

CMJ NEW MUSIC REPORT

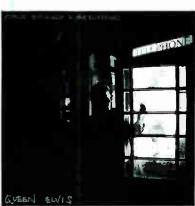
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Jackpot BROTHERS YOL







ROBYN **HITCHCOCK**

A&M





MY BLOODY VALENTINE

Creation-Relativity

#1 Radio Airplay: REPLACEMENTS Don't Tell A Soul Radio Breakthrough: XTC Oranges & Lemons

#1 Adventure Pick: ROBYN HITCHCOCK 'N' THE EGYPTIANS "Madonna Of The Wasps" FINE YOUNG CANNIBALS "She Drives Me Crazy" Top Cut:

Futures Jackpot: THE TRAGICALLY HIP The Tragically Hip

 Guest Dialogues from Pierce Turner and NoMeansNo
Hard Rock—Grammys scandal

New Music (noo myoo-zik), 1. fresh, modern, novel, different, striking, better, the latest, anew. 2. the best rock, jazz, reggae, folk, soul, dance musicfrom the world's most innovative and dynamic musicians.

JACKPOT!

Essential New Music—As chosen by NMR's editorial staff. These records demand your attention.

Jackpot!

NEVILLE BROTHERS Yellow Moon (A&M, 1416 N. La Brea Ave., Hollywood, CA 90028)—The Neville Brothers' past studio LPs have failed miserably (due to misguided record execs and unfocused record producers), never living up to the deep-pocket groove of their live shows. Enter a kinder, gentler A&M and producer Daniel Lanois (U2, Peter Gabriel), who ventured to New Orleans in hope of finding a spark that would re-ignite the Nevilles' fire. Voila! Lanois, known for his atmospheric productions, draws out the steamy, mystical, textural, voodoo magic side of the Nevilles, utilizing an easier, swampier, percussive undercurrent (featuring the lofty, almost-mediatative tones of saxophonist Charles Neville) instead of their usual, harder-edged backbeat funk. Yellow Moon is a well-rounded affair giving brothers Cyril (whose funky, politically-charged, unity-inspired songs like "Sister Rosa," "Wake Up" and "My Blood" provide the album's best moments) and Aaron (whose angelic, fluttering falsetto graces "With God On Our Side" and Sam Cooke's "A Change Is Gonna Come") ample room to hit you with the Nevilles one-two punch. They even offer "Wild Injuns," an update of Professor Longhair's "Mardi Gras In New Orleans" that rekindles that ol' carnival-time magic. Add to that Dylan's chilling tale of "The Ballad Of Hollis Brown," the "feel good" title track and "Voodoo," and we're talking knock-out.

YO LA TENGO President Yo La Tengo (Coyote, c/o Twin/Tone, 2541 Nicollet Ave. So., Minneapolis, MN 55404)—Yo La Tengo has made a career out of confounding those who'd pin them down; they've always mixed it up stylistically on their LPs, and their live shows have swerved from acoustic sets (with covers of everyone from Rex Garvin to Dion to The Scene Is Now) to hellzapoppin' bellicose electric circuses. This is their third record, and every song bounds out from the grooves with its own indelibly distinct footprint, as varied as anyone could possibly want yet making perfect sense as a whole. No matter what they attempt, Georgia Hubley, Ira Kaplan and Stephan Wichnewski (and Gene Holder on a few songs) cut right to the core with an absence of pretension or fancy tricks; there's nothing here that would need tricks to flesh it out, and it would be beneath Yo La to try. Starting with the one-chord wonder "Barnaby, Hardly Working," which takes a trance rhythm and tosses a workshirt over it, the band also includes two live cuts: a whiplash version of Antietam's "The Orange Song," and "The Evil That Men Do—Pablo's Version," ten minutes of vinyl verite amplified rabies. "Drug Test" and "Alyda" are perhaps closest to the prototypical image of Yo La Tengo—sorrowful and simple, and as articulate as rock gets. An LP that rolls in its own cleverness and doesn't wipe out on any of the sharp turns it makes, there's not one cut here that'll steer you wrong.

ROBYN HITCHCOCK 'N' THE EGYPTIANS Queen Elvis (A&M, 1416 N. LaBrea Ave., Hollywood, CA 90028)—Like a sort of Mad Hatter, Robyn Hitchcock has been known to sport a wide variety of headgear in his day—sometimes being coy and fetching in his grim reaper's cloak ("Devil"s Coachman"), at others donning the empurpled turban of psychedelia ("Knife," "One Long Pair Of Eyes"), and at still others adopting the tassled and bejewelled fez of an outright eccentric ("Veins Of The Queen")—throughout his lengthy career it has always been difficult to tie Hitch down and figure out exactly what kind of wig it is he's wearing. Lyrically, this is Robyn at his most Robyn-esque—Queen Elvis is populated by a cast of delightful screwballs, musically, it's reminiscent of his earliest work with the Soft Boys. Queen Elvis is Hitchcock's most skillfully-crafted disc ever, a maze of hooks and twists that ensnare one gradually over many listenings. The time may now be right to push Hitchcock and his off-angle wit out of the shadows and into the main, but whatever success and acclaim that might ultimately be heaped at our boy's feet, long-time fans will be pleased to know that Robyn remains delightfully skewed, wonderfully warped, and as bizarre and impenetrable as ever.

MY BLOODY VALENTINE Isn't Anything (Creation, c/o Relativity, 187-07 Henderson Ave., Hollis, NY 11423)—Remember what the Pixies were to 1988? Ireland-via-Berlin's My Bloody Valentine looks set to fill a similar role in 1989—while the two bands don't sound alike, they share an exhilarating element of surprise in their music. MYB throws together a wildly incongruous assemblage of sounds—trilling male/female harmonies, brutally droning feedback-drenched riffs, grating ambience, weird tempos, harsh washes of steel sound—yet every element is balanced by an opposite; it's often as if two different songs are going on at once ("Soft As Snow," for example, features a twee little melody that's oddly complemented by an atonal, blaring rhythm). The songs weave in and out of focus—lurching off-balance for a few seconds and then suddenly righting themselves—so often that you'll find yourself checking the pitch control more than once. There are fleeting points of reference here—Pastels, Buzzcocks, X, dB's, American trash/noise aesthetic—but no easy comparisons. The songs slowly unfold, each one somehow appearing in a different light even after several listens. Start with the relatively straightforward pop-grunge-stomp of "Feed Me With Your Kiss" (also found on Certain Damage Vol. 15), then move to "Cupid Come," "Sueisfine," "You Never Should," "Nothing Much To Lose," the echoriffarama of "Still In A Dream," and the nightmarish Iullaby, "Lose My Breath."





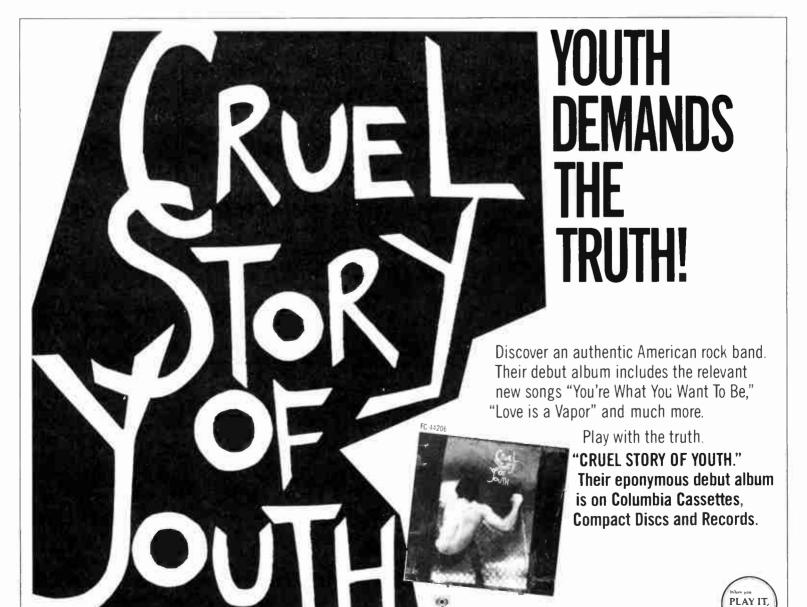


DIRTY DOZEN BRASS BAND Voodoo (Columbia, 51 W. 52nd St., New York, NY 10019)—The Dirty Dozen Brass Band has been reinventing traditional New Orleans street parade music for years with the inspiration of true innovators, as opposed to the T.L.C. of curators restoring aged art treasures. While they clearly understand their Preservation Hall dixieland, second-line marchingband roots, the DDBB liberally mixes in bop and AACM avant-gardisms from the jazz bin (Dizzy Gillespie adds scat vocals and trumpet on "Oop Pop A Dah") and elements of the Meters and James Brown from funk/r&b into a percolating, beat-happy, spirit-moving soul dance. Comprising two trumpets, two saxes, a 'bone and a sousaphone (a.k.a. tuba, the key to the band, with fluid basslines that bubble like a tubful of hot wax), the six horns lay down, reinforce and swarm around a theme—be it Bobby Womack's "It's All Over Now" (with Dr. John on vocals), the rapid rhythmic pelts of Stevie Wonder's "Don't Drive Drunk," or the low-swinging, sexy, blues dirge of "Meet Me With Your Black Drawers On"—while the rumbling firecracker snare and bass drum rhythms set it all in perpetual motion with enough heat to give even the most passive listener a serious case of hotfoot. The DDBB, who can also be heard on the latest LPs from Elvis Costello and the Neville Brothers, again go boldly where no brass band has gone before.

CONNELLS Fun & Games (TVT, 59 W. 19th St., New York, NY 10011)—Boasting a surprisingly strong nationwide cult following (mostly made up of transplanted South Carolinans), the career of the Connells has been steadily, patiently picking up steam over the course of the last few years. Produced by the able hands of Gary Smith (whose credits include the Pixies and Throwing Muses), Fun & Games stretches the limbs of the group's melodic and lyrical skills somewhat, showing a new level of maturity and thoughtfulness that had only just begun to surface on earlier releases like 1986's Boylan Heights. Melodicism and guitar interplay pushed to the fore, the Connells' distinctive sound ensnares the listener from the opening bars and keeps one riveted throughout the album's entire spin. With a record as strong as this, the brothers Connell and their cohorts are poised to receive the recognition they have so long deserved. Top cuts: "Fun & Games" (featured on Certain Damage Vol. 15), the folksy strum of "Motel," "Ten Pins" and "Lay Me Down."

NANA VASCONCELOS & THE BUSHDANCERS Rain Dance (Antilles/New Directions, c/o Island, 14 E. 14th St., New York, NY 10012)—Brazilian master percussionist Nana Vasconcelos continues to expand and improve his global music on his latest LP Rain Dance. Though his last album, Bush Dance, was entirely solo, here Nana collaborates with several musicians, including two other percussionists, a bass player and a Swiss keyboard player, whose hi-tech contributions (ambient, jazzy, rhythmic and/or melodic) are surprisingly compatible with the natural percussion textures found at the heart of these soundscapes. Together they create various Brazilian scenes, from the busy, street-beat of downtown Rio ("Eh! Bahia") to the gentle patter (that later turns to warning cries) of the endangered rain forest, but by using an exotic arsenal of percussion textures (from shakers, congas and bells to a berimbeau set) along with a wealthy knowledge of African, European and Indian forms, they've come up with a record that is truly international in scope and which can be called a pop record as easily as it can be called jazz, folk or dance. The special element in these sonic landscapes is the human voice (mostly Nana's), which provides image-laden textures in the form of bird calls ("Bentivi"), eerie chants ("Olhos Azuis"), rhythmic scat (the uptempo "Batida") or festive themes (dig the children's choir on "Cantei Oba").





Jackpot Continued







SIDEWINDERS Witchdoctor (Mammoth, c/o RCA, 1133 Ave. of the Americas, New York, NY 10036)—Adding an edge to the standard chiming guitars of indie pop, the Sidewinders provide a twist on the usual American fare on Witchdoctor. Boasting more than the average share of thoughtful, introspective songwriting and skillfully crafted melodies, the Sidewinders intertwine electric and acoustic guitar jangle with heartbroken female vocals a la Lone Justice or Highway 101. Sometimes they adopt tinges of Green On Red's twang, as on "Bad Crazy Sun," or traces of the Swimming Pool Q's in the sprawling guitars and vocal arrangements, but make no mistake, on Witchdoctor the Sidewinders prove without a doubt that they are their own band. High points include their cover of Neil Diamond's first hit "Solitary Man," "What She Said" (which starts out slowly but builds and stretches into a lengthy and impressive jam by the end), and the title track.

FIREHOSE fROMOHIO (SST, P.O. Box 1, Lawndale, CA 90260)—The appeal of fIREHOSE has always been in the sum of its parts: Mike Watt's popping, thoughtful bass playing, George Hurley's crucial funkydrummer timekeeping, and Ed fROMOHIO's clear vocals and meditative guitar work. After a lull of over a year, we find fROMOHIO, a collection of small crystals shimmering with the trademarks of San Pedro's favorite homeboys—Chinese splash cymbals, meticulous, introspective arrangements, and quirky, Zen-like pauses. Recorded on the run during a break in their last U.S. tour, fROMOHIO absolutely crackles with the electricity of a live performance in a small room—sometimes it genuinely seems as if George, Mike and Ed are playing and singing songs for their own private joy, and the listener just happens to be lucky enough to eavesdrop on the band at play. Standouts among the album's 14 meditations include "Riddle Of The Eighties" (which could almost be a continuation of the Minutemen's "History Lesson Pt. 2"), and Ed's anthemic contribution "Time With You." Between the bombastic fury of "The Softest Hammer" and the succinct, subdued, "Vastapol," fROMOHIO touches all points of their wide dynamic spectrum, presenting the band at both their quietest and loudest yet, resulting in their most powerful record to date.

FLAMING LIPS Telepathic Surgery (Restless, 11264 Playa Ct., P.O. Box 3628, Culver City, 90231-3628)—Stumbling through the jagged soundscape of windswept Oklahoma, the Flaming Lips didn't care that there weren't any mountains—the, er, peaks they were interested in were of an entirely different sort. Renowned for their transcendental live shows—hell, these guys have played gigs in more states than there are on the *map*—the essential components of the Lips' sonic assault are droning feedback and fuzz guitars woven into long, wandering mescal-soaked meditations. Yes, it's psychedelic—the Flaming Lips sound like they've repeatedly listened to Pink Floyd's "Careful With That Axe, Eugene" at well beyond normal, acceptable levels. These Lips pour out a molten ocean of guitars and feedback all over this pancake of wax, filling it with grinding highs and ultra-double-bummer lows. They switch into interstellar overdrive on "Drug Machine In Heaven," visit the outer reaches of the cosmos on "UFO Story," and turn the lava lamps on low for "Right Now." There's a buzz around this band, and we don't mean hype—quite a few folks have already been digging the psychotic reaction that "Right Now" has gotten from Certain Damage Vol. 15. So turn off your mind, relax, and float downstream, but first be sure and turn on the Flaming Lips.

LIVE SKULL Positraction (Caroline, 5 Crosby St., New York, NY 10013)—For their full-length first for Caroline, Live Skull, who have made a descent into the gullies of inner-city apathy look like a cruise to the malt shop, brush as close to whatever passes for "accessible" as they've ever come. They haven't really changed their sound much from their other seven releases, they've just shifted the ingredients around a bit, eliminating some of the shadowplay while leaving the deep, shrouded beauty of their best tracks untouched. Thalia Zedek's flat-toned wail and Sondra's bass are largely responsible for the air of wildness and mystery, but Tom Paine and Mark C. play actual rock riffs on their guitars, turning the sonic excursions into real songs. Toying with more "conventional" structures provides a more easily-comprehended base that's just as intriguing as Live Skull's lurchier moments, and should tweak the fancies of more than just the dissonance-brained. There's still plenty of kinks in this band's tail, but with Positraction the time sounds about right for this N.Y. fivesome to stagger into the hearts of the crowd. Surf on decay with these: "Circular Saw," "Hit & Sink," "Sunday Afternoon White-Out" and "Caleb."

GREEN ON RED Here Come The Snakes (Restless, 11264 Playa Court, P.O. Box 3628, Culver City, CA 90231-3628)—Most people associate Green On Red with the songwriting talents of Dan Stuart and his tormented Neil Young-like vocal strains, so if you can overlook the absence of regulars Jack Waterson and Chris Cacavas (whose brilliant keyboard fills added so much to past works) from these proceedings, then you can dig right into Here Come The Snakes with all the gusto you did, say, Gas, Food, Lodging. Stuart's taken his pained confessionals and sordid tales ("Rock N Roll Disease") of tattered souls and soured dreams in all their graphic and emotional grandeur (in "Tenderloin," he states that "after five years, four apartments, three abortions, two cities and a dog, she left me" as if it's no big deal) to Memphis, and with the production of Jim Dickinson and Joe Hardy, along with Alex Chilton's bass player Rene Coman, Stuart delivers an album that combines the electric with the acoustic ("D. T. Blues"), and stark-raving Stones-y riff-rockers ("Keith Can't Read") with patient, soul-wrenching, lonesome blues ballads ("We Had It All") that cut straight to the bone. It's easy to believe in a voice that cries out like Stuart's, and even easier to latch onto music that's gutsier than the storyteller.

WASHINGTON SQUARES Fair And Square (Gold Castle, 3575 Cahuenga Blvd. W. #470, Los Angeles, CA 90068)—On their debut album, the Washington Squares captured the essence of the Greenwich Village folk scene and brought it into the '90s. Slavishly romantic about the past but not constrained by it, that album is the missing link between folk's past and its current renaissance. For their second major trip into the studio, the Washington Squares have, with the help of producer Steven Soles, crafted a crisp, bracing collection of songs united in the directness of their lyrics and hooky melodies. There's no great stylistic departures here, but the Squares still fall far enough outside the mainstreams of pop music and the alternative marketplace to remain essential—there's an honesty to their music that's missing from too much pop, and which should always have a place on the radio. The Leonard Cohen cover that kicks off Fair And Square is another link between the past and present (even though "Everybody Knows" is one of his more recent songs); other highlights include the Squares originals "All Over The World," "Charcoal" and "Fourth Day Of July."

LOVE TRACTOR Themes From Venus (DB, 432 Moreland Ave., Atlanta, GA 30307)—All ether and atmosphere, Love Tractor lives in a world where guitars are often used not just as instruments of melody, but of texture as well. After an almost three-year recording hiatus (except for a small cameo on the Athens, GA—Inside/Out movie soundtrack), Love Tractor has joined producer Don Dixon at the fabled Drive-In Studio to produce a record rich in ambience and color, full of layers of air as well as guitars. While the pure instrumentals hearken back to Love Tractor's early Athens days as an arty dance band playing hipster parties (as on "Here Come The Cops" and "Crystal World"), the vocals have matured and integrated themselves into the toneful, quirky sound, acting more as instruments unto themselves than as vehicles for any discernable lyrics; quite often the songs' vocals become lost in the mist, as otherworldly and distant as the album's many overlaid and interweaving guitar lines. It is precisely this sonic richness that gives Love Tractor its charm—through repeated listenings one can peel back the many layers, revealing much of the album's craft and subtlety. Although these Themes are so strong that it's hard to single out any of the album's ten superstratospheric excursions, "I Broke My Saw," "Satan's New Wave Soul Losers," "Hey Mess" and "Fantasy" stand as sure winners.

THE WAITING IS OVER!



The brilliant follow-up album to "Boylan Heights".

The Connells

FUN & GAMES









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RHYS CHATHAM Die Donnergotter (Homestead, P.O. Box 800, Rockville Centre, NY 11571-0800)—While the "neo-classical, like Glenn Branca" tag has been fixed to Chatham's lapel through the course of 12 years composing in his current style (a post-minimalist/harpsichord tuner), describing what he's doing with his compositions requires a bit more effort than simply naming a string of predecessors or peers. "Die Donnergotter," the 20+ minute work on side one, is structured basically like a classical piece, but with electric guitars, bass and drums as the sole instruments. Although it meshes with most people's idea of rock, throughout "Die Donnergotter" the six guitarists all have their instruments set at different tunings, creating the effect of melodic wavelengths overlapping at varying intervals. "Waterloo, No. 2" also uses a repetitive, undulating rhythm, although here Chatham uses horns to sustain melody above a military drumbeat. Finally. "Guitar Trio," his first venture into rock music, is the most straightforward of the three. Chatham manages to translate complex ideas without sounding the least bit difficult or inaccessible, making Die Donnergotter, and especially the nearly-Mid-Eastern twirl of the title cut, a must for those who've tired of college radio's standard "innovators."

CATERWAUL Pin & Web (I.R.S., 100 Universal City Plaza, Universal City, CA 91608)—Phoenix-bred but L.A.-based, Caterwaul's name says a lot about the sound of this band ("the shriek or cry of a cat"). The band kicks up an echo-drenched din, semi-psychedelic and semi-folky but with a biting edge; the rhythm section holds the structure together while the guitarist splays fractured U2/early Cult-ish riffs all over the songs, but the unquestioned star here is vocalist Betsy Martin, whose high, wailing, nasal voice sounds—for the most part—like a combination of Cocteau Twins' Liz Fraser, Sinead O'Connor's more irate moments, and a Bulgarian folk singer! Together for just two-odd years, this is their third release (an indie LP and last year's Beholden EP—no track overlapping, either), and while it's not for everyone—Betsy's voice is a bit of a an acquired taste—it'll spice up any playlist. Top cuts: "The Sheep's A Wolf," "Dizzy Delirium," "Throw Like Thunder" and "Not Today."

YELLO Flag (Mercury, c/o PolyGram, 810 Seventh Ave., New York, NY 10019)—After ten years and now six albums, the duo of Dieter Meier and Boris Blank, collectively known as Yello, has not lost a bit of its eclecticism and eccentricity. Their "modern" sound, which has brought them much success in dance clubs and (lately) movie soundtracks, remains intact, as they mesh a barrage of sounds, noise and percussion into a groove that makes sense both as dance music and modern pop. The first single, "The Race," is another sure-fire dance hit, showcasing the innovation and imagination that Yello has always been known for. The song implodes into its own reality, simulating the feel of actually being at the frantic Indy 500—car engines, crowd gasps and cheers, lots of noise, the final flurry to the finish. Once you catch your breath, go on to "3rd Of June," "Tied Up," "Of Course I'm Lying" and "Tied Up In Gear." After a few good listens, you'll be waving Yello's Flag high.

THIEVES \$educed By Money (Bug, c/o Capitol, 1750 N. Vine St., Hollywood, CA 90028)—An interesting blend of the picks and chops of the Georgia Satellites and the wit of Timbuk 3, aided by the dexterous production skills of Marshall Crenshaw (who gives the poppier numbers their sheen), Nashville's Thieves steal the show on \$educed By Money. Most of the band's charm flows from the lyrical pen of bandleader/songwriter Gwil Owen (who, for instance, in describing the charms of a particular girl, quips "she's a Motel Six"), as evidenced by the album's first single, "Everything But My Heart," which neatly combines T-Bone-like witticism with Timbuk 3's sarcasm, spinning a bitter, sneering tale of hate for excess materialism—it'll sound great on the radio, too.

MARTIN BISI Creole Mass (New Alliance, P.O. Box 1389, Lawndale, CA 90260)—For people who don't spend much time reading the backs of album jackets, Martin Bisi usually occupies himself producing the likes of Sonic Youth, Live Skull and Material, among others. Here Martin wrests his own musical visions into the floodlights (other players on the record include Sandra Seymour on guitar, and Fred Frith and Lee Ranaldo on a couple of tracks), and the way he does it is far from what's today considered "typical" college spin material—but of course that's all the more reason to give it an ear. Using standard guitars, drum kits and other means of percussion, Bisi messes around with the songs indigenous to Southwest and South American Indian cultures, winding them around high-voltage currents into peyote-dreamt dissonance. While he usually keeps the drumming fairly close to the traditional back-beat, by using the production studio as a prominent instrument in its own right he creates a mechanized, wraith-like incongruity to these centuries-old chants. The spacey, disjointed interpretations putty around with traditional folk structures the same way Jandek monkeys with the blues or Elliot Sharp rearranges jazz, with Bisi's reinterpretations adding to the fascination of the original music. Highlights are "Kansas In Argentina," "Name-Ho" and "Los Hermanos," as well as the equally tumultuous versions of "Kaw Liga" and "Money."

GOO GOO DOLLS Jed (Death, 18653 Ventura Blvd., Tarzana, CA 91356)—Buffalo, NY's Goo Goo Dolls sound like a beer-fueled bunch of 18-year-old punks who'd beat you up, but who would giggle so much while doing it that you'd end up laughing along. Heading off in the general direction of former hardcore bands who've slowed down and discovered melody (this is a quantum leap from their'87 debut), the band draws the best elements of Stiff Little Fingers, Bad Brains and the early Replacements, retaining the blind energy of hardcore but starting with the hooks, and in the process adding the desperate, frantic, fill-all-the-gaps abandon of the classic power trio. The end result is a low-fidelity, blinding dose of pure rock 'n' roll that just might give you a glimpse of the cathartic thrill that first makes one take up air-guitar. Jed is classic garage rock. Top cuts: "No Way Out," "Misfortune," "Up Yours," "Love Dolls," and especially the acoustic "James Dean," the greatest song Paul Westerberg never wrote.

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HOLLOWMEN Pink Quartz Sun Blasting (Amoeba, 5337 La Cresta Ct., Los Angeles, CA 90038)—On Pink Quartz Sun Blasting, their second LP, the Hollowmen show off a whole bag of tricks that we'd only gotten glimpses of on their first LP and on their compilation tracks. Here they show themselves to be, at heart, a steady, blue-eyed rock band, but they manage to include plenty of tension and uncertain moments to keep themselves from being perceived as a bunch of corn-fed, guitar-swilling louts. On cuts like "Hangover" and "Swallow You Whole," the tempo ascends into young upstart realms of clatter and bravado, and in more pensive moments, vocalist Tom Armstrong starts twanging like a midwestern Richard Thompson. Though The Hollowmen have a few more miles of traveling to go before they'll earn their boots, on "Spite," "Me Too" and "Sleeping Into The Sky" they run smack dab into effortless beauty. In those cases they sink right into a soundscape littered with guitar and bass notes that amble and sprawl just far enough, tumbling chords that snag onto self-pity and regret with an ease and felicity that belies second-album status. It's those instances that should keep your periscopes up and focused on the Hollowmen.

RAIN PEOPLE Rain People (Epic, 51 W. 52nd St., New York, NY 10019)—Having relocated outside of Atlanta from their native Illinois, this trio is quickly finding its niche among the throngs of bands coming out of the southern part of this country, and in a manner quite Georgian, Rain People now presents its hook-laden pop on their self-titled debut LP. With spirited and uplifting choruses (check out "I Won't Give Up On You," featured on Certain Damage Vol. 14, and "Children Of The Rain") and clean and brisk musicianship (produced by Bill Dresher, who's worked with Dreams So Real, Bangles, etc.), Rain People puts across its message of love and life with the enthusiasm and fervor of those who've been there. But it's the vocal arrangements which are the strongest part of the record, with three-part harmonies soaring over the rhythms as effectively as another instrument. Other top cuts: "Little Bit Of Time," "Hiding Out" and "Clockwork."

HECTOR Hector (Cryptovision, P.O. Box 1812, New York, NY 10009)—In which Hector Penalosa, multi-instrumentalist for the San Francisco band Flying Color, shows just who was responsible for all those swishy, summery pop flourishes that made that band's 1987 LP on Grifter Records so appealing. Throughout this one-man tour-de-force, his first solo outing, our man Hector exudes sparkly three-minute pop radiance coupled with all the warmth and intimacy of classic "home recordings" produced by musicians alone in the studio, with only the dim lights of recording meters and equipment controls to guide them. What makes this record fascinating is that unlike most Beatles-inspired songwriters, who tend to gravitate toward either Lennon's sour or McCartney's sweet, Hector's temperament perfectly captures that brief and magical early period when so-called "Lennon/McCartney" compositions really were collaborations, with their contrasting yet complementary sensibilities in perfect balance. "Dog In The Rain" just may be the happiest, most hook-heavy pop-drenched in colorful vocals we've heard in quite some time, while the fab 12-string solo lines and mock-English accents of "Hurt So Bad" show that it's no accident that Hector's face is half-hidden in shadow on the cover, not unlike those of the four loveable Liverpudlians on their first American album.

RUN WESTY RUN Run Westy Run (SST, P.O. Box 1, Lawndale, CA 90260)—For their second LP, these Minneapolitans exorcise their bar-band demons with songs they've been ravaging on stage for the past couple of years. Trying to figure out what their sound is can be a head-scratcher, as the Westies do their best to convince the listener that they're two bands in one. The group on Side A is a clean and chipper, barndoor college radio band, evoking Jason And The Scorchers. This is the easy side of the record, where the band kicks up its heels, smacking sure-fire formulas straight on the snout, which makes for a satisfying but slightly safe radio experience. Side B is where the muzzle slips off RWR's fangs, and they do their darndest to muck up the relatively clean face that beams out from the first six songs. The six-string team of Craig Johnson, Kirk Johnson and Terry Fisher get their monster guitars out of the closet, and everything slows to a stealthier pace. Kyle Johnson seems to have arsenic tucked under his tongue whether he's mumbling or braying his lyrics, and the band even does a Soundgarden impersonation on "Gee." For the best of both sides, try "Curled Ending" and "Heaven's Not That Far Away" on side one, and "Open," "Bad Guys" and "Black Ball" on side two.

PHILIP GLASS 1000 Airplanes On The Roof (Virgin, 9247 Alden Dr., Beverly Hills, CA 90210)—Those familiar with modern composer Philip Glass' approach to composition and his oddly mathematical, almost mechanical-sounding works (as in Glassworks and the film soundtrack Koyaanisqatsi, perhaps his two most commonly-recognized credits) will find similar motifs and techniques employed on the 13-track, thematically-linked 1000 Airplanes On The Roof. Neither as heavy and foreboding as Koyaanisqatsi nor as ornamental and light as Glassworks was at times, 1000 Airplanes falls somewhere in the middle ground between the two—both musically and conceptually, it's neither a popularized commercial representation of the composer's works nor a foreboding, bass-heavy prophecy of Armageddon. What 1000 Airplanes does give us some of Glass' most subtly constructed, enchanting melodies yet, full of the structural ingenuity and technique that highlight this intriguing composer's finest work.

COWPOKES Zamfir Ain't No Guru (Circularphile, 42 Margaret St., Rochester, NY 14619)—A name like the Cowpokes might sound funny for a band that ain't from Texas, but that sure don't stop them from having a great time on Zamfir Ain't No Guru, their debut LP. Hailing from Rochester, NY—a long, long way from the Lone Star State—these partyin' pokes mix it up with clangy acoustic guitars, funky bass lines, and lyrics that display a quirky—if not downright eccentric—view on matters of life and love. Sure, these guys are young—at times the album is almost embarassing in its innocence—but they show a promise and a future rarely seen in debut releases. Most noteworthy are the "Drinking Song" (also to be found on Certain Damage Vol. 16); the homey "Satisfied"; the funky, rollicking "Chuckwagon"; the simple and heartfelt "Crustacean"; and "Houses Bloom."

OLIVER LAKE Otherside (Gramavision, 260 W. Broadway, New York, NY 10013)—Just one glance at Lake's own liner notes for this album reveals exactly what he's into these days—the words that crop up over and over again in almost stream-of-consciousness fashion are ones like "transition," "develop," "modify" and, most frequently, "change." Lake here divides his time equally between smaller, more intimate sessions backed by his Quintet, and two new larger, brass-heavy big band arrangements, the latter of which shine with his enthusiasm for the novelty of working with a larger cast of musicians. Obviously enjoying the broader musical and tonal palette, Lake at times seems to tiptoe lightly on the border between composition and decomposition, leading his musicians through six new pieces which showcase the two divergent yet co-existing sides to his prodigious talents. Reeling giddily between squawking freeform and surprisingly staid, more traditional styles, both the Quintet and the Big Band achieve an intriguing blend of consistency and cacophony that is as fun and enjoyable as it is challenging.



Graham tarker

LIVE! ALONE in America

featuring "Soul Corruption"



Jackpot Continued

JACKPOT! PLUS

GREEN "REM" (7") (Pravda, 3728 N. Clark St., Chicago, IL 60613/312-549-3776)—Naming a record after a more famous artist that coincidentally named one after you is an old trick, but, once again, it's worked. Chicago's Green has packed yet another winning slab with their intricate, '60s-smitten, rough-but-near-flawlessly-written guitar pop. "My Tears Are Dry" is subdued and aching, with cute, murmered off-key harmonies, an acoustic lilt, and a powerful melody. "Thin Air" breezes along on its fast-strummed chording, with piano buttressing the hooks and vocalist Jeff Lescher straining to hold the melody within his range. This band's roughness is part of their charm, but if they were given a real budget they could come up with a killer album, because Lescher's always-memorable songs never fail to shine through.

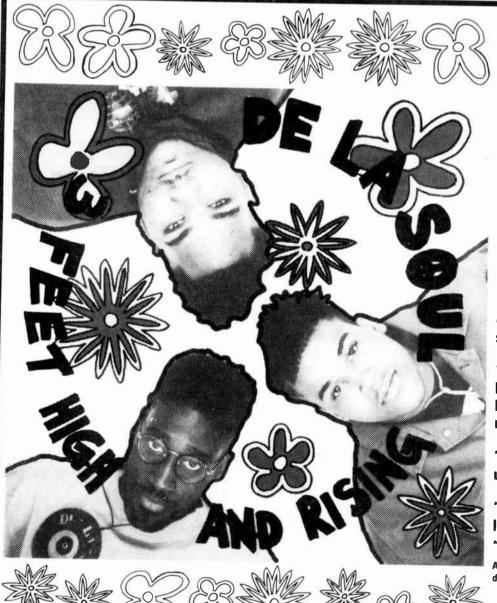
BONGWATER "You Don't Love Me Yet" (7") (Shimmy-Disc, JAF Box 1187, New York, NY 10116)—Ann Magnuson, Kramer and Dave Rick further pursue their fascination with psychedelia on their first release since the consciousness-infesting Double Bummer splattered onto the scene last spring. Side A finds the three keeping their wackiness under rein, as Magnuson's echoed vocals turn this Roky Erickson tune into a hymnal, the musicians sticking to a careful, halting, slide and acoustic backing, spare and stirring and made for airplay. Turn it over, and Bongwater covers "The Porpoise Song"—one of The Monkees' best, trippiest, songs, perfectly suited for this band's intricately altered state of sound. Though not deviating too much from the original, they pour their souls into the blissful delirium and turn up the guitars, making this classic magic carpet ride sound as beckoning as ever.

SONIC YOUTH/MUDHONEY "Touch Me I'm Sick"/"Halloween" (7") (Sub Pop, P.O. Box 20645, Seattle, WA 98102)—This fun two-fer features two of the Amerindie sector's mightiest minions covering each others' songs. The Youth side (play it at 45) is so raw and raucous that it sounds like a first take, with Kim Gordon bitchily shouting the lyrics and some howling underwater Hendrixisms courtesy of Alex from Das Damen. Mudhoney (play it at 33) fares much better, starting off with a hilariously accurate Youth chord that plods into a brilliant Stoogesabbathsonic steamroller grind, making "Halloween" into their own fodderstompf; at the end, they lurch tentatively into some familiar chords and then, as if by mutual tacit consent, dive whole-hog into a wah-wah-ed instrumental vamp on "I Wanna Be Your Dog" for the fade. FUN!

TIM FINN "Crescendo" (12") (Capitol, 1750 Vine St., Hollywood, CA 90028)—For those of you who don't already know, Tim and Neil Finn were the masterminds of Split Enz, the pioneering Antipodean pop group that issued at least an album's worth of utterly timeless songs during a 10-odd-year career. Neil, of course, has gone on to success as leader of Crowded House, and now Tim is set to follow suit on his own. Produced by Mitchell Froom (Crowded House, Richard Thompson), this sampler from Tim's self-titled forthcoming LP features a lilting melody line (we like the verses better than the chorus!) and a punchy, radio-ready mix that highlights Froom's signature Hammond organ and Finn's always-chilling voice.

VIVA SATURN Viva Saturn (EP) (Heyday, P.O. Box 411332, San Francisco, CA 94141-1322)—As the sticker so plainly says, this is the first band for Steve Roback since leaving Rain Parade, with the help of also-ex-Rain Parade guitarist John Thoman. That band, which was probably the best of the much-vaunted "paisley underground" (and also one of the least commercially successful), serves as a languid spectre over the woozy-doozy heights to which Viva Saturn transports themselves on their debut. The two songs on side one play around with electric guitars and the accompanying effects, cross-stitching "Last Train To Clarksville" and the fried innocence of Strawberry Alarm Clock on the daydream-inspirational "Brought It On Yourself," with the musicians splashing around in a pool of color and Roback's honey-warmed vocals. Side two has the Opal opiate daze of "Wild Town," and the Radio City-style lament of "Old World," rounding out a welcome return and a hopefully starry future.

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Jackpot Continued

DWARVES Toolin' For A Warm Teabag (EP) (Nasty Gash, 4099 17th St., San Francisco, CA 94114) and "Lick It" (7") (Ubik, c/o Terry Tolkien, 5 Crosby St., New York, NY 10013)—The Dwarves have something of an attitude problem, which is what's made them such a mighty cycle-delicized band for the past three years. They had an LP released on Bomp (with a radically different line-up) a while back, but it wasn't even close to the Yeti-sized, fuzz-breathing monster that the Dwarves are live—these two releases creep much nearer to their true bestial essence. "Lick It" is one of the better vinyl moments of the year so far, a maelstrom of bad tidings and garbled hate with a Sunset Boulevard beat that'll turn any trip into a bad one. The EP is just as surly, and the songs are about as short, but here we find the Dwarves plunging beyond the valley of ultrathrash, leaving out the '60s convulsions for a more directly murderous approach.

NIGHTS AND DAYS "Garbage Can" (7") (Regal Select, P.O. Box 986, Issaquah, WA 98027)—Along with buddies Cat Butt and Girl Trouble, this rough-n-ready foursome from Seattle plays garbage rock in the garage on their debut single (they also have a track on Sub-Pop-200, but this came first). Playing at a mid-tempo pace, the band isn't quite as wild and full of abandon as their cohorts, but they'll get the snakes wiggling in your hips all the same. "Garbage Can" features contemptuously spat out vocals by Robert Vasquez (who also plays frayed-wire guitar) and a back-snapping accompaniment from the rhythm section. "Diddy Wah Diddy" and "Goes Without Saying," the other songs on the disc, rattle and shake pretty much the same bones, rounding out this twist-o-rama.

PRECIOUS WAX DRIPPINGS "Rayon" (7") (Pravda, 3728 N. Clark St., Chicago, IL 60613)—Precious Wax Drippings sprawls, wavers and teeters on the verge of sloppiness all through this four-song 7"—that the band remains so on-balance makes them all the more enjoyable. Although the production on the A would lead one to believe the tapes fell victim to a freak mudslide, "Rayon" and "Across The Tracks" succeed quite nicely on the dreamy, brooding level, following up on Soul Asylum's promise of angst-for-everyman, with killer guitar licks and lots of multi-harmonic braying. "On The Way" is a bit cleaner and shows off the peppy side of the band, as the guitars start jitterbugging and the bands flexes its pop muscles, carrying on in a most winsome way. Go a round with the Drippings yourself.

VARIOUS ARTISTS Tampa Smokes II (Pop, P.O Box 108, Tampa, FL 33601/813-839-7677)—The fledgling Pop label started raising people's curiosity levels (who previously thought the only thing Florida was good for was Disney World, spring training and retirement) with a compilation called Tampa Smokes. That led to full LPs by the Woodies, PsychoTribe and the Wankers (whose pizza picture-disc Breakfast Of Champions has just been released) and, here, a second chance to expose even more of the crop of local hopefuls (with a few repeat performers) that inhabit the Tampa Bay area. This slew of young, anxious, exuberant popsters offer a wide diversity of styles, from the countrytwang of Barons Of Love's "She Makes Believe" and the roof-raising, hand-clapping, gospel-swing campiness of JGLB's "Don't Let Satan Fool You." There are all kinds of pop stylings to sift through in this tidy package, and though none will have people falling over themselves trying to get to Tampa, there's more than enough to tickle the ears of any music fan. You'll either gravitate to the T Bone Burnett-inspired roots of Walt Bucklin's "Just Like You," the powerdrive speed-pop of PsychoTribe's "The Seek," the Nuggets-y big beat garage sounds of April 13th's "My Favorite Song," or the artfully arranged "Cool Water From Heaven" from Mad For Electra, just one of several bands here we'd love to hear more from.

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Jackpot!



THE TRAGICALLY HIP The Tragically Hip (Rock, c/o Jacob Gold & Associates, 372 Richmond St. W. #10, Toronto, ONT MSV 1X6, Canada)—Ontario's The Tragically Hip (the name comes from the Michael Nesmith video Elephant Parts) have traversed the Great White North more times than Zsa Zsa Gabor's been to the altar, but while they've notched thousands of road miles from their persistent Canadian touring (and as many loyal fans in the process), the band is relatively unknown here in the States. That's going to change. Maybe not directly because of this mini-LP—the band's first studio effort, recorded in the blink of an eye back in 1987—but eventually it will. (The band has been signed by MCA, and is recording an LP in Memphis.) The Hip is a band that needs to be seen live to be fully appreciated (as anyone who attended their CMJ showcase at last year's convention will attest) mostly because of lead singer/songwriter Gord Downie (the man's got magnetism and presence in the biggest sense of the word) and the overall chemistry of the dual guitars/bass/drums band. Musically, these guys fall somewhere between Tom Petty & The Heartbreakers, Iggy & The Stooges, and Dylan & The Band. Although demos we've heard recently outshine the seven tracks here (not one slouch in the

bunch) in terms of songwriting, intensity and maturity, this EP will serve as a memorable introduction to a band destined for greatness

F.Y.L

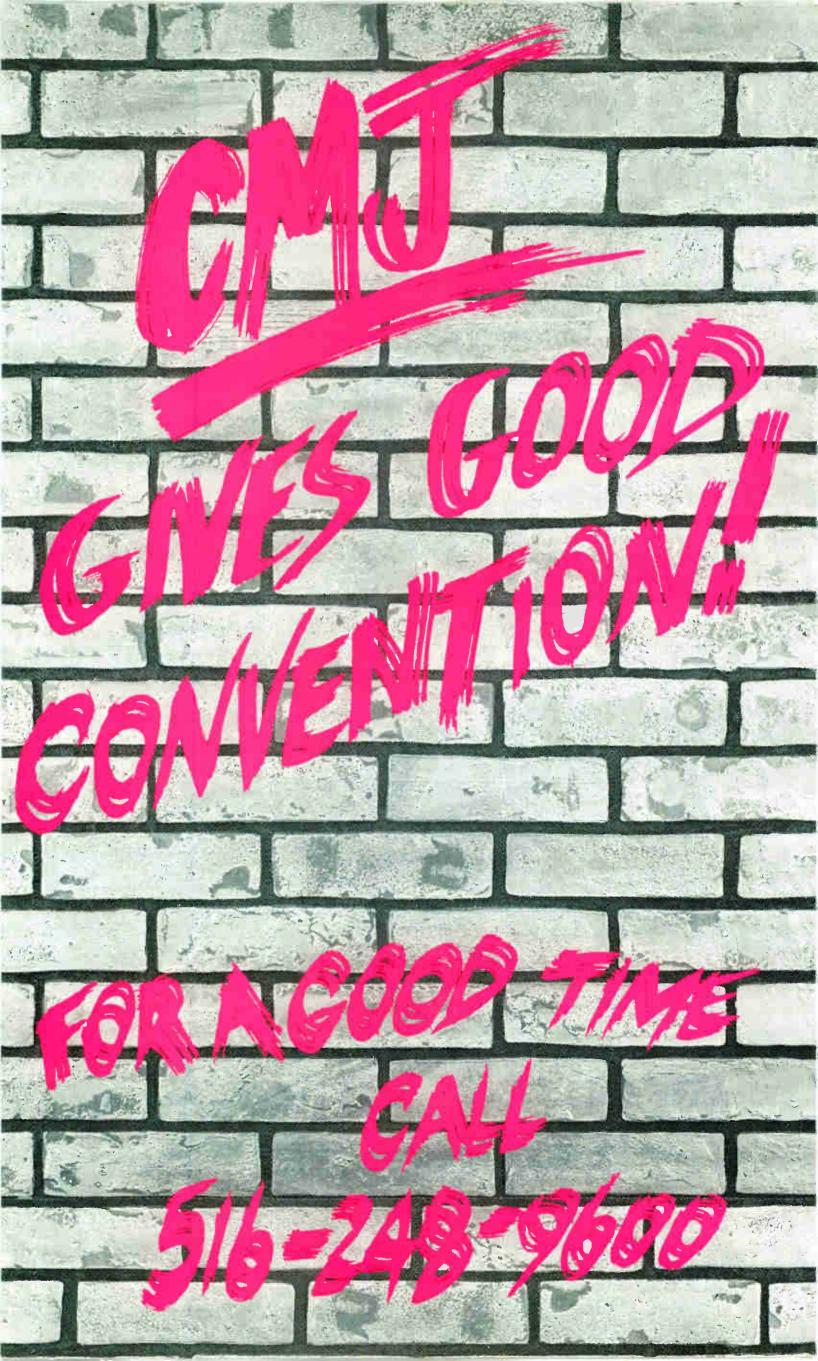
Zits by the millions... Common Allments Of Maturity is a with-it and way-out group of three from Boston, fashioning noises that are rather unlike any other goings-on in their habitat at present. Their strange and slightly forbidding debut, Smoldering Lunchbox (Extremely High Quality, P.O. Box 51, Boston, MA 02141), has a whole elephant-tribe of clattering percussion dominating most of the songs, as drummer Lawrence Dersch expends considerable energy whacking out a center to even the densest forays of the band (and they do venture into some sonically dense places). Dennis Plinn's synthesizer is used to create a glacial, macabre effect in some places and as a post-industrial fogbank in others, while Timothy Ratdiet's (one of the better surnames to hit this column in a while) guitar is used to fill in the picture, his vocals coming unnervingly close to Robert Smith's occasionally, but on the whole emphasizing the aloof claustrophobia of the music. The title track, "Drop Dead," and "Restless Hunger/Trench" all illustrate Common Ailments' post-dance frustrations perfectly... "We-Suppose-They're-Extraterrestrial-But-The-Post-Office-Box-Is-In-Louisiana" Department... Rising like some primordial mist out of the Louisiana swamplands, or flickering like strange lights in the night sky, one can sense the dark psychedelic spirits present in the instrumentals on Beyond Einstein's Eulipion Bats' cassette (Odd Man Out, 640 Metairie Lawn Drive, Metaire, LA 70001/504-838-8342). A curious studio assemblage of musicians getting together under the tutelage of drummer/studio guy William Brandt and proceeding to collectively flip their wigs, the Bats also appreared on a recent local compilation album spotlighting eclectic, underheard bands. Sounding like everything from "Careful With That Axe, Eugene"-era Floyd to King Crimson to Universal Congress Of, the Bats' cassette (complete with a lengthy fictitious bio of Ernest Otto Mondorf, the

supposed creator of the "cover art"), boasts all the kick and spice of a good dose of mushroom potion... From Middle America... The Homestead Grays is a no-nonsense, good-rocking-tonight band who've also appeared on a couple of compilations previously, and are now ready to pour a little more of Lawrence, Kansas, into your loving cup with their debut four-song EP, unassumedly titled Big Hits (Fresh Sounds, P.O. Box 36, Lawrence, KS 66044). Mostly, they just write clean and uncomplicated pop songs with rhythms that buoy the songs and the listener to devil-may-care heights, Brock Ginther's bass and Guy Stevens' drums providing the elasticity that must keep their live dates hopping full-tilt. Sounding professional and self-effacing at the same time, Charlie Mead has a deep, flexible voice that stands out strongly in the mix, as he and Gray Ginther trade off happy and straight-as-an-arrow melodies can't help but catch your ear, and snag a lofty place on the playlist. .. Sounds more like a Yiddish street gang. .. A bunch of scruffy no-goodniks from Australia, a land where the Detroit sound has settled in and taken root, the Philisteins are doing quite well under the Motor City onslaught, as is rabidly apparent on their first self-titled U.S. release. Brought to you by our pals at Sympathy For The Record Industry (4901 Virginia Ave., Long Beach, CA 90805), the surfing, snarling sound of Radio Birdman is carried on to its high-decibel finest on the eight songs here, tearing into he-man rock riffs and continuing the fine work of Exploding White Mice (a Greasy Pop neighbor of the Philisteins) and others of their Stooge-inspired ilk. Certainly loud, abundantly obnoxious and barrels of fun, try "Early Morning Memory," "Cerebral Pause" and "Apeshit Metal Locusts (Eating A City)" for maximum woofer abuse.

—D.I.Y.

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The Atmosphere: Intimate

The Point: "The Discovery & Development Of New Artists"

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	College & Alternative Radio: Present & Future A special workshop			
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CMJ Radio Top 100

3/10	2/24	2/10	DEAL	KARTIST	TITLE	LABEL
	3	9	1	REPLACEMENTS	Don't Tell A Soul	
1 2	6	_	2	ELVIS COSTELLO	Spike	Sire-Reprise Warner Bros.
3	2	1	1	LOU REED	New York	Sire-WB
4 5	1 4	2 8	1	VIOLENT FEMMES NEW ORDER	3 Technique	Slash-WB Qwest-WB
6	7	40	6	THROWING MUSES	Hunkpapa	Sire-WB
7	_	_	7	XTC	Oranges & Lemons	Geffen
8 9	13	22	8 9	FINE YOUNG CANNIBALS CICCONE YOUTH	The Raw & The Cooked The Whitey Album	I.R.S./MCA Blast First-Enigma
10	5	5	1	R.E.M.	Green	Warner Bros.
11	1 5 12	25 12	11 12	WONDER STUFF	The Eight Legged Groove Machine	Polydor-PG
12 13	14	49	13	COWBOY JUNKIES CHRISTMAS	The Trinity Session Ultraprophets Of Thee Psykick Revolution	RCA I.R.S.
14	9	7	5	DEAD MILKMEN	Beelzebubba	Fever-Enigma
15 16	8 10	3 4	3 2	THE FALL WATERBOYS	l Am Kurious Oranj Fisherman's Blues	Beggars Banquet-RCA Ensign-Chrysalis
17	17	65	17	LOVE AND ROCKETS	"Motorcycle" (12")	Beggars Banquet (UK)
18	28	_	18	PROCLAIMERS	Sunshine On Leith	Chrysalis
19 20	25 32	45 —	19 20	REIVERS BRUCE COCKBURN	End Of The Day Big Circumstance	DB-Capitol Gold Castle
21	11	6	1	SONIC YOUTH	Daydream Nation	Blast First-Enigma
22 23	33 29	_ 26	22 23	BUCK PETS MIDGE URE	Buck Pets Appropriate To Nothing	Island
24	22	14	2	THEY MIGHT BE GIANTS	Answers To Nothing Lincoln	Chrysalis Bar/None Restless
25	26	66	25	EASTERHOUSE	Waiting For The Redbird	Columbia
26 27	19 18	17 13	17 6	NITZER EBB JULIAN COPE	Belief My Nation Underground	Geffen Island
28	37	_	28	FULL FATHOM FIVE	4 A.M.	Link
29	_	_	29	GUADALCANAL DIARY	Flip-Flop	Elektra
3 0 31	36 20	57 38	30 20	THE FIXX POGUES	Calm Animals "Yeah, Yeah, Yeah, Yeah, Yeah" (12")	RCA Island
32	35	_	32	ROY ORBISON	Mystery Girl	Virgin
33 34	_ 64	_	33 34	ROBYN HITCHCOCK 'N' THE EGYPTIANS	"Madonna Of The Wasps" (12")	A&M
34 35	23	15	11	THRASHING DOVES GO-BETWEENS	Trouble In The Home 16 Lovers Lane	A&M Beggars Banquet-Capitol
3 6	21	10	7	SAINTS	Prodigal Son	TVT
37 38	38 31	28 30	16 30	EDIE BRICKELL & NEW BOHEMIANS ENYA	Shooting Rubberbands At The Stars Watermark	Geffen Geffen
39	30	16	16	HALF JAPANESE	Charmed Life	50,000000 Watts
40	86	_	40	BRIAN RITCHIE	Sonic Temple & Court Of Babylon	SST
41 42	44 27	11	41 10	MURPHY'S LAW FRONT 242	Back With A Bong! Front By Front	Profile Wax Trax
43	47	58	43	LIVING COLOUR	Vivid	Epic
44 45	56 61	_	44 45	HE SAID ED HAYNES	Take + Care	Mute-Enigma
46	-	_	46	MIRACLE LEGION	Sings Ed Haynes Me And Mr. Ray	Apache Rough Trade
47	42	72	42	GIANT SAND	The Love Songs	Homestead
48 49	39 43	18 60	12 43	THE PURSUIT OF HAPPINESS CHILLS	Love Junk The Lost EP (EP)	Chrysalis Homestead
50	49	_	49	THIN WHITE ROPE	Red Sun (EP)	Demon (UK)
51	_	_	51	THE CLEAN	Compilation	Homestead
52 53	 54	 59	52 50	WOLFGANG PRESS	Themes From Venus Bird Wood Cage	DB 4AD-Rough Trade
54	34	23	1	FEELIES	Only Life	Coyote-A&M
55 56	40 70	20 95	2 56	U2 ROYAL COURT OF CHINA	Rattle And Hum Geared & Primed	Island A&M
57	74	-	57	NOMEANSNO	Small Parts Isolated And Destroyed	Alternative Tentacles
58	50	24	24	VARIOUS ARTISTS	Young Blood	RooArt (Australia)
59 60	41 51	19 55	8 6	DINOSAUR JR. THAT PETROL EMOTION	Bug End Of The Millennium Psychosis Blues	SST Virgin
61	52	34	28	SOUNDGARDEN	Ultramega OK	SST
62	66	_	62	LEGAL REINS	Please, The Pleasure	Arista
63 64	71 —	_	63 64	HUGO LARGO YELLO	Mettle Flag	Opal-WB Mercury-PG
65	68	_	65	FIGURES ON A BEACH	Figures On A Beach	Sire-WB
66 67	-		66 67	FIRE TOWN TALL DWARFS	The Good Life Hello Cruel World	Atlantic Homestead
68	85	_	68	LYLE LOVETT	Lyle Lovett And His Large Band	Curb-MCA
69	79	_	69	MY LIFE WITH THE THRILL KILL KULT	I See Good Spirits And I See Bad Spirits	Wax Trax
70 71	69 —	_	69 71	BAMBI SLAM TOMMY KEENE	Bambi Slam Based On Happy Times	Warner Bros. Getten
72	_	_	72	DE LA SOUL	3 Feet High And Rising	Tommy Boy
73 74	60 67	53 7 7	31 67	TRAVELING WILBURYS FUGAZI	Traveling Wilburys Fugazi (EP)	Wilbury-WB Dischord
75	_	_	75	TOO MUCH JOY	Son Of Sam I Am	Alias
76 77	55 48	48	35	LILAC TIME	Lilac Time Where The Women Wear The Glood And The Men	Mercury-PG
77 78	48 45	27 29	27 27	DEATH OF SAMANTHA MUDHONEY	Where The Women Wear The Glory And The Men Superfuzz Bigmuff (EP)	Homestead Sub Pop
79	46	21	14	A HOUSE	On Our Big Fat Merry-Go-Round	Sire-Reprise
80 81	— 63	— 68	80 63	SLAMMIN' WATUSIS VARIOUS ARTISTS	Kings Of Noise Pay It All Back Volume 2	Epic Nettwerk (Canada)
B2	53	31	31	MY DAD IS DEAD	The Best Defense	Homestead
83	5.7	- 22	83	UNTOUCHABLES	Agent Double O Soul	Twist-Restless
84 85	57	33 —	33 85	ALIEN SEX FIEND BLOOD CIRCUS	Another Planet Primal Rock Therapy (EP)	Caroline Sub Pop
86	98		86	SWEET BABY	It's A Girl!	Ruby-Slash
87 88	-	_	87 88	BEVIS FROND THELONIOUS MONSTER	Inner Marshland Stormy Weather	Reckless Relativity
89	75	69	4	JANE'S ADDICTION	Nothing's Shocking	Warner Bros.
90	99	_	90	VARIOUS ARTISTS	The Melting Plot	SST
91 92	97 59	 47	91 45	BIRDHOUSE BONGOS, BASS & BOB	Meglamania Never Mind The Sex Pistols, Here's Bongos, Bass & Bob	Link 50,000000 Watts
93	94	76	65	TANITA TIKARAM	Ancient Heart	Reprise
94 95	65 —	41	36 95	ELVIS HITLER MOEV	Disgraceland Yeah Whatever	Restless Atlantic
96	_	_	96	TONE-LOC	Loc-ed After Dark	Delicious Vinyl-Island
97	_ 50	<u> </u>	97 53	FIELD TRIP MARC ALMOND	Beautiful The Stars We Are	Ruby-Slash
98 99	58 —	54 —	99	MY BLOODY VALENTINE	Isn't Anything	Capitol Creation-Relativity
100	89	83	17	VOICE OF THE BEEHIVE	Let It Bee	London-PG

CHART INFORMATION BASED ON COMBINED AIRPLAY OF REPORTING COMMERCIAL AND COLLEGE/NON-COMMERCIAL RADIO STATIONS

Statistics are compiled from point totals tabulated from positions (1-35) of artists on airplay reports, then multiplied by station code factor

(based on programming, market size, market impact).

Airplay Breakdown Commercial College/Non Con

College/Non Commercial

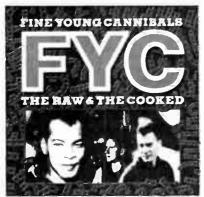
3/10	2/24	ARTIST	LABEL	3/10	2/24	ARTIST	LABEL
1	2	ELVIS COSTELLO	Warner Bros.	1	3	REPLACEMENTS	Sire-Reprise
2 3	1 4	LOU REED REPLACEMENTS	Sire-WB Sire-Reprise	2 3	1 10	VIOLENT FEMMES ELVIS COSTELLO	Slash-WB
4	_	XTC	Geffen	4	2	LOU REED	Warner Bros. Sire-WB
5 6	3	R.E.M. FINE YOUNG CANNIBALS	Warner Bros. I.R.S./MCA	5	4	NEW ORDER	Qwest-WB
7	6	NEW ORDER	Qwest-WB	6 7	5	THROWING MUSES	Sire-WB Geffen
8	9	THE FIXX	RCA	8	12	CICCONE YOUTH	Blast First-Enigma
9 10	5 12	MIDGE URE VIOLENT FEMMES	Chrysalis Slash-WB	9	_ 15	FINE YOUNG CANNIBALS WONDER STUFF	I.R.S./MCA Polydor-PG
11	10	WATERBOYS	Ensign-Chrysalis	11	6	THE FALL	Beggars Banquet-RCA
12 13	17 18	EASTERHOUSE COWBOY JUNKIES	Columbia RCA	12 13	7 14	DEAD MILKMEN CHRISTMAS	Fever-Enigma I.R.S.
14	11	U2	Island	14	9	R.E.M.	Warner Bros.
15 16	13 24	EDIE BRICKELL & NEW BOHEMIANS Crosby, Stills, Nash & Young	Geffen Atlantic	15 16	13 16	COWBOY JUNKIES LOVE AND ROCKETS (12")	RCA Beggars Banquet (UK)
17	15	ROY ORBISON	Virgin	17	11	WATERBOYS	Ensign-Chrysalis
18 19	19 36	TANITA TIKARAM THROWING MUSES	Reprise Sire-WB	18 19	8 28	SONIC YOUTH BUCK PETS	Blast First-Enigma
20	20	BRUCE COCKBURN	Gold Castle	20	24	REIVERS	Island DB-Capitol
21 22	16 50	TRAVELING WILBURYS PROCLAIMERS	Wilbury-WB Chrysalis	21 22	26 34	PROCLAIMERS BRUCE COCKBURN	Chrysalis
23	26	DAVID CROSBY	A&M	23	23	THEY MIGHT BE GIANTS	Gold Castle Bar/None-Restless
24 25	14	JULIAN COPE GUADALCANAL DIARY	Island Elektra	24	17	NITZER EBB	Geffen
26	39	CHRIS REA	Geffen	25 26	31 29	FULL FATHOM FIVE EASTERHOUSE	Link Columbia
27	92 22	MORRISSEY (12") POGUES (12")	Sire-Reprise	27	22	JULIAN COPE	Island
28 29	21	THE PURSUIT OF HAPPINESS	Island Ch ry salis	28 29	 18	POGUES (12")	Elektra Island
30	28	DYLAN & THE DEAD	Columbia	30	72	THRASHING DOVES	A&M
31 32	33 23	WONDER STUFF ENYA	Polydor-PG Geffen	31 32	36	MIDGE URE ROBYN HITCHCOCK/THE EGYPTIANS (12")	Chrysalis A&M
33	29	GO-BETWEENS	Beggars Banquet-Capitol	33	84	BRIAN RITCHIE	SST
34 35	25 30	LIVING COLOUR MIKE + THE MECHANICS	Epic Atlantic	34 35	38 19	MURPHY'S LAW FRONT 242	Profile Wax Trax
36	42	LYLE LOVETT	Curb-MCA	36	39	ROY ORBISON	Virgin
37 38	40	KEITH RICHARDS ROBYN HITCHCOCK/THE EGYPTIANS (12")	Virgin A&M	37 38	25	GO-BETWEENS	Beggars Banquet-Capitol
39	27	SAINTS	TVT	39	21 27	SAINTS HALF JAPANESE	TVT 50,000000 Watts
40 41	86 83	ED HAYNES FIRE TOWN	Apache	40	54	HE SAID	Mute-Enigma
42	38	JON BUTCHER	Atlantic Capitol	41 42	 37	MIRACLE LEGION GIANT SAND	Rough Trade Homestead
43	34 41	LITTLE FEAT	Warner Bros.	43	33	ENYA	Geffen
44 45	54	VOICE OF THE BEEHIVE ROYAL COURT OF CHINA	London-PG A&M	44 45	48 45	THE FIXX THIN WHITE ROPE (EP)	RCA Demon (UK)
46	44	GUNS N' ROSES (Lies)	Geffen	46	51	WOLFGANG PRESS	4AD-Rough Trade
47 48	R 65	MELISSA ETHERIDGE TOMMY KEENE	Island Geffen	47 48	41	CHILLS (EP)	DB Homestead
49	47	THRASHING DOVES	A&M	49	30	FEELIES	Coyote-A&M
50 51	48 31	JOHN HIATT DREAMS SO REAL	A&M Arista	50 5 1	 57	THE CLEAN LIVING COLOUR	Homestead Epic
52	45	STEVE EARLE	UNI	52	69	NOMEANSNO	Alternative Tentacles
53 54	46 55	REIVERS EDDIE MONEY	DB-Capitol Columbia	53 54	46 62	EDIE BRICKELL & NEW BOHEMIANS ED HAYNES	Geffen Apache
55	57	DURAN DURAN	Capitol	55	43	YOUNG BLOOD	RooArt (Australia)
56 57	- =	ERASURE (12") RADIATORS	Mute (UK) Epic	56 57	35 47	DINOSAUR JR. SOUNDGARDEN	SST
58	56	CHRISTMAS	I.R.S.	58	50	THAT PETROL EMOTION	Virgin
59 60	51 R	BAD COMPANY	Mercury-PG Atlantic	59 60	66 63	HUGO LARGO LEGAL REINS	Opal-WB Arista
61	52	FUGAZI (EP)	Dischord	61	75	ROYAL COURT OF CHINA	A&M
62 63	_	UNTOUCHABLES SIMPLE MINDS (12")	Twist-Restless Virgin (UK)	62 63	40 65	THE PURSUIT OF HAPPINESS FIGURES ON A BEACH	Chrysalis Sire-WB
64	43	DEAD MILKMEN	Fever-Enigma	64	76	MY LIFE WITH THE THRILL KILL KULT	Wax Trax
65 66	74 88	HOTHOUSE FLOWERS LOVE AND ROCKETS (12")	London-PG Beggars Banquet (UK)	65 66	64	YELLO	Warner Bros. Mercury-PG
67	90	LOVE AND MONEY	Mecury-PG	67	_	TALL DWARFS	Homestead
68 69	59 —	MONDOSTEREO THE CLEAN	Tinnitus Homestead	68 69	_	TOO MUCH JOY DE LA SOUL	Alias Tommy Boy
70	63	HALF JAPANESE	50,000000 Watts	70	42	MUDHONEY (EP)	Sub Pop
7 1 72	82 73	THIRTY EIGHT SPECIAL MY DAD IS DEAD	A&M Homestead	71 72	49 53	DEATH OF SAMANTHA U2	Homestead Island
73	37	THEY MIGHT BE GIANTS	Bar/None Restless	73	59	PAY IT ALL BACK VOLUME 2	Nettwerk (Canada)
74 75	81	MATTHEW SWEET BON JOVI	A&M Mercury-PG	74 75	55 —	ALIEN SEX FIEND SLAMMIN' WATUSIS	Caroline Epic
76	49	CAMOUFLAGE	Atlantic	76	_	FIRE TOWN	Atlantic
77 78	71 61	A HOUSE DANIELLE DAX	Sire-Reprise Sire-WB	77 78	73	FUGAZI (EP)	Sub Pop Dischord
79	58	CHILLS (EP)	Homestead	79	93	SWEET BABY	Ruby-Slash
80 81	35	YELLO MARC ALMOND	Mercury-PG Capitol	80 81	44	A HOUSE	Curb-MCA Sire-Reprise
82	68	CHARLIE SEXTON	MCA	82	60	LILAC TIME	Mercury-PG
83 84	75 8 7	LITTLE AMERICA (12") GUNS N' ROSES (Appetite)	Geffen Geffen	83 84	- 52	TOMMY KEENE MY DAD IS DEAD	Geffen Homestead
85	_	INDIGO GIRLS	Epic	85	100	BEVIS FROND	Reckless
86 87	- 64		Garden (Denmark)	86 87	94	THE MELTING PLOT THELONIOUS MONSTER	SST Relativity
88		THE FALL	Beggars Banquet-RCA	88	_	UNTOUCHABLES	Twist-Restless
89 90			Vinyl Solution (UK) EMI	89 90	92 74	BIRDHOUSE JANE'S ADDICTION	Link Warner Bros.
91	_	SHOW OF HANDS	I.R.S.	91	56	BONGOS, BASS & BOB	50,000000 Watts
92 93			Hightone/Mercury-PG Geffen	92 93	61 R	ELVIS HITLER MOEV	Restless
94	32	JEFF HEALEY BAND	Arista	94	_	FIELD TRIP	Atlantic Ruby-Slash
95 96			Virgin Coyote-A&M	95 96		TONE-LOC MY BLOODY VALENTINE	Delicious Vinyl-Island
97	_	TALL DWARFS	Homestead	97	_	SKIN YARD	Creation-Relativity Toxic Shock
98 99	_	WAY MOVES	SST Dali-Chameleon	98 99			Wilbury-WB
100		WAYNE TOUPS & ZYDECAJUN	Mercury-PG	100			4AD-Rough Trade PopLLama-Frontier

CNJ Top 40 Cuts

(Compiled from radio station reports of their most-played cuts.)

#1 CMJ Top Cut #1 Breakthrough

FINE YOUNG CANNIBALS



"She Drives Me Crazy"

ROY ORBISON



"You Got It"

3/10 2/24

4	7	FINE YOUNG CANNIBALS "She Drives Me Crazy" (I.R.S./MCA)
- 1	- /	FINE TOUNG CANNIDALS SHE DITYES HE CLAZY (1.0.5./HICA)

- **ELVIS COSTELLO "Veronica" (Warner Bros.)** 6
- XTC "The Mayor Of Simpleton" (Geffen) 15
- VIOLENT FEMMES "Nightmares" (Slash-WB)
- REPLACEMENTS "I'll Be You" (Sire-Reprise)
 NEW ORDER "Fine Time" (Qwest-WB)
 LOU REED "Dirty Blvd." (Sire-WB)
- 7
- 8
- R.E.M. "Stand" (Warner Bros.)
 DEAD MILKMEN "Punk Rock Girl" (Fever-Enigma)
- THROWING MUSES "Dizzy" (Sire-WB) 10
- LOVE AND ROCKETS "Motorcycle" (Beggars Banquet (UK)) 14 11
- COWBOY JUNKIES "Sweet Jane" (RCA) 12 8
- POGUES "Yeah, Yeah, Yeah, Yeah" (Island) 13 11
- MIDGE URE "Dear God" (Chrysalis) 14 19
- ENYA "Orinoco Flow (Sail Away)" (Geffen) 15 20
- LIVING COLOUR "Cult Of Personality" (Epic) 16 17
- ROY ORBISON "You Got It" (Virgin) 17
- THE FALL "New Big Prinz" (Beggars Banquet-RCA) 18 13
- JULIAN COPE "5 O'Clock World" (Island) 19 23
- CICCONE YOUTH "Into The Groovey" (Blast First-Enigma)
 WATERBOYS "Fisherman's Blues" (Ensign-Chrysalis) 20 35
- BRUCE COCKBURN "If A Tree Falls" (Gold Castle) 22 30
- NITZER EBB "Control Im Here" (Geffen) 23 21
- SONIC YOUTH "Teen Age Riot" (Blast First-Enigma) 10
- 25
- METALLICA "One" (Elektra)
 THE FIXX "Driven Out" (RCA) 29
- **GUADALCANAL DIARY "Always Standing" (Elektra)** 27
- **REPLACEMENTS "Talent Show" (Sire-Reprise)** 28
- PROCLAIMERS "I'm Gonna Be (500 Miles)" (Chrysalis) REIVERS "It's About Time" (DB-Capitol) 29 34
- WONDER STUFF "Give, Give, Give Me More, More, More" (Polydor-PG) 31
- THE PURSUIT OF HAPPINESS "I'm An Adult Now" (Chrysalis) 16 32
- EASTERHOUSE "Come Out Fighting" (Columbia) 33 32
- TONE-LOC "Wild Thing" (Delicious Vinyl-Island) FRONT 242 "Headhunter V 3.0" (Wax Trax) 34 36
- 35 27
- **BUCK PETS "A Little Murder" (Island)** 36 FIGURES ON A BEACH "You Ain't Seen Nothing Yet" (Sire-WB)
- 37 SAINTS "Grain Of Sand" (TVT) 22 38
- EDIE BRICKELL & NEW BOHEMIANS "What I Am" (Geffen) 39 24
- CHRISTMAS "Stupid Kids" (I.R.S.)

ON DECK:

REPLACEMENTS "I Won't" (Sire-Reprise)
NEW ORDER "All The Way" (Qwest-WB)
ROBYN HITCHCOCK 'N' THE EGYPTIANS "Madonna Of The Wasps" (A&M)

ELVIS COSTELLO "... This Town..." (Warner Bros.)

ED HAYNES "Talking Cat Blues" (Apache)

New Music Composite

Radio Breakthroughs

(Highest debuts and most progress.)



- XTC Oranges & Lemons (Geffen)

- FINE YOUNG CANNIBALS The Raw & The Cooked (I.R.S./MCA) GUADALCANAL DIARY Flip-Flop (Elektra) ROBYN HITCHCOCK 'N' THE EGYPTIANS "Madonna Of The
- Wasps" (12") (A&M)
 MIRACLE LEGION Me And Mr. Ray (Rough Trade)

- THE CLEAN Compilation (Homestead)
 LOVE TRACTOR Themes From Venus (DB)
 BRIAN RITCHIE Sonic Temple & Court Of Babylon (SST)

- BRIAN RITCHIE Sonic Temple & Court Of Babylon YELLO Flag (Mercury-PG)
 FIRE TOWN The Good Life (Atlantic)
 TALL DWARFS Hello Cruel World (Homestead)
 THRASHING DOVES Trouble In The Home (A&M)
 TOMMY KEENE Based On Happy Times (Geffen)
 DE LA SOUL 3 Feet High And Rising (Tommy Boy)
 TOO MUCH JOY Son Of Sam I Am (Alias)
 SLAMMIN' WATUSIS Kings Of Nolse (Epic)

- UNTOUCHABLES Agent Double O Soul (Twist-Restless)
 NOMEANSNO Small Parts Isolated And Destroyed
- (Alternative Tentacles)
- LYLE LOVETT Lyle Lovett And His Large Band (Curb-MCA) ED HAYNES Sings Ed Haynes (Apache)

Adventure Picks

(Reporters choices for best new releases.)



- ROBYN HITCHCOCK 'N' THE EGYPTIANS "Madonna Of The Wasps" (12") (A&M)

 DE LA SOUL 3 Feet High And Rising (Tommy Boy)

 MY BLOODY VALENTINE Isn't Anything (Creation-Relativity)

 XTC Oranges & Lemons (Geffen)

- INDIGO GIRLS Indigo Girls (Epic)
 THELONIOUS MONSTER Stormy Weather (Relativity)

- GUADALCANAL DIARY Flip-Flop (Elektra) BUCK PETS Buck Pets (Island) LOVE TRACTOR Themes From Venus (DB)
- YO LA TENGO President Yo La Tengo (Coyote-Twin/Tone)
 DHARMA BUMS Haywire (PopLLama-Frontier)
 THE CLEAN Compilation (Homestead)

- TALL DWARFS Hello Cruel World (Homestead)
 BRIAN RITCHIE Sonic Temple & Court Of Babylon (SST)
 FINE YOUNG CANNIBALS The Raw & The Cooked (I.R.S./MCA)
- HE SAID Take + Care (Mute-Enigma)
 MIRACLE LEGION Me And Mr. Ray (Rough Trade)
 GRAHAM PARKER Live! Alone In America (RCA)
 THRASHING DOVES Trouble In The Home (A&M)
 BLACK SUN ENSEMBLE Lambent Sun (Reckless)

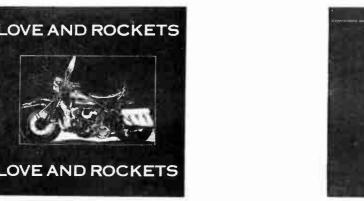
Imports

(Top imported LPs and singles.)



Audience Response

(Most requested new releases.)



- LOVE AND ROCKETS "Motorcycle" (12") (Beggars Banquet (UK))
 THIN WHITE ROPE Red Sun (EP) (Demon (UK))
 VARIOUS ARTISTS Young Blood (RooArt (Australia))
 SANDMEN "Hate Your Ways" (12") (Garden (Denmark))
 VARIOUS ARTISTS Pay It All Back Volume 2 (Nettwerk (Canada))
 DEAD CAN DANCE The Serpent's Egg (4AD (UK))
 MANUFACTURE Terrorvision (Nettwerk (Canada))
 KING BLANK The Real Dirt (Situation Two (UK))
 PASSION FORDER Love, Waltzes And Anarchy

- PASSION FODDER Love, Waltzes And Anarchy
 (Beggars Banquet (UK))
 BEL CANTO White-Out Conditions (Crammed-Nettwerk (Canada))
 PARACHUTE MEN The Innocents (Fire (UK))
 STONE ROSES "Elephant Stone" (12") (Silvertone (UK))
 SARAH McLACHLAN Touch (Nettwerk (Canada))
 VARIOUS APTIES Nettwerk Scurd Samples Type A Food Fore
- SARAH McLACHLAN Touch (Nettwerk (Canada))
 VARIOUS ARTISTS Nettwerk Sound Sampler Two: A Food For
 Thought (Nettwerk (Canada))
 PIXIES Gigantic (EP) (4AD (UK))
 LOOP "Black Sun" (12") (Chapter 22 (UK))
 SPACEMEN 3 "Revolution" (12") (Fire (UK))
 SIMPLE MINDS "Mandela Day" (12") (Virgin (UK))
 CHRISTIAN DEATH Sex & Drugs & Jesus Christ (Jungle (UK))
 POP WILL EAT ITSELF "Can You Dig It?" (12") (RCA (UK))



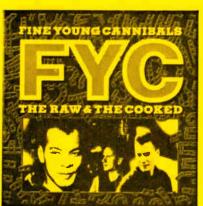
- 1. REPLACEMENTS
- VIOLENT FEMMES NEW ORDER
- **ELVIS COSTELLO**
- FINE YOUNG CANNIBALS LOU REED

- DEAD MILKMEN COWBOY JUNKIES

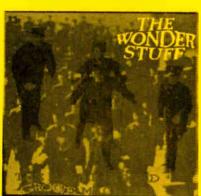
- THROWING MUSES
 EDIE BRICKELL & NEW BOHEMIANS
 LIVING COLOUR
- LOVE AND ROCKETS FRONT 242 WATERBOYS
- U2
 - CHRISTMAS TONE-LOC SONIC YOUTH

riority Emphasis











XTC Oranges & Lemons (Geffen) **Emphasis Tracks: Mayor, King For A Day**

At last, after 12 years, 11 albums (including two by psychedelic doppelgangers Dukes Of Stratosphear) and enough B-sides to fill at least two LPs, XTC is getting its due. Oranges & Lemons isn't drastically different from anything they've done before, but it represents a beautiful confluence of their distinguished and endlessly infectious, distinct and definitive pop. While they wear their huge Beatles influence on their (record) sleeves (the cover is a hilariously accurate take on Yellow Submarlne), a more fitting parallel lies in the Kinks' late '60s work. Blue Meanies cower in fear as Oranges & Lemons debuts #7 College, #4 Commercial and #7 combined, good for the #1 Radio Breakthrough; it also garners the #4 Adventure Pick (it was #1 last report), as well as #8 Audience Response, while "The Mayor Of Simpleton" governs 15-3 Top Cuts. No one I think is in my tree, but stations not adding this LP are pretty clearly out of theirs: 91X, KANM, KFSR, KGLT, KJHK, KSCR, KSLU, KZSC, WBTY, WCFM, WDCR (NH), WDPS, WFNX, WHRW, WHTG, WIDB, WIUS (IN), WKHR, WKNH, WLYX, WNEC, WOUX, WQHS, WRFL, WRGW, WRIU, WRKC, WRSI, WRUC, WRVU, WSAP, WTTU, WTUL and WUVT all report an intervient whilf of Leman lead in their start but the start was the start with the start was the start with the start was the start with the start was th intoxicating whiff of Lemon-land in their top three.

FINE YOUNG CANNIBALS The Raw & The Cooked (I.R.S./MCA) Emphasis Tracks: Crazy, Get You Down, Satisfied

After almost three years of doing outside musical and acting projects, FYC is back and their soul/dance sound is more refined than ever—thanks in great part to the production work of Prince cohort David Z. The layoff seems to have paid off—there isn't a weak cut on the entire album. Some of these songs appear on movie soundtracks, but Roland Gift, Andy Cox and David Steele (the latter two ex-English Beat) blend all the material into a unified whole that'll have you humming and tapping and hounging into a grazed feeding frozzy. Already campibalizing America, EVC. and bouncing into a crazed feeding frenzy. Already cannibalizing America, FYC debuts in the top 10 on the CMJ Radio Top 100, good for the #2 Radio Breakthrough. They're driving listeners crazy, swallowing the #6 Audience Response and a #21 Progressive Retail debut, while programmers make it the #15 Adventure Pick and the #1 Top Cut with "She Drives Me Crazy" (which has a fiery remix by Justin Strauss on the 12"). Those devouring this record raw and cooked include KASR, KROQ, KSMU, WCSF, WDCR (NH), WDRE, WFSE, WOXY, WPNR, WRBU (IL), WRGW, WRVU, WUSO, WWVU, WYRE (WI)—they all spot FYC #1.

GUADALCANAL DIARY Flip-Flop (Elektra) Emphasis Track: Always Saturday

As eclectic and entertaining as ever, but with added sheen to smooth out their pop sensibilities, Guadalcanal Diary returns with its most polished and professional disc yet. Plowing the fertile fields of the Georgia music scene, Guadalcanal Diary remains yet. Plowing the fertile fields of the Georgia music scene, Guadalcanal Diary remains at the vanguard of the ranks of the distinctly Southern, populist movement of rock. The new Diary record moves lithely, flipping onto the Commercial charts at #25, and flopping down at #28 on the College charts, good for an extremely acrobatic debut at #29 combined and the #3 Radio Breakthrough! "Always Saturday" stands up as the #27 Top Cut, and the band is backed by the #7 Adventure Pick. Predictably, strongest support is coming from the South, but stations are doing Flip-Flops for Guadalcanal Diary all over; KNBU, KSLU (#1!), KSMU, KWWC, WCFM, WIXQ, WLUR, WMCR, WNDY, WODU, WRAS, WVFI and WXPL, all find it's "Always Saturday" with the Diary spinning in their top tens. spinning in their top tens.

WONDER STUFF The Eight Legged Groove Machine (Polydor-PG)

WONDER STUFF The Eight Legged Groove Machine (Polydor-PG) Emphasis Tracks: Give Me, Money, Red Berry
... Give, Give, Give... Joke: What kind of device has eight legs, has a unique kinda groove, and pumps out some pretty wicked shit? The answer can be found by listening to the Wonder Stuff, and all of their marvelous debut LP.... More, More, More... A lighthearted attitude and a tongue-in-cheek sense of humor are all vacuum-packed into a platter of tasty hooks that's almost as palatable as licking out the cream tilling from the middle of an Oreo. Listeners' cravings are being satisfied, as The Eight Legged Groove Machine jumps 15-10 College and 33-31 Commercial for a combined 15-11 step. All can hear the chants of "Give, Give, Give Me More, More," which stands at #31 Top Cuts. Chomping down already are KASF, KFSR, KRVM, KSMU, KTUH, KWUR, WARG, WBSD, WCUR (#1!), WLHD, WODU, WRKC, WSAP, WSBF (#1!), WUVT, WVKR, WVUR (#1!), WXCI, WXLV (#1!) and WXYC, who are stuffing themselves with top five reports.

BRIAN RITCHIE Sonic Temple & Court Of Babylon (SST)

Emphasis Tracks: Sun Ra, America
Brian Ritchie staked his claim to fame as the bass player for the Violent Femmes; even though their recent regrouping has given him his old job back, he still has been busy enough with his own projects to release a second solo album, a broad, pan-cultural tour de force of his own odd musical universe. Ritchie rides the crest of a wave of Femmes support, rising miraculously 84-38 on the College chart; Commercial radio has yet to be converted, but still **Sonic Temple** generates an astonishing leap of 86-40 overall, good for the #8 Radio Breakthrough. College programmers are the picture of utter piety, ever-eager to spread the gospel, with Ritchie as their #14 Adventure Pick. Stations currently holding services at the **Sonic Temple** include KAOR, KLSU, KTEQ, KUWS, WDCV, WHRW, WMSE, WNEC, WORT, WRNP (#1!), WRRG, WRTC, WSPN, WUSB, WVUM and WYCE, all of whom worship Brian Ritchie in their top 10.



MIRACLE LEGION Me And Mr. Ray (Rough Trade) **Emphasis Tracks: Ladies From Town, Even Better**

Connecticut's Miracle Legion has stepped far beyond the R.E.M. comparisons that plagued their early career and moved into a realm that few could possibly inhabit. plagued their early career and moved into a realm that few could possibly inhabit. Vocalist Mark Mulcahy concocts unique word-collages that work as lyrics but seem to aim for something more, like a tall mural of associations that conjure up all kinds of strange images; guitarist "Mr." Ray Neal's sonic embellishments create the environment for Mulcahy's musings to meander. The record debuts #41 College and #46 combined, good for the #5 Breakthrough. Stations waxing miraculous include KCPR (#3), KSDT, KSPC, KSUN, KUTE (#1!), KUWS, WBMB, WCDB, WCWM, WIDR, WLRA (#1!), WNEC, WOBC, WRGW, WRKC, WRUV (#3), WTCC, WTJU, WUAG, WUSC, WUVT, WWUH, WWVU, WXCI, WXDR and WXYC, who court Mr. Ray top 15.



THRASHING DOVES Trouble In The Home (A&M)

THRASHING DOVES Trouble In The Home (A&M)
Emphasis Tracks: Angel Visit, Sister Deals, Hymn
When was the last time you saw a dove thrashing? You won't find one dishing out a pummeling brand of rock 'n' roll here, except in the keen imagery and ideas—in that sense, Thrashing Doves are as brutal and urgent as any band. While rarely being preachy or feigning superior intelligence, the Doves conjure up crafty phrases that will make you think and doublethink. Their concerns are perking up ears all over, as Trouble In The Home jumps 72-30 College, holds almost steady (surprisingly) 47-49 Commercial, and leaps a combined 64-34. All this adds up to the #12 Radio Breakthrough. Programmers have also deemed the Thrashing Doves their #19 Adventure Pick. Causing Trouble at their stations are KASF, KSLU, WHTG, WJMF, WKNH, WKPX, WLHD, WLUR, WMFM, WMPG, WMRE, WRBU (IL), WSCB (MA), WUSM, WVAU, WVUM and WZMB, all with top 10 reports.



THE CLEAN Compilation (Homestead)

Emphasis Tracks: Tally Ho!, Point That Thing
The Clean being one of the first bands to be part of the Flying Nun explosion, these recordings are somewhat old and this is sort of a posthumous release—though not exactly, since the group is planning a reunion tour. Their releases have been available on import for many years, but this compendium serves as most people's introduction to the countless charms of New Zealand's finest, and as such, YOU'D JUST BETTER PAY ATTENTION. Radio seems to be taking the cue—College debuts Compilation at the cutting edge position of #50, the hipper Commercial stations lift up the status of their too-staid peers with a debut at #69, leaving The Clean in the catbird seat at #51 combined, and that spells #6 Radio Breakthrough. Additional feathers in Compilation's cap include the #12 Adventure Pick and our fervent, undying love and admiration. Top 15 stations that we love almost as much: KCMU, KCOU, KGLT, KTEQ, WBCR (WI), WEGL, WERS, WHPK, WHRB, WKDU (#1), WLOZ, WLVR, WMBR, WOBC, WODU, WPTS, WTJU, WVCW, WVFI, WVOF, WVUM, WXDR and WYBC



HE SAID Take + Care (Mute-Enigma)

Emphasis Tracks: Watch Take, A.B.C. Dicks
Graham Lewis's magic tricks have never been confined solely to Wire's top hat, as over the years he's conspired in numerous projects during his supergroup's inactive spells. With the re-emergence of He Said, Lewis has a chance to dive whole hog into click-n-thud trance-mix peaks and valleys, recording songs that make the synth-nut in all of us happy. The airwaves are following He Said's every word and adding a few noteworthy bends of their own, as College jiggles the record up 54-40, which moves it up 56-44 combined. This report's other highlight is the #16 Adventure Pick, and we'll up 56-44 combined. This report's other highlight is the #16 Adventure Pick, and we'll catch the other bouquets as soon as they are tossed. These stations heed the call top 10: KANM, KBOO, KCMU (#1), KEOL, KHDX, KNON, KUSF, KXLU, KZSC (#1), WCUR, WIUS (IL), WKDU, WMEB, WMNF, WRUW, WSPN and WUNH.



ED HAYNES Sings Ed Haynes (Apache)

Emphasis Tracks: Kill Everybody, Cat Blues, Mikhail
"A nuclear war would be such a bore/I wanna meet Death and ask 'How's the Missuz?' "So goes a typical line of Ed Haynes' debut folk/S&M/satirical elpee, which comes complete with cat-beating and anti-protest songs. With folkie '60s retreads clogging up the airwaves and blocking abortion clinics (singing "We Shall Overcome" without knowing what to overcome), the world needs more Ed Hayneses, with his without knowing what to overcome) and burner transfer of the world needs more Ed Hayneses, with his without knowing what to overcome the world needs more Ed Hayneses, with his without knowing what the world needs more Ed Hayneses, with his without knowing what the world needs more Ed Hayneses, with his without knowing what the world needs more Ed Hayneses, with his without knowing what the world needs more Ed Hayneses, with his without knowing what the world needs more Ed Hayneses, with his without knowing what the world needs more Ed Hayneses, with his with the world needs more Ed Hayneses, with his with the world needs more Ed Hayneses, with his with the world needs more Ed Hayneses, with his with the world needs more Ed Hayneses, with his with the world needs more Ed Hayneses, with his with the world needs more Ed Hayneses, with his with the world needs more Ed Hayneses, with his with the world needs more Ed Hayneses, with his with the world needs more Ed Hayneses, with his with the world needs more Ed Hayneses, with his with the world needs more Ed Hayneses, with his with the world needs more Ed Hayneses, which have the world needs more Ed Hayneses and which have the world needs more Ed Hayneses and the world needs more Ed Hayneses and which have the world needs more Ed Hayneses and which have the world needs more Ed Hayneses and which have the world needs more Ed Hayneses and which have the world needs more Ed Hayneses and which have the world needs more Ed Hayneses and which have the world needs more Ed Hayneses and which have the world needs more Ed Hayneses and which have the world needs more ed Hayneses and which have the world ne without knowing what to overcome), the world needs more Ed Hayneses, with his wit and humor turning acoustic/lugubrious types on their collective noses. This album is filled with chestnuts, and college radio has caught on early to "Talking Cat Blues," which lies dead and beaten On Deck of the Top Cuts. Believe this or don't—Ed moves higher up the commercial chart (86-40) than the college chart (62-54)! That makes for a combined 61-45 stumble up the CMJ Radio Top 100 and the #20 Radio Breakthrough, led by a #19 showing in the South. Makes you wonder. . . Stations singing praise to their folk anti-hero include ACRN, KMBU, KSUN (#1), WBAU, WBMB, WFIN (#1), WLHD, WLVR, WMUL, WTTU and WUTK, who've hummed Sings Ed Haynes into their top tens. Ed Haynes into their top tens.

ADDITIONAL EMPHASIS TRACKS: Royal Court Of China "Half The Truth," Untouchables "Agent Double O Soul," Thelonious Monster "So What If I Did," Hugo Largo "Turtle Soup," Love And Money "Hallelujah Man," Thin White Rope "Red Sun," Fugazi "Waiting Room," Wolfgang Press "Kansas," Melissa Etheridge "Similar Features," Morrissey "The Last Of The Famous International Playboys," Tone-Loc "Funky Cold Medina," Too Much Joy "Making Fun Of Bums," Bruce Cockburn "Where The Death Squad Lives," Indigo Girls "Kid Fears," Flight Of Mavis "The First Step," Tommy Keene "Our Car Club," Full Fathom Five "C Song," Buck Pets "Perfect," Lyle Lovett "Here I Am," Tanita Tikaram "Good Tradition," Brave Combo "Tubular Jugs," Dessau "Isolation," Blue Clocks Green "Hemingway" and Bigga "Farth People" Bigga "Earth People.

LIVE WIRE



NICK CAVE AND THE BAD SEEDS/WOLFGANG PRESS

The Ritz, New York, NY, February 10
Despite ludicrous taunts from the crowd ("get some real instruments"), Wolfgang Press played an admirable set of their mechanical madness, as the trademark funk-drones of Mark Cox soared over the syncopated drumming and guitar sweeps, oblivious to the ignorant few. The sold-out house was prepared for the poetic assault of Nick Cave And The Bad Seeds, but they didn't get the Birthday Party-ish strum und drang that many of the moshing (honest to god) elements expected. Nick's neo-mobster troupe was low on volume but heavy on intensity as they slashed through a powerful and rich selection, focusing heavily on the **Tender Prey LP**, while appeasing long-time fans with earlier tales from the crypt. "Sugar Sugar" 's beautifully cancerous dissonance was more like a saccharine overdose, "Deanna" whooped and hollered, "The Mercy Seat" frightened, and the oldies "Long Time Man," "Your Funeral My Trial" and an amusing reading of "By The Time I Get To Phoenix" pleased the faithful. Dressed somewhat like a Southern preacher, Nick looked younger and healthier than ever, his energetic presence framed with the classically cantankerous instrumentation of the more cultivated Bad Seeds. Three encores left the hall stained with a tremendous blood/sound



MASTERS OF THE OBVIOUS/WHEN PEOPLE WERE SHORTER AND LIVED NEAR THE WATER/REPULSE KAVA CBGB Record Canteen, New York, NY, February 23 The only record store we know of that's able to accomodate

electric rock shows practically every day of the week (and has cheaper draft than you'll find at most clubs), the Canteen has lately been a welcome antidote to the perennial silliness that befalls the patrons of most clubs; this was definitely a dressdown excursion. Repulse Kava, who released their first single last year and have an LP due, kept an almost-teeming crowd at heel with their Scars-y, skittish guitar histrionics; hopefully next time they venture out of Chicago it'll be for more than an opening slot. When People Were Shorter, Shimmy-Disc stars from Brooklyn, clambered onto the stage, flapping and honking in clean white shirts, as visually disruptive as the sounds they make, and were the big crowd-pleasers of the night. Most in attendance that Thursday apparently had day jobs, since the bulk went home by the time Masters Of The Obvious gave the best performance of the evening. Beck and Paul played without a bassist but with more genuine joi de vivre than could be logically expected, bashing out 1-2-3 happy chords that stick like earway, bringing the remaining audience to its knees in like earwax, bringing the remaining audience to its knees in abject bounce-worship of hits like "Crystallize My Penis," "It's So Big It's Flourescent" and "Beck's Period.



CLIVE GREGSON & CHRISTINE COLLISTER

Great American Music Hall, San Francisco, CA, February 14 Friends and lovers gathered on ∀alentine's Day night to hear Trouble leader Clive Gregson (guitar and vocals) and Christine Collister (vocals) at S.F.'s ornate and intimate Great American Music Hall. Best known for their work in Richard Thompson's band (with whom they've recently parted ways), the duo is establishing themselves as a premier folk-rock combo determined. peppered the two-set show with amusing quips ("kinda strange coming to a Gregson-Collister show on Valentine's Day—the most cynical view of love imaginable") between the songs, a mixed bag from their 1986 acoustic Home And Away LP (Flying Fish), last year's full band Mischlef (Rhino) and their upcoming A Change In The Weather album. Exhibiting a tremendous knack for subtle showmanship as well as exceptional musicianship, Gregson and Collister sing in harmonic bliss, while Clive picks dazzlingly in every style imaginable (from slide blues "Tender Trap," to mountain country Merle Haggard's "Mama Tried") and strums melodies as sweet as Christine's throaty voice. Clive and Christine spun a lover's knot that left us all fit to be tied



DINOSAUR JR.

Yale University, New Haven, CT, February 17; The Ritz, New York, NY, February 18

Playing an all-ages show at a Yale dorm dining hall (the kitchen served as the backstage area), the J./Lou/Murph trio looked a bit incongruous among the wood paneling and oil paintings, but they played one of their least-sloppy shows in recent memory. This was one of those nights where all the pedal-mess and emotional sharpshooting of the LPs is dumped right into the crowd's face, and with a minimum of condescension to boot. Mostly playing material from their last two LPs, they did an almost unheard-of second encore, as J. sat down on drums, Lou on guitar and Murph on vocals for a cover of "Minor Threat." At the Monsters of Indie-Rock show at the Ritz (also featuring Big Dipper and B.A.L.L.), the better sound system made up for the lessened enthusiasm of the band members, but even when they're being indifferent to their audience, J.'s guitar tricks are still a sound to behold. The Ritz encore was the highlight of both shows, as the band sank into "Don't" 's ear-piercing oblivion, joined on stage by B.A.L.L.'s Don Fleming and Kramer. Now starting a semi-comprehensive U.S. tour after years of kicking around Europe and the East Coast, audiences have the opportunity to catch (and perhaps comprehend) Dinosaur in one of their most coherent (and almost serious) moods in ages.



NEVILLE BROTHERS

St. Francis Hotel, San Francisco, CA, February 18
The first family of New Orleans music was a bit leery about serving their soul-in-a-bowl gumbo to a predominantly indus-try-filled crowd, but it didn't take long for both band and crowd to get into the groove. Playing a post-banquet soiree held by A&M Records as part of the prestigious Gavin Convention, the ballroom decked to the nines with Mardi Gras accourrements and assorted parade pieces from Bill Graham's carnival warehouse. The Nevilles kicked off their set with "Hey Pocky Way," the Crescent City signature piece, and from there slipped easily into a string of songs from their new LP, Yellow Moon, the best being "Sister Rosa," a powerful civil rights statement, and the title track, where guitarist Brian Stolz and saxman Charles Neville heightened a fiery jam by trading licks for several minutes. Later in the show Ivan Neville (Aaron's son) jumped on stage and jammed with his uncles, spotlighting his own "Falling Out Of Love," the latest single from his first solo album. The Nevillization of the world continues.



THAT PETROL EMOTION

The World, New York, NY, February 11

First things first: this was the fourth time we've seen the Petrols, and the fourth time Steve Mack's worn bicycle pants! Anyway, after an appropriately bouncy set from Voice Of The Beehive (Tracey Bryn of the Beehive and Mack are, er, an item), the Petrols took the stage to the synthetic throb of "Creeping To The Cross," and alternated evenly between their last two albums for most of the set, dipping back to their first LP for three songs. Bassist Damian O'Neil was not in attendance, due to paternity leave (John Marchini, formerly of the Cassandra Complex, filled in), but the band didn't sound—or look—much different, as Mack bounded around ditzily and the band looked on in studied concentration. Things got *really* interesting during the encores: Mack had been complaining about how early the show was scheduled to end, and after they played their "hits" ("Big Decision" and "It's A Good Thing"), they began what was apparently an attempt to get thrown off the stage by playing a chaotic bunch of songs that nobody we asked had ever heard of. It got even weirder when they came out for a second encore with the male members of Hugo Largo in tow (making for three bass players on stage) and launched into an instrumental that went on forever and had The World's usual clientele circling the floor and yelling "NO MORE ROCK 'N' ROLL!" After about ten minutes the band slowly meandered off, and the acid house began in earnest.

CMJ ASKS . . .

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The Event: The Ninth Annual CMJ Music Marathon Convention

The Dates: October 26 - 28, 1989

The Setting: The Vista Hotel, New York City

The Atmosphere: Intimate

The Point: "The Discovery & Development Of New Artists"

The ninth annual CMJ Music Marathon is a three-day music industry conference held at New York City's dazzling Vista Hotel (Three World Trade Center), October 26-28. It unites over 2,500 music industry professionals in a symposium that focuses on the needs and accomplishments of developing musical artists.

Two highlights of the convention are our all-day college radio/alternative media workshop, and **Metal Marathon**, a two-day intensive symposium focusing on hard rock and heavy metal.

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DATES:	DATES: Thursday - Saturday, October 26 - 28, 1989			
PLACE:	The Vista Hotel (Three World Trade Center), New York City			
HIGHLIGHTS:	Metal Marathon 4 2-day intensive symposium focusing on hard rock and heavy metal			
	ollege & Alternative Radio: Present & Future A special workshop			
REGISTRATION:	\$125 before June 1 (\$150 before Aug. 15; \$175 before Sept. 15; \$200 after Sept. 15) Student rate: \$75 before June 1 (\$85 before Sept. 15; \$95 after Sept. 15)			
	PAYMENTS (NON-REFUNDABLE): Cash, money order, personal or company check, American Express. Visa, MasterCard accepted. * Credit card payments after Sept. 20 require registrant to present credit card in person prior to picking up registration material.			
HOTEL ACCOMMODATIONS;	Special room rates are available for Music Marathon registrants at the Vista Hotel.			
	Call the Vista at 1-800-258-2505 (in New York State, 212-938-1990).			
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***A-merican-Stars-&-Bars-*

Jackpot!



YO LA TENGO President Yo La Tengo (Coyote, c/o Twin/Tone, 2541 Nicollet Ave. So., Minneapolis, MN 55404)—This one should get those V.U. comparisons chucked out the window, that's for sure. Yo La Tengo's third album is the mark of a band that has come fully into its own without having settled into what they've become. There's little similarity between any two of the seven tracks here; the two versions of "The Evil That Men Do" are, in fact, the most extreme polar opposites to be found. The second take on that Ira Kaplan-penned tour de force serves strictly as a showcase for Kaplan's impressive chord-crazy, feedback-drenched guitar work, a ten-and-a-half-minute, mostly instrumental—save for the occasional impenetrable banshee wail from Kaplan whenever he feels like it—excuse to assault a CBGB crowd with non-stop noise/chaos/madman dazzle. That the "jam" is followed with a Cowboy Junkies-worthy cover of a Dylan country tune, "I Threw It All Away," offers sufficient evidence that the Hoboken trio knows its way around more than one brand of rock and roll and wants to make sure you know it before they're through. The other "The Evil

make sure you know it before they're through. The other "The Evil That Men Do" (Craig's version as opposed to Pablo's, not like there's a Craig or Pablo in the band) is a quarter of the length and a sixth of the intensity, but it's the hippest damn surf instrumental this side of "Penetration." Throw in a world-coming-to-an-end Antietam cover; a pretty, acoustic ballad; a lead-off track that makes brilliant use of one note feeding back eternally; and an obligatory-of-sorts self-examination dirge that won't go over real big with the smiley-face crowd, and call it a wrap. And let's give some credit where it's due to drummer Georgia Hubley and bassists Stephan Wichnewski and Gene Holder (who also produced), and by the way, they're looking for a new bassist if you qualify. Yo La Tengo isn't the only happening band from Hoboken, but they're the only one whose name means "I've got it." 'Cause they do.

CICCONE YOUTH The Whitey Album (Blast First, c/o Enigma, 11264 Playa Court, P.O. Box 3628, Culver City, CA 90231-3628)—It's not surprising to find that Ciccone Youth's LP debut is easier listening than most records by that similarly-named band from New York. It's basically a novelty record, after all. A slapped-together pastiche of electronic tape manipulation, bad cover versions (Robert Palmer, M. Ciccone), hip-hop dub mixes and some of the noisiest dance music you're gonna hear for a while, the Ciccones obviously approached the project with a kitchen sink attitude and deliberately left the drain clogged. Maybe it's that lack of serious intent that makes The Whitey Album a psychedelic laff riot while at the same time making it a complete throwaway—I mean, nobody's ever gonna say they couldn't live without this album. For those who never thought of associating the word fun with Sonic Youth and for those who've thought everything e/se they've done was a joke.

GEORGE STRAIT Beyond The Blue Neon (MCA, 70 Universal City Plaza, Universal City, CA 91608)—Due to an accident of birth—or marketing—George Strait missed out on being lumped in with the so-called New Traditionalist country artists (you know who they are). That's a shame because Strait has consistently proven to be among the most innovative of the bunch, all the while staying as close to traditional Nashville as one would want to get and still be considered contemporary enough to sell records. Beyond The Blue Neon is Strait's tenth album since debuting in 1981, and as always his instinct is on the mark: Strait's choice of material and his way of molding all of it to sound like he wrote it (he didn't write any of it) explains once again why Strait has worked into a niche as one of the reigning country stars of the '80s. Here his musicians include two Texas legends in Bob Wills' fiddler Johnny Gimble and Asleep At The Wheel's pianist Floyd Domino—their Lone Star touch tints the record with a sense of honky tonk that is missing from much too much hit country. Strait's co-production with Jimmy Bowen (their eighth together) emphasizes the naturalness and the delivery, which all adds up to one honest, endlessly listenable LP. But in the end it's George Strait's unflagging tendency to give a song exactly what it needs that makes Beyond The Blue Neon yet another flawless country record by one of the New Traditionalists who started the tradition.

TOO POOPED TO POP: One weird complaint you'll hear often from record reviewer rock-crit types is that they get too many albums to listen to. To the average record buyer that's gotta sound like a hell of a lousy position to be stuck in as they plunk down half a week's salary to be able to hear a handful of decent albums. But it's true—when you're getting most of the records released, that can often amount to maybe 50 or 100 a week, and no one in their right mind would actually want to listen to all of them, let alone have the time. With that in mind, this reviewer spent the last two weeks going through a pile of some three or four hundred unplayed records, with the intention of listening to each one for as long as he could stand it. Without having kept stats, I'd estimate that about half of them never made it past the first song or two, and most of those records' fates could've been predicted just by looking at the cover. Another quarter or so actually made it to the end of side one before I threw it back on the pile with the knowledge that side two wasn't gonna convince me if side one didn't. Of the rest, several were pleasant surprises, records I wouldn't have expected to like which turned out not only listenable but damn good. Others that I'd expected to like just didn't do the trick. But what really got to me after a while was realizing just how many of these albums were interchangeable. And I'm not talking about the generic dance records, cliched metal posers, invisible new age demons, country wanna-be's, rap rookies, outer space noisemongers, hilblily banjo pickers or plain shifty indie bands thrashing for the hell of it. I'm talking about all those pop bands that college radio loves so much, the guitar bands, the kind that Christgau likes to call Amerindie bands, the ones that put together jangling guitars, steady 4/4 drums, semi-obscure, usually non-provocative, meaningless lyrics, and boy (sometimes girl)-next-door wholesome looks and wait for critics to make them their darlings. Admittely, this column

AND THEN THERE WERE: Austin's Glass Eye is a band that refuses to play it safe and predictable. The latest EP, Christine (Bar/None, P.O. Box 1704, Hoboken, NJ 07030), includes five songs that pound and point and jab and jaunt, ranging from a convincing salsa folk-rock fusion ("Perder La Guerra") to a weighty, bass-heavy command to "Comeback" to a slimy, slinky remake of Simon and Garfunkel's "Cecilia" to a warped country-esque "The Ballad Of Abe Lincoln," a guy who hated to shave and who's probably rolling in his grave. Strangely, only the title track fails to go anywhere special but the other four-fifths succeeds in whetting the appetite for the next full LP. . . Last column gave the thumbs-up to an album on Alias Records by the Sneetches but we want to mention that the same label's other release, Too Much Joy's Son OI Sam I Am, is just as much of a gas on its own terms. TMJ's pop chops aren't quite as snappy as their labelmates', but they more than make up for it with hilarious lyrics. "Hugo!," a song which worries about rock idols that blow it, declares boldly that "Every great band should be shot/Before they make their Combat Rock," for one prime sampling. Sometimes reminiscent of the Dead Milkmen in their humor, Too Much Joy are almost too cute for too much of their record. But any band that wishes it was "as cool as Calvin" (and if you don't know who Calvin is you just ain't cool) is okay with us. (Alias, 374 Brannan St., San Francisco, CA 94107). . . Henry Kalser's new album, Re-Marrying For Money (SST, P.O. Box 1, Lawndale, CA 90260), isn't new at all; the original Marrying For Money was out about five years ago and Kaiser feels those who missed it should hear it. So he's added stuff (the CD is over 70 minutes, and unlike Lou Reed, Kaiser suggests not listening to it all at once) and sure nuff, it showcases some amazing guitar playing. Guests include John Abercrombie, Bill Frisell, Amos Garrett and Glenn Phillips in addition to Kaiser's band, John and Hilary Hanes. . . Finally, Marshall Crenshaw has com

As Roy Orbison says, you got it. And we want it. To review, that is. The address: P.O. Box 497, Hoboken, NJ 07030. —Jeff Tamarkin



REGGAE ROUTE



THE REGGAE ROUTE TOP 20

3/10	3/10 2/24 ARTIST		TITLE	LABEL
1	1	BUNNY WAILER	Liberation	Shanachie
2	9	ALPHA BLONDY	Cocody Rock	Shanachie
3	2	VARIOUS ARTISTS	MUP: Reggae From Around The World	RAS
4	3	GREGORY ISAACS	Red Rose For Gregory	RAS
5	4	BIGGA	Earth People	Vision
6	10	VARIOUS ARTISTS	Pay It All Back Volume 2	Nettwerk (Canada)
7	6	VARIOUS ARTISTS	Reggae Dance Hall II	Sleeping Bag
8	7	TOOTS	Toots In Memphis	Mango
9	12	SHINEHEAD	Unity	Elektra
10	8	CHRIS WAYNE	Progress	Heartbeat
11	11	MAXI PRIEST	Maxi Priest	Virgin
12	15	JUNIOR BYLES	Jordan	Nighthawk
13	_	LINVAL THOMPSON	Starlight	Mango
14	_	SOUNDTRACK	The Mighty Quinn	A&M
15	17	ANSELL COLLINS	So Long	Heartbeat
16	14	DONOVAN	World Power	Mango
17	5	ISRAEL VIBRATION	Strength Of My Life	RAS
18	13	JUNIOR DELGADO	One Step More	Mango
19	R	IDENTITY	Identity	Mango
20	_	CULTURE	Nuff Crisis	Blue Mountain (UK)

Reggae Reporters This Issue:

Chin Randy's, Brooklyn, NY/Philadelphia Metro Record Pool. Philadelphia, PA/Rough Trade, San Francisco, CA/KASF, Alamosa, CO/KEOL, La Grande, OR/KFJC, Los Altos Hills, CA/KHSU, Arcata, CA/KLA, Los Angeles, CA/KMSA, Grand Junction, CO/KRQU, Laramee, WY/KSJS, San Jose, CA/KSMU, Dallas, TX/KUNM, Albuquerque, NM/KUOI, Moscow, ID/KUWS, Superior, WI/KXLU, Los Angeles, CA/KZSC, Santa Cruz, CA/KZUU, Pullman, WA/WBGU, Bowling Green, OH/WBMB, New York, NY/WBRU, Providence, RI/WCNI, New London, CT/WDCR, Hanover, NH/WECI, Richmond, IN/WFIT, Melbourne, FL/WFPR, Rindge, NH/WICB, Ithaca, NY/WIOB, Ithaca, NY/WIOB, Ithaca, NY/WIOB, Bloomington, IN/WKDU, VIIIanova, PA/WKGC, Panama City, FL/WKNH, Keene, NH/WKSR, Kehlehem, PA/WMBB, Orono, ME/WMHB, Waterville, ME/WMHW, Mt. Pleasant, MI/WMNF, Tampa, FL/WMUA, Andrews, MA/WBSB, Columbus, OH/WBBB, Mingston, NC/WBBB, St. Amherst, MA/WOSR, Columbus, OH/WPNR, Utica, NY/WRIU, Kingston, RI/WRNP, New Paltz, NY/WRRG, River Grove, IL/WRUW, Cleveland, OH/WSBU, St. Bonaventure, NY/WSYC, Shippensburg, PA/WTUL, New Orleans, LA/WUCF, Orlando, FL/WUSC, Columbia, SC/WWSP, Stevens Point, WI/WXIN, Providence, RI

Jackpoti:





BURNING SPEAR Live In Paris—Zenith '88 (Slash, P.O. Box 48888, Los Angeles, CA 90048/213-937-4660)—While the Spear is about Life, he's actually a lot like the (Grateful) Dead, as there's nothing like a Burning Spear concert! As anyone who's seen Spear in concert knows, he's apt to go off—really off. In a hypnotic trance he reaches unknown heights and places, and is powerful enough to take you along with him. Produced by Winston Rodney (Spear) and drummer Nelson Miller, this double album captures Spear in the throes of his 1988 European tour. He performs many songs from his last two albums—Mistress Music and People Of The World-as well as some classics from his earlier days Recorded digitally, the sound is so amazingly clean that one might be suspicious of the authenticity of it's "live-ness," but the audience's more than enthusiastic cries, along with their eager responses to Spear's calls, will quickly satisfy any skeptics. Burning passionately behind Spear is the Burning Band, laying out the groove and blazing the path for Spear's invariable lift-off

DEFENDERS "Chant Down Babylon"/"Rock Your Bones" (12") (Defenders, 15419 Meridian Rd., Lakebay, WA 98349)—What a refresning dose of good old-fashioned roots and culture! And from Seattle, Washington, of all places. When you check a bit closer, you'll find that this group is comprised of some of Jamaica's seasoned vets: former members of the Gladiators, a co-founding member of the Prophets (along with Yabby You); one guy played with Lloyd Parks And We The People Band, while another has played with everyone from Sly & Robbie to D. Brown, Gregory Isaacs and Muta. In other words, 'nuff, 'nuff credential. Billed as a double-A single, "Chant Down" has the better groove. This is what's called message music

RAS MICHAEL AND THE SUNS OF NEGUS Rastafari Dub (cassette) (ROIR, 611 Broadway, Suite 411, New York, NY 10012)—The cassette-only label with a propensity for dub has dug up the 1972 dub version of the famous Rastafari album. Unavailable for over 16 years, it features Peter Tosh, Tommy McCook (Skatalites), Robbie Shakespeare, Earl "Chinna" Smith, Geoffrey Chung and Santa Davis. Like dub music can, this collection will move you, soothe you and titilate you. It's sexy, skanky and the perfect prescription for a writer who's stayed up too late working on deadline. It's earthier than more modern dub-wise explorations—happy trails!

Ah-So-Me Chat

Congratulations are in order to Ziggy Marley And The Melody Makers for winning this year's Grammy Award for "Best Reggae Recording." Being in the midst of a tour, Ziggy was unable to collect his award in person. This comes at a time when Consclous Party, the award-winning LP, is expected to go platinum within the next couple of months. . . In other history-making news, on February 15th at a Mexican restaurant in NYC's Greenwich Village, Bunny Waller held a press conference. Randall Grass of Shanachie Records welcomed the select group of media-ites present of Shanachie Records welcomed the select group of media-ites present, speaking of the current attention and progress reggae music's been getting. With that in mind he introduced Bunny by saying: "It's only right that Bunny Wailer should step forward in a number of ways. First, with a that Bunny Wailer should step forward in a number of ways. First, with a recording [Liberation] that's an important landmark in world music; a major statement politically. Secondly, stepping forward as a custodian of the Wailers' legacy through Solomonica Productions, his production company and label. And finally, stepping forward personally, which, as you know, he hasn't done except at very special moments. So, stepping forward right now, the living embodiment of the Wailer legacy, I give to you Bunny Wailer." A few minutes later Bunny appeared. Speaking in his earth-moving deep, deep voice, his comments went something like this: "We're here to discuss the Liberation album. This album is a revelation of my traditions, my life, my experiences. . . Liberation is not just a word, it's a "We're here to discuss the **Liberation** album. This album is a revelation of my traditions, my life, my experiences. . . Liberation is not just a word, it's a practice that should be exercised continuously. And if liberation is exercised continuously, then we don't have racism, we don't have complexities, we don't have segregations, apartheid. The taste of liberty given to every individual will create a respect within each mind for the next individual who's experiencing the same liberation. If not, there's going to be superiority and inferiority. And if we have inferiority and superiority, then we have power struggles. And if we have power struggles we're gonna have wars and we're gonna have conflicts and we're gonna have grudges, vengeance, revenge constantly, continuously that is gonna effect genvengeance, revenge constantly, continuously that is gonna effect generations to come. . . If we keep going the way we've been going we're going to destroy this little Earth that we got and then we don't have anything else, nowhere else to go to. So it's a very, very serious thing that we unite as one people, one flesh, one blood, one bone sinew. We all come together the same way, you will go back the same way, so I don't see why we can't live the same way. So my message in **Liberation**, though I really want people to listen to the album, is not subversive in any way, it's not creating any "isms" or "schisms," it's dealing with mind and soul and unification of mind and soul for the betterment of brotherhood and unity. I think that's all I have to

say for now and I think the album will say a lot more." Afterward, there was a question-and-answer period. Bunny alluded to the fact that there is a tour a question-and-answer period. Bunny alluded to the fact that there is a tour in the making and he admitted that yes, he, Ziggy Marley and Andrew Tosh would like to do some recording together. Many more topics were covered for course, but these are just some of the highlights I chose to share with you in this limited amount of space. Many thanks to Bunny and his associates for making such an event possible. . . Speaking of legendary reggae artists, the enigmatic Gregory Isaacs recently completed a five-week European tour. In support of his new album on RAS Records, Red Rose For Gregory, he's scheduled to spend seven weeks on the road in the States beginning today. He'll be backed by the Rhythm Kings. With a track record of visa and legal problems, keep your fingers crossed that the "Cool States beginning today. He is be backed by the Anythm Kings, with a track record of visa and legal problems, keep your fingers crossed that the "Cool Ruler" makes it across the border this time!! The tour's being booked by ABC (Associated Booking Corp) in Manhattan. Their phone number is (212) 874-2400. . . Inner Circle recently completed a successful European tour. Their song "Bad Boys" is now the theme song to the new TV Crime show Cops. . . Fast Lane Productions, your friendly Washington, DC-based recease and roots booking agency is now taking dates for DC-based. show Cops. . . Fast Lane Productions, your friendly Washington, DC-based reggae and roots booking agency, is now taking dates for Israel Vibration, who will be doing a Northeast tour this Spring. Contact George or Sheryl at (202) 342-7721. Belated congratulations and best wishes to Sheryl on the birth of her daughter. . . Pato Banton's next album will be on I.R.S. Records. Titled Visions Of The World, it's due out in April. . . The Ohio-based reggae band Identity has been in the studio working on its next LP for Mango. Once again, Dennis Thompson is involved. . . Watch for a version of Black Uhuru's "Sponji Reggae" covered by 24-7 Spyz on their upcoming LP on In-Effect/Relativity. . . RAS Records has gotten so big that they're moving to a larger space. While playlists should still be sent to the old P.O. Box, you should update your rolodexes with their new phone number which is (301) 588-9641. RAS—you're big, you're broad, you're jumbo!. . . Congrats to Denise Dorb, who this month celebrates hot of "Reggae Sounds" at WITR in Rochester. Helping with the festivities were Rula Brown and Sammy Culture. . . Special note to all those folks who were at the Gavin Convention last month. It was great to with the festivities were **Rula Brown** and **Sammy Culture**. Special note to all those folks who were **at** the Gavin Convention last month. It was great to finally connect some crucial voices with respective faces. Nice to meet ya. . . As always, thanks for checking in.

-Amy Wachtel The Night Nurse

Send all correspondence to: Night Nurse Productions, P.O. Box 922, Village Station, New York, NY 10014-0922.
For information on reporting, call 212-645-0922.

CHART INFORMATION BASED ON SALES ACTIVITY OF REPORTING RETAIL OUTLETS

BOLD indicates a significant increase in sales activity.

Statistics are compiled from point totals tabulated from positions (1-25) of artists on sales reports, then multiplied by store code factor (based on

3/10	2/24	ARTIST	TITLE	LABEL
1	1	REPLACEMENTS	Don't Tell A Soul	Sire-Reprise
2	2	NEW ORDER	Technique	Qwest-WB
3	3	LOU REED	New York	Sire-WB
4	_	ELVIS COSTELLO	Spike	Warner Bros.
5	5	COWBOY JUNKIES	The Trinity Session	RCA
6	4	R.E.M.	Green	Warner Bros.
7	6	EDIE BRICKELL & NEW BOHEMIANS	Shooting Rubberbands At The Stars	Geffen
8	7	VIOLENT FEMMES	3	Slash-WB
9	9	ROY ORBISON	Mystery Girl	Virgin
10	8	CICCONE YOUTH	The Whitey Album	Blast First-Enigma
11	11	ENYA	Watermark	Geffen
12	36	XTC	"The Mayor Of Simpleton" (12")	Geffen
13	20	LIVING COLOUR	Vivid	Epic
14	13	THROWING MUSES	Hunkpapa	Sire-WB
15	22	NITZER EBB	Belief	Geffen _
16	47	MORRISSEY	"The Last Of The Famous International Playboys" [12"]	Rough Trade (UK)
17	30	JANE'S ADDICTION	Nothing's Shocking	Warner Bros.
18	10	FRONT 242	Front By Front	Wax Trax
19	18	TRAVELING WILBURYS	Traveling Wilburys	Wilbury-WB
20	12	SONIC YOUTH	Daydream Nation	Blast First-Enigma
21		FINE YOUNG CANNIBALS	The Raw & The Cooked	I.R.S./MCA
22	14	THEY MIGHT BE GIANTS	Lincoln	Bar/None-Restless
23	15	WATERBOYS	Fisherman's Blues	Ensign-Chrysalis
24	40	LYLE LOVETT	Lyle Lovett And His Large Band	Curb-MCA
25 2 6	16 17	MUDHONEY/SONIC YOUTH	"Touch Me I'm Sick"/"Halloween" (7")	Sub Pop Columbia
20 27	19	DYLAN & THE DEAD GUNS N' ROSES	Dylan & The Dead G N' R Lies	Geffen
28	33	DEAD MILKMEN	Beelzebubba	Fever-Enigma
29	42	DINOSAUR JR.	Bug	SST
30	-	N.W.A.	Straight Outta Compton	Ruthless-Priority
31	43	TONE-LOC	Loc'ed After Dark	Delicious Vinyl-Island
32	27	WONDER STUFF	The Eight Legged Groove Machine	Polydor-PG
33	38	MURPHY'S LAW	Back With A Bong!	Profile
34	R	VARIOUS ARTISTS	Beleze Tropical: Brazil Classics 1	Fly/Sire-WB
35	24	LOVE AND ROCKETS	"Motorcycle" (12")	Beggars Banquet (UK)
36	36	WOLFGANG PRESS	Bird Wood Cage	4AD-Rough Trade
37	35	ERASURE	"Crackers International" (12")	Mute (UK)
38	34	BAD BRAINS	Live	SST
39	_	MIDGE URE	Answers To Nothing	Chrysalis
40	23	MINISTRY	The Land Of Rape And Honey	Sire-WB
41	21	MUDHONEY	Superfuzz Bigmuff (EP)	Sub Pop
42	_	BRUCE COCKBURN	Big Circumstance	Gold Castle
43	40	REIVERS	End Of The Day	DB-Capitol
44	-	TANITA TIKARAM	Ancient Heart	Reprise
45	_	BAMBI SLAM	Bambi Slam	Warner Bros.
46	_	M.O.D.	Gross Misconduct	Megaforce-Caroline
47	R	STEVE EARLE	Copperhead Road	UNI
48	R	FEELIES	Only Life	Coyote-A&M
49	31	VARIOUS ARTISTS	Sub-Pop-200	Sub Pop
50		HUGO LARGO	Mettle	Opal-WB

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JAZZ LINE

3/10	2/24	ARTIST	TITLE	LABEL
1	12	MARCUS ROBERTS	The Truth Is Spoken Here	Novus-RCA
2	_	TURTLE ISLAND STRING QUARTET	Metropolis	Windham Hill Jazz
3	2	OLIVER LAKE	Otherside	Gramavision
4	1	RAY ANDERSON	Blues Bred In The Bone	Gramavision
5	14	STEPS AHEAD	N.Y.C.	Intuition-Capitol
6	_	ERNIE WATTS WITH GAMALON	Project Activation Earth	Amherst
7	3	STANLEY JORDAN	Flying Home	EMI-Manhattan
8	10	TRAUT/RODBY	The Great Lawn	Columbia
9	_	PASSPORT	Talk Back	Atlantic Jazz
10	9	HARRY CONNICK, JR.	20	Columbia
11	7	DAVID MURRAY TRIO	The Hill	Black Saint (Italy)
12	4	TONY WILLIAMS	Angel Street	Blue Note
13	_	MARTIN TAYLOR	Sarabanda	Gaia
14	15	QUEST	Natural Selection	Pathfinder
15	R	MICHEL CAMILO	Michel Camilo	Portrait
16	_	MAYNARD FERGUSON	High Voltage 2	Intima
17	_	JAN GARBAREK	Legend Of The Seven Dreams	ECM-PG
18	_	STEVE BACH	More Than A Dream	Soundwings
19	16	CHRIS McGREGOR/BROTHERHOOD OF BREATH	Country Cooking	Venture-Virgin
20	18	GERALD ALBRIGHT	Bermuda Nights	Atlantic
21	R	SADAO WATANABE	Elis	Elektra
22	8	BIRELI LAGRENE	Foreign Affairs	Blue Note
23	_	ALEX BUGNON	Love Season	Orpheus-Capitol
24	_	WYNTON KELLY	Last Trio Sessions	Del Mark
25	_	EITHER/ORCHESTRA	Radium	Accurate

Jazz Reports

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Jackpot!

SUPERBLUE Superblue (Blue Note, 810 7th Ave., New York, NY 10019)—This aptly titled ensemble project exemplifies the spirit and substance of Blue Note Records, which is celebrating its 50th anniversary this year. The past, present and future of the label congeal on this spirited 47-minute CD. Don Sickler, an able-bodied arranger (remember his work with Dameronia?) and no slouch as a trumpet player (dig his solos here on "Summertime" and "Time Off"), arranged seven of the eight selections and produced this April 1099, page 100. seven of the eight selections and produced this April, 1988, session at Van Gelder Studios. (Where else? Van Gelder's place is to Blue Note—to say nothing of the erstwhile Prestige—what Boston Garden is to the Celtics.) Unlike OTB, a hard-bop sextet that aimed high and worked hard but never quite materialized as the intended repertory company

hard but never quite materialized as the intended repertory company for Blue Note, Superblue succeeds—and one hopes this isn't a one-off encounter—because it is an extended-family reunion of sorts. Brought together are a Blue Note leader (altoist Bobby Watson) with two of his Horizon quartet youngbloods (trumpeter Roy Hargrove and trombonist Frank Lacy), and two fast-track players indirectly affiliated with Blue Note. Pianist Mulgrew Miller, a vital cog in Tony Williams' quintet for Blue Note, records as a leader for Landmark; tenorman Billy Pierce, compatible rhythm-makers Bob Hurst (best known for his work with Wynton Marsalis) and drummer Kenny Washington. Yet Superblue typifies Blue Note not just in personnel but in material. Tina Brooks ("Open Sesame"), Hank Mobley ("M&M"), Curtis Fuller ("Time Off") and Benny Golson ("I Remember Clifford"), all of whom made some of their most memorable music with Blue Note in years past, are represented as composers. (Incidentally, Blue Note has also reissued Freddie Hubbard's debut LP as a leader, 1960's Open Sesame, which boasts Brooks' title track and his warmly effective tenor.) While each soloist in Superblue gets a taste or two, this date is hardly a hollow blowing date (thanks largely to Sickler's arrangements); in vitality and dynamics, nevertheless, this date does evince flattering comparisons with fabled Blue Note blowing dates of yesteryear. The concluding piece, "M&M," is an engaging blowing vehicle with drummer Washington trading eight-bar exchange with the hornmen. Especially recommended, besides the aforesaid tunes, are Watson's "Conservation," his wife Pamela's "Once Forgotten" and George Gershwin's perennial "Summertime." Good show. "Summertime." Good show

THE BOSSA NOVA IS BACK (THOUGH IT NEVER REALLY LEFT): It is a cold, blustery February morning and, on the whole, I'd rather be in Ipanema, chasing the long shadow (the daughter perhaps?) of "The Girl" immortalized by Antonio Carlos Jobim, outside whose stately residence I am parked. The Manhattan building into which he moved last fall—a stately edifice whose imposingly uniformed doorman, marble-floored lobby and (could it be?) gold-plated trimmings bespeak wealth, renown and privacy—stands near clusters of museums and embassies. Whisked in seconds to the maestro's upper-floor apartment, which commands a breathtaking view of Central Park, I am greeted, after a respectful delay, by the somewhat sleepy-eyed maestro. After the obligatory greeting and handshake, Tom, as he asks to be called, starts patting his shirts and pants pockets. Does the Goddather of the Bossa Nova, the composer of "The Girl From Impanema," "Desafinado," "One Note Samba," "Wave" and "Waters Of March," require a pencil to notate a sudden inspiration? No, Jobim is fumbling for a cigar. Finding just the right one across the room, he beckons his visitor to the elevator, where we will descend to his recording studio for a chat. It's not that he wishes to demonstrate some new ideas on the piano there. Jobim—whose presence is revered around the world; whose more than 300 songs have been performed, in toto, untold millions of times; whose very name personifies Brazil to millions of music-lovers—can do as he chooses. But he can't smoke in his own living room! (He even has a cigar secreted away in an ashtray behind the fire door in the hallway.) "I've always been a low-profile guy." he says in the studio. "A background man, arranging, behind the curtain—never onstage as the star." Yet on March 15 at Carnegie Hall ("a beautiful theatre," he says, "the best I have ever played"), he will be the "star" of a program entitled "Absolut Jobim," produced by Pat Philips and Ettore Stratta in conjunction with Absolut Vocka. Jobim and his band will headline the pr

emphasis, "which is indispensable. They drag me out of the shade of the banana tree. Otherwise, the heat, the mosquitos, the cold beer..." Outside, on the window ledge, an expensive cigar (hidden away, no doubly blows back and forth but, curiously, not away...

ODDS N' ENDS & MAD RAMBLINGS: Tenorman Bob Berg's brand-new, second outling for Denon (222 New Rd., Parsippany, NJ 07054), Cycles, is for the most part a straight-ahead quinted outling. Assisting the one-time Miles Davis bandsman are guitarist Milks Stern, bass guitarist Left Andrews, drummer Denonis Charles (who has seen duty in John Scofied's band) and planist/synthesis David Kinskit; guest Jerry O'Sullivan pipes on "Pipes." This CD/cassette-only project, recorded in June of 1988, benefits not only from Berg's tenacious attack on the tenor but also from pipes on "Pipes." This CD/cassette-only project, recorded in June of 1988, benefits not only from Berg's tenacious attack on the tenor but also from guitarist Isferi's four compositions; Bobothips in two and also limns George Gershwin's tovely ballad "Someone To Watch Over Mer." Someone (DJs in particular) should listen carefully to Berg, one of the few contemporary jazzers whose experience in the avant-garde, and commitment to mainter fare an azimach transfer in the contemporary lazzers whose experience in the avant-garde, and commitment to mainter fare a "Zexual Healing," Fever" and Joe (Weather Report) Zawinuis "Mercy Mercy, Mercy

Gene Kalbacher

Gene Kalbacher is the editor and publisher of Hot House, the jazz nightlife guide for the New York-metropolitan area. Send all CD, cassette and record product for consideration to: 18 Whippoorwill Lane, Rockaway Twp., NJ 07866. Call (201) 627-5349 Tue. and Thur. between 11 AM and 6 PM EST.



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1	1	TONE-LOC	Loc'ed After Dark	Delicious Vinyl-Island
2	3	STOP THE VIOLENCE MOVEMENT	"Self-Destruction" (12")	Jive-RCA
3	2	SLICK RICK	The Great Adventures Of Slick Rick	Def Jam
4	7	DE LA SOUL	3 Feet High And Rising	Tommy Boy
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7	10	7A3	Coolin' In Cali	Geffen
8	25	WEE PAPA GIRLS	The Beat, The Rhyme, The Noise	Jive-RCA
9	11	PAULA ABDUL	Forever Your Girl	Virgin
10	_	N.W.A.	Straight Outta Compton	Ruthless-Priority
11	15	M.C. HAMMER	Let's Get It Started	Capitol
12	20	MILLI VANILLI	"Girl You Know It's True" (12")	Arista
13	9	K-9 POSSE	K-9 Posse	Arista
14	8	SOUNDTRACK	I'm Gonna Git You Sucka	Arista
15	5	ROB BASE & D.J. E-Z ROCK	It Takes Two	Profile
16	19	PUBLIC ENEMY	It Takes A Nation Of Millions To Hold Us Back	Def Jam
17	21	INNER CITY	"Good Life" (12")	Virgin
18	17	GUY	Guy	Uptown-MCA
19	12	KID 'N PLAY	2 Hype	Select
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21	_	TEN CITY	Foundation	Atlantic
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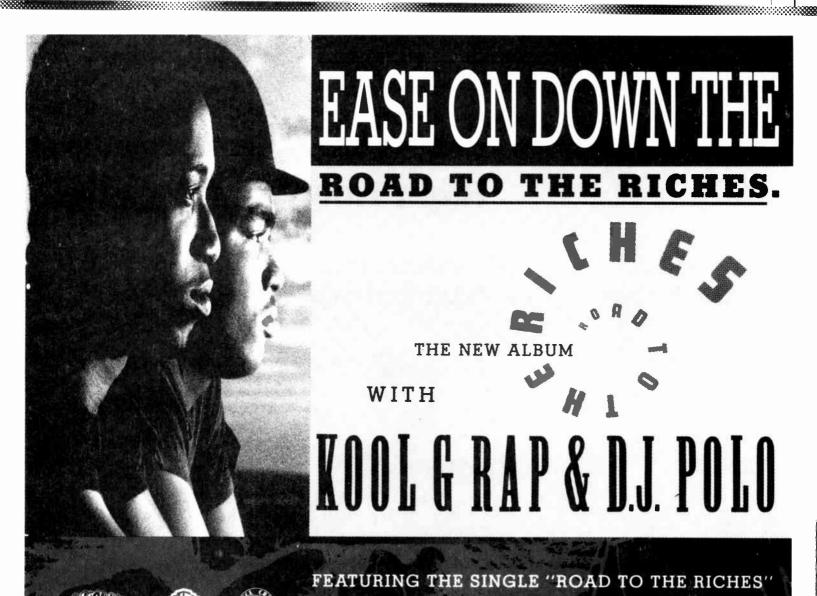
THREE TIMES DOPE Original Stylin' (Arista, 6 West 57th St., New York, NY 10019)—Some rap groups hit you with a hard line, cursin' and screamin' in your face; others finesse you with sweet melodies and humorous stories. Three Times Dope is a Philadelphia Hilltop posse that comes down somewhere in the gray area between soft and hard. The word with 3XD is groove—and they build a monster one throughout the 10-song (12 on cassette or CD) platter, heaped to the brim with scratchy old soul record bites and deepthroated raps. The steady stream of E.S.T.'s raps flows easily over the musical slicing of Chuck Nice and Woody Wood, who round out the trio. With the production and mixing of Lawrence Goodman and Steady B, this is an auspicious album for Arista, a label that's making its initial foray into rap. Check out the heavy "Increase The Peace/What's Goin' On," with a sample of a Malcolm X speech and some telling lines about unity in the community, as well as "Greatest Man Alive," "Improvin Da Groovin" and "Who Is This?"

FINE YOUNG CANNIBALS The Raw & The Cooked (I.R.S./MCA, 100 Universal City Plaza, Universal City, CA 91608)—After the full-flavored taste we got from the advance 12" of the hit "She Drives Me Crazy," we could only expect the world from FYC—and, of course, they deliver. After three years of dabbling in acting (Roland Gift in Sammy And Rosie Get Laid), film scores (Something Wild and Tin Men) and Andy Cox/David Steele side projects (2 Men, A Drum Machine And A Trumpet, producing for Wee Papa Girls), the Fine Young Cannibals are back with their incomparable blend of '60s soul and '80s dance rhythms. Despite attempts to segregate their two styles (the album title and the sides separated as "Raw" and "Cooked"), the lines really blur on songs like "Good Thing" and the ballad, "As Hard As It Is"—both from Tin Men. Try not to get bogged down trying to figure out the complex icon-chart on the sleeve (which reveals the immense cast responsible—Jerry Harrison, Jools Holland and David Z, most notably), and just let the record hop from dance hit to dance hit ad infinitum.

YELLO Flag (Mercury, c/o PolyGram, 810 Seventh Ave., New York, NY 10019)—With the complete infiltration of their song "Oh Yeah" into the American psyche (Twix commercials, many movies), Yello now brings us a more eclectic effort from their home in Deutschland. Much of the chugging atmospherics make it a lighter take than Ministry or Nitzer Ebb, but the deftness of the duo will have you humming to "Otto Di Catania" (almost Adult Contemporary!) and then foot-stomping to "Tied Up In Gear." Also be sure to check out the opus "The Race," about 8 minutes here, but over 13 minutes on the import 12".

ASHER D & DADDY FREDDY Ragamuffin Hip-Hop (Profile, 740 Broadway, New York, NY 10003)—After their advance singles, "Ragamuffin Hip-Hop" and "Brutality," the reggae and rap communitites have anxiously awaited a full LP of this duo's hype mix of hip-hop attitude and Jamaican toasting. Unfortunately, this record only satisfies simple tastes, never deviating much in the pace or style of the material. With Simon Harris mixing and producing, I was hoping for more variety from this British twosome—only a couple of songs stand out: "Brutality" and "Posse Rock & Move."

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PRODUCED AND MIXED BY MARLEY MARL

Beat Box Continued

FROM SEATTLE BUT NOT ON SUB POP: The Great Northwest seems to be gaining notoriety as the fuzz-crunch capital of the country, but few know that there's also a pretty decent rap scene up in Seattle. Most prominent is the whiny/humorous voice of SIR MIX-A-LOT and his latest 12", from his pumpin' LP Swass, called "Rippn'" [140 BPM] (Nastymix, 87 Wall St., Seattle, WA 98121/206-441-8802). It's a high-tempo number with "Alouetta" on synths and some Salt-N-Pepa thrown in for spice. Also on Nastymix is WHIZ KID, who has a scratchy double-12" out called "Cut It Up Whiz"/"Kick The Bass" [110/112 BPM], with both sides making great dance mix-ins as well as using some harsher rhythms and rhymes.

NO, NOT STACEY FROM OKLAHOMA: With all of the talk about producers like Teddy Riley, Hank Shocklee, et al, one other person deserves mention in the production/remix category: Gail "Sky" King. Sky's got two new mixes out under the names of KID 'N PLAY and 2 FIERCE, with totally different sounds for each artist. On the former, "Rollin' With Kid 'N Play" [110 BPM] (Select, 16 W. 22nd St., New York, NY 10010), there's a killer go go beat reminiscent of E.U.'s "Shake Your Thang," with call-and-response vocals that give it a live feel. On the latter, "Feel It" [128 BPM] (Profile, address above), you're on a different planet—namely HOUSE—with a record that combines all of the elements of good house fare: stripped-down intros, and breaks with lots of piano and synths. All hail the Sky King!

LIFE IN THE FAST LANE: Along with the 2 Fierce 12", there's a batch of new Hi-NRG/house singles out, with the JUNGLE BROTHERS leading the way (by far) with a fuggin' hot new 12", "I'll House You" [130 BPM] (Idlers, c/o Warlock, 200 Park Ave. South, Suite 1618, New York, NY 10003) that's already invaded most clubs nationwide. Another Todd Terry project, this song's basically "Can You Party?" with the Jungle Brothers yappin' some curious phrases over it ("Girl I'll house you/You're in my hut now") that puts this old tune into a new light. Also fast and furious is the non-LP B-side of DANIELLE DAX's latest "Cat-House" remix, called "Cold Sweat" [132 BPM] (Sire, c/o Warner Bros., 3300 Warner Blvd., Burbank, CA 91510) which makes me think twice about my previous dislike for Dax tracks—it cranks hard. Remaining in our high-powered mode, we mix into TEN CITY's latest 12" from the Foundation LP, called "That's The Way Love Is" [126 BPM] (Atlantic, 75 Rockefeller Plaza, New York, NY 10019). Be sure to check out the Deep House Mixes—three to choose from.

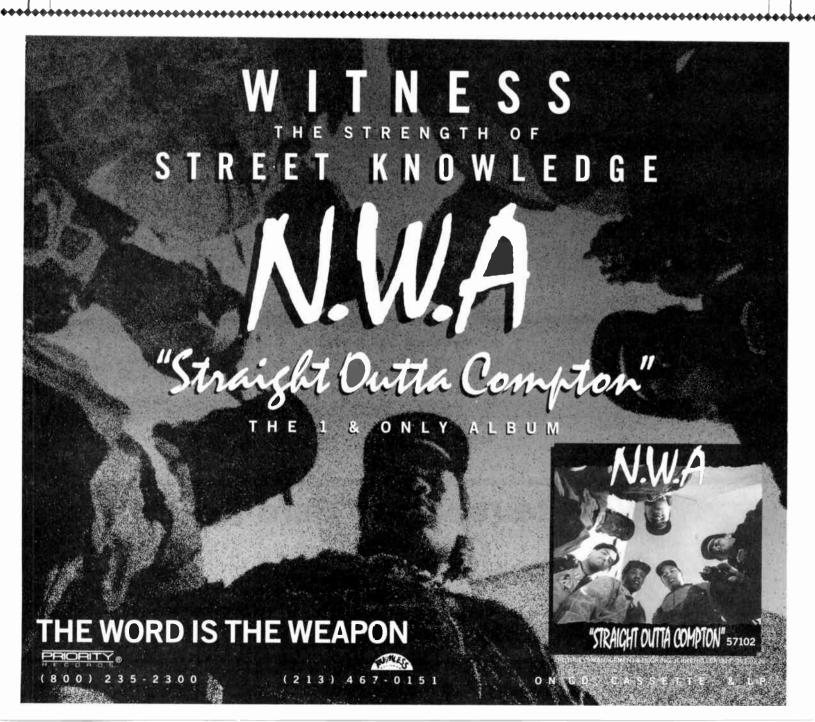
TWELVE INCHES OF PLASTIC PLEASURE: Don't miss the debut 12" of new rap act GANGSTER PUSSE, Touring Girls / Res Brown Cope" [116/100 BPM] (B Down, c/o Mass, 555 Mass. Ave., Cambridge, MA 02139/617-491-3345). The A-side updates the James Brown scream in "It Takes Two" with a Sylvester-like chorus and some groovy raps, while the B-Side is a "calling-all-rappers" type of slow thang.

Other singles you should be spinning include the new WENDY & LISA song, "Are You My Baby" [110 Find them before they find you. . . Other singles you should be spinning include the new **WENDY & LISA** song, "Are You My Baby" [110 BPM] (Columbia, 51 W. 52nd St., New York, NY 10019); the latest 12" from **7A3**, a reggae groovemaster called "Drums Of Steel" (Geffen, 9130 Sunset Blvd., Los Angeles, CA 90069) with a clean version of "A Man's Gotta Do What A Man's Gotta Do" on the flip (I think I like the dirty one better); and the debut 12" from **NU GIRLS** (with Daddy O of Stetsasonic rapping), "Can We Talk About It?" [112 BPM] (Atlantic, address above); this is actually Daddy O's second Atlantic project after producing Levert With Heavy D on "Just Coolin"

IT'S NOT DEAD YET: Three living proofs that disco is still alive and kicking: There is an acid house (clarification: "acid house" = "disco duck") version of Beethoven's Fifth Symphony and an acid house version of a Luther Vandross song; Rose Royce (of "Car Wash" fame) has a new 12" single out; Studio 54 still exists (though rumor has it that it will become a showcase rock club). Perhaps it's time to go out in an inexpensive polyester power suit while you await the sequel to Saturday Night Fever. Will it be called Smiley Face Fever?... New reporters galore this ish: Electric Temple (club), KKOM, WMHC, WVUM, WLUR, WKUT, WMBR, KLA, WSAP, WKGC, KAGU and WRBU. Welcome aboard, y'all. Their playlists can all be found above. . . Also, there are 93 reporters this issue. . . By the time you read this I'll have returned from the Winter Music Conference in Florida (lucky me), so I'll let you in on the highlights in the next Beat Box. . . Word out.

Keep sending those CDs, records and tapes to my attention at 830 Willis Ave., Albertson, NY 11507. Thank you.

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3/10	2/24	ARTIST
1	1	METALLICA
2	3	EXODUS
3	2	SACRED REICH
4	9	TESLA
5	5	MELIAH RAGE
6	6	ANTHRAX
7	4	OZZY OSBOURNE
8	16	SKID ROW
9	7	GUNS N' ROSES
10	11	I.N.C.
11	_	METAL CHURCH
12 13	8	MANOWAR
14	20 12	WASTED YOUTH
15	12 18	CANDLEMASS
16	13	GUNS N' ROSES KIX
17	-	DARK ANGEL
• • • • • • • • • • • • • • • • • • • •	21	WINGER
15	_	WARRANT
20	10	BULLETBOYS
21	_	M.O.D.
22	14	WARGASM
23	_	LEEWAY
24	23	MOTORHEAD
25	26	SUICIDAL TENDENCIES
26	22	RATT
27	24	HELLOWEEN
28	37	CELTIC FROST
29	28	DR. KNOW
3 0	17	FORBIDDEN
31	39	MURPHY'S LAW
32	_	MASS
33	_	TANKARD
34	25	QUEENSRYCHE
35	27	HADES
36	3 0	ATROPHY
37	_	LAAZ ROCKIT
38	33	DEF LEPPARD
39	_	TNT
40	19	DOKKEN

TITLE LABEL . And Justice For All Fabulous Disaster Surf Nicaragua (EP) The Great Radio Controversy Kill To Survive State Of Euphoria No Rest For The Wicked Skid Row G N' R Lies The Visitor Blessing In Disguise Kings Of Metal Black Daze Ancient Dreams Appetite For Destruction Blow My Fuse Leave Scars Winger Dirty Rotten Filthy Stinking Rich BulletBoys Gross Misconduct Why Play Around? Born To Expire No Sleep At All How Will I Laugh Tomorrow When I Can't Even. Reach For The Sky Keeper Of The Seven Keys Part II Cold Lake Wreckage In Flesh Forbidden Evil Back With A Bong! Voices In The Night The Morning After Operation: Mindcrime If At First You Don't Succeed Socialized Hate "Holiday In Cambodia" (12")

Elektra Combat Metal Blade-Enigma Geffen Epic Megaforce-Island CBS Associated Atlantic Geffen Giant Elektra Atlantic Medusa Metal Blade-Enigma Geffen Atlantic Combat Atlantic Columbia Warner Bros. Megaforce-Caroline Profile GWR-Enigma Epic Atlantic Noise-RCA Noise Death/Metal Blade-Restless Combat Profile Enigma Noise EMI-Manhattan Torrid-Medusa Roadracer Enigma Mercury-PG	
Enigma	

3/10	2/24	College	3/10	2/24	Commercial
1	1	METALLICA	1	1	METALLICA
2	3	EXODUS	,	5	OZZY OSBOURNE
3	2	SACRED REICH (EP)	1 3	15	MELIAH RAGE
4	12	TESLA	4	2	GUNS N' ROSES Lies
5	6	ANTHRAX	1	3	TESLA
6	20	SKID ROW]	7	EXODUS
7	4	MELIAH RAGE	7	4	
8	7	I.N.C.	1	4	SACRED REICH (EP)
9	5	OZZY OSBOURNE		6	METAL CHURCH
10	10	GUNS N' ROSES Lies	10	-	MANOWAR
11	16	WASTED YOUTH	1	12	SKID ROW
12	11	BULLETBOYS	11	13	WINGER
13		METAL CHURCH	12	14	KIX
14	9	CANDLEMASS	13	11	ANTHRAX
15	3		14	10	RATT
16	14	DARK ANGEL	15	R	DEF LEPPARD
17	8	GUNS N' ROSES Appetite	16	R	CINDERELLA
18	0	MANOWAR	17	_	RUSH
19	-	WARRANT	18	_	I.N.C.
	13	KIX	19	17	CANDLEMASS
20	_	M.O.D.	20	_	MASS

Intuition

Beast From The East

Adventure Picks

- 1. DARK ANGEL 2. M.O.D.

- LAAZ ROCKIT
- 4. GANG GREEN
- WARRANT VENDETTA
- SHOK PARIS
- 220 VOLT
- MURPHY'S LAW LEEWAY

Audience Response

- 1. METALLICA 2. EXODUS
- 4. GUNS N' ROSES
- TESLA OZZY OSBOURNE SKID ROW
- SACRED REICH
- 10.

Retail

- 1. GUNS N' ROSES Appetite
- 2. METALLICA 3. TESLA 4. SKID ROW 5. WINGER

- 6. M.O.D. EXODUS
- 8. GUNS N' ROSES Lies
- 10. WARRANT

Want to report to Hard Rock? **Call Jem at** 516-248-9600 for more information

AGNOSTIC FRONT LIVE AT CBGB



Hard Rock Continued





GARY MOORE After The War (Virgin, 9247 Alden Dr., Beverly Hills, CA 90210)—Gary Moore has had a long and varied career (check the Thin Lizzy review below), but he's never really fit under any of the categories into which he's been slotted. The guy is a phenomenal guitarist by any standards, and while his solo albums have been hit-or-miss, this one is considerably heavier (and much better) than his last. A lot of After The War seems aimed at AOR, but metal shows will find plenty to their liking—"Speak For Yourself" rocks up a storm, and the three instrumentals will make guitar mofos' jaws drop. Best of all, "Led Clones" is the song many of us have long been waiting for: featuring a lead vocal by Ozzy, the song is dominated by a brilliant Zep-parody riff, and the lyrics knock the stuffing out of Kingdom Clone and their pathetic ilk. If we charted songs in these pages, "Led Clones" would deserve to be #1 for months! A dynamic return to form.

Killer Pick -



WHITE ZOMBIE Make Them Die Slowly (Caroline, 5 Crosby St., New York, NY 10013)—Think about the reasons why you started liking heavy metal in the first place: it's rebellious, it's brutal, it's aggressive, it's angry, it's kinda frightening, it's different. Well, here we have a record that sounds as harsh, abrasive and just plain weird (although maybe not quite as good) as Motorhead did in 1977 and Metallica did in 1982—it's White Zombie's first coherent album. Long-time stalkers of Manhattan's Lower East Side, these grunge-metallions mutate Sabbath and the Stooges with lateperiod Black Flag's freeform excursions into a monstrously brutal sound that by turns grooves and just plain pummels—it's like a musical interpretation of Night Of The Living Dead. Produced by Bill Laswell (of Orgasmatron fame), this is one of the heaviest sounds ever committed to vinyl, and it'll shake yer rafters both internally and externally! Radioactive waste: "Demonspeed," "Murderworld," "Acid Flesh" and especially "Disaster Blaster."

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AGNOSTIC FRONT Live At CBGB (In-Effect, c/o Relativity, 187-07 Henderson Ave., Hollis, NY 11423)-Over the years, one band has stood tall over the heap of New York Hardcore: Agnostic Front. But before you throw this record out the door due to the latest rash of bad rap on skin bands, let me tell you that A.F. has never been racist, and usually writes positive material like "Strength" and "United And Strong." Recorded live at the legendary CBGB's, A.F. has captured what many bands only dream of capturing on vinyl: the best-ever Sunday Hardcore Matinee (long an underground tradition) recording. This established hardcore act has put together a diverse selection of all of their best for a document that long-hairs, skins, punks and everyone in between can enjoy. Don't stereotype this! Picks: "Anthem," "Victim In Pain," and "Crucified." [KS]

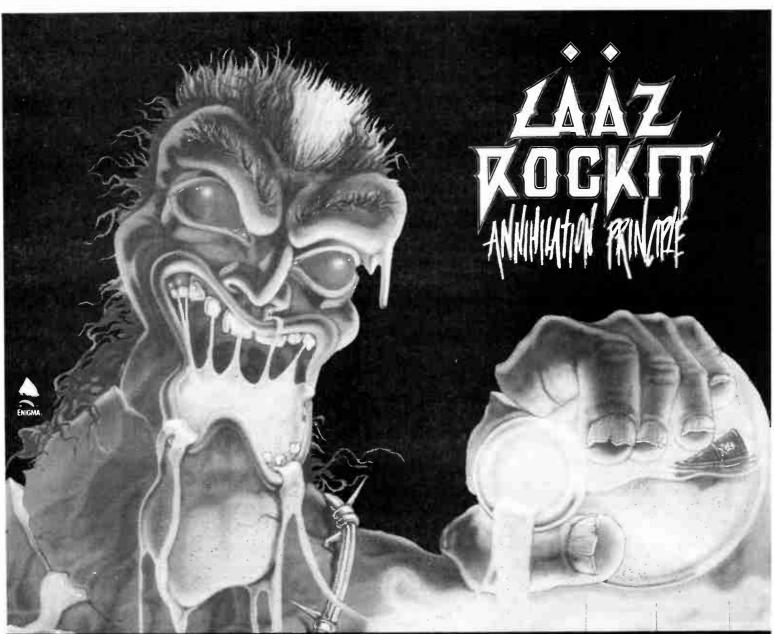
VARIOUS ARTISTS Street Survivors (Metal Blade, 18653 Ventura Blvd., Tarzana, CA 91356)—This album features an absolutely killer set of new bands, and heralds an impressive and promising change of direction for Metal Blade. Like a more commercial Metal Massacre comp, this album features a bunch of very commercial but hard-driving bands who obviously have their roots in '70s hard rock, but focus on the more soulful sounds of Humble Pie, Montrose or Free—as well as the poppish strains of Sweet or Slade—instead of Aerosmith or AC/DC. A lot of these bands have already been signed—the great Little Caesar to Geffen, the bluesy Bang Tango to Mechanic, Black Cherry (featuring ex-L.A. Guns singer Paul Black) to a demo deal with A&M, and the rest are probably being wined and dined as we speak—so this LP would seem to be a pretty complete summary of the cream of L.A.'s recent crop. Dig into the above bands, as well as Tomorrow's Child, Rain On Fire and Lunatic Fringe.

THIN LIZZY Lizzy Lives 1976-84 (Grand Slamm, 36 E. Aspen Hill, Narraticon, Deptford, NJ 08096)—Thin Lizzy was one of the greatest hard rock bands ever. Led by the late Phil Lynott (a black Irishman). Thin Lizzy made records that were heavy but also soft and sensitive; Lynott's smooth, soulful voice and imaginative songwriting added dimension to their trademark fierce twin-guitar-fury. Perhaps more interesting to the metal-minded, the band was a breeding ground for some killer guitarists: Lynott's childhood friend Gary Moore had three separate stints with the band; John Sykes (Whitesnake, Blue Murder) spent three years with them; Brian Robertson (later of Motorhead) and Scott Gorham were less recognized but just as talented. Side one of this superb and lovingly-compiled retrospective documents their years with PolyGram; this side is stronger because side two reflects the later pressure to become more of a metal band as well as Lynott's gradually weakening voice—the band's beautiful melodicism was submerged by an overly clumsy, heavier approach. Lizzy paved the way and enormously influenced every New Wave of British Metal band—Maiden and especially Def Leppard; without Lizzy, metal as we know it today would not exist. Timeless tunes: "Jailbreak," "Don't Believe A Word," "Johnny," "Waiting For An Alibi," the mellower "Dancing In The Moonlight," and their classic hit "The Boys Are Back In Town.

PRONG Force Fed (In-Effect, 187-07 Henderson Ave., Hollis, NY 11423)—We reviewed this toxic concoction when it was originally released on Spigot Records last spring, but In-Effect has wisely picked up the record and even added an additional track. Hailing from Manhattan's Lower East Side, Prong uses a straightforward hardcore approach and fuses it with all these weird progressive elements; basically, they're a unique clusterfuck of diverging bands of brutality—from Swans to Damage—forming a vicious roar that definitely serves its meat and potatoes raw. Intimidating tunes include "Senseless Abuse," "Freezer Burn," and "Decay." [JA/KS]

Hard Rock Reviews Continued

1989 CM.



Hard Rock Continued

The fact that the Grammy Awards seemed completely out of touch with what was really going on in music is the reason that I stopped watching them years ago. The acts that really deserved recognition always seemed to get passed over in favor of some old fart who hadn't put out a good record in ten—if not fifteen—years. This year seemed to promise a change: not only were hard rock/metal and rap finally getting their own categories, but truly alternative acts who spit in the face of industry conventions while simultaneously selling hundreds of thousands of records—i.e. Sinead O'Connor and, fer chrissakes, Metallica—were performing at the ceremony; the vision of the Metalliboys ruffling tuxes and sending furs flying all over the staid Grammy audience was a particularly satisfying thought. The nominations looked pretty promising too: Metallica and newcomers Jane's Addiction showed that somebody knew what was going on, and while Iggy Pop's last album wasn't exactly metal, wouldn't it be great if a guy who used to expose himself onstage got a Grammy? (Hmmm—actually, Vanessa Williams didn't win, either!) Obvious (to us, anyway) records like Queensryche's Operation:
Mindrime, Slayer's South Of Heaven and Volvod's Dimension Hatross didn't have a prayer, and if Def Leppard and Guns N' Roses didn't qualify because their records were too old, then—if timeliness is such a big consideration—how the hell did Paul Simon's Graceland win Grammys two years in a row? The fact that the Grammy Awards seemed completely out of touch with what was really going on in music is the reason that I

win Grammys two years in a row?

win Grammys two years in a row?

So what did we achieve with our first metal Grammy Award? What did we get, now that our music is finally receiving its just reward and recognition? What did we get, since metal has played such a huge role in keeping the music industry afloat (would anyone care to guess what percentage of total records sold are by metal acts?) for the past five years? What did we get, now that rap and metal—the sounds of youthful rebellion—are finally being nominated for the most coveted award in the music industry?

And the winner is: Jethro Tull's Crest Of A Knave. First of all, how many of the teenagers who sent the Grammy ratings soaring by tuning in to watch Metallica had ever heard of Jethro Tull? Would anyone—including the members of Jethro Tull—consider Crest Of A Knave a hard rock album? This is nothing against the band; I think their contribution to hard rock—with albums like Aqualung and Minstrel in The Gallery—had actually been overlooked!

Until now. Given a great opportunity, the academy blew it. I don't think that corruption was the problem—who in their right mind

Until now. Given a great opportunity, the academy blew it. I don't think that corruption was the problem—who in their right mind would push money around promoting Jethro Tull as a hard rock act? And I don't think it was hostility against Metallica's message or Iggy Pop's or Jane's Addiction's weirdness. I think it was complete and utter ignorance on the part of the majority of academy voters, most of whom probably hate—but were forced to recognize and vote for—the genre. I'd be willing to bet that Jethro Tull was the only nominated band that most of the academy members had ever heard of, let alone heard!

At any rate, the academy has merely confirmed what we expected all along: they have no idea what's going on. Whether they realize it or not, this is going to be a joke for years. I'm sad, disappointed, and, ironically, not a little amused at the stupidity that exists in this industry that makes us a livelihood, as well as a living, and that manufactures and promotes the music we love.

Rock Talk

Grammy nominees **Metallica**'s last date on this leg of the tour will be April 20 in LaCrosse, WI, but fear not, 'cause they'll be back for more dates this summer after touring Japan and Australia. . . Bon Jovi will play a gig in the Soviet Union on August 12, at Moscow's 140,000-seat Lenin Stadium. (Guess all of those hammer-and-sickle t-shirts he's been wearing lately mean something!). . . Guns N' Roses probably didn't make any friends when they played at the American Music Awards last month; they couldn't play at the scheduled time (forcing Rod Stewart to play earlier than he'd planned), and when they finally were ready, they played a shaky version of "Sweet Child" with ex-Eagle Don Henley on drums (drummer Steven Adler was "sick"; AxI sings on a song called "I Will Not Go Quietly" which will appear on Henley's forthcoming LP). In addition, AxI and his younger brother were agreeted in L. A. for disorderly conduct and public drunkenness. were arrested in L.A. for disorderly conduct and public drunkenness. On a positive note, Guns will play at Rock And A Hard Place, an AIDS benefit at New York City's Radio City Music Hall on June 8. . . Poison is still on tour, playing all over the country through April 21; Tesla is opening all dates. . . Producer Paul O'Neil is holed up in a New York studio, working on the new Badlands and Savatage (to be called Hounds Of Zaroff, whatever that is) LPs at the same time!. . . Winger's Hounds Of Zaroff, whatever that is) LPs at the same time!... Winger's self-titled debut and Living Colour's Vivid have been certified gold... Atlantic has signed L.A.'s Lost Boys, whose lead singer is Randy O., that ditsy guy from Odin who was heavily featured in the Decline flick... Ferrari, featuring former Keel guitarist Marc Ferrari, has signed with MCA...L.A.'s Love/Hate has signed with Columbia... Roadracer has officially signed Crimson Glory, whose Transcendence LP will be released here on April 3; Roadracer will also release Sepultura's third LP, Beneath The Remains, in April... Kiss-ish news: Ace Frehley has been in L.A. writing songs for his third LP with a crew that includes Gene Simmons, Marc Ferrari, childhood pal Blackie Lawless and Kiss drummer Eric Carr, and he's been hanging with ex-Kiss drummer Peter Criss, who will play on at least one song on Ace's next LP. He's scheduled to begin recording in April for a late summer release; it will reportedly be heavier than his last, and Ace will handle all the guitar and most of the lead vocals. Guitarist/singer Tod

Howarth and drummer Jamie Oldaker are no longer v, ith the band, and Ace is currently auditioning. However, his $Live \times 4$ video is finally out. . . Meanwhile, Paul Stanley's solo tour started on February 15, features all kindsa surprises (Zeppelin covers, songs from his solo LP, and really old Kiss songs) and runs around the Eastern end of the country through March 12. The tour band features guitarist Bob country through March 12. The tour band features guitarist Bob Kulick (Kiss guitarist Bruce's brother), bassist Dennis St. James, drummer Eric Singer, and keyboardist Gary Corbett. Paul will return to the studio with Kiss in May to work on a new LP. Kiss recently shot a video for "Rock Hard," again with director Rebecca Blake. . . As if that wasn't enough, in honor of Kiss' 15th anniversary, there will be yet another convention. This one'll take place at the Meadowlands Hilton in New Jersey on April 23, and will feature an all-day video show, a museum and lotsa stuff for sale. For info call 201-387-9019. . . Fifth Angel's yet-untitled second LP is nearly done; song titles include "Cathedral," "Wait For Me," "Time Will Tell" and "Midnight Love" . . . Riot is recording a new LP in Manhattan for summer release. . . The Cult's next LP will be called Sonic Temple and will be released in April Cult's next LP will be called **Sonic Temple** and will be released in April on Sire-Reprise. Produced by Bob Rock, the album is said to sound like a cross between their last two; a world tour will follow. . . Watch for a **Danzig** 12" this spring containing "I'm The One," a remix of "She Rides," "When Death Has No Name" and a cover of Elvis' "Trouble". . . Just in case you didn't already know: Relativity/Combat has changed its West Coast address: they are now at 20525 Manhattan Place, Torrance, CA 90501/213-212-0821. . . Friends moving up: Congrats to our dear pal Clarissa Garcia, who has been promoted to "Manager of National Hard Rock/Metal Promotions" for Enigma. . . Kudos also to Daina Darzan, who's been promoted to Senior Editor of Circus mag, replacing Paul Gallotta (who has moved to Florida to start his own mag, but will continue to freelance for Circus). Joining the Circus staff is new Associate Editor Corey Levitan. . . And to Andy Circus staff is new Associate Editor Corey Levitan. . . And to Andy Inkavet, who has not only taken over the Hard Report's metal news section, but is also doing a metal column for MTV's new magazine.

-Jem Aswad

Hard Rock Reviews Continued

LAAZ ROCKIT Annihilation Principle (Enigma, 11264 Playa Ct., P.O. Box 3628, Culver City, CA 90231-3628)—Although Laaz Rockit hails from the Bay Area, they maintain their own sound while definitely growing heavier on their fourth LP. Not only has the guitar sound thickened, but their songs flow more smoothly, and the quality of the songwriting is a lot more consistent. They do take a small bite of the Bay with their metallic transformation of "Holiday In Cambodia" (check the original on the Dead Kennedys' Fresh Fruit For Rotting Vegetables). Fierce and explosive (just look at the cover!), this is their strongest effort to date. Other picks: "Fire In The Hole," "Mob Justice," "Chain Of Fools." [KS]

GOO GOO DOLLS Jed (Death, c/o Metal Blade, 18653 Ventura Blvd. Tarzana, CA 91356)—I LOVE THIS BAND! Hailing from Buffalo, NY, the Goo Goo Dolls are a ferociously rockin' outfit that combines the punk-ish fury of Bad Brains and Stiff Little Fingers and throws in a boozy dollop of early Replacements-ish humor and fun. While they probably started off as a hardcore band, the Goo Goo Dolls retain the energy of that genre but have all these cool melodic touches underpinning the abandon. Pure rock 'n' roll, and pure fun. Picks: "No Way Out," "Out Of Sight," "Sex Maggot," "Misfortune" and the bilations accustic "lames Dean". 'Misfortune," and the hilarious acoustic "James Dean

GOVERNMENT ISSUE Strange Wine (EP) (Glant, P.O. Box 800, Rockville, Centre, NY 11571-0800)—Sole survivors of the original D.C. hardcore scene, the G.I.'s have been around for as long as I can recall, and have been through more line-up changes than the Meatmen and Spinal Tap combined (just kiddin'). They've resurfaced once again, this time with seven tracks recorded live at CBGB's and three new versions of old songs, bringing us the best of the old and a sample of the future. Although seemingly cut from the same mold as D.C. bands like Dag Nasty, G.I. has had difficulty finding their own sound until now; Strange Wine has a more accessible sound that is more intricate and melodic than their older stuff. Although the new G.I. is considerably slower than the old, the energy is retained in their crunchy, raw power-chords. Picks: "It Begins Now," "Teenager In A Box" and the title track. [KS]

NO FOR AN ANSWER A Thought Crusade (Hawker, 225 Lafayette St., New York, NY 10012)—No For An Answer, meaning: say no to everything that brings you down. From California, this four-piece straight-edge hardcore outfit has been making shineheads drip with sweat since the summer of 1987, and their debut LP shows a strong progression from their '87 indie EP. Unlike the recent glut of jump-on-the-bandwagon, holier-than-thou straight-edge bands, N.F.A.A. have found a way to get their positive message across without treading on anyone. Their message is anti-drug, anti-racial discrimination and anti-sexual promiscuity, yet they don't "wear Champion sweatshirts and Nike high-top sneakers" (like a lotta the more righteous of the straight-edged). N.F.A.A.'s style is similar to NYHC, but they also lean heavily on traditional hardcore riffs and blaze with intensity. Meaningful messages can be heard on "I Spy," "Rusty Pipes" and "The Domino Principle." [KS]

Hard Rock Reports

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DIALOGUE

Dialogue is a forum for communication about all facets of the music industry. All CMJ New Music Report subscribers are welcome to submit comments for publication to New Music Report Dialogue, c/o CMI Media, 830 Willia Ave., Albertson, NY 11507. Comments must be typed, should be limited to 150 words, and must include name, title, company/station, city, state and phone number. All Dialogue is subject to the approval of the editors, and may be edited for size and/or content. All Dialogue comments represent the opinions of the authors and do not necessarily reflect the opinions of the CMJ staff, the editors, or the general readership.

PLEASE TAKE A MOMENT TO READ THE COMMENTS WHICH APPEAR IN THE BLACK BOX ABOVE THIS NOTE. THEY HAVE APPEARED IN EVERY ISSUE OF CMJ SINCE WE STARTED RUNNING DIALOGUE. Over 60% of the Dialogues we receive are missing part of the heading information, so we end up spending many unnecessary hours looking up cities and phone numbers—some don't even list a name or company. We also still receive a handful of hand-written Dialogues each issue, which we will immediately send back. We'd also like to address the length issue. As anyone who regularly reads this column knows, the 150-word limit has always been very flexible. The reason it exists is to try to limit the amount of pure hype in these pages; we want the section to be as readable as possible. We hope you will do better, but if all you want to do is plug your acts, your radio station or yourself, stick to that 150-word limit—any more is downright boring, and we hate to edit you arbitrarily. We encourage intelligent discourse, so if you've got something interesting to talk about, feel free to use a *little* more space to say it—just don't spew off for the hell of it (we get an amazing number of 800+ word Dialogues), as we only have limited space and resources for Dialogue each issue. If you have a lot of topics to address, save some for next time—you're welcome to contribute every two weeks. Save the in-depth commentary for press releases, playlists, fanzines, etc. Have fun in these pages—but please understand their limits.

—The Editors

RECORD COMPANY DIALOGUE

Rob "you can't keep a down guy good" Andrews, Plaid Records, Inc., Ossining, NY (914) 945-0795

Well all you cool cats and kitties out there, it's time for the debut release of Plaid recording artists **THE RAKE'S PROGRESS**. These guys have been busting (and I do mean busting) their butts off in the studio to complete this EP, and they're just as anxious as heck to get it out to all you college radio gremlins! You can expect an advance shipment of the EP **Touching The Fringe Of Mainstream** by the third week of February. For those of you not already on our mailing list, let us know, for goodness sakes! Also, we are currently booking The Rake's Progress on a tour in the spring, so those of you on the concert boards please take drastic measures to call me and arrange a show at your school! The band will also be available for phoners and IDs and you can all get in touch with me at our offices, conveniently located two blocks from Sing-Sing prison (low rent area) and I'll be more than happy to arrange these goodies for you. A little inside info: The Rake's Progress' guitarist Gregg Lapkin is seen frequently on *Late Night With David Letterman* as Dave's son Hank Letterman. Signing off for now. . . Goodnight Gracie, wherever you are.

Woodrow Dumas, C'est La Mort Records, Baker, LA (504) 774-8286

Well, I'm glad to see some of you didn't let the ARMS OF SOMEONE NEW Promise LP get lost in the New Year's shuffle. For those of you who haven't yet discovered this fine LP, I would suggest you do so. For one reason, their new EP, Every Seventh Wave, will soon be released, and you don't want to confuse people by charting two releases by the same act, do you? Of course not. Also included in the mailing will be, at last, the FUTURE NEIGHBORS Flesh Of Love LP. (I'm hot for this one!) A new AREA LP has been recorded entitled Between Purple And Pink, and should be released in March or April, along with new material by BLUE BLUE BLUE and ANNE CLARK. There's more, but I'll save it for next time. Abientot.

Dave Demattos, Promo Director, Overture Records, Novi, MI (313) 349-0115

Hey everybody in music land, welcome back and Happy New Year!! '88 was great, but '89 is going to be mighty fine!! First we have some special thanks: Adam "I hope this card works forever" Lewis—WFPR, Nancy Goldberg—WACC, Jessica Cox-Jones—WSMC, and Dave at WUPI, thank you for making '88 great! It's been a pleasure talking with you... Wicked! Awesome! Jammin'! Kick-ass! These are just a few adjectives that have been used to describe the new **ORIENTAL SPAS** album **Street Lines!** We are talking mega-album!!! It's in and it's baaadddd!!! Overture can't be held responsible for blown speakers, amps or eardrums due to the urge to crank this album!! We have some great promos coming up this year, so keep an eye out. The Spas are getting ready for a tour this spring that will blow you away!! If you want to set up anything (giveaways, interviews, etc.) just give us a call!! Till next time... "Rock & Rule."

Lori Blumenthal, I.R.S. Records, New York, NY (212) 841-8091

Before I go into the usual propaganda, let me first apologize for being a tad hard to get in touch with, or not returning messages. Circumstances beyond my control have left me with two days in the office instead of five, and although I may be back in full force real soon, that's the reason you haven't been hearing from me or why phone tag is the most prevalent activity in my life these days. Please be patient. On the positive, or very positive side, I have more than a few records that merit more than the usual attention: a ripping debut LP from CATERWAUL (and if you enjoyed the Beholden EP, hold onto your seats), a massive FINE YOUNG CANNIBALS LP that will set the world on its ears, a perfect in every way CHRISTMAS LP (you've heard me rave endlessly about this band enough; now they're going to put it to the test in a long and arduous tour that will take them to every corner of the globe); and a perfectly beautiful SHOW OF HANDS LP. Maybe that all reads a little on the drab side, but there's always phone calls for elaboration. . . Once again, thanks for your patience.

John Hudson, Link Records, New York, NY (212) 334-9556

FULL FATHOM FIVE 4 A.M.—this amazing new album should make you happier than an lowa pig in shit!!!

Jay Harding, Frontier Records, Sun Valley, CA (818) 506-6886

DHARMA BUMS, from Portland, Oregon, their debut album: Haywire, truly affecting rock-n-roll, four young bucks, 20-23 years old. "It's gonna be on Demon Records in England? Wow! Can we meet Elvis Costello?" Haywire, no clunkers here, one of those great debut albums, my favorites? "Cruel Acres," "Hope Of The Hour," "Dropping Out," "Farmyard," go to duh locker, get duh record... THIN WHITE ROPE, Demon import 12" Red Sun plus four twisted cover versions, feedback: "Some Velvet Morning," Lee Hazelwood, Lydia Lunch/Roland S. Howard, first indie to tour Russia, Guy Kyser: "The stores have Beatles, Led Zeppelin, all the time-tested stuff. We played with '70s knockoffs. That's where they've caught up to. They're singing stuff like "no bread, no meat," U.S. tour late March-April... AMERICAN MUSIC CLUB, California, the converted continue to call in one by one, think about it... Good stuff going at Frontierland: Ciccone Youth, Violent Femmes, Death Of Samantha, Throwing Muses, He Said.

Bill Pulice, Metal Promotion, Giant Records, Rockville Centre, NY (516) 764-7938

I had to do one of these sooner or later, but it had to be at the right time and for a good reason. How about a negative and positive thought from this lovely freezing office of ours: I.N.C. is Giant's only metal/thrash band. The rest of the roster is made up of alternative and hardcore bands. I myself, have worked their 2nd release The Visitor to radio and press and it has been a great record to work. My only complaint is about some stations that are snobs for one reason or another, and unfortunately some of the reasons aren't even related to the band's music and what they're trying to accomplish, and that's a shame. Is it or is it not a welcome change of pace for a station to receive an album from a band that is coming out of nowhere and has put an album out that can break them. College stations and their metal shows are here to support bands and their listeners with music that is new and won't get the big-time airplay. Stations that predominately go with the bigger labels and keep the same four or five top bands in their top ten, and have their noses up instead of down, make me sick! Overall, though, the support is there! Forty-two stations have reported it in their top ten, which will result in a top ten release on the charts shortly! The boys are on the road supporting The Visitor; if you would like local dates or anything else please feel free to call. X-tra special thanks goes to WMUA, KFJC, WCDB, WEOS, WYRE, WFDM and WCSF for the #1s.

Dialogue Continued



PIERCE TURNER Beggars Banquet Records Recording Artist

Did you know your head actually shapes the sound of your voice? When people say that my voice reminds them of someone else, I try to explain the physical coincidences, like the size of our heads and noses. I was fifteen pounds when I was born and I think most of it was my head, cos my head takes a very large hat, and my nose is reasonable in size. This gives me a reedy quality, and the size of my larynx, mouth and frame gives me depth of tone. The result is a cross between a trombone and a clarinet, which is of course the reason human voice is unique and unlike any man-made instrument.

Michael Brandvold, Promotions, DKP Productions, Inc., Villa Park, IL (312) 941-3571

The assault has begun! We are at **DEFCON** 1! The first demo tape from Defcon is causing quite a stir! Derek Oliver from *Kerrang!* said: "They sent in their demo tape just the other day and it literally blew the cobwebs right out of my dusty ears. . . These guys have whipped up a colossal AOR storm bringing to mind all that is best about powerful melodic metal." Radio is getting their introduction to Defcon through the **Album Network Unsigned Bands** CD #7, and CMJ's **Certain Damage Vol.** 15. "Time Waits (For No One)" is included on the Album Network CD and "Slipping Away" on the CMJ CD. Derek Oliver stated, ". . . "Time Waits" is a mega-melodic opus of knockout proportions." *Metal Forces* on "Slipping Away": "Attests to the band's musical versatility and the quality of their material." These songs are definite radio hits, give them a listen! This is not a wargame! This is Defcon!

Keith Coes, Carlyle Records, Nashville, TN (615) 327-8129

Reading the Dialogue is getting to be as fun as watching Morton Downey. Maybe the verbal combatants can get into the ring at the CMJ New Music Mania—and I want the video rights. I have been roadtripping in the Southeast to see Metallica. It was quite strange to hear them play "Sweet Home Alabama," but they are killer. Thanx to Jim at Elektra for the festivities. **DESSAU** is kicking some major ass. **Exercise In Tension** should be in your office the second week of March with the new LP from the **GRINNING PLOWMAN** following at the end of March. Dessau's "Isolation" 12" continues to rule on WRVU, KBOO, WRIU, WCUR, KSCU & WTTV: give me a shout if you need one. . . P.S. My homeboys in Royal Court Of China are happening.

Gerard Cosloy, Homestead Records, Rockville Centre, NY (516) 764-6200

Upcoming Homestead releases include THE EX Aural Guerrilla, RHYS CHATHAM Die Donnergotter, and the first gay supremacy record to appear on a label other than Olivia, It's Only Right & Natural by the FROGS. . . New releases from BASTRO, HAPPY FLOWERS, PETER STAMPFEL, BAILTER SPACE, GIBSON BROS., HONOR ROLE and DAVID LINTON/ZEENA PARKINS are being prepared while you're reading this. . . Zillions of requests for service come over my telephone each day. I'm happy that people are interested, but I suspect that some folks are calling merely because they see our records listed in this magazine. We're grateful to college radio for such generous support, but we cannot afford to service every station on the planet. In light of our commitment toward (relatively) unknown artists whose projects are produced at a very low budget, the freedom to release whatever we want goes along with being cheap bastards. I'm not trying to make value judgements about the stations we don't service (it's not like I hate them or something). While some of our artists have received widespread support from almost every station serviced, artists equally important to us like the Gibson Brothers have met with an almost opposite reaction. It's hard to justify mailing 700 promos if you have a strong suspicion only a fraction of them will serve any purpose. We have to use some sort of criteria to determine who receives service, and that criteria is 100% musical (as in, just what are you playing?). We're more likely to offer full service to stations with varied and exceptional programming (not necessarily with my favorite bands in their top ten), regardless of wattage or what trades they report to. The best way to inquire about our mailing list is by sending a recent playlist and a written request to Homestead, P.O. Box 800, Rockville Centre, NY 11571-0800. If you think you've been denied service unfairly, please let me know. . . If it seems like I'm bitching, be assured I know how lucky we are. There are scores of labels and bands without financial bac

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Dialogue Continued

-Guest Dialogue -



NOMEANSNO Alternative Tentacles Records Recording Artists

We are NoMeansNo, a band from Victoria, B.C., Canada. We love writing blurbs. I am Rob, part-time bass player, full-time waiter and bus person. John is our drummer, but at home he works on the crew of a demolition company. He loves to destroy things. Andy, our guitar player, who shall hereafter remain nameless, is unemployed at the moment, but would like a career in shipping and receiving. Together we are NoMeansNo, a band dedicated to expressing the wide varieties and subtle nuances of hopelessness in the modern world; which sounds very

nice, but which is, unfortunately, just a clever lie. We love to lie. Question: What do you get when you mix all the primary colours together? Answer: Brown. We appreciate the space. Love to all. Bye now.

Steve Knill, Good Music Management, Minneapolis, MN (612) 338-3867

HOP THE TRAIN West: "Minneapolis' next potential breakout band" (Billboard). "There's plenty here to encourage programmers to climb aboard, get their tickets punched, and head west" (CMJ). The press has been great, now it's your turn! Follow KABL, WMMR, KFAI (the home team) and WRAS (indie show) and get it on the air. Hop opens a string of dates with The Pursuit Of Happiness in the Midwest starting March 7 in Minneapolis. Check 'em out. . Newly signed to A&M, TRIP SHAKESPEARE hits the road again starting March 2 at Northwestern (call me, Jason). Dates include Toronto, Boston (Cambridge), and CBGB's in NYC. DO NOT MISS THIS BAND LIVE, . . For those who rock hard, SLAVE RAIDER's Youngblood is on the charts already. Lotsa press in the metal mags (Kerrang!, Circus) and the video hits Headbanger's March 4. POWER ROCK AT ITS POWER BEST!!!

Jim Neill, Rykodisc, Salem, MA (508) 744-7678

Quite the thrill meeting some of yooz all in S.F. Let's do it more often. So do you think Barry Manilow, Gene Simmons, Tiffany and Alice Cooper will ever be in the same room together again? I got outta there pronto. Something was about to blow. . . Finally saw AMERICAN MUSIC CLUB live, and was simply swept away. Hope they head East soon. I'm totally lagged out so that's all I can manage this time. If you want to engage in actual Dialogue, call me up.

Brenda Umbrell, Resident Radio Rat, New Renaissance Records, Burbank, CA (818) 718-7666

What do CJIF, WUSB, WLOZ, WEOS, WHFR, WXPL, WDCE, WRUW and WMXC all have in common? They all interviewed John Page of the **UNSANE** last week! Anyone who's spoken with him can tell you that this man is indeed unsane! Even tho the band's **Inverted Crosses** mini-LP is simply a pressing of their demo, over 40 stations included it on their playlist last week! Not a bad start! Thanks to all the reporting stations who've listed it! But if you think that the Unsane is crazy, look out for **INTENSE MUTILATION**'s debut album entitled **Safe Sex**. This stuff is *rude!* A special hello to all my friends!

Robert Vodicka, New Alliance Records, Lawndale, CA (213) 835-4267

The following might be lost in the mail on the way to your station. CRIMONY, The Crimony EP, featuring the songs, singing and keyboards of Paul Roessler and the bass of Mike Watt. Do not look for rock here. The songs go back to an older, more innocent, Tin Pan Alley, even "moon/June" tradition. Also, MARTIN BISI, Creole Mass. Check the backs of some of your Sonic Youth records and you will see Mr. Bisi listed as producer. No rock here, either. Traditional Southern and Native American songs played on rock instruments (if world beat were not such a foul concept, I might call it that) and covers of Pink Floyd's "Money" and Hank Williams' "Kaw Liga." Take an extra half a second to listen and your station will be playing something that sounds like almost nothing else out there. A salute to Jacqueline Bruner for her recent rant in these pages on "reporting." I will support any station that chooses to spend its money on good records that do not come in the mail instead of subscriptions to trades. Just send me a playlist every month or so and I will never stop sending records because a station does not report. Note to Gerard—nice Tom Smith imitation in your last Dialogue. Or is that Donald Miller? Love.

Jennifer Richmond, College Promotions Director, Pop Records, Tampa, FL (813) 839-7677

Having just joined the wonderful staff at Pop Records, I can't tell you how excited I am about all of the great things happening here. By now everyone is enjoying the WANKERS' meaty debut LP, Breakfast Of Champions. Some of you may remember the band from 1987's Tampa Smokes for their hilarious track, "Too Skinny For Love." This pizza picture disc is sure to leave you hungry for more. . . Fortunately, we've just released Tampa Smokes II, a follow-up compilation featuring 12 of the Tampa Bay Area's best. The record has everything from the straight-ahead rock of the WOODIES, FUGITIVE KIND, APRIL 13TH and DELORIS TELESCOPE to the pop perfection of MAD FOR ELECTRA and the IMMEDIATES. You'll find campy gospel courtesy of PSYCHOTRIBE. WALT BUCKLIN and the BARONS OF LOVE (formerly the Voodoo Idols) add some folky roots rock, and THANGOGH's unique cut throws in a bit of groove-based psychedelia. . . We've been busy preparing for upcoming releases including the new Woodies record, Train Wreck, and a second PsychoTribe record. Before I go, I'd like to welcome the 170 new stations we've just added to our service list. TSII is a great introduction to the exploding Tampa music scene. Stay tuned for more.

Michele Block, The East Coast Kicks Butt, Arista Records, New York, NY (212) 830-2179

As usual, the Gavin Convention was nothing short of amazing this year. Major highlights included the KUSF brunch with special guests the Violent Femmes, the East Coast's exciting win over the West Coast at the alternative softball game (I was team photographer, as our team really wanted to win), and the LEGAL REINS/SARAH McLACHLAN show at the DNA Lounge. Special thanks to all the stations that came out to see the show, and to KUSF for doing interviews with both acts. Legal Reins is available to do phoners and IDs: just call the above number and we'll set it up. If you don't have a copy of Legal Reins' Please, The Pleasure or need an extra copy, let me know. If you haven't done so already, check out "Jealous Rage," "I Really Do," "Bring" and "Go Inside." Sarah McLachlan's Arista debut Touch will be in your hands around March 15. I have noticed in the last couple of issues of CMJ's Dialogue that some college radio stations have been complaining about label reps that promote their artists (or as one station put it "get on a soap box") in Dialogue. Speaking for myself, I think it is extremely important to write Dialogue and promote the Arista artists. If I don't talk about artists like Legal Reins, Sarah McLachlan and STEALIN' HORSES they would never achieve radio exposure because college radio stations are not yet familiar with these artists. THE CHURCH had success at college radio because programmers are familiar with the band due to their past releases. These new and developing artists depend on college radio to achieve exposure in the marketplace—it's up to you.

Gary Held, The Communion Label, Atlanta, GA (404) 874-0763

Contrary to this publication, **BITCH MAGNET** is signed. . . Expect a re-pressing of **STAR BOOTY** and the **BATS Daddy's Highway** from us former Fundamental folks. I am moving to New Orleans this month. Some sorta official announcement or something is on its way to the former Fundy mailing list for the dozen radio stations and dozen record reps that wanna know. . . I have just read in a Baptist propaganda comic book I got in the mail (the *Father Alberto* series) that the Vatican is secretly in league with Satan, sacrificing Catholic babies with their hearts cut out. Does this mean The Baptists have finally found me and The Communion Label for their foul and filthy propaganda? Lord, make me an instrument of your peace. Where there is hatred, let me sow love. And yet my only valentine card came from Bitch Magnet. Does this make Star Booty a love child? And what will the large anti-abortion faction make of all this?

Dialogue Continued

Jerry Rubino, Bar/None Records, Hoboken, NJ (201) 795-3809

Settled and in! Take note above, that is my phone number at our new offices. You can still send playlists, gifts, etc. to the P.O. Box number you've been using. By now you should have the new 12" EP from THEY MIGHT BE GIANTS. (For a secret message, play the beginning of "I'll Sink Manhattan" backwards.) Flansburgh and Linnell just finished a busy schedule on the East Coast which included seven shows, three in-stores and nine station interviews in ten days. They currently are finishing up their European tour and will fly back and start a five-month vacation. During that, they will start work on their third album. Expect a few more new tracks however, by summertime. New releases from Bar/None will include the ORDINAIRES and the domestic release of BILL DRUMMOND's album The Man. GLASS EYE is once again getting set to hit the road. Don't miss them, the itinerary will appear soon. Until then, watch the Utah Jazz on their way to an NBA championship, and get set for the year of the Houston Astros! Later. . .

Brian (more pictures of Lisa Paulon!) Way, Radio Guy, Dr. Dream Records, Orange, CA (714) 997-9387

Hello again, folx! I'd like to start by agreeing with Rob Lucjak of Permanent Records (Feb. 10 Dialogue) that there is no room for egos in college radio. You radio people have been doing a great job, but I would hate to see any discrimination based on the size of a label, whether it's a major or an indie, or who takes whom out to lunch. Admitted, a little lip service scores points, but leave the attitudes for the mersh radio stations. But hey! All ranting aside, you should have your long-awaited second LP from those bizarro mud-mongers, the SWAMP ZOMBIES, in yer furry little palms as you read this, or soon—I promise! It's called Fink, which pretty much says it all! Thanx to all stations, large and small, who were hot on our last three releases, you're all important to us. Any one who missed out on NATIONAL PEOPLE'S GANG, SIXTIETH PARALLEL or ANN DE JARNETT, if you call me and ask real nice, I might be able to squeeze a coupla promos out for ya. Soon to follow: THE LONG MARCH! Hasta linguini!

Jill Maxick, National Alternative Promotion, Chrysalis Records, New York, NY (800) 221-8787

Coolest segue heard while waiting on hold: "I'm A Believer" by the Monkees into "When Ye Go Away" by the Waterboys (Judy Asman, KUSF, spinning). Coolest people met recently (thanx to the Gavin Seminar): In Radio: Brian Davis/WDCR, Robbie Fung/KFSR, Chris "Shep" Sheppard/CFNY (wins the best clotheshorse award): In Records—Brad Pollack/Apache, Tom Kinney/Rhino, Mark Kates/Geffen; and Artists like PIERCE TURNER (my neighbor practically, as well as a talented guy!) and MOE BERG (yes, I already knew him, but he is one of the coolest people around, so each meeting is noteworthy). The PROCLAIMERS did a unique, impassioned and inspired acoustic jam (despite adverse conditions) at the Gavin; catch 'em with their band 3/6 in Cleveland, 3/8 in Cincinnati, 3/9 Detroit, 3/10 Chicago, 3/13 St. Louis, 3/15 Denver, 3/17 S.F., 3/18 Berkeley, 3/21 San Juan Capistrano, 3/22 San Diego, and 3/23 Los Angeles. Dig in to Sunshine On Leith too—you'll find yourself singing these tunes before long. WAS (NOT WAS) did an awesome a cappella performance in the middle of a restaurant (thanx Todd Bisson for taking me there) and THE PURSUIT OF HAPPINESS proved once again that their rocking live performance can convert the non-believers (ask Nick Cucci or Andy Kipnes 'bout that). TPOH dates: 3/7 Minneapolis, 3/8 Madison, 3/11 Chicago, 3/19 Orlando, 3/22 W. Palm Beach, 3/23 Miami, 3/25 St. Petersburg, 3/28 Gainesville, 3/29 Jacksonville. Oh yeah, saw the SEA HAGS too in my jet-lagged state—stay tuned for an April LP from this S.F. hard-playing band. Can't end without saying MIDGE URE, so there you go.

Brian McEvoy, Grand Slamm Records, Deptford, NJ (609) 853-8312

A very special thanks to John Edwards at KBER who called me to reinforce my belief in the first WHITE LION record, Fight To Survive. His feelings were that I should reservice the CD to radio and re-work the track "Broken Heart." Next week over 200 CDs will go out to radio. I only hope there are more honest, realistic radio programmers who will put aside politics and play what they feel their audience wants to hear. . . I am amazed by the amount of THIN LIZZY fans that exist in America. In the last few days the tonnage of calls I received has turned my ear into cauliflower by fans desiring to buy Thin Lizzy product unavailable for years. Look for MTV to feature information on Lizzy Lives, Monday, Feb. 27th, on their weekly feature, Now Hear This. . . It's been over two years since Grand Slamm has so deeply devoted its heart and soul into a new act. We have waited a long time since White Lion and now there is Lion. Grand Slamm does not stick its neck out or put 100% belief into an act unless we feel it can't miss. Lion's new LP Trouble In Angel City is so magnificent that I will hang myself at high noon at Times Square if this is not the next big thing. Anyone for a public execution?

Mike Stuto, Thirsty Ear/Beggars Banquet, New York, NY (212) 889-9595

Reflections/highlights of Gavin Convention 1989: . . . Dave Gottlieb's (KFJC/Los Altos Hills, CA) car breaks down and lots of VIPs nearly miss the Awards Banquet. Dave's obvious concern throughout the ordeal is that the acceptance speech of "MD of the Year" that he spent hours preparing will go to waste. Dave and Co. do make it in time to see James Lien (who looks a lot like Gil Creel) win the coveted award. . . Nick Cucci gets hassled at a dinner when ordering a beer because he has no picture ID. Luckily for Nick, they take health club registration cards in San Francisco. . Lori Blumenthal smiles a lot. . Punk rocker TIFFANY poses for snaps with Burt and Janel (KBVR/Corvallis, OR) not realizing that Burt pulled her record from the current bins once it sold a million copies saying: "she doesn't need our support anymore". . . Mike Summers (KJQN/Salt Lake City, UT) never turns off his on-air voice. . . The guy in front of the hotel gets real mad if you try to hail your own cab. . . Chris Crowley (WUSB/Stony Brook, NY) accurately describes the act of getting picked up outside the Westin St. Francis Hotel in Dave Gottlieb's old pick-up truck (just jump in the back. . .) as "so rock 'n' roll". . . Panels/Conclaves/Discussion groups avoid the usual finger-pointing demeanor of other conventions and stick (for the most part) to interesting topics concerning all involved (kudos to Peter Standish for a hell of a job). . . Conventioneers would rather hang in the suites and drink for free than go see a live band play. Good shows I saw: PIERCE TURNER, LUCINDA WILLIAMS, MCM AND THE MONSTER, IIREHOSE, SOUNDGARDEN, and the VIOLENT FEMMES with an impromptu acoustic (no microphones!) set at the KUSF brunch. . . Oh, yeah, my job. Play these records: Pierce Turner, GO-BETWEENS (promotional EP with four new songs!), LOVE AND ROCKETS, THE FALL. Look for new stuff soon from: THEE HYPNOTICS, FLESH FOR LULU, THE CULT. New signing for BB: DIED PRETTY. Bye.

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"The Last Of The Famous International Playboys"

Also Includes
"Lucky Lisp" and "Michaels Bones"







Dialogue Continued

Ellis Clark & John A. Krenger, Social Records, Chicago, IL (312) 278-8511

By the time you read this we hope that the **SOCIAL ACT** has returned intact, disease-free, and sober from their four-night stand in New York City at CBGB's, The China Club, The Cat Club, and Downtown. May your ears be bleeding, Manhattan. Our thanks go to all the owners and operators of those clubs for giving us this incredible opportunity. You guys really know how to rock. . . Also, thanks to KDRK & WRBU for making us number one. My god, I can't believe it! It's beginning to feel like it was all worth it. Hey WUFI in Florida, thanks, and may your ears be bleeding. Does this sound like a Grammy speech? Special thanks to our mothers and fathers for bringing us into this fucking mad world, why did you have to do it? And to the 150-plus stations (no exaggeration) that are really cool because they're playing Social Act, some of which are: WLRS, WCCR, WFHC, WUFI, WFIN, WRBU, WSDP, WVFI, KBLZ, KDRK, KWU, WRBC, WMCX, WKNJ, WESU, KSLU, WACC, WBMB, KASB, WKDT, WCUA, WCVF, WIUS, WBER, WQSU, WUSO, WARY, WFDU, WKHR, WRDL, WNUR, WRRC, WMUA, WRUR, WSIA, WEIV, WRRG, yeah, this feels as good as sex. Johnny Marrs, you're too cool and Lin (WXRT)—we love you. Any MDs out there that don't have Social Act records to burn-up the airwaves of your community, give us a call and we'll send ya one! Bye now.

Mark Avnet, Tropical Records, Pittsfield, MA (413) 443-5973

Tropical Records is emerging from the frozen ground (after several years of sleeping since bringing Leatherwolf to the world) with two exciting new releases. First, available as we speak, is the debut album by Western Mass. rock 'n' metal band **STRUT**, entitled **Unlimited Access**. Blazing 18-year-old guitarist Darren Todd kicks some butt—check out "Will You Keep Me Rockin?" Next month will bring Albany, NY's **BLACKSMITH** and their album **Fire From Within**, and these metalers have a hard, aggressive, powerful sound that sets them apart from the metal clone bands that piss us all off. Call, write (P.O. Box 3572, Pittsfield, MA 10202), or fax (413-448-6232) me for copies if you haven't received one, and make sure I know what format you need.

George Maniatis, Nettwerk Records, Vancouver, BC (604) 687-8649

First off a big thank you to Amy Wachtel and all the Reggae Route reporters and all the radio stations keeping MUSIC alive!! Stations who have not added **Pay It All Back Vol. 2**—shame!! The next few months ahead will see new releases by **BEL CANTO** and **BILL PRICHARD** (more on Bill Prichard next issue). Thank you Maggie at KCMU for believing in Bel Canto so early... Just to confirm, Tonni is doing Alternative Commercial and I am doing College. Give us a call if you need anything. Love and peace, man!!!

John Schoenberger, Relativity Records, Torrance, CA (213) 212-0821

I had a wonderful time at the Pollack and Gavin conventions!! At the Pollack, I felt a very positive vibe between the radio and record community. I have attended many of these types of conventions and have rarely seen such cooperation. The labels worked together, the radio stations networked, and both interacted very nicely. Thank you! **MELISSA E.** at the Roxy conquered!... At the Gavin, I felt really good. I got to see many of my friends that I only get to see once a year. The feeling was that of a family. **HOTHOUSE FLOWERS** at the Fillmore was a spiritual experience! Our suite (Relativity's) was happening after the **24-7 SPYZ** show at the Nightbreak. After the awards banquet, the **NEVILLE BROTHERS** grooved. It was quite refreshing to "hang" with the new blood at the Gavin convention. Via Jetson I was able to meet and interact with the college and alternative kids a lot. They are our future. They have their shit together!!

Robbeye, Lucy Records, Atlanta, GA (404) 634-3227

Greetings from the new kids on the scene, Lucy Records, home of *quality rock 'n' roll!!* We aim to produce music that deserves to be heard over the airwaves; all input/help is definitely welcomed—I'm not adverse to groveling. . . This brings me to our first release, the Montanas, the absolute killer debut by the hottest unsigned band around! All hype aside, the Montanas really is a special record—don't take my word for it—don't even consider the over 300 stations digging it, or the 50+ wonderful Music Directors charting us—*please* listen to it for yourself; money back guarantee if it doesn't blow your shit away!! These songs are getting the best audience response, do check 'em out: "It's Alright," "Should've Known," "Daddy Sold The Farm," "Chains," "Sirens," "New Way To The Sun" . . . Read some of the comments in our ad this issue. . . Thanks to all the MDs who listened, liked, added and sent back response cards! Come on—jump on the juggernaut! This band really is powerful! . . . The MONTANAS will be touring the next couple months from Texas to Florida through the Carolinas up to New York. Try to catch these guys live!. . . Anyone who hasn't received our package, please call to get on Lucy Records' mailing list, pronto—talk with Robbeye, Sylvia or Tim Sweeney. . . Here's a rare chance to discover exciting, excellent music from an *as yet* unheard-of band!! Try out the Montanas on your audience, on your friends—they'll definitely thank you. Well, back to running a record label—aloha!

Kathie Reed Barr, Roadracer/RC Records, New York, NY (212) 219-0077

Is it true that everyone in the record industry is passing around that bizarre strain of flu? Here goes another Dialogue that starts with, "I'm just getting over the flu and..." Well, enough of that. First order of business, GANG GREEN's I81B4U... All of you should have a copy by now—if you don't, please call!! Check out "Lost Chapter" and "Bartender" for the party animal in all of you. HITT MAN is planning to do radio interviews, interested stations should contact me immediately!! These "Back Street Rebels" have a good story to tell, so call me for an appointment... TOURING is the key word for Roadracer/RC bands, check this out: ATROPHY (with Sacred Reich) hits the South and Southwest, heading towards the West Coast; call for dates and interviews. GANG GREEN starts Mar. 23 in Washington, DC. REALM starts Mar. 8 in Cleveland, OH. DEFIANCE, an album that will be on your desk this week, will be playing a few dates with Laaz Rockit in Southern CA... CALL ME FOR ALL DATES AND INTERVIEW INFORMATION!!!!

Pat, Heyday Records, San Francisco, CA (415) 864-8768

Hello, everyone, we're a brand new label here in San Francisco with all of our titles being manufactured and distributed by Rough Trade in the U.S.A. and many of our records being licensed to Rough Trade UK. Our first four records came out earlier this year and includes the debut solo album from BARBARA MANNING (ex-28th Day singer/songwriter that released a great EP on Enigma a few years ago), Barbara's record also includes members of Flying Color and the Donner Party—I strongly suggest all you PDs and MDs check out this collection of twisted pop songs. We have also put out the solo debut of the Rain Parade's Steven Roback under the name VIVA SATURN. The Viva Saturn EP continues the intense sound and feel of the best Rain Parade material. Our other two records are a four-song 7-inch by RANDY X (formerly of the McGuires)—fans of mid-'70s Elton John might dig the singer/songwriter/piano man feel of Randy's record. Last but not least is another solo debut, this one from Absolute Grey's Pat Thomas. He's traded his sticks for a mike and acoustic guitar—this mostly acoustic record features a lot of great banjo picking and some nice piano and accordion work from Green On Red's Chris Cacavas. Any stations out there with a "folk" program should give this record a spin. We've already serviced a bunch of stations, so if anyone out there needs our records drop us a line at P.O. Box 411332, San Francisco, CA 94141-1332. We'd especially like to hear from any stations with a "folk" music program to send the PAT THOMAS record to and we've got some other acoustic records coming out in the future, Thanx.

Rob Vivian, Go-fer, Sapphire Falls Music, Raleigh, NC (919) 864-0859

New label, foolish folks, and just plain crazy about our music! Dedicating our existence to promoting the fact that North Carolina has more than beautiful beaches and lush mountains on either end of the state with a big dry spot (artistically) in between them—we've got the same range in musical styles as we do in geography, and the professionals to play all of them to perfection. 4 WHO DARED's Kids With Dynamite is the first release on Sapphire Falls Music, Inc. and we trust it will chart an enlightened course for all up-and-coming NC bands to follow. Y'awl come hear us now, ya see!

Rebecca C. Rutland, P.R., Amok Records, Toronto, ONT (416) 461-2930

Somewhere in between faxes, phone calls, demo tapes and all the other industry communications stuff (not to mention Lorenz's European tours), Amok has managed to get out releases from PILI PILI, EUGENE RIPPER, TWO MEN LAUGHING and WEATHER PERMITTING. Not bad considering the post-Xmas/New Year's chaos. In recent history, we've also managed to open Amok Germany and secure distribution deals for most of Europe and such distant lands as Hong Kong. Now that we've got the whole world to run Amok in (hahaha), there's just no stopping us. Look out for new releases from CONDITION, COURAGE OF LASSIE, the WHIRLEYGIGS, and, yes, the rumours are true, STURM GROUP. . . All in all, it's been really busy, and can only get busier until the point of no return. Wait a minute; we're already there! OK, until we all go crazy and every single mammal, reptile and amphibian on this planet has the Amok label stamped somewhere on its body, my typewriter explodes, we all go bald from stress and have to go begging at Cy Sperling's door for new hair or glue Astro-turf to our scalps, and Hal the psychopathic fax machine decides to. . . Until next month, boys and girls, keep praying to the vinyl gods, 'cos THAT'S WHAT YOU'RE PAID FOR!

Dialogue Continued

Radio Dialogue

Darren "Toenail" McCartney, Music Director, KTEC, Klamath Falls, OR (503) 882-1776

Since Dialogue seems to be the collection of MDs and the like, begging for CDs, attention, and just wanting to say something that may be helpful to their stations, I thought I'd make an addition to this edition of CMJ. As for the begging. . . Yes! We do have a CD player, and because it's relatively new, the jocks are in a frenzy when a new CD enters our playlist. Matter of fact, some of them have been growing patches of fur on their hands and feetbing at the results exceed the source of the source because it's relatively new, the jocks are in a frenzy when a new CD enters our playlist. Matter of fact, some of them have been growing patches of fur on their hands and frothing at the mouth continuously. HINT HINT... I'd like to also thank some people (you know who you are) for being patient with me trying to take over the mess that our previous MD left for me. I know I'm impossible to reach and sometimes the mentality level of the DJs that take messages is 'bout two points lower than a can of dirt... We're ass-deep in snow right now, and it keeps dropping to 20 below every night. This weather is wreaking havoc on my new battery-powered ovulation gizmo. Those damn things can never be reliable below 30 degrees. If only we could just get rid of these damn snow chickens, they continue to track up the place.

Next on my agenda is to find a parasite that will co-habitate with the cat's food. Sifting through 20% of my brain? FRONT 242, YOUNG BLOOD THE BLUE LAW ILINIOR DELIGADO and TIGER BLOOD, THE BLUE LAW, JUNIOR DELGADO and TIGER.

Rosanne Samson, Assistant MD, WVCR-FM, Loudonville, NY (518) 783-2990

The consultants are coming!! The consultants are coming!! Hello again from the (usually) quiet giant WVCR-FM. Veteran radio instructor/PD, Marc Kaplan, and long-time radio FAXman, Rich "way cool" Moryl, have teamed up for the purpose of overhauling the WVCR rock/hard rock programming. The old format, a piecemeal seat-of-the-pants system, was enough to take 88VCR to the top of NCE-FM popularity lists, but the new system is expected to create an enhanced VCR domination of the NCE 12-34 audience. In the works: A new hot clock, more sophisticated classification of recurrents, a new gold/current ratio, and perhaps satellite-delivered automation during the off-peak hours. Stay tuned for details. Thanks to everyone who read our last entry in Dialogue—service has noticeably picked up. If you're not servicing us now, please read our playlist and remember—VCR, VCR, VCR, VCR (like that thing hooked up to your TV set).

Jenny Jones, Program Director, WFIT, New York, NY (212) 760-7876

Well, we've just had the walls painted, so keep those posters coming so we can muck this place up and make it feel like home again!! Attn: we will be reporting Reggae, Beat Box, AND Hard Rock from now on, so check it out. It's been brought to my attention that some of you record company reps have been giving our MD, Dave Mann, a lot of bad attitude—shame, shame—stop messin' with the Mann!! Won't see you at Gavin, but postcards from anywhere are always appreciated.

Doug-Bob Johnson, Foo-head Music Director, WKNH, Keene, NH (603) 352-1909 ext. 387

My girlfriend doesn't understand nie because I'd rather read the dictionary than. . Oh, this isn't Dear Abby? Man, what gives? Our thanks My girlfriend doesn't understand nie because I'd rather read the dictionary than... Oh, this isn't Dear Abby? Man, what gives? Our thanks go out to all record companies, and everyone that keeps me up worrying late at night. Too much fiiiine stuff happening. It's confusing the jocks. SONIC YOUTH is just barely running out of gas here, after weeks of maintaining number one. BLUE CLOCKS GREEN are causing a great deal of commotion on and off the phone lines with "Hemingway." The catchy lines have got someone with a red marker running rampant. VIOLENT FEMMES and LOU REED are quickly picking up. THE FALL, and COWBOY JUNKIES, and the FEELIES all are doing very well. The music so far this year is phenomenal. Does anyone have an extra R.E.M. ticket for the Boston show? Anyway, thanks for the space CMJ, I don't know what the big hoopla is... I love the FCC. In fact, I wish I had one. Do they sell FCC's in pharmacies or convenience stores or even the till black market? My assistant had one once, but the doctor gave her penicilling. convenience stores, or even the, uh, black market? My assistant had one once, but the doctor gave her penicillin

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"For an apparent debut, these guys play and write like they've been doing it for years. (The Montanas) is full of indie pop heaven, the kind that only gets sent down to earth from rare time-to-time. . . (and) could be the band you've been waiting for.

● CMJ "Futures," Jan. 27, 1989

"These guys are great."

Les Miller Music Director KMSA

"What an excellent power pop combo. . . with real spit-fire gultar work, railroad drums and clean vocals/execution. Not a lame track in the bunch!"

■ Mark K Tarkus D Neill Music Director KEOL

"Good solld Rock 'n' Roll outfit.

Mike Jacobs, Program Director, KBLZ

"(It) works its way further into my brain with every play."

• Dr Dan Schumacher Music Director KWSC

"Nice fresh material! I'd particularly like to see them live. . ."

Mathew W Beale Music Director WROC

"Excellent record. . . in heavy rotation."

• Michael Frye Music Director WMUL

"Incredible record... Can't wait to catch The Montanas live."

• Ethan Stein Program Director WPRB

.... 6-song debut rocks. It's their fuming psychedelic-folk-rock sound, and the herd-riding, warpy, whiny guitar leads of "Sirens"...kind of Simon and Garfunkel meet the Connells, which makes *The M*onfanas a force to be reckoned with!"

Michael Yockel Bultimore City Paper

HOTTEST RADIO TRACKS: ALL OF THEM!!!! TO ALL MUSIC DIRECTORS:

Thanks!!! We're on over 300 radio stations and counting. For those of you reporting The Montanas, we appreciate your support. For the others yet to discover



THE MONTANAS c/o LUCY RECORDS Atlanta, GA 30347 (404) 634-3227

Dialogue Continued

Aaron Benner, Music Director, WZBT-FM, Gettysburg, PA (717) 337-6315

This soapbox concerns the lack of support Beat Box, Reggae and Jazz charts receive relative to Hard Rock. I realize that metal sells more records and probably is more widely heard, but that line of reasoning would justify acceptance of a "Top 40" Dialogue (too bad Kasem retired!). Secondly, a lot of us (non-club) DJs would love to play and report the acid house, jack/deep styles, etc. but can't afford to shell out \$7-8 for a 2-song import 12"! Some sort of dance-service for import records is definitely needed. Just a few complaints. . .

Keith J. Roberts, Music Director, CFRC, Kingston, ONT (613) 545-2121

We are Queen's University's Campus Radio Station, set in Kingston, Ontario, Canada (half-way between Toronto and Montreal). We have an AM and FM station, and currently broadcast four days a week (though we will be going seven-day next year). Our AM transmitter broadcasts on 1490AM at 100 watts of power, and FM on 91.9 at 3,000 watts (which will be upgraded when we go seven-days-a-week). Estimates show that we have a 15% audience share, comprised largely of university students. We currently have a target date of May 1, 1989, to broadcast seven days a week in stereo. We program a wide variety of music, including: alternative rock, jazz, classical, heavy metal, folk, ethnic, women's, eclectic, French and many others. We are not a rich station, and must request promotional copies of your albums. If this is not possible, please send us your catalogue, so we have a better idea of what you have, and can possibly order some stuff from our meager budget. We also have information regarding local record retailers/club venues, and these will be furnished on request.

Bill Kim, Program Director, KCMW, Warrensburg, MO (816) 429-4155

It's been a little rough getting used to reporting all of our formats to one publication, but it's a great relief knowing that CMJ fills the bill for all our reporting needs. I thought eight formats would be enough for us at KCMW, but now I've decided to add reggae. The hosts are from Jamaica and Barbados, so it's going to be true reggae! We recently added urban/dance to our public radio station, and the response from listeners is great! Now, if I may be so bold as to address the record distributors and labels to include us on your mailing list for new releases, it would be greatly appreciated! Jazz, alternative rock, blues, reggae, urban/dance—I hope the list stops there. We can't add hours to the day. If you would be interested in contacting me for some info on how we are doing with such a variety, I'd be more than happy to let you know in detail. 100,000 watts goes a long way around Kansas City. I look forward to a long and prosperous reporting schedule with CMJ and I hope to hear from labels and/or programmers soon.

Munsey S. Ricci, Music Director, WQCC, Bayside, NY (718) 423-5116

First of all, I would like to say thanks to all you who've begun to service the station. We had the month of January to set up in a new building; it's a little bit larger than the last one, but we needed the extra room, not to mention a new "face lift" for our new spacious five-room complex. We also increased our operating hours from 10AM-3PM to 10AM-4:30 PM. Next step: overnight air shifts! Now let's mention music—I have in heavy rotation MASS, WARRANT, LEEWAY, SKID ROW and SOCIAL ACT. In the jazz section, RAY ANDERSON and STANLEY JORDAN, but we don't have many jazz records, so whoever has them, pleeeeease send them to us. You will find the reports in CMJ Jazz, Beat Box, Hard Rock, and radio. Also thanks to Steve Tipp at Warner Bros., Lulu at Atlantic, Charlie at CBS, and the list goes on—you fuckin' rule.

Jon "I want to be Cheryl Valentine when I grow up" Nelson, Heavy Metal Puke, WWSU, Dayton, OH (513) 873-2000

Hey you trade-readin' metal mo-fos. Here's my problem: I have to wonder about any publication who will print anything I write. It's a joke—a joke! With this said, I'd like to move on to more interesting things. If you listen very closely, you can hear Megadon smiling all the way from Hollis, and with good reason. If there was any way I could be associated with the new **EXODUS** and **DARK ANGEL**, I would lather up my ass and shave it in public. All the stuff they're saying about the new Exodus is true—but you are aware of this—and I am getting dull. Speaking of mind-altering music, if you're a metal disc-jockey, and you're not playing **CORONER**'s **Punishment For Decadence**, please tell me now so I can change my title—you're giving me a bad name. And congrats to Stu at Noise for becoming the full-time Radio Dude. But we're gonna miss you, Alex—bon voyage, Pops. God bless Jessica at Megaforce for using my quote about **M.O.D.** in the trades. Now at least I can claim I have a life. I meant all nine words.

Jerry Rubino, Music Director, WFDU-FM, Teaneck, NJ (201) 692-2012

Thanks to Todd at Virgin for setting up the recent time I spent with **THAT PETROL EMOTION**'s Steve Mack. Steve became one of us and played his selections on the radio. They included Soundgarden, Mudhoney, Thin White Rope, My Bloody Valentine, Royal Crescent Mob, New Christs and Young Gods, to name a few. When the Petrols return to the area, hopefully in April, I promised him a whole show! Also thanks to Jeff of **PRIVATE SECTOR**, Billy from **13 Ghosts** (formally the Broadcasters), and John Flansburgh of **THEY MIGHT BE GIANTS** for their recent interviews. If any station out there would like to get on our monthly playlist mailing list, drop a postcard to Playlist, WFDU-FM, 795 Cedar Lane, Teaneck, NJ 07666. I'll include the TOP 89 of '88 list. My turntable has been spinning and my tape deck rolling **UNGH!**, **BIRDHOUSE**, **HUGO LARGO**, **SUICIDE**, **WOLFGANG PRESS**, **MARGINAL MAN** and **Pay It All Back Vol. 2**. Have you heard the new **HITCHCOCK** LP? Amazing. How about the new **PIXIES**? Brilliant. Watch for "This Monkey's Gone To Heaven"—it's gonna knock you out!!!

George Zahora, Look! Empty seats by those speakers!, WVUR-FM, Valparaiso, IN (219) 464-5935

Well, I just saw LAIBACH two nights in a row in Chicago and boy, does my ideology hurt. If you haven't seen them yet, make sure you do some time between now and Armageddon. They're incredible. Thanks, by the way, to David at Mute, Jonathan Formula, and Betsy at the Park West for helping us out with promotions, interviews, tickets, etc. If you haven't heard of WVUR before, you're hearing about us now. We're a great station, and if we're not playing your releases we'd be happy to rectify the omission. Call me at the above number for more info, playlists, and so on. Anyway, this is my first Dialogue, embarassingly enough, and I'm going to blow it all on appreciation. Thanks for the continued support from Amy at Enigma, Debra at CBS, Frank at Capitol, the incredibly (a) beautiful and (b) embarrassed Agnes at PolyGram, Wax Trax, Nettwerk, and all the rest of you. To think I figured all reps would be nasty just because of two guys whose initials are concealed elsewhere in this paragraph. Big at WVUR now: MY LIFE WITH THE THRILL KILL KULT, new PWEI, new FRONT LINE ASSEMBLY, DEATH OF SAMANTHA, WONDER STUFFII, SKINNY PUPPY's "Testure" remix, LILAC TIME, 8 1/2, and a whole slew of others. But don't take my word for it, see for yourselves! Street address is 816 Union St., Valparaiso, IN 46383. Don't miss my next Dialogue, in which I'll write something that doesn't sound like a fucking pep rally.

Wendy Sternberg, Former Metal Director, KSUN, Rohnert Park, CA (707) 664-2621

Greetings most metal masses! I've had a grand time these past couple o' years as Metal Music Director at KSUN, but when SSU handed me a BA, college radio became part of my sordid past. (Does this mean I have to grow up and wear polyester?!? YIKES!) So, let me present the fine folks who will continue the metal mayhem at KSUN (drum roll, please): Knikki (the party chick) Royster and John (Big Johnny J) Johnston. You can reach 'em at the station Tuesdays noon to 2 (Knikki) and Thursdays 3 to 4 (John). In case you don't know, the number is 707-664-2621. C'mon, make their lives hell! Send them tons of records, send them to the raddest shows, let 'em interview the way cool bands. . . Gawd, I'm gonna miss this crazy lifestyle! So, hey, gimme a job! Call 707-578-6029 now and I'll throw in the ginsu knife and the Compleat Slim Whitman Sings The Hits Of Van Halen collection. . . Chowski!!!

Darmon Thornton, Program Director, KSSB, San Bernardino, CA (714) 887-7685 (Until Feb. 27)/(714) 880-5815 (Effective Feb. 27)

AT LAST!! OUR PHONE NUMBER HAS CHANGED!! Effective February 27, the new business number for KSSB is (714) 880-5815. LABELS!!! We apologize for the delay on our fall playlist. It will be added to our next playlist coming up SOON (and as PD, I do mean SOON!)!! Well, what else can I say?... Keep those cards, letters, and RECORDS coming, folks!! Bye for now!

Traci J. Scully, HM Programmer, WQSU, Selinsgrove, PA (717) 286-8400

New Office Hours Alert!!! Tues./Thurs. 2:30-5PM. PLEASE try to call during these times. It makes communication much less difficult. First, under the "I'll hear about it later" section: thanx to LAAZ ROCKIT for the Kennedys cover—it improves the song 110%. METALLICA's "To Live Is To Die" is one of the most boring instrumentals ever written. (I love the rest of the CD.) Second, the "why?/what?" section: MTV and ANTHRAX? PAUL STANLEY DREAM THEATER. Until next time. . . .

Dialogue Continued

Scott Smith, Music Director, WSUW, Whitewater, WI (414) 472-1317

Now that everyone's had a chance to recover from that first Arctic blast. . . We're getting to that point in the year where none of the Directors can stand to be around each other for very long. On top of that, everything at this place is falling apart. The transmitter acts up every day, we're short on carts, our CDs will have to wait until the end of the fiscal year when we have some cash, some jerk keeps breaking our record players, and our record service sucks (thanks, in most part, to me—but that's beside the point). I've been told I'm not "adventurous" enough by some who know better, so here's the deal: Give me your tired, poor, and generally everything you've got. Face it, there's a huddled mass of frustrated alternative fans who want more than their MTV. If you haven't been hearing from us, or just became fed up with me, call us!!! In the meantime, back to the vast metropolis of Whitewater.

Daniel "The Mayor of Lonesome Dove" Berry, Program Director, WRRG, River Grove, IL (312) 456-0300 x699

Of course after watching the saga of Texas Rangers Gus McRea and Woodrow Call you all feel you know the full story about Lonesome Dove. Well, I'm here to tell you different. After being elected mayor of Lonesome Dove in absentia, I turned a dusty old bordertown into a brilliant city of the future. The reason for this renaissance is because of new music. A town that once featured only a piano player, one whore and a bunch of stumblebums now has a direct music feed from WRRG. So if you're ever in Lonesome Dove looking for a "\$2 Poke," make sure you tune into New Rock 89. Meanwhile back at the WRRG ranch. . . I want all you metal reps to know that WRRG has had one of the most happening thrash shows on the face of the known world, and this show has been happening for the past four years. Metal MD "CAP" explodes every Saturday night, so please get in touch with him at (312) 453-0090 or 625-1627 or you'll be behind in the game since lemmywurzellnotiankerrylars all usually call him when they blow through town. . . I called the Surgeon General, Dr. Koop, last week and asked him how come so much blood oozes out of my eardrums. After taking my musical history he recommended I stop listening to SOUNDGARDEN for such prolonged periods at 11 on the controls. But I told him I couldn't hear him and that he should speak up. Oh well, it's time to crank up Ultramega OK again so I'll leave you with this question. . . Before we sign up lock, stock & barrel with the N.S.K., are LAIBACH really a bunch of cheapjack Nazis or just cheapjack Freddie Mercurys? Or is Bobby "The Brain" Heenan's management style THAT obvious?!? Earegardless, PEACE! POT! SLOVAKIAN-GREY MICRODOT!!!!!!

Craig Gibson, Music Director, WMHW, Mt. Pleasant, MI (517) 774-7287

Wow, my first Dialogue and my typewriter seems to be having a seizure. Wouldn't ya know? Anyway, I'd like to thank all those reps who do not work like the guy from KCOU likes to think. I realize record reps may try to hype a piece of vinyl and make it sound hot, but it comes with the occupation. One might even stretch the idea to what we do in radio. A fine line between creativity and pandering, maybe? Anyway, let's talk tuneage. THE PURSUIT OF HAPPINESS "Hard To Laugh"—Mt. Pleasantites are drooling over this rocker. (Thanks Alyson!!!) The MONTANAS, GENE RYDER, the SHAMEN. The new stuff from LOVE TRACTOR literally shocked me when I didn't hear a single Gap Band cover! Slight depression. Boy, I sure wish I could get the CHRIS REA and PAUL DEAN LPs in the mail soon (subtle hint). I.R.S. has really got a hot act in SHOW OF HANDS—good tunes for all you uninitiated MDs. One last list of thank yous: Scott at A&M, Agnes (excuse me while I cough!) at PolyGram, the guy from Apache for pounding ED HAYNES in my head, Samantha (I should call Craig more often) at Enigma, and everybody else in recordland who keep my turntables (soon CD) smokin'. Long live PAN THE SIRENS.

● Tom Williams/Vince Sumner/John Price, Music Directors, WLCA, Godfrey, IL (618) 466-3411

Hello! We just want to say hi and introduce ourselves. We are a new reporter to CMJ and our story goes like this: We operate 24 hours a day at 1400 watts on a frequency of 89.9 MHZ. We program an AOR base plus 36 hours of alternative, 15-18 hours of metal, and three hours of rap weekly. We would really really (get the point) like to hear from any major or indie labels who are not already servicing us. We are really nice people so please call or write to us. To all others: Thanks, hello, and we'll talk to ya later.

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music and media conference



Discount rooms are available at the Marriott at the Capitol, 701 East 11th, 512/478-1111, \$62; Austin Sheraton-Crest, 111 East 1st St, 512/478-9611, \$42; Four Seasons of Austin, 98 San Jacinto Blvd, 512/478-4500, \$80. American Airlines is the official carrier for SXSW '89. Budget Car Rentals also offers special rates for all attendees. For discount rates, call 1-800-433-1790 and refer to star file # \$ 83978.

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SXSW Box 49066 Austin, TX 78765 512/477-7979 FAX 512/477-0754

Dialogue Continued

Tony Procaccino, Music Director, WMUA, Amherst, MA (413) 545-2876

For what it's worth: congrats to WOZQ for being elected third best radio station in the CMJ Readers Poll. Some locals are under the impression that an intense rivalry exists between us and them for the airwaves of the Pioneer Valley, but nothing could be further dalla verita. WOZQ is relatively young, and it's encouraging to see what can be accomplished in such a short time. Kathleen, Jean and company's efforts have made WOZQ listenable on a semi-regular basis, and we relish the accompanying quality. On the flip side, however, I was tuning in on Feb. 15 and the jockette was spinning HALO OF FLIES "Father Paranoia," and the song's approaching the second false ending after the quasi-jazz mumblings. And just as Hazelmyer is about to rip into the greatest musical moment of 1988 (you know, where he was slow-mo action shots of Balboa in *Rocky III)*, SHE FADES IT OUT! What an atrocious sense of timing! Just thought your should know. Cosloy's word salad a couple of issues back was nothing compared to this old guy we called The Colonel. I work in a psych rehab unit, and last summer The Colonel gave an enlightened meaning to the term mumbo jumbo. Patients diagnosed as having schizophreniform have that tendency to really spice up a lazy afternoon. If I could only have slipped in a tape recorder, he would have made the Tall Dwarfs' lyrics look like Cyndi Lauper's. And he'd be on the cover of *People* and I'd be on *Entertainment Tonight* as the shrewdest manager in the Biz. A missed opportunity for sure. . . In it to win it: LUL's Inside Little Oral Annie LP, the SHRUBS' Vessels Of The Heart LP, BARBARA MANNING LP, Crawlspace 7" EP, GUM LP, MIRACLE WORKERS' Live At The Forum LP, and the two early '70s DAVID PEEL LPs on Elektra. Will you see the WMUA crew at IBS? Yeah, but if we aren't friendly it's probably your fault. . . Defribulate. Defribulate.

Norm Wilson, Nude Program Director, WSUC, Cortland, NY (607) 753-2936

Yes, that's right, we are the first all nude radio station on the planet. "All nude all the time." Give us a call if you want photos of nude of those shiny critters. We've also got a new co-Music Director guy (Scott Wagner has thrown in the towel, but he's still the madmetalhead). His name is Chris Oliver (office hrs. Mon. & Fri. 11-2, Tues. & Thurs. eves after 5). Give Chris a call and ask him to explain the relationship between the greenhouse effect and the current acid-mall craze (big in Central NY). Valerie Reck is still toiling away at the other co-MD slot. She sez "hi." Her office hrs. are Mon., Wed., and (sometimes) Fri. 3:30-5:30 also Thurs. 4-5:30. If those guys aren't around when you call PLEASE talk to me. I do know what's going on with da muzik. I'm around just about every afternoon except Wednesday. Dope: GIANT SAND, THELONIOUS MONSTER, WALLMEN, BUCK PETS, BRIAN RITCHIE, GALAXIE 500, SURGERY N.W.A. and always PUSSY GALORE. Dopey: SHOW OF HANDS, DYLAN & THE DEAD, BAMBI SLAM, SLAMMIN' WATUSIS, REPLACEMENTS (seen yer video, dude) and always SIGUE SIGUE SPUDNIK. Dats all. Giit Neked

NEW RELEASES continued from page 59

SHADOW PLAY (329 9th St., Rockford, IL 61104/

815-877-4594)
Wake RSV—Prayers To Broken Stone (cassette) [SPCS-001]

SHIMMY-DISC (JAF Box 1187, New York, NY 10116/212-334-4134)
Bongwater—"You Don't Love Me Yet" (7")

[SHIMMY 7-98]

SONIC ATMOSPHERES (14755 Ventura Blvd. #1776, Sherman Oaks, CA 91403/ 818-505-6003)

Don Harriss-Vanishing Point [CD80023]

SST (P.O. Box 1, Lawndale, CA 90260/ 213-835-8977) Run Westy Run—Run Westy Run [SST 199]

T.O.T.C. (37 May St., New Britain, CT 06052-1001/203-224-1217) Various Artists—Raw Milk (CD3) [Ersatz RM 1]

TWIN/TONE (2541 Nicollet Ave. South. Minneapolis, MN 55404/612-872-0646)
Yo La Tengo—President Yo La Tengo
[Coyote TTC88142]

VIRGIN (9247 Alden Dr., Beverly Hills, CA 90210/ 213-278-1181)
Philip Glass—1000 Airplanes On The Root

[91065-1]

WARLOCK (200 Park Ave., South Ste. 1618, New York, NY 10003/212-979-0808) Jungle Brothers-Straight Out The Jungle [WAR-022B]

WARNER BROS. (3300 Warner Blvd., Burbank, CA 91510/818-846-9090)
Duke Tumatoe And The Power Trio—I Like My

Job! [25836-1]

Big Dish—Creeping Up On Jesus [25764-1]

WINDHAM HILL (1416 N. LaBrea Ave.,

Hollywood, CA 90028)
Mark Isham—Tibet [WT-1080]
Various Artists—Sampler '89 [WD-1082]
Scott Cossu—Switchback [WD-1081]

WORD OF MOUTH (3533 16 St., San Francisco, **CA 94114)** Tooth & Nail

'Headhunter's Banquet" (12") [WOM 001]

ZONING (29 Washington Park, Newton, MA Claire Ritter-In Between [ZR1001]

NEW MUSIC REPORT REPORTING DATES

Dialogue (By Mail Or Fax) (Monday)

February 20 March 6 March 20 April 3

Hard Rock/Reggae/Retail/Beat Box/Jazz (Monday-Tuesday)

February 20-21 March 6-7 March 20-21 April 3-4

Radio (Monday-Tuesday)

February 27-28 March 13-14 March 27-28

April 10-11

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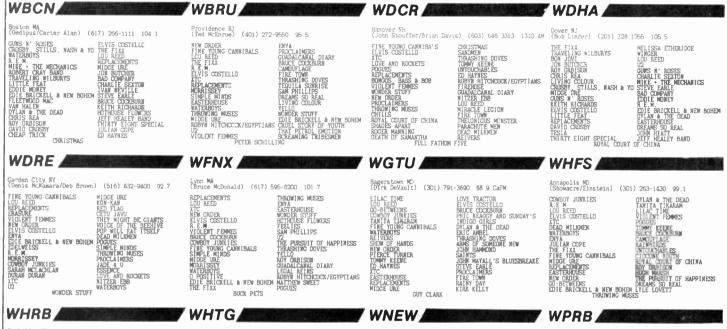
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PROCLAIMERS
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COWBOY JUNKIES
THE FIXX
BUCK PETS
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ROY ORBISON
REIVERS

WONDER STUFF

DEAD MILKMEN SONIC YOUTH PROCLAIMERS

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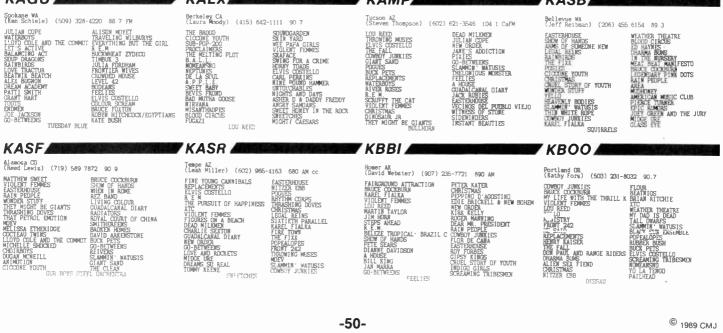




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- NOMEANSNO
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- R.E.M.
 THE FALL
 BLOOD CIRCUS (EP)
 LOVE AND ROCKETS (12")
 BRUCE COCKBURN 19
- YELLO WATERBOYS FULL FATHOM FIVE HE SAID
- WOLFGANG PRESS CHRISTMAS FASTERHOUSE 25















- 1. REPLACEMENTS
 VIOLENT FEMMES
- LOU REED ELVIS COSTELLO NEW ORDER THROWING MUSES
- XTC R.E.M.
- FINE YOUNG CANNIBALS
- **DEAD MILKMEN**
- CICCONE YOUTH WONDER STUFF
- 13. WATERBOYS
- BRUCE COCKBURN THE FALL SAINTS COWBOY JUNKIES
- 15. 16. 17.
- NITZER EBB
- JULIAN COPE PROCLAIMERS THEY MIGHT BE GIANTS 19. 20. 21.
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- 25. POGUES (12")

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SAM PHILLIPS
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EDITE BRICKELL & NEW BOHEM
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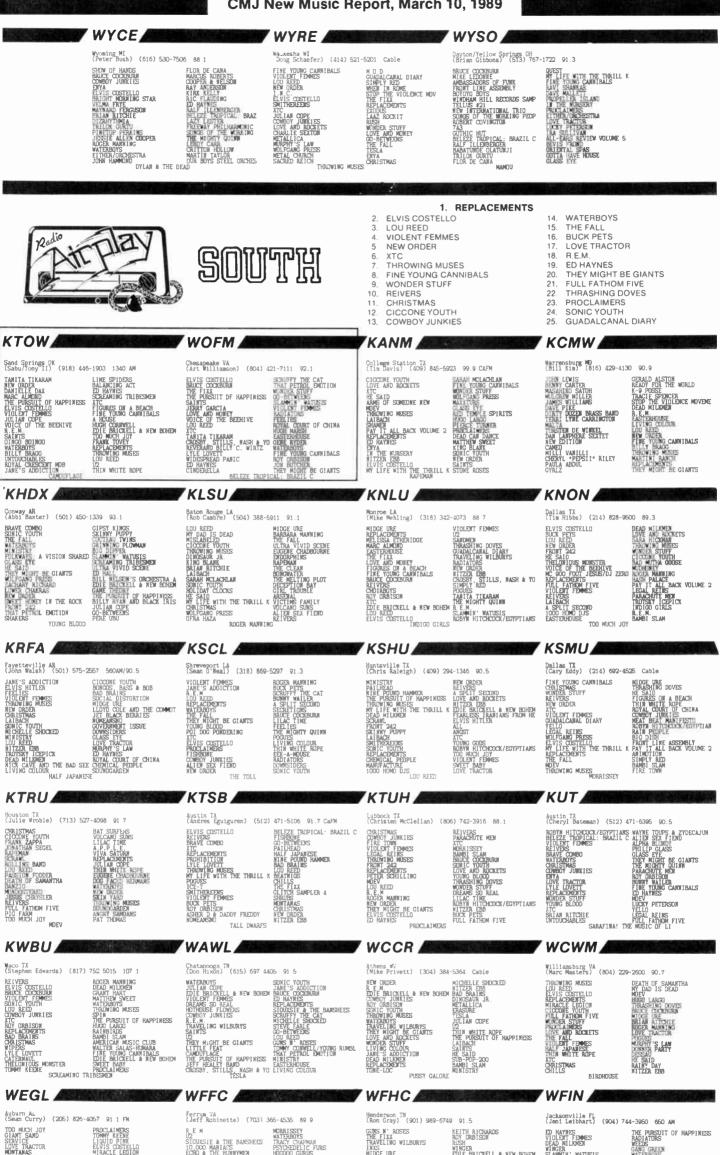


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BRUCE COCKBURN
VIOLENT FEMMES
SONIC YOUTH
LOU REED
COMBOY JUNKIES
XTC

ATC ROY ORBISON REPLACEMENTS BAD BRAINS CHRISTMAS

TOO MUCH JOY GIANT SAND SERVICE

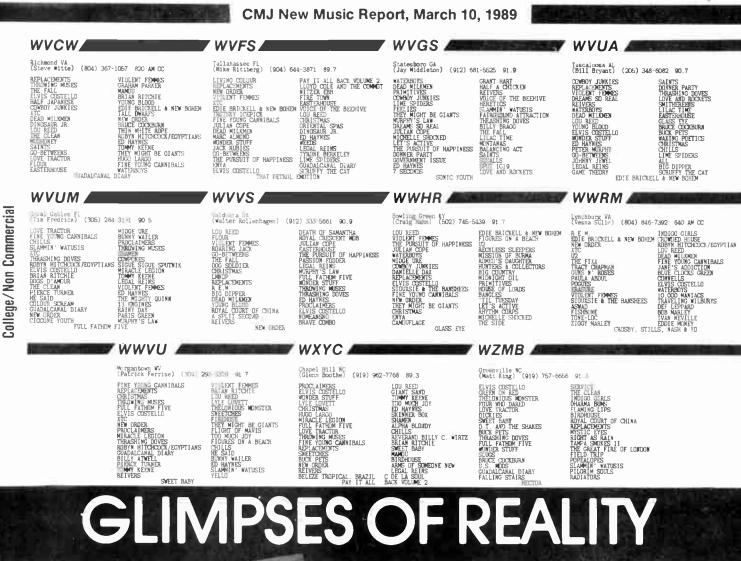














THE VIOLENT FEMMES PLAYED A SURPRISE ACOUSTIC SET (REALLY ACOUSTIC—NO MICRO-PHONES OR AMPS) AT THE CLOSE OF THE PARTY WITH GORDON AND BRIAN JUMPING UP ON CHAIRS TO BE HEARD.



TTEAM 16-14, WAS A WILD



-58-

NEW RELEASES

ALIEN TRIBES (16 46th St., Weehawken, NJ 07087/201-866-6113)

Vic Hennegan-Face The Dream (cassette) [VJH 119]

ALLIGATOR (P.O. Box 60234, Chicago, IL 60660/312-973-7736)

Charles Brown-One More For The Road

Lucky Peterson-Lucky Strikes! [AL 4770]

AMOEBA (5337 La Cresta Court, Los Angeles. CA 90038)
Hollowmen—Pink Quartz Sun Blasting [A 005]

AMOK (P.O. Box 159, Statton G, Toronto, ONT M4M 3G7, Canada/416-461-5727)
Two Men Laughing—"Rock With You" (12")

[EP525]
Eugene Ripper And The North—Eugene Ripper

And The North (EP) [EP 522]
Weather Permitting—Code Of Life [HLP 524]
Pili Pili—Be In Two Minds [HLP523]

ARISTA (6 W. 57th St., New York, NY 10019/ 212-489-7400)

Kiara—To Change And/O∎ Make A Difference [AL-8533]

Louis Clark And The Royal Philharmonic—The Classics in Rhythm [AL-8588] Soundtrack—Working Girl [AL-8593]

ANTIC (75 Rockefeller Plaza, New York, NY 10019/212-484-6000)

Kwame—The Boy Genius [81941-1] Billy Joe Royal—Tell It Like It is [Atlantic America 91064-1]

B DOWN (555 Massachusetts Ave., Cambridge, MA 02139/617-491-3345) Gangstarr Posse—"Young Girls" (12") [DM-88114]

BEACHWOOD (6253 Hollywood Bivd., Suite 810, Los Angeles, CA 90028/ 213-461-1008)

James Lee Stanley-Simpatico [D1-74778]

BIG BLOCK (1825 Sherry Lane, Addison, IL 60101/312-620-4217)

Material Issue—The Super Sonic Seven-Inch (7") [MI-HTL-1288]

BLUE NOTE (810 Seventh Ave., New York, NY 10019/212-603-8600)

Superblue—Superblue [B1-91731]
Ralph Peterson Quintet—V [B1-91730]
Jack Walrath—Neohippus [B1-91101]
McCoy Tyner—Revelations [B1-91651]

C'EST LA MORT (P.O. Box 91, Baker, LA 70714/ 504-774-8286)
Future Neighbors—Flesh Of Love [CLM/LP011]

.A.G.E. (344 West 4th St., Cincinnati, OH 45202/513-381-2437)

Various Artists—A Consonant Vowel [48970]

CANDY FROM A STRANGER (2359 Franklin, Seattle, WA 98102)
Big Tube Squeezer—"Woodpiece"/"Sweet Jane"
(7") [BTS-88]

CAPITOL (1750 N. Vine St., Hollywood, CA 90028/213-462-6252)
Thieves—\$educed By Money [Bug C1-91153] Marillion—The Thieving Magple [C1-91463] Soundtrack—Rain Man [C1-91866] Ashford & Simpson—Love Or Physical [C1-46946]

Various Artists—Hillbilly Music. . . Thank God! [C1-91346]

arious Artists [C1-91310] The World Music Album

CAROLINE (5 Crosby St., New York, NY 10013/ 212-219-1500) M.O.D.—Gross Misconduct [Megaforce CAROL 1360]

CBS (51 W. 52nd St., New York, NY 10019/

CBS (51 W. 52nd St., New York, NY 1001 212-975-4321) Leroy Carr—Blues Before Sunrise [Portrait Masters RJ 44122] Chena—Promises [Columbia FC 44426] Ahmad Jamal—Poinclana [Portrait Masters RJ 44394] Duke Ellington—Braggin' In Brass—The Immortal 1938 Year [Portrait Masters R2J 44395] Ruby Braff's All-Stars—Braff!

Ruby Braff's All-Stars—Braff! [Portrait Masters RJ 44393]

Dave Pike—Pike's Peak [Portrait Masters RJ 44392] Rosanne Cash—Hits 1979-1989

[Columbia OC 45054]

CHAMELEON (3355 W. El Segundo Blvd., Hawthorne, CA 90250) New Marines—Bonfire [D1-74755] Shawn Phillips—Beyond Here Be Dragons [D1-74764]

-Way Moves [Dali D1-74754]

CHEESE (32 West Front St., Red Bank, NJ 07701/201-842-3853) Rules Of Attraction—"In Her Eyes" (12")

[CHROA-005] CIRCULARPHILE (42 Margaret St., Rochester, NY 14619-2113/716-235-2396) Cowpokes—Zamfir Ain't No Guru [CPLP-88001]

DARK (P.O. Box 414, Pitman, NJ 08071)
Rob Castles—Straight Shot [SPCN7900603867]

ELEKTRA (75 Rockefeller Plaza, New York, NY 10019/212-484-7200) Simply Red—A New Flame [60828-1] Sharp—Sharp [60780-1]

Guadalcanal Diary—Flip-Flop [60848-1] George Duke—Night After Night [60778-1]

FUNDAMENTAL (251 RIo Circle, Decatur, GA 30030/404-377-5942) Red Temple Spirits—Red Temple Spirits [Nate Starkman & Son WE BUY 10]

GAIA (121 W. 27th St., New York, NY 10001/ 212-645-5252) Peter Kater—Homage [13-9017-1] Bill King—Magnolla Nights [13-9023-1]

GEFFEN (9130 Sunset Blvd., Los Angeles, CA

90069/213-278-9010) XTC—Oranges & Lemons [GHS 24218]

GRUDGE (P.O. Box 836, Nyack, NY 10960) Fernando Saunders—Cashmere Dreams [4501-1-F]

HAWKER (225 Lafayette St., Sulte 709, New York, NY 10012/212-219-0077) Wrecking Crew—Balance Of Terror [HR-9493] No For An Answer—A Thought Crusade [HR-9487]

I.R.S. (100 Universal City Plaza, Universal City, CA 91608/818-777-4730) Fine Young Cannibals—The Raw & The Cooked

[IRS-6273] Caterwaul—Pin & Web [IRS-42281]

ISLAND (14 E. 4th St., Third Floor, New York, NY 10012/212-995-7800)
Nana Vasconcelos & The Bushdancers—Rain

ITI (620 Hampshire Rd. #6, Westlake Village, CA 91362/805-496-4960) Les Hooper And The Grand Band—Anything Goes [D1-72970] Christopher Boscole—September Song

[D1-72971]

K-TEL (15535 Medina Rd., Plymouth, MN 55447/

612-559-6845) Rick Zunigar—New Frontler [Headfirst A 675-2]

K2B2 (3112 Barry Ave., Los Angeles, CA 90066/ 213-877-0014) Clay Jenkins—Rings [K2B2-2669]

MANGO (14 E. 4th St., Third Floor, New York, NY 10012/212-995-7800) Our Boys Steel Orchestra—Pan Night And Day [MLPS 9822]

MCA (70 Universal City Plaza, Universal City, CA 91608/818-777-4000) George Strait—Beyond The Blue Neon [MCA-42266]

NASTY GASH (4099 17th St., San Francisco, CA 94114)

Dwarve -Toolin' For A Warm Teabag (EP) [NG-001]

NEXT PLATEAU (1650 Broadway, New York, NY 10019) Ultramagnetic MC's—"Give The Drummer Som

-"Give The Drummer Some" (12") [NP50091]

OPTIMISM (6355 Topanga Canyon Blvd., Sulte 309, Woodland Hills, CA 91367/ 818-346-6286) Michael Pedicin Jr.—Angles [OPC-3211] Harry Miller—Open House [OPC-3214] Torsten De Winkel—Mastertouch [OPC-3212]

OUCHI (2901 California St., Berkeley, CA 94703/ 415-653-2677) Dreams Die Hard—"Doncha Run My Life" (7")

FOR 0031

OUTPOST (270 N. Canon Dr., Suite 103, Beverly Hills, CA 90210/213-281-5577) 2 Fly—"Take It To The Max" (12") [OET-30002]

PABLO (Tenth And Parker, Berkeley, CA 94710) Benny Carter—My Kind Of Trouble [2310-935]

PENDULUM (P.O. Box 3757, Minneapolis, MN 55403/612-872-7936)

Two Minute Warning—Running (EP) [PP1016]

POLYGRAM (810 Seventh Ave., New York, NY

10019) ello—Flag [Mercury 836 426-1] Yello—Flag [Mercury 836 426-1]
TNT—Intuition [Mercury 836 777-1]
Animotion—Animotion [Polydor 837 314-1]
Dogs D'Amour—In The Dynamite Jet Saloon
[Polydor 837 368-1]
Latin Rascals—When She Comes
[Tin Pan Apple/Mercury 837 392-1]
Terri Lyne Carrington—Real Life Story
[Verve Forecast 837 697-1]

POP (P.O. Box 108, Tampa, FL 33612) Various Artists—Tampa Smokes II [POP 1206]

PRAVDA (P.O. Box 268043, Chicago, IL 60626/ 312-549-3776) Green—R.E.M. (7") [PR4507] Precious Wax Drippings—"Rayon" (7")

[PR-4506]

PROFILE (740 Broadway, New York, NY 10003/ 212-529-2600) Chanelle—"One Man" (12") [PRO-7241]

RAS (P.O. Box 42517, Washington, DC 20015/ 301-564-1295) Mikey Dread—Happy Family [3035]

RCA (1133 Ave. Of The Americas, New York, NY

10036/212-930-4000)
Craaft—Craaft [9639-1-R]
Steve Lacy—The Door [Novus 3049-1-N]
Graham Parker—Livel Alone In America

Soundtrack -Sarafina! The Music Of Liberation [9307-1-RC] idewinders—**Witchdoctor** [Mammoth 9663-1-R]

REFUGE (944 Marcon Bivd., Suite 110, Allentown, PA 18103/215-266-9780) Newsboys—Read All About It [SPCN7900600833] Whitecross—Hammer & Nail [SPCN7900603697] Various Artists—Axemen [Pure Metal SPCN7900603441] Tempest—Eye Of The Storm [Pure Metal SPCN7900603727] Jerusalem—10 Years After [SPCN7900603891]

RELATIVITY (188-07 Henderson Ave., Hollis, NY 11423/718-740-5700) My Bloody Valentine—Isn't Anything [Creation 88561-1006-1] Thelonious Monster—Stormy Weather

RESTLESS (11264 Playa Ct., P.O. Box 3628, Culver City, CA 90231-3628/213-390-5223) Various Artists—The Great Fire Of London [Fire 72265-1] Green On Red—Here Come The Sna [72351-1] Flaming Lips—Telepathic Surgery [72350-1]

[88561-1002-1]

REVOLUTIONARY (P.O. Box 1821, San Francisco, CA 94101) Don Paul And Range Riders—What Kind Of Trouble? [RR1]

ROADRACER (225 Lalayette St., Sulte 709, New York, NY 10012) Defiance—Product Of Society [RC RC9504]

ROIR (611 Broadway, Sulte 411, New York, NY 10012/212-477-0563) Bush Tetras—Better Late Than Never (cassette)

Ras Michael & The Sons Of Negus-Rastafari Dub (cassette) [A-162]

ROM (P.O. Box 491212, Los Angeles, CA 90049/ 213-471-5000) Kim Angelis — Vlolin Voyager [26004]

SELECT (175 Fifth Ave., New York, NY 10010/ 212-691-1200) Annette Taylor—"Victim" (12") [FMS62328]

NEW RELEASES continued on page 44

UPCOMING RELEASES

(All release schedules are current at press time, but are subject to change or cancellation at any time.)

Deja True West Marshmallow Overcoat Jacklords Primeval Unknown Primeval Unknown Bernie Shanahan Julian Lennon Time Gallery Flesh + Blood Sacred Reich Mojo Nixon & Skid Roper Dead Milkmen Blackmale "Forever Your Girl" (12")
"Made To Be Together" (12")
West Side Story
Try On The... Mother's Rock Bernie Shanahan

Bernie Shanahan Mr. Jordan Time Gallery Dead, White & Blue Surt Nicaragua (Picture Disc) "(619) 239-K.I.N.G." (7") "Punk Rock Girl" (7") "Keep Movin" " (12")

Virgin Skyclad Get Hip/Skyclad Skyclad Skyclad Atlantic Atlantic Atlantic

Atlantic Enigma-Metal Blade Enigma Enigma Enigma-Rough House

Batfish
Moss Side Story
Sweatbox
I Suggest U Don't Let Go
Ming's Samba
A Journey Home
Destiny
Solid As A Rock
"Everlasting Love" (12") "Everlasting Love" (12") It's Only Right And Natural Aural Guerrilla

GWR-Restless Mute-Restless Spoken Word Epic Portrait Jazz Global Pacific CBS Associated Epic Nashville Elektra

MARCH 14

MARCH 13

Barry Adamson Henry Rollins

Krystol David Murray

Georgia Kelly Marchello

Howard Jones

Shooters

Frogs The Ex

MARCH 14
One 2 Many
Extreme
Sandmen
Neville Brothers
Three Times Dope
New Toys
Forrester Sisters
Joe Sample
Soundtrack
Kool G Rap And DJ Polo
Andrew Dice Clay
Joy Division
Joy Division
Depeche Mode Depeche Mode B.B. King Noiseworks Wendy And Lisa Blue Magic Constina Ray Charles

MARCH 15 Intense Mutilation Vibrating Egg Dangtrippers Sigue Sigue Sputnik R-Fats

MARCH 16

Soul Asylum Yo La Tengo

MARCH 17 Clints Various Artists Bl'ast!

Soundtrack

MARCH 21

Mirror Mirror
Extreme
Western Blood
Yellow Moon
Original Stylin'
At Last
All I Need
Soellbound Spellbound Lean On Me Road To Riches

Unknown Pleasures (CD) Closer (CD) 101 Standing In The Spotlight Down On The Floor Witchdoctor Come Play With Me

A&M A&M A&M A&M A&M Arista Warner Bros. Warner Bros. Warner Bros. Cold Chillin'-WB Def American Owest-WB Sire-WB Sire-WB Sire-WB Slash RCA Slash RCA RCA Columbia Columbia Columbia Columbia

New Renaissance Dog Gone Dog Gone EMI-Manhattan Safe Sex Come On In Here If You Want To Dressed For Excess

Orpheus EMI-Manhattan EMI-Manhattan

Skyclad Caroline SST Elektra Elektra Elektra Elektra

Nonesuch-Elektra Nonesuch-Elektra

UNI MCA I.R.S. MCA Master Series MCA Master Series Universal Master Series MCA Texas Hotel

Antilles/New Directions

Fiction/Polydor-PG

.000 Watts

Texas Hotel

Island Island

Virgin Virgin 50,000. 50,000. 50,000.

Look Sharp!
"I'm Never Gonna Change" (12")
"Temperatures Rising" (7")

Clam Dip + Other Delights (EP) Twin/Tone
President Coyote-Twin/Tone

No Place Like Home The Bridge Take The Manic Ride Cross That Line Something Real There But For Fortune Rummed

Bl'ast! Howard Jones Phoebe Snow Phil Ochs Happy Mondays Marc V Bill Frisell Bummed Too True Before We Were Born The New York Stories

MARCH 20 Big Bam Boo Triumph The Truth Booker T. Jones Giles Reaves/Jon Goin Larry Knechtel James House Poi Dog Pondering Leatherwolf Drivin' N Cryin' Andy Sheppard Soundtrack Powerbone Maureen Tucker Half Japanese Daniel Johnston/Jad Fair Gipsy Kings Eat

Jump The Runaway Letting Go Mountain Moods Circle Around The Sun Street Ready Mystery Road Introductions Introductions In The Dark Slaves Of New York Life In Exile After Abdication
The Band Who Would Be King Daniel & Jad "Bamboleo" (12")

Tim Finn
W.A.S.P.
Oaktown's 3.5.7
M. Walk Productions/The Union
Bonnie Raitt
New Model Army
Martin Stephenson & The Daintees
Madonna
Like A Prayer

Mojo Nixon & Skid Roper LIFO

Artch T. Lavitz MARCH 24

MARCH 22

Wailers Alannah Myles SWA MARCH 27

Jody Watley Lynyrd Skynyrd Powercore Charlie Singleton Roachford Dead Or Alive Amy Keys Fabulous Thunderbirds Lizz Bite The Bullet Happy Flowers Bastro

MARCH 28 Rock, Rhythm & Blues
Neil Young & The Restless
Tom Tom Club
Michael Thompson Band Michael Thompson Ba Peter Case Paul Pesco Various Artists Shev & The Breaks Neal Schon Outfield Andreas Vollenweider Let Bed

Jet Red MARCH 29 Blondie Mac Money Jay Love Mikkie Blue

MARCH 30 Chickasaw Mudd Puppies MARCH 31 Half Life Vipers Jiggsaw Seen

APRIL 1 Excel Oliver Magnum APRIL 3 Whiplash Kingdom Come Darling Cruel Cookie Crew

Screaming Trees

APRIL 4
NO TWO
Black
Various Artists
Evan Rogers
Carole King
Swimming Pool O's
Aretha Franklin
Sarah McLachlan
Barry Manilow
The Cult
La Rue
Various Artists
Strangeways
Helloween
Michael Shrieve
Henry Threadgill
Hilton Ruiz
Chet Baker
Dinosaur Jr.

MARCH 5 Stray Cate

APRIL 6 Dangerous Toys Wynton Marsalis Burns Sisters Hooters
Billy Newton Davis
Fred Astaire
Various Artists
Various Artists
Darling Buds
Kirk Whalum
Kimiko Itoh Kimiko Itoh Joey DeFranciso Barney Bentall Takashi Itoh John Coltrane

APRIL 7 Naked Raygun

APRIL 10 Various A Various Artists Soundtrack Tragically Hip Soundtrack

Second Coming Root Hog Or Die Ain't Misbehavin' Another Return To Churchill T. Lavitz & The Bad Habitz

Larger Than Life Skynyrd's Innyrds: Their Greatest Hits We Got The Jazz Man On A Mission Roachford

Winter

"B.B. Gun" (7")
"Shoot Me A Deer" (7")

Eldorado Eldorado
Boom Boom
How Long
Man With The Blue Post-Model
Make It Reality
Jazz Masterpieces

Opt Red

Once More Into The Bleach "One On One" (12") Get Into It
"I Promise" (12")

White Dirt

Nest In Peace (re-issue) Buzz Factory

The Joke's On You Oliver Magnum

Insult To Injury Uncontrollable Forces Passion Crimes Born This Way

No Two Comedy Live At The Knitting Factory Through The Storm Torough The Storm
Touch
Greatest Hits Vols. 1,2,3
Sonic Temple
There's Love Out There
Dirty Dancing Live In Concert
Walk On The Fire
I Want Out—Live
Stiletto Rag, Bush And All Strut

"Just Like Heaven" (12")

Blast Off

Greatest Country Hits/The 80's-1982 Greatest Country Hits/The 80's-1983

We Shoot For The Moon

George Clinton Presents Our Gang Cookie She's Out of Control

Enigma Metal Blade-Enigma Metal Blade-Enigma Intima-Enigma

MCA MCA Everat-Medusa Epic Epic
Epic
Epic
Epic
CBS Associated
Gold City
CBS Associated
Homestead Homestead

Warner Bros Warner Bros. Reprise Reprise-Sire Geffen Geffen Sire-WB Columbia Columbia Relativity

Chrysalis Rough House-Enigma Orpheus Orpheus EMI-Manhattan

Texas Hotel Skyclad

Skyclad Get Hip-Skyclad

Caroline Transatlantic-Restless

Roadracer Polydor-PG Polydor-PG FFRR-PG

A&M A&M Capitol Capitol Capitol Arista Arista Arista Sire-Reprise RCA RCA RCA RCA

Novus-RCA Novus-RCA Novus-RCA Novus-RCA SST

EMI-Manhattan

Columbia Columbia Columbia Columbia Columbia

SST Caroline

мса

THE LAST WORD

STUFF: The Gavin Seminar's Media Professional Awards were given out at a banquet on February 18. Among the Alternative award winners was our very own James Lien, who was named College Music Director of the Year for his work at WTUL in New Orleans. Congrafts, James! The other Alternative awards: Station—KROQ, Program Director—Denis McNamara (WDRE); Music Director—Oze Medina (91X); College Station—KUSF; College Program Director—Linda Ryan (KUSF); Alternative Label—Virgin Records; Alternative National Promotion Director—Steve Tipp (Warner Bros.) Some other Iong-time CMJ friends picked up honors: WAST was named Album Ratios Station of the Year; Oedipus and Carter Alan, PD and MD at WBCN, received honors; Marko Babineau (Geffen) was the Album VP winner; Jack Isquith (Epic) a winner in the Associate National Album Promotion Director of the Year category; Phil Quartararo (Virgin) took Top 40 VP honors. Congratulations to all!... One of the highlights of the weekend was undoubtedly the Alternative Softball game, a free-for-all that was won by the East Coast contingent 16-14. Kim White of AlM Marketing was the winning pitcher and MVP-by-proclamation; Tommy Keene and Gordon Gano were celebrity players for each side. Some highlight photos can be found in Glimpses Of Reality.... In a move that could either be a death knell or a breath of freshair for the 7" single, A&M Records has dropped the cost of all new singles 40% (from a \$1.99 list to \$1.15), but has made them non-returnable, which, in the worst possible scenario, means that the pressing quality could drop (could they be much worse?) and the singles would still have to sold. The best possible result would see the drop in prices making them more affordable to kids. This move effects only new 7"s—not 12"s, oldies, or cassette singles... CBS has shipped 20,000 albums to the USSF, the first Instance of any U.S. company marketing it scatalogue in that country. The first batch of records and tapes includes the latest records by Michael Jackson, Bruce Springsteen, George M

RECORD NEWS: The new Pixles LP will be called Doolittle, and will be released next month. The album was produced by Gil Norton (Echo & The Bunnymen, Triffids, Pixles' Gigantic EP) and features 15 new songs. The band recorded a bunch more for B-sides, and we'll get two or three of them when "This Monkey's Gone To Heaven" is released as a single on March 20. The band will do the big American tour thang in August-September. And just so there's no confusion, the album has been licensed to Elektra by 4AD. In other 4AD news. Ultra Vivid Scene (most of whom recently played a real funset consisting of LP tracks and Hank Williams covers as Kurt "Kid" Ralske & Ugly Verna's Stepchilds) went into the studio late last month to work on a new EP, which will include an extended version of "The Mercy Seat"... Soul Asylum's eternally-delayed Clam Dip EP will finally be released Stateside on Twin/Tone April 30. It subtracts two covers ("Move Over" and "Juke Box Hero") from the import version but adds two recently-recorded originals ("Artificial Heart" and "Take It To The Root"), and the whole thing's been remixed. Additionally, Twin/Tone is releasing S.A.'s While You Will Carence and including bonus session outtakes that bring it to album length—on CD, as well as the following Replacements albums: Sorry Ma, Forgot To Take Out The Trash, Stink, Let It Be (all in March), and Hootenanny (later in the year). Contrary to legend, the Mats did not throw the masters to any released material in the Mississippi River (they drowned the Stink outtakes and their Sire demos, recorded with Alex Chilton), but contractual restrictions prevent any of the above from being released with bonus tracks. Finally, Tom Waits is featured on the B-side of the Replacements 7" of "I'll Be You"; the song is called "Date To Church" and is said to be in a "gospel/revival" vein. Hmmm... The new Swams LP, The Burning World, was produced by Bill Laswell and will be released May 1 on UNI. Watch for the single, "Saved," soon... Edie Brickell & New Bohemians' debut LP

TOUR NEWS: We don't usually list tour dates, but here they are for Elvis Costello's forthcoming April solo tour, which almost exclusively hits college towns. All dates are in April: 1-Kingston, RI; 2-University Park, PA; 4-Washington, DC; 5-Pittsburgh, PA; 7-Albany, NY; 8-Waterville, ME; 11-Greenvale, NY; 13-Waltham, MA; 14-Burlington, VT; 15-Durham, NH; 17-Athens, OH; 18-Columbus, OH; 20-E. Lansing, MI; 21-Ann Arbor, MI. . . The Replacements tour starts March 10 in Ann Arbor, MI; dates are scheduled through April 8 in New Brunswick, NJ. . . Michelle Shocked is on a nationwide tour throughout March. . . New Order starts an American tour—possibly including acoustic sets!!—on April 8 in San Juan, PR; Southern and West Coast dates are confirmed through May 4. . . Hothouse Flowers/Martin Stephenson are on tour together around the South, Midwest and Northeast through April 9. . . Graham Parker starts a huge nationwide tour on March 24 in Victoria, BC, and runs through April 28 in Baltimore. . . Live Skull has announced tour dates in support of their new LP, Positraction, starting in Boston on March 31 and heading South toward Texas through April 22.

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