

ROCKPOOL

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THE KLF

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LIVE!**

PICKS

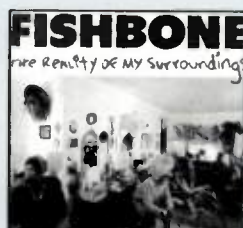
ALBUMS



**DREAM
WARRIORS**



**TEMPLE OF
THE DOG**



FISHBONE

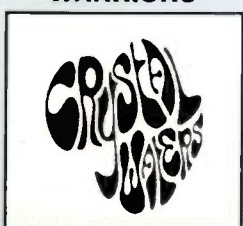


KING MISSILE



XYMOX

SINGLES



**CRYSTAL
WATERS**



THE SHAMEN



**MY BLOODY
VALENTINE**



JOEY NEGRO



SOHO

X Y M O X

Phoenix

The new album

Featuring the first single

Phoenix
of My
Heart

Crossing All Boundaries



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W.I.A.O.

ALBUM PICKS



Dream Warriors

Sixteen tracks! Whew! Rap's newest curators of cut-and-paste have thrown in everything on this record, including, but not limited to, the kitchen sink (there's some kind of inside joke happening about sinks and basins here, although it will probably take me a few more listens to figure it out). Not as Afro-delic as the Tribe or as de la as De La, but there's a similar willingness on the part of the Warriors to play around with silly snippets and dippy rhymes as well as an affection for old-school grooves that comes out on the deeper tracks. "My Definition Of A Boombastic Jazz Style" is just what it sounds like — a wild, goofy pastiche of what sounds like '60s game-show themes cooked up into a loose-as-a-rag-doll funk. "Wash Your Face In My Sink" and "Don't Feed The Alligators" have a similar swang to them, one a shakin', jazzy plaything, the other a more laid back, dirty, swing track. "And Now The Legacy Begins" is a stompin' Sugarhill-style track with Tom-Tom Club riffs, an affectionate homage to the originals. "Ludi" is a playful island romp with a strong pop feel — but these boys can do a gansta thang too, on "Answer For The Owl". So don't try to pigeonhole the Warriors just yet — let their boombasticisms noodle around in your brain for a while. They'll cut a few new grooves in your head.

Jennifer Buermann

And Now The Legacy Begins

Island



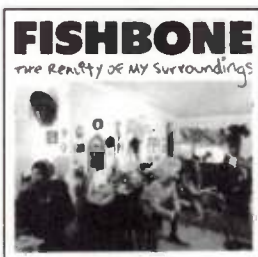
Temple Of The Dog

By now, most everyone knows this is a supergroup (of sorts) comprised of Mother Love Bone and Soundgarden, a grungy wake held after the death of MLB's lead singer, Andrew Wood. Instead of noodling around in the studio, and producing something of interest only to fans of the two bands, they have come up with something that is commercially greater than the sum of its parts. Chris Cornell's voice has never been so melodic — he downplays the shriek in favor of a more AOR vocal approach. Two of the songs, "Say Hello To Heaven" and "Hunger Strike", could easily compete for the power ballad audience and sell a few lighters as well. The album also previews Eddie Vedder for Mookie Blaylock, (currently known as Pearl Jam) the post-MLB band, and the songs where both he and Cornell sing are the most developed. Without sounding too over the top [anything you say — ed.], if this album were by Cinderella it would be shipping gold. And that doesn't mean it doesn't rank up there as one of the best albums I've heard all year.

Megan McLaughlin

Temple Of The Dog

A&M



Fishbone

"We'd like to capture your minds right now, take you a little bit higher with a little BLACK...ROCK...FUNK," So begins the Bar Kay's performance at WattStax. I can only think of one contemporary band that's taken that torch and carried it further. And that's Fishbone. No band in music today blends rock'n'roll and funk and soul so successfully. This is a band of uncompromising musicianship, one that maintains its sense of style above all else. Rising far above the current neo-funk milieu, *The Reality Of My Surroundings* is a graceful combination of all their influences. Each diverse point of style is crammed into every song, so that soulful choruses flourish among the heavy metal crunch chords and unbounded energy stays tight within the groove. Not only is this the record that can stand up to their rap as the quintessential live act, but one that shows the 'Bone doing what all great musicians in their times have done: taking from all that has come before them to create something unmistakably their own. Even if you aren't among the legions of fans that have been chomping at the bit, frothing at the mouth, shaking in pelvic need for this record, songs like "Everyday Sunshine", with its radio-perfect, glorious Sly Stone rave-up, will snap your head around in a Linda Blair 360. Ditto "Sunless Saturday" and "Fight The Youth". In the old days of soul, they'd say that Fishbone "has gotten over." And *The Reality Of My Surroundings* has brought them there.

Scott Frampton

The Reality Of My Surroundings

Columbia



King Missile

After the initial joy of simply holding the new King Missile cassette wore off, I got nervous — or maybe just wary. King Missile and Shimmy Disc were always like one in my mind. King Missile on Atlantic threw me for a curve. Thirty seconds into *The Way To Salvation*, my faith was restored. Their latest offering is the perfect, unadulterated blend of John S. Hall weirdness (I mean this in the best of all possible senses), occasional strongly hummable pop melodies and the full-on rock that started my infatuation with this completely twisted, clever, original band in the first place. Though each song deserves attention, stand-outs are the psychedelic-flavored "Sex With You", "The Story Of Willy" (or, a boy and his apocalypse), the "Boy Who Ate Lasagna And Jumped Over The Moon" epic, and finally, "Scotland", for its innovative fashion ideas. *The Way To Salvation*, produced by King Missile and Lou Giordano, is somewhat more focused than last year's *Mystical Shit*. Their sound is tighter and more experimental this time around, but the distinctive quirkiness and great big appeal remains the same. I'm not really sure what any of this has to do with salvation, but this album has definitely brightened up the past couple of weeks.

Jennifer Small

The Way To Salvation

Atlantic



Xymox

Though Xymox have been laying low since their '89 release *Twist Of Shadows*, one will realize upon first listen to this their new LP that they've been working diligently not to disappoint their fans. *Phoenix* adheres to their superior command of moody, avant-pop, with much more techno and shuffle thrown in for contemporary measure. Tracks like the single, "Phoenix Of My Heart" and "Wonderland" combine breathy choruses with healthy, chugging beats, all wrapped in swirly, warm guitar melodies. Radio should definitely play the cover of "Dancing Barefoot"; it's intense and very cool with the lightest of ambient jazzy synths and a truly heroin-induced beat. DJs should pay attention to dance remixes of "Phoenix..." on the 12". And even when Xymox hail days gone by with "Written In The Stars" ("Blind Hearts" part II), they go for that raw nerve with such grace and style, that *Phoenix*, their second major label release, will be in demand on hit radio and dancefloors today.

Pamela Hawks

Phoenix

Wing/Polygram

ALBUMS

Raintree Crow

Raintree Crow

Virgin

Japan's one-off (the members hate each other again) reunion under the name Raintree Crow does not disappoint even the most die-hard of Japan fans. Not just a re-tread — this version is mellower with fewer pop dabblings — it manages to evoke both mood and image, creating a gorgeous atmosphere rather than a beautiful song. David Sylvian's voice is mixed lower here, allowing the spare sections of the lush music to surface, at most times dominating the vocals. A mournful ache is the overwhelming emotion — a butterfly fruitlessly beating its wings against the glass — something so beautiful that still can't change the eventual outcome. "Every Colour You Are" and "A Reassuringly Dull Sunday" blend the vocals and music to reach a perfect mix. *Raintree Crow* is one of those special and necessary albums that comes along every so often to reaffirm belief in the beauty of music.

Megan McLaughlin

3 Merry Widows

Which Dreamed It

TVT

3 Merry Widows have many reasons to be merry, but the overwhelming reason is Alice Spencer. Her voice comes at you with the force of a battering ram manned by an army of ancient warriors. Alice can soar like an early Grace Slick and she packs a Joplin-esque gutsy bluesy punch. Alice and her amazing voice front a band that has pasted together a bewitching collage of sound and texture for their debut *Which Dreamed It* (producer Peter Henderson helped, too). The Widows brandish their chiming, ringing, guitar hook-laden melodies like broadswords. Sometimes they echo full of Renaissance/Appalachian folksie flavor as on "Rejected", "Awaken" and particularly "Relevance". Other times they whirl in an electric/acoustic combination on such gems as "The Winter Seems Too Long", "Black Halo" and "The Other Side". And of course there's Alice, her voice and her phrasing — it's all enchanting. Very merry indeed. (23 West 4th Street, NYC 10003)

Dianne Pine

Violent Femmes

Why Do Birds Sing?

Slash/Reprise

Why do birds sing? Why do critics feel they have to analyze every word out of Gordon Gano's mouth? I know, it's hard to resist with lyrics like, "I used to be happy," and "I took too many drugs," but more time should be spent just enjoying the music, right? On their last LP, 3, the Femmes went back to their acoustic "roots" after a brief stint with electricity. *Why...* expands on this sound, broadening its range and depth. From the opening cut "American Music", you know good ol' Gordo hasn't changed much. His voice hasn't lost the little boy quality, but it's a lot stronger. "Hurt Me" is a sort of remake of Culture Club's "Do You Really Want To Hurt Me?" and there's a flitting Spanish guitar laced throughout that adds a touch of grace to the drums and bass. "Nonny" shuffles along over Brian Ritchie's dancing double bass, and "Girl Trouble" sounds like acoustic surf music. "Scream" is just that, with a loud, electric guitar and a wah-wah pedal rockin' out all over. Listening to this LP makes me imagine what it must've been like in Milwaukee 1982: three guys, trap drum, bass and guitar, all on the street corner playing up a storm. 'Cept this time, they're in your living room. On your radio. So we come back to the question... why do birds sing? Aw, who cares anyway? The Violent Femmes sing better than birds any day. Especially now.

Jodi Shapiro

School Of Fish

School Of Fish

Capitol

From the Beatlesque mantra chords of "Intro" to the fuzzy chords of the first single, "3 Strange Days", this L.A. four-piece, produced by John Porter (The Smiths, Billy Bragg), has crafted an album which is a dead cert for alternative radio. Porter lends the whole LP a clean, spacious feel, giving the guitar and vocals perfect spatial depth, thus allowing the band to sound a tad more sophisticated than their garage peers. The painful, stinging riffing of "Deep End", with its drum beats winding in a slow, merciless procession towards romantic doom, is a stand-out, with vocalist Josh Clayton-Felt giving the song a desperate edge. Distortion rears its beautiful head on the anti-materialist "King Of The Dollar", which descants on the riff from The Stones' "Satisfaction". The second side is a bit more raggedy, but really burns, from the grinding, fuzzy "Rose Colored Glasses" to the surprisingly bittersweet, sparkling acoustic "Fell". School Of Fish: where the L.A. underground meets the L.A. overground and explodes. An exceptional debut.

Tim Haslett

Mad Professor

Psychedelic Dub

Ariwa/RAS

The reggae underpinnings are rock-solid and unmistakable here, but reggae is just a starting point for the quite clever producer-mixer Mad Professor. These ten cuts are multi-flavored, at times jazz-cerebral, elsewhere new age-dreamy, funk-brash, minimalist-hypnotic, soul-sweet, disco-processed, even blues-disonant — often with several ingredients explored within the context of one heartbeat riff. Vocals are spare — and the Professor snips, extends, delays, echoes and generally plays with them just as he does the other live instrument tracks and computer possibilities at his disposal in the Ariwa studios. Twenty musicians (six of them bassists) contribute to the sound, along with a Robotiks drum machine, and the sax of Michael "Rammie" Rose and melodica of Laurent Voilot are worth special mention. But the center of attention is Mad Professor. Not all his ideas work wonderfully well, but all are at the least intriguing and the sum total of the effort is very listenable — and very promising. (PO Box 42517, Washington DC 20015)

Jeff McLaughlin

Mark Germino And The Sluggers

Radartown

Zoo Entertainment

If more people still cared about good songwriting and the spell of Mr. Zimmerman was still omnipresent in the development of popular music, than Mark Germino would be wearing the new-Dylan tag like a dog wears a flea collar. Luckily for Germino, times have changed and he won't endure the vain attempt to fulfill all kinds of sociological expectations. Steeped in the mold of *Damn The Torpedoes*, *Scarecrow*, *The Wild*, *The Innocent*, and *The E Street Shuffle* and, yes, *Blood On The Tracks*, *Radartown* exhibits Germino's talent for literate lyrics and The Sluggers' complimentary embellishments. Like most wordy songsmiths, his excellent command of adjectives is colorful and integral to fleshing out the stories his songs tell. Those stories radiate a smalltown ambience which isolates the good/bad motif in universal parables: "Leroy And Bo's Totalitarian Showdown" confronts freedom and fascism, "Economics (Of The Rat And Snake)" deals with greed, while "Rex Bob Lowenstien" is the account of a popular drivetime DJ who barricades himself in the studio when the station is taken over by playlist consultants. That non-commercial radio has to consider something trendy or "cool" enough to grace its airwaves is sad because Mark Germino's classic songwriting is mature without being bland and bold without being pretentious. In a word — smart.

Brian Long

Rock on hallowed ground.



(756021-5250-4/21)

The new album.
Featuring "Pushin Forward Back,"
"Hunger Strike"
and "Your Savior."

Produced by Rick Parashar and Temple Of The Dog
Management: Susan Silver, Kelly Curtis



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WRH

ALBUMS

Hoodoo Gurus Kinky RCA

"Head In The Sand", which kicks off this eagerly awaited LP from OZ' Hoodoo Gurus, screams along at a billion miles an hour, leaving the listener exhausted, exhilarated and somewhat unprepared for the more poppish songs splashed across the LP. When one has managed to recover from this scorcher and its pounding drum/bass thang, it's easy to relax and take in the balance of this craftily crafted record. Those of a purient nature will probably want to get to the kinky bits first. So fastforward to "Miss Freelove '69", bask in its poppish playfulness and then let things run on to "1000 Miles Away" which gets a bit Squeezy, but, me, I'm a sucker for a good POP tune! Getting the picture by now? If there's one thing the Gurus do well, it's skillfully score a song. You'll either luv this one or think it's lousy, but whatever your disposition, you can't deny the fun-tinged abilities of these guys. If they move on a bit faster to things like "Head In The Sand", they've got it made!

Andy Dunkley

Loud Sugar Loud Sugar SBK

Get out your bubble gum, your fringed vest and your world problem blinders, because listening to Loud Sugar is like taking a groovy skip through Mr. Rogers' Neighborhood. With an album cover that looks like Skittles in a kaleidoscope and songs called "Funky Little Flower" and "Instant Karma Coffee House", they certainly aren't hiding their neo-hippy candy pop style. On their SBK premier, Loud Sugar present 12 perfectly polished pre-packaged songs of pure-deee-peace pop. Chock full of hopscotch melodies and tootin' horns, they sound like a cross between Jellyfish and an air-headed Lenny Kravitz. Unless you're a strict diabetic, have some Loud Sugar. After all, it's refreshing to enter a neighborhood where a "Creamsicle" is the drug of choice.

Zippy

Cabaret Voltaire Body And Soul Crepuscule (Belgium)

Cabaret Voltaire have always been a band of blissful contradiction. It's always possible to find great beauty, hope and revelation in their darkest, most horrifying works. And though strong rhythmic elements have always played a key role in much of their music, Cabaret Voltaire remain perhaps the finest dance band that hardly anyone dances to. This point is further illustrated by the fact that they remain unsigned in the United States. Unfortunate and inexplicable. *Body And Soul* is a wondrous collection of computer-generated dance music. The LP is a little tighter, a bit more experimental and much less rave-oriented than last year's splendid *Groovy, Laidback And Nasty*. The house oriented vocals of G, L & N have been replaced by Stephen Mallinder's familiar hypnotic chants, and the music is more interesting than much of the bleep music that continues to seep onto our shores from Great Britain. *Body And Soul* has greater emotional depth and thematic diversity. Both college and club programmers should more than dig the most excellent choice of material included on this LP. Of the eight tracks, six are progressive dance tracks and two are industrial soundscapes. My recommendations include "No Resistance", "Western Land", and of course, "Happy" and "Decay". Oh, those contradictions. (phone #: 322-513-9071)

DJ Ray Velasquez

Culture Beat Horizon Epic

By carefully utilizing the infectious combinations of pop, rap, soul and house, Culture Beat has managed to provide us with an album that crosses most of the boundaries of current dance music. From the overtly commercial strains of "I Like You" to the fiendishly underground tones of "Cherry Lips", *Horizon* keeps the listener guessing as to just what is coming next. If you never thought that Carole King's "It's Too Late" would rock your dancefloor, then just check out side two. "Tell Me That You Wait" and "Serious" would both be at home on Urban Radio. "The Hyped Effect" and "No Deeper Meaning" carry on the Culture Beat style of hook-filled pop/hip-house. "One Good Reason" is a wonderful vocal R&B house track that expertly utilizes a vocal sample from Bassomatic's "In The Realm Of The Senses". The LP's true stand-outs are the ambient house-track "Horizon", and the truly beautiful "Black Flowers".

Reese

Dogbowl Cyclops Nuclear Submarine Captain Shimmy Disc

Submerge your head in Dogbowl and absorb his new cluster of dreamy concepts. For this tour of duty he and his crewmen are under the Atlantic Ocean, alone in a nuclear submarine. Count on Dogbowl to go this far overboard. Much like those Liverpoolians masquerading as a lonely hearts club band, Dogbowl assumes characters and tells an extended story throughout his album. *Cyclops Nuclear Submarine Captain* succeeds wonderfully thanks to Dogbowl's jocularly loaded with insight that never takes itself too seriously. Musically, this is a beautiful piece. Kramer's curtain of sound production fills every space with surreal imagery that matches Dogbowl's knack with words. The music floats as if it were played in a bubble floating towards the surface; it is dreamy, inspired lunacy that never misses. Check out "Silkworm Exploding", "Float", "Love Bomb" and "Apple Mary" and prepare to be drenched. (JAF Box 1187, NYC 10016)

Randy Roberts

Mecca Normal Water Cuts My Hands K/Matador

The third album from this Vancouver duo is another brash ride through the poetic reality of Jean Smith's lyrics — the sincerity quotient compliments that of the Dischord crew. David Lester's steely guitar shards and slashing, rhythmic style (check out "20 Years"/"No Escape") is as jarring and naked as an electric guitar can be. Coupled with Smith's cutting vocals, Mecca Normal create an extreme sound, immediate and stark in its visceral power. Their songs, taken as individual snapshots, are perceptive metaphors and thought pieces dealing with paranoia: the brooding "The Dogs", societal alienation in "Taking The Back Stairs" and "Water In A Bucket", and the spirituality of America in "Lois Wrote About The Farm". Not all their songs are vindictive and castigatory as "Not Standing Still". Mecca Normal are the line which separates rock 'N roll attitude and authenticity. Can you deal with it? (611 Broadway ste. 712, New York, NY 10012)

Brian Long

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ALBUMS

Muungano National Choir Of Kenya

Missa Luba

Phillips/Polygram

This gem could own your sound system for weeks! Missa Luba is the name given to a passionate and exquisitely rhythmic Catholic Mass sung in Congolese (now Zairean) musical style. It has become a modern African concert classic, and although the name is sometimes thought to be generic, it is not: The rendition by the male and female voices of the Kenyan ensemble on this beautifully crafted Phillips offering comes directly from the original arrangement presented to the Western world in 1963 on the relatively rough-hewn "Songs of the Congo," an epic monaural LP (no. LF18005, for you collectors) that featured a choir of men and boys, Joachim Ngoi and The Troubadours of King Baudouin, back when Zaire was still the Belgian Congo. The arranger, then as now, is a Belgian missionary, **Father Guido Haazen**, who melded the musical traditions of the Baluba people (hence Missa Luba) to the traditional Latin and Greek words of Kyrie Eleison, Agnus Dei, Credo etc. The new Kenyan version is tonally sweeter, harmonically more complex, and uses three tenor voices in unison to sing Ngoi's original solo tenor in the call and response sections. Missa Luba takes up 16 minutes of this 49 minute session. The ten songs that back it up are also religious in theme, but sung mostly in liquid Kiswahili and built on traditional Kenyan folk melodies, which are highly danceable and arguably the most lilting in sub-Saharan Africa. One more boffo name, **Boniface Mganga**, the choir's founder, director and principal arranger, uses percussion masterfully — shaken gourds, rhythm sticks, intricate hand clapping, and even a triangle accent the pulsing lines, provided by a variety of hand-held drums.

Jeff McLaughlin

Diamanda Galas

Plague Mass (Live at the Cathedral of Saint John The Divine)

Mute/Elektra

Devastated by the loss of so many loved ones to AIDS (including her brother, poet Philip Dimitri Galas), and maddened by our society's intolerance and indecency in the face of this horror, Galas has dedicated herself to a one-woman guerilla war against cowards and hypocrites. Her latest salvo fired is this extraordinary collection recorded live last year at New York's Cathedral of Saint John the Divine. *Plague Mass* acts as both a live performance and a continuation of Galas' *Masque Of The Red Death Trilogy*. The material is at once severe and accessible. *Plague Mass* sonically harkens back to Galas' earlier vocal-only work (the instrumentation is limited to percussion and some limited use of keyboards), but since the bulk of her text here is English it is impossible to ignore the impact of her message — and that message is that the AIDS crisis is *not* over, in fact it's only getting worse and the time has come to fight and help those around us who are suffering. As always, Galas' greatest weapon is her incomparable voice, so amazing in its range and invention. Galas swoops, soars, howls, screams and speaks in tongues while using the framework of the Mass and vocabulary of the religious Right (the Gospels and the Bible) to attack that very mindset. This is an important and challenging work that demands to be heard. Some may find it difficult, but its message is too important to be ignored. Quote Galas, "We who fight and cry for a life lost every 15 minutes say Acquired Immune Deficiency is homicide!" *Plague Mass* is a shattering, brilliant album by a truly great artist.

Robert R. Conroy

Roger Miller

Xylyl And A Woman In Half

New Alliance

Since the end of MoB Roger Miller has more than flirted with the environs of "new music". Though his No Man concept is becoming increasingly accessible, the left side of his brain still has many avenues to explore. "Xylyl", the first seven tracks here, were composed for a performance at the Institute of Contemporary Arts in Boston back in the summer of '89. This "suite for sampler, electric and acoustic instruments" center (for the most part) around a sample of which the song's title reflects. (Thus on "Lampbase" the tapping of a lampbase is sampled.) Armed with an ensemble of synthesizers, a violin, viola, trumpet, electric guitar and keyboard and of course sampler and sequencer, Miller constructs compelling soundscapes. Those which work the best are those which recall the drama and drive of his rock background such as "Childrum", "House Rock Compost" and "Palmsandr" which is held together by Bob Weston's (of the Volcano Suns) strident trumpet figure. "A Woman In Half" is electric piano and synthesizer noodling for a soundtrack which has more in common with Windham Hill than Ace Of Hearts. Though nice in the background it doesn't compare to the "Xylyl" suite for complexity and vitality. (P.O. Box 1389, Lawndale, CA 90260)

Brian Long

Pink Slip Daddy

Antidisestablishmentarianism

Apex/Skyclad

Mick Cancer seems to have reached his goal in life with Pink Slip Daddy. This expression of his soul is approaching the gestation period of the seminal Sickidz! and the quirkiness of Das Yahoos. With everyone sporting intriguing nicknames (Palmyra Delran is actually two towns in the South Jersey area that Pink Slip Daddy call home, and as for Sal Mineo's Only Son...), you know that you're in for a good time. And *Antidisestablishmentarianism* has got it all: a rock-a-billy classic in "Kill Me", the soulful ballad in "Everyone's Gone To The Moon", a song focusing on the breathy, hiccupy style popularized by Eddie Cochran in "King Of Love" and even a song(s) commiserating the problems of being a teenager in "Teenage Rage" (I and II). Don't bother tracking through the album; just put it on from beginning to end. Not a loser in sight. (6 Valley Brook Dr., Middlesex NJ 08846)

Claire Walsh

Goodbye Mr. MacKenzie

Goodbye Mr. MacKenzie

Radioactive/MCA

Something dark lurks in the heads of Martin Metcalfe and Derek Kelly, the songwriting team behind Scotland's Goodbye Mr. MacKenzie. Metcalfe's delivery of brooding passionate lyrics makes no pretense to happiness, although the rest of the band fills your ears with layers of big guitar sounds and drama. Metcalfe/Kelly shy away from nothing. "Down To The Minimum" takes on prescription drug addiction. "Blacker Than Black" explores war on a personal level, but the message can be obscured by the music. "Now We Are Married" is haunting, sad, far away and packs an emotional wallop. The band and the LP apparently take their name from one of their songs, "Goodbye Mr. MacKenzie", which is a strange tale of leaving the earth behind. But don't let all the serious stuff put you off. Theirs is a powerful grandeur which is charismatic and unique. Such intensity must be heard to be believed.

Dianne Pine

flat duo jets



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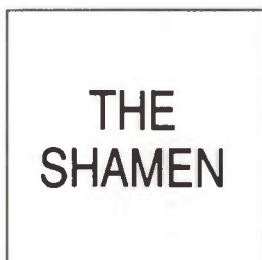
Crystal Waters

"Gypsy Woman"

Polygram/Mercury

Rarely is music so instantly affecting. Rarely is a record so kissed by perfection. Rarely is a song blessed with the originality, compassion and conscience of "Gypsy Woman" by the prolific Basement Boys, this time calling themselves Crystal Waters. While the music is uplifting, hopeful, even joyful, the brilliant vocal performance creates a deep sense of sadness and despair as the gypsy woman sings on street corners for her daily bread. The awkward, almost slurred delivery, and the moving "La da dee, la da da" refrain hints at emotional disorientation rather than inebriation. "Gypsy Woman" (120 BPM) is essential house music that hits home, inspiring both physical motion and social action. Play it. Maybe someone will listen.

DJ Ray Velasquez



The Shamen

"Hyperreal"

One Little Indian (UK)

"Swallow this..." begins the MC Shamen, and akin to that first virgin leap into cyberspace, we hit the psychosis of virtual reality and the feeling of "Hyperreal". This is soul music for androids, where the human touch becomes blurred and the machines make the sweat. Methodical and tight with just a hint of scariness, this track is the next chapter in the awesome Shamen-beat. William Orbit adds loads of momentum using the loopy female backing vocals as a thread on which this translucent vehicle takes off. Mark Maguire (Baby Ford's co-producer) also takes a shot, moving the track away from Orbit's usual pneumatic approach, turning the beats more aggressive. DJs can also sample a Duo Mix and the In The Bag Edit, an airless lunar-landing for WARP heads. First "Pro-Gen", then "Make It Mine" and now "Hyperreal". The Shamen are moving mountains. (250 York Road, London SW11 3SJ UK)

Pamela Hyper-Hawks



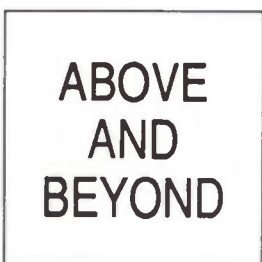
My Bloody Valentine

"Tremolo"

Sire/Warner Bros

Like a Wim Wenders dream in cinemagraphic slow mo, *Tremolo* is movement applied to music. Like four acts to a play, the record has a certain inevitability to it. MBV are dramatic. *Tremolo* (reference to a guitar arm used for creating a wavery sound) is a four-cut EP featuring new material by the foursome. Vocalist/guitarist Kevin Shields recounted to *Rockpool* earlier this year how he was wowed by Brian Wilson's *Pet Sounds*, and that influence is felt on this record. MBV specialize in lonely and real, but their loneliness is a shared one, and their reality washed in unabashed emotion. "To Here Knows When" is a question couched in song, a speculation about the event of living. Ready for the future but unsure of where that will lead, the band wonders aloud at every opportunity: a sense of questioning is all over this record. And a sense of loss. "Swallow" is a lost smile, a moment passed by tinged with Arabian flavorings and open air markets. "Moon Song" might be just as at home on a London stage as at The Ritz. A lament set to the tidings of the sea, it sets itself adrift and drowns in its fight against feedback. *Tremolo* proves ultimately to be just another weapon of sound in the already gathering MBV arsenal as the band seems to be heading for the same inevitability as their sound — the sound of success.

Rick Mordecan



Joey Negro

"Above & Beyond" EP

Z Records

It's records like this one that make me get a magnifying glass and study the actual contact made between the grooves in the vinyl and the diamond tipped needle which glides along the surface of the platter. Damn, this record is good! All of the six cuts were written, produced and mixed by Dave Lee, who could certainly be called a genius for creating such grace in arrangement, style and character. "I Don't Need You No More", the first cut, blows you away with its marriage of almost-disco and house which results in a sound which seems old at first listen but new and refreshing soon after. There is no need to pick out any of the other songs because they are all wonderful and powerful: "Above & Beyond", above words and beyond expectations.

Jonathan Kadish



Soho

"Freaky"

Atco

The second single from Soho's aptly-titled *Goddess* album is a wild nighttime rave, perfect for clubland whirling dervishes and arm-wavers, and just as perfect for stay-at-homes in their own personal nightclubs. The three mixes here are three different animals, none of them lacking the fierce energy of the original. Francois' Mix is pumped and percussive with a raw, housey drive that's gonna pull wallflowers off the wall in the next county. The JB Mix does it in a hip-hop style, cool and tough with a backwards-swing dope groove. And the UK Mix swirls and loops on an acid jazz tip, a spacey, nervy late-night gem. Soho's sound has got a clever retro freshness but is definitely *now*. Everybody, and I mean *everybody*, is gonna be freakin' this spring. You heard it here first....

Jennifer Buermann

CONSOLIDATED

brutal equation

$$\sqrt{\frac{3 (W)^m + v}{P + r^3}} = f$$

BRUTAL EQUATION

V-13822

THE FIRST SINGLE
FROM THE FORTHCOMING
FULL LENGTH
CD AND CASSETTE
"FRIENDLY FASCISM" (X2/4-13089)
RELEASE DATE MAY 7, 1991

Let: w = White (caucasian)

m = males

v = vegetarians

P = political content

r³ = retarded rapping
and rhythm

f = failure

12" MIXES
BY JACK DANGERS
OF MEAT BEAT MANIFESTO



SINGLES

Clubland "Pump The Sound (Like A Megablast)" WEA/B-Tech (Sweden)

No...Clubland is not the new board game from the hip division at Parker Bros., but they will move you one step closer to the pot of disco biscuits at the end of a bassline. "Pump The Sound" utilizes most of the current dance tricks: Jay Williams-ish, low-key piano intros matched by heavy-duty bass thuds which melt into an ambient techno series of farting disco bleeps. Topping it all off is a spirited, aggressive "power of dance" ("megablast") rap. The fives mixes go a long way: the Blow Your Mind Club and Radio Mixes taking charge over the jazzified Coco Race Mix. This Euro-outfit have the mindset of Technotronic and are on the heels of their fame as well. With "Pump The Sound" they may very well get there. Serviced in the Club Pool. (PO Box 27154, 10251 Stockholm)

Pamela Hawks

Tricky Disco "Housefly"/"Flyspray" WARP (UK)

I'm not one to quote haplessly from press releases, but the growing overlap of categories in the sub-culture of house makes it awfully tempting to call this "Metal Acid Psycho Techno", though that might provide no better a description of this volcanic dance record. This is the second single from a pair of studio pranksters, Michael and Lee. The first self-titled 12" was one of two tracks ("LFO" is the other) which put Sheffield and WARP records on the map. The thundering signature Sheffield BASS is in full effect here. "Housefly" opens with a fly's drone which is mauled by the reflexive bassline and a slowed voice repeating the title. The flip "Flyspray" drops the whole affair onto a minimalist landscape where bodies shake just to stay awake, as the kick pounds into the a.m. light and the spare, darting keyboard races over the thudding, inhuman beat. Deep, mighty and massive. (40 Division Street, Sheffield, S1 4GF)

Tim Haslett

World Unite "World Unite" Creation (UK)

A topical theme and simple vocal line with a work-song like feel is enclosed in a shuffling house beat trailing a very hypnotic little synth line on this 12" that's been kicking around import shops for a while now. The track is very easy and unadorned with delicate, chugging, rhythmic percussion — the kind of groove which takes a few listens, but really stays with you once you get into it. "World Unite" should work well on any dancefloor that opts for a bit of variety, and the Madagascan female chanting adds a rich ethnic feel that should blend this track in well on many a radio set too. It's upbeat but gently mesmerizing at the same time. Very refreshing. (8 Westgate St., London E8 3RN UK).

Jane Rupert

Urban Dance Squad "Fastlane" Arista

Urban Dance Squad must be driving a mini space van 'cause they certainly are getting good mileage on the "Fastlane". The track can be heard on the LP *Mental Floss For The Globe* and the "Pinkpop" side of the live EP...and now "Fastlane" appears on its own 12" with four remixes, obviously an attempt to put UDS on the dancefloor. Each has a very self-explanatory title, telling just which way that version will twist the originally fast-paced, schizo-rock-dance, horn-rimmed tune (e.g. Danceteria Version and Stripped To The Bone Mix). UDS continue to prove their ability to treat funky rock-like dance music, and get away with it.

Amy Talkington

Tribal House "Mainline" SBK

Tribal House's "Motherland" (along with last year's "Sweat" by Jay Williams, "Koro Koro" by No Smoke and Mark Rodgers' "3 Steps...") helped define the Afro-Centric house sound. "Mainline" carries that sound into 1991. Side A's keyboard/percussion dominated mix highlights Winston Jones' flawless production. The Clubline Mix is sparse and showcases Karen Bernod and Pierre Salandy's exhilarating vocals. For those who prefer no vocals the Lets-Go-Dub is perfect. And, with a second copy, one could have a lot of fun with the Peace-A-Pella Mix. Don't be the last kid on the block to get this powerful example of NY style house at its best.

Reese

Those Guys "Tonight" MCA

When I first laid ears on "Tonight" from Those Guys a.k.a. The Basement Boys, I got goosebumps. 11 minutes and 15 seconds of percussive sizzle, the high hat, a simple piano riff and complete physical abandon make this a club classic. Melodic. Hypnotic. "Tonight"'s sparse, sparking keys tickle the pleasure zones. The bass motivates. The vocalist (Eleanor Mills, sampled from a track called "Mr. Right") makes a promise you know she'll keep. Without warning the BPM slows from 120 to a steamy 62 BPM. The body aches with erotic tension. The heart pumps. The mind wonders how long this excruciating pleasure will last. Nearly three minutes later... release. Relief. It's back to 120 BPM, all sweaty and satisfied. Was it good for you?

DJ Ray Velasquez

Julee Cruise "Rockin' Back Inside My Heart" Warner Bros

Well, it's back — the lovely, sociopathic spasm of corporate sanity — *Twin Peaks*. So it's still possible to invite the Log Lady and Laura Palmer to shake their things across the dancefloor via this new remix. A sexy house beat has taken possession of this track as roughly as Bob took control of Leland Palmer, but thankfully without messing up the beauty of Angelo Badalamenti's melody or Ms. Cruise's lovely Julie London-in-outer-space eerily soothing vocals. Impossible to ignore, so order up some strong Joe and float....

Robert R. Conroy

Ryuichi Sakamoto "We Love You" Virgin

Ryuichi, pronounced Re-u-e-chi, has taken this Stones classic and made it into a mid-tempo house stomper. DNA, who had the hit "Tom's Diner", have been enlisted to do the remix services on this 12", molding it into a song with plenty of piano, groove and samples. On the B-Side, check out "Merry Christmas Mr. Lawrence" which is sampled from Sakamoto's music from the movie of the same name. With additional production, Sakamoto has made a song which would make even Jimmy Stewart himself waltz out on to the floor and cut the rug.

Zippy

Maggie's Dream "It's A Sin" Capitol

If you can imagine George Clinton, Lenny Kravitz and Squeeze doing a Prince cover with The Chili Peppers producing, then you'll have an idea of what Maggie's Dream are up to. They've concocted a wildly spirited energetic song, and the 12" provides seven mixes including a poignant a capella version. The Long And Hard Mix gives you an idea of the teasing sexuality of the track embellished with funk-rock trademarks replete with fat, slapped bass and a funky yet rockist break beat. Slow and nasty.

Zippy

SINGLES

The Wendys

"The Sun's Going To Shine For Me Soon"
Factory (UK)

If you're seeking another instant slice of shuffling guitar/dance pop, look elsewhere. The Wendys sound much more enduring. Their melodies are moody and gorgeous. And the snare cadence is a house beat that *doesn't* sound like it was laid on at the last minute for trend value. But it's the twisting guitar lines, melancholy yet upbeat and shimmeringly pretty at the same time, that draw you in. The combination of strength and beauty mixed in such an emotive way brings to mind *Power Corruption And Lies* era New Order more than anything else, but that could easily be because The Wendys' debut single is stronger and more compelling than a lot of guitar pop singles with a dance beat. The title says it all (Charles St., Manchester M1 7EB UK)

Jane Rupert

Earwig

"Hardly"

La Di Da (UK)

This four cut EP brings us inklings of greatness spread around swirling female vocals and plaintive backbeats. Through short spasms of rambling melodies and poignant direct vocals, they manage to capture the immediacy necessary these days for an indie band to break free of stigma and financial woes. Like Ups And Downs meets Chris And Cosey meets the Banshees, there's much attention paid to the turn of a phrase and the inclusion of guitar washed undertones and acid induced lyrical journeys as evidenced in the agitated "It's The Waiting I Can't Stand". The run away bright spot though is "Both Of Us Screaming" which catches Earwig's sound at its finest. Serviced in the Radio Pool. (57 Davigdor Rd., Hove, E. Sussex BN3 1RA)

Rick Mordecon

Z-Formation

"Intense" EP

Hi Bias (Canada)

This Canadian underground label calls itself "The DJs label". Their first two releases, *DJs Rule* and *Oval Emotion*, are still receiving heavy play from underground. Z-Formation follows up with simple midi compositions in the 120 to 126 BPM range — each one deeper than the previous. "Sound Waves" starts it off with bouncy energy and a sparse sound scape. And Z-Formation leave you on the last cut in a state of "Deep Meditation", which glides smoothly along with gentle synth sounds and keyboard riffs. Make sure your local retailer is carrying Hi Bias records. (2011 Lawrence Ave. W., Toronto, Ontario Ste. 3, M9N 3V3)

Jonathan Kadish

N-Joi

"Adrenalin"

de/Construction (UK)

Messrs. *Franklin and Champion* are at it again now that "Anthem" is domestically available with a plethora of remixes. This time out, N-Joi plunge into the electronic, abrasive sound of Euro-house emanating from Ghent and Amsterdam these days. The furious title track is driven by fat, compressed synth stabs and razor samples from M.I.C.'s no-budget techno classic "Oobe 1". The bleppier "Kraken" retains the power surge synth buzz with shredded choir bites. "Rhythm Zone" and "Phoenix" travel the same deep techno route of the "Manic" and "Techno Gangsters" from the first EP, but sport an ominous bassline with more high hat than a Fred Astaire flick. Any way you play it, the "Adrenalin" EP will turn your Technics mat to liquid. (132 Liverpool Road, London N1 1LA)

Tim Haslett

Man Machine

"Animal"/"Shout" (Remixes)

Outer Rhythm (UK)

These consistently brilliant Northern English techno-crats, send the listener into a kinetic frenzy of crashing snare hits and reverbed animal cries supported by one mean dose of Leeds bass. The three mixes of "Animal" include a bleep-filled version which would fit perfectly into a pre-dawn hard trance set, and a longer mix which seems to sample every shriek ever uttered by a cockatoo. The hyperactive "Shout" is racing, hook-filled techno with sonar blips flitting across the mix, powered by acidic keyboard riffs and a haunting choir which rises and falls as the track progresses. With the vast tonnage of mediocre techno crossing the Atlantic now, Man Machine, one of the genre's originators, really stand out and this 12" is proof of that. (c/o Rhythm King, PO Box 1823, London W10 4NA)

Tim Haslett

SEVEN INCH SINGLES

Unrest

"Yes She Is My Skinhead Girl"

K

Volume XVII in K's International Pop Underground series marks the masterwork of Unrest's scattershot career. Inside the sleeve's Sammy Davis Jr. motif are two understated minimalist slices of pop nirvana. In "...Skinhead Girl" Mark E.'s sexually dark and naked lyrics are wrapped around an innocently charming two chord skittering guitar strum reminiscent of a nascent Clean. The flipside's "Hydroplane" drones like a stripped down Glenn Branca symphony with the song filtered through hypnotic doubling effects and shouted mantra-style. K's CEO's, Calvin Johnson, DIY production flavor adds the friendly ambience with which his label has become synonymous. Snatch this up before it's too late. (Box 7154, Olympia, WA 98507)

Brian Long

Volcano Suns

"Blue Rib"

Quarterstick

The ever-changeable Suns' roster has managed to stay the same for over two years now, and the consistency has paid off in song quality. "Blue Rib" is a tremendous swell of a song, with Peter Prescott's signature "thub-thub" drum sound mixed way up. Although it's more than slightly similar to a Buzzcocks song, the chorus is as catchy as anything on *All-Night Lotus Party*. The B-side, "Openings", is slower, in a military march cadence that highlights the sheer power and force of the instrumental thunder. Although it's seemed in the past that the Suns were about to fold, Prescott and his current fellow Suns leave the stalwart fan breathing in relief. Look for the LP soon. (PO Box 25520, Chicago IL 60625)

Megan McLaughlin

The A-Bones

"Button Nose"/"I'm Snowed"

Norton

New York's A-Bones strut out a cut from their upcoming *The Life Of Riley* LP and an unreleased tune, both of which crank out of your speakers like a '50s dance party on reverb. "Button Nose" (from *Life*) honks and squirts like the most noisy Screaming Lord Sutch or a Girl Trouble outtake, with wailing sax plotting against a swampy bass to see which can actually audition for the session part on the *Batman II* soundtrack. The B-side cooks in a more unpolished sense with drummer Miriam Linna mangling the vocals to a pseudo East Coast Beat Happening sensibility. Underwhelming on purpose. Slithery and completely cliched, the A-Bones makes the neo-'50s rejuvenation bouncy and vibrant for the city that never sleeps and doesn't get to experience Tav Falco often enough. (PO Box 646, Cooper Station, NYC 10003)

David Gottlieb

THE KLF

by Tim Haslett

Two years or so after the initial wave of Chicago house records washed up on the shores of Britain, two years after Steve "Silk" Hurley's virtually unknown "Jack Your Body" shot to the top of the UK charts, a wicked, wonderful dance record appeared mysteriously from Scotland. "Whitney Joins The JAMS" by The JAMS (Justified Ancients Of Mu Mu) was a manic collage of hip-hop beats, house bass and crazed samples of Arista's black pop icon. The single, which was considered the first UK house track, put an end to the myth that British dance music had necessarily to be imitative, pallid and lifeless.

Working under the pseudonyms Rockman Rock and King Boy D, **Bill Drummond** and **Jimmy Cauty** collaborated to create two albums in that same year: 1987 (*What The Fuck Is Going On?*) and *Who Killed The JAMS?* (the former involving the two in lengthy litigation around their use of a sample from Abba's "Dancing Queen"). In 1988, the pair changed the group's name to The Timelords and released "Doctorin' The Tardis", which liberally employed the theme from the BBC's longest-running television series, *Dr. Who*, and gave The JAMS their first British No. 1. Bill Drummond was also one of the founders of the first Zoo Records, the legendary Liverpool indie of the early '80s that gave rise to The Teardrop Explodes, The Bunnymen, Big In Japan (of which Drummond was a member) and other revered Liverpoolian neo-psych bands.

Drummond is also half of the duo who now call themselves The KLF and was busily working on a re-recorded, re-mixed version of the next KLF UK single, "Last Train To Trancentral" when I spoke to him recently from the aforementioned Trancentral. Determining the locale of the KLF's elusive "studio" is virtually impossible. A recent British interviewer maintained that its location was a squalid flat in South London, but Drummond explained that, "Trancentral is not anywhere, it is a state of mind. Wherever we're working, that is Trancentral, and if what we're working on is no good then that wasn't Trancentral."

There is a popularly held belief that Drummond and Cauty (along with a few others) wrote the soundtrack for the post-acid rave scene which reached its apex in the summer of '89 in Britain. But when I asked Drummond whether he considered the KLF's much-imitated "What Time Is Love?" (the group's first domestic Wax Trax 12" released here last winter but in the UK in 1988) a "rave anthem" (something it had been portrayed as in the media), he pointed out that "the involvement with the rave scene was purely coincidental. 'What Time Is Love?' became a rave anthem after the rave scene took off in '88 and '89 in England. When the single was first released it only sold 2,000 copies in the UK and was deleted. Then orders came in from Italy, Denmark and Belgium, and six to seven months later it was reissued in Britain, but Britain was the last place it caught on and became a 'rave track'." "What Time Is Love?", constructed around one glorious riff, inspired so many imitators that Drummond and Cauty released an album of covers and sound-alikes entitled *The What Time Is Love Story*, which documented the rise of that riff.

Last year Ian McCulloch stated in an interview that his mentor-of-sorts Bill Drummond had always told McCulloch and the other Bunnymen (a few of whom

provided one of the odder remixes of "What Time Is Love?" last fall) that "riffs aren't enough, you need to write songs," because the Bunnymen would go into the studio and "just groove on one riff for an hour." Drummond says he, "grew up on The Beatles and other classic pop songs, and the whole ethos was that a song had to sound good on an acoustic guitar to stand up over time, that if you could not play it on an acoustic it wasn't a proper song."

But, he laughingly added, "that going into the studio and grooving on one riff is exactly what Jimmy and I do." Drummond, though, does not refute the classic pop approach altogether: "Jimmy and I have no set pattern when we go into the studio, nothing really definite. Sometimes, I'll come up with the basics of the song on my semi-acoustic guitar and other times Jimmy and I will just come up with some basic elements, and often we have the title as a starting point. One of the problems with 'What Time Is Love?' has been that no matter how many mixes we've done, we've never really captured the atmosphere of the track that we wanted to suggest in the title."

Atmosphere is an integral part of every KLF record, particularly the daring and innovative soundscapes of *Chill Out* (which was released last year in the UK and has now been released domestically on Wax Trax), which, according to Drummond, came about when "we had to come up with titles for each passage, and planned a route across America as a guide." Thus the peculiarly-titled tracks on the album which seem to provide an aural tourist route across the US via the atmospherics of "ambient house". The KLF were responsible for coining that phrase when they were asked to describe the music they had been working on since The Timelords project. And it has long since passed into the patois of everyone who has attempted to describe the beat-free Ecstasy-inspired delirium which has characterized so much British house music in the last two years.

The KLF's most recent UK LP, *Songs From The White Room*, appeared in New York recently bearing only a beige label with the ubiquitous JAMS/KLF symbol, a pyramid into which is set a boom box. Drummond was surprised that one of these had surfaced in the US, he says, "because I've never seen one myself." The album contains "What Time Is Love?", "3AM Eternal" and other wildly inventive electronic symphonies, and is supposedly the soundtrack to a film which Drummond and Cauty are presently making.

Apparently, the film features Jimmy Cauty as David Bowie, Drummond as Sting and is a road movie of sorts. The pair began



the film about two years ago, but as Drummond described it, "we thought naively that because we could go into the studio, make a record in five days and put it out five weeks later, that we could do the same with the film, but we were wrong. We needed a lot more money and the film is still in the process of being made." The dates of completion and release are not at all certain and "the songs that were written for the LP are relevant to the film, but by the time it is finished, the film will probably have an entirely different soundtrack."

Drummond explained that the two were reluctant to do remix work despite the fact that they are offered such opportunities frequently. Like the Detroit godfather of techno Derrick May, the KLF much prefer to create a record of their own rather than modify someone else's. However, a recent exception occurred when, "The Pet Shop Boys just phoned us up, and said they admired our stuff and wanted to know if we'd be interested in working with them." The result was a totally altered version of "So Hard (Pet Shop Boys vs. The KLF)", which confirmed The KLF's knack for electronic pop brilliance and the ethereal, ambient symphony on the B-side, an unrecognizable reworking of "It Must Be Obvious" entitled the UFO Mix, which could easily have been lifted from *Chill Out*.

Drummond released a solo LP in '86, *The Man*, which, he tells me, "I made in five days, went into the studio, recorded in five days. I banged it down, no remixes, and put it out." Jimmy Cauty also released a solo effort entitled *Space* which is a proto-ambient house instrumental concept album, originally intended as the debut release for Cauty and Alex Patterson's Orb project.

The consistent peculiarity of the work of Drummond and Cauty under whatever monicker they might choose, whether solo or collaborative, and the oddity of the group names, have led some to believe that The Justified Ancients Of Mu Mu or The Kommunikation Liberation Front were somehow defined by some vague quasi-religious thought system. But Drummond describes it like this: "The name The JAMS came about from a book we read in the '70s

called *The Illuminatus Trilogy* — science fiction — which we re-read in late '86, and just happened upon the name. In the book, there are the followers of Mu Mu, the supposed God of Chaos. The JAMS and their followers have always been pro-chaos, fighting the powers of order, but we aren't trying to be anarchists or anything. If we have a motto at all, it's probably, 'accept the contradictions.' But we can't seem to justify our existence because we seem to be about one thing one day and about another thing another day, but it's a process of natural change." Drummond pointed out that "there is no huge philosophy behind The JAMS and The KLF. At the time of The JAMS, we existed in the three British rock papers, who had defined us and we wanted to exist without reference points, without irony. The original 'What Time Is Love?' came about as a reaction to the way we had been written about, we don't make purely one-dimensional music."

Drummond's views concerning the big three British pop papers were expressed in an opinion piece he wrote for *Select* magazine, in which he argued that house music's "facelessness" allowed it to be liberated from the need of the music press to judge music's value in terms of "reference points and irony." He added that, "when we were in The JAMS people thought we were on some crusade, and it so happened we got in a lot of trouble."

Trouble, the kind which leads to arrest, is something The KLF are not unfamiliar with. During '87, Drummond and Cauty attracted a great deal of attention in the media with their use of enormous graffiti on billboards and buildings, which was done so as to subtly — almost undetectably — wholly

subvert the original meaning of the advertisements. These subversive pranks seem to be proof of the principal of chaos to which The KLF subscribe, and the most recent one in London resulted in Drummond and Cauty's arrest in February. The pair spray-painted a huge "K" over the letters "GU" on a billboard ad for a British paper which focused on coverage of the Gulf Crisis, thus transforming the poster so it read: "The KLF Crisis." They were accosted by police when they returned to add the finishing touches to the lettering.

This series of provocative anti-establishment actions might lead one to believe that The KLF's intent is to exist as a subversive entity (with a sense of humor) in their music and public personae. Drummond points out that, "In England we are our own totally independent company (KLF Communications), and that gives us freedom, but we are not trying to compete with the establishment and we are not trying to oppose it or join it. We just want to get on with making records."

This is certainly what The KLF continue to do, with great skill and wit. And their ability to do so is not lost on the British record-buying public. *The White Room* LP is at Number Three in the British national charts at the time of this writing and its impending US release on Arista next month ironically takes things full circle, placing The KLF on the same label as Whitney who once so unwittingly "joined The JAMS." The domestic release of "What Time Is Love?" last fall on Wax Trax and its present Top 40 radio flirtation has won The KLF a new generation of fans who did not hear the single upon its initial release. Meanwhile, Drummond and Cauty are somewhere, in the floating studio of their 128-track collective mind, creating intricate aural soundscapes whose influences might not be appreciated for years to come.

The KLF Discography

- 1987 The JAMS "Dancing Queen" KLF Communications UK
 - 1987 The JAMS "Whitney Joins The JAMS" KLF Comm. UK
 - 1987 The JAMS 1987 (*What The Fuck Is Going On*) KLF Comm. UK
 - 1987 The JAMS *Who Killed The JAMS?* KLF Comm. UK
 - 1988 The Timelords "Doctorin' The Tardis" KLF Comm. UK
 - 1988 The Timelords (AKA The JAMS) "Burn The Beat" TVT
 - 1988 The Timelords *The Manual* (*How To Have A #1 The Easy Way*) (book) KLF Comm. UK
 - 1989 The KLF "What Time Is Love" KLF Comm. UK
 - 1989 The KLF "3 AM Eternal" KLF Comm. UK
 - 1990 The KLF *Chill Out* KLF Comm. UK
 - 1990 The KLF "What Time Is Love" (The KLF VS. The Bunnymen) KLF Comm. UK
 - 1990 The KLF "What Time Is Love" (Live At Transcentral) Wax Trax
 - 1990 The KLF "The What Time Is Love Story" KLF Comm. UK
 - 1991 The KLF *Chill Out* Wax Trax
 - 1991 The KLF *The White Room* KLF Comm. UK
- (UK Singles Remix Release listings may be incomplete)

LIVE! REVIEWS

Ride/Springhouse

Maxwells, Hoboken NJ, The Marquee, NYC

March 21 & 22, 1991

NYC trio Springhouse play a whirring guitar rumble of alternately rough/gentle melodies often reminiscent of a warmer Chameleons. Their sound has grown impressively strong on stage. In fact, at Maxwells, their playing really made Mitch Friedland's vocals sound thin. For me, the highlight of their set was an inspired rendition of The Saints "Always" where drummer Jack Rabid took over the vocals. Ride left a lot of astonished faces and dropped jaws at Maxwells (even Megan liked it) and at the Marquee the following night. Nothing in the buzzing dynamic shimmer of their many fine records over the past year left me prepared for their live show. Hazy guitar rumblings under soaring melodies won the crowd over instantly, losing minds in sublime mesmerizing waves of guitar undertow one minute, leaving bodies shaking obliviously to the music the next. After the sound (and lights) went dead three times at Maxwells during "Dreams Burn Down", Mark Gardener, annoyed at the blow outs and at having to play the rest of the set under excruciating bright light, introduced "Like A Daydream" as "Like A Nightmare". His anger gave the music a bluster that staggered the sold out audience. And even in the more pleasant atmosphere at a more suitable venue the next night, the energy level was just as high. The band seemed to enjoy it, moving around the stage, coming back twice for a final encore of "Tomorrow Never Knows" which followed an amazing "Drive Blind", and "Today". Ride don't settle for anything less than astounding: Mark Gardener has a beautiful face and as much magnetism as any preening pop star. Only he doesn't preen, he plays guitar and sings. And while Ride bliss into relentless white noise as staggering as any band's, noise alone is not enough for them. They come back every time with melodies that are just as awe-inspiring. If you go out at all this spring, see Ride.

Jane Rupert

Fugazi/Beat Happening

The Marquee, NYC

March 5, 1991

Beat Happening and Fugazi were coupled, among other reasons, because both bands require to play their shows for \$5 or less admission to an all-ages audience. And their performances demanded as much respect as their ideologies. Beat Happening play their minimalist, quirky rock like musical chairs. Calvin (usually on vocals) manhandles the stage like a hermaphroditic mixture of Pee Wee Herman and Henry Rollins, swaggering hips with a clenched neck, childlike gestures with eyes of challenging intensity. This makes sense for a band that puts forth such "simple" music which somehow creeps into your insides and eats you up, as in "Black Candy" and "Collide" (which Heather sings). But the trio stuck mostly to the more light-hearted numbers: "Hot Chocolate Boy", "Red Head Walking" and "Dreamy", to which Calvin held a dance contest. Seeing Fugazi was like getting your wisdom teeth pulled, a deeply pleasurable experience while under the anesthetic of the show itself that left you with an aching jaw from the sheer intensity of their operations (if not an aching body from the slamdancing). Ian MacKaye and Guy Picciotto (both on guitars and vocals) were as thin, serious and aggressive as the lyrics they write. Opening with "Greed" the crowd got riled up, but Ian calmly discouraged the stagediving and urged those in the audience to go see the upcoming Amnesty concert. But, this is about all the talk there was. One song pounded unrelentingly after the next (songs mostly off *Repeater*) until they closed with Guy's dramatic howling of "Two Beats Off". Caught, red-handed.

Amy Talkington

Point Blank Review

Lonestar Roadhouse, NYC

March 12, 1991

A traveling roadshow with three of modern blues' top talents — Larry McCray, The Kinsey Report and Albert Collins — Charisma's "Point Blank Review" hit seven cities as sort of a coming-out party for major label blues. And it smoked. Kicking off at New York's venerable, yuppie-infested Lonestar Roadhouse, the Review was a showcase for all that the contemporary blues scene has to offer. Albert Collins, obviously the evening's big draw, proved himself to be not only a living legend, but a living legend that kicks ass. Slaying the audience with inconceivable control over his instrument, the entire house hung on every note of the Iceman's searing leads. When he ripped into a solo, you could feel people shudder. Albert Collins is our bridge between past greats and the future of blues, but he did not carry the night on his own. No, this was more than a legend supported by a couple of opening skills of Tyson-opponent quality. Larry McCray's was the first in a night of strong performances, smoothly rocking from the shores of Lake Michigan to the Mississippi Delta by route of both Memphis and New Orleans. McCray's soulful blues presence was equally strong on up-tempo, Stax-styled numbers of traditional delta blues as his "Country Girl". Then came the Kinsey Report, whose blistering set still leaves me in awe. A tough blend of Chicago blues and hard funk, this band is a total powerhouse that will turn a lot of rock heads around if given the chance. Find another band that can so seamlessly go from a Peter Tosh arrangement of "Johnny B. Goode" into "Mannish Boy" with only a brief introduction of Big Daddy Kinsey, who supplied vocals for the Muddy Waters classic in between. I can't say enough about the Kinsey Report — they were that good. Me. Speechless. They were that good.

Scott Frampton

Jack Frost

Wellands, NYC

March 22, 1991

Although their first, self-titled LP features a full band sound, it was all written by and mostly performed by Steve Kilbey (of The Church) and Grant McLennan (of The Go-Betweens). Onstage, the two do an acoustic version of Jack Frost. With just Kilbey and his 12-string and McLennan and his 6-string, the sound was quite different than that on the album, but even some of the more computerized songs carried over well to please the mixed audience of devoted Church fans and various hippy types. McLennan and Kilbey sing beautifully together, but look like the odd couple, the Go-Between being the clean-cut one, smiling in a baseball cap and khakis next to the more weathered and goateed Kilbey. They stuck mostly to Jack Frost songs, the best being "Providence" (a straightforward, slow-paced duet) and "Every Hour God Sends" (the most eerie and interesting). But, in his encore, Kilbey couldn't resist doing one Church cover, "Milky Way" which got the greatest audience response. Or fans of The Church are just louder. Still, Kilbey and McLennan's 18 strings and two voices combined to reveal the true beauty of the Jack Frost collaboration.

Amy Talkington

BOO'S BACK BOOMIN'

BETTY BOO
AND THE BEATMASTERS

“Hey DJ

I Can't Dance
(To That Music You're Playing)"
THE NEW SINGLE AND VIDEO

— The UK smash
and follow-up to the
American No. 1 dance hit
"DOIN' THE DO"

— Mixed by Ricky Crespo;
supervised by
Cole/Clivilles
of C+C Music Factory

Best New Artist
1991 Brit Award

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From the Betty Boo album BOOMANIA and
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On 12", Cassette Maxi-Single and Compact Disc Maxi-Single

"... irresistible pop laced with girl-group moxie..." — *Rolling Stone*

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soon to be heard on boom boxes across America." — *Interview*

"It's a killer." — *NME*

Career Direction for Betty Boo: Larry Frazin & Scott Welch

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95c per minute. Sire Records and artists will donate their proceeds to national AIDS organizations.



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ROCKPOOL COMMERCIAL RADIO CHART

COMMERCIAL AIRPLAY

WOC	LC	TC	
4	1	1	R.E.M.: "Losing My Religion" (Warner Bros)
4	8	2	Morrissey: "Our Frank" (Sire/Reprise)
2	15	3	Simple Minds: "See The Lights" (A&M)
6	10	4	Material Issue: "Valerie Loves Me" (Polygram)
8	4	5	Havana 3 A.M.: "Reach The Rock" (IRS)
10	6	6	Sting: "All This Time" (A&M)
10	7	7	EMF: "Unbelievable" (EMI)
—	—	8	Jesus Jones: "International Bright Young Thing" (SBK)
4	20	9	The Godfathers: "Unreal World" (Epic)
8	2	10	The dVinylys: "I Touch Myself" (Virgin)
4	21	11	The Judy Bats: "Native Son" (Sire)
4	17	12	John Wesley Harding: "The Person You Are" (Sire)
10	5	13	Daniel Ash: "This Love" (Beggars Banquet/RCA)
6	13	14	Sisters Of Mercy: "Detonation Boulevard" (Elektra)
8	12	15	Pop Will Eat Itself: "X, Y+Zee" (RCA)
—	—	16	Kitchens Of Distinction: "Quick As Rainbows" (A&M)
—	—	17	Lenny Kravitz: "Always On The Run" (Virgin)
—	—	18	Hoodoo Gurus: "Miss Free Love '69" (RCA)
6	28	19	Lush: "Deluxe" (4AD/Reprise)
6	9	20	The Fixx: "How Much Is Enough" (Impact)
—	—	21	The La's: "There She Goes" (Go! Discs/London/PLG)
2	39	22	School Of Fish: "3 Strange Days" (Capitol)
10	14	23	Drivin' 'N' Cryin': "Fly Me Courageous" (Island)
—	—	24	Fishbone: "Sunless Saturday" (Columbia)
4	33	25	Frazier Chorus: "Cloud 8" (Charisma)
4	27	26	The Soup Dragons: "Mother Universe" (Big Life/Mercury)
2	42	27	The Feelies: "Sooner Or Later" (Coyote/A&M)
10	3	28	Jesus Jones: "Right Here, Right Now" (SBK)
8	11	29	Enigma: "Sadness" (Charisma)
2	30	30	Roger McGuinn: "Someone To Love" (Arista)
8	25	31	The Hollow Men: "November Comes" (Arista)
—	—	32	Throwing Muses: "Counting Backwards" (Sire/Warner Bros)
6	31	33	Screaming Trees: "Bed Of Roses" (Epic)
4	29	34	Jonl Mitchell: "Come In From The Cold" (Geffen)
—	—	35	Xymox: "Phoenix Of My Heart" (Mercury)
6	35	36	Graham Parker: "Struck By Lightning" (RCA)
—	—	37	Tragically Hip: "Three Pistols" (Smash)
2	46	38	Royal Crescent Mob: "Konk" (Sire/Warner Bros)
—	—	39	La Tour: "People Are Still Having Sex" (Smash)
—	—	40	Sonic Youth: "Dirty Boots" (DGC)
—	—	41	Pet Shop Boys: "Where The Streets Have No Name" (EMI)
2	19	42	Happy Mondays: "Bob's Yer Uncle" (Elektra)
2	34	43	Various Artists: <i>Tame Yourself</i> (RNA/Capitol)
—	—	44	Violent Femmes: "American Music" (Slash/Reprise)
—	—	45	Nils Lofgren: "Valentine" (Rykodisc)
—	—	46	Dave Wakeling: "No Warning" (IRS)
—	—	47	Too Much Joy: "Susquehanna Hat Company" (Giant/WB)
—	—	48	Bodeans: "Black, White & Blood Red" (Slash/Reprise)
—	—	49	Big Dish: "Miss America" (East West)
—	—	50	Eleventh Dream Day: "Rose" (Atlantic)

BREAKOUTS



- 1 Jesus Jones
- 2 Godfathers
- 3 Kitchens Of Distinction
- 4 Lenny Kravitz
- 5 Hoodoo Gurus

TOP ADDS

- 1 Violent Femmes: "American..."
- 2 The Seers: "Psych-Out"
- 3 Xymox: "Phoenix Of My Heart"
- 4 Too Much Joy: "Susquehanna..."
- 5 Dream Warriors: "My Definition"

WHAT DOES MIKE
HALLORAN SAY WHEN
HE LOOKS IN A MIRROR?

- 1 "i wish i looked like lewis largent"
- 2 "oops, cracked another one"
- 3 "I LOVE YOU"

ROCKPOOL

COLLEGE RADIO AND DANCE CLUB CHARTS

COLLEGE RADIO CHART

DANCE CLUB CHART

WOC	LC	TC	
6	1	1	Dinosaur, Jr.: <i>Green Mind</i> (Sire/WB)
2	4	2	The Feelies: <i>Time For A Witness</i> (Coyote/A&M)
4	13	3	Beat Happening: <i>Dreamy</i> (Sub Pop)
4	19	4	Throwing Muses: <i>The Real Ramona</i> (Sire/WB)
18	2	5	Butthole Surfers: <i>Pioughd</i> (Rough Trade)
4	11	6	R.E.M.: <i>Out Of Time</i> (Warner Bros)
10	3	7	Kitchens Of Distinction: <i>Strange Free World</i> (A&M)
10	5	8	Jesus Jones: <i>Doubt</i> (SBK)
6	7	9	Bongwater: <i>The Power Of Pussy</i> (Shimmy Disc)
4	15	10	Tad: <i>8-Way Santa</i> (Sub Pop)
26	6	11	Screaming Trees: <i>Uncle Anesthesia</i> (Epic)
8	12	12	Material Issue: <i>International Pop Overthrow</i> (Mercury)
4	16	13	The Godfathers: <i>Unreal World</i> (Epic)
2	41	14	Spacemen 3: <i>Recurring</i> (Dedicated/RCA)
10	14	15	Jesus Lizard: <i>Goat</i> (Touch & Go)
20	18	16	Pop Will Eat Itself: <i>Cure For Sanity</i> (RCA)
8	10	17	Eleventh Dream Day: <i>Lived To Tell</i> (Atlantic)
—	—	18	Legendary Pink Dots: <i>The Maria Dimension</i> (Play It Again Sam/Caroline)
10	8	19	The Darkside: <i>All That Noise</i> (Beggars Banquet/RCA)
10	9	20	Daniel Ash: <i>Coming Down</i> (Beggars Banquet/RCA)
4	17	21	Jello Biafra/No Means No: <i>The Sky Is Falling...</i> (Alt. Tent.)
2	25	22	Morrissey: <i>Kill Uncle</i> (Sire/Reprise)
6	22	23	diVinyls: <i>diVinyls</i> (Virgin)
20	21	24	Front 242: <i>Tyranny For You</i> (Epic)
4	26	25	Hypnolove: <i>Space Mountain</i> (Alias)
6	23	26	Nova Mob: <i>The Last Days Of Pompeii</i> (Rough Trade)
4	27	27	The 360s: <i>Illuminated</i> (Link)
10	30	28	Ride: <i>Nowhere</i> (Reprise/Sire)
2	38	29	Motorhead: <i>1916</i> (WTG/Epic)
2	52	30	EMF: "Unbelievable" (EMI)
—	—	31	My Bloody Valentine: <i>Tremolo</i> (Sire/WB)
4	24	32	Havana 3 A.M.: <i>Havana 3 A.M.</i> (IRS)
6	20	33	The Lemonheads: <i>Favorite Spanish Dishes</i> (Atlantic)
2	37	34	Jack Frost: <i>Jack Frost</i> (Arista)
4	34	35	John Wesley Harding: <i>The Name Above The Title</i> (Sire/Reprise)
2	86	36	Hoodoo Gurus: "Miss Free Love '69" (RCA)
4	40	37	Two Nice Girls: <i>Chloe Liked Olivia</i> (Rough Trade)
10	33	38	The Hollow Men: <i>Cresta</i> (Arista)
6	31	39	Enigma: <i>MCMXC a.D.</i> (Charisma)
6	72	40	Teenage Fanclub: "God Knows It's True" (Matador)
10	28	41	Meat Beat Manifesto: <i>99%</i> (Mute/Elektra)
—	—	42	Blackgirls: <i>Happy</i> (Mammoth)
4	46	43	The Horseflies: <i>Gravity Dance</i> (MCA)
16	57	44	Happy Mondays: "Pills 'N' Thrills And Bellyaches" (Elektra)
—	—	45	Greater Than One: "Index" (Wax Trax)
2	65	46	Frazier Chorus: <i>Ray</i> (Charisma)
6	36	47	The Judybats: <i>Native Sun</i> (Sire/WB)
4	39	48	Royal Crescent Mob: <i>Midnight Roses</i> (Sire/WB)
4	35	49	Coll: "Window Pane" (Wax Trax)
—	—	50	Fishbone: "Sunless Saturday" (Columbia)
10	44	51	Drivin' 'N' Cryin': <i>Fly Me Courageous</i> (Island)
8	59	52	Godflesh: <i>Streetcleaner</i> (Earache/Relativity)
2	62	53	Too Much Joy: <i>Cereal Killers</i> (Warner Bros)
—	—	54	The La's: <i>The La's</i> (Go Discs/London/PLG)
2	50	55	Leaving Trains: <i>Sleeping Underwater Survivors</i> (SST)
4	48	56	Silverfish: <i>Fat Axl</i> (Touch & Go)
8	49	57	Naked City: <i>Torture Garden</i> (Shimmy Disc)
—	—	58	Dream Warriors: "My Definition..." (Island)
—	—	59	Black Sun Ensemble: <i>Elemental Forces</i> (Reckless)
4	87	60	Buttsteak: <i>Fatty's Got More Blood</i> (Merkin)
—	—	61	Phranc: <i>Positively Phranc</i> (Island)
10	56	62	Various Artists: <i>Rutles Highway Revisited</i> (Shimmy Disc)
2	53	63	Various Artists: <i>Tame Yourself</i> (RNA/Capitol)
4	58	64	Shonen Knife: <i>Pretty Baka Guy...</i> (Rockville)
4	55	65	Bolled In Lead: <i>Orb</i> (Atomic Theory)
16	RE	66	KMFDM: <i>Naive</i> (Wax Trax)
2	61	67	Manufacture: <i>The Voice Of World Control</i> (Netzwerk/IRS)
—	—	68	Various Artists: <i>Texas Funk</i> (B.W.E.)
—	—	69	Fleasheaters: <i>Dragstrip Riot</i> (SST)
8	43	70	Blue Rodeo: <i>Casino</i> (East West)
4	75	71	The KLF: <i>Chill Out</i> (Wax Trax)
10	71	72	Sting: <i>The Soul Cages</i> (A&M)
20	45	73	The Trash Can Sinatras: <i>Cake</i> (Go! Discs/London/PLG)
—	—	74	Henry Kaiser: <i>Hope You Like Our New Direction</i> (Reckless)
8	69	75	Blitch Magnet: <i>Ben Hur</i> (Communion)
10	29	76	Ween: <i>God Ween Satan-The Oneness</i> (Twin/Tone)
8	60	77	Mouth Music: <i>Mouth Music</i> (Rykodisc)
10	32	78	Chickasaw Mudd Puppies: <i>8 Track Stomp</i> (Polygram)
22	90	79	Goo Goo Dolls: <i>Hold Me Up</i> (Metal Blade/Warner Bros)
20	81	80	The Sisters Of Mercy: <i>Vision Thing</i> (Elektra)
8	42	81	Various Artists: <i>Heaven & Hell Vol. 1</i> (Communion/Skydad)
2	80	82	Jonl Mitchell: <i>Night Ride Home</i> (Geffen)
—	—	83	Laughing Academy: <i>Laughing Academy</i> (Dhalia)
2	67	84	Chris Connelly: <i>Whiplash Boychild</i> (Wax Trax)
2	93	85	Gangstarr: <i>#1 Suspect</i> (Chrysalis)
—	—	86	Melvins: <i>Bullhead</i> (Boner)
—	—	87	Young Black Teenagers: <i>Young Black Teenagers</i> (MCA)
4	96	88	Treponem Pal: <i>Aggravation</i> (Roadracer)
—	—	89	Cyberaktif: "Nothing Stays" (Wax Trax)
—	—	90	The Fixx: <i>Ink</i> (Impact/MCA)
—	—	91	Le Mystere Des Voix Bulgares: <i>3</i> (Fontana)
28	RE	92	Cocteau Twins: <i>Heaven Or Las Vegas</i> (Capitol)
—	—	93	Firehose: <i>7" EP</i> (thype)
38	83	94	Sonic Youth: <i>Goo/Dirty Boots</i> (DGC)
2	95	95	Chagall Guevara: <i>Chagall Guevara</i> (MCA)
4	92	96	Bob Marley & The Wailers: <i>Talkin' Blues</i> (Island)
16	RE	97	Lush: <i>Gala</i> (4AD/WB)
20	RE	98	Darling Buds: <i>Crawdaddy</i> (Columbia)
6	89	99	Various Artists: <i>Manchester...</i> (Strange Fruit-Dutch East India)
2	84	100	Tragically Hip: <i>Road Apples</i> (MCA)

WOC	LC	TC	
10	1	1	EMF: "Unbelievable" (EMI)
10	2	2	Enigma: "Sadness" (Charisma)
6	3	3	Blackbox: "Strike It Up" (de/Construction/RCA)
4	11	4	C+C Music Factory: "Here We Go" (Columbia)
8	5	5	Pop Will Eat Itself: "X, Y + Zee" (RCA)
10	4	6	Daniel Ash: "This Love" (RCA/Beggars Banquet)
18	14	7	N-Joi: "Anthem" (de/Construction/RCA)
6	8	8	London Beat: "I've Been Thinking About You" (MCA)
10	9	9	Yazoo: "Situation (remix)" (Mute/Warner Bros)
8	10	10	Book Of Love: "Alice Everyday" (Sire/Warner Bros)
6	15	11	Monie Love: "It's A Shame" (Warner Bros)
8	13	12	Madonna: "Rescue Me" (Warner Bros)
10	17	13	Musto & Bones: "Dangerous..." (Citybeat/Beggars Banquet/RCA)
22	7	14	Meat Beat Manifesto: "Psyche Out" (Mute/Elektra)
28	12	15	Jane's Addiction: "Been Caught Stealing" (Warner Bros)
6	6	16	Deskee: "Kid Get Hyped" (RCA)
10	25	17	KMFDM: "Naive" (Wax Trax)
6	35	18	Jesus Jones: "Right Here, Right Now" (SBK)
12	22	19	Eon: "Spice" (Vinyl Solution UK)
2	54	20	A Split Second: "Parallax View" (Caroline/Antler Subway)
6	21	21	Living Colour: "Love Rears Its Ugly Head" (Epic)
6	34	22	The Soup Dragons: "Mother Universe" (Big Life/Mercury)
16	28	23	David Diebold & Kim Cataluna: "White Rabbit" (Megatone)
2	19	24	Happy Mondays: "Loose Fit" (Elektra)
6	26	25	Bingo Boys: "How To Dance" (Atlantic)
30	16	26	Nine Inch Nails: "Sin" (TVT)
2	90	27	101: "Busy Zee Is In Town" (Dance Opera Belgium)
6	29	28	Dime Store Cowboys: "Whole Lotta Luv" (DSC Promo)
4	33	29	Crunch-O-Matic: "Caution" (Smash/Polygram)
—	—	30	808 State: "In Yer Face" (ZTT/WEA)
20	18	31	C+C Music Factory: "Gonna Make You Sweat" (Columbia)
20	20	32	The KLF: "What Time Is Love" (Wax Trax)
2	99	33	Deee-Lite: "ESP" (Elektra)
16	48	34	Allison Limerick: "Where Love Lives" (Arista)
6	45	35	Depeche Mode: "Sea Of Sin" (Mute/Sire/Reprise)
4	32	36	Cathy Dennis: "Touch Me" (Polygram)
20	30	37	Front 242: "Tragedy (For You)" (Epic)
18	24	38	The Sisters Of Mercy: "More" (Elektra)
4	73	39	Twin Freaks: "Agent Cooper Lurvs Coffee" (SSR Belgium)
—	—	40	DJ Dick: "Weekend" (Low Spirit GDR)
16	27	41	Danielle Dax: "Tomorrow Never Knows" (Sire/Warner Bros)
—	—	42	Xymox: "Phoenix Of My Heart" (Mercury)
2	65	43	Ultra Nate: "Is It Love" (Warner Bros)
8	37	44	Mo'N: "Head Down" (Atlantic/Netzwerk)
2	93	45	TWP: "Time" (4AD UK)
8	41	46	Hunger: "Shoot To Kill" (Alpha International)
8	47	47	Manufacture: "A Measured Response" (IRS/Netzwerk)
—	—	48	LL Cool J: "Mama..." (Def Jam/Columbia)
2	82	49	FS Tech: "Desires" (Calvert Street)
—	—	50	Definition Of Sound: "Now Is Tomorrow" (Cardiac/Charisma)
4	91	51	Y.B.U.: "Keep It Up" (SSR Belgium)
6	31	52	Coll: "Windowpane" (Wax Trax)
2	42	53	Daisy D: "Crazy" (RCA)
22	23	54	Deee-Lite: "Power Of Love" (Elektra)
—	—	55	The Shamen: "Move Any Mountain (Progen)" (Fokus)
2	85	56	Cartouche: "Feel The Groove" (Scotti Bros)
—	—	57	La Tour: "People Are Still Having Sex" (Smash)
6	81	58	Jesus Jones: "International Bright Young Thing" (SBK)
8	46	59	Urban Soul: "Alright" (Solar)
26	43	60	The Shamen: "Make It Mine" (One Little Indian UK)
2	39	61	INXS: "Blister Tears" (Atlantic)
—	—	62	Those Guys: "Tonight" (MCA)
—	—	63	Greater Than One: "Joy" (Wax Trax)
—	—	64	DFP: "Hallelujah" (Mercury)
2	50	65	Frazier Chorus: "Cloud 8" (Charisma)
—	—	66	Janet Jackson: "State Of The World" (A&M)
2	64	67	The KLF: "3 A.M. Eternal" (KLF UK)
20	40	68	Primal Scream: "Come Together" (Creation/Sire/Reprise)
10	36	69	Trilogy: "Love Me Forever Or Love Me Not" (Atco)
18	38	70	Renegade Soundwave: "Thunder" (Mute/Elektra)
18	44	71	A Homeboy, A Hippie & A Funky Dread: "Total Confusion" (Tam Tam UK)
4	56	72	Dimensional Holophonic Sound: "House Of God" (Hangman)
—	—	73	Scope: "The Future" (Suck Me Plasma)
6	68	74	Cause And Effect: "You" (Exile/Nastymix)
2	62	75	Device: "What Is Sadness" (Arista)
—	—	76	Tribal House: "Mainline" (SBK)
—	—	77	Suzan DePalma: "I Like Your Buddy" (Dance Opera Belgium)
10	86	78	Thrill Kill Kult: "Days Of Swine And Roses" (Wax Trax)
4	67	79	Chris Connelly: "Stowaway" (Wax Trax)
—	—	80	Crunchomatic: "Antiplastic" (Smash)
6	72	81	Pet Shop Boys: "Being Boring" (EMI)
8	55	82	Espresso: "Ping Pong" (Maxi)
—	—	83	Ru Paul: "I've Got That Feeling" (Cardiac/Charisma)
2	71	84	Enigma: "Mea Culpa" (Virgin UK)
—	—	85	Crystal Waters: "Gypsy Woman" (Polygram)
4	88	86	Information Society: "How Long" (Tommy Boy)
—	—	87	Step: "Yeah You" (WARP UK)
—	—	88	EMF: "I Believe" (EMI UK)
—	—	89	Jungle Brothers: "I Get A Kick Out Of You" (Chrysalis)
2	58	90	Herb Alpert: "North On South St." (A&M)
—	—	91	Cyberaktif: "Nothing Stays" (Wax Trax)
2	97	92	Orbital: "Satan" (flrr UK)
—	—	93	Tony Moran: "Same" (RCA)
20	53	94	Bigod 20: "The Bog" (Sire/Warner Bros)
—	—	95	Modern English: "Beautiful People" (TVT)
—	—	96	Energize: "Report To The Dance Floor" (Network UK)
—	—	97	Ice T: "New Jack City" (Warner Bros)
16	92	98	Happy Mondays: "Kinky Afro" (Elektra)
16	59	99	Underground Solution: "Luv Dancin'" (Strictly Rhythm)
4	98	100	Frequency X: "Czech This Out" (Radical)

BREAKOUTS

1. Legendary Pink Dots
2. Throwing Muses
3. Spacemen 3
4. R.E.M.
5. Beat Happening

ADDS

1. Urge Overkill
2. Spacemen 3
3. Dogbowli
4. Silnt
5. Fishbone

BREAKOUTS

1. A Split Second: "Parallax View"
2. 101: "Busy Zee Is In Town"
3. C+C Music Factory: "Here We Go"
4. Xymox: "Phoenix Of My Heart"
5. Jesus Jones: "Right Here, Right Now"

TOP ADDS:

1. Xymox: "Phoenix Of My Heart"
2. Greater Than One: "Index"
3. Deee-Lite: "ESP"
4. A Split Second: "Parallax View"
5. Scope: "The Future"

REPORTING DATES

COLLEGE

April 29 & 30
May 13 & 14

RETAIL

April 22 & 23
May 6 & 7

METAL

April 23 & 24
May 7 & 8

CLUB

April 22
May 6

ROCKPOOL REGIONALS

COLLEGE RADIO

DANCE CLUB

RETAIL

METAL RADIO/ RETAIL

NORTHEAST



- 1 Dinosaur Jr.
- 2 Feelies
- 3 Kitchens/Distinction
- 4 Beat Happening
- 5 Butthole Surfers
- 6 Jesus Jones
- 7 R.E.M.
- 8 Throwing Muses
- 9 Material Issue
- 10 Screaming Trees
- 11 Godfathers
- 12 Bongwater
- 13 Tad
- 14 PWEI
- 15 Morrissey

- 1 EMF: Unbelievable
- 2 Enigma: Sadness
- 3 Blackbox: Strike
- 4 N-Joi: Anthem
- 5 Madonna: Rescue
- 6 C+C Music: Gonna
- 7 Monie Love: Shame
- 8 London Beat: Thinking
- 9 Yazoo: Situation
- 10 Jane's : Been
- 11 Meat Beat: Psyche
- 12 KMFDM: Naive
- 13 Daniel Ash: This
- 14 Soup Dragons: Mother
- 15 PWEI: X, Y & Zee

- 1 R.E.M.
- 2 Morrissey
- 3 Dinosaur Jr.
- 4 Enigma
- 5 Jesus Jones
- 6 Feelies
- 7 Butthole Surfers
- 8 diVinyls
- 9 Sting
- 10 Throwing Muses
- 11 Chris Isaak
- 12 Ride
- 13 Happy Mondays
- 14 Lush
- 15 Kitchens/Distinction

- 1 Motorhead
- 2 Megadeth
- 3 Slayer
- 4 Wrathchild America
- 5 Dark Angel
- 6 Saigon Kick
- 7 Queensryche
- 8 Ignorance
- 9 Mind Funk
- 10 Anthrax
- 11 Kreator
- 12 Godflesh
- 13 Mordred
- 14 Fear Of God
- 15 Cyclone Temple

SOUTHEAST



- 1 Dinosaur Jr.
- 2 R.E.M.
- 3 Kitchens/Distinction
- 4 Butthole Surfers
- 5 Throwing Muses
- 6 Feelies
- 7 Beat Happening
- 8 Jesus Jones
- 9 Tad
- 10 360s
- 11 RC Mob
- 12 Darkside
- 13 Bongwater
- 14 PWEI
- 15 Jesus Lizard

- 1 Enigma: Sadness
- 2 EMF: Unbelievable
- 3 C+C Music: Here
- 4 Book Of Love: Alice
- 5 Black Box: Strike
- 6 PWEI: X, Y & Zee
- 7 London Beat: Thinking
- 8 Daniel Ash: This
- 9 Deskee: Kid
- 10 Bingo Boys: How
- 11 Depeche Mode: Sea
- 12 Yazoo: Situation
- 13 Jane's: Been
- 14 Madonna: Rescue
- 15 N-Joi: Anthem

- 1 R.E.M.
- 2 Jesus Jones
- 3 Morrissey
- 4 Butthole Surfers
- 5 Enigma
- 6 Feelies
- 7 The Doors (S/T)
- 8 Throwing Muses
- 9 Dinosaur Jr.
- 10 diVinyls
- 11 Daniel Ash
- 12 Drivin'N'Cryin'
- 13 Ride
- 14 Sting
- 15 Chris Isaak

- 1 Motorhead
- 2 Megadeth
- 3 Slayer
- 4 Queensryche
- 5 Testament
- 6 Wrathchild America
- 7 Napalm Death
- 8 Bullet Boys
- 9 Great White
- 10 Saigon Kick
- 11 Dark Angel
- 12 Anthrax
- 13 King's X
- 14 Judas Priest
- 15 Black Crowes

MID AMERICA



- 1 Throwing Muses
- 2 R.E.M.
- 3 Dinosaur Jr.
- 4 Material Issue
- 5 Jesus Jones
- 6 Butthole Surfers
- 7 Feelies
- 8 diVinyls
- 9 Jesus Lizard
- 10 Kitchens/Distinction
- 11 11 Dream Day
- 12 Lemonheads
- 13 Beat Happening
- 14 John W. Harding
- 15 Morrissey

- 1 EMF: Unbelievable
- 2 PWEI: X, Y & Zee
- 3 Enigma: Sadness
- 4 Black Box: Strike
- 5 Jesus Jones: Right
- 6 Monie Love: Shame
- 7 Daniel Ash: This
- 8 C+C Music: Here
- 9 Yazoo: Situation
- 10 Eon: Spice
- 11 Book Of Love: Alice
- 12 London Beat: Thinking
- 13 N-Joi: Anthem
- 14 A S Second: Parallax
- 15 Hunger: Shoot

- 1 R.E.M.
- 2 Jesus Jones
- 3 Enigma
- 4 Dinosaur Jr.
- 5 Butthole Surfers
- 6 Morrissey
- 7 Feelies
- 8 Sting
- 9 Throwing Muses
- 10 Chris Isaak
- 11 Bongwater
- 12 diVinyls
- 13 Joni Mitchell
- 14 Happy Mondays
- 15 The Doors (S/T)

- 1 Wrathchild America
- 2 Megadeth
- 3 Motorhead
- 4 Agony Column
- 5 Slayer
- 6 Cyclone Temple
- 7 Anthrax
- 8 Mind Funk
- 9 Saigon Kick
- 10 Dark Angel
- 11 King's X
- 12 Testament
- 13 Heathen
- 14 Cerebral Fix
- 15 Suicidal Tendencies

WEST COAST



- 1 Dinosaur Jr.
- 2 Bongwater
- 3 Beat Happening
- 4 Butthole Surfers
- 5 Feelies
- 6 Screaming Trees
- 7 Throwing Muses
- 8 Tad
- 9 Spacemen 3
- 10 R.E.M.
- 11 Jesus Lizard
- 12 Biafra/NMN
- 13 Godfathers
- 14 Kitchens/Distinction
- 15 11 Dream Day

- 1 Daniel Ash: This
- 2 PWEI: X, Y & Zee
- 3 EMF: Unbelievable
- 4 Happy Mondays: Loose
- 5 Enigma: Sadness
- 6 808 State: Face
- 7 N-Joi: Anthem
- 8 Eon: Spice
- 9 KMFDM: Naive
- 10 C+C Music Factory: Here
- 11 Depeche Mode: Sea
- 12 Crunchomatic: Caution
- 13 Meat Beat: Psyche
- 14 Black Box: Strike
- 15 Deskee: Kid

- 1 R.E.M.
- 2 Enigma
- 3 Morrissey
- 4 Jesus Jones
- 5 Dinosaur Jr.
- 6 Butthole Surfers
- 7 The Doors (S/T)
- 8 Chris Isaak
- 9 Joni Mitchell
- 10 Throwing Muses
- 11 Daniel Ash
- 12 diVinyls
- 13 The Black Crowes
- 14 Sting
- 15 Kitchens/Distinction

- 1 Megadeth
- 2 Queensryche
- 3 Dark Angel
- 4 Anthrax
- 5 Slayer
- 6 Alice In Chains
- 7 Tad
- 8 Godflesh
- 9 Jane's Addiction
- 10 Motorhead
- 11 Carcass
- 12 Black Crowes
- 13 Wrathchild America
- 14 Tesla
- 15 Great White

KITCHENS

of distinction

"QUICK AS

r

RAINBOWS"

three non-lp tracks on the promo 12"

produced by Hugh Jones

from the album *Strange Free World* [75021-5340-1/4/2]

Management : Forward Management/Rob Challice & Martin Goldschmidt

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ROCKPOOL

INDIES AND IMPORTS

ROCK INDEPENDENTS				DANCE INDEPENDENTS				IMPORTS			
WOC	LC	TC		WOC	LC	TC		WOC	LC	TC	
4	3	1	Beat Happening: <i>Dreamy</i> (Sub Pop)	10	3	1	KMFDM: "Naive" (Wax Trax)	16	1	1	Eon: "Spice" (Vinyl Solution)
16	1	2	Butthole Surfers: <i>Piuhgd</i> (Rough Trade)	2	8	2	A Split Second: "Parallax..." (Caroline/Antler/Subway)	2	4	2	808 State: "In Yer Face" (ZTT/WEA)
6	2	3	Bongwater: <i>The Power Of Pussy</i> (Shimmy Disc)	16	4	3	David Diebold & Kim Cataluna: "White Rabbit" (Megatone)	2	19	3	101: "Busy Zzee/In Town" (Dance Opera)
4	5	4	Tad: <i>8-Way Santa</i> (Sub Pop)	40	1	4	Nine Inch Nails: "Sin" (TVT)	4	12	4	Twin Freaks: "Agent Cooper Lurvs Coffee" (SSR)
10	4	5	Jesus Lizard: <i>Goat</i> (Touch & Go)	6	5	5	Dime Store Cowboys: "Whole Lotta Love" (DSC Promo)	—	—	5	DJ Dick: "Weekend" (Low Spirit)
2	16	6	Legendary Pink Dots: <i>The Maria Dimension</i> (PIAS/Caroline)	20	2	6	KLF: "What Time Is Love" (Wax Trax)	2	21	6	TWP: "Time" (4AD)
4	6	7	J. Blafra/No Means No: <i>The Sky Is Falling...</i> (A Tentacles)	2	17	7	FS Tech: "Desires" (Calvert Street)	4	20	7	Y.B.U.: "Keep It Up" (SSR)
2	8	8	Hypnolovewheel: <i>Space Mountain</i> (Alias)	4	6	8	Coll: "Window Pane" (Wax Trax)	—	—	8	No Man: "Colours" (Probe Plus)
4	7	9	Nova Mob: <i>The Last Days...</i> (Rough Trade)	—	—	9	The Shamen: "Move Any Mountain..." (Folkus)	2	8	9	Orbital: "Satanic" (ffrr)
4	11	10	Two Nice Girls: <i>Chloe Likes Olivia</i> (Rough Trade)	—	—	10	Cartouche: "Feel The Groove" (Scotti Bros)	18	7	10	A Homeboy...: "Total Confusion" (Tam Tam)
—	—	11	Teenage Fanclub: "God Knows It's True" (Matador)	8	7	11	Urban Soul: "Alright" (Polar)	—	—	11	Suzan DePalma: "I Like Your Buddy" (Dance Opera)
—	—	12	Blackgirls: <i>Happy</i> (Mammoth)	—	—	12	Greater Than One: "Joy" (Wax Trax)	2	16	12	Farm: <i>Spartacus</i> (Produce)
—	—	13	Greater Than One: "Index" (Wax Trax)	4	10	13	DHS: "House Of God" (Hangman)	2	RE	13	The Step: "Yeah You" (WARP)
4	10	14	Coll: "Window Pane" (Wax Trax)	—	—	14	Scope: "The Future" (Suck Me Plasma)	—	—	14	EMF: "I Believe" (EMI)
8	20	15	Godflesh: <i>Streetcleaner</i> (Earache/Relativity)	6	14	15	Cause 'N' Effect: "You Think You Know Her" (Exile)	—	—	15	Energize: "Report To...Dancefloor" (Network)
2	15	16	Leaving Trains: <i>Sleeping Underwater Survivors</i> (SST)	10	18	16	Thrill Kill Kult: "Days/Swine & Roses" (Wax Trax)	2	15	16	Oval Emotion: "Go Go" (Hi Bias)
4	13	17	Silverfish: <i>Fat Axle</i> (Touch & Go)	4	13	17	Chris Connelly: "Stowaway" (Wax Trax)	26	3	17	The Shamen: "Make It Mine" (One Little Indian)
8	14	18	Naked City: <i>Torture Garden</i> (Shimmy Disc)	8	9	18	Espresso: "Ping Pong" (Maxi)	16	6	18	The Orb: "Little...Clouds" (Waul Mr. Modo)
—	—	19	Black Sun Ensemble: <i>Elemental Forces</i> (Reckless)	—	—	19	Cyberaktif: "Nothing Stays" (Wax Trax)	10	22	19	Cold Sensation: "Liquid Empire" (Beat Box)
—	—	20	Buttsteak: <i>Fatty's Got More Blood</i> (Merkin)	—	—	20	Modern English: "Beautiful People" (TVT)	—	—	20	Nomad: "I Want..." (Rumour)
10	18	21	Various Artists: <i>Rutles...Revisited</i> (Shimmy Disc)	18	11	21	Underground Solution: "Luv Dancin'" (Strictly Rhythm)	—	—	21	N-Joi: "Adrenalin" (de/Construction)
4	19	22	Shonen Knife: <i>Pretty Baka Guy</i> (Rockville)	4	20	22	Frequency X: "Czech This Out" (Radikal)	—	—	22	Cabaret Voltaire: "What Is Real" (Parlophone)
2	17	23	Bolled In Lead: <i>Orb</i> (Atomic Theory)	—	—	23	Groove And The Gang: "In The Mood" (USA)	2	RE	23	Various Artists: "DJs Rule" (Hi Bias)
—	—	24	KMFDM: "Naive" (Wax Trax)	20	24	24	KMFDM: "Godlike" (Wax Trax)	2	RE	24	Creaming Jesus: <i>Too Fat To Run...</i> (Jungle)
—	—	25	Various Artists: <i>Texas Funk</i> (RWE)	10	RE	25	Nine Inch Nails: "Get Down Make Love" (TVT)	10	5	25	Wedding Present: <i>Corduroy</i> (RCA)

Information compiled from *Rockpool's* Commercial Radio and College Radio Charts.

Information compiled from *Rockpool's* Club Charts.

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

RÖCKPOOL

METAL RADIO/RETAIL CHART

WOC LC TC

- 2 3 1 **Motorhead: 1916** (Epic)
- 26 1 2 **Megadeth: Rust In Peace** (Capitol)
- 24 2 3 **Slayer: Seasons In The Abyss** (Def American)
- 6 6 4 **Wrathchild America: 3-D** (Atlantic)
- 4 5 5 **Dark Angel: Time Does Not Heal** (Combat)
- 28 4 6 **Queensryche: Empire** (EMI)
- 30 7 7 **Anthrax: Persistence Of Time** (Island)
- 24 15 8 **Testament: Souls Of Black** (Megaforce)
- 8 13 9 **Godflesh: Streetcleaner** (Combat/Earache)
- 4 11 10 **Selgon Kick: Saigon Kick** (Third Stone/Atlantic)
- 8 16 11 **Agony Column: Brave Words...Knuckles** (Big Chief/MB/WB)
- 2 44 12 **Mind Funk: Mind Funk** (Epic)
- 20 9 13 **Kreator: Come Of Souls** (Epic/Noise)
- 4 14 14 **Fear Of God: Within The Veil** (Warner Bros)
- 2 20 15 **Cyclone Temple: I Hate...Therefore I Am** (Combat)
- 2 21 16 **Mordred: In This Life** (Noise/BMG)
- 10 8 17 **Napalm Death: Harmony Corruption** (Combat/Earache)
- 2 28 18 **Ignorance: The Confident Rat** (Metal Blade/WB)
- 28 22 19 **Alice In Chains: Face Lift** (Columbia)
- 38 23 20 **Sulcidal Tendencies: Lights...Camera...REVOLUTION** (Epic)
- 21 **BulletBoys: Freakshow** (Warner Bros)
- 2 27 22 **Great White: Hooked** (Capitol)
- 20 24 23 **King Diamond: The Eye** (RoadRacer)
- 20 17 24 **King's X: Faith, Hope, Love...** (Megaforce/Atlantic)
- 18 18 25 **Tesla: Five Man Acoustical Jam** (Geffen)
- 26 10 26 **AC/DC: The Razor's Edge** (Atco)
- 30 25 27 **Jane's Addiction: Ritual De Lo Habitual** (Warner Bros)
- 8 34 28 **Morbid Angel: Altars Of Madness** (Combat/Earache)
- 10 12 29 **Carcass: Symphonies Of Sickness** (Combat/Earache)
- 2 37 30 **Tad: 8-Way Santa** (Sub Pop)
- 26 26 31 **Judas Priest: Painkiller** (Columbia)
- 32 **Metal Church: The Human Factor** (Epic)
- 24 19 33 **Iron Melden: No Prayer For The Dying** (Epic)
- 26 33 34 **The Black Crowes: Shake Your Money Maker** (Def American)
- 6 29 35 **Cerebral Fix: Tower Of Spite** (R/C)
- 4 30 36 **Treponem Pal: Aggravation** (RoadRacer)
- 37 **World War III: WW III** (Hollywood)
- 38 **Kingofthehill: Kingofthehill** (SBK)
- 20 42 39 **Lynch Mob: Wicked Sensation** (Elektra)
- 40 **Heathen: Victims Of Deception** (Road Racer)
- 14 RE 41 **The Coup De Grace: The Coup De Grace** (Red Decibel)
- 24 36 42 **Obituary: Cause Of Death** (R/C)
- 10 31 43 **Entombed: Left Hand Path** (Combat/Earache)
- 18 35 44 **Scorpions: Crazy World** (Mercury/Polygram)
- 45 **Nocturnus: The Key** (Combat/Earache)
- 8 47 46 **The Throbs: Language Of Thieves And Vagabonds** (DGC)
- 4 RE 47 **Spinal Tap: Spinal Tap** (Polydor)
- 34 32 48 **Pantera: Cowboys From Hell** (Atco)
- 16 50 49 **Exhorder: Slaughter In The Vatican** (R/C)
- 4 38 50 **Morgoth: The Eternal Fall** (Century Media-Germany)

BREAKOUTS



- ① **Mind Funk**
- ② **BulletBoys**
- ③ **Metal Church**
- ④ **Motorhead**
- ⑤ **Wrathchild America**

TOP FIVE IN-STORE PLAY

- ① **Motorhead**
- ② **Queensryche**
- ③ **Jane's Addiction**
- ④ **Metal Church**
- ⑤ **Tad**

ADDS

- ① **Metal Church**
- ② **Arch**
- ③ **Sacrifice**
- ④ **Sepultura**
- ⑤ **R.D.P. (Ratos De Parao)**

METAL RADIO

KANM, College Station, TX/KASR, Tempe, AZ/KCMU, Seattle, WA/KCOU, Columbia, MO/KCSB, Santa Barbara, CA/KLEO, San Jose, CA/KSUJ, Collegeville, MN/KSUN, Rohnert Park, CA/KTSB, Austin, TX/KUCI, Irvine, CA/KUCR, Riverside, CA/KUPS, Tacoma, WA/KUOL, Moscow, ID/KUPS, Tacoma, WA/KXLU, Los Angeles, CA/KWUR, St. Louis, MO/WARG, Summit, IL/WARY, Valhalla, NY/WASU, Boone, NC/WBER, Pennfield, NY/WBIM, Bridgewater, MA/WBIV, Boston, MA/WBUL, Tampa, FL/WCRN, Wayne, NJ/WCSB, Cleveland, OH/WDBM, East Lansing, MI/WDCB, Poughkeepsie, NY/WDCB, Richmond, VA/WDCV, Carlisle, PA/WDOM, Providence, RI/WEOS, Geneva, NY/WPCS, New Britain, CT/WFNP, New Paltz, NY/WFPR, Rudge, NH/WHUS, Storrs, CT/WTR, Rochester, NY/WIUS, Bloomington, IN/WJUL, Lowell, MA/WKDU, Phila, PA/WKNC, Raleigh, NC/WKNH, Keene, NC/WLRA, Romeville, IL/WLOZ, Wilmington, NC/WMBR, Cambridge, MA/WMBR, Rochester, NY/WMB, Orono, ME/WMBB, Waterville, ME/WMBD, Terre Haute, IN/WMPG, Portland, ME/WMSC, Upper Montclair, NJ/WMTU, Houghton, MI/WMTU, Amherst, MA/WNHU, West-Haven, CT/WNUR, Evanston, IL/WOSR, Columbia, OH/WOU, Chicago, IL/WOUX, Rochester, MI/WOZQ, North Hampton, MA/WPTS, Pittsburgh, PA/WRIU, Kingston, RI/WRM, Middlebury, VT/WRPW, Pleasantville, NY/WRUW, Cleveland, OH/WSBF, Clemson, SC/WSGR, Port Huron, MI/WTTU, Cookeville, TN/WUPI, Presque Isle, ME/WUVT, Cookeville, TN/WYAU, Washington DC/WVKR, Poughkeepsie, NY/WVU, Morgantown, WV/WXAV, Chicago, IL/WXDR, Newark, DE/WXPL, Fitchburg, MA

METAL RETAIL

2nd Avenue Records, Portland, OR/Aces Records, Oldsmar, FL/B-Bop, Toledo, OH/Bebop, Jackson, MS/Bleeker Bob's, New York, NY/Budget Tapes, Port Angeles, WA/Cellophane Square, Seattle, WA/Daddy Kool, Bradenton, FL/Easy Street, Seattle, WA/Ernie Novembers, Sioux Falls, IA/Fallout, Seattle, WA/Full Moon Music, Port Orchard, WA/Homers #2, Omaha, NE/House Of Guitars, Rochester, NY/Hunters & Collectors, Auburn, WA/Lakeshore Record Exchange, New York, NY/Manifest Disc (Columbia), Columbia SC/Manifest Disc (Greenville), Greenville, NC/Off The Record (Wash), Yakima, WA/Off The Record (San Diego), San Diego, CA/Open Books & Records, Miami, FL/Pickles, Lincoln, NE/Record Connection, Waterville, ME/Rockin' Rudy's, Missoula, MT/Selector Records, Hickory, NC/Shattered, Cleveland, OH/Sight & Sound, Centralia, WA/Slipped Disc, Long Island, NY/Sounds, New York, NY/Soundwaves, Seattle, WA/StreetSide, Shelton, WA/Vintage Vinyl (Woodbridge), Woodbridge, NJ/Vintage Vinyl (St. Louis), St. Louis, MO/Wonderland, Newark, DE/Zephyr, Bellingham, WA

I've been an admirer of *I Love You* for many years, ever since ex-Nymphs member Keith Hartel moved back to NJ and his pals, *I Love You*, came to the local lowly basement bar to play. *I Love You Live* did not even come close to the style and brilliance that the band can hit you with. But their self-titled album coming out at the end of the month on Geffen does. For now, enjoy the 7" *"She's The One/I.N.S.E.T."*, and *"Hang Straight Up"* for their brand of dirgey, swirley, heavy rock (not heavy metal — not hard rock). Try the former for the slower-paced style and the latter for its quicker pace. Musically, they are great, but Christopher Palmer's vocals are the *piece de resistance*. His voice dips and dives — it's a treat, and so is the band. Remember, this is your last chance at the backward masking on "I.N.S.E.T." since the album will be on CD. Plus, this 7" is on lavender vinyl!****Megan and I had a hair-pulling, face-scratching female-type brawl over who would get to review the *Temple Of The Dog* release. She won (it was a fixed fight — she's my boss). It has not been out of my walkman once since we received it in early January, and won't be for quite a while. My faves are "Say Hello To Heaven", "Hunger Strike", "Call Me A Dog", "Your Saviour", "Times Of Trouble",

and "All Night Thing" (translate: the entire album). And to say that I'm looking forward to the Pearl Jam (Mookie Blaylock's new name at presstime) album on Epic is a pretty drastic understatement.****Rights Of The Accused have an album on Noise/BMG entitled *Kick Happy, Thrill Hungry, Reckless & Willing*. Lyrically, they are not the brainiest bunch in town but I think that it's intentional. Even the songs I like the most have lyrics such as "I need a beer to keep it up tonight" ("Beer And A Girl"), so don't bother if you are presently reading Proust. But if Stephen King is more your speed, enjoy. Musically, Rights Of The Accused are straight-ahead rock 'n' roll, strong and creative. These guys are into the crassest of good times but take it all with a few licks of salt — because this is fuckin' immense. Try "Give It All You Got", "Way Down", "Beer And A Girl", "Mudflap Mama" (including a cowbell which I always love) and "Open Fire".****Sepultura, on the other hand, pull no punches when it comes to their lyrics: No happy talk here. *Arise* (R/C) will leave you exhausted and needing therapy. The Roadrunner group has managed to keep all of us on a steady diet of Sepultura, what with *Beneath The Remains* in '89 and the reissue of

Schizophrenia less than a year ago. Moody, contemplative and damn near dangerous, *Arise* is the first of Sepultura's four albums to be recorded in the US and is all the better for that. They kick the "death thrash" title in the ass and show penny-ante wannabes what the genre is supposed to be like. Try "Desperate Cry", "Murder", "Subtraction" and "Under Siege (Regnum Irae)". And hey — I like any band that lists their tattoo artists right along side of management, booking and fan club info. (225 Lafayette St. Ste. 407 New York NY, 10012)****Although all members of Malevolent Creation hail from Buffalo, they escaped the cold to sweat it out in Florida, the land of Morbid Angel, Death, etc. Probably a good idea since *The Ten Commandments*, the quintet's debut on R/C, will leave you dripping enough to have a constant flu in the below freezing upstate New York. Although Malevolent Creation could learn a few things from a band like Sepultura, *The Ten Commandments* shows promise and a hopeful future with some neat vocal tricks ("Impaled Existence") and an occasional musical insight.****The next issue is our special Independent Label Issue so I will be entering Indie Heaven (or Hell) in the world of metal.

METAL RADIO LISTS

KANW	KASR	KCMU	KCOU	KUCI	KUOI	KUPS	MARG	MART
Janina Hurtado College Station TX 409-845-5923	Teape AZ	Kathy Fennessy Seattle WA 206-543-3685	John Morley Columbia MO 314-882-7020	Michelle Robbins Irvine CA 714-858-6868	Ian Cox Moscow ID 208-895-6433	Todd Baker Tacoma WA 206-756-3277	Mark Palermo Summit IL 708-458-9274	Vinny Merchant Valhalla NY 914-285-6752
Slayer - 1p	Throbs - 1p	M Church - 1p	Mordred - 1p	Carcass - 1p	Slayer - 1p	Megadeth - 1p	Dark Angel - 1p	M America - 1p
Motorhead - 1p	Firehouse - 1p	Tad - 1p	S Kick - 1p	Godflesh - 1p	C Flix - 1p	Motorhead - 1p	Fear/God - 1p	S Kick - 1p
Sadus - 1p	L Mob - 1p	M Aflame - 1p	M America - 1p	CD Grace - 1p	T Pal - 1p	Dark Angel - 1p	C Temple - 1p	Dark Angel - 1p
Megadeth - 1p	MW III - 1p	G Truck - 1p	Motorhead - 1p	M America - 1p	Megadeth - 1p	Testament - 1p	Morgoth - 1p	Fear/God - 1p
Sepultura - 1p	Tangler - 1p	Dark Angel - 1p	B Boys - 1p	Dark Angel - 1p	Anthrax - 1p	Anthrax - 1p	M America - 1p	Queen - 1p
Atheist - 1p	Tyketto - 1p	M America - 1p	NOFX - 1p	Fear/God - 1p	M Funk - 1p	Kreator - 1p	Mordred - 1p	D Purple - 1p
S Seconds - 1p	Southgang - 1p	Sick/All - 1p	M Funk - 1p	Kreator - 1p	M America - 1p	M America - 1p	Throbs - 1p	D Priest - 1p
M America - 1p	Fear/God - 1p	Fear/God - 1p	Tad - 1p	AI Chains - 1p	K Diamond - 1p	M Angel - 1p	Bathory - 1p	King/Hill - 1p
Anthrax - 1p	S Kick - 1p	A Column - 1p	M Palace - 1p	Slayer - 1p	Heathen - 1p	N Death - 1p	S Morse - 1p	6 White - 1p
Kings X - 1p	Anthrax - 1p	C Temple - 1p	C Temple - 1p	M Funk - 1p	Kreator - 1p	Carcass - 1p	Motorhead - 1p	Tangler - 1p
Obituary - 1p	Ignorance - 1p	Ignorance - 1p	Fear/God - 1p	N Death - 1p	N Death - 1p	Reverend - 1p	King/Hill - 1p	Motorhead - 1p
Testament - 1p	Anthrax - 1p	Anthrax - 1p	MW III - 1p	A Column - 1p	A Column - 1p	Obituary - 1p	A Column - 1p	Roxi - 1p
M Angl - 1p	Scorpions - 1p	Megadeth - 1p	N City - 1p	T Pal - 1p	Sufidial - 1p	Sufidial - 1p	Atheist - 1p	Mordred - 1p
N Death - 1p	Tristex - 1p	T Lizzy - 1p	A Column - 1p	K Diamond - 1p	Heathen - 1p	Dem Hammer - 1p	J Napoleon - 1p	J Napoleon - 1p
C Temple - 1p	Roxi - 1p	Mordred - 1p	Godflesh - 1p	Ignorance - 1p	Slayer - 1p	Slayer - 1p	Angelwitch - 1p	N Death - 1p
A Column - 1p	I Napoleon - 1p	Rage - 1p	CD Empire - 1p	Motorhead - 1p	M Church - 1p	M Church - 1p	N Death - 1p	A Column - 1p
Kreator - 1p	Sweet FA - 1p	Godflesh - 1p	Lizard 98 - 1p	Testament - 1p	Entombed - 1p	Entombed - 1p	Entombed - 1p	C Flix - 1p
Godflesh - 1p	AI Chains - 1p	S Tap - 1p	Ignorance - 1p	Mordred - 1p	A Column - 1p	A Column - 1p	Cancer - 1p	Carcass - 1p
M Funk - 1p	MW III - 1p	MW III - 1p	Throbs - 1p	S Tap - 1p	B Speer - 1p	B Speer - 1p	Ignorance - 1p	Godflesh - 1p
Entombed - 1p	Anthrax - 1p	Kreator - 1p	Dark Angel - 1p	B Speer - 1p	C Temple - 1p	C Temple - 1p	AD Door - comp	L Diamond - 1p

MASU	MBER	MBIM	MBIV	MDOB	MCRN	MDCD	MDOH	MFPD
Spencer Knight Boone NC 704-262-3170	Bob Thomas Pennfield NY 716-381-4353	Bob Morgano Bridgewater MA 508-697-1303	Jo Ann Boston MA 617-254-0570	Steve Kantscheldt Albany NY 518-442-5261	Jeff Butrell Wayne NJ	James Esler Poughkeepsie NY	Mark Scribner Providence RI 401-865-2460	New Paltz NY 914-257-3094
S Kick - 1p	Risk - 1p	Megadeth - 1p	Sylence - demo	M America - 1p	M America - 1p	A Column - 1p	Slayer - 1p	Megadeth - 1p
A Column - 1p	Believer - 1p	Anthrax - 1p	S Innocent - demo	Motorhead - 1p	Dark Angel - 1p	GNAR - 1p	Megadeth - 1p	Anthrax - 1p
King/Hill - 1p	Dark Angel - 1p	Slayer - 1p	Boe - demo	Mordred - 1p	S Kick - 1p	AI Chains - 1p	Anthrax - 1p	Slayer - 1p
Throbs - 1p	Fear/God - 1p	I Malden - 1p	Mitchbonni - demo	CD Grace - 1p	Megadeth - 1p	Ignorance - 1p	Primus - 1p	Q Rych - 1p
Kings X - 1p	Entombed - 1p	Scorpions - 1p	Legend - demo	Biohazard - 1p	Slayer - 1p	Slayer - 1p	Mordred - 1p	Motorhead - 1p
C Temple - 1p	Overthrow - 1p	M America - 1p	Bone/Bone - demo	M Pup - 1p	Mordred - 1p	D Rext - 1p	Dark Angel - 1p	Testament - 1p
M America - 1p	C Temple - 1p	Q Rych - 1p	Subjugator - demo	T Pal - 1p	Slayer - 1p	C Temple - 1p	M America - 1p	J Priest - 1p
Slayer - 1p	B Thrower - 1p	Anthrax - 1p	Catharsis - demo	C Flix - 1p	Motorhead - 1p	K Diamond - 1p	N Death - 1p	AI Chains - 1p
Q Rych - 1p	MW III - 1p	S Tap - 1p	I Stone - demo	MW III - 1p	M Funk - 1p	Anthrax - 1p	Kreator - 1p	Sufidial - 1p
Testament - 1p	Headhunter - 1p	King/Hill - 1p	Aphasia - demo	Ignorance - 1p	H Aflame - 1p	S Kick - 1p	T Pal - 1p	AC DC - 1p
Motorhead - 1p	Anthrax - 1p	J Priest - 1p	Morgans - demo	Nonfiction - demo	M Church - 1p	Mordred - 1p	K Diamond - 1p	Danzig - 1p
Fear/God - 1p	Addictive - 1p	L Mob - 1p	Megadeth - 1p	Plaid - demo	A Column - 1p	L Ford - 1p	C Temple - 1p	Flotsam - 1p
Hexenhaus - 1p	AI Chains - 1p	Testament - 1p	Pantera - 1p	M Funk - 1p	K Diamond - 1p	B Sabbath - 1p	Nocturnus - 1p	Metallica - 1p
Dark Angel - 1p	Testament - 1p	AI Chains - 1p	Candlemass - 1p	D Purple - 1p	Fear/God - 1p	Jene's - 1p	Sick/All - 1p	I Malden - 1p
C Flix - 1p	Megadeth - 1p	Ignorance - 1p	C Play - 1p	Dark Angel - 1p	Kreator - 1p	J Dog - 1p	Motorhead - 1p	Motorhead - 1p
Roxi - 1p	Exhorder - 1p	Throbs - 1p	M Pup - 1p	A Column - 1p	P Maltz - 1p		M Angel - 1p	FNK - 1p
B Boys - 1p	Sacrifice - 1p	K Diamond - 1p	Sepultura - 1p	S Tap - 1p	C Temple - 1p		C Flix - 1p	Extreme - 1p
D Priest - 1p	M Angel - 1p	M Aflame - 1p	Carcass - 1p	C Temple - 1p	Q Rych - 1p		Kings X - 1p	Tristex - 1p
Scorpions - 1p	Slayer - 1p	A Column - 1p	H Aflame - 1p	RDP - 1p	S Tap - 1p		S Tap - 1p	Tesla - 1p
Megadeth - 1p	Carnage - 1p	S Morse - 1p	N Death - 1p	King/Hill - 1p	Sepultura - 1p		Godflesh - 1p	S Kick - 1p

This year's South By Southwest conference in Austin was a good way to sample the temperate weather to come. Besides the eclectic record stores and amazing BBQ, the capitol of Texas is also home for the University of Texas. With 50,000(?) students and tons of bars, Austin is a notorious music center catering to all tastes. (The numerous cover bands were muzzled during the convention.) 6th Street is the hub, and on weekends the street is open only to pedestrians. But Texas is strict about its open bottle law with saddle-sore cops on horses at each intersection.

This year's conference featured the usual generous number of Texas musicians — after all, the state is larger than most countries. As any music convention veteran can attest, you have to make your evening's choices and not fret about what you're missing. With 25-30 showcases a night, the options were plentiful but at least to these ears, the talent pool wasn't overwhelming. Still, there were enough highlights to justify losing sleep. Austin's Happy Family played much of *Lucky*, their 50,000 Watt debut album to an enthusiastic audience at The Ritz (nice big space but lousy acoustics). The three girls and male drummer work off the aesthetic developed by the likes of the Shaggs and Banana Splits, upping the instrumental chops quotient just enough to zing out some entertaining songs, the best being the rousing "Big Ass On Fire".

The Trance Syndicate records night, also at the Ritz, was packed with college kids, conventioners, bohos and Gulf War vets. Houston's Lithium X-Mas are a psychotic pop band in the Death Of Samantha mode: visually bizarre as well as musically. Sugar Shack's somewhat nondescript wall of guitar received rousing support from the crowd. Pain Teens, also from Houston, had just returned from a successful European tour and a long, winding instrumental feedback crescendo kicked off their set and showed how powerful and tour-tight the band was. Unfortunately singer Bliss Blood's caterwauling got lost in the club's high ceiling which brought the mood back to earth.

The way folk music, blues and country convene in Texas songwriting was captivantly demonstrated by the show Jimmy Dale Gilmore, Butch Hancock and Lester Taylor performed to an overflowing audience at the Hyatt ballroom. Their songs were stripped to the bone as all three stridently strummed acoustic guitars. Gilmore and Hancock, former partners in The Flatlanders, have terrific rootsy tenors which converge for the occasional blue harmony with Taylor picking out tasty leads and adornments. Very inspired.

Music wasn't just in the clubs though, as Uncle Tupelo and The Texas Instruments (easily one of the most underrated bands churned out during the '80s indie explosion) played at Waterloo Records. TI's new Rockville album *Crammed Into Infinity* received its baptism from the hometown crowd. The recently arrived Zendik Art Farm sponsored the *Freak Fest*, an alternative to the SXSW showcases. It was held at their communal living quarters where they threw on 26 bands in a twelve hour period. Eight years ago this would've been called a *Thrash Bash* and every shaved head Circle Jerk fan within fifty miles would've shown up. In 1991, the hippy/punk look has supplanted the face of loud-fast-rules, but judging by the few bands I saw, not much has changed sonically. Post-adolescent rage (whether real or imagined) is still being expressed with screaming vocals and untamed, loud guitar at roadrunner speed. Still, a nice change of pace from the A&R-desperate bands playing the bars.

The non-Texas portion of the musical offerings were highlighted by Chapel Hill's Flat Duo Jets. Dexter Romweber is the guitar playing spiritual brother to Jerry Lee. His manic stage-hopping finger-flying fret action is quite a sight. Down from Springfield, MO were The Skeletons, the physical heirs to The Morells. Those expecting roots rock madness were surprised as The Skeletons re-wrote the book on '50s derived pop and '60s R&B songwriting. Tight as a clam epoxied shut, they brought the house down with a song 'bout the liberating powers of gin.

The convention itself was extremely informative, with many of the panels tackling needed topics such as contracts, signing to a label,

and dealing with record company A&R representatives. But the most interesting panel dealt with the eruption of new major labels. Understandably, unsigned bands are extremely excited by the increased prospects new labels represent for getting signed — a sentiment expressed repeatedly by the audience. Still, there seemed to be an air of defensiveness on the part of the eight panelists representing London, Interscope, Imago, Giant, Morgan Creek, Hollywood, Zoo and Charisma Records. This was probably on account of the panel's supposed focus: "Will new record companies mean new ideas?" Everyone would love to think that new philosophies are the reason for the development of new labels but naturally that's not the reason — money is. Sure, there may be some lip service paid to an increased attention to artist development but this shouldn't be surprising. New labels will sign new talent. New talent needs development. (It is ironic though as "has beens" such as Queen, Procol Harum, Molly Hatchet and The Knack are all being bankrolled by new labels in an attempt to have their careers resuscitated.) When someone from the audience pointed out that these new labels will need some enormous sellers to bankroll the developing artists, nary a comment was uttered by the panelists. Of course, this is what has to happen if these labels are going to really develop artists slowly and rationally (which they all promise to do) without the labels putting the artists so far in debt they will never recoup.

There seem to be two basic reasons why so many labels are starting-up now. 1). The industry's movers and shakers saw how much A&M and Geffen were sold for. Their reasoning is simple. Start a new company, prove its worth and then sell out for big bucks. Proliferation today, consolidation tomorrow. 2). There are a number of record company executives whose upward mobility was stymied by positions filled by more senior employees. Through their wealth of business contacts these folks were able to find the funding for new companies which they could operate.

What's scary is the competition these new companies are bringing, not only to retail, but print, radio, video and the touring circuit. The buck stops at the cash register, though, and retail will be particularly squeezed. With the exception of Charisma, which operates the Pointblank blues series, all the new labels are attempting to sell the same type of music: pop, alternative rock, metal, rap and dance. Mom & Pop retailers will be pushed on this material by their one-stops. And, at least initially, there will be an abundance of advertising to give the label identity which will give one-stops support and leverage for getting this music into stores. For retailers, especially Mom & Pops, this will leave less money for the stores to purchase music from independent distributors and stock other genres such as reggae, worldbeat, blues, bluegrass etc.

It will be interesting to watch how the influx of new labels plays itself out — if M&P's practice of eclectic stocking is effected; if there will be some great artists brought to a larger audience who may have otherwise languished in the shadows. It's likely there'll be some failures — anyone remember Big Time records? Going up the hill can be exciting, let's just hope that the eventual slide down the other side won't be too costly.

* * * * *

This column has chronicled the phoenix of the 7" single for almost two years and anyone who thought this format would remain the territory of independent labels better go out and get a breath of fresh air. In the past nine months Island has done a Buck Pets single and a Drivin' N Cryin fanclub single, Geffen recently pressed wax for the forthcoming I Love You disc and Columbia has just serviced a four song FIREHOSE 7" EP. The latter is the most curious as Columbia didn't ink the check for its production. This is all Mike Watt's baby — on *fhype* records he pulls four tracks from the upcoming *Flyin' The Flannel* album and inscribes "Nothin' worse than somethin' mersh." If anything ...*Flannel* proves Watt's sincere sloganeering legacy is held intact.

COLLEGE RADIO LISTS

KCPH		KCSB		KDVS		KFJC		KMSA		KNOW/The Forbidden Planet		KPKK		KRRK			
Roberta Moore Columbia MO 314-882-7820 88.1FM		Eric Kayser San Luis Obispo CA 805-756-2955		Mark Brown/Nick Krest Santa Barbara CA 805-961-3757		Marta Olvaues Davis CA 916-752-9903 90.3FM		Les Scurry Los Altos Hills CA 415-949-7092 89.7FM		Les Miller Grand Junction CO 303-248-1240		Curtis Kidwell Dallas TX 214-824-6893 89.3		Andrea Enthal LA CA 818-781-1989		Katrina Miller Portland OR 503-771-2180	
MBY - 1p	Dinosaur - 1p	Blafr/MNM - 1p	Bongwater - 1p	Buttholes - 1p	Dinosaur - 1p	Dinosaur - 1p	Dinosaur - 1p	Buttholes - 1p	Havana - 1p	Shamen - 1p	A Tasmans - 1p	Bongwater - 1p					
REM - 1p	Darksida - 1p	Bongwater - 1p	Buttholes - 1p	Dinosaur - 1p	L Trains - 1p	Buttholes - 1p	Buttholes - 1p	Buttholes - 1p	11 DO - 1p	D Dex - 1p	Alligator - 7	SP Bathtub - 1p					
T Muses - 1p	T Muses - 1p	Coil - 12	T Fallers - 1p	Dinosaur - 1p	B Happenin - dreamy	T Fallers - 1p	B Happenin - dreamy	11 DO - 1p	M Issue - 1p	Cocteau - 1p	Art/Sake - comp	Dinosaur - 1p					
Buttholes - 1p	REM - 1p	Buttholes - 1p	TM Rope - 1p	Dinosaur - 1p	S Trees - 1p	Buttholes - 1p	S Trees - 1p	M Issue - 1p	Buttsteak - 1p	MBM - 12	Big I - comp	Buttholes - 1p					
Dinosaur - 1p	Feelies - 1p	T Muses - 1p	Blafr/MNM - 1p	Dinosaur - 1p	J Lizard - 1p	Buttholes - 1p	J Lizard - 1p	Buttsteak - 1p	Godfathers - 1p	Lush - 1p	Bloodless - 1p	Malvins - 1p					
Phranc - 1p	Looking Gl - comp	Spaceen 3 - 1p	Dinosaur - 1p	Dinosaur - 1p	Flusheater - 1p	Tad - 1p	Tad - 1p	Godfathers - 1p	Dinosaur - 1p	N Farner - 1p	Breaknecks - 7	B Happenin - 1p					
Kitchens - 1p	Spaceen 3 - 1p	BN Heavies - 1p	B Happenin - dreamy	B Magnet - 1p	Feelies - 1p	Feelies - 1p	Feelies - 1p	Flusheater - 1p	Philly 5 - 1p	Philly 5 - 1p	Brokenhead - 7	S Trees - 1p					
B Happenin - 1p	Havana - 1p	Feelies - 1p	B Magnet - 1p	J Lizard - 1p	Feelies - 1p	Feelies - 1p	Feelies - 1p	Feelies - 1p	C Bruckner - 1p	C Bruckner - 1p	Butcherho - 1p	Rocket/Cry - 1p					
S Trees - 1p	Kitchens - 1p	D Warriors - 12	J Lizard - 1p	Feelies - 1p	Offspring - 1p	Offspring - 1p	Offspring - 1p	Offspring - 1p	L Bendthau - 12	L Bendthau - 12	C Slicks - 7	Tad - 1p					
Feelies - 1p	MBY - 1p	Dinosaur - 1p	Feelies - 1p	Feelies - 1p	Shockwaves - 1p	Shockwaves - 1p	Shockwaves - 1p	Shockwaves - 1p	ML Wheel - 1p	Orbital - 12	Crent - 1p	Carcase - 1p					
Hoodoo - 1p	Drivin - 1p	Tad - 1p	Ice T - 1p	Ice T - 1p	Sneetches - 1p	Sneetches - 1p	Sneetches - 1p	Sneetches - 1p	B Happenin - dreamy	Blackgirls - 1p	Denial - 1p	Knitting - comp					
Spaceen 3 - 1p	D Ash - 1p	J Lehman - 1p	N City - 1p	N City - 1p	Tooth/Naif - 1p	Tooth/Naif - 1p	Tooth/Naif - 1p	Tooth/Naif - 1p	Blackgirls - 1p	PS Boys - 1p	Gatekeeper - 7	Taxe - comp					
N Mob - 1p	Morrissey - 1p	M City - 1p	S Trees - 1p	S Trees - 1p	Blafr/MNM - 1p	Blafr/MNM - 1p	Blafr/MNM - 1p	Blafr/MNM - 1p	KLF - 1p	F 242 - 1p	Harefarm - 1p	Godflesh - 1p					
EPMD - 1p	2 N Girls - 1p	Godflesh - 1p	Bevis/Twin - 1p	Bevis/Twin - 1p	PMEI - 1p	PMEI - 1p	PMEI - 1p	PMEI - 1p	Lunarbear - 1p	Fortran 5 - 12	McTells - 1p	Flusheater - 1p					
S Knife - 1p	Bongwater - 1p	Mute/Envy - 1p	Silverfish - 1p	Silverfish - 1p	J Taber - 1p	J Taber - 1p	J Taber - 1p	J Taber - 1p	2 N Girls - 1p	IS Countin - 12	P Ubu - 12	Spaceen 3 - 1p					
L Walter - 1p	Buttholes - 1p	2 N Girls - 1p	Silverfish - 1p	Silverfish - 1p	M Music - 1p	M Music - 1p	M Music - 1p	M Music - 1p	N Mob - 1p	Grid - 1p	PB Cadillac - 7	B Tom - 1p					
I Cube - 1p	The - ep	H Creed - 7	Muttongun - 1p	Muttongun - 1p	Paris - 1p	Paris - 1p	Paris - 1p	Paris - 1p	Kitchens - 1p	Bomb/Bass - 1p	RP Rockers - ep	J Lizard - 1p					
J Lizard - 1p	Godfathers - 1p	DO Glass - 7	M Music - 1p	M Music - 1p	GLTrough - 1p	GLTrough - 1p	GLTrough - 1p	GLTrough - 1p	S Trees - 1p	CO Matic - 1p	Shoeface - 1p	REM - 1p					
LP Dots - 1p	M Issue - 1p	BSE - 1p	Paris - 1p	Paris - 1p	Guncub - 1p	Guncub - 1p	Guncub - 1p	Guncub - 1p	P Disaster - 1p	D Marzau - 12	Slug - 1p	BN Heavies - 1p					
N Toups - 1p	J Jones - 1p	B Happenin - 1p	GLTrough - 1p	GLTrough - 1p	G Sand - 1p	G Sand - 1p	G Sand - 1p	G Sand - 1p	S Morse - 1p	D Lite - 1p	S Youth - 1p	Enigma - 1p					
J Blafra - 1p	DO Glass - 1p	T Circus - 7	Residents - 1p	Residents - 1p	Horlocks - 1p	Horlocks - 1p	Horlocks - 1p	Horlocks - 1p	T Tikanam - 1p	ROB State - 1p	Sosumi - 1p	Nirvana - 7					
J Gutter - 1p	J Bats - 1p	Rutles - comp	B Sun - 1p	B Sun - 1p	Buttholes - 1p	Buttholes - 1p	Buttholes - 1p	Buttholes - 1p	JN Harding - 1p	Rhythmic - 12	Spines - 1p	Heaven - comp					
L Trains - 1p	S Trees - 1p	J Dahl - 1p	H Czukay - 1p	H Czukay - 1p	R Sancton - 7	R Sancton - 7	R Sancton - 7	R Sancton - 7	Cause/Effe - 1p	ACR - 1p	Splurk 2 - comp	N Mob - 1p					
Tad - 1p	D Buds - ep	TM Rope - 7	E Chadboud - 7	E Chadboud - 7	Nirvana/FI - 7	Nirvana/FI - 7	Nirvana/FI - 7	Nirvana/FI - 7	CO Matic - 1p	P Saints - ep	SJ Fits - 1p	Blackgirls - 1p					
AF Tours - 1p	N Mob - 1p	M Headkick - 1p	Heaven - comp	Heaven - comp	L Academy - 1p	L Academy - 1p	L Academy - 1p	L Academy - 1p	VO Love - 1p	C Flip - 1p	SS Strip - 1p	Megatron - 1p					
Buttsteak - 1p	Cyberaktif - 12	PL Circus - 7	M Kaiser - 1p	M Kaiser - 1p	Mummies - 7	Mummies - 7	Mummies - 7	Mummies - 7	T Hip - 1p	KMFDM - 12	T Asthma - comp	TBJ - 1p					
C People - 1p	Hoodoo - 1p	Darksida - 1p	N Mob - 1p	N Mob - 1p	Meen - 1p	Meen - 1p	Meen - 1p	Meen - 1p	Galaxie - 1p	Kode IV - 1p	Toys/Berse - 7	L Group - comp					

KSJ		KSLU		KSMU		KSPC		KTEG		KTSB		KTUH		KUCI			
Vicky Kim La Jolla CA 619-534-3673 95.7caFM		Palle Madson San Jose CA 408-924-4548		Chris Hamilton Canton NY 315-373-5538		Glynis Graf Dallas TX 214-592-4525		Christopher Kramer Claremont CA 714-621-8157 88.7FM		Amy Milkerson Rapid City SD 605-394-2231 91.3FM		Travis Hoppe Austin TX 512-471-5106 91.7cable FM		Kimo Nichols Honolulu HI 808-943-7431 90.3FM		Todd Stevens Irvine CA 714-856-6868 88.9F	
Bongwater - 1p	B Gilbert - 1p	REM - 1p	Doors - st	Bongwater - 1p	NOFX - 1p	Buttholes - 1p	REM - 1p	MBY - 12									
J Lizard - 1p	Bongwater - 1p	Latour - 12	ENF - 1p	KLF - 1p	D Ash - 1p	Buttholes - 1p	REM - 1p	T Muses - 1p									
B Happenin - 1p	LP Dots - 1p	TCS - 1p	Drivin - 1p	R Kava - 1p	Tad - 1p	Buttholes - 1p	REM - 1p	Dinosaur - 1p									
S Trees - 1p	R Gray - 1p	Divinyls - 1p	REM - 1p	B Happenin - 1p	Cringer - 1p	Buttholes - 1p	REM - 1p	Buttholes - 1p									
Fishwife - 1p	M Magnet - 1p	D Ash - 1p	Divinyls - 1p	Feelies - 1p	Cringer - 1p	Buttholes - 1p	REM - 1p	Buttholes - 1p									
Rutles - comp	G Nuan - 1p	Kitchens - 1p	J Jones - 1p	Feelies - 1p	Cringer - 1p	Buttholes - 1p	REM - 1p	Buttholes - 1p									
Tad - 1p	27/Joking - 1p	J Jones - 1p	Cocteau - 1p	If/You - 1p	Cringer - 1p	Buttholes - 1p	REM - 1p	Buttholes - 1p									
360s - 1p	Slint - 1p	L Beat - 1p	Morrissey - 1p	U Wiggly - 1p	Cringer - 1p	Buttholes - 1p	REM - 1p	Buttholes - 1p									
RF Crypt - 1p	B Hublan - 1p	S Minds - 12	TCS - 1p	V Girl - 1p	Cringer - 1p	Buttholes - 1p	REM - 1p	Buttholes - 1p									
81 Lead - 1p	Manufactur - 1p	Flux - 1p	ENigma - 1p	Leech - 1p	Cringer - 1p	Buttholes - 1p	REM - 1p	Buttholes - 1p									
BN Heavies - 1p	MamahhNohh - comp	Hunger - 1p	BM Goose - 1p	Coil - 1p	Cringer - 1p	Buttholes - 1p	REM - 1p	Buttholes - 1p									
N Kaiser - 1p	U Overkill - 1p	J Frost - 1p	D Ash - 1p	Levelers 5 - 1p	Cringer - 1p	Buttholes - 1p	REM - 1p	Buttholes - 1p									
Silverfish - 1p	Movement E - 1p	3/Widows - 1p	Havana - 1p	F Ashtray - 1p	Cringer - 1p	Buttholes - 1p	REM - 1p	Buttholes - 1p									
Dinosaur - 1p	N City - 1p	Manufactur - 1p	Godfathers - 1p	J Frost - 1p	Cringer - 1p	Buttholes - 1p	REM - 1p	Buttholes - 1p									
Offspring - 1p	Weathermen - 1p	Enigma - 1p	B Pets - 1p	Cannon - 1p	Cringer - 1p	Buttholes - 1p	REM - 1p	Buttholes - 1p									
N City - 1p	Ice T - 1p	Y Femmes - 12	Charlatans - 1p	AS Fland - 1p	Cringer - 1p	Buttholes - 1p	REM - 1p	Buttholes - 1p									
Darksida - 1p	Integrity - comp	ENF - 12	J Frost - 1p	N Present - 1p	Cringer - 1p	Buttholes - 1p	REM - 1p	Buttholes - 1p									
Crabs - 1p	HP Zinker - 1p	Feelies - 1p	Kitchens - 1p	J Zorn - 1p	Cringer - 1p	Buttholes - 1p	REM - 1p	Buttholes - 1p									
Buttsteak - 1p	Quarves - 1p	M Gernino - 1p	Flux - 1p	Pigface - 1p	Cringer - 1p	Buttholes - 1p	REM - 1p	Buttholes - 1p									
O Lamm - 1p	Rutles - comp	Hoodoo - 12	NIN - 1p	11 DO - 1p	Cringer - 1p	Buttholes - 1p	REM - 1p	Buttholes - 1p									
11 DO - 1p	Mr T Exp - 1p	S Dragons - 12	SO Fish - 1p	RM Heat - 1p	Cringer - 1p	Buttholes - 1p	REM - 1p	Buttholes - 1p									
T Muses - 1p	G Oryema - 1p	2 N Girls - 1p	Dinosaur - 1p	TPC - 1p	Cringer - 1p	Buttholes - 1p	REM - 1p	Buttholes - 1p									
R Sancton - 7	G Starr - 1p	Godfathers - 1p	F 242 - 1p	Dogface - 1p	Cringer - 1p	Buttholes - 1p	REM - 1p	Buttholes - 1p									
HL Wheel - 1p	Tad - 1p	Phranc - 1p	H Mondays - 1p	S Heads - 1p	Cringer - 1p	Buttholes - 1p	REM - 1p	Buttholes - 1p									
J Monkeys - 1p	HL Wheel - 1p	Fishbone - 1p	M Issue - 1p	Drain - 1p	Cringer - 1p	Buttholes - 1p	REM - 1p	Buttholes - 1p									
P Shovel - 7	N Luba - 1p	J Cruise - 1p	They Eat - 1p	Pitbull - 1p	Cringer - 1p	Buttholes - 1p	REM - 1p	Buttholes - 1p									
Spaceen 3 - 1p	G Crusher - comp	B Dish - 1p	L Jesus - 1p	Men/Volts - 1p	Cringer - 1p	Buttholes - 1p	REM - 1p	Buttholes - 1p									

KUNI		KUNY		KUPS		KUSF		KUCM		KWUR		KZSC		KZSU		MARS	
Al Schares Cedar Falls IA 319-273-6400 97FM		Joel Habbeshaw Las Vegas NV 702-739-3872 91.5FM		Chris Putnam/Tekla Tacoma WA 206-765-5277 90.1FM		Cliff Lipman San Francisco CA 415-666-6206 90.3FM		Linda Massen Malibu MA 509-527-5285 90.5FM		Mike Stavranos St Louis MO 314-889-5952 90.3FM		Justin Berenbaum Santa Cruz CA 408-429-2811 88.1 FM		Ed Klein Stanford CA 415-725-4868		Ralph Belliveau Summit IL 312-458-9274 88.9F	
N Mob - 1p	PMEI - 1p	Dinosaur - 1p	SP Bathtub - 1p	REM - 1p	T Muses - 1p	Buttholes - 1p	REM - 1p	Buttholes - 1p									
Something - 1p	M Issue - 1p	Spaceen 3 - 1p	Bongwater - 1p	Buttholes - 1p	Dinosaur - 1p	Buttholes - 1p	REM - 1p	Buttholes - 1p									
B Happenin - 1p	J Jones - 1p	BSE - 1p	Spaceen 3 - 1p	S Trees - 1p	Dinosaur - 1p	Buttholes - 1p	REM - 1p	Buttholes - 1p									
Feelies - 1p	L Kravitz - 1p	B Happenin - 1p	Motorhead - 1p	B Magnet - 1p	Dinosaur - 1p	Buttholes - 1p	REM - 1p	Buttholes - 1p									
T Tikanam - 1p	LP Dots - 1p	LP Dots - 1p	Buttholes - 1p	Greater/I - 1p	Dinosaur - 1p	Buttholes - 1p	REM - 1p	Buttholes - 1p									
J Mitchell - 1p	Godfathers - 1p	Slint - 1p	J Lizard - 1p	ENigma - 1p	Dinosaur - 1p	Buttholes - 1p	REM - 1p	Buttholes - 1p									
T Muses - 1p	YB Teenage - 1p	KLF - 1p	T Muses - 1p	BSE - 1p	B Happenin - 1p	Buttholes - 1p	REM - 1p	Buttholes - 1p									
A Collins - 1p	D Ash - 1p	Tad - 1p	LP Dots - 1p	C Jesus - 1p	Divinyls - 1p	Buttholes - 1p	REM - 1p	Buttholes - 1p									
Horrellies - 1p	F 242 - 1p	R Kava - 1p	LP Dots - 1p	Godflesh - 1p	Feelies - 1p	Buttholes - 1p	REM - 1p	Buttholes - 1p									
H Grays - 1p	Kitchens - 1p	Blackgirls - 1p	LP Dots - 1p	C People - 7	T Muses - 1p	Buttholes - 1p	REM - 1p	Buttholes - 1p									
JL Walker - 1p	Manufactur - 1p	Feelies - 1p	B Happenin - 1p	Feelies - 1p	T Muses - 1p	Buttholes - 1p	REM - 1p	Buttholes - 1p									
G Parker - 1p	S Dragons - 12	MF Mothers - 1p	B Happenin - 1p	Feelies - 1p	N Mob - 1p	Buttholes - 1p	REM - 1p	Buttholes - 1									

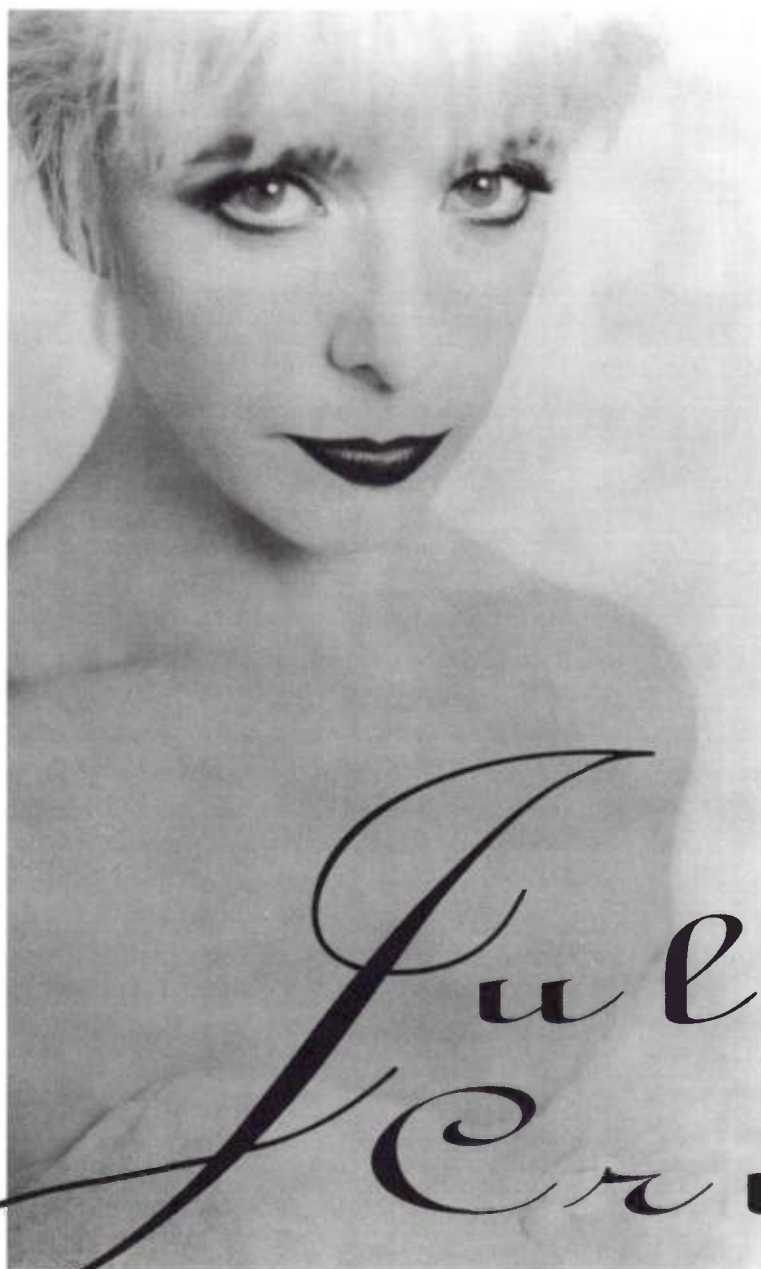
The daisy age is dead. So says De La Soul in a flyer accompanying their new 12" called "Ring Ring Ring" on Tommy Boy. De La Soul refuses to be pigeon-holed after their a year respite. No argument here — rap has moved on and changed over the past three years and so has the sound of the Strong Island threesome. "Ring Ring Ring" will fit in nicely with what is happening in the rap scene today, while still giving De La fans a sound reminiscent of their flowery past (1747 First Ave., New York, NY 10128).*****"Rhythm In Time" is the next Front 242 12" that Epic is releasing from the album *Tyranny For You*. The follow-up single to "Tragedy For You" comes complete with three mixes on both the Belgium test pressing, which is floating around now, and the April 15th domestic release. We were somewhat disappointed with the short length of the main mix, which clocks in at only 3:48, but were quite pleased with the material itself and believe that it will do as well, if not better than "Tragedy For You". Although not as catchy as "Quite Unusual" or "Headhunter", it packs the same punch and energy with a similar sound. The mixes on the B-side provide more beats than those on the A-side, stripping down the track to bare essentials and adding a little more time to work with.*****Cargo Records sent us a test pressing of a new KK record they are putting out domestically. Psychick Warriors is the name of the group, although we're not sure about the title — we think it's "S & M". This is one heavy 12", with its deep hypnotic bassline, crunching beat and vague wandering voices uttering underhanded commands like "Return to the Source" (P.O. Box 9055, La Jolla, CA 92038-9055).*****Hip house hero KC Flightt has returned with the deep and delicious stomper "Voices" on RCA. Vocal chants which resemble a bassline set the tone, while simple percussion starts to fill in the spaces between vocal pieces. Flightt begins his plea for all people to raise their voices about this sometimes unjust world. Make sure to listen to the B-Side for a tribal ten-minute long dub. Also out on the domestic major label front is the commercial Deee-Lite 12" of "E.S.P."/"Goodbeat" along with a special bonus track called "Ride On Through" (Elektra). Play it to death — within reason.*****Strictly Rhythm keeps pumping out house tracks and we keep eating them up. This week's menu features Black Orchid's "Baby Baby"/"Techno Dreams" and After Hours' "Water Falls"/"Feel It". "Baby Baby" gets its title hook from the much-sampled First Choice song, "Let No Man Put Asunder", and its organ loop from Jimmy "Bo" Horne's "Spank". It also has a woman saying "Kiss me all over my body" in Spanish. While we're very tired of people sampling First Choice and Shep Pettibone regrets putting an a capella mix on the record, this record is well done. "Techno Dreams" is a bubbling cauldron filled with ingredients from industrial, techno house, Latin rhythms, spoken Spanish vocals and the Peech Boys!!!!!! This variety makes for an interesting stew! The Industrial Techno Mix is aptly named. After Hours' "Water Falls" is an ethereal late night groover which comes in 3 AM Mix, 4 AM Mix and Daybreak Mix varieties. The 3 AM Mix is beautifully assembled by Andrew "Rags" Richardson and Roger S. (Mr. Underground Solution). The 4 AM Mix puts all the percussion through a phaser and has an added flute solo. The final mix is just a bonus beat of the 4 AM mix. A wonderful way to end an evening. "Feel It" is a galloping house stomper that also comes in three mixes. The second mix, like the second mix of "Water Falls", has an added solo and the last mix is a bonus beats track. We can only find one word to describe this track...BRILLIANT! Strictly has quickly scaled to the top of the New York indie hill and they are making themselves at home up there (1650 Broadway Suite 312, NYC 10019).*****House Jam (312-271-5696) has released the newest production from Chicago Mastermixer Edward "Get Down" Crosby. "Don't Runaway" by Denise M is a switch of sorts for this somewhat commercial singer. Her vocals were compared to the Flirts by Streetsounds' Art Payne.

While the A-side features good mixes by Ed Crosby and Ralphie Rosario, the B-side mixes by Four On The Floor Productions (Gary "Jackmaster" Wallace, Larry "LNR" Thompson, and Ricky "LNR" Lenoir) are superb. Piano, organ, and select snippets of the vocals float over this percolating groove.*****Frank De Wulf, whose first collection of "B-Sides" was just that — extra tracks that he was going to submit as B-sides — is back with the fourth installment of his very popular series. "Moribund" (Music Man Belgium) starts us off with its slashing string parts and slightly latin-influenced house groove. "Imagination" is acid/techno tour de force. "Traffic" is the highlight of this collection with its depiction of heavy New York traffic in vibrant techno sounds. "Moral Soundabuse", like the other tracks, has a distinctive synth hook that drives the turbine techno engine. Volume Four, like its predecessors, is top-quality and will drive your dancefloors wild.*****Simphonia's "Can't Get Over Your Love" (Republic UK) is out with new remixes by Republic Records' Dave Lee and Mark Ryder. This Paul Simpson production is wonderfully garage/New Jersey with a piping hot vibe solo by New York club-veteran Boyd Jarvis. Simphonia's cool and sultry vocals sooth the soul while the track moves the feet. Dave Lee and Mark Ryder smooth out the groove on the A-side mix while the flip-side mix has a more modern feel with finger snaps flipping about. Paul Simpson's mix has his trademark garage/Jersey sound. This a smokin' platter that will be quickly consumed by any deep house fan.*****Do get your hands on a single going by the name of Teknophobia "Revolution/B-House" available on ICM (04750-24499) out of the Netherlands. The operative word here is furious. Musical confusion linked together by a strong beat and samples of Kraftwerk and Jean Michel Jarre is the best way to describe "Revolution". "B-House" is just that — a steady house groove on the B-Side. Not just steady but rock steady! A strong driving beat and bassline merge with vocal samples to create a high energy track which will make em' drop.*****Quick Notes: The Dancyclopedia subsidiary of Crepuscule has just released "No Turning Back" by K + P Project. Good track. A little repetitive. "Spillin' The Beans" by Jellybean is about to be released. Ed Terry does a very accurate James Brown impersonation over a deep house track. There is a nice track out on Final Cut by House Faze called "Can You Feel It". A smooth groove with flowing tones and a mellow mood to take you through the early morning hours. Check it all out. Peace!

ROCKPOOL BASSMENT TRACKS

- 1 Monie Love "It's A Shame" (Warner Bros)
- 2 Those Guys "Tonight" (MCA)
- 3 Living Colour "Love Rears ..." (Epic)
- 4 Urban Soul "Alright" (Polar)
- 5 Tribal House "Mainline" (SBK)
- 6 Alison Limerick "Where Love Lives" (Arista)
- 7 Crystal Waters "Gypsy Woman" (Polygram Promo)
- 8 N Joi "Anthem" (deConstruction/RCA)
- 9 Deee-Lite "E.S.P." (Elektra)
- 10 Ultra Nate "Is It Love" (Warner Bros)
- 11 Black Box "Strike It Up" (deConstruction/RCA)
- 12 Oval Emotion "Go Go" (Hi Bias Canada)
- 13 TWP "Time" (4AD UK)
- 14 Jellybean "Spillin' The Beans" (Atlantic Promo)
- 15 Afrika Bambaataa "Get Up And Dance" (DFC Italy)

— Compiled from key Rockpool DJs —



ABC
was hip enough
to put "Twin Peaks"
back on the air.

You should
do the same
with this brand
new remix!

Julie Cruise

"ROCKIN' BACK INSIDE MY HEART"

The New 12", Cassette Maxi-Single and CD5

Original Production by David Lynch and Angelo Badalamenti

Additional Production and Remix by Greg Royal for Gregski Productions

From the album FLOATING INTO THE NIGHT



Management: Shaun Edwardes

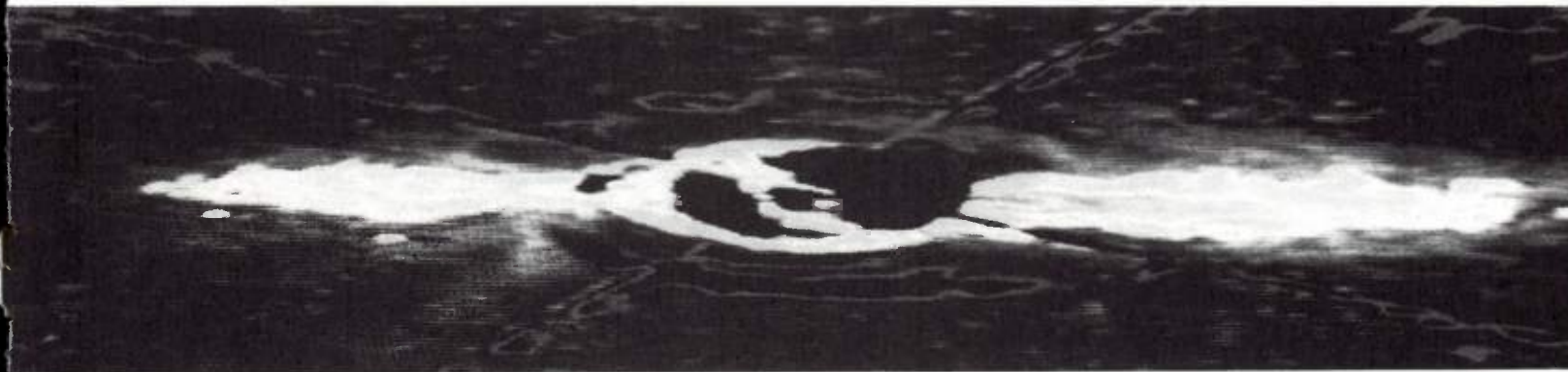
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CLUB LISTS

Mark Andrus Infinity Rochester NY	Jo-Ei Badia China Club West Hollywood CA	Perry Bax Cabaret Metro/Industry Chicago IL	Ross Bostwick Vogue Seattle WA	Marc Buxton Metropolis St. Louis MO	Todd Cabanban Outtakes Chicago IL	Mark Claesges ESO Milwaukee WI	Sean Coffman Culture Inc. Sarasota FL	Josh DeKleris Mailbu/Kingles Long Island/NYC N
Cartouche - feel Enigma - sade M Joi - anthem D Spring - born Madonna - rescue B Box - strike Banana - preacher P Lakakis - house K Marie - feels J Jackson - state C Dennis - touch CNC - here ENF - un 49ers - need K Minogue - what 101 - busy L Gordon - if T Spencer - this D Diebold - white M Love - it's	DJ Rule - that's T Moran - same K Munley - seasons Deskee - kid DJ Rule - get M Joi - anthem Break/Jazz - break B Box - strike J Bros - kick Daisy D - crazy M/Bones - dangerous M McLaren - world INKS - bitter I Cube - endangered Brand/Heav - dream McSway - follow Shella E - sex U Hate - love J Jackson - state M Life - free	T Freaks - agent Freq X - czech Manufactur - measured Anna - rather DNI - cut NIM - sin PS Boys - boring C Connelly - stow C Sensatio - 12 Test D - pak FLA - virus Hunger - 12 101 - busy PM Mechani - com S Depalaa - buddy YE - fear Start Coun - still Moov - head Scope - future ENF - un	ENF - un PMEI - x Cruncho - caution M Mons - loose A Limerick - where L Colour - 12 Split Sec - para BMO - trash Freq X - czech Coil - window Start Coun - selling M Unite - world Koman - colors F Chorus - cloud L Manicas - shake Mantonicas - step D Ash - this Spacemen - 12 Xymox - phoenix J Cope - love	ENF - un B/Love - alicia Eon - spice B Box - strike L Beat - it's PMEI - x CNC - here O Theater - end Hunger - shoot Cartouche - feel Yazoo - sit F Chorus - cloud Moov - head M Mons - loose B08 - in Nomad - devotion DJ Dick - 12 DFP - hallo Split Sec - para Cruncho - anti	D Lite - esp K Munley - 12 TL Unit - join B/Jazz - break B Box - strike T House - main M Love - it's LL Cool - same N Joi - anthem L Colour - love Trilogy - love GTO - joy S Depalaa - f Xymox - phoenix M/Bones - dang Scope - future A Limerick - where YBU - keep B Boys - how D Dee - f	Enigma - sade J Jones - right ENF - un B Box - strike PMEI - x Deskee - kid M/Bones - dang Homeboy - confusion CNC - here J Jones - inter Devica - what Bro/3 - dance 101 - busy D Ash - this D Diebold - white DFP - hallo TKK - swine R Busters - power NIM - make B/Love - alicia	M Mons - loose Sisters - vision PMEI - dance ENF - un Cure - never Soup Drags - mother D Lite - power Charlatans - believe Enigma - sade D Ash - this MBN - psyshe D Mode - sea F242 - tragedy J8 - kick RSH - thunder Sisters - more Split Sec - para S Depalaa - buddy NIM - get Jane's - been	ENF - un PMEI - x Eon - spice Jane's - been Split Sec - para Manufactur - measu U Hate - scand Hunger - shoot Yazoo - sit F242 - rhyth P Screaa - come D Lite - esp S Drags - mothe MBN - psysch B Box - strik D Diebold - white D Ash - this D Emotion - go L Beat - f've KMFDM - naive
J Debo Man Ray/Venus de Milo Cambridge MA	Tony Fletcher Communition/Litellight NYC NY	Roy Freedom First Avenue Minneapolis MN	Gail Gaiser Club Zadar New Hope PA	Ken Gardner T-Bird's/Litellight Portland ME	Ralph Gomez The Haven Westchester NY	David Hawkes Luv-A-Fair Vancouver BC	Aldo Hernandez Heat/Pyramid NYC NY	Marc Hill Midnight Sun Nashville TN
PMEI - x J Jones - inter Revco - beers Coil - window ENF - un MBN - psyshe S Drags - mother Quadro - quad D Diebold - white Homeboy - free DSC - whole 101 - busy Ice T - new KLF - 3 Seal - crazy NIM - sin Farm - all Spin - lat's Shamen - make TKK - swine	TKK - girl KMFDM - god Jane's - been MBN - psyshe KLF - what Manufactur - measured Charlatans - only Mittler - fun NIM - sin F242 - tragedy Enigma - sade Cure - walk Sisters - more Fara - groovy Revco - beers ENF - believe S Drags - mother C Connelly - stow Shamen - make B Mikulik - set	B Mikulik - break J Jones - inter DJ Dick - week Bizarre - play Sisters - detonation DOS - now Hunger - shoot B Box - strike J Jones - right DFP - hallo D Ash - this Great/One - joy Run Westy - star Split Sec - para Latour - people J Cruise - rockin' Moov - head Xymox - phoenix Unity 2 - buck Ru Paul - f've	CNC - here Jane's - been G Michael - 12 M/Bones - dang B Box - strike D Mode - sea Enigma - sade ENF - un B Boys - how S Drags - mother MBN - psyshe D Lite - theme Info Soc - knif D Diebold - white D Dax - tom L Beat - f've M Mons - kinky INKS - bitter RSH - thunder CNC - make	L Beat - f've B Box - strike CNC - here Enigma - sade C Dennis - touch CNC - make M Carey - some N Joi - anthem B Boys - how D Diebold - white M/Bones - dang J Bean - what's B/Love - alicia J Jackson - state Stevie Y - jealousy Yazoo - sit M McDonald - all Bro/3 - do T Spencer - this	B Mikulik - bitter ENF - un Fara - all St E - love C Twins - pitch PMEI - x Enigma - sade KLF - what Bigod - bog C Connelly - stow Manufactur - running L Espire - cold KMFDM - lieh Shamen - pro D Diebold - white DMS - house Jane's - been Sisters - ribbons KMFDM - god D Dax - tom	S Ranks - women J Jones - who PMEI - x B Mikulik - break J Jones - bow M Mons - loose Wendy's - sun Carter U - blood REM - losing Ninjaman - zig D Ash - this AGAP - your Charlatans - opportunit Cruncho - caution Shamen - pudgin' Energize - report DJ Dick - ve Massive - un C Connelly - stow KLF - church B Newman - our	Rupal - feelin' I City - til Test D - nwo C House - deep Carlton - please Deena G - groove Redmen - your B George - after T Guys - tonite Greater/On - joy Y Child - contracted AGAP - your T House - main Shamen - pudgin' Energize - report DJ Dick - ve Massive - un C Connelly - stow KLF - church Cookin'/De - such	Enigma - sade B/Love - alicia MBN - psysch PMEI - x M Mons - loose Yazoo - sit D Ash - this PS Boys - how Coil - windo D Dax - tom ENF - un NIM - sin ISC - still I Carpets - rain M Mons - bob PS Boys - borin Jane's - been S Drags - sweet CNC - make C Bruken - kiss
Dan Johnson Detroit/Power Plant Salt Lake City UT	Jonny Stick Rikes NYC NY	Jonathan Kadish Chameleon NYC NY	Chris Kane Club Metro Philadelphia PA	Andy Kastanas Park Elevator/M22G Charlotte NC	Joseph Lopresti Exit/Outtakes Chicago IL	Kevin Maguire Spanky's/Shadows Stony Brook NY	Ty Nguyen Blackbirds Blacksburg VA	Michael Pandolfi Detour Club San Francisco CA
ENF - un PMEI - x CNC - here MBN - psyshe Enigma - sade M Joi - anthem B Box - strike M McLaren - opera Yazoo - sit D Mode - sea Jane's - been B Boys - how M Mons - loose D Ash - this M Dek - bi B/Love - alicia M Love - it's J Jones - inter D Diebold - white	Brand/Heav - dress Grooves/Gin - fan T Guys - tonite CRJ - lock L Colour - love S Vold - boogie Tickle - holdin' U Soul - alright U Hate - fa A O'Neil - all J Bean - spillin' 10 City - destiny U Solution - luv R Foundati - rough T House - main D Lite - esp IC - til M Source - lookin' M Love - it's LL Cool - same	O Emotion - go T Guys - tonight B Radio - house M Love - it's Shamen - move U Soul - alright J Negro - ap L Colour - love Unity 2 - buck Adonte - feel Plum - make Edwards/Ar - up P Joey - party Lupo - keep T Freaks - agent Y Deciples - apparently Koman - colors Split Sec - para C Ranks - stopper Greater/On - joy	CNC - make Jane's - been ENF - un Enigma - sade D Diebold - white MBN - psyshe D Lite - power M Mons - kinky F242 - tragedy NIM - sin 101 - busy Sisters - more C Sensatio - liquid B Box - strike L Beat - f've Madonna - rescue Info Soc - how N Cherry - f've B Boys - how Eon - spice	Enigma - sade CNC - here D Diebold - white ENF - un R Sex - suck Trilogy - love DSC - whole B/Love - alicia D Ash - this Yazoo - sit PS Boys - boring Sisters - more C Sensatio - liquid B Box - strike L Beat - f've Madonna - rescue Info Soc - how N Cherry - f've B Boys - how Eon - spice	Snap - mary J Bros - kick Jazz/Soul - house 2/Room - she's Enigma - sade Overweight - hip A Lovers - uab Kennyeta - do M Love - it's J Osbourne - bro M/Bones - dang Andrea - don't L Colour - love Gangstar - just In Sync - dress D Fresh - Journey XC Flight - jump E Club - call D Ash - this C Front - beyond	Jane's - been J Jones - right D Ash - this ENF - un PM Mechani - com Enigma - sade E Club - poison L Beat - f've S Drags - mother CNC - here Yazoo - sit PMEI - x KMFDM - naive B/Love - alicia Sisters - detonation DSC - whole L Colour - love Divinyls - f Doors - break L Colour - elvis	Enigma - sade CNC - here Madonna - rescue Jane's - been 2/Room - she D Mode - sea Pat/Mick - use TDC - keep B/Love - alicia PS Boys - boring CNC - here C Dennis - just NIM - kinda Bigod - bog S Blund - dancers B Club - 12 C Sensatio - liquid Hunger - tonite FLA - provision BB Blue - chain NIM - sin	C Connelly - stow D Ash - this Skatnigs - chea Koman - 12 B Mater - power Basso - zombi Charlatans - 12 Cruncho - cauti M Mons - loose CNC - here J Jones - right Split Sec - para ISC - still B Planet - teap Shamen - pro REM - shin Xymox - phoen Motorhead - no GTO - index Cyber - nothi
Jeff Pazen Cabaret Metro/Smart Bar Chicago IL	Rick Phifer Underground Jacksonville TN	Mark Picchioti Medusa's/Shectar Chicago IL	Bob Polito Lockerman Exchange Dover DE	Robin Puschel Club Post Nuclear Laguna Beach CA	Guntis Puide Warehouse Kalamazoo MI	Tina Richardson Ulla/The Bridge Cleveland OH	Paul Vaine Visage Orlando FL	Ray Velasquez Krypton Kansas City MO
M Love - it's ENF - un D House - jump Causa/Effe - you L Colour - elvis PMEI - x Enigma - sade Hunger - shoot D Dax - tom A Limerick - where S Drags - mother Deskee - kid M Mons - loose Freq X - czech Split Sec - para KMFDM - naive D Ash - this LL Cool - same Grid - origins CNC - here	BL Boys - we Atomic - future Splash - f DOS - now CNC - here ENF - un 101 - busy Orbital - saten L Beat - f've Enigma - sade Madonna - rescue B Max - queen Cruncho - caution Interactiv - no Energize - report You - keep Da Juke - hear Cartouche - feel NIM - get B Box - strike	Lupo - keep D Lite - good Tom - replay S Christop - another Beltray - energy DJ Joy - fall A Business - in Kamera - back Koncept - human L Field - more ENF - un Untouch - yeah N Noise - father Predator - outer Rhythmatic - demons Catch - free Bizarre - ecstatic D Marzau - body Madonna - rescue L Field - not	Enigma - sade C Dennis - touch B Box - strike CNC - here Madonna - rescue Trilogy - love N Joi - anthem MH Wilson - another L Beat - f've Stevie Y - jealousy ENF - un Daisy D - crazy INKS - bitter RSH - thunder M/Bones - dang PMEI - x Jane's - been L Colour - elvis D Mode - sea M Mons - loose	NIM - sin KLF - what NIM - get Jane's - been D Dax - tom F242 - tragedy Yazoo - sit B08 - cubik KMFDM - naive D Mode - sea D Mode - happiest RSH - thunder D Lite - power Homeboy - total D Lite - groove D Mode - world Trigger - strato Eon - spice B/Love - alicia	Jane's - been Enigma - sade L Beat - f've ENF - un 101 - busy CNC - make B/Love - alicia Yazoo - sit Madonna - rescue N Joi - here CNC - here FS Tech - desire Info Soc - how D Dax - tom PMEI - x C Dennis - touch Adasakf - space J Jackson - love B Box - don't Cure - close	N Joi - anthem C Maters - gypsy T Guys - tonite C House - deep Adasakf - flash K Munley - season T Moran - same U Hate - fa D Lite - good DJ Dick - week DOS - now Enigma - sea D Lite - esp 10 City - 12 D Frey - love V Jarvis - blinky CRJ - lock Saxy - me	CNC - here Eon - spice Enigma - sade Westban - roof N Joi - anthem ENF - un B Boys - how Jane's - been CNC - make D Mode - world Bigod - bog UDS - deeper S Depalaa - f Scope - future T Freaks - agent D Diebold - white KMFDM - naive NIM - sin Mittler - getting R Life - god	Eon - spice M Love - it's PMEI - x L Colour - elvis Split Sec - para A Limerick - where Cruncho - cauti Bizarre - play Latour - peopl C Mater - gypsy T Guys - tonit F Chorus - 12 Acomix - f D Ash - 12 U Solution - 12 M McDonald - all ENF - belie TPE - tingl Beats I - echo M Probs - city

MIGHTY FORCE 'DIVE'

^{B / W}
'THRASHING A DEAD HOUSE'



MANCHESTER, U.K.

"WE HAVE ABSOLUTELY NOTHING IN COMMON
WITH THAT OTHER MANCHESTER DANCE SHIT!"

— SIMEON DAVIES, MIGHTY FORCE —

THE DANCE FLOOR IS



GETTING DANGEROUS!

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COMBAT
FEARACHES

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RABID'S CHOICE

All 7" 45s again today. One would have to be blind not to notice the explosion of 7" records in the indie scene as an obvious reaction to the abandonment of vinyl by the majors. 7" cover releases continue to appear like roaches in my sink: two last issue, four this time! First off, Indianapolis' punk/pop veterans *Sloppy Seconds* lure '70s Misfits' guitarist Bobby Steele to help them with their new version of "Where Eagles Dare" (Roadkill), originally a '79 B-Side to the Misfits' classic "Night Of The Living Dead" single. Steele's undead style is unmistakable, and the "all together" chanted choruses hint of the Misfits' version. Suitably powerful and as raspy (especially recording wise!) as Glenn Danzig and Co.'s chiller/thriller. Trademark Misfit "Fiend" head appears on sleeve too. The flip of "Ice Cream Man" mixes Chuck Berry/Johnny Thunder guitar runs with the basic 4/4 punk, a subtle improvement on their tongue-in-cheek last 45, "I Don't Wanna Be A Homosexual". (PO Box 477175, Chicago, IL 60647)****Next, we have current TSOL singer, Joe Wood, tackling Buffalo Springfield's mid-'60s' political anthem, "For What It's Worth" (Triple X). Leaving the metalisms of TSOL aside for a bluesy, soul guitar approach, this is a good time for this song to reappear, with the Persian Gulf replacing Vietnam 25 years after the original. Wood still sounds a little too much like Billy Idol on both sides (the B-Side is an acoustic original, also anti-war "Red, White and Blue") with the same melodramatic over-singing, but we applaud a humbler effort from a fallen favorite and

especially the gutsy lyrical bent in these sorrowful, shameful times. Note: TSOL drummer Mitch Dean also appears on the A-Side (PO Box 862529, Los Angeles, CA 90086)****Pigmy Love Circus give us a taste of the forthcoming Ramones tribute album by covering "Beat On The Brat" (Triple X) from the Forest Hills four's debut album 15 years back. This pseudo-metal version lacks the wry sense of humor of Sonic Youth's version (or the deadpan moronic hilarity of the original), instead turning it into a squealing, stomach-splitting episode of violence, an interesting twist I'd never considered. The lyrics are almost taken literally in this crunchy subtext. Scary thought. Flip is the conspiracy theory to end all conspiracy theories, "Mick Jagger Killed Brian Jones". The music sounds like an out-take from The Ramones '79 metal-punk killer, *Road To Ruin*, complete with a Randy Savage/Hulk Hogan voice from Hades grunting "We know you did it Mick." This whole single is the perfect definition of not knowing whether to laugh, dismiss or cry!****Lastly, and by far the best of the bunch, San Francisco's Sneetches give us The Zombies' "She Does Everything For Me" b/w another Buffalo Springfield cover, Neil Young's "Flying On The Ground Is Wrong" (Bus Stop). This quartet has my undying affection for being Zombies-heads — I've even heard a tape of a show they once did of nothing but Zombies songs. Naturally, this version retains the bounce and uncanny shine of the early '60s non-LP original, even recreating those lovely Rod Argent/Colin Blumstone vocal harmonies, all with modern

JACK RABID

production. Terrific. Similarly, on the flip, they have the vision to skip "Mr. Soul" for "Expecting To Fly", a lesser known, just as soulful Neil Young special, with just the right current treatment. Besides, it reminds me again how much The Replacements' "Swingin' Party" sounds like this song! Pick this up from the '60s-ish label that cares (PO Box 3161, Iowa City, IA 52244-3161)****Finally, just to prove that there are still exceptional 7" singles of all material (and bands) coming out, here's a hearty recommendation for This Great Religion's (they should open for fellow LA folks, Bad Religion!) "Now" b/w "Night Song" (Intermission). On the quiet parts they come off like a fine complement to Downey Mildew, only to launch into fiery parts dominated by thundering atonal bass and some suddenly perky vocals by Maria (no last name given). Liner notes figure the average age of TGR's members at 19 and, if so, this shows a controlled grace, knowing wisdom, and ability beyond their years. This shimmering sound is well suited to the remarkable sleeve package, a painstaking jacket in the league of Independent Projects or the Nate Starkman folks. Very, very nice and sweet and innocent and beautiful. (PO Box 4876, Whittier, CA 90607)****I tore ligaments in my ankle in a subway stairs fall and won't be able to walk without crutches for three or four weeks. So, I'll have plenty of time to listen to records! Like those Smiths and Syd Barrett Peel Sessions EPs (Dutch East). Keep 'em coming!

ACROSS THE POND

I used to hate British indie. I used to loathe those precious records wrapped in brown paper, those twee little records by boys whose only concession to hormones was their volcanic acne, whose only trace of animal instinct was a shiny new leather jacket. The guitars were jangly, the songs were twee, the fringes were long and greasy. I was bored. Those days are long gone, so make way for the new guitar-based indie bands, some of which even have girls in them. Bleach have a new single out, the four-track *Snag* EP on Way Cool Records (123A Queens Gate, London SW7 5LJ), and it sounds like a classic indie anthem, with pretty schoolgirl vocals that can sound really aggressive but simultaneously respectful. On the second track, "Burn", she sounds like a psychotic spoiled child actor, shouting the word "burn" like she really is an arsonist. Some late punk guitars to finish the eerie feeling; in fact if they remind me of anyone, it has to be classic era Penetration. Following on this feeling is the new single from Brighton's Earwig. They had previously failed to put their best song on the A side. The last single had the ethereal "Both Of Us Screaming" as the last track, and it received very little airplay (although it's serviced in the Radio Pool). Their new single is the *Might* EP on La Di Da Records (57 Davidgour Road, Hove, Sussex BN3 1RA). This is nearly as creepy as the last one, from a band with what sounds like an overdose of Banshees in their early years. Kirstin's voice is still shy and

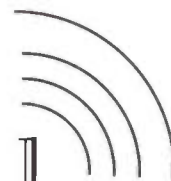
faltering, the lyrics are odd and her bass playing is improving by the minute (she's only been playing for a couple of months). The odd tempo changes suck you in. Another small new anthem, "Driving You Mad Slowly", is the most disturbing record I've heard in a long time, sinister enough to make your flesh creep just a little.****Someone once told me that all bands from Liverpool are suffering from low self-confidence and poor self-esteem, and that's why they appear to be able to do no more than imitate the Beatles at some stage of their career. Recent chart history had proved that he may have a point, except he's obviously never heard The Boo Radleys. They used to sound like your standard post-Mary Chain buzzsaw band, but they don't any more. Their "Every Heaven" (Rough Trade) has them following in the footsteps of Ride, with real songs, not empty riffs, whispered harmonies in between some carefully inserted modern-man guitar licks. All this and, I quote from their sleeve notes: "Recorded As The World Burned January '91". (61 Collier Street, London N1 9BE)****The Paris Angels are a weird band to get a handle on at any time, so dancey and produced on record, yet so different live. "Oh Yes" (Sheer Joy), their new single, follows neatly as the next off the line. It has the pristine clarity of engineering, the cold electro backing, and the vocals are as strong as their previous singles "Scope" and "Perfume". But once again, the beautiful voice of their female singer is pushed to the background.

PENNY ANDERSON

(Flat 3, 100 Burton Road, West Didsbury, Manchester)****It's always something of an event when 4AD Records signs a new band, especially when the last bands they signed included The Pale Saints and Lush. The new kids this time are Spirea X, and 4AD have nabbed them when nearly every label in Britain has been trying to sign them. They come from Scotland and have a Jesus And Mary Chain [and Primal Scream — ed.] connection. That much interest usually leads to hype and crap records, but their single "Chlorine Dream" is anything but a non-event. Another post-Ride band, but with the added hardness that follows naturally from the Mary Chain connection, and also some incongruous horn synth drop-ins which make you sit up with a jolt. And the mutant beatbox adds the fashion factor. (17-19 Alma Road, London)****The New Fast Automatic Daffodils have lived a ten-year career in two short years, playing with styles, swapping influences, changing and twisting until it's difficult to know what to make of them. "Get Better" (Play It Again Sam) doesn't make the task of defining them any easier; after the strangled disco version of "Big" and "Fishes' Eyes", they return to their frantic youth, back to the barmy, speeding near-miss, dead-on collision of their misspent youth. Singer Andy is using his voice for the first time, instead of growling, and they have found a new riff (we thought they only had the one).



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SELLING OUT

JANE RUPERT

R.E.M.'s *Out Of Time* (Warner Bros) debuted at #1 on the Retail Sales chart, In-Store Play and is the #1 Breakout. Surprise!****On a less predictable note, *Throwing Muses' The Real Ramona* (Sire) entered the chart at #8 and is #4 on In-Store. And, yes, Kristin Hersh's vibrato still sounds like she swallowed an electric toothbrush.****The debuts this chart really cover the spectrum of music — The Revolting Cocks' remix of "Beers, Steers & Queens" (Wax Trax) is in at #24 and Urge Overkill's *Supersonic Storybook* (Touch & Go) at #31. Look for U.R.G.E. and lots of martinis on the road touring in late May/early June.****Also about to hit the road are The Godfathers, whose *Unreal World* (Epic) went in at #37 this chart.****808 State's new LP *ExEl* will be out on Tommy Boy in May, but in the meantime, the latest single from it, "In Yer Face" (ZTT/WEA) debuted at #40. The UK import reached the top ten in the British national charts. Its moody, winding ambient intro swoops into a fierce techno riff and a quirky ferocious beat that's, well, in your face. 808 State manage once again to uniquely and successfully combine pop listening appeal with hard, relentless dance music. "In Yer Face" follows their mellower 1989 "Pacific State", another instrumental, straight up the UK charts.****Just out domestically on A&M is the Kitchens Of Distinction's "Quick As Rainbows" EP. The title song (one of the best from their *Strange Free World* LP) is a graceful pop

song with a hummable melody and lots of shimmering guitar twists and turns creating a liquid-silver quality full of movement and strumming. The three non-LP B-sides include "These Drinkers", a sullen spiraling piece, centered around a spoken vocal with an awkward pace and eerie feel similar to "Bewlay Brothers"-era Bowie. The closing track, "Three To Beam Up" is a long, slow instrumental opus with a flood of guitars that elevates moodiness to a state of grandeur much the way certain tracks on The Cure's *Disintegration* LP did. An impressive EP.****So is Julian Cope's "Beautiful Love" EP (Island UK). It's been out for a while and is still selling here on import. His new double LP is too, but domestic buyers should hold off since *Peggy Suicide* will be out on Island (US) and in stores in early May. While you wait, pick up the EP. The single, "Beautiful Love" will elicit smiles, toe-tapping and devotion. It's an overly simple, peculiar campfire song with a Caribbean-like shuffle, and goofy horns. There's something really genuine about it and listening again now, I think it's my favorite song so far this year. The eclectic EP also contains a warped version called "Love L.U.V.", "Unisex Cathedral" and "Port Of Saints", with a slow sea-shanty kind of feel one might get trying to stay clear of pirates or sharks (it's dedicated to Dave Balfe and Bill Drummond in Julian's amusing liner notes). All four cuts bode well for *Peggy Suicide*.****Next issue (#260) is our annual

Independent Label Issue, dedicated to American indies in reviews, articles, columns and profiles. It also contains a complete directory of American indie rock and dance labels, as well as a list of US distributors, booking agents and fanzines. We will be selling this special issue directly out of our office to retailers. The issue wholesales for \$4.00, and any stores who would like to sell the issue can place an order with us by simply mailing us an order (NET 30) to: *Rockpool*, 83 Leonard Street, 2nd FL, NYC 10013, Attn: Indie Issue Retail.****Individual top 5 in-store play highlights this issue include: *Face The Music* (Nutley, NJ): Happy Mondays, The Feelies, Ride, Enigma, The Darkside. *Pier Platters* (Hoboken, NJ): Superchunk 7, R.E.M., Sonic Youth, Dinosaur Jr., Screaming Trees. *Yesterday & Today* (Miami, FL): Throwing Muses, Dinosaur Jr., R.E.M., Bootsauce, Pop Will Eat Itself. *School Kids* (Gainesville, FL): Urge Overkill, The Feelies, Slint, Superchunk 7, Gibson Brothers. *B Bop* (Toledo, OH): Darkside, Limbomaniacs, The Horseflies, Annabouboula, Fishbone 12". *Eclipse* (San Antonio, TX): 808 State, Pet Shop Boys 12", The KLF, *Brooklyn Beats* comp., World Of Twist 12". *Tower* (Hollywood, CA): Dinosaur Jr., Legendary Pink Dots, R.E.M., Butthole Surfers, Ride. *Reckless* (San Francisco, CA): Beat Happening, Bongwater, Henry Kaiser, Butthole Surfers, Naked City.

REPORTING DATES

CLUB

April 22

May 6

RETAIL

April 22 & 23

May 6 & 7

METAL

April 23 & 24

May 7 & 8

COLLEGE

April 29 & 30

May 13 & 14

CLUB HIGHLIGHTS

Deee-Lite "E.S.P./Good Beat" (Elektra)

Soho "Freaky" (Atco)

Another Nation "Move Out" (Marz)

Steve Masters "Lost In Space" (Tar)

Clubland "Pump The Sound"
(B-Tech Sweden)

Adamski "Flashback Jack" (MCA)

Test Department "N.W.O." (Jungle UK)

Those Guys "Tonite" (MCA)

Mighty Force "Dive" (Combat/Earache)

Ryuichi Sakamoto "We Love You" (Virgin)

RETAIL LISTS

Phantasmagoria Bobby Wheaton MO	Pier Platters Otis Hoboken NJ	Play It Again (AA) Alan Ann Arbor MI	Play It Again (PA) Joe Bethlehem PA	RPM Randy Frierson Garland TX	Rabop Renew/Bob Ithaca NY	Reckless (SF) Michelle/Jeff San Francisco CA	Record Cellar Neil Philadelphia PA	Record Connection Spot/Bob/Hugh Waterville ME
D Gatton - 1p Enigma - 1p REM - 1p J Jones - 1p C Isaak - 1p Sting - 1p Morrissey - 1p Feelies - 1p Godfathers - 1p Dinosaur - 1p Buttholes - 1p Specials - 1p A Collins - 1p F 242 - 1p O Ash - 1p Tad - 1p T Nip - 1p Lush - 1p Bangwater - 1p Divinyls - 1p	REM - 1p Feelies - 1p Dinosaur - 1p S Trees - 1p Unrest - 7 Shadow - 1p B Happenin - 1p S Flower - 7 Tad - 1p SJ Fits - 1p S Chuck - 7 Morrissey - 1p U Overkill - 1p Buttholes - 1p Ride - 1p Pavement - 7 TM Rope - 1p Specimen 3 - 1p MBV - 12 Lunachicks - 1p	Ride - 12 TM Rope - 7 REM - 1p Tad - 12 SJ Fits - 7 T Muses - 1p Mole - 7 NMO/B Rail - 7 S Trees - 1p J Cope - 1p MBV - 1p Buttholes - 1p S Youth - 1p Dinosaur - 1p Slowdive - 1p Telescopes - 1p Bridland - 1p Lush - 1p B Radleys - 1p S Chuck - 1p	REM - 1p NMO - 1p J Jones - 1p Dinosaur - 1p Morrissey - 1p Extreme - 1p GG Dolls - 1p Kitchens - 1p Godfathers - 1p Insight - 7 Feelies - 1p JN Harding - 1p Mole - 7 BDP - 1p B Religion - 1p BD Car - 7 H Mondays - 1p 7 Seconds - 1p DASH - 1p N Issue - 1p	ENF - 12 Enigma - 12 BT Crow - 12 REM - 1p C Bruckan - 1p Sundial - 1p KLF - 1p C Voltaire - 1p Las - 1p Frazier - 1p Buttholes - 1p BOB State - 1p James - 1p IS Countin - 1p Godfathers - 1p C Isaak - 1p B Sun - 1p Carcess - 1p Charlatans - 1p Charlatans - 1p	REM - 1p Horseflies - 1p Feelies - 1p Dinosaur - 1p R Johnson - 1p Buttholes - 1p Morrissey - 1p Brazil - comp J Mitchell - 1p T Muses - 1p B Religion - 1p Frazier - 1p Blafra/NM - 1p Sting - 1p Enigma - 1p James - 1p Red Hot - comp Radiators - 1p T Mapfumo - 1p PMEI - 1p	B Happenin - 1p Bangwater - 1p Ride - 12 REM - 1p LP Dots - 1p H Kaiser - 1p Enigma - 1p Stowdive - 1p B Sun - 1p Mole - 7 N City - 1p V Morrison - 1p Heavenly - 7 Dinosaur - 1p Buttholes - 1p SP Bathtub - 7 Specimen 3 - 1p Morrissey - 1p T Muses - 1p Charlatans - 12	REM - 1p Dinosaur - 1p JM Harding - 1p B Parker - 1p M O'Connell - 1p Feelies - 1p T Tiskara - 1p B Rodeo - 1p Blasters - 1p Divinyls - 1p Replacemen - 1p Godfathers - 1p Morrissey - 1p Kitchens - 1p Radiators - 1p J Mitchell - 1p Tangier - 1p A Collins - 1p INXS - 1p D Ash - 1p	REM - 1p James - 1p C Isaak - 1p Havana - 1p J Jones - 1p Divinyls - 1p Feelies - 1p Dinosaur - 1p Morrissey - 1p NIN - 1p B Traveler - 1p Manufactur - 1p N Mob - 1p P Simon - 1p J Blafra - 7 Drivin - 1p A Collins - 1p Phish - 1p Replacemen - 1p B Parker - 1p
Record Exchange Boise Scott Boise ID	Record Express Ben S. Windsor CT	Record Runner Charlie S Charas NYC NY	Record Stop Susan Hertsdelia NY	Record Swap Bob Champaign IL	Record Trader Jeff Towson MD	Repo Dan Bryn Mawr PA	Rhino Steve LA CA	Right Hemisphere Bob Media PA
REM - 1p Enigma - 1p Prius - 1p Tame - comp F 242 - 1p T Tiskara - 1p J Jones - 1p Buttholes - 1p Morrissey - 1p Sisters - 1p Jellyfish - 1p UDS - 1p Dinosaur - 1p TCS - 1p C Muddpupp - 1p Tad - 1p Heaven - comp S Pupp - 1p M O'Connell - 1p B Magnet - 1p	REM - 1p Divinyls - 1p Sting - 1p Dinosaur - 1p Morrissey - 1p Buttholes - 1p Drivin - 1p N Issue - 1p Enigma - 1p J Jones - 1p H Mondays - 1p J Mitchell - 1p S Trees - 1p F 242 - 1p D Ash - 1p Kitchens - 1p James - 1p J Officars - 1p C Isaak - 1p Pyramid - comp	REM - 1p ENF - 1p Morrissey - 1p Sisters - 1p Ride - 1p Enigma - 1p H Mondays - 1p Frazier - 1p B George/J - 1p Feelies - 1p Lush - 1p Las - 1p Kitchens - 1p Fame - 1p PS Boys - 1p T Muses - 1p S Etienne - 1p Replacemen - 1p M Turtles - 1p BOB State - 1p	N Issue - 1p REM - 1p D Ash - 1p Dinosaur - 1p Specimen 3 - 1p Divinyls - 1p Morrissey - 1p B Happenin - 1p J Jones - 1p Chemlab - 1p F 242 - 1p L Carpets - 1p Lush - 1p N Mob - 1p Tame - comp Tad - 1p L Beat - 1p Co'l - 1p FLA - 1p CO Ratic - 1p	REM - 1p Bangwater - 1p Enigma - 1p Tad - 1p J Lizard - 1p Revco - 1p Morrissey - 1p F 242 - 1p S Chuck - 7 T Muses - 1p MBV - 1p J Jones - 1p B Religion - 7 360s - 1p Didjits - 1p J Blafra - 7 C&C - 1p S Youth - 12 Buttholes - 1p Lush - 1p	REM - 1p Doors - st Bulletboys - 1p Morrissey - 1p J Jones - 1p Divinyls - 1p Q Rych - 1p Tesla - 1p C Isaak - 1p James - 1p Godfathers - 1p B Crowes - 1p Charlatans - 1p D Gatton - 1p Buttholes - 1p Sting - 1p N Issue - 1p M Simon - 1p 360s - 1p R Bucket - 1p	REM - 1p J Jones - 1p Morrissey - 1p Ride - 1p Dinosaur - 1p Fame - 1p Enigma - 1p James - 1p H Mondays - 1p MBV - 1p Feelies - 1p Doors - st Revco - 1p T Muses - 1p D Ash - 1p D Ash - 1p Kitchens - 1p Darkside - 1p Charlatans - 1p Cyberaktiff - 1p N Men - 1p	REM - 1p J Mitchell - 1p Enigma - 1p C Porter - 1p R Johnson - 1p Sting - 1p Blasters - 1p J Oryema - 1p C Isaak - 1p P Simon - 1p Brazil - comp Feelies - 1p Digital U - 1p Dinosaur - 1p G Parker - 1p Vinx - 1p Bangwater - 1p 8 Marley - 1p Buttholes - 1p N Sex - 1p	James - 1p B Tom - 1p D Yankes - 1p J Jones - 1p Cinderella - 1p Slayer - 1p J Priest - 1p Whitesnake - 1p Queen - 1p Anthrax - 1p AC DC - 1p They Eat - 1p S Trees - 1p Motorhead - 1p Buttholes - 1p M Church - 1p Suicidal - 1p Social D - 1p Enigma - 1p N Funk - 1p
Rockbottom Kevin Guyer Portsmouth NH	Rockin' Rex Tony Yonkers NY	Rockin' Rudys Vaughn/Bruce Missoula MT	Rocks In Your Head Ira NYC NY	Rough Trade Jennifer San Francisco CA	Round Baird Chicago IL	Salt Of The Earth Eddie Columbia MD	See's Jams Paulette Fenndale MI	School Kids Byron Ann Arbor MI
REM - 1p Enigma - 1p 360s - 1p Morrissey - 1p Red Hot - comp Charlatans - 1p Sting - 1p J Mitchell - 1p B Tom - 1p ENF - 12 Kitchens - 1p Buttholes - 1p Blafra/NM - 1p Prius - 1p M O'Parker - 1p Divinyls - 1p D Lite - 1p H Mondays - 1p They Eat - 1p Dinosaur - 1p	Twisted - comp Dinosaur - 1p Morrissey - 1p F 242 - 1p Mirvana/FI - 7 REM - 1p Buttholes - 1p Darkside - 1p Enigma - 1p D Ash - 1p Doors - st TKK/NMFD - 12 Tad - 1p Charlatans - 1p MBV - 1p J Jones - 1p B Happenin - 1p 11 00 - 1p B Tom - 1p Silverfish - 1p	REM - 1p J Mitchell - 1p Feelies - 1p Sting - 1p J Jones - 1p Dinosaur - 1p Enigma - 1p C Isaak - 1p N Issue - 1p B Crowes - 1p T Muses - 1p Doors - st Q Rych - 1p Vaughans - 1p V Morrison - 1p Paris - 1p Kitchens - 1p H Mondays - 1p N Mob - 1p Staccato - 1p	REM - 1p Bangwater - 1p Dinosaur - 1p Feelies - 1p T Muses - 1p J Mitchell - 1p Enigma - 1p Buttholes - 1p A Lovers - 1p Sting - 1p N City - 1p B Babes - 1p Doors - st P Sticks - 1p Tad - 1p G Baker - 1p 2 H Girls - 1p Kitchens - 1p 11 00 - 1p Ride - 1p	REM - 1p T Muses - 1p Feelies - 1p Kitchens - 1p Morrissey - 1p Enigma - 1p Carter - 1p ENF - 1p Brazil - comp Doors - st Dinosaur - 1p Buttholes - 1p Religion/C - 7 B Crowes - 1p Motorhead - 1p HK Plaid - 1p J Mitchell - 1p D Ash - 1p Godfathers - 1p N City - 1p	REM - 1p J Jones - 1p NJ City - st Charlatans - 1p 11 00 - 1p B Babes - 1p B Happenin - 1p Doors - st T Muses - 1p C&C - 1p James - 1p L Beat - 1p Morrissey - 1p Feelies - 1p Green - 1p Dinosaur - 1p S Trees - 1p Ride - 1p Co'l - 1p	REM - 1p T Muses - 1p H Mondays - 1p Blafra/NM - 1p C Isaak - 1p Morrissey - 1p NIN - 1p F 242 - 1p B Tom - 1p Drivin - 1p Enigma - 1p NMFD - 1p James - 1p E Ash - 1p MA Heart - st UDS - 1p MJ Harding - 1p Galaxie - 1p Ultraman - 1p	REM - 1p R Corps - 1p Sting - 1p Red Hot - comp C Isaak - 1p J Jones - 1p Morrissey - 1p Dinosaur - 1p Divinyls - 1p T Muses - 1p P Leary - 1p Blacktape - 1p Greater/I - 1p FLA - 1p M Pup - 1p HK Plaid - 1p J Peel - comp B Harvey - 1p Shadow - 1p Buttholes - 1p	REM - 1p J Mitchell - 1p P Simon - 1p C Isaak - 1p Sting - 1p Enigma - 1p G Parker - 1p Feelies - 1p James - 1p T Muses - 1p Replacemen - 1p T Tiskara - 1p Bangwater - 1p Red Hot - comp E Brickell - 1p J Jones - 1p Dinosaur - 1p C Junkies - 1p Poques - 1p Tame - comp
School Kids (FL) Mike Gainesville FL	Shattered Kim Frank Cleveland OH	Slipped Disc Mike Valley Stream NY	Smash Adam Washington DC	Sound Exchange (Houston) Kurt Houston TX	Sounds Dorothy NYC NY	Spins Ed LeBrun Greensboro NC	Streetlight Scott San Jose CA	Streetside (MO) Al Karninski St. Louis MO
REM - 1p J Jones - 1p Sting - 1p Enigma - 1p Morrissey - 1p B Crowes - 1p N Issue - 1p James - 1p Doors - st Dinosaur - 1p T Muses - 1p C Junkies - 1p Lush - 1p TFC - 1p P Simon - 1p U Overkill - 1p G Thorogoo - 1p Cyberaktiff - 1p JH Glamor - 1p S Trees - 1p	REM - 1p Morrissey - 1p Dinosaur - 1p J Jones - 1p Buttholes - 1p T Muses - 1p D Ash - 1p H Mondays - 1p Charlatans - 1p Lush - 1p Blafra/NM - 1p J Lizard - 1p Sisters - 1p I Carpets - 1p Ride - 1p SP Bathtub - 7 Enigma - 1p Darkside - 1p B Tom - 1p S Dragons - 1p	REM - 1p ENF - 1p Morrissey - 1p Bulletboys - 1p M Church - 1p Fishbone - 1p M Big - 1p Divinyls - 1p J Jones - 1p H Mondays - 1p Motorhead - 1p B White - 1p J Cope - 1p Frazier - 1p Tyketto - 1p N Funk - 1p PMEI - 1p Godfathers - 1p Fame - 1p L Beat - 1p	U Overkill - 1p REM - 1p Buttholes - 1p Revco - 1p Lungfish - 1p FLA - 1p Ride - 1p Tad - 1p Morrissey - 1p Chapterhou - 1p I Carpets - 1p J Jones - 1p Stick/All - 1p KLF - 1p D Nasty - 1p Charlatans - 1p B Religion - 1p	LP Dots - 1p Buttholes - 1p S Shack - 7 LT - 1p P Teens - 1p REM - 1p J Blafra - 7 B Happenin - 1p Bangwater - 1p H Creed - 7 J Lizard - 1p Dinosaur - 1p Revco - 1p S Chuck - 7 Silverfish - 1p SP Bathtub - 7 AS Second - 12 Blafra/NM - 1p Texasfunk - comp Greater/I - 12	Revco - 12 REM - 1p B Dylan - box LT - 1p J Lizard - 1p Buttholes - 1p MBV - 1p Enigma - 1p GG Dolls - 1p Bangwater - 1p F 242 - 1p Motorhead - 1p B Happenin - 1p Cyberaktiff - 1p Heaven - comp Morrissey - 1p N Mob - 1p Feelies - 1p T Muses - 1p C Connelly - 1p	REM - 1p Enigma - 1p Doors - st B Crowes - 1p J Jones - 1p Ride - 1p Revco - 1p Sting - 1p Divinyls - 1p J Mitchell - 1p D Ash - 1p PMEI - 1p Bigod 20 - 12 Shamen - 12 Morrissey - 1p Greater/I - 12 Eon - 12 Feelies - 1p Book/Love - 1p ENF - 12	REM - 1p Enigma - 1p Kitchens - 1p Bangwater - 1p Charlatans - 1p Dinosaur - 1p F 242 - 1p D Ash - 1p S Trees - 1p Tad - 1p Feelies - 1p Buttholes - 1p J Jones - 1p Darkside - 1p TNJ - 1p H Mondays - 1p Las - 1p N Sudden - 1p PMEI - 1p	REM - 1p Doors - st Enigma - 1p Sting - 1p J Mitchell - 1p Doors - best 3 H Widows - 1p H Mondays - 1p P Simon - 1p J Jones - 1p E Johnson - 1p Charlatans - 1p V Morrison - 1p FN More - 1p Rambrendt - 1p R Palmer - 1p J Bats - 1p Indigo - 1p R Tribe - 1p

NEW RELEASES

MAJOR RELEASES

The Alarm <i>Raw</i>	IRS	Enigma <i>"Mea Culpa"</i>	Charisma	Ride <i>"Vapour Trails"</i>	Sire/Reprise
Daniel Ash <i>"Walk This Way"</i>	RCA	The Farm <i>Spartacus</i>	Sire/Reprise	S'Express <i>"Nothing To Lose"</i>	Sire/WB/Rhythm King
The Blessing <i>Prince Of The Deep Water</i>	MCA	Rory Gallagher <i>Defender</i>	IRS	Saxon <i>Solid Ball Of Rock</i>	Charisma
Blue Runners <i>Blue Runners</i>	Island	Goodbye Mr. McKenzie <i>Goodbye Mr. McKenzie</i>	MCA	Talk Talk <i>History Revisited</i>	EMI
Chapterhouse <i>"Pearl"</i>	RCA	Hanoi Rocks <i>All Those Wasted...</i> (double live)	Geffen	Thunder <i>Backstreet Symphony</i>	Geffen
Elvis Costello <i>Mighty Like The Rose</i>	Warner Bros	Hoodoo Gurus <i>Kinky</i>	RCA	Allen Toussant <i>Collection</i>	Reprise/WB
Daddy Freddy <i>"Daddy Freddy's In Town"</i>	Chrysalis	I Love You <i>I Love You</i>	Geffen	Various Artists <i>Hangin' In With The Homeboys</i>	Atlantic
Danielle Dax <i>"Big Blue '82"</i>	Sire/WB	B.B. King <i>Live At The Apollo</i>	GRP/MCA	Various Artists <i>New Jack City</i> (clean version)	Reprise
Definition Of Sound <i>"Now..."</i>	Cardiac/Charisma	King Missile <i>The Way To Salvation</i>	Atlantic	The Violent Femmes <i>Why Do Birds Sing?</i>	Slash/Reprise
The Doobie Bros <i>Brotherhood</i>	Capitol	Loud Sugar <i>Loud Sugar</i>	SBK	The Waterboys <i>"Whole Of The Moon"</i>	Chrysalis
Lamont Dozier <i>Inside Seduction</i>	Atlantic	Manufacture <i>"World Control"</i>	Network/IRS	The Williams Bros <i>The Williams Bros</i>	Warner Bros
Dream Warriors <i>And Now The Legacy Begins</i>	Island	The Mother <i>Firstborn</i>	Elektra	Xymox <i>Phoenix</i>	Wing/Mercury
Sheena Easton <i>What Comes Naturally</i>	MCA	Raintree Crow <i>Raintree Crow</i>	Virgin		
Electronic <i>"Get The Message"</i>	Warner Bros	Chris Rea <i>Auberge</i>	Atco		

INDEPENDENT RELEASES

27 Devils Joking <i>The Sucking Effect</i>	RAVE	Icky Boyfriends <i>7" EP</i>	C&P	Sex With A Beat <i>"New Reality"</i>	New World
3 Merry Widows <i>Which Dreamed It?</i>	TVT	Insight <i>"What Will It Take"</i>	Victory	The Shatners <i>Sad Encounter With ...</i>	S.O.L.
Another Nation <i>"Move Out"</i>	Marz	Israel Vibration <i>Why You So Craven</i>	RAS	Smile <i>7th Free Record</i>	Starfyre
Bedlam Rovers <i>"Danny Boy"/"Sweet Talker"</i>	Heyday	Joint Venture <i>"I Want To Thank You"</i>	Warlock	Spinout <i>"Glorious You"</i>	Delicious Vinyl
Carey Bell & ... <i>Mellow Down Easy</i>	Blind Pig	KMFDM <i>"Piggybank"/"Split"</i>	Wax Trax	Starvation Army <i>Mercenary Position</i>	RAVE
Braille Closet <i>Soulmap</i>	Figurehead	The Litter <i>\$100 Fine</i>	K-Tel	Steel Pole Bathub <i>Tulip</i>	Boner
Cadillac Tramps <i>Cadillac Tramps</i>	Doctor Dream	Llamasaurus <i>"Remember Me"</i>	Llamasaurus	Swirl Happy <i>Nice</i>	Swirling Discs
Eugene Chadbourne <i>"Oil Of Hate"</i>	Blackjack	The Lookouts <i>7" EP</i>	Lookout!	Sybil <i>"Go On"</i>	Next Plateau
Chris & Cosey <i>"Synaesthesia"</i>	Wax Trax	Melvins <i>Bullhead</i>	Boner	The Texas Instruments <i>Crammed... Infinity</i>	Rockville
Course Of Empire <i>Course Of Empire</i>	Carpe Diem	Members Of The House <i>"Reach Out ..."</i>	Shockwave	Thin White Rope <i>"Ants Are Cavemen"</i>	Sub Pop
Cyberaktif <i>"Nothing Stays"</i>	Wax Trax	Mercury Rev <i>Yerself Is Steam</i>	Rough Trade	Two X Strong <i>"Lyrical Madness"</i>	City Beat/Warlock
De La Soul <i>"Ring Ring Ring"</i>	Tommy Boy	Mighty Force <i>"Dive"</i>	Earache/Combat	Uncle Green <i>What An Experiment His Head Was</i>	DB
Denise M <i>"Don't Run Away"</i>	House Jam	Monsula Structure <i>Monsula Structure</i>	Lookout!	Vacant Lot <i>"She Gotta Leave"</i>	Baylor
Doubling Thomas <i>"Father Don't Cry"</i>	Wax Trax	Montage <i>"On Patrol"</i>	Dog Brothers	The Vampire Seduction <i>The Vampire Seduction</i>	US
L. Faro <i>Wildlife</i>	Vibration	"N" Control <i>"2-B Positive"</i>	W Music	Various Artists <i>Ca-Co-Pho-Nia</i>	Phonetic
Flat Duo Jets <i>Go Go Harlem Baby</i>	Sky	Don Paul & The Suspect Many <i>We Could... Irresistable</i>	Part Trance	Various Artists <i>Ear For Music Compilation Disc</i>	EFM
The Fumes <i>"Ways To Enjoy Life"</i>	Empty	The Pineapples <i>"Crystalline"</i>	Doctor Dream	Various Artists <i>Only The Strong</i>	Victory
Marcos Gil <i>"One More Night"</i>	Boys	Andy Prieboy <i>Montezuma Was A ...</i>	RAS	Various Artists <i>Texas Funk Rastaman Work</i>	Ethic
Happy Fingers Institute <i>Job Specimen</i>	Bayou Logical	Rastafari Elders <i>Rastafari Elders</i>	Lookout!	The Werewogs <i>"Pearl Baby Flower"</i>	Part Trance
Hole <i>"Dicknail"/"Burn Black"</i>	Sub Pop	Scherzo <i>"Life To You"</i>	Relativity	Mitch Woods... <i>Solid Gold Cadillac</i>	Blind Pig
House Faze <i>"Can You Feel It"</i>	Final Cut	The Seers <i>Psych Out</i>			

IMPORT RELEASES

Beat In Time <i>Turn Of Time</i>	Low Spirit	Jesus Loves You <i>The Martyr Mantras</i>	More Protein	Psychic TV <i>Live In Bregenz</i>	Temple/Midnight
Bliss <i>"Watching Over Me"</i>	Parlophone	Kick-Ass Project <i>"Always High"</i>	BUG	The Railway Children <i>"Something So Good"</i>	Virgin
Boo Radleys <i>"Every Heaven"</i>	Rough Trade	Levellers 5 <i>Clatter</i>	Probe Plus	The Shamen <i>"Hyperreal"</i>	One Little Indian
Gary Clail On-U Sound <i>"Human Nature"</i>	Perfecto	Monie Love/Adeva <i>"Ring My Bell"</i>	Chrysalis	Sofa Head <i>Twat! EP</i>	Worker's Playtime
Code Red <i>"In Your Dreams"</i>	Mental Radio	Manic Street Preachers <i>"UK Channel..."</i>	No Label	Sonic Watchers <i>"On The Wall"</i>	Radium
Julian Cope <i>"East Easy Rider"</i>	Island	Massive <i>Blue Lines</i>	Circa	Transvision Vamp <i>"B With U"</i>	MCA
The Cure <i>Entreat</i>	Fiction	The Mock Turtles <i>87-90</i>	Imaginary	Tricky Disco <i>"Housefly"</i>	WARP
Eskimos & Egypt <i>"That's What U Want"</i>	DEF/OLI	Allison Moyet <i>"It Won't Be Long"</i>	Columbia	Union Carbide <i>From Influence...</i>	Radium
Gunshot <i>"Crime Story"</i>	Vinyl Solution	Ned's Atomic Dustbin <i>God Fodder</i>	Furtive/CBS	Whipped Cream <i>Other Delights</i>	Radium
Havoc <i>"Mechanicville"</i>	Concrete	Poésie Notre <i>Marianne</i>	Antler/Subway	World Of Twist <i>"Sons Of The Stage"</i>	Circa
Inner Light <i>"Phantasia"</i>	Mental Radio	Power Of Dreams <i>EP</i>	Polydor	Pete Wylie/The Farm <i>"Sinful"</i>	Siren

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REPORTING DATES

CLUB

April 22

May 6

RETAIL

April 22 & 23

May 6 & 7

METAL

April 23 & 24

May 7 & 8

COLLEGE

April 29 & 30

May 13 & 14



NEXT ISSUE

INDEPENDENT LABEL ISSUE



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RETAIL SALES

WOC LC TC

—	—	1	R.E.M.: <i>Out Of Time</i> (Warner Bros)
2	2	2	Morrissey: <i>Kill Uncle</i> (Sire/Reprise)
4	5	3	Enigma: <i>MCMXC a.D.</i> (Charisma)
6	3	4	Jesus Jones: <i>Doubt</i> (SBK)
6	1	5	Dinosaur, Jr.: <i>Green Mind</i> (Sire/Warner Bros)
4	4	6	The Butthole Surfers: <i>Pioughd</i> (Rough Trade)
2	10	7	The Feelies: <i>Time For A Witness</i> (Coyote/A&M)
—	—	8	Throwing Muses: <i>The Real Ramona</i> (Sire/WB)
8	6	9	Sting: <i>The Soul Cages</i> (A&M)
6	13	10	The dVinylys: <i>dVinylys</i> (Virgin)
10	8	11	Chris Isaak: <i>Heart Shaped World</i> (Reprise/WB)
2	18	12	The Doors: <i>The Doors</i> (s/t) (Elektra)
16	16	13	Happy Mondays: <i>Pills 'N Thrills And Bellyaches</i> (Elektra)
10	12	14	Ride: <i>Nowhere</i> (Reprise/Sire)
2	21	15	Joni Mitchell: <i>Night Ride Home</i> (Geffen)
28	15	16	Jane's Addiction: <i>Ritual De Lo Habitual</i> (Warner Bros)
18	17	17	Lush: <i>Gala</i> (4AD/Reprise)
4	24	18	Kitchens Of Distinction: <i>Strange Free World</i> (A&M)
6	9	19	Front 242: <i>Tyranny For You</i> (Epic)
4	14	20	Tad: <i>8-Way Santa</i> (Sub Pop)
4	7	21	Daniel Ash: <i>Coming Down</i> (Beggars Banquet/RCA)
4	22	22	Bongwater: <i>The Power Of Pussy</i> (Shimmy Disc)
20	11	23	The Charlatans UK: <i>Some Friendly</i> (Beggars Banquet/RCA)
—	—	24	The Revolving Cocks: "Beers, Steers And Queens" (Wax Trax)
10	30	25	The Black Crowes: <i>Shake Your Moneymaker</i> (Def American)
4	27	26	EMF: "Unbelievable" (EMI)
6	20	27	Screaming Trees: <i>Uncle Anesthesia</i> (Epic)
4	19	28	The Jesus Lizard: <i>Goat</i> (Touch & Go)
2	37	29	Beat Happening: <i>Dreamy</i> (Sub Pop)
10	36	30	Meat Beat Manifesto: <i>99%</i> (Mute/Elektra)
—	—	31	Urge Overkill: <i>Supersonic Storybook</i> (Touch & Go)
4	26	32	Jello Biafra/No Means No: <i>The Sky Is Falling...</i> (Alt. Tent.)
8	28	33	Pop Will Eat Itself: <i>Cure For Sanity</i> (RCA)
2	33	34	Material Issue: <i>International Pop Overthrow</i> (Mercury)
10	32	35	Drivin' N' Cryin': <i>Fly Me Courageous</i> (Island)
18	25	36	The Sisters Of Mercy: <i>Vision Thing</i> (Elektra)
—	—	37	The Godfathers: <i>Unreal World</i> (Epic)
4	29	38	The Darksides: <i>All That Noise</i> (Beggars Banquet/RCA)
—	—	39	Frazier Chorus: <i>Ray</i> (Charisma)
—	—	40	808 State: "In Yer Face" (ZTT/WEA UK)
22	46	41	Paul Simon: <i>The Rhythm Of The Saints</i> (Warner Bros)
4	31	42	My Bloody Valentine: <i>Tremolo</i> (Creation UK)
—	—	43	Havana 3 A.M.: <i>Havana 3 A.M.</i> (IRS)
2	45	44	C+C Music Factory: <i>Gonna Make You Sweat</i> (Columbia)
4	RE	45	Eleventh Dream Day: <i>Lived To Tell</i> (Atlantic)
—	—	46	The La's: <i>The La's</i> (London)
4	35	47	Graham Parker: <i>Struck By Lightning</i> (RCA)
24	38	48	The Replacements: <i>All Shook Down</i> (Sire/Reprise)
—	—	49	Legendary Pink Dots: <i>The Maria Dimension</i> (Caroline)
8	RE	50	Roger McGulnn: <i>Back From Rio</i> (Arista)

BREAKOUTS



1. R.E.M.
2. Throwing Muses
3. The Revolving Cocks
4. Urge Overkill
5. The Godfathers

TOP TEN IN-STORE PLAY



1. R.E.M.: *Out Of Time* (Warner Bros)
2. The Feelies: *Time For A Witness* (A&M)
3. Dinosaur, Jr.: *Green Mind* (Sire/Warner Bros)
4. Throwing Muses: *The Real Ramona* (Sire/Warner Bros)
5. Ride: *Nowhere* (Reprise/Sire)
6. The Butthole Surfers: *Pioughd* (Rough Trade)
7. Jesus Jones: *Doubt* (SBK)
8. The La's: *The La's* (London)
9. Screaming Trees: *Uncle Anesthesia* (Epic)
10. The Darksides: *All That Noise* (Beggars Banquet/RCA)

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