

Nine Inch Nails on a Chalkboard • Neil Young-er Un-Inspired Carpets • Beasties Tours • Sugar: Sweet & Hot

U. COLLEGE RADIO CHART

1. **Sugar, Helpless**
2. **Sonic Youth, Dirty**
3. **Tom Waits, Bone Machine**
4. **Public Enemy, Greatest Misses**
5. **Screaming Trees, Sweet Oblivion**
6. **Throwing Muses, Firepile**
7. **Mary's Danish, American Standard**
8. **Babes in Toyland, Fontanelle**
9. **Flaming Lips, Hit To Death in the Future World**
10. **Suzanne Vega, 99.9F°**



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; WCRM, 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.

Nine Inch Nails Broken

★★★★★

The latest endeavor of one-man industrial band Nine Inch Nails is nothing short of hostile. Trent Reznor descends into violent, indulgent anguish to create a disturbing yet intensely gripping album, *Broken*.



Like the first Nine Inch Nails album, *Pretty Hate Machine*, *Broken* is angry music, though the lyrics have shifted from the attractive desperation of *Hate Machine* to an incoherent, chaotic rambling.

When taken in its entirety, *Broken* seems to be a single, comprehensive entity. "Pinion," the album's first track, is merely a minute of industrial noise crescendoing into "Wish," which entertains a Club MTV-esque techno beat before erupting into the musical frenzy that sets the tone for the next four songs. "Happiness in Slavery" particularly is appealing, combining a sense of despair with driving sexual undercurrents.

But don't be fooled. Although the *Broken* album cover lists only six songs, Reznor has inserted two extra tracks after 92 consecutive one-second songs of obtrusive silence (artistic license, I suppose). These added songs are strikingly more mellow than the

rest of the album.

As a whole, *Broken* is impassioned. The unnerving nature of the music is made tolerable by the sheer intensity of its emotional impact. And it's really, really loud. ■ Karen Pojmann, *The Maneater*, U. of Missouri

Neil Young Harvest Moon

★★★★

For the past two decades, Neil Young has played a spectrum of musical styles, starting with *Harvest*'s country tunes, moving to rock ballads with *Freedom*, then to a garage band sound with *Ragged Glory* and recently recording live acoustic performances for *Weld*. Now, 24 albums later, Young returns full circle to his country roots with *Harvest Moon*, a companion to 1972's *Harvest*. This latest release presents Young at his best as a guitar-strumming, banjo-picking, harmonica-humming balladeer.



Accompanied by members of the same band featured on *Harvest*, Young revives his traditional lyrical style, describing scenes in simple, straightforward terms, letting the words speak for themselves. Linda Ronstadt returns with her sweet, harmonizing vocals to brighten the darker ballad,

"From Hank to Hendrix" and to liven the waltz-driven "Harvest Moon."

As with *Harvest*, slow acoustic ballads are the norm on *Harvest Moon*. Throughout the album, Young's tone is more retrospective than belligerent, and the average tempo never reaches full speed. Old fans of *Harvest* should enjoy its companion, but fans of late should wait until Young's cycle reaches *Freedom* or *Ragged Glory*. ■ Danielle Noll, *The GW Hatchet*, George Washington U.

Inspirational Carpets Revenge of the Goldfish

★★★

The new Inspirational Carpets album sounds, at best, like an under-produced version of Spandau Ballet, and, at worst, a techno-speed take off on the Psychedelic Furs. Inconsistent? You bet.

It is the inclusion of songs like "Mystery," with its punk rock undertones, and the moody, meandering "Bitches Brew" that save *Revenge of the Goldfish* from being simply insufferable. The lyrics on the latter are the deepest and most insightful on the album: "It seems you lost your heart for greed/Pray for time to set you free." I know this is complicated stuff, people, but try to keep up.

The highlights definitely are few and far between. "Irresistible Force" bombards the senses with a dizzying collage of post-modern industrial sounds with the overall effect being something like a modern U2 ("The Fly") meets Skinny Puppy ("Inquisition"). In other words, these guys have a serious identity crisis.

Although *Revenge* shows small — very small — glimmers of hope, the album fails as a whole. Inspirational Carpets are releasing "Generations" as the first single, which may prove to be prophetic. The lyrics "Sandman's coming out tonight" are repeated several times in the song. Well, it certainly put me to sleep.

Save your money. ■ Jay Beach, *Sun Star*, U. of Alaska, Fairbanks

in B S I O

in the studio

They're baaaack. **Nirvana** continues its Seattle success story with a Dec. 22 greatest-hits-you've-never-heard album, full of outtakes and unreleased tracks and probably some tunes they were just too stoned to finish. The album, *Throwaways*, will attempt to arouse the year-old wonders from a rather stagnant period of... oh, nevermind.

Sex Pistols fans take heart. Sid Vicious may be dead and Johnny Rotten may no longer be rotten, but the Nirvana of the '70s live on in a greatest hits compilation, *The Great Rock 'n' Roll Swindle*, due out Nov. 17.

Siouxsie & The Banshees, finally discovered by the MTV generation, is cashing in with its own greatest hits thang. The album, *Twice Upon a Time*, is now in stores.

Finally. After years of writhing and screaming in obscurity, **Daisy Chainsaw** has released its first full-length album, *Eleventeen*. But if the din just doesn't work for you in digital, you can check the very unwashed band when it kicks off its first-ever U.S. tour later this month.

The **Butthole Surfers** are back after a three-year hiatus... well, almost. Those demi-punk gods are busy making lots of noise in the studio, cranking up an offering slated for release sometime next year. ■ Lisa Mikesch, *The University News*, St. Louis U.



Nirvana swimmin' in it.

on the road

A brief look at November concert listings

Daisy Chainsaw: Austin, TX, 11/4; Dallas, TX, 11/5; San Diego, CA, 11/8; Los Angeles, CA, 11/10; San Francisco, CA, 11/11; Seattle, WA, 11/13

Beastie Boys & Rollins Band: New York, NY, 11/6, 7; Raleigh, NC, 11/10; Atlanta, GA, 11/11; Orlando, FL, 11/13; Miami, FL, 11/14; Tampa, FL, 11/15; Jacksonville, FL, 11/16; Dallas, TX, 11/19; Houston, TX, 11/20; San Diego, CA, 11/23; Los Angeles, CA, 11/24; San Francisco, CA, 11/25

Mary's Danish: Austin, TX, 11/3; Amarillo, TX, 11/4; Phoenix, AZ, 11/6; Los Angeles, CA, 11/7; Sacramento, CA, 11/8; Santa Rosa, CA, 11/9; Chico, CA, 11/10; Santa Cruz, CA, 11/11

Pat Metheny: Pittsburgh, PA, 11/7; Cleveland, OH, 11/8; Detroit, MI, 11/10; Chicago, IL, 11/12-14; Toronto, ONT, 11/16; Buffalo, NY, 11/17; Albany, NY, 11/18; Upper Darby, PA, 11/19; Boston, MA, 11/20-21; New Haven, CT, 11/23; New Brunswick, NJ, 11/24; New York, NY, 11/25, 27

quotable

"Madonna makes me feel like I wanna do a whole lotta push-ups or go to a hardware store."

—Henry Rollins, hyper-intense frontman for the Rollins Band