SOUND

PJ Harvey
To Bring You My Love
Island

Polly Jean Harvey does not compose songs for the amateur listener. Her abrasive, hyper-emotional tales take incredible patience to digest.

To Bring You My Love, her latest release, is not a disc Harvey wants you to enjoy. She wants it to bleed into your ears until you lie reeling from the raw emotion.

With her rough, compelling-yet-frightening voice — especially in "Down By The Water" — Harvey travels barefoot down a sharp, gravelly path of passion and violent sadness, and she takes listeners with her. It's a difficult road to travel, but the brilliance of the destination is worth the trip.

■ M. Tye Comer, U. of Delaware

Mike Watt
Ball-Hog Or Tugboat?
Columbia Records

This former Minuteman and fIREHOSE bassist has invited some hard-hitters to a feast of free-for-alls.

Eddie Vedder, Dave Grohl and Krist Novoselic team up on "Against the '70s," one of the tastier dishes served. They work well together, as do many of the other crews on this 17-track fiesta. There's a lot to digest on the album, and this talented bunch of musicians will leave you hungry for more.

■ Neal Babcock, *Vox/The Rocky Mountain Collegian*, Colorado State U.

Duran Duran
Thank You
Capitol Records

Covering other artists' material is dangerous territory. Purists inevitably cry "Sacrilege!" when one of their favorite songs is re-recorded by a performer deemed unworthy of the honor.

In that respect, you would think that Duran Duran's new release *Thank You* would have something to offend everybody. The band begins grooving with Grandmaster Flash & Mele Mel's "White Lines" and Public Enemy's "911 is a Joke," only to jump tracks to songs like The Doors' "Crystal Ship" and Bob Dylan's "Lay Lady Lay."

But what makes the project enjoyable — and inevitably holds it together — is the unmistakable, pop-perfect sound that belongs to Duran Duran and no one else.

■ M. Tye Comer, U. of Delaware

Royal Trux
Thank You
Virgin Records

Royal Trux achieved underground stardom through their drug-induced deconstruction of Rolling Stones-style rock. On *Thank You*, their debut for Virgin, the interpretations come closer to the real thing than ever before. It works sometimes, like on "A Night to Remember" and "Fear Strikes Out," but the weak vocals of Jennifer Herrema and Neil Haggerty, now cleaner and better produced, are more suited to their original, disoriented work. *Thank You* has its moments, but on the whole, it rarely shines above lackluster.

■ Bryan McNamara, *Collegiate Times*, Virginia Tech

Adam Ant
Wonderful
EMI

Adam Ant has lost his bite. He could have had the biggest comeback of the decade but his latest album falls flat. *Wonderful* rejects the memorable sound of his most popular songs — "Ant Music" and "Goody Two Shoes" — but fails to replace that fun, familiar style with anything interesting, proving he's desperate but not serious about a comeback. Acoustic guitars drone behind child-like lyrics on most of this forgettable new release. The one juicy plum in this bag of wrinkled prunes: "1969 Again." Aside from this inspired tune, the album can be summed up by the title of its last track, "Very Long Ride."

■ Neal Babcock, *Vox/The Rocky Mountain Collegian*, Colorado State U.

★★★★★=Red Rover ★★★★=Kick the Can ★★★=Ghosts in the Graveyard
★★=Freeze Tag ★=Push Billy Out of the Tree

Our Picks — *Listen, U.*

Throwing Muses, *University* — Lead Muse Kristin Hersh is the most consistently formidable song writer ever to shake the "college radio darling" tag. *University* continues in the proud Muses tradition of making everything else in your CD collection seem suddenly boring.

Records you liked in 7th grade — Don't be afraid. Go dig out those old Van Halen and Quiet Riot LPs. Maybe some old Madonna? Prince? Imagine yourself at that Sadie Hawkins dance. Play Journey's "Open Arms." Be unashamed. Enjoy.

Lori Carson, *Where It Goes* — Remember that song "Little Suicides" from the Golden Palominos' *Pure*? Yeah, the one with the haunting, almost floating vocals. That's Lori Carson, and her second solo album is just as ethereal.

***Music from and Inspired by* The Promised Land** — This two-CD set, from the TV movie starring Morgan Freeman, is a history of African-American music featuring everybody from Louis Armstrong to Public Enemy. It's great. We promise.

Aswad, *Rise and Shine Again!* — We have no idea where they came from, but we know why they're here. Braids never looked so good. Aswad's music mixes reggae, hip-hop and funk. Any way you slice it, these fellas jam.

Pocket Band — *Getting Red*

Give this band a chance. Well, since they already have a Chance (that's the vocalist — first and last name), how about giving them a listen? **Getting Red**'s debut EP *Otis* is a solid release that calls to mind a less-sloppy Nirvana. But their live show underscores the potential of the mature band.

Chance sings with a Nine Inch Nails intensity, while the rest of the quartet — guitarist James Donohoe, bassist Sebastian Ciceri and drummer Brian Levy — prove that this is no garage band. Their sound is hard, loud, industrial — but it's also tight and crafted.

Donohoe calls it chaotic restraint — "cool without being too busy or too bored."

Chance and Donohoe were in the original band in Florida. The two moved to Los Angeles but did not want to pick up a new drummer and bassist until they decided on a vision for the band.

"In the '80s, bands seemed to cater to fans," Chance explains. "Band [members] themselves need to be into the music, first and foremost. We're the ones performing — we need to believe the words. If we wrote music like that, we decided, the fans would follow."

Ciceri, who attends Los Angeles Pierce College, and Levy, a senior at California State U., Northridge, say they were more nervous trying out for Getting Red than for any other band.

Ciceri wasn't even looking to join a new band. "I was in a band, but they were a bunch of people who weren't really motivated. [Getting Red] had a really good vibe, a really good atmosphere."

Levy knew he wanted to pursue music as a career, but he didn't want to be a starving musician. "[Getting Red] was moving quickly, and the music was strong.... When we got together, everyone [was] [illegible] just the musicianship vibe happened."

[illegible]

U. Radio Chart

1. **Throwing Muses,** *University*, Sire
2. **Bush,** *Sixteen Stone*, Interscope
3. **Jon Spencer Blues Explosion,** *Orange*, Matador
4. **Pond,** *The Practice of Joy Before Death*, Sub Pop
5. **Bettie Serveert,** *Lamprey*, Atlantic
6. **Quicksand,** *Manic Compression*, Island
7. **Stone Roses,** *Second Coming*, Geffen
8. **Brainiac,** *Bonzai Superstar*, Grass
9. **Various,** *Higher Learning Soundtrack*, 550
10. **Lois,** *Bet the Sky*, K Records

Chart solely based on college radio airplay. Contributing radio stations: WVUM, U. of Miami; WAKE, Wake Forest U.; WUVT, Virginia Tech; ACRN, Ohio U.; WEHR, Penn State U.; KWVA, U. of Oregon; WIDB, Southern Illinois U.; KTRU, Rice U.; KJHK, U. of Kansas; WCBN, U. of Michigan; KASR, Arizona State U.; KUCB, U. of Colorado, Boulder