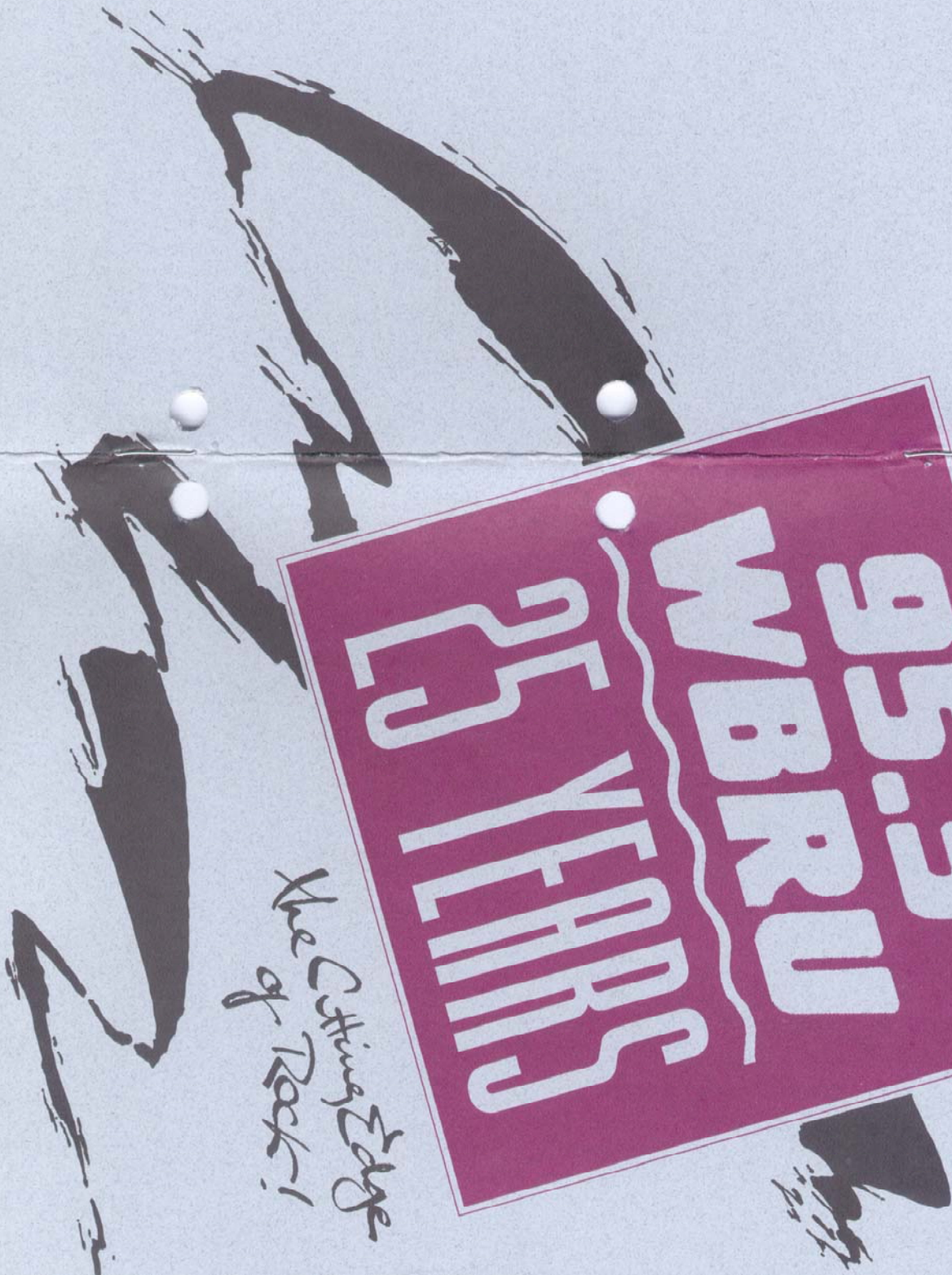


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WBRU
25 YEARS

*The Cutting Edge
of Rock!*



Welcome to WBRU's 25th Birthday Party! In fact, we're having two parties highlighted by concerts featuring artists and entertainers on the cutting edge.

Because of your support, WBRU has been and will continue to be the coolest station in Southeastern New England.

By joining us for our 25th, you are also assisting three stellar organizations: City of Hope, A Wish Come True, and City Year Rhode Island.

Now, we would like you to sit back (or stand), relax (or mosh), have a martini (or a beer), and bask in the metaphorical sunshine of some of the best music that you can find on WBRU.

WEEZER

No one knows where the name Weezer comes from, but we do know other stuff about the band. They were signed to DGC in June 1993, allowing them a chance to be heard in that "club scene meat grinder" known as Los Angeles. Weezer consists of vocalist/guitarist Rivers Cuomo, guitarist/vocalist Brian Bell, bassist/vocalist Matt Sharp, and drummer Patrick Wilson.

THURSDAY SEPTEMBER 22 THE STRAND

Rivers grew up in rural, upstate Connecticut and moved to L.A. at the tender age of 18 "to become a rock star." (People actually do that?) He considers the album a diary of his feelings during certain experiences. Being a humble guy, Rivers says that none of the songs on the band's self-titled album are perfect, but they are honest and real.

SHERYL CROW

THE FIGGS

JOAN JETT AND THE BLACKHEARTS WEEZER

Matt hails from Washington, D.C. Weezer is Matt's first band, which means a lot to him. He sang falsetto on "Say It Ain't So," the first notes he ever sang in front of anyone. He thinks that his story is just not that interesting and would probably be embarrassed if we went on, so we won't.

Brian was raised in Tennessee and knew he wanted to be a rock star at an early age after catching Elvis in concert. While the "normal" Tennessee boys were out hunting possum and chewing tobacco, he preferred to stay home and watch Billy Mumy movies. With this realization, Brian transplanted himself to Hollywired (because everyone he met at first was on crystal meth).

Patrick used to be a guy from Buffalo, NY with a bad haircut. This is probably sounding familiar by now, but he quit his day job and moved to L.A., as Buffalo has a music scene that is "lame, consisting largely of cover bands and bad metal."

Because of a strong admiration for the sound of the Cars, Rivers sent a tape to Ric Ocasek, who they all figured "would never be interested." But Ric was interested, and the band shipped off to New York to record their album at Electric Lady. The rest is, well, history...

the figgs

In the UK in the late seventies, there sprang a movement out of the punk rock scene called the Angry Young Men. The progenitors of this sound were songsmiths in the classic sense who were energized by the freedom that punk had given them: a freedom to perform their songs their own way, with the sometimes angry passion the songs deserved.

Among the most famous of these Angry Young Men that have come to change the face of rock music are Elvis Costello, Graham Parker, Paul Weller, The Clash, and Joe Jackson. The Figgs bring this ideal into the 1990's with their debut, "Lo Fi at Society High."

Don Gehman, producer of REM's "Life's Rich Pageant" and John Cougar Mellencamp's "Scarecrow", has kept the band's distinctly American spin on postpunk pop intact, and without sacrificing any of their relentless energy.

The Figgs were born in 1987 in Saratoga Springs, NY. At the time the teenagers called themselves The Sonic Undertones, a trio consisting of Mike Gent (Guitar/Vocals), Pete Donnelly (Bass), and Guy Lyons (Drums/Vocals). Guy left the then renamed band in 1989 for a brief stint in the Armed Forces, and was replaced by Pete Hayes, former drummer for the local group Cement Bunny. Guy rejoined in 1993, only this time as lead guitarist. He returned to a somewhat different band than the one he left, as Pete Donnelly had begun to add harmonies and song writing to Mike Gent's established roles in the band.

Now in their seventh year of solid touring, The Figgs have a firm grasp of what makes good live rock and roll: energy. With an average age of 22, the band has energy to burn, and has procured a devoted fan base that follows them from gig to gig throughout the Northeast. Their manic live sets earned them a slot on The Cranberries' tour last year, and regular gigs in New York City. A national tour has taken them through this year.

shirley crow

With the August 1993 release of her debut album, Tuesday Night Music Club, Sheryl Crow turns in her application for membership in an elite club that includes Chrissie Hynde, Bonnie Raitt, and Concrete Blonde. Crow is an accomplished songwriter and all-around musician who can play piano, rhythm guitar, and Hammond with the best.

Her experience as a session musician is formidable: she has performed with some legendary artists, many of whom are staples of her record collection. The list is staggering: George Harrison, Joe Cocker, Stevie Wonder, Rod Stewart, Michael Jackson, Don Henley, and Foreigner.

Until recently, Crow participated in a year of intense jam sessions with a group of California musicians calling themselves the Tuesday Night Music Club. The group would gather at the Pasadena studio of Producer Bill Bottrell, who has worked with Madonna, Tom Petty, The Traveling Wilburys, and David Baerwald, another TNMC member. Hence the title of Crow's album, a tribute to the wildly creative atmosphere generated at those magical improv sessions.

Sheryl Crow was raised on rhythm & blues and early 70's rock & roll. The Missouri-bred Crow belted out gutsy vocals in various St. Louis-area bands during the 1980's.

Crow is, in her words, first and foremost "a storyteller." "Storytelling is a great art and music is a great forum for it." Crow attributes the literary quality of her music to her passion for the printed word. Among her favorite authors: Steinbeck, Mark Twain, Tom Robbins, and John Irving.

Crow is comfortable in the predominantly male world of music, perfectly at home as "one of the guys" fronting an all-male band. "It's especially difficult to maintain your femininity in this business because most of the music business is run by men, but the themes of my record are universal."

Joan Jett and the Blackhearts

In a world filled with wannabes, Joan Jett stands as a true, and enduring original. Her music defines an era, her attitude describes a generation, and her energy explodes preconceptions. She's been called a rock 'n' roll diva, a punk pioneer, and alternative heroine.

Joan Jett and the Blackhearts debut album, *Pure and Simple*, on Warner Bros./Blackheart Records expresses her individual musical style. With Blackheart stalwarts Thommy Price on drums, Tony Bruno on guitar and Kenny Aaronson on bass, *Pure and Simple* boasts production and co-writing by Joan's long time creative and career partner Kenny Laguna, along with such stellar names as Jim Vallance, Desmond Child, Thom Panunzio and Ed Stasium. Kathleen Hanna from the hardcore punk outfit Bikini Kill was on hand for three key tracks while other friends, special guests, and co-conspirators included Kar Björkland of Babes In Toyland, Mike Howe and John Marshall of Meral Church and Donita Sparks and Jennifer Finch of L7.

The album's songs are loyal to Joan Jett's lifelong allegiance to what she calls "hard, raw, aggressive rock 'n' roll." It's a sound she has championed from the start, with a groundbreaking band called the Runaways. From this foundation, she moved onto a solo career and frontwoman for the Blackhearts, as well as the creation of her own independent label, Blackheart Records.

Blackheart Records is a prime example of Joan Jett's fiercely independent musical spirit. Another is her involvement in all manner of alternative, underground and subversive projects. She produced the Gerns' seminal punk album *GI*, toured with the Ramones, recorded with the Sex Pistols and invited everyone from R.E.M. to the Burthole Surfers to open for her. More recently, she has produced tracks for Bikini Kill and Dischord's Circus Lupus.

Yet, as wide-ranging as Joan Jett's musical input and influence has been, she has always remained in touch with the basics of pure and simple rock 'n' roll.

MC 900 FT JESUS

"When they meet me, some people are disappointed I'm not a lunatic," laments Mark Griffin, a.k.a. MC 900 FT. JESUS. But peer into his music, and one perceives a disquieting world lurking below, where life is cheapened, where death waits impatiently, and dangerous obsessions hold sway. It's all there on his American Recordings debut album, One Step Ahead of the Spider.

FRIDAY SEPTEMBER 23 LUPO'S HEARTBREAK HOTEL

CONSOLIDATED HOLE MC 900 FT. JESUS STABBING WESTWARD

A deft amalgam of jazz, hip-hop, and experimental electronic music, the album should put to rest the mislabeling of MC 900 FT. JESUS as a "rapper." "It's hard to fit me into any one category, so I guess it's been equally hard to get me out of one," he says.

A conservatory-trained musician, Griffin enlisted the aid of a sterling ensemble of players in making the album, among them Chris McGuire on woodwinds, Dave Palmer on piano, Earl Harvin, Jr. on drums, living Colour guitarist Vernon Reid in a guest appearance on "Stare and Stare," and Griffin himself on trumpet, guitar and keyboards.

An army brat, Mark Griffin grew up on bases all across the country. He began trumpet lessons at age 11 and continued through college, earning a B.M. degree in Trumpet. As he undertook graduate studies in music theory at the University of North Texas near Dallas, Griffin realized he did not wish to spend life as the music teacher he was then likely to become.

In the late 80's, while living in Dallas and working at a small independent record store, Griffin began recording his own skewed brand of latent hip-hop, using only a simple beat box and sampler. He released it independently, reinventing himself as MC 900 FT. JESUS. Encouraged by the response, Griffin forged ahead.

"I'm interested in how people's minds work," he says. "When it comes to visionary music, MC 900 FT. JESUS may be one step ahead, but most of us remain at least two steps behind him."

CONSOLIDATED

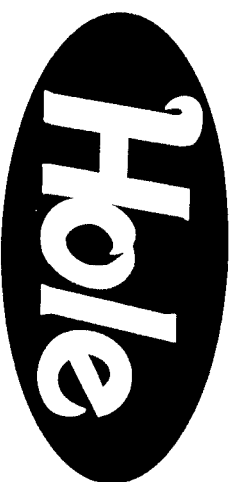
Only in America could "don't ask, don't tell" parade as sound military policy. Only in 1994 could a guy known as "Farman" run for public office. And only in the face of such irony could Consolidated's latest release, Business of Punishment make such good use of the very system(s) it sets out to destroy.

Since their first self-titled release in 1989, Mark Pistrel, Adam Sherburne, and Philip Streir, aka Consolidated, have positioned themselves as political propagandists--a radical, industrial hip-hop band that flies in the face of the anti-PC backlash swirling around them. Since their debut, the idea of merging funk-heavy grooves, driving beats, and raw, bilingly honest politics has become increasingly popular. Now, with Business of Punishment, Consolidated ups the ante, offering songs so provocative and alluring that even the most die-hard individualists can't help but be seduced by the commotion they bring to the dance floor.

"We've been at it for a long time, exploring our capabilities as culture critics and manipulators," explains Sherburne. "And we've discovered that lots of different styles can lend themselves to developing creative sound vignettes."

Consolidated know there's no reconciling the seriousness of their lyrics with the comedic luxury of pop music. They embrace the contradictions, mocking not only the system, but their own prostitution within it.

Consolidated continues to shatter the notion that it's uncool to have political opinions, burying the myth that politics and art don't mix. At the same time, and for obvious reasons, they've learned the business of entertainment. They play the game. They dance the dance. Then they go home to their families and communities--to the real world that ultimately shapes both their music and their message.



Hole began in Los Angeles in late 1989, and has since relocated to Seattle to take part in the city's music "scene". Drummer Patty Schemel used to play in some other bands in Seattle, one of which was called (for obscure religious reasons), Sybil. She joined Hole in mid-1992. Kristin Pfaff, who signed on in 1993, recently passed away. (At press time, the band's replacement bassist had not yet been announced.) Courtney Love, a renowned (in elite gourmand circles) pastry chef, and Eric Erlandson -- a tall, mysterious man with laughing eyes about whom little is known -- are both original members.

Recently Hole, in addition to writing and recording its new long player, Live Through This, has toured with The Lemonheads up and down the West Coast, receiving accolades from many of the underage girls who managed to get backstage to see Ewan Dando.

Live Through This was recorded in Atlanta, GA, at Triclops Studios (same place Smashing Pumpkins recorded Siamese Dream). The album was produced by Sean Slade and Paul Kolderie. Scott Litt, famous R.E.M. producer, mixed five of the songs. J. Mascis (Dinosaur Jr.) mixed one song without ever having met the band or listened to its music. All songs are written by Hole. All artwork is by Courtney Love.

Things you might not know about Hole...The band can hold its liquor. The band's music is emphatically non-aligned with any current agenda, movement, or club in rockdom, except maybe the one Glen Danzig got kicked out of for taking steroids. All members of the band can read.

Cheap ways to endear yourself to Hole...Hit Eric in the face real hard, then snort derisively and say, "You call yourself a boxer?" Compliment Courtney on her pretty dress. Drone on and on about some gender-based rock theory you read in the Village Voice. Ask Patty repeatedly to smile more.

STABBING WESTWARD

There are things about the lives of the members of Stabbing Westward you are not privileged to know. But if you listen to their music, disquieting rumors can be heard. In their Columbia debut album Ungod, the Chicago-based quintet makes its case with explosive guitar work, imaginative keyboards, tribal rhythms and the vocals of Christopher Hall.

Produced by John Fryer (Love & Rockets, Cocteau Twins, Nine Inch Nails) Ungod articulates a corrosive anger at once compelling and fearsome. "The title of the album is not a religious reference, but a description of a state of mind when everything good about your identity has been erased and replaced by internal destructive elements."

Stabbing Westward's history speaks volumes about their relentless dedication. The band formed in 1985 when Chris and Walter Flakus, former students at Western Illinois University, took a chance on the burgeoning Chicago music scene. After moving there, they met bassist Jim Sellers, and together sought their niche.

In 1990, after developing a following, the band released a 4-song EP which sold well locally. The next year, Hall served a tour with Die Warsaw as percussionist. On returning, he met Stuart and a unique musical bond formed. Previously, Stuart had teamed with Ministry's Paul Barker on a project; his addition to the band in 1992 completed the present line-up.

Now that the album is done, the band is taking stock. "Even though we're noisy and dark, we arrange our songs so they build in an exponential rather than linear way. Maybe it's not the 'alternative underground thing to do,' but if we don't have to give up any of the anger, why not give the songs more structure."

With Ungod out, Stabbing Westward is geared up for a preemptive strike on the music world.

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Thanks for coming, and see you next year!