

U. COLLEGE RADIO CHART

SPONSORED BY  SONY

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| 1. Green Day, <i>Dookie</i> (Reprise) | 6. Ramones, <i>Acid Eaters</i> (Radioactive) |
| 2. Jawbox, <i>For Your Own Special Sweetheart</i> (Atlantic) | 7. Cocteau Twins, <i>Four Calendar Cafe</i> (Capitol) |
| 3. Tori Amos, <i>Under the Pink</i> (Atlantic) | 8. Meat Puppets, <i>Too High To Die</i> (London) |
| 4. Alice In Chains, <i>Jar of Flies</i> (Columbia) | 9. Shonen Knife, <i>Rock Animals</i> (Virgin) |
| 5. Pavement, <i>Crooked Rain, Crooked Rain</i> (Matador) | 10. Slowdive, <i>Sourlaxi</i> (SBK) |

Chart solely based on college radio airplay. Contributing radio stations: KALX, U. of California, Berkeley; KCR, San Diego State U.; KCRN, Ohio U.; KNAP, U. of Arizona; KRNU, U. of Nebraska, Lincoln; KTRU, U. of Houston; KTSB, U. of Texas; KTUH, U. of Hawaii; Manoa, KUCC, U. of Colorado; KUOM, U. of Minnesota; KWVA, U. of Oregon; WSRF, Clemson U.; WTUL, Tulane U.; WUTK, U. of Tennessee; WUVI, Virginia Tech; WVUM, U. of Miami.

Key: ★★★★★ = CD ★★★★★ = Cassette ★★★ = LP ★★ = Reel to Reel ★ = 8-Track

Pavement *Crooked Rain, Crooked Rain* (Matador)

★★★★★
Crooked Rain, Crooked Rain is basically your average Pavement record, which is sort of like saying *Hamlet* is your average Shakespeare piece. With a sound that is frenzied and surprisingly catchy, Pavement moves through styles as varied as jazz and country.

Pavement's strong suit is their ability to walk that thin line between innovative rock and pretentious loud crap. There are a few tracks that require patience, like the messy "Hit the Plane Down," but with near perfect tunes like "Range Life," there are enough hooks to make it all come together.

In the closing minutes of the album, Pavement proclaims "Goodnight to the Rock & Roll Era." Welcome to the future. It's *Crooked Rain, Crooked Rain*: too good for obscurity and too complicated for radio. Buy it anyway. ■ Eric Geyer, *The Daily Texan*, U. of Texas

Prong *Cleansing* (Epic)

★★★★★
Power meets subtlety. Anger meets melody. With *Cleansing*, their third full-length, major label release, Prong musically transforms full-throttle rage, ignoring mainstream heavy-riff style. This power band layers its crunchy, machine-gun-quick guitar lines with understated samples via John Bechdel and steady, smooth rhythm lines courtesy of drummer Ted Parsons and bassist Paul Raven.

The tracks "Broken Peace" and "Snap Your Fingers, Snap Your Neck" are funkified grooves with intermittent blasts of power. Few "hard" bands can cross genres like Prong, from the forceful "Cut-Rate" to the droney, melodic "No Question." Guitarist/vocalist Tommy Victor changes vocal gears, delivering rough growls alongside clean vocals. *Cleansing* proves Prong dodges mediocre thrash without sacrificing force. ■ Aaron Cole, *The Union*, California State U., Long Beach

Soundgarden *Superunknown* (A&M)

★★★★★
In the Bible, when Sampson's hair was lopped off, he lost his strength, thus ensuring his doom. With Soundgarden's frontman Chris Cornell, this action seems to have had the exact opposite result.

Superunknown slams 15 tracks in a powerful and diverse mix of pain, reconciliation and regret. *Superunknown* reflects a group stretching past the limitations they had set for themselves, as members' side projects have brought new ideas and energy to a band stereotyped by grinding guitars and glass-shattering vocals.

Though *Superunknown* is a band album, it is the intensity of Cornell's vocals that separates SG from copycats. On "Fell on Black Days," Cornell cries out, "How would I know that this could be my fate?" Few vocalists can combine poetry and rage with such conviction.

For anyone who has watched Soundgarden's growth and transformation, the fate of *Superunknown* would have been obvious. ■ Rantz Hoscey, *The Daily Evergreen*, Washington State U.

Morrissey *Vauxhall and I* (Sire/Reprise)

★★★★★
Pop drama connoisseur Morrissey delivers his latest batch of primal suffering with sheer finesse. *Vauxhall and I* finds the ex-Smiths vocalist in his usual somber mood, but in this case the music matches the sentiment. And that's not such a bad thing.

This time around, Morrissey has given in to the lush pop arrangements that perfectly suit his voice — without turning into some new age guru. Producer Steve Lillywhite simply helps to guide him down a more cohesive path. This repackaged, all-embracing Morrissey is even lyrically "coming out" of his shell. "Spring-Heeled Jim" weaves a tale of gay fatalism while "Billy Budd" touches on job discrimination due to homophobia.

Is Morrissey ready to take his music to the masses? If this album doesn't do it for him, the only thing left would be a Smiths reunion tour. ■ Rob Hooper, *University Times*, California State U., Los Angeles

Rollins Band *Weight* (Imago)

★★★★★
"I hate press bios with a ton of adjectives," Henry Rollins writes in the press release accompanying his new album, *Weight*. "All you need is the facts. The rest is boring filler."

With *Weight*, Rollins again proves that music doesn't have to be gloss and filler, either. The addition of jazz bassist Melvin Gibbs is the perfect complement to the thundering backdrop behind Rollins' savagely honest lyrics — helping make *Weight* the Rollins Band's strongest album to date.

Don't let Rollins' mainstream attention throw you, though. Yes, *Weight* is more accessible than previous albums, but that comes from playing more than 150 shows a year — not from compromise. In his candid and unique way, Rollins delivers an aggressive, direct punch into the societal pressures that he finds so shallow and pointless. ■ Troy Fuss, *State Press Magazine*, Arizona State U.

in the studio

■ Veteran rocker Alice Cooper is taking his time with his latest effort. After the lukewarm response to *Hey Stoopid*, he's undoubtedly learned that there's no such thing as being too careful.

■ After a successful union during last summer's WOMAD tour, it's a pretty safe bet that Peter Gabriel will be showcasing his talents somewhere on Sinead O'Connor's next effort, anticipated in early 1995.

■ Just about the only Seattle band who's been quiet lately, Queensryche is all hushed lips when it comes to their late summer release. We did learn that the follow-up to 1990's *Empire* is not expected to be a concept album.

■ The melodic fires of poetry and hip-hop are melding as Me Phi Me and Arrested Development prepare their sophomore efforts for respective spring and fall releases.

■ Just when you thought you'd heard the last of "I Will Always Love You," Whitney Houston is working on a greatest hits collection for an early fall unveiling. ■ Paul Gargano, *Marquette Tribune*, Marquette U.



Alice Cooper

CDs on parade

More releases we didn't have room to review

Sister Machine Gun (Wax Trax) 3/15; Phish (Elektra) 3/29; Pink Floyd (Columbia) 3/29; Infectious Grooves (Epic) 4/1; Anthrax Live (Island) 4/5; Danielle Brisebois (Epic) 4/5; G. Love (Epic) 4/5; Milla (EMI) 4/5; Stevie Nicks (Atlantic) 4/5; Aphex Twin (Warner Bros./Sire) 4/12; Hüsker Dü Live (Warner Bros.) 4/12; Primal Scream (Sire) 4/12; Stanford Prison Experiment (World Domination) 4/12; Swell (American) 4/12; Jimmy Vaughan (Epic) 4/12; Nick Cave (Elektra) 4/15; Pato Banton Collection (I.R.S.) 4/19; The Dylans (Beggars Banquet) 4/19; Indigo Girls (Epic) 4/19; King Missile (Atlantic) 4/19; M People (Epic) 4/19; Violent Femmes (Elektra) 4/22; David Byrne (Luaka Bop) 4/26; The Pretenders (Sire) 4/26; Smithereens (RCA) 4/26; Randy Travis (Warner Bros.) 4/26

quotable

"It's the same album you liked a year ago, but now it's popular, so it's not cool anymore."

—Nine Inch Nails' Trent Reznor, on the curse of mainstream success