

ALBUM CHARTS

Popular

1. **M.C. Hammer**
Please Hammer Don't Hurtem
2. **Wilson Phillips**
Wilson Phillips
3. **Poison**
Flesh and Blood
4. **Mariah Carey**
Mariah Carey
5. **Anita Baker**
Compositions
6. **Bell Biv DeVoe**
Poison
7. **Jon Bon Jovi**
Blaze of Glory/Young Guns II
8. **New Kids on the Block**
Step by Step
9. **Keith Sweat**
I'll Give All My Love to You
10. **Various Artists**
Pretty Woman

Rhythm & Blues

1. **M.C. Hammer**
Please Hammer Don't Hurt 'Em
2. **Keith Sweat**
I'll Give All My Love to You
3. **Johnny Gill**
Johnny Gill
4. **Anita Baker**
Compositions
5. **En Vogue**
Born to Sing
6. **Mariah Carey**
Mariah Carey
7. **Tony! Toni! Tone!**
The Revival
8. **Bell Biv DeVoe**
Poison
9. **The Time**
Pandemonium
10. **Ice Cube**
Amerikka's Most Wanted

— Billboard

Area bands make mammoth effort

frequeNCy

Various Artists
Mammoth Records
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The latest release from Raleigh's Mammoth Records is a collection of songs from up-and-coming North Carolina bands. Unlike WXYC's Chapel Hill-centered *Demolisten Volume 1*, *frequeNCy* covers local music with a slick professionalism that is designed to sell the bands to a larger audience. The songs here gravitate towards the drum-heavy guitar rock which dominates the college radio scene.

Rather than choosing new or obscure material, the folks at Mammoth have selected well-known or radio-ready cuts from the bands, many of which will be familiar to Cradleheads and local music aficionados. The result is a top-notch compilation that should garner airplay for bands who have yet to receive national exposure.

The album leads off, strangely enough, with "It's Over," a melodic rumbler by favorite sons the Veldt. Plagued by Living Colour comparisons, twin brothers Daniel and Danny Chavis, *et al.* have yet to release their debut album on Mammoth, since leaving a fruitless deal with Capitol.

Chapel Hill big boys Dillon Fence appear with their audience-pleaser "Frances." To the three or four people unfamiliar with the Fence, this four-some cranks out contagious soul-infected rock, highlighted by the deep, mellow, he's-too-small-to-sing-like-that voice of frontman Greg

BRIAN SPRINGER

Albums

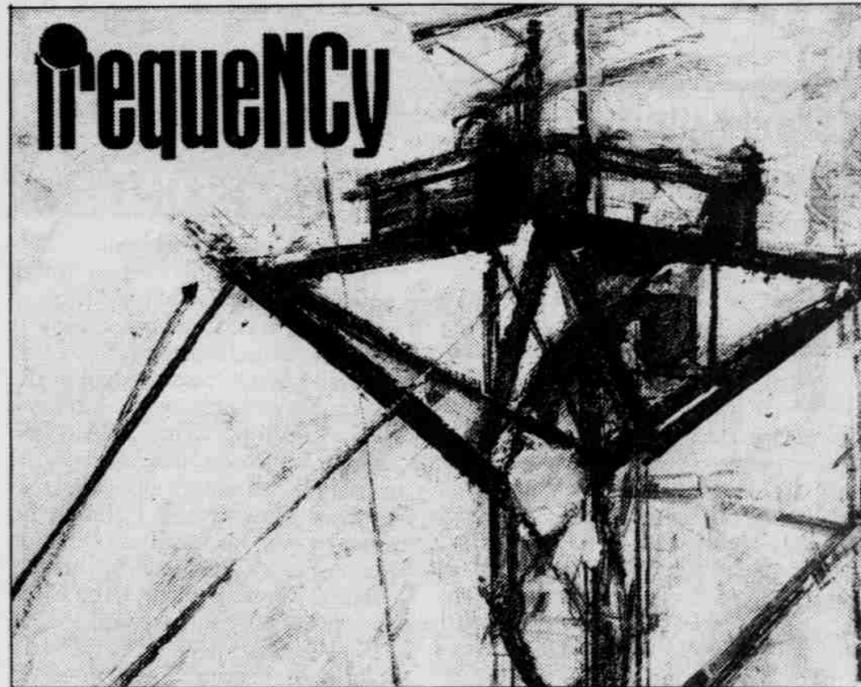
Humphreys.

The Popes unleash their twisted account of a hippie drug house in "The Cornerhouse." The Hemingway-esque eye for detail evident in lines like "the music was *Aqualung*—side two" and "a freak in a hammock said 'have some of this' he was wearing a 'Keep on Trucking' shirt/And pushed a bong up to my lips" is a perfect match for the churning three-piece hard-rock backdrop.

The MTV-featured blackgirls provide a break in the hard rock stream with the acoustic, violin laced sounds of "Broken Leg." The beautiful harmonies crafted by members Eugenia Lee, Dana Kletter, and Hollis Brown are what might be called ethereal, in critical buzz-word lingo, and the song is highly reminiscent of "Dust in the Wind" by Kansas.

On a Saturday night uptown, there are two choices for dance-'til-you-hemorrhage rock—the Sex Police and Johnny Quest. John Plymale and Sex Police appeared on *Demolisten*, so Quest takes the honors here. Their contribution is the noisy-yet-danceable "Lady Cop," which sounds like Sister Ray in an Arthur Murray studio.

Vanilla Trainwreck unloads what the liner notes call "a twisting avalanche of sonic depravity"—hard-driving rock with a twinge of psychedelia. Despite indecipherable lyrics, with irresistible hooks and hyperactive bass this one takes my vote for the album's best cut.



Kurupsure provides the album's metal assault with a complex speed-metal sound drawing on both Triumph and Metallica, represented here by "The Damned." Leap of Faith and Finger add their melodic-yet-high-decibel fury with "Overcome" and "One Light Shinin'," respectively.

And Siamese Urbain comes across like Andrew Lloyd Webber on acid, blending thundering drums and synthesized horns with picked guitars and striking contrapuntal female vocals similar to Kate Bush. On "Georgia O," A Picture Made borrows

blackgirl Hollis Brown on violin for the album's quiet closer.

While *Demolisten* is a must-buy on principle alone, *frequeNCy* succeeds better as an album. MTV, *Spin*, etc. seem to consider North Carolina a possible successor to the rapidly stagnating Athens, GA scene, so kudos to Mammoth for putting out a solid piece of vinyl for national consumption. Since *frequeNCy* is not completely representative of the expanding North Carolina music scene, it is, one may hope, but the first in a series. A first-rate job.

Same colour, but more vivid

Living Colour

Living Colour

Epic

●●●●1/2

Quick! What shares the helm as the best album of 1990 so far? *Time's Up*—that's right—Living Colour's new jam of the season.

Most musicians who have had successful debuts have flaws from hell on the sophomore efforts in accordance with the ol' "haste makes waste" rule (refer to Terence Trent D'Arby and The Outfield as examples.) Living Colour, however, defies tradition with a 15-track compilation that even eclipses the work of their debut album, *Vivid*.

Like *Vivid*, *Time's Up* relies on the handiwork of lead guitarist Vernon Reid, who, along with Thurston Moore of Sonic Youth and Steve Vai (now of Whitesnake), heads the pack of today's innovative guitarists. Reid's

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flamboyant deftness with the guitar not only blends well with the strong rhythms and background noise performed by the rest of the group, but also enhances the entire album with—dare I say it—Hendrix-styled solos.

Also deserving of praise are bassist Muzz Skillings, whose playing adds a refreshing soul quality to the music, and lead vocalist Corey Glover. But the unsung hero of the group is drummer William Calhoun whose clever percussion talents are thankfully not wasted.

The first release from the album, "Type," is not the best track, but serves well as a style connector from the first album to the second, using a *Vivid*-like sound in a more mature fashion. Other highlights include "Under Cover Of Darkness," "Elvis is Dead" (which features a few words from Little Richard) and "Someone

Like You."

Strangely enough, the group again gets the assistance of seemingly different-styled artists: rappers. *Vivid* featured raps by Chuck D. and Flavor-Flav of Public Enemy and *Time's Up* follows with performances by Doug E. Fresh and Queen Latifah. But the unlikely combo works even better the second time around, especially in Latifah's mellow rap in "Under Cover Of Darkness."

All in all, *Time's Up* is simply one for the ages—a symbol of rock music in the early years of the 90's, which probably will be revealed in the future as the best music of the decade. Don't look for any sudden downfalls in Living Colour or their music anytime soon.

THE RATINGS

- — miserable
- — mediocre
- — enjoyable
- — quite good
- — unmissable

This is no K-Mart blue-light special, it's royal funk

Prince

Graffiti Bridge

Paisley Park/Warner Bros.

●●●●1/2

In the summer of '84, his Royal Badness said, "Let there be rain... purple rain."

Thus began the storm of Prince madness that included the sale of more than 10 million copies of his most accomplished work: the soundtrack to the successful motion picture *Purple Rain*.

Six years and six albums later (including one double album), again Prince conquers all with a 17-song soundtrack compilation, *Graffiti Bridge*, the sequel to *Purple Rain*. The unique aspect of this new masterpiece is that it has songs showcasing artists other than Prince, such as Mavis Staples, The Time, George Clinton and the Quincy Jones discovery, Tevin Campbell, although—of course—all of the songs are either written, produced or instrumentally performed by Prince.

But what really makes *Bridge* work is that it shows off the range of

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Prince's critically-acclaimed "funk" sound. From the bluesy "The Question of You" to the "ol'-style" funkadelicisms of "We Can Funk" and "Love Machine," Prince mixes masses of tones and styles perfectly within each song. And with other strong tracks such as "Round and Round," "Melody Cool" and "Joy In Repetition," Prince makes a lot of current soul and R&B records look like blue-light specials at K-Mart.

Die-hard Prince fans will hear a lot of trickled-down, familiar Prince-aspects in the music. The lead-off song, "Can't Stop This Feeling I Got," recalls pre-1999 synthesized sound that was mastered on such albums as *Controversy* and *Dirty Mind* and the theme song title track is similar to the dream-like style of "The Ladder," featured on the album, *Around The World In A Day*.

After listening to *Bridge* a few hundred times, the true music lover will only regret that he or she doesn't have a better stereo system.