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CAN MIKI AND HER MATES STRIKE IT RICH?

ROMANIA ROCKS:

A year after
the revolution

JESUS JONES

International
bright
young
things



THE HIGH

Will
they
outlive
the
Mancs
hype?



1991 AN A-Z GUIDE TO WHAT'S HAPPENING



LUSH PHOTO BY STEVE DOUBLE. THE HIGH AND JESUS JONES PHOTOS BY STEVE GULLICK

MORE FARM DATES



THE FARM: bloody troublemakers on the road again

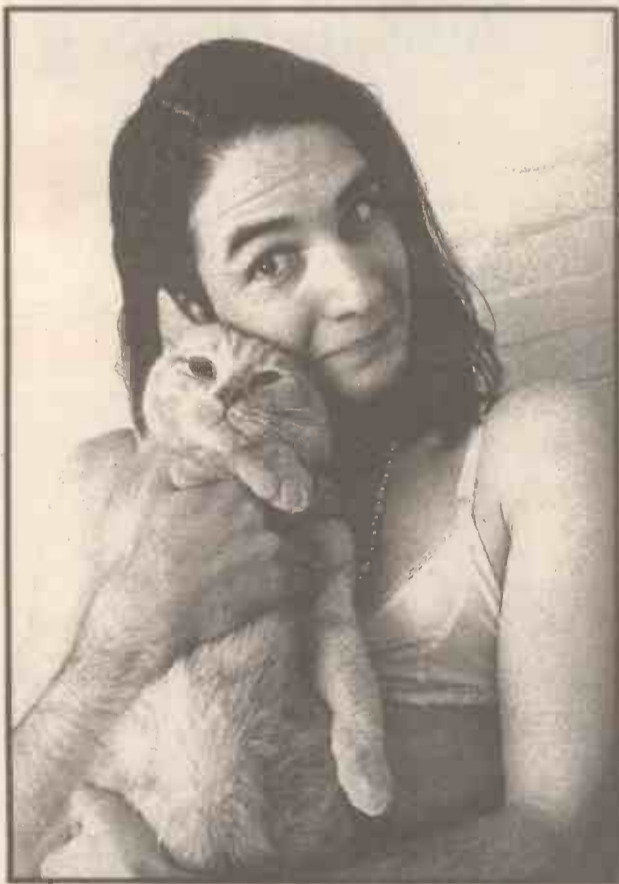
THE FARM are out on the road again this year following their successful club-style tour last year.

The dates kick off at Glasgow Barrowlands on February 25 then Edinburgh Network 26, Newcastle Mayfair 28, Leeds University March 1, Hanley Victoria Hall 2, Birmingham Hummingbird 3, Exeter University 4, Cardiff University 6, Cambridge Corn Exchange 7,

Norwich UEA 8, Sheffield Octagon 9, Brighton Event 11, London Kilburn National Ballroom 12, Warrington Parr Hall 15, Manchester Academy 16, Hull City Hall 17, Bristol Studio 19, Leicester De Montfort Hall 20, Middlesbrough Town Hall 21 and Liverpool Royal Court 23.

Tickets are on sale now from usual agencies priced £6.50, £7.50 in London.

FINS SINGER IN "CAT FK" SCANDAL**



STEVE FINN and Tad: "Be gentle with me, darling"

STEVE FINN, American singer with Some Have Fins was arrested in Newcastle last week following their support slot to US thrash funkies Primus at the Riverside club.

Police took exception to Finn's tour T-shirt which has a picture of his cat, Tad, with the legend "That cat was the best f**k I ever had" printed on the back. This is, apparently, a quote from Steve Martin's stand-up comedy routine.

Finn told *Sounds*: "After the show we went out to get something to eat and while we were waiting in the chip shop this cop came up and started hassling me about the shirt. When we told him it was our tour T-shirt they then went into the hall to prevent us from selling any more. But by that time Primus had played and it was all over."

The police confiscated 30 T-shirts and are considering prosecution under the obscene publications act.

Finn was taken to the police station and charged with offensive behaviour.

His case will be heard on January 15: "That's the day we go to war in the Gulf, so I guess it will be a good excuse to hide-out here for a while!" said Finn.

This is part of a precedent being set. Recently an Inspiral Carpets fan was prosecuted for wearing a "Cool As F**k" T-shirt.

WARRIOR SOUL have started working on the follow-up to their acclaimed debut 'Last Decade, Dead Century'. Included on the album will be a cover of Joy Division's 'Interzone' and 'Rocket 88', sometimes regarded as the first ever rock 'n' roll song. The album, called 'Drugs, God And The New Republic', will be released by Geffen records in March. The band will tour the US with Queensrÿche in April and hope to visit the UK later in the year.

EDIE BRICKELL & THE NEW BOHEMIANS release a new single on January 7 called 'Mama Help Me' taken from their new album 'Ghost Of A Dog'.

New Isaak album



CHRIS ISAAK releases a new album called 'Wicked Game' on January 14 through WEA records.

It's a compilation of tracks taken from Isaak's previous albums 'Silvertone', 'Chris Isaak' and 'Heart Shaped World' and includes the forthcoming new single 'Blue Hotel'. Other tracks include his version of the Yardbirds' 'Heart Full Of Soul', the only non-Isaak composition.

'Wicked World' is featured on the soundtrack of David Lynch's *Wild At Heart*. Isaak was offered, and turned down, a role in Lynch's *Blue Velvet* and made his screen debut in Jonathan Demme's 1989 film *Married To The Mob*.

He will visit the UK for live dates in the near future.

DAVID LYNCH, director of cult classics *Eraserhead* and *Blue Velvet* and creator of TV's *Twin Peaks* has produced a 50 minute theatrical piece for Julee Cruise's video *Industrial Symphony No1: The Dream Of The Broken Hearted*. The video, which accompanies Julee's 'Floating Into The Night' is released on January 14 and involves floating baby dolls, a dwarf lumberjack and a 12-foot deer in typical Lynch style. Also collaborating with him is Angelo Badalementi.

LEFTFIELD releases a new single, 'More Than I Know', on Outer Rhythm, through Rhythm King on January 7. This is the follow-up to the ambient club hit 'Not Forgotten' and the B-side of the current single is a remix of this. Leftfield are, or is, Neil Barnes, a multi-talented individual who studied violin for eight years before enrolling in the London School Of Samba.

THE ASSOCIATES, who were that rare thing, an interesting Scottish pop group, release a compilation LP on new label East West records called 'Popera' on January 14. A single called 'Poperetta' will be released simultaneously. The album includes Associates hits 'Party Fears Two', 'Heart Of Glass' and 'Country Club'.

PLANT DATES RESCHEDULED

ROBERT PLANT has rescheduled his dates at the London Town And Country Club originally due to take place on December 18, 19 and 20. These dates were cancelled due to Plant being ill with flu.

The gigs are now at the same venue on January 8, 9 and 10. Tickets for the December 18 show are valid for January 8, 19 for January 9, and 20 for January 10. Refunds are available from point of purchase until January 4.

POWER OF DREAMS TOUR

POWER OF DREAMS release a new single next week called 'American Dream'.

It is released by Polydor on January 7 and was produced by Chris Allison.

The B-side is another new track called 'Not Enough' along with 'Talk'. The 12-inch and CD versions also include a live version of 'Never Told You', recorded in Cork earlier this year.

There will also be a limited edition 12-inch format released, featuring live versions of 'Where Is The Love' and a cover of The Doors'

classic 'Break On Through' on the B-side.

Power Of Dreams head out for an extensive UK tour this month, and you can catch them at Bath Moles January 11, Slough Furze Hotel 12, Leicester Princess Charlotte 15, Nottingham University 16, Leeds Duchess Of York 17, Glasgow King Tut's Wah Wah Hut 19, Dundee Dance Factory 20, Edinburgh Venue 21, Newcastle Riverside 22, Coventry Tic Toc Club 23, Birmingham Barrel Organ 24, London Malet Street ULU 25 and Manchester Boardwalk 30.

DE LA SOUL DEAD!

•OK, not literally. It's what their new LP is called



DE LA SOUL: The livin' dead

DE LA SOUL release their long awaited follow-up to '3 Feet High And Rising' through Big Life Records on March 5. Entitled 'De La Soul Is Dead', there are 24 tracks on the album.

The tracks are 'Intro', 'Oodles Of O', 'Hey Love', 'Peas Porridge', 'Johnny's Dead', 'A Roller Skating Jam Named Saturday', 'Dedication To The Biffies', 'Bitties In The BK

Lounge', '1990 Slut Me', 'Let Let Me In', 'Afro Connection', 'Rap D Rap Show', 'Millie Pulled A Pistol', 'Who Do You Worship', 'Kicked Out Of The House', 'Pass The Plugs', 'Fat Lady Plays The Demo', 'Ring Ring Ring', 'Cat Chill Out', 'Shingolakate', '???' 'Fanatic Of The B Word' and 'Keeping The Faith'.

'Ring Ring Ring' will be released as a single on February 12.

NEW SCREAM SINGLE



PRIMAL SCREAM: Don't worry, girls, it's an old pic. His new haircut's nothing like this

PRIMAL SCREAM have a new single released by Creation Records in late February. They will also be working on songs for a new LP, their first since 1987's 'Sonic Flower Groove' – since when they have been making the transition to top of the rock/dance crossover pile.

The single is called 'Don't Fight It, Feel It'. The band will be playing dates in March, with an expanded line-up that will include Tony Martin of labelmates Hypnotone who accompanied them on their Japanese dates last year.

NO ROSES PRODUCT TO APPEAR THIS YEAR?



STONE ROSES: Lazyitis 91?

THE STONE ROSES may not release any new product for over a year because of their legal battle with Silvertone Records.

The record company have taken out an injunction preventing the band from releasing any records on another label until the dispute is resolved. But the High Court hearing to decide if the band are still legally bound to Silvertone will not be until November and the case may take well into 1992 to be resolved.

The Stone Roses have been writing new material, according to insiders, but will be unable to release any of this unless they apply to the court for permission, which may not be granted.

The band may settle out of court with their label or they may decide to split.

On a brighter note, there will definitely be some live dates for The Stone Roses this year although there is nothing yet confirmed.

MORE WEMBLEY NAMES

MORE NAMES have joined this month's three-nighter at London's Wembley Arena. Added on January 18 are 808 State, Northside, Candyland, and a PA by The KLF. The La's and Ride will be turning up on the 19th, and Wolfsbane and Little Angels are confirmed for the 20th. Tickets are £12.50 (plus £1.50 booking fee) from Wembley on 081-900 1234, and usual agents.

LOOP TO SPLIT?

LOOP HAVE denied they are splitting up despite the announcement at their London Kilburn National Ballroom gig on Monday December 17 that they were going to call it a day and this was the last time they would play live. Manager Jeff told *Sounds*: "They're not actually breaking up. They've just decided to take a break. There are no plans and no timescale for Loop to do any more albums or gigs."

MY BLOODY VALENTINE release a new EP on Creation called 'Tremolo' on January 28. It has four new tracks – 'To Here Knows When', 'Swallow', 'Honeypower' and 'Moonsong'. The band are working on a new album and have no plans for gigs.



RIDE: Pose for y'all

RIDE PLAY dates in March next year. They are also in the studio recording a new EP which will be released on Creation records to coincide.

The dates are at Manchester Academy on March 2 then Cardiff University 3, Cambridge Corn Exchange 4, Nottingham Rock City 5 and London Kilburn National Ballroom 6.

Tickets for these dates are on sale now priced £6.

YE OF LITTLE FAITH

FAITH NO MORE will not be playing in London in February despite being advertised in last week's *Sounds*. Stargreen, a London ticket agency, advertised in their list of upcoming London gigs that Faith No More would be playing. This was, in fact, an error on their part. When we rang them to ask where the date was they told us that they were supporting Julee Cruise. Flabbergasted at the prospect of the Lynchian diva supported by the Bay Area scum we rang around only to be told that it is, in fact, Faith Over Reason who are supporting Julee Cruise. FNM have no confirmed UK dates as yet although will be playing here later in the year.

PSYCHIC TV2 play a one-off at Brighton's Zap Club on January 16 to celebrate Dolphin Freedom Day. PTV have been heavily involved in the anti-Brighton Dolphinarium campaign. They'll be joined by Fred Gianelli and Andrew Weatherall will be DJing.

DINOSAUR JR GO GREEN

DINOSAUR JR release their debut LP and single for Blanco y Negro in late January.

The single, entitled 'Wagon', is a song originally released by Sub Pop. Other tracks are 'Pebble & Weeds' and 'The Little Baby', with a cover of David Bowie's 'Quicksand'. The Bowie cover features some lyrical additions from lead Dino J Mascis to make it applicable to his automobile crash last year. The song is dedicated to "the car totalled as this Bowie demo played".

The new LP will follow in February and is called 'Green Mind'. It has nine tracks: 'Wagon', 'Puke & Cry', 'Blowing It/Live For That Look', 'Flying Cloud', 'How'd You Pin That One On Me', 'Water', 'Muck', 'Thumb' and 'Green Mind'.

The album was produced and mixed by J Mascis who plays all instruments bar drums on three tracks, which are played by J's sole remaining fellow Dinosaur, Murph. The LP has much more stylistic variation than Dinosaur's

previous three LPs, featuring mellotron, sitar and the funky 'Muck'. "That's our disco song," says J.

As revealed in *Sounds* last August, the album's cover features a Joe Szabo photo of a 12-year-old girl smoking a cigarette – spotted in a book by Sonic Youth's Kim Gordon and supposedly resembling a pre-pubescent Mascis. Blanco y Negro anticipate the sleeve may have to go out with a sticker covering the offending cigarette if it's to be deemed sellable by High Street outlets. Significantly, Van Halen's '1984' album which had a cherub smoking on the sleeve was stickered out in America. No problem is foreseen with the 'Wagon' sleeve which is a photo taken by J of two of his cuddly toys, a cow and a gorilla. "Yeah," says J. "You squeeze the cow and it goes moo. The monkey kinda grunts."

Dinosaur's first UK dates since spring 1989 have yet to be finalised, but the band are set to tour here in March or April.



J: BACK in action at last

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UP UP AND AWAY

While the Manchester train rolls swiftly along, dragging a few hitchhikers with it, THE HIGH are taking their own sweet time. They might not know where they're going but that's the fun of intrigue. Take me higher says TIM PEACOCK. High season snaps by STEVE GULLICK

WE'VE NEVER been worried about being flavour of the month. I mean, it doesn't matter what's in or out - we'll still be around regardless."

Self-assured and fiercely idealistic, The High's Andy Couzens is a man unlikely to mince his words. Mind you, he's also refreshingly lacking in chest-beating pop star bravado, for his thoughts roll out softly and with deliberation as he lounges around the band's strangely spacious dressing room at Nottingham's Trent Polytechnic.

Currently completing their first lengthy UK jaunt to promote their classy debut LP, 'Somewhere Soon', The High have been valiantly battling against Blighty's latest round of bollock-freezing temperatures. Somehow, they've managed to avoid the worst sub-zero conditions, too: a richly deserved fluke in a year that has found The High working damn hard to achieve an (admittedly pretty fair) modicum of success.

"Em, this is where people have got it wrong about us," counters Andy. "Y'know, it really *hasn't* happened all that quickly for us. It's been the kind of year where bands have sprung up and been accepted overnight. It's definitely taking longer with us."

"That's right," agrees singer John Matthews, in an oddly penetrating whisper. "I seem to have gone into so many shops recently where they've been showing Northside videos, which amazes me."

"OK, we've only made three singles and an LP, but they've barely completed two singles and they're plastered everywhere."

"Still," he adds darkly, "I think we've done this the right way. We're progressing in our



ANDY COUZENS as Jim Bowen

own time and we're not being pushed around to glory like Northside."

DESPITE THEIR level-headed approach, The High are rightly happy with the progress their individual bandwagon has made in the mere 13 months since their inception.

Surely, though, the construction of the colossal Manc empire must have had a knock-on effect here?

"To be honest, it'll probably help a lot of Manchester bands when that storm blows over completely," says ex-Stone Rose Couzens in a weary voice.

"When that happens, they might actually be allowed to develop. There's no chance of that when the media's hounding the place all day long."

Indeed, if it weren't for the backstage

presence of the more discerning Manc cognoscenti (including Stone Roses' groove trail disciple Cressa) and the groups' rounded accents, it would be difficult to associate them with the Manchester boom at all, though Andy does acknowledge the rainy city's importance.

"Overall, Manchester's involvement in the whole dance-rock crossover scene's been good," he admits.

"After all, it's helped people regard a gig as a major night out again."

"And," adds John, "It's that scene that's been so instrumental in breaking down all those stupid, outmoded club rules like 'no admittance unless you're wearing a suit and tie.'"

ALITTLE later, The High proceed to leave an indelible mark in the minds of the Nottingham punters who are hardy enough to brave the elements and make like sardines in the intimate Student Union Hall.

Aided and abetted by a remarkably clear PA, the quartet rip through the cream of 'Somewhere Soon': from the bounding delights of the single 'Box Set Go' (with its ever-potent chorus of "...destroy the mind") to the impatient anthem, 'This Is My World' and finally an extended cruise through the subterranean juggernaut 'Dreams Of Dinesh'.

Throughout, Chris Goodwin's heartbeat drums and Simon Davies' thumb-heavy Macca basslines keep the ship on an even keel, but it's Andy Couzens' soaring Rickenbacker resonance and John Matthews' Shaun Ryder-meets-Ian Curtis hybrid presence that truly nails down your attention span.

After such an unprecedented triumph of a set, it seems curious to think that The High were such a sporadic gigging proposition until recently.

"The only reason we didn't do more gigs before is because we couldn't take our full production team out with us," sighs Andy, reaching for a beer from their personal refrigerated dustbin.

"Now, we've got our own PA, lights and our own sound engineer and it's far better. It's just not worth doing this unless you've got a sympathetic crew, because you end up defeating your own object and pissing in the wind."

Are you getting wrapped up in the world of road-crazed raw honchos then?

"Oh yeah," he laughs. "We're dead keen to find out who's bought the records for one thing."

"Besides, the punters don't realise it, but they aren't watching us...we're watching them!"

So, considering that John says virtually nothing onstage, do you think you've built up a rapport with your audience?

"Well, we still feel very cut-off, detached from the crowd," considers Couzens.

"It's very difficult to try and gauge the reaction, though we've attracted some quite extreme people. So far, it's gone from stage divers to people standing transfixed with their eyes closed."

Accordingly, neither Andy or John feel that there is any common ground to be found between band and audience during live performances.

"I don't believe anyone ever really crosses that bridge," reckons Andy.

"There's two set territories and it's not the done thing to tamper with that, which is why we try not to influence the way our audience thinks."

"I mean, the most important thing you've



CHRIS, SIMON and Cressa do 'The Goat'



"WE STILL feel very cut-off, detached from the crowd."

“People call us Luddites, cos we've stuck to our guns with a traditional guitar line-up. . . So many bands seem to have forgotten the human element that they've mislaid it along the way”

ANDY COUZENS



THE HIGH: no longer pissing in the wind

got is your individuality and you should never throw that away just 'cos someone in a band's preaching some particular thing."

ALL TOLD, there is an almost total abstinence of preaching in The High's quietly confident pop world. Emotions have a tendency to run deep, but apart from 'This Is My World' they are often intangible.

"Yeah, the songs are very emotional," says lyricist Matthews with caution.

"But we like to leave things up in the air. Often, when we've finished a song we can't put our fingers on what's necessarily good about it, it's just the feel of it.

"So, I suppose you could say that we're quite romantic, but we never write traditional love songs in the Barry White sense."

"We like that feeling of intrigue and possibility," continues Andy.

"It's the same idea with our name. The High—we're not exactly what you expect us to be."

In fact, The High are in no rush to explain their *raison d'être* and are collectively amused by outsiders' attempts to pigeonhole them.

"Y'know," laughs Andy, "people have called us Luddites, 'cos we've stuck to our guns with a traditional guitar line-up."

"It's not the case at all, but so many bands seem to have forgotten the importance of the human element that they've mislaid it along the way."

How do you feel about technology then?

"I've nothing against it," he declares, "it's just that I always thought technology was there to be utilised by people, not vice-versa. Over the past few years, advances have gone mad and now I think humans are used without even realising it."

Not surprisingly, the reluctant Mancunian quartet are already turned off by the idea of oiling the wheels of commerciality.

"Making videos and doing promotional work is generally tedious and unimportant," begins John, before breaking a less than adequate chair. Briefly attempting to reassemble the metal skeleton, he continues, "As a medium, video's got pretty tarnished and it's getting harder to create new ideas. Your song's given to a particular director and you end up being turned into an excuse for an actor for a day."

"Some people can cope with it better than others, I guess, but for us it's a very unreal situation."

IN THE creative confines of the recording studio, however, The High have clearly found their niche; especially when the man behind the desk during the 'Somewhere Soon' sessions was Martin Hannett.

"Ha ha, he's a space cadet, isn't he?" laughs John cryptically.

"Yeah, he's got ways of working that are all his own," continues Andy, emphasising the mystery.

"Once he closes the doors and you're trapped in with him, he breaks you down until there's nothing left."

He changes the subject before deeper probing is possible.

"In the end we were really happy with the way 'Somewhere Soon' came out, but we're perfectionists who rely on spontaneity, so there's often subconscious struggles trying to get out in the studio."

"But it's amazing where your subconscious takes you. For me, it's the reason why so much current music is inspired by the '60s."

"You see, I think it's because people who were born in the '60s have come of age now and they've subconsciously digested the music from that period—the time of the '60s baby boom!"

All hail the new High society: playing somewhere near you very, very soon.

DAVID LEE ROTH



A LIL' AIN'T ENOUGH

ON 7 INCH · 12 INCH · 5 INCH CD · CASSETTE

February

22 - Glasgow, Hall 5, SE&CC · 28 - Whitley Bay, Ice Rink

28 - Shepton Mallet, Showering Pavillion

March

1 - London, Wembley Arena · 4 Birmingham, NEC



NB**IT STANDS FOR NEW BANDS****THE SOUND OF
SPEEED****ALL THE LATEST NEWS AND COMMENT IN THRASH AND HARDCORE**

NEW ALLIANCE Records was set up in 1980 by MINUTEMEN members D Boon and Mike Watt who put out the recently reissued 'Cracks In The Sidewalk' compilation. They also went on to press the first full length discs by DESCENDENTS and HÜSKER DÜ, but then sold up to Chuck Dukowski and Greg Ginn at SST.

Ten years on and there's a bunch of new releases from the same label, which have been shipped over and are now available in the UK. GOBBLEHOOF's eponymously titled mini-LP features J Mascis from DINOSAUR JR, not in his now familiar role as a singer, but sat at the drum stool he once occupied in the semi-legendary DEEP WOUND. JACK BREWER, formerly of the freeform hardcore bunch SACCHARINE TRUST, has a new record entitled 'Rockin' Ethereal', plus there's also a compilation, 'Taste Test', which collects radio sessions by D BOON and SCREAMING TREES among others.

You just don't seem to be able to buy a US release that isn't on coloured vinyl these days – and SST are no exception to this with their 'Dirty Dozen' re-pressing campaign, which means you should now be able to get your hands on every BLACK FLAG, MINUTEMEN, MEAT PUPPETS etc record in some horrible coloured plastic. Yippee! Meantime, the ignored and underrated country/punk rock fusion combo MEAT PUPPETS are seen in retrospective with a 24-track compilation, 'No Strings Attached'. Cruz Records have now reissued BIG DRILL CAR's one-sided debut mini-album, 'Small Block'.

Full Circle in Huddersfield have been pretty busy. They've recently put out what will apparently be HDQ's last record, entitled 'Soul Finder'. The band are currently enduring a 35 gigs in 36 days tour of Europe and are planning to disband soon after, though the singer and guitarist are likely to be starting a new band together.

Full Circle have also put out SPERMBIRDS' most recent LP, 'Common Thread', which is available on LP and CD with three extra tracks, along with a track by 2 BAD called 'Idiot Tree', which has members of SPERMBIRDS.

Out some time in the New Year, will be an LP from Connecticut's SANITY ASSASSINS. Also due is a mini-LP

by Huddersfield's FROGS OF WAR and a full length set from London's DECADENT FEW called 'Irrehaus'. And in the pipeline are two volumes of a Spieurk-like compilation 'Consumer 1' and 'Consumer 2' – the first of which features bands from all around the globe including Stoke's EXIT CONDITION, LUNATICKS, RISE ABOVE, SCRAPS, RANDOM KILLING, REDNECKS IN PAIN, NEW WIND, RAT PATROL, F**K GEEZ, PERSECUTION, SANITY ASSASSINS, FROGS OF WAR and WANTON THOUGHT from North Wales, who also have an album to come at some point.

Shock Records have put out a new LP from SKULLFLOWER entitled 'Xaman' as well as a single of untypical guitar drone from the previously more electronics based RAMLEH, a single from SOL INVICTUS recorded live at Chiselhurst caves, and an etched one-sided split single with CURRENT 93 and HÖH. However, Shock's intended releases of the SPLINTERED LP and STRANGULATED BEATOFFS single have been cancelled. For information regarding availability and future Shock releases, send a sae to 26 Stanley Road, Chingford, London E4 7DB.

On the Japanese weirdo side of things, Forced Exposure magazine is set to release NULL's rare first LP in the States, while rumour has it that Kev from British combo GOD is to put out something by ZENI GEVA. Forced Exposure magazine is also putting out a SKULLFLOWER single along with a record of LOVE CHILD covering Moondog material.

Liverpool's BONE are building up quite a reputation as a live band and step out for a few gigs in the New Year to promote their 'Arm And A Leg' single. They'll appear as part of a Liverpool punk extravaganza on January 12 with USE, HADDOCK FISHBEAST and ATTIC HEAD and Newcastle Four Fingers on January 18.

SNUFF ground to halt on tour towards the end of last year after Simon was struck down with chicken pox, but the other two members soldiered on with a guesting member of LEATHERFACE for a few gigs, playing various daft covers, including 'You Are My Sunshine'.

LIQUID FAERIES

LIQUID FAERIES: "We've never had any problems with sexist"

A STRANGE logo usually hides a distinct lack of ideas within a band, so it's refreshing to find that the Liquid Faeries have the ability to live up to the intrigue of their unusual name. Mind you, it's not as obscure as you might think.

"It's a pun on Fairy Liquid actually," laughs vocalist Kate. "We thought of it strolling back from the pub one night so it's not very ethereal."

Originally an all-girl four-piece who lost a bass player and drafted in two token boys to complete a new line-up, the Faeries were snapped up by Move label La-Di-Da and the first fruits of the marriage is their stonking debut 12-inch, 'Milkstar'.

"I used to write quite morbid songs," explains Kate. "But I'm a lot happier personally now so I'd find it hard to write sad lyrics and also it wouldn't suit the music."

The sound itself is a rich, rhythmic recipe of heavy, dance-orientated, biting melodies. The band are all fans of late '70s greats such as The Slits and The Au Pairs, but they also cite influences from C&W through to Sonic Youth, with a surprising common denominator in Elvis Presley! There's also the makings of a scene beginning to emerge in their native Brighton, with bands like The Pop Guns and fellow labelmates Earwig playing a large part in it.

"I think we go quite well with those bands," confirms Kate, "and because they've got girls in it's not such a macho thing. We've never had any problems with sexist though. When we turn up at a venue they normally say, Oh God, who's this lot?"

ANDY PEART

PRODUCT STATUS	CURRENT
FORMAT	175MM 30CM CD MC

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707



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BASS



in yo'
face

COME INSIDE and cross my palm with silver as Gypsy Rose Bass peers into the crystal ball to preview the winners, losers and the non-starters in the 1991 dance marathon.

The real buzz for next year is in UK rap. The track to watch is the forthcoming **STEREO MC's** single, 'Lost In Music', chartbound and no doubt. From the US the biggest thing for '91 will be **PM DAWN**. After last year's promising 'Ode To A Forgetful Mind' single, the NJ duo are currently in the studio working on their debut LP which should give **DE LA SOUL**, who've also an LP, 'De La Soul Is Dead', a run for their money.

There's a good year ahead for **THE SHAMEN**. '91 could be the year they get the recognition they deserve.

Greensleeves records had a fine 1990, and their roster for '91 is set to push ragga further into the limelight. They have a version LP cut around **COCOA TEA's** seminal 'Oil T'ing' rhythm, plus an **AUGUSTUS PABLO** dub set, 'One Step Dub'. Also some classic CD re-issues from **RAS MICHAEL** and **JAH SHAKA**.

The 'alternative' dancefloor looks hot too. First up, **COIL** have an LP to follow their 'Windowpane' single, and truly weird it is too. **MEAT BEAT MANIFESTO** are to put out a remix

LP called 'Version Galore' which should further establish them at the forefront of UK dance music. **FRONT 242** are set to deliver a new LP in February, hard as nails yet again, but this time with a stronger emphasis on melody, and **ALEX PATERSON** releases a double LP as **THE ORB**.

On the reggae/House front, **THE MOODY BOYS** are remixing 'Lion Dance' as a single for XL records, while Big Life have a single and LP from **JUNIOR REID**. **SHABBA RANKS**, meanwhile, has been in London working with **SCRITTI POLITTI** and **JAZZIE B**.

Snippets to watch out for: **IVOR PERRY**, late of **EASTERHOUSE**, has put together an indie dance outfit called **PARCHMENT** and should have a single out soon. **HARDCORE** put out a single on XL called 'Are You Ready?' which samples **MARTHA & THE MUFFINS**' 'Echo Beach', while the new **BADMAN** single, 'Magic Style', samples the theme to *The Magic Roundabout*.

Creation records have a couple of new singles out for early '91. **HYPNOTONE** offer their second single, 'Hypnotonic', **WORLD UNITE** release 'World Unite' and then Mr McGee's mob wind up the year with a double compilation LP called 'Keeping The Faith', featuring most of Creation's dance releases from 1990, with the **HYPNOTONE** remix of **PRIMAL SCREAM's** 'Come Together', **FLUKE's** 'Philly' and **SOUND OF SHOOM's** 'I Hate Hate'.

Finally, the 'Boilerhouse' remix of **SOHO's** 'Hippychick', with its heavy, heavy bass is at last available again, a priceless record that highlights the features that will dominate the beat of '91 - reggae rhythm and pop melody. It'll be the year when whistling and skanking become national pastimes and mod styles run rife. You read it here first.

CC



WELL LOADED: a pretty cool band to be in. . .

WELL LOADED

WELL LOADED vocalist Dan Lawton and guitarist Rob Ward are getting heartily loaded watching the pub telly. Since the tender age of 12 (he's now 20), Dan and bassist Jim have been treading the boards playing the blues. Since then they've picked up bits of everything along the way to develop a sound so modern and cutting, you certainly know they're not a dodgy old blues band. . .

Dan: "Dodgy old blues bands are old. . ."

Rob: "And dodgy. It's about time the '90's met the blues."

Dan: "We're young. The '90s has been so positive, it's impossible not to be influenced by it. Everyone's got a talent inside them - that's the positive thing about the '90s. . . it's cool to be in a band."

And Well Loaded are a pretty cool band to be in. On their debut single, 'Make It Mine', recently released on Love Records, the blues meets the '90s with surprisingly avant-garde results.

"When we recorded 'Make It Mine,'" Dan reflects, "we could've made it indie/dance easily, but it's too fast and nasty!" It's a f**ksharp tale of teenage romance (about life more than love) backing up all the promise their live shows have been oozing.

As well as Well Loaded, Dan, Rob and drummer Al get to grips with rootsier realities in "drunken country/folk bands", part of an ever-growing attitude that you don't confine playing to a stage and career.

Dan: "I think it's an important part of rock music getting taken seriously. The naked roots of rock, which is the acoustic guitar."

Rob: "When Well Loaded aren't busy, we're out with the other bands. . . Well Loaded get drunk in their spare time, and the others get drunk professionally."

When they are busy, Well Loaded are a great condition to be in.

GEORGE BERGER

POST APOCALYPSE



THIS WEEK, Big Money Inc Records step up the oché. Drawing out of Loop Station, Minneapolis, Big Money got together to fight for better distribution

for small local labels like Ruthless, Horse Latitudes, Fuel and Industry Records. Big Money carry the likes of **TILT A WHIRL**, **BLACK SPOT**, **NEOMART**, **RIFLE SPORT** and **SOYLENT GREEN**. On their album 'This', **TILT A WHIRL** master the silent comedy pathos of Grant Hart and Bob Mould. Sadly, this is their swansong as they've been sued by the Sellner Manufacturing Company which makes the carnival ride of the same name. They've changed their name to **ARCWELDER**, but it doesn't have the same ring.

NEOMART, led by psychopath Joe Lyon, do a fine Napalm Death impersonation with guitars performing at the same speed as the vocals through tracks like 'Pain', 'Lust For Blood' and 'Ram It Home'.

But best known of the pack are **RIFLE SPORT** with Todd Trainer on drums and Flour on bass. They're ugly enough and have all the usual New York new wave/art pretensions. 'Live At The Entry/Dead At The Exit' captures them at a couple of "difficult" gigs in 1988.

If you want to delve deeper into the psychosis of middle America, catch up with **CATHARSIS**, **BAD THING's** 'Candy From A Stranger', **PAT THE BLOWFISH**, **GRUNGE MACHINE**, **BIG TROUBLE HOUSE**. Write to Ruthless/Big Money Records at PO Box 2483, Loop Station, Minneapolis, Mn 55402, USA.

More original are the solo efforts of **JADEK** on Corwood Records. The material on the latest two LPs, 'The Living End' and 'On The Way', veers from acoustic introspection to crazed delta blues, and it's all done with one guy and trick photography. Get hold of titles like 'Staring At The Cellophane', 'Interstellar Discussion' and 'Telegraph Melts'. Write c/o Corwood Industries, PO Box 15375, Houston, Texas 77220.

Post Apocalypse is glad to receive material from independent cassette, record labels and DIY merchants of any description.

Snowy Brown

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25th CARDIFF University · 26th/27th LONDON Town & Country Club

INTERNATIONAL
BRIGHT YOUNG THING

71 81 91

DECADE REACTION

WHAT HAPPENED THIS WEEK IN 1981

■ A happy new year to one and all, and we at *Sounds* kick it off in style with a delightful cover featuring those tasteful Edinburgh punks **The Exploited** giving two fingers to our readers for 1981.

■ Alas, alack, **Boston** have decided to call it a day since the band have got tired of waiting for **Tom Scholz**, Boston svenigali, to write the third LP. **Spandau Ballet** are to release their follow-up to 'To Cut A Long Story Short'. It's called 'The Freeze'.

■ **Gary Numan**, exciting pop star, admits that he's got a phobia about people walking behind him. What a dick. **Bob Geldof** has been cropping up on chat shows of late, amazingly getting through interviews without swearing.

■ Punk starlet **Toyah** has popped up in *The Sun* ranting away about how she's not a punk, saying "I don't feel sorry for murder victims or people on the dole" and "I used to think I was a lesbian, but I don't like women". What a silly prat.

Aztec Camera, who are described as "the missing link between **Joy Division** and **The Eagles**". Singer **Roddy Frame** says: "I sometimes think that **Mark E Smith** should go and kill himself if he feels that way. He's so cynical."

■ Other tips for the top in 1981 are **Vardis**, **UK Decay**, **Raven**, **Clock DVA**, **The Sound**, **Toronto**, **Randy Hansen**, **Reckless** and **Stiletto**. Obviously on the ball there, eh? We also picked **Duran Duran**, God help us!

■ *Sounds'* albums of the year are **Talking Heads'** 'Remain In Light', **Skids'** 'The Absolute Game' and **Peter Gabriel's** 'Charisma'. Our top singles are 'C30 C60 C90 Go!' by **Bow Wow Wow**, 'Love Will Tear Us Apart' by **Joy Division** and **The Jam's** 'Going Underground'.

■ Albums reviewed are 'A Factory Quartet' featuring **Durutti Column**, **Blurt**, **The Royal Family** and **The Poor** and **A Certain Ratio**. It gets ****. **Tangerine Dream's** '70-80' compilation gets *****. And the



THE EXPLOITED as they appeared on *Sounds* glorious first cover of 1981: undoubtedly the 'V' sign is to celebrate the recent successful "f**king" of a mod

■ "Somebody told me that punk is dead/Who was that - a mod or ted?/Don't like the music, don't like the words/You can all f**k off, you're a bunch of turds." That's how we kick off the Exploited feature - a quote from their song 'Punk's Not Dead'. Also we have a quote from their deeply moving 'F**k The Mods': "Kick him in the head/Boot him in the balls/Chop off all of his hair/Oh what fun it is to kick/A Mod until he's dead." Sing it to the tune of 'Jingle Bells'. Their ambition is to go on *Tiswas* and shag **Sally James**. Apparently.

■ Tips for 1981 are a new young band from East Kilbride called

Yellow Magic Orchestra's entire back catalogue is reviewed, for no apparent reason.

■ On the live front, **Elvis Costello**, **UB40**, **Selecter**, **Madness**, **Rockpile** and **Squeeze** are caught live at Birmingham NEC - and they're all quite good. **Saxon**, on the other hand were crap. And **Orchestral Manoeuvres In The Dark** "are somebody's strange pop dream that more than a few of us have snuggled into this year." Er...aye, sure. **Simple Minds**, playing at the Marquee, have, it seems, "come into their own; the field of dance and spirit and feeling."



Bizzerk

By Prize
Moron

★★★ An utterly fantastic *Bizzerk* exclusive!!! ★★★

MORRISSEY SPLITS!!!

Ex-Smiths singer goes separate ways!!!

F**king well exclusive and not nicked from a music paper by **TIMMY TURD-HARRISON** and **PETER PLONKER-POTTER**

FOUR YEARS after splitting top independent pop group **The Smiths**, their ageing ex-singer **MORRISSEY** - after a **FAILED** solo career - has decided to go his separate ways.

"It was obvious after that 'Ouija Board, Ouija Board' disaster that we weren't going anywhere," said **Morrissey's** left leg, **Borrissey**, in an exclusive *Bizzerk* interview. "We agreed to do one more album and then see how things went. But things soon began to fall apart."

RIGHT HAND

There were rumours that things were going badly when **Morrissey's** right hand stormed out of the 'Piccadilly Palace' recording session

after allegedly being forced to commit indecent acts in the lavatory.

BOTTOM

Then his bottom and torso, **Percy** and **Roger**, joined megastars the **Pet Shop Boys** onstage in California and announced suddenly that they were leaving **Morrissey** to form a new four-piece supergroup with **Neil Tennant** and **Chris Lowe**.

HEART

"After they left, the heart definitely went out of it," said **Boris**.

BOLLOCKS

Morrissey's head spouted the usual load of old bollocks, but also denied that the split was acrimonious.

"I need all these guys to get around with," he said. "I'd never let them leave."



HOW the split developed: our exclusive series of action shots was taken by an amateur cameraman on home video (while he was looking at something else). The head looks on in dismay as **Morrissey's** hands are seen battling with his torso. Inset: a leg on the run.

"ROD RIPPED ME OFF"

★ Old pop star accused of shoplifting by sweet shop widow



ACCUSED: ROD

FAILING superstar wrinkly **ROD STEWART** has been accused of stealing from pensioner **Mrs Agnes Toothpaste Bottomley** (96).

"He used to come in here regularly with his mates," said the penniless widow whose husband was killed in the Crimean War. "And when they left there was always stock missing."

Rod, 50, who recently married a blonde bimbo 45 years his junior, is a tax exile in Los Angeles and regularly travels on the space shuttle to watch Scotland play. He owns a fleet of jumbo jets, the crown jewels and most of Australia.

BUT: he hasn't had a hit in years! So where's the money coming from?

"Well, he was on the nick in my shop," said **Mrs Bottomley**, "Packets of Woodbines, Bazooka Joes and American Civil War bubble gum. . . they nicked the lot," said the elderly lady, "My husband died defending this country from the Hun. What justice is there?"

But **Rod**, 62, has denied the theft.

"It was one of the fourth form boys," said **Rod**. "He wasn't even one of my mates. Besides, I never smoked Woodbines. It was always Embassy tipped and I was allergic to bubble gum."

Roger Spangle writes!?! HE'S BACK

Every week in *Bizzerk*, top DJ **Spangle** with the lowdown on his pop world

★ I was doing my regular Thursday spot at **Bimbo's Wine Bar** in Essex - it was a Christmas knees-up and the **Babycham 'n' cider** was flowing - when some geezer walked up to me and smacked me in the mouth. What could I possibly have done to annoy him? Come on you miserable old so-and-so, don't be so grumpy.

★ Regular listeners of my **Radio Barking Mad** show will know I'm a big chum of all the top stars. Why, I introduced **Piers Morgan** to everyone he knows. What a loony he is! He oughtta be locked up! But **Piers** is a regular at my Thursday night spot at **Dick's Wine Bar** in Essex and he often pops in with his showbiz pals . . . er, well on his own actually. He's a friendly bloke, mind; whenever he sees **Rod** or **Mick** pissed out of their head, he runs over to them and puts his arm round them while somebody takes his picture.

★ I read that **Foucault's Pendulum** the other week. Stone me, there were no dirty bits in it.



Can't see why anyone would want to read it. Give me **Jeffrey Archer** any day.

★ After one of my regular Thursday night spots at **Le Nookie** wine bar in Essex, I said to this bird (who was gasping for it) "OK, doll, fancy a quick shag?" Bugger me if she didn't say, "Not with you, you smooth talking

bastard." I bet that never happens to **Phillip Schofield**!

★ Have you heard that new **Hound Dog** record? What a giggle. What with **Jive Bunny**, **Gazza**, **Bombalurina** and the **Turtles**, the music scene has never been healthier. PS: I hear my old mate **Jonathan King** is making a comeback.

THIS WEEK'S QUICK MEAL

Cold mince sandwich

LOADSASHITE

★ confidential! ★

By **J Jonah Jameson**

★ Rumour! **Sisters Of Mercy** singer **Andrew Eldritch** is pregnant and will give birth in March next year! But will he now marry long time companion **Bert Blodge**?? Or was that one-night knee-trembler with the guitarist of a well known pop group responsible? Who knows!?!

★ Rumour: Was that really **Shaun Ryder** that we spotted with **Cher** backstage at the Northside Christmas gig? Highly likely!?!

★ Rumour: Is **Sinead O'Connor** really former **Classix Nouveaux** singer **Sal Solo** with a sex change? Highly probable!?!

★ Rumour: Will **Prince** produce top Romanian ska band **Windowpane**? Haile Selassie!?!

★ Rumour: All the stuff you read in these pages is just a lot of made up old bollocks?? Remember where you read it first!!!!!!

The fruitiest, juiciest column in pop



YET ANOTHER LUCKY READER WINS A DAY OUT WITH... ...AEROSMITH!!!!

YES, AFTER a well-deserved Christmas break, our postman, Mr Reginald Franklin-Hose, has got out of traction and back on to the hefty task of delivering to us millions of requests for DAYS OUT with the stars - from you, our pals, the readers. And, as we start this new decade of 1991, first out of the New Year hat is the grinningly handsome **TIM BIRCH**. Tim sent us a photograph torn from a strip of passport shots - and on the back were

scribbled the letters 'UGL BA!' It has been suggested by the cruder elements at the *Bizzerk* desk that this means Tim is an 'UGLY BASTARD' but we say, NO!! The letters, when completed, obviously form the phrase 'UGLIER BASTARDS THAN THIS AROUND - POSSIBLY'.
Anyway, on with the show. Hang on tight, Tim - it's your lucky day!!!

Getting battered this week:
pseudo-intellectual rock analysis



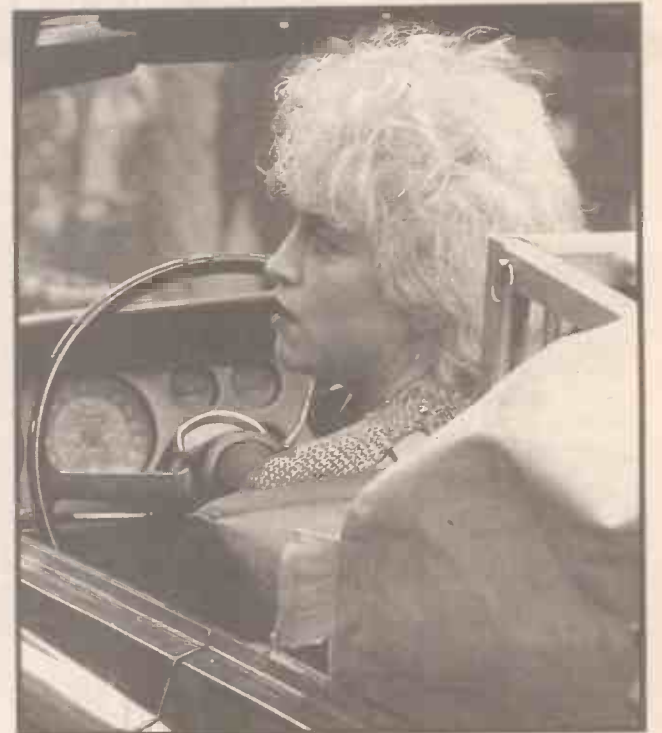
THE '60s saw the birth of the multi-faceted, intelligent rock 'n' roll beast we know today, and for that we should be truly grateful. Without pop's golden decade, we would still be living in a vacuous world of Bobby Veas, Bill Haleys and "I love you baby... don't mean maybe".

But, as the music matured, the hot air merchants got on the case with a vengeance. In 1963, *The Times*' music critic harped on about "aeolian cadences" in Beatles tunes. Five years later they were called "the greatest songwriters since Schubert". In between, every rocker worth his salt became the subject of heated philosophical debate.

Clever popsters steered clear of the intellectual crossfire. A few, however, joined in. Jim Morrison ranted on about reincarnation and wrote a lot of (awful) pseudo-mystical poetry. Pete Townshend composed a rock opera and stuck a load of kids in a theatre to try and turn them on to their 'personal vibrations'. Who could help but breathe a hefty sigh of relief when Mick Jagger strutted across our screens and conceded that it was "only rock 'n' roll"?

But now his timeless put-down of pop pretentiousness seems to have been forgotten. Deee-Lite earnestly talk about "positivity" and the "new optimism", while trendy hacks lap it all up, failing to realise that 99.9 per cent of punters just like the funky beat. Soul II Soul put forward their new world philosophy with great aplomb while most of their public dance round their handbags. And the odious George Michael appears on *The South Bank Show*, talking about himself as if he was a world statesman.

Perhaps the worst offenders, though, are Madonna and the small intellectual industry that has sprung up to analyse her every move. A few weeks back, the BBC rounded them up for an *Omnibus* special, and the crap quotient went through the roof.



OUR MADGE: sorry, but it's all too much

American 'cultural historian' Greil Marcus reliably informed us that the opening lines of 'Like A Prayer' ("When you call my name, it's like a little prayer/I'm down on my knees, I wanna take you there") equated religious worship with oral sex. It didn't seem to enter his head that this couplet could well have been thoughtlessly dashed off merely for the sake of a good rhyme.

We were then treated to the incredible spectacle of an academic taking her class through Madonna's lyrics with a fine tooth comb. The great significance of banal three-minute stompers such as 'Like A Virgin', 'Material Girl' and 'Into The Groove' was discussed enthusiastically.

And then the goddess herself appeared, waxing lyrical about her "work" and its hidden intentions. On and on it went: a blow-by-blow analysis of her ludicrous stage show, her exorcism of Catholic guilt through her songs, her (yawn) relationship with feminism...

"With her Vixen's nose for cultural trends," wrote one Sunday newspaper pundit, "she has sniffed out the coming thing: everyone wants to be an artist."

Oh shit. The pop star as purveyor of exciting, well executed but largely meaningless music is on his last legs: bullshit looks like becoming the 'in' thing. You should have your sick bag handy.

John Harris

1. STRICTLY L7, MAN ▶

TIM has made the mistake of turning up to meet Aerosmith mainman **STEVEN TYLER** in a smart suit. A fatal mistake as **STEVEN** - and, indeed, the rest of the band - are known for their unkempt, slightly raffish appearance. Even **TIM**'s trendy girlfriend **SARAH** can't convince **STEVEN**.
TIM: "Very pleased to meet you Mr Tyler. I've brought my CV."
STEVEN: "Sorry, man. Even your trendy girlfriend doesn't tip the scales on the Tyler Trend Test. Grow your hair, man, and get rid of the neckgear."
SARAH: "I spent a million dollars on drugs last week."



◀ 2. LATER THAT WEEK

TIM has quickly grown a kinky 'afro' in a last-ditch bid to turn the date into a success. And it's thumbs up from **STEVEN**.
STEVEN: "Just the ticket for our upcoming rave with ex-light-heavyweight champion John Conteh, **TIM**. What do you think of the tour shirts, by the way?"
TIM: "Absoluteluy knockout."
JOHN CONTEH'S BROTHER (left): "Any of you touch me and I'll get me brother."



OH NO! ▶

TIM is are arrested shortly before the show and banged up for possession of an ungainly hairstyle. And the rest of the lads are pulled in as accessories!
TIM (humming): "I fought the law and the law won - la, la, la."
STEVEN: "Wrap it, square."
THE OTHERS: "Oo brought this prat then?"
JOHN CONTEH (offscreen): "Oof! Argh!! Yeah, and f**k you too, copper!"

READERS!! Fancy a dram with **DEATH ANGEL** or a riverboat ride with **ROXY MUSIC**?! Just send a picture to **DAY OUT**, *Bizzerk*, Sounds, Ludgate House, 245 Blackfriars Road, London SE1 9UZ - together with your choice of act - and your wildest dream could come true!!

YES! IT'S THAT AWFUL MOMENT: WHEN STARS GO SERVILE!!

This week: **SINÉAD O'CONNOR**
". . .yes sir, no sir. . .all right. . .three bags full if that's all right with you, your highness. . . oh, certainly your majesty. . . yes, you were right, I was wrong. . .grovel, simper. . .yus indeedy, right away. . .three choruses of the national anthem, coming up. . ."



*****Next week: **CHUCK D*******

YES! YES!! YES!!! IT'S... SHIT'S 91!!!!

Introduced by **JONATHAN KINK**

BIG news this week is that top Soviet band **HEADLINE** have swept *Bizzerk's* annual Crappiest Band In The World contest - The Shits Awards - in a competition dominated for the first time by the USSR and Eastern Europe.

WORST

But France, which has traditionally featured heavily in the awards, barely got a look in, although the incredibly dreadful **GUESCH PATTI** walked off with worst female singer.

PATHETIC

But Romanian salsa band **NEWSFLASH** - who were suppressed under the Ceausescu regime won the coveted Worst Record

award, while Soviet band **AUTOGRAPH** won the Most Pathetic Name For A Band awards. Last year's winners, **AN EMOTIONAL FISH** presented the awards.

TURD

Lead singer Yuri Turd said tearfully: "We love very much your Beatles band your John Lennon a real special guy. Let us sing together Imagine all these peoples easy if you tries..."

EXCREMENT

But it was the excrementally bad **HEADLINE** who collected the award for worst band.

Singer Boris Day said: "Uriah Heep rock and roll." Newsflash will be visiting the UK to support British contenders Walk On Fire.



LUSH (L-R): Chris, Emma, Miki, Steve

SOME MOTHERS DO 'AVE 'EM!

S AT ROUND a feeble antique table in an impossibly unatmospheric mock-everything Southbank ale house, Lush come as a shock; the living embodiment of everything their languid, light-as-air guitar pop doesn't augur.

Miki, candy-pink hair and Dot Cotton rasp, leads the conversation, flip and outspoken, punctuating every observation with a throaty, "D'ya know wharrimean?". Emma backs her up cautiously, the practical sort whose nose curls up in something approaching disgust as she grapples with her Safeways bags.

Of the boys in the band, only Steve makes it to the interview. Chris, we hear, is locked out of his home though no one seems too preoccupied with the subject.

In his absence, Steve keeps quiet for two, offering wry judgements as and when the dual head of Lush's public persona leaves word-space. Not that he's cowed, you understand, it's just that, well, he just doesn't seem too interested.

The burning question, though, is saved for Miki. Everything about the Lush phenomenon seems to bend belief to some degree, but of all the half-heard rumours that circulate around the band only one demands a straight answer. Miki, is it true your mother was ever in that masterfully inept '70s sci-fi series *Space 1999*?

"It's true," she laughs. "A very small part. She was an absolutely abysmal actress and the only reason she got in was cos my step-dad was directing the programme. She was one of those people who pisses around on a keyboard, going, Ah, captain, I can see something on the screen!"

Fabulous! What else was she in?
"The Wombles film," adds Emma.
"It Ain't Half Hot, Mum, You Only Live Twice, The New Avengers..."

What do you rate as her best screen performance?

"I think the credits to *You Only Live Twice*, when she didn't actually have to talk or act. She just had to look quite pretty."

"You were in it as well," Emma nudges.

"I was there. Well, I was probably about

Of all the bands who established themselves in 1990, no one did it with such spectacular ease as LUSH. DAMON WISE tries to come to grips with the girls next door to the boys next door but can't get beyond the revelation that Miki's mum once starred in the '70s sci-fi series, *Space 1999*. STEVE DOUBLE promises them a rose garden

that big," she smirks, squeezing her forefinger and thumb together. "As a foetus inside her. She was three months pregnant."

What about the Wombles film?
"I didn't even know she was in it," Emma recalls. "One afternoon I put the TV on... God! Miki's mother! I phoned her up."

"It was so bad, that film, it was never released in the cinema."

"It was bad," notes Emma, gravely.
So do you have any fond memories of being a star child? Hob-nobbing?

"I have fond memories of being on the set of *Space 1999*, actually," Miki admits. "Pretty mental. Racing around in moon dust."

It obviously runs in the family.
"What, being crap?"
You can't flatter some people.

L USH'S BEER 'n' skittles wit belies their achievements. For a band of their lineage, to move from cluttering up the beer-swamped floor of Camden Town's Falcon in a drunken haze and hawking their own smutty rag around the capital's gigs to selling out the Town And Country Club within 18 months or so is a pretty enviable feat.

Likewise, 'Gala', the album, of sorts, that appeared here at the end of last year, marks the band's inroads into larger, more ambitious markets. Signed to Warners in the States and Columbia in Japan, Lush see this lavish compilation package as a foot in the door of more lucrative global possibilities. Oddly, though, they've chosen labels that contradict their UK base in almost every respect.

"Oh yeah," admits Emma. "You go to

4AD and there's, like, one room and there's four people. You go to Warners and it's a whole f**king complex. You forget who everyone is after a while. It's a completely different market. It has to be, given the size of the country."

Why Warners?
"They seemed the most knowledgeable about us," says Emma. "The most sincere, I think. And also they had the most experience. I mean, the biggest worry we had was that they had so many bands, we might get lost. But the fact that they were experienced with all these bands was..."

"Anyway, all those labels have got so many f**king bands," interrupts Miki.

"No they haven't. Virgin and CBS didn't have as many as Warners."

"Well...no." Miki admits sheepishly. "But it's not what you're used to. Somewhere like 4AD, d'ya know wharrimean?"

So are you being courted by UK majors?

"No," says Emma. "We signed a long-term deal with 4AD. We did at the beginning."

"But we don't talk about that," jibes Miki, pointedly.

"Well, we did at the beginning, like most bands do," Emma shrugs.

"I can imagine," says Miki, "as soon as any band gets a lead review, all the majors turn up. We got a lead review and all of a sudden it was like, Can you put me on the guest list? EMI, CBS... On the guest list at The Falcon! Can't even afford £2.50!
"And they never phoned again."

"They left after about ten seconds."
"It's obvious they weren't interested in the music," says Steve. "The reason they came was cos they read a review..."

"...And there was a picture of a girl singing," Miki continues. "Y'know? That was it. I mean, a lot of what we've done over the past year has been fighting against the publicity of the fact that me and Emma are two girls in a band and trying to include the rhythm section. We are a band. We're not just two front people with a backing band, and I think if we'd

“ A lot of what we've done over the past year has been fighting against the publicity of the fact that me and Emma are two girls in a band. We are a band. We're not just two front people with a backing band, and I think if we'd gone to a major it would've been like Mel And Kim. D'ya know wharrimean? ”

- MIKI



LUSH PASTURES ahead

gone to a major we wouldn't've stood a chance. It would've been like Mel And Kim. D'ya know wharrimean?"

BUT WHATEVER happens to them, here or Stateside, Japan promises Lush a different kick. Prior to their departure, they've learnt that every show there has sold out, though none can define or fathom the Japanese interest.

"Over there, it's a different market," says Emma. "It's a real teenie market. You go onstage at seven o'clock."

"You get there and people chase you down the street," notes Miki, wearily, between crisps. "Autographs every minute..."

"It's a really weird culture. Young people there are like children, in a way. Schoolkids there, their whole life is just school. I don't see how they have any time for a social life at all. They go out between seven and ten o'clock and that's their three hours a week. They're just, like,

really controlled. It's not a place where you can go to a gig every night and it's really casual. Teenagers are conditioned to be really young, so I s'pose it is a bit of a teenie-bopper type market.

"But it's really difficult to judge how well you did. People go, Ooh, you've sold out Japan. But you don't really f**king know how well you're doing. It could be like some American band saying, Hey we sold out The Falcon! Amazing! D'ya know wharrimean? I just wanna go, really."

Are you ready for mobbing?

"Yeah," says Steve.

"Yeah," goads Miki, "you and Chris'll be getting it all. Especially you, with blond hair."

"I had it at The La's," he reveals. "Me and Chris were standing talking and these three Japanese kids came over and went, Ah, Lush is here!"

Steve isn't always so swathed in celebrity.

"E got f**king thrown out of the Town And Country," cackles Miki.

"The bouncers chucked us out at the end. We had to come back in round the side. On the last tour I'd be standing at the front talking to people and some'd come up and say, Excuse me, d'you know what time the main band are on?"

"I think that's got a lot to do with the press," says Miki.

"I'm glad," shrugs Chris, "in a way."

LUSH'S RETURN to England should bring them down to Earth. After giving their material away in handfuls, they finally have an album planned. So what's the catch?

"It's planned, that's about all," says Emma.

"We haven't got it written but we've got it planned," laughs Miki.

"We've got a piece of paper saying..."

"...January 3rd: Write an LP."

"We've got about two and a half songs."

"You're calling yours a half now?"

"It's really gotta be changed a lot."

How come?

“People go, Ooh, you've sold out Japan. But you don't really f**king know how well you're doing. It could be like some American band saying, Hey we sold out The Falcon!”

— MIKI

"That we haven't got any more songs?" asks Emma.

"It's just been, like, one thing after another," she says. "We're not quick songwriters and we need time to sit down and write. It's just been, Write these songs, go and record them, put the record out and tour it. Every time we write a song we bloody record it."

"Because of the way we've done it, we've put out a mini-album, then an EP and a single where another band would've put out an album first."

"We've said this before," says Miki, saying it again, "but when we went to 4AD, we only had a set of about six songs and we put them all on that mini-LP. So then we were left with no songs at all. We got to write another three and they went straight on the next EP."

"Having released 'Sweetness And Light' with two extra songs on it, we're again left in a position where we haven't got any songs. I presume most bands have been going a fair amount of time and've built up a set. They release a single and they've still got eight, nine songs. So they write a couple more and whack an LP out."

"We haven't had that. In a way, it has been that quick. Cos we were still developing when we were signed."

Do you think you've been too generous?

"A lot of people still say that we shouldn't've done 'Scar,'" continues Miki, "that we shouldn't've put all six songs out as the first thing we did. But I still tend to think that if we'd just put a single out at that point — just one song as an A-side — I don't think we'd've got as far as we have, putting out that collection of songs. It did work quite well for us. We're paying for it now, but..."

"I think, in a way, though, it's good we did it that way. The difference between the early songs and the later songs is so great. It shows a progression. So when we do our first proper album, it'll be a more coherent body of work."

Lush's contract provides for a further five albums and, no, 'Scar' isn't one of them. But the band don't seem too unduly disturbed.

"We don't really think that far ahead," says Miki.

"We haven't had time to think ahead," moans Emma.

"But I prefer it that way," counters Miki. "Taking things as they come, rather than having a masterplan that I've got to fulfil. D'ya know wharrimean? That just doesn't appeal to me at all. Thinking of things as, like, a big career move."

"We just...go along, really. Anything could happen."

"Gosh," wonders this devil-may-care moonchild aloud, "we're so unpredictable!"

D'ya know wharrimeans?

1991

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A GUIDE TO WHAT'S GOING ON

It's a new year again and, as the bells start ringing, the megastars, maniacs, mystics and morons of rock 'n' roll are limbering up for yet another year of tours, albums and general debauchery. And we here at *Sounds* have worn out our phones finding out what *all* of them (give or take a few) will be up to over the coming 12 months. So here, over the next six pages in glorious, nearly alphabetical order, are the details – a guide to '91 at you fingertips!

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■ **ADAM ANT** has no plans for the immediate future – apparently he's taking a 'breather at home in LA'.

■ **ADAMSKI** is currently working on material for a new LP which, all going well, will be released sometime in March.

■ **BARRY ADAMSON** is recording the soundtrack for a film called *Delusion* which will come out on Mute in conjunction with the film's release. He's also recorded the 110th version of 'These Boots Are Made For Walking' as a single with Anita Lane.

■ **AEROSMITH** have plans for a new album, the follow-up to their massive 'Pump', to be released sometime during the summer. No plans for any live dates as yet.

■ **THE ALMIGHTY** will be busy for the early part of the New Year supporting Motorhead on tour. A new single is expected for the end of February, with an album to follow.

■ **ANASTASIA SCREAMED** are now back in Nashville, Tennessee, writing and recording tracks for a new EP and upcoming Imaginary Records covers compilations. They'll then be touring the USA with Throwing Muses, before returning to Britain for dates in the UK to coincide with the release of the EP.

■ **THE ATOM SEED** are currently being wooed by various major record companies. Once they've decided where to put their grubby signatures, a new EP will follow. The band will also be out on the road for much of the year around Britain, before bringing out a new LP in the autumn.

■ **A TRIBE CALLED QUEST** are fresh back from touring Europe, and they have a new single out on January 7, titled 'Can You Kick It?'. There's also a new LP due for release in early March.

■ **THE BEAUTIFUL SOUTH** will have a new single out in February entitled 'Let Love Speak For Itself', taken from their 'Choke' LP. They'll be touring overseas throughout the earlier part of the New Year.

■ **JELLO BIAFRA** definitely won't be coming over to Europe this year – but there'll be plenty of vinyl out to compensate. Firstly, there'll be the collaboration with No Means No, entitled 'The Sky Is Falling, I Want My Mommy', due out around February, followed by another team-up with 'hot' US indie outfit Steelpole Bathtub, the result of which will be a 12-inch to be released under the name of Tumour Circus.



BETTY BOO will be "busy in the studio" until March – although exactly what she's recording is uncertain. There is talk of a tour in the summer.

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■ **THE BLACK CROWES** will start the New Year off playing support on the ZZ Top tour. The 'Twice As Hard' single is being re-released to coincide.

■ **BLUE AEROPLANES** have a new album provisionally scheduled for release in late March. The band apparently told their record company that they would get it done a lot quicker in LA and the label fell for it! Some people never learn.

■ **THE BLUE NILE** are going into the studio in the New Year to start recording material for a new album which, according to the bods at Virgin, "won't be out for a long, long time"!

■ **BON JOVI** have no definite plans for '91. They'll be playing a one-off New Year bash in Japan before taking the year off to write new material. The future of the band, as reported in *Sounds* last week, is somewhat uncertain and there is talk that Jon Bon Jovi may split the outfit to concentrate on his solo career.

■ **BURNING TREE** are currently writing material for a new album. They hope to return to Britain sometime in the summer.

■ **THE BREEDERS** are currently working up material for a new EP (see this week's news story).

■ **DAVID BOWIE** has just finished filming a 'comedy' role opposite Rosanna Arquette in *Linguine Incident*. The film is currently undergoing final editing, and is scheduled for release in the summer. Also in the pipeline is a new Tin Machine LP, which should see release around July, followed by a small tour taking in Europe and New York. At present David is taking a break, but he will start work on a new solo album in the next few months.

■ **BUTTHOLE SURFERS** will be following up their Donovan tribute on February 25, with the release of a new LP on February 25, entitled 'Piouhgd'. It is apparently an obscure Native American Indian term for 'pissed off'. A British tour for the Texas terrors is currently being planned for April.



BETTY BOO will be "busy in the studio" until March – although exactly what she's recording is uncertain. There is talk of a tour in the summer.

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■ **KATE BUSH** has nothing planned for the coming year according to those in the know, her record company EMI.

■ **BUZZCOCKS** are currently negotiating with two major labels, with only the small print stopping them from signing. They'll be spending the earlier part of 1991 in the studio rehearsing new material for an LP, with the possibility of a world comeback tour to follow.

■ **NICK CAVE** is recording the title track for the new Wim Wenders film at present. After that he'll be heading to the tropics of Brazil to write new material, and there's also the possibility of more excursions into the literary field, where his debut novel, *And The Ass Saw The Angel*, was an unexpectedly rip-roaring success.

■ **ALEX CHILTON** has gone missing, but is suspected to still be living in his regular haunt of Memphis. Not surprisingly his future plans are vague, but a team-up with Lord Lucan isn't out of the question!

■ **CHAPTERHOUSE** will have a new single, 'Pearl', out in February. There's also an album planned, but no news of a release date yet.

■ **THE CURE** will spend the first part of the New Year working on demos for a new album, and the band play Wembley Arena on January 19 – one of the Brits concerts. Lips are tightly sealed as to the existence of the long-mooted Robert Smith solo LP, which no-one is willing to confirm or deny.

■ **THE CHILLS**, having found a new keyboard player, are currently back in New Zealand preparing new material, before undertaking a tour of Australia. A new album and British tour are slated for late summer.

■ **CIRCUS OF POWER** will have a new album out in spring, coinciding with dates in America and Europe. They will also be playing some European festival dates.

■ **THE CRANES** are due to go into the studio in the New Year with a 'well-known' producer, although it's rumoured to be RevCo and Ministry man Al Jourgenson. They hope to have a single out by late Spring, coinciding with a British tour.

■ **CUD** are on the verge of signing a deal with the Silvertone label. They will be releasing their last single for Imaginary in February, with live dates to follow.

■ **CELTIC FROST** fans will have to wait for late summer/autumn for a tour and LP!

■ **CRIME AND THE CITY SOLUTION** have a new single released at the end of January entitled 'The Dolphin And The Sharks', followed by a tour of the UK in February. They've also recorded a track for the forthcoming Wim Wenders film.

■ **THE CHRISTIANS** are currently writing and putting together demos. No releases or dates planned as yet.

■ **EDWYN COLLINS** will spend much of January on tour, including two dates in London, promoting his 'Hellbent On Compromise' LP. After touring Japan and Europe he'll return to play a full UK tour around February/March.

■ **CRAZYHEAD** are making up for their lack of activity in recent years with a frenzied output this year. Expect a new single in April followed by an LP entitled 'Goose' in May, plus as many gigs as they can lay their hands on. Apart from that, according to guitarist Kev, "we'll wait for the world to grow feathers." What a cackle.



THE CHARLATANS will be recording a new single in Paris for release around the end of March, after which they'll be heading off to America for their first major tour in the States, where they made their mark at Ian Astbury's *Gathering Of The Tribes* last year.

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■ **THE CRAMPS** are currently on the last leg of their Japanese tour. After that they are heading back to the States for a well earned rest. No plans for British dates or any new releases.

■ **JULIAN COPE** has a single release scheduled for late January entitled 'Beautiful Love', to be followed by a double album in March. Live dates are planned.



THE COCTEAU TWINS' plans are as vague as ever, but it's rumoured that they'll be doing a worldwide tour before returning to Britain for some more dates. No news on any plans for releases.

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■ **THE CULT** will be waving their willies and being really bad boys all year. Apart from that, they'll be recording in January and February in LA for a release that's slated for early summer.

■ **JULEE CRUISE** will be playing a one-off date at the London Palladium on February 17. Preceding that will be a single from the album entitled 'Rock Back Inside My Heart', due for release in January. She will also appear in the David Lynch video project *Industrial Symphony No 1* which will also be released in January. It apparently includes 'dwarf lumberjacks and flying baby dolls'.

■ **DANZIG** are writing more material at present, and hope to come back for more dates towards the Summer.

■ **DAN REED NETWORK** are currently recording material for a new album, to be released in late summer. No gigs planned before the LP's release.

■ **DEEE-LITE** will 'possibly' be touring Britain in the spring.

■ **DEPECHE MODE** have no plans whatsoever for 1991, content to have a rest following their extensive world tour. It's a tough old life in rock 'n' roll is it not?

■ **DINOSAUR JR** release a new EP entitled 'The Wagon' (the song appeared last year on Sub Pop) on Blanco y Negro, on January 14. This will be followed by a new album, 'Green Mind', in February. They plan to play a tour of Britain in late March.

■ **DEF LEPPARD** will definitely not have an album out this year. This is due to them waiting for the services of 'in demand' producer Mutt Lange.

■ **DE LA SOUL**'s second LP is released in March, entitled 'De La Soul Is Dead'.

■ **DIESEL PARK WEST** are busy recording a new LP for May release.

TOP TIPS

The *Sounds* writers look into their remarkably accurate crystal balls to discover the names that should make their mark in '91. . .

AFGHAN WHIGS

'RETARDED' WAS one of the great singles of 1990 and the LP, 'Up In It', lived up to the 45's promise. Laced throughout with killer hooks and dextrous string bending from guitarist Rick McCollum, the record revealed a band well equipped to reach the artistic heights achieved by fellow rockin' yanks Mudhoney and Nirvana. UK dates are expected in February. (MRS)

THE ATOM SEED

LONDON'S ANSWER to Red Hot/Faith No More, the Seed and their full frontal funk mashing are spilling out of halls nationwide. It's no wonder that their mutant spazz dancing is catching on. What they lack in total originality is made up for with an energy level that's high on both silliness and pure ruckability. And they don't wear patchwork denim jackets either. (CU)

BASTI

HAILING FROM the fine city of Norwich, Basti are the first innovative band to emerge from the Eastlands for some time. With a dual vocal, drummer and triple axe line-up, the sound is controlled cacophony that hit new, poppy heights on their debut single, 'Spongey'. An album is ready for early this year, a challenge to serenity and stale minds for sure. (CU)

BEAUTIFUL HAPPINESS

FOLLOWING THE Rugby tradition for guitar weird-outs, BH enlisted the help of Sonic Boom to produce their debut EP, 'Something Sonic'. The results were far more unusual than could have been expected - a half-baggy, half-exotic floatation tank of sound with nasty vocals to boot. Move over Oxford, the Rugby counter-attack is on its way. . . (CU)

THE BEYOND

ALONG WITH The Atom Seed, The Beyond are the scouting edge of British rock. Sometimes disconnected and jumbled but, when they hit it dead on, Derby's finest are swirling left field cacophony at its most powerful. 1990 saw them sharpening the muzzy edges into disturbing realism. A sense of adventure and braincells are required. (AST)



BLEACH: FIND of the year

BLEACH

FIND OF the year. If Lush continue their rapid ascent, then Bleach will be close behind. To date, Salli and the boys, as the press seem to look upon them, have only hinted at their potential. When they reach boiling point there won't be anyone capable of competing with them. (AP)

BLUR

ONE OF the finest debut singles of 1990, 'She's So High' elevated Blur from backroom boys to potential winners. With their feet on the dancefloor and their heads in the clouds, Blur are well equipped for universal adulation. This could well be their year. (PMA)

BODY FACTORY

WELDING TOGETHER influences like The Ruts, The Byrds, Hawkwind and Jah Shaka, the Body Factory are building an awesome live reputation. (CC)

■ **DOGS D'AMOUR** will be finishing off the final leg of their worldwide tour in February before going into the recording studio to start work on a new album.

■ **DREAD ZEPPELIN** are currently putting together a 'rock opera' which will go under the title of 'Albert'. They hope to bring it to Britain in the late summer. There are no plans for releases at present. Meanwhile, the Elvis-Zep-reggae merchants are about to start a project with classic sultan of silliness, Captain Sensible.

■ **THE FAT LADY SINGS** plan to re-release their 'Arc Light' single on East/West in February, followed in March by the release of their debut LP.

■ **FINE YOUNG CANNIBALS** are having a rest. Material has been written, but it's not known when it will see the light.

■ **THE FALL** are working on a new album scheduled for an April release. There's no title as yet, but all the songs are written. Expect a tour to coincide.

■ **GUNS N' ROSES**' long-awaited new double album will be out on Geffen in April - title not yet confirmed. They will be playing the Rock In Rio festival, and have plans for a worldwide tour which should be announced by the summer and is likely to last the best part of two years following the band's long lay-off! UK dates are likely.

■ **GWAR** are busy in the US with their art exhibition which will feature various props and costumes used by the band, as well as videos.

■ **GRANT HART** has now signed to Rough Trade Records, and the ex-Hüsker man will have something out by the end of February.

■ **BILLY IDOL** is celebrating the fact he has now got a permanent band line-up together by playing the Rock In Rio festival. He'll then go into the studio to record a new album. He also appears in Oliver Stone's movie, *The Doors*, to be released soon.

■ **INSPIRAL CARPETS** are in the studio finishing off their as yet untitled follow-up to 'Life'. Tour dates have been announced to coincide with its March/April release, but a London show has yet to be organised. A single from the album will be released around the same time.

■ **IGGY POP** will be playing three shows in Britain in January before returning to the States to write material for a the follow-up LP to 'Brick By Brick'.

■ **IRON MAIDEN** will be continuing their jaunt around the world with live shows in South-East Asia and America. They'll also be hoping to celebrate the success of their Xmas Eve-released single, the tasteful 'Bring Your Daughter To The Slaughter'.

■ **INTO PARADISE** will release a single entitled 'Burns My Skin' on Ensign Records on January 28. Their second LP - and major label debut - 'Church Town', is due for release in March.

■ **INXS** will be continuing their world tour well into '91. A new single from 'X', 'By My Side' is released on February 4.

■ **JANE'S ADDICTION** will be back in Britain for a tour that will culminate at London's Brixton Academy on March 16. A remixed version of 'Been Caught Stealing' from their 'Ritual De Lo Habitual' album, will be released to coincide. Apart from a break in June/July, the band will be touring worldwide, taking in at least one other British tour, up to February 1992!

■ **THE JESUS AND MARY CHAIN** are due to start recording material for their next new album early in the New Year, with a single release sometime in spring. There will be no live dates from the band until the album's been finished.

■ **JAMES** are currently recording a new version of 'Sit Down' as a single for February release. There'll be a new album and British tour to follow.

■ **JESUS JONES** release a new album entitled 'Doubt' on Food Records in January, coinciding with a tour of Europe starting in Britain.



■ **THE FARM** plan to release their first 'proper' album and a new single, both as yet untitled, at the end of February, followed by a British tour taking them up to March. It's quite possible they'll be making an appearance in *Brookside*, but details on that have yet to be finalised.

■ **DREAM WARRIORS** have a new single out at the end of January called 'Ludi', which has been remixed by Double Trouble. That will be followed in February by a new LP 'And Now The Legacy Begins'.

■ **ECHO AND THE BUNNYMEN** are currently in the middle of a tour of France with *An Emotional Fish*. No plans for any releases in the near future.

■ **808 STATE** will be releasing their 'long-awaited' album in early February, tentatively titled 'Quadrostate Vol 4'. A new single is planned for release for the last week of January, with a tour to coincide.

■ **EMF** have a new single out on January 14 called 'I Believe', which has been remixed by none other than Jim Foetus. They'll be touring over January, prior to the release of their debut LP in mid-April.

■ **ELECTRONIC** will have a new single and album out 'some time before May'.

■ **ERASURE** are in France recording a new album, which will probably be released very late on in the year.

■ **FAITH NO MORE** are taking a well-earned rest after 21 months of virtually solid touring. A live mini-LP will be released on the January 21, recorded at the Brixton Academy last year. There'll be ten tracks in all including 'War Pigs' and 'The Real Thing' plus two studio tracks, 'The Grade' and 'The Cowboy Song'. The band are hoping to come back to play Britain sometime in '91, but no dates have been confirmed as yet.

■ **FATIMA MANSIONS** will be bringing out a four-track 12-inch early in the New Year, which will be titled curiously 'The Holy Muggler'.

■ **FOETUS** has been keeping himself busy remixing EMF singles and recording a jazz LP under the name of Steriod Maximus. There's no release date as yet, but it should be in the shops by summer.

■ **FRONT 242** release a new album on January 21 entitled 'Tyranny For You'. A one-off London date is planned for March.

■ **FRAZIER CHORUS** have decided against releasing 'Heaven' as a single, at the last minute plumping for the Youth-produced 'Walking On Air' instead. Its January release will coincide with some live dates.

■ **FIREHOSE** where are you? What are you doing? Nobody apparently knows.

■ **FUGAZI** plans for 1991 are fairly sketchy, but it's likely that there will be action in some form or another from the Dischord camp.

■ **FIELDS OF THE NEPHILIM** will be resting after their massive tour of 1990, so you can keep your flour for baking use instead.

■ **FLOWERED UP** were completely unavailable when we called. However, last word was that Barry Mooncult, the band's barmy dancing attachment, would be embarking on a parallel solo career. But expect new band product soon, we reckon.

■ **THE GODFATHERS** release a new single, 'Unreal World', in the first week of February, followed by an LP by the same name on March 4. They will also be playing a Valentine's Day special at London's Brixton Academy on 14 February, before setting out on an extensive tour of Europe and the States. It's not yet confirmed, but there are plans for them to headline at this year's Reading Festival.

■ **THE HEART THROBS** will be taking time out to write and record a new album. No schedule for release as yet. There's also a possibility of a European tour later in the year.

■ **THE HOUSE OF LOVE** are writing new songs which they plan to record in February - out by late summer.

■ **HALF MAN HALF BISCUIT** care back on the tracks now vocalist Nigel has recovered from his illness that prevented them from promoting their comeback single 'Let's Not'. They are finishing a new album and are rumoured to be releasing a cover-version of Edith Piaf's 'No Regrets', with either Margi Clarke or Justine Kerrigan, better known for her role as Tracy Corkhill in *Scouse-soap Brookside*.



■ **HAPPY MONDAYS** plans are rather busy. There'll be a further single released from the 'Pills N' Thrills And Bollyaches' album 'around Spring', and with European and American tours also in the offing. The really exciting news is that Shaun and Bez will be appearing in February's copy of *Penthouse* magazine frolicking around in a bathtub with '5-6 scantily clad girls'. Obviously not a sight for the faint of heart.

TOP TIPS

CANDYLAND

WITH THE white label of their debut single 'Fountain Of Youth' currently hot in the clubs, '91 holds a lot in store for the hardest guitars to gel on a dance record. Candyland are the most convincing songwriters to have come out of clubland so far, and could well be chart fixtures by this time next year. (GB)

THE CANDYSKINS

OXFORD BOYS with attitude, The Candyskins peddle an appealing line in groove-tinged guitar pop. Their first 45, 'Submarine Song', was a Radio 1 fave, their live shows are killers, and they've got the muscle of the mighty Geffen corporation behind them. The stunning 'She Blew Me Away' is lined up for 45 release, and it's a surefire hit. (JH)

CEREBRAL FIX

CF'S INDIVIDUALIST hardcore approach has now mutated into a thoroughly awesome doom/death rock beast, as the recent 'Tower Of Spite' collection amply demonstrates. Much influenced by horror fantasist Clive Barker, the Fix manage to combine dungeons 'n' dragons symbolism with trad Brum riff wizardry. Freed of label hassles, watch 'em go! (AG)



CHAPTERHOUSE: ON the brink

CHAPTERHOUSE

CHAPTERHOUSE HAVE looked set to blow us all away for some time, but it took November's 'The Sunburst EP' to provide the proof we'd been waiting for. The killer track was 'SatIn Safe', an almighty howl of screeching guitar noise that teetered on the brink of bedlam. It paved the way for a radical version of The Beatles' 'Rain' and provided ample evidence that this band is set to swell to massive proportions. An album is planned. Miss it at your peril. (Mrs)

CHEAP

WHILE MOST of the young pretenders continue to ignore politics and anything remotely important, older and wiser campaigners like TV Smith are putting their vast knowledge into new life. Cheap's first album is scheduled for a New Year release and should be a real treat. (AP)

CURVE

FORGET THE meek groove compromises of last year's baggy hordes, Curve are set to take last year's indie-dance crossover onto a different, decidedly rawer plane. Toni Halliday's cool voice vies with Brit rapper and Sounds cover star JCO01 over a heady mesh of loops and overdriven, glacial guitar FX. A Ride you can dance to. (KC)

THE DARKSIDE

THEY FINISHED last year with an Incredible debut LP, 'All That Noise', and a healthy increase in appreciative punters. With a permanent line-up at last, this Rugby quintet should have no problem opening more ears to their cross-fertile blues, pop and rockasonic brew. The storm after the calm. (CU)

DEFINITION OF SOUND

THE ONLY rappers in history to describe Phil Collins' 'Sussudio' as "a wicked tune", DOS are nothing if not brave. 'Now Is Tomorrow', their last 45, was a fabulous, flawless trip from one side of the dance spectrum to the other. A rap attack of the highest order. (PMA)

1991 A GUIDE TO WHAT'S GOING ON

■ **THE LEVELLERS** will be locked away by their manager for the beginning of the New Year in order to force them to write some new material. They'll be let out to play a headline in London in April, although the venue for this has yet to be confirmed. They have now left Musidisc and are 'talking' to various other labels. There is no truth in the rumour that bassist Jeremy will be cutting off his dreadlocks to sell at Glastonbury later this year.

■ **LOOP** are taking at least a year off (see news story this week). This sounds suspiciously like packing it in to us.



NEW FAST AUTOMATIC DAFFODILS (Andy pictured above) will release a new single in March, a reworked version of 'Get Better' from their 'Pigeonhole' LP. There are also plans for a tour, but no details as yet.

■ **THE KLF** are due to release their first single of the year this week. It's entitled '3am Eternal'. 'The White Room', the soundtrack to go with their feature film by the same name, is due for release in late February, although the film itself very probably won't see the light of day before the end of the year.

■ **KITCHENS OF DISTINCTION** have a new single out at the beginning of February entitled 'Drive That Fast'. There'll also be a new album at the end of the month which goes under the name of 'Strange Free World'. There will be a major tour of Britain in early summer.

■ **KING'S X** will be coming back to Britain in the spring for a tour, coinciding with a new single, 'It's Love', on East/West Records.

■ **LUSH** will be recovering from a hectic 1990 before settling down to write their first 'proper album', with the possibility of Robin Guthrie as producer. Meanwhile they're on our cover this week and that's pretty cool.

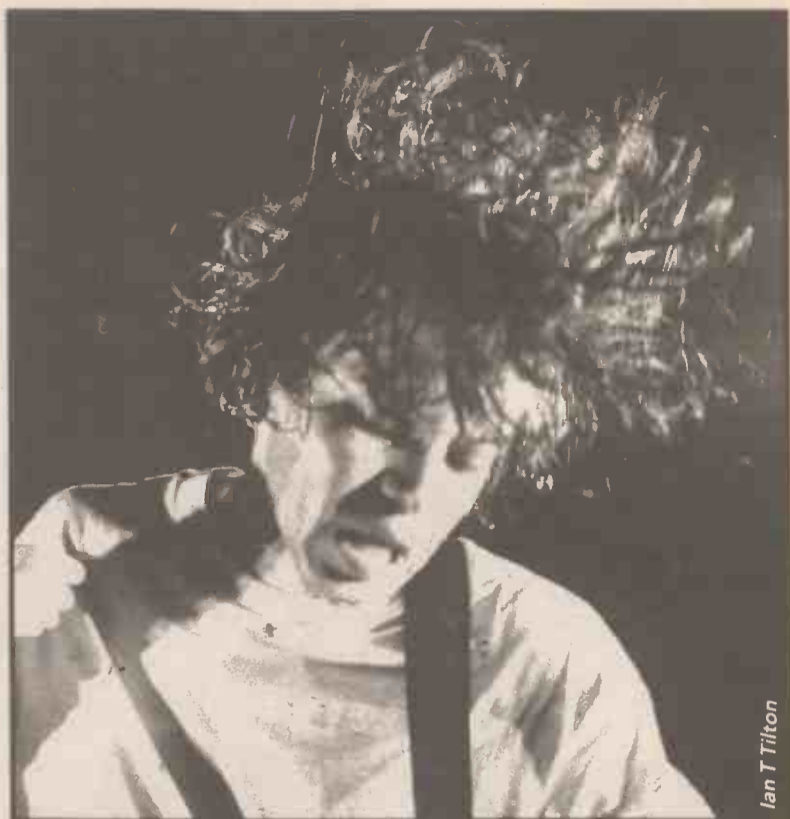
■ **LIVING COLOUR** will release a new single 'Love Rears Its Ugly Head' sometime in January. There are also plans to release a video entitled *The Time Tunnel*, which includes interviews and rare footage of the band jamming 'It's Only Rock 'n' Roll' live with The Rolling Stones.

■ **THE LA'S** will be releasing 'Feeling', a track from their debut LP, as a single at the end of January, before heading off to the States for a tour. British dates will follow on their return in March.

■ **LUNACHICKS** plan to follow up the success of their recent Marquee gig with more dates in Britain in March, with a new single, and a live video of the Marquee gig to tie in. Prior to that they hope to get back in the studio to record more material for future release.

■ **MADONNA** has a number of projects lined up for the New Year, though not many musical ones. There are plans to do a voice-over as Bart Simpson's girlfriend for *The Simpsons* cartoon, and two films. The first, directed by David Lynch's daughter Jennifer, called *Boxing Helena*, is based around a plot of "Love and jealousy culminating in having all your limbs chopped off". The second mooted film is with Woody Allen and Robert DeNiro. The next single is likely to be 'Rescue Me', the only other new track to be found on 'The Immaculate Collection'.

■ **MANIC STREET PREACHERS** are still intent on destroying rock 'n' roll and making lots of enemies in the process. They'll be releasing a new single in January entitled 'Motown Junk' on Heavenly, with a 20-date tour to promote it.



RIDE will start recording a new EP in January which, if all goes to plan, will be released in March.

■ **MEGA CITY FOUR** will spend the early part of the New Year concentrating on securing a new record deal before starting a nine-week European tour, which begins on February 1.

■ **MORRISSEY** is to release a new single 'Kill Uncle', and an album 'Our Frank' in February. There's a possibility of live dates to follow, but the man is playing his cards tight to his puny chest at present.

■ **MOTORHEAD** have a new LP out on the 21 January entitled 'One To Sing The Blues' which is, apparently, "a rock album with donkey's testicles". A British tour will follow soon afterwards.

■ **IAN McCULLOCH** has just finished recording an LP with his new band The Prodigal Sons. It is scheduled for release in March, with live dates to follow.

■ **BOB MOULD** has no definite plans for 1991. Rumours of him coming over to tour are unconfirmed.

■ **NORTHSIDE** will have a new single out on Factory in the spring with a tour to coincide.

■ **NED'S ATOMIC DUSTBIN** now have their own label, Furtive, which will be distributed by CBS as a result of their deal with that company. A single, tentatively titled 'Happy', will be the first on the label, followed by an LP, again tentatively titled 'God Fodder'. The Neds will be hitting a town near you on a 22-date tour, which starts from February 25.

■ **NITZER EBB** release a new four-track EP in March entitled 'As Is', each track mixed by different producers, including Killing Joke's Jaz Coleman.

■ **NEW MODEL ARMY** are likely to release a live LP in the spring, culled from the vast amounts of recorded gigs they now have at their disposal. More European dates to follow, as well as Justin's forays with Joolz and the Red Sky Coven, warming up in smaller venues.



PET SHOP BOYS will be opening their first world tour in Japan in March, with the British dates scheduled for June. The show has been directed/signed by David Fielding of The English National Opera.

TOP TIPS

■ **NO MEANS NO** will have a live album out on the Dutch KonKurrent label in January, followed by a new studio album in Spring. A British tour is planned to coincide with the release of the latter.

■ **NWA** are expected to have a new LP out in March.

■ **NEW ORDER** have no plans for 1991, Barney and Hookey preferring to concentrate their individual efforts on Electronic and Revenge.

■ **NIRVANA** are currently "at loggerheads" with Sub Pop and are looking for a new deal. They have an album's worth of new material ready to go, and are hoping to return for a tour in early spring.

■ **OBITUARY** will "possibly" be returning for another British tour in the Summer to coincide with the "possible" release of a mini-LP (?!).

■ **PARIS ANGELS** will continue to perfect their indie dance groove by releasing a new single in February, followed by an LP in May. Titles are as yet unknown.

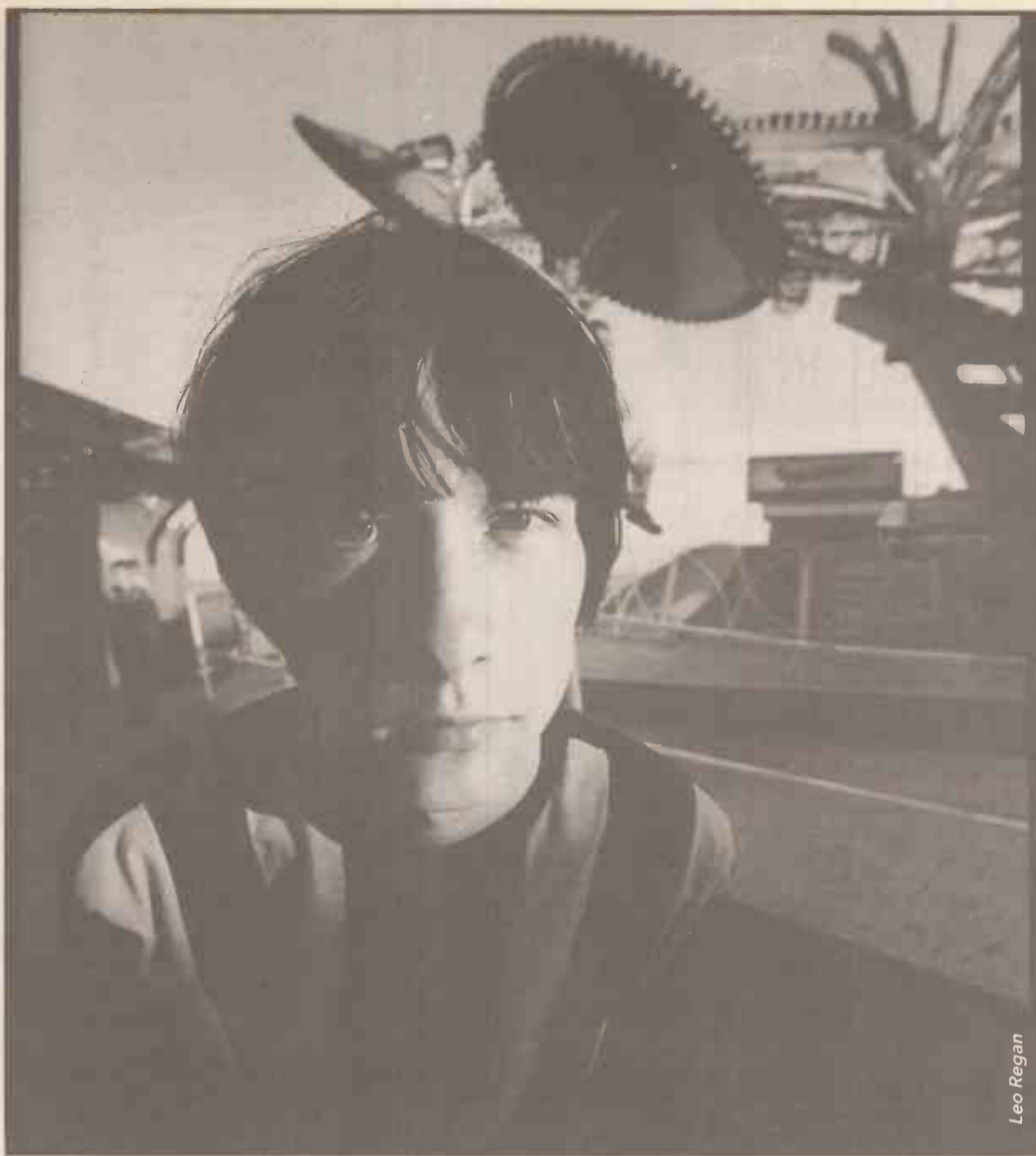
■ **PALE SAINTS** are gearing themselves up for a busy 1991, with a tour of Japan in January followed by European and British dates, and a new LP and single in Spring.

■ **THE PERFECT DISASTER** will be heading off to the States early in the New Year to promote their 'Heaven Sent' LP. Following that they'll be starting work on a new album for an end of the year release. Some British dates are scheduled for late Spring to May.

■ **PIXIES** have no definite plans for 1991, except that Black Francis wants to buy a hot air balloon called Blimp!

■ **THE POGUES** release a new single, 'Saronara', in February from their 'Hell's Ditch' LP. The only live date confirmed so far is the traditional St Patrick's night bash, although where exactly that is to take place is as yet unknown.

■ **POP WILL EAT ITSELF** have a new single 'X, Y & Z' out in the first week of January. It's been remixed by John Waddell, who has also worked with Queen Latifah and Monie Love. They will play London's Brixton Academy on January 20, before heading out for a tour of the States.



Leo Regan

PRIMAL SCREAM release a new single, 'Don't Fight It, Feel it' in February, which will be followed by live shows with an expanded eight-piece line-up - including sampling maestro Tony Morris of Hypnotone. There are no immediate plans to record an album as they're still working up a set's worth of new material. The band are off to the States for three shows before they play the UK.

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■ **PREFAB SPROUT** got their scheduling slightly awry by releasing a four track EP available on all formats called 'Jordan - The EP' on Xmas Eve. The band will be off touring the States in the New Year.

■ **THE PROCLAIMERS** are putting the finishing touches to a batch of new songs which they intend to demo with a full band. The resultant album will hopefully be out by the summer, followed by an 18-month world tour.

■ **PRINCE** has no plans as yet for the near future.

■ **PRONG** are back at home in New York. Plans for '91 are as yet unknown.

■ **QUIREBOYS** will be spending the New Year in Japan, playing alongside Bon Jovi. They'll be back in Britain to tour in the spring.

■ **QUEENSRYCHE** will be starting a "year-long" tour in the New Year, which will hopefully cover Britain.

■ **REM** will be bringing out a new album around March. It's not yet known if they plan to play any gigs in the near future.

■ **REVOLTING COCKS** will be bringing out a new re-mixed version of their 'Beers, Steers & Queers' LP track on single format, to coincide with their British dates which start January 24 at the London Astoria.

■ **THE SENSELESS THINGS** are currently being heavily touted by 'lots of majors'. Once they have signed a deal, they plan to start work on a new album, having already got a lot of material worked out. Tours of both Britain and Japan are planned for February/March.

■ **SEPULTURA** will be playing the Rock In Rio festival in January, followed by a single in February. March will see the release of a new album entitled 'Arise', which was recorded at Morrisound in Florida. A tour of Britain will follow.

■ **THE SHAMEN** will have a single out in February, a remix of 'Hyperreal'. Big dates planned to coincide.

■ **SILVERFISH** are releasing a new LP, entitled 'Fat Axel', in the middle of January on Wiiiija Records and produced by Steve Albini. A UK tour will commence around the same time.

■ **SIMPLE MINDS** will have a new album released in the spring, followed by a world tour. The LP is reported to be a return to the more commercial sound of 'Once Upon A Time' following the Stateside flop of the relatively adventurous 'Street Fighting Years'.

■ **SINÉAD O'CONNOR** will be lying low for the first part of 1991, after her flurry of activity last year. She will spend the time writing some new material and not, it is hoped, a new national anthem for America. No release dates yet.



■ **RUTHLESS RAP ASSASSINS** will have a new record out in February. Further details are not yet known.



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■ **PIL** are working on a new album to follow up their 'Greatest Hits' bonanza and 'Don't Ask Me' single. According to insiders, the album will return to the relatively raw sound of 'Happy?' instead of the more polished tone of their last LP, '9'.

FLUKE

AFTER THE buzz surrounding their last single 'Philly' and the impending release of their seven track mini-LP on Creation, Fluke look set for big things. The sound is a dancing man's Tangerine Dream that moves your feet and tickles your ears. Watch for them. (CC)

THE FOUR HORSEMEN

OR THE Four Fivesmen, as they are known by Def American labelmates Wolfsbane. There's five of 'em, y'see, including ex-Cult and Mindwarp basshead Haggis. The debut LP is now being recorded, and promises to be the most oafish heavy boogie racket since AC/DC's 'Highway To Hell'. (PE)

GALLON DRUNK

THE LAST psycho swamp monsters, chewing meanly on a Suicide beat crossed with quiff-riff insensibility. Last spotted skulking around the backrooms of the Devonshire Arms among the Camden Town r'n'r lizards. Debut single on Clawfast as crude as hoped for. (JR)

HEADS UP

ARMED WITH sufficient energy and imagination to outstrip those Chili Peppers comparisons, Heads Up knock out their metallic pop mélange with so much confidence it hurts. A mini-album and European tour are mooted for '91 - a 12-month spell that should really see these Heads roll. (TP)

INTO PARADISE

LED BY Dave Long's defiant vocal pleas, Dublin's Into Paradise produced a debut album of harrowing beauty in 'Under The Water'. A potential killer of a follow-up skulks ominously in the wings and 1991 looks set to introduce them to a far wider audience. (TP)

JELLYFISH KISS

LEEDS-BASED psychedelic guitar grunge mayhem. JK followed up their debut album with the stunningly good 'Animal Rites'. Produced by Kramer and released by Shimmy Disc, JK sound f**king ace. Live, they were unimpressive - nice light show, though - but if they release records as good as this, who gives a toss? More fun than smoking heroin in a bath of amyl nitrate while ripped on a combination of speed and acid. (TU)

LAVENDER FACTION

COMBINING THE ugliness factor of the Inspiralists with Dino Jr's guitar plan, these Geordie boys are set to play a good old set and star in a Lindsifarne-style Gaz-o-matic leap to stardom. (RW)



LEVELLERS: GETCHA socks off

THE LEVELLERS

THEY DRIVE around in a smelly old coach, their singer delights in taking off his socks onstage and prancing around like Catweazle at the scarecrows' Christmas knees-up, and they like nothing better than singing 'Anarchy In The UK' while dancing around a maypole. But love 'em or loathe 'em, The Levellers have taken punk rock to its logical conclusion (getting covered in mud, rainbow jumpers, juggling etc), and they're gonna be MASSIVE! (MrS)

LEVELLERS 5

CRANKED UP and quirked out, Levellers 5 present a narky and compelling rumble that often frustrates the Lancashire constabulary when they play in their native Darwen. Feeding ravenously off tribal drum rhythms and theatrical vox man John Donaldson, they are a welcome shock to the conventional pop system. (TP)

TOP TIPS

LIME SPIDERS

POST-PUNK pop rock delivered with all the bare knuckle intensity of the Ramones, Lime Spiders are specialists in the three-minute vodka ride to oblivion. Cruising along in a screaming fourth, they blast and bleed round riotous guitar and Mick Blood's garrulous vocals. Vinyl's good, but these Aussies are so awesome live you can almost forgive them for the first Test. (AST)

LIQUID FAERIES

RELATIVELY UNKNOWN (relative to what?? - Ed), predominantly female five-piece who've already released one exhilarating 12-inch, their live shows recall those late '70s radical antagonists The Slits. Similarly, the Faeries are abrasive and uptempo. (AP)

LOCK UP

MUTATING IN the chemicrazy schizoid air of California, Lock Up are one of the heaviest funk-packing units around - a sort of psychotic Dan Reed with speed bleeding out of their ears. (AST)

THE LUNACHICKS

AT LAST - an all-girl band that prove women can play rock music! The recent gig at London's Marquee proved it to all those in doubt. Thrashy, catchy and not at all feminine, the 'Chicks are fast turning their earlier threat into a promise. (TJ)

MAGGIE'S DREAM

THEIR SINGER looks like a taller Slash but Maggie's Dream's music is closest to Lenny Kravitz - plenty of soul and blues howling around in a big and funky rock sound. An eponymous debut LP is out now in the band's native America on Columbia, but no UK release is planned as yet. (PE)



PREACHER: PROPER punker

MANIC STREET PREACHERS

FOR REMEMBERING that punk rock was about sex, style and subversion with a massive dollop of arrogance - plus amphet energy snorts. And, being Welsh, they can't help but ooze melody. (JR)

MANITOBA'S WILD KINGDOM

OUT OF the ashes of The Dictators rises this unlikely, admittedly crass pop-metal phoenix. Too brilliant to sway the masses, expect New York's Kingdom to come again on a US independent unafraid to milk these elder statesmen at grassroots level. (RT)

MASS

FUELLED ON passion, adrenalin and melodies that lesser mortals would kill for, Mass formed in March, recorded their debut single two weeks later for Chicago's No Blow Records and proceeded to charm the pants off producer Steve Albini. Currently preparing for an LP, this Oxford band are ready to cause a storm. (IC)

MASSIVE ATTACK

FORMERLY PART of Bristol's Wild Bunch posse, Massive Attack look set to irritate many a musical purist. 'Daydreaming', their debut single, was a truly stunning combination of topsy-turvy rap and lovelorn ambient rock which drifted towards nirvana w/out a care in the world. Massive? You can say that again. (PMa)

**1991
A GUIDE
TO WHAT'S
GOING ON**

■ **SKINNY PUPPY** are due to bring out an LP in the New Year.

■ **SNUFF**, fresh from a coast to coast tour of America, will be heading to Japan for two dates at the end of February. Rumours of their recent London show being their last are "totally unfounded" and they'll be honing some new material up for a live set in the near future.

■ **SOUNDGARDEN** are taking time off to write new material. They are due to go into the recording studio at the end of January, but it's not known as yet when they are likely to tour again.

■ **STEREO MCs** will release a new single in February entitled 'Lost In Music', which is not a cover of the Sister Sledge song by the same name!

■ **SUICIDAL TENDENCIES** were due to go on the road with 24-7 Spyz, but due to the departure of Spyz frontman Peter Fluid, that has now been cancelled. Instead they hope to come back to Britain in late summer to play a series of headline dates.

■ **THE STRANGLERS** have now found a new lead singer, although his/her identity has yet to be revealed. They plan to release a remixed version of 'Always The Sun' early in the New Year. Meanwhile, ex-Strangler Hugh Cornwell will be playing a one-off solo date at Ronnie Scott's jazz club in London's Soho.

■ **THE SOUP DRAGONS** will be taking new material into the studio for a new LP. It's not known when the results will see the light of day.



Steve Double

THE SISTERS OF MERCY plan to play "endless rounds of Scrabble" according to the informative bod at Merciful Release. Including, it seems, in the Far East, and all over the world. It is possible that they might manage to

squeeze out a few releases, in between all their games activity - but details are not yet known. Aw, come on. With a vocabulary limited to four-letter words how long is it going to take?

■ **THE SUNDAYS** have vague plans to release the much-awaited follow-up to 'Reading, Writing And Arithmetic' in the Summer. The chance of any live dates beforehand look slim to say the least.

■ **THE SUGARCUBES** are busy making demos for a new album, which is looking good for an autumn release. There will be no live dates for the band until then.

■ **SLAYER** will be touring the US at the beginning of this year and have a new single out on February 11 - title as yet undecided, although the smart money's on 'Skeletons Of Society' from 'Seasons In The Abyss'. They'll be back in the UK in spring or early summer for a headline tour to follow last year's Clash Of The Titans shows, hopefully accompanied by brand new product.

■ **SIOUXSIE AND THE BANSHEES** began work on a new album at the beginning of December and all other activities have been put on hold until it's complete. The results should be released at some point in the autumn.

■ **TAD** will be touring in April to coincide with the release of their post-Christmas LP 'Eight Way Santa', which includes 13 wackily named new tracks like '3D Witch Hunt' and 'Giant Killer'.

■ **THEE HYPNOTICS** are currently demoing new material for an LP and single.

■ **THIS MORTAL COIL** will be releasing their long-awaited third album in April, a double-LP entitled 'Blood'. The contributors are "interesting and varied" although no names have been confirmed, and there'll be a fair amount of reworked cover versions as with previous TMC excursions.

■ **THAT PETROL EMOTION** will be supporting Iggy Pop on his forthcoming UK dates. A new single is planned for January, followed by a mini-LP sometime in the spring.

■ **TEENAGE FANCLUB** will spend February recording their second LP, which goes under the working title of 'Bandwagonesque'. They will tour after its release, which will probably be around April or May.

■ **THROWING MUSES** release a new EP in January called 'Counting Backwards', followed by an album 'The Real Ramona' in February, which will be their first product with their new bassist. There will be some live UK dates to coincide with the album's release.

■ **THE TELESCOPES** hope to release a new single in March, but apart from that haven't really got any substantial plans.

■ **TRANSVISION VAMP** will apparently be "back with a vengeance" with a new single in February. We wait with bated breath.



SONIC YOUTH will be releasing a new album on Geffen Records at some point next year. Beyond that their plans are not known.



THE STONE ROSES are still attempting to get off the Silvertone label (see news story this week). Some vinyl product was mooted for around April, but it now looks likely this won't officially surface. However, rumour suggests that at least two bootlegs of new Roses songs may surface in the near future. . .

■ **ULTRA VIVID SCENE** have split up – or at least the band format last seen in Britain has. But mainman Kurt Ralske has left New York and relocated in San Francisco to prepare material for a third album, which will still go out under the Ultra Vivid Scene name as did his first album.

■ **VOIVOD** are still trying to get over to Britain for a tour, but whether this year will see it come to fruition can only be open to speculation. Meanwhile, there's no news yet on a follow-up to their major label debut, 'Nothingface'.

■ **THE WATERBOYS**, in their new slimmed-down four-man format, will be working on a new album which, judging by past experience, won't see the light of day until 1992 at least.



WORLD OF TWIST release the follow-up single to 'Storm', entitled 'Songs Of The Stage', in January, and the band have lots of "live extravaganzas" planned for the following month.

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■ **WOLFSBANE** will have a new LP out in the summer. No live dates planned for the Tamworth terrors until after its release.



■ **U2** are currently in the studio recording a new album with producer Daniel Lanois. It's set for release later on in the year and is rumoured to be "dance-orientated". No details for any live dates as yet.

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■ **THE WONDER STUFF** won't be organising any more New Year bashes – and probably no more Days Of Conscience either – but they are making good progress on a new album and single for release in March. No titles are available as yet.

■ **XENTRIX** will be releasing an as yet untitled mini-LP in April.

■ **YOUNG GODS** will be releasing a live mini-LP in March and a tour will possibly follow.



■ **THE WEDDING PRESENT** will be recording in February with producer Steve Albini, who worked on their last '3 Songs' EP. A single is scheduled for April, and this will be followed by an album and tour.

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TOP TIPS

MC 900 FT JESUS & DJ ZERO

THEY COME from Texas, they're deranged and their album, 'Hell With The Lid Off', is New Age music for the maladjusted. A tribute to man's ability to overcome his conditioning and, if you're on the same wavelength, a spaced odyssey. God bless America! (RT)

MR BUNGLE

HAILING FROM Eureka, California, Mr B are fronted by Faith No More vocalist Mike Patton. Their 'OU8108' demo finds him in fine form, ripping through a Zappa-styled funk/punk disco nightmare, with topical lyrics involving turds, masturbation and bestiality. Despite the schoolboy-sick humour, it's brimming with catchy hooks and is extremely funny. (TJ)

THE MOCK TURTLES

THEY'VE DONE their time in indiesville, releasing a steady stream of perfect pop singles and the LP, 'Turtle Soup', while building up an awesome live reputation. A big bucks deal with Siren has just been sealed, and chart stardom can't be far away. (JH)



MOONFLOWERS: SWEET 'n' steamy

THE MOONFLOWERS

WHAT A bunch of sweeties. The Moonflowers are a great example of a band who went from being the unhappiest hippies in the world to being the absolute dog's bollocks in one fell swoop. One steamin' single in 'Get Higher' on the cool Heavenly label and a great live set makes these bums the ones to watch in '91. (TU)

PM DAWN

A RAP duo from New Jersey who sit somewhere between A Tribe Called Quest and De La Soul. Their debut single, 'Ode To A Forgetful Mind', garnered them substantial praise and their new tracks augur well for the LP in the new year. (CC)

THE POETS

THE PRODUCT of a dirty weekend involving The B-52's, My Bloody Valentine and The Sugarcubes, The Poets are far and away Denmark's most promising export since Michael Laudrup. (PMA)

POND LIFE

HMMM, POND Life – murky, mysterious and fun to look at. Except you're unlikely ever to clap eyes on this shy, retiring North London threesome. Still, their feisty, savage wordplay and very Colourbox-esque digital dump should prove the darkest of horses in '91. (KC)

THE POP GUNS

BRIGHTON OUTFIT who come complete with the gorgeous vocals of Wendy Morgan and a nifty line in pure pop with searing guitars. The unlikely production team-up with Genesis P Orridge on their debut LP didn't work out, but the re-recorded version should be out in the near future. (AP)

PRAM

IN A world full of battery bands, Pram are the authentic shit 'n' feathers free-range thang. Without obvious peers, they rummage around the highways and byways of high volume absurdist rock. Their soon come 'Gash' shows they just need a Zappa at the knobs. (AG)

RADICAL DANCE FACTION

TAKING NO-compromise reggae to the masses, dividing opinion and uniting souls all along the way, RDF are growing monthly in stature. The 12-inch, 'Landing Party', is out in February, their second LP, 'Wasteland', in March, and a British tour to coincide will put 'em up there – showing the new attitude. (GB)

SAINT ETIENNE

TWO 45s have already been issued, and both have been hits with critics and club-goers alike. Further gems are bound to follow. (JH)

SHUDDER TO THINK

DESTINED TO become America's finest export since the Pixies, Washington DC's Shudder To Think lay dream-sequence lyrics above hardcore rhythms and explosive guitars. Their second LP, 'Ten Spot', was the best of last year. Live they're even better. (IC)

SOHO

AFTER KICKING around for a few years, Soho have finally come good. The release of their new 'Goddess' LP should see them pushed firmly into the pop limelight. Currently making big waves in America, 1991 will be Soho's year. (CC)

SPIRA X

THE GIGS are getting there, but where this Glasgow five piece really cuts it is in the studio. A combination of soaring 12-strings, rollercoaster melodies and a groovy backbeat with that jocko feel. (JR)

STRAWBERRY STUDIOS, STOCKPORT

THE SET-up which has already given us the delightful Interstella and World Of Twist – and next in line on the south Mancs belt production line is the boy wonder sampledelic master DJ Blue, the fast improving Rig and The Clouds. (JR)

SUICIDE BLONDE

FRONTED BY Karlos, a bedroom icon in the making, Suicide Blonde roam through rock 'n' roll history like a pack of rampant pleasure dogs, scavenging among The Beatles, Only Ones and maybe even The Wonder Stuff for the juiciest guitar. (AG)

THE THROBS

FROM NEW York, The Throbs play street rock 'n' roll and their first album, 'The Language Of Thieves And Vagabonds', reeks of Kiss, the Dolls and the Ramones. The Throbs are signed to Geffen and, perhaps inevitably, they are reckoned to be the new Guns N' Roses. (PE)

URGE OVERKILL

US PUNK rock initiative three-piece with own eclectic stage gear looking like some kind of late '60s TV show token band. Cranking out a supremely f**ked-up pop, touring this year, fab live. (JR)



BEADS: FRIGHTENING

VENUS BEADS

ONE OF the most sublime Brit answers to the often superior US guitar underground, Stoke's Venus Beads unleash a moody, pent-up hardcore pop that hollers with a frightening force. (TP)

WARP RECORDS OF SHEFFIELD

OK, NOT really a band as such, but Warp Records have released the most consistently innovative records this year. Straddling the divide between this year's ambient/bleep/dancefloor stuff and the 'traditional' industrial sounds of Sheffield, LFO and Nightmares On Wax take dance sounds to the edge and step right over them. Love 'em to death. (TU)

WELL LOADED

WITH WHAT nowadays is an all too rare burst of youth, Well Loaded justify and celebrate the blues, meeting the '90s with style, sex and attitude. Too cool to be ignored by half. (GB)

THE WENDYS

LOITERING WITH intent on the Edinburgh indie scene for about five years, The Wendys are set for an unlikely promotion in '91. With the debut Factory 45 out later this month and Ian Broudie-produced debut LP ready for April, it'll be interesting to see how Manc-ified their wired up groove rattle becomes in the process. But, Tony Wilson was heard to enthuse about The Wendys' distinctive Scottishness, so there's hope yet. Edinburgh, North Manchester, anyone? (KC)

back to basics



WILLIAM (centre): aiming high

power-of-dreams

The forthcoming single 

american dream

AVAILABLE FIRST WEEK NINETEEN NINETY ONE

THE HIGH

BOX
SET
GO

AVAILABLE ON FOUR FORMATS

THREE TRACK SEVEN INCH · THREE TRACK CASSETTE
FOUR TRACK COMPACT DISC · FOUR TRACK TWELVE INCH
INCLUDES UP AND DOWN & THIS IS MY WORLD MARTIN HANNETT DEMOS

BASS, HOW low can you go?

The current style on the hippest dancefloors is for a sound that reaches rock bottom, a barely skeletal noise that's been physically stripped of any last shreds of conventional melody.

Here in the hardland there are no guitars or vocals, just the empty, grim finality of a 123 bpm backing track and the sassy purr of an evil bassline. Here the bass is king, if only because everything else has been eliminated.

With a name like Bass-O-Matic, you'd expect mixer/producer William Orbit's latest project to fit right in. Its name conjures up images of uncluttered, perfectly dark, bass heavy backing tracks, a trebleless din of perfect everlasting club dub. Meanwhile, his label, the enigmatic Guerilla Records (via Virgin), reinforces the impression that William lives on the cutting edge of the dance scene.

"I've always been something of a bass freak," he admits. "I just love that sound, it's where I always start. The bassline is really important to me. Often my problem is that I tend to get a groove going and then get a little too clever with what I put on top of it."

"Bass-O-Matic is the first time that I've really left things as they are, so that a lot of the tracks on the album are just demos because they sound better than they did after two days of remixing. It's much more experimental and instinctive than anything I've done before."

ORBIT HAS come down to earth at last. After a frantic year of non-stop remixes (for the likes of Prince, S'Express, Nitzer Ebb and The Cure), club nights at Riot In Lagos and the odd brush with *Top Of The Pops* as an artist in his own right, Orbit has finally had the chance to slow down and figure out exactly where he's going.

One of the nation's highest paid remixers (he's too modest to actually admit how much he gets for each session), Orbit, along with the ubiquitous Paul Oakenfold, has been largely responsible for the explosive growth of the 'indie dance' record, a phenomenon he sees as little more than 1990's chosen marketing ploy.

With the chart success of Bass-O-Matic's 'Fascinating Rhythm', it's something that Orbit seems keen to move beyond, talking of "giving up remixing" almost as soon as the interview starts.

His success can be judged by the new West London flat he recently moved into. The room we're in contains two chairs, a desk, an elaborate hi-fi set up and a flight cased DJ deck/mixing desk unit. It's William's 'home studio', his playroom and it's where you'll find him most of the time, assuming he's not locked into Guerilla Studios working on his next album.

But right now, he's taking it easy, getting into consuming and listening to the host of records that he's acquired over the last 12 months.

A self-confessed techno freak and musical perfectionist, Orbit has had a typically wild musical career. Once the scourge of the London squat scene, he was first bitten when his band Torch Song signed to IRS way back in the early '80s.

Failure followed failure (although the band's album and three singles are still cited by many as influential) and pretty soon Orbit was £180,000 in debt and faced with the prospect of either keeping his studio (built with the

Remix wizard WILLIAM ORBIT has finally bridged the boundary between producer and performer with his solo project, BASS-O-MATIC. SAM KING listens to the story of a bass freak

proceeds of Torch Song's advance) and being very poor or going bankrupt and giving up music for good.

"The obvious thing was to go bankrupt," he admits, "at least that's what the accountants told me. But I wanted to keep the studio because I knew that it was the key to what I did and if I lost that then that was it, because at the time I didn't have a band and everything I did was geared to the studio."

"It became obvious to me that I had to keep it because if I had the studio then I could go in any time I wanted. I could make music my own way and that was my strength. The studio was like a sanctuary."

ORBIT'S CONFIDENCE (he now refers to his £180,000 debt as a "lucky break") paid off as he was enlisted to help out first on ex-Haysi Fantayzee singer Kate Garner's solo LP and later on Mark Moore's 'Mantra For A State Of Mind'.

His first 'producer project', Bass-O-Matic is very different from his recent remixes, however. 'Fascinating Rhythm', the second single, was simply a rough out-take until Orbit realised its potential. Now Orbit wants to take the group out on tour, and he doesn't want to end up like Adamski.

"Going live is a huge logistics exercise," he explains. "It's a lot of organising, a lot of dealing, you have to hire people to tell you what to do. I'm surrounded by a team of people whose jobs are to tell me what I'm doing wrong and I have to take in what they're saying because I've never done anything like this before. What we're aiming for is real gigs, not just the PAs we started doing, but real live stuff."

At present Orbit's live shows are being kept deliberately low-key while the group adjusts to the rigours of live performance. However, with his latest single, 'Ease On By', rising up the charts Orbit's life looks set to take off sharply.

After the eerie, disembodied sound of 'Fascinating Rhythm', 'Ease On By' is a bit of a shock. Rated at 68 bpm, with a light, soulful vocal from Sharon Musgrove, it goes firmly against the grain of contemporary dance thinking.

"Choosing that one to be the single is a bit risky, I suppose," says Orbit, "in as much as people might be expecting another 'Fascinating Rhythm', but I've just got to see how it does. The next thing I've got in mind is totally different again. I know you're supposed to keep yourself stylistically compatible, but here I am, a DJ, about to release a track that's palpably unplayable in the clubs. But the people I know liked it."

"When I finish a track off, I usually play it to a bunch of friends who listen to music and buy records - which is an important consideration because there's a vital threshold between liking a track and putting a fiver down for your own copy, and I need that fiver or my business does."

Here again William's philosophy cuts across the accepted ideas of the dancefloor. For William, it's melodies, however deeply sunk into the track, that are important.

"It's melodies that lock people into your track so they can recognise it, it's the melody that really gets through to people, no matter how good the groove is. It's the melody that satisfies the itch and hits the musical G-spot. Having said that, I've got this record that's coming out next year called 'Guerilla Grooves' which will be just low-key grooves, no choruses, no melodies, no middle eights, just very basic stuff for bassheads."

“It's the melody that really gets through to people, no matter how good the groove is. It's the melody that satisfies the itch and hits the G-spot”

— WILLIAM ORBIT

REVIEWED BY PAUL ELLIOTT

BANANARAMA
'Preacher Man'

(London) The Stones rip-off controversy was something of a red herring: cheeky, cherry-lipped Bananarama are the new Sister Sledge. Last year's smash 'Only Your Love' pirated the riff to 'Sympathy For The Devil' – and the 'whooh whooh' bits – but owes as much to '70s disco as to '60s rock, while riding a contemporary dance groove. 'Preacher Man' just drops the Stones and melds '70s and '90s dance sounds. Produced by Youth and remixed by Shep Pettibone, it throbs yet sparkles, evocative of the dreamiest, most hypnotic and heady '70s disco raves.

ALEXANDER O'NEAL

'All True Man' (Tabu) Six years ago, Alexander O'Neal was acclaimed the finest soul voice since Loofer. His eponymous first album is '80s soul defined. 'All True Man' is the lead single and title song from Alex's third LP, and his first new recording since 1987's 'Hearsay'. He's had to wait for producers Jimmy Jam and Terry Lewis, who've been busy in their roles as keyboard player and bassist in The Time, the Paisley Park superfunkyalifragisex group who reformed last year to cut a new LP and star in Prince's *Graffiti Bridge* project. Midtempo Flyte Tyme slush-funk, 'All True Man' is a pledge of fidelity from a renowned 'king birder', but the serious luv action is on the B-side, 'Hang On', six minutes of Alex trying to get his trousers off.

DEBORAH HARRY & IGGY POP
'Well, Did You Evah' (Chrysalis)

They look a swell couple and they sound just swell, too, on this Cole Porter tune, re-cut as a pounding geek-rocker for the AIDS charity compilation 'Red, Hot & Blue'. As in *Hairspray*, Deborah is the perfect drama queen, but it's Ig who goofs off the loudest: "So, have you been out to LA recently? Wow, I went there, I had a rentacar 'n' all. Yeah, I got invited to Pia's house, Pia Zadora's house. I didn't go. It woulda been swell though. Elegant!"

Crazy in a John Waters kinda way. A pity the B-side is the perennially naff Thompson Twins reading of 'Who Wants To Be a Millionaire'.

JIMMY BARNES & INXS
'Good Times' (Atlantic)

In association with Fosters, *Sounds* presents *Giants Of Rock: Duets From Down Under*. The talk is of "long tall Sally" and "short fat fanny" as top Oz rockers Jimmy Barnes and INXS get together and sink a few tall cold ones. 'Good Times' rox. Shaz off *Neighbours* would love it.

TOM JONES 'Couldn't Say Goodbye'

(Chrysalis) It ain't 'The Green, Green Grass Of Home', but 'Couldn't Say Goodbye' will break your heart into a thousand pieces, while the flip, provocatively titled 'Zip It Up', will leave you gasping for hot pumping sex. A masterful performance from the over-endowed evergreen Welsh wonder.

THE HIGH 'Box Set Go' (London) From Manchester, an old-fashioned pop band, kind of quaint and jangly like indie pop in the early '80s before it got all trippy and cod-funky. The High will be huge and the hysteria starts here. Included are two versions of 'Box Set Go', the debut single originally released last June, plus two Martin Hannett productions, 'Up & Down' and 'This Is My World'. All are simple and subtle classic guitar pop songs.

THE HIGH: oldies but goodies?

**JESUS JONES**
'International Bright Young Thing' (EMI)

Sort of fizzy and frantic and rocking. And sort of The Sweet taking off The Stone Roses.

POP WILL EAT ITSELF
'X Y & Zee' (RCA)

Feeble. 'Intergalactic' and 'Sensory Amplification' mix exciting and groovy things yet deliver the same old Poppie crap. For a minute or so 'X Y & Zee' happens, a subtle melodic groove remixed by John Waddell (Queen Latifah, Monie Love). Then the familiar nerdy PWEI rap kills it like a pint of lager knocked into your lap. Buzzwords abound – lemonade rayguns, kittens turning into cows – and a phrase is stolen from Althea & Donna's 'Uptown Top Ranking', but it all adds up to nothing. We always knew they were shit, but this isn't even funny.

WATCH YOUR HOUSE
FEATURING PAUL McGRATH 'Ooh Aah Paul McGrath'

(Polygram) Big Paul McGrath of the Republic Of Ireland and The Villa is what ex-boss and current Sheffield Wednesday supremo Big Ron Atkinson would call "a Rolls Royce of a defender who's not afraid to attack the back stick". Big Ron also pronounces the 'th' in McGrath, as in "aftermath", a tricky one for the man on the terrace – particularly if he's from south of Luton, when not even 'bath' will rhyme. Fortunately for Villa and Eire fans, and the makers of this record, McGrath rhymes with car, fnarr and, of course, ooh aah, which brings us to a point of controversy. As every footie fan who's watched Arsenal this season knows, the song in question goes "ooh aah Limpal", and is the signature of that cheeky Swede Anders Limpar, Arsenal's flying

SINGLE OF THE WEEK



PHIL LYNOTT: bass in yo' face

THIN LIZZY 'Dedication' (Vertigo)

On January 4, 1986, Philip Lynott died from complications of protracted drug use. When he died, he was, apparently, planning to reform Thin Lizzy, the band that had been his life for more than a decade, and had needlessly broken up in 1983 when a publicity scam went tragically wrong.

Thin Lizzy are, as their 1979 album 'Black Rose' was subtitled, a rock legend. Their dozen albums crackle with power, emotion, romance. The band's name is synonymous with brilliant twin lead guitar playing and brilliant guitarists: Eric Bell, Scott Gorham, Brian Robertson, Gary Moore, er, John Sykes. Lynott's easy Irish charm was irresistible, and many of his songs classics.

Phil Lynott's last finished recording was in

1985, a solo single, 'Nineteen', produced by Paul Hardcastle, who scored a number one with a different song of the same name a year or two previously. But this, and the retrospectives which followed his death, are not Lynott's epitaph. 'Dedication' is.

When Lynott died, 'Dedication' was incomplete and unreleased. Phil's bass and vocal were on tape, but nothing more. Old Lizzy hands Brian Downey, Scott Gorham and Gary Moore have finished the track. Perhaps inevitably, 'Dedication' is most evocative of Lizzy's 'Black Rose' era, when the band comprised Lynott, Gorham, Downey, Moore. It's a rocker, around the same tempo as 'Do Anything You Want To', and hungry like all great hard rock. Classic Lynott, classic Lizzy.

Phil Lynott: just a boy who lost his way.

number 11. Sorry Paul, but if anybody should be making a record, it's the Superswede, with his film star looks and twinkling toes. In fairness to the journeyman stopper McGrath, he has more style than the Fat Brut Man Of The Year, but who doesn't?

NELSON 'After The Rain' (Geffen)

Love, pathos and that Dunkirk spirit from rock's silver-locked peachy-bottomed Cliffastic Teenbait Twins. Matt and Gunnar Nelson have a mission: "to bring a little joy and light into the world." 'After The Rain' is a ray of hope. "You'll see the sun appear to light the way/Only after the rain/Can you hope to find true love again."

Somebody once chose 'Wake Me Up Before You Go Go' for Simon Bates' *Our Tune*. This isn't so frothy, but like Nelson's debut single 'Love And Affection', 'After The Rain' is kinda sad yet still kicks ass. The guitar melody is pure heartache, each chorus a river of tears. A seemingly perfect and infallible rock single – number one in America and backed by Barbara Windsor – 'Love And Affection' stiffed here. But with this, Nelson will not be stopped.

IRON MAIDEN 'Bring Your Daughter... To The Slaughter' (EMI)

More boyish pranks and general roistering from the Maiden. 'Bring Your Daughter...' is one of Bruce Dickinson's more confused lyrics. It's saucy, of course, but not as regally plain-speaking as the salty (and some would say 'crap') 'Dive! Dive! Dive!'. Bruce is your back door man, cackling like David St Hubbins on Tap's 'Rock 'N' Roll Creation' and slaving over some small town scandal. The song makes no sense beyond the simple

logic that 'daughter' rhymes with 'slaughter'. The music is a loose approximation of Alexander The Great's march on Persia, with Bruce as Richard Burton. And the bird on the cover's a bit of alright too.

LA MIX 'Mysteries Of Love' (A&M)

Soul II Soul's melodic cool permeates some of last year's great records – Mica Paris' 'Contribution' and Loose Ends' 'Look How Long', and this, from the album 'Coming Back For More'. A mellow, unhurried, downbeat dance cut with a bittersweet vocal and lyric and a tender, if cocky, rap part. Almost as seductive as Alexander O'Neal's new luv thing.

THE BLACK CROWES 'Twice As Hard' (Def American)

It's all guilty pouts, girly shirts and groaning trasers on the sleeve, but the Black Crowes – from Georgia via LA – aren't the usual crud-Stones rock bluff. They've got big hearts, but then so have the Georgia Satellites. The reason the Crowes are on the US *Billboard* chart and a million other blues rockers are not is songs. 'Twice As Hard' is first up on the Crowes' debut LP 'Shake Your Money Maker'. It's a warty, shuffling thing, but when it hurts, you can feel its blues. On a green flip are 'Jealous Again', thumping an' tinkling, and John Lennon's 'Jealous Guy', cool but not as heartbreaking as the Crowes' own 'She Talks To Angels'.

BOOGIE DOWN PRODUCTIONS 'Ya Know The Rules' (Jive)

A live B-side plugs the imminent 'Live' album, but it's the two sparse studio cuts of 'Ya Know The Rules'

that kill. Smart, groovy, heavy, funky, kickin', this is everything rap should be. Tuff but cool.

GO-GO'S 'Cool Jerk' (A&M)

Five cute and dippy

THE SISTERS OF MERCY 'Doctor Jeep' (Merciful Release)

This is an inexorable, Olympian noise – close to nine minutes of skeletal metal riffing, frosted with keys, Eldritch slurring about everything and nothing – but less Jim Steinman, it is no 'This Corrosion'. A difficult single, 'Doctor Jeep' won't sound so good between rounds of *Darts On The Radio* with Dave Lee Travis. On the reverse of the 12-inch is a 'live bootleg recording' of 'Knocking On Heaven's Door', heavy-handed, but no more so than Guns N' Roses.

THE SISTERS: Jeepsters for you to love



Californian girls with a taste for bubblegum, the Go-Go's couldn't fail. Five bright new pop stars with fast bucks and a weakness for dope, the Go-Go's couldn't last. They split, Belinda Carlisle got clean then got huge ripping off Bon Jovi, Jane Wiedlin fluke-hit with a great pop single 'Rush Hour', Charlotte Caffey got nowhere with the Graces. Now they're back as the Go-Go's, ten years after the debut LP 'Beauty And The Beat'. Back for the fun of it, and a shitload of money. A 'Greatest' compilation looms, and here's the trailer, a cover tune – produced by Paisley Park's David Z – that comes on like a sober 'Love Shack'. Sorta dull.

MOTORHEAD 'The One To Sing The Blues' (Epic)

Lem's got himself a tan since Motorhead moved house to Los Angeles, but nothing else has changed. First release from a new major deal with Epic, 'The One To Sing The Blues' is def 'Head, the riff somewhere between Thin Lizzy's 'Sha La La' and 'Massacre', with some killer lead from Wurzel. Still the ugliest, still the loudest.

ANTHRAX 'Got The Time' (Island)

Probably the best punk song since Guns N' Roses' 'It's So Easy', 'Got The Time' – incredibly, a Joe Jackson tune – is Anthrax at their snarling best. Fast, spidery riff, great pop arrangement and heavy as f**k. Backed with 'I'm The Man' (dead from Tokyo) and 'Who Put This Together', a monstrous crush of riffs and samples by 'Mixmaster Stickmaster' Charlie Benante.

STING 'All This Time' (A&M)

From his forthcoming third studio album 'Soul Cages', Sting's first single in two years is a simple, easy pop song, kinda Paul Simon. The B-side, 'Miss You Kate', is much the stronger, a stark piano piece born of Sting's jazz obsession, kinda 'Lick My Love Pump'.

SCANNERS

VIDEO

THE GARY GLITTER STORY

(Channel 5 - £9.99)

THE GREAT thing about Gary Glitter is the way he turns his most embarrassing moments into glorious triumphs.

For example, on this entertaining and painstakingly compiled video, which includes a special commentary from Gary himself, you can enjoy the hilarious kung fu scene from *The Leader's* early '70s big screen cringe, *Remember Me This Way*...

The setting is a big, swanky apartment, Gazza is on the phone to some tasty birds: "You should both be ready by the time I get over, kiss kiss, see you in 20 minutes at the most (clocks *Bad Guys* entering room). Er, you'd better make that 30 minutes darling, I've got some cleaning up to do."

Bad Guys: "Always with the jokes, Mr Comedian, you're coming with us!"

Gazza naturally wins the fight that follows, but rather than sneering at his underwhelming acting skills, we applaud him for being able to laugh at himself. And quite rightly too.

The same goes for Gary's classic Heinz lentil soup ad (his splendid wide shouldered glitter suit gets stuck in a doorway, with hilarious consequences!), and the rib-tickling, self-parodying posters for *British Rail*, all of which are shown here.

However, *Our Hero* is pushing it a bit when he claims that his mid-'70s downfall was all part of a cunning master plan. Just look at the facts. In 1975 'Doing Alright With The Boys' peaked at a respectable number six, but later that year, 'Papa Ooo Mow Mow' (you wot?) scraped in at 38. Gary just went out of fashion, it's as simple as that.

But times change, and these days the babe they called Paul Gadd is popular enough to sell out Wembley Arena two nights running for the first time in his 30-year career.



DO YOU wanna be in my gang, my gang? Well, no frankly

There's a whole new generation of Glitter fans out there, and what better way to increase their knowledge of Gary's past triumphs than with vintage footage of him belting out 'I Didn't Know I Loved You (Till I Saw You Rock 'N' Roll)' in front of an vast double 'G' backdrop on *Top Of The Pops* back in '72. What supreme arrogance, and it was only his third single!

Further visual feasts include 'Do You Want To Touch Me (Oh Yeah)' (another *TOTP* clip), in which the girls in the front row are seen to giggle nervously, a mesmerising 'Dance Me Up' from '84, and a show-stopping (perhaps due to Gary's increasing desperation) 'I Belong To You' from a 1976 Russell Harty programme.

Featuring, as it does, a pretty liberal splattering of clips from throughout Gazza's career (bravely including such lowpoints as a pitiful 'And Then She Kissed Me' from '81), *The Gary Glitter Story* is that rare thing, a video that's had a bit of time and effort put into it. In a word, rocktastic!

Mr Spencer

VIDEO

QUEEN At Wembley

(PMI - £9.99)

A BIT of a delayed release this. Filmed way back in July '86, *Queen At Wembley* captures Freddie and the boys riding on the crest of the Live Aid phenomena.

It's ironic really. By the 1986 Magic tour, Queen were only a shadow of their former overblown greatness but playing the biggest gigs of their career. And though the press release may bleat on about the most spectacular shows ever performed at Wembley, anyone who saw the Stones over the summer would probably disagree.

But, nasty little truth though it may be, Queen are a seriously good live act. Freddie Mercury is perhaps one of the best singers and frontmen rock's ever seen. A complete camp ham yes, but a damn good one. And it's Freddie who's obviously the focus for all of this. The rest of the band may be musically great 'n' groovy, but they're also sodding boring.



FREDDIE: WHAT a ham

Despite the fact that most of their more recent output has been bland corporate commercial stuff, once upon a time Queen wrote some real corkers. In amongst the bland crap there's some classic stuff - 'We Will Rock You' and 'We Are The Champions' are total pump out power and the camp kitsch funk of 'Another One Bites The Dust' is

superb.

Snappily edited, rather good sound and a lightshow akin to the Mothership rising over Devil's Peak, this is rather good stuff. And yeah, Freddie is singing "fried chicken" at the end of 'One Vision'.

Andy Stout

A vast amount of editing tomfoolery has been employed but, as the old saying goes, it's impossible to make a silk purse out of a sow's ear. Back to the drawing board.

Colin C

VIDEO

SOUL II SOUL 1990 - A New Decade

(Virgin Music Video - £9.99)

SOUL II Soul have had an excellent couple of years as rulers of the cool soul kingdom. After two superb LPs, a string of influential hit singles (including 'Back To Life' and 'Get A Life') and a well received tour, this video release would seem to be the simplest and natural route for everyone's favourite cool, capitalist, caring collective to take.

But, it's not that easy. Ninety minutes of tape is a long time to fill especially with such a one-dimensional format as the live performance. And when the performance is as dull as this it makes for boring viewing. Only seven minutes of this, a storming version of 'African Dance', is remotely entertaining.

Soul II Soul have certainly gathered a fine collection of musicians around them, who play very well throughout, but where this show falls down is in the vocal and presentation departments.

Jazzie prowls the stage with his walking stick and gangster lean, presiding over the performers like Old King Soul wearing his ego on his lapel, while his collection of soul divas fail to hit the spot. The singing here is so consistently flat as to make it unlistenable. Only Kim Mazelle comes out half well, but then she ruins it with her Las Vegas lurve histrionics.

VIDEO

BRIAN ENO Symbols From The Magic Drum

(Hendring - £9.99)

NEW-AGE IMAGE-MAKING for design consultants at play, this 45-minute video features arctic fauna, frozen streams and stunning skylines, all claiming to illustrate "images and symbols from the ancient frozen North". Produced by Rare Earth, it's one of a series including *The Memory Of Earth* (music by Enya) and *The Desert And Her Daughters* (Peter Gabriel).

The film has been rather oddly edited into a narrow letterbox format, its images racing past in a kind of go-faster stripe across the centre of the screen. Later this widens out and is criss-crossed and overlaid with other images, but the effect is often fussy and distracting.

These are the kind of pretty pictures that would be great projected all round the walls of someone's docklands flat at a hi-tech Christmas lunch, but look pretty silly flitting across the screen of a humble 14-inch portable.

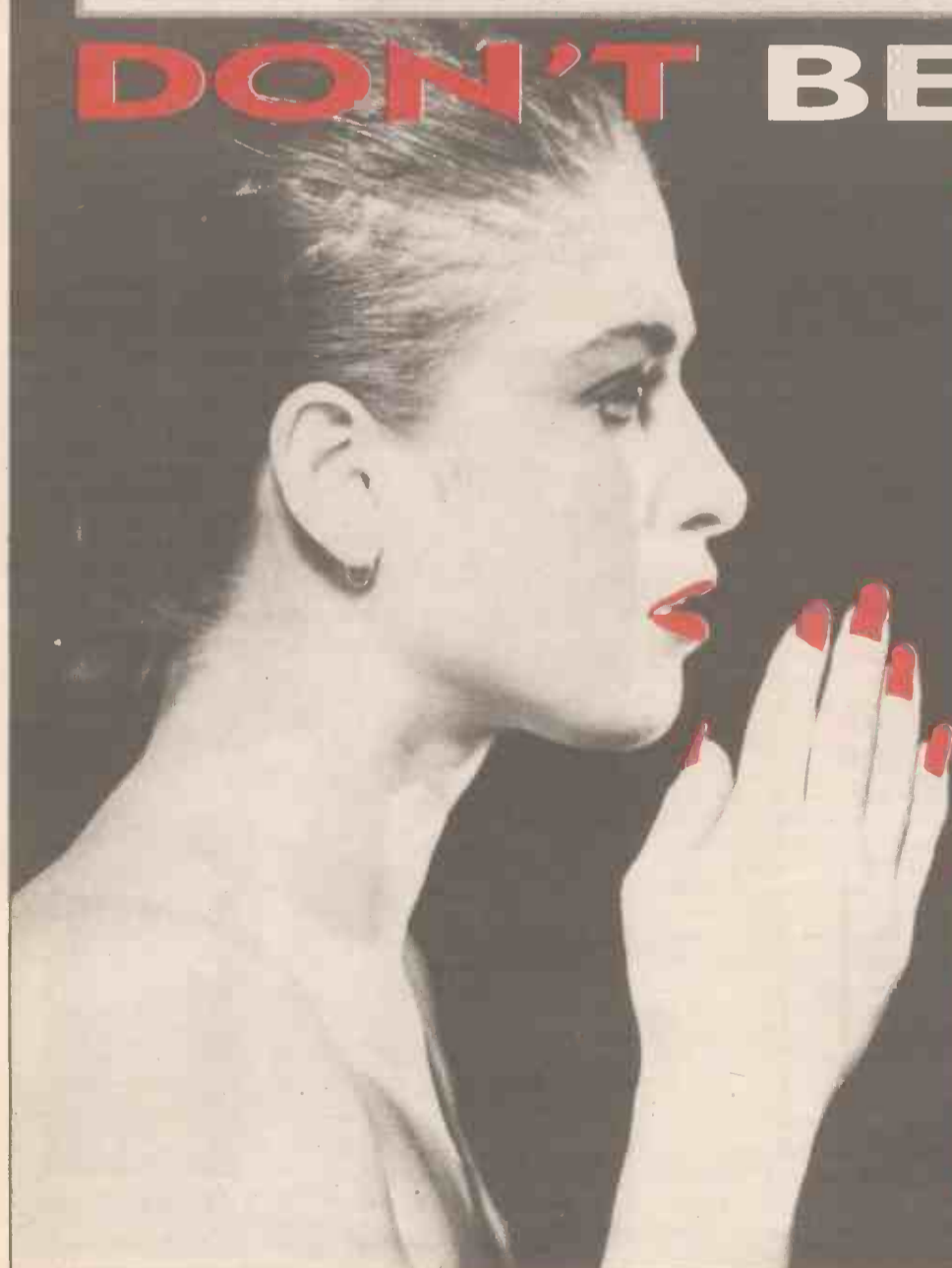
It's a serviceable background for relaxing and getting quietly blotto. Though faultlessly shot, it has nothing to say, and Eno's usual seamless continuum of fizzes, squelches and belches has none of the dynamics of Philip Glass's soundtrack scores.

Serious hypnotics and insomniacs only.

Clare O'Brien

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EDITED BY KATHY BALL

LISTINGS

music on telly

WEDNESDAY JANUARY 2

LOVE ME TENDER: 6pm, BBC2. The all-singing hip-swinging Elvis in his screen debut western starring as a feuding son in a family of feuding sons.
JAZZ ON A WINTER'S NIGHT: 12.15pm, Channel 4. New season of jazz documentaries begins with the tale of Winton Marsalis, including film of him performing with the Marsalis Quartet and conducting master classes at Harvard.



ELVIS PRESLEY: BBC2, January 2. Screen debut from the world's best looking man.

THURSDAY JANUARY 3

TOP OF THE POPS: 7pm, BBC1.
BREAKING GLASS: 12.15am, Channel 4. Hazel O'Connor and Phil Daniels star in this 1980 classic with a warning for the kids: the music business may seriously damage your health.

FRIDAY JANUARY 4

THE WORD: 11pm, Channel 4. Pop stars, movie stars, rising stars and grinning Terry Christian.
DANCE DAZE: 12.00am, Channel 4. Last in the series with Omar, Brand New Heavies and Tackhead.

SATURDAY JANUARY 5

THE ITV CHART SHOW: 11.30am, ITV.

THE WORD: 2.20am, Channel 4. Repeat from last night.
THE HIT MAN AND HER: 4am, ITV. Party time with disco diva Pete Waterman.

SUNDAY JANUARY 6

THE O-ZONE: 11.50am, BBC2. Music, chat and competitions.
120 MINUTES SPECIAL: 8pm, MTV. Two hours with The Cure, featuring film of their live shows, videos from Tim Pope and words by Robert Smith.

TUESDAY JANUARY 8

TOWN & COUNTRY: 11pm, Channel 4. It's country music time with George Strait, kd lang, The Libertines, plus an interview with Joe Ely in a Texan honky tonk bar.

on the radio

WEDNESDAY JANUARY 2

JIVE ALIVE: 6.15pm, Hereward Radio (102.7/103FM). Mick Meadows and Sarah Jane with a mix of new singles, indie grooves and interviews with all your favourite pop stars.
DAVE SANDER: 7pm, The Hot FM (96.9, 97.6FM). Live sessions, interviews and the best of the new releases.
DAVID GRANT: 8pm, WestSound Radio (96.7/97.2FM, 1035MW). Daily light rock show.
HEADBANGERS SHOW: 8pm, Moray Firth Radio (97.4FM, 1107MW). Headbangers special with two hours of cover versions and a chat with Xentrix.
EARSHOT: 9.30pm, Radio 5 (693, 909AM). Music, news and views from North of the border.
BOB HARRIS: 12pm, Radio 1. The Third Man sneaks in for a session.

THURSDAY JANUARY 3

JIVE ALIVE: 6.15pm, Hereward Radio.
BRIAN MARTIN'S ROCK SHOW: 7pm, Coast AM (1242, 603 MW). Classic rock show every night of the week.
THE NEW YEAR CONCERTS: BILLY IDOL: 7.30pm, Radio 1. The Charmed Life tour comes to Wembley.
OVERJOYED: 9pm, Radio 1. Stuart Grundy pays tribute to masterblaster Stevie Wonder.

RED DRAGON ROCK: 9pm, Red Dragon Radio (97.4, 103.2FM). (Also Saturdays and Sundays).
SMOOTH PEBBLES AND ROUGH DIAMONDS: 12pm, RTM (103.8FM). Pearls from the indie underground scene.

FRIDAY JANUARY 4

CLUBMIX: 7pm, Hallam FM (96.1, 97.4FM). Dance grooves from Sheffield.
JAZZIE B: 7.15pm, Kiss FM (100FM). Club classics Vol 3.
AFRO-POP: 8pm, Radio 5. Revofest with Ghana's top musicians.
RAVE: 9.30pm, Radio 5. A review of the best indie sounds from Wales.

SATURDAY JANUARY 5

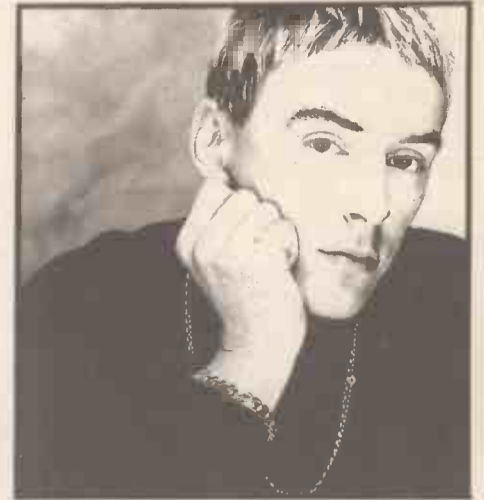
DANCE SHOW: 6pm, City FM (96.7FM, 15.48AM). Nine hours of non-stop dance, rap and soul music.
KISS FM DANCE CHART: 7pm, Kiss FM. As voted by London's DJs.
KISS FM MIX-SHOW: 9pm, Kiss FM. Mixdown with Coldcut.
PAUL WELLER MOVEMENT IN CONCERT: 10pm, Radio 1. The unfortunately-titled Paul Weller Movement goes through the motions at London's Town and Country Club.

SUNDAY JANUARY 6

GROOVE MACHINE: 7pm, Moray Firth Radio. Indie grooves.
BUS' DISS SOULED OUT: 7pm, Piccadilly Radio (103FM). Manchester dance show.
TRISTAN B: 7.30pm, BBC Radio Bristol (94.4, 95.5FM) Dance/ soul.
CAZ: 8.30pm, BBC Radio Bristol. Indie show with local feel.



STEVIE WONDER: Radio 1, January 3. An aural tribute to the soul man.



PAUL WELLER: Radio 1, January 5. The man of style moves his Movement in London.

DIFFERENT WAVELENGTHS: 10pm, Northsound Radio. Indie music from Scotland.
HENO BYDD YR ADAR YN CANU: 10.15pm, BBC Radio Cymru (92.4, 96.8FM). Welsh indie music.
FAST FORWARD: 12pm, Radio Luxembourg (208FM). Review of the week's indie releases plus the demo spot.

MONDAY JANUARY 7

BAILEY BROTHERS ROCK SHOW: 7pm, Hallam FM. Sheffield rock.
CAESAR THE BOOGIEMAN: 9pm, Invicta FM (102.8, 103.1FM). Dance classics.
KRUSHER'S MONDAY METAL MAYHEM: 9pm, GLR. *Kerrang!*'s finest gets his rocks off again.
BOB HARRIS: 12pm, Radio 1. The Wright Brothers fly in for a session.

TUESDAY JANUARY 8

NIGHTLIVE: 7pm, Orchard FM (102.6, 97.1FM). Weekly look at the South-West band scene with local music, gig news and live sessions.
GARY CROWLEY: 8pm, Chiltern Radio. New releases and indie dance.
SHARP AS A NEEDLE: 10pm, RTM. Hardcore, hip hop and House.

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Steve Double

TRACEY AND Steve say: "Iron your new Sounds T-shirts, they must be getting pretty crumpled by now!"



After reporting on last February's British Rock For Romania concerts, held to celebrate December 1989's revolution, a holidaying MR SPENCER recently returned to Romania with MRS SPENCER. They were shocked to find a rock scene perilously close to extinction. . .

THE DECLINE AND FALL OF THE ROMANIAN EMPIRE

THE LATE Nicolae Ceaucescu snuffed out personal liberty in Romania with a ruthless efficiency that went even further than George Orwell's 1984.

By putting every typewriter in the country on file, the former dictator almost banished subversion at a stroke, while his Decree 23 made it compulsory for Romanians to report all conversations with foreigners to the police. Contact with the outside world was virtually impossible.

Just over a year ago, on December 22 1989, Ceaucescu attempted to escape from revolutionary crowds by flying off the roof of Bucharest's Central Committee building in a helicopter, leaving behind his loyal Securitate men to claim thousands of civilian lives in the last days of bitter fighting.

The fleeing leader didn't get far. He was tried and executed on Christmas Day.

AS YOU would expect, rock bands had a tough time under Ceaucescu.

Although it was never banned, rock received no exposure on radio or TV — leaving the airwaves free for endless hours of traditional folklore (Romania's sentimental and patriotic folk music) — while pop fans could only hear Western groups through second or third generation black market cassettes.

For those sick of the three official Youth, Classical and Political radio stations, the World Service and Radio Free Europe could also be heard, but listeners had to keep the volume low to avoid being reported by neighbours, many of whom would stop at nothing to stay in the authorities' good books.

The state record label, Electrecord, limited its pop roster to a few select bands. The drawback for these musicians was an unwanted 'official' tag, but with nothing else to choose from, most groups were only too glad to sign up. After all, in the words of Edi Petrosel, drummer with state-approved melodic rock group Holograf: "It was a kind of *inside* revolution for the rock people, just by being rock was an act of defiance".

Another problem was, and still is, the price of Electrecord's vinyl output. A new LP costs 1500 lei (about two pounds), but an average weekly wage of 3000 lei means that when it comes to a choice between a loaf of bread and a record, the bread wins every time.

The state's grip on the record industry also means that, even now, it's impossible for musicians to oppose the Government on vinyl.

ONE MONTH after the revolution, Romanian rock bands celebrated the anniversary with concerts in Bucharest and Timisoara.

The shows were organised by Metronom, a privately run co-op set up last January by a 40-year-old naturalised Hungarian DJ, Andrei Partos, with the sole aim of running gigs and promoting Romanian bands in his wildly eclectic *Metronom* magazine.

Issue 3 includes articles on acts as diverse as Billy Joel, Faster Pussycat and Black — who Romanians seem to love — along with curious classified ads asking for "Cumpar casete video (doar originale) cu Pink Floyd, Yes, Depeche Mode, Genesis etc", plus a serialised Beatles story.

"*Metronom* is the one newspaper for Romanian kids that's *only* about the music," stresses Andrei, who as an English speaker and a Hungarian

(to Romanians, Hungarians are only slightly less despicable than the loathed gypsy population) spent nearly 25 years being watched by Securitate agents.

According to Andrei, the new National Salvation Front regime has more subtle ways of suppressing dissent. The written media depends on the state for its newsprint and printers, and like some opposition newspapers, the deliberately apolitical *Metronom* is having problems getting hold of the stuff.

Andrei would like his magazine to come out once a month, but with crippling printing bills and paper costing three times what it did at the start of 1990, this is proving impossible.

It costs between nine and eleven lei to produce each copy of *Metronom*, which has a cover price of 15 lei due to high taxes. This seems like remarkably good value when you hear what the printers are demanding.

"They want 300,000 lei at the beginning," grumbles Andrei, "and you're waiting three months to have the actual paper. Issue two came out in August, we wrote it in May, so it took three months. You can't live like that."

You mean it's always out of date? "Of course."

IN FEBRUARY last year, *Metronom* helped bring Jesus Jones, Crazyhead and Skin Games into the country for a string of sold-out British Rock For Romania concerts in Timisoara, Bucharest and Brasov. The shows climaxed each night with a mighty encore of Neil Young's 'Rockin' In The Free World' performed by the awestruck Brits, plus top Romanian rockers Compact B, Krypton and Holograf.

The concerts were glorious, tear-splashed celebrations of freedom, with Romanians of all ages dancing and singing with a zeal that betrayed the fact that, until now, all they'd been able to do

at rock gigs was sit tight and clap politely.

For all its limitations — caused by a lack of equipment and years spent in musical isolation — Romanian pop seemed very much alive. But since the last night of British Rock For Romania (in Brasov on February 22), Holograf haven't played a single gig.

In *Metronom*'s earthquake-damaged Bucharest HQ, boss Andrei Partos, plus Edi Petrosel and Mirela Palin from promising all-girl hard rock band Secret, discuss the plight of pop in Romania since February.

"After British Rock For Romania, something happened to the people," says Andrei. "They don't want it no more. No concerts, no music. It's hard to explain, but everything happened too quickly. They now have three pop radio stations (Fun, Contact and Nova 22, all set up since last December), and they have a lot of music they didn't have until now, so they feel it's enough. They don't go anymore to concerts."

When they're not listening to the new radio stations, pop fans are tuning their newly purchased satellite dishes into MTV and

Superchannel. Romania's one official station, RTV, no longer limits its daily programming to two solid hours of Ceaucescu (and nothing else), but if you can only take so many '70s nature programmes and jolly folklore shindigs.

Would people really rather stay in with the radio or satellite TV than go to gigs, Andrei?

"Maybe that, but they've seen the Romanian singers before, so they don't feel the need to see them again. If you have a concert today and another in three days it should be Phil Collins, Peter Gabriel or Genesis. Maybe then people would go to both. It's not good, not good at all, they don't have this real *fan* feeling for a band.

"People are very snobbish right now. There are no concerts like nine months before, but you can't tell me that bands have changed their style of singing, or the level has gone down so quickly that people say, They are no good anymore, and that's happening. They are saying, We don't like Holograf, we don't like Compact B, we don't like nothing."

Edi has worn his hair long for years, despite hassles from both Securitate and Romania's aggressively conservative civilians. It takes guts to hang on to your identity in this country.

"In the old system," Edi says, "Ceaucescu didn't let us have even a little bit of hope, so our concerts were a hope for everybody. But now people don't need us."

Did they come to see you before the revolution as an escape?

"Exactly, because we were the guys with the long hair, and we didn't go to work in the factory. We were different. They came, for some hope, and to see that it's *possible*. But now everyone has the same liberty, and we don't know what to do with it."

HOARDINGS IN Bucharest are plastered with ads for rock gigs that never happened. The most prominent of these are the colourful posters (most of which have been swiped by souvenir hunting fans) plugging three mouth-watering, multi-national *East West Together* package events, scheduled for early October. This ambitious plan had to be scrapped during the summer, when aspiring thrash merchants, Roata, were bottled offstage by a typically narrow-minded crowd.

Since the revolution, violence has become the most popular way of changing things in Romania — which must be the only country in Europe where The Cure are *not* popular, and where, according to Andrei, Simple Minds are liked "only by a few intellectuals".

Andrei Partos finds the growing intolerance of Romanian rock fans deeply disturbing.

"Roata *tried* to play thrash," he explains, "but they don't know what thrash is. Even the thrash bands in the States or England, they are trying to do some music, but this one has none at all."

"But just the idea that they are not doing what I'm liking, I must kill them. It was a mistake of the organisers, they invited a lot of Romanian bands, but new wave, heavy, thrash and everything *together*. The people threw some objects at the bands they'd never seen before, and they finished every row of seats from the hall. After that, they couldn't invite anyone to the *East West* rock concert, because they were afraid of what might happen.



THE WILDLY eclectic *Metronom* magazine



CAPLESCU DORU: DIY-style rock



SECRET: A post-Ceausescu Heart

"I'm hoping that we can do it once again ourselves, at Metronom, maybe with some British bands, but not yet, we must wait 'til it's the right moment. Maybe in the spring it's better, because no concert is going in the normal way right now."

Do you think if Jesus Jones, Crazyhead and Skin Games played here today, there'd still be the same interest?

"I don't think there would be the same interest for the same bands, it's because of what's happened since February. A lot of musical information came in without any help from anyone to put it in categories. . . You don't speak about music without knowing what's the blues and what's soul, and so on. The people don't know anything, but they think they know everything, and it's very, very bad."

"The new DJs are 18, 20 years old, and they are doing this (indicates bland western disco music coming from Radio Fun). They say two words and that's it, very simple, without any cultural information. It's like this 24 hours a day."

"In your country there's no problem to educate with the music, because if you want some information you can have it in papers like *Sounds*. But here it's not normal, because 'til nine months ago everybody's saying, We want information. Now they have it, and they don't want it anymore. But for this I want to fight."

It seems like rock in Romania is in danger of dying out completely.

"Yeah, that's it."

ONE OF the biggest problems facing the ambitious Holograf is the stigma of having been an 'official' band under Ceausescu.

"People think we were involved with the old government," says Edi. "It's not true, because the only way we made money was with the concerts, and if the government say, No, you don't sing. . . we didn't know how to win, and television always stopped our broadcasts, because we have long hair and so on."

"But in a way we respect our shows, and we are not a thrash or heavy metal band, and that's why I think people don't like us now. It's a question of a few guys, some idiots, because now they want some dirt, some trash, some violence, they need it."

Andrei: "They need the violence, they are violent inside. They would like to see it on the scene, you know?"

Unlike 1978 veterans Holograf, who have four LPs under their belts, Secret are a strictly post-Ceausescu band. They formed last January and, according to Mirela Palin (vocals and guitar), their influences are "Ronnie James Dio, with Black Sabbath and with Rainbow, Scorpions, Yngwie J Malsteen. . ."

Fortunately, Secret have a raw sparkle that keeps them from straying into stodge rock territory. Indeed, back in February, several admiring Brits mistakenly compared the band to west London punk misfits, The Slits.

"No, no," laughs Mirela (who's never heard of The Slits), "Heart!"

Andrei: "Heart, you see! That's their opinion about themselves. Maybe something else is coming out, but their intention is to do hard

rock."

Did the Romanians ever hear British punk music, or was it only hard rock that got through?

"No, it came, the punk music, but people didn't like it too much, because they didn't know too much about it. There are bands which are playing in the U2 style, for instance B22 and Timp Nou (which translates as New Times). They're trying to play some new wave with social messages in, and B22 are even playing guitar riffs like The Edge is doing, with the same kind of style. But real punk bands, we didn't have any."

Is it hard, after being cut off for so long, to actually start playing music?

Mirela (translated by Andrei): "It's really difficult, because you need instruments, and they cost a lot. You can't find them in the shops, so you must receive it from somewhere else. You must change money on the black market, get some dollars, and somebody must bring it into the

country. We don't yet have the possibility to buy a good guitar, a good amplifier, a PA system, so it's really hard."

Does the new government accept Secret as a rock band?

Andrei: "In these conditions that we live in now, nobody would care about being a rock band, because there are a lot of other problems (empty shops, sporadic water supplies, almost a million departees since the revolution. . .), so they don't even think about the rock movement. Nobody's interested in what's going on with rock music, even the Ministry Of Culture, they don't know anything."

Are you worried that it'll be even harder for Romanian bands if more Western bands come?

Mirela: "I think if Western bands would come, the ambition of our bands will go up and up, and so maybe their quality will be better and better, because they will be in the position to make a contest all the time with Western bands. They need this, they need direct competition."

So you'd be pleased if more Western groups came to Romania?

"Yes! Yes!" smiles Mirela, eager to sample the delights of Ronnie James Dio and Yngwie J Malsteen first hand.

"I'm sure it will be a good occasion," adds Andrei. "I told you that British Rock For Romania was a good moment. If, in March or in June, some other bands could come, rock music here would go up, but now it's just a flat line. I don't see anything happening."

“After British Rock For Romania something happened to the people. They don't want it no more. No concerts, no music. It's hard to explain, but everything happened too quickly”

— ANDREI PARTOS



B22: NEW wave with a message

ANDREI DESPERATELY needs to arrange contracts with Western record companies, so that he can give exposure to new records, by playing them at his discos and reviewing them in *Metronom*. He also wants to import vinyl for general consumption — to help give Romania's rock fans a level of choice similar to that enjoyed by their Hungarian neighbours.

"A lot of guys are selling music, it's a bootleg wave of giving to the people. It's not the normal way, but there is no other. So if record companies would like to find some buyers in Romania, we would like to be their representatives."

"We are trying to have some contacts, to bring in some records. I don't say they'll sell for very low prices, but if you can have a British record, for instance, with 500 lei, people will buy it."

"I don't know what you will do with the lei, but maybe it will be a beginning to have another kind of record circulation in the country. Otherwise, it's everything on the black market."

Andrei can be contacted at: Bd. Ana Ipatescu No 2, Sector 1, Cod 71113, Bucuresti, Romania.

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IGGY POP AND DEBORAH HARRY PICTURED PROMOTING 'WELL DID YOU EVAH', THEIR CONTRIBUTION TO THE 'RED HOT AND BLUE' AIDS BENEFIT ALBUM



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1991 **SOUNDS** CALENDAR

ALL IN all, 1990 was a good year of praise-the-Lord dimensions for old Jesus.

"We've been to Japan, had our first trip to America, got our first hit," says vocalist Mike Edwards.

It wouldn't be putting too fine a point on it to say that Jesus Jones feel like the world's at their feet. But in the fickle world of rock 'n' roll — where audiences drop bands as quickly as they pick up on them — the fact that JJ's last single, 'Right Here Right Now', failed to emulate the success of 'Real Real Real', would have had a lot of bands chewing at their manager's trouser leg.

But sitting in a wine bar in London's West End, Mike and keyboardist Ian ('Barry D') aren't even slightly fazed.

Mike: "It did exactly what we wanted it to do. That was our sacrificial pawn single. Everyone said, it's not as commercial as our other singles but what it was meant to do was show people there's another side to Jesus Jones. People thought, *Jesus Jones*. . . and an image came to mind that was wrong. It was intended to shake peoples' preconceptions up.

"Rather than putting the pressure on us, it takes the pressure off. If you get thrown into that commercial lion's den and try to make yourself a commercial band, the moment a single doesn't succeed on that basis, you are seen to have failed. With this single, that commercial element wasn't there, so any success was a bonus. I felt really chuffed that it went into the Top 40."

And the new album, 'Doubt' — which is out at the end of January — may well shake a few more preconceptions. It sees the band at their hardest and most eclectic yet.

"The album is the counter-swing from 'Liquidiser'" says Mike. "Each track is different, it's an album of extremes. In a way, it's like The Beatles' 'White Album'. . . it had so many different types of music.

"We're in an age where people specialise so highly, it's like pedigree dogs — they're refined so much that they become disgusting and disfigured. You look at all those baggy bands and you're looking at in-breds. You're looking at the equivalent of the three-eyed, two-toothed hick."

THAT SAID, Jesus Jones' new single, 'International Bright Young Thing', is a return to the commercial lion's den and should see them storm the *TOTP* barricades once more.

Jesus Jones are confident about that. In fact, they're confident about everything. When *Sounds* spoke to them at the beginning of 1990, they were planning no less a feat than changing the face of rock music. A year on, they think they've gone a long way to doing just that.

"Clearly," reckons Mike. "Look at the Top Five now — there's one band who are clearly influenced by us. We've already changed the way people perceive the way rock music should be made and should sound. I didn't expect it to happen quite this soon, but there it is, and we haven't even started yet."

The 'one band' is obviously EMF. "A great many of our detractors are using EMF as a stick to beat us with," muses Mike, in one of many complaints about the persecution they feel they've received in the press. Throughout the interview they cite examples of how they've been misunderstood. . .

"'Real Real Real' was definitely our most misunderstood," he considers. "It's laughing at ourselves. It was a parody of crap pop lyrics, mostly soul lyrics, where people use the term 'real' when they've run out of any suitable adjective. Some idiot called it gormless."

Life in Jonestown is certainly not bereft of humour — everyone in the band is blighted by at least one nickname: Mike has been Foghorn Leghorn ever since an early review likened him to the big cartoon chicken from the deep south of America. Gen is known as The Mighty Atom and The Human Pellet on account of his stature and energy, and "aerodynamic qualities" respectively.

Guitarist Jerry has been known as 'Meester English' ever since a dubious Romanian fan tried to get his attention by grabbing his nether regions — "Meester English, it's so big!" Mike and Ian cackle in delight, before casting grave doubts on the accuracy of the quote. Ian picked up the 'Barry D' moniker after making the mistake of commenting on how awful the name Barry would be for a dog — he's been



MIKE EDWARDS steps outside Jesus Jones

After shaking people's preconceptions by releasing a non commercial single, JESUS JONES have come up with "an album of extremes" called 'Doubt'. GEORGE BERGER tries to find out what's at the heart of the real JJ and solve a few mysteries of the planet while he's at it. International bright young things by STEVE GULLICK

Please don't let us be misunderstood

Barry Dog ever since.

But the most fascinating nicknames are reserved for bassist Al, known variously as Wiggy Stardust ("Due to his hair, which is not his own, and his Bowie fixation"), Onionhead ("If you pull his hair out, there it is") and Tagnut The Bold ("It's getting crude and intricate. A tagnut is a cling-on, a dangleberry. He just turned up one day with his suitcase and latched on!"). Poor Al.

WHILE JJ's claims of changing the way rock music is perceived are debatable, their confidence does have a certain charm.

They're also unusual in at least one respect — their first single, 'Info Freako', cost a mere £120 to record. But even after all this time and success, 'International Bright Young Thing' was recorded on a comparative shoestring of a budget.

Ian: "I did a remix which was £80. Obviously you refine your techniques and you can record things better, but we've

never been the sort of band that says, Oh, we're two years on, therefore we have to. . ."

Mike: "It was recorded in a session. We did the whole LP and the songs for the EP, which amounted to about 14 songs. It's more expensive than 'Info Freako', but it won't be anything like ten times as expensive."

That's only £1,200.

Mike: "Yeah. If you work it out, it'll probably be about £6-700. Recording's still pretty cheap you know. . ."

That amount of money, of course, wouldn't pay the tea boy in the studios where most chart bands record.

It's a nice anomaly and a good indication as to why it would be unfair to mistake Mike and Ian's supreme confidence for arrogance. As well as being immensely amicable, they're pretty happy go lucky and, as they put it, "willing to talk about anything".

So, they've been good enough to clear up a few mysteries of the planet for us. Does it feel real? Cos if so, we'd like to know:

The Loch Ness Monster?

Ian: "I'd love to think that'd be real. That'd be so wild. I know it's a big twatter of a lake, but if I was ever elected PM — then the country would be f**ked anyway, but — I'd get up there with industrial pumps and drain the f**kin' lake. If you wanna find out about the Bermuda Triangle, you drain the seal. They spend all their time sailing around in boats, waiting for it to pop out of the water. Useless! Absolutely useless."

"Skirting the perimeter," Mike nods in agreement.

"It wouldn't be too much of a problem, all you've got to do is get a dirty great big pipeline in. . ."

Loch Ness is actually connected to the sea.

Mike: "No problem! You just dam it."

Ian: "Seal up the end with concrete, put a turbine in and suck all the water out. We can provide hydro-electric power for the whole of the country while we're draining it."

Mike: "Being connected to the sea might be a problem if you're going to try and drain the Bermuda Triangle, seeing as all the seas are connected anyhow. . ."

Ian: "Oh, right. I was going to put all the water from the Atlantic into the Pacific. Ha! Ha!"

Looks like the Bermuda Triangle will have to wait even when we have a JJ as PM, then.

Mike puts down the International Dark Hairy Things known as Yetis to a more rational explanation.

"As you go up a mountain," he begins, "there's less oxygen and your head doesn't react the same way. Your brain plays tricks on you — it's tripping mountaineers!"

Which doesn't really explain Bigfoot in America but, as Ian puts it, "There are a lot of Americans out there with some strange ideas. I wouldn't put it past a few of the Americans we met out there to go around dressed in a bloody bear suit."

Spontaneous combustion definitely gets the real real real thumbs up from the chaps, but they're not worried about any Spinal Tap-style exits from drummer Gen.

Ian: "He sweats too much onstage! He could put himself out, he's self-extinguishing. There might be a slight squoosh! noise, and he'd be sitting there smouldering."

Added to this, UFOs don't exist and it was Laura Palmer that shot John F Kennedy. As they go on to chat with knowledge and enthusiasm about the Marie Celeste and *Picnic At Hanging Rock* mysteries, it becomes clear that Jesus Jones have an opinion on everything.

"Except golf and fishing," admits Mike.

"But we'll talk about them anyway!" adds Ian, with a grin.

Jesus Jones: world problems, world solutions.

ON HIS LP, 'RUSSELL GRANT'S ZODIAC'

"It's not so much my LP, and I want to stress that, simply because Duncan McKay is the composer and it's his glory. I just happened to be an *appendage*. Almost like a technical adviser, if you like, long after. Duncan wrote it.

ON THE MUSIC BUSINESS

"I had an absolute *scream* about seven years ago. I got into the charts with a wonderful single called 'No Matter What Sign You Are'. It was a cover of a Diana Ross And The Supremes number and it was wonderful. I had Katie Kissoon as my backing singer and we had a real *riot*!

"And, in fact, it got up in to the 40s, if I remember rightly. Then, sadly, our distributors ran out of discs. I'm sure you've heard this sorry tale before but, I remember, one shop rang the BBC, where I was working at the time, and said, 'We've had 150 orders for this record over the past couple of days - where is it?'

"And, do you know, they couldn't get a copy for love nor money!"

ON A MUSICAL COMEBACK

"I don't see my annals following in the path of... *Gazza* is it? I mean, if someone came up and asked if I'd do an astrological rap... *great!* Fine! I wouldn't go on record saying I'm not repeating things. I believe in doing something *cos* you enjoy it.

"Like the fact that I'm in panto this year. I'm doing it because I enjoy it. And I think the minute you stop enjoying something - and there are certainly some things in my life now that I'm not enjoying - then I think you must review it, assess it and *chuck it out!!!*

"So if anyone approached me to do something fun and bright and *different*, I would certainly look at it."

ON HIS MUSICAL TASTES

"Well, obviously, a whole spectrum of things. I love Whitney Houston. I *adore* Abba and I love The Carpenters. But I've got to admit, there's not much modern music I listen to.

"There's not the same talent around, like the ELOs, The Abbas, The Beatles and people like that. I suppose I've gotta go with Quo, haven't I? They're brilliant, still, to this day. And my favourite track of theirs is 'Ice In The Sun'."

ON TREVOR AND SIMON

"I think my favourite at the moment, I just absolutely *love*, is Trevor And Simon. I think they are a riot. I watch *Going Live* purely and simply

Following in the footsteps of Trevor and Simon, RUSSELL GRANT has put star gazing on hold and transferred his talents to vinyl. DAMON WISE hears how the astologist who predicted Thatcher's downfall became a musical appendage

IN A TUSSLE WITH RUSSELL

for them and I thoroughly enjoy it.

"But, I think, what I really enjoyed about them, rather than this hippy phase... Which I totally identify with, I mean that was the middle of my teenage years - you know, the Joni Mitchell songs? But the one that I really loved was when they did Pop Idiots and took off those three zombies known as Big Fun.

"And I saw them do that on *Going Live* and I thought they were a *riot*. Oh-h! Did you not see that? Get it into print - we want more of them doing Big Fun. Whatever they call themselves. God knows. Big F**k, I suppose! But, I mean, it was absolutely riotous."

ON BIG FUN

"I've got to admit, I've only met these boys on

the peripherals and one of them is absolutely a really nice guy. But another one wouldn't stop touching his bloody hair! He came through into the make-up room, where I was, and I thought, if he touches his hair once more..."

ON KYLIE

"Although I happen to think Kylie Minogue's stage presence is brilliantly slick, I just wish she'd keep those *bony* shoulders out of those tops she scrambles into. But, there again, I'm Aquarius, so if she wants to wear 'em, my God, wear 'em, love! And show those bony shoulders off!"

ON THATCHER

"Oh God! Since the Jonathan Ross show... Did you see that? Oh my giddy aunt, it's been

non-stop here! He brought out newspaper clippings from 1978 where I first forecast that Margaret Thatcher would come to power and remain in power for eleven years.

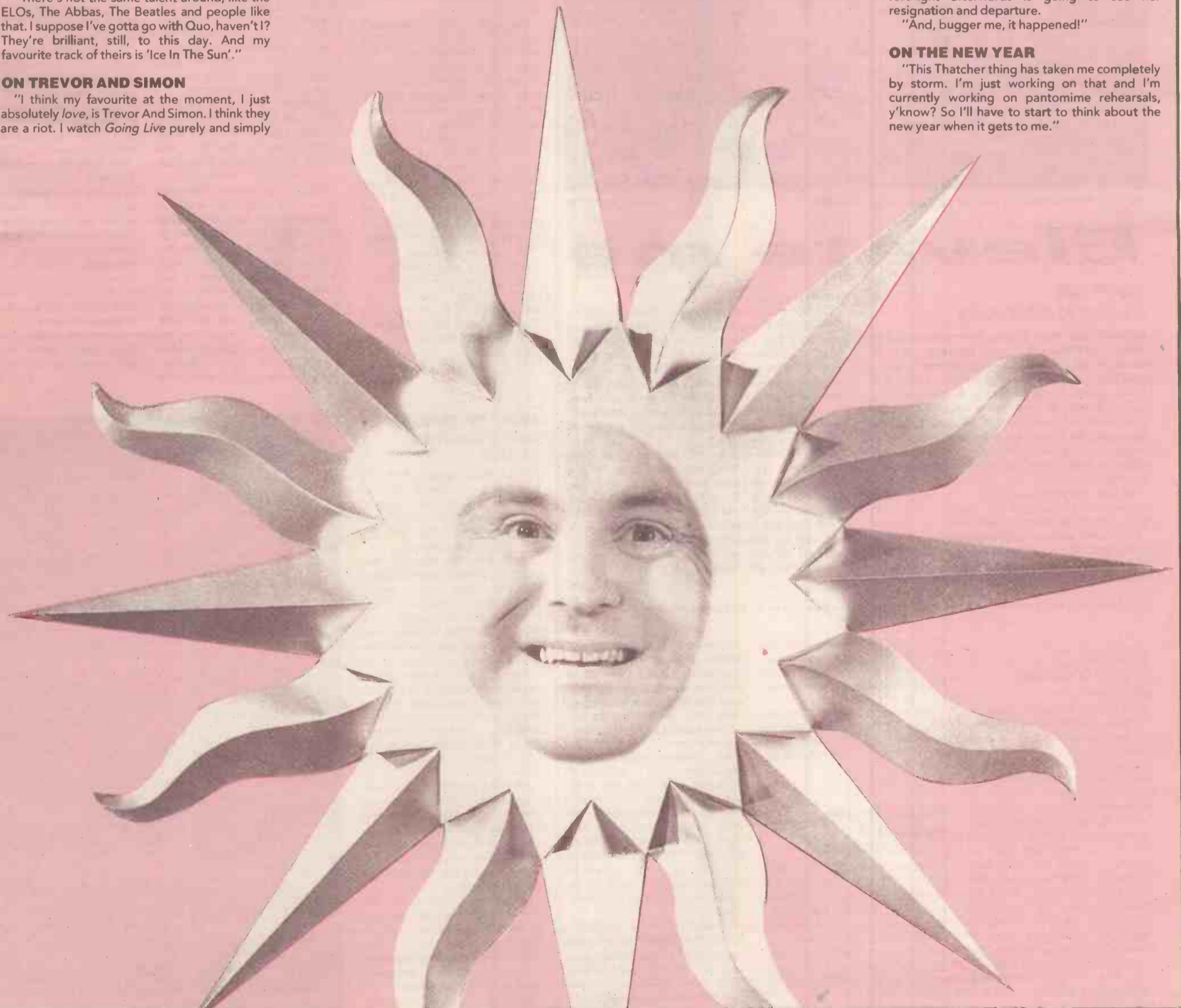
"Then he brought out a tape which Jayne Irving and I did on TVAM in the 28th of April, 1989. We were doing it around her tenth anniversary as a premiere. And Jayne said to me, 'What advice do you have for Mrs Thatcher?' And I said, 'She should go *now*, in her tenth anniversary, she shouldn't wait any longer. But she *won't* go, and because she won't go, she'll be *forced out*.'

"So Jayne asks, 'When do you see as a vulnerable time?' And I say, 'August to December 1990 is particularly sensitive. But the new moon in Scorpio on the 17th of November, *that* fortnight afterwards is going to see her resignation and departure.'

"And, bugger me, it happened!"

ON THE NEW YEAR

"This Thatcher thing has taken me completely by storm. I'm just working on that and I'm currently working on pantomime rehearsals, y'know? So I'll have to start to think about the new year when it gets to me."



LIVES



BICKER YE not! Here's the eight who are going to levitate

Llane Hentscher

Elevate me

LEVITATION

Hampstead White Horse

PUT ANY more than 20 people in the basement of Hampstead's White Horse, and you've got no room for dead cats, let alone swinging live ones – so for Levitation to choose it as the venue for their first British gig was always going to go one of two ways.

Terry Bickers' new mob storm onto the stage in a very un-House Of Love style. "Thanks for lending us your ears, we'll give 'em back later," Terry grins before starting with the aptly titled 'Sweaty', complete with almost Status Quo-compatible stage gyrations.

By now, there isn't even room down the front to move your arms to light a fag. 'Nadire' and 'Paid In Kind' are guitar driven roughhouses, but Bickers' genius seems to be in frustratingly short supply. Just as the band start to gel and drift off into psychedelic mid-song bliss, they're off again into chaos and power chords, which are never done any favours of clarity in

venues this size.

'Smile' uses the old 'Your Time Is Gonna Come/Sweet Home Alabama' riff to good effect and gets the crowd going, but then seems to sprawl on forever, utilising every guitar FX ever invented. 'It's Time' is "time to chill out", according to Terry, but beset by technical problems, while the manic 'Usher' sees him change his guitar for the umpteenth time. They finish after about an hour with 'Against Nature' – more of a melodic rock song than the others, and more immediately appealing.

In their more psychedelic moments, Levitation produced an impressively oppressive noise. But the idea of playing somewhere so small, that was obviously going to get ridiculously crowded, backfired enough to effectively wipe out all but the most obsessive enthusiasm. On this showing, Terry Bickers doesn't appear to be playing to his strengths – but on a different night in a better suited venue, Levitation may still surprise us all.

George Berger

DEAD ON

Charing Cross Road Marquee

DESPITE THE name, and its coffin-flaunting logo, Dead On are a far cry from anything gothic or death metal.

Speed is Dead On's vice, and it works both for and against them. On the plus side, 'Do What You Want', a power driven chant, is a furious wall of sound, with exceptional guitar work courtesy of Michael Caronia and Tony Frazzitta. Mike Raptis is a good frontman, his wild facial expressions matching the versatility of his vocals. It's a pity he feels the need to emit the predictable ear-piercing screams, so beloved of bands like Anthrax and others of their ilk. Annoying and unnecessary.

Though 'Salem Girls' benefits from the backdrop of fast tribal-style drumming, the exhaustive pace does start to take its toll, as one song blurs

BOO RADLEYS/THE IMPOSSIBLES

Edinburgh Floral Riot

IN THE end it wasn't the most filling of festive fare. This collaboration of a Christmas party between Edinburgh's leading indie clubs, Floral Riot and North, nearly turned out as limp as seasonal leftovers. Santa Claus may have arrived early dispensing good cheer and candy but he would have been better leaving a decent PA.

The Impossibles – the most

discreet of Edinburgh's major label bands – arrive in their glad rags, all sequins and glitter, for this rare live outing. Indecently dubbed Oedipus And The Motherf**kers, Lucy and Mags are joined for tonight's performance by a rather over perky rhythm section.

It's hardly foxcore. If The Impossible are wild-hearted women of rock 'n' roll they hide it well – the fuzz pedal, when it kicks in, does so rather apologetically. Yet there are intriguing overtones as Mary Hopkins meets My Bloody Valentine. There's a knowing sensibility at work, bitter-sweet harmonies astride some classic pop hooks, even a beat on Bongwater's 'Drum'.

It's late, and for the Boo Radleys too late – reduced to an incoherent rumble by a cloth-eared sound engineer. Scrawny and scabrous, songs are pummelled beyond recognition by piledriver guitars. What remains of 'Catweazel'

resembles not so much the cult '70s TV hero but the all-in wrestler who regularly got dumped on week in, week out by Giant Haystacks on *World Of Sport*.

Lead singer Cice, in a chunky knit Fair Isle cardigan worthy of Ronnie Corbett, makes the most incongruous of front men – no fresh-faced indie kid but an escapee from Napalm Death. Not even a power cut which brings the set temporarily to a shuddering halt can save us from the quagmire of spluttering guitars.

Rattling into another noisy dead-end, the Boo Radleys are truly off the rails.

Charlie Endell

THE GODFATHERS

Charing Cross Road Marquee

REFRESHED, RESILIENT and revitalised, it's a new Godfathers who take the stage tonight. The intensity never drops below red hot and for over an hour they fire cast iron bullets with the rhythm of an automatic machine gun on overdrive.

The be-suited Peter Coyne remains a powerful and captivating front man, as the band launch into 'Birth, School, Work, Death' and quickly follow with 'This Damn Nation'. Like, say, The Clash, The Godfathers have the look of a great band – from Coyne's Rottensque stare through to Mike Gibson throwing his guitar around as if it were a child's toy.

New guitarist Chris Burrows hasn't so much filled the space left by the seemingly irreplaceable Kris Dollimore as made it his own, stamping his mark on the scintillating batch of new songs which make up the band's next – and surely best – album 'Unreal World'.

The title track sees Coyne holding his head in despair at the state of things around him, imploring "Don't believe the News At Ten/That happy days are here again". 'This Is War' and 'King Of Misery', too, are truth overdoses before Coyne introduces 'Believe In Yourself', remarking, "This is our personal band motto."

Coyne uses words like knives, stabbing at your conscience, and his boasts have finally been substantiated. At the Marquee, The Godfathers were the greatest rock 'n' roll band in the country – and much more.

Andy Peart

MUCKY PUP/BIOHAZARD

Walthamstow Royal Standard

NATIVE NEW Yorkers, Biohazard have ways of dealing with an apathetic audience that huddle in the shadows. They merely stop playing and heckle them until they get down the front to mosh.

Once Biohazard warm up they become a killing machine of raucous hardcore, mixed with a slightly danceable edge. 'Survival Of The Fittest', with its churning knife-edged guitar and rumbling bass, provides bassist and vocalist Evans with the chance to really get the riot going. Guitarist Bobby is so emaciated he looks like he'll snap in two as he jumps around in some strange mutated dance – the total antithesis to Evans' hard-man stance. Finishing with 'Wrong Side Of The Tracks' it's a hard act to follow.

When Mucky Pup did hit the stage, it looked at first like they weren't going to make the grade. Vocalist Baby Chris wobbled his chubby frame around the stage, the crotch of his jogging pants by his knees, full of an arrogance that was more than slightly off-putting.

Despite their claims to be "the kind of dance music you won't find on MTV", Mucky Pup don't seem to have found their own niche, as they go from hardcore to hard-rocked rap – a concoction which sometimes declined into a confused mess.

But when they do get it together, the result is stunning. '3 Dead

Gophers' is highly amusing and danceable, and goes down a storm with the audience as roadies and various members of Biohazard each take a turn to sing a chorus.

Followed by 'Hippies Hate Water', with Baby Chris in oversized, orange foam stetson, giving us a comical rendition of a country redneck in full flow, it definitely gets better.

But if Mucky Pup replaced the dross numbers with something a bit more coherent, they would truly be a band to watch for.

Trish Jaega

STATUS QUO

Hereford Leisure Centre

LIKE SOME former champion boxer out for one last pay cheque while the faculties are still intact, Quo are back on the road.

They're celebrating 25 years since their first bash at Butlins in Minehead, and after all those years in the business these venerable old warhorses certainly know the ropes. But the question is: are their hearts still in it?

The lads certainly look the part – they've kept in trim and should have few problems going the distance on this tour. They start as if they mean business. Straight from the bell a spotlight picks out Francis Rossi and the opening jabs of 'Down Down' preface a full-blooded battering around the ears from That Riff.

It's clear from round one that the band plan to rely on the same bludgeoning plan of attack which has brought them mass adoration from millions, but little critical acclaim.

But by round three it is apparent that all is not well with the Quo fighting machine. There are two gaping chinks in their armour.

Firstly, though the band may have more hooks than Mike Tyson, tonight they can only deliver them in weak combinations. They deal themselves several body blows by their over reliance on the dreaded medley.

What do Quo think they're playing at? Are they simply bored with their material? Are they seriously implying that their fans are so aged and infirm that they need to be spared the effort of clapping between songs? Are they trying to pre-empt a Jive Bunny Sing-Along-A-Quo 20 Non-Stop-Party-Hits package? Or have they merely drunk too much punch?

The second, more gaping, chink in their armour is that Quo appear, finally, to have run out of ideas. Now

while this might appear a contradiction in terms, detractors having long claimed they only know three chords (it's more like four, actually), the fact remains that at least half a dozen Status Quo numbers have transcended their stylistic straitjackets to become pop classics. But there's nothing new of note on offer tonight. Quo have been reduced to bashing out old rock 'n' roll standards – again in medley form – just like at your local Coach And Horses.

Admittedly Status Quo have never been the most innovative band in the world, but if they keep this up they'll end up where they began – at Butlins in Minehead.

Frank Arroll

SPITFIRE

Tufnell Park Dome

FLAUNTING BOBS, beads and a pair of luminous lemon-coloured trousers, Spitfire look like they've been confined to their tardis since 1967, somehow surviving on the occasional swig of patchouli oil.

Like The Perfect Disaster – if they ever succeeded in saving up enough cash to buy a set of FX pedals – Spitfire provide a multitude of swollen riffs that threaten to burst if you get too near. And while the guitars create the obligatory never-ending circles of sound, singer Jeff, a man well versed in the ancient art of hip gyrating, provides a slightly warped and wounded vocal that openly takes its hat off to the likes of Sonic Boom.

Ironically, Spitfire are at their best when they lapse into auto-pilot, take leave of their senses and set the controls for the heart of the sun. Then, and only then, Spitfire become unashamedly celebratory, whipping up a frenzy – à la Loop if they ever learned to smile.

But, sadly, for every 'Translucent', a glorious sexual lullaby, there's a no-holds barred knee trembler that paints everything it touches grey around the edges. Whereas their finest moments conjure up potent images of a secret liaison between Spacemen 3 and The Perfect Disaster, their worst excesses are bereft of singularity, bringing to mind the in-house band at the local 'Psychedelic' disco.

Until Spitfire learn to levitate, they'll remain on the runway. It's high time they looked to the sky.

Paul Mardles

LOOP

Kilburn National Ballroom

THE POWERS that be at this wretched Ballroom are conspiring to provide as little in the way of pre-gig atmosphere as possible. Grey, musical sludge envelopes the cavernous emporium – the lights are similarly murky. And to make matters worse, the entrance to the dancefloor is barred by the grotesque form of a red anoraked Jonathan King(!).

Bad omens linger until a cloud of blue smoke spirals skywards and the dark forms of Loop power into 'From Centre To Wave'.

Still, it's a bizarre enough intro. 'A Gilded Eternity's' lengthiest warp-out pummels savagely through the grim surroundings, transporting the mood from sombre into bittersweet intensity.

Defiantly ignoring the crowd-pleasers, the band continue in their darkest vein, through 'The Nail Will Burn', 'Afterglow' and 'Blood', until finally hitting the head detonator with 'Fade Out'.

Loop are like shadows in a vast cauldron of colours and light, the heavy twist of wah-wah flooding out with as much brilliance as the sweeping spotlights that dance overhead. 'Fade Out's' glorious, gutwrenching nerve is wound tighter and tighter with 'Vapour', and the mutated psychedelia of 'Too Real To Feel' and 'Fix To Fall' – surprising inclusions from the first 'Heaven's End' album.

Then it's 'Arc-Lite', a shuddering, awesome peak, and Loop are joined by Wire's Bruce Gilbert for a version that, if given the volume it deserves, would have buried this venue in dust.

But come the first encore, those earlier portents of doom start to come good. "This is the last time we ever play this song," announces Robert before 'Collision', a song he always hated to be asked for.

Worse is to come. "And this is the last song we play ever," comes the warning before 'Burning World'. "Well, maybe not ever. We may be back, we may not."

The song seems to last an age, the white-out repetitions becoming more and more urgent as the orange and blue cloud envelopes the band one last time. A last squeal of feedback drifting on the afterglow of light, and they're gone.

And the realisation that this could have been the last time leaves a hollow emptiness in its wake.

Cathi Unsworth

EDITED BY KEITH CAMERON

THE NICE PARTY
Widnes Queens Hall

THE INDIE-dance house of cards is perilously close to the point where one more shuffly, wah-wah band will bring the whole lot crashing down. With any luck, Runcorn's favourite sons will get there just in time. If not, they do have a fall back position.

The tracks from their current 'Grooveness EP' stand out as solid enough. 'Whatever Happens' is as close to the Inspiral Carpets as you'll get but, in their defence, it would be one of the Inspirals' better moments. 'Going Back To Bed' owes more to early Teardrop Explodes than to the other end of the M62, while 'Family Sinners' is an anthemic tale of overspill town life.

'Birds Of A Feather' sees bassist Russell take over the vocals to deliver a blistering exhortation to absent fathers to "spend more time on the kids". The Nice Party, it appears, are nice people. Maybe too nice. This is one party that would benefit from a couple of unruly gatecrashers.

Guitarist Dave – when the useless sound crew let us hear him – spends too much time on that most fashionable of pedals. Gary's drums lay down the most blatant Manc moves and there's a general lack of edge to the music. Two new songs on show, though, suggest more hope for the future.

An untitled slow burner lights up the middle of the set, but the best is saved till last. 'Philadelphia' is a BAD-style work out, complete with Russell's white boy rapping. If they get established soon, The Nice Party may well be versatile enough to sidestep a backlash.

Pete Naylor

THERAPY
Belfast Henrys

BELFAST IS a long way from Minneapolis, but Therapy are a million miles from the analyst's couch. Tonight, they showed that their minds can travel over Hüsker Dü's heartlands and Fugazi's Washington in nanoseconds, mixing their intuition with a wallop of Northern no-nonsense vitriol.

The main attraction is their drum/bass attack. The latter is undoubtedly wired to some hidden ECT machine, sending pulses of 2,000 volts through player and instrument alike. They've also got a snare that looks like a big bass drum and sounds like girders. And how the drummer uses his bare feet! I'll never understand – at best he should have blisters, at worse, bleeding stumps from the constant barrage of gut-gouging beats.

The end result is one of cold documentation rather than the passionate rambles favoured by the vast majority of Irish bands. In fact, why bother mentioning other Irish bands in the same breath as Therapy? They may nail you to the floor, but tonight everyone ripped through the nails and danced.

Shane Fitzsimons

THE MIGHTY LEMON DROPS
Charing Cross Road Marquee

AT THE beginning of last year, the 'Drops headlined London's Astoria with a little known Oxford outfit called Ride supporting. And now they're back at a far from overflowing Marquee for their first British appearance in ages.

Rumour has it they've found a niche in the American market – borne out by a clinically scrubbed set – but the anonymous four offer no clues as they amble on stage. In fact



"STRENGTH, THIS Condom's a bit tight"

Martyn Strickland

BILLY IDOL
Wembley Arena

A HUGE fist juts out above the stage like a prop off *It's A Knockout*, fingers scarred with the legend 'RUDE DUDE', which lights up in blue. As the band, de rigueur faceless, begin 'License To Thrill', the fist turns a half circle so the loose thumb is on top. Slowly, the middle finger rises. Up Yours, Delors! Billy's here to rock!

Stage left, a door painted with a big naked woman is flung open, and there Idol stands, backlit, legs apart, fist raised, quiff sheer, lip twitching. "Here I am, motherf**kers!"

Tonight, Billy wears a purple trench-coat, a black shirt that all the buttons must have come off, and, er, bondage trousers, the old tart. A heavy silver crucifix gleams about his bronzed torso. For two numbers, he also carries a walking cane, which makes a handy fake guitar and a smashing penis extension. As soon as he discards the cane and has a free hand, he mock-wanks – for the ladies, like.

He huffs through 'Cradle Of Love' and 'Pumping On Steel', from the current 'Charmed Life' album, but the first great song is 'Eyes Without A Face' – the poofy one off 'Rebel Yell'. Idol isn't just King Rocker, he's a masterful crooner, which he proves with this and a teary, croaking 'Sweet Sixteen'. As the guitar lead cuts in on 'Eyes Without A Face', Billy drops, heartbroken, to the floor. There he sings a couple of verses in the foetal position, from which he assumes the missionary position for a little dry humping; the kind of prank a rocker like Billy just can't resist.

Idol clamps an axe to a shattered knee and rings out a chord. "See, I got a long way in that Burt Weedon book about playing guitar," he chortles. "Sounds like a bell, don't it? Wedding bells..."

After a panting 'White Wedding', an instrumental mental metal wipeout with Billy and stooges in Scorpions-approved triangle formation. By now, the stage limp is forgotten and Billy is swaggering like the top rock cock he is. For 'Prodigal Blues' he dons a Mexican/Indian smock and a glove of metal, but the smock's off again

vocalist Paul Marsh doesn't say a word, apart from the obligatory song introductions.

Popular opinion states that The Mighty Lemon Drops made one great record, 'Like An Angel', and could never live up to it. Cruel maybe, but during a very workmanlike performance it's obvious that the older material like 'My Biggest Thrill' and 'Fall Down (Like The Rain)' is leaps and bounds ahead of newer songs.

The first encore of 'Happy Head' brightens matters up considerably, only to bring things back down to earth again with a lacklustre 'Like An Angel', Marsh singing with all the passion of a Mills & Boon novel.

When they return again it's for a surprising cover of The Only Ones 'Another Girl Another Planet'. But the Lemon Drops are more like the Lonely Ones.

Andy Peart

SOMETHING HAPPENS
Cork City Hall

IF PEOPLE are prepared to queue for two hours in the freezing cold then it's taken as truth the band will be preaching to the converted – Something Happens couldn't have put a foot wrong tonight.

This is the sort of mass hysteria

that makes a TOTP audience look like waxwork dummies. To further whip up the crowd there's a lightshow that, frankly, makes brain-boggling chemicals redundant. The band haven't played a note and already the gig's a stormer.

Like all contemporary pop explorers, the band run a musical gamut from the sheer exuberance of 'Hello Hello' to the matter-of-fact simplicity of 'Take This With You'. However, as Scott of the Antarctic could tell you, explorers can lose their way, especially when they're close to their goal. Something Happens falter when they use complex arrangements on the simpler, slower songs from 'God's

Glue', like 'Parachute' where the band drift from simple piano/vocal towards rock leviathan workout. And though the crowd have their lighters out, the pomposity is an unwelcome element.

On the whole, though, the band keep it fairly direct and straightforward with live favourites like 'Tall Girls Club'. Their new material, 'Crystal Ballroom', in particular, is evidence of a return to core values of stripped-down rock, eclipsing the more complex 'God's Glue' songbook. But the audience didn't mind either way. They wanted a great gig and they made it so. Something definitely happened.

Shane Fitzsimons

Billy The Kid



"NO GIRLS!, my dressing room's THAT way!"

Martyn Strickland

for 'Flesh For Fantasy' as Billy throws a few kung-fu shapes while a grotesque rubber porno-sculpture inflates behind him. As he bellows a final "flesh", bathed in red, hundreds of balloons fall and swamp the stalls.

"Attached to those balloons are some little things in silver paper which could make the difference between you being dead or alive," sez Bill before stumbling, "so, uh, have a f**k on me, alright?! Y'know, I started using those things to save money. There's some crazy f**kin chicks out there..."

The finish is uproarious. 'LA Woman' ('Took my motorbike out for a ride, f**ked myself up, almost died'), 'Mony Mony', 'Rebel Yell' ('last night a little angel got butt f**ked in my room'), plus the Mother Of Mercy mix of 'To Be A Lover' with hot babes, Priest-heavy guitar and Idol rapping; "Superstars return to splendour with rock 'n' roll inferno! The kind of thrills and spills you, the fans, want to see and hear!"

This is the creed of The King Rocker.

Paul Elliott

ANTHRAX
Wembley Arena

THRASH AT Wembley 1990, Part Three. Metallica were the first, and managed to fill the aching void of the Arena with sheer blood boiling power. Clash Of The Titans came up with the right bill but failed to follow through. Now, it's Anthrax's turn to try and pump mosh out into the cavern.

They get to the stage via the back door, as support to Iron Maiden. It's a bit of misdirection, though, everyone knows it's just a case of the typeface on the adverts being a few points smaller. This is, to all intents and purposes, a double headliner.

Never the one to waste opportunities, Anthrax whip out with the opening speil from a *Blues Brothers* live show, before the clock ticks the countdown to moshfest and 'Paranoia' curls outwards like a severely pissed off viper. No let up, time's short after all, and they stomp straight into the venerable churning pulse of 'Madhouse'.

The only danger Anthrax have is that at times they're so tight they can come on like an emotionless thrash version of Rush. Not for long, though – towering hulk of a bassist Frank Bello stalks the stage like James Hetfield pumped up on testosterone, Joey Belladonna waves his mikestand at the audience like an electric goad, and Scott Ian spazzes out in a world all of his own. The Arena follows.

'Antisocial' grinds back to their early roots, and though there's no chieftain's headress for 'Indians', the encores of the anarcho-psycho-rap of 'I'm The Man', and the kaleidoscopically wonderful 'I Am The Law' make up for it. Dreddophiles and Mega City One citizens to the fore as Anthrax take Wembley!

Andy Stout

KING'S X/GALACTIC
COWBOYS**Charing Cross Road Astoria**

COULD YOU take a band called the Galactic Cowboys seriously? Thought not, but then this is what Hawkwind would've sounded like if they'd grown up alongside Metallica.

In places they're bearable, in places they're even quite good, but when their ecological oil spill number hits double figures on the digital watch, enough becomes most definitely enough.

What the Galactic Cowboys lack, and what makes them just another left-field US band, is what King's X have in abundance, and that's soul.

It's music that varies in texture all the way through as well, but always underpinned with the X's trademark of triple harmonies and an ear for a strong melody hook that even SAW couldn't manage. Bassist Doug Pinnick takes most of the lead vocals, a strong, rich voice born somewhere between Detroit soul and Chicago blues. His bass is well upfront, a style twisting landslide propelling Ty Tabor's guitar up and into the stratosphere somewhere, all punctuated by Jerry Gaskill's fluid and eloquent drumming.

Every song is steeped in emotion – the wistful longing of 'Summerland', 'Over My Head' a hedonistic celebration with the audience, and the closing cacophony of 'Moanjam', which is simply stunning. King's X come across like one big vibe – and the vibe, heavy as it gets, is all based in some oasis of peace.

"To touch what's never been touched, to taste the sweetness of taste beyond," as Jerry Gaskill wrote in his short story 'Gretchen Goes To Nebraska'. That says it all really. A band that should be seen.

Andy Stout

Sweet speed ecstasy



SWERVEDRIVER: on the way to the top of the noise-boys pile

Steve Gullick

SWERVEDRIVER/BLEACH/MILK Malet Street ULU

"NEVER RELEASE a record through Rough Trade," warns Milk's singer Vic, apparently bemoaning distribution troubles for their 'Birthquake EP'. Sound counsel considering recent reports of the company's financial difficulties. Milk, however, could do with taking a little advice themselves – like never rehash J Mascis' moves unless you can tame the blaring monster of his influence and take it on to a different tract.

No originality problems for Bleach. Their star is now firmly in the ascendant and if it burns any brighter it's going to go supernova. Already toast of the indie/noise scene, they also seem to be distant cousins of rap. Vocalist Salli spits and shouts with venom, coming across with a mixture of self-belief and indignation without falling to the ego-wank trap. There's little in the way of melody to hang on to, just an electric howl punctuated by bursts of belligerent declamations. Bleach don't make it easy for an audience but do reward the faithful with an injection of energy that's soon going to have thousands hooked.

Ever wondered what it would be like to stand in the path of a souped-up dragster while it's tearing along at breakneck speed? Swervedriver have,

and seem to be striving to create an aural simulation of the situation. They succeed too, right to the point where you can almost smell the burning rubber.

'Son Of Mustang Ford' ensures they're off to a flying start tonight. Racing away with heart-in-the-mouth excitement, it's an immediate rush of adrenalin. No need to waste time waiting for these blokes to rev up the engine.

Raking over the embers of a Dinosaur/Hendrix guitar hybrid, 'After Glow' generated enough heat to spontaneously combust. Things need to cool down, so the relatively slower 'Rave Down' is aired, its laconic sarcasm for dance-culture casualties ("There's kids on the corner that wanna beatbox my brain to death") delivered with as much style as the four-wheel fantasies.

Finishing with 'Kill The Superheroes' it's evident that Swervedriver's vision of rock without histrionics is getting sharper with every passing second. Only their affable modesty will prevent them from taking their place at the top of the noise-boys pile. Still, this is one band who don't crave to be worshipped anyway – they'd probably settle for a day down at Brands Hatch.

Anthony Farthing

INXS Birmingham NEC

WITHOUT EVER doing anything spectacular, Antipodean rockers INXS have manoeuvred themselves to the threshold of megadom.

"Are you ready for a new sensation?" we were asked. Around 45,000 people over four nights at the NEC were. But did they get one?

The band have several things going for them. They are the yuppie stadium band of the moment – in the absence of now fading Simple Minds. They have several punchy, mildly funky numbers, a trendy non-macho image which attracts fans of either sex, and immaculately produced LPs. But most of all, they have Michael Hutchence. For him, there is blind adulation and occasional screaming. Underwear is thrown.

To those adoring fans unfortunate enough to have been allocated a seat in the back tier – so far from the stage that it's in a different time zone – and in the absence of a video screen, this is what that distant speck did. He pranced, he waved, he writhed, he rubbed his thigh lasciviously, he exposed his shoulder: in short, he showed off.

But do the band have anything else to offer other than Michael's fair (dinkum) looks. What of the songs?

Thus far, these have been catchy enough without ever reaching for greatness. Glossy production fails to hide the essentially workmanlike construction of many INXS offerings. 'Suicide Blonde' and 'Need You Tonight' owe more to style than content and can hardly be labelled classics.

Then there is Michael's voice. Tonight, it seems as flat as the outback of his native land. Not flat in that he can't hit notes, but as in dull, expressionless.

As the conqueror of Kylie, Hutchence – and therefore INXS – are bound to stay in the public eye for the foreseeable future.

But when all the brouhaha has died down and INXS settle down to enjoy hard-earned lives of luxury the question asked will be: "What was all the fuss about?"

Frank Arroll

THE RAMONES/CRAZYHEAD Brixton Academy

"GIVE US some more abuse then! Come On!"

Crazyhead's Anderson is in a fractious mood tonight. Good thing too, because spitting out bile to an audience of sizzly punkers is where this band work best.

With the Porkbeast's trotters spreadeagled in defiance, Crazyhead set about detonating any pre-conceptions about the worth of their latest 'Some Kind Of Fever' album.

The title track and 'Magic Eye' are rangey, vicious beasts, snarling under guitar overload and Anderson's growling vocals. Beside them, 'So Amazing' and 'Time Has Taken Its Toll On You' deliver the point home like a kick up the jacksie with a 14-hole steelie.

Which is just as well when you consider they are about to be succeeded by a bunch of 40 year old delinquents who virtually fathered bubble scum punk, and whose genteel advice on life is to "beat on the brat with a baseball bat".

So, imagine the collective surprise of the packed Academy when our heroes finally arrive – not, as suspected behind a wall of dry ice and the strains of 'The Good The Bad And The Ugly' – but to the twinkling tones of 'Dance Of The Sugar Plum Fairy'.

And what's this? There's no leather clad foursome yelling "Onetwothreefour!" as they baton wield their way into 'Teenage Lobotomy'. Instead, fairy like ballerinas weave around the stage in a filmy chiffon rendition of 'Swan Lake'. Surely, this is some kind of a dream?

Yes, actually it is an elaborate lie to try and avoid the pitfalls of describing a Ramones gig. But still, you knew all along what really happened. 'Blitzkreig Bop', 'I Wanna Live', 'Chinese Rocks', 'Surfin' Bird' and the entire gonzo repertoire thrashed out in glorious three minute bursts, highlighted by Joey's infamous battle cry. Stupendous, never-changing fun, that included a dedication to Motorhead, the only other band in the world with similar, age-defying resilience.

All the same, the idea of Joey in a tu-tu is appealing.

Cathi Unsworth

BASS-O-MATIC Ladbroke Grove Subterania

AS THE night becomes increasingly joyous and celebratory, one man remains rooted to the spot, stubbornly refusing to let himself go. His name? William Orbit.

Hunched over his synth like a scheming professor at work in his lab, the Bass-O-Matic boffin wears the air of a man who's just been dragged from the safety of his bed. While Orbit may be the nucleus of the Bass-O-Matic unit, he seems more than happy to hide on the sidelines, leaving the fun and frolics to the two singers, who dream up countless reinterpretations of the lambada.

In some respects, a Bass-O-Matic performance is akin to a giant house party. While Orbit is the diffident host who hides in the kitchen until everyone has gone home, the rest of the band are the ebullient guests attracted by Will's record collection.

And what a collection. Famed for his work as a producer (The Cure's 'In Between Days' and Madonna's 'Justify My Love' amongst others), Orbit is a dab hand at endlessly fiddling with genres, merrily blurring the outlines until everything is made to fit. Thus 'Fascinating Rhythm', in particular, lunges from soul to techno and back again, filling the air with its luscious, jubilant chorus.

As the evening draws to a close, singer Musgrove, unable to restrain her enthusiasm, unleashes a fervent command: "Hey, somebody, anybody, everybody – scream!"

The reply was deafening. Even Orbit opened his mouth.

Paul Mardles

MEGA CITY 4/JOYRIDERS Edinburgh Venue

CRUISING IN fifth gear, the Joyriders are free-fallin'. Riding his guitar like some eighteen-wheeler, Murdo McLeod has got his baseball cap slung low and mean for some serious trucking.

You could be forgiven for thinking that the Joyriders are car-fixated, opening as they do with 'Cadillac' which is followed later in the set by 'King Of Gasoline'. But hell, these guys ain't for forgetting us pedestrians, a cover of Eastern Dark's 'Walking' is thrown in for good measure. Barely six months old, they're growing up fast as songs like 'All' and 'This Is What It Comes To' are already being superseded. 'Don't Ask Me' builds and builds, brooding and intense, a slow-burner of a song with epic proportions.

Barely started on their 18-month trawl around the world, Mega City Four seem in fine if modest fettle. Southern cousins to the likes of The Wonder Stuff and the Neds, their ambitions are limited. This is *noo* wave, the Ramones without the big city glamour, a kind of rock 'n' roll Division Two.

Bright, breezy and energetic – and almost wilfully hyperactive – MC4 occasionally stray too close to a power pop chunky rifferama. There's even, God forbid, a faint whisper of early Squeeze B-sides. Artisans rather than artistes, here's just hoping they make it home for Christmas 1991.

Charlie Endell

GUMBALL

West Hampstead Sausage Machine

APPROPRIATELY DRESSED for the snow in knee length leather overcoat, cowboy boots and shades, Don Fleming pauses for a gulp of beer before continuing with his karaoke duet with Elvis: "Merry christmas baby..."

It's the perfect introduction for Gumball, who rip the flesh from many a dead rocker's carcass in the course of the evening, and for Fleming himself, a man who's snapped his six-strings for more bands than The King scoffed peanut butter and jelly sarnies (Dinosaur Jr, BALL, Velvet Monkeys...).

First on the carvery are The Pretty Things, whose 'I Can Never Say' is stripped of its country persuasion and harmonics in a savage customising operation. New EP tracks, 'Yellow Pants' and 'All The Time', follow in similar style, Fleming's raw vox and axe work vying with Eric Vermillion's headthrashing basslines and Jay Spiegel's maniacal drumming.

Traditionalists at heart, the three-piece are soon stripping down and burning up other fine moments from rock's rich back catalogue. First on the agenda is an old Velvet Monkeys number, 'This Town'. Then, after the wig flip thrash of 'Alternate Feed', the band expand to a four-piece for a near blasphemous reworking of Ringo Starr's 'Back Off Boogaloo', with Spiegel taking over main vox and Sherry filling in on the skins. A set highlight, it's followed by that Troggs song that sounds like 'Wild Thing' but isn't, the band's own 'Gettysburg' and The Stooges' 'Real Cool Time'. The finale, though, takes the merit awards - a cover of Half Japanese's 'Vietnam' that comes out of the mincer sounding like Alex Chilton's 'Bangcock'.

Gratuitous covers of the Ig's 'Little Doll' and Lennon's 'Why Don't We Do It In The Road' are just accessories to the act. Gumball are guilty of rock 'n' roll murder - if you cherish Elvis' memory steer clear of the jailhouse tonight.

Shaun Phillips

GALLON DRUNK
Camden Falcon

THERE'S A funny quirk in the air, which is a blessing these days. The fact that the sub-zero temperatures of the Falcon are an unusual place to find such things now just makes the whole thing more sad.

Gallon Drunk are not about bad heavy metal or make-believe dance music. They're warped and just too darned inconvenient for some tastes. Start with the haircuts, the cut of the garb - pure Gene Vincent - but get down to the meat of the subject and try to think about it without falling over. Two bass strings and the most minimal drumkit is all it takes to get some monster of a rhythm moving, which is just as well because that's all they've got.

Not that this band will be held back by the limitations of their equipment - the rolling of the engine is only punctuated by the constant rustle of maracas (which one Drunk is solely employed to see to), and the remarkable splutterings of their pure sex frontman. This boy sings like the Blue Gene Baby with hiccups, pausing only to punish his guitar into shades of submission or playfully add weight to the rumble around him. His keyboard comes in for a bit of stick, too.

The whole is a beast which relies much more on its disconcerting sense of rhythm than any real desire for melody, a chug-a-chug rock 'n' rolling thing with a slightly surreal twist which just happens to come and go in three-minute gallons. The Drunks' noise is one whose only obvious recent peers are the first Suicide album and maybe The Birthday Party in their more manic moments, but which is very purposefully rooted in good ole rockin'roll.

Wonderfully unfashionable.

James Robert



A LEVELLER attempts that compulsory smile Steve Gullick

A crust above the rest

THE LEVELLERS New Cross Venue

IT SEEMS that the tribes of the rainbow have gathered here tonight. Every shape, style, colour and form of youthful life have something to share at a Levellers gig. Corny as it sounds from a distance, the feeling within the Venue tonight is positively jubilant.

Our raggedy heroes, veterans of a year long live campaign that has seen them rise and rise in both popularity and artistic endeavour, storm the stage to the familiar strains of 'World Freak Show' and the place erupts.

These Brighton scruffs know how to play - with virtually any instrument you care to mention adding fuel to the basic flaming boiler of sound - and what's more, they know how to entertain. Bassist Jeremy is a swirling mop-top of red dreads, dancing around grinning singer Mark Chadwick - while John Sevink, curled around his fiddle, makes the spine reverberate with the shivers from his demon bow.

DEL AMITRI Kilburn National Ballroom

NOW THIS may come as quite a surprise, but Del Amitri were rather good tonight. As soon as Justin Currie (the one with the live-in sideburns) growls "Where's the underwear?" when someone throws a scarf on stage, you know we're in for some classic pop.

You see, contrary to popular opinion, the Dels(?) at their best are like Rod Stewart And The Faces with some decent tunes. Of course it's not quite that simple. Lead guitarist Ian Harvie (the hairiest of the bunch) encourages the Dull Amitri rock tag by applying lead weights to the riffs at every opportunity, but he can never quite overcome Justin's voice or eye for a good chorus. 'When I Want You' is soaring Byrds heartache, 'Kiss This Thing Goodbye' a carbon copy of early '70s pub pop. It's so perfect your Mum and Dad could have fallen in love to it.

When Justin delves a little further back in time to produce 'Empty', a swirling slice of Cream-like psychedelia, you can even forgive the awful steel-guitar nonsense they inflicted on us earlier. Ironically, these Nashville excursions are the

best received of the night. Someone even throws a cowboy hat on stage for the encores (I kid you not) and quick as a flash they're twanging through the bluegrass of 'Charlie's Bar' before you can make a run for the exit. Earlier, the kick-in-the-teeth pop of 'Stone Cold Sober' barely received a raised glass in comparison.

The conclusion? Del Amitri are too good for their audience. Investigate. Paul Moody

THE RAILWAY CHILDREN Harlesden Mean Fiddler

SOMETIMES BAGGY really doesn't mean comfortable. Just look at The Railway Children. I've barely got my Manc-detector working before they crash into 'It's Heaven' and commit every loose-fit crime known to man, all nodding-dog heads and funky drums.

Of course it's all the better for it, but that's not really the point. You see, the Railways are fast turning into blatant careerists. With their inoffensive jangle pop shunted unceremoniously into the sidings over the last couple of years they've recreated themselves for the American market with just enough

funkiness to make them look contemporary. So former singles 'Music Stop' and the excruciatingly titled 'Every Beat Of The Heart' reappear with extra muscles and untreated ruffola. Yawnsome.

This could all be forgiven if only they treated their task with enthusiasm, but aside from live wire bassist Stephen Hull they seem singularly uninterested. Singer Gary Newby maintains an air of aloof indifference throughout and occupies himself by tormenting the teenage girls stagefront with the odd anguished look. Even when things go wrong, the band burst into those seen-it-all-before grins you thought INXS had a copyright on.

Matters perk up for an encore of the last single 'So Right', but the band soon revert to their task of putting the staid back into stadium. Even the girls at the front look bored. I took the first train out.

Paul Moody

CAPTAIN SENSIBLE Uxbridge Brunel University STUDENTS' CHRISTMAS Ball - Smart Dress Preferred.

Ball gowns and best suits are the order of the day as the scholars

'Sold Me Down The River' crunches open with a churning bass line that The Mob would have been proud of, while 'Three Friends' whirls into trippy oblivion. The band never stop, switching instruments to gear each new song to an even greater high. 'Outside Inside', 'I Have No Answers' and 'Barrel Of A Gun' are transformed from their pretty album settings into great chunks of diamond, encrusted in healthy amounts of sweat and dirt.

By the time the second encore comes around, Mark and Jeremy have abandoned instruments to leap into the audience, carousing the most amiable ruck you are ever likely to witness.

There is no way this band deserve to be dismissed with the tag "crusty". Anyone of such a high minded opinion can just swallow their own poisonous bile and watch as The Levellers reach the same gi-normous popularity levels as Celtic soul brothers New Model Army and, quite feasibly, beyond.

There's only one uniform you need to enjoy them. And that's a smile.

Cathi Unsworth

snow so Sensible returned a couple of hours later for a horrendous run through of old standards like 'Stairway To Heaven'. The freezing night air had never seemed so inviting.

Andy Peart

ATTILA THE STOCKBROKER/STEVE DREWITT/STEPHEN HERRICK Harlesden Mean Fiddler

AUSTRALIAN POETS aren't a common sight, but Stephen Herrick's collection of poems makes the other side of the world seem just around the corner.

'The Life And Times Of A Performance Poet' is spot on with its tale of audience apathy towards anything outside the norm, while 'Mates In Love', about Aussies whose lives revolve around going to the pub and nothing else, proves the apathy disease isn't restricted to Britain.

Ex-Neurotics singer Steve Drewitt may lack the quickfire wit of Billy Bragg and the awesome stage presence of Slade The Leveller, but he falls somewhere between the two with a solo set that has compassion ingrained. Mixing a few old Neurotics numbers, like the tender 'Never Thought', with some of his new band's (The Indestructible Beats) repertoire, Drewitt should really consider making these rare appearances more than one-off occasions.

Like Ben Elton after downing ten pints, Attila alternates between giving loving cuddles to football and common sense politics, and making sharp barbed jibes at Garry Bushell, Rupert Murdoch and sexist rap artists.

Picking up a mandola halfway through, he shifts from a completely daft Country & Western spoof to the deadly serious 'This is Free Europe', a rousing anti-fascist statement, managing to merge laughter and serious thought with great effect.

It might be fashionable to say nothing these days, but as Steve Drewitt had sung earlier, "Why are you so quiet, when these are fighting times?"

Why indeed?

Andy Peart

NEW FAST AUTOMATIC DAFFODILS Malet Street ULU

THE IRONY of the band's acronym gives it away. Underneath a veneer of rhythmic uniformity and lyrical repetition, the New FADs hide all the requisites necessary for them to long outlive the desperate Charlatans with their dubious dance remixes and dandy streetwear.

Primarily, it's that, live, the five-piece can churn out the low-fat bottom-wobblers without resorting to floppy disks or flapping trousers. And once your buttocks are beavering away, your brain becomes susceptible to the subtle diversity of what at first seems no more than a 1990 remix of early '80s steely northern funk.

Dolan's six-string is imperative. It redresses Andy's Ian Curtis-ish resignation on 'Amplifier' with a hopeful motif that wouldn't be out of place on the last Petrols album; in 'Big' it's the addictive and naggingly familiar chopped funk motivator. Nevertheless, it's the tightness of the drums-percussion-bass that really makes the link. It can be angry and industrial ('Working For Him') or hammer out the variety with a vocal that consistently sounds like those sloganeering socialists who try to thrust a *Militant* down your throat every time you try to use public transport. Andy's other annoying habit is his insistence in playing the melodica, possibly the most un-stylish instrument in the known universe.

But that's probably all part of the joke. Your best bet is to laugh loudly, cos the New FADs are going to be here for a long time to come.

Shaun Phillips

Call the cops!

COPSHOOTCOP Camden Falcon

'TONIGHT COPSHOOTCOP', white chalk scrawled on a blackboard; somehow it looked pretty incongruous outside the Falcon – a spit 'n' sawdust English pub playing host to the Big Apple's most industrial foursome. Maybe it would've been nice to have been flattened by a high-rise PA stack of Swans-type kilowattage, but the Falcon's dodgy acoustics were more than made up for by a suprisingly good turnout for such a low key British debut.

Vocalist Tod A is known to get a little confrontational. You know, he likes to drum up an air of appropriate malevolence. Subtlety? Nope. Copshootcop intend to be nothing less than a sledgehammer to your senses and to that end they've dumped all the cerebral intricate shit – like, uh, lead guitar – in favour of a line up that uses two bass guitars, percussion and a sampler, and pitches straight for the gut.

Tod A plays the thinner stringed, higher pitched of the two basses, mostly hammering out simple chord

progressions, whereas other bassist Natz roots most of the songs with stumbling low-end open E-string riffs – which is where the similarity to other US noise seems to end. The first song 'Waiting For The Punchline', from the 'Consumer Revolt' LP, points to Foetus, Einstürzende Neubauten and SPK's 'Leichenschrei' as more appropriate benchmarks, with semi-rhythmic use of keyboard samples and a barrage of scrap-metal and tom tom clatter from Phil Puleo's stand up drum kit cum post-apocalypse percussion rack. As a live spectacle it works suprisingly well – Copshootcop's power is evidently not the result of studio jiggery pokery.

Alongside other LP tracks 'Shine On Elizabeth' and 'Burn Your Bridges' we also get a taste of newer stuff that tallies pretty closely with what's already been heard. Unfortunately, a broken bass string cut them off in mid-flow, and when repaired they laboured on with only about half as much enthusiasm, grinding to a premature halt. Calls for an encore were refused – I guess Copshootcop don't see themselves as rock 'n' roll either.

Ian Lawton



COPSHOOTCOP: So rock 'n' roll they eat microphones for supper

Ian Lawton

ARSON GARDEN/THE BOLLWEEVILS

Kentish Town Bull And Gate

SINCE SUPPORTING Ned's Atomic Dustbin at a sold out ULU, The Bollweevils have grown up both in confidence terms and musically. Though the opening 'All The Same' sways with an adolescent charm, what follows is mostly of a hard edged sombre refrain.

Singer Sarah Griffiths has shaken off those early flippant Blondie comparisons, replacing them with a more serious manner. And with a fuzz guitar usually controlling proceedings, plus an intrusive bass in the background, their songs repeatedly turn inward. They may lack a certain identity, but when Sarah's crystal clear vocals shine through any doubts are soon pushed aside.

It's rumoured that Bob Mould may produce their debut album, which wouldn't see either party stretching too far away from their respective fields.

Over here to record a Peel session

and play one live date, Indiana's Arson Garden are visually very odd indeed. One of the guitarists jerks furiously along with each snap of the drums; the bassist plays in a real muso Mark King style; and the petite blonde female singer constantly stands on tiptoe. All at once they are disquieting, calming and threatening – 'Not Long Before' stamps angrily, and 'Lash' creeps seductively, before hitting out in a rage.

April Combs' vocals have a noticeable folk tinge, which partly explains why they've been tagged with 10,000 Maniacs comparisons. Arson Garden, however, play the sort of hardcore folk which goes bump in the night. The next time they come over, don't dare miss them.

Andy Peart

THE BIG DISH Glasgow King Tut's Wah Wah Hut

IF PREFAB Sprout had been raised by American foster parents who

listened to nothing but Bruce Springsteen, they'd have sounded exactly like The Big Dish. Probably.

Though mainman Steven Lindsay lacks Paddy McAloon's finely-tuned lyrical insight, he shares his conspicuous concern for the sanctity of 'the song'. Each prospective Big Dish number is carefully nurtured and nourished, clipped and trimmed at the edges, before finally being allowed out on its own.

If that makes The Big Dish sound somewhat sanitised, that's because they are. Like a first-rate First Division defence, The Big Dish pride themselves on their discipline and efficiency, promising to slap a hefty fine on any individual who dares to step out of line.

Of course, this matters not a jot to the blithe crowd, who treat The Big Dish like the hometown heroes they undoubtedly are. And as the umpteenth table threatens to collapse under the weight of too many bodies, The Big Dish disclose one of the few tracks worthy of their fans' devotion. Despite its windswept veneer, 'Miss America'

refrains from getting too hot and bothered, thankfully resisting the temptation to metamorphose into a Deacon Blue B-side.

After a note-perfect rendition of The Stones' 'Sympathy For the Devil', The Big Dish trundle happily off, leaving a section of elated onlookers searching for the right superlatives. "They were brilliant," enthuses one delighted punter. "They've...they've...they've restored my faith in modern pop music!"

Some people are easily satisfied.
Paul Mardles

NOT THE YULETIDE FESTIVAL Newcastle Riverside

OUTSIDE THE air was cold and the queue was long. Inside the crowd swelled and the air positively crackled with a sense of occasion. Any one of the acts tonight is worthy of a night out – collectively they formed the most historic event in Newcastle since United won the

Fairs Cup in 1969, attracting a wonderfully diverse selection of punters.

Billing order stood for little, although the bands on the second stage did have to suffer a dodgy sound system. Take THE ST JAMES INFIRMARY, for instance, a witty bunch with a 200 song back catalogue, who performed from inside a tea-cosy, metaphorically speaking, of course. And later, PUPPY FAT had a hell of a time before they could kick-start their set, an ironic mixture of frivolity and darkness.

HUG were splendid – Gemma and Ken's Sugarcubey vocals backed by a sharp beat, a busy DJ and a cacophony of other components, capable of setting even the most stubborn of bottoms swinging.

CRANE are the best band in the world – intense enough to force you to cry blood, yet still breathtakingly beautiful and sublime. They also chose to play early to allow their fans time to return to their respective institutions – thoughtful that.

After everything about DEEP had finished swirling (lights, dancers, guitars etc), THE SUNFLOWERS arrived to round off the evening in fine style. Paul has still got a voice as flat as Lincolnshire but the band are really revelling in their new, more furious, sound.

Six great bands, lots of great people and a truly great night – bring on 1991.

Kriss Knights

HOTHOUSE FLOWERS Wembley Arena

GREAT THINGS from bizarre beginnings grow, and they seldom come more bizarre than this. Outside the main hall, a group of classical musicians are busking traditional Irish music. Inside, Liam O'Maonlai is introducing the London Chamber Orchestra, explaining how he met them busking outside the last Hothouse London date.

After a few selections from Vivaldi's 'Four Seasons', they're joined by the Flowers for string saturated versions of 'Saved', 'Trying To Get Through' and 'Christchurch Bells', the orchestral arrangement as melodramatic as a concentrated dose of EastEnders.

As the LCO leave the stage, the crowd stand as dutifully as they've been sitting, and the rock 'n' roll ritual begins proper.

From the bouncy environmentally friendly 'Giving It All Away', all the way down to the beautiful emotional knife-edge of 'Sweet Marie', Hothouse Flowers are total in just about every department. Halfway through 'I Can See Clearly Now', the bass drum lifts the crowd off into

orbit. "I think I can make it now the pain has gone" is sweet soul food. All the girls singalongflowers at the end, and 'Don't Go' and 'Give It Up' get the boys exercising their tonsils too.

'Dance In The Storm' is like a wild pagan hoe-down, and the first encore sees Liam singing a folk song unaccompanied alternately in Gaelic and English – many a schoolteacher would love that ability to silence the masses so effectively.

Criticisms? A few new songs wouldn't go amiss, even the stage cavortings aren't too different from the live video, and the horrible introduce-the-band jam should've been left in the culturally barren '70s. But on nights like this you'll forgive them anything.

George Berger

STIFF LITTLE FINGERS/THE GUITAR GANGSTERS Ladbroke Grove Subterania

THERE'S OBVIOUSLY still a lot of people willing to relive the halcyon days of Stiff Little Fingers' punk pop. Subterania's comfortably full for their annual 'secret' gig.

But before the headliners appear, sprightly North London trio The Guitar Gangsters proceed with an impressive set. Mingling Ramones style power chords with catchy singalong choruses this is pure no-nonsense guitar pop. That's 'When The Razor Cuts' stands out as the pick of a friendly bunch.

First impressions of SLF don't augur well. Guitarist Henry Cluney resembles the Wild Man of Borneo these days and the opening, lame rendition of 'Suspect Device' hardly inspires enthusiasm. But from then on, and against all the odds, SLF simply sparkle.

'Roots Radicals Rockers Reggae' scampers with the energy of old, while 'Falling Down' strides proudly forward and reveals that Jake Burns' voice has noticeably lost most of its gravelly growl. Even 'Wasted Life' and 'Fly The Flag' evoke more than mere nostalgia and are just as relevant today.

The biggest surprise of all, though, is the half a dozen or so new songs on parade. 'It's A Long Way From Here To Paradise' is actually faster than most of the old stuff. 'Stand Up And Shout', a drum heavy rap attack on apathy, and 'Beirut Moon' are all natural progressions from their last great album 'Now Then' and sound neither dated nor out of place.

If Stiff Little Fingers really are serious about going for it again they should get back to basics and swing into action immediately. The audience is there, the songs are there and a new generation of stoned hippies are waiting to be knocked over. The challenge is on.

Andy Peart

JELLYFISH New York Marquee

SOAP BUBBLES, lots and lots of them, jet from a little tube on top of the bass stack and float over the stage; over a guitar stack hung with Deicide-approved winking Christmas fairy lights, over jugs of flowers and two little white, panto scenery garden fences, and into the crowd.

The Beach Boys' 'Pet Sounds' plays. Then Jellyfish enter, a jumble of goofy kitsch. Roger, in white tigerskin jacket, white roll-neck sweater and cheeky leather-look pants, twirls a furry parasol as he passes from stage door to his keyboard. Black-lined and dingy like its London sister club, New York's Marquee isn't much used to such camp and frippery, but, hey, Jellyfish know how to rock!

Commenting on tonight's support – Columbia signing Maggie's Dream, a quintet evocative of Lenny Kravitz's rocking poop – Jellyfish's singing drummer Andy smiles: "Whoah! We gotta follow Maggie's Dream, huh? They rocked!"

Duly, Jellyfish's first number is a bad-assed motherf**ker. Centre-stage, Andy stands as he drums. His skins are dusted in glitter, which explodes into little gold swirls through the first song.

Jellyfish's debut LP, 'Bellybutton', released early next year, is a groovy pop classic. The Beatles are the obvious point of reference, but 'Calling Sara', second song up, is big on Supertramp. Supertramp were FM radio gods in Jellyfish's hometown in the '70s, and the Jellies pay homage to the 'Tramp with a deadpan tinkle through 'The

SUPER TRAMPS



JELLYFISH: pop icons and great shirts too!

Steve Double

Logical Song', seguing into Paul McCartney & Wings' 'Let 'Em In'.

Jellyfish's own tunes aren't dwarfed by these standards. 'The King Is Half Undressed' is 'Sgt Pepper' via The Who. 'I Wanna Stay Home' is the coolest lament ever written by a Gilbert O'Sullivan fan. 'Baby's Coming Back' is the sweetest pop, as perfect in its own way as ABC.

Jellyfish are true pop icons. 'Bellybutton' is the best thing since 'Breakfast In America', and they're all cuter than Leif Garrett.

Paul Elliott

IT DOESN'T COST A PENNY!

NIGHTSHIFT

WEDNESDAY 2

BATH Moles (333423) Club Dance Night
 DEAL Clarendon Hotel Sounds Right Disco
 ELHAM Palm Tree Fantasia
 EXETER Arts Centre (219741) Frantic Splders/Moose/
 Bulten-I-Bo
 GLASGOW Champions Feedback
 LONDON Brentford Watermans Arts Centre (081-568 1176)
 Folk Routes
 LONDON Brixton Fridge (071-326 5100) Sharon Dee Clarke
 LONDON Charing Cross Road Manette Street Borderline
 (071-497 2261) Fresh And Funky's New Year Party
 LONDON Finsbury Park The Robey (071-263 4581) 2nd Skin/
 Thy Steamroller/Concrete/Tough Trade/Dance Crazy
 LONDON Goswell Road Lady Owen Arms (071-278 5345)
 Incoming/Dorothy
 LONDON Harlesden High Street Mean Fiddler (081-961 5490)
 Duke Wore Jeans/4.15 (Main) Red Money (Acoustic)
 LONDON Islington Liverpool Road Powerhaus (071-837
 3218) The Bush Kangaroos/The Carbers
 LONDON Kings Road Crazy Larrys The New Holligans
 LONDON Ladbroke Grove Subterania (081-960 4590) Phone
 For Details
 LONDON New Cross Venue (081-692 4077) Subhumans
 LONDON South Bank Archduke Wine Bar (071-928 9370)
 Martin Blackwell And Ian Ballentine
 LONDON Stockwell Old Queen's Head (071-737 4904) The
 Frogs/Phobla
 LONDON Stoke Newington Samuel Beckett The Swanjacks/70
 Policemen In My Kitchen
 LONDON Wembley Arena (081-902 1234) Cliff Richard
 PLYMOUTH Flirts (224630) Maroondogs
 RAMSGATE Sands Hotel Mac And Jake

THURSDAY 3

BIRMINGHAM Irish Centre (021-622 2314) Quill
 BRIGHTON Concorde Chinese Whisper
 CARDIFF Bogiez (226168) Jacknife Disciples
 CHALLOCK Halfway House Come Whay May
 COVENTRY Sir Colin Campbell (223 220) Blue Shift/Wave
 DUDLEY JB's (53597) Sweet Jesus
 FOLKESTONE Jolsons Bob Scott
 FOLKESTONE Pullman Wine Bar Desktop Muzak
 KENT George Inn Joint Venture
 LEICESTER Princess Charlotte (553956) North By Northwest
 LONDON Brixton Fridge (071-326 5100) Jelly In The Fridge
 LONDON Dean Street Gossips Gaz's Rockin' Blues (071-434
 4480) Silm's Cyder Co
 LONDON Finsbury Park The Robey (071-263 4581) The Power
 Of Soul/Before The Storm/Dark Globe/The Snow Children
 LONDON Harlesden High Street Mean Fiddler (081-961 5490)
 This Witness/Valley Of The Dolls (Main) Steve Stapley/Tony
 Leivers/The Dust (Acoustic)
 LONDON Islington Liverpool Road Powerhaus (071-837
 3218) Tender Mercies/Pulling It Apart/Leigh Mallory & Big
 Wing
 LONDON Islington Upper Street Kings Head (071-226 1916)
 Donkey Jive
 LONDON Kings Road Crazy Larrys Assassination
 LONDON Ladbroke Grove Subterania (081-960 4590) Phone
 For Details
 LONDON New Cross Venue (081-692 4077) Subhumans
 LONDON Newington Green Weavers Arms (071-226 6911) The
 Cosmics



The Subhumans

Ten years after, or what. The Subhumans' name has always been treated with a large amount of reverence in anarcho-punk circles and the news of these two reunion gigs must have sent a shiver down the spine of every spiky top from London to Glasgow.

Vocalist Dick Lucas has maintained a high profile since the early '80s new punk explosion, running his own Bluurr record label, fronting excellent ska-punk outfit Culture Shock and nowadays singing with Citizen Fish – where he was once again reunited with ex-Subhumans drummer Trotsky, which more than likely sparked off the idea for these shows.

Whether it's anything more than a New Year's nostalgia trip remains to be seen. It might be your last chance to get down to timeless classics like 'Religious Wars' and 'Reasons For Existence' once again. See you down the front?

THE SUBHUMANS play London New Cross Venue (Wednesday and Thursday)

LONDON Oxford Street 100 Club (071-636 0933) The Boogie
 Brothers
 LONDON South Bank Archduke Wine Bar (071-928 9370) Brian
 Leake Duo
 LONDON Stoke Newington Samuel Beckett The Flying Pigs 2
 LONDON Wembley Arena (081-902 1234) Cliff Richard
 LONDON West Ealing Broadway Halfway House (081-567 0236)
 PJ And The Classics
 LUTON Hemmingways Strontium Boys
 MANCHESTER International II Love/Hate
 NORTH STANFORD Drum Inn Singers Night
 PLYMOUTH Flirts (224630) Ian Shawcross Band

RHYL Savoy Bistro (330470) Medicine Train
 ST ALBANS Horn Of Plenty (53143) Until It Clicks
 WESTGATE Nottingham Castle Traf Blues Band

FRIDAY 4

BATH Moles (333423) John Cooper Clarke
 CAMBRIDGE Junction (412600) New Year Indie Disco

CARDIFF Chapter Arts Centre (31194) Jacknife Disciples
 COLCHESTER Arts Centre (577301) Herb/Tarxiens
 DUDLEY JB's (53597) Love Hysterix
 HEBDEN BRIDGE Trades Club (845265) Wholesome Fish
 LEICESTER Princess Charlotte (553956) Resurrection Joe/
 Ectoplasm Ltd
 LONDON Brentford Watermans Arts Centre (081-568 1176) Me
 And My Shadow
 LONDON Brixton Fridge (071-326 5100) FATF
 LONDON Charing Cross Road Manette Street Borderline
 (071-497 2261) Dirty Strangers
 LONDON Finsbury Park The Robey (071-263 4581) Wat Tyler/
 Les Shaking Dolls
 LONDON Goswell Road Lady Owen Arms (071-278 5345) The
 Shade

CONTINUES PAGE 35



Love/Hate

Credible Hypothesis
Number One: The essential cultural dichotomy of Love/Hate's very name can cause ripples in the time/space continuum. Two words encompassing the gamut of human emotional experience, juxtaposed and separated – cruelly, darling, cruelly – by a jagged slash of bitterness. Dahling, this is art.

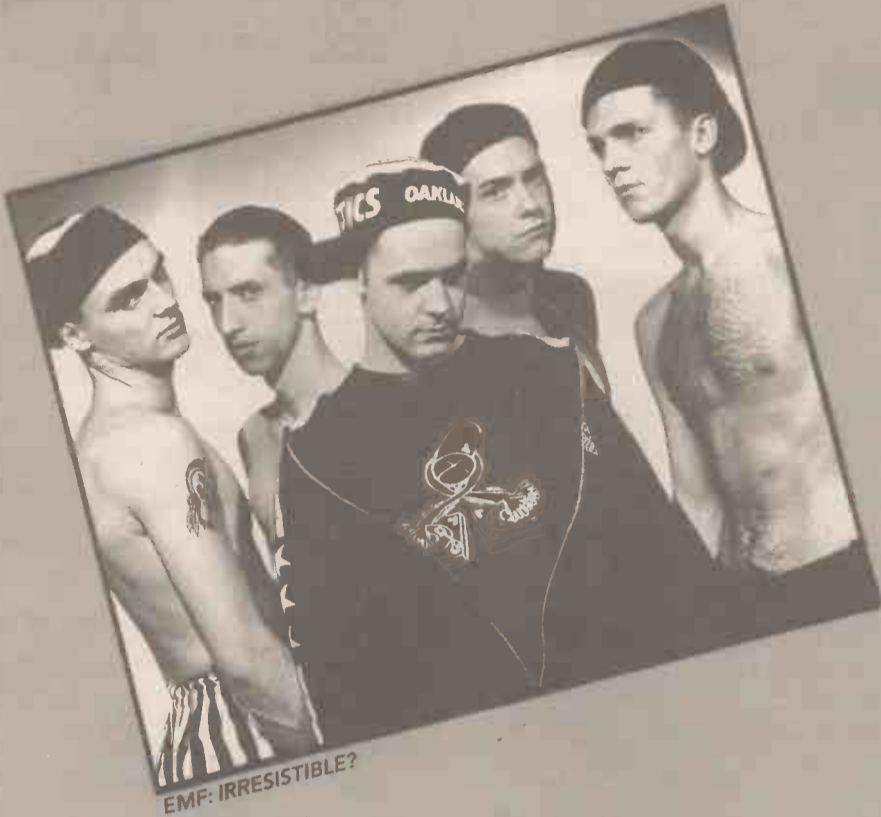
Look at the photo. Here the band marry their soft fleshy exteriors to the unyielding hardness of brick. The sublime against the profane. What more can one say. Love/Hate are the greatest exponents of diametric art this century.

Credible Hypothesis
Number Two: Love/Hate are a dodgy metal band from the US.

LOVE/HATE play Manchester (Wednesday)

GET IT IN!?! - TEL: 071-921 5900

...on the road



■ **ERIC CLAPTON:** At London Kensington Gore Royal Albert Hall February 5, 6, 7, 9, 10, 11, 13, 14, 15, 17, 18, 19, 23, 24, 25, 26, 27, 28, March 1, 3, 4, 5, 7 & 9.

■ **JULEE CRUISE:** One off at London Palladium on February 17.

■ **BOB DYLAN:** Plays Glasgow SECC February 2 & 3, Belfast Ice Bowl 5, Dublin Point 6, London Hammersmith Odeon 8, 9, 10, 12 & 13.

■ **EMF:** Play Cambridge Junction January 9, Rayleigh Pink Toothbrush 10, Portsmouth Poly 11, Birmingham Goldwyns 13, Bristol Victoria Rooms 14, Cheltenham Town Hall 15, Reading Univ 16, Norwich Waterfront 18, Sheffield Leadmill 19, Liverpool Univ 21, Leeds Warehouse 22, Newcastle Riverside 24, Edinburgh Calton Studios 25, Glasgow King Tut's Wah Wah Hut 26, Dundee Fat Sam's 27, Brighton Zap Club 29, London Kentish Town Town And Country Club 30.

■ **FAIRPORT CONVENTION:** Play Nabury Mill Theatre January 13, London Wimbledon Theatre 14, Canterbury Marlow Theatre 15, Guildford Civic Hall 17, Tunbridge Wells Assembly Rooms 18, Yeovil Octagon Theatre 19, Worthing Assembly Rooms 20, Bath Royal Theatre 21, Norwich UEA 23, Cheltenham Town Hall 24, Wolverhampton Civic Hall 25, Southport Art Centre 26, Sunderland Empire Theatre 27, Burnley Mechanic Theatre 28 & 29, Oxford Apollo 30, Edinburgh Queen's Hall 31, Cambridge Corn Exchange February 1, Swindon Wyvern Theatre 2, Southend Cliffs Pavilion 3, Hayes Beck Theatre 4, Bradford St George's Hall 6, Chesterfield Winding Wheel 7, Northampton Spinney Hill Hall 8, Leamington Spa Centre 9, Derby Assembly Rooms 10, Stafford Gate House Theatre 11, Cardiff St Davids Hall 12, Reading Hexagon 13, Salisbury City Hall 14, Cullompton Verbeer Manor 15, St Albans City Hall 16, London Kentish Town Town And Country Club 17.

■ **INSPIRAL CARPETS:** Play Preston Guildhall April 22, Hull City Hall 23, South Shields Leisure Centre 24, Exeter Univ 26, Newport Centre 27, Swindon Oasis 28.

■ **JESUS JONES:** Belfast Queen's Univ February 8, Dublin SFX 9, Leeds Poly 11, Birmingham Institute 12 & 13, Liverpool Univ 15, Glasgow Queen Margaret Union 16, Middlesbrough Town Hall 17, Nottingham Rock City 19, Cambridge Corn Exchange 20, Manchester Academy 21, Sheffield Octagon Centre 23, Leicester Univ 24, Cardiff Univ 25, London Kentish Town Town And Country Club 26 & 27.

■ **JUDAS PRIEST:** Tour 1991 at Aston Villa Leisure Centre March 19, Manchester Apollo 20, London Hammersmith Odeon 22, Newport Centre 24, Sheffield City Hall 26, Newcastle City Hall 27, Edinburgh Playhouse 28.

■ **LOVE/MATE:** Play London Charing Cross Road Marquee January 8, Sheffield Leadmill 9, Walsall Junction Ten 12, Stoke Queen's Theatre 13, Newcastle Riverside 14, Edinburgh Network 15, Redcar Bowl 17, Birmingham Goldwyns 18, Milton Keynes Woughton Centre 19, Norwich Waterfront 20.

■ **GEORGE MICHAEL:** Birmingham NEC January 15 & 16, London Wembley Arena March 19, 20, 22 & 23. All dates sold out.

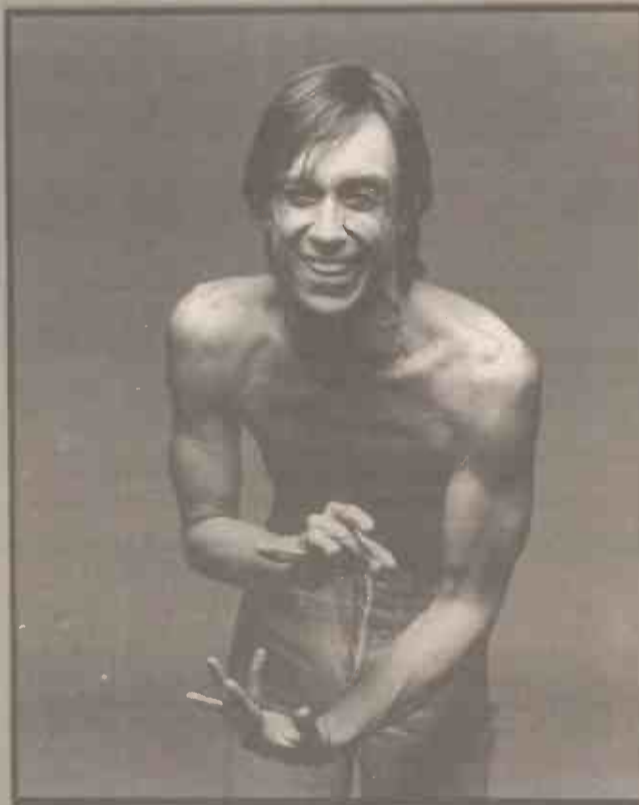


■ **MOTORHEAD:** Newport Centre February 3, Guildford Civic Hall 4, Leicester De Montfort Hall 5, Liverpool Royal Court 7, Newcastle City Hall 8, Glasgow Barrowlands 9, Aston Villa Leisure Centre 10, Manchester Apollo 12, Hull City Hall 13, Sheffield City Hall 15, Bradford St Georges Hall 16, Portsmouth Guildhall 18, London Hammersmith Odeon 19 & 20.

■ **GARY HUMAN:** Next year at Liverpool Empire March 16, Glasgow Pavilion 17, Manchester Apollo Theatre 18, Newcastle City Hall 19, Sheffield City Hall 20, Birmingham Hummingbird 22, Hull City Hall 23, Oxford Apollo 24, Southampton Mayflower 25, Guildford Civic Hall 26, Bristol Colston Hall 27, Leicester De Montfort Hall 28, London Hammersmith Odeon 29 & 30.

■ **PET SHOP BOYS:** UK tour at Birmingham NEC June 2 & 3, Whitley Bay Ice Rink 5, Wembley Arena 8 & 9.

■ **IGGY POP:** Plays London Brixton Academy (with That Petrol Emotion) January 16, Birmingham Hummingbird 17, Glasgow Barrowland 18.



■ **POWER OF DREAMS:** At Bath Moles January 11, Slough Furze Hotel 12, Leicester Princess Charlotte 15, Nottingham Univ 16, Leeds Duchess Of York 17, Glasgow King Tut's Wah Wah Hut 19, Dundee Dance Factory 20, Edinburgh Venue 21, Newcastle Riverside 22, Coventry Tic Toc Club 23, Birmingham Barrel Organ 24, London Malet Street ULU 25, Manchester Boardwalk 30.

■ **RIDE:** Play Manchester Academy March 2, Cambridge Corn Exchange 3, Cardiff University 4, Nottingham Rock City 5, London Kilburn National Ballroom 6.

■ **DAVE LEE ROTH:** Plays Glasgow SECC February 22, Whitley Bay Ice Rink 23, Shepton Mallet Showering Pavillion 28, London Wembley Arena March 1, Birmingham NEC 4.

■ **STRESS:** Exeter Univ January 12, Hull Univ 17, Treforest Poly Of Wales 18, Stafford North Staffordshire Poly 25, Glasgow Tunnel Club 31, Cardiff Hanging Gardens February 2, Loughborough Univ 7, Manchester Univ 8, Sheffield Leadmill 9, Nottingham Poly 15, Coventry Poly 16.

■ **ROD STEWART:** Dates at London Wembley Arena April 1, 2, 4 & 5, Birmingham NEC 6, 9, 10 & 11, Gateshead International Stadium June 2.

Sounds has the most informative & comprehensive gig guide in Britain - & it won't cost a penny to get your gig in. Send information to Sounds Gigs, Ludgate House, 245 Blackfriars Road, London SE1 9UZ. Fax copy to: 071-928 2852. Or call Nightshift on 071-921 5900.

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14th - NOTTINGHAM Venus * 16th LONDON Marquee *



PARADISE

NIGHTSHIFT

...OR FAX IT IN - 071-928 2852

FROM PAGE 33

LONDON Harlesden High Street Mean Fiddler (081-961 5490) The Bridewell Taxis/Candyland (Main) Hogwash/Snowstorm Arizona (Acoustic)
 LONDON Islington Liverpool Road Powerhaus (071-837 3218) Totally Wired Club Night
 LONDON Ladbroke Grove Subterania (081-960 4590) Submerge
 LONDON Marquee (071-437 6603) The Meteors
 LONDON New Cross Road Amersham Arms (081-694 8992) Croydon 8/Stormed
 LONDON Newington Green Weavers Arms (071-226 6911) Lovemore Majaivana And The Zulu Band
 LONDON North Finchley Lodge Lane High Road Torrington (081-445 4710) Ruthless Blues
 LONDON Oxford Street 100 Club (071-636 0933) The Modern Jazz Sextet
 LONDON South Bank Archduke Wine Bar (071-928 9370) Richard Buslakiewicz Duo
 LONDON Stockwell Old Queen's Head (071-737 4904) The Firework Party/I Like Danny's Hair
 LONDON Stoke Newington Samuel Beckett Spasm/Thy Steamroller
 LONDON Walthamstow Royal Standard (081-527 1966) Fahrenheit/Detente
 LONDON West Ealing Broadway Halfway House (081-567 0236) After Dark
 LYDNEY Highland Inn KAOS
 NORWICH Memorial Hall Engine
 NORWICH Waterfront (632717/766266) Captain Sensible
 ST PETERS Red Lion Nimmo
 STOKES ON TRENT Freetown Club (214207) Yeah Jazz
 WALSALL Junction 10 (648100) Rock Disco
 WIGAN Mill At The Pier The Tansads/More Perfect Watchers/Peter James Mercer

SATURDAY

5

BATH Moles (333423) Mitch Binn's Jazz
 BRIGHTON Hare And Hounds White Russia
 CAMBRIDGE Junction (412600) Drive/Colonel Mathi/Tribe Of Dan
 DUDLEY JB's (53597) Engine
 HEBDEN BRIDGE Trades Club (845265) The Sound Of One Hand Clapping
 LEICESTER Princess Charlotte (553956) Satisfaction Crazy
 LONDON Brentford Watermans Arts Centre (081-568 1176) The Barley Works/The Jessica Lauren Trio
 LONDON Brixton Fringe (071-326 5100) Reasons To Be Cheerful
 LONDON Camden Canarvan Castle (071-485 7858) Wolfie Witcher
 LONDON Finsbury Park The Robey (071-263 4581) Timmi Magic/Le Rouge/Pigbag

LONDON Goswell Road Lady Owen Arms (071-278 5345) Zen/Thy Steamroller/Strobe
 LONDON Harlesden High Street Mean Fiddler (081-961 5490) The Bogus Brothers (Main) Peter Blegvad/David Wyatt/Andre Barreau (Acoustic)
 LONDON Islington Liverpool Road Powerhaus (071-837 3218) Fleadh Cowboys
 LONDON Ladbroke Grove Subterania (081-960 4590) Choice
 LONDON Marquee (071-437 6603) Pendragon
 LONDON New Cross Road Amersham Arms (081-694 8992) The Steve Simpson Band
 LONDON Newington Green Weavers Arms (071-226 6911) The Balham Alligators
 LONDON Oxford Street 100 Club (071-636 0933) Harry Gold's Pieces Of Eight/Goff Dubber's Dixieland Band
 LONDON South Bank Archduke Wine Bar (071-928 9370) Nick Webb & Greg Carmicheal
 LONDON Stockwell Old Queen's Head (071-737 4904) Basta Roc/Thumbs Up For Friday
 LONDON Stoke Newington Samuel Beckett Rawhead
 LONDON Tufnell Park Junction Road Dome (071-281 2195) Indie/House Club Night
 LONDON Walthamstow Royal Standard (081-527 1966) Stan Webb's Chicken Shack
 LONDON Wembley Arena (081-902 1234) Cliff Richard
 LONDON West Ealing Broadway Halfway House (081-567 0236) Honcho
 NORWICH Waterfront (632717/766266) Steve Marriott
 OXFORD Old Fire Station (56400) The Wandering Crutchlees
 PETERBOROUGH Shamrock Club Janglefeet
 PORTSMOUTH South Pier Pavilion One Style MDV
 SHEFFIELD Leadmill (754500) The Seaside
 ST ALBANS Horn Of Plenty (53143) Walking On Ice
 SWANSEA Coach House (649228) Jackknife Disciples
 TROWBRIDGE Lamb KAOS
 WALSALL Junction 10 (648100) Engine

SUNDAY

6

DUDLEY JB's (53597) Curtis Little Band
 EASTCOTE Clay Pigeon Jello Sail
 GRAVESEND Prince Of Wales Terose (Lunch)
 HEBDEN BRIDGE Trades Club (845265) Steve Childs Band
 LONDON Brentford Watermans Arts Centre (081-568 1176) Russ Henderson Steel Band
 LONDON Camden Canarvan Castle (071-485 7858) Harry Kane And The Moneymakers (Lunch) Linda's Box Of Tricks (Eve)
 LONDON Charing Cross Road Manette Street Borderline (071-497 2261) The Starlings
 LONDON Finsbury Park The Robey (071-263 4581) Into Oblivion
 LONDON Harlesden High Street Mean Fiddler (081-961 5490) Fleadh Cowboys (Main) Rob Corp/Zoo Time/John Wiffin (Acoustic)

LONDON Islington Liverpool Road Powerhaus (071-837 3218) Solaris Club Night
 LONDON Ladbroke Grove Subterania (081-960 4590) Phone For Details
 LONDON Newington Green Weavers Arms (071-226 6911) Terry Clarke & Michael Messer
 LONDON North Finchley Lodge Lane High Road Torrington (081-445 4710) The Boogie Brothers
 LONDON Oxford Street 100 Club (071-636 0933) Uncle Fish Fry/Uncle Pat The Boogie Woogie Man (Lunch) Big Town Playboys (Eve)
 LONDON Wembley Arena (081-902 1234) Cliff Richard
 LONDON West Ealing Broadway Halfway House (081-567 0236) State Bound (Lunch)

MONDAY

7

BIRKENHEAD Alexandra The Adams Family
 CANNOCK Smackers Rattlesnake Kiss/The Mood
 DUDLEY JB's (53597) Liquid/Headbox
 LONDON Charing Cross Road Manette Street Borderline (071-497 2261) Job/Watergate
 LONDON Dean Street Gossips Alice In Wonderland (071-434 4480) Nutmeg
 LONDON Goswell Road Lady Owen Arms (071-278 5345) Sugar Rain
 LONDON Harlesden High Street Mean Fiddler (081-961 5490) Jackknife Disciples/Wasted Moose/Juniper (Main) Paradise Garage/Peter Lyon/Ian De Zilwa (Acoustic)
 LONDON Islington Liverpool Road Powerhaus (071-837 3218) Illustrious/In Session/Late 88
 LONDON Ladbroke Grove Subterania (081-960 4590) Phone For Details
 LONDON South Bank Archduke Wine Bar (071-928 9370) Martin Blackwell

LONDON Stoke Newington Samuel Beckett Sons Of Hedon/Nukil
 LONDON Wembley Arena (081-902 1234) Cliff Richard

TUESDAY

8

BATH Moles (333423) 100% Mandala
 DUDLEY JB's (53597) Gift Faction/Polar
 LONDON Brixton Fringe (071-326 5100) Daisy Chain
 LONDON Charing Cross Road Manette Street Borderline (071-497 2261) Headspin
 LONDON Covent Garden Rock Garden (071-240 3961) The Flamingos
 LONDON Finsbury Park The Robey (071-263 4581) Thieves/Sugar Rain/No Nonsense/Dance Crazy
 LONDON Goswell Road Lady Owen Arms (071-278 5345) Hopeless Fury/The Laburnum
 LONDON Harlesden High Street Mean Fiddler (081-961 5490) Sugartrain (Main) Suzanne Rhatigan/Tony Poole/Aimr (Acoustic)
 LONDON Islington Liverpool Road Powerhaus (071-837 3218) The Hit Parade/The Crying Earth
 LONDON Ladbroke Grove Subterania (081-960 4590) Phone For Details
 LONDON Mornington Crescent Camden Palace (071-387 0428) Soho
 LONDON Newington Green Weavers Arms (071-226 6911) The Idlers
 LONDON Oxford Street 100 Club (071-636 0933) The Shaky Vic Blues Band
 LONDON South Bank Archduke Wine Bar (071-928 9370) Mark Ambler
 LONDON Stockwell Old Queen's Head (071-737 4904) South/The Rushing/Elliot
 LONDON Stoke Newington Samuel Beckett Crum
 PLYMOUTH Cooperage Rock Club (229275) UK Subs/Totenhaus/Psyche

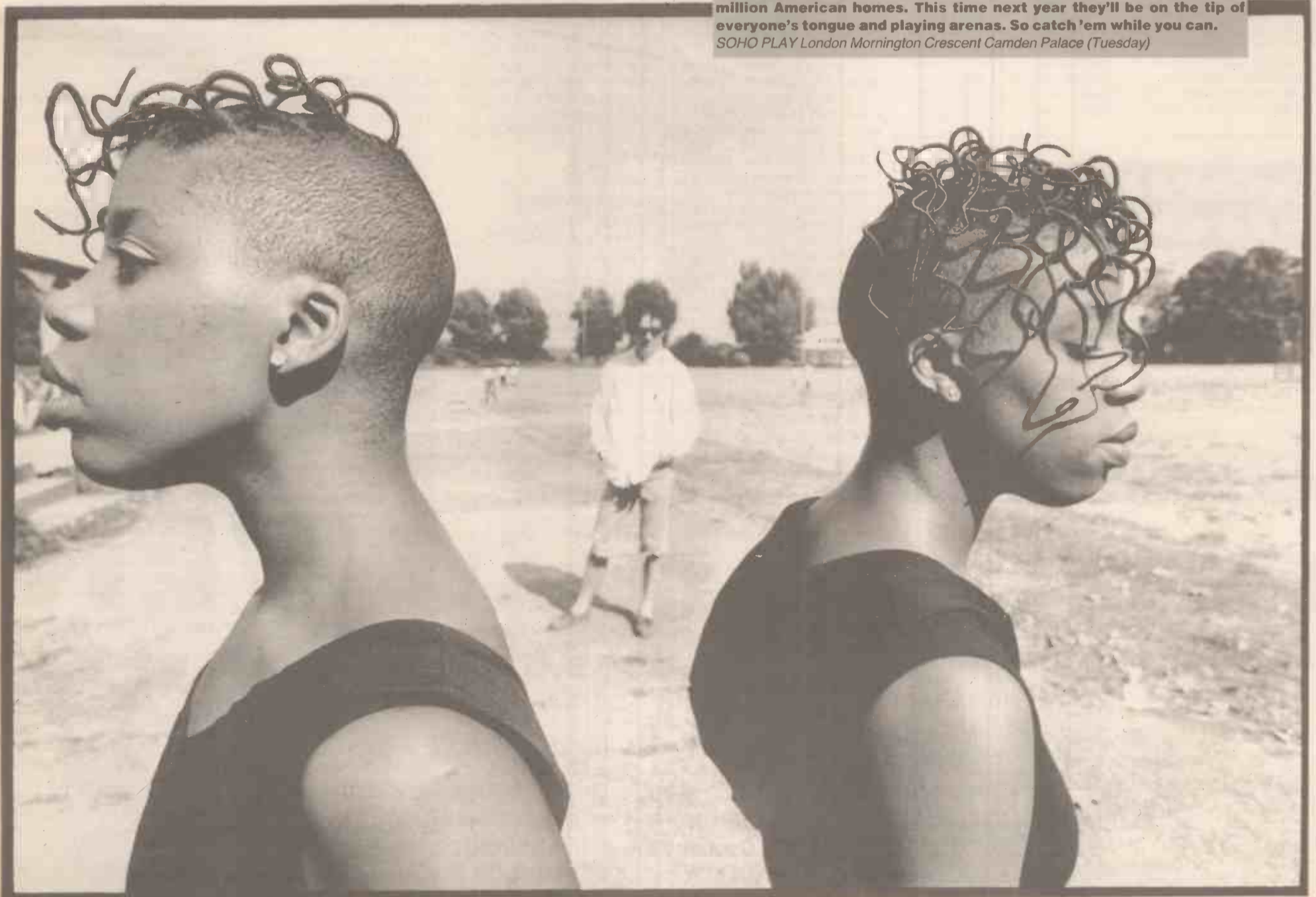
Soho

After a few years in the wilderness, despite constant media adoration and some nasty run-ins with music businessmen, Soho are currently in America promoting their 'Goddess' LP - which is out now over there and in February over here - but they will be shooting back to Blighty for a gig at the Camden Palace.

Riding on the strength of the 'Hippychick' single, the band's new songs are set to launch them to superstardom. This gig is a full band warm-up for their upcoming support on the Jesus Jones tour and certainly is a step up from the Bull And Gate, their normal stomping ground.

As everyone's 'Band Least Likely To Succeed' Soho have turned the tables, taking their pop vision into the Billboard Top 20 and into a million American homes. This time next year they'll be on the tip of everyone's tongue and playing arenas. So catch 'em while you can.

SOHO PLAY London Mornington Crescent Camden Palace (Tuesday)



ALBUMS

★★★★★ CLASSIC ★★★★★ BUY ★★★ BORROW ★★ HEAR

BABYS GOT A GUN

'Up'
(No Mercy) *1/2

WORSE THAN Gun – you'd better believe it! Scotland's latest contenders for the pop rock crap crown Babys Got A Gun are about as shite as you can get without shovelling sewage for a living.

'Up' is rock by numbers, riffing along on the back of formula and rocking on the verges of market research. Either Babys Got A Gun have grown up trying to emulate their heroes or tried to work out the easiest path to commercial acceptability but missed by about ten years. The fact that not so very long ago they were Edinburgh's belated answer to The Clash suggests the latter – whatever, there's sod all original here and bugger all exciting.

'Take The Ride' is probably the only track that manages to extricate itself from the swampy morass, lightweight pop rock bouncing along on a chorus of "Na na nas". It's still almost instantly forgettable, but nowhere near as bad as, for instance, 'God Up There', 49 seconds of acoustic doodling just to show what 'sensitive artistes' the band are.

Standard dumb-ass dickbrain rock is all you get. You pays your money and your mates laugh behind your back.

Andy Stout

BIG CHIEF

'Drive It Off'
(Repulsion) ***

IT ALL looks so damn good for Big Chief. Purveyors as they are of loud guitar noise for a generation of Sub Popping Amphetamine Reptiles, and with no small amount of interest being generated up to now, this ought to be one of the more eagerly awaited long-playing debuts of recent times. Well, shouldn't it? Based in Ann Arbor, Michigan, and with one member nurtured from birth by a member of the MC5 – and another an ex-Necro – pedigree is the least of their problems here.

The trouble with 'Drive It Off', relying as heavily as it does on

funk-powered metal riffing, is the absence of quality songs in its small repertoire. The ball-busting 'Brake Torque' single boots botty fairly awesomely to begin with (one of three 7-inch outings for Big Chief, all included herein), and 'Crackhore' does similarly well at the outset of side two with its relentless Motor City groove spilling into 'Chrome Helmet'.

On occasion, the impression is built of a band of no mean excitement in a live situation – for which we can but wait – but that's another story. On vinyl, the standard issue hardcore '1969'-by-numbers idea of Big Chief leaves grave doubts over their ability to flourish in anything other than a three-minute blast.

These chappies, while appearing to have a more instinctive grasp than many less illustrious contemporaries, still plunder away in very workmanlike fashion for the most part without lighting any real spark of inspiration. For anyone who might have blinked and missed the Big Chief singles this year, this very cheap mini-elpee will bring you up to date quite usefully, but for anyone already familiar and expecting a great deal more, this is unfortunately little more than another slab of the US grunge we know so well.

James Robert

FUNHOUSE

'Generation Generator'
(Heavy Metal America) ****

FUNHOUSE AREN'T the type of band that you'd expect to come out of the glam-riden LA rock scene. The cover portrays them in what looks like remnants from Haysi Fantayzee's wardrobe – all dreadlocks, oversize hats and stripey leggings. But peel off the wrapping, hit the stereo, and what you get is a bizarre collage of funk-laden Jane's Addiction meets Guns N' Roses. A rock funk/punk opera that begs further investigation.

Appearances can be deceptive and beneath the down-cum-ragga exterior, Funhouse have got their shit together music-wise. 'Preacher (Down In The Hole)' is pure hard rock turned on its head, with Chris Hazard's vocal style giving the

A CEREBRAL FIX



THE FALL: a psychic nose for a good tune

THE FALL

'458489 B-Sides'
(Beggars Banquet) *****

THE PLACE of the B-side in '90s pop culture is small; it's an irritating embarrassment on lazy artists, most of whom see fit to fill it with some pointless remix or yawn-inducing instrumental.

Not so The Fall. Their prolific 45 output has always been augmented by a series of weird, difficult and often baffling slices of Mark E Smith's prickly genius.

Between '84 and '89, the Fall's singles gradually took on the mantle of commerciality, as the sun-soaked Californian sensibility of Brix Smith pushed Mark away from his dank Manc underworld towards the charts. Fall B-sides, however, stayed as strange as the band's pre-Brix gear.

The work collected here has a weird appeal. There are few hooklines to send you running to the turntable for a further fix, few songs that grab your attention instantly. Indeed, the first few spins are unproductive – the record seems to have collected moments that are far too esoteric, off-the-wall and clever-clever for any kind of enjoyment.

What drags you back, however, are those fascinating qualities possessed by all Fall tunes. Can you resist repeat prescriptions of the

band's peculiar rhythms and scratchy arrangements? Can you refuse further doses of Mark's oddball poetry?

Of course not. While most bands revel in the obvious, making music that infects your feet but comes nowhere near your cranium, Fall songs specialise in the cerebral – as a result, pieces like 'Vixen', 'Pat-Trip Dispenser', the puzzling 'Sleep Debt Snatches' and 'Lucifer Over Lancashire' (among others) are compulsive, addictive listening, shedding light on the weird mind of Mark E. "McGinty thought he could fool The Fall with his imitation speeds," he draws on 'Dispenser'. "But he hadn't accounted for their psychic nose". Quite.

For a definitive piece of strangeness, meanwhile, check out 'Guest Informant', the stroke of genius that closed the 'Frenz Experiment' LP. "In the morning stock of another Sunday over," recalls Mark, "the miserable Scottish hotel resembled a Genesis or Marillion 1973 LP cover. All the hotel staff had been dismissed – it was me with the Hoover... and the OAPs". The man really should write a book.

But there's more. Who was the "superhero in harlequin kecks" who "couldn't tell Lou Reed from the Who" mentioned in 'Shoulder Pads'? And did Mark really come across the burglars, brass bands and plane crashes described in 'Auto Tech Pilot'?

Welcome – once again – to the wonderful and frightening world of The Fall.

John Harris

impression of a man possessed of several personalities, as he switches with ease from slurred manic to high soaring blues-boy. 'One Funhouse', though, verges on a cheeky rip-off of Guns N' Roses' 'Out Ta Get Me', eventually saved by a brass section and excellent frantic lead guitar break from Marc Vachon.

Of course, no self-respecting rock album would be without its sex 'n' schmaltz content, and Funhouse aren't about to rock the boat. So it's down to the drum-heavy sleaze of 'Christina In Chains' to provide the rumpy-pumpy, while 'One More Time For Love' provides the rock ballad to prepare your Kleenex for.

Overall, the good-humour and musical expertise of Funhouse pisses all over the chest-wigged posturing of their contemporaries, and 'Generation Generator' is the perfect vehicle to provide the urine.

Trish Jaega

guess.

'Colourblind's Night Out' is the best stab at making sense, talking about all the creeps he sees on a Saturday night and coming to the conclusion, "It makes me feel so good when I don't know where I stand". But overall, Colourblind not knowing where he stands makes this record as captivating as watching your fingernails grow.

George Berger

TECHNOTRONIC

'Trip On This'
(Telstar/Swanyard) ****

IF YOU really must buy a Telstar album with those Christmas tokens, buy this one. The remix album is a profiteer's dream – these and Various Artist compilations are dance music's easy money answer to the greatest hits album, of which there were five in last week's top ten. Surprisingly, only three big names had remix collections out for Christmas – Fine Young Cannibals, The Cure(!) and Technotronic, Eurobeat's great enigma...like, what the f**k is Technotronic?

As these things go, 'Trip On This' isn't a rip off. These mixes are previously unreleased and, better still, they, uh, kick ass. This is probably as good a remix album as has been released, and it throbs as hard as the original album, 'Pump Up The Jam'.

All your Technotronic fave raves are here, reshaped by heavyweight mixers, including Todd Terry, Shep Pettibone and New Order's Bernard Sumner. Barney contributes "additional production and mixing" to a 'Rockin' Over Manchester Hacienda Mix' of 'Rockin' Over The Beat', Technotronic's best pop song. He stretches the tune a little, but nothing too crazy. More radical is Todd Terry's remix of the breakthrough 'Pump Up The Jam', made sparser and a touch softer. Pettibone 'mastermixes' a 'Techno Medley', which begins the album in much the same way that 'Megamix' ends it, shuffling the hooks and Ya

Kid K's buzzwords.

"I wanna break out just like a pimple!" Getcha booty on the floor and make the Kid's day.

Paul Elliott

LOVE BATTERY

'Between The Eyes'
(Tupelo) ****

IT'S GREAT to see Sub Pop back on form. The debut mini-album/EP by Love Battery is short but oh so sweet!

Among the cognoscenti there have been dark mutterings that the Sub Pop sound has become a bit of a formula and that the second wave of bands following on the sainted heels

of Nirvana, Tad and Mudhoney just have not packed the same punch.

Love Battery have stopped the rot. 'Between The Eyes' opens with a wonderful distorted guitar echo reminiscent of X-Ray Spex's 'Germ Free Adolescents'. Then it's sussed and controlled American rock music all the way through 'Easter' and 'Highway Of Souls', with a wonderful thick guitar sound that's close to vintage Soundgarden.

Side two, and a change of pace to mellow numbers like '2 And 2' and 'Before I Crawl', but these boys don't make a slip on the highwire.

There is life after Mudhoney (Yeah, Mudhoney! – Ed). Love Battery are a return to form for Sub Pop. Seattle still rocks!

Snowy Brown

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COLOURBLIND JAMES AND THE DEATH VALLEY BOYS

'Strange Sounds From The Basement'
(Cooking Vinyl) *

THERE'S A folk revolution going on right under our noses, but this certainly isn't part of it. The totally acoustic version of The Colourblind James Experience come out with a completely traditional sound that veers as near country & western as folk. No strange sounds at all, unfortunately.

'Strange Sounds From The Basement' features acoustic guitars, slide guitars, washboards, trombones and old Colourblind himself delivering lazy-days vocals. It's all about as interesting as it sounds – nowhere do they work up sufficient energy to challenge the cliché-ridden tedium. Only the lyrics stand out at all, but for all the wrong reasons. 'O Sylvia', for instance: "Your father is a barber, the best barber in this town/O Sylvia, I just can't figure you out"...quite what this is supposed to mean is anyone's

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EDITED BY KEITH CAMERON

BLACKBIRD
'Blackbird'
(Fundamental) ****

COUNTRY ROCK has always been misunderstood. Even when Gram Parsons took control of The Byrds, at a time when they were a solid gold teenybop hit and diverted their course to the 'Sweetheart of the Rodeo' album, barely anyone followed.

So typically, Rank And File recorded two albums packed with great songs but with too much western swing to sell, toured with Elvis Costello and broke up. This left brothers Chip and Tony Kinman to rent a beat box and carry on the struggle. The 'Blackbird' album comes as a shock to the system. The rhythm driven sound of Rank And File has been replaced by a distorted, disguised '90s version of rock 'n' roll, the songs swamped with an adventurous (and not always successful) wall of sound.

At times (the first side of the album) the production is close to the Nick Lowe/Dave Edmunds sound of the early '80s, but there are places where the electronics all but take over ('More/Time To Go') and it sounds more like The Sisters of Mercy.

When they pull it off the result is some of the best American music since early (dare we say it) REM - 'Howl', 'Part One' and 'Quicksand' are wonderful songs that manage to break loose from the between track electronic grunge that mars the album.

With the ultimate Byrds compilation, 'Waiting to Fly', just released and Green On Red crawling from strength to strength (or bar to bar) it's time to improve your street cred, buy a ten gallon hat and join the country rockers.

Snowy Brown

SINK
'Mama Sink: The First 18 Years (1963-89)'
(Decoy) ****

SINK WOULD have us believe they expect this album to be spoken of in the same breath as Neil Young's

'Decade' and The Beach Boys' 'Pet Sounds' and, in one sense, they have a point - they're all repackages! However, much as one likes, or even loves Sink, the similarities end there because it's generally pretty hard to hear in their racket the eclectic influences they're always in such a hurry to tout.

But what the heck did you expect? Sink, realising that the best way to make history is to write it yourself, have taken their first two EPs, a few out-takes (ybu can bet Sink positively *dote* on their out-takes!) and cynically dumped them on one mercenary platter. How wonderful, then, that it's so good.

'Diamonds' opens the negotiations for cult legend status, and it's genuinely bitchin', with acoustic crawling up over archetypally fuzzy electric and the drums sounding as if they're being towed through the song. Big Stupid Ed Shred is nothing if not a deft title-man, and 'I Hate Yourself' lives up to its name, although the diverting, anarchic segue rather disrupts its pleasing ambience. As a British band devilishly talented at sounding American, Sink could be from Ohio on 'Some Lilac Evening', a kicking stroll full of happy-sad guitar, and an alternate take of idols Buffalo Springfield's 'For What It's Worth' is well worthwhile.

A cover of Link Wray's 'Fire 'N' Brimstone' works fine, while another cover, of The Replacements' 'If Only You Were Lonely', shows the sort of substantial songwriting Sink aspire to and, at their best, come within spitting distance of attaining.

Ralph Traitor

NO MAN
'Whamon Express'
(SST) **1/2**

ROGER MILLER, for a long time Mission Of Burma's director of ops, resurfaces after a sabbatical in the aesthetic twilight zone as No Man. Never one to be pinned down, pigeonholed or otherwise branded, No Man finds Miller reverting to a more accessible, even commercial format.

The opening 'Oppression' demonstrates as much, its Beatlesque space rock blunting

Miller's characteristic serrated guitar attack. Then 'Zelia' buzzes in on partner Andrew Deckard's rumbling drums, a nakedly poppy chorus gets your toes tapping, and the cleaner, cosier Miller is proving easier to like than get used to...until a reassuringly contorted solo strafes the beat to good effect.

'SOB' says "No more Mr Nice Guy" out loud, underscoring its hardcore aggression with brevity, while 'Not Enough' takes from both feels and creates something stronger than either, nervous percussion and Miller's reedy voice supplying unease. But pop returns on the natural single '(I Live On) Heaven Street', its timeless melodic sense and orthodoxy somehow comforting, reminiscent of Grant Hart and perhaps an unconscious entrée to the new world of college radio.

A curious, controlled cover of Bowie's 'The Man Who Sold The World' validates the suspicion implanted by the other tracks that Miller has been wandering in the mists of the early '70s for inspiration - having spent so long on one edge or another, Miller's new sense of mission includes hard selling his ideas.

Ralph Traitor

LOWLIFE
'From A Scream To A Whisper'
(Nightshift) **1/2**
'Godhead'
(Nightshift) **1/2**

LOWLIFE BOAST the former bass player from the Cocteau Twins, a reputation for drunken football exploits, a back catalogue that moves along in New Order's shadow and a vocalist that sounds like no one else on earth!

The new decade bring Lowlife's latest album (their fourth) and a compilation album that stretches back to 1986. The compilation, 'From A Scream To A Whisper', charts an even-handed progress from the mini-album, 'Rain', through 'Permanent Sleep', to the classic, fragile 'Diminuendo'.

High points are 'Swing', 'Eternity Road' and the epic 'Ramified' (the nearest thing to Joy Division with a

happy ending). A good introduction (but not all you'll ever need) to a band in need of care and attention.

The new album is more of the same, though lacking the variety of the greatest hits collection. 'Godhead' is more intense, striding through the familiar loveorn, northern gothic landscape with that voice booming out over these slight songs to drag them up to anthem status.

But is this really a new album? More than half the tracks on 'Godhead' appeared on a limited edition album that was recorded in 1988. (It's a strange document that goes untitled and claims to be one of only 250.) But it's great to hear these songs fully produced.

Each song is a carefully constructed tale of pathos and nostalgia. Terrific, miserable, introverted stuff - just right for a rainy autumn when your girlfriend's left you and your football team has just been thrashed by Leeds United.

Snowy Brown

HUGO RACE
'Earls World'
(Normal) ****

HUGO RACE, another loose strand off the Bad Seeds spool, established his solo credentials with 1989's 'Rue Morgue Blues', a powerful, integral exhumation of the inexhaustible blues legacy.

'Earls World', on which Race surrounds himself with a new core of musicians and guests including Alex Hacke (Einsturzende Neubauten) and Thomas Wydler (Crime And The City Solution), covers the same hallowed ground with just as much respect.

Race never plays with less than a great hand, and he opens here with 'J-Wray Day', a spunky garage blues that amply illustrates his fixation with the genre. With the traditional ballad 'The Grandpappy', Race opens windows for us we might otherwise never look through, and although he cleans them they retain enough of their essential dirt to make you jump or squirm.

'Send Me Your Pillow' and 'Boogie Chillen', both John Lee Hooker songs, see Race balancing respect, voyeurism and a certain constrained adventurism that makes you work as hard as he does to get to the heart of music. This is night music of the soul and, one supposes, truly soul music. The tension created between interpretation and origination is fine and taut but Race is never foolish enough to have his bluff called.

Elsewhere, on originals like 'For Victoria', a grainy ballad, and 'Signifying', a swig of Bourbon street jazz gone to seed, Race risks exposure, but he's always damnably ahead of the game, the grooves themselves seemingly swelling to receive his intended atmospheric depth. 'John Hardy', another traditional song, unwraps itself around you, and for some reason you think of Dylan, if only because his own early attempts at modernising folk and blues gave them such an uneasy logic and backward, awkward power.

An adaption of Duane Eddy's classic 'Rebel Walk' asserts how much Race sees rock 'n' roll in terms of 'roll'. And Race's blues? 'Role' is the operative word here, but doesn't he wear it well? This white boy done good.

Ralph Traitor

VARIOUS
'Head To Head'
(Kickin' Vinyl) ****

THE LAST few years have seen the realisation of a dream, nurtured and fed by the likes of Kraftwerk, Can, Throbbing Gristle and Brian Eno. A world where experimentation becomes mainstream and anyone can express their ideas through incredible, and fast becoming affordable, technology. This,

A MIGHTY FORCE

CARLTON: THE challenge is on for '91

CARLTON
'The Call Is Strong'
(frr) ****

DUBBED INTO heavy rhythm territory by Bristol's Smith & Mighty, Carlton's debut album marks another victory for the UK soul underground. Tough bass, tougher beats and a husk of a voice turned outwards for commercial interest, 'The Call Is Strong' twists Soul II Soul's roots fusion into an altogether grittier hybrid.

Firmly based in frontline reggae formats - blues-shaker bass and a skating, barely connecting vocal - it's an album that takes the genre to its further reaches. 'Please Leave' and 'We Vie' typify the style - frequencies below subsonic and Carlton's cool, clear phrasing. 'Love And Pain', perhaps the most startling cut, flips to the extreme - plucked strings and piano chords that mirror Smith & Mighty's own fascination with classic arrangements ('Anyone', 'Walk On By').

Pre-tapes circulating last summer seemed fine enough, but here those tracks have been boosted with harder, more complex mixes. 'Come On Back' and 'I Will Be' brim with invention, built on black music staples and spiced with melodic flourishes swiped from classic MOR.

'Cool With Nature' and 'Do You Dream' floated as tasters last year, the former a breezy summer reel, the latter a sour, somewhat distant showcase for Carlton's sinuous tones. Circling sharply around the singer's versatility, it indicates that maybe Carlton stretches himself a little too far, sacrificing warmth for the sake of a little experimentation.

But 'The Call Is Strong' is that kind of an album, unafraid to tamper with accepted modes, willing to risk failure in a bid to redefine styles. Further proof that the UK is outstripping its US peers in almost every respect, leading the field in truly inter-racial dance and yielding the yardsticks by which future success will be determined. If any soul contender can better this album over the next 12 months, '91 will be all the richer for it.

Damon Wise

DAMNED FINE...**BRIAN JAMES**
'Brian James'
(New Rose) ****

THIS IS the first solo album from the former Damned and Lords Of The New Church guitarist, and so its guitar-orientation certainly won't come as a surprise. What will take devotees of James' former outfits aback is this album's diversity. Rocky, yes - but the raw edge has gone.

Instead, what we find here is another side to Brian James. A laidback confidence that sweeps along, easy on the ear. 'Another Time, Another Crime' is a case in hand. The drums and bass almost disappear in the mix, obscured by heavy layers of rhythm and lead guitars. Brian's voice has a tendency to crack and weaken on the higher notes, but like Johnny Thunders it tends to have an appeal of its own. The new version of 'Ain't That A Shame' is somehow mellower than the original. A nostalgic love song, its softness is its power.

For the harder stuff, it's to tracks like 'Prime Time Blues' (title is as title does) and 'Cut Throat' (à la New York Dolls) we must turn. Even here, however, the music is tempered with a playful humour - almost as if Brian has realised in his maturity that rock 'n' roll is primarily about having a good time, and nothing to get pompous about. Again the guitar work is par excellence, hard and cutting. Best of all is 'I Said No', a track that dips and dives, with a screaming lead guitar of dizzy heights.

Those who always saw Brian James as the man who missed the boat, especially after the Damned had sailed off without him, will now realise he just got on a different one.

Trish Jaega



NICE TRY, Bri!

coupled with the dance revolution, has helped to create an atmosphere alive with ideas and inspiration.

This compilation is a joint venture between Kickin' and Vinyl Solution records, showcasing both labels' rich supply of talent. There isn't a dull track here, and all of it benefits from being played very loudly. Cream of the crop is Kick Squad's 'Sound Clash', a nigh-on perfect techno sound, crisp, heavy and powerful. Everything else, though, is very close behind it.

The Scientist crops up twice, first on the spacious 'visual mix' of his hit 'Exorcist', and then with the very strange 'My First Memory', originally flipside to his single 'The Bee'.

Club stalwarts Bizarre Inc and Shut Up And Dance are both here, the

former with the Acid classic 'X-static', while the latter supply their original mix of '5,6,7,8'.

Secret Desire and Eon are Vinyl Solution's secret weapons for 1991. Secret Desire's 'White Light' bodes very well for the future while Eon, already established with a fine back catalogue and 'Spice' rising up the charts at the moment, turn in the superb 'Inner Mind', well known to most clubbers.

Some may say this is merely the sound of heavy machinery, others might say that's not a bad thing - what is undeniable is that here we have some of the best, most intelligent independent music anyone is making anywhere. Unfold those gift tokens and lay them down!

Colin C

ALBUMS

Stranger than paradise

HANOI ROCKS
'Tracks From A Broken Dream'
(Lick) ****

THERE ARE a number of bands left who play good, hard rock 'n' roll: Guns N' Roses, of course, LA Guns, Rock City Angels, The Throbs, Law And Order. Michael Monroe is still rocking. But there'll never be another Hanoi Rocks. 'Tracks From A Broken Dream' is the last testament of one of the greatest rock bands never to become dollar millionaires.

If there are any bands around now who have even a little of the New York Dolls or Chuck Berry in them, they're keeping it pretty quiet. From Finland via Sarf London, Hanoi Rocks had the Dolls, Berry, Stones, Ramones, Mott The Hoople, Pistols and Gen X in their blood. Their five studio albums - beginning in 1982 with 'Bangkok Shocks, Saigon Shakes' and ending, prematurely, with '84's 'Two Steps From The Move' - aren't perfect, but how the '90s could use an old-style rock 'n' roll band this raw and heady.

Hanoi Rocks are a legend for a variety of reasons: their fury, their decadent punk glamour (Monroe plays the tragic beauty on the sleeve, all bottle blond straggles and clinging gold lamé), but most of all, they are remembered for Andy McCoy's songs. He gets a little help on these 15 tunes from Monroe, Ian Hunter and Bob Ezrin, but mostly McCoy worked out the songs alone. The bulk are classically bratty rockers with a sleazy pop gleam. All these 15 are rarities.



HANOI ROCKS (l-r): Razzle, Mike Monroe, Andy McCoy, Sam Yaffa, Nasty Suicide

Four songs are from a 1984 Radio 1 session - the band's last live-in-the-studio recording. Others are B-sides, demos and outtakes - like 'Problem Child' and 'It's Too Late' - done for the hell of it. There's a crap, throwaway 'fun' track, 'Do The Duck', that's all very Berry, plus the original calypso version of 'Malibu Beach Nightmare' (like 'Dead By Xmas', an eerily prophetic title, as drummer Razzle died between Christmas and New Year 1984 on a beach road close to Malibu) and a wonderful instrumental number, 'Magic Carpet Ride'. 'Tracks From A Broken Dream' is a vital document, and not just for nostalgics.

Hanoi Rocks had it all and lost it in one night. Like the strange little European guy in *Down By Law* says, it's a sad and beautiful world.

Paul Elliott

MOONLIZARDS
'Foom'
(Schemer) ****

PUT VARYING amounts of punk, '60s pop and trash-rock into a blender, and the result will be either an unlistenable mess or, in the case of this debut album from Holland's Moonlizards, something quite special.

'Foom' is a wondrous piece of vinyl that builds powerfully high crescendoes which plummet into happy pop mayhem. Sometimes hard-hitting, sometimes marshmallow soft, but always catchy, the Moonlizards retain an edge that is all their own, whatever style they happen to be playing.

With pop-angst tracks like 'Big Bum' and 'Sexist Cliché Lovesong', the Moonlizards come over like an amphetaminated Wonder Stuff - bouncy, cynical and humorous all at the same time.

But the Moonlizards don't keep all their eggs in one basket. They prove themselves just as adept when experimenting with punk, as demonstrated by the breakneck speed of 'Mercy's On', a Dead Kennedys-style anthem. 'Mr Volcano', meanwhile, is the mystery track, a superb pop-rock rattle, with an anonymous female vocal narrating a bizarre tale. Strange.

The Moonlizards are a formidable troupe of musicians - a nucleus of pure energy that is at its best when stretching the pop form to its

furthest extremes. As a debut, 'Foom' is remarkable in its diversity alone.

Trish Jaega

PETER AND THE TEST TUBE BABIES
'The Shit Factory'
(Rebel) **

YOU DIDN'T have to be Nostradamus to predict this. Thousands of two-bit pub rock bands up and down the land have, no doubt, been belting out gutsy versions of Stock, Aitken and Waterman tunes. Now one of them, jovial post-punks Peter And The Test Tube Babies, have transferred the joke onto vinyl.

Initially, rough-and-ready readings of sugar-sweet hits like 'Toy Boy', 'Love In The First Degree' and 'Never Gonna Give You Up' raise a smile, but it isn't long before the Babies' sub-Macc Lads stomp wears thin, and you're pushed in the direction of the 'stop' button.

It isn't as if they've no point to make - the band's frenzied renditions reveal SAW's inanity brilliantly, and the hitmasters' Thatcherite ethics are neatly satirised by the cover (featuring lager-swilling tramps reclining on a limousine). Unfortunately, spread over 14 tracks, the vicious intent of 'The Shit Factory' is swamped by chronic boredom.

John Harris

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 15-Portsmouth Pier
 16-Cardiff Boglez
 17-Exeter Arts Centre
 18-Plymouth Academy
 21-Dublin McGonagles
 22-Galway
 23-Limerick Speakeasy
 24-Cork Sir Henrys
 26-Milton Keynes Wough
 27-Birmingham Goldwyn
 28-Manchester Rockwork
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 02-Wolverhampton Wulfrun Hall
 03-Swivich Waterfront
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 07-Glasgow
 08-Edinburgh Venue
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 11-Sheffield University
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5 FAT & FRANTIC	8/9/10/12/13 BOB DYLAN	APRIL
10/11 PAUL YOUNG	8 MANU DIBANGO	1/2/4/5 ROD STEWART
12 SCORPIONS	10-14 CARMEL	5 LEMONHEADS
13 NINA SIMONE	14 GODFATHERS	10 TOM JONES
13 ALIEN SEX FIEND	17 JULIE CRUISE	13 JOHNNY MATHIS
15 DAVE ALVIN	17 FAITH NO MORE	6+13 GLORIA ESTEFAN
18 IGGY POP	19/20 MOTORHEAD	15/16 AC/DC
18 SILVERFISH	23 DREAM WARRIORS	18/19 TEENA MARIE
18-20 GB MUSIC	26/27 JESUS JONES	MAY
WEEKEND	MARCH	1 ELAINE PAGE
20 POP WILL EAT ITSELF	1 DAVID LEE ROTH	14/16 NEW KIDS ON THE
24 REVOLTING COCKS	3 CARMEL	BLOCK
24 THE FARM	14-17 DEEP PURPLE	21-22 PAUL SIMON
24 ROBERT CRAY BAND	14 JAMES ADDICTION	JUNE
29 EN VOGUE	14 BIRDLAND	8/9 PET SHOP BOYS
31 KILLING JOKE	14 GENE PITNEY	
31 E.M.F.	22 JUDAS PRIEST	
FEBRUARY	24 TANITA TIKARAM	
2 JOE ELY	25-27 WHITNEY	

E.M.F. - JANUARY 31
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What is a performance if deprived of an
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souls?*

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New Model Army
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to be confirmed**

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SATURDAY 12th JANUARY

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NEW DATE

TUESDAY JANUARY 8th '91

~~WEDNESDAY DECEMBER 19th~~

NEW DATE

WEDNESDAY JANUARY 9th '91

~~THURSDAY DECEMBER 20th~~

NEW DATE

THURSDAY JANUARY 10th '91

TICKETS PURCHASED FOR EACH
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A NEW TRACK RECORD

WHAT DO the post-holocaust pandemonium of Richard Stanley's debut movie *Hardware*, the bizarre beauty of Alejandro Jodorowsky's *Santa Sangre* and a clutch of Italian cult horror classics like Dario Argento's *Creepers* all have in common?

They're all enhanced by the music of Simon Boswell, one of Britain's most prolific creators of film scores and a man highly regarded for his work in the horror field.

Not only is Boswell responsible for a remarkable output of some 22 soundtracks in just six years, but he's done it by coming up through the ranks of rock.

Starting out on the coat-tails of punk, playing in bands like Advertising and Livewire, he graduated to the role of producer and now boasts a string of production or mix credits that includes Amii Stewart, Sex Gang Children, 23 Skidoo, Aztec Camera and The Bolshoi.

But film is his first love, and he's well aware that ever since the rock and film industries started doing serious business together, having your name roll by on the silver screen under the caption that says "original music composed by" has been considered a desirable feather in the cap by rock musicians the world over.

"People definitely do aspire to it," he says. "After all, film probably is the greatest current art form, so it has a way of adding credibility to your work."

BUT THE road to success as a film score writer is as likely to be littered with frustration and disappointment as to be paved with golden opportunities — mainly because of the attitude of the movie money men.

"Music is usually the last thing anyone thinks about," Simon explains. "They've usually run to the end of their budget so they often try to squeeze the composer too. Instead of being treated as an integral part of the process and considered from the very beginning, music is very often used to save films. It's the last refuge before people have to admit their film is absolute shit!"

"I have horror stories about dealing with people in Hollywood," he continues. "I have a very powerful agent in LA who's constantly putting me up for films, and I'm usually the director's choice. Then I get axed by men in suits with a lot of money who want famous names."

"I was just about to do a Goldie Hawn film directed by Chris Menges, who did *A World Apart*. Chris wanted me to do it but the Americans wanted someone very famous to do it, and that's a very typical situation."

"Because, at the end of making a movie, people are always very twitchy about whether the film is any good, getting a famous name to do the music can be a kind of reassurance. So quite often, they will get someone whose music they hate as long as they're famous enough."

SO HOW do you even get started? There's no formal route to film score-writing, no one you can send tapes to — although people often send them to Simon. As a conscious career choice, it's a non-starter. How, then, did he get his first break?

"It was entirely accidental. I never intended to do it. I'd been working in Italy, producing a bizarre variety of Italian pop stars, and I was in Rome producing a double album when I met Dario Argento at a party."

"He was having trouble with the deadlines on this film called *Phenomena* — which is called

Recording 22 soundtracks in just six years, SIMON BOSWELL is amongst the most prolific and in-demand composers working in horror movies today. TONY MITCHELL hears the score from the bloodbath *Beethoven*



HARDWARE: POST-holocaust pandemonium

“Music is usually the last thing anyone thinks about. They've usually run to the end of their budget so they often try to squeeze the composer too. Instead of being treated as an integral part of the process and considered from the very beginning, music is very often used to save films. It's the last refuge before people have to admit their film is absolute shit!”

Creepers over here. He had this band called Goblin that he wasn't entirely happy with, he'd heard of me through Livewire, who were quite big in Italy, and he invited to do a few cues."

Eventually the cues — movie talk for the time-slots where the director wants music on the soundtrack — were split three ways, between Goblin, Boswell and, believe it or not, Bill Wyman. It gave Simon his first joint composing credit in 1985.

Impressed with his contribution to *Creepers*, the master of stylish Italian horror asked Boswell to score another film, *Demons 2*, which, this time, he was producing. The director was Lamberto Bava, with whom Simon would work on a further ten pictures between 1986 and 1990. He was also to score two more Argento-produced box office successes — Michele Soavi's *Stage Fright* and *The Church*.

"What was good for me was that I was in Italy, where they make a whole lot of films, as opposed to being in this country, where they make absolutely bugger all. So I was fortunate that I began to do it in a country where it was possible to do it!"

"My musical background also



SANTA SANGRE: rather brilliant



SIMON BOSWELL: used to be a wanker



LEMMY OUT of Motorhead

helped me specifically to do films because I was classically trained on the piano from the age of five, and then when I was 12, I discovered Jimi Hendrix, and bought a shiny red guitar with a whanger bar. My dad was a scientist working in electronics and he built me a 100 watt amp which at the time was huge.

"When my parents were out, I practiced feedback and wanking my guitar off in the bedroom — simultaneously with learning bits of Bach and things on the piano! I think this dual interest is important for film music because you can get asked to do a wide variety of stuff. Some people are known for doing a particular style and are hired for that, and there are others, like me, who directors feel can handle a whole film."

SIMON DESCRIBES his score for *Hardware*, due out on video in February, "as if a Celtic Ry Cooder on acid has discovered God and decided to write opera".

For the film's climax, an *Aliens*-style battle between the tough heroine and a self-regenerating killer robot, he visualised "a scene in

heaven — with Jimi Hendrix, Stravinsky and the Moscow State Choir all jamming in a very small room".

He got to score *Hardware* because of ex-promo director Richard Stanley's admiration for Dario Argento's films.

"It was interesting to me because it has this weird mix of spaghetti western, horror and futuristic styles — it's like using a sampler. And because of the range of visual styles, musically I could do a whole range of styles too. I enjoyed it, and I think the album I've done is more interesting than the average soundtrack album."

Still Moving Music, the production company in which Simon is a partner, were responsible for the music supervision on the project, which is to say they selected and acquired all the "licensed music" — tracks by Motorhead and other bands which weren't written specifically for the film.

Whenever he can, Simon tries to influence the choice of such material. He deplores the way so much rock music is just "plonked on" to soundtracks by film makers hoping to attract young audiences — and by



record companies looking for hits.

It's unlikely this criticism will be levelled at Simon's next feature, Julien Isaac's *Young Soul Rebels*. Set in Britain in 1977, its context is the soul clubs of the era, so the original music and the contemporary tracks from the likes of Funkadelic, Roy Ayers and the Blackbirds are essential to the theme of the film and will, he promises, have a real cohesiveness.

Aside from *Young Soul Rebels*, Simon has been working on his second Richard Stanley project — this one a half-hour of "very personal" images Stanley shot during six months of living with the guerrillas in Afghanistan. It was made for the children's charity UNICEF and originally destined for broadcast by BSB. The aim now is to find the finance to turn it back into 35mm film so it can be shown at festivals.

So is this the end of Simon Boswell's horror film career? Maybe, maybe not: the style does have its attractions.

"Music in horror films is probably more powerful than in any other genre, so it's good for a composer to do them because he can be very influential on the action. But you get typecast, and it took me until *Santa Sangre* — which is the most brilliant film I've ever done — to climb out of that bag."

"Trouble is, there are only a certain number of ways you can frighten people. And I've experimented with most of them!"

CHARTS

UK SINGLES

YEAR END

- 1 UNCHAINED MELODY Righteous Brothers Verve
- 2 NOTHING COMPARES 2 U Sinéad O'Connor Ensign
- 3 SACRIFICE/HEALING HANDS Elton John Rocket
- 4 KILLER Adamski MCA
- 5 DUB BE GOOD TO ME Beats International Go Beat
- 6 VOGUE Madonna Sire
- 7 WORLD IN MOTION England New Order Factory
- 8 THE POWER Snap Arista
- 9 ICE ICE BABY Vanilla Ice SBK
- 10 NESSUN DORMA Luciano Pavarotti Decca
- 11 SHOW ME HEAVEN Maria McKee Epic
- 12 TURTLE POWER Partners in Kryme SBK
- 13 BLUE VELVET Bobby Vinton Epic
- 14 U CAN'T TOUCH THIS MC Hammer Capitol
- 15 IT MUST HAVE BEEN LOVE Roxette EMI USA
- 16 ITSY BITSY TEENY WEENY YELLOW POLKA DOT BIKINI Bombalurina Carpet
- 17 LOVE SHACK The B52's Reprise
- 18 A LITTLE TIME The Beautiful South Go! Discs
- 19 TOM'S DINER DNA featuring Suzanne Vega A&M
- 20 GET UP (BEFORE THE NIGHT IS OVER) Technotronic Swanyard
- 21 SAVIOUR'S DAY Cliff Richard EMI
- 22 THE JOKER Steve Miller Band Capitol
- 23 DDN'T WORRY Kim Appleby Parlophone
- 24 JUSTIFY MY LOVE Madonna Sire
- 25 GROOVE IS IN THE HEART/WHAT IS LOVE Deee-Lite Elektra
- 26 BLACK VELVET Alannah Myles Atlantic
- 27 HANGIN' TOUGH New Kids On The Block CBS
- 28 TEARS ON MY PILLOW Kylie Minogue PWL
- 29 THE ANNIVERSARY WALTZ PART ONE Status Quo Vertigo
- 30 OPPOSITES ATTRACT Paula Abdul Siren
- 31 HOW AM I SUPPOSED TO LIVE WITHOUT YOU Michael Bolton CBS
- 32 DIRTY CASH Adventures of Stevie V Mercury
- 33 MONA Craig McLachlan & Check 1-2 Epic
- 34 I'VE BEEN THINKING ABOUT YOU Londonbeat Anxious
- 35 BETTER THE DEVIL YOU KNOW Kylie Minogue PWL
- 36 UNBELIEVABLE EMF Parlophone
- 37 TOUCH ME 49ers 4th & Broadway
- 38 FOUR BACHARACH & DAVID SONGS EP Deacon Blue CBS
- 39 OOPS UP Snap Arista
- 40 YOU'VE LOST THAT LOVIN' FEELING Righteous Brothers Verve
- 41 KINGSTON TOWN UB40 DEP International
- 42 NAKED IN THE RAIN Blue Pearl WAU/Mr Modo
- 43 HANKY PANKY Madonna Sire
- 44 TAKE MY BREATH AWAY Berlin CBS
- 45 I'M YOUR BABY TONIGHT Whitney Houston Arista
- 46 TONIGHT New Kids On The Block CBS
- 47 BLUE SAVANNAH Erasure Mute
- 48 WHAT TIME IS LOVE? KLF featuring The Children Of The Revolution KLF Communications
- 49 GOT TO HAVE YOUR LOVE Mantronix Capitol
- 50 HOLD ON Wilson Phillips SBK

Compiled by MRIB

T-SHIRT 10

- 1 NORTHSIDE
- 2 THE CARDIACS
- 3 NEW FAST AUTOMATIC DAFFODILS
- 4 SNUFF
- 5 THE LEVELLERS
- 6 GAYE BY KERS ON ACID
- 7 CUD
- 8 THE FIELDMICE
- 9 GUANA BATZ
- 10 POPINJAYS

Best-selling T-shirts as sold at The Venue, New Cross

AWESOME 1990

- 1 BIG New Fast Automatic Daffodils
- 2 TOUCH ME I'M SICK Mudhoney
- 3 EVERYTHING FLOWS Teenage Fanclub
- 4 STRANGE KINDA LOVE Cud
- 5 REMEMBER WHAT IT IS THAT YOU LOVE Family Cat
- 6 ONLY LOVE CAN BREAK YOUR HEART Saint Etienne
- 7 NOT LISTENING Snuff
- 8 WHAT TIME IS LOVE KLF
- 9 SWEETNESS AND LIGHT Lush
- 10 KENNEDY The Wedding Present

The year's most requested vinyl business, according to Club Awesome, The Venue, New Cross

UK ALBUMS

YEAR END

- 1 ... BUT SERIOUSLY Phil Collins Virgin
- 2 THE ESSENTIAL PAVAROTTI Luciano Pavarotti Decca
- 3 SLEEPING WITH THE PAST Elton John Rocket
- 4 ONLY YESTERDAY The Carpenters A&M
- 5 CARRERAS DOMINGO PAVAROTTI-CONCERT Various Decca
- 6 SOUL PROVIDER Michael Bolton CBS
- 7 THE VERY BEST OF Elton John Rocket
- 8 VIVALDI-THE FOUR SEASONS Nigel Kennedy EMI
- 9 FOREIGN AFFAIR Tina Turner Capitol
- 10 THE IMMACULATE COLLECTION Madonna Sire
- 11 I DO NOT WANT WHAT I HAVEN'T GOT Sinéad O'Connor Ensign
- 12 CHANGES BOWIE David Bowie EMI
- 13 HANGIN' TOUGH New Kids On The Block CBS
- 14 LABOUR OF LOVE VOLUME II UB40 DEP International
- 15 PRETTY WOMAN Various Artists EMI USA
- 16 PUMP UP THE JAM Technotronic Swanyard
- 17 STEP BY STEP New Kids On The Block CBS
- 18 THE ROAD TO HELL Chris Rea WEA
- 19 LISTEN WITHOUT PREJUDICE VOLUME 1 George Michael Epic
- 20 I'M BREATHELESS Madonna Sire
- 21 FOREVER YOUR GIRL Paula Abdul Siren
- 22 AFFECTION Lisa Stansfield Arista
- 23 SERIOUS HITS... LIVE! Phil Collins Virgin
- 24 LDK SHARP! Roxette EMI USA
- 25 BETWEEN THE LINES Jason Donovan PWL
- 26 ROCKING ALL OVER THE YEARS Status Quo Vertigo
- 27 HEART OF STONE Cher Geffen
- 28 THE RHYTHM OF THE SAINTS Paul Simon Warner Brothers
- 29 VOL II-1990 A NEW DECADE Soul II Soul Ten
- 30 BEHIND THE MASK Fleetwood Mac Warner Brothers
- 31 FROM A DISTANCE... THE EVENT Cliff Richard EMI
- 32 BEHAVIOUR The Pet Shop Boys Parlophone
- 33 SUMMER DREAMS Beach Boys Capitol
- 34 CHOKE The Beautiful South Go! Discs
- 35 I'M YOUR BABY TONIGHT Whitney Houston Arista
- 36 PLEASE HAMMER DON'T HURT 'EM MC Hammer Capitol
- 37 WAKING HOURS Del Amitri A&M
- 38 JANET JACKSON'S RHYTHM NATION 1814 Janet Jackson A&M
- 39 THE STONER ROSES Stone Roses Silverstone
- 40 X INXS Mercury
- 41 THE BEST OF Rod Stewart Warner Brothers
- 42 GREATEST HITS Bangles CBS
- 43 NATURAL HISTORY-THE BEST OF Talk Talk Parlophone
- 44 JOURNEYMAN Eric Clapton Duck
- 45 CUTS BOTH WAYS Gloria Estefan Epic
- 46 VIOLATOR Depeche Mode Mute
- 47 THE VERY BEST The Bee Gees Polydor
- 48 COSMIC THING The B52's Reprise
- 49 THE SINGLES COLLECTION 1984-1990 Jimmy Somerville London
- 50 WILSON PHILLIPS Wilson Phillips SBK

Compiled by MRIB



NEW ORDER: still no future in England's dreaming

5 YEARS AGO

ALTERNATIVE

- 1 1 ECHOES IN A SHALLOW BAY Cocteau Twins 4AD
- 2 5 KICK OVER THE STATUES The Redskins Abstract
- 3 2 REVOLUTION The Cult Beggars Banquet
- 4 3 TINY DYNAMITE Cocteau Twins 4AD
- 5 7 SHE SELLS SANCTUARY The Cult Beggars Banquet
- 6 14 BRAINBOX The Three Johns Abstract
- 7 11 CAN YOUR PUSSY DO THE DOG? The Cramps Big Beat
- 8 12 SLAMMERS King Kurt Sliff
- 9 4 SUB-CULTURE New Order Factory
- 10 9 BLUE MONDAY New Order Factory
- 11 6 DESIRE Gene Loves Jezebel Situation Two
- 12 15 NO PLACE CALLED HOME The June Brides Intape
- 13 39 NEEDLE GUN Hawkwind Flickknife
- 14 8 RAIN The Cult Beggars Banquet
- 15 26 CRUISER'S CREEK/LA The Fall Beggars Banquet
- 16 19 EDIE The Adult Net Beggars Banquet
- 17 18 GREEN BACK DOLLAR The Men They Couldn't Hang Demon
- 18 32 REVOLUTION Chumba Wumba Agitpop
- 19 27 UPSIDE DOWN The Jesus And Mary Chain Creation
- 20 13 IT WILL COME The Woodentops Rough Trade

10 YEARS AGO

ALTERNATIVE

- 1 6 CARTROUBLE Adam And The Ants Do It
- 2 1 THE EARTH DIES SCREAMING/DREAM A LIE UB40 Graduate
- 3 5 ZEROX Adam And The Ants Do It
- 4 9 DIET/IT'S OBVIOUS Au Pairs Human
- 5 2 DECONTROL Discharge Clay
- 6 3 BEER DRINKERS AND HELL RAISERS Motorhead Big Beat
- 7 8 SIMPLY THRILLED HONEY Orange Juice Postcard
- 8 4 TELEGRAM SAM Bauhaus 4AD
- 9 24 RABBIT Chas And Dave Rockney
- 10 7 DANCED Toyah Safari
- 11 12 GUILTY Honey Bane HB
- 12 10 SEVEN MINUTES TO MIDNIGHT Wah! Heat Inevitable
- 13 15 BLOODY REVOLUTIONS/PERSONS UNKNOWN Crass/Poison
- 14 33 REALITY ASYLUM Crass Crass
- 15 17 TRY Delta 5 Rough Trade
- 16 16 KILL THE POOR Dead Kennedys Cherry Red
- 17 14 SECONDS TOO LATE Cabaret Voltaire Rough Trade
- 18 11 ANIMAL SPACE Slits Human
- 19 25 POLITICS/IT'S FASHION Girls At Our Best Record/Rough Trade
- 20 19 HOLIDAY IN CAMBODIA Dead Kennedys Cherry Red

PHOTO-LOVE 15

- 1 DAVE GEDGE AND SOHO
- 2 TRACY BEEHIVE AND STEVE MACK
- 3 GARY GLITTER AND SOHO
- 4 ALL OF LUSH AND GENGHIS KHAN
- 5 BILLY BRAGG AND PRUNELLA SCALES
- 6 LIZ FRASER AND THE TEENAGE MUTANT NINJA TURTLES
- 7 BILLY IDOL AND MYRA HINDLEY
- 8 MADONNA AND THE BASS PLAYER FROM THE CRANES
- 9 LULU AND TED HUGHES, THE POET LAUREATE
- 10 DINOSAUR JR AND DANNY LA RUE
- 11 THE UK SUBS AND PAULA YATES
- 12 BONNIE LANGFORD AND TEST DEPARTMENT
- 13 NWA AND THE BOO RADLEYS
- 14 SINÉAD O'CONNOR AND ROGER WHITTAKER
- 15 TONY BLACKBURN AND ANYBODY

Other combinations suggested for last week's photo-love story

SCATALOGICAL 15

- 1 A HARD DAY'S SHITE The Beatles
- 2 THE DIARRHDEA OF HORACE WIMP ELO
- 3 BIG LDG Robert Plant
- 4 CRAPPER'S DELIGHT The Sugarhill Gang
- 5 TURD ON A WIRE Leonard Cohen
- 6 GREATEST SHITS Rod Stewart and The Faeces
- 7 LAND OF THE LOST The Wipers
- 8 DO THEY KNOW ITS CACK? Band Aid
- 9 SHITTING IN THE DOCK OF THE BAY Otis Redding
- 10 ROCK THE KHAZI The Clash
- 11 METAL POOPOO T-Rex
- 12 BROWN GIRL IN THE RINGPIECE Bony Bum
- 13 ANAL STAIRCASE Coil
- 14 IT DOESN'T FAECAL MATTER ANY MORE Buddy Holly
- 15 OPEN YOUR BOWELS Madonna

Compiled by Chris Coates (Shildon) and Dave Coates (Doncaster)

INDIE SINGLES

YEAR END

- 1 WORLD IN MOTION England/New Order Factory
- 2 NAKED IN THE RAIN Blue Pearl WAU!/Mr Modo/Big Life
- 3 WHAT TIME IS LOVE? KLF/KLF Communications
- 4 I'M FREE The Soup Dragons Raw TV/Big Life
- 5 STEP ON The Happy Mondays Factory
- 6 STRAWBERRY FIELDS FOREVER Candy Flip Debut/Passion
- 7 I CAN'T STAND IT Twenty 4 Seven BCM
- 8 ENJOY THE SILENCE Depeche Mode Mute
- 9 BLUE SAVANNAH Erasure Mute
- 10 WHERE ARE YOU BABY? Betty Boo Rhythm King/Mute
- 11 GROOVY TRAIN The Farm Produce
- 12 VENUS Don Pablo's Animals Rumour
- 13 TEARS ON MY PILLOW Kylie Minogue PWL
- 14 DOIN' THE DO Betty Boo Rhythm King/Mute
- 15 ONE LOVE The Stone Roses Silvertone
- 16 BETTER THE DEVIL YOU KNOW Kylie Minogue PWL
- 17 THE ONLY ONE I KNOW The Charlatans Situation Two
- 18 KINKY AFRO The Happy Mondays Factory
- 19 HAPPENIN' ALL OVER AGAIN Lonnie Gordon Supreme
- 20 LFO LFO Warp/Outer Rhythm
- 21 THIS IS HOW IT FEELS Inspiral Carpets Cow/Mute
- 22 WALK ON BY Sybil PWL
- 23 STEP BACK IN TIME Kylie Minogue PWL
- 24 TRICKY DISCO Tricky Disco Warp/Outer Rhythm
- 25 LOADED Primal Scream Creation
- 26 GOING BACK TO MY ROOTS FPI Project Rumour
- 27 MAMA GAVE BIRTH TO THE SOUL CHILDREN Queen Latifah/De La Soul Tommy Boy/Gee St
- 28 THEN The Charlatans Situation Two
- 29 LOVING YOU Massivo Debut/Passion
- 30 FOOLS GOLD The Stone Roses Silvertone
- 31 STAR Erasure Mute
- 32 ALL TOGETHER NOW The Farm Produce
- 33 ELEPHANT STONE The Stone Roses Silvertone
- 34 SUCKER DJ Dimples D FBI
- 35 INSTANT REPLAY Yell! Fanfare
- 36 ANOTHER DAY IN PARADISE Jam Tronik Debut/Passion
- 37 WORLD IN MY EYES Depeche Mode Mute
- 38 LA SERENISSIMA DNA Raw Bass
- 39 HANG ON TO YOUR LOVE Jason Donovan PWL
- 40 LOVEDON'T LIVE HERE ANYMORE Double Trouble Desire
- 41 MADCHESTER RAVE ON EP The Happy Mondays Factory
- 42 BETTER WORLD Rebel MC Desire
- 43 POLICY OF TRUTH Depeche Mode Mute
- 44 THE MAGIC NUMBER De La Soul Tommy Boy/Big Life
- 45 ARE YOU DREAMING? Twenty 4 Seven BCM
- 46 COME TOGETHER Primal Scream Creation
- 47 RHYTHM OF THE RAIN Jason Donovan PWL
- 48 ISLAND HEAD EP Inspiral Carpets Cow/Mute
- 49 AFTERMATH/I'M FOR REAL Nightmares On Wax Warp
- 50 SHE COMES IN THE FALL Inspiral Carpets Cow/Mute

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ON THE DECK

Andy Stout
MOANJAM King's X Live
THE ONE TO SING THE BLUES Motorhead Forthcoming 45
I'M THE MAN Anthrax Live at Wembley

Keith Cameron
GREEN MIND Dinosaur Jr Forthcoming LP
FAT AXL Silverfish Forthcoming Wiiiija LP
WHAT DO I HAVE TO DO Kylie Minogue Forthcoming PWL 45

Tommy Udo
GREEN MIND Dinosaur Jr Blanco Y Negro debut—baby, wowie!
BACK FROM RIO Roger McGuinn Forthcoming Arista LP—like the '70s
and '80s never happened!
TORTURE GAROEN Naked City Earache/Shimmy Disc LP

Paul Mardles
SUPERNATURAL Stereo MCS Island
SET THE CONTROLS FOR THE HEART OF THE BASS Bass-O-Matic Virgin
DAYDREAMING Massive Attack Virgin

Damon Wise
SLEIGH RIO Bert Kaempfert & His Orchestra Telstar
UPTURNED BUCKET Bert Kaempfert & His Orchestra Something of a lile
LARGE COD Bert Kaempfert & An Air Hostess With Antlers Largely untrue

Robin Gibson
BACK FROM RIO Roger McGuinn Arista
RUN THROUGH THE JUNGLE The Gun Club Much better
F**KA MOD The Exploited Bit of a classic

Paul Elliott
WHAT'S IT GONNA BE? Jellybean Atlantic
LIVE AND DANGEROUS Thin Lizzy Vertigo
NATTY DREAD Bob Marley & The Wailers Island



COCTEAU TWINS: Las Vegas or lump it, miserable gits

MUSIC VIDEO

YEAR END

- 1 IN CONCERT Carreras/Domingo/Pavarotti PMV/Channel 5
- 2 HANGING' TOUGH LIVE New Kids On The Block CMV
- 3 STEP BY STEP New Kids On The Block CMV
- 4 THE IMMACULATE COLLECTION Madonna WHV
- 5 THE SINGLES COLLECTION Phil Collins Virgin
- 6 SERIOUSLY LIVE IN BERLIN Phil Collins Virgin
- 7 FROM A DISTANCE (THE EVENT) Cliff Richard PMI
- 8 VERONA Simple Minds Virgin
- 9 ONLY YESTERDAY The Carpenters Channel 5/A&M
- 10 PAVAROTTI Luciano Pavarotti Music Club

Compiled by Gallucio

METAL SINGLES

YEAR END

- 1 THE ANNIVERSARY WALTZ—PARTONE Status Quo Vertigo
- 2 ALL I WANNA DO IS MAKE LOVE TO YOU Heart Capitol
- 3 HOLY SMOKE Iron Maiden EMI
- 4 BLAZE OF GLORY Jon Bon Jovi Vertigo
- 5 EPIC Faith No More Slash/London
- 6 UNSKINNY BOP Poison Capitol
- 7 THUNDERSTRUCK AC/DC Atco/East West
- 8 18 AND LIFE Skid Row Atlantic
- 9 HARD TO HANDLE The Black Crowes Def American
- 10 NO MORE MR NICE GUY Megadeth SBK

METAL ALBUMS

YEAR END

- 1 ROCKING ALL OVER THE YEARS Status Quo Vertigo
- 2 BRIGADE Heart Capitol
- 3 NO PRAYER FOR THE DYING Iron Maiden EMI
- 4 BLAZE OF GLORY/YOUNG GUNS II Jon Bon Jovi Vertigo
- 5 REMASTERS Led Zeppelin Atlantic
- 6 THE REAL THING Faith No More Slash/London
- 7 A BIT OF WHAT YOU FANCY The Quireboys Parlophone
- 8 FLESH AND BLOOD Poison Enigma/Capitol
- 9 CORNERSTONES 1967-1970 Jimi Hendrix Polydor
- 10 THE RAZORS EDGE AC/DC Atco/East West

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INDIE ALBUMS

YEAR END

- 1 THE STONE ROSES The Stone Roses Silvertone
- 2 VIOLATOR Depeche Mode Mute
- 3 PILLS 'N' THRILLS AND BELLYACHES The Happy Mondays
Factory
- 4 LIFE Inspiral Carpets Cow/Mute
- 5 SOME FRIENDLY The Charlatans Situation Two
- 6 WILD! Erasure Mute
- 7 THAT LOVING FEELING VOLUME 3 Various Dino
- 8 THREE FEET HIGH AND RISING De La Soul Tommy Boy/Big Life
- 9 BOOMANIA Betty Boo Rhythm King
- 10 BETWEEN THE LINES Jason Donovan PWL
- 11 LOVEGOD The Soup Dragons Raw TV
- 12 BOSSANOVA Pixies 4AD
- 13 READING, WRITING AND ARITHMETIC The Sundays Rough
Trade
- 14 BUMMED The Happy Mondays Factory
- 15 PASSION AND WARFARE Steve Vai Food For Thought
- 16 RHYTHM OF LOVE Kylie Minogue PWL
- 17 HEAVEN OR LAS VEGAS Cocteau Twins 4AD
- 18 THE HEALER John Lee Hooker & Friends Silvertone
- 19 PENNIES FROM HEAVEN Varlous BBC
- 20 ENJOY YOURSELF Kylie Minogue PWL
- 21 ROCK 'N' ROLL LOVE SONGS Various Dino
- 22 LEATHER & LACE Various Dino
- 23 NOWHERE Ride Creation
- 24 SUMMER OF LOVE Various Dino
- 25 WALK ON BY Sybil PWL
- 26 REBEL MUSIC Rebel MC Desire
- 27 GHOST Original Soundtrack Milan
- 28 LEATHER & LACE II Various Dino
- 29 TEN GOOD REASONS Jason Donovan PWL
- 30 THE INTERNATIONALE Billy Bragg Utility

Compiled by Spotlight Research



PILOT: "SPARE a few coppers, mate?"

WHERE ARE THEY NOW?

Pilot

P ILOT FIRST took their one-way chartered-flight to pop stardom in November '74. Led by anonymous but clean-cut guitarist Ian Bairnson, the band had the dubious distinction of including two members of the original Bay City Rollers—Billy Lyall and David Paton—who both played on the Roller's first hit, 'Keep On Dancing', way back in 1971.

Together with drummer Stuart Elliott, the band delivered four Top 40 hits within the space of a year. The greatest of these was undoubtedly their solitary number one, 'January'. Brimming with a mid-Winter topicality only ever rivalled by U2's 'New Years Day', it was saccharine pop at its most potent and finally enabled Ian Bairnson to play his twin-necked guitar in public without being laughed at. But the band's session-man slickness never really struck a chord with teenagers in love with the urchin charm of the rejuvenated Rollers, and despite two further minor hits they were soon in dire need of the ejector seat.

After the break-up, Ian Bairnson joined Kate Bush's band (contributing to late '70s epics 'Lionheart' and 'The Kick Inside') but, more recently, has carved out a second career by writing theme music for TV shows and ads. Billy Lyall also returned to session work, becoming involved with the Trevor Horn-inspired Dollar in the early '80s, playing on hits like 'Mirror Mirror'. Sadly these successes were cut tragically short last year when he died of AIDS following illness.

David Paton went on to join the post-Godley and Creme 10CC, whilst drummer Stuart Elliott still inhabits the Land Of The Session Men. These days, only Jimmy Saville and The Gravedigger remember when things were different, when a New Year Party without 'January' was never complete.

The Gravedigger

READERS' POLL '90!

Ever trudged down to the shops to pick up that once-a-year copy of *Sounds* with all the readers' poll results in it, only to find that you've been anaesthetised in your sleep and had both your legs removed, thus rendering your usually ebullient frame immobile?

No, neither have we. But they sometimes sell out of *Sounds* at the paper shop, which is a bit rum. So to combat a potentially embarrassing 'lack' scenario, we've come up with a rather ingenious and foolproof system to ensure that you get your hands on next week's copy.

Simply clip out the coupon really awkwardly, so you ruin what's on the other side. Then spit on it, hand it to your local newsagent and punch the twat squarely in the face. And don't forget to come back a week later with 60p in pennies to claim your copy of next week's bollocking good value *Sounds*.

Dear Mr Newsagent, you fat money-grabbing toad. Your wife's got a face like an upturned bucket, I hate your smarmy, specky four-eyes children and those sweets you keep in those little jars are always stale. Yeah, and it's me that nicks your fags while you're not looking.

Cos I'm a rebel. A loner. I live on the edge. And I don't read sappy girls' comics. I read *Sounds*. It's a bitchin' good read, mister, and I especially want next week's cos it's got the readers' poll in it. And I voted for loads of things that you probably hate Mr Boring Middle-Class I-Listen-To-Whitney-Houston Newsagent. Yeah.

So, er, would you mind saving me one this week? It's the January 12 issue and it comes out on Wednesday January 9. And you can cancel *Bunty*.

MY NAME IS.....
MY ADDRESS IS.....

NB: Remember, kids, this is a comedy order form! Any similarity between our 'Mr Newsagent' and your local vendor of music papers is entirely unintentional. No matter what you think of his wife and kids.



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- **FREE CONTACTS** Club 071-607 6761 S840(10)
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CEREBRAL FIX

PRIZE X-WORD BY SUE BUCKLEY

WIN! WIN! WIN! WIN!

10 Pet Shop Boys and 10 Kate Bush videos to be won in this week's Prize X-Word

WE LIKE to think we're rather stylish here at the Prize X-Word desk. We might like moshing down the front to the latest rampant guitar frenzy with the best of them but when the din has died down there's nothing better than relaxing with something classy, something with a little elegance and a certain sophistication.

And in keeping with this poignant mood we are able to offer you (courtesy of PMI) the choice of two videos with that little extra thought put into them.

First up the **Pet Shop Boys**. A duo not noted for their on-the-road presence, when these boys finally deign to take the stage, they throw one helluva party. Showtime dancers, OTT costumes, back projections by cinema luminary Derek Jarman and a catalogue of the best pop tunes in the business. Thankfully for us, selections from their last jaunt at



THE CLASSY Pet Shop Boys share a joke

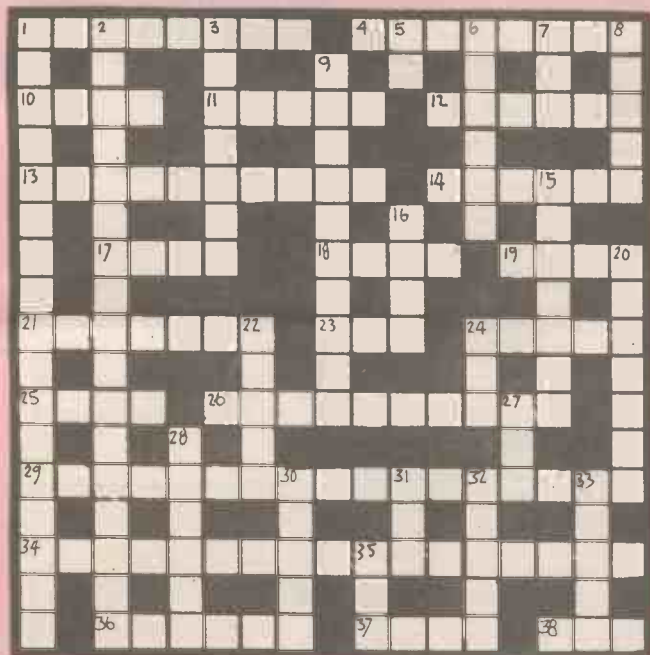
Wembley Arena in June 1989 have been filmed for *Highlights - The Pet Shop Boys On Tour* including the classics - 'Rent', 'Domino Dancing' and 'It's Alright'. A designer must indeed.

Ten of these are up for grabs plus ten copies of *The Sensual World - The Videos* from that doyenne of beauty and culture, **Kate Bush**. Now, Kate's a bit of a private woman, not renowned for her mouthiness but here she natters away about herself, her work and her videos, all of which she has a hand in directing or choreographing. All this plus extracts from, among others, 'Wuthering Heights', 'Cloudbusting', 'Running Up That Hill' and the full-length videos 'The Sensual World', 'Love And Anger' and 'This Woman's Work'. Sheer beauty.

So, for a touch of class, fill in Sue Buckley's Prize X-Word and send it along with details of your name and address, to **Boys & Bush Prize X-Word, Sounds, 245 Blackfriars Road, London SE1 9UZ** to arrive no later than Elvis' birthday, Tuesday January 8.



KATE 'BEAUTY And Culture' Bush



- 26. He raved on with Peggy Sue (5.5)
- 29. Pure hit makers! (3.9.5)
- 34. Talking Heads mounted the linguistic barrier on this (8.2.7)
- 36. Mick/Andy/Roger (6)
- 37. Kirsty thanked Dave for them (4)
- 38. Inquire about The Smiths (3)

DOWN

- 1. Adam Ant reveals Bogarde's footwear habits (4.5.5.3)
- 2. XTC's urban classic (7.10)
- 3. and 14. The Skids go over the hill! (4.3.6)
- 5. Call Paul this (2)
- 6. Nash/Parker/Taylor (6)
- 7. Smokey sang to them (1.1.1)

- 8. '60s leading pacemaker (5)
- 9. Stax man who was the first to knock on wood (5.5)
- 15. A taste of freedom for Duran Duran (7)
- 16. Water for the Fields Of The Nephilim (4)
- 20. Johnny Nash had more questions than these (7)
- 22 and 11. Label for tough dealing (5.5)
- 24. Seattle citizens (1.1.1)
- 27. Aaron/Dorsey/Geddy (3)
- 28. Tony Basil's mouse (6)
- 30. Dan Reed spotted one in a frock (5)
- 31. Natalie Cole's dad (3)
- 32. Scritti Politti's were memorable (5)
- 33. AC/DC did dirty ones cheaply (5)
- 35. Owner of an atomic dustbin (3)

ACROSS

- 1. Their groove was in the heart (4-4)
- 4. Double explosion from BA Robertson and Cher (4.4)
- 10. The Frankies did it hard (4)
- 11. See 22
- 12. Tina T was the private one (6)
- 13. The Hollowmen's pale railway? (5.5)

- 14. See 3
- 17. Residence for Hothouse Flowers? (4)
- 18. Mark E takes a tumble (4)
- 19. Dancing Queens (4)
- 21. Producer Phil sounds ghostly (7)
- 23. How many small days for Ultravox? (3)
- 24. Capital that's south of the river? (5)
- 25. Headgear for Blue Nile (4)

POPTASTIC HAPPY DAZE WINNERS

THE LUCKY blighters who will be frugging away to the sights and sounds of Primal Scream, Pixies, The Farm and other such groovy beings on the *Happy Daze* video compilation are: Agent Cooper, Tony Allen, Noel Jones, Peter Snell, Norman Paton, Alex Weir, Carl Simons, Mark Woodward, SP Hewson, S Lockey, Stuart Jones, Steve King, Jeanette Hare, Johnny Jangles, Honeybun, Neil Pain, Roger Judd, Nigel Walker, Thibaut and Terry Orton.

TRIVIA QUIZ ANSWERS

- 1. 'Run Rudolph Run' 2. Chris Hill 3. Michael Hutchence 4. 'Little Saint Nick' by The Beach Boys 5. John Quays 6. 1973 7. Brenda Lee 8. Elton John 9. A Beatle 10. 'Last Christmas, I gave you my heart' 11. Frank Sidebottom 12. Prokofiev 13. Dave Edmunds 14. Phil Spector's Christmas Album 15. Nicky Chinn and Mike Chapman 16. 1984 17. 'War is Over' 18. 'Winter Wonderland' 19. Bon Jovi 20. David Bowie

AN APOLOGY

Sincere apologies go out to all those who entered the Mean Fiddler New Year Party X-Word in *Sounds* December 8.

As you will have read in the *Sounds* news pages, this event has been cancelled and we are, therefore, unable to offer the agreed prizes.

We are currently looking for alternative prizes and winners will be notified as soon as possible.

BY NICK WRIGHT

NOBBY NAUSEA AND THE NOWHERES

'ERE, SOMEONE'S WRITTEN TO US SAYING THAT WE SET A BAD EXAMPLE TO YOUNG PEOPLE BY DRINKING TOO MUCH 'WAZ...



So...



MIND YOU, I DID HAVE MY FINGERS CROSSED WHEN I MADE IT...



PRESENTLY... ANYHOW THE MORE WE GET THROUGH THE LESS IS LEFT OVER FOR THE YOUNG PEOPLE...



NEXT WEEK: A TRIP DOWN MEMORY LANE!

THE READERS WRITE TO REPLY

ALBUM WINNER

Readers who write to *Sound Off!* should include their chosen LP when writing. Either chart published in *Sounds* – the big one or the indies – is acceptable

The old tosser at the bar's OK, OK?

WOULD like to know what Tim 'Poet' of Leeds' (*Sounds* December 15) problem is. Is it jealousy at not being loved and respected by millions? Is it an embarrassing desire to appear as hip as possible by slagging the best DJ national radio in this country has ever seen?

For over 20 years John Peel has promoted and inspired alternative, independent, minority and experimental music of every description, for which he should be heartily applauded, indeed thanked, and rewarded, in my view with a knighthood at the very least. Mr Poet seems to blame John himself for the switch to late night weekend spots. The bloke lives some way out of town for flip's sake, he has a family and life completely separate from Radio 1, give the man some credit for not jacking it in altogether. Then where would we be?

As for Peel's lack of taste, I think it's time Mr Poet got himself a brain. How can a man with as diverse a playlist as John's be accused in such a way? How come his has been voted top radio show in every music rag's readers' poll for at least the last 15 years?

Tim Poet has shown himself to be a very stupid little boy with a pitifully minute sense of quality. On the other hand, Peelite is an inspiration to millions and has been, indeed continues to be, instrumental in the birth, emergence and resurgence of underground music, both here and abroad. Perhaps more importantly, he is a lovely man, untouched by the usual DJ trappings of ego-wank, pomposity and sickening self importance, which makes me wonder if there's a career waiting for Tim Poet on daytime Radio 1.

Keep it up John, thanks for the memories and Legalise It Records address. KAREN COLLING, Twickenham, Middx.

Karen wins 'Obey The Time' by Ourutti Column.

THE MUSIC press in this country sucks, *Sounds* is no better than any other. I buy it because I like to be informed, the only bit of any interest to me is the short news part at the front, there are never any articles which interest me, I think it's full of crap. In Voice Of Treason (*Sounds* December 8) Colin C went on about 'mainstream media's ignorance of quality reggae'. You are mainstream media, you assholes! When was the last time you covered any of the bands you mentioned? This doesn't just apply to reggae, but all musical styles – stop moaning and do something, pricks, you've got the resources. Why do another piece on some crummy dance/pop group? Do something more worthwhile, for Christ's sake is your print run all you care about!

For once in your lives take some risks, do something original, break some new ground! Is it just for the money? Is that why *Sounds* is so full of shit? I hate you, I hate you for wasting so much. And I don't want a free LP, I just want you to open your eyes, for yourselves, for us. What have you got to lose?

A, Edinburgh



BEST LETTER of the week wins a chart album of your choice. So engage your brains and get scribbling to: **Sound Off!** Sounds, Ludgate House, 245 Blackfriars Road, London SE1 9UZ

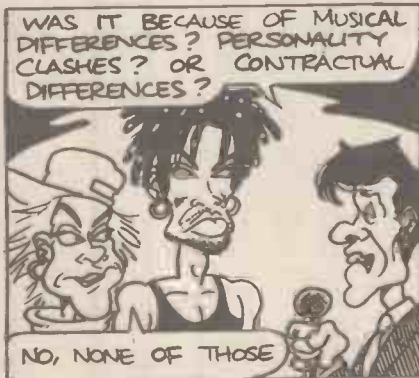
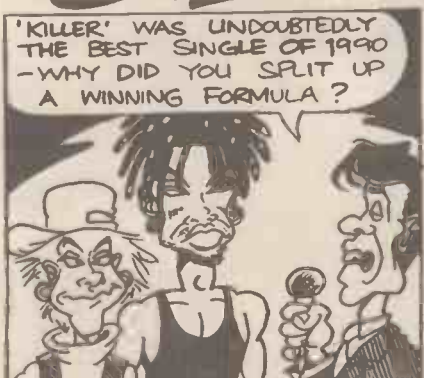
Where are they, then?

I AM writing to thank you for the recent articles on The Cockney Rejects and Angelic Upstarts in the Where Are They Now? series by The Gravedigger.

How about doing the same with The Redskins, arguably the most important skinhead band of the '80s?

I also continue to enjoy the Decade Reaction features. TOM, Berkshire

UT

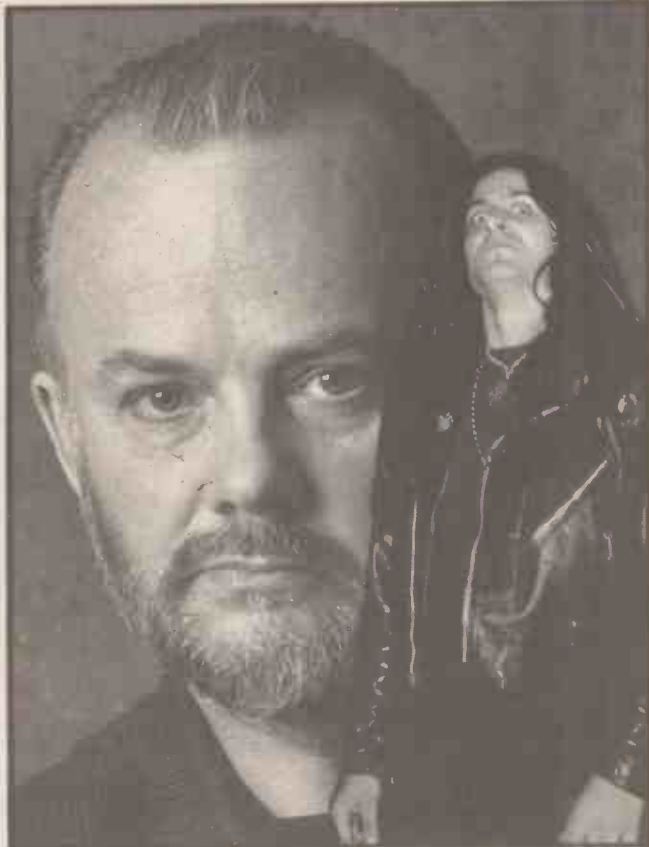


BY KEV F & A. PEN

WHY IS it that as people get older they become so narrow minded? Richard Cheese (*Sounds* December 8) is a typical Dave Lee Travis listener, trapped in a musical timewarp. Why should the music press give coverage to artists and performers who were pretty crap at their peak, and are now just embarrassing (Have you seen Rod and Tina's Pepsi ad, Richard?).

Richard, face facts, you've got appalling taste in music. How you can slag off any band that appears in *Sounds* while praising Dire Straits baffles me. Maybe a lot of these groups will have vanished in ten years' time, at least they won't be pretending they've still got something to offer. Look at Tina Turner and I think you'll see what I mean.

You should just admit you're an asshole, continue to listen to Simon Bates, Radio 2 and Capital Gold, and let everyone else enjoy '90s music. PAUL, High Wycombe



Bugger off, Benton!

DOES GLEN Benton really think people give a flying f**k that his band are not going to play in the UK ever again? Let's be honest: anyone who has an inverted crucifix on his/her forehead must be a bit of a dope shit. The guy is a big girl's blouse, nothing more, nothing less. WALTER, Lancs

UM, RICHARD Cheese (*Sounds* December 8), without being too hard on you, you're a prize tosser. It's blatantly obvious to all music lovers (and whatever bollocks most of these incapable Manc chaps put out, it is music) that Dire Straits, Tina Turner and Eric Clapton are not proper musicians in the way that, say, Wonder Stuff or Sonic Youth are. Why? Because they're all in the business to make money, not music, and it's a sad fact of life that when a band becomes more interested in its bank account than its music, it immediately loses all relevance and all right to be in papers such as *Sounds*.

It's not that Dire Straits or the Stones have done anything noticeably bad recently, but the 'proper' music press (*Q* and the like) have, for the past decade or so, totally ignored the bands that are really relevant and influential, because they don't make stacks of money.

Bad Brains have inspired and influenced many people, and yet they get f**k all recognition by you (the 'mature music' fans) because they make aggressive, non-conformist music and they're not trendy or rolling in cash.

So get lost and take your pompous rock stars with you so we can have papers full of the bands that really matter.

MIKE HOWE, Honiton, Devon

WISH to protest in the strongest possible terms about the article on page ten of next week's issue. DORIS STOKES

LOVE Cathi Unsworth.

It gave me great pleasure to read her review of The Sisters Of Mercy back at Wembley. She almost sounded as ecstatic as I was.

It was a treat to read a review of a gig by someone who obviously knows the band's history of songs. Not only does she like them but isn't afraid to admit to enjoying the gig. How many 'pretentious music journalists' (courtesy Steve Wright) would allow themselves to be so impressed?

Hell, she paid more attention than me... I couldn't make out Eldritch saying "there will only be two more songs..."

I haven't enjoyed a gig so much since the Caley Paley in 1985 when the Sisters last played Edinburgh.

Well worth the trip to London from Edinburgh, well worth the five year wait. Will Cathi marry me? ANGUS SELF, Edinburgh

SOUNDS

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**"I've no idea what makes a lightbulb work.
However, I do know it was invented by Thomas Edmondson!"**

(Ade Edmondson owner of the world's smallest Walkman, the Sony WM-F702.)

"One of the Shropshire Edmondsons, actually. My ancestors have always been at the forefront of technological discovery, although their spelling's always been a bit dodgy. George Stephenson, Louis Pasteur and Oppenheimer, for example, were all scientific geni of the Edmondson family, but quite patently atrocious spellers.

Despite this deficiency, Mr. Yakimoto at Sony (actually another Edmondson!) has asked me to employ my inherited scientific astuteiness to talk about my new Sony Walkman.

For example, there's a silvery square shaped bit for making the tape go backwards and forwards automatically.

But by far the greatest leap forward is the black oblong lump on the dangly part from the headphones which enables

those people not as scientifically adept as myself to operate the Walkman; volume, forwards, backwards, stop, play etc.



whilst the main square shape is still in their pocket.

Of course, some people will still be confused by the 14 presets on the digital radio. They'll think Megabass is a fat baritone, or an ex-amorphous head is something out of the 'Evil Dead.' But as my great, great grandfather Isambard Kingdom Brunel (a truly appalling speller) used to say, 'They'd have to be pretty stupid!'

Ade Edmondson

SONY.

WHY COMPROMISE?