

# ROCKPOOL

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## Dee-Lite



Plus...  
**CHARLATANS UK**  
**SKIN YARD**

PICKS



REDD KROSS



NEIL YOUNG



LAUGHING HYENAS



DARLING BUDS



MY BLOODY  
VALENTINE



MARATHON



VELVET CRUSH



CURE



HYPNOTONE



PET SHOP BOYS

ALBUMS  
SINGLES



*The*  
**WEeping Song**  
**NICK CAVE**  
**& THE BAD SEEDS**

*from the Weeping Song CDs  
and The Good Son album*

RE-MIXED BY GARETH JONES



MUTE/ELEKTRA

*On Mute/Elektra Cassettes and Compact Discs*

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World Radio History

**inspinal**  
**carpets**  
“commercial rain”

from the debut full-length album *life*

*On Mute/Elektra Cassettes and Compact Discs*



## Redd Kross

## Third Eye

## Atlantic

What do you think of when you think Redd Kross? Long hair, bell-bottoms, go-go dancers in pink fringe dresses and white boots. Yeah, me too — and they haven't changed much, the formula's just gotten a little more refined and mellower with age. This album, their first for Atlantic, is full of rockin' good tunes like they don't make 'em anymore; no high-falutin' concept, no heavy musical trip, just diggable songs about guys and chicks and love and...well, you know. Highlights include "I Don't Know How To Be Your Friend", an excellent ballad David Gates would be proud of (and I mean that in the best way); "Bubblegum Factory", a swingin', finger-snappin', cotton-candy-sweet pop tune; "Where I Am Today", a vibrant, gently psychedelic soul-searcher; and the awesomely groovy "Love Is Not Love" (do I hear a Bangle or two on harmonies here?). Oh, and "Debbie And Kim", a fab love song with a cool solo. The karma may be just about right at this point for these guys to be big, big stars. With a truly bitchin' video to go with this album, it just could happen. And something tells me they're gonna love every minute of it.

Jennifer Buermann



## Neil Young & Crazy Horse

## Ragged Glory

## Reprise/Warner Bros

By now you've likely heard at least something from *Ragged Glory*. If not, well pull out a copy of *Everybody Knows This Is Nowhere*, *Zuma* or side two of *Rust Never Sleeps* — they're all N. Young & Crazy Horse (with producer David Briggs) wild guitar opuses. With the exception of the digital production, *Ragged Glory* taps into the same untamed guitar splendor that fueled those masterpieces and inspired an army of flannel shirt rockers. No other rocker from Young's generation — even Iggy — rocks with the vitality that Young still has. It's that instinct for the raw and loose that gives so much soul and sincerity to his records and ranks him far above his peers — both the balding and the young bucks. Every one of the ten songs here just bursts with unruly jagged guitar slinging and Young's distinctive warbling vocals that exhibits the ultimate in spontaneity. The longer songs ("Over And Over", "Love To Burn", "Love And Only Love") veer into mantra-esque territory as Young and Frank Sampedro duel out cascading riffs and re-legitimize the lost art of jamming. They even manage to hurl in a teasing throw away from their youth — the Don & Dewey/Premiers frat-rock classic "Farmer John". Last year's *Freedom* and the obscure *El Dorado* paved the way for the full-on band blow-out exhibited here in all its Godhead grandeur. The band's trip through America's arenas this fall will likely be the tour of the season, just as *Ragged Glory* is the album of the season.

Brian Long



## Laughing Hyenas

## Life Of Crime

## Touch & Go

*Life Of Crime* catapults Laughing Hyenas from being yet another noise band with groove into a band that can write songs as well as screech and howl. John Brannon sieves Birthday Party-era Nick Cave vocals through a tonsil-scraping attack. Kevin Strickland's bass and Jim Kimball's drums anchor the angst-y mess with trained precision and jazz rhythm, with a threateningly out-of-control madmen's feel. Larissa Strickland takes the music over the top, feedback on top of feedback mixed with intricate guitar lines. What is the most striking about this record, however, are the songs themselves. "Kick", "Wild Heart", "Everything I Want" as well as the single, "Here We Go Again" and the cover of the WeirDOS' song, "Life Of Crime", are each distinct from each other, but share the same powerful emotion. Laughing Hyenas have applied their jazz/noise ethos to trad verse/chorus ditties and made something truly spectacular. I didn't think it was possible that Laughing Hyenas could get better than *You Can't Pray A Lie*; I was wrong. (PO Box 25520, Chicago IL 60625)

Megan McLaughlin



## The Darling Buds

## Crawdaddy

## Columbia

*Crawdaddy* is chock-full o' psychedelic-inspired, sweet-voiced, pop songs with a stronger guitar edge than their debut *Pop Said* (and a new rhythm section). Call it acid-bubblegum, neo-paisley-flavored '60s pop or just call it fun. The LP's most innocently/overtly psychedelic pop songs, like the first single "Tiny Machine" or "Crystal Clear", harken back to the first eye and ear-opening early efforts of the 3 O'Clock. When the Buds pick up the pace, as on "Do You Have To Break My Heart?" and "Honeysuckle", you just want to cruise in a ragtop with the volume up (most '60's stuff sounded best over the car radio anyway). Once the guitars really kick in and Andrea lets her voice rise from a whisper to a full-throated wall, the Buds give you the stuff that dreams and irresistible radio hits are made of. Check out the bright and bouncy leads in "Fall", the slight rhythm changes in "A Little Bit Of Heaven" or the all 'round absolutely amazing "It Makes No Difference" which just keeps building to its breathy crescendo with a great guitar break in the middle too! Have some pure pop fun and help yourself to *Crawdaddy* and The Darling Buds.

Dianne Pine



## My Bloody Valentine

## Glider

## Creation/Sire

Sire — major label, dear God no! There goes another great indie band's edge, MTV, boredom, etc., etc., etc. My brain reels as I'm handed the promo cassette, imagining myself fast-forwarding to the demise of one of the few bands that still made you think rock'n'roll could function. *Wrong!!* I assume there are other guitar bands making stuff as willfully obscure as this but I bet you'd have to search a bit. The lead track "Soon" is seven minutes or so of mantra thingness, built on grungy guitars, an almost funky beat and a jaunty violin. Both the band's signature feedback and lovely vocals are mixed at an almost subliminal level. "Glider" expands on the wiggly textures of the previous effort, while the astonishing "Don't Ask Why" is Sonic Youth listening to late '60s folk on Ecstasy. Only "Off Your Face" is at all expected and it's wonderful. This is essential and weird enough to make Lush sound like Soundgarden by comparison. A band that (still) matters. Thank you, Jesus! Play this!!!

Robert R. Conroy



# Albums

**Wartime**  
**Fast Food For Thought**  
Chrysalis

Call me psychic or call me lucky, but I bet I can guess your initial reaction to this EP: *This is Henry Fucking Rollins?!?! No pained, cathartic howls? No rip-off-your-head, screaming guitars? Que pasa?* Well, actually, this is more like the Rollins demi-band, with Henry and bassist **Andrew Weiss** doin' it for themselves. Andrew takes center stage here, with a big funky bass that goes *bwaaaaaaap bamp wommmp* and sounds so fat that you can almost see the strings vibrating. For his part, Henry touches on a few of his usual themes here, including lines like "They will destroy me" and "I got a right to live the way I want me to live", but he delivers it in a cadenced chant instead of an anguished shout. The result is a way cool funk-rock amalgamation that doesn't sound like it's interested in your favorite colour, baby, or like a certain organic anti-beatbox band. A great relief...and a great EP.

Kristin "Onomatopeia" Carney

**Megadeth**  
**Rust In Peace**  
Capitol

After a three-year album absence, Megadeth are back with the same curdling sputterings that brought them their first signs of notoriety back in 1985. **Mike Clink**, producer of the famous primps Whitesnake and Guns 'N' Roses, helped record the album along with new guitarist **Marty Friedman** and drummer **Nick Menza**. This combination has only served to fuel the band's flailing speed-thrash mixture. "Holy War...The Punishment Due" is the album's first single and video. In it, rape, pillage and death ram your brain as lead singer/guitarist **Dave Mustaine** alternates between shredding his vocal cords and sounding like Vincent Price. The music gloves Mustaine's diverse vocal tactics as it smashes forward with guitar and bass screeching only to settle back the following moment with a sleepwalking gait. This incessant musical jerking keeps things interesting though, and is rich with varied solos and searing drum work. "Dawn Patrol", one of their quieter moments, features Mustaine's knack for jittering your cavities. "Take No Prisoners", with its chorus of "Take no shit," lends the idea that the band has been watching too many Yellow Peril movies. But "Poison Was The Cure" ought to be a head-smasher classic. Its affinity for clearing clogged nasal passages will be helpful in the upcoming flu season.

Karen Iris Tucker

**The Replacements**  
**All Shook Down**  
Sire/WB

I can't remember the last time I've heard a record that simultaneously rocks so hard and sounds so sad. After one record that deserved to be a hit (*Pleased To Meet Me*), and one that was meant to be one (*Don't Tell A Soul*), **Paul Westerberg** must have woken up one morning and realized that the end, for him, was near. *All Shook Down* is a rocking, gentle, bitter, sad and ultimate elegy for one of the best bands of the '80s. Westerberg's voice has evolved into a whisky growl, not unlike his idol's Alex Chilton, and it's an instrument perfectly suited to sing lyrics that conclude: "The plan was to set the world on its ear/And I'm willing to bet we don't last the year." The presence of **John Cale**, **Steve Berlin**, **Benmont Trench** and **Johnette Napolitano** of Concrete Blonde leads to the conclusion that this is close to what a Paul Westerberg solo project would sound like. College stations will probably jump all over this record, with "My Little Problem" and "Bent Out Of Shape" appealing to the rockers, while "Sadly Beautiful" and "Torture" are pretty enough to get airplay on the right side of the dial — personal and would-be monster hits in a more perfect world.

Steven Mirkin

**Waterboys**  
**Room To Roam**  
Chrysalis

**Mike Scott** hurtles deeper into the mystic with *Room To Roam*, a sprawling collection of bardic wanderlust. Scott's *Fisherman's Blues* rag-tag crowd slips off the wharf into the chilly Irish-sea, leaving Scott and a few other land-dwellers to chart a more worldly course. Unlike the booming spirit of *This Is The Sea*, this album is like Bruce's *The River*; just the right dose of whimsy masking the graveness of life's travails. Of course, this is communicated largely through the Celtic idiom; swaying pipes, guitars in flight, all in Irish three-step. Some may see this as Scott's easy retreat to a stripped-down, semi-imaginary miniature world of fairies, rogues and dancing Colleenes, somewhere in Galway or Derry, all drinking themselves under the bar to the merry march of the pipes as the voices of lost generations are batted away futilely. Some may see it as something else.

Sturge Peters

**Chainsaw Kittens**  
**Violent Religion**  
Mammoth

*Violent Religion*, the first full-length release from Oklahoma's Chainsaw Kittens, is electric and sparkling, full of the vivacity and absurdity that rock'n'roll dreams come from. Head Kitten **Tyson Meade** (ex-Defenestration) creates David Lynch never-never land with his gleefully haunting vocals, edging towards something slightly more cerebral than meets the twisted ear. This manic vision has a crazy rhythm friction from the powerfully raw **Aaron Preston** beating hard and heavy on the skins and booming bassmeister **Kevin McElhaney**. Together, these two kitties are making grooves deeper than you find on garage-sale records in mono stereo. The whirring guitar chords churn and grind like a buzzsaw gone haywire, catching flaming crescendoes till those strangely soothing vocals numb the throbbing bristle. They can slow things down a bit too - it's not all gut-wrenching rock'n'roll. Take a listen to *Violent Religion*. "Feel Like A Drugstore", "Boyfriend Song" and "Mother (Of The Ancient Birth)" will give you an enticing glimpse into the strange strange world of the Chainsaw Kittens. (5 W. Hargett St., 4th Fl., Raleigh, NC 27601)

Donna Marcus

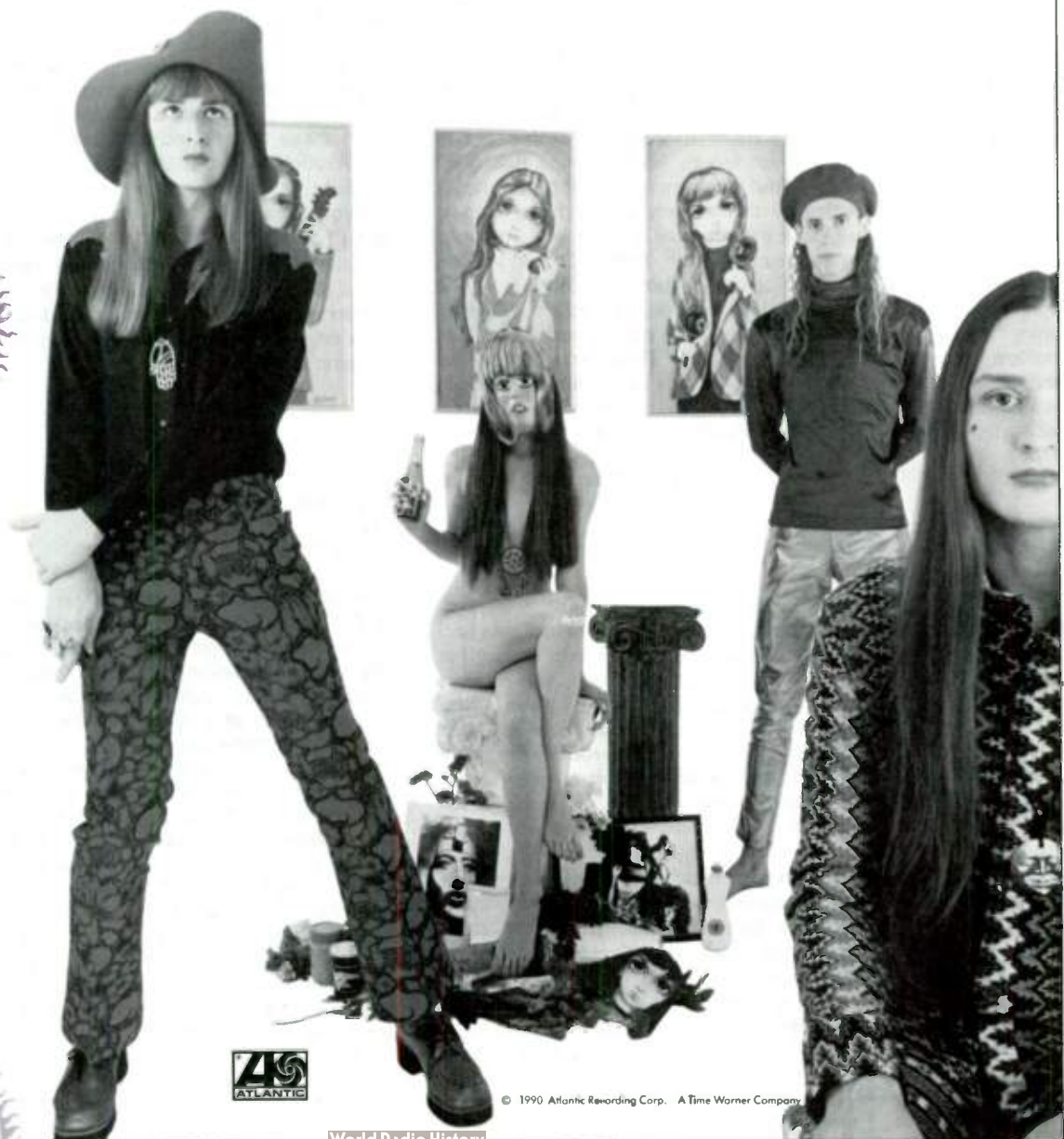
**Tackhead**  
**Strange Things**  
SBK

We know from past experience that when **Doug Wimbish**, **Skip McDonald**, **Keith LeBlanc** and **Adrian Sherwood** get together something amazing always seems to happen. Known simply as Tackhead, this friendly foursome forged into realms that other musicians just seemed to dabble in. What makes *Strange Things* so different from previous Tackhead expeditions into sound is the obvious placement of **Bernard Fowler's** exceptional voice (a cross between **Teddy Pendergrass** and **Marvin Gaye**) squarely in the center of the strange things that are going on everywhere in this record. Fowler (ex-Peech Boys and second most sampled voice in music) brings a taste of soul and pathos to this cache of new Tackhead songs, giving the usually downheaded Tackhead something I don't think they ever really had, and probably weren't even trying for. The troubadors of grit-funk, have found yet another branch of their musical roots through the use of Fowler's voice which ends up conveying emotion as well as power. Witness the super-hip-funk "Dangerous Sex", or the industrialized weepings of "Positive Suggestion". Groove to the anthemized "For This I Sing", or lament to "Change" (my favorite cut). With the stylings of a great talent like Fowler, the band has entered the lucrative dance-hop market in a very big way. Include the multi-racial, multi-national underpinnings of the Tackhead experience, and you have a record as powerful and ingenious as the talents that crated it.

Rick Mordecon

# REDD KROSS ANNIE'S GONE

The first single from the album  
*Third Eye.*



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World Radio History



# Albums

**Primal Scream**  
*Loaded/Come Together*  
Creation/Sire

Creation's wall-of-guitar merchants turned E-culture acrobats turn up on Sire in the US with an EP comprised of their last two UK singles and it is certain to win over anybody who still doubts the ability of Primal Scream to create infectious, bright rock/dance. Like Happy Mondays, Primal Scream gleefully defy the elitist separation of the indie rock and dancefloor territories. They've achieved this with the aid of the *Boys' Own* posse, Terry Farley and Andrew Weatherall, who inject a dose of resolutely contemporary funk-fueled rhythms beneath an amalgam of Stones and Byrds influenced guitar, soaring gospel chants, and Peter Fonda samples. "Loaded" and "Come Together" are infused with warmth and hope and great melodies, without a hint of the maudlin or kitschy, and should perform on radio as well as on the floor. "Ramblin' Rose" and the bittersweet, acoustic "I'm Losing More Than I'll Ever Have" are more Primal Scream in the pre-Farley/Weatherall days and are equally as delightful. A hell of a lot more music like this will not go amiss.

Tim Haslett

**Bless**  
*Gums*  
Bad Taste

If lead singer/guitarist Gunni had a generic-sounding voice rather than his peculiar style of phrasing, you'd be convinced that Bless were the newest college/indie rock sensation from Bumfuck, Wyoming destined to seize the airwaves of non-commercial America. Sorry, bud, this trio's from Iceland. Not as child-like as the Sugarcubes, and nowhere near the eclecticism of Reptile, Bless don't sound like anything else coming out of their homeland. They swear they've never heard of the Pixies, but I'll bet they've heard of R.E.M., as "Mourn For Me" nips half a riff from "Pretty Persuasion". The pronounced bass of Ari adds another rhythmic dimension to this already heady head-nodding brew. "Night Of Cheese" is a rollercoaster of bass and drumrolls while "Blanket" is deranged surf music. And a Looney Tunes sample kicks off "World's Collapse" (a duet with Bjork from the Sugarcubes). Lyrics aren't too serious, especially "Darling, Darling's tale of love lost: "I had her name across my left arm/Now I guess the arm has to go..." These songs stick like good gooey bits are supposed to. *Gums* is an album you can chew on for hours and never lose any of the original flavor. Make mine bubblegum. (660 Bryant St., San Francisco, CA 94107)

Jodi "Bazooka" Shapiro

**Helios Creed**  
*Boxing The Clown*  
Amphetamine Reptile

We are a nation that loves nostalgia, one of definitive box sets and reunion tours. And every time a principle member of a once great band turns in a record that doesn't out'n'out suck, we all start shouting hosannas. *Boxing The Clown* is different. Even if you think of Chrome as the rusty stuff on either side of your Americruiser, this is one monster of a record. The rock solid rhythm section of Mark Duram and Ray Washam infuses groove and structure into Helios's trademark noise attack. The outer space noodling, the scathing distortion, the sonic blast of a wah pedal pushed flat are all here, but the rhythm section (especially Washam's distinctive drumming) matches Helios's fireworks explosion for explosion. A thousand angry bands screaming "Touch Me (I'm Feeling Ill)" can't touch "Master Blaster", "Hyperventilation" or "Sunspots" for sheer rock noise power, and "Go Blind" is as punk rock a song as you'll find these days. Sure, Helios Creed is still operating on the other side of the Van Allen Belt, but this rocks like you wouldn't believe. (2541 Nicollet Ave. So., Mpls., MN 55404)

Scott Frampton

**Dharma Bums**  
*Bliss*  
Frontier/BMG

This is one of those bands that sound like lots of other bands, but can certainly be distinguished by their unique blend of styles and creativity. They play all-American twangy, bluesy, underground rock 'n' roll that won't be found on your local classic rock station and should definitely not be overlooked. With musical-chair vocals (practically each Bum sings a song of their own), creative input by all members, the guitars of Mission Of Burma and the harmonies of REM with a slight yodel-type sound thrown in every now and then, it's not a bad recipe. They write killer pop songs with instantly catchy melodies that will have you singing along almost immediately. Making full use of their signing talents. The Bums will harmonize away any doubts you could've had about them. "Bliss"... the irony is so appropriate.

Heidi Leib

**Prefab Sprout**  
*Jordan: The Comeback*  
Epic

Prefab Sprout's return from *Memphis* has taken nearly two years, but *Jordan: The Comeback* makes the wait more than worthwhile. Paddy McAloon's latest offering retains the distinctive, lush sound Sprout fans will immediately recognize, but this time around the Sprouts' voyage into previously uncharted musical waters. With Thomas Dolby in the production room once again (this time, full time), this 19-track gift is as varied stylistically as it is thematically; when these themes include Jesse James, God, and Elvis (guess they brought some of Memphis back to England!) that's promising a whole lot. From punchy, powerful Bolero beat ("Jesse James Bolero") to pure acoustic delight ("Mercy") to uninhibited "adult-style" pop ("Looking For Atlantis", "Ice Meriden") to the blues ("Doo-Wop In Harlem"), *Jordan: The Comeback* delivers everything *Two Wheels Good*, *Swoon* and *From Langley Park To Memphis* only hinted at. McAloon speaks as the voice of God in "Mercy". And while it might be a bit of an exaggeration, this rich, textured, multi-faceted album is damn close to divine.

Jennifer Small

**Velvet Monkeys**  
*Rake*  
Rough Trade

Look up the word 'supergroup' in the rock'n'roll dictionary and you'll find this: "Velvet Monkeys-eng. orig. New York Underground". Originally a DC group from the bottom end of the '80s, this incarnation, the core capuchins are helped out by Thruston Moore, Julia Cafritz and J. Mascis, among others. With two-thirds of B.A.L.L. as the fulcrum of this group, you're right to think there are sonic similarities. On the other hand, VM songs have the feeling of being carefully thought out and constructed music-wise, with the lyrics coming three seconds after completion. If there's a theme here (besides "Velvet Monkey Theme Song"), it's "ROCK". Three songs include it in their titles, and all of the songs do it. Weighty guitars and throbbing bass create a wall of sound so thick that the only thing that can penetrate it is Malcolm Rivera's keyboards. "Harmonica Hell House" comes close, though, with its sheer madness. "The Ballad Of Rake", an instrumental, lolls along at droopalong pace. These simians sure ain't semi-evolved. The Velvet Monkeys are the latest craze. You're gonna love 'em, hey hey hey. (611 Broadway, Ste. 311, NY NY 10012)

Jodi Shapiro



# Bad Taste Ltd.

- WORLD DOMINATION OR DEATH -

## Bless — Gums

Brilliant debut epic from this “nice-noise” band. Featuring two duets with ‘Cube Bjork and a few trumpet blows from Einar Orn.

LP/cassette/CD (BT26)

C O M I N G S O O N

**kukl** A compilation of previously unreleased recordings, live stuff, and a few songs from *The Eye* and *Holidays in Europe*. With extensive liner notes. LP/cassette/CD (BTR 1).

**Ham — Pimpmobile** The second release from these happy Vikings. Without doubt the heaviest, nastiest rock band ever to emerge from Iceland. LP/cassette/CD (BT 21).

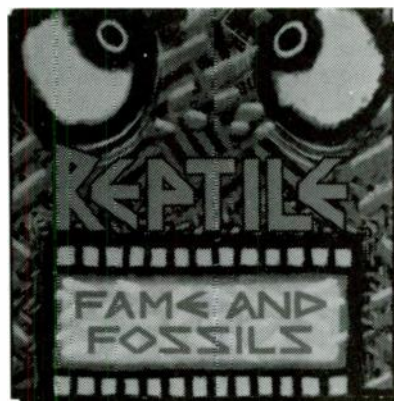
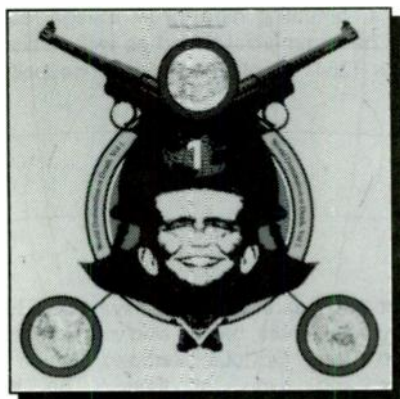
A L S O A V A I L A B L E

## Reptile

“Debut of the year”—*Music Week*

“Dizzying, danceable, and delightfully provocative”—*Rolling Stone*

“Sounds like Camper Van Beethoven, the B52’s, Captain Beefheart, the Partridge Family...”—*Pulse* LP/cassette/CD (BT 25)

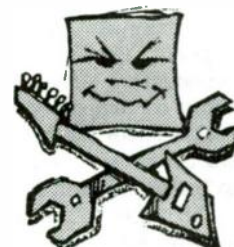


## World Domination or Death

A compilation of Iceland’s finest: Reptile, Ham, Bless, Sugarcubes, Bootlegs, Oxtor, and more!

LP/cassette/CD (BT 20)

For more information, write to Bad Taste  
at 660 Bryant, San Francisco CA 97107



# Albums

**Devo**  
**Hardcore Devo '74-'77**  
Rykodisc

Barely four years after student activism came to a head at Kent State (you know, four dead and all that), the aneurysm that resulted suddenly burst, spilling Devo into the consciousness stream of an unwilling public. Let's face it, alienation wasn't nearly as effective a way to shift units back then — not even to the hippest kats (tell me the NY Dolls were ever anything more 'n an overdressed prom band) — and this collection'll hip ya as to why the band was hated — chased off stage, even — by everyone from rock-dogs to Sun Ra fans. There's a coolly malevolent undertone to, say, "Buttered Beauties" and the Rassan Roland Kirk reggae "Auto Modown" (definitely the cream of this long-unharvested crop) that'll no doubt have quirkphiles (who jumped on the Spudwagon only after the machine was sufficiently safety tested) reachin' for the Pepto *en masse*. Even the stuff that'd conceivably tickle that ilk (like "Mongoloid" and their take on "Satisfaction") is presented here in its fully-devolved four-track form, recalling the days, back in '75 or so, when an easily-influenced 12-year-old could innocently wander into a record store and view a guy in a radiation suit and baby mask shrieking about midgets, religion and alien nymphomaniacs, thereby derailing his plans to be a reg'lar gas-pumpin' guy. That's hypothetically speaking, of course, but I'll bet it might work pretty much the same way now. Why not see for yourself? (Pickering Wharf Bldg. C-3G, Salem, MA 01970)

David Sprague

**Green Pajamas**  
**Ghosts Of Love**  
Bomp

Seattle: Mudhoney, Kingdome, Kingdom Come (if they're not from Seattle, they should be), Nirvana... Green Pajamas. Green Pajamas have none of the monolithic power these others do — they have more of a S.F. vibe, for sure. But as A&R man Bob Pfeifer has said, San Francisco moved to Seattle and Oregon years ago, and Green Pajamas are a breath of fresh air in a region of musical gunk 'n' filth. With Nick Drake-style ballads, Leonard Cohen melodies and Tim Buckley dreaminess, Green Pajamas are as adept at applying sneaky, haunting vocal hooks as rollicking as a lost Nuggets outfit. ("Surfacing" and "End Of Love", respectively). In the fine tradition of morbid chivalry writers, lead man Jeff Kelly applies beautiful string arrangements ala the Freemont Chamber Orchestra, as well as bagpipes and other groovacious stuff. This is a most promising LP that could get great reviews in *The New York Times* if it were on a major label and shit. (P.O. Box 7112, Burbank, CA 91510)

Sturge Peters

**G Love E**  
**Chillin' On The G-Spot**  
Chrysalis

With a title like that, you can be sure this LP will do little to advance the women's movement. Instead it will provide radio with eleven tracks of instantly accessible pop/hip-hop straight out of the Young MC/MC Hammer mold. G Love E's rhymes are playful and insouciant, and his male boasting has a softer edge than that of many of his peers. On "Give It To Me", in which he admits defeat in a sexual conquest, a funk-influenced guitar loop chugs along over a dry, resolutely contemporary beat, both of which are to be found on every track. There are many possible singles besides "Dance Baby", where Love E's vocal style decants on that of Tone Loc, or the lush rap ballad "Smooth", a low-tempo tale of seduction would work too. This LP is certain to win the affection of radio programmers who are eager to incorporate catchy hip-hop into their rotation.

Tim Haslett

**Devil Dogs**  
**Big Beef Banzai**  
Crypt

Throughout rock's wonderful white-bread history, the infatuation with fast cars, fast women and fast, heavy drinkin' has made for legend, lore and entertainment ideas. Every once in a while bands come down the pike who not only perfect this art into its own genre (New York Dolls, Saints, Heartbreakers, Cramps, Lazy Cowgirls) but blow it back to its roots of Eddie Cochran, Wanda Jackson, Hank Williams and anyone who ever attempted to electrify those age-old ideas with an amp. The Crypt label specializes in reintroducing us to the originals and discovering bands like the Devil Dogs who rework the art beyond contemporary standards. Unlimited and totally focused, this blistering three-piece restructures and redesigns scuzz-rock like grease monkeys working a '68 Shelby. Full of fuzzed-out speed, barking vocals and the lyrical demons of confrontation with booze, broads and brashness, the Devil Dogs are as much fire as flash, as much raw meat as grilled steak. Focusing on songs that outshine others isn't what this record's about — a good long drunk night with a scratchy turntable is. (P.O. Box 9151, Morristown, NJ 07910)

David Gottlieb

**Run Westy Run**  
**Green Cat Island**  
Twin/Tone

If you're at all familiar with the Westys, then you already know they mean business, tough riff'n'roll business. They've proven themselves to be talented musicians and songwriters, consistently delivering relentless layers of guitar with fervent, sometimes insane vocals, combining blues roots with a punk rock intensity. Their Twin/Tone debut, *Green Cat Island*, offers all of that...but wait! There's more! You also get a tamer, acoustic effort that's sure to stand your hair on end. RWR go from the jazzy, Smiths-esque, "Cardinal Drive", a touching song about an O.D. victim, to "Whada", with its Stevie Ray, bluesy guitar over rock 'n' roll rhythms. They show no mercy on songs like "Electrick Co" and "Could Ya, Would Ya", and even Captain Hook fans will be pleased with "Last Swallow", their ship song which features Mike Mills on accordion. "Kiss The Night" is a provocative lullaby of sorts and "So Long" provides a melancholy ending to a wonderfully diverse record. There are twelve songs here, each one with a story of its own. Don't ignore the lyrics. There's something here for all college radio tastes and some of it should be commercial-bound as well. This record is the *Green Cat's* meow. (2541 Nicollet Ave. S., Minneapolis, MN 55404)

Heidi Leib

**Yen**  
**Air**  
I.R.S.

Over the past couple years our ears have been blessed with a score of superb British indie bands who've managed to combine pure pop with r'n'b grit. Obvious examples include Stone Roses, Happy Mondays and even, at times, The Wonder Stuff. Unfortunately, Yen falls sadly short of achieving such quality on this collection of slick dance rock. Rarely have I encountered a body of work so masterfully generic. But almost every song begins with a nice guitar or synth hook with a light dance beat. Maybe a sample or two. Then the vocal comes in and it sounds like new wave Rush, man. The song that works best is "Unbelievable", a slightly Rundgrenesque track that could be worked along nicely as a single with a good video. College and commercial programmers may also want to consider the tracks "Talk To Me" (the current single), and its identicle twin "Why Can't I" (lovely intro).

DJ Ray Velasquez



# USEFUL INFORMATION

## LINEAR MEASURE

## MISCELLANEOUS

# THE WATERBOYS INTO PARADISE

# WARTIME

FEATURING  
HENRY ROLLINS

## SQUARE MEASURE

144 square inches = 1 square foot  
(sq. ft.)

9 square feet = 1 square yard  
(sq. yd.)

30 1/4 square yards or 272 1/4  
square feet = 1 square rod  
or 1 perch

40 square rods = 1 rod (R.)

160 square rods = 1 acre (A.)

640 acres = 1 square mile  
(sq. mi.)

A square having an area of 1 acre,  
measures 208 7/8 feet on each side.

1 township = 36 sections

each 1 mile square = 640 acres

1 section = 1/2 mile square or  
160 acres

1/4 section = 1/2 mile long and 1/4  
mile wide

## CIRCULAR MEASURE

60 seconds (") = 1 minute

60 minutes = 1 degree

90 degrees = 1 quadrant

360 degrees = 1 circle

A degree of the earth's  
diameter equal to 1  
mile.

## APOTHECARIAL MEASURE

60 minims = 1 fluid dram

8 fluid drams = 1 fluid ounce

16 fluid ounces = 1 pint

AVAILABLE THIS FALL ON Chrysalis.



# Singles Picks



## Marathon

## "Movin'"

EQ UK

Teutonic Beats wizard Thomas Fehlman joins forces with the WAU! mix crew (Youth, Thrash, and Alex Paterson), taking a hard, thundering breakbeat and enveloping it with crackling, distorted waves of guitar and ecstatic '70s soul/disco vocals (which have the poignancy of Lou Rawls' finer moments) on the surging Trans Luna Injection Burn mix. This version has the percussive density to please the hard dance police with a chorus so catchy you'll be singing it for days. The deeper-bassed Time Unlimited mix strips away the guitar, samples The Beatles, and adds a killer synth hook, while the Orbital Ambientapella mix takes you on a mescaline-induced journey through a Holiday Inn lounge circa '76. The genius of this record is that it never relinquishes its hard edge while the lyric "It's party time always" drifts over a disco-era filtered vocal refrain. Purchase immediately.

Tim Haslett



## Velvet Crush

## "If Not True"/"One Thing Two Believe In"

Bus Stop

Being true to the nature of a *tipsheet*, everyone at *Rockpool* would like to hip you to this BIG tip. Velvet Crush have fashioned two perfect, pristine and dazzling guitar pop songs. The two Velvet Crush conspirators, Ric Menk and Paul Chastain, are well known in their midwestern area as well as the UK. These blue-eyed pop protagonists have tapped that G-spot with critically lauded projects by The Reverbs, Choo Choo Train and The Springfields. But this single finds them on top of a mountain they've never scaled before. "If Not True" is a pure tambourine shaking/goose-bump producing seminally influenced nugget. Starting off with one of those descending chord patterns Big Star and Badfinger were so good at once upon a time, this even-keeled song flies during the chorus and strolls during the verses. The flipside, "One Thing Two Believe In" is an aching love song in pure Raspberries fashion which employs a chugging verse that erupts with a glorious chorus. If the band references seem a bit old hat, keep in mind recent records by the Posles, Smithereens and XTC that tap into the same timeless Beatles-inspired six-oh pop. Velvet Crush have fashioned a single that stands out from the din of three decades of pop practitioners. God blessed them and so should you.

(P.O. Box 3161, Iowa City, IA 52244-3161)

Brian Long



## The Cure

## "Never Enough"

Elektra

A completely different cup of tea than *Disintegration*, we find wide Bob Smith and his dry-eyed boys full of exuberance and once more oozing pop aptitude. And by the feel of what's going down on this vinyl, the Cure's sound is once more aimed at the dance market. "Never Enough" (Big Mix) is jerky, funkied-up and sloppy, with the trademark shuffling dancebeat that's been fusing so much rock and disco lately. But don't be fooled by the use of some of the latest studio tricks, because Smith's guitar is *very* present, leaving this track impregnable with heavy, fuzzed-out leads. "Harold & Joe", the second A-Side, is brighter and definitely more token Cure-ish, with plucky strings and an off-key, optimistic, whistling Robert. Flip it over, and a full-blooded remix of "Let's Go To Bed" (off the upcoming LP of new remixes of oldies) is a faster, disco-heavy version for the more discerning ears of today. And despite these treasured vocals becoming a bit lost in the mix, it is hard to ignore the energy exuding from this once whimsical piece. The Cure are, as always, one step ahead of the game; their music keeps up with the times while always remaining uniquely their own. Where hooded-top meets goth, everything feels fine.

Pamela Hawks



## Hypnotone

## "Dream Beam" (remixes)

Creation UK

Creation forays into late night house... Ben Chapman's mix of "Dream Beam" reverberates around the cranium as if the whole thing might be a figment of the imagination — from the opening oft-repeated riff of pinging bleeps to the smooth piano (none of those cheesy, clanging keyboards or overused house riffs here), to the female vocals that pull off in yet another direction repeating lines like "feel so high," "dream inside," "Colors move..." The bass and percussion blend in well and really kick in toward the end over scattered bleeps. Chapman mutes the whole mix in a calm, zombie-like haze. He creates a *Twin Peaks*-like surreal mood which will keep bodies pumping on the dance floor while arms and minds fly high in the air. Hypnotone's own remix (with help from Danny Rampling) has more of an upfront hip-house groove which breaks the Never Never Land spell of Chapman's mix as if the haze were just burned right off it. Both mixes play with the same elements, arranging them in a trippy cluttered disarray which will remain rolling around your head long after the music stops and the house lights come on. (8 Westgate Street, London E8, UK)

Jane Rupert



## Pet Shop Boys

## "So Hard"

EMI

This single is a triumphant return for the peerless pop masters, the Pet Shop Boys. It's been a long wait, with Neil Tennant involved in Electronic and various projects, but this is no disappointment. Could the Pet Shop Boys do anything other than write a lyric of careless, ironic longing propelled by an exquisite, majestic synth hook? Of course not. The Radio mix destroys the notion that a pop song must be anemic and mediocre in order to achieve mass appeal. The Extended Dance mix, remixed by Harold Faltermeyer, of all people ("Axel F" composer), throws some percussive twists and atonal keyboard stabs into the clean, shimmering synth sound of Julian Mendelsohn's original production, and the result is a pounding dancefloor workout. The lines, "We've both given up smoking, 'coz it's fatal, so whose matches are those?" will leave you yearning for the forthcoming LP. Brilliant.

Tim Haslett



Sure - footed.



## SOUL ASYLUM AND THE HORSE THEY RODE IN ON

[7502 15318 1/2/4]

The new album.  
Featuring "Spinnin'" and "Easy Street."

Produced by Steve Jordan Associate Producer: Joe Blaney Management: D.A.M., Minneapolis, MN



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world radio history

## 2 In A Room "Wiggle It" Cutting

For those *Rockpool* readers who have spent the last six weeks or so in outer Mongolia (oh, it's a hit there too?), there's this record out called "Wiggle It" (but not a lot, just a little bit). You see, this record is the shit, or I should say, THE SHIT! "Wiggle It" is juiced up like Kitty Dukakis (*hairspray or nail polish remover cocktail?* — ed.). This is great stuff. You still don't know it? Well, it's like "The Breeze" by Two Without Hats: sort of a hip-house record for white people. But I don't care what you play or what race you are, this record will get people crazy. Any DJs out there who still don't know what I'm talking about should save face, run to a record store and pretend you need a second copy. Everyone else, get it in case you have a party one day.

Jammin' JD

## Boxcar "Gas Stop (Who Do You Think You Are)" Nettwerk/Arista

After a lengthy hiatus, Australia's synth-pop boys are back with an enormously satisfying single culled from the forthcoming *Vertigo* LP. Like the first two records, this is a tale of love and its lies, supported by chiming synth hooks suffused with disappointment, regret, and failed defiance. Francois Kevorkian is called in to do remix duties and really ignites the song on the High Octane mix, a thumping NRG symphony, with female backing vocals and all sorts of beat trickery. Sure, you could compare them to New Order or Depeche Mode, but why not just revel in their hook-laden tales of romantic mishap?

Tim Haslett

## The Beatmasters "Warm Love" Sire

It's not the heat, it's the humidity. This Beatmasters single is hot and wet with sex and sweat. The Beat cooks (122 BPM), and the whole thing is brought to a boil by singer Claudia Fontaine's passionate pleas for satisfaction. All four mixes of "Warm Love" are recommended. The Soulsonic 12-inch mix has a strong r'n'b and house appeal. My personal fave is the trippy Field Hippy mix. Sizzling. Seductive. Also included is the 12-inch remix of the already classic "Burn It Up" along with the extremely groovy Orange Sunshine mix courtesy of our hero Baby Ford. Disco Inferno.

DJ Ray Velasquez

## Baby Ford "Let's Talk It Over"/"Change" Sire

The slight nymph from Wigan (read: North England) returns with two singles remixed off the wonderfully consistent LP, *'Ooo' The World of Baby Ford*. These four revamps of "Let's Talk It Over" are perfect examples of how well Peter Ford's songwriting ability translates to the dancefloor. The 12" Full Version is an extended piece of clean soul — all sunshine and breezy optimism, with moods borrowed from the likes of T-Rex and Marc Almond. Additional A-sides are two instrumentals (one smooth, one blunt) and a Single Remix Version. The B-side, "Change", (also off the LP) is a track with a bit of light soul, with pleasant angelic vocals and that classic 3 a.m. groove. The Konrad Cadet mix 1 and the Quick St. Break mix feature Mr. Modo-type backwards synths, with just the right amount of weirdness thrown in. These are two of Peter "Baby" Ford's dance endeavors that prove he's much more than just any house artist.

Pamela Hawks

## Jomanda "Share" Big Beat

A frothy piece of danceable pop is always welcome, whether you're listening to it or dancing to it. "Share" may not be around in a year, but for right now it's damn great. And since it has enough melody for the airwaves, and plenty of beat to dance to, it could jump out of the fray and be an across-the-board hit — remember Big Beat's last success, "Sweat"? The riff is instantly catchy, with a pop-house groove laid under Jomanda's sweet, clear vocal, sorta like a less mellow Sybil. Included on this multi-track 12" are enough mixes (and they're different enough, too) to satisfy any format leaning you might have. (37 W. 20th St., #310, NYC NY 10011)

Megan McLaughlin

## Ce Ce Rogers "All Join Hands" Atlantic

With the ever-growing influx of British imports continuing to bring house music back to America as an entire culture, it's good to find Ce Ce Rogers (an American) following up his 1989 "Someday" which was taken to heart in clubs across England. The Marshall Jefferson penned plea for unity with deep lolling piano groove and Rogers' inspirational, uplifting voice was one of the most beautifully expressed hopes and songs of the turn of the decade. "All Join Hands" brings the same message in a similar song, but with a more defined groove and prominent beat. Rogers' looser, louder vocals replace "Someday"'s impassioned subtlety and display his vocal range. The eight minute dub features Satoshi Tomiie on keyboards with Paul Shapiro's flute scattering over the top of rhythms and Rogers' speaking voice. On the B-side's Essay Dub, Rogers' assertion that house music radiates feeling and freedom feels so warm and is so completely incompatible with the frequent criticism that house music is vacuous. "All Join Hands" doesn't match the subtle perfection of "Someday", yet it's too similar to escape comparison. Still, it should inspire people here the way "Someday" did in the UK — proving that house music does come from the soul, regardless of whether you pick it up singing on the street corner like Rogers did, listening to the new Deee-Lite LP or at the shop in Manchester where you buy your flares.

Jane Rupert

## Naked Raygun "Home" Caroline

Chicago's Naked Raygun blows away any skepticism about their creative survival minus well-admired guitarist John Haggerty, who quit to form his new band Pegboy. His replacement, Bill Stephens, can muster Haggerty's steel wall and adds new, softer dynamic touches — hear the last 1/3 of the song. Written by bassist Pierre Kezdy, the man who gave us N.R.'s killer "Vanilla Blue" 7", "Home" mixes a rare up-pop chorus with Kezdy and drummer Eric Spicer's nasty, low-percolating, sonic rhythm drive. Vocalist Jeff Pezzati alternates between his super-cool semi-growl and the more patented high-in-his-range yelps. Very good! The flip is a non-LP, smart-sounding version of Chelsea's "Last Drink". Since this sounds as good as the little-known original, somebody should definitely play this for Nic Austin (then Chelsea guitarist and the song's author). Bring on that new, fifth Raygun LP. We're ready now. (114 West 26 Street, NYC, NY 10001)

Jack Rabid



**Strontium 90**  
**"Rave On The Nile"**  
**G-Force**

I can see it now — 10,000 tripping youths all assembled under a huge tent on the banks of the Nile with a big sign saying "Rockpool presents the Hacienda trans-Mesopotamian peace tour (next stop Baghdad!)" It's in the works. Strontium 90, usually known as one of the metallic elements, presents us with a unique five-cut EP. "Worries" starts off the A-Side with a social commentary on unemployment, hunger, hate and violence while asking the question "Where do we go from here?" (a fitting song for the people of Kuwait). "Rave On The Nile" is the second track on the A-Side and it concentrates on the rhythm which is what makes Strontium 90 so strong and interesting. No deep bassline or soulful vocals, just simple rhythm. The B-Side contains mixes of both songs on the A-Side and an additional track called "Johno Says Yes". If only peace were as simple as the rhythms contained within these grooves, the world would seem an easier place to live in.

Jonathan Kadish

**Information Society**  
**"Think"**  
**Tommy Boy**

With Justin Strauss and Little Louie Vega on the remix tip, Chep Nunez Edas and drum programming by Todd Terry, it's obvious that Fred Maher and Information Society have enlisted a thick slice of the dance elite in the successful quest to bring their future freestyle sound into the '90s and beyond. The Minneapolis-based trio are on CHR Radio's tip once again with another powerful 12" off the LP *Hack*. While the Blue Box 2600 mix sounds a bit tired, the Virtual Reality Version has a kickin' intro and break featuring dope hip-hop percussion! The housey "Phone Freak" mix is perhaps the best of the vocal mixes with its alienated techno feel. But for the club play, as has been a rule, when it comes to Information Society since "Running", play nothing but the dub. As for radio, hit potential — unlimited.

Benjamin "Scarff" Kosman

**Original Clique**  
**North Of Watford**  
**Chill UK**

Original Clique once again shows that England is the center for alternative dance music with a crunching beat, techno tones, and addic grunge that will have all sorts of industrialites (house homeboys and Deee-Lites) grooving, jacking and stomping all night long. "Now Here Me Now" is the strongest cut on the EP, utilizing a truly unique midi pattern while still stimulating the brain's rhythm center. Although the only vocal on the EP is the "Now Here Me Now" line, what it lacks in vocals it more than makes up for with innovation. The first cut on the B-Side, "F", has a most industrial feel: non-stop energy and abrasive sound that also retains a strong house appeal. *The North Of Watford* EP consists of four tracks which are right on the cutting edge of what is today's most progressive dance front. Don't be caught without this one because jewels like this are hard to find.

Jonathan Kadish

**Inspiral Carpets**  
**"Commercial Rain" (Remixes)**  
**Mute/Elektra**

The Inspiral Carpets have slowly and quietly nudged their way to the front of the current UK wave of being, pure and simple, a great band, both live and in the studio. They can produce alternative classics with the best on college radio and then turn around and create a clear alternative killer dance cut like "Commercial Rain". An earlier song never released in the US, and one that won't be on their upcoming debut US LP, the remixed "Commercial Rain" shows that this band can express itself through a BPM medium, and still allow ideas and passions to surface. There's something about the Carpets that hypnotizes you, yet at the same time, wakes you up. Whether it's the steady groove of the cut, (124-6 BPM) or Tommy Hingley's vocals, there's always a sense of...Inspiralness surrounding the band's sound. And if the earnestness of the cut doesn't excite you, the dark and tender mood is ultimately what will make a believer out of you. Every mix is unique. There aren't any losers, and that's a surprise as well. Don't let the boys down, while you wait for their wonderful *Life* LP to come out in October.

Rick Mordecon

**S-Express**  
**"Nothing To Lose"**  
**Rhythm King UK**

London's most premier disco dilettante, Mark Moore, has hooked up with Sonique, a flashy diva with very deep throat(ed) vocal chords. Luckily this ongoing S-Express soap opera does not let you down, for Sonique keeps the signature groove fresh and alive. Not an easy task in a country where dance music has become as common as the kitchen sink. "Nothing To Lose" doesn't follow the traditional Moore ground-breaking, but certainly is a far cry from some of the calculated dance formulas pouring out of every crack in the sidewalk. Sonique's voice is a blessing — strong and loose, while filling each stab of bass with ripe sophisticated soul. This track just goes on and on with quite an overdose of disco-piano chords. The instrumental B-side, "Find Time To Be Yourself (Heavy Geetar mix)" is a great piece of substantive dance massage, with a guest wah-wah soloist that makes this track the most pumping piece on the single. It seems Moore has finally settled in as a one-woman man, and more grooves blossoming from this duo/friendship should prove exceptionally nice. (429 Harrow Rd., London W10 4RE)

Pamela Hawks

**Wendy And Lisa**  
**"Strung Out On Love"**  
**Virgin**

You know, for a little guy, Prince sure does cast a big shadow. Just look at almost anything on Top 40 radio, or, for an even more pointed example, talk to Wendy and Lisa. Ever since abdicating their positions as the Purple One's second/third bananas, these ladies have been unable to shake the legacy of the Revolution. To be fair, this duo has yet to achieve something as cogent as *Purple Rain* or *Parade*, though this single is indicative of a possible change in that situation. "Strung Out On Love" isn't a real groundbreaker lyrically (do we really need another "love is the drug" variation?), but the groove *does* groove. The song takes Bowie's "Golden Years" gives it a little too much caffeine and a splattering of heavy techno/psychedelic textures and still allows room for some soulful, sexy vocals from W&L. This lacks the sheer wigginess that makes Deee-Lite so crucial, but it moves better than almost anything I've heard outside of stuff from, well, Prince's latest. Quite dig-able. Wendy & Lisa may finally be getting closer to the caliber of record that their Minneapolis tenure suggested all along.

Robert R. Conroy

# Deee-Licious

Contrary to popular belief, New York's East Village can still be a fertile breeding ground for artists. Most of that can be traced directly to its love of its ethnic mixture, its desire to represent a true melting pot society and its earnest and fairly realistic approach to art and artists. That said, I should point out that Deee-Lite consider themselves a New York band, though it's hard not to think of them as distinctly East Village. From their strangely earthy ideals, to their love of all things unique and positive, to their ability to love the "happening" of things all around them, they have come to represent (in a very short time) some of the hopes of a whole generation of musicians who have seen that the more boundaries (whether racial or creative) are broken, the better off for everyone involved. It's out of this zeitgeist that a philosophy of holographic groove was formed, along with a reverence for those groundbreakers (Sly Stone, Hendrix, ESG, Sylvester) who inspired a generation of hiphousegroove which generates the fuel for a younger generation of poets and musicians. Some people consider Deee-Lite retro. Some consider them avant. And others just love their deliciously addictive, rhythmic songs. Deee-Lite are a true product of the society in which they live. Their debut LP, *World Clique* is probably the most immediate, up-to-the-minute, NOW, '90s record released this year. *Rockpool* recently asked Lady Miss Kier and DJs Dmitry and Towa how they're enjoying the success of their "Groove Is In The Heart/What Is Love" single so far and what they think of the scene around them at the dawn of the new decade.

**How are you handling all this attention? Is it something you expected? Didn't expect?**

Kier: Well, we didn't expect it.

**You're known as discreet samplers. Not ever stealing lyrics and such. That translates to basic respect for other artists.**

Towa: When I first started to DJ, so many people used the same stuff: James Brown. After five or six seconds, we just got tired of it. We were trying for things we'd never heard.

Kier: We don't sample hooks either.

**The only thing I thought you'd sampled was a riff from a Sylvester song for "Power of Love".**

Kier: No, that's me.

**Do you redub all your own back-ups?**

Kier: Yeah. With the exception of "World Clique". That was done by Saheera Moore, and Sheila Slappey.

Dmitry: And my humble vocals.

Kier: And Dmitry.

**Most of the stuff coming out of the East Village is pretty hard and even oppressive, for better or worse. How did you escape that?**

Kier: We don't feel so much akin to the East Village as we do to New York in general. When we started playing we were playing to a real diverse crowds. Like at Hotel Amazon, which was like an all-boroughs thing. At the time it was a pretty integrated rap club.

**What about the Pyramid?**

Kier: Well, God...the Pyramid really helped form Deee-Lite because the scene there was to get back into the classics. There wasn't enough contemporary music that we loved, and there wasn't a big enough dancefloor for someone to start mixing and making their own creations, like what was happening at Paradise Garage. Dmitry was looking at the Classics, and that helped form Shazork.

**Which was you and Lady Bunny and Sister Dementia. Most bands have a core following.**

Kier: I guess the club scene has been our biggest inspiration. That's like our playground. From the outside world the people that see club kids on the *Arsenio Hall Show* would say this is an elitist decadent group of people trying to be above the rest of us.

Dmitry: But society has shut the door on them.

Kier: It's a place for them to go. It is decadent.

Dmitry: I'd just like to address the rap part...I think we feel a real kinship with a lot of the rappers coming out of New York. You know, De La Soul, The Jungle Brothers, A Tribe Called Quest, Monie Love.

Kier: It's positive poetry.

Dmitry: Positive poetry with a message.

**It's so distinct.**

Kier: It's very specific. In other forms of music it's hard to get to the point, but in rap -- because there are so many more sounds and words -- you can be more specific. The native tongue movement has really been inspired by The Last Poets.

Dmitry: Yeah, but they're a lot more positive than The Last Poets. To me, Public Enemy is more inspired by The Last Poets.

Kier: That's true.

**Did you think about putting a rap cut on the record? Is that something you want to think about in the future?**

Towa: Q-Tip did that for us on "Groove Is In The Heart".

**I'm talking more about the band specifically.**

Dmitry: We didn't think about having a rap cut on the record, because Q-Tip is so special, and his art is so beautiful that we wanted to hook up with him, and do it together.

Kier: Towa was working with him before.

**I hear a lot of ESG in your music.**

Kier: They're one of our major influences.

Dmitry: We saw them at Danceteria in 1982.

Kier: "Moody" was huge at Red Zone all last year.

**Talk about rhythm and syncopation.**

Dmitry: They just put out this really positive vibe. A vibe of unity. I mean naturally, they're sisters....

Kier: We asked to collaborate with them a while back. But we didn't really have any money then.

Dmitry: Renee just had a baby, so she's taking sort of a break.

**What about Sylvester?**

Kier: He's been a huge inspiration as well.

Dmitry: He was so spiritual.

Kier: I've been waiting for all his songs to be released in a major way. I'm surprised it hasn't happened yet.

Dmitry: There've been a couple of remixes.

Kier: They should get the guy in Ten City to rework some of his stuff.

**Has it gotten easier for you to perform live?**

Kier: Yeah, definitely. I do the vocals live.

Dmitry: And I try to play piano live as much as I can.

Kier: Lately it's becoming more of a jam.

**Do you think technical prowess is necessary for a dance band today? Well, let's not limit you to being a "dance" band.**

Dmitry: I think it's important for us. Someone like ESG doesn't incorporate that.

Kier: We're not afraid of embracing any technology. That's why we say the DJ is the electric guitar of the '90s.

**I know you guys are operating out of a sense of spirituality. Where do you think that can lead you musically?**

Dmitry: Well, music is a global language. Everyone can understand it. That's why it can bring people from Iraq and Kuwait, and England and Japan together.

Kier: I mean, look at 808 State. They have a language that can



reach people all over the world. I've never known of an instrumental that made it to the top ten in England. That says something. All across Europe it was huge.

**Dmitry:** Public Enemy knows that the people in power are fucked up, so they go after the youth.

**Do you see yourselves turning that way?**

**Kier:** We don't get as specific as Public Enemy.

**Would you like to get more politically specific?**

**Kier:** It would be nice, but we're not really politicians.

**Dmitry:** We don't like to lecture people.

**Kier:** We feel we're here to uplift. We have a policy in Deee-Lite, and that's to keep out the negative. I mean, we write just as many sad and negative lyrics as we write positive ones. It's very easy to do that. For Dmitry, it's easier to express himself when he's feeling low, and he's written tons of melodies that are really sad. When we started, back in '87, and before that in the '70s, there was a lot of apathetic stuff going on. It was the zeitgeist, the general consciousness, and we decided we weren't going to be a part of that. We don't want to be selfish. We are not a reflection of what was being generated at that point in terms of groove. It's harder work to be positive. We definitely have to work to do it, but we discovered that once you work for it, it grows.

**Dmitry:** In a way, we have no choice but to be positive because if we're not positive we're all going to head for destruction.

**So it's more like an inspiration through the positive, than a realization of the negative.**

**Kier:** Exactly. We're not using the positive to escape the issues. We're not hitting people over the head about the specifics of what to do. But I think we would like to be more aware of that side of things. There was one song we left off the album called "Start Somewhere", which did get very specific but we left it off because it talks about recycling plastic, and the record company refused to not package our stuff in plastic, even though we know they could've done that, but they said the record would have to wait for four months, which we felt was complete bullshit. So instead of putting that song on and being complete hypocrites we decided to wait for another time. I think you can get specific outside the music by what benefits you play for.

**Dmitry:** The B'52's might not get that specific in their music, but they took Greenpeace on tour.

**That allows you to express a viewpoint, while not getting out of hand.**

**Kier:** We don't have to worry about getting assassinated, like Chuck D does.

**Or Ice-T?**

**Kier:** I hate to say that...But I'm sure he's been bugged by the CIA.

**Dmitry:** Or the John Birch Society.

**You've topped the national singles charts in the UK. "Groove Is In The Heart"/"What Is Love" reached number 1 at last count. What's the difference between breaking there, and breaking here?**

**Dmitry:** The charts there are by sales only.

**Kier:** Here...[she laughs] We don't even wanna know.

**Do you care about crossing over?**

**Dmitry:** It would be nice.

**Kier:** I care about how the charts are set up. I care that there are no indie records on the charts. Because of that, how could we possibly care about our record getting charted? There's something really fishy there. It just can't mean that much.

**So what's next?**

**Dmitry:** We're getting ready to mix the next single, "Power Of Love". And it's going to have two other songs on the B-side. The "Deee-Lite" theme and "Build A Bridge".

**Kier:** We want to collaborate with Joey Longo.

**Dmitry:** And we're doing a remix for the Jungle Brothers for a

song called "Black Woman".

**Kier:** It's got Caron Wheeler singing on it.

**Dmitry:** And we're going to write a song for Chaka Khan. If she likes it, we'll produce that.

**Are you writing all together?**

**Kier:** Yeah, but there's no formula. If there was it would probably be a lot easier.

**Dmitry:** It leaves us a lot more open and creative.

**Are you going to play Wigstock this year? [the annual NYC drag-festival—ed.]**

**Kier:** Definitely.

**If you guys could have any new piece of equipment, what would it be?**

**Dmitry:** I love the Synclavia, the 48-track keyboard built in. Totally digital. It's fabulous. But it costs a quarter of a million dollars.

*"We're not afraid of embracing technology... We say the DJ is the electric guitar of the '90s."*

— Lady Miss Kier



**How was touring England? Did you get a lot of multi-racial crowds?**

**Kier:** Well, the best night was at the Daisy Chain. That was the most integrated club.

**England is pretty cross-cultural.**

**Kier:** Especially in the media. Which is what is really screwed up here. They have to be responsible to start using the tools to bring people together. All they do is try to put walls up. Unfortunately people do imitate what they see on TV.

**And on that note...I'll say thanks, and the best of everything to you.**

**Kier/Dmitry/Towa:** Thanks.

## Skin Yard

Seattle's Skin Yard are like a band of exploratory scientists compared to the primal adolescent bashing of their Seattle cohorts. Guitarist Jack Endino, bassist Daniel House, singer Ben McMillan and a parade of drummers whip up two earfuls of complex song structures, weird, angular chord progressions with tripped-out vocals that ups the artistic ante in Seattle rock city. It seems that they've been lurking behind the shadows of all the other axe-carrying hairy monsters just because they don't have the Sub Pop logo on the back of their albums. Odd, as guitarist Jack Endino is all but Sub Pop's house engineer. But their latest album on Cruz, *Fist Sized Chunks*, has finally got the T-shirt wearin', head-wagging round-shouldered record-collecting geek crowd hittin' the bong to Skin Yard opuses like "Slow Runner" and "Ritual Room". With two albums since 1985, a handful of singles and a national tour under their belts, "It's been frustrating in some ways," concludes Endino. "We've had to sit back and watch all these bands become really big when we've been a band for a long time." Maybe escaping the Sub Pop pigeon-hole is a blessing as their music has more in common with the progressive-metal of Jane's Addiction, Voivod or Die Kreuzen than their Seattle brethren.

"We're basically really jaded," says Endino, "We just rack our brains until we come up with something that all four of us can say sounds original. Me, I work in a studio day in, day out and listen to Seattle bands...and if one of us comes up with something I go 'so and so just wrote a song with that riff in it.'" This self criticism



and self-discipline to come up with something fresh stays in line with their original vision "to do something very heavy and very aggressive that would not bore us too quickly." A discernable and distinctive style can be heard on each of their three albums — *Skin Yard (C/Z)*, *Hallowed Ground* (Toxic Shock) and of course the new Cruz album — in part because of a revolving drum chair.

"We like the aspect that all the records are different. Matt Cameron (now with Soundgarden) was a lot jazzier, our second drummer Jason (Finn, now with Love Battery and Icky Joe) was more of an R&B player in a basic sort of Buddy Miles way and our last drummer Norman Scott who lasted almost two years was kind of an ex-hardcore drummer. I valued that...We're working on the fourth album now with the new drummer (Barren Martin)," continues Endino, "and it sounds different yet again...He's a ROCK drummer...He likes to push us. Which makes me happy because there was a time when everybody in Seattle was doing this slow dirgy shit. Now I see Soundgarden and Alice In Chains doing all this slow heavy music that was really popular in Seattle three years ago."

*Fist Sized Chunks* sports leaner and shorter songs than previous Skin Yard work, but there are still an abundance of ideas thrown into songs that separate Skin Yard from the pack as many of you will see as they criss-cross the country this fall on a national tour, including an appearance at the CMJ shindig in October. Endino is looking forward to the increased band activity. "We're having a really good time right now. The new drummer has added a whole new kick in the pants. We're practicing alot. Now we all magically get along because he's such a ray of sunshine." Most importantly he adds, "our live show is pretty reliable right now."

Brian Long

## Charlatans UK

*Manchester.* Okay, let's play word association: *hype, baggy, flares...*and a hell of a lot of good bands, like Happy Mondays, Inspiral Carpets, The Stone Roses, James and many others. If this scene were happening in America, it probably would have lost some of its credibility by now. I mean, *how* many records have you received from Seattle bands lately? *How* many bands were signed in the post-Motley Crue and post-Guns'N'Roses SoCal hard rock binges of '83 and '87? *How* many funk-punk records have appeared in your mailbox lately? This is not to imply that all of the artists associated with the aforementioned regions or genres are merely bandwagon-hoppers. It's just that too often people seem to get caught up in those regions or genres themselves rather than the music coming out of them, and a few bands end up getting a lot attention for the wrong reasons. The Manchester phenomenon, it appears, has thus far happily escaped this fate, and the area just keeps cranking out good bands. One of the bands that has garnered stateside attention most recently is the Charlatans UK, who actually aren't from Manchester proper, but they developed as a part of that scene. (Close enough for rock'n'roll.) Needless to say, they first gained widespread recognition in the UK, where their debut single "Indian Rope" went to #1 on the UK indie chart in, oh, about two weeks. *Two weeks?* Not too shabby for a debut. And, mind you, this was not recorded with a decent budget on one of Britain's established indies. The band put "Indian Rope" out themselves on their own Dead Good label. Drummer Jon Brookes recalls, "We sort of arranged a bank loan prior to recording it, and that was like 600 pounds. It was like 400 pounds to record the tracks over two nights. We bought some food, and all we had left was like 24 pounds, and that paid for a two week advertising campaign which consisted of two adverts. Basically then the rest was just gigging and word of mouth, which did the business...it was backed up by extensive live work in Britain."



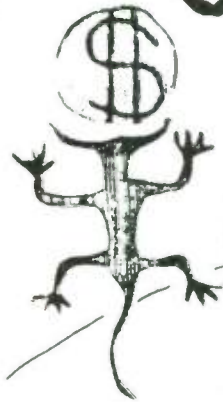
All of this was a year or so ago. Since then, the Charlatans have signed with Beggars Banquet in England and RCA in the States, released another single, "The Only One I Know", recorded an album due in late October, and appended a "UK" to their name. Jon explains the latter: "When 'Indian Rope' was first played by John Peel in England when it first came out, he played our record and then he put on the original Charlatans (a mid-'60s American garage band). It was like (*he gulps*)...nobody's ever heard of them in England...it just started to filter back to us that there could be possible repercussions on the legal side of things, having the same name, so we just took the initiative of putting "UK" at the end of our name.

If all goes well, and if you live around NYC or LA, you'll probably get a chance to see the Charlatans UK live sometime in October. If you live anywhere else, you're out of luck...for the time being. "The Only One I Know" is still doing nicely at alternative radio and retail, and the forthcoming LP just might break things right open for them.

Kristin Carney



# Run Westy Run



## green cat island



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# ROCKPOOL

## COMMERCIAL RADIO CHART

WOC	LC	TC	
2	7		<b>INXS: "Suicide Blonde" (Atlantic)</b>
2	12	2	<b>Living Colour: "Time's Up" (Epic)</b>
6	4	3	<b>Jane's Addiction: Ritual De Lo Habitual (Warner Bros)</b>
2	39	4	<b>DNA feat. Suzanne Vega: "Tom's Diner" (A&amp;M)</b>
—	—	5	<b>Cure: "Never Enough" (Elektra)</b>
8	6	6	<b>Iggy Pop: Brick By Brick (Virgin)</b>
16	2	7	<b>Concrete Blonde: Bloodletting (IRS)</b>
6	11	8	<b>Charlatans UK: "The Only One I Know" (Beggars Banquet/RCA)</b>
6	21	9	<b>Soup Dragons: Lovegod (Big Life/Polygram)</b>
6	9	10	<b>Heart Throbs: Cleopatra Grip (Elektra)</b>
4	17	11	<b>Bob Mould: Black Sheets Of Rain (Virgin)</b>
4	10	12	<b>Jellyfish: Bellybutton (Charisma)</b>
6	23	13	<b>The Stone Roses: "One Love" (Silvertone/RCA)</b>
12	8	14	<b>Gene Loves Jezebel: Kiss Of Life (Geffen/Beggars Banquet)</b>
4	29	15	<b>Los Lobos: "Down On The Riverbed" (Slash/Warner Bros)</b>
6	5	16	<b>Pixies: Bossanova (4AD/Elektra)</b>
14	14	17	<b>John Hiatt: Child (A&amp;M)</b>
—	—	18	<b>Replacements: All Shook Down (Sire/Reprise)</b>
16	18	19	<b>Hothouse Flowers: Home (Polygram)</b>
32	36	20	<b>Depeche Mode: Violator (Mute/Sire/Reprise)</b>
4	20	21	<b>Duran Duran: Liberty (Capitol)</b>
—	—	22	<b>Soho: "Hippyckick" (Alco)</b>
10	1	23	<b>Aztec Camera: Stray (Reprise/Sire)</b>
4	30	24	<b>Wire Train: Wire Train (MCA)</b>
—	—	25	<b>Cocteau Twins: "Iceblink Luck" (4AD/Capitol)</b>
2	31	26	<b>Soul Asylum: ...And The Horse They Rode In On (A&amp;M)</b>
22	24	27	<b>Social Distortion: Social Distortion (Epic)</b>
20	3	28	<b>World Party: Goodbye Jumbo (Ensign/Chrysalis)</b>
18	15	29	<b>Pretenders: Packed (Warner Bros)</b>
—	—	30	<b>Nell Young: Ragged Glory (Reprise/Warner Bros)</b>
12	27	31	<b>Bruce Hornsby: A Night On The Town (RCA)</b>
2	32	32	<b>Bob Geldof: Vegetarians Of Love (Atlantic)</b>
4	16	33	<b>Neville Bros.: Brother's Keeper (A&amp;M)</b>
4	26	34	<b>Cavedogs: Joy Rides For Shut Ins (Enigma)</b>
—	—	35	<b>Pet Shop Boys: "So Hard" (EMI)</b>
10	13	36	<b>Railway Children: Native Place (Virgin)</b>
—	—	37	<b>Mojo Nixon: Otis (Enigma)</b>
—	—	38	<b>Human League: "Heart Like A Wheel" (A&amp;M)</b>
4	40	39	<b>Was (Not Was): Are You Okay? (Chrysalis)</b>
16	28	40	<b>David Beerwald: "All For You" (A&amp;M)</b>
—	—	41	<b>Robert Cray: Midnight Stroll (Polygram)</b>
2	35	42	<b>Sundays: "Here's Where The Story Ends" (DGC)</b>
—	—	43	<b>Jeff Healey: Hell To Pay (Arista)</b>
—	—	44	<b>Bob Dylan: Under The Red Sky (Columbia)</b>
12	37	45	<b>Sonic Youth: Goo (DGC)</b>
—	RE	46	<b>Faith No More: "Epic" (Slash/WB)</b>
4	42	47	<b>Kimm Rogers: "Right By You" (Island)</b>
16	33	48	<b>Something Happens: Something Happens (Charisma)</b>
10	49	49	<b>Jesus Jones: Liquidizer (SBK)</b>
—	—	50	<b>Church: The Russian Autumn Heart (Arista)</b>

### BUBBLING UNDER:

Call  
Too Much Joy  
Anthrax  
Blues Traveler  
Rembrandts

## BREAKOUTS



1. Cure
2. DNA feat. Suzanne Vega
3. Replacements
4. Soho
5. Aztec Camera

**TOP ADDS:**  
Replacements  
Bob Dylan  
Call  
Inspiral Carpets  
Prefab Sprout

## COMMERCIAL RADIO

CFNY, Toronto, ON/KBLE, Des Moines, IA/The EDGE, Dallas, TX/KITS, San Francisco, CA/KJJO-MMA, Minneapolis, MN/KJQN, Ogden, UT/KOTR, San Luis Obispo, CA/KRCK, Omaha, NE/KROQ, Pasadena, CA/KTAO, Taos, NM/KUKQ, Tempe, AZ/WBCN-Nocturnal Emissions, Boston, MA/WDRE, Westbury, NY/WFNX, Lynn, MA/WHFS, Annapolis, MD/WHYG, Asbury Park, NJ/WKXL, Concord, NH/WMDK, Peterborough, NH/WNCS, Montpelier, VT/WOXY, Cincinnati, OH/WRCN, Long Island City, NY/WRSI, Greenfield, MA/WTAK, Pensacola, FL/WVVV, Christiansburg, VA/WWVW, Charlottesville, VA/WXRT, Chicago, IL



# ROCKPOOL

## COLLEGE RADIO CHART

WOC	LC	TC	
6	1	1	<b>Pixies:</b> <u>Bossanova</u> (4AD/Elektra)
6	3	2	<b>Jane's Addiction:</b> <u>Ritual</u> (Lo Habitual/Warner Bros)
4	9	3	<b>Soup Dragons:</b> <u>Lovegod</u> (Big Life/Raw TV/Mercury)
4	10	4	<b>Soul Asylum:</b> <u>And The Horse They Rode In On</u> (A&M)
12	2	5	<b>Sonic Youth:</b> <u>Goo</u> (DGC)
2	11	6	<b>Cocteau Twins:</b> <u>Heaven Or Las Vegas</u> (4AD/Capitol)
4	4	7	<b>Bob Mould:</b> <u>Black Sheets Of Rain</u> (Virgin)
4	5	8	<b>Lemonheads:</b> <u>Lovey</u> (Atlantic)
2	35	9	<b>Living Colour:</b> <u>Time's Up</u> (Epic)
2	23	10	<b>Charlatans UK:</b> <u>"The Only One I Know"</u> (RCA)
4	8	11	<b>Boogie Down Productions:</b> <u>Edutainment</u> (Jive/RCA)
4	16	12	<b>Thee Hypnotics:</b> <u>Come Down Heavy</u> (Beggars Banquet/RCA)
4	18	13	<b>Cavedogs:</b> <u>Joy Rides For Shut-Ins</u> (Enigma)
6	6	14	<b>Jazz Butcher:</b> <u>Cult Of The Basement</u> (Rough Trade)
6	12	15	<b>Iggy Pop:</b> <u>Brick By Brick</u> (Virgin)
6	7	16	<b>Dead Can Dance:</b> <u>Aion</u> (4AD UK)
6	22	17	<b>Dread Zeppelin:</b> <u>Un-Led-Ed</u> (IRS)
2	70	18	<b>All:</b> <u>Allroy Saves</u> (Cruz)
—	—	19	<b>Hilt:</b> <u>Call The Ambulance</u> (Nettwerk/IRS)
2	47	20	<b>Jellyfish:</b> <u>Bellybutton</u> (Charisma)
22	14	21	<b>Ultra Vivid Scene:</b> <u>Joy 1967-1990</u> (4AD UK/Columbia)
4	17	22	<b>The Stone Roses:</b> <u>"One Love"</u> (Silvertone/RCA)
12	13	23	<b>The Breeders:</b> <u>Pod</u> (4AD/Rough Trade)
6	19	24	<b>Yo La Tengo:</b> <u>Fakebook</u> (Bar None/Restless)
—	—	25	<b>Mojo Nixon:</b> <u>Otis</u> (Enigma)
4	32	26	<b>Heart Throbs:</b> <u>Cleopatra Grip</u> (Elektra)
4	25	27	<b>Teenage Fan Club:</b> <u>A Catholic Education</u> (Matador)
2	31	28	<b>Various Artists:</b> <u>Pump Up The Volume</u> (IRS)
12	27	29	<b>Jesus Jones:</b> <u>Liquidizer</u> (SBK)
2	15	30	<b>The Bats:</b> <u>The Law Of Things</u> (Communion/Skyclad)
—	—	31	<b>Cure:</b> <u>"Never Enough"</u> (Elektra)
4	62	32	<b>Boredoms:</b> <u>Soul Discharge</u> (Shimmy Disc)
6	33	33	<b>Devo:</b> <u>Smooth Noodle Maps</u> (Enigma)
—	—	34	<b>Sister Ray:</b> <u>To Spite My Face</u> (Resonance)
6	20	35	<b>Aztec Camera:</b> <u>Stray</u> (Reprise)
—	—	36	<b>Salem 66:</b> <u>Down The Primrose Path</u> (Homestead)
2	67	37	<b>Happy Flowers:</b> <u>Lasterday I Was Been Bad</u> (Homestead)
4	37	38	<b>Neville Brothers:</b> <u>Brothers' Keeper</u> (A&M)
6	38	39	<b>Shonen Knife:</b> <u>Shonen Knife</u> (Giant)
—	—	40	<b>Ter:</b> <u>Roundhouse</u> (Amphetamine Reptile)
2	45	41	<b>Mo'ev:</b> <u>Head Down</u> (Atlantic)
2	42	42	<b>Various Artists:</b> <u>FrequenCy</u> (Mammoth)
2	90	43	<b>Marc Ribot:</b> <u>Rootless Cosmopolitans</u> (Island)
2	88	44	<b>The Glove:</b> <u>Blue Sunshine</u> (Rough Trade)
2	65	45	<b>Mother Love Bone:</b> <u>Apple</u> (Polygram)
—	—	46	<b>Deee-Lite:</b> <u>World Clique</u> (Elektra)
2	24	47	<b>Various Artists:</b> <u>If 6 Was 9</u> (Communion)
—	—	48	<b>Bob Geldof:</b> <u>Vegetarians Of Love</u> (Atlantic)
2	81	49	<b>Chumbawumba:</b> <u>Slap!</u> (Agit Prop)
—	—	50	<b>Vertigo:</b> <u>Vertigo</u> (Amphetamine Reptile)
6	30	51	<b>Railway Children:</b> <u>Native Place</u> (Virgin)
—	—	52	<b>Silverfish:</b> <u>Cockeye</u> (Touch & Go)
2	79	53	<b>The Feelies:</b> <u>Crazy Rhythms</u> (A&M)
—	—	54	<b>James:</b> <u>Gold Mother</u> (Polygram)
10	26	55	<b>David J:</b> <u>Songs From Another Season</u> (Beggars Banquet/RCA)
2	52	56	<b>The Fall:</b> <u>"I'm Frank"</u> (Polygram)
10	43	57	<b>Psychic TV:</b> <u>Towards The Infinite Beat</u> (Wax Trax)
2	95	58	<b>My Life With The Thrill Kill Kult:</b> <u>"A Daisy Chain 4 Satan"</u> (Wax Trax)
10	50	59	<b>Revenge:</b> <u>Pineapple Face</u> (Capitol)
2	54	60	<b>The Bat Mastersons:</b> <u>The Bat Mastersons</u> (Beat Capitol)
—	—	61	<b>Royal Macadamians:</b> <u>Experiments In Terror</u> (Island)
—	—	62	<b>Killdozer:</b> <u>For Ladies Only</u> (Touch & Go)
2	87	63	<b>Monomen:</b> <u>Stop Draggin' Me Down</u> (Estrus)
2	89	64	<b>Bewitched:</b> <u>Brain Eraser</u> (No. 9)
—	—	65	<b>Chemical People:</b> <u>The Real Thing</u> (Cruz)
6	57	66	<b>Lead Into Gold:</b> <u>Age Of Reason</u> (Wax Trax)
2	78	67	<b>Laughing Hyenas:</b> <u>"Here We Go Again"</u> (Touch & Go)
—	—	68	<b>Ministry:</b> <u>In Case You Didn't...</u> (Sire/Warner Bros)
4	40	69	<b>Loop:</b> <u>Prisma Uber Europa</u> (Beggars Banquet)
2	51	70	<b>Anthrax:</b> <u>Persistence Of Time</u> (Island)
—	—	71	<b>Various Artists:</b> <u>Wild At Heart</u> (Polygram)
6	36	72	<b>His Name Is Alive:</b> <u>Livonia</u> (4AD UK)
2	83	73	<b>Cop Shoot Cop:</b> <u>Consumer Revolt</u> (Circuit)
2	86	74	<b>Dwarves:</b> <u>Blood, Guts &amp; Pussy/Astro Boy</u> (Sub Pop)
14	53	75	<b>Concrete Blonde:</b> <u>Bloodletting</u> (IRS)
—	—	76	<b>Railroad Jerk:</b> <u>Railroad Jerk</u> (Matador)
2	RE	77	<b>Walking Seeds:</b> <u>Bad Orb, Whirling Ball</u> (Shimmy Disc)
2	100	78	<b>808 State:</b> <u>Ult. State 90</u> (Tommy Boy/Warner Bros)
12	74	79	<b>Legendary Pink Dots:</b> <u>I Crushed Velvet Apocalypse</u> (P.I.A.S.)
—	—	80	<b>Joined At The Head:</b> <u>Joined At The Head</u> (Wax Trax)
2	48	81	<b>Shadowy Men On Shadowy Planets:</b> <u>Savvy Show Stoppers</u> (Cargo)
6	46	82	<b>The Blue Hearts:</b> <u>The Blue Hearts</u> (Juggler)
6	34	83	<b>Gobblehoof:</b> <u>Gobblehoof</u> (New Alliance)
6	55	84	<b>Was (Not Was):</b> <u>Are You Okay?</u> (Chrysalis)
2	73	85	<b>Crash Vegas:</b> <u>Red Earth</u> (Atlantic)
8	68	86	<b>Gene Loves Jezebel:</b> <u>Kiss Of Life</u> (Geffen)
—	—	87	<b>Devo:</b> <u>Hardcore Vol. 1</u> (Rykodisc)
12	84	88	<b>Hothouse Flowers:</b> <u>Home</u> (Polygram)
—	—	89	<b>Heretics:</b> <u>Shrivel Up And Die</u> (Get Hip/Skyclad)
6	38	90	<b>Television Personalities:</b> <u>Privilege</u> (Fire US)
—	—	91	<b>My Bloody Valentine:</b> <u>Glider</u> (Sire/Warner)
22	59	92	<b>Sundays:</b> <u>Reading, Writing...</u> (DGC)
6	63	93	<b>Skinyard:</b> <u>Fist Sized Chunks</u> (Cruz)
14	29	94	<b>Mazzy Star:</b> <u>She Hangs Brightly</u> (Rough Trade)
—	—	95	<b>A Split Second:</b> <u>Firewalker</u> (Caroline)
4	39	96	<b>Uncle Tupelo:</b> <u>No Depression</u> (Rockville)
14	64	97	<b>Revolting Cocks:</b> <u>Beers, Steers &amp; Queers</u> (Wax Trax)
—	—	98	<b>Candy Flip:</b> <u>"Strawberry Fields Forever"</u> (Atlantic)
—	—	99	<b>Gibson Bros/Workdogs:</b> <u>Punk Rock Truck Drivin' Son Of A Gun</u> (Homestead)
4	58	100	<b>Too Much Joy:</b> <u>Son Of Sam I Am</u> (Alias/Giant)

### ADDS

1. Flaming Lips
2. Killdozer
3. Cocteau Twins
4. William S. Burroughs
5. Wreck

### BREAKOUTS

1. Soul Asylum
2. Soup Dragons
3. Cocteau Twins
4. Living Colour
5. Hilt

## DANCE CLUB CHART

WOC	LC	TC	
14	4	1	<b>Soho:</b> <u>"Hippychick"</u> (Atco)
12	2	2	<b>Black Box:</b> <u>"Everybody Everybody"</u> (de/Construction/RCA)
16	3	3	<b>Depeche Mode:</b> <u>"Policy Of Truth"</u> (Mute/Sire/Reprise)
10	6	4	<b>Happy Mondays:</b> <u>"Step On"</u> (Elektra)
10	1	5	<b>Deee-Lite:</b> <u>"What Is Love?"</u> (Elektra)
12	5	6	<b>Nitzer Ebb:</b> <u>"Getting Closer"</u> (Mute/Geffen)
2	33	7	<b>The Soup Dragons:</b> <u>"I'm Free"</u> (Big Life/Raw TV/Mercury)
12	7	8	<b>New Order:</b> <u>"World In Motion"</u> (Qwest/Warner Bros)
18	10	9	<b>Sinead O'Connor:</b> <u>"I Am Stretched On Your Grave"</u> (Ensign/Chrysalis)
4	21	10	<b>Deee-Lite:</b> <u>"Groove Is In The Heart"</u> (Elektra)
6	9	11	<b>Deskee:</b> <u>"Dance, Dance"</u> (RCA)
6	13	12	<b>Meat Beat Manifesto:</b> <u>"Helter Skelter"</u> (Wax Trax)
14	12	13	<b>My Life With The Thrill Kill Kult:</b> <u>"Daisy Chain 4 Satan"</u> (Wax Trax)
6	23	14	<b>808 State:</b> <u>"Cubik"</u> (Tommy Boy)
22	8	15	<b>Candy Flip:</b> <u>"Strawberry Fields Forever"</u> (Atlantic)
6	19	16	<b>Snap:</b> <u>"Ooops Up"</u> (Arista)
10	15	17	<b>The Adventures Of Stevie V.:</b> <u>"Dirty Cash"</u> (Mercury)
6	25	18	<b>D. Shake:</b> <u>"Yaaah"</u> (Go Bang/RCA)
6	11	19	<b>Adamski:</b> <u>"Killer"</u> (MCA)
2	36	20	<b>DNA featuring Suzanne Vega:</b> <u>"Tom's Diner"</u> (A&M UK)
2	43	21	<b>Nitzer Ebb:</b> <u>"Fun To Be Had"</u> (Geffen)
6	16	22	<b>Clubland featuring Quartz:</b> <u>"Let's Get Busy"</u> (Geffen)
6	22	23	<b>Revolting Cocks:</b> <u>Beers, Steers &amp; Queers</u> (Wax Trax)
6	28	24	<b>Was (Not Was):</b> <u>"Papa Was A Rolling Stone"</u> (Chrysalis)
6	26	25	<b>Liz Torres:</b> <u>"If U Keep It Up"</u> (Jive/RCA)
12	17	26	<b>Erasure:</b> <u>"Star"</u> (Mute/Sire/Reprise)
24	24	27	<b>Snap:</b> <u>"The Power"</u> (Arista)
26	20	28	<b>Nine Inch Nails:</b> <u>"Head Like A Hole"</u> (TVT)
—	—	29	<b>Mo'ev:</b> <u>"In And Out"</u> (Atlantic)
4	27	30	<b>Beats International:</b> <u>"Won't Talk About It"</u> (Elektra)
2	53	31	<b>Cabaret Voltaire:</b> <u>"Easy Life"</u> (Parlaphone UK)
14	14	32	<b>Revenge:</b> <u>"Pineapple Face"</u> (Capitol)
12	18	33	<b>Consolidated:</b> <u>"Dysfunctional Relationship"</u> (Nettwerk/IRS)
6	30	34	<b>Bass-O-Matic:</b> <u>"In The Realm Of The Senses"</u> (Virgin)
—	—	35	<b>INXS:</b> <u>"Suicide Blonde"</u> (Atlantic)
22	31	36	<b>Die Warzau:</b> <u>"Strike To The Body"</u> (Fiction/Mercury)
2	63	37	<b>Prince:</b> <u>"Thieves In The Temple"</u> (Paisley Park/Warner Bros)
2	34	38	<b>Two In A Room:</b> <u>"Wiggle It"</u> (Cutting)
—	—	39	<b>Jane's Addiction:</b> <u>"Been Caught Stealing"</u> (Warner Bros)
2	35	40	<b>Tricky Disco:</b> <u>"Tricky Disco"</u> (Warp/Outer Rhythm UK)
6	41	41	<b>Eon:</b> <u>"Inner Mind"</u> (Vista Int'l)
2	78	42	<b>The Charlatans UK:</b> <u>"The Only One I Know"</u> (Beggars Banquet/RCA)
4	37	43	<b>LFO:</b> <u>"LFO"</u> (WARP UK)
2	66	44	<b>Front Line Assembly:</b> <u>"Iceolate"</u> (Wax Trax)
6	32	45	<b>The Freestyle Orchestra:</b> <u>"Keep On Pumpin' It Up"</u> (SBK One)
2	74	46	<b>The Associates:</b> <u>"Fire On Ice"</u> (Charisma)
2	57	47	<b>Jane's Addiction:</b> <u>"Stop"</u> (Warner Bros)
4	40	48	<b>The Time:</b> <u>"Jerk Out"</u> (Paisley Park/Reprise)
2	52	49	<b>Plus One (featuring Sirron):</b> <u>"It's Happenin'"</u> (MCA)
4	48	50	<b>Bell Biv DeVoe:</b> <u>"Do Me"</u> (MCA)
—	—	51	<b>Betty Boo:</b> <u>"Doin' The Do"</u> (Sire/Reprise/Rhythm King)
2	44	52	<b>The Lightning Seeds:</b> <u>"All"</u> (MCA)
12	49	53	<b>The Shamen:</b> <u>"Pro Gen"</u> (One Little Indian UK)
—	—	54	<b>Earth People:</b> <u>"Dance"</u> (Underworld)
2	65	55	<b>Nine Inch Nails:</b> <u>"Sin"</u> (TVT)
24	29	56	<b>The Stone Roses:</b> <u>"Fool's Gold"</u> (Silvertone/RCA)
6	42	57	<b>Projection:</b> <u>"Heart &amp; Soul"</u> (MCA)
2	67	58	<b>Lisa Stansfield:</b> <u>"This Is The Right Time"</u> (Arista)
2	56	59	<b>Marc Almond:</b> <u>"Desperate Hours"</u> (Capitol)
2	72	60	<b>Grid:</b> <u>"Floatation"</u> (East West/WEA UK)
—	—	61	<b>Farm:</b> <u>"Groovy Train"</u> (Produce)
2	64	62	<b>Atmosphere featuring Mae B:</b> <u>"ATM-OZ-FEAR"</u> (SBK)
2	59	63	<b>Johnny Dynell:</b> <u>"Love"</u> (Atlantic)
14	38	64	<b>Fortran 5:</b> <u>"Crazy Earth"</u> (Mute/Restless)
—	—	65	<b>Revenge:</b> <u>"Slave"</u> (Capitol)
2	86	66	<b>Cyberaktif:</b> <u>"Temper"</u> (Wax Trax)
—	—	67	<b>Caron Wheeler:</b> <u>"Livin' In The Light"</u> (Capitol/EMI)
—	—	68	<b>The Stone Roses:</b> <u>"One Love"</u> (RCA/Silvertone)
—	—	69	<b>That Petrol Emotion:</b> <u>"Abandoned"</u> (Virgin)
6	75	70	<b>Lead Into Gold:</b> <u>"Faster Than Light"</u> (Wax Trax)
—	—	71	<b>Thrill Kill Kult:</b> <u>"Cuz It's Hot"</u> (Wax Trax)
18	39	72	<b>Sinead O'Connor:</b> <u>"Emperor's New Clothes"</u> (Ensign/Chrysalis)
2	68	73	<b>Duran Duran:</b> <u>"Violence Of Summer"</u> (Capitol)
4	51	74	<b>Adeva:</b> <u>"Warning"</u> (Capitol)
2	80	75	<b>Hilt:</b> <u>"Get Stuck"</u> (Nettwerk Canada)
—	—	76	<b>Depeche Mode:</b> <u>"World In My Eyes"</u> (Mute/Sire/Reprise)
10	45	77	<b>Soul Rebellion:</b> <u>"A Simple Rhythm"</u> (Cardiac)
2	73	78	<b>A Guy Called Gerald:</b> <u>"Automannik"</u> (Columbia)
—	—	79	<b>Yezz:</b> <u>"Treat Me Good"</u> (Big Life/Polygram)
6	55	80	<b>The Soup Dragons:</b> <u>"Mother Universe"</u> (Big Life/Raw TV UK)
2	79	81	<b>Gary Clall:</b> <u>"Beef"</u> (Perfecto UK)
18	94	82	<b>Primal Scream:</b> <u>"Loaded"</u> (Creation UK)
—	—	83	<b>Blue Pearl:</b> <u>"Naked In The Rain"</u> (Big Life/Polygram)
—	—	84	<b>Wee Papa Girls:</b> <u>"The Bump"</u> (Jive/RCA)
—	—	85	<b>Lords Of Acid:</b> <u>"Hey Ho"</u> (Antler/Subway)
—	—	86	<b>Boxcar:</b> <u>"Gas Stop"</u> (Nettwerk/Arista)
—	—	87	<b>Exotic Birds:</b> <u>"Day After Day"</u> (Alpha International)
4	47	88	<b>Devo:</b> <u>"Post-Post-Modern Man"</u> (Enigma)
—	—	89	<b>Don't Know Yet:</b> <u>"What Time Is It?"</u> (Epic)
2	76	90	<b>Pixies:</b> <u>"Velouria"</u> (Elektra)
4	70	91	<b>A Split Second:</b> <u>"Firewalker"</u> (Antler/Subway/Caroline)
12	69	92	<b>Pulse 8:</b> <u>"Radio Morocco"</u> (4th & B'way)
2	85	93	<b>Robert Owens:</b> <u>"Far Away"</u> (4th & B'way)
—	—	94	<b>Janet Jackson:</b> <u>"Black Cat"</u> (A&M)
4	81	95	<b>Eric B &amp; Rakim:</b> <u>"Let The Rhythm Hit 'Em"</u> (MCA)
20	62	96	<b>The Cure:</b> <u>"Pictures Of You"</u> (Elektra)
—	—	97	<b>Yello:</b> <u>"Unbelievable"</u> (Elektra)
—	—	98	<b>Faith No More:</b> <u>"Epic"</u> (Slash/Reprise)
10	60	99	<b>The Blue Aeroplanes:</b> <u>"...And Stones"</u> (Ensign/Chrysalis)
—	—	100	<b>Iggy Pop:</b> <u>"Home"</u> (Virgin)

### TOP ADDS:

1. Soup Dragons: "I'm Free"
2. Mo'ev: "In And Out"
3. Betty Boo: "Doin' The Do"
4. Propaganda: "Your Wild Life"
5. INXS: "Suicide Blonde"

### BREAKOUTS

1. Soup Dragons: "I'm Free"
2. Deee-Lite: "Groove Is In The Heart"
3. INXS: "Suicide Blonde"
4. Mo'ev: "In And Out"
5. Nitzer Ebb: "Fun To Be Had"

## ROCKPOOL Report Dates

Radio

Retail

Club

Metal

October 1 & 2  
October 15 & 16  
October 9 & 10  
October 22 & 23  
October 9  
October 22  
October 10 & 11  
October 24 & 25



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



COMMERCIAL RADIO REGIONALS

- 1 INXS
- 2 Living Colour
- 3 Iggy Pop
- 4 Los Lobos
- 5 The Soup Dragons
- 6 Jane's Addiction
- 7 The Cure
- 8 The Cavedogs
- 9 Concrete Blonde
- 10 The Pretenders
- 11 Jellyfish
- 12 The Replacements
- 13 Hothouse Flowers
- 14 Bob Mould
- 15 The Heart Throbs

- 1 Jon Bon Jovi
- 2 Johnny VanZant
- 3 Jeff Healy
- 4 Don Henley
- 5 Eric Clapton
- 6 Bruce Hornsby
- 7 REO Speedwagon
- 8 Gene Loves Jezebel
- 9 Bad Company
- 10 Cheap Trick
- 11 Gary Moore
- 12 Asia
- 13 Guns 'N Roses
- 14 Winger
- 15 Slaughter

- 1 INXS
- 2 John Hiatt
- 3 The Cure
- 4 Concrete Blonde
- 5 Living Colour
- 6 Jane's Addiction
- 7 The Soup Dragons
- 8 Aztec Camera
- 9 Iggy Pop
- 10 The Charlatans
- 11 World Party
- 12 Bob Mould
- 13 Hothouse Flowers
- 14 Los Lobos
- 15 The Heart Throbs

- 1 Jane's Addiction
- 2 INXS
- 3 The Cure
- 4 The Heart Throbs
- 5 Depeche Mode
- 6 DNA/Vega
- 7 Pet Shop Boys
- 8 Living Colour
- 9 The Soup Dragons
- 10 Duran Duran
- 11 The Charlatans
- 12 Cocteau Twins
- 13 Social Distortion
- 14 Aztec Camera
- 15 Iggy Pop

COLLEGE RADIO REGIONALS

- 1 The Pixies
- 2 Jane's Addiction
- 3 Sonic Youth
- 4 Soul Asylum
- 5 Bob Mould
- 6 Lemonheads
- 7 Cocteau Twins
- 8 The Soup Dragons
- 9 Thee Hypnotics
- 10 Living Colour
- 11 The Breeders
- 12 The Charlatans
- 13 Iggy Pop
- 14 Dread Zeppelin
- 15 Jazz Butcher

- 1 Jane's Addiction
- 2 The Pixies
- 3 The Soup Dragons
- 4 Soul Asylum
- 5 Sonic Youth
- 6 All
- 7 Ultra Vivid Scene
- 8 Lemonheads
- 9 Living Colour
- 10 Bob Mould
- 11 VA: Frequency
- 12 Iggy Pop
- 13 Thee Hypnotics
- 14 The Cavedogs
- 15 Mojo Nixon

- 1 The Pixies
- 2 Jane's Addiction
- 3 The Soup Dragons
- 4 Soul Asylum
- 5 Bob Mould
- 6 Dead Can Dance
- 7 Lemonheads
- 8 Jellyfish
- 9 Living Colour
- 10 Sonic Youth
- 11 Boogie Down Productions
- 12 Cocteau Twins
- 13 Was (Not Was)
- 14 Dread Zeppelin
- 15 Mojo Nixon

- 1 The Pixies
- 2 Jane's Addiction
- 3 Soul Asylum
- 4 Bob Mould
- 5 The Soup Dragons
- 6 Boogie Down Productions
- 7 Living Colour
- 8 Cocteau Twins
- 9 Sonic Youth
- 10 Lemonheads
- 11 Hilt
- 12 VA: Pump Up The Volume
- 13 Sister Ray
- 14 Teenage Fan Club
- 15 Thee Hypnotics

DANCE CLUB REGIONALS

- 1 Black Box: Everybody
- 2 Soho: Hippy
- 3 Depeche Mode: Policy
- 4 Happy Mondays: Step
- 5 Deee-Lite: What
- 6 Soup Dragons: Free
- 7 Deskee: Dance
- 8 Deee-Lite: Groove
- 9 Sinead O'Connor: Stretched
- 10 Stevie V: Dirty
- 11 DNA: Tom's
- 12 808 State: Cubik
- 13 Thrill Kill Kult: Daisy
- 14 Nitzer Ebb: Getting
- 15 Meat Beat: Helter

- 1 Soho: Hippy
- 2 Depeche Mode: Policy
- 3 Candy Flip: Strawberry
- 4 Happy Mondays: Step
- 5 Black Box: Everybody
- 6 Deee-Lite: What
- 7 Erasure: Star
- 8 New Order: World
- 9 Sinead O'Connor: Stretched
- 10 Prince: Thieves
- 11 Sinead O'Connor: Stretched
- 12 Was (Not Was): Papa
- 13 Revenge: Pineapple
- 14 Snap: Power
- 15 Snap: Ooops

- 1 Nitzer Ebb: Getting
- 2 New Order: World
- 3 Soho: Hippy
- 4 Depeche Mode: Policy
- 5 Deee-Lite: Groove
- 6 Meat Beat: Helter
- 7 Deee-Lite: What
- 8 Black Box: Everybody
- 9 D-Shake: Yaaaah
- 10 Thrill Kill Kult: Daisy
- 11 Liz Torres: If
- 12 Happy Mondays: Step
- 13 808 State: Cubik
- 14 Sinead O'Connor: Stretched
- 15 Deskee: Dance

- 1 Black Box: Everybody
- 2 Soup Dragons: Free
- 3 Soho: Hippy
- 4 Snap: Ooops
- 5 Happy Mondays: Step
- 6 Sinead O'Connor: Stretched
- 7 Deee-Lite: What
- 8 Cabaret Voltaire: Easy
- 9 Jane's Addiction: Been
- 10 Meat Beat: Helter
- 11 Deee-Lite: Groove
- 12 Betty Boo: Doin'
- 13 Beats Int'l: Won't
- 14 Revolting Cocks: Beers
- 15 INXS: Suicide

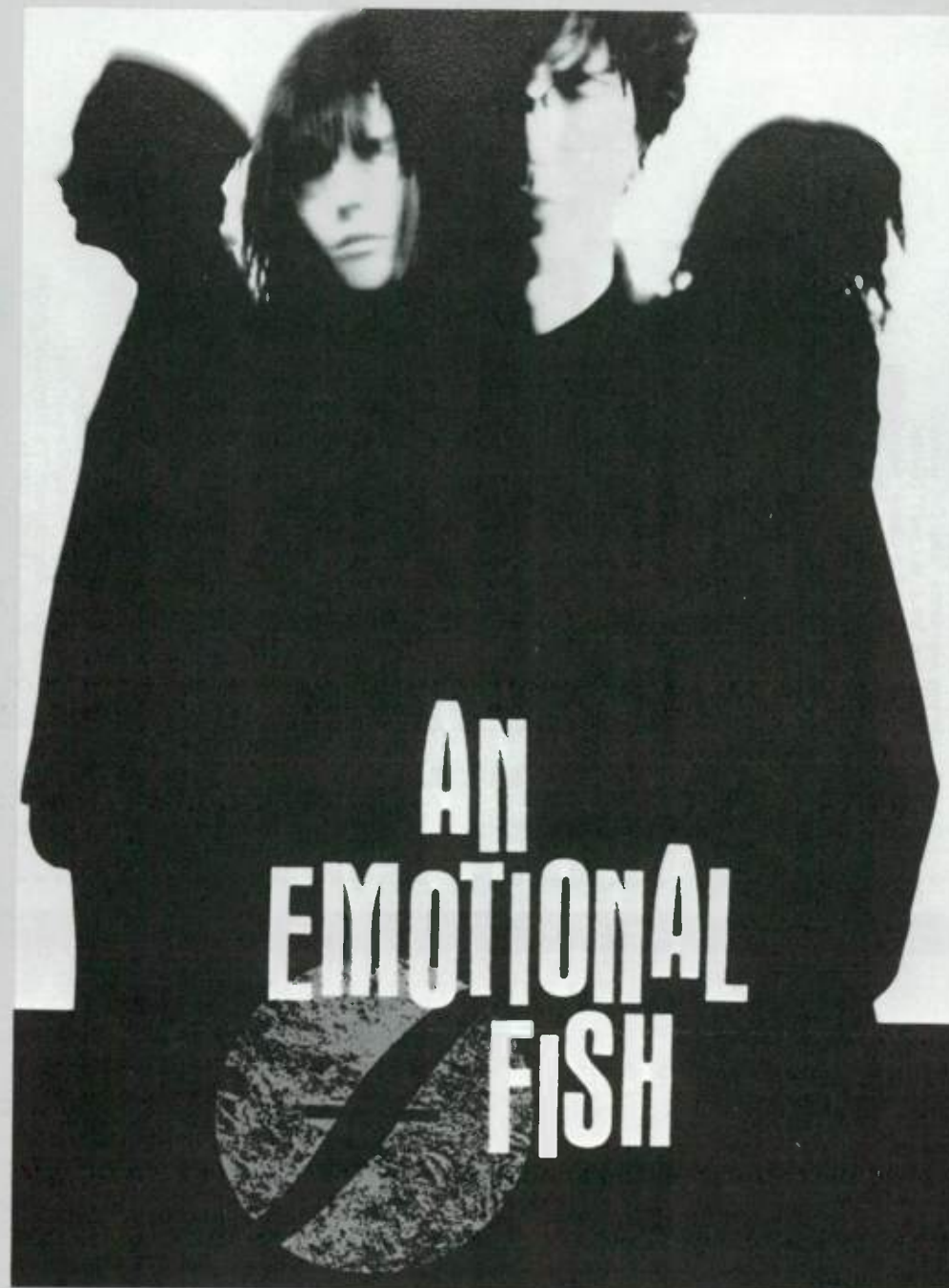
RETAIL REGIONALS

- 1 Jane's Addiction
- 2 The Pixies
- 3 Sonic Youth
- 4 Living Colour
- 5 Bob Mould
- 6 Prince
- 7 Soul Asylum
- 8 Iggy Pop
- 9 Robert Johnson
- 10 Ministry
- 11 Faith No More
- 12 Dread Zeppelin
- 13 Neville Brothers
- 14 The Breeders
- 15 Dead Can Dance

- 1 Jane's Addiction
- 2 The Pixies
- 3 Sonic Youth
- 4 Living Colour
- 5 Bob Mould
- 6 Ministry
- 7 Soul Asylum
- 8 Prince
- 9 Dread Zeppelin
- 10 Revolting Cocks
- 11 Concrete Blonde
- 12 Mazzy Star
- 13 The Breeders
- 14 Boogie Down Productions
- 15 Dreams So Real

- 1 Jane's Addiction
- 2 The Pixies
- 3 Sonic Youth
- 4 Bob Mould
- 5 Living Colour
- 6 The Sundays
- 7 Soul Asylum
- 8 Prince
- 9 Ministry
- 10 Dead Can Dance
- 11 Iggy Pop
- 12 Mazzy Star
- 13 Robert Johnson
- 14 The Glove
- 15 Faith No More

- 1 Jane's Addiction
- 2 The Pixies
- 3 Sonic Youth
- 4 Living Colour
- 5 Bob Mould
- 6 Glove
- 7 Ministry
- 8 Soul Asylum
- 9 Dead Can Dance
- 10 The Breeders
- 11 Deee-Lite
- 12 Prince
- 13 NWA
- 14 The Sundays
- 15 Sinead O'Connor



The debut album featuring the single "Celebrate."

"I stumbled into a serious home town buzz about An Emotional Fish last May on a trip to Dublin. The song, "Celebrate," has exceeded all my expectations!! I think it's one of the best songs of 1990."

—Mike Summers, KJQ/Salt Lake City



On Atlantic Records, Cassettes and Compact Discs

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# ROCKPOOL

## ROCK INDEPENDENTS

WOC	LC	TC	
6	1	1	<b>Jazz Butcher:</b> <u>Cult Of...Basement</u> (Rough Trade)
—	—	2	<b>All:</b> <u>Allroy Saves</u> (Cruz)
6	4	3	<b>Yo La Tengo:</b> <u>Fakebook</u> (Bar None/Restless)
12	2	4	<b>Breeders:</b> <u>Pod</u> (4AD/Rough Trade)
4	7	5	<b>Teenage Fan Club:</b> <u>A Catholic Education</u> (Matador)
2	3	6	<b>The Bats:</b> <u>The Law...</u> (Communion/Skyclad)
4	21	7	<b>Boredoms:</b> <u>Soul Discharge</u> (Shimmy Disc)
—	—	8	<b>Sister Ray:</b> <u>To Spite My Face</u> (Resonance)
—	—	9	<b>Salem 66:</b> <u>...The Primrose Path</u> (Homestead)
2	24	10	<b>Happy Flowers:</b> <u>Lasterday I...Been Bad</u> (Homestead)
6	5	11	<b>Shonen Knife:</b> <u>Shonen Knife</u> (Giant)
—	—	12	<b>Tar:</b> <u>Roundhouse</u> (Amphetamine Reptile)
2	14	13	<b>Various Artists:</b> <u>FrequenCy</u> (Matador)
—	—	14	<b>The Glove:</b> <u>Blue Sunshine</u> (Rough Trade)
2	6	15	<b>Various Artists:</b> <u>If 6 Was 9</u> (Communion)
—	—	16	<b>Vertigo:</b> <u>Vertigo</u> (Amphetamine Reptile)
—	—	17	<b>Silverfish:</b> <u>Cockeye</u> (Touch & Go)
2	15	18	<b>Psychic TV:</b> <u>Towards The Infinite Beat</u> (Wax Trax)
—	—	19	<b>My Life/Thrill Kill Kult:</b> <u>"A Daisy Chain 4 Satan"</u> (Wax Trax)
2	18	20	<b>The Bat Mastersons:</b> <u>The Bat Mastersons</u> (Beat Capitol)
—	—	21	<b>Killdozer:</b> <u>For Ladies Only</u> (Touch & Go)
—	—	22	<b>Monomen:</b> <u>Stop Draggin' Me Down</u> (Estrus)
—	—	23	<b>Bewitched:</b> <u>Brain Eraser</u> (No. 9)
—	—	24	<b>Chemical People:</b> <u>The Real Thing</u> (Cruz)
6	19	25	<b>Lead Into Gold:</b> <u>Age Of Reasons</u> (Wax Trax)

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

## DANCE INDEPENDENTS

WOC	LC	TC	
6	2	1	<b>Meat Beat Manifesto:</b> <u>"Helter Skelter"</u> (Wax Trax)
16	1	2	<b>Thrill Kill Kult:</b> <u>"Daisy Chain..."</u> (Wax Trax)
10	5	3	<b>808 State:</b> <u>"Cubik"</u> (Tommy Boy)
10	4	4	<b>The Revolting Cocks:</b> <u>"Beers, Steers..."</u> (Wax Trax)
30	3	5	<b>Nine Inch Nails:</b> <u>"Head Like A Hole"</u> (TVT)
2	6	6	<b>Two In A Room:</b> <u>"Wiggle It"</u> (Cutting)
6	8	7	<b>Eon:</b> <u>"Inner Mind"</u> (Vista Sounds)
2	13	8	<b>Front Line Assembly:</b> <u>"Iceolate"</u> (Wax Trax)
2	24	9	<b>Earth People:</b> <u>"Dance"</u> (Underworld)
12	12	10	<b>Nine Inch Nails:</b> <u>"Sin"</u> (TVT)
6	7	11	<b>Fortran 5:</b> <u>"Crazy Earth"</u> (Mute/Restless)
2	17	12	<b>Cyberaktiv:</b> <u>"Temper"</u> (Wax Trax)
6	15	13	<b>Lead Into Gold:</b> <u>"Faster Than Light"</u> (Wax Trax)
—	—	14	<b>Thrill Kill Kult:</b> <u>"Cuz It's Hot"</u> (Wax Trax)
10	9	15	<b>Soul Rebellion:</b> <u>"A Simple Rhythm"</u> (Cardiac)
—	—	16	<b>Exotic Birds:</b> <u>"Day After Day"</u> (Alpha Int'l)
6	14	17	<b>Pulse 8:</b> <u>"Radio Morocco"</u> (4th & B'way)
2	16	18	<b>Robert Owens:</b> <u>"Far Away"</u> (4th & B'way)
—	—	19	<b>Mix Masters:</b> <u>"In The Mix"</u> (DJ Int'l)
—	—	20	<b>Rock Posse/Fonda Rae:</b> <u>"Do You Want..."</u> (Flatbush Beat)
—	—	21	<b>Queen Latifah/De La Soul:</b> <u>"Mama...Soul Children"</u> (Tommy Boy)
—	—	22	<b>Plez:</b> <u>"Can't Stop The Dance"</u> (Pleasure)
30	19	23	<b>Digital Underground:</b> <u>"Humpty Dance"</u> (Tommy Boy)
16	RE	24	<b>Logic:</b> <u>"Final Warning"</u> (Strictly Rhythm)
4	25	25	<b>808 State:</b> <u>"Cobra Bora"</u> (Tommy Boy)

Information compiled from Rockpool's Club Charts.

## IMPORTS

WOC	LC	TC	
6	1	1	<b>Dead Can Dance:</b> <u>Alon</u> (4AD)
2	2	2	<b>DNA feat. Suzanne Vega:</b> <u>"Tom's Diner"</u> (A&M)
4	5	3	<b>Hilt:</b> <u>"Stoneman"</u> (Network)
2	11	4	<b>Cabaret Voltaire:</b> <u>"Easy Life"</u> (Parlophone)
2	13	5	<b>Chumbawumba:</b> <u>Slap</u> (Agitprop)
10	3	6	<b>His Name Is Alive:</b> <u>Livonia</u> (4AD)
4	9	7	<b>Tricky Disco:</b> <u>"Tricky Disco"</u> (WARP/Outer Rhythm)
6	8	8	<b>LFO:</b> <u>"LFO"</u> (WARP UK)
22	10	9	<b>Shamen:</b> <u>"Pro-Gen"</u> (One Little Indian)
2	RE	10	<b>Bootsauce:</b> <u>The Brown Album</u> (Polygram)
—	—	11	<b>The Grid:</b> <u>"Floatation"</u> (East West)
—	—	12	<b>The Farm:</b> <u>"Groovy Train"</u> (Produce)
—	—	13	<b>Darkside:</b> <u>"High Rise Love"</u> (Beggars Banquet)
6	16	14	<b>Gary Clall:</b> <u>"Beef"</u> (On-U)
4	18	15	<b>Orb:</b> <u>"An Ever..."</u> (Waul Mr. Modo/Big Life)
2	23	16	<b>GTO:</b> <u>"Pure"</u> (Warp/Outer Rhythm)
2	22	17	<b>Lords Of Acid:</b> <u>"Hey Ho"</u> (Antler Subway)
16	4	18	<b>Cabaret Voltaire:</b> <u>"Keep On"</u> (Parlophone)
12	12	19	<b>Edsel Auctioneer:</b> <u>Voice Of The Harolds</u> (Decoy)
2	RE	20	<b>Solar Enemy:</b> <u>"Techno Divinity"</u> (Third Mind)
—	—	21	<b>Jam The Mutha:</b> <u>"Hotel California"</u> (Waul Mr. Modo)
—	—	22	<b>The High:</b> <u>"Up And Down"</u> (London)
4	20	23	<b>Flowered Up:</b> <u>"It's On"</u> (Heavenly)
2	19	24	<b>Trash Can Sinatras:</b> <u>"Only Tongue Will Tell"</u> (Go!)
10	24	25	<b>Bleep:</b> <u>"A Bite Of AMC"</u> (SSR/Belgium)

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

# RÖCKPOOL

## METAL RADIO/RETAIL CHART

WOC LC TC

2	1	* <b>Anthrax: Persistence Of Time</b> (Island)
10	3	2 <b>Sulcidal Tendencies: Lights...Camera...REVOLUTION</b> (Epic)
—	—	3 <b>Queensryche: Empire</b> (EMI)
10	2	4 <b>Exodus: Impact Is Imminent</b> (Capitol)
2	6	5 <b>Jane's Addiction: Ritual De Lo Habitual</b> (Warner Bros)
12	5	6 <b>Danzig: Danzig II-Ludifuge</b> (Del American)
10	4	7 <b>Sacred Feltch: The American Way</b> (Enigma)
20	9	8 <b>Faith No More: The Real Thing</b> (Slash/Reprise)
6	8	9 <b>Vio-lence: Oppressing The Masses</b> (Megaforce/Atlantic)
6	15	10 <b>Pantera: Cowboys From Hell</b> (Atco)
2	18	11 <b>Mother Love Bone: Apple</b> (Polydor)
10	16	12 <b>GWAR: Scumdogs Of The Universe</b> (Metal Blade)
22	11	13 <b>Death Angel: Act III</b> (Geffen)
2	17	14 <b>Reverend: World Won't Miss You</b> (Charisma)
—	—	15 <b>Living Colour: Time's Up</b> (Epic)
—	—	16 <b>Don Dokken: Up From The Ashes</b> (Geffen)
2	12	17 <b>Ratt: Detonator</b> (Atlantic)
14	14	18 <b>Forbidden: Twisted Into Form</b> (Combat)
26	27	19 <b>Slaughter: Stick It To Ya</b> (Chrysalis)
6	19	20 <b>Poison: Flesh &amp; Blood</b> (Capitol)
—	—	21 <b>Alice In Chains: Face Lift</b> (Columbia)
6	25	22 <b>Winger: In The Heat...</b> (Atlantic)
4	7	23 <b>Accused: Grinning Like An Undertaker</b> (Nastymix)
4	21	24 <b>Extreme: Pornografitti</b> (A&M)
14	13	25 <b>Steve Vai: Passion And Warfare</b> (Relativity)
4	22	26 <b>Mellah Rage: Solitary Solitude</b> (Epic)
—	—	27 <b>Cannibal Corpse: Eaten Back To Life</b> (Death)
18	10	28 <b>Flotsam And Jetsam: When The Storm Comes Down</b> (MCA)
2	23	29 <b>Stryper: Against The Law</b> (Enigma)
—	—	30 <b>Annihilator: Never, Neverland</b> (Roadracer)
12	26	31 <b>24-7 Spyz: Gumbo Millennium</b> (In-Effect)
14	20	32 <b>Dio: Lock Up The Wolves</b> (WB/Reprise)
10	RE	33 <b>Primus: Frizzle Fry</b> (Caroline)
6	38	34 <b>Deicide: Deicide</b> (AC/Roadrunner)
—	—	35 <b>Black Sabbath: TYR</b> (IRS)
4	31	36 <b>Sweet FA: Stick To Your Guns</b> (MCA)
16	32	37 <b>Soundgarden: Louder Than Love/Louder Than Live</b> (A&M)
26	28	38 <b>Scatterbrain: Here Comes Trouble</b> (In-Effect)
6	39	39 <b>Sonic Youth: Goo</b> (DGC)
—	—	40 <b>Jetboy: Damned Nation</b> (MCA)
24	24	41 <b>Prong: Beg To Differ</b> (Epic)
4	30	42 <b>Jon Bon Jovi: Blaze Of Glory: Young Guns II s1</b> (Mercury)
8	48	43 <b>Black Crowes: Shake Your Moneymaker</b> (Del American)
10	34	44 <b>Blitter End: Harsh Realities</b> (Metal Blade/WB)
10	RE	45 <b>Bullet LaVolta: Gimme Danger</b> (Metal Blade/Restless/RCA)
2	RE	46 <b>Slaughter House: Slaughter House</b> (Metal Blade)
—	—	47 <b>Cold Sweat: Break Out</b> (MCA)
6	35	48 <b>Doro Pesch: Doro</b> (Polygram)
2	RE	49 <b>Child's Play: Rat Race</b> (Chrysalis)
2	42	50 <b>Uncle Sam: Letters From London</b> (Stellar)

### BUBBLING UNDER

Intruder

Eviction

Iron Christ

Rest In Pieces

Warrant

## BREAKOUTS



1. Queensryche
2. Living Colour
3. Don Dokken
4. Alice In Chains
5. Annihilator

### ADDS

Annihilator  
Judas Priest  
Black Sabbath  
Two Bit Thief  
Queensryche

### TOP 5 IN-STORE PLAY

Jane's Addiction  
Queensryche  
Faith No More  
Living Colour  
Mother Love Bone



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# FUNHOUSE



## GENERATION GENERATOR

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*"They're one of the best mainstream metal acts to come out of Hollywood since Guns N' Roses."* — Jeff Lutrell

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Blackie Lawless as President? So goes *Foundations Forum '90*. Wish you were there, huh? Los Angeles during a drought is a dusty thing, but no one was complaining 'cause this convention had everything a metalhead (or wannabe) could dream of. So, what's the difference between this convention and all others? The bands — not because they are metal and this is the *only* all-metal convention — but because every unsigned band from the Los Angeles area, and beyond, showed up. The convention sported unsigned showcases every day and these bands knew exactly who they were playing for — the industry for which they would sell their unborn. Well, good luck to those who deserve it. (By the way, if you have a band from your town with a demo that you think deserves a mention, let me know, I'm here to help.)

\*\*\*\*Back to the Forum: To quote *everybody*, I never saw so much hair in one place in my life. Are these conventions solely for schmoozing, or can you learn something? (*like how not to wear hair extensions*. —ed.) With this question burning my brain I entered my first panel, and promptly left to find people I needed to talk to — okay, not a good example. The answer to the question, however, is yes, you can learn something — if that is why you are there at all. With Rob Halford as the keynote speaker, censorship was a prevalent theme running through the entire convention — as it should be. No matter what panel you attended, the issue came up. It is good to see that this all-important topic is on everyone's mind. Since it is, maybe the problem can be licked. If you haven't already, pick up *Rockpool's* last issue (#246) and read the article on censorship, entitled "Trial And Error". Even though 2 Live Crew are not a metal act, the problem is the same, and the solution should come from the same place.\*\*\*\*Back to the Forum part 2: *Judas Priest* actually played, and brought the hotel down. It is hard to believe that this band can rock as well, if not better, than before. But they can and they did. I don't know if this had anything to do with it, but

the hotel staff were decidedly tougher on the attendees the next day. Yes, I would not want to be responsible for the damage that must have occurred that week. In one panel, dealing with sexism and racism in rock, a person from the audience was emphasizing how each person's vote counts. He then suggested that we (the audience) could vote in panelist Blackie Lawless for President. Scary thought, ain't it. The audience member was correct, however, in talking of how each person's vote is important. We vote for the people who make decisions for us, such as Sheriff Navarro in Florida, and we vote for the people who make and try to pass laws, such as senators, congressmen, etc. If we know what our choices are, and the choices that *they* would make, we can make educational decisions that could improve our — as listeners of music and watchers of movies and readers of books — situation. Most importantly, when officials realize that garnering publicity by cracking down on what they consider questionable art will not get them votes and will hamper their political careers you would be surprised how quickly their tunes would change.\*\*\*\*Back to the Forum part 3: Very few radio stations were represented at the convention, which was a shame, considering they could have met the reps they don't know (or even me — what joy). If you are at a station that couldn't convince the boss that it would be worthwhile to go, tell them it was. Start working on them for next year. If you were there, great. I hope you had a great time, and maybe you even learned something.\*\*\*\*School is back in session, so, if you haven't been reporting during the summer and want to start up again (which you do, of course) call during the correct Tuesday and Wednesday (look elsewhere in the issue for the exact dates) and make sure you give the chart taker your name, station address and station phone number. If you have any questions, give me a call. I'll be glad to help.

## Metal Retail Lists

3-Box/M Amigo/Rick Toledo OH	Beacon/M Mike Jackson MS	Jeddy Kool/M Tony Bradenton FL	Essy Street/M Matt/Tor Seattle WA	Ernie Novembers/M Monica Stout Falls IA	Women's/M Wanda/Windy Greene NE	Rockin' Rudy's/M Vaughn Missoula MT	Selector Records/M Susan Hickory NC	Seventh Heaven/M Chuck Kansas MO
Janes - 10 Pixies - 10 Outcast - 10 S. Grunty - 10 Visual O - 10 Vivienne - 10 Dwelves - 10 Loo - 10 Tad - 10 L. Colour - 10 Q. Ryche - 10 Anthrax - 10 Suicide - 10 Danzig - 10 F. More - 10 Gwar - 10 24 7 Soy - 10 S. Youth - 10 Pentus - 10 Prong - 10	Slaughter - 10 Q. Ryche - 10 Winger - 10 F. More - 10 L. Colour - 10 Nelson - 10 B. Crows - 10 M. Crue - 10 J.B. Jovi - 10 Poison - 10 Ratt - 10 Anthrax - 10 Dokken - 10 Danzig - 10 F. More - 10 L.A. Guns - 10 Skidrow - 10 Stryker - 10 Pentus - 10 Exodus - 10	Janes - 10 S. Youth - 10 L. Colour - 10 Q. Ryche - 10 Anthrax - 10 ALL - 10 Social D - 10 Suicide - 10 Danzig - 10 M. Crue - 10 F. More - 10 Ratt - 10 Gwar - 10 M. Death - 10 Violence - 10 S. Vei - 10 Prong - 10 Q. Osbourne - 10 Oto - 10 Q. Zoo - 10	Accused - 10 A.I. Chains - 10 Janes - 10 M. Bone - 10 F. More - 10 Suicide - 10 L. Colour - 10 S. Garden - 10 Anthrax - 10 Ratt - 10 Suicide - 10 Q. Ryche - 10 S. Vei - 10 Exodus - 10 M. Crue - 10 Poison - 10 Dokken - 10 S. Reten - 10 Extreme - 10 YST - 10 Reverend - 10	Q. Ryche - 10 Anthrax - 10 Ratt - 10 Dokken - 10 Stryker - 10 Danzig - 10 Trouble - 10 Slaughter - 10 Nelson - 10 T. Matter - 10 Winger - 10 Q. Angel - 10 Prong - 10 Junkyard - 10 Danzig - 10 Exodus - 10 J.B. Jovi - 10 Wings - 10 Suicide - 10 TSOL - 10	Q. Ryche - 10 Anthrax - 10 Winger - 10 Poison - 10 M. Finkins - 10 Ratt - 10 Extreme - 10 S. Reten - 10 Warrent - 10 L. Ford - 10 Dokken - 10 M. Crue - 10 M. Chila - 10 Dio - 10 S. Vei - 10 M. Alice - 10 Exodus - 10 Love Hate - 10 Q. Angel - 10 G. Rose - 10	Q. Ryche - 10 Anthrax - 10 F. More - 10 Slaughter - 10 Fugazi - 10 S. Vei - 10 Anthrax - 10 A.I. Chains - 10 Danzig - 10 24 7 Soy - 10 M. Bone - 10 S. Garden - 10 Wahoney - 10 Gwar - 10 F. More - 10 S. Brain - 10 Ratt - 10 B. Crows - 10 Dwelves - 10 Suicide - 10 D. Angel - 10	Q. Ryche - 10 Janes - 10 Ratt - 10 L. Colour - 10 J.B. Jovi - 10 Anthrax - 10 Winger - 10 Stryker - 10 Extreme - 10 Poison - 10 Dokken - 10 Suicide - 10 F. More - 10 Incubus - 10 Sarcodaga - 10 Pentus - 10 Danzig - 10 Exodus - 10 E. Boys - 10 Vixen - 10 Gwar - 10	M. Angel - 10 N. Death - 10 Carcass - 10 3 Thrown - 10 O. Chaos - 7 Mortician - 7 Sarcodaga - 10 O. Drivers - 10 Carcass - 12 B. Thrown - 10 Terrorizer - 10 Defecation - 10 Incubus - 10 Sarcodaga - 12 Revolus - 10 Carcass - 10 B. Thrown - 10 P. Stench - 10 N. Death - 12 Vexillion - 10
Sight & Sound/M Kurt Centralia WA	Silence Disc/M Mike Long Island NY	Sounds/M Gretchen/Joe NYC NY	Soundwaves/M Scott Seattle WA	Spectrum/M Submark Syracuse NY	Streetside/M Pauli/Sarah Shelton MA	Vintage Vinyl/M Lisa St. Louis MO	Waterloo/M Gordon/Ton Austin TX	Zoome/M Bob Beillingham WA
Q. Ryche - 10 F. More - 10 Janes - 10 Anthrax - 10 S. Garden - 10 Exodus - 10 A.I. Chains - 10 Danzig - 10 Q. Angel - 10 Accused - 10 Metallica - 10 Slayer - 10 Savage - 10 F. More - 10 Suicide - 10 S. Garden - 10 Vivienne - 10 M. Future - 10 S. Reten - 10 Tad - 10	Janes - 10 Anthrax - 10 Q. Ryche - 10 Dokken - 10 L. Colour - 10 Anthrax - 10 Ratt - 10 Exodus - 10 Suicide - 10 F. More - 10 Stryker - 10 B. Sarcodaga - 10 Extreme - 10 Winger - 10 Poison - 10 J. J. Jovi - 10 Q. Angel - 10 S. Reten - 10 House/Lord - 10 G. Frost - 10	Q. Ryche - 10 Danzig - 10 Suicide - 10 Exodus - 10 Prong - 10 Vixen - 10 Poison - 10 F. More - 10 Slaughter - 10 S. Vei - 10 M. Crue - 10 A. Chains - 10 L.A. Guns - 10 Allignty - 10 4. Honsen - 10 S. Garden - 10 F. More - 10 Love Hate - 10 Fugazi - 10 9. Brains - 10	Q. Ryche - 10 Janes - 10 M. Bone - 10 A.I. Chains - 10 Anthrax - 10 L. Colour - 10 Accused - 10 FTM - 10 Herrant - 10 Reverend - 10 Poison - 10 S. Garden - 10 Love Hate - 10 GL. Jazzer - 10 Vivienne - 10 Danzig - 10 M. Crue - 10 S. Garden - 10 Pentus - 10 Dio - 10	F. More - 10 Suicide - 10 Winger - 10 Slaughter - 10 Danzig - 10 Q. Ryche - 10 Janes - 10 24 7 Soy - 10 Aerosmith - 10 S. Crues - 10 Platoon - 10 S. Reten - 10 M. Bone - 10 Poison - 10 Love Hate - 10 L. Cressen - 10 Extreme - 10 M. Crue - 10 L.A. Guns - 10 Gwar - 10	Q. Ryche - 10 F. More - 10 3. Dickinson - 10 Q. Angel - 10 S. Vei - 10 S. Brain - 10 3. Dickinson - 10 F. More - 10 Suicide - 10 S. Youth - 10 Accused - 10 Aerosmith - 10 S. Garden - 10 M. Bone - 10 Vivienne - 10 W. H. H. - 10 Q. Angel - 10 D.R. - 10 Janes - 10 Prong - 10	T. Entry - 10 Dokken - 10 Anthrax - 10 B. Sarcodaga - 10 Pantera - 10 Anthrax - 10 Stryker - 10 Vixen - 10 Suicide - 10 Poison - 10 Exodus - 10 F. More - 10 Ratt - 10 T. Matter - 10 Slaughter - 10 Nelson - 10 Danzig - 10 B. Crows - 10 Q. Ryche - 10 J.B. Jovi - 10 Extreme - 10	L. Colour - 10 Janes - 10 J.B. Jovi - 10 Q. Ryche - 10 Anthrax - 10 D. Zoo - 10 F. More - 10 24 7 Soy - 10 Fluid - 10	Slaughter - 10 Janes - 10 Suicide - 10 M. Bone - 10 S. Reten - 10 B. Mould - 10 Q. Ryche - 10 F. More - 10 SR. Vaughn - 10 S. Youth - 10 Social D - 10 Violence - 10 Danzig - 10 B. Crows - 10 Aerosmith - 10 Anthrax - 10 Guns/Roses - 10 Poison - 10 Wings - 10



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COMBAT

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**Addendum to last issue's Station To Station - College Radio's Competing Interests.** The format's largest tip sheet, *The College Music Journal*, is asking college stations to report their playlists weekly. Granted, CMJ upholds high ethical standards in publishing their magazine and publishing it weekly may be positive for the number of records that they will be able to give thumbs-up reviews to. In going weekly, however, there are a slew of repercussions which could further college radio's homogenization.

As has been the dynamic of college radio for the last ten years, more responsibility is being shifted to music directors to be at the beck and call of the music industry and the compiling of a weekly playlist is very cumbersome for a music director to be asked to handle. Anybody who has compiled a college station playlist knows that it is time-consuming — time that previously could be spent listening to new music, calling or writing for service and educating the staff about the music available for airplay. Certainly, there are those stations (usually the same stations) that report to *Hits*, *Gavin*, *Hard*, *Billboard* or *Radio & Records* weekly. But they have taken that responsibility upon themselves. What they gain out of it — besides a zillion more promo calls and promo toys in the mail — is up for debate. Now, hundreds of college stations that report to CMJ are being foisted into the position of reporting weekly or suffering potential negative industry actions. It will soon become apparent that the industry will view those stations that are *together enough* to report weekly as the significant or vital college stations. And what about those stations that aren't as *together* to make the weekly report? They won't be deemed as notable and will receive less attention from the labels. Yet, those same stations may have more watts, more listeners, more educational and entertaining programs and more effect on their marketplace. If the promo reps don't read between the lines, then the record companies lose out as they are promoting to more responsible yet less meaningful stations in terms of market penetration. Furthermore, in order for record company reps and promotional companies to be competitive, they will want to call the chart-making stations weekly, so as to influence what is reported. Those record companies with a substantial staff calling college stations (major labels) will have the upperhand. This will hurt indie labels and limit the only broadcast medium on which their music can be aired. For those stations that do report consistently, the promo calls will all come every week as opposed to every other week, therefore further cutting down the time MDs have to actually do their music listening/librarian jobs. What could be shaping up here is a cream-will-rise-to-the-top dynamic, but on the record industry's terms. It just doesn't seem that it will matter how much community interment a station has anymore, or how great the station sounds, just how consistently the music director reports the chart.

The picture gleaned from reading a station's playlist or a glance at national college radio chart positions could be misleading, especially in light of weekly reporting. A record may be number one on a station's playlist but what does that mean? It means completely different things to different stations. A quick round of calls found that a weekly number one at KSJS (San Jose, CA) meant twelve plays; KUCI (Irvine, CA) sixteen plays and KUNI (Cedar Falls, IA) meant five or six plays. What does that mean for the thirty-fifth reported record? KSJS — eight plays; KUCI — six plays; KUNI — two to three plays. Of course, the number of hours that a station broadcasts the music used to tabulate their playlist varies greatly for each station, limiting the amount of time they can play a number one record. One thing is obvious though. There really is not much difference in the number of plays a number one record receives and a number thirty-five record receives. And what about records that tie for positions on a station's playlist? KUCI's MD Todd Sievers says that after the top ten records there are a lot of ties. So how do stations decide what number to report a record at? According to Sievers that number is based upon personal opinion, DJ response, audience response and the promotion person at the record's label. (Ah, now we've got some meat.) When stations report every two weeks, there is a greater disparity between the number one record and the number thirty-five record. But with weekly reporting and an increase in playlist ties, it suddenly becomes much more subjective as to where a record will be

ranked. And the top thirty becomes a popularity contest rather than a playlist derived from empirical facts. Because the popularity quotient has been emphasized, promo reps are likely to be much pushier in making sure their records is given good placement amongst the other records on the chart — not a good thing for college radio MDs to face week after week. All these factors join together to undermine the actual meaning of a college radio chart. More so than ever, the national college charts become a vague imprint of college airplay rather than a true mirror. This can only mislead booking agents, labels, retail buyers and whoever else uses the charts as a barometer of a record's college airplay. Much to our chagrin, this will also effect the *Rockpool* college chart as stations which report to both trades will be reporting just one week's worth of plays to *Rockpool* when in fact *Rockpool* takes reports bi-weekly. A station's playlist is less prone to subjectivity when polling college stations following a two week period. The edifice of free-form radio which college radio sprang from has just received another blow.

**Columbia Records** gets the gold star of the season for their incredibly comprehensive eight part *Roots 'N Blues* series which has been serviced to college stations(!). The series is arranged thematically including: *News & The Blues: Telling It Like It Is* which deals with songs about natural disasters, disease, unemployment among other cheery subjects; the "happy blues" of Big Bill Broonzy; the highly influential guitar picking of Lonnie Johnson; *The Slide Guitar: Bottles, Knives & Steel*; the blues overview called *Legends Of The Blues: Volume One* which is a must for radio stations; the root of Louisiana music, Cajun Vol. 1: *Abbeville Breakdown 1929-1939*; and the incomparable Willie Dixon: *The Big Three Trio*. This series goes a long way in filling out a station's roots library.\*\*\*\*\*The former WUNH (Durham, NH) music director and all around good guy Bob Weyersberg will be representing U.S. college radio stations interested in receiving better import service at the annual *Berlin Independence Days* convention at the end of October. Last year, Weyersberg attended the convention and made a large number of contacts with foreign labels that paid off handsomely for WUNH which has been receiving consistent service from these labels ever since. This year he and current WUNH MD Marc Simony will be the point men for college stations desiring improved import service — and who doesn't? For a \$50 fee your radio station will be part of the portfolio given to labels from Weyersberg's company, *Trlage Intn'l.* at their convention booth. Weyersberg points out that, "Even if you were to receive only five albums from labels represented at the B.I.D., your investment would be justified — import records rarely go for less than \$10 each." Based on Weyersberg's experience stations represented will receive many more than five records. Contact him at 603-862-2087\*\*\*\*\**The Playhouse* by Skinner Box has been out a while, but is just now is being serviced through our radio pool. It's a serious dip into rich, post-gothic atmospherics that at times is reminiscent of Angelo Bandalamenti's eerie soundtrack work heard in David Lynch productions. The artistic force behind the project is Jullanna Towns who writes most of material and plays the bulk of the instruments. Matched with her deep voice and the hazy instrumentation wash it sounds like Kendra Smith singing with Coil. (bobok, ltd P.O. Box 43787, Tucson AZ 85733)\*\*\*\*\*The record with the highest eccentric quotient of the last few months has to be *Lamby Cakes* by Lambs Eat Ivy on the Baltimore scene-making label Merkin. In the same contorted art-geek vein as early Wall of Voodoo/B-52s or Suburban Lawns, LEI would have been perfect on *New Wave Theater*. They kick out some profoundly damaged country surrealism. Singer/songwriter E.E. Downing's southern awe-shucksness is like Victoria Williams if she were detached from her body and trying to relate to Faulkner's earthy writing. The music is warped basic acoustic that veers from the strolling "Want No Body" to the ponging middle eastern-delia of "I Float By". Get these folks on Saturday Night Live and it will be hard to figure if they are a skit or the *real thing*. Come to think of it, isn't that how Devo and the B-52s came to millions of peoples attention? (Merkin, 310 East Biddle St., Baltimore, MD 21202)



# College Radio Lists

<b>HARG</b> Ralph Belliveau Summit IL 708-458-9274 88.9FM	<b>MBER</b> Andrew Chinici Rochester NY 716-281-4253 90.5FM	<b>MBIN</b> Jeremy Enrichon Bridgeport MA 617-697-1303 91.5FM	<b>MBNY</b> Holly Schmidt NYC NY 212-447-3819	<b>MBNY</b> Michael Parrish Buffalo NY 716-878-2800 91.3FM	<b>MBNU</b> Michael Hall Brookport NY (716) 395-2588 89.1FM	<b>MBUL</b> Mike Rybuz/Rob B Tampa FL	<b>MBUQ</b> Bob Naples Bloomington PA 717-389-4686 91.1FM	<b>MBUN</b> Todd Eaton/Tom Sim Ann Arbor MI 313-763-3501 88.3F
Pixies - 1p B Noid - 1p Lemonheads - 1p Cavedogs - 1p S Asylum - 1p Dead Can - 1p J Butcher - 1p TFC - 1p Frequency - comp S Youth - 1p Bats - 1p P Delaster - 1p Hymnatics - 1p James - 1p H Throbs - 1p L Hyenas - 1p Hilt - 1p His Name - 1p Jellyfish - 1p C Kittens - 1p S Dragons - 1p Havilla - 1p MC Breakout - comp Devo - smooth I Pop - 1p PW Driffin - 1p James - 1p V Kappen - 1p Loop - 1p Mas/Mas - 1p	Bootsauce - 1p Moov - 1p Coteau - 1p S Youth - 1p Propaganda - 1p B Noid - 1p B Canto - 1p AC Radio - 1p I Pop - 1p Revenge - 1p C Voltair - 1p C Bruckan - 12 Soho - 12 Pixies - 1p BPG Boat - 12 Cure - 12 S Dragons - 1p DNA/Vega - 12 J Butcher - 1p A Camera - 1p UVS - 1p Gene Loves - 1p Ajax - 1p Lords/Acid - 12 R Children - 1p I Works - 1p H Throbs - 1p David J - 1p S O'Connor - 12 Frazier - 12	L Colour - 1p I Pop - 1p Salem 66 - 1p Social D - 1p Hawfame - 1p S Youth - 1p Charlatans - 12 Pixies - 1p Mothouse - 1p TMB Giants - 1p Sundays - 1p O Positive - 1p Coteau - 12 R Children - 1p Devo - smooth James - 1p Cure - 12 Real Life - 1p TC Ricocha - comp S Asylum - 1p UVS - 1p S Dragons - 1p TMJ - 1p A Camera - 1p BC Opera - 1p B Dipper - 1p I Fools - 1p LP Dots - 1p Lemonheads - 1p Cavedogs - 1p	S Dragons - 1p J Jones - 1p D Zep - 1p S Youth - 1p Jellyfish - 1p Charlatans - 1p Aquanettes - 1p BDP - 1p Rattle - 1p James - 1p Suicidal - 1p Hymnatics - 1p 808 State - 1p David J - 1p Pixies - 1p S Happens - 1p I Pop - 1p Glove - 1p S Roses - 1p J Butcher - 1p Redhouse - 1p YL Tango - 1p Lemonheads - 1p L Colour - 1p Beatched - 1p All - 1p UD Squad - 1p Feelies - 1p Bats - 1p S Asylum - 1p	Pixies - 1p Danzig - 1p ML Bone - 1p James - 1p J Jones - 1p D Zep - 1p Cave - 1p Cavedogs - 1p Lemonheads - 1p Glove - 1p S Dragons - 1p S Roses - 1p Lead/Gold - 1p L Colour - 1p J Butcher - 1p B Goldof - 1p B Noid - 1p David J - 1p Pump/Vol - 1p Charlatans - 1p Blafra/DOA - 1p A Camera - 1p H Throbs - 1p Suicidal - 1p C Vegas - 1p Hymnatics - 1p Dreamers - 1p Moov - 1p Coteau - 1p	James - 1p S Asylum - 1p L Colour - 1p Alice/Chai - 1p S Youth - 1p Pixies - 1p B Noid - 1p C Troupe - 1p ML Bone - 1p Danzig - 1p S Dragons - 1p Suicidal - 1p Cure - 12 All - 1p Hymnatics - 1p Lemonheads - 1p Beautiful - 1p Fluid - 1p MO Reality - 1p Anthrax - 1p J Butcher - 1p Gwar - 1p Kinistry - 1p BDP - 1p F Lips - 1p Jellyfish - 1p C People - 1p Prims - 1p B Hearts - 1p U Sun - 1p	808 State - 1p Charlatans - 12 J Jones - 1p D Lite - 1p James - 1p S Youth - 1p S Dragons - 1p S Roses - 12 R Children - 1p H Mondays - 12 Pixies - 1p UVS - 1p C Flip - 12 Sundays - 1p H Party - 1p Nitzer - 1p C Blonde - 1p H Throbs - 1p MO Snowdr - 1p Soho - 12 Bats Int - 1p L Jesus - 1p I Pop - 1p Adamki - 1p TP Emotion - 1p Eric/Rakie - 1p J Rubies - 1p Broaders - 1p David J - 1p BDP - 1p S Happens - 1p	J Jones - 1p S Roses - 12 Revenge - 1p David J - 1p SDragons - 1p Charlatans - 1p S Youth - 1p I Pop - 1p R Children - 1p S Zots - 1p I Carpets - 1p L Colour - 1p Pixies - 1p James - 1p UVS - 1p Gene Loves - 1p Glove - 1p Mothouse - 1p Meetbeat - 1p 24 7 Spyz - 1p A Camera - 1p Noise U - 1p Feelies - 1p I Fools - 1p N Order - 1p J Rubies - 1p Broaders - 1p Mire - 1p Fall - 12 Devo - smooth	C Mumba - 1p Shonen - 1p Pixies - 1p C DVA - 1p Gold/Black - comp D Lite - 1p H Brown - 1p Nomon - 1p Yalla - 1p Anneboubou - 1p All - 1p Mas/Mas - 1p Suicidal - 1p Terminator - 1p Boredoms - 1p Ningus - 1p Lobos/Lvy - 1p Happy F - 1p MG Murphy - 1p S Dragons - 1p J Lyons - 1p J Hanson - 1p Psychic - 1p Coteau - 1p L Colour - 1p TMJ - 1p M Seeds - 1p S Shaheen - 1p Pallidins - 1p A Camera - 1p
<b>MCN</b> Ethan Cronson New London CT 203-444-1849 91.1FM	<b>MCNH</b> Laura Romano Wayne NJ 201-595-3331	<b>MCNB</b> Chas Smith Cleveland OH 216-687-3721 89.3FM	<b>MCVF</b> Eileen Leeb Fredonia NY 716-673-3420 88.9FM	<b>MCNH</b> Heather Lieser Williamsburg VA 804-221-3287	<b>MCNH</b> David Klinghoffer E Lansing MI 88.9 FM (517) 253-4414	<b>MCNV</b> Jay Gordon Carlisle PA 717-245-1661 88.3 FM	<b>MEOS</b> Cherish Pratt Geneva NY 315-781-3456 89.7FM	<b>MEVL</b> Mike Shearer Ann Arbor MI (801) 278-3045
S Asylum - 1p S Youth - 1p Blafra/DOA - 1p Gibson Bro - 1p I Pop - 1p Fugazf - 1p L Heads - 1p Fluid - 1p Sebedoh - 1p B Noid - 1p Tar - 1p Blisters - 1p Vertigo - 1p J Doe - 1p Happy F - 1p C People - 1p DC Dart - 1p SP Bathtub - 1p A Whips - 1p Shonen - 1p Broaders - 1p C Burke - 1p B Hearts - 1p J Hiatt - 1p E Hall - 1p L McInnig - 7 Pixies - 1p U Tupelo - 1p P Tollboot - 1p Mig - 1p	Revenge - 1p R Children - 1p S Dragons - 1p 9/Sunday - 1p I Fools - 1p L Colour - 1p Pixies - 1p Gutterboy - 1p S Asylum - 1p Lumuria - 1p Cavedogs - 1p H Lanagan - 1p Jellyfish - 1p R Malone - 1p Clock DVA - 1p H English - 1p David J - 1p S Youth - 1p C Blonde - 1p Material - 1p J Jones - 1p H Party - 1p Psychic - 1p Charlatans - 1p B Flame - 1p Broaders - 1p T Rogers - 1p J Rubies - 1p Feetus - 1p Social D - 1p	New Salem - 1p Killdozer - 1p Nomon - 1p Pixies - 1p Boredoms - 1p D Zep - 1p S Ray - 1p Heirdos - 1p 5th Column - 1p Vertigo - 1p Happy F - 1p Hymnatics - 1p Freeze - 1p S/Y - comp T Parade - 1p Skinyard - 1p N Vending - 1p E Hall - 1p AS Second - 1p Prisoners - 1p Boys/Know - 1p Ex Cathedra - 1p Snyders/Be - 1p Jawbreaker - 1p S Youth - 1p H Nixon - 1p Silverfish - 1p Droogs - 1p S Garden - 1p	James - 1p Killdozer - 1p Happy F - 1p Jawbreaker - 1p Any/Box - 1p Bats - 1p TMJ - 1p R Macadam - 1p Charlatans - 1p Feelies - 1p Gracpool - 1p CI Sttic - 1p Pixies - 1p S Dragons - 1p H Throbs - 1p Dead Can - 1p James - 1p Neptunes - 1p B Dipper - 1p Lemonheads - 1p Nitzer - 1p New Salem - 1p Glove - 1p S Asylum - 1p C People - 1p Salem 66 - 1p Gutterboy - 1p Hymnatics - 1p YN Maybe - 1p H Nixon - 1p	Pixies - 1p Hymnatics - 1p James - 1p S Asylum - 1p Dead Can - 1p K Carcass - 1p Boredoms - 1p TVPS - 1p Gibson/W D - 1p B Noid - 1p H Seeds - 1p Salem 66 - 1p Silverfish - 1p Lemonheads - 1p S Roses - 1p Hilt - 1p Gobbehoof - 1p Bats - 1p Lead/Gold - 1p D Arsen - 1p Beatched - 1p Charlatans - 1p IT Nursery - 1p Fall - 12 Cavedogs - 1p Coteau - 1p L Hyenas - 7 C Kittens - 1p TFC - 1p Tar - 1p	S Dragons - 1p Jellyfish - 1p A Camera - 1p B Noid - 1p Skinyard - 1p Pixies - 1p H Train - 1p Havilla - 1p J Butcher - 1p H Throbs - 1p Strangers - 1p Moov - 1p Dead Can - 1p Glove - 1p Mire - 1p BDP - 1p Lemonheads - 1p H Cave - 1p Devo - smooth Heirdos - 1p Cavedogs - 1p Shinehead - 1p B Goldof - 1p Gwar - 1p Seedy - comp Pixies - 1p BDP - 1p B - 1p 24 7 Spyz - 1p SP Bathtub - 1p	S Asylum - 1p All - 1p F Lips - 1p D Zep - 1p Hymnatics - 1p H Nixon - 1p D Arsen - 1p C People - 1p James - 1p L Colour - 1p L Colour - 1p S Roses - 12 Cavedogs - 1p Frequency - comp Feelies - 12 Skinyard - 1p Heretics - 1p L Slug - 1p UVS - 1p Heirdos - 1p Cavedogs - 1p Shinehead - 1p B Goldof - 1p Gwar - 1p Seedy - comp Pixies - 1p BDP - 1p B - 1p 24 7 Spyz - 1p SP Bathtub - 1p	Pixies - 1p S Asylum - 1p H Nixon - 1p James - 1p B Noid - 1p Coteau - 5 Charlatans - 12 L Colour - 1p Lemonheads - 1p I Pop - 1p S Roses - 12 Cavedogs - 1p Devo - smooth Jellyfish - 1p Mas/Mas - 1p S Youth - 1p J Butcher - 1p H Throbs - 1p Pump/Vol - 1p INXS - 1p B Goldof - 1p Rever - 1p Havilla - 1p M Train - 1p BDP - 1p A Camera - 1p Prims - 1p L Lobos - 1p Cure - 1p	C Flip - 1p Soho - 1p Pixies - 1p S Youth - 1p Hellicats - 1p James - 1p S Dragons - 1p S Dragons - 1p Charlatans - 12 H Throbs - 1p Anthrax - 1p Cavedogs - 1p UVS - 1p I Pop - 1p C Blonde - 12 Coteau - 12 DZep - 1p TMJ - 1p Devo - smooth Lemonheads - 1p H Almond - 1p BC Opera - 1p B Hearts - 1p S Zots - 1p A Below - 1p Jellyfish - 1p H Lanagan - 1p House/Love - 1p F Mammys - 1p A Camera - 1p
<b>MFDD</b> Jerry Rubino Teaneck NJ 201-892-2888 89.1FM	<b>MFNU</b> David Newgarden East Orange NJ 201-892-2888 89.1FM	<b>MHRB</b> Bryan Greene Cambridge MA 617-495-4818 95.3FM	<b>MHUS</b> Kate Biggar Storrs CT 203-485-2968 91.7FM	<b>MICH</b> Mike Marley Worcester MA 617-752-7517 90.5FM	<b>MJTR</b> Paul Priest/Phil Tary Rochester NY 716-475-2880 89.7FM	<b>MJUS</b> Shirley White Hacomb IL 309-298-3217 88.3FM	<b>MJUS-Bloomington</b> Gary Schoonewitter Bloomington IN 812-655-6552 95.1cable	<b>MEKL</b> Todd Jensen W Barnstable MA 508-362-4941 90FM
Popguns - 1p Disgusting - comp S Asylum - 1p B Hearts - 1p Coteau - 1p Shonen - 1p Coneheads - 1p Bats - 1p B Masters - 1p V Groning - comp Lemonheads - 1p Devildogs - 1p Pixies - 1p Gibson/W D - 1p CS Cop - 1p H Ribot - 1p Shadow Me - 1p J Doe - 1p Plastician - 1p Heirdos - 1p UVS - 1p TC Sinatra - 1p New Salem - 1p TFC - 1p R Tolman - 1p Boredoms - 1p Beat This - comp JEN Chain - 1p H Magnet - 1p Kilbanes - 1p	Neville - 1p F Frith - 1p Shonen - 1p Lights/Cit - 1p S Sharrack - 1p Fat - 1p Bal - comp PP/Univers - 1p Kanta/Muye - 1p YL Tango - 1p H Ribot - 1p Rockabilly - comp Slant - 1p AF Taur - 1p LS Perry - 1p Can - 1p Eyephore - 1p F Heller - 1p Pixies - 1p Babla/Kanc - 1p AR Karf - 1p Anark - comp Hellicats - 1p Austral - comp L Kottke - 1p Cocoon - 1p Quo Bros - 1p Pentangle - 1p Anneboubou - 1p	Muttongum - 1p Sebedoh - 1p H Psycho - 1p SC Girls - 7 Bats - 1p STP - 7 Gang/4 - 1p D Krauzen - 7 C Movement - 1p P Nymphs - comp Fall - 12 B Sanction - 1p S Things - 1p Pixies - 12 Lemonheads - 1p P Tollboot - 1p Boredoms - 1p S Boom - 1p H Emopathy - 1p Dead Can - 1p Ex - 1p Pixies - 1p Accused - 1p B Lovelce - 1p Killdozer - 1p E Dark - 1p L Hyenas - 7 M Seeds - 1p YL Tango - 1p Happy F - 1p	Boredoms - 1p S Ray - 1p Shonen - 1p Bats - 1p Salem 66 - 1p B Noid - 1p Devo - hardcore Hymnatics - 1p C Movement - 1p F Lips - 1p C Stalling - 1p Squares - comp U Overkill - 1p Knitting - comp A Ginsberg - 1p D Junior - 7 C Kittens - 1p S Youth - 1p R Sharpo - 1p H Seeds - 1p Frequency - comp R Sax - 1p P Fishorne - 1p Happy F - 1p K Carcass - 1p Sonics - comp L Hyenas - 1p C Mumba - 1p Vertigo - 1p R Jerk - 1p	Pixies - 1p Hymnatics - 1p S Youth - 1p TPC - 1p MT Jan - 1p C Mumba - 1p Salem 66 - 1p B Masters - 1p Shadow Me - 1p TVPS - 1p D Zep - 1p S Dragons - 1p B Noid - 1p Overwe - 7 Lemonheads - 1p Bats - 1p L Hyenas - 7 B Hearts - 1p Feelies - 1p C People - 1p Ter - 1p All - 1p S Asylum - 1p Cavedogs - 1p D Krauzen - 7 P Tollboot - 1p S Ray - 1p Assessins - 1p H Nixon - 1p D Lite - 1p	James - 1p Mas/Mas - 1p I Pop - 1p SDragons - 1p B Goldof - 1p L Lobos - 1p Wild/Heart - 1p S Youth - 1p Droome/Roc - 1p Lemonheads - 1p A Camera - 1p Essentials - 1p Pixies - 1p Creeps - 1p David J - 1p Devo - smooth S Asylum - 1p R Macadam - 1p Christians - 1p Havilla - 1p B Cockburn - 1p J Butcher - 1p Boredoms - 1p Neptunes - 1p B Farmers - 1p Hellicats - 1p Glove - 1p C Vegas - 1p H Mondays - 1p	Pixies - 1p S Youth - 1p Coteau - 1p Cavedogs - 1p OH Out - 1p H Throbs - 1p Ravage - 1p David J - 1p A Camera - 1p J Jones - 1p Geardodie - 1p I Pop - 1p Mas/Mas - 1p James - 1p H Mondays - 1p B Noid - 1p CT Hum - 1p Call - 1p R Children - 1p H Party - 1p FLA - 1p S Zots - 1p Nitzer - 1p C Blonde - 1p Mire - 1p Sundays - 1p J Doe - 1p Church - 1p	Killdozer - 1p S Dragons - 1p James - 1p B Noid - 1p L Colour - 1p Coteau - 12 Ministry - 1p H Nixon - 1p Hymnatics - 1p B Hearts - 1p MH Overco - 1p SG Rationa - 1p I Pop - 1p Clock DVA - 1p S Ray - 1p M Danish - 1p Creeps - 1p IV League - 1p Pixies - 1p H Vending - 1p Mas/Mas - 1p B Masters - 1p Alice/Chai - 1p Asponics - 1p Salem 66 - 1p All - 1p SN Evi - 1p BDP - 1p New Salem - 1p	B Goldof - 1p Pixies - 1p S Dragons - 1p James - 1p Devo - smooth James - 1p Feelies - 1p Phranc - 1p 2 Cool - 1p Broaders - 1p S Youth - 1p Jellyfish - 1p H Macleatro - 1p S Happens - 1p H Throbs - 1p B Nen - 1p Charlatans - 1p D Lite - 1p Lemonheads - 1p Cure - 12 D Buis - 12 K MacColl - 1p A Camera - 1p J Butcher - 1p H Ribot - 1p David J - 1p Coteau - 12 H Nixon - 1p Go Between - 1p S Asylum - 1p

# Back To The Beat

DAVID CHANG & JONATHAN KADISH

Followers of the legendary Newark, New Jersey-based DJ/Radio Mastermixer, **Tony Humphries**, have long been accustomed to his practice of exposing people to hot new tunes, often before their respective artists are even signed to labels. He plays reel-to-reel tapes, cassettes and test pressings of new songs that are delivered to him from the New Jersey/New York area as well as those from Chicago, Italy, the UK and really anyplace that's putting out good music. There are currently several records that he has created a huge pre-release demand for. We have delayed writing about the first and foremost of these records but now that the release is imminent, we will hesitate no longer. **Ceybli's "So Special"**, which is being released on **Atlantic**, has had constant exposure on Tony's radio mix show for several months now. This sparse catchy underground song is probably the most requested record at stores around town. "So Special" was produced by **Renato Pearson** who brought you Jovonn's superb "Turn And Run Away (Running)". The remixes are provided by Humphries himself. Atlantic has also picked up another one of Tony's exclusives, "**Superlover**" by **Three Generations**. They were handing out promo copies of this at the New Music Seminar party at Zanzibar (Tony's club in Newark). Other yet to be released and/or signed cuts that Tony is pumping include **Anne Robinson's "I'm Attracted To You"** (rumored to be signed any day now by Smash Records, the reborn Chicago-based subsidiary of Polygram), the **Basement Boys' "Scandal"** and **Roland Clark's "It's Alright"**. Look out for these records because they will be the weapons of choice for many.\*\*\*\*\***DJ International** is readying a hot new batch of releases, one of which is the new jam from **Fast Eddie, "Make Some Noise"**. The **Fast One** is back with a smoking party record that sports some drastically different mixes. Fast Eddie's mix is a hyped hip-house scorchers that is much in the same vein as his previous hits. The remaining three mixes are provided by the super-talented **Joe Smooth**. These mixes are more underground in nature and feature an added female vocal. Joe Smooth also has his own release entitled "**I'm Not Givin' Up**" from his brilliant album, *Rejoice*. "I'm Not Givin' Up" (the follow-up single to "They Want To Be Free") features guest vocalist **Renee Mohannon**, who sang on Smooth's classic "Can't Fake The Feeling" from his *Promised Land* LP. Also on the horizon from DJ-Int'l is a cover of Dan Hartman's classic "**Relight My Fire**" by **Julian "Jumpin'" Perez**. While we're not normally fans of remakes, this superbly done record is similar to the 49ers' hits "Touch Me" and "Don't You Love Me" in its highly energetic use of vocal samples. This one is destined to be a hit once again!! Look out, here it comes!!\*\*\*\*\***Cleveland Indie Play Records** has their debut release with "**Meet Me In Heaven**" by **Hipshot**. This well-produced house gem should please several different audiences with qualities that appeal to pop, DOR and house crowds. "Meet Me In Heaven" should be searched out by DJs and A&R people alike. **Rockpool's** very own **Tim Richardson** had a hand in mixing chores and he did a brilliant job in making this track club-ready. Attention labels: If you are looking for a new band that has both club and radio appeal, Hipshot could be the answer. Give them a call at (212) 467-4271.\*\*\*\*\***Joey Beltram**, one of New York's finest house music engineers, has one of the meanest tracks to cross our turntables since the last time we heard a Hardhouse record back in the '80s. "**X**" has that same non-stop silicon sound that drives acid-crazed club kids wild. If Todd Terry is one of your idols you shouldn't miss this one. On the deeper side of the don't-miss list is **G.M. Wade's "Dreams" (Data Base)**. Imagine,

if you will, the thump-thump of your heart doubled to 120 BPMs with a smooth bassline to move not only your feet, hips and shoulders, but your soul as well. "Aaaaah I like it. Dream On." Close your eyes and daydream while Wade's subtle voice embraces the rhythm. Try the Wet mix — you just might have wet dreams. Equally underground is "**Can You Feel The Music**" (Maxi) by **Dawn Martin**. If you took "Notice Me" by Sandie, played with the bassline, hyped up the rhythm, and put a more radio-oriented vocal into it, you might come up with something like this track. **Big Beat's KorteZ** is no lightweight either. "**Put Your Body On**" also plays with the "Notice Me" bassline, but has a different feel to its pumping rhythm and strong vocals. The Body Heat mix, with its groovy bassline's extra low frequencies and its out-front vocals done right with a soulful female touch, is what NYC clubs will be pumping. If it ever makes it to Chicago, the Desert At Dawn mix will certainly keep pace with its speedy competition by stripping the song down to simple sweet sounds.\*\*\*\*\***Front 242** are preparing their first major label release for **Epic Records**. "**Tragedy...**" remains true to their pumping industrial roots so fans should have little to fear about 242 changing their style to please their new label. **Meat Beat Manifesto** are also rumored to be making the major label jump. "**Psyche Out**" (Play It Again Sam) is their newest release and it is going to knock your socks off. The beat is a combination of Manifesto's indusro-funk and house. The bassline is fierce!\*\*\*\*\***A Man Called Adam** is back with "**Barefoot In The Head**" (Big Life UK). This mellow deep offering features **Sally Rogers** with a "blue-eyed soul" performance reminiscent of **Sinead O'Connor**. The highlight of the record occurs when it breaks down into a spoken passage brought to life by a somber baritone voice. The track that supports this tale of romantic trysts barefoot on the beach is filled with sounds of waves crashing upon a lonely shore where lovers once roamed. This record is both dreamy and lush while it sweeps you into a nostalgic trance.\*\*\*\*\***G-Force** is quickly becoming England's most underground and alternative label. The latest release from the company which "hails the new age of abstract dance" is an LP called *Speels & Verses* by the **Window Smashers**. This is a collection of eight unique compositions that certainly fit the house music genre. Whether you pick "Snakecharmer" with its mellow beat and simple bassline or "Faraway" with its catchy corrosive sounds, you are sure to be entertained by this ground (or should I say window?) breaking LP. \*\*\*\*\*A group of deadly grooves have descended upon us from Belgium, the first of which is **Cold Sensation** with "**Liquid Empire**" (Beat Box). It has been a while since we've heard acid house of this quality or seen it in such quantity. "Liquid Empire" pounds chilling sounds into your head like a jackhammer while the underlying beat is strong enough to motivate your crowd. DJs, this one should be in your *Rockpool* shipment, which leaves you no choice but to give it a try! Also in your box is the latest from the **Lords Of Acid, "Hey Ho"** (Antler-Subway). For all of you who loved "I Sit On Acid", this one is just as rough and tumble with grunge to spare while having fun with the famous seven dwarves song "Heigh Ho". You could say this is a cover song but that would be pushing it. Finally, from **R&S Records** comes **Digital Vamp, "You Can Take My Body"**. Once again, the rhythm is both piercing and mesmerizing while the victim encourages the Digital Vamp to consume her body. Some would argue that technology has taken the soul out of dance music but here the soul is absorbed into the eternal digital abyss.





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# Club Lists

Lee Leisner Cagney's Washington DC	Mark Leventhal Surf Club Orly Beach NJ	Joseph Loaresti Outakes Exits Chicago IL	Tia Luzner Collisau Daytona Beach FL	Bobbi Marley The Bridge/Berlin Chicago IL	Todd Matosic Clubland/Channel Boston MA	Bryan Mechutan The Mission/Freelance NYC NY	Joe Michelli Cabaret Metro Chicago IL	DJ Money Penny NYC NY
Aztec Cam - crime D Mode - policy S Roses - one RR Childre - every Iggy Poo - candy Snap - oops Soup Drags - free Duran - violence Heart Thro - dream Soho - hippy INXS - suicide DNA - toms Jane's - stoo Pixies - velouria Gene/Jezab - jealous Happy Mond - stoop Charlatans - only M Oll - king Vanilla Ic - ice Dee Lite - groove Devo - post Jelly Fish - king L Colour - type Social Dis - ball Candy Flip - strawberry	DNA - toms Dee Lite - groove TKX - daisy Black Box - everybody Hitzer - getting S Tonia - and Happy Mond - stoop Shamen - progan D Mode - policy Logic - final Electricbe - talking Consolidat - dys Lords/Acid - sic Die Marzau - strike Fortran - crazy S O'Connor - stretched Dee Lite - what Gene/Jezab - jealous Soho - hippy D Nice - call Meat Beat - halter Revenge - pineapple BDP - love Blue Aeros - stones Ajax - one	NO - world Posse Moir - oblivion Dee Lite - what Projection - heart Soup Drags - mother Associates - fire Adamski - killer C Troop - burry D Marrow - yessassin Mission - butterfly Freestyle - keeo Lemonheads - half Rev Cocks - beers New Deeo - two Carlton - do M Almond - hour S Tonia - and L Seeds - pursuasion Snap - oops Atmosphere - atmofear Flaming Up - shine Happy Mond - stoop Anthrax - time L Torres - if Deskee - dance	Kyber - tic D Mode - policy Candy Flip - strawberry 49ers - dont Westcoe - alarm Snap - power NO - world Erasure - star Modern Eng - melt Lords/Acid - hey MC Hammer - u NIN - head Hitzer - getting Black Box - everybody Mr Lee - puno MC Crowd - situation Real Life - out FHM - epic P Boe - michael Deskee - dance Soho - hippy MC Wildski - warrior Hitek - toin Black Bett - ram Clubland - get	D Mode - policy Happy Mond - stoop Dee Lite - groove TKX - daisy Soho - hippy Shamen - progan Stevie V - dirty Adamski - killer Eon - inner Black Box - everybody L Torres - if S O'Connor - stretched NO - world Sundays - hues Has Not - papa Dee Lite - what In Sync - dark Meat Beat - halter TPE - sensitized Consolidat - dys Pat & Mick - use J Jones - never Candy Flip - strawberry Hitzer - getting D Shake - yeah	Jane's - been TKX - daisy Primal Scr - come Soup Drags - free Pixies - weird Hitzer - fun Reefile - kindness Eric B - let 808 State - cubik MBV - soon Rev Cocks - beers Shamen - progan Titanics - mans Northside - shall Anthrax - got Pantex - cowboys Breaser - hellbound Teenage Fa - catholic N Star - blue Lead/Gold - faster Dread Zep - mooy Die Krauze - pink King T - piano Moov - in Charlatans - the	TKX - daisy Leather St - leather Lead/Gold - faster Forced D - deux Brigade Me - continued Consolidat - dys S Roses - fools NIN - head Arma Dildo - east Primal Scr - loaded Die Marzau - strike Acid Horse - no Sun Elector - occoloco G Clail - beef Happy Mond - stoop Hitzer Ebb - getting A Split Se - fire Eastban - aka Iglu - elisbar Modern Eng - melt D Mode - policy Guru Josh - infinity Master Pro - central Dread Zep - heart MC 900 - truth	Dee Lite - groove Black Box - everybody Hitzer - getting Has Not - papa Happy Mond - stoop Candy Flip - strawberry D Shake - yaean Iggy Poo - home Soup Drags - free MC Hammer - pray Lead/Gold - faster 808 State - cubik S Roses - one Charlatans - only M Almond - desperato L Colour - type Jane's - stoop J Hassell - voice Loud Jee - good D Mode - world TKX - daisy Bel Canto - birds Beloved - time Rev Cocks - beers	New Rhythms - time Project - Indus Arreston Vo - hoop Sub Knight - ee DNA - la Master C&J - maste 808 State - get Tropical M - ep Psyche - crack Lovechild - sweet Edward/Dow - groov Rhythms Dev - dream Fara - groov M Wilson - sleeo Original G - come Sinecut - live Revelation - power Together - hard J Beltran - x Dance Sync - fool Turntable - boss Durvoo - need Bocca Jrs - raise Cab Volt - easy Digital 01 - new

Bryan Nakamoto Traxx/Esoteric Chicago IL	Deve Padilla Marwan/Matches/Backscrach Miami FL	Deve Palmer Mobile/Metro NYC NY	David Petrilla Stonewalls/Heartbreak Allentown/Mikes-Bar PA	Randell Plaza Fieldon's Richmond VA	Bob Polito Roxxi/CC Stingers Philadelphia PA	Amey Pritchard goodnight's newbar Raleigh NC	Reese Pursell Locus Room/Confetti Portland OR	Steve Ragan Mick's Grove/Marti NYC NY
D Pablo's - venus Cab Volt - keep Happy Mond - stoop Dee Lite - groove Soup Drags - free S O'Connor - stretched TKX - daisy Snap - hype Meat Beat - halter Black Box - everybody Hitzer - getting Soho - hippy FHM - epic Rev Cocks - beers Eon - inner Shamen - progan GTO - pure J Jones - one Jane's - 3 808 State - cubik TPE - abandon Dee Lite - what Joined/Hoe - consecrat Hitek - stone FLA - icolocate	L Torres - keep Dee Lite - what Clubland - lets D Brown/SH - master Freestyle - keeo Deskee - dance Bess-O-Mat - reale J Dymall - love L Rhodes - dj Candy Flip - strawberry Adeve - warning Prince - thieves Beets - wont O Holloway - surrender Has Not - papa R Owens - far D Rob - put Plus One - happening Yazz - treat De Da Nada - deep Projection - heart B Boe - what Guy/Gerald - auto Soul/Soul - people Party - summer	Cab Volt - easy Age/Love - age Tricky Dis - tricky Vandal - laws Xpansions - elevation Cold Sense - lifoud J Jonan - its Scope - die Blue Pearl - naked LFO - lfo GTO - pure Rhythm Dev - higher L Torres - if Earthpeol - dance DNA - toms C Wheeler - livin Orb - huge Pain - bang Full Moon - alleluja Original C - sayham LFO - brainstom Off-Shore - cant J Beltran - x Cyberaktif - teower	Bitch/Johe - bitch Dee Lite - groove L Stansfie - this D Shake - yeah Soho - hippy INXS - suicide Freestyle - keeo Hitzer - fun Betty Boo - doin Exotic Bfr - day Atmosphere - atmofear Projection - heart Custom Mad - too TKX - daisy Erasure - star M Almond - desperato C Wheeler - living Urban Danc - deeper Yan - talk L Torres - if Brotherhood - times Moov - in Associates - fire Soup Drags - free Black Box - everybody	Black Box - everybody Pat/Mick - use 49ers - dont Bang - holding NO - world Guy/Gerald - fx Has Not - papa Stevie B - love D Mode - policy Prince - thieves Adeve - warning Soul Rebel - single Erasure - star K Sweet - make Revenge - pineapple Adamski - killer Technon - this Machon - vogue L Stansfie - this Dee Lite - what D Mode - if Snap - power En Vogue - hold Deskee - dance	Black Box - everybody Snap - power D Mode - policy Bel Biv - do Adeve - warning Time - jerk Projection - heart Atmosphere - atmofear Stevie V - dirty J Gill - rub Beat System - walk Shamen - progan Dino - romoo Soho - hippy Digital U - humpty Happy Mond - stoop Soup Drags - mother Prince - thieves Eon - inner S O'Connor - stretch Bess-O-Mat - reale D Mode - enjoy Fortran - crazy In Sync - reflection Cure - pictures	Snap - power Technon - this Digital U - humpty D Brown - master J Jackson - black INXS - suicide Black box - everybody Snap - oops Kyber - tic Soho - hippy Soul/Soul - missing Bel Biv - do Technon - rockin G Jones - stay L Torres - if Time - jerk Stevie V - dirty Prince - thieves Has Not - papa Oaktown - get Deskee - dance Dee Lite - what NO - confusion Moov - in Blue Aeros - stones	Adamski - killer Dee Lite - what Bess-O-Mat - reale James Addi - stoop Snap - nary Rev Cocks - beers Critical R - it Soul Rebel - single Carlton - do Fortus - catastrooh Black Box - everybody Masters/Mo - non Lead/Gold - faster Bone Daddi - dont Left Field - not Cold Out - bass Sonic V - cool Milly/Bill - time FHM - epic Tingo Tang - jazz Masters/Mo - papa S Tonia - and Morrissy - novaween Pracifous - lates Swan Lake - dont	Time - jerk Eric B - rhyth Happy Mond - stoop S O'Connor - stret Beat Intl - want Toni - feels Kid Frost - rase Erasure - star Dee Lite - groov J Jones - voice Bess-O-Mat - reale Kool Moe - god Flocation - grid Adamski - kille Jr Reid - one DNA - toms Deskee - dance J Doe - lets NO - world Solar Ener - dark Fortran - crazy MC 900 - truth Beat System - walk Mellon Man - sancti D Brown - maste

Tim Richardson U4ia Cleveland OH	Tony Ritschard Diversions Madison WI	Carlos Santos City Gardens Trenton NJ	Doug Shaw Crawdaddy's Tampa FL	Rob Sherwood Aquil/The Lift Cleveland OH	Sairo Ritz (SI) NYC NY	Bobby Startups The Bank Philadelphia PA	Jeremy Stein Whispers/Tricky Dickies Westhampton NY	Mike Stevens Confetti's Portland OR
Dee Lite - groove Clubland - lets Deskee - dance Tricky Dis - tricky LFO - lfo 2/Room - wiggle Earthpeol - dance Blue Pearl - naked L Torres - if Cab Volt - easy D Shake - yaean Space Oper - space Major Prob - overdose Atmosphere - atmofear Lil Louis - nice Hitz Shot - meet Preskia - lets De Da Nada - deeo J Dymall - love Harathon - movin R Owens - far Chimes - stronger Strontium - rays Genocide - death D Boe - put	Dee Lite - groove D Mode - policy Stevie V - dirty Freestyle - keeo L Stansfie - this Soho - hippy Beets Intl - wont Yazz - treat A Ant - rough Hitzer - fun Exotic Bfr - day Hee Papa - bump NO - world C Wheeler - living Meat Beat - halter Atmosphere - atmofear Rev Cocks - beers Eon - inner Scope - f Yello - unbelieveab Propaganda - wild L Torres - if Tribes/Que - bonita Adamski - killer Pat & Mick - use Snap - oops	Happy Mond - stoop Project - house Hitzer - closer Rev Cocks - beers FLA - icolocate TKX - daisy Soup Drags - free L Seeds - pure Pixies - velouria Dee Lite - what Koncept - hypnotic S Youth - cool NIN - head Meat Beat - halter Soho - hippy D Mode - policy Eon - inner Scope - f By/Mans - chant TPE - abandoned Moov - in Joined/Hoe - consecrat Data 12 - sink Steaford M - 2000 PTY - bliss	Black Box - everybody D Mode - policy Soho - hippy Dee Lite - groove White Knig - get Consolidat - dys Time - jerk Erasure - star Plu - its Grid - flocation Projection - heart Freestyle - keeo Nexus - self Joanna Law - first NIN - sin Betty Boo - doin NO - world S O'Connor - stretched C Wheeler - living Guy/Gerald - automatik Ronik MCs - beat 303 Force - house Dada Nada - deeo 2/Room - wiggle Blue Pearl - naked	L Torres - if Clubland - lets ATC - tic D Shake - yaean J Dymall - love PLEZ - cant 808 State - cubik Hitzer - getting Plu - its Grid - flocation Projection - heart Freestyle - keeo Nexus - self Joanna Law - first NIN - sin Betty Boo - doin NO - world S O'Connor - stretched C Wheeler - living Guy/Gerald - automatik Ronik MCs - beat 303 Force - house Dada Nada - deeo 2/Room - wiggle Blue Pearl - naked	Soup Drags - free Kicking Ba 808 State - cubik Meat Beat - halter Dee Lite - what INXS - suicide Has Not - papa P Boe - michael L Seeds - all TKX - daisy Iggy Poo - home Urban Danc - peeper N Oll - king Moov - in Soho - hippy Cure - never Jane's - stoop Magda - trio FHM - epic Pixies - velouria Duran - violence Interface - home Rich Life - god BMO - master D Mode - world	Deskee - dance D Shake - yeah S O'Connor - stretched Guy/Gerald - automatik TPE - venus D Nob - put Associates - fire Paris Ange - perfume Soup Drags - free Prince - thieves Don't Know - what Clubland - lets Cause/Effe - what Meat Beat - halter A Split Se - fire 808 State - cubik Boxcar - gas Midnight S - california INXS - suicide Revenge - slave Human Leag - heart Moov - in Berling Bu - crystal Charlatans - only DNA - toms	Dee Lite - what Black Box - everybody Soho - hippy Happy Mond - stoop D Mode - policy Dee Lite - groov Rev Cocks - beers NO - world Adamski - killer D Mode - policy Hitzer - getting Deskee - dance Consolidat - dys Yello - unbelieveab Revenge - pineapple Stevie V - dirty Real Life - god Snap - oops Erasure - star Clubland - lets NIN - head Snap - power Blue Aeros - stones TPE - abandon INXS - suicide Soup Drags - free	Candy Flip - straw Happy Mond - stoop Soho - hippy D Mode - policy Dee Lite - groov Rev Cocks - beers Hitzer - close TKX - daisy Jam/Mother - hotel Revenge - pine S O'Connor - stret Snap - power Jane's - stoop FHM - epic D Shake - yeah PHEI - ctici Soup Drags - mothe Bone Shake - dont S Roses - one Snap - oops Gene/Jezab - jealo Solar Ener - techn Soup Drags - free Moov - in Charlatans - the



# CMJ MUSIC MARATHON<sup>®</sup>

# SCHEDULE

# OF EVENTS

**"The Discovery and Development of New Artists"**

**October 24 - 27, 1990 • The Vista Hotel • New York City**

## WEDNESDAY, OCTOBER 24, 1990

**5:00 PM - 10:00 PM**

**REGISTRATION**

**8:00 PM**  
**MUSIC MARATHON LIVE! CLUB SHOWCASES**

## THURSDAY, OCTOBER 25, 1990

**8:00 AM - 5:00 PM**

**REGISTRATION**

**10:00 AM - 5:00 PM**

**EXHIBITS**

New Amsterdam West Ballroom, Foyer

**11:00 AM - 4:00 PM**  
**COLLEGE RADIO WORKSHOP**

### AGENDA

The Liberty Room

Henry Rollins of Warzone will deliver a Spoken Word performance.

### INTERNAL STATION OPERATIONS

- College Administration Relations
- Management: Charters and the Executive Board
- Recruiting, Motivating And Maintaining A Staff
- Continuity And Growth

### STATION FINANCE

- Budgeting
- Fundraising

### NETWORKING IN COLLEGE RADIO

- Campus Awareness And Activities
- Community Volunteers
- Interaction With The Local Scene
- Communication Among Stations Nationwide

### SOCIAL RELEVANCY

- Educational Programming
- Addressing Civic And Societal Concerns

### MUSIC PROGRAMMING

- Managing An Air-Staff
- Maintaining A Music Library
- Playlists And TipSheet Reporting
- Record Company Relations
- Music And Airplay Philosophies

**12:00 - 5:00 PM**

Tall Ships Lounge

**BMI LIVE**

**12:30 - 1:45 PM**

**PUBLISHING, COPYRIGHT & THE REST OF YOUR LIFE**

The Broadway Suite

**CDs & D.A.T.s: WHERE HAS ALL THE VINYL GONE?**

The River Suite

**VIDEO & VALIDITY: IN THE EYE OF THE BEHOLDER**

The Park Suite

Moderator: Steven Schnur (Chrystall)

**2:00 - 3:15 PM**

**THE ROOTS/FOLK PANEL**

The Broadway Suite

**RECORD PRODUCTION: FROM STUDIO TO STORE**

The River Suite

## THE FUTURE OF ALTERNATIVE COMMERCIAL RADIO

The Park Suite

Moderator: Alex Miller (Virgin)

**3:30 - 4:45 PM**

**ON THE ROAD: EFFECTIVE TOURING**

The Broadway Suite

Moderator: Larry Butler (Warner Bros.)

**RETAIL & DISTRIBUTION: THE BOTTOM LINE**

The River Suite

Moderator: Adam Kaplan (Virgin)

**THE FINE PRINT: IT'S A LEGAL MATTER**

The Park Suite

**6:00 - 8:00 PM**

New Amsterdam Center Ballroom

**CHAMELEON RECORDS PRESENTS "THE CMJ WELCOMING PARTY" WITH PERFORMANCES BY MARY'S DANISH/ECOTOUR**

**8:00 PM**

**MUSIC MARATHON LIVE! CLUB SHOWCASES**

New Amsterdam West Ballroom, Foyer

## FRIDAY, OCTOBER 26, 1990

**8:00 AM - 5:00 PM**

**REGISTRATION**

**10:00 AM - 5:00 PM**

**EXHIBITS**

New Amsterdam West Ballroom, Foyer

**11:00 AM**

**KEYNOTE ADDRESS**

New Amsterdam Ballroom

### Eric Bogosian

Best known for his solo shows: *Drinking In America* and *Sex, Drugs, Rock & Roll*, and his play *Talk Radio*, in which he starred and co-wrote the film version, directed by Oliver Stone.



### KRS-ONE

Kris Parker, a.k.a. KRS-ONE, by his own words is "a teacher and a poet." With his production company Boogie Down Productions, Parker has released four albums whose street poetry goes for the throat, most recently "Edutainment."



**12:00 - 5:00 PM**

Tall Ships Lounge

**BMI LIVE**

**1:30 - 2:45 PM**

**TIPS & TRADES: BUY AN AD AND WE'LL TELL YOU**

The Broadway Suite

Moderator: Dawn Hood (Charisma)

**SO YOU WANT TO BE A ROCK 'N' ROLL CZAR:**

CAREERS IN THE MUSIC INDUSTRY

The River Suite

**BAND SURVIVAL: WILL YOUR DUES PAY OFF?**

The Park Suite

## ARTIST DISCOVERY & DEVELOPMENT: TALENT,

TIMING & TENACITY

New Amsterdam East Ballroom

Moderator: Sean Coakley (Anista)

**FREEDOM OF SPEECH: SHHH... BIG BROTHER'S**

LISTENING

New Amsterdam Center Ballroom

Moderator: Howie Klein (Warner Bros./Sire)

**3:00 - 4:15 PM**

**MAJORS & INDIES: A MARRIAGE MADE IN ...?**

The Broadway Suite

Moderator: Craig Marks (CMJ)

**HORIZONS: NEW TERRITORY, NEW COUNTRY**

The River Suite

Panelists: Tony Brown (MCA), Rodney Foster (Foster & Lloyd), Cheryl Lindsey (CBS), Bill Lloyd (Foster & Lloyd), Carney Majer (Ais Management)

**CONCERTS ON CAMPUS: PRODUCTION & PROMOTION**

The Park Suite

**MUSIC MARKETING: FROM CONCEPT TO CONSUMER**

New Amsterdam East Ballroom

**COLLEGE RADIO IN THE '90s: HAS THE EDGE DULLED?**

New Amsterdam Center Ballroom

Moderator: Dave Gottlieb (Epic)

**8:00 PM**

**MUSIC MARATHON LIVE! CLUB SHOWCASES**

CMJ & ATLANTIC RECORDS PRESENT REDD

KROSS/LEMONHEADS/AN EMOTIONAL FISH

The Ritz, 54 West 54th Street

## SATURDAY, OCTOBER 27, 1990

**9:00 AM - 3:00 PM**

**REGISTRATION**

**10:00 AM - 3:00 PM**

**EXHIBITS**

New Amsterdam West Ballroom, Foyer

**11:00 AM - 12:15 PM**

**THE WORLD MUSIC PANEL**

The Broadway Suite

**ENTREPRENEURSHIP & MUSIC: D.I.Y. STRATEGIES & MECHANICS**

The River Suite

**THE RAP PANEL**

The Park Suite

Moderator: Carmelita Sanchez (Poetic Justice)

**OFF THE RECORD: CONSUMER PRESS FROM**

BUTTRAG TO ROLLING STONE

New Amsterdam Center Ballroom

**A&R: WHAT'S WRONG WITH THIS TAPE?**

The Liberty Room

**12:00 - 5:00 PM**

Tall Ships Lounge

**BMI LIVE**

**12:30 - 1:45 PM**

**THE JAZZ PANEL**

The Broadway Suite

**COLLEGE/NON-COMMERCIAL RADIO & THE**

COMMUNITY

The River Suite

## THE BEAT BOX CONCLAVE

The Park Suite

Moderator: Bill Stephney (S.O.U.L.)

## THE DECLARATION OF INDEPENDENTS

New Amsterdam Center Ballroom

Moderator: Kramer (Shimmy-Disc)

## THE STATE OF THE MUSIC BIZ: A CURRENT AFFAIR

The Liberty Room

**2:00 - 3:15 PM**

**THE REGGAE PANEL**

The Broadway Suite

## RECORD PROMOTION & COLLEGE RADIO

The River Suite

Moderator: Bruce Flohr (RCA)

## THE RAP ARTIST PANEL

The Park Suite

Moderator: Jeff Foss (WRHU-FM)

## SUCCESSFULLY MANAGING THE NEW ARTIST

The Liberty Room

Moderator: John Silva (Gold Mountain Ent.)

**3:30 - 4:45 PM**

**THE ARTIST ENCOUNTER & FREE FOR ALL**

New Amsterdam Ballroom

**8:00 PM**

**MUSIC MARATHON LIVE! CLUB SHOWCASES**

## METAL MARATHON

## THURSDAY, OCTOBER 25, 1990

**12:30 - 1:45 PM**

**RETAIL & MARKETING: GRAND THEFT ALLOWANCE**

New Amsterdam East Ballroom

**2:00 - 3:15 PM**

**INTERVIEW WORKSHOP: DIGGING DEEP WITHOUT**

BURYING YOURSELF

New Amsterdam East Ballroom

Moderator: Daina Darzin (Freelance Journalist)

Panelist: David Sprague (MTV)

**3:30 - 4:45 PM**

**TBA**

New Amsterdam East Ballroom

## FRIDAY, OCTOBER 26, 1990

**11:00 AM - 12:15 PM**

**ARTIST DEVELOPMENT: BUILDING THE PERFECT**

BEAST

The Liberty Room

**12:30 - 1:45 PM**

**METAL PROGRAMMING AND PROMOTION:**

RADIOACTIVE OR CARBON-DATED?

The Liberty Room

Moderator: Cheryl Valentine (Relativity/Combat/In-Effect)

Panelists: Bridget Roy (Columbia), Bill Schacht (Foundations), Kevin Sharp (CMJ), Rob Tarantino (AIM), Sally Vicious (WTPA-FM)

**2:00 - 3:15 PM**

**ALTERNAPSYCHEMETALFUNKRAPCORE: THE**

CREATIVITY, CONFORMITY AND CONFUSION OF

CROSSING OVER

The Liberty Room

Moderator: Howie Abrams (In-Effect)

**3:30 - 4:45 PM**

**KEYNOTE ADDRESS**

The Liberty Room

**SATURDAY, OCTOBER 27, 1990**

**11:00 AM - 12:45 PM**

**M.A. (Details Later)**

New Amsterdam East Ballroom

**1:00 - 2:30 PM**

**ARTIST PANEL**

New Amsterdam East Ballroom

## MORE TO BE FIGURED OUT LATER

Schedule subject to change



RP

## REGISTRATION FORM

CMJ Music Marathon<sup>®</sup>

October 24 - 27, 1990 • The Vista Hotel • New York City

### HOTEL ACCOMMODATIONS:

Special rates at the Vista Hotel. Vista Hotel rates \$140 Single/Double. These rates are only in effect until Oct. 10, 1990. Rates apply from Tuesday Oct. 23 - Sun. Oct. 28, 1990. Call the Vista at 1-800-258-2505 (in New York State, 212-938-1990). **YOU MUST MENTION CMJ MUSIC MARATHON<sup>®</sup> TO RECEIVE DISCOUNT.**

### AIRLINE DISCOUNTS AA AMERICAN AIRLINES

American Airlines is offering a special discount rate of 40% off regular coach fares. If you qualify for a lower fare, American Airlines will discount that rate an additional 5%. Call 1-800-433-1790 7:00 AM - 12:00 Midnight Central Time, any day. **Specify STAR File #S-#90#4L.**

Convention registration fee entitles entrance to all Marathon events including exhibits, panels, showcases and one registration bag.

NAME \_\_\_\_\_ TITLE \_\_\_\_\_ AFFILIATION \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_ PHONE \_\_\_\_\_

ACCOMMODATIONS DURING MARATHON \_\_\_\_\_

\_\_\_\_\_ \$225 regular rate (after Sept. 15 and at the door) \_\_\_\_\_ \$95 student rate (after Sept. 15 and at the door) \*Copy of student ID must accompany payment.

Indicate quantity and make check or money order (non-refundable) payable to CMJ Music Marathon<sup>®</sup>.

**Do not send payment later than Oct. 18. Walk-up thereafter. (Student ID must be provided to be eligible for student rate at walk-up. No exceptions.)**

I have enclosed ( ) Check ( ) Money Order

Check must accompany registration form or provide the following credit card information:

Mastercard ( ) Visa ( ) American Express ( )

CARDHOLDER NAME \_\_\_\_\_ CARD NUMBER \_\_\_\_\_

SIGNATURE \_\_\_\_\_ EXPIRATION DATE \_\_\_\_\_

\*Credit card payments after Sept. 19 require registrant to present credit card in person prior to picking up registration material.

For more information contact: Joanne Abbot Green at (516) 466-6000 or Fax 516-466-7159. Mail to: CMJ Music Marathon<sup>®</sup>, 245 Great Neck Rd., 3rd Floor, Great Neck, NY 11021.

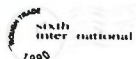
# Rabid's Choice

JACK RABID

Could this be All? The LA pop-punk kings? Crystallized, adrenalin melodies and attacking guitars? I mean, they've always had a fascination with the neo-Jazz noodlings of the Minuteman or 100 Flowers, but we never thought they'd make a whole LP of it! Not that there aren't sniffs of the style that made them famous on their new *Allroy Saves* LP (Cruz); in fact, "Just Like Them" ranks up there as one of their best with a chorus so fat and juicy it's instantly delectable, and "Sum" is great too. But right from "Educated Idiot" (as insightful an inspection of the shortcomings of our school system as there is), *everything* seems off-kilter, jagged, and stabbing from unexpected sides. Constantly changing times, tempos, structures and expectations, this is the kind of ambitious, defying work that endlessly flies in the face and gleefully disconcerts. Mind you, this may seem damn disappointing at first, like having a favorite toy snatched away. But with repeated, very concentrated listenings, there's a lot going on here that will merit patience and attentiveness. It's rare to enjoy being so continually confounded and thrown from one scene to another the way you would be by a psychotic film editor with crazy scissors. But ultimately, this kind of fearless voyage into uncharted waters is a small triumph, an open window in a smoky men's room. (PO Box 7756, Long Beach, CA 90807)\*\*\*\*\* Wisconsin's Die Kreuzen is an old favorite, and you have to like their choice of covers. Like Big Black before them ("The Model" 7") and also on Touch And Go Records, Die K release a double cpver single with Wire's "Pink Flag" is on side A and, even better, The Germs' "Land Of Treason" on the back. Of course, "Pink Flag" is about the only song on *Pink Flag* we haven't heard covered a zillion times, but Die K add their metallic edge and an almost (early) Pink Floyd-like love of corrosive clutter that makes this stand out. Not as riveting as the martial mind-meld of the original, but solid. The Germs' cover is even more manic than the late Darby Crash and mates' version, and Crash's unsettled snarl is replaced with the trademark high-pitched screeching vocals that graces all their records. Very interesting, to say the least! More bands should do cover records! (Don't say that with the *Soup Dragons* on the loose.-ed.) (PO Box 25520, Chicago, IL 60625)\*\*\*\*\*Chicago's Precious

Wax Drippings follow up last year's "Rayon" EP on Pravda with another decent effort. On *After History* (Amoeba), their willingness to mix post-punk styles is the right tonic; in particular, the infusion of psychedelia on the last two cuts "Shadow" and "Rayon" is invigorating, complete with big, bad bagpipe beginning. And check out the nifty changes and the fine backing vocals of "2 Hands" into the hyper hooks of "Consternation" with two standout cuts. Ignore the metallic leanings on "Brontosaurus" (not a Move cover) and "Break Down". They are aberrations. This is very likeable indie rock that isn't small-minded for a change; give 'em two extra plusses for the Jam and Smiths posters in the background of the insert band photo picture! Ahh, a band with taste too! (Serviced through the pool) (5337 La Cresta Ct., LA, CA 90038)\*\*\*\*\*Power Of Dreams are a Dublin group who debuted with an excellent EP on little Setanka Records (the same label with Into Paradise, reviewed here two months ago) produced by ex-Undertones/ex-That Petrol Emotion guitarist Sean O'Neill. The string of raves their fantastic 12" produced led them to be signed recently to Polydor, and poof, there's a new single "Never Been To Texas", which is taken from a new debut album I'm about to buy called *Immigrants, Emigrants and Me*. This time the producer is the red-hot Ray Shulman (Sugarcubes, Sundays, Ian McCulloch), who does as good a job as O'Neill. Though the EP was way better, this is a bouncy little ditty that pleases just enough. The two self-produced B-sides (both non-LP), are more pleasing, though. A new version of the EP's "A Little Piece Of God" (an *anti-religion* song) sparkles with a hard driving acoustic based sound, and hotter yet, "You Make Me Feel" sears in a heat of its own, an otherworldly, overloaded piece of caterwauling brilliance with some of the best warped guitar sounds you'll hear. This is absolutely great folks. Let's hope Polydor gets the LP out here too!\*\*\*\*\*Can't stop playing Rykodisc Bowie reissues, especially the timeless *Aladdin Sane*, still my favorite. Take it from a former teenage Bowie-head: the sound of these new CDs amazes, and greatly enhances what was already so much genius. The extra tracks are just gravy with the stew. Get 'em, get 'em, get 'em. Just forget you ever heard anything after *Scary Monsters*!

F U E L



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Pixies - 1p	B Mould - 1p	Wild/Heart - st	DC Dance - 1p	S Grundy - 1p	Neville - 1p	Cranes - 12	L Colour - 1p	L Hyenas - 7
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L Mort - 1p	Ministry - 1p	S O'Connor - 1p	Prince - 1p	All - 1p	Ministry - 1p	FLA - 1p	B Mould - 1p	High - 12
C Flip - 12	S Roses - 12	L Lobos - 1p	Danzig - 1p	Derefacts - 7	Leonbeeds - 1p	Janes - 1p	Overves - 1p	Eternal - 7
Meatbeat - 12	D Zap - 1p	PTV - 1p	Fugazi - 1p	S Asylum - 1p	S Youth - 1p	FLips - 1p	Ministry - 1p	Nirvana - 1p
P Scream - 1p	A Camera - 1p	ML Bone - 1p	Gwar - 1p	L Hyenas - 7	M Carey - 1p	ML Bone - 1p	All - 1p	S Dragons - 1p
Breeders - 1p	Consolidat - 1p	M Lanegan - 1p	I Poo - 1p	D Kreuzen - 7	WParty - 1p	Vertigo - 1p	Rush - 1p	Darkside - 1p
Glove - 1p	S Asylum - 1p	L7 - 7	B Mould - 1p	Janes - 1p	NMA - 1p	High - 12	Anthrax - 1p	TF Animals - 1p
Footus - 1p	YL Tango - 1p	Pump - comp	B Brains - 1p	B Mould - 1p	D Zap - 1p	Specimen 3 - 1p	Afros - 1p	Lead/Gold - 1p
NIN - 1p	I Poo - 1p	AI Chains - 1p	FM More - 1p	Sebadon - 1p	L Lobos - 1p	S Roses - 1p	Q Rycha - 1p	Footus - 1p
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Cranes - 12	C Vegas - 1p	Glove - 1p	24 7 Spyz - 1p	M Raygun - 1p	B Raitt - 1p	Killdozer - 1p	Killdozer - 1p	Revco - 1p
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V Boatmen - 1p	S Youth - 1p	S Youth - 1p	Janes - 1p	R Waters - 1p	I Poo - 1p	C Volcafire - 1p	FM More - 1p	Leonbeeds - 1p
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S Youth - 1p	Cocoteau - 12	Say Da - comp	L Lizards - 1p	J Doe - 1p	B Mould - 1p	Deoche - 1p	J Hiatt - 1p	Janes - 1p
Mudhoney - 7	Glove - 1p	Neville - 1p	J&M Chain - 1p	Nochouse - 1p	Moov - 1p	Moov - 1p	I Poo - 1p	Prince - 1p
N Star - 1p	MB Valent - eo	R Johnson - 1p	NR Gun - 7	Janes - 1p	S O'Connor - 7	CCCP - 1p	J Cruise - 1p	H Mondays - 1p
S Pumpkins - 7	Meatbeat - 1p	Prince - 1p	V Boatmen - 1p	Pixies - 1p	Breeders - 1p	Pixies - 1p	Consolidat - 1p	DC Dance - 1p
Leonbeeds - 1p	Hitzer - 1p	Shinehead - 1p	S Youth - 1p	L Colour - 1p	O Positive - 1p	Consolidat - 1p	Was/Mas - 1p	S Roses - 12
Fluid - 1p	Charlatans - 1p	M Scar - 1p	Derefact - 7	V Morrison - 1p	S Roses - 12	Hitzer - 1p	M Party - 1p	O Lite - 1p
NO Imperia - 7	GL Jezebel - 1p	S Asylum - 1p	L Hyenas - 7	Anthrax - 1p	Ministry - 1p	Sundays - 1p	M Priest - 1p	H Throbs - 1p
Tranchmut - 7	Ministry - 1p	Breeders - 1p	Bats - 1p	B Mould - 1p	Chili Pops - 1p	T Talk - 1p	O Duran - 1p	O Duran - 1p
Pixies - 1p	Hilt - 1p	MB Blues - st	D Kreuzen - 7	Neville - 1p	Q Rycha - 1p	Propaganda - 1p	Suicidal - 1p	O Buds - 12
ML Bone - 1p	S Roses - 1p	L Lobos - 1p	S Asylum - 1p	S Asylum - 1p	NIN - 1p	NIN - 1p	C Blonde - 1p	Charlatans - 12
Sludgewort - 1p	R Johnson - 1p	B Bragg - 1p	DC Dance - 1p	S Youth - 1p	Cavedogs - 1p	Revenge - 1p	24 7 Spyz - 1p	Hitzer - 12
Nirvana - 1p	DC Dance - 1p	Shankar/Al - 1p	Jawbreaker - 1p	B Geldof - 1p	FD Jets - 1p	Blackbox - 1p	Pixies - 1p	H League - 12
Pixies - 12	2 L Crew - 1p	J Butcher - 1p	Ministry - 1p	FM More - 1p	S Asylum - 1p	Blackbox - 1p	GL Jezebel - 1p	Fall - 12
Breeders - 1p	SP Beautif - 1p	F Fire - comp	PO Doom - 1p	S O'Connor - 1p	L Lobos - 1p	CT Nun - 1p	Pump - comp	Revenge - 1p
Glove - 1p	Say Da - comp	J Hiatt - 1p	TFC - 1p	A Camera - 1p	NMA - 1p	Ministry - 1p	Jellyfish - 1p	S Youth - 12
C Mumba - 1p		BOP - 1p	Heels/Mepe - 1p	L Lobos - 1p	C Blonde - 1p			

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Hitzer - 1p	Breeders - 1p	S Youth - 1p	Pump - comp	UD Squed - 1p	Charlatans - 1p	B Mould - 1p	Fugazi - 1p	F Liss - 1p
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R Children - 1p	All - 1p	C Blonde - 1p	Danzig - 1p	C Blonde - 1p	N Star - 1p	Thrill kil - 7	Q Rycha - 1p	Anthrax - 1p
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S Roses - 1p	NIN - 1p	GL Jezebel - 1p	Poldog - 1p	Time - 1p	TFC - 1p	R Waters - 1p	L Seeds - 1p	Janes - 1p
Hilt - 1p	Primas - 1p	Sundays - 1p	R Waters - 1p	B Mould - 1p	O Baker - 1p	Neville - 1p	Say Da - comp	Sundays - 1p
808 State - 1p	Glove - 1p	Extreme - 1p	Primas - 1p	Nochouse - 1p	Duck/Cover - comp	NMA - 1p	N Carey - 1p	Skinyard - 1p
L Seeds - 1p	S Youth - 1p	Neville - 1p	R Johnson - 1p	YL Tango - 1p	M Ribot - 1p	S Roses - 7	Was/Mas - 1p	Social O - 1p
FLA - 12	Hitzer - 1p	D Duran - 1p	J Karouac - 1p	Anthrax - 1p	DC Dance - 1p	BOP - 1p	K Frost - 1p	M Lanegan - 1p
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C Volcafire - 1p	Fugazi - 1p	I Poo - 1p	Biafra/DDA - 1p	Pump - comp	PTV - 1p	I Poo - 1p	NMA - 1p	U Tupelo - 1p
M Swans - 1p	Moov - 1p	S Dragons - 1p	Chili Pops - 1p	E Johnson - 1p	L Lizards - 1p	Wild/Heart - st	Anthrax - 1p	DI - 1p

Sae's Jams Paulette Farmdale MI	School Kids (Gainesville) Mike White Gainesville FL	Sound Exchange (Houston) Kurt Houston TX	Spectrum Sue Syracuse NY	Spins Ed Greensboro NC	St. Marks Sounds Dorothy NYC NY	Streetlight Scott San Jose CA	Streetside (MO) Al Karniski University City MO	Sunburst Jay Ratts Huntsville AL
L Colour - 1p	Janes - 1p	Janes - 1p	Janes - 1p	Janes - 1p	Janes - 1p	S Pickle - 1p	L Colour - 1p	Janes - 1p
Pixies - 1p	Pixies - 1p	S Youth - 1p	24 7 Spyz - 1p	Ministry - 1p	S Asylum - 1p	Phish - 12	V Morrison - 1p	L Colour - 1p
Say Da - comp	L Colour - 1p	Breeders - 1p	B Mould - 1p	Thrill Kil - 12	Pixies - 1p	Pixies - 1p	Neville - 1p	Q Rycha - 1p
S Youth - 1p	Prince - 1p	Pixies - 1p	S Youth - 1p	Glove - 1p	Prince - 1p	Chili Pops - 1p	Rush - 1p	B Mould - 1p
B Mould - 1p	B Mould - 1p	All - 1p	I Poo - 1p	Revco - 1p	S Youth - 1p	Cranes - 12	Q Rycha - 1p	S Youth - 1p
I Poo - 1p	NMA - 1p	N Star - 1p	UVS - 1p	Pixies - 1p	Glove - 1p	Pogues - 12	B Raitt - 1p	A Camera - 1p
Janes - 1p	S Youth - 1p	F Liss - 1p	Pixies - 1p	808 State - 1p	D Lite - 1p	Glove - 1p	Sundays - 1p	S Asylum - 1p
Ministry - 1p	AS Second - 1p	Thrill Kil - 12	YL Tango - 1p	Sunsets - 1p	B Mould - 1p	B Brains - 1p	SR Vaughn - 1p	Napala Dis - 1p
D Zap - 1p	BOP - 1p	B Mould - 1p	A Camera - 1p	D Duran - 1p	YL Tango - 1p	DC Dance - 1p	E Clapton - 1p	O Zoo - 1p
Deoche - 1p	Leonbeeds - 1p	Love/Rapal - comp	O Zoo - 1p	S O'Connor - 12	L Colour - 1p	J Page - 1p	Toto - 1p	Pixies - 1p
B Idol - 1p	2 L Crew - 1p	N Death - 1p	Breeders - 1p	Prince - 1p	Snap - 1p	Fuck/Rich - comp	Was/Mas - 1p	R Johnson - 1p
Sundays - 1p	NIN - 1p	A Samsons - 1p	Danzig - 1p	J Cruise - 1p	Thrill Kil - 12	Cocoteau - 12	B Idol - 1p	Rush - 1p
NMA - 1p	YL Tango - 1p	Hypnotics - 1p	ML Bone - 1p	FLA - 12	Q Rycha - 1p	Janes - 1p	S O'Connor - 1p	Ministry - 1p
CPO - 1p	Luke - 1p	Killdozer - 1p	TFC - 1p	PTV - 1p	Leonbeeds - 1p	Pandoras - 1p	S Youth - 1p	Nochouse - 1p
2 L Crew - 1p	MC Breakout - comp	Boredoms - 1p	Glove - 1p	Breeders - 1p	U Tupelo - 1p	T Verlatine - 1p	D Henley - 1p	LilacTime - 1p
I Cube - 1p	TFC - 1p	Charlatans - 12	Ministry - 1p	S Youth - 1p	Kiss Cover - 1p	J Biafra - 1p	FM More - 1p	Suicidal - 1p
F Liss - 1p	Breeders - 1p	Vertigo - 1p	Sundays - 1p	NIN - 1p	TFC - 1p	O Zoo - 1p	B Mould - 1p	Accused - 1p
Mudhoney - 7	Fugazi - 1p	L Lizards - 1p	FM More - 1p	O Zoo - 1p	Hypnotics - 1p	Duck/Cover - comp	Muckydoo - 1p	N Nixon - 1p
Overves - 1p	D Kreuzen - 7	Deedoon - 7	Deoche - 1p	DC Dance - 1p	Bats - 1p	Butterslut - 1p	U Tupelo - 1p	K Wallighe - 1p
Superfly - comp	R Johnson - 1p	CS Coe - 1p	C Blonde - 1p	Redflag - 1p	Danzig - 1p	S O'Connor - 1p	Janes - 1p	C Blonde - 1p

# New Releases

## INDEPENDENTS

Armen-E	"Summer Lover"	Warlock
The Bags	The Bags	Stanton Park
Barbed Wire Dolls	"Demoralize"/"El Camino"	Sympathy
Bass Is The Name Of The Game	Bass Is...	Cheatah
Bass Is The Name Of The Game	"M&M Gettin' Off"	Cheatah
Big Bash	Kings Of London	Pinhead/Sympathy
Big Head...	Midnight Radio	Big Records
Bless	Gums	Bad Taste
Cellophane Ceiling	"Fry"	Main Vein
Chainsaw Kittens	"Violent Religion"	Mammoth
The Crazies	"Self Destruct"/"I Wanna Kill You"	Sympathy
Creasures Of Habit	Untitled	Fuel
Criminal Nation	"Insane"	Nastymix
La Dolce Vita	"Fools For Love"	City Beats
The Dugans	4 Tracks And 12 Packs	Blue Lunch
Dutch Kills	Dutch Kills	Red A Archives
Dwarves	Blood, Guts & Pussy	Sub Pop
The Essentials	Gas Money	Earring
Euro-K	Euro-K	Profile
Frontline Assembly	"Iceolate"/"Mental Distortion"	Wax Trax
Gingerbread...	"Sanity... Gingerbread.../Sanity..."	Tombstone
Hi Power	"Cult Of Snap"/"Simba Groove"	Next Plateau
High Jack	High Jack	Wax Trax
Inner Circle	Black Roses	RAS
Jazz Passengers	Implement Yourself	New World
Jellyfish Kiss	Animal Rites	Shimmy Disc
Kamikaze Ground Crews	The Scenic Route	New World
Kortez	"Put Your Body On"	Big Beat
Jamie LaRitz	Jamie LaRitz	Startrak
Laughing Hyenas	Life Of Crime	Touch & Go
Leadfoot	"Why She Left Me"/"Engine Six"	RFT
George M. Lowe	Don't Be A Fool	Dingus Discs
MX-80	Das Love Boat	a&r/Ent
The Mary's	"The Day Roy Orbison Died"	Blessed Mary
Ace Moreland	Sizzlin' Hot	King Snake
The New York	Composers... The New York...	New World
Novelty Shop	"Southpaws Unite"	Farfetched
Outback	Baka	Hannibal/Carthage
James Peterson	Rough And Ready	King Snake
Pieces Of Lisa	The Great Idaho Potato...	Plump A.C.F.
Reagan Youth Vol. 2		NRA
Run Westy Run	Green Cat Island	Twin/Tone
Kim Salmon	"Lightning Scary"	Sympathy
Slr Mix-A-Lot	"I Got Game"	Nastymix
Skid Marks	Live It Out	Weasel
Special Ed	"The Mission"	Profile
T.J.	"Liar"	Big Beat
Think Tree	Eight/Thirteen	Sine Apple Sap
Truth	"Life"	Big Beat
Ultraman	Non-Existence	NRA
Various Artists	If It Is Too Loud	Tragic Life
Various Artists	Where's Stanton Park	Stanton Park
Velvet Crush	"If Not True"/"One Thing Two Believe"	Bus Stop
Velvet Monkees	Rake	Rough Trade
Vicious Base	"Drop The Bass II"	Cheatah
W.O.O.	Telescope	Vital
Wendel Doesn't Mind	Wendel Doesn't Mind	WDM
Wreck	Soul Train	P.I.A.S.
Wwax	Like It Or Not	Merge
X-Tal	"An Old Colonial's Hard Luck Story"	Alias

## MAJORS

Angel City	Two Minute Warning	Metal Blade
Chet Atkins/Mark Knopfler Neck...		Columbia
Count Basie	Kansas City Sweet	Capitol
The Broken Hanes	Wing And A Prayer	MCA
Candyman	Ain't No Shame In My Game	Columbia
David Cassidy	David Cassidy	Enigma
Nick Cave And The Bad Seeds	The Good Son	Mute/Elektra
Tom Chaplin	Mother Earth	A&M
Eric Clapton	Through The Years (gift box)	Polygram
The Clash	"Return To Brixton"	Epic
Elvis Costello	Girls Girls Girls (compilation)	Columbia
The Cure	"Never Enough"	Elektra
Stan Getz	...At Stonyville	Capitol
Grateful Dead	Without A Net/Live	Arista
Daryl Hall & John Oates	Change Of Season	Arista
Homework	Homework	Epic
Horse	The Same Sky	Capitol
Whitney Houston	I'm Your Baby Tonight	Arista
Inspirat Carpets	Life	Elektra/Mute
Quincy Jones	Listen Up	Owest/WB
Kings Of Swing	Strategy	Virgin
Kiss	First Kiss (gift box)	Polygram
Legs Diamond	Town Bad Girl	Metal Blade
Lethal	Programmed	Metal Blade
Denise Lopez	Every Dog Has Her Day	A&M
Martha's Vineyard	Martha's Vineyard	rooArt/Polygram
Master Ace	"Music Man"	Reprise/Cold Chillin
Megadeth	Rust In Peace	Enigma
The Mekons	F.U.N. '80	A&M
Motorhead	The Birthday Party (live)	Enigma
Motorhead	The Birthday Party (video)	Enigma

My Bloody Valentine	Glider	Sire/WB
Wille Nelson	Born To Trouble	Columbia
Notorious	Notorious	Geffen
One Cause One Effect	Drop The Axe	Capitol
Roy Orbison	The Legendary Roy Orbison	CBS
Chris Poland	Return To Metropolis	Enigma
The Poolea	Dear 23	DGC
Primal Scream	Come Together	Sire/WB
R.E.M.	Tour Film (video)	Warner Bros
Lou Rawls	It's Supposed To Be Fun	Enigma
Sandra	Paintings In Yellow	Virgin
Screaming Trees	Something About Today	Epic
Joe Ski	Joe Cool	Columbia
Darden Smith	Trouble No More	Columbia
Special Generation	Take It To The Floor	Capitol
Stryper	"Lady"	Enigma
Sty	Edge	A&M
Tackhead	Strange Things	SBK
King Tee	At Your Own Risk	Capitol
Tiffany	New Inside	MCA
The Time	"Chocolate"	Reprise/Paisley Park
Valentine	Valentine	Giant/Reprise
Various Artists	Christmas Kisses	Capitol
Various Artists	Classic '70s (gift box)	Polygram
Various Artists	R&B (Funk) (gift box)	Polygram
Various Artists	Rubaiyat (Elektra's 40th Anniversary)	Elektra
The Velvet Underground	VU (gift box)	Polygram
Wartime	Fast Food For Thought	Chrysalis
Caron Wheeler	UK Black	EMI

## IMPORTS

Newtown Neurotics	45 Revolutions Per Minute	Jungle
4 For Money	"A Moment In Time"	Tam Tam
Absolute II	"Don't You Want To Be Mine?"	Outer Rhythm
BSOG	"Bow Wow Wow"	RCA
The Beaujolais Band	Mind How You Go	Acid Jazz
Beautiful Pea	Green Boat "Every Night"	Third Mind
Buzzcocks	Live At The Roxy	Receiver
Terry Callier	"I Don't Want To See Myself"	Acid Jazz
Chaos UK/Extreme Noise Terror	Earslaughter	Manic Ears
Chapter House	"Chapter House"	Dedicated
Julian Cope	Skellington	Cope Co
Kevin Coyne	Peel Session	Strange Fruit
The Cranes	"Inescapable"	Dedicated
Crime & The City Solution	Paradise Discotheque	Mute
Criselda	"Pleasure"	Hal
D Influence	"I'm The One"	Acid Jazz
Darlside	"Waiting For The Angels"	Situation 2
Darling Buds	"3x7"	Native
Daisy Dee	"Crazy"	Big One
Derek B	"You've Got To Look Up"	Hal
Despair	Decay Of Humanity	Century Media
Destry	"Forever My Love"	Desire
Ethereal Counterbalance	Ethereal Counterbalance	Woronzow
Family Cat	"A Place With No Name"	Bad
Fastbacks	Very Very Powerful Motor	Blastar
Hiphopriety	"Famous & Dandy"	Workers Playtime
The Holy Ghost Inc.	"Walk On Air"	Big Noise
Jam	"Peel Session"	Strange Fruit
Joy Division	Peel Sessions	Strange Fruit
Kennedy Pill	"Beside The Sea"	Native
Lavinia	"Wasting My Time"	Bop
Magnum	Invasion Live	Receiver
A Man Called Adam	"Barefoot In The Head"	Big Life
Motorhead	Lock Up Your Daughters	Receiver
Napalm Death	Harmony Corruption	Earache
New Order	Peel Sessions	Strange Fruit
Parachute Men	Earth, Dogs and Eggshells	Fire
Parachute Men	"Every Other Thursday"	Fire
The Poppuna	"Eugenie"	Midnight
The Popinjays	"Vote Elvis"	One Little Indian
The Pretty Things	"Get The Picture?"	Fontana
Chuck Prophet	Brother Aldo	Fire
S'Express	"Nothing To Lose"	Rhythm King
SFS	"Baby"	One Little Indian
Sea Urchins	"A Morning Odyssey"	Sarah
The Servants	Disinterested	Fire
The Servants	"Look Like A Girl"	Fire
Sham 69	Live At The Roxy	Receiver
Shamen	"Make It Mine"	One Little Indian
Skin Lagoon	"Adventures In The Love Trade"	Big Life
Soft Machine	Peel Sessions	Strange Fruit
Edith Strategy	Edith Strategy	Big Cat
The Sun.../Phantom 309	"The Sun.../Phantom 309"	Revolver
Tattooed Love	Boys No Time...	Episode
This Picture	"With You I Can"	Dedicated
Toy Dolls	20 Tunes Live In Tokyo	Receiver
Ugly Noise, Inc.	Dance Like A Bastard	Chapter 22
Various Artists	Back To The Old School	Republic
Various Artists	Live At The Roxy	Receiver
Various Artists	Remixes	Republic
Various Artists	The Essential Soul Weekender	Soul Supply
Various Artists	The Historical Years	Manic Ears
Various Artists	Totally Wired	Acid Jazz
Anita Ward	"Ring My Bell"	Timeless



## CLUB CONTRIBUTORS

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# ROCKPOOL NEWSLETTER

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Brian Long, Assistant Editor, Independent Label Director  
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## ROCKPOOL Report Dates

<b>Radio</b>	<b>October 1 &amp; 2</b>
	<b>October 15 &amp; 16</b>
<b>Retail</b>	<b>October 9 &amp; 10</b>
	<b>October 22 &amp; 23</b>
<b>Club</b>	<b>October 9</b>
	<b>October 22</b>
<b>Metal</b>	<b>October 10 &amp; 11</b>
	<b>October 24 &amp; 25</b>

Attn: College Radio

Report your playlists to *Rockpool*

every other week!

And even if your scheduled reporting day is Tuesday,  
reporting on Mondays is always better for us.

*Please call Brian with any questions.*



**THIS IS RAP.**



**AND THIS IS RAP.**

# MOVEMENT EX

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"MOVEMENT EX" Firing a shot for *positivity*.

Freedom Got A Shotgun. From the debut album "MOVEMENT EX"

38T 73526

46894

Written by Mustafa & Loren Chaney. Produced by Sir Randall Scott.  
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I KNOW SHE LIKES JOE



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I Know She Likes Joe. From the debut album "JOE COOL"

38T-73480

45474

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**Rap's flying in every direction: RUN WITH IT. On Columbia.**

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# ROCKPOOL

## RETAIL CHART

WOC	LC	TC	
2	1	1	<b>Jane's Addiction: <u>Ritual De Lo Habitual</u></b> (Warner Bros)
4	2	2	<b>Pixies: <u>Bossanova</u></b> (4AD/Elektra)
10	3	3	<b>Sonic Youth: <u>Goo</u></b> (DGC)
2	4	4	<b>Bob Mould: <u>Black Sheets Of Rain</u></b> (Virgin)
—	—	5	<b>Living Colour: <u>Time's Up</u></b> (Epic)
—	—	6	<b>Soul Asylum: <u>And The Horse They Rode In On</u></b> (A&M)
2	5	7	<b>Prince: <u>Music From Graffiti Bridge</u></b> (Paisley Park/WB)
—	—	8	<b>Ministry: <u>In Case You Didn't...</u></b> (Sire/WB)
20	6	9	<b>The Sundays: <u>Reading, Writing And Arithmetic</u></b> (DGC)
6	7	10	<b>Dead Can Dance: <u>Aion</u></b> (4AD UK)
—	—	11	<b>The Glove: <u>Blue Sunshine</u></b> (Rough Trade)
6	9	12	<b>Iggy Pop: <u>Brick By Brick</u></b> (Virgin)
12	10	13	<b>The Breeders: <u>Pod</u></b> (4AD/Rough Trade)
22	14	14	<b>Faith No More: <u>The Real Thing</u></b> (Slash/Reprise)
—	—	15	<b>The Cocteau Twins: <u>"Ice Blink Luck"</u></b> (4AD/Capitol)
6	8	16	<b>Dread Zeppelin: <u>Un-LED-Ed</u></b> (IRS)
—	—	17	<b>Robert Johnson: <u>The Complete Collection</u></b> (CBS)
14	11	18	<b>Mazzy Star: <u>She Hangs Brightly</u></b> (Rough Trade)
4	12	19	<b>The Neville Brothers: <u>Brother's Keeper</u></b> (A&M)
—	—	20	<b>Queensryche: <u>Empire</u></b> (EMI)
2	27	21	<b>N.W.A.: <u>1000 Miles And Running</u></b> (Priority)
2	21	22	<b>Thrill Kill Kult: <u>"Daisy Chain 4 Satan"</u></b> (Wax Trax)
4	37	23	<b>Yo La Tengo: <u>Fakebook</u></b> (Bar/None)
6	23	24	<b>The Stone Roses: <u>"One Love"</u></b> (Silvertone/RCA)
2	49	25	<b>Anthrax: <u>Persistence Of Time</u></b> (Island)
16	17	26	<b>The Revolving Cocks: <u>Beers, Steers &amp; Queers</u></b> (Wax Trax)
2	32	27	<b>Teenage Fan Club: <u>A Catholic Education</u></b> (Matador)
10	13	28	<b>Danzig: <u>Danzig II--Lucifuge</u></b> (Def American)
2	50	29	<b>The Soup Dragons: <u>Lovegod</u></b> (Big Life/Raw TV/Mercury)
24	19	30	<b>Depeche Mode: <u>Violator</u></b> (Sire/Reprise)
4	30	31	<b>Boogie Down Productions: <u>Eduainment</u></b> (Jive/RCA)
2	34	32	<b>Deee-Lite: <u>World Clique</u></b> (Elektra)
—	—	33	<b>Roger Waters: <u>The Wall-Live In Berlin</u></b> (Mercury)
6	22	34	<b>Concrete Blonde: <u>Bloodletting</u></b> (IRS)
—	—	35	<b>Los Lobos: <u>Neighborhood</u></b> (Slash/WB)
16	16	36	<b>World Party: <u>Goodbye Jumbo</u></b> (Ensign/Chrysalis)
2	18	37	<b>The Lemonheads: <u>Lovey</u></b> (Atlantic)
—	—	38	<b>Various Artists: <u>Just Say Da</u></b> (Sire)
43	25	39	<b>Nine Inch Nails: <u>Pretty Hate Machine</u></b> (TVT)
12	43	40	<b>808 State: <u>Utd. State 90</u></b> (Tommy Boy)
4	20	41	<b>Meat Beat Manifesto: <u>"Helter Skelter"</u></b> (Wax Trax)
—	—	42	<b>The Charlatans UK: <u>"The Only One I Know"</u></b> (Beggars Banquet/RCA)
—	—	43	<b>The Jesus &amp; Mary Chain: <u>Roller Coaster</u></b> (Blanco y Negro WEA UK)
—	—	44	<b>All: <u>Allroy Saves</u></b> (Cruz)
4	39	45	<b>Nitzer Ebb: <u>"Getting Closer"</u></b> (Geffen)
6	15	46	<b>2 Live Crew: <u>Banned In The USA</u></b> (Luke's)
10	40	47	<b>John Hiatt: <u>Stolen Moments</u></b> (A&M)
—	—	48	<b>Soho: <u>"Hippychick"</u></b> (Alco)
—	—	49	<b>Flaming Lips: <u>In A Priest Driven Ambulance...</u></b> (Restless)
24	24	50	<b>Sinead O'Connor: <u>"Do Not Want..."</u></b> (Ensign/Chrysalis)

### BUBBLING UNDER

The Bats  
Pump Up The Volume s/t  
Happy Mondays  
Wild At Heart s/t  
Mojo Nixon

## BREAKOUTS



1. Living Colour
2. Soul Asylum
3. Ministry
4. The Glove
5. The Cocteau Twins 12"

## TOP TEN IN-STORE PLAY

1. **Jane's Addiction:**  
Ritual De Lo Habitual (Warner Bros)
2. **Pixies:**  
Bossanova (4AD/Elektra)
3. **Bob Mould:**  
Black Sheets Of Rain (Virgin)
4. **Soul Asylum:**  
...And The Horse They Rode In On (A&M)
5. **Sonic Youth:**  
Goo (DGC)
6. **Teenage Fan Club:**  
A Catholic Education (Matador)
7. **Deee-Lite:**  
World Clique (Elektra)
8. **Living Colour:**  
Time's Up (Epic)
9. **The Lemonheads:**  
Lovey (Atlantic)
10. **Los Lobos:**  
The Neighborhood (Tommy Boy)

## ROCKPOOL

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