

CAROLINA!



Photo provided by Fishco Management

Columbia's Hootie and the Blowfish are touring the country in support of their new CD "Kootchypop." Clockwise from left: Mark Bryan, Dean Felber, Soni and Darius Rucker.

LIVE & KICKING

Hootie and the Blowfish don't flounder

By MATT HANLEY
Senior Writer

In a recent review of "Kootchypop," the new album by Hootie and the Blowfish, a critic wrongfully dismissed the group and its latest work as mediocre, claiming in his clever title that "Hootie Blows it!"

The band didn't this past Wednesday at Rockafellas' when it played to a packed house of fans who were better judges of the band's talent than any one critic, this one included.

Each of the five songs from the new album were performed, and the crowd rocked to them as they have in the past. The "Kootchypop" songs have been performed live for a year, and it's hard to say what the songs sound like.

A good comparison would be Steve Miller. If you like his greatest hits album of songs from the mid-'70s, you should enjoy "Kootchypop," where the songs are just as fun and easy to sing along to. The opening track, "The Old Man and Me," tells the story of an old bum and how he got to be that way. Written by lead singer Darius Rucker after he passed a bum on the street, the song is somber but is kept alive by guitarist Mark Bryan.

More lively is "Sorry's Not Enough," where Rucker sings of



the loyalty, or lack of it, among friends to an upbeat groove provided by drummer Soni and bassist Dean Felber. The album's feel-good song is "Hold My Hand," an uptempo jam about peace and brotherhood.

"If You're Going My Way" fosters good vibes and has a chorus that demands you to sing along.

Rucker said none of the band members "really knows what it's about."

Whatever it is, it's positive, just like "Only Wanna Be With You," the last song on the album. The last tune is the epitome of the collection: simple, easily swallowed

and well-produced.

The band said the independently-produced album is a stepping stone to getting a national recording contract. Manager Rusty Harmon is shopping the album to major labels such as Sony, and the group has enough material to fill two new albums.

At Rockefellas', the band changed the song order to keep themselves interesting and to keep the fans guessing.

The setlist tinkering meant two popular and expected covers, "Mustang Sally" by Wilson Pickett and David Allen Coe's "You Never Even Called Me By My Name," were dropped.

Hootie made up for this with new covers such as "Ziggy Stardust" by David Bowie. The band seems capable of playing any song it wants, but the members choose prudently because they are in a professional band that knows what it covers well and what it doesn't. The concert was a refreshing change for Hootie. The show was so full of energy and spontaneity that when Hootie does land a major label record deal, the band should consider debuting with a live album.



audiofile

Siamese Dream Smashing Pumpkins Virgin Records

By GREGORY PEREZ
Carolina! Editor

It is easy to equate Chicago's Smashing Pumpkins with a summer storm.

Dark, forboding and soothing, the band can explode into a dazzling flash of brilliance.

Billy Corgan and crew return with "Siamese Dream," their first major label album following their indie LP, "Gish."

Songwriter/arranger/genius Billy Corgan keeps the Pumpkins unpre-

dictable and even a tad disturbing by toying with the temperament of his music.

The moodiness of "Siamese Dream" is contagious. Songs such as "Mayonnaise" and "Soma" brim with emotion. They are the kind of songs you would want to sit alone

and brood to. The heavier ditties such as the album's first single, "Cherub Rock," and "Geek U.S.A." feature James Iha's broad, fuzzy guitars and the solid percussion care of Jimmy Chamberlain.

Corgan takes production a step further by layering up to 20 different guitar tracks over each other to fill out the beefy distortion sound.

A short but dramatic jaunt into classical experimentation happens in "Disarm," with Corgan tooling with a string section. R.E.M.'s Mike Mills cameos on keyboards in "Soma."

The Smashing Pumpkins are rising on the "alternative" scene, staying fresh and original without plodding the same path.

Rainy days beware.

Crush The Doughboys A&M Records

By CARSON HENDERSON
Copy Desk Chief

The members of Nirvana threatened to title "Incesticide," their early 1993 release, "Cash Cow," which would have been a more appropriate name.

"Incesticide" was a compilation of demos, songs recorded for independent labels, B-sides and BBC tracks.

The members of Nirvana had humor enough to realize they were handing semi-product to their fans between legitimate releases.

A cash cow is a non-essential product designed to exploit the marketplace. "Incesticide" fits this definition: It is a collection of songs that do not gel together to form an indispensable whole. The



record's sole purpose is to make money.

But as a result of the mass acceptance of angst music made by young white males, record bins are now bombarded by meritless bands such as the Doughboys.

"Crush," the Doughboys' major label debut, has lots of grungy, distorted guitars, and the drums are featured prominently in the mix.

The mainly unintelligible lyrics and the whining vocals are pretentious for pretension's sake.

With "Crush," A&M records

has followed the recipe for alternative success. The company even recruited producer Daniel Rey, a producer best known for his work with the Ramones, Iggy Pop and L7.

Not knowing his motives for working with the Doughboys, I would guess that Rey was short of cash the week he agreed to produce "Crush."

"All of which points the cash cow finger at "Crush."

The record fits the description: It is unnecessary, and it exploits a public that seemingly doesn't know any better. A&M probably spent a fortune on the Doughboys, the record will probably go platinum and the band will probably be on the 1994 Lollapalooza trek.

If you can hold your nose long enough to buy and enjoy a cash cow, pick up a copy of "Incesticide." At least Nirvana could partially admit they were screwing the public.

14 Songs Paul Westerberg Sire/Reprise

•• 1/2

By LEE CLONTZ
Senior Writer

Call him the King of Angst.

At any rate, Paul Westerberg fashioned a powerful catalog of songs in the '80s as lead singer of The Replacements, singing about life, relationships and loss. Since the breakup of his beloved band, fans have waited to see how he would rebound.

Unfortunately, his new release, "14 Songs," neither re-establishes his reputation nor tears it down. As the title implies, it's a mixed bag of tunes, some better than others. As a



whole, the album fails to hang together as a whole despite a few terrific tunes.

"14 Songs" finds Westerberg in typically dour spirits, perhaps trying to make up for the two upbeat songs he contributed to the "Singles" soundtrack in 1992.

Things start off well enough with the first four songs showing

considerable muscle. "Runaway Wind" and "World Class Fad" in particular are standouts, with Westerberg examining the pitfalls of, respectively, losing one's goals and being overly ambitious. For Westerberg, this is the most delicate balance of all.

The album as a whole is a series of ups and downs. The hodgepodge quality of the album is best exemplified by Westerberg himself in his "Knockin on Mine" reading list: "Comic books, the Bible, road maps, pornography/Anything you wanna read." Similarly, the quality of the album runs on about the same lines.

Listen with care. It's an uneven solo debut for Westerberg, but if you can listen to "Down Love" without dancing, you'd better check for a pulse.

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