

U. COLLEGE RADIO CHART

SPONSORED BY  **SONY**

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|--|---|--|
| 1. Nirvana, <i>In Utero</i> (Geffen) |  | 6. Morphine, <i>Cure For Pain</i> (Rykodisc) |
| 2. The Breeders, <i>Last Splash</i> (4-AD) | | 7. Crocker, <i>Kerosene Hat</i> (Virgin) |
| 3. Smashing Pumpkins, <i>Siamese Dream</i> (Virgin) | | 8. Revolting Cocks, <i>Linger Fickin' Good</i> (Reprise) |
| 4. Various Artists, <i>Judgment Night Soundtrack</i> (Immortal/Epic) | | 9. William S. Burroughs, <i>Spare Ass Annie</i> (Island) |
| 5. P.J. Harvey, <i>4-Track Demos</i> (Island) | | 10. Pearl Jam, <i>Vs.</i> (Epic) |

Chart solely based on college radio airplay. Contributing radio stations: KASR, Arizona State U.; WIDB, Southern Illinois U.; WTUL, Tulane U.; KUCB, U. of Colorado; KCMU, U. of Washington; WUOG, U. of Georgia; WRFL, U. of Kentucky; WVUM, U. of Miami; KRNU, U. of Nebraska; KCR, San Diego State U.; KHIB, SE Oklahoma U.; KWVA, U. of Oregon; WUSC, U. of South Carolina; WUTK, U. of Tennessee; WUVT, Virginia Tech

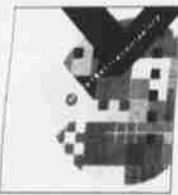
Key: ★★★★★=Presents ★★★★★=Family ★★★=Fruitcake ★★=Lump o' coal ★=Grinch

Buzzcocks

Trade Test Transmissions (Caroline)

★★★★★

In the late '70s, the Buzzcocks changed the face of punk by adding a pop sensibility to the raw anger and political dogma of bands like the Sex Pistols and the Clash. With their latest, *Trade Test Transmissions*, the Manchester quartet proves they can walk the fine line between punk and commercial music.



Their overproduced and syrupy single "Do It" seems to suggest that their second coming has fallen flat. But from the next song "Innocent," through the final cut "Inside," this CD is pure Buzzcocks — overdriven and uptempo guitar, hyper drumbeats and the poppy vocals of guitarists/singers Pete Shelley and Steve Diggle.

Whether you're a die-hard fan or a newcomer to the Buzzcocks' fold, buy this CD. The new generation of punks could learn a lot from listening to the real thing. ■ Dwayne Fatherree, *The Vermilion*, U. of Southwestern Louisiana

Revolting Cocks

Linger Fickin' Good (Reprise)

★★★

Exploring familiar guitar-heavy industrial territory, the Revolting Cocks take on the challenge of creating compelling industrial music. The result? An intense and danceable beat, but this hour-plus CD rapidly becomes tedious.



There is one standout — the cover of "Do Ya Think I'm Sexy," a funky, irreverent track that will forever change the way you think about Rod Stewart. And the final nine-minute title track is a humorous, slower-paced oddity. The bass/percussion rhythms are simplistic and jazzy, and the result is an extended "Ministry meets the *Ren & Stimpy* soundtrack" song full of vocal self-parody.

These two songs cannot, however, make up for the eight other loud but bland Ministry-esque industrial offerings. Don't buy this one until you win the lottery. ■ Travis Major, *Collegiate Times*, Virginia Tech

Machines of Loving Grace

Concentration (Mammoth)

★★★

Angst-drenched vocals, white noise, inhuman technology — at times, Machines of Loving Grace sound no different than a host of other industrial-rock outfits.



But here's the catch: The Machines actually play their own instruments. On their sophomore release, *Concentration*, guitar riffs and funky bass lines share equal time with keyboards and samples. They have a unique sound and clever experimental style that includes a string orchestra ("Ancestor Cult") and honest-to-God vocal harmonies ("Perfect Tan").

Concentration will seem tame to hardcore fans because it lacks the unbridled frenzy and teeth-rattling force of, say, Nine Inch Nails. Nevertheless, this apparent weakness may prove to be a selling point. By slowing down the tempos and smoothing out the rough edges, Machines of Loving Grace make industrial music accessible to newcomers. ■ Richard Challen, *The Tiger*, Clemson U.

Melvins

Houdini (Atlantic)

★★★

While Kurt Cobain was still scrawling lyrics on his history folder, the Melvins were perfecting their unmarketable, hardcore stun-grunge.



Their latest, *Houdini*, may leave some Melvins disciples disenchanted because of its more mainstream grime. In fact, most listeners will find *Houdini*

disappointing.

Songs like "Spread Eagle Beagle," void of a tune, throb like a basement boiler and push even the limits of hardcore. "Hooch" and "Going Blind" showcase the Melvins' formula of slowed-down Black Sabbath. In the end, even the mellow "Lizzy" doesn't make *Houdini* any easier to swallow than a mouthful of screws and bolts.

The move to Atlantic Records and the contributions of Nirvana's frontman (Cobain played on and produced several of *Houdini's* tracks) may make Melvins disciples sneer, but they can rest assured. *Houdini* may be more accessible, but it's still bad enough to scare friends away. ■ Sally Kuzemchak, *The Daily Collegian*, Pennsylvania State U.

Greg Osby and 100 X

3-D Lifestyles (Blue Note/Capitol)

★★★★★

Greg Osby's frantic, expressive saxophone provides the backbone for a jazz/hip-hop experiment that breaks boundaries untested by other forays into the genre.



3-D Lifestyles intertwines raps by 100 X — an unsigned Philly-based group — with the saxophonist's considerable jazz chops.

The fusion is extreme and convincing, and Osby's improvisational style vibrates with insistent intensity in tracks like "Mr. Gutterman."

Osby is ahead of his time and even he admits that *Lifestyles* has met with resistance in both jazz and hip-hop circles. Recognition may have to wait until the general public graduates from the stagnant institutions of gangsta rap and neo-classicist jazz. ■ Jeff Howe, *The Post*, Ohio U.

in the studio

■ R&B standouts Lisa Stansfield and TLC are both working on releases for the spring. Stansfield's latest promises more of the same Anglo-soul-diva pop, and TLC is once again working with producer Dallas Austin, architect of the group's past radio staples, including "What About Your Friends." Call it a groove dynasty.

■ California garage-noise legend Pavement is back in the studio, recording a full-length album for release on Matador Records in January. Unpredictable drummer Gary Young left the band, but fans hope his replacement will swing road kill above his head at shows, too.

■ Message-rap masters Michael Franti and Roni Tse of Disposable Heroes of Hiphoprisy must have thought that the beats on their last CD didn't measure up to their ballistic vocals. For their next effort, being recorded in San Francisco, they've recruited producer Joe "The Butcher" Nicolo, Cypress Hill's chief rocka. Now if they can only teach William Burroughs to scratch records. ■ Joe Warminsky, *The Daily Collegian*, Pennsylvania State U.



Lisa Stansfield

Holiday CDs on parade

In descending order of desirability, ascending order of cheese-factor

Frank Sinatra, *The Christmas Album*; Nat King Cole, *The Christmas Song*; Bing Crosby, *Merry Christmas*; Tchaikovsky, *The Nutcracker*; Handel, *Messiah*; George Winston, *December*; Dean Martin, *A Winter Romance*; The Beach Boys, *Christmas Album*; Take 6, *He Is Christmas*; Garth Brooks, *Beyond the Season*; Carpenters, *Christmas Portrait*; Alvin & The Chipmunks, *A Chipmunk Christmas* (plus Vol. II); *Christmas with Placido Domingo*; Air Supply, *The Christmas Album*; *A Merry Christmas with Engelbert Humperdinck*; New Kids On The Block, *Merry, Merry Christmas*; Elvis, *Christmas Classics*; Raffi's *Christmas Album*; John Tesh, *A Romantic Christmas*; Elmo 'N' Patsy, *Grandma Got Run Over By A Reindeer*

quotable

"I'm very embarrassed."

— Harry Connick Jr., after forgetting lyrics to various Christmas carols during CBS TV taping