

Various Artists

The Celtic Heartbeat Collection
Celtic Heartbeat/Atlantic



New Dublin-based label Celtic Heartbeat, co-founded by U2 manager Paul McGuinness, documents the present state of traditional Irish music on this diverse and engaging sampler.

The collection contains eight instrumentals, featuring musical tools rarely used this side of the Atlantic. Andy Irvine and Davey Spillane employ traditional Celtic instruments such as the uilleann pipe and the bouzouki on the impressive 7/8 romp "Chetvorno Horo." Moving Hearts' "The Storm" is a real standout that fuses Irish tradition with jazz, rock and even — gasp! — the f-word (funk).

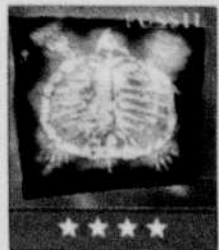
Of the vocal selections, tracks by groups Clannad and Anuna are especially poignant in their use of rich medieval harmony to create a haunting and inspiring musical language.

Especially for strangers to traditional Irish music, *The Celtic Heartbeat Collection* offers an inviting 12-track taste of the genre.

■ James T. Diers, Daily Northwestern, Northwestern U.

Fossil

Fossil
Sire/Warner Bros.



Every so often an artist (or movement) emerges to capture the spirit of '64 and embody all things Beatlesque. *Fossil*, the debut album from the band of the same name, shows that a band can effectively incorporate the musical traditions of rock's past without sounding like a dinosaur museum.

The first single and album opener, "Moon," is a clever turn on the lack of non-clichéd communication between lovers (i.e., singing about the moon). The track is filled with great hooks — especially the guitar intro — and strong lead vocals from lead singer and lyricist Bob O'Gureck. The rest of the songs are almost as catchy as "Moon" — check the ode to androgyny, "Molly," and the muscular yet ambient "Fall."

■ Darren Gauthier, KLSU-FM, Louisiana State U.

The Goo Goo Dolls

A Boy Named Goo
Warner Bros.



Big on riffs and not too short on melody, *A Boy Named Goo* proves the Goo Goos can rock out and be tuneful at the same time (unlike, say, Tool). But we already knew that from listening to the band's superior 1993 release *Superstar Carwash*.

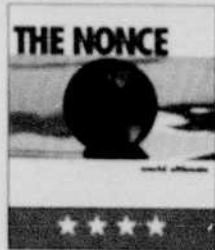
The melodicism here isn't quite as consistent (although tracks like "Flat Top" and "Ain't That Unusual" are exceptions), and nothing really reaches out and dares you not to listen. An attempt at a slower tempo, "Name," falls flat — sounding less like a Westerborg lament than a Richie Sambora power ballad.

A Boy Named Goo is at times downright tiresome — like hearing a mid-'70s heavy-metal stomper but not quite as much fun. On this latest outing, The Goo Goo Dolls sound like the older brothers of today's neo-punks — trying to keep up.

■ Darren Gauthier, KLSU-FM, Louisiana State U.

The Nonce

World Ultimate
Wild West/American



Tired of the G-Funk era? On their full-length debut, L.A. duo The Nonce abandon dated gangsta conventions and honor the old school with deliciously spare beats and a stripped-down style that slams harder than your average Snoop du jour.

"Keep It On" is a potent party jam, with members Yusef and Nouka displaying solid street flow, while "Eighty-Five" and the blow-up single, "Mix Tapes," pay tribute to the mid-'80s scene that inspired them. The lyrics and samples reflect their "now school" ethic — a blend of classic rap vibes and original hip-hop flavor.

With *World Ultimate*, The Nonce stay true to the underground and give West Coast rap a much-needed dose of spontaneity.

■ James T. Diers, Daily Northwestern, Northwestern U.

★★★★=Columbo ★★★★★=Jessica Fletcher ★★★=Kojak
★★=Charlie's Angels ★=Inspector Gadget

Listen, U.

Belly, King — Benefiting from tighter musicianship and looser production, *King* fulfills the promise of Belly's 1993 debut *Star*. This is your chance to hear a state-of-the-art rock band in fifth gear. A majestic album.

The Roots, Do You Want More?! — Accomplished musicians, fluent rappers and hip-hop scholars, The Roots are dangerously talented. *Do You Want More?!* is a historical document — proof that live, instrumental hip-hop can stand on its own.

You Are What You Shoot — It's what happens when *Mother Jones* magazine gets together with 12 Chicagoland bands: great music. This is a compilation disc of up-and-coming groups in support of gun control. Call 1-800-GETMOJO for more info on where you can pick up this little ditty.

Limbo Cafe, I Like My Pie With Cream — This unsigned Oklahoma City band sure is convincing. Featuring intricate arrangements and folksy instrumentation (violin, mandolin), this debut LP sounds like the work of aspiring musicians, not aspiring rock stars. Call (405) 330-0746 for distribution info.

Alternachycks — Sure it's sexist, but man — Liz Phair, Veruca Salt, Julianna Hatfield, PJ Harvey, Tanya Donnelly — they make life worth living sometimes. *Yeah you're for me, punk rock girl...*

Pocket Band Dagobah

A long time ago in a midwestern town far, far away, the boogie began. And it hasn't stopped since.

Iowa City-based band **Dagobah** takes its name from a sunny-day meditation concerning Jedi master Yoda's weed-choked home planet. The six-man group's spaced-out, funky sound, goofball stage presence and tongue-in-cheek humor seem to flow naturally from the same source.

"I like to be stupid and idiotic [onstage]," says guitarist and co-vocalist Pat Willis, explaining the lack of self-consciousness typical of a Dagobah show.

"When an entertainer acts that way," Willis adds, "people seem to loosen up. Everybody has a good time. And that's when we're serious. When we're goofy, let the vomit fly!"

Blending the space-pirating, hopping-across-the-galaxy raucousness of Han Solo with Yoda's Zen-like teachings, Dagobah's "pfunklectic" music takes you on an emotional roller coaster. It runs the gamut from introspection to all-out psychedelia. For every crazed, sweating concert-goer gyrating on the floor during a Dagobah gig, there's someone standing right beside him, staring into space.

"It's a matter of taking quality music seriously while poking fun at music in general," says bassist Todd Fackler.

Dagobah's self-titled CD epitomizes that carefree, sarcastic attitude with songs like "Whatever you do) Don't Dance." The disc features original material, but the band's occasional cover tunes have become notorious — there's a mix of Kansas' "Carry On" with "Jungle Boogie" on a single track and a ska cover of Nirvana's "In Bloom."

Source material is endless in that regard, and it points the way to a playful, funkadelic future like a swinging light saber.

"I've been framing how to play 'Lights,' by Journey," Willis says. "But I'm playing it three octaves lower."

For more info, write: Dagobah, 117 S. Summit St., Iowa City, IA 52240

■ Ian Corwin, The Daily Iowan, U. of Iowa

U. Radio Chart

1. **PJ Harvey**, *To Bring You My Love*, Island
2. **Mike Watt**, *Ball-Hog or Tugboat?*, Columbia
3. **Belly, King**, Sire/Reprise
4. **Brainiac**, *Bonzai Superstar*, Grass
5. **Poster Children**, *Junior Citizen*, Sire/Reprise
6. **Archers of Loaf**, *Vee Vee*, Alias
7. **Stone Roses**, *Second Coming*, Geffen
8. **Low Pop Suicide**, *The Death of Excellence*, World Domination
9. **Siouxsie and the Banshees**, *The Rapture*, Geffen
10. **Team Dooch**, *Our Personal Best*, Chiswick/Candy Ass

Chart solely based on college radio airplay. Contributing radio stations: KRNU, U. of Nebraska; KRUI, U. of Iowa; KTRU, Rice U., Texas; KTUH, U. of Hawaii; KUCB, U. of Colorado, Boulder; KBYA, U. of Oregon; WAMF, Florida A&M U.; WCBN, U. of Michigan; WEHR, Penn State U.; WFAL, Bowling Green State U., Ohio; WRAS, Georgia State U.; WUTK, U. of Tennessee, Knoxville; WUVT, Virginia Tech; WVFI, U. of Notre Dame; WVUD, U. of Delaware; WWVU, West Virginia U.