

ROCK

BY JAMES HIBBERD

Pocket Band



the Egg

Those looking to cautiously dip a toe into this whole electronic music hubbub can't go wrong starting out with Orbital or Chemical Brothers or, for that matter, the Egg.

This Oxford-based trance group is known in the United Kingdom for its psychedelic live performances in which the band wears white Devo-esque jumpsuits against a white backdrop. The whiteness provides a screen for their self-shot film footage, which is projected onto the stage.

"I think we may get an open-mouthed, 'What are they doing?' sort of reaction in the States," says Mark Revell, the band's guitarist.

That's right. Guitarist. This techno outfit likes the freedom of performing live, and that means guitars and drums — no computers or backup tapes allowed. Like his band-mates, Revell is a former architecture major who decided to stop designing houses and start designing house grooves.

"I was tired of that whole distorted-guitar rock sound," he says. "We're kind of a funk-based band taken off into space and into techno."

The Egg are counting on their debut album to be their big break. The title is *Albumen* — the proper name for the white of an egg.

Rating System



Pearl Jam



Nirvana



Soundgarden



Bush



silverchair

Various Artists

Silencio = Muerte: Red Hot + Latin

PolyGram



HERE'S ONE COMPILATION THAT cannot be dismissed as another collection of previously recorded B-sides. After all, Melissa Etheridge wouldn't have recorded "Sin Tener A Donde Ir" if left to her own devices.

The tenth in the Red Hot series, *Silencio=Muerte* is an eclectic kick for those who



don't know "tejano" from "me llamo." Los Lobos cheerfully start things off with the peppy "Pepe & Irene," followed by David Byrne, who continues his already entrenched Latin tendencies with "Yolanda Niguas." Los Fabulosos Cadillacs and Fishbone do a sort of Latin ska number called "What's New Pussycat?" And the hits just keep on coming with several styles of American music — from rock to hip hop to funk — successfully given a Latin treatment. Although proceeds from the album are for a serious cause and the liner is decorated with beautifully serious art, *Silencio=Muerte* is perfect for a serious fiesta.



Dinosaur Jr.

Hand It Over

Reprise



If you're still not sick of grungy, feedback-riddled, distorted rock. If you're still not tired of wrist-slasher lyrics. And if J Mascis' tortured, strangled whine still rocks your world ... well then, there's absolutely nothing wrong with Dinosaur Jr.'s latest.

But for those a little bored with rock stars who are so gosh darn unhappy all the time, tracks like "I'm Insane," "Alone" and "I Know You're Insane" probably won't revive your interest in angst-rock.

Admittedly, Mascis, bassist Mike Johnson and drummer George Berz do know how to deliver the musical goods, the best parts of the album are when Mascis gives his voice a rest and lets the instruments do the talking.

Switching between two singing styles (a regular whiny voice and a whiny falsetto) Mascis grinds through 12 tracks of forlorn desperation peppered with lyrical gems like "I can't take myself / I still need a lot of help."

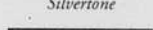
Sucks to be him, huh?



John Mayall and the Bluesbreakers

Blues For The Lost Days

Silvertone



Forty-plus albums and one Clinton Inauguration performance later, godfather of British blues John Mayall is still producing incredible music that both honors classic blues riffs and creates new standards for the next generation.

Once again taking up vocals, organ, piano, synthesizers, 12- and six-string guitars and harmonica, Mayall leads the few backup musicians he needs on this trip down memory lane. Like the title suggests, *Blues For The Lost Days* is a nostalgic album, with Mayall reminiscing about "All Those Heroes:" "When I was a boy about the age of 10 / Got some old records by the blues men / Found a big connection to my lonely life."

Mayall sometimes gets a bit heavy-handed when bemoaning the woes of war ("Trenches") or the evils of big city life ("Dead City," "How Can You Live Like That?"). Guess that's why they call it the blues.

RADIO, RADIO

1. Aphex Twin, *Richard D. James, Sire*
2. Helmet, *Aftertaste*, Interscope
3. Pavement, *Brighten the Corners*, Matador
4. Built to Spill, *Perfect from Now On*, Warner Bros.
5. Moby, *Animal Rights*, Elektra
6. Anal Cunt, *I Like It When...*, Earache
7. Space Needle, *The Moray Eels...*, Zero Hour
8. Bjork, *Telegram*, Elektra
9. Space, *Spiders*, Gut
10. Tricky, *Pre-Millennium Tension*, Island

Chart based solely on college radio play. Contributing radio stations: KCR, California State U., San Diego; KFSR, California State U., Fresno; KRUI, U. of Iowa; KTEK, New Mexico Tech U.; KTRU, Rice U.; KWVA, U. of Oregon, Eugene; RASR, Arizona State U.; WCBN, U. of Michigan; WMSV, Mississippi State U.; WNYU, New York U.; WRUV, U. of Vermont; WXJM, James Madison U.

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Us3

Broadway & 52nd

Capitol



Following up the success of *Hand On The Torch*, British producer Geoff Wilkinson has once again plunged into the Blue Note jazz catalog looking for diamond samples in the rough. Finding a gem here and there, he sets his treasures into the new grooves he creates with U.S. rappers Shabaam Sahdeeq and KCB to make an original jazz/hip hop hybrid.

This time pulling riffs from songs by Lou Donaldson, Horace Silver and Bobby McFerrin, Wilkinson has produced 14 tracks that flaunt rhythmic attitude yet won't scare off the mainstream audience. The first single, "Come on Everybody," may not have the addictive bounce of their previous hit "Cantaloope (Flip Fantasia)," but it's one of the few blue notes on *Broadway & 52nd* that falls flat.

Otherwise, *Broadway & 52nd* — which refers to the address of the famous Birdland jazz club — delivers on the creative promise of the earlier album, from the spoken word poetry of "Sheep" to the east-ern-tinged sax in "Snakes." Join Us3 anytime.

Our Picks



Apocalyptica

Apocalyptica Plays

Metallica By Four Cellos

Mercury

Metallica hits played on cellos. Just who, you wonder, is the target audience for these hybrid ditties? Beats us, but there is a certain odd pleasure in hearing

"Enter Sandman" frantically churned out on a stringed instrument. So is the album any good? It's a question only answered by another: Compared with what?

Doc Cheatham and Nicholas Payton

Verve

Put together an eager, 22-year-old trumpeter and a wizened, 91-year-old trumpeter/vocalist and what do you get? Either a really awful buddy cop movie or a cheerful jazz compilation to bring back those Mardi Gras memories. Luckily, with Doc Cheatham and Nicholas Payton, it's the latter. Here, the dynamic duo cover 14 jazz standards such as "Stardust," "Dinah" and the album's high point, "How Deep Is the Ocean."

Bobgoblin

The Twelve Point Master Plan

MCA

It's the second American Civil War, and four young soldiers go AWOL and start a rock band. Sound confusing? Pop their CD into your computer to learn more about these Devo look-alikes. (Their power-pop-driven music isn't bad, either.)

Orbit

Libido Speedway

A&M Records

Gravitate toward these luscious, progressive-rock sounds to keep your adrenaline (and other juices) churning. Atmospheric guitar- and drum-heavy alt anthems that don't lack a lick of passion fill the space around you. You may be

wary of getting a little closer, but don't be shy. There's nothing scratchy here.

Baby Fox

A Normal Family

Roadrunner

Welcome to the '90s British dance hall. Inspired by '60s rock-steady artists like Lee "Scratch" Perry and trip-hoppers like Portishead, sultry Christine Leach's crystalline vocals are penetrated by slinky bass lines, a barrage of samples (from water bong to vinyl scratchin') and dub trickery. Complicated production and deep lyrics, but liking it is so easy.

The Assistant Editors have wasted countless hours of their precious time to find these random selections for your consideration.