

The Secret Rock'n'Roll Life of David Koresh

**LOLLAPALOOZA
'93
GUIDE**

SPIN

ICE-T

**READERS
POLL**

**NIRVANA
LIVE**

**NEW
PAUL
WESTERBERG
RECORD**

P.M. DAWN

L7

**More Than
Babes in Boyland**

JULY 1993 \$2.95
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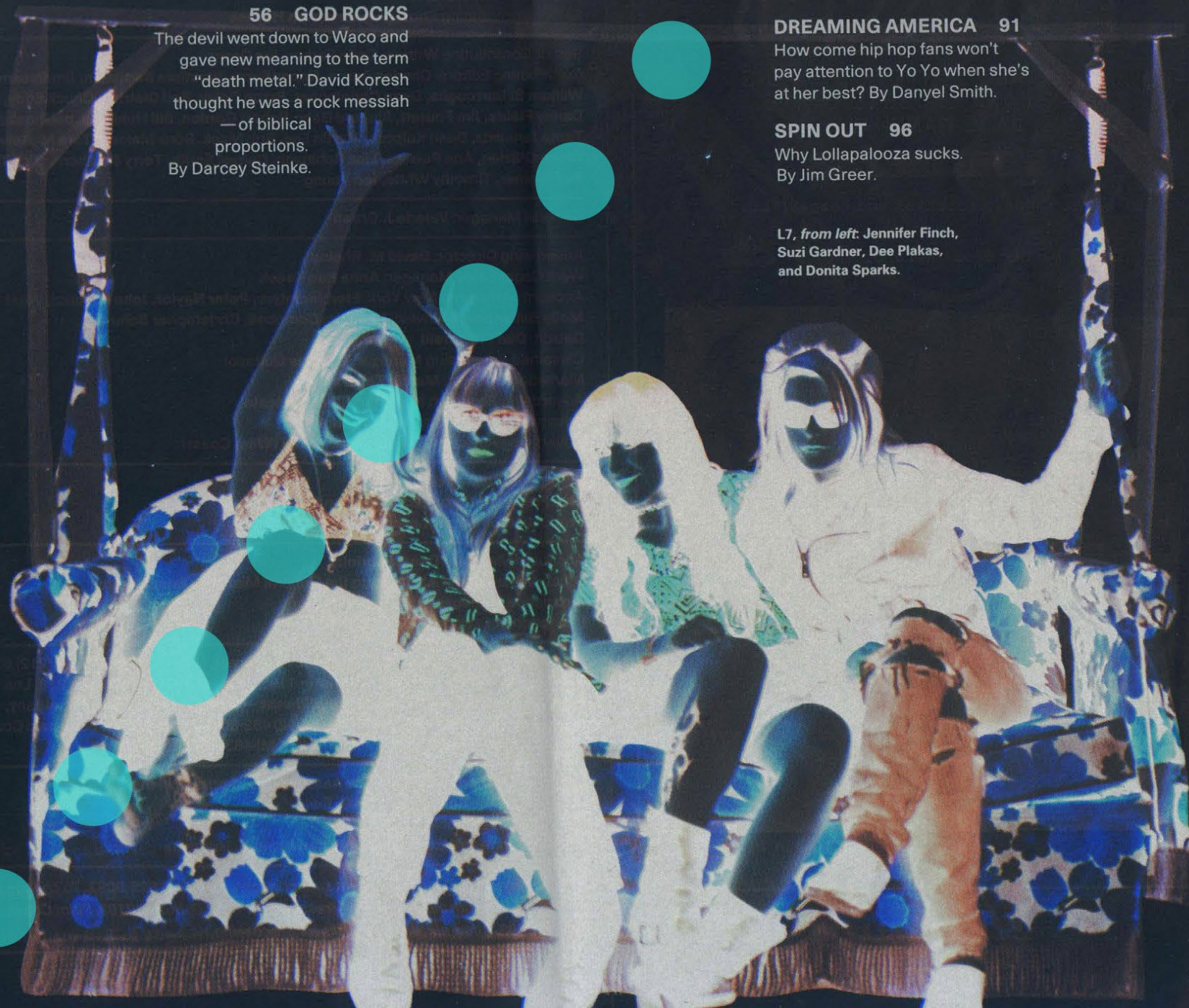
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L7, from left: Jennifer Finch, Suzi Gardner, Dee Plakas, and Donita Sparks.



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IT'S THE HYUNDAI TOP 20 CHART

Check out what

SPIN

readers are listening
to this month!

1. **PEARL JAM** *Ten*
2. **BELLY** *Star*
3. **DEPECHE MODE** *Songs of Faith and Devotion*
4. **NINE INCH NAILS** *Broken/Fixed (EP)*
5. **RAGE AGAINST THE MACHINE** *Rage Against The Machine*
6. **NIRVANA** *Incesticide*
7. **ENUFF ZNUFF** *Animals With Human Intelligence*
8. **BLIND MELON** *Blind Melon*
9. **LENNY KRAVITZ** *Are You Gonna Go My Way*
10. **DINOSAUR JR.** *Where You Been*
11. **AEROSMITH** *Get A Grip*
12. **ROBYN HITCHCOCK AND THE EGYPTIANS** *Respect*
13. **SONIC YOUTH** *Dirty*
14. **AUTEURS** *New Wave*
15. **COP SHOOT COP** *Ask Questions Later*
16. **10,000 MANIACS** *Our Time In Eden*
17. **DRIVIN-N-CRYIN** *Smoke*
18. **ICE-T** *Home Invasion*
19. **LIVING COLOUR** *Stain*
20. **SHONEN KNIFE** *Let's Knife*

What are you listening to? Each month, call the number listed below and vote for your three current favorite recordings.

Then, SPIN adds your choices to those of all our callers. The titles that get the most votes are charted here as the Hyundai Top 20.

There's no cost for the call other than the regular long-distance fee. So get in on it! Call today and vote for the hits!

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HYUNDAI

Cars that make sense.

the level higher. As Novoselic delivered the opening lines of "Territorial Pissings," the chorus of the Youngbloods '67 single "Get Together" converted into laughable '90s punchline, he didn't sound happily deranged but rather ironic and weary, a little bummed that those sentiments were still such a joke. The "gotta find a way / A better way" chorus gained weight in the night's context. Other songs' lyrics grew creepy as well, like the repetitions of "Negative Creep" ("Daddy's little girl ain't a girl no more") and the chorus of "Been a Son." At those points when the sound broke

down into sonic torture experiments, as Cobain wandered the stage pulling feedback choruses from his guitar and kneeling to it, he resembled another son of Washington State named Jimi as much as he did Thurston Moore. To any ecstatic fans sad that they'll have to make the trek to the stadium next time Nirvana comes to town, well, that's the price you pay when your heroes are news.

BRIAN KEIZER

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BIG HEAD TODD AND THE MONSTERS

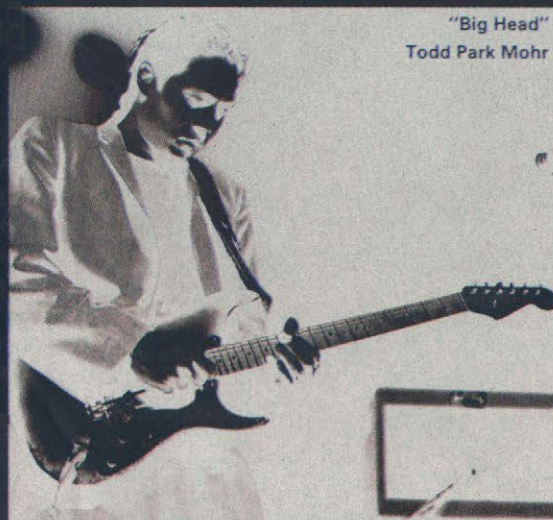
The Mangy Moose Saloon, Jackson Hole, Wyoming,
March 26, 1993

Far from the innovation-glutted music waters of New York and Los Angeles, a more conventional kind of rock spectacle fills the sails of many an MTV-rudered dinghy. For Big Head Todd and the Monsters, a technically adroit but hardly groundbreaking trio from Boulder, Colorado, the Mangy Moose, a rustic-looking bar and restaurant within spitting distance of the Teton Village ski slopes outside

Boulder and, later, all the way up the snow belt to Chicago.

The fresh-faced, youngish après-ski crowd sang along with virtually every song, including those from *Another Mayberry* and *Midnight Radio*, the band's two self-released albums, and *Sister Sweetly*, its major-label debut. Mohr, a tall, dark, and imposing character, is the band's focus, his supple Claptonesque leads and gruff baritone vocals its raison d'être. "Broken Hearted Savior," an AOR radio hit, garnered the most attentive

applause. "Bittersweet," a *Midnight Radio* track re-recorded for *Sister Sweetly*, was the show's emotional high point; Mohr repeatedly dragged the line "It's a bittersweet surrender" over the band's appealing boogie vamp. Baring its bar-band roots, the Monsters elicited whoops from the audience when they dipped into a well-worn bag of covers—the best being a reworked "Ring of Fire"; the worst, a watery "Beast of



"Big Head"
Todd Park Mohr

Jackson Hole, is an ideal venue.

Like their fellow post-Dead cronies Blues Traveler, Spin Doctors, and Widespread Panic, the Monsters have steeped themselves in the purposeful brand of blues-based rock popularized by '60s supergroups such as Cream, Ten Years After, and the Jimi Hendrix Experience. And like their compatriots, Todd Park Mohr (singer-songwriter-guitarist), Rob Squires (bass), and Brian Nevin (drums) won a devoted fan base with their jam-heavy live shows, first at the University of Colorado at

Boulder and a maudlin "Mona Lisa."

Big Head Todd and the Monsters have it better than most groups of their ilk, though: Squires and Nevin make for a snappy rhythm section, and this band makes no heady claims beyond its music. A couple of locally brewed beers into the show, I glanced up at the whole stuffed moose suspended from the rafters and began to appreciate a world in which Big Head Todd and the Monsters fill the rock'n'roll needs of their devoted fans.

ALEC FOEGE