

# ROCKPOOL



Revenge  
Primus

## THE FALL

<b>PICKS</b>						<b>ALBUMS</b>
	BLACK BOX	TEENAGE FAN CLUB	WAS (NOT WAS)	IGGY POP	ANDY PRIEBOY	
<b>PICKS</b>						<b>SINGLES</b>
	ADAMSKI	MARINA VAN-ROOY	G LOVES E	SHE ROCKERS	THE AFROS	





## Black Box

From the opening strains of "Everybody Everybody", already pumping out of every corner boombox, to the closing cover of Earth, Wind & Fire's "Fantasy", Black Box demonstrates that disco is not dead. Who knew that a couple of Italians and a few hired divas could create such a perfect dance album? Every song could be a single in its own right — and probably will be. Dancefloors were already abuzz a while back with the import 12" of "Ride On Time", and the by now infamous Loleatta Holloway sample, a throaty singalong hook. "I Don't Know Anybody Else" is another sure thing. Black Box mix styles, drawing on the clear pingy production of hiNRG, the lush arrangements of classic disco and rich soulful voices that raise the hair on my neck and could have come straight out of some church choir. You can't get better dance music than this. *Dreamland* is a carefully constructed album with beats, soul and rhythm. As last summer bore the stranglehold of Soul II Soul, so too will 1990 wear the Black Box stamp.

Megan McLaughlin

## Teenage Fan Club

When Teenage Fan Club first hit the *Rockpool* turntable, I expected to be subjected to the all too typical indie rock hell of oppressive, tired guitars and even more boring, noise for noise's sake alone. Not true. From the opening "Everything Flows" onward, this Glasgow band's debut LP makes lumbering, almost reluctant guitars with loads of chord progressions whirl around a rough rhythmic bass to form slow, heavy, tumbling melodies. The music sounds like it wants to soar, mellifluously at times ("Critical Mass"), but is always locked in to a big, fat rhythmic groove. Like more recent Dinosaur Jr., TFC's music has a strong pop sensibility. But its heavier, more churning, monotone strumming gives it a clumsy, unfinished charm in a mixture of punk and more modern pop. "Eternal Light" is slow, lazy, almost pretty. "Everybody's Fool" combines a crazed spirit with what sounds like Robert Smith-on-laughing-gas quirky vocals. On "Catholic Education #1" the guitars break into a Stones-ish groove but the music can also be as primitively unconstructed as Beat Happening. This keeps things interesting. TFC use movement and the Velvets' notion of rhythm as anchor and magnet for their music the way the Feelies might have if they weren't wimps. Teenage Fan Club are one of the freshest more innovative rock bands I've heard this year. A fine debut. (611 Broadway, Suite 712, NYC 10012)

Jane Rupert

## Was (Not Was)

Who else would dare claim they "Feel Better Than James Brown", "Dress To Be Killed" and "Blew Up The United States" — and then ask "Are You Okay?" Talk about taking over the asylum... The Was Bros. — born and bred Mo'towners — have taken in a lifetime of funky sounds and even funkier, um, philosophies and made them their own. Like everybody's fave love object and pocket god, George Clinton, Don and David Was have learned the very neat trick of dressing the most off-the-wall shit in the universe up in grooves so irresistible, it can 'pass' by most early-warning systems, burrow deep and disrupt those lazy old alpha waves. By the time the brain police slip the siren to you, the damage is long-done. Trampoline off the critical kiss fest for their previous, Was (Not Was) are looking to take *Are You Okay?* all the way to the bank. With the out of the box pyrotechnics provided by their gritty reworking of "Papa Was A Rolling Stone" laying the foundation, follow up tracks like the aforementioned titles and the ballad, "Just Another Couple Of Broken Hearts" (they'll have to call in a surgeon to separate tongue from cheek on *that* one), should do the job very nicely. Look, you seem like a reasonable person. Do your part to disseminate this twisted vision to the masses and we'll let you live after the revolution. OK? I just knew you'd understand.

Kevin Doran

## Iggy Pop

The granddaddy of punk has delivered the most cogent, fully realized, well-produced, extraordinarily written and best-performed album of his too often too legendary career. In short, the Igster has grown up and come out to play with the big boys. Perennially squeezed out of the pantheon that holds fellow founding icons Lou Reed and David Bowie to be consummate *artistes*, Pop — until now — has remained content to play the snotty bad boy. While he'll (thankfully) never be able to jettison that part of him, with *Brick By Brick* he turns his concentration from the facile adolescent fantasy role modelling/playing that's obsessed him for the better part of two decades back to the nuts and bolts of his craft. *Raw Power* and *The Idiot* were highwater marks for different reasons. These are the best songs he's ever written and Don Was has made them sound even better. *Brick By Brick* is the record that will finally bring Iggy to 'Rock Radio' (as those AOR farts like to call themselves) and make him an MTV regular, thanks in no small part to the GNR credibility of Slash and Duff who donated their hair and talents to *BBB*. I can think of worse payoffs for twenty some years of living on the frontlines with nothing but fan letters in your pocket. But I can't think of a better Iggy Pop record.

Kevin Doran

## Andy Prieboy

When Wall Of Voodoo went on hiatus, what was an L.A. goth boy with the penchant for controversial lyric material to do? Create a solo album, of course. Moving from vocals to guitar to keyboards, Andy Prieboy shines on all, especially as a writer. Like a dog worrying a bone, Prieboy doesn't let a subject lie — no matter whom he makes squirm. "Tomorrow Wendy", the first single, is a brooding tale of a prostitute who commits suicide to avoid suffering through AIDS. Gay-bashing is the subject of "That Was The Voice" and "L.A. Artist (Jazz Crowd)" captures the manic frenzy of NYC in this tongue-in-cheek portrayal of the "hip" scene. "To The Dogs" is a biting tale of the degradation of love. Some of the songs, such as "Montezuma Was A Man Of Faith", hark back to Wall Of Voodoo while ballads like "For Love" and "Loving The Highway Man" recall the deliberate searching of their memorable imagery. It all ends with a "Big Rock Finish", which it truly is. You will get the impression that all the guest stars who appear on the album, including Concrete Blonde's Johnette Napolitano, ex-Kill For Thrills' Dave Scott, WOV's Marc Moreland, etc., appear en masse to take their bows. Give a standing ovation, because it is well-deserved. (60 Plaza Sq., Orange, CA 92666)

Claire Walsh

## Dreamland

## deConstruction/RCA

## A Catholic Education

## Matador

## Are You Okay?

## Chrysalis

## Brick By Brick

## Virgin

## ...Upon My Wicked Son

## Dr. Dream



# Albums

Dead Can Dance

Aion  
4AD



Just as Dead Can Dance's *Serpent Egg* was one of the last, great LP's of the '80s, *Aion* is one of the first really important records of this decade. It is a weird, wonderfully unnerving collection of sonic landscapes and one that once and for all severs DCD's already tenuous connection with that motley assemblage called rock'n'roll. Really, the Cocteau Twins are Mudhoney by comparison. What we have here is music both deeply traditional (you haven't heard stuff so purposely arcane/archaic since Nico's prime, early '70s, drone/dirges) and utterly new: music that applies the post-modern sample-and-hold mentality to an array of religious, classical and ethnic concepts and creates something unlike anything else. Over this mix of Celtic, Arabic, Slavic and Asian textures and rhythms float some truly unique male/female vocals. On the distaff front, Lisa Gerrard continues to be a marvel. Her wild trills and swoops have taken on a richer, earthier tone. Meanwhile, Brendan's sad tenor has evolved from pretentious to portentous: all lightning and thunder where there was previously just bluster and fillgree. In short, as close to heaven (or *The Serpent's Egg* as you're likely to get). *Aion* plays like a soundtrack to some alien, global travelogue. Project it on the back of your skull and float. (c/o 4AD US, 611 B'way, Ste. 301, NYC, NY 10012)

Robert R. Conroy

The Time  
*Pandemonium*  
Paisley Park/Reprise



Ten years, two albums and god knows how many millions of dollars later, the cool rulers who put Minneapolis on the map (as Morris would say, "Yesssss!") return to get even. Kinda like the Velvet Underground, The Time established a trailblazing sound and attitude that captured nearly no one's interest way back when and had to break up to find their respective fames and fortunes. Having proved that point millions of times over, they've decided to use Prince's upcoming *Graffiti Bridge* as a springboard to take care of some unfinished business. And, perhaps not too surprisingly, they pull it off. *Pandemonium* lives up to its name, bouncing around between styles and moods with loony determination, pausing just long enough to drop the obligatory one-liners and R&B ballads. Like checking back with old friends after too long, everything is familiar though no longer cozy. Few of these songs would have sounded out of place on their first two albums. On the format flexing tip, "Blondie" and "Skillet" both cook with some *sear-ious* headbanging geetar, proving that Living Colour's legacy is not yet written. The lead single, "Jerk Out" is a full-fisted pumper, while "Donald Trump (Black Version)" reads goldiggers cover to cover (come to think of it, so do most of these songs — must be a tough life, huh?). In short, it's long. Long on fun, grooves and hits — which you'll be hearing long after you need a new calendar. Oooh, a Time calendar — what a merchandising concept...

Kevin Doran

Crash Vegas  
*Red Earth*  
Atlantic



Crash Vegas have one thing that the biz needs — *another Lanois* (Jocelyne) singing. Her voice, slightly reminiscent of Suzanne Vega's, is as crisp, clean and clear as a longneck o'Labatt's. *Red Earth*, the album, goes down as smooth as one too. With its sparse country-folk instrumentation (acoustic guitars, brushes instead of drumsticks, harmonicas), the songs are smooth, flowing rivers of sound. Their cover of Neil Young's "Down To The Wire" is chilling, "Smoke" is dreamy and "Inside Out" is woeful. All these emotions pour out in a revealing, honest way — pure and simple. On first listen, you might think that Crash Vegas is another nuevo-folkie group, but on further investigation you'll find they're a refreshing blast of fresh air from the great white north.

Jodi Shapiro

Snap  
*World Power*  
Arista



Snap, undoubtedly, have scored the tenement-flat/boom-box burner this summer (not to mention a #1 spotlight on the *Rockpool* dance chart). "The Power" niched itself firmly without really breaking any new ground. Though *World Power* falls somewhat short of other dance comers' debut albums this year (the Chimes and A Guy Called Gerald's in particular) it does boast a rather surprising span of musical variety. "Cult Of Snap" aligns with the African boogie nation, combining rap with heavily sequenced rhythms and synths. The other choice dance cut, "Witness The Strength", is a powerful groove as well, employing "Whole Lotta Love" riff samples with a low bass-driven funk. Both of these tracks sport huge character and are what one would expect from a duo infamous for telling journalists to piss off. A radical shift comes on "I'm Gonna Get You" — a sappy, spoken litany of unrequited love and martyrdom. And despite the half-decent Lou Rawls imitation, the lack of any soul-emotion makes it easily dismissible. Snap are definitely on top when they concentrate more on body moves than mind games.

Pamela Hawks

Shinehead  
*The Real Rock*  
Elektra



Edmund Carl Aiken, Jr. (they usually *do* require more than a memorable stage name when you get baptized, right?) is the most promising young talent exploring ragamuffin today. His bold and brash '88 statement, *Unity*, was innovative, exciting and — though unquestionably one of the best records of any genre released that year — a flop. Seeking to redress the balance, Shinehead has drawn in the reins a little, smoothing out the rough edges and polishing up his smile, seemingly to compete with Young MC on the narrow — but extremely profitable — pop/rap turf. Though *The Real Rock* remains undeniably Jamaican, Young Edmund tries to hide his light under a bushel, mainstreaming the majority of his rhymes and delivery for us born Yankees. He shouldn't. The most island-like tracks — "Cigarette Breath", "Musical Madness" and "Till I Kissed You" (Everly's lover's rock) — twist and kick with the best reggae on record. If there's gold to be mined with Shinehead (and believe me Elektra, there is!) the vein to hit lies in the roots of this rapper. *The Real Rock* ain't exactly the motherlode, but it'll pan out. Pick out the shiniest nuggets for yourself and throw away the rest.

Kevin Doran

Billy Bragg  
*The Internationale*  
Elektra/Utility



A Ration of Passion. A fitting slogan for our Bill's custom label; sleeves adorned with basic — very basic — essentials. The music is more of the same. These are songs of freedom, even, god help us, "The Marching Song Of The Covet Battalions", making "the world (un)safe for capitalism" with its barbed tongue cheekward bound. "Blake's Jerusalem" returns to provide a historic echo of Bill's own "This England", with nary an "old school" tie wrapped around its critical neck. And the sprightly restoration of "The Red Flag" to the rightful music of the Irish reel demonstrates how easy it is for niggardly forces to plunder and exploit even the most worthwhile of things to their own ends. Looking for the hits? Go elsewhere. Go somewhere, where dignity, caring and quality are swept under the carpet. But, if those self-same qualities mean *anything* at all to you, 'ang about, 'cos here passion is rationed out in generous helpings. And without passion, we are lost. "Change will not come from above." But you might just find it walking side by side, shoulder to shoulder with Bill. And if you think you needn't worry, needn't bother, you deserve whatever you get. And you don't deserve music as crucial as this.

Andy Dunkley



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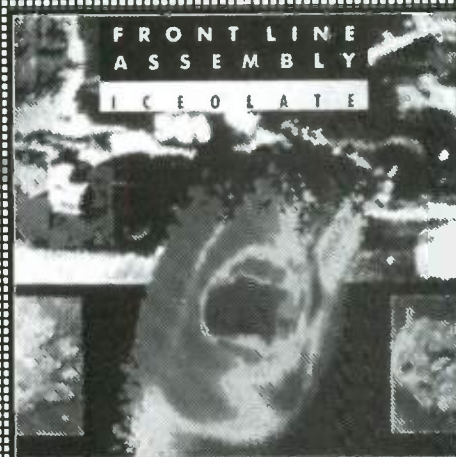
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**Cassandra Complex**  
*Finland*  
PIAS US



Cassandra Complex are the most undigestable group in the PIAS/Wax Trax crew. Their records tend to naughtily stick to your gums, while the remainder of the staid industrial crowd plunge homogenously ahead. *Finland's* five varied tracks are nothing short of bizarre; the musical trappings of techno-genius not content to be surreptitiously pigeonholed. "I Believe In Everything (Charlie Victor)" speaks the familiar Cass Complex language; a spliced invention filled with rough-edged guitar stops, old wave keys and pompous vocal samples. Turn the tables! "Let's Go To Europe" is quick-paced, top-notch pop that transforms them into a proper live band. Turn the tables again! "Fire And Forget" targets wailing dirge shot through an occasional sonic warp. Finally, "Forests" with it's risin' and fallin' darkened melody, soothingly succumbs to all the sweetness of St. Nick (Cave, that is). *Finland* is just one more reason for dancefloors to diversify and radio to discover the joy of movement. (1659 N. Damen Ave., Chicago IL 606470)

**Pamela Hawks**

**Cordelia's Dad**  
*Cordelia's Dad*  
OKra



From the home of the Wolverton Brothers, Gibson Brothers and all things swampy, come Cordelia's Dad (King Lear, if you're a thespian) — a rag tag trio from Western Mass. All but one of these tracks are the proverbial "trad. arr.", breathing folknoise life into mossy Anglo-American standards. The appropriate lead track, "May The Circle Be Unbroken" bulldozes the Carter Family classic and builds it up again brick by nitty gritty brick. Front man and bassist Tim Erikson brings a Minuteman's intensity to these tunes, often exhibiting a tenderness as well, particularly on "Loch Lomond", recorded by everyone from Lawrence Welk to Benny Goodman. Other highlights include "Baby Song", (not the Husker tune) and "My Pretty Little Pink", popularized by Doc Watson. While C.D.'s interpretive honesty and obvious reverence for trad music is commendable, it's important to realize that "folknoise" as a concept isn't "new" — it's just never rocked Fort Apache studios so elegantly. (1992 N. High St., Columbus, OH 43201)

**Sturge Peters**

**HR**  
*Charge*  
SST



Now that there is a resurgence in the popularity of reggae, it's nice to know that some of the older/more serious reggae artists are enjoying popularity as well. Those who fall in the middle are usually purveyors of generic, run-of-the-mill riddims that were clearly composed to break into the pop mainstream (and make a buck). Not so with **Ras Hailu Gabriel Joseph I**, better known to all as HR. *Charge* is a collection of deeply personal, spiritual songs that read like a religious manifesto, but when touched with HR's unique vocal style they don't sound overly preachy. Instead, they come off sounding like a man who's proud of his beliefs and wants to show the world how proud he is. Backed with a well-rehearsed band, this album is something HR has a right to brag about. (P.O. Box 1, Lawndale, CA 90260)

**Jodi Shapiro**

**Steel Pole Bathtub**  
*Lurch*  
Boner



The lavatory legion return with *Lurch*, a title that is both inappropriate and appropriate. Inappropriate because Steel Pole Bathtub's music is a little too rhythmic and driving to be described as a lurch — and while we're at it, a little too clean-sounding (never thought I'd say that) to be called sludge. It could, however, be the soundtrack to what the Addams family butler would do to you if he caught you invading his employers' premises. No "Brady Bunch" snippets on this, just a pounding, bass-heavy, near-frenzied, occasionally anarchic sonic assault. A girl treating us to the story of how she slit her wrists *and* an inspired cover of "Paranoid" (meaning that it actually does the original justice). If you've been eagerly awaiting the follow-up to *Butterfly Love*, SPB's new EP won't leave you in the... well, you know. (Box 2081, Berkeley, CA 94710)

**Kristin Carney**

**Crystalized Movements**  
*This Wideness Comes*  
No. 6 Records



Loaded with early Husker Du harmonies, improvisation and clean, crisp tempo-over-guitar licks (I mean, you can hear the pick strike the string) production, the Movements are constantly building and pollinating the songs with reserved, but affecting, emotion. "The Second A Siren" and "Rearranged" go from sensible pop gone bad to exploding blasts of fierce guitar muck, while "This Wideness Comes" ebbs from paced pop fuzz to a flowing threshold of testing a guitar's limitations. But, like Husker Du pre-Warner Bros., the band shows quiet, perfected simplicity on "If Ever It Appears", Britania-inspired playfulness on "By Unseen Hands" and powers a (what should be) Sub Pop single-of-the-month rocker in "Taken Away". Never dull, never too short or too long, always full of energy, Crystalized Movements have made a sound feel new again. (611 Broadway, Ste. 311, NY NY 10012)

**David Gottlieb**

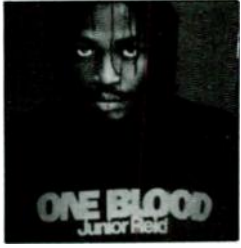
**Aztec Camera**  
*Stray*  
Reprise



When Aztec Camera made their debut in 1982 with *High Land, Hard Rain*, staple member **Roddy Frame** asserted the romantic and varied style that would follow through to the present. *Stray* is undeniably Frame's way of stuffing all his favorite toys in his traveling bag. The title track and "Over My Head" are generous with a gentle, acoustic sound and trickling piano notes worthy of any smoky lounge setting. "Get Out Of London" and "How It Is", though, run the other way with more than a hint of early Stones influence. To confound the innocent listener even more, the second side cracks open with a very Clash-sounding duet featuring B.A.D.'s Mick Jones on "Good Morning Britain", while "The Gentle Kind" displays Frame's interest in soul. This curious grab-bag of sound, with its constant swerving from the quiet dribbling of a sparse piano to rock/pop crunchers keeps you tuned and addicted to piecing the puzzle together. Only this jigsaw's got one too many pieces.

**Karen Iris Tucker**

# HIPPER THAN THOU?



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## Adamski

## "Killer"

MCA

This is the second single from the fake-fur bedecked British keyboard prankster Adamski and, like "N-R-G", it has soared up the UK charts, making this man one of the more popular figures in the present dance world. That said, the B-side, for all its pop trappings, has a wicked groove and oceans of ambient electronic goings-on, sustained, techno-style synth (one hook sounding, in the first notes, like Company B's "Fascinated"), vocoders and the occasional volley of handclaps providing an imperative need to shake your body. Add to that the endearing R&B vocals of Seal (sounding at times like Terence Trent D'Arby) and you have a record suited to both adventurous dance radio and clubs. It's the more melodic B-side mix that would work well as a crossover, providing that link between club house and the dance airwaves that Technotronic and the 49ers have established with success. The "Killerremix" on the A-side is the drier, harder version with a more '70s funk/hip-hop styled beat; hollow, warbled, more esoteric keyboard effects; and longer instrumental sections. "Killer" is a pop house track that doesn't sacrifice inspiration for accessibility.

Tim Haslett



## Marina Van-Rooy

## "Sly One"

de/Construction UK

Marina Van-Rooy's "Sly One" is a sparse, sultry house track. It sounds at times like it borrows a few synth lines from The Human League's "Love Action", but smooths them into a luscious, very different groove. And Van-Rooy's detached, coy, just a little this side of blase vocals, set the mood. So simple, it slips by pleasantly on first listen, "Sly One" is as deceptively, addictively simple as Gerald's "Voodoo Ray" and by the end of the year may find a home on just as many dancefloors, airwaves and charts. But Van-Rooy's voice assures that the ambience here is more sensual than ethereal. The four mixes don't vary much; though the Berlin mix is colder with a more automated feel than the others, and the Amsterdam mix is appropriately most trance-inducing. Van-Rooy is working on an album right now. In the meantime, hopefully, US labels will be a little quicker to put "Sly One" out domestically than they were last year with Black Box. (132 Liverpool Rd., London N1-1LA UK)

Jane Rupert



## G Love E

## "Dance Baby"

Chrysalis

If the voice sounds familiar, it's probably because you've been groovin' to the reality rap in Was (Not Was)' "Papa Was Rolling Stone", G Love E's debut performance. "Dance Baby" could be subtitled "Return Of The Wild Thing". (And why not? Young MC wrote and produced it). As usual, the rapper's irresistible to women, but he prefers that his ladies perform on the dancefloor before they perform in the bedroom. His reasoning: "I'll take a chance with the girls who can dance and not ones with the pretty faces/ 'Cause if they move well in the discotheque they move well in other places." The "girlies" shouldn't have any problems movin' their barely clad bottoms to the funky beat (124 BPM) of "Dance Baby". The sound is part "Wild Thing" and part "Push It", laced together by a rubbery bass hook reminiscent of "Shake Your Body Down To The Ground". The single includes a slightly house-ish club mix, a nearly-identical radio version and an instrumental mix. "Dance Baby" should find instant success on hit radio, thanks to young Marvin.

DJ Ray Velasquez



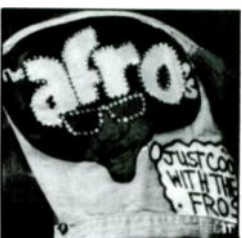
## The Rockers

## "Do Dat Dance"

Jive/RCA

With the British rap market in a state of confusion, many acts such as Rebel MC and the Wee Papa Girl Rappers have opted for more commercial edges for recognition's sake alone. Apparently Jive has decided that the She-Rockers shouldn't be left out. But I'm not complainin'. Producer, Jo Bogaert (Technotronic) has abducted two of Britain's roughest rap sisters, Donna and Antonia, and given them the big, BIG Eurotechno sound that's bound to crash the charts high and mighty. "Do Dat Dance" combines the Rockers barefaced rap with a sound so high-spirited and funky, it could make the most timid and cloddish move like mercury. Yeah, it's commercial, but who cares? It's fun, it's funky beyond respite and, (like ex-She-Rocker, Betty Boo's, "Doin' The Do"), it's going to be another killer, dance-oriented rap single. The beat is undeniably Technotronic. The mix is undeniably Technotronic. But if it puts the She-Rockers on the map, then it's definitely worth it.

Pamela Hawks



## Afros

## "Feel It"

JML/Columbia

It's summer, the Jackson 5 cartoons are re-running on BET, Don Cornelius won't stop wearing that fringe jacket and the Afros want you to *feel it*. Easy enough — every self-respecting dancefloor this side of the Florida State Legislature should be kickin' Afrolistics, like Bruce Leroy at a Superfly Boutique clearance sale. Big hair with beats to match, the 'Fros mix hip-hop hooray with soulful sing along choruses for the best party anthem since last summer's "Doowhatchyalike". Non-violent and anti-jheri-curl, it's all about a fun thing. An infectious goofy fun, it'll be a club necessity inside of two weeks — tops. 1990...it's an Afro invasion, and your turntables are gonna feel it first.

Scott Frampton





candy flip strawberry fields forever

# candy flip

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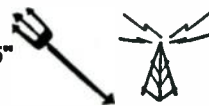
**Beats International**  
**"Won't Talk About It"**  
 Elektra



As far as I'm concerned, this particular white boy is responsible for one mighty fine sound. Norman Cook and the Beats crew have claimed well-earned success on both sides of the ocean. An excellent second single choice from *Let Them Eat Bingo*, "Won't Talk About It" plays around with Norman Cook's favorites (hip-hop and soul) while enlisting enough pop sensibility that radio will crawl all over this track (particularly Norman's own 7" mix). The three additional mixes on the flip give the track a lot of extra soul mileage (check out the One Big Bad World mix) and the Frankie Focsett mix takes full advantage of the divine female vocals ("Just pick up the phone and dial L-O-V-E"). What's even more divine is the inclusion of an extra track. "The Beats International Theme" combines loud rap with a soft reggae beat. It's no doubt that Norman Cook's rockin' past and present dance ingenuity allow him to spar with the best and the brightest.

Pamela Hawks

**Various Artists**  
**"Dope-Guns-N'-Fucking In The Streets Vol. 5"**  
 Amphetamine Reptile



Every time Tom Hazelmyer reaches into his bag of grunge, he drags out a dagger-toothed power chord and some dripping rot sediment. Yes, it's time again for another segment of drugs, ammo and screwin' in the gutter, which is (no doubt) a requirement to get pressed on one of these comps. *Helmet* stings with scorpion-like fury, reminiscent of early Naked Raygun's propelling vigor. "Euthenasia", by the Melvins, sludges and heaves in a strangulating swirl. Gas Huffer dips away from Amphetamine's typical clamor with a disturbed country twang, though no less evil than the other Reptilians. Finally *Dwarves* lash in with some frigid humor about a "Lesbian Nun". Once again, Dope-Guns... provides four good reasons to protect the sanctity of sex, drugs and rock 'n' roll. (2541 Nicollet Ave., Mnpls., MN 55404)

Mariene Goldman

**Rock Posse**  
**"Do You Want My Love"**  
 Flatbush Beat



I'm giving this one 'instant classic' status in my dance music hall of fame and a spot on my 1990 top ten. Yes, I like this record and strongly suggest you give it a listen. The Rock Posse have created one monster of a disco/house hybrid track for featured vocalist Fonda Rae, a veteran diva who bursts into song with smooth professionalism on the par of Diana Ross in her disco days. Joey Longo (of House Conductor and Dreamhouse fame, to name only a few), strips down the song to its main elements and adds his own sounds, fashioning "Do You Want My Love" into a more silky song than in the Smooth R&B mix. Gary Pozner (of the Tom Tom Club) has his own mix here called Gary's Soca dub, which is busier and offers an interesting alternative with its Latin rhythm and complex structure. This is Flatbush Beat's first release, so don't wait to buy it; we all know indie labels come and go like the summer heat.

Jonathan Kadish

**Stetsasonic**  
**"Speaking Of A Girl Named Suzy"**  
 Tommy Boy



The Stet crew is back, and they've gotten over Sally and moved onto another skeezer with a heart of gold. Suzy's funky groupie tale gets told over a romping Parliatunkadelic groove, shot through with horn-y breakdowns and featuring a cameo hustler's rap by the "Love Man," Oran "Juice" Jones ("Just call me Mr. Holiday/I'll make every day Christmas and every night the 4th of July"). She shakes her big ole butt right through the bridge, and then her true colors shine through — she saves Stet's lives in a bus accident. Playful, but down. The B-side, "Anytime/Anyplace", is a seriously def slow rocker with a dubwise feel. Groove on these dope thangs 'til they get the album out.

Jennifer Buermann

**Mudhoney**  
**"You're Gone"**  
 Sub Pop



Lauding a new Mudhoney recording is really preaching to the converted. Their furious fuzz 'n' buzz attack has been the target of so much unnecessary ridicule that people lose sight of the fact that this band is a kick-ass rock and roll band. Forget the members' pedigrees, forget all the hype — and the resultant backlash — and just spin this sucker with the volume knob pointing to the sky. Two of the songs were recorded down-under with Cellbate Rifle six-string slinger, Kent Stædman, producing. "You're Gone" really ain't much of a song (per se), rather a pounding and chugging blues progression that falls apart into a spewing feedback-fest, while "Thorn" is a speedy romp blurred by the band's wall of distortion. On "You Make Me Die", it's Mudhoney at the Cavern Club circa '63. England's ultimate garage-guru Billy Childish (The Milkshakes, Thee Mighty Caesars, Thee Headcoats, etc.) penned the song and took Mudhoney's basic track (recorded in Seattle) and applied the patented Childish compression. The bastardized "All Day, And All Of The Night" riff is mixed into steely chord swipes as Childish pipes over his crackling vocals. A marriage made in grunge heaven. (1932 1st Ave. Ste. 416, Seattle, WA 98101)

Brian Long

**Robyx**  
**"Piano Negro"**  
 Hillbilly House



As the dancefloor heats up the summer of '90, things are turning reggae faster than you can say "ragamuffin", with the likes of Critical Rhythm, Carlton and Junior Reid all issuing singles in a house/dancehall vein. This record comes to the U.S. on Hillbilly House via the Milanese house outpost Discomagic, home to Black Box's jackhammer piano and sample attacks. However, Robyx gives us a slow, low reggae-infused burner that should be a huge summer dance record, preferably played at an unreasonable volume with the fan on high and the bass on ten. It's got rhythmic African chants, melodic synthetic flute sound and a couple of exquisite dub breakdowns that'll set everyone on their toes with a low, steady bass and sensuous, simmering piano hooks to keep the most rabid Italo house fanatic writhing in delight (particularly on the "Piano Groove" mix). Kudos to Hillbilly House for picking up this Italian pressure cooker. You can respond by snapping it up in the thousands and playing it 'til the turntable rubber has melted away. (91 E. 3rd St., NYC, NY 10003)

Tim Haslett



**Double Dee featuring Dany**  
**"Found Love"**  
**Onizom/IRMA Italy**



No sampled vocals here! Nothing but good old-fashioned R&B singing is included on this white-hot import. Dany, who hails from Southern Italy, teams up with the production team of **Angelino Albanese** and **Claudio Rispoli** (MoZ-Art as he likes to be called) to deliver this catchy blue-eyed soul scorcher. Energetic vocal delivery, hype house beat, mean piano solo and piping hot organ riffs will uproot even the most resilient wallflowers and make them want to move. Fast becoming a huge hit in Europe, "Found Love" should be licensed in America by a major label. It would quickly find its way to hit land with some major backing just like Black Box's "Everybody Everybody". When you see it, get it! (Via Caracci 6, Bologna Italy)

**David Chang**

**The Bonedaddies**  
**"Yes They Do"**  
**Chameleon**



The Bonedaddies have always reminded me of San Francisco: something a bit old and quaint that passes itself off as new. For all their world-beat modernity there was always a whiff of musty hippleness about them. But, on the Rare Groove Mental dub of "Yes They Do", they blow all the cobwebs away. Mixing The Ohio Players' "Love Rollercoaster" with some ubiquitous James Brown (he's the one going "hit it" — yowl!), the 'Daddies (along with *Rockpool's* own Tony Garcia) create a very spacey, yet insistent, groove. The bass-driven Power mix adds vocals for something they call world-beat rap, an uneasy mixture that sounds like the west coast version of Kid Creole. It's vaguely political, with a sampled George Bush and lyrics that wouldn't sound out of place yelled from the corner of Haight and Fillmore streets. And it's all eminently danceable. (3355 W. El Segundo Blvd., Hawthorne, CA 90250)

**Steven Mirkin**

**Images**  
**"Tell The Truth"**  
**Cardiac**



Summertime is here! Sticky underwear, subway rides with those uninitiated to deodorant and mass exodus from the cities are all part of the scene. It's also the time of year we get bombarded with piles of new releases, each one fighting to become the anthem of the season. This gem may lack the crossover appeal of last summer's winner, "Keep On Moving" by Soul II Soul, but nonetheless should see lots of airplay on urban radio — and it's sure to be programmed into many a club jock's low tempo sets. "Tell The Truth" is the kind of record you can listen to over and over again without reaching to change the dial (or scurry to the bar). A pretty female vocal lilts over pleasantly light strings and horns. The rhythm is right, without any played samples or loops. Nothing here to dislike. This is a song, a group and a label to look out for. (1790 B'way, NYC, NY 10019)

**Mr. Joshua**

**Poor Pocket Productions featuring Adam Ice**  
**"Kick Your Legs In The Air"**  
**Next Plateau**



Destined to go down in history as a hip-house classic, this smooth alienated piece epitomizes the genre. A pumpin' drum track similar to/lifted from Doug Lazy's "Let The Rhythm Pump", icy-cool keyboard riffs and Adam Ice's bouncy JB's-like rhyming stance make this slice a surefire club favorite. Mr. Lee has broken the hip house scene wide open and Victor Padilla and other would be Todd Terrys of the '90s can be observed jumping into the fray. Adam Ice and the strong-minded production team behind him look good to come out on top. Hot mixes include the sweaty Spago mix and the hot, excellent Vocal mix. DJs, this record'll last you months! Everytime you slap "Kick Your Legs In The Air" down on your 1200, you'll recognize it as the same record you played just a week ago. That realization will fill you with warmth and you'll have to wipe away a tear as you think about your wonderful life as a club DJ. (1650 Broadway, #1103, NY NY 10019)

**Benjamin "Scarff" Kosmann**

**Babylon Dance Band**  
**"Someday"/"Rubbertown"**  
**Trashflow**



In the wake of the Who, the Airplane, the Buzzcocks and the Velvets, the Babylon Dance Band reunion was inevitable. What? What do you mean, who are the Babylon Dance Band? *Village Voice* cover stars, Kentucky legends from the early '80s featuring a few members of Antietam? That's the Babylon Dance Band, and any band that boasts **Tara Key** (as gutsy and exciting a guitarist as anyone in the country) has got a lot going for it. As it happens, Key's vibrant, raucous and endearing guitar wanderings are attraction number one, but the crack rhythms of **Tim Harris** and **Sean Mulhall** run a relay race with Tara on both songs here. "Someday" also includes the gritty and groaning vocals of **Chip Nold**, while "Rubbertown" is a rave-up instrumental. The Babylon Dance Band played this kind of fairly straightforward, incendiary, punk influenced guitar rock when no one else did. Now everybody plays it. Coincidence? (411 First St., Hoboken, NJ 07030)

**Jason Cohen**

**54-46**  
**"You'll Never Get To Heaven"**  
**Mango/Island**



And the low-beat wave continues to crash on American shores, once again in an island stylee. As sweet as a ripe jackfruit and dripping with insouciance, this reworking of the Burt Bacharach/Hal David-penned Dionne Warwick classic is made for the shade of a lone palm tree on Negril beach. Slowed and percolated to a B. 'n' Hooper kinda groove and layered with a tropical lilt, 54-46 (okay, a studio outfit and some sexy rented pipes — hey, it's a tradition, okay?) craft a shimmering slice of lover's rock that'll stand eye to I and I with memories of Sheila Hilton's empty bed blues or any other pop trifle that can't be scraped from your brain. It's a lovely record, perfect for the weather and you've got an awfully cold heart if it doesn't melt under the warmth of this one.

**Kevin Doran**

## MARK E. SMITH IN HOT WEATHER

The Fall. The best! The fucking best! Innovative and necessary, while so much other stuff has dried up to powder. You get my drift? Yes, sir. Nobody out there today functions as well, has lost less of their edge, or hits more targets in the bull's eye than this unit and its frontal lobe, Mark E. Smith. Writer Robert Bloch once described writer Harlan Ellison as "the only organism I know whose natural habitat is boiling water." Mr. Smith would be right at home with Mr. Ellison. Few performers can touch the man for invention, wit and toughness.

Just dig the most recent historical facts. The Fall jump from Beggars Banquet to Polygram while Brix Smith, Mark's guitarist/wife takes leave of both the band and the homefront. And what happens, you ask? Turmoil? Uproar? Very probably, but what the fuck — The Fall thrive where others are burnt to the ground. Their latest, *Extricate*, may be their best effort since the masterful *This Nation's Saving Grace*. Not to say the last couple of LPs weren't worthy, but nothing becomes this legend like the earth cracking wide open. Perhaps, both in studio and in performance they make the Richter scale climb. I met the great man in a New York Polygram conference room amongst empty cans of beer and bottled water.

"We never were a punk band you know? We tend to keep things at an arm's distance." Right off the bat Mr. Smith corrects my assumptions. The Fall have always been outsiders to a certain extent, actively overturning bandwagons others leap on, thriving in and on situations that have done in less hardy, less-versatile bands. Smith says:

"We're on a tenuous ground all the time," Smith says. "I feel a lot of what kept us going was the fact we were reacting against certain movements or scenes. It's like when I have got sort of fed up then with this business then something always comes along that I can react against. It's a trait of my nature." Change and turnover is a trait of the group: the shift to Polygram and Brix's defection are two more examples of a career littered with a host of ex-labels and band members. Yet Smith sees this as a basic, unplanned part of the group's vitality.

"I think, things just happen along the way, you know. It's quite strange really. When it gets a bit staid then we get kicked off a label or we leave a label or someone leaves the group. And that's the sort of a new challenge that keeps the impetus up, I think."

So ladies and gentlemen, here we have one of the mysterious secrets that keeps the Fall cogent in an arena of flaccid and flabby. And speaking of the pop-muzak industry, where do Smith and Co. fit in exactly? (Or, at least, where does *he* think they fit?) Does he even perceive the Fall as a pop group?

"Nowadays...", Smith grows thoughtful, pondering for a moment his position. "About five years ago I would have said, 'Yeah', but I don't think that now. Because pop groups are now, well, manufactured? You know, it's more like a bourgeois, executive decision. You know, you can see it, see three guys on the front page and they're a pop group. Well, you just know in three months they'll be in the top ten. It's so contrived in a way. It's a pity it's called pop. I mean, I was never against pop, but I'm coming around to the point where I am now. I think it's very manufactured, because a lot of dough is in it and along with that a lot of people trying to force their way into it."

It's the product mentality, I say, the industry that sees music as a unit of commerce like a bowling ball or a sportscar. Even the most pallid tin-pan alley hack of years' past, at least still saw music as music. Now it's the stuff that separates the commercials on the radio.

Smith concurs: "I think you and I were bought up to think pop was something like, I don't know, the Searchers or the Stones

even, if you get my drift. Pop nowadays is very much different. It's just three guys and machines and a cover version really." It's shocking how much resonance even the most seemingly innocuous ditties from the '60s contain, by comparison with so much of what's out there now.

"It's quite absorbing now, isn't it?", agrees Smith. "Even T-Rex. I remember when T-Rex were out. I used to hate them. And I mean, I don't like them now, but at least that stuff roars. You know it really roars."

But your work functions much the same in a respect. Certainly there is a level of the avant, but then again much of what you've done is as accessible as a Marc Bolan rave-up.

"I'm glad to see that you view us that way, because a lot of people don't see that. They do see the accessible or do see that we are quite avant-garde in our way. But often they don't see both."

An irksome point, these unfortunate/untrue preconceptions of what The Fall are about. I remain among the last not to take Mr. Smith's pontifications with several tons of salt. For, as he wrote on *Extricate's* liner notes: "There is no central track as I've/we've tried to give out The Fall as it should be, and not as perceived." A manifesto in the face of frustration and those who misinterpret perhaps?

"That was written off the cuff," Smith ventures. "It's a bit like what we were just talking about before. It's the same old story with The Fall. People don't see the pop in it or people don't see the experiments in it. I mean, we've always had good press and we've always had good coverage. But if you hadn't heard the Fall you really... I mean... I am only speaking... I can't be objective about this — if you read up on The Fall you don't really get a good idea about what we're about. You get good reviews and shit, but I don't think you get any real idea and perception of what The Fall is. It's more so in Britain, because Americans tend to take things on ear value which is a very positive thing really. Europeans do this as well. But in Britain, I mean, I've read good reviews and hated them and read bad reviews and fucking loved them. Really, seriously, you know I've thought 'That's great!' because you get good reviews and a lot of the time it's more the writer sort of fumbling with trying to explain it. That's what they like to do with The Fall. And the danger The Fall has always had is falling into the stereotypes of what it's perceived as, i.e. sort of working class louts that are a bit intelligent or a bit art student. And they're not fucking pop. In fact, they're something the writer can comprehend."

And to think that popular music that was once able to handle the likes of "Purple Haze", "Virginia Plain", "Golden Years", "Israel", and "When Doves Cry" (not to mention "Cruisers Creek" or "Hit The North") has sunk to such sterile depths of polarity. The avant and pop are kept in the mainstream on a path parallel as two train tracks.

"Actually, I wouldn't say that," Smith interjects. "I mean, I know exactly what you're saying, but I think it's more a media thing. I don't mean you particularly or writers particularly. But radio producers find our sort of thing very, very hard to handle. But your basic, sort of person in the street doesn't find any problem with it at all. You get my drift? I mean, I go through customs in Britain and the guy sweeping the toilet will come up to me and say, 'Really liked your last LP.' And then you get on the plane and this really stuffy type looks up and he's the last type you would expect and he says, 'I don't buy records, but I do buy yours.' It's always very bad to underestimate people. I wouldn't say it's the fault of the media, and I don't want to moan about it because the media's been very good to us. But I think you have radio producers who have a great difficulty with..."




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# The Fall

"Innovation," I suggest...

"Yeah, and the possibilities are endless. I mean that's part of the reason The Fall started. I always thought rock music is in a way, it's easy for people. And I think the possibilities are endless. I mean why can't you do a song about history? Why can't you sing a song with different subject matter? Why can't you use classical pieces? Why can't you do it? I mean what's the law against it? It's very strange because about a month ago I did this interview with this Manchester sort of free newspaper and they did a poll starting from like 1928 asking everybody who their three favorite groups were and we were in every fucking one. But, like with the Manchester scene, it's blurred, and if you read an article or see a program about Manchester, we're not included at all because we're not, like, acid house but we did that a long time ago and we're not punk rock etc. so we're not fitting into it. But critically people do like it."

Critically, we're hearing much about the Manchester scene. As one of the elder statesmen of that particular region, what does the mixture of funk guitar, flares and "mind alterations" inspire in you? Love? Hate?

"It's half and half really," says Smith resigned. "I saw this happen about 18 months ago. That scene has been going on in Manchester for about two years and it had been a very well kept secret. But about nine months ago I thought, 'This is getting too much,' and moved up to Scotland for awhile. Since I came back, it's been totally popularized by people in flares and sleeping in the street and the like."

I'm old enough to remember flares. They were horrible in 1972. Why this '60s icing on this particular cakewalk? "I've pondered on it," Smith says, "and I don't think it's worth thinking about now. But it was a good scene to start with. Then the daily press gets hold of it and all the groups get hold of it. I've said this loads of times and in America it's much the same, but some

groups have to make fools of themselves to get on. Everybody wants the vaudeville and I think in Britain it's very bad like that. You know Happy Mondays are always out of their heads on ecstasy supposedly, I mean that's how media people like it."

It's somewhat impossible to compare any of these groups to you folks 'cause you have so much more history and experience. Laughing Smith again concurs. "Actually, my thoughts entirely. I mean why disregard yourself by competing. I think Happy Mondays are a good band. They've been a good band for eight years. The Stone Roses have been going longer than us..."

What?

"Ahah! Another one. It's like they tried everything: I can remember the Stone Roses five, six years ago when they were doing a Bruce Springsteen type thing. Then they were goth, then they were New Order and now they've finally made it."

But scenes and trends and movements are things that Smith is open to in his mixture of scorn/distrust. He considers punk to have been a "disappointment". And likewise, he fled from the "raincoat brigade" in the early '80s. Smith is gladdened and gushes when the subject of The Fall's recent live performances comes up. He relates, with much laughter, how truly shocked his three sisters and their boyfriends were at their enjoyment of a recent performance.

As for the future, Mr. Smith admits to "having wads of ideas, but with *Extricate* I particularly wanted to concentrate on making a good LP. I didn't want to get into dilly-dallying around but to get back to making records, which is what our actual job is. And as for the future, I don't really like to plan far ahead."

All those brains and that common sense. If The Fall and/or Mark Smith didn't exist I fear, like God, we would be forced to invent them/him. But I doubt we could improve on these originals. You get my drift?

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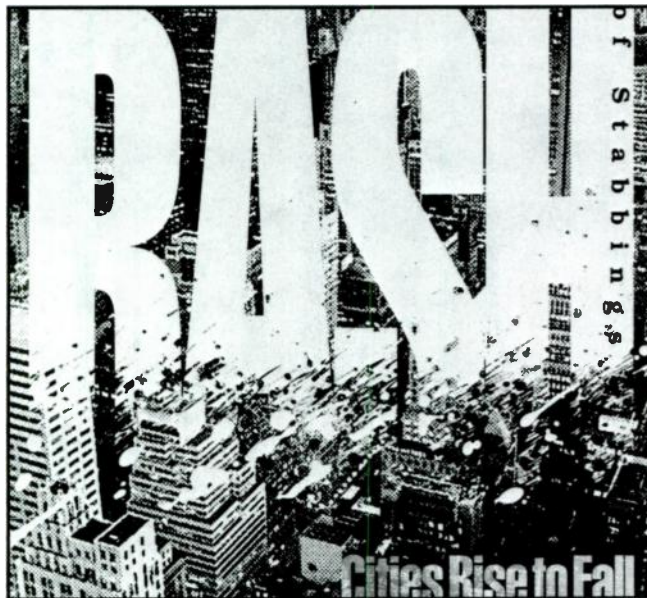
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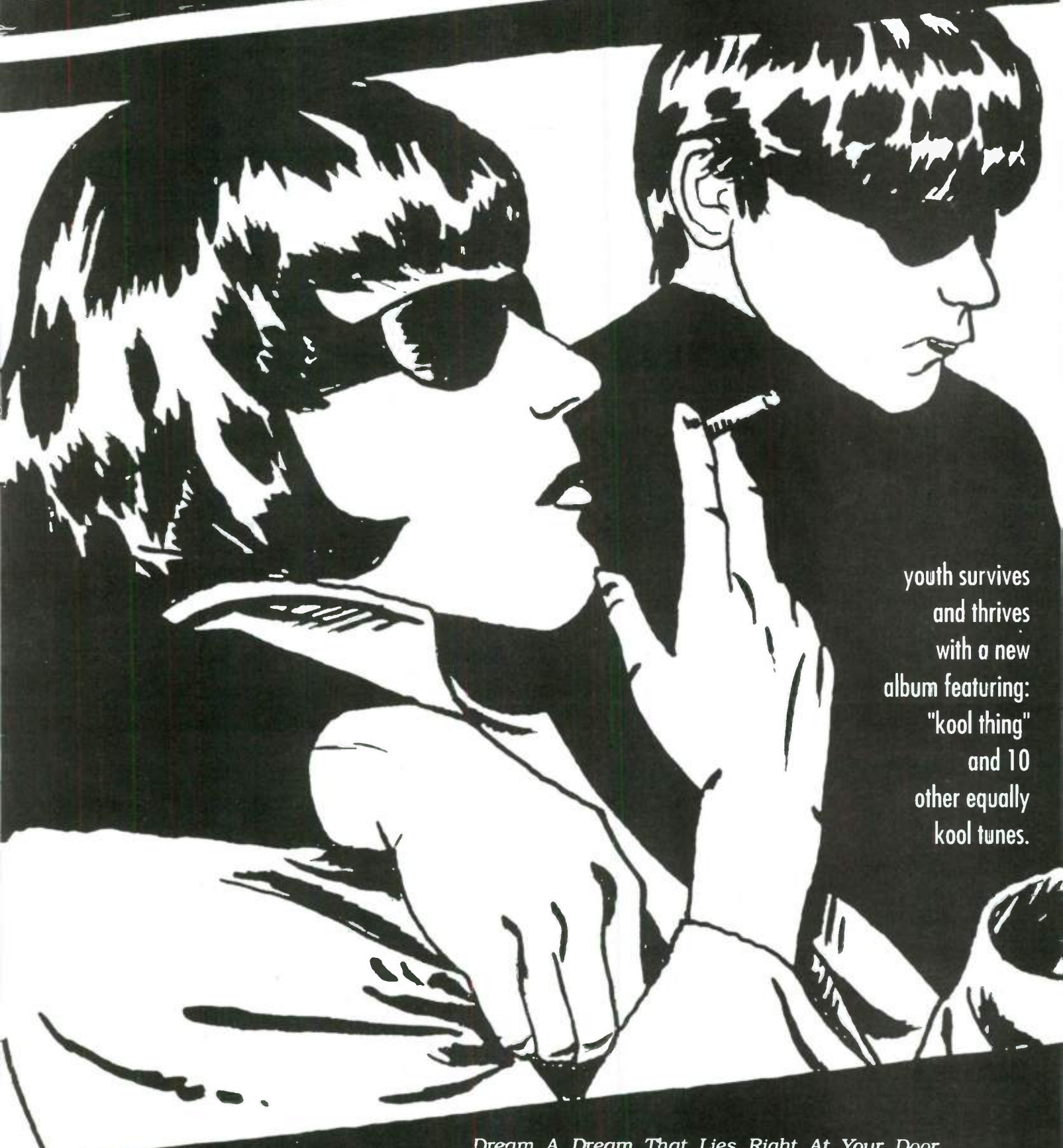
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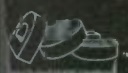
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# ROCKPOOL

## COMMERCIAL RADIO CHART

WOC	LC	TC	
8	2	1	<b>Pretenders: Packed</b> (Warner Bros)
6	4	2	Concrete Blonde: <u>Bloodletting</u> (IRS)
6	8	3	Hothouse Flowers: <u>Home</u> (Polygram)
10	1	4	World Party: <u>Goodbye Jumbo</u> (Ensign/Chrysalis)
2	15	5	Gene Loves Jezebel: <u>Kiss Of Life</u> (Geffen/Beggars Banquet)
22	6	6	Depeche Mode: <u>Violator</u> (Mute/Sire/Reprise)
4	12	7	John Hiatt: <u>Child</u> (A&M)
2	18	8	Bruce Hornsby: <u>A Night On The Town</u> (RCA)
20	7	9	Midnight Oil: <u>Blue Sky Mining</u> (Columbia)
10	10	10	Billy Idol: <u>Charmed Life</u> (Chrysalis)
12	9	11	The Sundays: <u>Reading, Writing...</u> (DGC)
2	37	12	Sonic Youth: <u>Goo</u> (DGC)
18	5	13	Sinead O'Connor: <u>I Do Not Want...</u> (Ensign/Chrysalis)
4	21	14	Boom Crash Opera: <u>These Here Are Crazy Times</u> (Giant)
14	17	15	Lightning Seeds: <u>Cloudcuckooland</u> (MCA)
—	—	16	David J: <u>Songs From Another Season</u> (Beggars Banquet/RCA)
8	3	17	Adrian Belaw: <u>Young Lions</u> (Atlantic)
6	11	18	The Jeff Healey Band: <u>Hell To Pay</u> (Arista)
24	27	19	Peter Murphy: <u>Deep</u> (Beggars Banquet/RCA)
4	42	20	New Order: <u>World In Motion</u> (Qwest/Warner Bros.)
6	25	21	Revenge: <u>One True Passion</u> (Capitol)
12	24	22	Little Feat: <u>Representing The Mambo</u> (Warner Bros)
6	23	23	Something Happens: <u>Something Happens</u> (Charisma)
2	44	24	Real Life: <u>God Tonight</u> (Curb/MCA)
—	—	25	Jesus Jones: <u>Liquidizer</u> (SBK)
—	—	26	Crosby Stills & Nash: <u>Live It Up</u> (Atlantic)
—	—	27	Railway Children: <u>Native Place</u> (Virgin)
14	16	28	Lloyd Cole: <u>Lloyd Cole</u> (Capitol)
6	14	29	Steve Wynn: <u>Kerosene Man</u> (Rhino/Capitol)
20	34	30	The House Of Love: <u>The House Of Love</u> (Polygram)
8	38	31	Happy Mondays: <u>"Hallelujah"</u> (Elektra)
—	—	32	Christians: <u>I Found Out</u> (Island)
12	RE	33	Social Distortion: <u>Social Distortion</u> (Epic)
2	46	34	Katydids: <u>Katydids</u> (Reprise)
4	28	35	Stranglers: <u>10</u> (Epic)
—	—	36	Aztec Camera: <u>Stray</u> (Reprise/Sire)
19	13	37	The Church: <u>Gold Afternoon Fix</u> (Arista)
—	—	38	Jerry Harrison: <u>Walk On Water</u> (Sire/WB/Fly)
—	—	39	Steve Earle: <u>The Other Kind</u> (MCA)
—	—	40	Modern English: <u>Modern English</u> (TVT)
6	29	41	The Sidewinders: <u>Auntie Ramos' Pool Hall</u> (Mammoth/RCA)
—	—	42	Wine: <u>Manscape</u> (Enigma/Mute)
4	26	43	John Doe: <u>Meet John Doe</u> (DGC)
12	39	44	Robert Plant: <u>Manic Nirvana</u> (Es Paranza/Atlantic)
—	—	45	Bad Company: <u>Holy Water</u> (Atco)
6	19	46	David Baerwald: <u>"All For You"</u> (A&M)
—	—	47	Aerosmith: <u>The Other Side</u> (Geffen)
6	43	48	The Origin: <u>The Origin</u> (Virgin)
—	—	49	Allman Brothers: <u>Seven Turns</u> (Epic)
2	35	50	Ultra Vivid Scene: <u>Joy: 1967-1990</u> (4AD/Columbia)

### BUBBLING UNDER:

Gary Moore  
Motley Crue  
Breeders  
Iggy Pop  
Human Radio

## BREAKOUTS



1. David J
2. Sonic Youth
3. New Order
4. Jesus Jones
5. Crosby Stills & Nash

TOP ADDS:  
Iggy Pop  
Devo  
Allman Brothers  
Aztec Camera  
House Of Love

## COMMERCIAL RADIO

91X, San Diego, CA/91X Listen To This, San Diego, CA/KBCO, Boulder, CO/KBLE, Des Moines, IA/The EDGE, Dallas, TX/KITS, San Francisco, CA/KJJO, Minneapolis, MN/KJQN, Ogden, UT/KOTR, San Luis Obispo, CA/KRCK, Omaha, NE/KROQ, Pasadena, CA/KRQU, Laramie, WY/KTCL, Tulsa, OK/KTOW, Tulsa, OK/WBCN- Nocturnal Emissions, Boston, MA/WDRE, Westbury, NY/WDRE-Left Of Center, Westbury, NY/WFNX, Lynn, MA/WHFS, Annapolis, MD/WHG, Asbury Pk, NJ/WNCS, Montpelier, VT/WOXY, Cincinnati, OH/WRCN, Long Island City, NY/WRIK, Paducah, KY/WRSI, Greenfield, MA/WTAK, Pensacola, FL/WTGX, Pensacola, FL/WWVV, Charlottesville, VA/WXRT, Chicago, IL



# ROCKPOOL

## COLLEGE RADIO CHART

WOC	LC	TC	
2	1	1	Sonic Youth: Goo (DGC)
2	1	2	The Breeders: Pod (4AD/Rough Trade)
4	3	3	Mazzy Star: She Hangs Brightly (Rough Trade)
4	26	4	Revolting Cocks: Beers, Steers & Queers (Wax Trax)
2	14	5	24-7 Spyz: Gumbo Millenium (In-Effect)
12	28	6	Ultra Vivid Scene: Joy 1967-1990 (4AD UK/Columbia)
2	12	7	Jesus Jones: Liquidizer (SBK)
4	5	8	Primus: Frizzle Fry (Caroline)
6	6	9	Adrian Belew: Young Lions (Atlantic)
2	18	10	Jello Biafra/D.O.A.: Last Scream Of The Missing Neighbors (Alt. Tent)
12	7	11	Sundays: Reading, Writing... (DGC)
2	46	12	Legendary Pink Dots: I Crushed Velvet Apocalypse (P.I.A.S.)
4	17	13	Strawberry Zots: Presents: Cards... (RCA)
—	—	14	Revenge: Pineapple Face (Capitol)
2	42	15	Wire: Manscape (Mute/Enigma)
8	4	16	Fugazi: Repeater (Dischord)
4	20	17	Concrete Blonde: Bloodletting (IRS)
12	11	18	Public Enemy: Fear Of A Black Planet (Columbia)
2	31	19	Steel Pole Bath tub: Lurch (Boner)
6	28	20	Various Artists: What Else Do You Do? (Shimmy Disc)
6	8	21	The Clean: Vehicle (Rough Trade)
8	9	22	Bad Brains: The Youth Are Getting Restless (Caroline)
—	—	23	Luxuria: Beast Box (Beggars Banquet/RCA)
—	—	24	David J: Songs From Another Season (Beggars Banquet/RCA)
8	15	25	Consolidated: The Myth Of Rock (Nettwerk/IRS)
6	25	26	The Jesus Lizard: Head (Touch & Go)
12	19	27	Big Dipper: Slam (Epic)
2	45	28	Hothouse Flowers: Home (Polygram)
8	16	29	World Party: Goodbye Jumbo (Ensign/Chrysalis)
—	—	30	Dinosaur Jr.: "The Wagon" (Sub Pop)
8	10	31	Lou Reed/John Cale: Song For 'Drella (Warner Bros.)
—	—	32	Billy Bragg: The Internationale (Elektra)
6	22	33	My Life With The Thrill Kill Kult: Confessions Of A Knife (WaxTrax)
4	24	34	John Doe: Meet John Doe (DGC)
2	39	35	The Stranglers: 10 (Epic)
6	27	36	Fluid: Glue (Sub Pop)
—	—	37	Foetus Inc.: Sink (Self Immosation/Wax Trax)
8	21	38	Sidewinders: Auntie Ramos' Pool Hall (Mammoth/RCA)
—	—	39	Jawbreaker: Unfun (Shredder)
—	—	40	Mudhoney: "You're Gone" (Sub Pop)
—	—	41	Gene Loves Jezebel: Kiss Of Life (Geffen)
16	32	42	Lightning Seeds: Cloudcuckooland (MCA)
2	34	43	Urge Overkill: Americruiser (Touch & Go)
—	—	44	Modern English: Pillow Lips (TVT)
4	64	45	Mark Stewart: Metatron (Mute/Restless)
—	—	46	Buckwheat Zydeco: Where There's Smoke There's A Fire (Island)
6	13	47	Inspiralt Carpets: Cool As Fuck (Cow/Rough Trade)
—	—	48	John Hiatt: Child (A&M)
10	36	49	Babes In Toyland: Spanking Machine (Twin Tone)
2	65	50	A House: I Want Too Much (Warner Bros)
—	—	51	VA: Soundbites From The Counter Culture (Atlantic)
—	—	52	Danzig: Danzig II-Lucifuge (Def American)
4	47	53	The Pursuit Of Happiness: One Sided Story (Chrysalis)
—	—	54	Something Happens: Something Happens (Charisma)
—	—	55	In The Nursery: L'Esprit (Wax Trax)
8	44	56	Dead Milkmen: Metaphysical Grafitti (Enigma)
2	55	57	Material: Seven Souls (Virgin)
—	—	58	A Split Second: Kiss Of Fury (Antler/Subway)
8	38	59	Pussy Galore: Historia De La Rock (Caroline)
12	RE	60	Pol Dog Pondering: Wishing Like A Mountain... (Columbia)
6	29	61	Hummingbirds: loveBuzz (RooArt/Polygram)
18	68	62	They Might Be Giants: Flood (Elektra)
6	50	63	Mark Lanegan: The Winding Sheet (Sub Pop)
—	—	64	Boom Crash Opera: These Here Are Crazy Times (Giant)
2	61	65	Toadstool: The Sun Highway (Twin/Tone)
4	30	66	Jack Rubies: See The Money In My Smile (TVT)
—	—	67	Psychic TV: Towards The Infinite Beat (Wax Trax)
—	—	68	Green On Red: This Time Around (Polygram)
—	—	69	Pavement: Demolition Plot J-7 (Drag City)
—	—	70	John Mayall: A Sense Of Place (Island)

BUBBLING UNDER  
1. Clock DVA  
2. Baby Flamehead  
3. All  
4. Swamp Zombies  
5. His Name Is Alive

ADDS  
1. Psychic TV  
2. Iggy Pop  
3. Perfect Disaster  
4. Television Personalities  
5. Yo La Tengo

### BREAKOUTS

1. David J
2. Revolting Cocks
3. Billy Bragg
4. Revenge
5. Luxuria



## DANCE CLUB CHART

WOC	LC	TC	
6	3	1	Depeche Mode: "Policy Of Truth" (Mute/Sire/Reprise)
14	1	2	Snap: "The Power" (Arista)
16	2	3	Nine Inch Nails: "Head Like A Hole" (TVT)
12	5	4	Die Warzau: "Strike To The Body" (Fiction/Mercury)
4	12	5	Revenge: "Pineapple Face" (Capitol)
14	4	6	The Stone Roses: "Fool's Gold" (Silverstone/RCA)
16	7	7	Nitzer Ebb: "Lightning Man" (Mute/Geffen)
18	6	8	Depeche Mode: "Enjoy The Silence" (Mute/Sire/Reprise)
12	8	9	Candy Flip: "Strawberry Fields Forever" (Debut UK)
2	32	10	Black Box: "Everybody Everybody" (de/Construction/RCA)
6	14	11	MC 900 Ft. Jesus: "Truth Is Out Of Style" (Nettwerk/IRS)
12	10	12	Madonna: "Vogue" (Sire/Warner Bros)
10	11	13	MC Hammer: "U Can't Touch This" (Capitol)
4	22	14	Fortran 5: "Crazy Earth" (Mute Brazil)
2	31	15	New Order: "World In Motion" (Qwest/Warner Bros)
10	13	16	The Cure: "Pictures Of You" (Elektra)
2	37	17	Erasure: "Star" (Mute/Sire/Reprise)
4	23	18	The 49ers: "Don't You Love Me?" (4th & B'way)
16	19	19	A Guy Called Gerald: "F/X" (Columbia)
10	16	20	Mr. Lee: "Pump That Body" (Jive/RCA)
4	36	21	Soho: "Hippy Chick" (S&M UK)
10	9	22	David Bowle/Queen Latifah: "Fame '90" (Rykodisc/EMI)
4	33	23	Thrill Kill Kult: "Daisy Chain 4 Satan" (Wax Trax)
12	17	24	Tackhead: "Demolition House" (TVT)
8	25	25	Sinead O'Connor: "Stretched Out On Your Grave" (Ensign/Chrysalis)
2	45	26	Pulse 8: "Radio Morocco" (4th & B'way)
14	27	27	The Happy Mondays: "Hallelujah" (Elektra)
10	20	28	Renegade Soundwave: "Probably A Robbery" (Mute/Enigma)
6	29	29	Celebrate The Nun: "Will You Be There?" (Enigma)
2	55	30	Lisa Stansfield: "You Can't Deny It" (Arista)
2	62	31	Nitzer Ebb: "Getting Closer" (Mute/Geffen)
4	54	32	Ajax: "One World" (Wax Trax)
10	18	33	The Jungle Bros.: "What 'U' Waitin' '4'?" (Warner Bros)
4	30	34	Cabaret Voltaire: "Keep On" (Parlophone UK)
—	—	35	Deee-Lite: "What Is Love?" (Elektra)
4	58	36	Technotronic: "This Beat Is Technotronic" (SBK)
8	65	37	Sinead O'Connor: "Emperor's New Clothes" (Ensign/Chrysalis)
18	15	38	Hi Tek 3: "Spin That Wheel" (SBK)
2	43	39	Consolidated: "Dysfunctional Relationship" (Nettwerk/IRS)
—	—	40	The Happy Mondays: "Step On" (Elektra)
10	24	41	Digital Underground: "Humpty Dance" (Tommy Boy)
4	41	42	Soul II Soul: "Dream's A Dream" (Virgin)
6	21	43	Guru Josh: "Infinity" (RCA)
4	51	44	Logic: "The Final Warning" (Strictly Rhythm)
12	34	45	Queen Latifah: "Come Into My House" (Tommy Boy)
6	49	46	Morrissey: "November Spawned A Monster" (Sire/Reprise)
—	—	47	The Blue Aeroplanes: "...And Stones" (Ensign/Chrysalis)
6	53	48	Ram Jam: "Black Betty" (Epic)
6	64	49	Dessau: "Beijing" (Carlyle)
6	66	50	Chill Rob G & Power Jam: "The Power" (Wild Pitch)
8	35	51	Public Enemy: "911 Is A Joke" (Def Jam/Columbia)
10	40	52	Primal Scream: "Loaded" (Creation UK)
—	—	53	The Adventures Of Stevie V.: "Dirty Cash" (Mercury)
4	46	54	Jovann: "Turn And Run Away 'Running'" (Eternal/Warner Bros)
24	26	55	Electronic: "Getting Away With It" (Warner Bros)
8	42	56	En Vogue: "Hold On" (Atlantic)
—	—	57	Real Life: "God Tonight" (Curb)
2	61	58	They Might Be Giants: "Istanbul" (Elektra)
10	39	59	Boom Tribe: "Mangous Ye" (M-Beat)
2	67	60	The Shamen: "Pro Gen" (One Little Indian UK)
22	52	61	Acid Horse: "No Name, No Slogan" (Wax Trax)
—	—	62	Anything Box: "Jubilant" (Epic)
8	48	63	Junior Reid: "One Blood" (Big Life/Mercury)
6	50	64	3rd Bass: "Brooklyn Queens" (Def Jam/Columbia)
—	—	65	Soul Rebellion: "A Simple Rhythm" (Cardiac)
2	70	66	Satoshi Tomle/Arnold Jarvis: "And I Loved You" (ffrr/Polydor)
—	—	67	Electrabe 101: "Talking With Myself" (Mercury)
18	28	68	Peter Murphy: "Cuts You Up" (Beggars Banquet/RCA)
24	69	69	808 State: "Pacific State" (Tommy Boy)
10	60	70	Final Cut: "I Told You Not To Stop" (Full Effect)

BUBBLING UNDER  
1. A Split Second: "Fire Walker"  
2. Final Cut: "She Destroys"  
3. Red Flag: "Count To Three"  
4. Bass-o-matic: "In The Realm"  
5. Adeva: "Warning"

TOP ADDS:  
1. Erasure: "Star"  
2. New Order: "World In Motion"  
3. Consolidated: "Dysfunctional Relationship"  
4. Soho: "Hippy Chick"  
5. Hilt: "Get Stuck"

### BREAKOUTS

1. Depeche Mode: "Policy Of Truth"
2. Black Box: "Everybody Everybody"
3. New Order: "World In Motion"
4. Deee-Lite: "What Is Love?"
5. Erasure: "Star"



## ROCKPOOL Report Dates

Radio

August 6 & 7

Retail

July 30 & 31

Club

July 30

Metal

July 31 & August 1



NORTHEAST

SOUTHEAST

MID AMERICA

WEST COAST



COMMERCIAL RADIO REGIONALS

1 Hothouse Flowers	1 Heart	1 The Pretenders	1 Depeche Mode
2 Concrete Blonde	2 Danzig	2 Concrete Blonde	2 Midnight Oil
3 World Party	3 Bruce Hornsby	3 Depeche Mode	3 Gene Loves Jezebel
4 The Pretenders	4 Dash Rip Rock	4 John Hiatt	4 Boom Crash Opera
5 Bruce Hornsby	5 Jeff Healy	5 Midnight Oil	5 The Pretenders
6 Billy Idol	6 Jeff Lynne	6 The Sundays	6 Concrete Blonde
7 Gene Loves Jezebel	7 Public Enemy	7 Lloyd Cole	7 Social Distortion
8 John Hiatt	8 The Pretenders	8 World Party	8 Sonic Youth
9 Something Happens	9 Reed/Cale	9 Gene Loves Jezebel	9 Hothouse Flowers
10 Lightning Seeds	10 Crosby, Stills & Nash	10 Revenge	10 World Party
11 David J	11 The Silos	11 Hothouse Flowers	11 New Order
12 The Sundays	12 Erasure	12 Sinead O'Connor	12 Jesus Jones
13 Sonic Youth	13 Little Feat	13 Adrian Belew	13 Happy Mondays
14 Sinead O'Connor	14 Jody Grind	14 Little Feat	14 Lightning Seeds
15 Jeff Healy	15 ZZ Top	15 Bruce Hornsby	

COLLEGE RADIO REGIONALS

1 Sonic Youth	1 Sonic Youth	1 Sonic Youth	1 Sonic Youth
2 The Breeders	2 The Breeders	2 Primus	2 The Breeders
3 Mazzy Star	3 Jesus Jones	3 The Breeders	3 Biafra/DOA
4 Ultra Vivid Scene	4 Mazzy Star	4 Adrian Belew	4 Primus
5 Strawberry Zots	5 Revenge	5 Strawberry Zots	5 Revolting Cocks
6 Adrian Belew	6 Billy Bragg	6 Revolting Cocks	6 Steel Pole Bathing
7 The Sundays	7 Revolting Cocks	7 Concrete Blonde	7 24-7 Spyz
8 24-7 Spyz	8 The Sundays	8 Jesus Jones	8 Legendary Pink Dots
9 Revolting Cocks	9 Ultra Vivid Scene	9 24-7 Spyz	9 Mazzy Star
10 Clean	10 Adrian Belew	10 Biafra/DOA	10 Revenge
11 Fugazi	11 Biafra/DOA	11 Material	11 Fugazi
12 Jesus Jones	12 World Party	12 Big Dipper	12 Jawbreaker
13 Fluid	13 Primus	13 John Mayall	13 Ultra Vivid Scene
14 Big Dipper	14 Wire	14 Wire	14 Luxuria
15 Wire	15 Something Happens	15 Sneetches	15 Dinosaur Jr

DANCE CLUB REGIONALS

1 Snap: Power	1 Depeche Mode: Policy	1 Depeche Mode: Policy	1 Depeche Mode: Enjoy
2 Depeche Mode: Policy	2 Mr. Lee: Pump	2 Nine Inch Nails: Head	2 Nine Inch Nails: Head
3 The Stone Roses: Fools	3 Snap: Power	3 Revenge: Pineapple	3 Black Box: Everybody
4 Die Warzau: Strike	4 Nitzer Ebb: Lightning	4 New Order: World	4 Snap: Power
5 Nine Inch Nails: Head	5 Candy Flip: Strawberry	5 Snap: Power	5 Candy Flip: Strawberry
6 MC Hammer: Touch	6 Depeche Mode: Enjoy	6 Die Warzau: Strike	6 MC 900 Ft. Jesus: Truth
7 Black Box: Everybody	7 Nine Inch Nails: Head	7 Fortran 5: Crazy	7 Madonna: Vogue
8 Depeche Mode: Enjoy	8 The Stone Roses: Fools	8 Boom Tribe: Mangous	8 Technotronic: This
9 Nitzer Ebb: Lightning	9 Revenge: Pineapple	9 The 49ers: Don't	9 Soho: Hippy
10 Fortran 5: Crazy	10 The Cure: Pictures	10 MC 900 Ft. Jesus: Truth	10 The Happy Mondays: Step
11 Madonna: Vogue	11 The 49ers: Don't	11 Candy Flip: Strawberry	11 Erasure: Star
12 Revenge: Pineapple	12 Celebrate The Nun: Will	12 Depeche Mode: Enjoy	12 Revenge: Pineapple
13 MC 900 Ft. Jesus: Truth	13 Madonna: Vogue	13 A Guy Called Gerald: F/X	13 Queen Latifah: Come
14 Erasure: Star	14 MC 900 Ft. Jesus: Truth	14 Cabaret Voltaire: Keep	14 Lisa Stansfield: Deny
15 The Cure: Pictures	15 MC Hammer: Touch	15 The Happy Mondays: Hallelujah	15 The Cure: Pictures

RETAIL REGIONALS

1 Sonic Youth	1 Sonic Youth	1 Sonic Youth	1 Sonic Youth
2 The Breeders	2 The Sundays	2 The Breeders	2 The Breeders
3 The Sundays	3 Danzig	3 Fugazi	3 Danzig
4 World Party	4 The Breeders	4 Mazzy Star	4 Mazzy Star
5 Danzig	5 Revenge	5 Public Enemy	5 Public Enemy
6 David Bowie: Ziggy	6 Revolting Cocks	6 Sinead O'Connor	6 Sinead O'Connor
7 John Hiatt	7 Nine Inch Nails	7 Depeche Mode	7 Depeche Mode
8 Depeche Mode	8 Faith No More	8 Revolting Cocks	8 Revolting Cocks
9 Revenge	9 24-7 Spyz	9 Thrill Kill Kult	9 Thrill Kill Kult
10 Public Enemy	10 Fugazi	10 Danzig	10 Danzig
11 Madonna	11 World Party	11 John Hiatt	11 John Hiatt
12 Soul II Soul	12 New Order	12 808 State	12 808 State
13 John Doe	13 Ultra Vivid Scene	13 Revenge	13 Revenge
14 Fugazi	14 808 State	14 Psychic TV	14 Psychic TV
15 Revolting Cocks	15 John Hiatt	15 Public Enemy	15 Public Enemy

91X	91X/Listen To This	KBCO	KBLE	KDBE-The Edge	KITS	KJJO	KJON	KOTR
Mike Halloran San Diego CA 619-291-9191 91PM	Kevin Stabileford San Diego CA 619-291-9191 91PM	Ginger Nevlat Boulder CO 303-444-5600 97.3PM/1190AM 97.3PM/1190AM 97.3PM	Ron Sorenson Des Moines IA 515-281-9191 91PM	George Givenc Dallas TX 214-580-9400 94.5PM	Steve Masters San Francisco CA 415-826-1053	Mike Steeler Minneapolis MN 612-841-5774	Mike Summers Ogden UT 801-382-7535	Ray Higgins/Drew R San Luis Obispo CA 805-927-5322
WorldParty - 1p Deoche - 1p M Oll - 1p N Order - 1p B 52s - 1p GL Jezebel - 1p S Idol - 1p A Belew - 1p Church - 1p L Seeds - 1p Pretenders - 1p Hunters - 1p S O'Connor - 1p BC Opera - 1p UB40 - 1p C Blonde - 1p Nelson - 1p J Medlin - 1p P Banton - 1p J Doe - 1p MH Flowers - 1p Real Life - 1p A Priebay - 1p S Youth - 1p J Jones - 1p Revenge - 1p H Mondays - 1p Stranglers - 1p Social D - 1p B Aeroplan - 1p	S Youth - 1p J Jones - 1p A Whigs - 1p UHS - 1p P Banton - 1p H Mondays - 1p Revenge - 1p Travis - 1p P Star - 1p Gerald - 1p Swill - 1p Danzig - 1p 808 State - 1p Dijits - 1p Breeders - 1p Flour - 1p I Carpa - 1p Fugazi - 1p I Cuba - 1p Fluid - 1p S Ymne - 1p Hank/Doom - 1p Charlatans - 1p J Lizard - 1p H Mondays - 1p Revenge - 1p UB40 - 1p S Aeroplan - 1p Pretenders - 1p J Jones - 1p A Whigs - 1p UHS - 1p P Banton - 1p H Mondays - 1p Revenge - 1p Travis - 1p P Star - 1p Gerald - 1p Swill - 1p Danzig - 1p 808 State - 1p Dijits - 1p Breeders - 1p Flour - 1p I Carpa - 1p Fugazi - 1p I Cuba - 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# ROCKPOOL

## ROCK INDEPENDENTS

WOC	LC	TC	
2	1	1	<b>Breeders:</b> Pod (4AD/Rough Trade)
4	2	2	<b>Mazzy Star:</b> She Hangs Brightly (Rough Trade)
2	8	3	<b>24-7 Spyz:</b> Gumbo Millenium (In Effect)
—	—	4	<b>Modern English:</b> Pillow Lips (TVT)
4	4	5	<b>Primus:</b> Fizzle Fry (Caroline)
2	10	6	<b>Jello Biafra/D.O.A.:</b> Last Scream... (Alternative Tentacles)
10	3	7	<b>Fugazi:</b> Repeater (Dischord)
2	22	8	<b>Steel Pole Bathtub:</b> Lurch (Bonet)
4	16	9	<b>Various Artists:</b> What Else Do...? (Shimmy Disc)
4	7	10	<b>Jack Rubies:</b> See The Money Smile (TVT)
6	5	11	<b>Clean:</b> Vehicle (Rough Trade)
6	15	12	<b>Jesus Lizard:</b> Head (Touch & Go)
8	6	13	<b>Bad Brains:</b> The Youth Are... (Caroline)
6	11	14	<b>Thrill Kill Kult:</b> Confessions Of A Knife (Wax Trax)
6	12	15	<b>Fluid:</b> Glue (Sub Pop)
—	—	16	<b>Dinosaur Jr:</b> "The Wagon" (Sub Pop)
6	9	17	<b>Inspiral Carpets:</b> Cool As Fuck (Cow/Rough Trade)
—	—	18	<b>Mark Stewart:</b> Metatron (Mute/Restless)
—	—	19	<b>Jawbreaker:</b> Unfun (Shredder)
—	—	20	<b>Foetus Inc.:</b> Sink (Self Immolation/Wax Trax)
—	—	21	<b>Mudhoney:</b> "You're Gone" (Sub Pop)
—	—	22	<b>Cassandra Complex:</b> Cyberpunk (P.I.A.S.)
2	19	23	<b>Urge Overkill:</b> Americruiser (Touch & Go)
—	—	24	<b>Baby Flamehead:</b> Life Sandwich (Texas Hotel)
—	—	25	<b>In The Nursery:</b> L'Esprit (Wax Trax)

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

## DANCE INDEPENDENTS

WOC	LC	TC	
20	1	1	<b>Nine Inch Nails:</b> "Head Like A Hole" (TVT)
6	4	2	<b>Thrill Kill Kult:</b> "Daisy Chain 4 Satan" (Wax Trax)
14	2	3	<b>Tackhead:</b> "Demolition House" (TVT)
6	9	4	<b>Ajax:</b> "One World" (Wax Trax)
20	3	5	<b>Digital Underground:</b> "Humpty Dance" (Tommy Boy)
6	7	6	<b>Logic:</b> "The Final Warning" (Strictly Rhythm)
12	5	7	<b>Queen Latifah:</b> "Come Into My House" (Tommy Boy)
8	12	8	<b>Dessau:</b> "Beijing" (Carlyle)
10	13	9	<b>Chilli Rob G/Power Jam:</b> "The Power" (Wild Pitch)
10	6	10	<b>Boom Tribe:</b> "Mangous Ye" (M-Beatl)
24	8	11	<b>Acid Horse:</b> "No Name, No Slogan" (Wax Trax)
—	—	12	<b>Soul Rebellion:</b> "A Simple Rhythm" (Cardiac)
18	14	13	<b>808 State:</b> "Pacific State" (Tommy Boy)
12	11	14	<b>Final Cut:</b> "I Told You Not..." (Full Effect)
18	19	15	<b>Meat Beat Manifesto:</b> "Dog Star Man" (Wax Trax)
8	18	16	<b>Final Cut:</b> "She Destroys" (Full Effect)
—	—	17	<b>808 State:</b> "Cubic" (Tommy Boy)
4	21	18	<b>Mark Stewart:</b> "Hysteria" (Mute/Restless)
—	—	19	<b>Revolting Cocks:</b> "Beers, Steers & Queers" (Wax Trax)
2	23	20	<b>Nine Inch Nails:</b> "Sin" (TVT)
10	10	21	<b>Severed Heads:</b> "Big Car" (Network)
—	—	22	<b>Modern English:</b> "I Melt With You" (TVT)
—	—	23	<b>808 State:</b> "Cobra/Bora" (Tommy Boy)
—	—	24	<b>Ego Trip:</b> "Dreamworld" (Outerlimits)
—	—	25	<b>Bang The Drums:</b> "Push/Pull" (Fore/Gertie)

Information compiled from Rockpool's Club Charts.

## IMPORTS

WOC	LC	TC	
14	1	1	<b>Candy Flip:</b> "Strawberry Fields Forever" (Debut)
2	9	2	<b>Charlatans:</b> "The Only Thing..." (Situation Two)
6	8	3	<b>Fortran 5:</b> Crazyearth (Mute Brazil)
8	4	4	<b>My Bloody Valentine:</b> Glider (Creation)
8	6	5	<b>Soho:</b> "Happy Chick" (S&M)
—	—	6	<b>His Name Is Alive:</b> Livonia (4AD)
6	3	7	<b>Cabaret Voltaire:</b> "Keep On" (Parlophone)
—	—	8	<b>Sonic Boom:</b> Spectrum (Silverstone)
2	11	9	<b>Frazier Chorus:</b> "Cloud 8" (Virgin)
2	15	10	<b>A Certain Ratio:</b> "I Won't Stop Loving You" (A&M)
6	19	11	<b>Fini Tribe:</b> "Monster In The..." (One Little Indian)
6	20	12	<b>Kitchens of Distinction:</b> "Quick As..." (One Little Indian)
4	RE	13	<b>Various Artists:</b> Last Temptation Of Elvis (NME)
8	25	14	<b>Iced Bears:</b> Precision (Thunderball)
10	12	15	<b>Primal Scream:</b> "Loaded" (Creation)
2	16	16	<b>Trash Can Sinatras:</b> "Only Tongue Will Tell" (Golf)
12	21	17	<b>Shamen:</b> "Pro-Gen" (One Little Indian)
—	—	18	<b>Momus:</b> Monsters (Creation)
18	22	19	<b>Ride:</b> Ride (Creation)
2	23	20	<b>Force Dimension:</b> "Deus Ex Machina" (KK)
—	—	21	<b>God:</b> For Lovers Only (Shakin' Street)
—	—	22	<b>Bleep:</b> "A Bite Of AMC" (SSR/Belgium)
—	—	23	<b>What? Noise:</b> Fat (Wijja)
2	10	24	<b>Edsel Auctioneer:</b> Voice Of The Harolds (Decoy)
4	RE	25	<b>400 Blows:</b> The New Lords On... (Concrete)

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

# ROCKPOOL

## METAL

## RADIO

## CHART

## BREAKOUTS

WOC LC TC

12	1	1	<b>Death Angel: Act III</b> (Geffen)
4	4	2	<b>Dio: Lock Up The Wolves</b> (WB/Reprise)
8	3	3	<b>Flotsam And Jetsam: When The Storm Comes Down</b> (MCA)
2	25	4	<b>Danzig: Danzig II-Lucifuge</b> (Def American)
14	7	5	<b>Prong: Beg To Differ</b> (Epic)
4	10	6	<b>Forbidden: Twisted Into Form</b> (Combat)
16	2	7	<b>Scatterbrain: Here Comes Trouble</b> (In-Effect)
4	12	8	<b>Steve Vai: Passion And Warfare</b> (Relativity)
8	6	9	<b>Bruce Dickinson: Tattooed Millionaire</b> (Columbia)
10	50	10	<b>Faith No More: The Real Thing</b> (Slash/Reprise)
2	23	11	<b>24-7 Spyz: Gumbo Millennium</b> (In-Effect)
—	—	12	<b>Sacred Reich: The American Way</b> (Enigma)
16	44	13	<b>Slaughter: Stick It To Ya</b> (Chrysalis)
14	11	14	<b>Love/Hate: Blackout In The Red Room</b> (Columbia)
6	22	15	<b>Y&amp;T: Ten</b> (DGC)
—	—	16	<b>GWAR: Scumdogs Of The Universe</b> (Metal Blade)
12	5	17	<b>Atrophy: Violent By Nature</b> (RC/Roadrunner)
8	28	18	<b>Bad Brains: The Youth Are Getting Restless</b> (Caroline)
4	14	19	<b>Spread Eagle: Spread Eagle</b> (MCA)
8	8	20	<b>CIA: In The Red</b> (Combat/Relativity)
12	17	21	<b>Warrior Soul: Last Decade Dead Century</b> (DGC)
6	22	22	<b>Electric Boys: Funk-O-Metal Carpet Ride</b> (Atco)
10	13	23	<b>Manitoba's Wild Kingdom: ...And You?</b> (MCA/PM)
16	16	24	<b>Overkill: Years Of Decay/Live "Kill"</b> (Megaforce)
6	26	25	<b>Dark Angel: Live Scars</b> (Combat/Relativity)
2	40	26	<b>Little Caesar: Little Caesar</b> (DGC)
—	—	27	<b>Exodus: Impact Is Imminent</b> (Capitol)
16	19	28	<b>Anacrusis: Reason</b> (Restless/Metal Blade)
—	—	29	<b>Suicidal Tendencies: Lights...Camera...REVOLUTION</b> (Epic)
2	46	30	<b>Primus: Frizzle Fry</b> (Caroline)
14	9	31	<b>Wrath: Insane Society</b> (Medusa)
16	24	32	<b>Savatage: Gutter Ballet</b> (Atlantic)
2	47	33	<b>Artillery: By Inheritance</b> (RC/Roadrunner)
2	39	34	<b>Bullet LaVolta: Gimme Danger</b> (Metal Blade/Restless/RCA)
16	18	35	<b>Trouble: Trouble</b> (Def American/Geffen)
4	35	36	<b>Yngwie Malmsteen: Eclipse</b> (Polydor)
8	15	37	<b>Angkor Wat: Corpus Christi</b> (Death)
4	33	38	<b>Heaven's Edge: Heaven's Edge</b> (Columbia)
2	32	39	<b>Trixter: Trixter</b> (Mechanic/MCA)
2	RE	40	<b>Motley Crue: Dr. Feelgood</b> (Elektra)
—	—	41	<b>Blitter End: Harsh Realities</b> (Metal Blade/WB)
16	21	42	<b>Reverend: Reverend</b> (Caroline)
2	38	43	<b>Hellix: Back For Another</b> (Grudge)
2	49	44	<b>Cryptic Slaughter: Speak Your Peace</b> (Metal Blade/Enigma)
6	RE	45	<b>Soundgarden: Louder Than Love</b> (A&M)
—	—	46	<b>Black Crowes: Shake Your Money Maker</b> (Def American)
2	37	47	<b>Gang Green: Can't LIVE Without It</b> (Energo/Roadrunner)
2	RE	48	<b>Faster Pussycat: Wake Me When It's Over</b> (Elektra)
—	—	49	<b>Lita Ford: Stiletto</b> (RCA/Dreamland)
8	42	50	<b>Every Mother's Nightmare: Every Mother's...</b> (Arista)

### BUBBLING UNDER

Social Distortion

Fugazi

Acrophet

Xentrix

L.A. Guns



1. Danzig
2. Faith No More
3. Sacred Reich
4. Steve Vai
5. GWAR

### ADDS

Sacred Reich

Danzig

GWAR

Exodus

Suicidal Tendencies

### TOP 5 IN-STORE PLAY

Danzig

Steve Vai

Prong

Warrior Soul

Electric Boys

## METAL RADIO

G-Force, Northbrook, IL/KCMU, Seattle, WA/KCOU, Columbia, MO/KSCR, Los Angeles, CA/KSMU, Dallas, TX/KTUH, Honolulu, HI/KUPS, Tacoma, WA/KUSF, San Francisco, CA/KWUR, St. Louis, MO/WARG, Summit, IL/WARG, Valhalla, NY/WBER, Pennfield, NY/WBIM, Bridgewater, MA/WBRS, Waltham, MA/WBUL, Tampa, FL/WCRN, Wayne, NJ/WDBM, East Lansing, MI/WEOS, Geneva, NY/WFCS, New Britain, CT/WFIT, New York, NY/WHSE, St. James, NY/WHUS, Storrs, Ct/WJUL, Lowell, MA/WKNH, Keene, NH/WMBR, Cambridge, MA/WMHB, Waterville, ME/WMPP, ME/WNHU, West Haven, CT/WRMC, Middlebury, VT/WSGR, Port Huron, MI/WUFI, Miami, FL/WUVT, Blacksburg, VA/WYKR, Poughkeepsie, NY/WVUA, Poughkeepsie, NY/WXUT, Toledo, OH/WZMB, Greenville, NC/WZND, Normal, IL

## RETAIL METAL

2nd Avenue, Portland, OR/B-Bop, Toledo, OH/Bebop, Jackson, MS/Budget Tapes, Port Angeles, WA/Daddy Kool, Bradenton, FL/Easy Street, Seattle, WA/Ernie Novembers, Sioux Falls, IA/Fallout, Seattle, WA/Full Moon Music, Port Orchard, WA/Hunters & Collectors, Auburn, WA/Manifest Disc (Columbia), Columbia SC/Manifest Disc (Greenville), Greenville, NC/Off The Record, San Diego, CA/Open Books & Records, Miami, FL/Pickles, Lincoln, NE/Record Connection, Waterville, ME/Rhymes, New Haven, CT/Right Hemisphere, Media, PA/Rockin' Rudy's, Missoula, MT/Selector Records, Hickory, NC/Seventh Heaven, Kansas, MO/Shattered, Cleveland, OH/Sight & Sound, Centralia, WA/Slipped Disc, Long Island, NY/Sounds, NYC, NY/Soundwaves, Seattle, WA/Stereo Vision, Orofino, ID/Streetside, Shelton, WA/Vintage Vinyl (St. Louis), St. Louis, MO/Vintage Vinyl (Woodbridge), Woodbridge, NJ/Wonderland, Newark, DE/Zeds, Long Beach, CA





# "SWITCHBLADE SERENADE"

**IN YOUR HANDS NOW!!!**

THE FOLLOW-UP TRACK TO THE TOP 10 DEBUT

**"SCRATCH LIKE A CAT"**

THE HARD REPORT - TOP 10

CMJ - TOP 10

FMQB - TOP 10

FROM THE SELF-TITLED ALBUM

**SPREAD EAGLE**

**ALREADY ON**

KISS, KISW, Z-ROCK, WMMS, WDHA, WSOU, WMMR, WTPA, Q107, WBCN, WHJY,  
WFBG, KLOF, WHVY, DFX, WRTN

PRODUCED BY: CHARLIE GAMBETTA  
MANAGEMENT: ROCK PIMPS ENTERTAINMENT INC.  
SCOTT KALVERT AND CHARLIE GAMBETTA



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World Radio History

Let's start with some explaining, shall we? *Rockpool's* hard rock/metal section (that's this) has added retail stores to our list of chart reporters. The stores are included to give a better view of the marketplace (I stole that line from Megan — one of my illustrious co-horts). If some of the chart numbers seem to have gone awry, this is why. Anyway, if you have any questions please call, I'm always here (yeah, right) and I love to chat (*that* is true).

What are the three most important letters of the alphabet? Well that's easy...EMN. Those three little letters describe high-energy crowd-pleasers who can command a stage with surges of adrenalin which are exhausting just to watch. Every *Mother's Nightmare* (oh yeah — that's the name of the band I'm talking about) are a band that makes girls wet their pants (ain't I the lewd one) and boys want to be rock'n'roll stars. The foursome dominated the many-storied dive that is Studio 1 in bee-u-tee-ful Newark, New Jersey. They played most of the songs from their self-titled debut album, as well as a new one written during their already-lengthy tour entitled "I'm Your Rambling Man" — a song I hope ya'll will be hearing more of. "Wow," you're thinking, "those guys sound great, wonder where I could hear more from them?" Easy question, and here's your answer; right here in Claire's World. They'll be dropping words of wisdom in an upcoming issue so keep an eye out. Enough of the future — on to now.\*\*\*\*Exodus has released *Impact Is Imminent* on Capitol. With the many definitions that come to mind for the album title, the song it is named for says it all. This is a (hopefully) sobering tune about drinking and driving and the inevitable outcome. On to lighter subjects? No...*"Impact Is Imminent"* is indicative of the rest of the album. Exodus' 'core/thrash/metal fronts painless social consciousness. The songs are long, but worth the time. Try 'em all and enjoy.\*\*\*\*Crawlpappy are a band with an EP

out on Blackout! Records (P.O. Box 544, Yonkers, NY 10710). Formed by Brian Childers, ex-Bomb (damn, they *ruled*) and Mike Kirkland, who left to concentrate on Prong (no comment needed, of course). Crawlpappy have had what seems like most of New York running through the ranks at one point or another. The six-song slab features the manic to dirgy guitar of Rick Roy and the smoked-too-much throat of Childers. Check it out and revel in it.\*\*\*\*New York City's Nausea have an album out on Profane Existence (P.O. Box 8722, Minn., MN 55408) entitled *Extinction* and it's a *gatefold*. Don't look for Led Zep (all except the opening strains of "Tech-No-Logic-Kill"), this is h-core in all its sordid glory. The political quintet sing from more than their hearts, they sing from the streets — the grimy, none-too-pretty alleys of NYC. The punch'n'growl vocal stylings of both singers, Amy and John, are at their strongest, and most original, when together. Nausea are not a band you'll ever see on a major label, so don't look for them there, enjoy them here and now instead.\*\*\*\*NJ's own Adrenalin O.D. have a new album, *Ishtar*, on Restless Records (Culver City, CA 90231-3628). Always stupid and fun, this release is no different. Hell, "My Achin' Back" has four lines, no, make that five — can't forget the "oohh", can we? A psychedelic, toe-tapping trip will be had with this foursome who switch vocals almost according to who wrote what; guess they figure that to do it right you have to do it yourself. Well, it works. Nothing mind-blowing here, but a solid offering. Maybe *these* will be the guys to finally break out of my college town. After the New Music Seminar, *Rockpool* will be enjoying a much needed rest, so if you're a metal radio station don't call until July 31st or August 1st. If you're metal retail don't expect a call 'til July 30th or 31st. Either way, have a blast of a July and don't get sunstroke.

## Metal Retail Lists

2nd Avenue Records/M John Portland OR	Beboys/M Mike Jackson MS	Beboys/M Rick Anjad Toledo OH	Budget Tapes/M Bruce Port Angeles WA	Daddy Kool/M Tony Bradenton FL	Easy Street/M Matt/Tom Seattle WA	Ernie Novembers/M Ronica Sioux Falls IA	Fallout Janet Seattle WA	Full Moon Music/M Brian Port Orchard WA
Danzig - 1p	Heart - 1p	Praxis - 1p	FM More - 1p	Danzig - 1p	FM More - 1p	Danzig - 1p	Accused - 1p	FM More - 1p
Sepultura - 1p	D Yankows - 1p	S Brain - 1p	Metallica - Justice	B Brains - 1p	AI Chains - 1p	FM More - 1p	Carcass - 1p	S Val - 1p
S Val - 1p	Aerosmith - 1p	Prong - 1p	Metallica - ride	D Angel - 1p	F Pussyat - 1p	D Onger - 1p	B Throver - 1p	N Crue - 1p
J Satriani - 1p	S Val - 1p	Danzig - 1p	AC DC - back	Social D - 1p	S Garden - 1p	S Val - 1p	Accused/Mo - 7	Prong - 1p
B Throver - 1p	B Crows - 1p	B Brains - 1p	AC DC - who	Trouble - 1p	Trouble - 1p	Social D - 1p	N Extinct - 1p	Scorpions - 1p
Mecabe - 1p	M Crue - 1p	S Garden - 1p	J Priest - 1p	Forbidden - 1p	S Brain - 1p	Dio - 1p	Hellbaster - 1p	Flotsam - 1p
S Brain - 1p	FM More - 1p	Skynyrd - 1p	Slaughter - 1p	Gar - 1p	D Angel - 1p	L Caesar - 1p	M Angel - 1p	D Angel - 1p
Nausea - 1p	L Caesar - 1p	Kryst - 1p	Megadeth - 1p	FM More - 1p	Love/Mate - 1p	Slaughter - 1p	Bitter End - 1p	Bitter End - 1p
S Reich - 1p	LA Guns - 1p	Wind/4 - 1p	Testament - 1p	S Bees - 1p	Tristar - 1p	C Slaughter - 1p	C Slaughter - 1p	S Reich - 1p
Bathory - 1p	Slaughter - 1p	FM More - 1p	Savotage - 1p	24 7 Spyz - 1p	Y Malsteen - 1p	L Ford - 1p	Hopla Das - 1p	Danzig - 1p
Hellbaster - 1p	F Pussyat - 1p	Gar - 1p	ROD - 1p		Metallica - 1p	YBT - 1p	D Instinct - 1p	Suicide - 1p
Flotsam - 1p	L Ford - 1p	24 7 Spyz - 1p	S Dog - 1p		A Cooper - 1p	Helix - 1p	Terrorizer - 1p	F Pussyat - 1p
Godflesh - 1p	Giant - 1p	Beverend - 1p	S Garden - 1p		Skidrow - 1p	M Crue - 1p	Neurosis - 1p	C Slaughter - 1p
D Angel - 1p	Skidrow - 1p	B Lovelita - 1p	Suicide - 1p		Slaughter - 1p	Prong - 1p	Entombed - 1p	S Garden - 1p
Death - 1p	L Outbray - 1p	Dio - 1p	S Youth - 1p		Forbidden - 1p	Flotsam - 1p	Atrophy - 1p	S Youth - 1p
Resurrection - 1p	Dio - 1p	Sanjan - 1p	M Crue - 1p		Danzig - 1p	B Dickinson - 1p	F Entry - 1p	J Satriani - 1p
Pestilence - 1p	Zebra - 1p	Coffinbrea - 1p	M Crue - 1p		B Crows - 1p	LA Guns - 1p	N Earth - 1p	S Garden - 1p
24 7 Spyz - 1p	Y Malsteen - 1p	C Rifles - 1p	B Dickinson - 1p		Accused - 1p	S Garden - 1p	G Crusher - 1p	Aerosmith - 1p
Forbidden - 1p	B Dickinson - 1p	Upfront - 1p	LA Guns - 1p		M Soul - 1p	Love/Mate - 1p	Dark Angel - 1p	G White - 1p
Prong - 1p	Junkyard - 1p	S Val - 1p	Janos - 1p		Dio - 1p	CO Power - 1p	Agathocles - 1p	Whitesnake - 1p

Hunters & Collectors/M Raiff Auburn WA	Manifest Disc Columbia/M Donna Columbia SC	Manifest Disc Greenville/WOFF The Record/M Ken Greenville NC	Open Books & Records/M Laelle Miami FL	Pickles John Lincoln NE	Record Connection/M Spot/Bob/Hugh Metairieville ME	Rhythms/M Laura New Haven CT	Right Hemisphere/M Bob Madia PA
S Youth - 1p	Danzig - 1p	FM More - 1p	Prong - 1p	Danzig - 1p	Slaughter - 1p	D Instinct - 1p	Fugazi - 1p
S Val - 1p	FM More - 1p	Prong - 1p	S Val - 1p	B Brains - 1p	M Crue - 1p	S Val - 1p	Danzig - 1p
Danzig - 1p	24 7 Spyz - 1p	Danzig - 1p	D Angel - 1p	FM More - 1p	Aerosmith - 1p	Dark Angel - 1p	Gar - 1p
Skynyrd - 1p	Love/Mate - 1p	S Val - 1p	Testament - 1p	Fugazi - 1p	FM More - 1p	Forbidden - 1p	Marzone - 1p
FM More - 1p	D Angel - 1p	L Caesar - 1p	Trouble - 1p	Rula/Thumb - 7	D Yankows - 1p	Delicade - 1p	TSOL - 1p
Savotage - 1p	FM More - 1p	H Edge - 1p	Forbidden - 1p	I Maiden - 1p	S Val - 1p	Hellbaster - 1p	Social D - 1p
Slaughter - 1p	S Reich - 1p	Riverdaga - 1p	CO Power - 1p	Antharosa - 1p	Dio - 1p	B Dickinson - 1p	Prong - 1p
Love/Mate - 1p	B Crows - 1p	YBT - 1p	F Morning - 1p	NO Reality - 1p	Prong - 1p	24 7 Spyz - 1p	B Brains - 1p
Praxis - 1p	Gar - 1p	H Soul - 1p	G Moore - 1p	Exodus - 1p	Dio - 1p	Nausea - 1p	S Youth - 1p
D Angel - 1p	Coffinbrea - 1p	Dark Angel - 1p	Dark Angel - 1p	Metallica - 1p	S Brain - 1p	D Angel - 1p	HR - 1p
Aerosmith - 1p	Prong - 1p	G Sian - 1p	G Sian - 1p	Social D - 1p	24 7 Spyz - 1p	J Satriani - 1p	Aerosmith - 1p
Fugazi - 1p	S Bees - 1p	S Eagle - 1p	S Eagle - 1p	B Crows - 1p	CO Power - 1p	Leopit - 1p	B Crows - 1p
B Dickinson - 1p	L Caesar - 1p	H Edge - 1p	H Edge - 1p	Chili Peas - 1p	D Angel - 1p	Sepultura - 1p	D Hillman - 1p
Rushmore - 7	Praxis - 1p	L Caesar - 1p	L Caesar - 1p	RI Picas - 1p	E Boys - 1p	C Slaughter - 1p	Savotage - 1p
F Pussyat - 1p	S Brain - 1p	Riverdaga - 1p	Riverdaga - 1p	No/Answer - 1p	B Dickinson - 1p	Deconstruct - 1p	S Brain - 1p
RL Bone - 1p	B Lovelita - 1p	LA Guns - 1p	LA Guns - 1p	Judge - 1p	Hirvana - 1p	Venue - 1p	Sax Pistol - 1p
Hurricane - 1p	Hirvana - 1p	Acrophat - 1p	Acrophat - 1p	S Garden - 1p	Wind/4 - 1p	Autopsy - 1p	Samhain - 1p
S Brain - 1p	Dio - 1p	L Tracy - 1p	L Tracy - 1p	24 7 Spyz - 1p	Danzig - 1p	Wrath - 1p	Misfits - 1p
B Brains - 1p	YBT - 1p	L Ford - 1p	L Ford - 1p	F Pussyat - 1p	Anacrusis - 1p	Artillery - 1p	K Diamond - 1p
Gar - 1p	S Val - 1p	CIA - 1p	CIA - 1p	Forbidden - 1p	L Caesar - 1p	N Judgement - 1p	B Tree - 1p



ROCKPOOL 27

New York is awash with dance records on the Jazzy tip. Case in and point, *Fingertrips Volume 1* (featured here in the last issue) and Vandal with *Laws Of Chants, Volume 2*. Vandal's *Law of Chants Volume 1* was just a warm up to this collection of five serious grooves. The first cut on the B-side seems to take the most jazzy path with its use of keyboard and sax solos set against a stylish rhythm and boisterous bassline. Cut B-2 is more bouncy track than the first. On the A side, live three distinct compositions which again start with a jazzy feeling and move into a more alternative genre. Credit Nu Groove Records with not only this unique offering, but also three other new releases by Danny Extravaganza, (not to be confused with David Extravaganza) Tech Trax Inc., and Playland. The strongest of these has got to be "Love The Life You Live" by Mr. Extravaganza. This song has many of the elements of your average house song, but takes it a couple of steps higher with the correct combination of bassline, piano and vocals. Make sure you check out Tech Trax, Inc. and Playland, because you know if its from Nu Groove, it got to be real.

A couple of other New York area labels have been active with new releases of their own. United Sounds Of America has a new act by the name of Dunamis featuring Sahirah with a song called "You Can Make It". The man behind the groove is Michael Manson, who has lifted a couple of seconds from the classic MFSB's "Love Is The Message" and expanded on some of the sounds found in MFSB's record. Beyond these observations it's a nice groove with a smooth female vocal to add more class to an already ample song. Vista International has licenced EON's "Inner Mind" for stateside distribution. "Inner Mind" has a Snap-ish quality and also resembles Grey House's "New Beats The House" in an industrial way. It's more of a light industrial record that doesn't bite too hard, but it barks nicely. Any song that samples "Dr. Love" can't be that bad. Newcomer Powertraxx Records out of the new home of underground house tracks, Brooklyn, has their debut release with a track by Paradise, Inc. featuring C'hantal. Originally produced by Ralphie Dee and Anthony Mannino, "The Realm" is reproduced here by Dennis Pino and Mike Martire into a twelve and a half minute underground workout complete with moans from C'hantal. European labels have been fighting each other to license this record from the day it was released here stateside. A Bonus Break, a capella and the fabulous Original Rave mix are included on the flip. Dennis Pino tells us that the B-side was going to be a 10-minute plus continuation of the A-side epic. Check this record out and if nothing else, it will give you a nice LONG break. Active Records, the dance label of Select Records, has its hands full with new releases by Annette Taylor and Dee Holloway. Both deep house tunes features wailing divas telling you where it's at, George Morel mixes and bouncy infectious basslines. Get your hands on these records before these girlfriends read your ass and let you know what you are missing. (Is that finger snapping that we hear?)

Monie Love, the brilliant UK rapper, is back with "Monie In The Middle" from her just released (in the UK) debut album. This David Steele and Andy Cox (Fine Young Cannibals) produced jam is FUNK-EEEEEE!. Three mixes are included as well as a well-produced dancehall-styled song, "Roots".

The IRMA crew from Bologna, Italy, just won't stay quiet even

during the World Cup month. (Congratulations to the German team!) They bring us two new sample tracks that show how these Italians are trying to expand on the in formula (piano, 909, bouncy bassline, more piano, vocal samples, more piano...). Smallage's "Together" is a simple but very well done track that doesn't drown you in samples while keeping an energetic feel. Onizom is a new division of IRMA that is being used to showcase their hot new production team of Angelino Albanese and Claudio Rispoli (aka Moz-Art). This talented duo are quickly mastering their brand of New York-influenced deep house tracks. Their brilliant "Found Love" record by Double Dee (featured in our last column) is a huge hit throughout Europe and should be signed here domestically. "I'm In Love" by Outphase has a killer track, but overdoes the samples instead of the real vocals on "Found Love". The Dub on the B-side is preferred because the samples don't clutter the great bassline and rhythm track. Worth a listen.

Make sure you get your paws on the new one from the Meat Beat Manifesto crew entitled "Helter Skelter" b/w "Radio" Babylon" (Wax Trax) 'cause it's a barn burner. "Helter Skelter" pounds and kicks for the full 6:07 and even breaks into a lengthy stint of acidic rompitude. Play it to death!

LFO joins the elite of WARP Records which includes Man Machine, Forgemasters and Sweet Exorcist. "LFO" is the cut on the A-side that utilizes Kraftwerk-like computer voices along with an eerie techno track. This one will keep 'em dancing late into the night. The B-side contains two even deeper tracks. How deep? Deeper than the center of the earth is the bassline. Deeper than your heartbeat is the rhythm. "Track 4" is darkness with a velvet bassline and flashes of techno-keyboards. "Cuba" has its own subterranean landscape seeded within the center of a MIDI system.

Another record with techno undertones, and a lot more, is Sweet Mercy featuring Rowetta on the vocals and Stepz with the rap on the Righteous edit. "Reach Out" is the name of the song and Bilp is the name of the record label. This is a most original sounding song with clever combinations of sounds and musical styles. Techno has been said and so has rap, but the way Rowetta belts out her vocals reminds us of Areatha Franklin singing "Chain Of Fools". The track is layered with basslines, rhythms, pianos and vocal samples to create an unorthodox mesh of satisfying sounds to get you moving in the heat of the summer.

From the master of techno, Kevin Saunderson, comes the new release from his wife under her moniker Kaos. This follow-up to "Definition of Love" comes to us from Kool Kat UK rather than from Detroit's KMS Records. "Gotta Get Over U" is less Techno and more deep house, thanks to Komix's smooth remix featured on the A-side. The backing tracks could easily have been found on a Ten City record, but instead lay the groove for Kaos' lovely vocals. Word has it that this is going to be released by a major label Stateside.

Guerilla Records UK brings us "Rhythm Addiction" by React 2 Rhythm. You can't help but react to these rhythms. Four mixes are included here. Samples of the Bulgarian Women's choir ride sinuously over tracks that vary from a New York-styled track to an underground acidic romp to funky house mix to an ambient floater by William Orbit. Well done, Chaps.



# Club Lists

<b>Griffin Booth</b> Ozone/WEVL Memphis TN	<b>Ross Bastwick</b> Vogue Seattle WA	<b>Dave Bruus</b> Club Illusion/Legion York PA	<b>Joe DiSano</b> Savanna/NUFX Fort Lauderdale FL	<b>Kevin Duflois</b> Surf Club/Sports Club Westhampton NY	<b>Andre Frazier</b> Jax Club/Mobile Buffalo NY	<b>Joseph Frier</b> Control Victoria TX	<b>Sean Kibble</b> Panic Zone Tulsa OK	<b>Lee Leisner</b> Cagney's Washington DC
R Oliver - bass Bones/Must - all Love/Lust - love E Paradise - dance Eon - inner 008 State - rhyme Lords/Acid - hey Dive - get SO Clarice - enough M Unity - dance M Knight - crazy S Rebellio - alone SO Ron - alone PO Carlett - finger Housecrew - dance Bassomatic - real NY - adrenalin 2001 - louder J's/sons O - shivers Jack/Still - shiver S Omer - 2001 Soho - hippy Ms Y - mind Fallout - altered C Jackson - hear	MB Valenti - soon Clock DVA - mirror Associates - fever H Noise - wobble H Mondays - steel Eric B - rhythm TP Emotion - abandon Coldcut - say Material - in P Enemy - brothers S Popsy - warlock Depeche - truth Finalcut - site Consolidat - fascists Thrill Kll - swirl H Stewart - hysteria Fall - estricate P Screen - loaded Paris - orcek S Enemy - techno S Eternu - only K Leblanc - speaker D Change - bounty DeLita - what A Anxiety - sugar	C Flip - straw NIN - head Nitzer - light Dessau - policy Redonna - vogue Cure - pictures E Grant - joanne Tackhead - demo Thrill Kll - saten PO Carlett - finger AS Second - firefighter Plaza - yo AJax - world Petro Co - lots Shamen - progan N Lee - pump Substation - tame Red Flag - count Depeche - policy Any/Box - jubilation P Murphy - cuts Ravco - beers CT Nun - will Beloved - time	Lords/Acid - sit Ravco - beers Nitzer - dog Morrissey - november Depeche - policy Dessau - policy Consolidat - dys Finalcut - sin NIN - sin Revenge - pineapple TRB Glants - istenbu S Enemy - techno Consolidat - product Beloved - hello NIN - kinde S Roses - fools AJax - one Real Life - god Raz-Jax - black D Change - final C Bleeding - chant L Caesar - chain Substation - tale NIN - head Noise Unit - reentry	Depeche - enjoy Soul/Soul - get Redonna - vogue L Stanfio - vogue MC Hammer - u Blackbox - everybody Electronic - getting R Sakamoto - you Hitek 3 - spin Erasure - blue J Somerville - real Depeche - truth Digital U - humety P Screen - loaded Snap - power D Rob - world Revenge - sine DJ Pierre - canon DeSkae - let 7th Litany - Lucy Technotron - this 4/Us - drag 3rd Base - skin G Jones - amado E Grant - give	Renegade - probably G Josh - whose Aftershock - fade Adeva - warning AJax - one Fortran 5 - crazy Blackbox - everybody Finitribe - monster S Roses - fools C Flip - max MC Jesus - truth Mia - chick BMO - nasteratnd Soho - hippy NIN - head CT Nun - will Raz-Jax - dog J Hessel - voice DeSkae - let Gerald - fx JJ Morgan - walk Under/What - freak Shinehead - family Erasure - star	Thrill Kll - delay N Order - world Artillery - pleasure Revenge - sine Consolidat - america Subjects - word Depeche - truth Cure - pictures C Voltaire - keep L Strip - khomaff Finalcut - she Concept - hystotic S O'Connor - emperor Nitzer - get FOC - finger Dessau - policy NIN - head Anegodden - east Soho - hippy Genoside - motive MC Jesus - truth Hilt - got 3rd - you S Energy - dark L Seeds - pure	C Flip - straw NIN - head Nitzer - light Depeche - enjoy D Marzau - strike Redonna - vogue MC Hammer - u MC Jesus - truth Jungle Bro - what Snap - power Cure - pictures Renegade - probably S O'Connor - stretched P Enemy - 911 G Josh - infinity Consolidat - message 4Bers - touch S O'Connor - emperors C Rob B - power Technotron - this AJax - one Rebel NC - street Hitting - hitting Digital U - do	Snap - power L Seeds - pure A Below - prett J Jones - never Ravco - sine Morrissey - never N Order - world C Blonde - joey Sundays - hares TP Emotion - sens FN Home - epic Smithereen - yeste NN Ace - aentf S O'Connor - amor R Oll - forge Depeche - polic Wardparty - say H Mondays - stop Hummingbird - lush H Flowers - give TRB Glants - istan P Murphy - line Christians - f House/Love - shine Pretenders - never

<b>Mark Leventhal</b> Down Under Hoboken NJ	<b>Joseph Loreesti</b> Esoterica Chicago IL	<b>Kevin McGuire</b> Savanna Deer Park NY	<b>Dave Palmer</b> Mobile/Metro NYC NY	<b>Andrea Pennisi</b> Palladium/S.O.B.'s NYC NY	<b>David Petrillo</b> Stonewall/Heartbreak Allentown/Wilkes-Bar PA	<b>Bruce Pfendel</b> Scandals Ocean City MD	<b>Don Rogan</b> Reds Margate NJ	<b>John Rehak</b> Hite Lite Ocean City MD
C Rob B - power Depeche - enjoy Logic - warning Morrissey - november P Screen - oacac Tackhead - em D Marzau - strike H Mondays - stop Depeche - policy C Flip - straw Soho - hippy Paris - orcek S O'Connor - emperors Blackbox - everybody C Latifah - love AJax - one D Bowle - one 3rd Base - love Revenge - pineapple Jovan - rum Jack/Still - shiver S Roses - love S O'Connor - love Fortran 5 - crazy Nitzer - light	AJax - world Mead - ny 7th Litany - Lucy Pragibus - started Thrill Kll - normy C Complex - everything Finitribe - monster Dessau - policy B Killers - death Morrissey - november Hilt - get J Jones - never 4Bers - dont CT Nun - be Rhythmic - renaiss G Josh - infinity Red Flag - count UYS - starting D Marzau - strike Tackhead - demo Oingo - out Bonedaddys - yes H Dill - stepping H Dill - no R Sakamoto - come	FN Home - epic S O'Connor - emperors Snap - power L Seeds - pure D Marzau - strike Depeche - policy MC Ace - mentross Erasure - star E Boys - all Chilli Peas - show Pulse 8 - radio Raz-Jax - black Aerosmith - other Revenge - pineapple Red Flag - count Real Life - god Any/Box - jubilation F Pusycat - poison S O'Connor - stretched Lords/Acid - sit MC Jesus - truth Bonedaddys - yes AJax - one J Jones - never	C Voltaire - love Suncoast - kind Erasure - star Blackbox - everybody B Aeroplan - stones Orrsons - make Genoside - motive Bassomatic - real Eurythmics - sweet Lafffield - forgotten L Scitcheid - chest Consolidat - dys Q Latifah - come Starve Y - dirty D Frequenc - live Logic - warning AJax - one Real Life - god Frequency - hearing 3rd - run S Hype - here D Marzau - strike A Dillies - east Snap - power Lords/Acid - hey B Warther - to	Rax/Shappe - last Envogue - hold C Rob B - power Booyas - getting I Cube - am-ickkus MC Hammer - u J Reid - one S Banner - life S Minot - ragamuffin S Roses - fools D Bowle - fame Q Latifah - come On Too - unity FPI - rich Hitek 3 - spin Bazcar - insect Raz-Jax - black P Enemy - 911 3rd Base - skin Soul/Soul - get EZ Posse - love J Hessel - voice L Louis - f Blackbox - everybody Jungle Bro - what	Olines/Sho - last Snap - power India - lover Jungle Bro - what MC Jesus - truth Depeche - everybody S Energy - techno L Stanfio - cant Times 2 - set AJax - world R Family - radio CT Nun - be AS Second - firefighter Electric - talking Red Flag - count FFF Fun - beat Nitzer - light Siamese - drum Envogue - hold Any/Box - jubilation Real Life - tonight 4Bers - love Fortran 5 - crazy	NIN - head MC Hammer - u Snap - power Redonna - vogue Nitzer - light Depeche - enjoy Lords/Acid - sit D Marzau - strike B Aeroplan - stones Technique - demo Soul/Soul - dream Depeche - truth 4Bers - dont D Rob - world N Lee - pump Dessau - policy S Roses - fools MC Jesus - truth Q Latifah - come Raz-Jax - black 3rd Base - skin Fortran 5 - crazy Aftershock - always Hitek 3 - spin	Love Corp - pelatral NIN - head Fare - seeping C Flip - straw Renegade - space D Marzau - strike JBR Chain - alice R Mitsouko - tongue H Mondays - helio Nitzer - helio Depeche - silence P Screen - loaded Electronic - getting S Roses - fools Cure - pictures Breeders - fortunatel N English - belt MB Valenti - soon A Morse - no Digital U - humety Defekt - house UYS - stars Socamen 3 - when B Szo - rose Any/Box - oblivion	Snap - power Nitzer - light MC Hammer - u Depeche - enjoy Redonna - vogue NIN - head Q Latifah - come J Jackson - alrig Tackhead - demo D Marzau - strike S Roses - fools D Bowle - fame Cure - pictu H Mondays - helio N English - belt S Meade - big D Idol - cred Beloved - helio Dessau - policy Paris - break UNION - virus Electronic - gett P Enemy - 911 Adamski - arg

<b>Tony Ritschard</b> Van Bar Madison WI	<b>Doug Shaw</b> Crawdaddy's Tampa FL	<b>Jeremy Stein</b> Whisper/Spit Westhampton NY	<b>James Tabbi</b> Zero/Heaven Rochester NY	<b>Matthew Valentine</b> The Beat Port Chester PA	<b>AJ Verduyn</b> Aquilon/The Lift Cleveland OH	<b>Don Wagner</b> MOOT Toledo OH	<b>Harry Wagner</b> Upstage Pittsburgh PA	<b>Brag White</b> Ariane Newark NJ
Erasure - star Depeche - policy Joc/Pick - use Deat/Alive - sto Pecor - headon P Orner - world Coession - newswandf Redonna - vogue C Micka - heart Snap - power G Jones - amado Gerald - auto Any/Box - jubilation Real Life - tonight nostore - hold S Somerville - head Revenge - pineapple 4Bers - love Adeva - warning Renegade - robbery Fortran 5 - crazy S O'Connor - pain Nitzer - closer Jovan - heaven G Josh - infinity	Snap - power Nitzer - light C Flip - straw D Bowle - fame S Roses - fools N Lee - pump Cure - pictures D Marzau - strike Jungle Bro - what MC Hammer - u Digital U - humety CT Nun - will NIN - head Depeche - truth Crew - dumb J Jackson - alright Renegade - probably Erasure - star A Ant - rough B Szo - dead Depeche - enjoy Red Flag - count J Chitld - welcome J McCullo - faith K Creole - sex	Snap - power Depeche - policy MC Hammer - you D Marzau - strike NIN - head S Roses - fools S O'Connor - stretched Cure - pictures Depeche - enjoy Redonna - vogue Nitek 3 - spin Nitzer - light Tackhead - demo D Bowle - fame Electronic - getting S O'Connor - emperors N Lee - pump Envogue - hold Revenge - pineapple MB Ace - mentross Real Life - god BB Devoe - poison Pulse 8 - radio CT Nun - will Technotron - this	008 State - cubik Orb - loving AJax - one Snap - power J Hessel - voice Beloved - helio Consolidat - dys Electra - autumn 008 State - pacific Nitzer - north S Roses - fools Pulse 8 - radio Tackhead - demo P Enemy - 911 Gerald - fx Fortran 5 - crazy Nitzer - dog S Q Nun - cant Renegade - probably Thrill Kll - swirl C Bleeding - trudge Paris - break Substation - none Eric B - let	Shamen - you Bootsy - jungle Snap - power Envogue - hold Bamban - make Siamese - drum Extrabass - sto G Josh - infinity Pulse 8 - radio JJ Morgan - walk MC Bug - jamecan Gerald - fx S Roses - fools WD Squad - fastlane S Iration - king L Lovebump - ska Electric - talking Shamen - phl H Mondays - helio Adamski - arg Q Latifah - come DOC - whirlwind Vandal - go J Dean - somebody 3rd Base - skin	D Shoke - techno Tyrae - control Depeche - policy MacLennan - trip Dewitte - what Blackbox - everybody Any/Box - jubilation NIN - head Gerald - fx Electric - talking CT Nun - will 008 State - pacific Fortran 5 - crazy Pulse 8 - radio Erasure - star F Eddie - lets S Opera - space Soho - hippy Morrissey - november Bassomatic - real Jovan - turn Logic - warning Revenge - pineapple S Rebellio - strole AJax - one	Revenge - pineapple CT Nun - be Consolidat - dys Bootsy - jungle L Saunders - amit Tackhead - demo J Demosey - love R Family - radio Pulse 8 - morocco Any/Box - jubilation Gerald - fx 4Bers - love J Morgan - wildside G Josh - infinity Raz-Jax - betty Red Flag - count T Scott - gangster D Marzau - strike N Perforas - party 4Bers - touch Oingo - out I McCullo - faith Depeche - enjoy Nitzer - phase D Lee - do	D Marzau - strike Revenge - pineapple S O'Connor - stretched MC Jesus - truth Depeche - policy Erasure - star Real Life - god Gerald - fx Nitzer - getting Fortran 5 - crazy Cause/Effect - what Red Flag - give Pulse 8 - radio B Aeroplan - stones N Order - world J Obsessio - toll J Jones - never H Mondays - stop C Flip - straw A Ant - rough Consolidat - dys AO Chance - class Any/Box - jubilation B Jones - audio Hilt - get	Thrill Kll - delay Shamen - progro D Marzau - strike S Roses - fools Nitzer - light Depeche - truth NIN - head P Screen - loaded Raz-Jax - dog Dessau - policy Morrissey - never Beloved - helio N Order - world N Judgement - 1313 Logic - norml Jack/Still - shive S O'Connor - street AJax - one Rision - deliv L Seeds - 12 D Bowle - fame Finalcut - f Adeva - norml Finitribe - most

## Revenge

If you've picked up a copy of the *NME* or *Melody Maker* recently, you may have spied Peter Hook of New Order's pretty face gaping at you. And, if you have, you probably already know that Revenge is Hook's "extra-curricular" activity while New Order take an extended break. But, could it also be construed as an attempt for Hooky to, say, relive his lost youth and to regain some of the glory left behind from the days of Joy Division?

Hooky smiles broadly at such a probing question: "that's a very interesting point, that!", he agrees.

Along for the rock'n'roll fantasy ride are Dave Gates, guitarist from the old Manc thrash group, Lavolta Lakota, and C.J., resident synths and electronics engineer. Belying all rumors of a New Order split, Hooky (and all Revenge promotional gear) is insistent that this is *not* an attempt to subjugate New Order mate, Bernard Sumner's own solo efforts with Electronic. Nor is it (as the UK press have been hinting) just a "rich man's toy." "It all comes down to that you're used to being treated in a certain way," philosophizes Hooky. "And you get very blasé, taking things for granted and such. I think it's a rut that I got into with New Order. By working with this lot, I drag them out of the gutter. Ha, ha! No, it's great because they have such enthusiasm."

So far, Revenge have obtained an ungainly reputation. Their first live gig was a "skin" party in the literal sense. "It was a great way to play your first gig," Hooky guffaws. "Invitation only, and the two journalists who came from *Sounds* and *NME* had to dress in leather and bondage to get in!"

Even with the reputation that New Order has risen to, Revenge are finding that everything is not always so sweet.

"We did a gig in Amsterdam, and it was crap! I admit it — we were crap, the sound was crap, the

whole night was crap!" It seems touring is a troubling topic in general.

"I don't want a load of fat bastards screaming 'Blue Monday' at me!" he moans. "I'm nervous — it's much different this time. People come by and judge you like you're supposed to be like New Order at the Meadowlands (*oh no, not that—ed.*). All these journalists wouldn't be talking to me if it wasn't for New Order, and you can't enjoy the fact they're all going to come see a gig for that very same reason."

On June 15th, Revenge's album, *One True Passion*, was unleashed on the world. What can we expect from this three-piece crew, fronted by disco's rocking-est bassist? The second single, "Pineapple Face's Big Day", is a heavy, synth-laden chunk of hi-NRG. The video for the single, directed by Factory's main-stay designer, Peter Saville, is, according to Hooky, "wild and very, very sexy." This is quite off course from Saville's usual stark, simplistic — and, frankly, asexual — style. "That's exactly why he wanted to change," explains Hooky. "He wanted to do something more upfront — more in your face. And I wanted a bondage video, but he wouldn't let me, because he wanted to stick to something sexy."

"Do you think S&M sells records?" I ask. "Who fucking cares?!" Peter demands.

Exactly.

Pamela Hawks

## Primus

If *Frizzle Fry* is the sound your brain makes when it hits hot pavement, Primus is the band that extricated the brain in the first place. This year's sleeper indie band has emerged from the clouds surrounding the San Francisco thrash-groove scene into the lights and frenzy of a US tour with 24-7 Spyz. Headed by the often funny laidback Les Claypool on bass

and lead vocals, and now rounded out by the talents of Larry Lalonde on guitar and Tim (Herb) Alexander on drums, Primus has found itself a place in the current music craze for a blending of funk/hip-hop influences with the more harshly tuned, yet danceably syncopated, world of thrash. And it seems to be working. More like storytellers on acid than pointed and intense icons, Primus use humor to relate their message, along with a sense of oddness that few bands have ever aspired to. *But*, you can move to it. Claypool was raised on the philosophy of freedom found in the indie scene, and has been producing all of Primus' work along with Matt Winegar. Reticence about major labels' honest interest in indie bands has forced him to take a totally independent stance apart from the commercial business of music — like Fugazi. This, in turn, has allowed the band a wider degree of freedom in choosing what they will sing. Each member writes his own part and then they work the music out, and what ideas will appear in their songs. Claypool freely admits to the band's sloth as well. "We never practice," he said, adding that he doesn't really consider himself a singer, but more of a bass player. As for his favorite cuts off the *Frizzle Fry* LP (which, incidentally, is a reworking of some stock Primus songs including "To Defy The Laws Of Tradition" and "Spaghetti Western", with some new cuts as well), he claims "Mr. Know It All" is his favorite (he loves the production) along with "Spaghetti Western", which he loves to play. Claypool also points out that *Frizzle Fry* is an album that the band did for themselves, to hear their work on good sound equipment, with clean production and the freedom and innovation a fully equipped sound studio can afford. It is for this sense of self-satisfaction mixed with a certain brand of funk and weirdness that will surely take these guys anywhere they desire to go.

Rick Mordecon



2nd Avenue Cathy Portland OR	Alternative Record Store Pete Tampa FL	Backstreet Eric Nargenstein WV	Barnes's Richard Davis CA	Beboe John Brown Jackson MS	Bleacher Bob's Warren NYC NY	Blitz Michael Ficus Royal Oak MI	Bow Now Garret Albuquerque NM	Calliope Square Bob Dennis Seattle WA
Danzig - 1a	Danzig - 1a	K Sweet - 1a	P Belone - 1a	Church - 1a	S Youth - 1a	NIN - cd	2 L Crew - 1a	Deoche - 1a
J Cube - 1a	S Youth - 1a	Eric/Rakia - 1a	L Cougtrls - 1a	Roi/Soul - 1a	Danzig - 1a	Fugazi - cd	S O'Connor - 1a	MC Hammer - 1a
S Youth - 1a	000 State - 1a	Rudonna - 1a	Bulbas/Tay - 1a	S Val - 1a	RI Plocas - 1a	Ravco - cd	J Cruise - 1a	Rudhony - 1a
415 - 1a	NITZ - 1a	Depache - 1a	Fugazi - 1a	Innocence - 1a	Guar - 1a	Ravage - 1a	B Brains - 1a	P Enemy - 1a
N Order - 1a	N Order - 1a	00 Devos - 1a	Sundays - 1a	Seitherson - 1a	Entorbed - 1a	S Puppy - cd	Read/Cale - 1a	Heart - 1a
Eric/Rakia - 1a	S Puppy - 1a	MC Hammer - 1a	Bongwater - 1a	Worldparty - 1a	24 7 Spyz - 1a	Depache - 1a	N Hetchy - 1a	B Bowls - 1a
Deoche - 1a	Ravage - 1a	TT Tano - 1a	Posse/Loose - 1a	Silva - 1a	Ravco - 1a	Broaders - 1a	P Enemy - 1a	C Junkies - 1a
P Enemy - 1a	NITZ - 1a	Digital U - 1a	B Brains - 1a	J Hatt - 1a	Diicide - 1a	Hilt - 1a	C Junkies - 1a	Rudonna - 1a
Thrill K11 - 1a	P Enemy - 1a	Soul/Soul - 1a	P Enemy - 1a	Sundays - 1a	B Religion - 1a	J Jones - 1a	S Vega - 1a	N Oll - 1a
Psychic TV - 1a	R English - 1a	J Hatt - 1a	N Lanagan - 1a	I Fools - 1a	Suficide - 1a	N English - 1a	B Flamehoe - 1a	Ministry - 1a
2 L Crew - 1a	Narrissay - 1a	J G111 - 1a	B Crows - 1a	TP Ecton - 1a	Broaders - 1a	Thrill K11 - 1a	Fugazi - 1a	Chill Page - 1a
Concans - 1a	J Jones - 1a	Nordparty - 1a	J Endine - 1a	Camps - 1a	Focus - 1a	Danzig - cd	Adobe - comp	S Val - 1a
Broaders - 1a	NIN - 1a	J Hooley - 1a	J Lizard - 1a	DOBAND - 1a	Rouletan - 1a	Lead/Gold - cd	TP Ecton - 1a	Front 242 - 1a
Rudhony - 1a	Thrill K11 - 1a	Chinas - 1a	A Whigs - 1a	Tribe/Quas - 1a	Shonan - comp	Fluid - 1a	Clean - 1a	Fugazi - 1a
Enures - 1a	Sundays - 1a	A Below - 1a	B Religion - 1a	Hummingbr - 1a	Funkadolic - 1a	I Carrots - cd	Cracks/Mal - 1a	Danzig - 1a
24 7 Spyz - 1a	Consolidat - 1a	B Zydeco - 1a	L Oost - 1a	UVS - 1a	Hilt - 1a	Biafra/DOA - 1a	A Garden - 1a	B S2s - 1a
Bathory - 1a	Ravco - 1a	S Youth - 1a	U Overkill - 1a	Fall - 1a	B Thomas - 1a	Wire - cd	J Doe - 1a	K Bush - 1a
X Clan - 1a	Broaders - 1a	J Armatred - 1a	TM Rope - 1a	Sidewinder - 1a	B Travella - 1a	Psychic TV - 1a	B Happonin - 1a	R Hichcoas - 1a
PR Teacher - 1a	C Flip - 1a	J Doe - 1a	Thrombus - 1a	S Youth - 1a	6/Violence - 1a	N Order - 1a	Tarbabies - 1a	S O'Connor - 1a
MC Rappers - 1a	Gerald - 1a	Danzig - 1a	BALL - 1a	C Blonde - 1a	Bootsy - 1a	Ramones - cd	Treedom - 1a	Read/Cale - 1a

Chase Thrills Scott New Brunswick NJ	Daddy Kool Tony Bradenton FL	Ear X Tasy John Tiansona Louisville KY	Eastside Records Ben Tampa AZ	Eclipse Joe San Antonio TX	Ernie's homeboys Ann/Eric Sioux Falls IA	Face The Music Bob/Anthony Hurley NJ	Fallout Janet/Tom Seattle WA	Fast Forward Randy Providence RI
K Sweet - 1a	2 L Crew - 1a	Danzig - 1a	Danzig - 1a	Adamski - 1a	2 L Crew - 1a	Sundays - 1a	Dose/Guns - 1a	S Youth - 1a
MC Scanner - 1a	Danzig - 1a	Deoche - 1a	S Youth - 1a	N Order - 1a	FN More - 1a	K Yee - 1a	Rudhony - 1a	Hire - 1a
S Youth - 1a	Broaders - 1a	Worldparty - 1a	Worldparty - 1a	AS Second - 1a	MC Hammer - 1a	Stevie V - 1a	Christ/Cru - 1a	Broaders - 1a
Eric/Rakia - 1a	Thrill K11 - 1a	S Youth - 1a	J Harrison - 1a	S Etienne - 1a	J Hatt - 1a	Depache - 1a	Pure Joy - 1a	Rudhony - 1a
S Val - 1a	AS Second - 1a	J Hatt - 1a	Camps - 1a	Orid - 1a	Sundays - 1a	Digital U - 1a	I Joey - 1a	Nausea - 1a
P Enemy - 1a	FN More - 1a	S O'Connor - 1a	Last/Elvis - comp	C Jackson - 1a	S Earle - 1a	TP Ecton - 1a	Love/Reas - 1a	Thatcher/A - 1a
S Vega - 1a	UVS - 1a	B Brains - 1a	I Cube - 1a	CCC - 1a	Deoche - 1a	FN More - 1a	Seaweed - 1a	000 State - 1a
Ravage - 1a	NIN - 1a	Sundays - 1a	Sidewinder - 1a	C Javu - 1a	Fugazi - 1a	B Boo - 1a	B Happonin - 1a	Powderburn - 1a
Blackbox - 1a	Ravco - 1a	Broaders - 1a	Houses/Love - 1a	B Tulip - 1a	B Bowls - 1a	Blackbox - 1a	Anticon - 1a	Ravage - 1a
Broaders - 1a	D maribu - 1a	D Bowls - 1a	T Shale - 1a	C Flip - 1a	B Bragg - 1a	NITZ - 1a	Obituaris - 1a	N Present - 1a
TP Ecton - 1a	Newbeat - comp	Prince - 1a	Sundays - 1a	Chynotic - 1a	K Sweet - 1a	N Oll - 1a	NK Flowers - 1a	N Star - 1a
24 7 Spyz - 1a	J Cruise - 1a	R English - 1a	Suncity 01 - 1a	Charlatans - 1a	S O'Connor - 1a	Loveland - 1a	Snudder/Un - 1a	UVS - 1a
Shoe - 1a	S Youth - 1a	MC Hammer - 1a	T Vanline - 1a	RI Rhyth - 1a	Chill Page - 1a	I Fools - 1a	Romano - 1a	MB Valent - 1a
Soul/Soul - 1a	Ravage - 1a	FN More - 1a	C Junkies - 1a	Snee - 1a	Wire - 1a	Thinktank - 1a	SP Bathtub - 1a	Pooholics - 1a
Sundays - 1a	Sundays - 1a	N Order - 1a	Primas - 1a	JL You - 1a	J Jones - 1a	S Zots - 1a	B Religion - 1a	Temple Clo - comp
S Lanagan - 1a	S Val - 1a	P Enemy - 1a	S O'Connor - 1a	Norhtree - 1a	James - 1a	Broaders - 1a	Headcoats - 1a	Psychic TV - 1a
Psychic TV - 1a	C Voltaire - 1a	Chill Page - 1a	Broaders - 1a	000 State - 1a	S Yout - 1a	S Happon - 1a	Troposool - 1a	Primas - 1a
Beachboys - 1a	N Order - 1a	Digital U - 1a	Gobblefoot - 1a	Orch JB - 1a	L Cole - 1a	S Yout - 1a	S Yout - 1a	Biafra/DOA - 1a
I Carrots - 1a	Wire - 1a	N Faithful - 1a	S Val - 1a	MB Valent - 1a	S Ronas - 1a	Real Life - 1a	A Sanoas - 1a	Reverb NF - 1a
J Cruise - 1a	I Fools - 1a	J Hooley - 1a	Tackhead - 1a	Lorde/Acid - 1a	J Mayell - 1a	Ravage - 1a	Sawtooth - 1a	A Whigs - 1a

Finest Record Store Jia/David Greely CO	Garage D'Or Jie Peterson Minneapolis MN	Hidout Scott NYC NY	In Your Ear Conrad/Chris Boston MA	Jia's Jia Pittsburgh PA	Kansas City Music Exchange Rike Lindsay Kansas City MO	Regnohis Jie Columbus OH	Manifest Disc Carl Columbia SC	Manifest Disc Nancy Greenville SC
K Sweet - 1a	S Youth - 1a	S Youth - 1a	S Youth - 1a	S Youth - 1a	S Val - 1a	Sundays - 1a	Danzig - 1a	J Doe - 1a
Concans - 1a	J Hatt - 1a	D Bowls - 1a	Seacans 3 - 1a	Ravage - 1a	Fugazi - 1a	Fugazi - 1a	S Youth - 1a	Sundays - 1a
2 L Crew - 1a	Babes/Tay - 1a	N Taylor - 1a	Broaders - 1a	A Below - 1a	Sundays - 1a	Broaders - 1a	FN More - 1a	S Youth - 1a
4Bers - 1a	Headcoats - 1a	J Rubins - 1a	N Star - 1a	J Doe - 1a	Worldparty - 1a	Danzig - 1a	24 7 Spyz - 1a	J Jones - 1a
J Hatt - 1a	Broaders - 1a	J Doe - 1a	Scrawl - 1a	Nordparty - 1a	S O'Connor - 1a	Ravco - 1a	Sundays - 1a	Broaders - 1a
I Cube - 1a	TP Ecton - 1a	Dinosaur - 1a	Fugazi - 1a	Houses/Love - 1a	Narrissay - 1a	Ravage - 1a	Read/Cale - 1a	Sidewinder - 1a
N Phillips - 1a	YL Tango - 1a	Bongwater - 1a	S Garden - 1a	J Hatt - 1a	Deoche - 1a	Skinyard - 1a	FN More - 1a	Green/Road - 1a
Eric/Rakia - 1a	J Doe - 1a	N Star - 1a	J Lizard - 1a	L Cole - 1a	Prentenders - 1a	TP Ecton - 1a	Soundbites - comp	Tribe/Quas - 1a
B Narrissay - 1a	S Earle - 1a	Scrawl - 1a	YL Tango - 1a	000 State - 1a	J Cruise - 1a	FN More - 1a	Ramones - 1a	000 State - 1a
D Antef - 1a	S O'Connor - 1a	TP Ecton - 1a	U Overkill - 1a	Material - 1a	A Below - 1a	Bongwater - 1a	N Oll - 1a	Houses/Love - 1a
S Val - 1a	Wire - 1a	Sidewinder - 1a	Fall - 1a	AS Second - 1a	N Cave - 1a	S Youth - 1a	S'loas - 1a	L Cole - 1a
Soul/Soul - 1a	Fugazi - 1a	Read/Cale - 1a	Baga - 1a	D Bowls - 1a	Broaders - 1a	Fluid - 1a	THB Giants - 1a	UVS - 1a
Digital U - 1a	Clean - 1a	V Harrison - 1a	TV Person - 1a	Fugazi - 1a	Ravco - 1a	C Flip - 1a	N English - 1a	Ravage - 1a
J Hooley - 1a	P Enemy - 1a	Social B - 1a	UVS - 1a	NIN - 1a	T Shale - 1a	UVS - 1a	Guar - 1a	Social B - 1a
000 State - 1a	Beach Boys - 1a	V Williams - 1a	P Disaster - 1a	Depache - 1a	N Oll - 1a	N Lanagan - 1a	S O'Connor - 1a	N Present - 1a
Bad Co - 1a	24 7 Spyz - 1a	Camps - 1a	Ravco - 1a	Danzig - 1a	J Doe - 1a	J Jones - 1a	Coffinbras - 1a	Chickasaw - 1a
MC Hammer - 1a	B Hunters - 1a	Sundays - 1a	Psychic TV - 1a	Babes/Tay - 1a	Camps - 1a	S Garden - 1a	Prong - 1a	Hunters - 1a
00 Devos - 1a	SP Bathtub - 1a	Babes/Tay - 1a	Material - 1a	Babes/Tay - 1a	UVS - 1a	Biafra/DOA - 1a	L Seeds - 1a	I Fools - 1a
J G111 - 1a	N Star - 1a	R Hichcoas - 1a	Camps - 1a	Gang/J - 1a	Footus - 1a	Social B - 1a	J Lizard - 1a	N Cave - 1a
		P Belone - 1a	L Cougtrls - 1a	D Bowls - 1a	Bongwater - 1a	P Murphy - 1a	Broaders - 1a	Worldparty - 1a

Riddle Earth Brian Downey CA	Rumor Don Brillard Orlando FL	Music In Different Kitchen July New Brunswick NJ	Norbury Conics Nathalie/Saan Cambridge MA	Northern Lights Scott Minneapolis MN	Nu Rustic Scott Bridgeport CT	Our Folk/Jonsson Mark Minneapolis MN	Off The Record Tony San Diego CA	Ooze Charles Dawne Portland OR
Social B - 1a	2 L Crew - 1a	S Happon - 1a	S Youth - 1a	N Order - 1a	Deoche - 1a	S Youth - 1a	Biafra/DOA - 1a	N Order - 1a
I Cube - 1a	Sundays - 1a	Sundays - 1a	Sundays - 1a	Fugazi - 1a	D Bowls - 1a	Fugazi - 1a	DOA - 1a	Deoche - 1a
Rudhony - 1a	000 State - 1a	MC Bustbin - 1a	Deoche - 1a	Broaders - 1a	Sundays - 1a	Treshman - 1a	Danzig - 1a	Broaders - 1a
Danzig - 1a	N Order - 1a	TP Ecton - 1a	S O'Connor - 1a	Babes/Tay - 1a	Church - 1a	Treshman - 1a (another)	Primas - 1a	Psychic TV - 1a
Sundays - 1a	Danzig - 1a	Charlatans - 1a	NK Flowers - 1a	Prince - 1a	Worldparty - 1a	J Hatt - 1a	24 7 Spyz - 1a	C Voltaire - 1a
Fugazi - 1a	NIN - 1a	Wire - 1a	Worldparty - 1a	000 State - 1a	B Idol - 1a	Focus - 1a	Forbidden - 1a	B Josh - 1a
Broaders - 1a	S Youth - 1a	I Carrots - 1a	Rudonna - 1a	LP Dots - 1a	Front 242 - 1a	Ex - 1a	Suficide - 1a	Raw - 1a
S Youth - 1a	C Flip - 1a	I Fools - 1a	Broaders - 1a	Wire - 1a	NIN - 1a	Broaders - 1a	S Youth - 1a	A Anxiety - 1a
Dinosaur - 1a	FN More - 1a	C Flip - 1a	Prentenders - 1a	D Bowls - 1a	S Puppy - 1a	Focus - 1a	Focus - 1a	Focus - 1a
Fluid - 1a	TP Ecton - 1a	Houses/Love - 1a	P Enemy - 1a	D Bowls - 1a	J Doe - 1a	Babes/Tay - 1a	Fluid - 1a	I Carrots - 1a
Narrissay - 1a	Deoche - 1a	J Jones - 1a	D Dipper - 1a	Ravage - 1a	C Jones - 1a	E Jones - 1a	B Religion - 1a	MEI - 1a
N Star - 1a	Ravage - 1a	Rail Child - 1a	L Seeds - 1a	Geordodys - 1a	P Enemy - 1a	C Jackson - 1a	B Brains - 1a	0 Monsters - 1a
S O'Connor - 1a	NIN - 1a	UVS - 1a	FN More - 1a	Nestbe - 1a	Tribe/Quas - 1a	Romano - 1a	Ministry - 1a	NIN - 1a
Worldparty - 1a	Deoche - 1a	Soho - 1a	O Positive - 1a	David J - 1a	Social B - 1a	Rudhony - 1a	Thrill K11 - 1a	Ravage - 1a
Houses/Love - 1a	Soho - 1a	N Order - 1a	TMB Giants - 1a	Snuff - 1a	E Clapton - 1a	YL Tango - 1a	NITZ - 1a	NO Distinct - 1a
UVS - 1a	Fugazi - 1a	Finalcut - 1a	B Bragg - 1a	Focus - 1a	Danzig - 1a	S Saucer - 1a	Psychic TV - 1a	Antigroup - 1a
Depache - 1a	Psychic TV - 1a	Moderatuff - 1a	Ravage - 1a	C Voltaire - 1a	B Brains - 1a	Dinosaur - 1a	Sundays - 1a	S Etienne - 1a
N Cave - 1a	24 7 Spyz - 1a	Katydid - 1a	NIN - 1a	Dinosaur - 1a	Fluid - 1a	Clean - 1a	THB Giants - 1a	B Charge - 1a
L Jones - 1a	Ravco - 1a	Sneetches - 1a	N Oll - 1a	B Bragg - 1a	A Below - 1a	Dickless - 1a	S Val - 1a	Tackhead - 1a
Focus - 1a	EZ Posse - 1a	Loveland - 1a		Sundays - 1a	S O'Connor - 1a	B Bragg - 1a	NIN - 1a	S Youth - 1a

Dave at the store hooked me into buying the new debut LP by **Into Paradise** by saying "It's produced by **Adrian Borland**." But he needn't have; he merely had to put it on. **Into Paradise** is an ambitious name, but this English group is something of a Shangri-la for fans of Brit post-punk ethereal pop. As trance-like as **Pale Saints**, as on target strong as **Lush** and as fondly shimmering as **Mock Turtles**, **Under the Water** (Setanta UK) places them among the bright hopes of the newest wave (post **Stone Roses**) of UK guitar bands. An engrossing instrumental "Bring Me Closer #1" sets simple minds into the comfort mode, and the vocals thereafter do nothing to diminish the attentive relaxation. The two side-enders, "Bring Me Closer #2" and "Going Home" are the pop standouts, but everything is suitably bathed in texture, melody and supple support. The group have a sister four-song EP out as well... Back to the record store! (123 Shakespeare Rd., London, SE24, UK)\*\*\*\*Diehard 7" fans will be thrilled with **Mark Edwards**, aka **My Dad Is Dead**. His latest creation is solely released on 7" vinyl! A sticker says it's the "**Shine** double seven-inch EP" (Scat), but these eight songs at 33 RPM last longer than many LPs! Like his last LP, these eight tracks are mishmashes of ideas 'round Edwards' cupboard rather than a new work; here are new acoustic tracks, an Appalachian folk song, and four old songs from two previous albums re-recorded with Prisonshake's **Chris Burgess** and **Scott Pickering**. All are profoundly different; in particular "Nothing Special," a perfect example of Edwards' marriage of lazy feeling with crashing chords and his smart voice. There are only 1500 of these suckers (damn!) and the colored vinyl attracts collectors, so be advised to snap this up ASAP — you may not get a second chance. (P.O. Box 141161, Cleveland, OH 44114)\*\*\*\*There's a shadowy feline on the cover of **Jawbreaker's Unfun** (Shredder) and a dog on the back, but this power-punk would seem more akin to a cheetah, a grizzly bear and a Tasmanian devil than domestic pets. This is a classic trio whose best moments recall some of the frenzied, soaring brilliance of **Squirrel Bait** (a little less advanced) for instance, with the deep-throated husky vocals of guitarist **Blake Schwarzenbach** and his equally corrosive guitar hiss. "Busy" even reminds me a little of **Seven**

**Seconds'** cover of **Nena's "99 Red Balloons"** (the second half of the song changes to a post-Killing Joke tribal rhythmic lick) while "Want" and "Imaginary War" are more doses of well thought-out pop submerged underneath the strident, familiar wall of noise. As this trio comes with no prior rep, here's a humble request to put his LP at the front of that dreadful mountainous pile. (P.O. Box 480321, L.A., CA 90048).\*\*\*\*Now before we kiss goodbye, let's point out two particularly notable punk reissues. First, **Iloki Records**, formerly **What? Records**, have had the good sense to reissue (again on limited edition 1000 copies see-through vinyl) the legendary debut single by **The Germs** from '77. Fans of their brutally great, only real LP **GI** (produced by **Joan Jett**, '79) won't recognize this sound, although it's the same four people (singer/poet **Darby Crash** was then calling himself "Bobby Pyn"). "Forming" is one of the great godawful, minimalist "we suck/who cares" recordings, not unlike what kindergartners might achieve. Its formless two-chord b.s. and whining, toneless moaning, was a reaction to the big-time rock of the era (think **ELP** and **Fleetwood Mac's** pompous **Tusk**), and a prototype for the now dominant anti-pop noise scene. One of the funniest and best truly horrible pieces of junk (by a later power) of all time, worth cherishing. (P.O. Box 49593, Los Angeles, CA 90049)\*\*\*\*As always, it seems we save the best for last. **Link UK** is smart to reish **U.K. Subs** astounding **Endangered Species** LP, not only because it's a punk landmark, but because **Guns 'N Roses** covered "Down on The Farm" from this at the worldwide televised Farm Aid benefit (still a big shock!). Adding two extra tracks for good measure, the pulverizing "Plan of Action" from the B-side of "Countdown" and the previously unissued "I Don't Need Your Love," this LP is still a whopper, along with **SLF's Inflammable Material**, and the **Pistols' LP** the most awesome sounding punk album ever. The mouth-opening title track, the equally gigantic "Fear of Girls", the colossal "Living Dead" and "Lie Down And Die" are real life roller-coasters. And side two's about-face hypnosis mood rock (guitarist **Nicky Garratt** was a **Wire** fan) sounds great still. Nothing else in the band's cannon ever came close... (Box 164, London SE13 5QN UK)

## CLUB CONTRIBUTORS

**Alyssa Allison** — 9 Of Clubs, Cleveland, OH \ **Jo-Ei Badle** — China Club, Hollywood, CA \ **Brad Balfour** — China Club, NYC, NY \ **Perry Bax** — Cabaret Metro, Chicago, IL \ **Peter Bergstrom** — Pink Cadillac, Honolulu, HA \ **Grafflin Booth** — Pipeline / WEVL / Elvisland, Memphis, TN \ **Ross Bostwick** — Vogue, Seattle, WA \ **Dave Bruaw** — Club Illusion / Legion \ **Marc Buxton** — Oz, St. Louis, MO \ **Steve Cantlin** — Blue Crystal, New Orleans, LA \ **Kevin Carney** — The Edge, Greensboro, NC \ **David Chang** — Mobile, NYC, NY \ **Bruce Ciccone** — Loop Lounge, Passaic, NJ \ **Mark Claesges** — ESO / McCormick Place, Milwaukee, WI \ **Kris Clark** — Zoots, Portland, ME \ **Sean Coffman** — Culture Inc., Sarasota, FL \ **Teresa Darosy** — Confetti, Pittsburgh, PA \ **Josh DeRienzi** — Mobile, NYC \ **Debo** — Park Row Grille, Stamford, CT \ **Joe Disano** — Squeeze / WKPX, Fort Lauderdale, FL \ **Johnny Domingo** — Utilities, New Orleans, LA \ **Jared DuBois** — Rocket, Providence, RI \ **Kevin DuBois** — Cowboy Ed's / Harbor Gates, Westhampton, NY \ **Tom Finn** — Red Zone, NYC, NY \ **Scott Forbush** — 1027 / Data Trax, Cleveland, OH \ **Chris Ford** — Channel Zero, St. Petersburg, FL \ **Andre Frazier** — Jam Club, Buffalo, NY \ **Roy Freedom** — First Avenue, Minneapolis, MN \ **Joseph Friar** — Control, Victoria, TX \ **Gail Gaiser** — Club Zadar, New Hope, PA \ **Tim Gallagher** — Reunion Room, Fort Lauderdale, FL \ **Tony Garcia** — Club Nu / Kitchen, Miami, FL \ **Markie Gee** — Comet, Hartford, CT \ **Russ Gardina**, Village Cafe / Mobile, Westchester, NY \ **Bruce Godwin** — Numbers, Houston, TX \ **Ralph Gomez** — Krypton/Haven, Westchester, NY \ **John Hall** — Save The Robots / MK, NYC, NY \ **David Hawkes** — Luv-A-Fair, Vancouver, BC \ **David Heaton** — WBUL, Tampa, FL \ **Marc Hill** — Midnight Sun, Nashville, TN \ **Jared Hoffman** — Mobile, NYC, NY \ **DJ Ice** — Sub Zero, Orlando, FL \ **Ivan Ivan** — Quick, NYC, NY \ **Dan Johnson** — Detour, Salt Lake City, UT \ **Jonesy** — MK, NYC, NY \ **Johnathan Kadish** — Mobile, NYC, NY \ **Andy Kastanas** — Park Elevator, Charlotte, NC \ **Rick Kaye** — Rumors/Jam Club, Buffalo, NY \ **Sean Kibble** — Panic Zone, Tulsa, OK \ **Mike Lawder** — RPM's Live, Austin, TX \ **Lee Leipsner** — Cagney's, Washington, DC \ **Eddie Lengyel** — Nine Of Clubs, Cleveland, OH \ **Mark**

**Leventhal** — Down Under, Hoboken, NJ \ **Joseph LoPresti** — Esoteria, Chicago, IL \ **Tim Luznar** — Coliseum, Diamond Beach, FL \ **Kevin Maguire** — Sparks, Deer Park, NY \ **Bobby Marley** — Esoteria / Avalon / Berlin, Chicago, IL \ **Tim Masick** — Massive Throbbing Beat, Rochester, NY \ **Todd Matosic** — Channel, Boston, MA \ **Bryan Mechutan** — Mission / Mobile, NYC, NY \ **Carlos Menendez** — Backdoor / Kitchen / Island, Miami, FL \ **Joe Michelli** — Cabaret Metro / Smart Bar, Chicago, IL \ **DJ Moneypenny** — Mobile, NYC, NY \ **NYC Bad Boy** — Metro, Richmond, VA \ **Bryan Nakamoto** — Traxx, Chicago, IL \ **Paul Noah** — Cheetah III, Atlanta, GA \ **Russ O'Brien** — Avalon, Aurora, CO \ **Dave Padilla** — Warsaw, Miami, FL \ **Dave Palmer** — Mobile, NYC, NY \ **Andrea Pennisi** — S.O.B., NYC, NY \ **Xavier Perez** — Underground / Neighbors, Seattle, WA \ **Wray Peterson** — Palladium / Jillmac's, Provo, UT \ **Dave Petrilla** — Stonewall, Wilkes-Barre, PA \ **Mark Picchioti** — Medusa's, Chicago, IL \ **Bruce Plendel** — Scandals, Ocean City, MD \ **Randall Plaxa** — Fieldon's, Richmond, VA \ **Bob Polito** — Roxxi / CC Stingers, Philadelphia, PA \ **Amy Pritchard** — goodnight's newbar, Raleigh, NC \ **Reese Pursell** — Dakota Cafe / Lotus Room, Portland, OR \ **Dan Regan** — Red's, Margate, NJ \ **Steve Regan** — Hades / Nick's Grove / Mobile, NYC, NY \ **John Rehak** — Nite Lite, Ocean City, MD \ **Tim Richardson** — U4ia, Cleveland, OH \ **Scott Richmond** — Berties, Poughkeepsie, NY \ **Tony Ritschard** — New Bar, Madison, WI \ **Carlos Santos** — City Gardens, Trenton, NJ \ **Doug Shaw** — Crawdaddy's, Tampa, FL \ **Rob Sherwood** — Aquilon, Cleveland, OH \ **Spiro** — Woody's / Marquee / Camouflage, NYC, NY \ **Bobby Startup** — The Bank, Philadelphia, PA \ **Jeremy Stein** — Whispers / Spit, Westhampton, NY \ **Mike Stevens** — Confetti's, Portland, OR \ **James Tabbl** — Zero / Heaven, Rochester, NY \ **Mark Thomasson** — Metro, Richmond, VA \ **Paul Valine** — Visage, Orlando, FL \ **Matthew Valentine** — The Beat, Portchester, NY \ **Brian Van Buskirk** — The Shadow, Kansas City, MO \ **Richard Vasquez** — Choice / World, NYC, NY \ **Ray Velasquez** — Beat Cave, Kansas City, MO \ **A.J. Verduyn** — Aquilon / The Lift, Cleveland, OH \ **Don Wagner** — WXUT, Toledo, OH \ **Harry Wagner** — Upstage, Pittsburgh, PA \ **Tod Warner** — Border, Burlington, VT \ **Weird Dave** — 911, Tampa, FL \ **Greg White** — Arena, Newark, NJ \ **Mark Wolfley** — Homage, Houston, TX \ **Andy Yang** — Zebra / Belltower / Oxford, Seattle, WA



## MAJORS

ABC	Absolutely ABC	Mercury
Marc Almond	Enchanted	Capitol
Anthrax	Persistence Of Time	Island
Tina Baker	Artful Dodger	A&M
Bang	Clockwise	A&M
Syd Barrett	Barrett	Capitol
Syd Barrett	Madcap Laugh	Capitol
Eric Bogosian	Sex Drugs & Rock'n'Roll	SBK
Jon Bon Jovi	Blaze Of Glory	Mercury
Boogie Down Productions	Edutainment	RCA
Claytown Troupe	Through The Veil	Island
Corbin/Hanner	Black & White Photograph	Mercury
Deee Lite	World Clique	Elektra
Dino	Swingin'	Island
Dread Zeppelin	Un-Led-Ed	IRS
Dream Command	Fire On The Moon	Island
Dreams So Real	Gloryline	Arista
Extreme	Pronograffiti	A&M
Fats Domino	My Blue Heaven	EMI
Gutterboy	Gutterboy	DGC
The Heart Throbs	Cleopatra Grip	Elektra
James	Gold Mother	Fontana
Willi Jones	Willi Jones	Geffen
Kathy Mattea	A Collection Of Hits	Mercury
Mother Love Bone	Apple	Polydor
The Neville Brothers	Brother's Keeper	A&M
Sinead O'Connor	"Emperor's New Clothes"	Ensign/Chrysalis
Phranc	Folksinger(CD)	Island
The Pixies	Vossanova	Elektra
Plan B	"Run For Cover"	RCA
Marc Ribot	Rootless Cosmopolitans	Island
The Royal Macadamians	Experiments In Terror	Island
Brenda Russell	Kiss Me With The Wind	A&M
Shinehead	The Real Rock	Elektra
The Silos	"Out Of Town"	RCA
The Soup Dragons	Love God	Big Life/Polydor
Peter Spence	I'll Be There	IRS
Keith Staten	From The Heart	Lecton
Trouble Tribe	Trouble Tribe	Chrysalis
Various Artists	Knebworth 1990	Polydor
Various Artists	Nuns On The Run (S/T)	Mercury
Various Artists	Return Of The Superfly (S/T)	Capitol
Various Artists	Wild At Heart	Polydor
Vixen	Rev It Up!	EMI
Was (Not Was)	Are You Okay?	Chrysalis
Y&T	Best Of Y&T '81-'85	A&M
Z-Looke	Z-Looke	Orpheus

## IMPORTS

A Certain Ratio	MCR	A&M
Anhrefn	"Rhedeg I Paris"	Crai
Art Of Noise	Ambient Collection	China
Badgearer	"This Bag Is Not A Toy"	GruffWit
Andrew Berry	"Kiss Me..."	Fontana

Bleep	The Northpole By Submarine	SSR
The Boo Radleys	Ichabod And I	Action
Candyflip	"This Can Be Real"	Debut
Cud	Elvis Beat	Imaginary
Dead Can Dance	Aion	4AD
E-Zee Posse	"The Sun Machine"	More Protein
Eternal	"Breather"	Sarah
Fflaps	Malltod	Probe Plus
Field Mice	Skywriting	Sarah
Bob Geldof	Vegetarian Of Love	Phonogram
Guru Josh	Infinity	de/Construction
It's Immaterial	Song	Siren
Lil Louis & The World	"Nyce & Slo"	ffrr
Connie Lush	"Going Way"	8
Mighty Ethnicz	"Harmony Hall"	Laylow
Motorhead	Lock Up Your Daughters	Receiver
Mudhoney	"You're Gone"	Glitterhouse
Raw	Raw	Blanc
Bim Sherman	"Love Forever"	Axumite
Bim Sherman	"World Revolution"	Axumite
Soho	"Girl On A Motorbike"	Savage
Swervedriver	"Son Of Mustang"	Creation
Tasteless Cuts	Tasteless Cuts	Blanc
Thule	Wheel	Wijja

## INDEPENDENTS

Adrenalin O.D.	Ishtar	Restless
Alpha Blondy	The Best Of...	Shanachie
Before I Hang	"Someone Died"	B.I.H.
Clock DVA	Buried Dreams	Wax Trax
Common Language	Scar	Big Flamingo
The Cosmic Dropouts	Groove Things	Skyclad
Crawlpappy	Crawlpappy	Blackout
Damage	Euphoria	Space Fish
Hammerbox	"After All"	Big Flamingo
Jamie Hoover	Coupons Questions and Comments	Triapore
Kicking Back With Taxman	"Everything"	Cardiac
Lucky Dube	Prisoner	Shanachie
Edward Anthony Luis	"Truly"	Skyline
Meat Beat Manifesto	"Helter Skelter"	PIAS
Nausea	Extinction	Profane Existence
Psychic TV	Towards Thee Infinite Beat	Wax Trax
Railroad Jerk	Railroad Jerk	Matador
Resistors	Tiny Scars	Geil
Rhythm Radicals	"Brother To Brother"	Skywalker
Sister Ray	To Spite My Face	Resonance
Slappin' Mammies	Blackface In Bondage	Bizzaro World
Tang S'Dang	Adult Love Boutique	Dive
Teenage Fan Club	A Catholic Education	Matador
Russ Tolman & The Totem Polemen	Goodbye Joe	Skyclad
The Tri-Sax-ual Soul Champs	Go Girl	Blacktop
Various Artists	Beat This	Brooklyn Beat
Various Artists	Industrial Chaos	Nebula
Wig	Lying Next To You	Nocturnal
The Wilsons	The Wilsons	Sparta
Young Gods	"September Song"	PIAS
Zealots	Nuclear Winter	Monte Hollywood

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2nd Avenue, Portland, OR/Alternative Record Store, Tampa, FL/Atomic, Milwaukee, WI/Backstreet, Morgantown, WV/Barney's, Davis, CA/BeBop, Jackson, MS/Bleeker Bob's, NYC, NY/Blitz, Royal Oak, MI/Bow Wow, Albuquerque, NM/Cellophane Square, Seattle, WA/Cheap Thrills, New Brunswick, NJ/Daddy Kool, Bradenton, FL/Ear X Tacy, Louisville, KY/Eastside Records, Tempe, AZ/Eclipse, San Antonio, TX/Ernie November, Sioux Falls, SD/Face The Music, Nutley, NJ/Fallout, Seattle, WA/Fast Forward, Providence, RI/Finest Record Store, Greely, CO/Flipside, St. Paul, MN/Garage D'Or, Minneapolis, MN/Hideout, NYC, NY/Homer's, Omaha, NE/In Your Ear, Boston, MA/Jim's, Pittsburgh, PA/Kansas City Music Exchange, Kansas City, MO/Kief's, Lawrence, KS/Magnolia Thunderpussy, Columbus, OH/Main St. Records, Northampton, MA/Manifest Disc, Columbia, SC/Manifest Disc, Greenville, SC/Middle Earth, Downey, CA/Midnight, NYC, NY/Murmur Records, Orlando, FL/Music In Different Kitchen, New Brunswick, NJ/Music Works, Ames, IA/Newbury Comics, Cambridge, MA/Northern Lights, Minneapolis, MN/Nu Music, Bridgeport, CT/Oar Folkjokeopus, Minneapolis, MN/Off The Record, San Diego, CA/Ooze, Portland, OR/Open Books, Miami, FL/Orpheum, Seattle, WA/Phantasmagoria, Wheaton, MD/Pickles, Lincoln, NE/Pier Platters, Hoboken, NJ/Plan 9, Richmond, VA/Platters, Minneapolis, MN/Play It Again, Ann Arbor, MI/Play It Again, Bethlehem, PA/Play It Again, Southfield, MI/Pravda, Chicago, IL/RPM, Garland, TX/Rebop, Ithaca, NY/Reckless, Chicago, IL/Record Connection, Waterville, ME/Record Exchange, Houston, TX/Record Exchange, Boise, ID/Record Rack, Houston, TX/Record Revolution, Cleveland, OH/Record Swap, Champaign, IL/Rockbottom Records, Portsmouth, NH/Rockin' Rudys, Missoula, MT/Rocks In Your Head, NYC, NY/Rough Trade, San Francisco, CA/Round, Chicago, IL/Sam's Jams, Ferndale, MI/School Kids, Ann Arbor, MI/Seventh Heaven, Kansas City, MO/Shattered, Cleveland, OH/Sound Exchange, Austin, TX/Sounds, NYC, NY/Spectrum, Syracuse, NY/Spins, Greensboro, NC/Streetlight, San Jose, CA/Sunburst, Huntsville, AL/Third St. Jazz, Philadelphia, PA/Tower SF, San Francisco, CA/Toxic Shock, Tucson, AZ/Uncle John Goes To College, Vermilion, SD/Underground, Las Vegas, NV/Underground Sounds, New Orleans, LA/VVV, Dallas, TX/Vinyl Fever, Tampa, FL/Vinyl Ink, Silver Spring, MD/Vinyl Mania LP, NYC, NY/Vinyl Solution, Tuscaloosa, AL/Waterloo Records, Austin, TX/Wax Trax, Chicago, IL/Wax Trax, Denver, CO/Wax-N-Facts, Atlanta, GA/Wonderland, Newark, DE/Wuxtry, Athens, GA/Yesterday & Today, Miami, FL.

## COLLEGE RADIO

KALX, Berkely, CA/KANM, College Station, TX/KBYR, Corvallis, OR/KCMU, Seattle, WA/KCPR, San Luis Obispo, CA/KCSB, Santa Barbara, CA/KDUR, Durango, CO/KDVS, Davis, CA/KFJC, Los Altos Hills, CA/KGNU, Boulder, CO/KHSU, Arcata, CA/KLPI, Ruston, LA/KMSA, Grand Junction, CO/KPFK-12 O'Clock Rock, Los Angeles, CA/KQAL, Winona, MN/KRCC, Colorado Spgs, CO/KRRC, Portland, OR/KSAK, Cucamonga, CA/KSDT, La Jolla, CA/KSJS, San Jose, CA/KSMU, Dallas, TX/KSPC, Claremont, CA/KTUH, Honolulu, HI/KUCI, Irvine, CA/KUCR, Riverside, CA/KUNI, Cedar Falls, IA/KUNV, Las Vegas, CA/KUOI, Moscow, ID/KUSF, San Francisco, CA/KWTR, Whittier, CA/KWUR, St. Louis, MO/KXLU, Los Angeles, CA/KZSU, Stanford, CA/WARG, Summit, IL/WBER, Rochester, NY/WBIM, Bridgewater, NY/WBNY, Buffalo, NY/WBSU, Brockport, NY/WBUL, Tampa, FL/WBUQ, Bloomsburg, PA/WCBN, Ann Arbor, MI/WCDB, Albany, NY/WCNI, New London, CT/WCRN, Westchester, CA/WCVF, Fredonia, NY/WCVT, Towson, MD/WCWM, Williamsburg, VA/WDBM, E. Lansing, MI/WDET, Detroit, MI/WEGL, Auburn, AL/WEVL, Memphis TN/WFDU, Teaneck, NJ/WFMU, East Orange, NJ/WHPK, Chicago, IL/WHRB, Cambridge, MA/WHUS, Stor, CT/WIDR, Kalamazoo, MI/WIDR, Kalamazoo, MI/WITR, Rochester, NY/WIUV, Castleton, VT/WKDU, Philadelphia, PA/WKNC-Nightwave, Raleigh, NC/WKNH, Keene, NH/WLHA, Madison, WI/WMBR, Cambridge, MA/WMBH, Waterville, ME/WMNF, Tampa, FL/WMPG, Portland, ME/WMSC, Upper Montclair, NJ/WMUA, Amherst, MA/WMUC, College Park, MD/WMUL, Huntington, VA/WNMC, Traverse City, CA/WWNUR, Evanston, IL/WNYU, NYC, NY/WOUX, Rochester, NY/WPLS, Greenville, NC/WPTS, Pittsburgh, PA/WQFS, Greensboro, NC/WRBB, Boston, MA/WRCT, Lexington, KY/WRFG-Dancing Madly, Atlanta, GA/WRFL, Lexington, KY/WRMC, Middlebury, CT/WRUC, Schenectady, NY/WRUV, Burlington, VT/WRUV, Cleveland, OH/WRVU, Nashville, TN/WSGR, Port Huron, MI/WSIA, Staten Island, NY/WSJR, Philadelphia, PA/WSMU, N. Dartmouth, MA/WSPN, Saratoga Springs, NY/WTJU, Charlottesville, VA/WUAG, Greensboro, NC/WUFI, Miami, FL/WUNH, Durham NH/WUPI, Presque Isle, ME/WUSB, Stonybrook, NY/WUSC, Columbia, SC/WUSM, Hattiesburg, MS/WUVT, Blacksburg, VA/WVKR, Poughkeepsie, NY/WVUM, Miami, FL/WWUH, Tuscaloosa, AL/WWUH, West Hartford, CT/WWVU, Morgantown, WV/WXCI, Danbur, CT/WXDU, Durham, NC/WXIN, Providence, RI/WXUT, Toledo, OH/WXYC, Chapel Hill, NC/WZMB, Greenville, NC



# the stranglers 10

"WE LAUGHED, WE CRIED, WE DANCED" - Yasir Arafat

"I DANCED TILL MY TRUSS BLEW OUT" - Margaret Thatcher

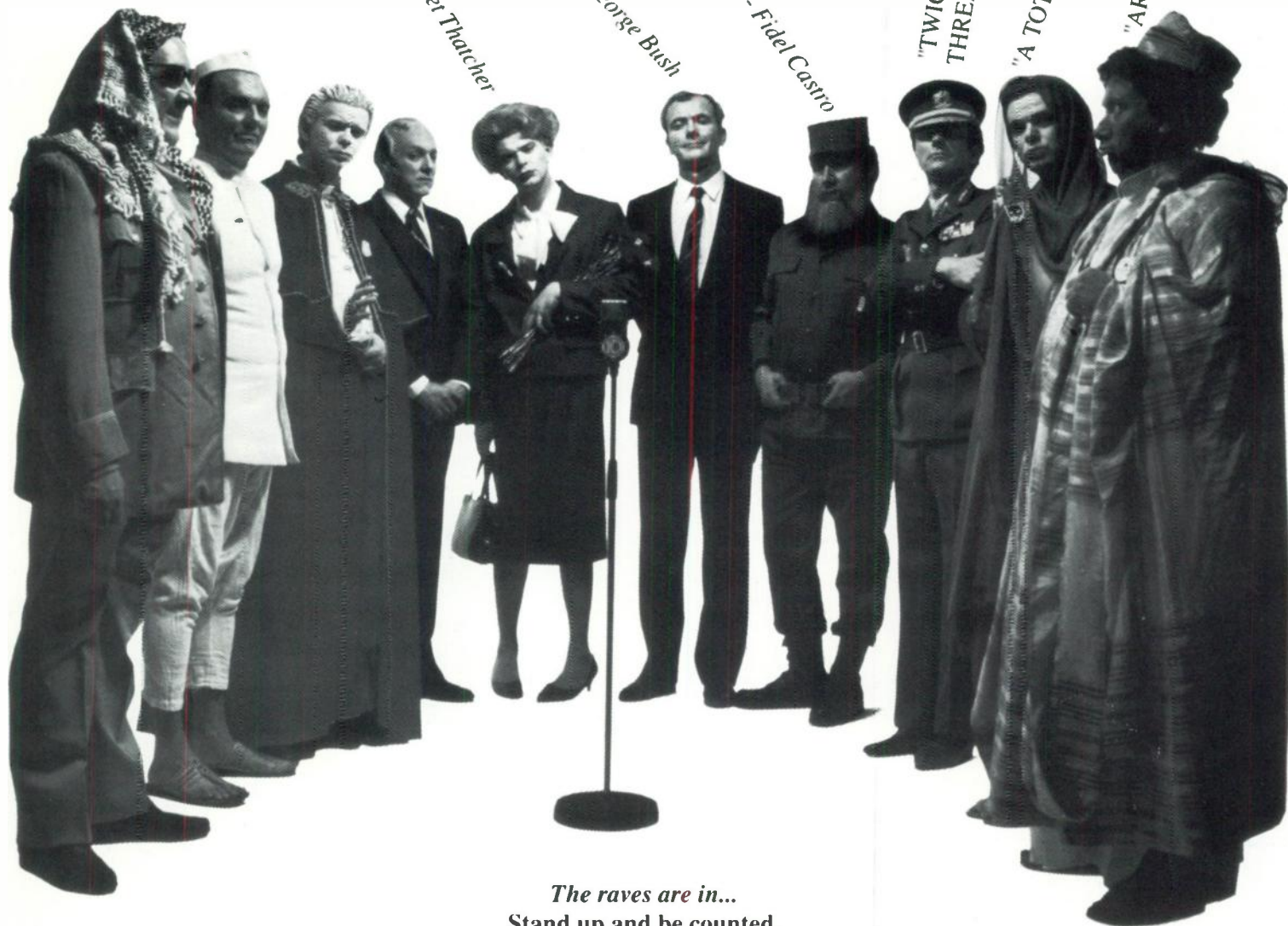
"A REAL FLAG BURNER" - George Bush

"IMMEDIATELY CAPTIVATING" - Fidel Castro

"TWICE AS GOOD, NO,  
THREE TIMES AS GOOD AS MEDUNO" - Muammar Qaddafi

"A TOTAL MIND %#!@" - Madame Nehru Gandhi

"ARTICULATE... BUOYANT... DELIGHTFUL" - Idi Amin Dada



*The raves are in...  
Stand up and be counted.*  
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**Epic**

World Radio History

PLAY IT,  
SAY IT!

# ROCKPOOL

## RETAIL CHART

WOC	LC	TC	
—	—	1	<b>Sonic Youth: Goo (DGC)</b>
2	1	2	<b>The Breeders: Pod (4AD/Rough Trade)</b>
10	3	3	<b>The Sundays: Reading, Writing And Arithmetic (DGC)</b>
—	—	4	<b>Danzig: Danzig II—Lucifuge (Def American)</b>
10	2	5	<b>Fugazi: Repeater (Dischord)</b>
2	16	6	<b>Revenge: One True Passion (Capitol)</b>
—	—	7	<b>John Hiatt: Stolen Moments (A&amp;M)</b>
6	6	8	<b>World Party: Goodbye Jumbo (Ensign/Chrysalis)</b>
14	5	9	<b>Depeche Mode: Violator (Sire/Reprise)</b>
2	10	10	<b>2 Live Crew: As Nasty As They Wanna Be (Luke's)</b>
6	7	11	<b>Revolting Cocks: Beers, Steers &amp; Queers (Wax Trax)</b>
2	9	12	<b>David Bowie: Ziggy Stardust... (Rykodisc)</b>
14	4	13	<b>Sinead O'Connor: I Do Not Want... (Ensign/Chrysalis)</b>
10	8	14	<b>Public Enemy: Fear Of A Black Planet (Def Jam)</b>
12	26	15	<b>Falch No More: The Real Thing (Slash/Reprise)</b>
2	47	16	<b>808 State: Utd. State 90 (Tommy Boy)</b>
—	—	17	<b>Psychic TV: Towards The Infinite Beat (Wax Trax)</b>
4	24	18	<b>New Order: "World In Motion" (Qwest/WB)</b>
4	36	19	<b>Mazzy Star: She Hangs Brightly (Rough Trade)</b>
33	31	20	<b>Nine Inch Nails: Pretty Hate Machine (TVT)</b>
8	14	21	<b>Thrill Kill Kult: Confessions Of A Knife (Wax Trax)</b>
—	—	22	<b>Ultra Vivid Scene: Joy 1967-1990 (Columbia)</b>
4	15	23	<b>Steve Vai: Passion And Warfare (Relativity)</b>
4	18	24	<b>John Doe: Meet John Doe (DGC)</b>
6	23	25	<b>Jules Cruise: "Falling" (Warner Bros)</b>
6	RE	26	<b>That Petrol Emotion: Chemicrazy (Virgin)</b>
—	—	27	<b>24-7 Spyz: Gumbo Millenium (In Effect/Relativity)</b>
4	11	28	<b>Soul II Soul: Vol. II-1990-A New Decade (Virgin)</b>
—	—	29	<b>Wire: Manscape (Mute/Enigma)</b>
8	13	30	<b>Bad Brains: The Youth Are Getting Restless (Caroline)</b>
6	34	31	<b>Jello Biafra &amp; DOA: Last Scream... (Alternative Tentacles)</b>
—	—	32	<b>Primus: Frizzle Fry (Caroline)</b>
—	—	33	<b>Mudhoney: "You're Gone" (Sub Pop)</b>
19	49	34	<b>The Cramps: Stay Sick (Enigma)</b>
4	17	35	<b>Dinosaur Jr.: "The Wagon" (Sub Pop)</b>
8	20	36	<b>MC Hammer: Please Hammer Don't Hurt 'em (Capitol)</b>
8	12	37	<b>Lou Reed &amp; John Cale: Songs For Drella (Sire/WB)</b>
—	—	38	<b>Eric B &amp; Rakim: Let The Rhythm Hit 'Em (MCA)</b>
10	22	39	<b>Social Distortion: Social Distortion (Epic)</b>
—	—	40	<b>Candy Flip: "Strawberry Fields" (Debut UK)</b>
4	25	41	<b>Madonna: I'm Breathless (Sire/WB)</b>
4	33	42	<b>Ice Cube: AmeriKKKa's Most Wanted (Priority)</b>
16	29	43	<b>Midnight Oil: Blue Sky Mining (Columbia)</b>
—	—	44	<b>Foetus Inc.: Sink (Self Immolation/Wax Trax)</b>
2	46	45	<b>Kelth Sweat: "Make You Sweat" (Elektra)</b>
—	—	46	<b>Yo La Tengo: Fakebook (Bar None/Restless)</b>
8	27	47	<b>The Fluid: Glue (Sub Pop)</b>
—	—	48	<b>The Inspiral Carpets: Cool As Fuck (Rough Trade/Cow)</b>
—	—	49	<b>Bongwater: Too Much Sleep (Shimmy Disc)</b>
6	35	50	<b>Babes In Toyland: Spanking Machine (Twin/Tone)</b>

### BUBBLING UNDER

#### GWAR

Soho (Hippychick 12")

Skynyrd

Material

Modern English

## BREAKOUTS



1. Sonic Youth
2. Danzig
3. Psychic TV
4. Ultra Vivid Scene
5. 808 State

## TOP TEN IN-STORE PLAY

1. **Sonic Youth:**  
Goo (DGC)
2. **Breeders:**  
Pod (4AD/Rough Trade)
3. **Mazzy Star:**  
She Hangs Brightly (Rough Trade)
4. **John Hiatt:**  
Stolen Moments (A&M)
5. **Danzig:**  
Danzig II—Lucifuge (Def American)
6. **John Doe:**  
Meet John Doe (DGC)
7. **World Party:**  
Goodbye Jumbo (Ensign/Chrysalis)
8. **808 State:**  
Utd. State 90 (Tommy Boy)
9. **The Sundays:**  
Reading, Writing... (DGC)
10. **Wire:**  
Manscape (Enigma/Mute)

## ROCKPOOL

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