hightone (address above), King Of California. He mostly performs bare bones versions of his own tunes, including some of his best-known ("Four O'July," "Border Radio"), a couple of obscure ones from the Blasters catalog ("Bus Station," "Burn Burning") and a couple from his favorite writers, such as Tom Russell ("Blue Wing") and George Jones ("What Am I Worth") for seasoning. Each a brief wrap-up of his war重建 comedian's songwriting skill of where Alvin is as an artist and performer today, it's sure to please those who favor him for his contemplative, moody lyrics, which are laced out with a stark beauty... Halbrook, NJ: keeps growing and adds new and interesting music. The latest comes from MARGO HENNEBACH, whose self-titled debut (1-800-PrimeCD, 11 E. 14th St., Ste. 300, New York, NY 10003/800774-6323) is an engaging collection of folk infused with pop smarts. Alternately accompanying her bright, attractive vocals with guitar and keyboards, Hennebach creates simple, effective backing for her heartfelt yet never trite lyrics. While Hennebach's been compared to a young Joni Mitchell more times than seems fair, her songs possess a contemporary feel that should earn her a wide audience, I urge you to listen to "Have You Ever Seen An Angel," "Fouridad Paradise Gold" and "Witness" for a taste of a new talent with vast potential... If you're as tired as I am of the seemingly endless parade of young, pretty boys from Nashville who have released second, "country" records lately, you're sure to appreciate Strange Things Happening from SLEEPY LaBEFF (Rounder, address above). LaBeef has been around since the '50s, when he was a part of the rockabilly scene, so he's not exactly young. Yet he's a master at melding various styles of American music into a highly listenable whole, which is usually the part that Nashville doesn't get... LaBeef sounds like he's having the time of his life here as he easily slides from the rowdy blues of "Young Fashioned Ways" to the revved-up boogie woogie of "You're My Baby" to the hardcore honky tonk of the title tune. If you've only recently discovered Billy Joe Shaver and/or Gary Stewart, be sure to check out the delights of Sleepy LaBeef...
NEW MUSIC SEMINAR 1994

15 YEARS OF

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PUNGENT STENCH
Club “Mondo Bizarro”—For Members Only
(Nuclear Blast, P.O. Box 251, Millersville, PA 17551/717-397-9221)—If you have a fetish
for feces, genital mutilation, masochistic sex, torture
or just plain killing and disembowelment, then this
is your ideal smorgasbord of gore. Pungent Stench
delves into the dark and twisted world of pain for
sexual pleasure with its putrid fourth U.S. released
LP. Club Mondo Bizarro—For Members Only.
Instead of trudging along the beaten path of death
metal, the band has opted to explore different
musical styles. Blending industrial rhythms and heavy
driving guitar crunch, with a touch of fuzzy basslines,
Pungent Stench has left its former “death metal”
sound to decay into a pile of wrinkling maggots,
keeping only the gruff growling of vocalist Martin
Schröder, who is known as “El Cachorro” on this
album. Titles like “Choked Just For A Joke,” “Fuck
Bizarre” and “In Search Of The Perfect Torture,”
not to mention the utterly foul artwork on the inside of
the CD, pretty much sum up what you should expect
from this album. “Klyster Boogie” has an immediately
catchy groove stemming from the slamming rhythm
section of “Highjack” (Jack Perkowski-bass) and
“Sex Slave” (Alex Wan-9um-drummer), complete with
a repulsive sample of someone blooming chunks at
the end of the song. Not recommended for the weak
stomach. “I’m A Family Man” really highlights the
vocal diversification of Schröder—gritty growls take
a backseat to strong, sharp (almost melodious)!
utterings during the first half of the song. Also check
out the industrial-tinged “Treatments Of Pain” and the
hideously succulent “Fuck Bizarro.” —Jenni Glenn

SUGAR TOOTH
Sugar Tooth
(DGC, address above)—When Sugartooth (an
collaged dental affliction caused by eating too many
sweets—right, grandma?) performs live, it uses only
one colored light: red. The band wants the crowd to
focus on the music, and only the music. We can see
why—it’s debut, produced by Randy Stern and the
band, is undeniably polished and proves that
talent pays off. Recorded live and filled with dark,
groove-oriented melodies, Sugartooth packs a
bite that loud rock fans will love to grow on. The
band shuns happy melodies, which might make you
think these guys were the enlarged depressed type.
How wrong you are! They may take their anger
and frustrations out in their music, but they are
your average, typical, down-to-earth dudes. Check out
the various states of mind that singer/lyricist/guitarist
Marc Hunter uses as inspiration for writing: “I started
writing these lyrics on a Monday night during a
hallucination… I was sitting, stoned, in my bean bag
chair… The song is the drug version of that trip.” But
he needs a stiff cup of coffee in the morning. Stop
on your boot, open your windows and push the meters
into the red with “Sold My Fortune,” “In Need” and
“Black Queen.”

PRIDE & GLORY
Pride & Glory (EP)
(Geffen, 9130 Sunset Blvd., Los Angeles, CA
90069)—The long-awaited debut from Zakk Wyde
(guitarist extraordinaire for Ozzy Osbourne) has
finally arrived, although this is only a four-song
sampling, specifically for the metal crowd (the full
album ships May 31). Pride & Glory is the name,
and slamming, countrified, southern rock is the game.
“Horse Called War,” “Shine On” and “Took The Line
Stomp” with swaggering, bluesy, good ol’ boy
grooves, mixed with Zakk’s hard-edged vocals and
wailing guitar grinds. Joining Zakk are James
LoMenzo (formerly of White Lion) on bass and Brian
Tichy pounding skins—all the ingredients needed
for a fun, foot-stompin’ good time. The band’s sound
is very reminiscent of Lynyrd Skynyrd, but has
added heavy, Sabbath-esque crunch to it. Even
though Zakk was born in Jersey, N.J., he gives
away any mean, red-neck nature of the Southern
music. The money was earned by Nick Paroshar
(Pearl Jam, Blind Melon, Temple Of The Dog), but
soundssolutely nothing like the Seattle grunge one
might expect. Pride & Glory is a must-listen with
hard rockin’ blues pump n’ grind. Zakk trades in his Les
Paul for, yes, a banjo (!) on “Hate Your Guts.” This
is a twangy, extremely catchy, hilarious country ditty
that you’ll find yourself humming hours later.
—Jenni Glenn

COLLAPSING LUNGS
Colorblind (EP)
(Atlantic, 75 Rockefeller Plaza, New York,
NY 10019)—It all started when Aerosmith recorded
“Walk This Way” with Run-D.M.C. In the years that
followed, the demand for rap/metal fusion increased
twofold (just take a look at the major success of
the Judgment Night soundtrack). On Colorblind,
Collapsing Lungs mixes together huge doses of metal,
hip-hop, hardcore punk and industrial, spiced with
bizarre samples and unusual noises. The band also
uses something called the “Crime Unit”—it’s a home-
made percussion instrument made of motorcycle and
car parts, mufflers, saw blades and chains. The
band’s seven members meld together perfectly,
providing a huge, vibrating wall of sound. Whether
it be keyboards, guitars, drums (there’s even corgas
and bongos!) or the piercing, rapped vocals of Brian
Tutnick, each one is able to be heard clearly and
clearly through the barrage of sound. “Bang!” asks
the question, “What ever happened to the good ol’
days when you just beat someone up if they pissed
you off?” while addressing the problem of gun
related deaths in this country. The band gives off an aura
of positive aggression through its music by incorporating
insulting lyrics amidst a backdrop of fierce,
instrumentation. Also check out “Crokerjack,” “Let’s
Play A Game,” “Too Blind To See” and “Down For
The Count.”

NAPALM DEATH
“Hung” (5)
(Earache, 750 Columbus, 550 Madison
Avenue, New York, NY 10022-3211)—“grrrrrrrrrr
aaaaaahhhhh! Back the fuck up and make way for
the bludgeoning, grindcore-speed-hoosh of “Hung,” or
prepare to be unmercifully stooped into a quivering
mass of bloody flesh. This is just a sickening sample
of what to expect from the band’s soon-to-come full
release, Fear, Emptiness, Despair. Napalm
Death has been kicking around for years, feeding the
masses hearty helpings of its homegrown recipe for
thick, guttural grind. Growls from the bellows of hell
slash through spurts of hyper-pounding drum blasts
and raging guitar eruptions to form a hailstorm of spit-
fire intensity. “Hung” revels in erratic tempo changes
and brutally loud clashing of instrumentation that hits
you harder than a triple shot of grain alcohol on an
empty stomach. The so-called “radio edit” that follows
the album version of “Hung” is just an excuse to mess
with the minds of all those too wimpy to play full
albunis (or maybe they didn’t fit into the original
album size?), but then caterwauls into a mess of hopeless,
distorted screaming and feedback. Yes, even the darkest
of minds can still have a sense of humor. This should
hold everyone over until the long-awaited unleashing
of Fear, Emptiness, Despair later this month.

Enjoy! —Jenni Glenn

BRUISE

ARQHII 1994 #1 MAY 2, 1994
Jon Nardachone, Atlantic Records, New York, NY (212) 275-2135
Do you love thick, heavy, dirty, punk-laden, violent music? I know I'm not the only one who is noticing the immense reaction to the band known as GODSPEED! Have no fear, your full Godspeed CD, RATS IN THE VAIN TOWER, will be out in May! Check out our newest signing, SEAWEED, while they are on the road and while you're at it, you can check out some tunes from their Sub Pop release that are a fine fit for metal. "Losing Skin," "Turnout" and "Metal Gazer," which moves nicely into your "Privilege." Call us for tickets, music and interviews. Next up is ELEVEN with none other than Soundgarden, so get that record rotating like a bat out of hell, because tickets will go fast, fast, fast! The Eleven record is long lasting and tastes great! "Let Down" and "Reach Out" are enough to cleanse any palate and your listeners will eat it up!

Morni/Wayne/Psycho, Roadrunner Records, New York, NY (212) 219-0077
BLACK TRAIN JACK's new release, You're Not Alone, will be out May 16th and 17th. When you get this, concentrate on "What's The Deal," "Handouts" and "Not Alone." DOG EAT DOG's follow-up release to their Warrant EP is called All Bore Kings, which will be going for adds on May 16th and 17th. Keep playing the NAILBOMB. It's heavy, and they are doing interviews! Oh my, TYPE O NEGATIVE opening up for Nine Inch Nails on the West Coast. LIFE OF AGONY are touring the East Coast, then in May they will head over to Europe with Prong and the Obsessed. SEPULTURA, Pantera and BIOHAZARD tour coming in June. Sepultura playing Donald (how lucky HUGER!)

Steve McClure, Leviathan Records, Atlanta, GA (404) 463-7600
IMPERIUM's Too Short A Season had a very impressive first week. One of the most-called on everyone's charts. If you haven't jumped on this CD, do it! Definitely one of the best debuts in '94. Heavy progressive metal is the best term to describe this onslaught. Imagine Megadeth's and Faith No More's best收到信件. The guys are calling in for phans, so give us a call if you haven't lined you up.

SIMPLE AGGRESSION continues to tour the Midwest. Be on the lookout when they hit your town. Check out the new issue of Guitar Shop magazine and see the great article on DAVID on DAVID. CHASTAIN will release their Next Planet Please—music for the 22nd century.

Max Burgos, Grand Royal Records, Los Angeles, CA (213) 663-5983
Be gentle with me, or long-haired rockers. I come to your hearing bessel's gift. DFL is an L.A.-based band that plays roots punk written especially for the mother in all of us. They feature Adrock from the Beasties, and a bass. Our other new arrival is MOISTBOYD, metal-punk at its most deranged. Ted Nugent meets the DK's meets the Sex Pistols. Check this shit out if you have it, call me if you don't.

Jesse Lombardi, Century Media/Lonely Planet/Dope, Los Angeles, CA (310) 396-1000
Check it out! MUCKY PUP is a great fucking record, so let's stop all the bullshit and get on the shit. East Coast, this is your hometown boys, so do the right thing. The band has produced a very "heavy rock' record so listen. Don't try some alone. SAMUEL is getting nice response. The keyboards are a nice touch for a death record. These guys are going a few steps beyond, so why don't you and get on the record. June will be out and DEMENDED TED are on tour now. Call for tickets and interviews. Keep up airplay for the tour, there are no excuses. EYEHATEGOD is everywhere, Lemmy was wearing the shirt last night at the show. Do you have an Eyehategod shirt? Phil from Pantera does. Have you seen the video? WARGASM needs to move up. The record hit 15, the tour will be very soon, so please hold this record tight.

PSYCHOsis is cranking and should tour soon. GRAVE—what's up? The full length is coming in a couple of months, so expose the EP, DEAD FLY BOY. Where are my fucking numbers? Dead Orchestra is intelligent and creative. This record will fucking rock. Keep your ears open. The wretched tape is in, and get fucking ready for some Venice hard core. A special secret cool "dope" project is going down. So busy here in my world. Peace out!

**METAL METAMORPHOSIS**

Just a note to let everyone know about some recent changes in the metal personnel departments. Congratulations are in order for Joanne Grand, who joins the AIM Marketing team from Round The Globe Music (go on, girlfriedn!), Brian McEvoy (the man that made it happen for Grand Slam, Records), who is the new metal guru at Mercury Records, Rob Tarantino who is making a move to Interscope Records from Energy Records, Maria Abril who has made the trek from Relativity Records to Metal Blade, Cheryl Valentine who is now rockin' at Epic records (former Mercury Metal Goddess), Mike Rittberg who joins A&M from Metal Blade, and last, but not least, Schnapper dude who is now at ERG. Way to go, guys.

Also, for future issues, I am planning to run a Metal News column and would like to ask everyone for their help. Please send me any tour dates, band news or any information you would like printed in the weekly Argh!!! news section. Fax everything to (516) 467-7159, attention Jenni Glenn/Metal Editor. Thanks!

**ARGH!!!**

In an effort to keep more in touch with the underworld of metal, Argh!!! would like to encourage unsigned bands to send in their demos or self-financed albums for possible review. Please send all materials including group bio to:

Demo-lished, CAJ Metal, 11 Middle Neck Road, Ste. 400, Great Neck, NY 11021-2301.
RED RED MEAT "Smokey Mountain DBL Dip" (Sub Pop, P.O. Box 20643, Seattle, WA 98102/206-441-8441) — Yeeshow! No, it's not a debauched, last episode of Hee Haw, it's just Red Red Meat indulging in a bit of toothless fun, hillbilly style. Set in a barnyard complete with heaps of straw and pigplop, "Smokey Mountain DBL Dip" features a joyously filthy coat of characters ranging from the playboy, to an old man jiggling with a pigtailed Daisy Duke to a stuffed muskrat. Red Red Meat isn't a country band in any sense of the word, but the song's grinning, slide guitar drivel lends itself to this wacked out, backwoods, innbred romp.

MESSIAH "Thunderdome" (American, 3500 W. Olive Ave. #1550, Burbank, CA 91505) — We don't need to tell you the difference between the X-rated and clean version of this clip, we're sure you'll waste no time in finding out for yourself. That said, "Thunderdome" is a towering techno extravaganza, a five-minute burst of pulsating beats that launch the viewer into the cold yet strangely alluring world of cybersex. With bloodshot-inducing intensity the realm of virtual reality and technological overkill blurs into a

"TALES FROM THE HARD SIDE"
LOUD ROCK 25

1. ROLLINS BAND - Live (Imago)
2. ALICE IN CHAINS - No Option (Columbia)
3. SOUNDGARDEN - Spoonman (A&M)
4. PANTERA - 'I'm Broken' (EastWest)
5. CRYSTAL BULL - What It's All About (Warner Bros.)

LOUD BUBBLING UNDER

SUPERLOVER/Creezy Lackeye Eye/Sub Pop
CRYWIRAR/Existance Is Punishment/Roomm Zoo
QUIRE TENTACLES/White Rhino/Total F.S.

PUBLISHED IN NOVEMBER

REVIEWS CONTINUED

flashing montage of TV screens, Japanese animation, and computer-generated graphics juxtaposed with handheld camera footage to startling effect. (CH)

MORPHINE "Thursday" (Rykodisc, Pickering Wharf, Blgd. C, Salem, MA 01970/508-744-7678) would be the first video to make a cliche-ridden video for Morphine, especially for "Thursday" what with its storyline about a pool hall tryst and a jealous husband. Fortunately this helter skelter clip clears away any visual cliches (swinging lightbulbs, smoke curls, women in fishnet stockings playing pool, etc.) in favor of grainy footage of Morphine out on a country farm in the middle of the winter. The use of blurred color overlays and shifts from positive to negative images supplies the shadow, mystery and atmosphere that is implied in the band's sound. While arguably one of the more unique rock sounds coming out today, Morphine is understandably less engaging on video, so your best bet is to sit down to watch your way through them, even on a school night, and to play this cool video for those who can't make it to the show. (SC)

CROOKLYN DODGERS "Hit 'em Where It Hurts" (MCA, 70 Universal City Plaza, Universal City, CA) - Masta Ace, backflashing from Black Moon. Kool G. & Ed are the Brooklyn Dodgers as featured on the soundtrack for the new Spike Lee joint Brooklyn. This great track and video shows that the real flavor of New York City is supplied by the big, bad borough of Brooklyn (The Planet, as Guru calls it). The clip opens with Mikes Tyson and Jordan claiming native Brooklyn status, vintage Brooklyn Dodgers and Jackie Robinson footage spilling into a video. A great video if only for the return of Special Ed. Syc, when is the last time you get one of these Brooklyn baseball jackets?

VALENTINE SMITH "Katie's A No-Show" (Another Round, P.O. Box 3787, Jersey City, NJ 07303/212-714-7178) - "Katie's A No-Show" is a great song from one of Hoboken's best bands. The video shows out of the way for the most part, showing Valentine Smith delivering this pop/folk gem. Yes, it's a fairly standard video, but one that reminds you that a video's highest purpose is to let you see how good a band is, and this bright track would cut through the busiest video.

MTV

AARON FAXING (JANET JACKSON's Time, Ain't No Fun/Interscope/Atlantic)
BONNIE TAITT (Supergrass/Howlin England)
CARLTON JOHNSON (The Fat Boys/Arista)
DANNY JOHN JONES (The Fat Boys/Arista)
DANNY RIVERA (Illadelph/Atlantic)
JAMIE HEATH (The Fat Boys/Arista)
JULIA DOWLING (The Fat Boys/Arista)
KAMONI (Carlin/Reprise)
KEVIN ROBERTS (The Fat Boys/Arista)
LUCAS JORDAN (The Fat Boys/Arista)
MIKE HEATH (The Fat Boys/Arista)
ROBERT DAVIE (The Fat Boys/Arista)
SHERYL DAVIS (The Fat Boys/Arista)
STEVE ROBERTS (The Fat Boys/Arista)

URBAN 25 NEW RELEASES

1. PRINCE - The Most Beautiful Girl In This World (NPG)
2. BIG MOUTH BONE - I Love Your Way (RCA)
3. SNOOPY DOGG DOGG - Dogg Dogg World (Death Row/Interscope/Atlantic)
4. TONI BRAXTON - You Mean The World To Me (LaFace-Arista)
5. HEAVY D & THE BOYZ - U Got Me Moving (Upstairs MCA)
6. DOMINO Sweet Predictions (MCA)
7. SWAY Anything (Death Row/Interscope-Atlantic)
8. WU TANG CLAN - C.R.E.A.M. (Loud/RCA)
9. JODECI - Stay (LaFace-Arista)
10. KEITHS HOMEWARD TIDINGS (Loud/Interscope-Atlantic)
11. THE SHADOWS - Tears (Jive/Interscope-Atlantic)
12. DUDE'S THE BOSS - Quasi (Surfdog/Interscope-Atlantic)

AMERICAN (3500 W. Olive Ave. #1550, Burbank, CA 91505/818-972-3747)
Messaiah - "Thunderdrome"

ANOTHER ROUND (P.O. Box 3872, Jersey City, NJ 07303/212-714-7178)
Valentine Smith - "Katie's A No-Show"

ATLANTIC (Rockefeller Plaza, New York, NY 10019/212-856-2000)
Born Jamieson - "Crese & Sleek"
Wassals - "Close Clown" (Lavish/Atlantic)

COLUMBIA (550 Madison Ave., New York, NY 10022/212-833-2513)
Al Green & Lyle Stern - "Sometimes How Time Slips Away"
Crocklyn Dodos - "Crocklyn Dodgers" (Universal)

MERCURY (Eighth Ave., New York, NY 10019/212-333-8800)
Tony Toni Tone - "Fatkin" (RCA)
Reg E. Gaines - "Please Don't Take My Air Jordans"
Crystal Waters - "100% Pure Love"

MOTOWN (6255 Sunset Blvd., 17th Floor, Hollywood, CA 90028/213-848-3500)
Nu Soul Habits - "Nu Soul Habits"

POLYGRAM LABELS GROUP (825 Eighth Ave., New York, NY 10121/212-333-8800)
Stakkie Boy - "Here We Go"
Indians - "Look Up To The Sky"
Meat Puppets - "Son"
Gabrielle - "I Wish" (Do Orcis/london)

RYKODISCI (Pickering Wharf, Blgd. C, Salem, MA 01970/508-744-7678)
Morphine - "Thursday"

SONY MUSIC (550 Madison Ave., New York, NY 10022-3211/212-833-8000)
Infamous Grooves - "Violent And Funky" (Ep)

SUB POP (1932 First Ave., Seattle, WA 98101/206-284-7288)
Spinones - "Sunday"
Red Red Meat - "Smokin' Mountain OBL Dip"
Superhype - "Cream & Sugar" (LA Express)
Combustible Edison - "The Millionaire's Holiday"

TRAUMA (15206 Ventura Blvd., Suite 200, Sherman Oaks, CA 91403/818-332-3515)
Dionysus - "Sometimes" (Ver. 2)

WARNER BROS. (3200 Warner Blvd., Burbank, CA 91510/818-846-9900)
Curtis Mayfield & The Repercussion - "Let's Do It Again"

Cecil Taylor - "Chop Suey"

CARYN CRAWFORD/eneral Manager

video music journal

may 3, 1994
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**Notes:**
- **WJB:** Weirdos, The B-52s, The Cramps, The Slits.
- **WKB:** The B-52s, The Slits, The Cramps, The Weirdos.
- **WKL:** The B-52s, The Slits, The Cramps, The Weirdos.
- **WKN:** The B-52s, The Slits, The Cramps, The Weirdos.
- **WKW:** The B-52s, The Slits, The Cramps, The Weirdos.
HIGHTONE [220 Fourth St. #101, Oakland, CA 94607/510-763-8500]
DAVE ALVIN—King of California [8054]
BIG SANDY AND THE FLYRITE BOYS—"Jumping From 6 To 6" [8053]

ICE (P.O. Box 4292, Uloma, NY 13004)
SUPERBLUE—Flag Pony [93152]

INTEGRITY (c/o Mark Hester Power, 284 Cardinal Road, Mill Valley, CA 94941/415-381-0599)
WORLD UNITE NOW—Dance Of Life [1301]

JAZZ ALLIANCE (P.O. Box 515, Concord, CA 94522)
TRUDY DESMOND—RSVP [10024]

KNITTING FACTORY WORKS [47 E. Houston St., New York, NY 10012/212-219-3006]
LILY WHYTE—Somewhere Between Truth & Fiction [153]
TRONZO TRIO—Roots [154]

KUMQUAT (P.O. Box 61914, Sunnyvale, CA 94088/605-541-5385)
BOTTLE—"Dry Toast" [7] [001]

LIBERTY (3322 West End Ave., Nashville, TN 37203/615-269-2000)
NIKKY GIRTY DIRT BAND—Acoustic [28169]

MAMMOTH (Carr Mill, 2nd Fl., Carrboro, NC 27510/919-323-1882)
VARIOUS ARTISTS—Rare On Air Live Performances Vol. One [0074]

MCA (70 Universal City Plaza, Universal City, CA 91608/818-777-4000)
HEADSTONES—Picture Of Health [10871]

MILAN (1540 Broadway, 29th Fl. Ste. D, New York, NY 10036/212-782-1080)
TODO TANGO—Tango [35667]

MOTOWN (6255 Sunset Blvd., Hollywood, CA 90028/213-638-3650)
DIANA ROSS—Diana Extended/The Remixes [37463657]

NEW ALBION (584 Castro St. #515, San Francisco, CA 94114/415-621-5757)
TERRY RILEY—Chanting The Light Of Foresight [064]
ASTOR PIAZZOLLA/DAVID TANENBAUM—Astor Piazzolla/David Tanenbaum [D65]

ONE EYED JACK (16776 Bernardo Cir., Ste. 1108, San Diego, CA 92128/619-689-1159)
BLACKSMITH UNION—Purge [1112]

ORLEANS (828 Royal Street, New Orleans, LA 70116)
JOHNNY J. AND THE HITMEN—J-Walkin' [1011]

PINECASTLE (P.O. Box 456, Orlando, FL 32802)
OSBORNE BROTHERS—When The Roses Bloom In Dixieland [1026]
EMERSON, LABRIE & TAYLOR—Appaloosa [0146]
NEW COW CREEK GIRLS—The L & H Don’t Stop Here Anymore [1027]
GENE WOOTEN—Don’t Look Now [1024]
RENO BROTHERS—Acoustic Celebration [0145]
BUTCH BALDASSARI—A Day In The Country [1028]

PLATYPUS (4515 Burke Ave. N. #15, Seattle, WA 98103/206-634-1944)
DEFLOWERS—Shiny New Pony [94]

POLYGRAM (825 Eighth Ave., New York, NY 10019/212-333-8000)
MUTHSPEL/PEACOCK/MUTHSPEL/MOTIAN—Muthspiel/Peacock/Muthspiel/Motian [Amadeo 519 676]

PRIVATE MUSIC (9014 Melrose Ave., Los Angeles, CA 90069/213-859-9200)
LEON REDBONE—Whistlin’ In The Wind [82117]

RyKodisc (Pickering Wharf, Bldg. C-3G, Salem, MA 01970/508-744-7687)
PHIL OCHS—I Ain’t Marching Anymore [Hannibal 4422]
PHIL OCHS—All The News That’s Fit To Sing [Hannibal 4427]

SAN JACINTO (P.O. Box 44277, Tucson, AZ 85733-4727/602-622-8649)
BLACK SUN LEGION—Psycho Master E [2015]

SCAT (5466 Broadway #220, Cleveland, OH 44127/216-341-4843)
A BULLET FOR FIDEL—"Don’t Want Momma To Know" [7] [94]

Shanachie (37 E. Clinton St., New York, NY 07860/201-579-7763)
COCOA TEA—Can’t Live So [45016]
FRANCISCO ZUMAQUE & SUPER MACUMBA— Voces Carlos [64031]

SHIMMY-DISC [JAF Box 1187, New York, NY 10116/718-768-2424]
A.T.S.—Blood Drive [7]

SHINOLA (5. 408 Freya, Spokane, WA 99202-5058)
MOTHERLOAD/MORAL CRUX—Motherload/Moral Crux [7] [7194]

SKUNK (996 Redondo #160, Long Beach, CA 90804)
SUBLIME—Robbin’ The Hood

SLOW RIVER (P.O. Box 487, Durham, NH 03824/671-666-4007)
DESK—"Astronauts" [7] [72]

SPANISH FLY (2217 Nicollet Ave. S., Minneapolis, MN 55404/612-872-0646)
SLEEP CAPSULE—Mousepuss [89270]

SQUEALER (P.O. Box 229, Blacksburg, VA 24063-0229/703-951-9780)
GEEZER LAKE—Songs From The Watering Hole [7] [010]

T.O.D.S. (P.O. Box 2866, Tucson, AZ 85702)
SLO-DELUXE—"Eight Wheeler Belbo" [7] [04]

TVT (23 E. Fourth St., New York, NY 10003/212-979-6410)
CATHERINE—Sleepy [EP] [4610]

V-HOLD (1 Craigie St., Ste. 8, Cambridge, MA 02138/617-787-3308)
JERK WATER—"Marion" [7] [103]

WARNER’S BROTHER (161 Beacon St. #2, Somerville, MA 02144/617-661-7388)
ELEVATOR—Elevator [7]

WASHBOARD JUNGLE (520 E. 12th St. #28, New York, NY 10009/212-388-0758)
WASHBOARD JUNGLE—The Wash Cycle [0002]

ZIPPIN (P.O. Box 1790, Brookline, MA 02146/617-739-6700)
COREY ROAD—Corey Road [004]
UPCOMING RELEASES

All release schedules are current at press time.

MAY 2

3D's
Cruel
Versus
Butthead
Sid Abel
Various Artists
Torche
Various Artists

MAY 3

Sonic Youth
Favorite Lookdown
Triple Fast Action
Hustledrops
Jonon Jackson
Tim Hagan
Karin Hayes
Gone
Francis Danney
Various Artists
Julian Joseph
Stevie Nicks
Down Pens
Groove U.
Frank
Drive Like Jehu
Pap Will Eat Himself
Leo Kottke
John Coli
Various Artists
Bob Moses Big Brisk
Soundtrack
Loo Sole
Paul Walker
Meat Puppets
Lado
John Copeland
Jaron Lasier
Alldog
Norman Brown
For Lovers Only
Identity Crisis
Various Artists
Cheap Trick
Mick Boxon
Southall
Allinson Brothers Band
Basia
Chatty
The The

MAY 4

Randy
Meatman
Meatman

MAY 5

Tundra
Euphonius
Elastica
Iron Heart
Dorothy
Bob Deych
Big Drill Car
Fischlunde

MAY 10

Sonic Youth
Weezer
Castles
Tuscadero
Dorothy Burnett
Jewel Alams
Earl Klugh
Towles Trifft
Shuckitch Gino
Gregg Tobh
Riverside
Pretenders
Program 2
Al Jarreau
Derrick Shawd
Elli Jackson
The Farm
El Cara De Bolivia Tabledale
Michael Patak

Soundtrack
Morgan Heritage
Horse
Ignors
Glenn Allire
John Coltrane
Sunny Day Real Estate
Spectre/Re/Portrait
Daniele Brisebois
Indigo Girls
Fight
South Central Control
Various Artists
Bucko White
Brownie Mcgee

Blind Willie McTell
The Definitive Blind Willie McTell
Tampa Red
The Guitar Wizard
Dixie How
Sleepy
Razz Williams
Doo Wop
Moby
On Our Own
Catherine

MAY 11

Various Artists
Various Artists
Mallard
David Bedford
David Bedford

cp

MAY 15

Glenndele
Cowboy Howdy
Doghead & Kramer
Kramer
Secret Of Comedy


MAY 16

Eggs
Patches
Evil Mothers
Lainy Report
Girls Against Boys
Melons
Pearl
Cherubs
Duochrome
Gum Bum Candle


MAY 17

Tronky Inump
Dobulak/Collier/Citron
Various Artists
Collapsing Lungs
Soundtrack
Khia
Captain Janks
Boba Men
Mother Station
Blackstreet
Ryuchi Sakamoto
David Knoppier
Rick Brown
Willy DeVil
Crytal Waters
Rob Rule
Mission U.K.
Kathy Malto
Delirious
Supermarket
John Martyn
Cafay/Cansos
Ray Hagrange Quentin
Two Strings (King J. Markham)
Various Artists
Johny/Instinct
Yoshio/Sato/Tasaw/Lasw
Paul Motion Trio
Tribute
Humble Flare
Romeo
Mambo
The Mexicans
Stockings
General T.K.
Violent Femmes
Empires
Werva


MAY 18

Various Artists
Various Artists
Chillout: Phase Two
Various Artists
This Is Acid Jazz Volume 4


MAY 20

Shelia Candra
Various Artists
Dandus Project

The Zen Kiss
The Hard Edition: Tachimaman/IV


MAY 21

Various Artists
Various Artists
Merry Christmas 2010


MAY 24

Merry Rule
Valency Gurl
Art Banks
The Church
Atlantic Starr
Oakland Sinner
Dead Soldier Blue
Cassie & Elect
Magnum Opus
Matters Of The Heart
Don't Leave Me


Asbury Park
Sub Pop
Aristo
Aristo
Zoo
RC
Novus RCA
DNA Entertainment
Milan
GUEST DIALOGUE

Dave Hepler of Inch, Seed Recording Artist

Going on tour lends itself to making up stupid games. The most important rule is to lie about everything. If anyone asks you if you'll be playing in a particular town, always say "yes, at the (random) Bar & Grill!" For example, "Hey, are you guys gonna be playing in Bend?" Answer: "Yes we are, at the Bend Bar & Grill, I believe." Also, always lie about the tour itself. As in: "How was the Sacramento show last Sunday?" Reply: "Man, the place was packed. The fire marshall came by and cut the power after four songs." Lying is cheap entertainment; cheap and senseless. In a casino in Lake Tahoe, some security guy asked us if we were 21, and Mike lied and said he was only 19 (even though he is 23) just so he could get kicked out.

Another good idea is to lie about whether or not you're awake while driving in the middle of the night. No matter how many miles you've driven with your eyes closed, if someone in the back of the van asks if you need to pull over and let someone else drive, always respond: "I'm doing great. That last Dr. Pepper really got me wired." Has anyone ever noticed the neon horses on I-5 in Oregon? Pippin swears he saw them one night while we were all asleep, but I think he was playing this game on the highway.

One stupid story that actually isn't a lie happened in Mesa, AZ, on the first night of a two-week tour. Stymi was so excited to be on tour (instead of at work) that he decided to dislocate his knee during our second song, just to give the audience an extra thrill. After knocking over half of my drum kit and flipping around the stage like a dying guppy, he slid his kneecap four inches back into place and told us that he thought we'd better stop for the night. Pretty clever way of getting out of moving equipment for the rest of the tour, and a really great way to get prescription pain pills.

EARTH TO INFINITY "The Gate" and "Memphis To Mars" on Earth To Infinity blow my mind. Look out for ABSTINENCE May 3. This guitar-based industrial group features ex-Killing Joke and current Prong member John Bechdel. Go see Abstinence with MTV artist Emergency Broadcast Network May 14 at the Fastlane in NJ and at Downtime in NY May 21. John will be performing along with Paul Raven, also of Killing Joke and Prong.

Rich Holtzman, 4AD Records, Los Angeles, CA (310) 289-8770 "Shock me, make me feel better, shock me, put on your black leather." RED HOUSE PAINTERS have a new EP...do you like Kiss? LISA GERMANO's Happiness should be on your desk by now. Like Singapore, I was thinking all appropriate punishment for stations playing Pink Floyd, how's 20 lashes with a broken bamboo sound? Congratulations to Todd Heinz on your two year anniversary, like Siddarth, you have endured many hardships, however college radio is the most direct path to enlightenment. Good luck.

Julie Mc Knight, Doctor Dream Records, Orange, CA (714) 997-9387 Okey dokey, Milky Juiicy. This is the new CD by NJ's TINY LIGHTS, voted most likely to make your top 10. No need to run down to your local record store, it will be arriving soon to a mailbox near you. Learn it, love it, play it! You should already have Another Month Of Mondays by JOYRIDE (hopefully on your playlist). But wait, there's more. Get set, get ready for a new release and tour from the CADILLAC TRAMPS, from DI, and from TEXAS INSTRUMENTS. And, keep a look out for a slew of 7" singles coming at ya. Enjoy!

Rosie V Estrada, Hollywood Records, Burbank, CA (818) 560-5670 Have you heard the latest? We've signed SEA-WEED! Yeh! Yeh! We're excited and want you to know that if you would like tickets to catch one of their shows just give us a ring and we'll take care of it. Many thanks to all of you out there who are currently supporting YOTHU YINDI and the BRIAN SETZER ORCHESTRA. If you would like to set up a phone interview with any of your bands, you know what to do. Hope to hear from you later.

Tom Gates, Roadrunner Records, New York, NY (212) 219-0077 Feel not college folks—it's almost over soon for most of you. What better way to end your school year than with BLACK TRAIN JACK at the top of your playlist? You're Not Alone is smoking thanks to you. Rumors of a summer tour with some plaid Boston boys are surfacing and will be confirmed by the time you read this. Catch them solo on 5/13 at CBGB's in New York, 5/15 at The Trocadero in Philly, 5/21 at Babyhead in Providence and 5/28 at the Middle East in Boston (with Into Another, one of my favorites). Black Train Jack! Special kudos to those stations.

TERRA NOVA

TERRA NOVA...13 memorable songs, including "Going Down", "The Bad Seed", "When The Mountain Meets The Sea", and "Leaving Town".

TERRA NOVA is somewhere on your desk as you read this. Please give it a listen, expose it to the world, and add it to your CMJ playlist.

If you need a copy, just give us a call at

503-375-6208 fax: 503-375-6201

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who come out for the DIE MONSTER DIE tour and an extra special smooth on the cheek to
those who had the band on the air. The MOON
SEVEN TIMES have found a special place in the
earts of many MDs—don’t overlook this beautiful
band. Coming soon are DOG EAT DOG’S All
Bare Kings, FRONT LINE ASSEMBLY’S
Millennium and BUZZOVEN’S Sore.

Adam J. Pollock, Polygram Label Group,
New York, NY (212) 603-3942
We’re at the start of a massive month. The new
PAUL WELLER album, Wild Wood, hits on
Tuesday 5/3 and Paul kicks off his national tour
on the same day in Boston. The MEAT PUPPETS
hit the road with Cracker in May, and will be out
with a big, big band in the summer. This record is
really blowing up if you haven’t noticed. The
STAIKKA BO project is also off and running—
huge action in Seattle, a great first week at alter-
native radio, kind of a cross between Deee-Lite,
the STEREO MC’S and Ingmar Bergman, look
for an album on 5/17. The FRETLINKETP is
at college radio—big set up on this English guitar
band, album in June. Also in June, PULP. Perfect
for all those pole pole people who die for Morrissey.
Pulp is run by Jarvis “way paisier than Brett”
Cocker, who will be the next moody timey poster
boy. So I’m off to Dallas for no obvious reason,
bye. Go see C.C. ADCOCK and WOOL—
they’re both on tour too (not together).

Scott Perry & Will Simon, Beggars
Banquet/Thirsty Ear Recordings,
New York, NY (800) 866-2313
Let’s see...I’m writing this on April 18, which
means this should be in the May 2 issue, so I
guess that means most of you are in the midst of
finals! Good luck to all, especially those who are
supposed to graduate this time around. Most
importantly, take time out to catch our bands
when they swing through your town! Most of our
bands are from overseas, so if you miss them this
time around, you won’t be able to see them
again for a very long time. Onstage: HAIR &
SKIN TRADING CO. (supporting Medicine),
ROLLERSKATE SKINNY (diggin’ the
"Threshold" single), the CHARLATANS (with
QUEEN SARAH SATURDAY opening) and
SMALL BALL PAUL (with Cher U.K.). Needless
to say, these shows will be pretty damn amazing
(talk anyone about the Beggars showcase at CMJ
last year). Call us for concert dates, tickets, give-
avays, interview requests or cozy floorspace for
Hair & Skin (total gentlemen, I tell ya). Cheers
and thanks from the DYLANS to everyone they
met on their promotional tour, they’ll soon be play-
ing live...BLUE AEREOPLINES: new CD Life
Model out soon. RIPE: Plastic Hassle out soon-
er. So when the hell did Van Halen join the
Meters? I wish Nocentelli would return...In the
meanwhile, I suppose I’ll improve my basketball
skills, listen to the new Groove Collective record
and hope that The Kids In The Hall live show
graces this town soon...

Steve Plian, Long Play Records, Atlanta,
GA (404) 681-4915
My belated impressions of SSKW: Whoopee!
Those who did not disappoint: Syd Straw, the
Silos, Lay Quiet Awhile, Swine King, Johnny Cash,
Susan Voelz...Those who did: Lisa Loeb, the Fuck
Emo’s, Hanky If Yer Horny...That Raygun magazine
calls OPAL FOXX QUARTET, "frank, startling,
and mesmerizing." Are you paying attention?
This is the most powerful record you’re likely to hear
in a long, long time...And last but not least, brand
new from Long Play is Better Than A Poke In
The Eye: A Long Play Sampler. It’s a 17-song
compilation to celebrate the fact that we’ve been
around for around two whole years, and well, we’re still
in business. Bands on it are: BIG FISH ENSEMBLE,
CICADA SINGS, Opal Foxx Quartet, MIDGET
EASTER, ANNE RICHMOND BOSTON, the
FLYING SUBS, THE WOGGLES, PORN
ORCHARD and WIDESPREAD PANIC. Not
only that, it contains brand new songs unavailable
anywhere else by Big Fish Ensemble and Cicada Sings.
At this point we’re not planning a giant
radio mailing, but if you want one for you station,
it’s yours for the asking. Call me or Jill Kishl, or
write to P.O. Box 523, Atlanta, GA 30308, or
fax us at 404-577-2927.

Nicole Blackman, Big Mama, Nicole Black-
man, PR, New York, NY (212) 685-3001
KMFDM is on tour in May. SISTER MACHINE
GUN is opening. You’re going. Big shouts to
WFSR, KMSU, WHRW, WWUW, KCR, KMK,
WWCI, WFDU, WBNY, WYU, WCUM, WCB
for their support of the WRENS. Didn’t see a CMJ
review of Silver? Pick up a copy of the May issue
of MetalEdge. You, like Grass &
Records, will be all over them copies of
BRAINIAIC, EDSEL, TWITCH and BRIDGET.
Get our copy of Pulled From The
Wreckage, a compilation of the best of Grass.
CATACLYSM is out. We’re hoping EP is coming soon
from TVT—watch the pretty silver CD’s spin in
the machine and shake your head very, very much.
Their full-length debut will be out in the fall. Pure
pop fans are sweating hard over the ROOKS and
PERMANENT GREEN LIGHT. Angels with atti-
dude, 22 BRIDES are out with their debut on
Zero Hour in June. Look for them on their coffee-
house tour this spring. Thanks to Jason Pettigrew,
Yvonne Garrett, Neil Strawus, Jon Werthman
and Amy Welch who spoke at my publicity panel
at the IMF. Yer swell. Tip of the month: roll-on lip-
sticks in bubblegum, cherry or cola flavors. You
fourth grade all over again. Zine pick: for the brilli-
ant letters and "Dysfunctional Family Circus"
reprints, Brownbeak, P.O. Box 111124, Oakland,
CA 94611-1124...Kurt Cobain and Daniel Fidler,
we’ll miss you.

Seth Goldman, The Goldman
Management Group, New York, NY
(212) 377-7905
If you haven’t yet seen and heard KENNY
YOUNG AND THE EGGPLANTS’ new 7" pur-
ple vinyl disc [Quixotic Records], you don’t know
what you’re missing! Forget The great cover art
and eggplant-colored record, the songs, “There’s
Something Growing In Eddie’s Apartment”
and “Randle Got A Haircut,” are among the best
from this band described as “screwed,” "caption-
ing" and "giving eloquent voice to the multi-
faceted neurosis of prolonged adolescence” by
the New York Times. Their third trip to Edinburgh
and second to Ireland is now being locked in for
late August/early September. They played on
JUNGR AND PARKER’S radio show, We
Stayed In (among others), in the U.K. last year.
Junger And Parker’s new CD EP will be available
soon—it’s more jazz than acoustic rock and more
acoustic rock than jazz. This is my first dialogue,
so I don’t know many of you, and you don’t know
me. Call and let’s Dialogue in person...there’s
much more going on here!

Max Burgos, Radio Fool, Grand Royal
Records, Los Angeles, CA (213) 663-5983
Hey, living time no see or speak or hear. The last
time we came at you was with the original release
of LUCIOUS JACKSON. Many of you played it
when I sent it to you, others waited until Capitol
released it. Either way thanks for the support.
Luscious has a new record on the way [which
Capitol will be servicing and tracking], something
with ill Communication from the BEASTIE
BOYS. I have just sent many of you our two
newest release, DFL and MOISTBOYZ. Both
are definitely much harder and “rock oriented” than
Luscious Jackson. DFL is early ’80s punk featuring
Adrock from the Beastie Boys on bass. Moistboyz
is metal-punk for the deranged featuring the evil
Rock & Roll
To Light a Dark World

"Positive uplifting
while providing enough
of a rock punch...
Layton's cleverness
and finely-honed
lyrical senses
should make most
pop tunesmiths turn
green with envy."

Vinnie Tieto
Whole Life Times

"New Age Rock no
longer seems like a
contradiction in terms...
we should be grateful
that artists like Layton
are out there."

P.J. Birosik
L.A. Resources

Attention M.D.'s: It on
your desk now or call
(818) 703-1ROA
and it will be.

Peter Layton

For more information: Rock of Angels Records
7131 Owensmouth Ave. #33A, Canoga Park, CA 91309

years ago was on vinyl when CD players were
merely a concept. Congratulation to those of you
paying homage to his timeless genius! He's got
a word or two for those of you who still
rhy merchants aren't bad, huh? Stuff
recommended: Fifth Column, Nastir, Sisalochics,
Brand New Heavies, Helmet, Slant 6, Seefeld,
Juliet Roberts (she's '94's Disco Divel)!

Chris White, Elektra Records, New York,
(212) 275-4211

Thanks to KCSS, KALX, KUSF, KUCR, WTUL,
WUSC, WMCU, WRAC for helping make our
work THE FAITH HEALERS' debut a success and
prolonging our intern's with a full week's entertain-
ment. In an overwhelming show of copier skills
and kickball promotions expertise WYFS and the
greater Tallahassee area will be the recipient of a
certification from the band very soon. WYFS should
be more than proud of their over 7,000 entries,
not including the 1,500 showcasing their in-depth
grasp of pop culture. Giving a complex, almost
scientific, case study of the average college mind-
set, represented topics included: legendary music
personalities, indie-rocker super heroes, obscure li-
terary figures, political demons (past and present),
sports luminaries, cartoon characters, household ap-
pliances, anatomy (for crosswords), local eccentricities
and celebrities of all media genres (fictional and
otherwise). Favorite entries: Robert Manning
Strother, Sheila E, Charles Douglas Franklin, Tim
Cook, Buck Owens, Greg Dulli, Link Wray, car
phone, Dick Head, Ricardo Montalban, Chi Chi
Rodriguez, Jack Off, Rudy Rae Moore, the cast of
Gilligan's Island, 90210 and Full House, Jack
Polance, Wink Martindale, Chip, current
college legends - Al Catholic, Bud Wiser, Mike
Hunt and Your Mama. There is no denying the
volumes of enthusiasm represented with each sta-
tion's entry, but a more-than-honorable-mention
goes to KCSS-Tulsa, CA, whose entry was
"above and beyond." For creative contest presen-
tation and staff motivation lessons call Katie, Miss
Zarling, if your natty, at (209) 667-3378.

Sharon Joffe, Atris Records, New York,
(800) 627-4782 ext. 2144

SARAH McLACHLAN: Still on the road support-
ing Fumbling Towards Ecstasy... Songs that make
you feel good: "Possession," "Hold On," "Ice Cream," "Fear" and "Good Enough." THE
CHURCH will be appearing Sometime
Anywhere. Specifically, the end of April with
advancing music and beginning of May officially.
Putting their heads in "2 Places At Once." As the
first single. Love it and play it. June 7 is the day
the Airheadz soundtrack makes its way to
you... Friday night, one of my friends
asked his friend if he went to the Mudhoney show
that Pearl Jam were rumored to be opening for. "No,"
says, "I spent 65 bucks and they never showed
up... 65 bucks!!!" a man with his friends
that just stepped out of a cab, pipes in. "What
a dumb ass! They never showed up and we still
got your money!" We turn around to see none other
than Mark Arm and the rest of Mudhoney standing
there laughing at this guy... I was just in the
mailroom and the latest issue of People magazine
with Kurt Cobain on the cover is sitting on the
desk. I thumb through it and see what must be
the most disgusting picture I've ever seen. Someone
used the zoomiest of lenses and took a photo
through a window of a cop next to Kurt's body.
All you see is his right arm and leg, but I'm sorry,
that is really rude regardless of who the person is.

David Weigel, Rust Records, Portland,
(503) 282-8449

"...my life is melting way the L.A. too fast..." so
goes Kirsten Dun's lyric from "Melt," the title track from
IN JUNE's new three-song 7" which
seems to be causing a bit o' controversy on
commercial radio these days. While and the recurrent appearance of expletives such as this one have
been known to result in the sale of a record or
two which, by the way, was not the ultimate goal
in this case, because this new 7" represents the

guitar stylings of Dean Ween from Ween. If you
want these and haven't got them give me a call. I
also got vinyl on these and limited quantities of
Some Old Bullshit vinyl. Call me, I miss college.

Robbie, Fill In The Blanks And Win,
Cargo Records, San Diego, CA (619) 483-
9293
Mad lib time at Cargo. Fill in the blanks, send us
back the Dialogue, win a (descriptive adjective)
prize. Best mad lib gets a car (noun) plus (Band)
and (Band) cassettes from Cargo. You should have
received CINDY LEE BERRYHILL's
Garage Orchestra. It's a quirky, intelligent
and (descriptive adjective) mix of her singer-song-
writer skills backed by members of the San Diego
Symphony. BIG DELL CAR is back with No
Worse For The Wear, arguably their best
effort since Smail (body part). If Jim Hensend had
a house band for (fruit) Street, it'd have to be
HEAVY VEGETABLE. Their debut, The
Amazing Undersea Adventures Of
Aquakity And Friends, is all about playful
written songs with incredible tempo changes,
most of which clock under two (time). (Sensory
verbs) for new PITCHBLENDE and CORAL
(adverb) end. Now, for the real time to use the
mad lib section, "I hate (name of famous indie
rockers). Every time I get close to them, they smell
like a (time) old piece of (food). Anyway, they
sound like a bunch of (plant) hugging hippies with
(body odor). Plus, their label, (label), is as
efficient as a (handicap) (pronoun) trying to (verb).
Man, one of these days, I'm gonna take a (garden
tool) and (violent verb) those luckies to death."
Remember, best mad lib, gets (excruciation).

Sivan, Wax Trax, TVT Records, New York,
(212) 979-6410
Dialogue are to CMU as bowel movements are to a
fibrous diet. On tour now, KMFDM and SISTER
MACHINE GUN (with Chemidr), the CONNELLS
and CHRIS CONNELLY & WILLIAM TUCKER
Blessed be the otherwise indie-rock types who've
ruled 'bout Ethno-techno Sonic Anthropology
(Marie Guirnino thinks it's a rad) we knew you'd come
around! On a more pop-cultural note, has anyone
else noticed that our indie scene's been sharing the
same fashion sensibility as us ravers? Acid Jazdies
have tread upon the same treads, while hip-hop
MCs have been leading the way all along. Let's
not give Kim Gordon all the credit. Welcome back
Adidas! Merchandising has presented us with a cul-
tural link, and alternative music as we've been paid
to call it has taken on a new meaning. Separatists
dwound. To what do I attribute this less-than-insight-
ful jabber? An office without a window or fan, per-
haps. A more significant mention should be made
about GIL SCOTT-HERON'S Spirituals, which has
finally graced your CD players. His last album 12

years ago was on vinyl when CD players were
merely a concept. Congratulation to those of you
paying homage to his timeless genius! He's got
a word or two for those of you who still
rhy
ascendancy from two previous nation-wide releases for a band which has now truly come into its own and simply wishes to express a few words on how the world has mutated them. Who would have imagined this? Out of a group of people who've been receiving looks and sounds like it was written by Jeffrey Dahmer and produced by Charles Manson. Please keep your sick and demented music and donate the postage you would have used on us to a victim's rights organization. Thanks to those record companies who won't even look at trash like that.

Danny Kelleher, Jazz Director, WXAV, Chicago, IL (312) 779-9858
Greetings from Chicago's Southside! As you can see, I'm the jazz director. We have a special show on Thursday's called Da Blues And More. We give you a seven-hour dose of blues, jazz, folk and more. We're getting a lot of cool new jazz releases. Thanks to everyone who's sent music and/or will in the future. Feel free to contact me on Thursday afternoons. Some of our current favorites are HOLLY COLE TRIO, the BRIAN SETZER ORCHESTRA, CYRUS CHESTNUT, MICHAEL HAYES, NAKED CITY and RALPH COVERT. Jazz and blues are played throughout the week, not just on Thursdays. On the other side of the musical spectrum, I'm really enjoying the new material from FURTHER. You can find them at the Park West with Z. It was quite an experience meeting Ahmet, Dweezil and company. What a show! Hey guys, sorry about the mishap. I'm still buzzing about this world's loss of one of the finest musicians to ever grace this planet, FRANK ZAPPA. His music will be remembered. That's all folks! Go White Sox.

Benjamin A. Knight, Music Director, KXLU, Los Angeles, CA (310) 338-2875
Neither Laurel Parsons nor Gerard Cosley like FURTHER. Coincidence or pillow talk? Cosley saw fit to use a KXLU interview with his band ENVELOPE to launch a full-scale unprovoked attack on peaceful Los Angeles residents. Further... no, Envelope didn't hurt across the county in a broken van, they flew in an airplane (probably a big one). So, don't feel bad that they drove past your town without stopping in for a show, they flew past it (it's harder to stop in an airplane). Writing a Dialogue wasn't as much fun as I was led to believe.

Joel Mowbray, PD, WHFH, Flossmoor, IL (708) 798-9434
Hello! I'm writing you all from out here in radio-land. It was a summer about Cobain's death, but DGC is going to be raking in big bucks on the whole thing. I'll tell ya, there is no better career move than death. Ironically, the artist of the week here at WHFH on the week of Cobain's death was NIRVANA. Monday through Thursday, we got 10:15 calls for each In Utero cassette and t-shirt we gave away. However, on the Friday that he was announced dead, we logged over 60 calls on the t-shirt we gave away that afternoon. So many Nirvana fans who called in were in a state of disbelief. I really hope that none of Cobain's fans follow his lead, because there is truly nothing sadder than the ending of a young life. Anyway, out here in the trenches, the hot new stuff is from LIVE and FAT TUESDAY. If you are a PD, I urge you to call Columbia and get Fat Tuesday's new one, Everybody's Got One, and play the song "High And Low." Hey, drop me a line sometime to talk music. Also, if any artist is interested, if a group is giving a concert in Chicago and wishing to promote, we have a weekly hour-long music talk show! By the way, I'd like to thank; Jay at Sony, Jeff at Interscope, Billy Cox at PLG "cause you've all been great!

Barbara Powers, Hell Gate Productions, Astoria, NY (718) 626-1654
Well, for those of you who have been hearing me say for the past three months now that the next EAST RIVER PIPE 7" single would be out "in about a month..." I'm happy to say that it is finally out. It's called "Ah Dictaphone," and you may have received a copy already. For whatever reason, this stuff always takes longer than you think it's going to, especially with just the two of us here. The littlest things can take forever. We have sent "Ah Dictaphone" out to lots of stations, but not as many as in the past. The time records only went out to stations that have either played us, sent back postcards, written to us, called us or showed an interest in another way or another. So, if you haven't received "Ah Dictaphone" and you would like to, just call, write or fax us (we have a fax machine now!), the number is the same as our phone number). We'll be happy to send a copy of the record out to you, we just have to know that you want it so we don't waste everybody's time (and our money). I also want to send a huge thank you to all of you who have played and supported East River Pipe over these past couple of years...you're the ones who have kept us going.

Morgan, National Alternative Network, Minneapolis, MN (800) 455-7746
A big warm fuzzy thanks to all who spun the Spin Radio Network this school year. Response was great. More exclusive unreleased, pre-released, in-studio and live music is coming up in the Fall '94 series, combined with artist interviews and editorial contributions from Spin staffers. Call me to be included in the first mailing in September. Ahhh, how I've longed for these days of sunshine and warmth! Have a great summer!

RADIO

John Wilsbach, General Manager, WMS, Middletown, PA (717) 948-9136
F*ckin a Nut, Orgy of Self Mutilation, Kill, Blood

STANFORD PRISON EXPERIMENT

One Big Fat Record

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NEW MUSIC REPORT #58
MAY 2, 1994
John Meyers, Music Director, KCOU, Columbia, MO (314) 882-7820

Hello to all. My name is John Meyers. I've been here since 1985 and I am currently occupying the position of music director with the station. As many of you already know, this has been an extremely difficult year for us. (Did you notice the upward trend on Roland, Prozac and RJ Reynolds stock?) Many thanks to those of you who have stuck with us through the worst of it. Things are finally looking up again. Just for the record I should tell you that: 1. We will be reoccupying KCOU for our call letters, pending FCC approval. Would someone stop by KCOU Bar in NYC and drink a beer for me please. 2. Our format has been returned to the open-minded, varied and adventurous system that served all concerned parties well for so many years. (Indies, perk up your ears on that note!) Good noise is good noise. If you've got it, we would love to put it on the air 3. We'll be hosting the Second annual BIG STAR reunion April 30! Do I have your attention now? OK, we didn't really get them again, but we will be co-sponsoring the first annual Missouri Derby. "No horses...just bands." Featuring: SCARCE, SILKWORM, MERCY RULE, DITCH WITCH, SMALL FACTORY, SMALL 23, STARKEATHERS and lots of local talent. Anybody wanna do an album? We would love to see you all there! It's free, so how can you pass it up? Call us for more information.

Angie Spagnuolo, Music Director, WXOU, Rochester, MI (313) 370-4272

Hello everyone! What's that I smell in the air? Spring! Yesss Finally! After a brutal winter, it sure smells good. Fast forward, I would like to thank everyone that has called the station. It's been rough, but I think I've spoken to just about everyone that has called and left a message! In case you don't know, my office hours are M-W-F from 12-4 p.m. I like to take music calls Mondays from 1-4 p.m.

Oh ya. Before I forget, WOUX is moving to BB 3 FM. We have officially changed our call letters to WXOU. Most of you will be receiving a fact sheet detailing our format soon. To complement this new coming, Jon Mosher, station manager, and I have concocted a far out recipe for a tantalizing musical melange. Note: To enhance the cooking process pop in the sparkling ambient music such as disk 2 off Plug In + Turn On or PLASTIK-MAN. For those of you who bake on a regular basis, try The Essential Fripp And Eno and SONIC YOUTH/TAYMATSUKA EYE. New then. First you chop up all the music from the music library, separating into specified music genres, season with really cool color codes and place inside a skillet. Then add tons of free form; this brings out the natural flavor. Cover and let simmer. Next set the oven at 120 watts and keep mixing it really well, oh, until about August...

Frank Benatch, Assistant Music Director, WVBC, Bethany, WV (304) 829-7562

Three states. One station. For the Ohio Valley region, only WVBC-FM provides the intelligent listener with the finest and latest in progressive rock. I'm making my first Dialogue a combination beg and brag job, so bear with me. First things first, Tom B. is no longer with our happy family here. The new music director, Ed Gombes, is anxious to fill his large shoes—so please send this fledgling station all the indie stuff you can. Proving there is a music scene beyond the LEMONHEADS, our top 35 includes indie bands PLEASE (MotherWest), the PUTTERS (Empty), LOTION (spinArt) and BLIND MR. JONES (Bizarro). Our opinion is that the "id Forces," the better. Secondly, we play vinyl, too. 60, if you've got a cool record release, we're more than happy to take it off your hands. Third, office hours are: Ed (T, TH 2-4), Frank (M 1-3), Shawn (F 1-2). Give us a call and we'll chat. Fourth, I'm interested in interviewing any act. I had the chance to question Chad Taylor (LIVE) and will be bullying THEY MIGHT BE GIANT and SARAH MACLANCH. So, for a small town college radio station, we believe the future only can get brighter. Please help us out in our quest to strengthen our hold on the Ohio Valley alternative market. Thanks.

Jan Matson, Music Director, WHRB, Cambridge, MA (617) 496-4939

I know spring has finally arrived in New England when I can go outside on a day like today wearing a sweater instead of a coat. The arrival of spring also means WHRB starts gearing up for Orgy season, a twice-yearly event during which large blocks of programming are dedicated to any one artist, region, record label, or any other unifying factor. From the station that brought you the days-long Music Of Washington D.C. Orgy last spring and the week-long (I) Rough Trade Orgy two years ago comes the Rock Music Of Scotland Orgy, currently scheduled to span four days: from Tuesday, May 19 into Friday, May 22. Also planned in the month of May are Orgies celebrating the music (or "music") of ANGRY SAMOA/G, CAROLiner, and GUIDED BY VOICES, among others. The recent spate of new releases by GBV will no doubt aid in filling two nights' worth of air. Oh, and these are only the Rock Department's Orgies... Other changes have been afoot, as well. The WHRB studios will be moving to a new location on Harvard's campus, starting this June. And since they plan on turning this joint into some "eatery" or another, the ensuing construction has caused some slight hardships: an intermittently haywire phone system for the past couple of weeks (always during my office hours, it seems), the sound of hammers banging, and (yikes) the lack of a bathroom. More information about the move, and how it may effect your ability to reach us will be forthcoming...

*If you're not satisfied with your 1st issue, simply write cancel on your invoice and you owe nothing*
WASHINGTON STATE SUPREME COURT DECLARES "EROtic" MUSIC STATUTE UNCONSTITUTIONAL

On April 14, 1994, the Washington state Supreme Court affirmed a lower court decision declaring a 1992 "erotic" music statute unconstitutional on due process and First Amendment grounds. The law, which was intended to protect minors, had made the sale of unlabeled sound recordings that had been deemed "erotic" a criminal act. On June 23, 1992, the Recording Industry Association of America, in collaboration with the Washington Music Industry Coalition and the American Civil Liberties Union, filed suit seeking a judicial declaration that the state's "erotic" music law was unconstitutional.

RAZOR & TIE SIGNS WITH KOCH

Razor & Tie Music has become part of the Koch network. The label has reissued albums by Arthur Alexander, Graham Parker, Alex Chilton and Tina Turner. The first release after the new distribution deal will be In Their Own Words: Volume 1, a compilation of live recordings from Vin Scelsa's songwriter series at New York's Bottom Line. The album, which also celebrates the club's 20th anniversary, contains previously unreleased performances by 13 artists, including Richard Thompson, Shawn Colvin, Joey Ramone, Lucinda Williams and Ric Ocasek, and will be out in June.

ESTRUS GOES INTO GARAGE SHOCK

Estrus Records holds its annual Garage Shock festival this year on May 26-29. Movies start at 3 p.m. each day and rock shows at 9 p.m. The event, which is to be held at the 3-B Tavern in Bellingham, WA, will feature: the Woggles, Maker's State, Rip-Offs, Inhalants, Dead Moon, Cynics, Mortals, Cowslingsers, Mono Men, Man Or Astro-Man?, Teengenerate, the Oblivians, Galaxy Trio, Girl Trouble, the 5.6.7.8.'s, Jackie & The Cederics, Jack O'Fire and the Apemen. For more information, call or fax Estrus at (206) 647-1187.

RECORD NEWS

Lloyd Cole has signed to Rykodisc. The singer/songwriter will release his first album in three years on May 31...The Cocteaux will have a new album out on Hi Ball-Carrat Top on May 16. The album, entitled Peel, was recorded by Bob Weston...Apparently, Uncle Tupelo has called it quits. The band has stated it will finish its current West Coast tour and then will return to its hometown of Belleville, IL, to "reassess"...The Grifters will have a new album out on Shangri-La on May 16...The new Kyuss LP will be out June 28 on Elektra...The Blue Aeroplanes have signed with Beggars Banquet and will have a new album out in July 12...Verve has recorded a new EP for Vernon Yard entitled No Come Down, due out May 17...RealWorld- Caroline will release Sheila Chandra's latest, The Zen Kiss, on May 20.

ROLODEX FILE

Hi-Ball Records has a new address: P.O. Box 61-7522, Chicago, IL 60661.

CAREER OPPORTUNITIES

Zero Hour Records is looking for interns in radio promotion and publicity. Those interested should contact Russell Lefferts at (212) 957-1277 for radio promotion and Adam Cott for publicity. RealWorld-Caroline Records is looking for interns. Those interested should fax their resumes to Roze Brauneinstein at (212) 989-7797 or mail it to 14 W. 26th St., 11th Fl., New York, NY 10001...Drome- dary Records needs a summer intern who is located in the Northeast to work on radio and retail promo- tions. Those interested should call Al at (201) 614-1190 or write to P.O. Box 700400, NJ 07005.

TOUR FOCUS

ALL FARKA TOURE

May 3 New York
5 Somerville, MA
7 Chicago
10 Seattle
11 Portland, OR
12 Jacksonville, FL
14 Santa Cruz, CA
15 Los Angeles
16 Solana Beach, CA

THE MONTH IN REVIEW

HOLE
Live Through This
(DGC)

"[Courtney Love has] grown confident enough to take on more ambitious topics that the sensationalist observations that prevailed on Pretty On The Inside, and with the advantage of a new, tighter rhythm section, the amorphous, noisy grunge of 1991 is ditched in favor of more structured, melodic songs."

JOHNNY CASH
American Recordings
(American)

"It's hard to believe it, but most of the performances on American Recordings are as vital as Cash's Sun singles and the At Folsom Prison recording...Cash is still making important music almost 40 years into his career."

TINDERSTICKS
Tindersticks
(Bar/None)

"The Tindersticks' self-titled debut album is like an ornately scripted 75- minute opera, rife with warm blooded rock music that barely rocks. Instead, the band's delicately paced songs are woven around piano or organ beds, or gracefully sculpted guitar lines."

ROLLINS BAND
Weight
(Imago)

"Just when you think that you've heard it all before, that you've heard all the Rollins you need to hear, the Rollins Band comes up with something bigger, better and stronger than Henry himself."

Study For Finals With . . .

SEEFEEL Quique (Too Pure/Astral- works-Caroline)

SWELL 41 (Psycho Specific-American)

APHEX TWIN Selected Ambient Works Volume II (Sire-WB)

NAS Illmatic (Columbia)