

Sinead Croons • Un-Happy Mondays • Fresh Danish R.E.M. – Bigger Than God • Concrete Blonde Tours

in

From the publishers of *The National College Magazine*

3 S I O

U. COLLEGE RADIO CHART

1. **Sonic Youth**, *Dirty*
2. **Sugar**, *Helpless*
3. **Ministry**, *Psalm 69*
4. **Vaselines**, *Entire History*
5. **Flaming Lips**, *Hit To Death In The Future World*



6. **Babes In Toyland**, *Fontanelle*
7. **Polvo**, *Cor-Crane Secret*
8. **Helmet**, *Meantime*
9. **Fudge Tunnel**, *Hate Songs In E Minor*
10. **PJ Harvey**, *Dry*

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; KUCB, U. of Colorado; WXDR, U. of Delaware; WXDU, Drexel U.; WUOG, U. of Georgia; WIUS, Indiana U.; WXJM, James Madison U.; WRFL, U. of Kentucky; 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, Southern Illinois U.; KTSB, U. of Texas; WTUL, Tulane U.; WAKE, Wake Forest U.; KCMU, U. of Washington.

Sinead O'Connor

Am I Not Your Girl?

★★★★

Cover tunes are by no means a new concept in pop music. Many artists have paid tribute to their roots (or exploited them, depending upon your attitude) by recycling the songs of their mentors.

With *Am I Not Your Girl?*, Sinead follows this well-worn groove. But instead of the Sex Pistols and Ramones covers you might expect from the diminutive Irish post-punker, O'Connor pays homage to... old show tunes.

That's right; following the lead of her contribution to the recent Cole Porter tribute, *Red, Hot & Blue*, O'Connor devotes her entire new album to the Big Band era. And after the initial shock, most listeners (or at least their parents) likely will be hooked. O'Connor produces dazzling renditions of "Bewitched, Bothered, and Bewildered" by Rogers and Hart, along with Andrew Lloyd Webber's "Don't Cry for Me Argentina" and an uncanny Marilyn Monroe-esque spin of "I Want to Be Loved by You."

Without a doubt, O'Connor displays her tremendous ability to leave an impression on any musical style in *Am I Not Your Girl?* And



who knows? Her turnover might prompt even Frank Sinatra to shave his head and strap on a Stratocaster. ■ David McDaniel, *Signal*, Georgia State U.

Happy Mondays

Yes, Please

★

Don't let the name fool you. This album couldn't make Friday night happy, much less Monday. With their new release, the Happy Mondays took a good thing — musical diversity — to repulsive extremes.

Tina Weymouth and Chris Frantz, of Tom Tom Club and Talking Heads fame, produced the album. And after working with the band, Frantz may have shed light on its distracting musical schizophrenia when he said, "Their musical instincts are great, but they needed a little art direction."

Horns, sax and keyboards admittedly add dimension to various songs and complement vocalist Rowetta's singing in "Cowboy Dave." But they echo that of powerbox Annie Lennox, and the sap-dripping guitars and cotton candy whisper-singing in "Stinkin' Thinkin'" are lame INXS imitations ready to incur mind decay.



Whether it lapses into calypso on "Dustman" and "Angel," delves into reggae in "Cut 'Em Loose Bruce" or tends toward disco as it does throughout, the group sounds like a Holiday Inn band, which sadly is doing its own thing all too thoroughly. Its work emerges too weak and unfocused even for Top 40, a usually spineless classification in itself.

Forget politeness. *Yes, Please?* Not a chance, pal. ■ Lisa Polachek, *Marquette Tribune*, Marquette U.

Mary's Danish

American Standard

★★★★

For the Los Angeles-based Mary's Danish, having a focus definitely is a new idea. The six-member band started as a novelty act, a curious hybrid of cross-pollinating styles. From the punk-funk-folk-country strains of its debut album, *There Goes the Wonder Truck*, to its ambitious second offering, *Circa*, Mary's Danish has had the guts to touch bases with more genres than the average

music fan's taste allows.

But with *American Standard*, these eclectic rockers have narrowed their sonic palette down to basic meat-and-potatoes rock 'n' roll. The result is overwhelmingly mediocre.

Although songwriter Gretchen Seager's vocals are at times a bit too close to those of 10,000 Maniacs' Natalie Merchant, guitarists Louis Gutierrez and David King split the songs open with manic strumming. Add bassist Wag with the rhythmic pummeling of drummer JBJ, and Mary's Danish still is able to jump-start the band's material.

In a lot of ways, *American Standard* actually may be a new beginning for this evolving band.

Still, we only can hope the next release from Mary's Danish will be more of a risk, as it pushes even further into foreign territory. Maybe then its collective voice will find a niche it can call home. ■ Neil Kendrick, *Daily Aztec*, San Diego State U.



in the studio

The Purple Paisley one is at it again. Prince's new LP, in stores Sept. 29, is hailed as a return to the Revolutionary days of 1999. We would like to tell you the album title, but as is the diminutive funkier's wish, it is merely a cross between the male and female symbols. Cool logo — bad marketing idea.



EMI: Milking old Peppers

No one can accuse the staff of EMI of being stupid. After being dumped by **The Red Hot Chili Peppers** for Warner Bros., EMI decided to release a greatest hits album Oct. 1. Titled *What Hits*, the album represents all of the band's big EMI releases and, through the magic of licensing, "Under the Bridge," the group's only certified hit.

Harvest Moon, **Neil Young**'s 24th solo album in as many years, will be out Oct. 27. The album is being marketed as a companion to 1972's *Harvest* and features the same band Young recorded with then.

Beating the sophomore jinx with an early November release is **EMF**. The young lads responsible for the far-too-overplayed single "Unbelievable" have put together *Stigma*, with a more solid foundation and a greater depth than was apparent on *Schubert Dip*.

The Sundays will release *Blind*, their follow-up to 1990's *Reading, Writing and Arithmetic*, later this month. The 12-track disc is a bit more steady than the quartet's debut, although it's still obvious the band's influences only date back to **The Smiths**. ■ Eric T. Miller, *The Temple News*, Temple U.

on the road

A brief look at October-November concert listings

B-52s: Houston, TX, 10/16; Austin, TX, 10/17; Dallas, TX, 10/18; El Paso, TX, 10/20; Phoenix, AZ, 10/21; Inglewood, CA, 10/23; Laguna Hills, CA, 10/24; San Diego, CA, 10/25; Denver, CO, 10/27; Salt Lake City, UT, 10/28; Sacramento, CA, 10/30; Mountain View, CA, 10/31; Concord, CA, 11/1
Concrete Blonde: Colorado Springs, CO, 10/5; Boulder, CO, 10/7; Salt Lake City, NV, 10/8; Phoenix, AZ, 10/10; Las Vegas, NV, 10/11; San Diego, CA, 10/13; Ventura, CA, 10/14; Los Angeles, CA, 10/15; San Francisco, CA, 10/16
Erasure: Chicago, IL, 10/14, 15; Detroit, MI, 10/17, 19; Toronto, ON, 10/22-24; New York, NY, 10/27, 28, 30, 31; San Francisco, CA, 11/13-15; Los Angeles, CA, 11/17, 18, 20, 22, 24, 25, 27-29
Sonic Youth: Chicago, IL, 10/5; Atlanta, GA, 10/9; Washington, D.C., 10/11; Pittsburgh, PA, 10/13; Cleveland, OH, 10/14; Toronto, ON, 10/15; Buffalo, NY, 10/16; Binghamton, NY, 10/17; Boston, MA, 10/20; New Haven, CT, 10/22; New York, NY, 10/24

quotable

"I think we all grew to appreciate what we do for a living."

—Natalie Merchant, on the 10,000 Maniacs' three-year hiatus