

SOUNDBITES

The Cure
Wish

When The Cure released *Disintegration* in 1989, the future of the band was uncertain, at best. The Cure had become massive, and it seemed unlikely that Robert Smith would be content with becoming just another bloated pop band like Genesis.



But rumors about the band's dissolution can finally be put to rest. The Cure's new album, *Wish*, is a beautifully crafted slice of gloomy pop heaven. The larger than life sound found

on *Disintegration* and *Kiss Me, Kiss Me, Kiss Me* has been stripped away, and the band has returned to the more intimate settings that characterized their albums before they started selling out football stadiums.

The first single "High" is a playful tune in line with the concise, lightweight pop songs found on the first side of the album. The second side is flawless. It starts off with one of the Cure's finest songs — "Friday, I'm In Love," (song #7 for you digital babies) and contains several dark, haunting tracks such as "Trust" and "End" that frame an ethereal mood and highlight Smith's skill as a mature songwriter.

No doubt, The Cure has come a long way in their 14-year history. But with *Wish*, old big hair and the band show it's possible to progress without giving in to the mainstream. ■ Matthew M. Kaufman, *The Daily Cardinal*, U. of Wisconsin

U. COLLEGE RADIO CHART

1. Lou Reed, *Magic and Loss*
2. The Jesus & Mary Chain, *Honey's Dead*
3. Hole, *Pretty on the Inside*
4. Green Day, *Kerplunk*



5. Cowboy Junkies, *Black Eyed Man*
6. Sugarcubes, *Stick Around for Jey*
7. Social Distortion, *Somewhere Between Heaven and Hell*
8. Enya, *Shepherd Moons*
9. Lush, *Nothing Natural*
10. Curve, *Doppelganger*

Chart solely based on college radio airplay. Contributing radio stations: KASR, Arizona State U.; KALX, U. of California, Berkeley; KLA, U. of California, Los Angeles; KU-CB, U. of Colorado; WXDU, Drexel U.; WUOG, U. of Georgia; WUS, Indiana U.; WXJM, James Madison U.; WRFL, U. of Kentucky; WLDC, Loyola U.; WVUM, U. of Miami; WCBM, U. of Michigan; KCOU, U. of Missouri; WNYU, New York U.; WXYC, U. of North Carolina; KTRU, Rice U.; WIDB, U. of Southern Illinois; KTSR, U. of Texas; WTUL, Tulane U.; WAKE, Wake Forest U.; KUMI, U. of Washington

The Jesus & Mary Chain
Honey's Dead

Those familiar with The Jesus and Mary Chain probably won't be surprised to learn that *Honey's Dead* starts off with the lines, "I want to die just like Jesus Christ. I want to die on a bed of spikes." Tipper Gore's ears must be ringing.

Few could deny the influence of The Jesus and Mary Chain on late '80s "alternative" music (at one time feedback was considered undesirable). And although *Honey's Dead* isn't nearly as fantastic as the band's coup de grace, *Psychocandy*, it marks the next logical step for these two rat nest heads.

The Chain has brought back more of the noise and left out the bubble gum that made *Automatic* such a bore. But even Jimbo and Billy couldn't resist the urge to throw it

all on top of some terribly typical Euro-pop beats. The result: songs like "Reverence," the album's aforementioned first single. "Reverence" has all the elements necessary to carry this album just like "Teen Spirit" carried *Nevermind* — lyrics about Jesus and death, grunge guitars and a driving beat.

That's not to say the rest of *Honey's Dead* is not worthwhile, though. "Teenage Lust" is as wonderfully dirty sounding as its title, and songs like "Tumbledown" and "Catchfire" are quintessential JMC — feedback tribal war dances.

The new album proves that The Jesus and Mary Chain have perfected their sound. They've put out six albums, each satisfying in its own right, but their style, for the most part, has remained unchanged. Maybe its time for JMC to break some new ground. ■ Jordan Dziura, *The Daily Illini*, U. of Illinois

David Byrne
Uh-Oh

It's loud, it's fun and it doesn't make much sense. That may sound typical of anything coming from Talking Heads' master David Byrne, but his latest solo release *Uh-Oh* is a harmonic convergence of the Latin world he's lived in with the Luaka Bop label since 1988, and the pop world into which he was born with Talking Heads.

His 1989 solo effort, *Rei Momo*, aspired for the same synthesis. But *Uh-Oh* better captures essential Latin rhythms, thanks to guest percussionists a-plenty, and smoothly combines them with Talking Headsish pop tunes. It's like Byrne dove into a big pool of Latin music and never dried off before returning to American waters.

While too many guest artists can make an album awkward, Byrne's imported rhythms, horns and vocals are perfect accompaniment for his weird lyrics. "Now I'm Your Mom" — a tune about a sex change (or as the bio says, "A sensitive ditty about a man's decision to cut his dick off") — "Something Ain't Right" and "Twistin' in the Wind" are superb cuts from a very decent LP.

Granted, *Uh-Oh* sounds too overproduced at times. But when the horns and vocals burst through, it's like watching the sun set on a warm beach with a margarita in your hand. ■ Meredith Petran, *The State News*, Michigan State U.



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