

ALBUM CHARTS

WXYC

1. **Chills**  
*Kaleidoscope World*
2. **MC 900 Foot Jesus**  
*Hell with the lid off*
3. **Augustas Pablo**  
*Rockers Story*
4. **Savage Republic**  
*Customs*
5. **Pale Saints**  
*The Comforts of Madness*
6. **Silos**  
*Silos*
7. **Various Artists**  
*Broome Closet Anti-Folk*
8. **Cynics**  
*Rock-n-Roll*
9. **Wedding Present**  
*Bizarro*
10. **Nice Strong Arm**  
*Stress City*

Rhythm & Blues

1. **Quincy Jones**  
*Back on the Block*
2. **Babyface**  
*Tender Lover*
3. **Janet Jackson**  
*Rhythm Nation 1814*
4. **Luther Vandross**  
*The Best of Love*
5. **Miki Howard**  
*Miki Howard*
6. **Michel'le**  
*Michel'le*
7. **Regina Belle**  
*Stay with Me*
8. **Queen Latifah**  
*All Hail to the Queen*
9. **3rd Bass**  
*The Cactus Album*
10. **Heavy D. & the Boyz**  
*Big Time*

— Billboard

# Ex-Housemartins venture South

## The Beautiful South

Welcome to the Beautiful South

Elektra

●●●● 1/2

**W**hen the Housemartins broke up following their 1988 release, *The People Who Grinned Themselves To Death*, fans were quite sure that any independent projects or collaborations of individual band members would retain the same "happy-pop" British folk melodies that held the group on top of the U.K. charts. But when the Housemartins duo of singer Paul Heaton and drummer Dave Hemingway combined with other musicians to form a rather eclectic-sounding quintet, *The Beautiful South*, the result was a quieter, more poised sound, full of soft, flowing ballads intermixed with fusions of jazz and soul rhythms. This cleaner, soulful sound is captured brilliantly on the band's debut LP, *Welcome to the Beautiful South*.

The first two songs, "Song for Whoever" and "Have You Ever Been Away," establish the gentle, tranquil mood of the album. The band replaces traditional guitar riffs with broader sounding pianos, woodwinds and horns, creating a sense of ballroom grandeur rather than stadium or garage rock. Heaton's heavily accented voice can eventually become annoying, but the band cleverly alternates vocal leads between band members and guest vocalist Brianna Corrigan, resulting in an ever-changing and delightful sound. Heaton also shifts his own vocal textures between boyish whispers and fuller, soul-like tones. The only track that closely

CHARLES MARSHALL

## Albums

matches a Housemartins track musically is "From Under the Covers," with its linear melody and folk-laden hooks.

As the Housemartins' lyricist, Heaton was an "upbeat Morrissey." He carefully painted accurate pictures of British culture and society, rallying behind the working class in tracks like, "We Are Not Going Back," and attacking urban capitalism with angry satire in "Bow Down." But where Morrissey wailed and moaned, Heaton jumped and jangled (dancing merrily through his social commentary?).

In his new effort, Heaton retains his picturesque articulation of societal ills and political struggles. "Woman In the Wall" offers a disturbing recount of a drunken domestic murder, while in "Oh Blackpool" Heaton wonders which way to ride the shifting political tides, pleading, "I'm out tonight and I can't decide between Soviet hip or British pride."

Most of Heaton's new themes deal with the excesses and shallowness of popular culture. In "Straight in at 37" Heaton attacks musical commercialization and the emphasis on physical pleasures to quench the public's lustful appetite. He writes, "Why don't your videos have dancing girls?/ With hips that curve and lips that curl/ Legs are where the heartbeat starts/ It's low in neckline and high in charts."

Heaton then comments on the fickleness of "loyal" fans in the jazzy, "Love is ..." singing: "Ooh you know, you really, really know/ inside out-

WELCOME TO



THE BEAUTIFUL SOUTH

side in, from head to toe/ But were you there in the colder days/ I'd like to know." Later in the song, he twists the Beatles' inspiring love song, "She Loves You," into an egomaniac solo ending with "I Love Me." "You Keep It All In" is a beautiful ballad that begins like a duet and then integrates even more vocal leads. "I'll Sail This Ship Alone" features an orchestral-sounding melody that becomes more enjoyable with each listen.

The lyrical content within *Welcome to the Beautiful South* is dense, to say the least. The poetic stanzas fit brilliantly into the soft, flowing accompaniment and diverse, subtle instrumentalizations. *Welcome to the Beautiful South* is a successful piece of cohesive artistic quality. It is defi-

nately not in line with the traditional Housemartins rhythms. Though the tempo is much slower and the sound softer and more mellow, the music is more complex and skillfully interwoven to produce a surprisingly entertaining sound. *Welcome to the Beautiful South* may not be one of the best-selling albums of this year, but it may be one of the most enjoyable.

## THE RATINGS

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

# All you do is shake well and serve with a six-pack

## The Black Crowes

Shake Your Moneymaker

Def American

●●●● 1/2

**W**hat can you say about a group of guys that drive their car into a trash dumpster so they can have the real thing and not a sound effect on their album?

The Black Crowes have no concept of compromise. Their debut album, *Shake Your Moneymaker*, is a no-holds-barred throwback to the heyday of Southern rock, marked by a fervent intensity and a shattering depth of emotion. This is classic stuff. If you're looking for pretty-boys with mass-produced lyrics and pre-fabricated hooks, pack up and go home. This group plays a raw, emotional brand of rock'n'roll seldom seen in today's high-gloss industry.

"We want to bring back that ex-

## ALISA DeMAO

Heavy Metal Maiden

citement when a fan would be in the blood of it all," says vocalist Chris Robinson, "when you knew everything about a song like you knew your girlfriend. When you know that the guy who wrote it really felt that way."

The best thing about *Shake Your Moneymaker* is that it was obviously recorded by a bunch of guys who just threw on their jeans and whatever old T-shirts they could find, picked up their battered guitars, and played for the sheer love of reckless rock'n'roll. There's an honesty and a reality to the album that is all the more stunning for its rejection of the glossed-over pseudo-emotion common

to today's charts, a la Poison.

With the alternately crunchy and whiskey-smooth twin attack guitars of Rich Robinson (Chris' brother) and Jeff Cease, the solid-but-never-intrusive drums of Steve Gorman and the sultry bass of Johnny Colt, the Crowes make *Moneymaker* the epitome of what made rock'n'roll great — the classic "three chords and a bottle of beer," lowdown, no-account scum with an attitude and little else" formula. The Crowes are in touch with their roots in a big way.

The blues on the album are so tangible, you can reach out and run your fingers through them. It's sultry and sensuous, with a decadent, lascivious edge to it.

The Stones do Skynyrd. Skynyrd does the Stones. The Stones and Skynyrd do each other. Wait a minute, that doesn't sound quite right ... Anyway, you get the idea.

It's hard not to like the Crowes — they've essentially taken everything you've liked in the past two decades and recombined it in new

form. The group's first single, "Jealous Again," is representative of their music: a little Stones, a little Skynyrd, a little Aerosmith — *real* Aerosmith, no "Dude Looks Like A Lady" or "Love in an Elevator" schlock — shake well, serve with a six-pack. It's nothing that's actually new, but it seems fresh and exciting in light of the current drivel masquerading as music. The fact that they *do* pull it off, and sound good doing it, attests to their talent.

"Sister Luck" is pure Skynyrd. You need to have a bottle (not a can, a bottle) of beer in one hand and a pool cue in the other, and preferably be surrounded by cigarette smoke, to realize the full effect of this song.

"Seeing Things" is a classic rock'n'soul ballad — a thing most heavy metal power ballads try to pull off, but never manage. The Crowes do something not many bands can do — retain the blues and the soul necessary to keep the song from being just another gratuitous ballad.

"Thick N' Thin," a song described by Chris Robinson as "a nasty little

song that Mom wouldn't like if she knew what I was talking about," is the afore-mentioned "trash dumpster" song. Gorman rammed his '66 Dodge Dart into the dumpster outside the recording studio seven times to make sure the group had the sound they wanted. Unfortunately, I'm not sure this song was worth it.

But that's the one dark spot on *Moneymaker*, an album that includes (there's no other word) classic-sounding tracks like "Struttin' Blues" and "Twice As Hard," from a group that's not afraid to put its real feelings into its music.

Where have these guys been all my life?

## ALISA'S RATINGS

- ✖ — kill 'em all
- ✖✖ — I used to love her, but I had to kill her
- ✖✖✖ — what's not to like?
- ✖✖✖✖ — 'check this shit out!'
- ✖✖✖✖✖ — I lost my underwear