

Wood

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JANUARY 12 1991 60p

SOUNDS



DID YOUR VOTE COUNT?

POLL WINNERS 1990



MAN OF THE YEAR



ANDREW ELDRITCH

BEST BAND PIXIES

MUSICIAN OF THE YEAR

ROBERT SMITH



BEST NEW BAND



RIDE

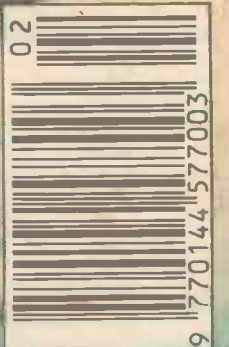
BEST SINGLE CHARLATANS

PLUS

SILVER FISH



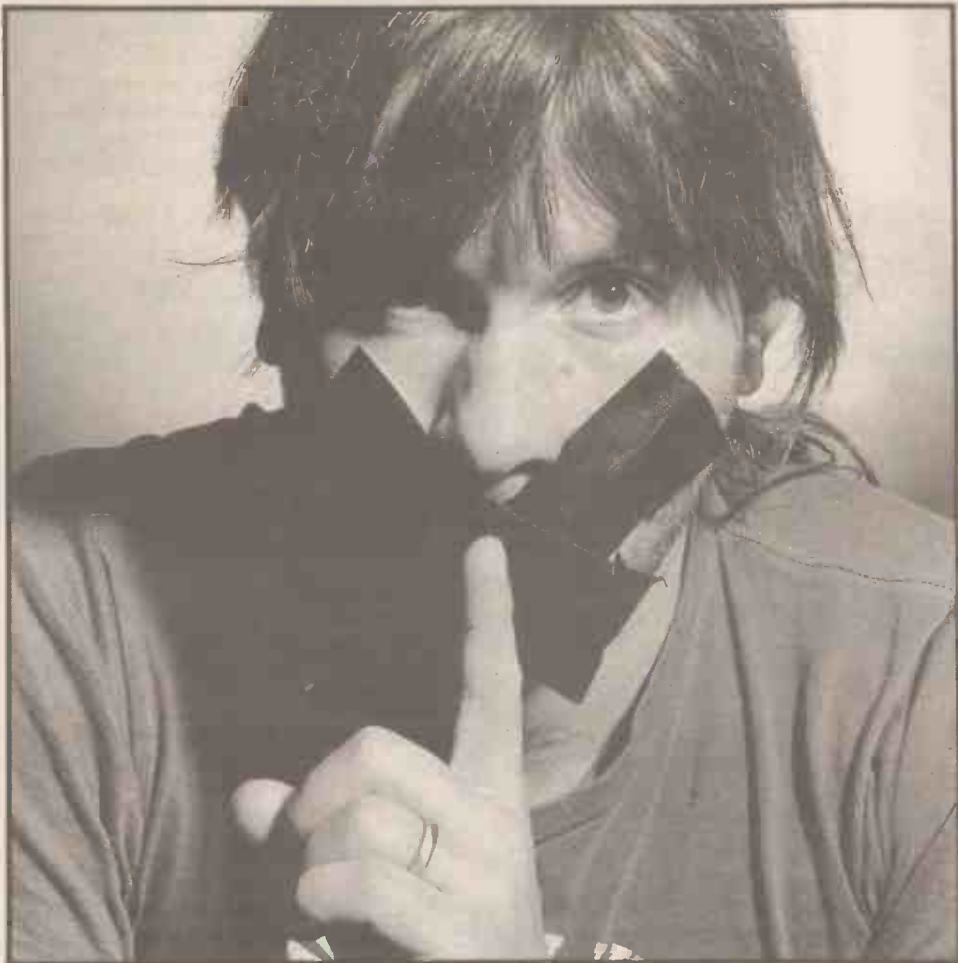
DINOSAUR JR



SILVERFISH PHOTO BY STEVE GULLICK. DINOSAUR JR PHOTO BY STEVE DOUBLE

FIRST REPORTS

MAIDEN BLAST RADIO 1



BRUCE: SILENCED

Steve Double

IRON MAIDEN have slammed Radio 1, who have not put their single 'Bring Your Daughter To The Slaughter' on the playlist – despite the fact that the record entered the charts at Number One immediately after the Christmas and New Year period.

In a letter to Radio 1, Maiden said: "We are writing regarding your scandalous treatment of heavy rock. Iron Maiden have had six consecutive Top Ten singles with the latest, 'Bring Your Daughter To The Slaughter', having just debuted at number one. The last single, 'Holy Smoke' debuted at number three.

"But will Radio 1 playlist Iron Maiden? Will they hell!

"The BBC is funded by the British public and hence would be expected to reflect public wishes and taste, not dictate what we, the public, hear.

"All musical types should be represented fairly. It seems obvious that a number one single is the most popular with the British public at that

time and should be playlisted. Not everyone wants to hear dance music all the bloody time!

"If Iron Maiden can't get playlisted with a number one single, what chance for the great new British rock bands like Wolfsbane, Thunder and Jagged Edge?

"It's time the BBC reflected the tastes of all licence payers and gave the same support to British rock as they do everything else."

The letter was signed by all members of the band.

Iron Maiden are not the only band to be omitted from playlists despite a high chart position. New Order regularly appear in the Top 40 but are never played on daytime radio.

Radio 1 this week again regurgitated their stock reply: that it is up to the individual producer what records are playlisted and that they are not obliged to playlist a record because it is in the charts. However a spokesman told *Sounds* that although the record was not playlisted, it was receiving some plays.

THE BLUE ORCHIDS, a cult Manchester band of the early '80s, have reformed, following founder Martin Bramah's departure from The Fall. The band, who originally formed to back Nico, are working on a new LP and play a one-off at Leeds Duchess Of York on February 1.

TAD will visit the UK in March for a series of dates, their first since last year's midsummer shows with Sub Pop labelmates Mudhoney. They also have a new LP called '8-Way Santa' released in the US on February 15. The tracks are 'Jinx', 'Giant Killer', 'Wired God', 'Delinquent', 'Hedge Hog', 'Flame Tavern', 'Trash Truck', 'Stumblin' Man', 'Jack Pepsi', 'Candi', '3-D Witch Hunt', 'Crane's Café' and 'Plague Years'. Production is from Butch Vig.

THE MEN THEY COULDN'T HANG play a farewell tour, with dates at Bristol Bierkeller on February 7 then London Kentish Town Town And Country Club 8, Manchester International Two 9, Nottingham Trent Polytechnic 10, Newcastle Riverside 12, Edinburgh Calton Studios 13, Glasgow College Of Building And Printing 14 and Leeds Boddington Hall 15. This is the end of the band's six-year career, with singer Cush apparently quitting the music business to become a carpenter. Other members of The Men will, however, be forming new bands.

DREAM WARRIORS play a UK date at London Kentish Town Town And Country Club on February 23. There will be a new single from the Canadian rappers in January and an LP in early February.

KINGMAKER, who release their debut EP, 'The Celebrated Working Man', on January 14, play dates at Hull Adelphi on January 11 then Coventry Warwick University 12, Nottingham Trent Polytechnic 14, Manchester UMIST 15, Sheffield Polytechnic 17, Dudley JBs 18, Canterbury Kent University 19, Guildford Surrey University 20, Middlesex Trent Polytechnic 22,

U2 TO MAKE DANCE RECORD?

U2, whose video for 'Night And Day', from 'Red Hot + Blue', was recently filmed by German director Wim Wenders in Berlin, are currently recording their new LP there with producer Daniel Lanois, who also worked with them in an engineering and co-production capacity on 'The Unforgettable Fire' and 'The Joshua Tree'. It is strongly rumoured that the album will be influenced by the rock/dance crossover.

GUNS N' ROSES 'ILLUSION' LP

GUNS N' ROSES' new double album, to be released by Geffen in the spring, will be called 'Use Your Illusion'. The title has been the subject of speculation – some of which has been silly in the extreme – for a few months now.

The album has been over three years in the making, a period fraught with line-up

changes, allegations of drug abuse, split rumours and police harassment. Axl Rose, who was recently charged with assaulting his next door neighbour, has been admonished following the withdrawal of the complaint against him. Guns N' Roses will play the Rock In Rio festival in Brazil this month.

BERRY 'PORN' CHARGES DROPPED

CHUCK BERRY, recently accused of child abuse following the discovery of pornographic videos in his New York state restaurant as well as possession of marijuana, has been convicted on the drug charge – but got away with probation after making a donation to a local charity. Berry got out of the porn charge by threatening a counter-suit which he dropped in exchange for an agreement not to pursue the porn charge.

Scandal has never been far from the legendary Berry, who was recently under threat of imprisonment for tax evasion. During the '50s, he was imprisoned for statutory rape, which meant having sex with a girl under the age of consent, although Berry insisted that he was 'set up'.

Chuck, who has not made an album since 1979, claims to be almost finished making a new one.

Southampton Joiners Arms 23, Brighton Polytechnic 24, London Malet Street University 25 and Bath Moles 26.

Dance Centre 10, Manchester International Two 14 and Newcastle Riverside 16.

CONFLICT recently received a verdict of not guilty at Southwark Crown Court following charges of causing an affray and assaulting police officers in 1989. The trial has kept the band off the road for the past year and they are now suing the police for false arrest. The band play dates at Glasgow Mayfair on January 20 then Milton Keynes Counter Point February 2, Bristol Bierkeller 6, Nottingham Marcus Garvey Centre 8, Bradford One In Twelve Club 9, Birmingham Mosley

THE FLAMING LIPS, Oklahoma City's favourite psychedelic hardcore merchants, release a new EP on City Slang Records called 'Unconsciously Screaming'. It comes packaged in a striking holographic cover and is pressed on clear vinyl. The new album from the band, 'In A Priest Driven Ambulance', is out soon.

JELLYBEAN, releases a new single on East West Records next week called 'What's It Gonna Be'.

MORE DATES FOR THE POPPIES



THE POPPIES take a brief break from touring

Steve Gullick

POP WILL EAT ITSELF have lined up some new UK dates this month to promote their new single, which is a remix of 'X, Y & Zee' from their recent RCA album 'The Pop Will Eat Itself Cure For Sanity'.

The dates are at Cambridge Corn Exchange on

January 16 then Bradford St George's Hall 17, Preston Polytechnic 18, Birmingham Aston Villa Leisure Centre 19 and London Brixton Academy 20. The band then leave for dates in Germany, Holland, Scandinavia, America, Australia, New Zealand and Japan.



CARTER: CATERING to the older generation

Carter album ready to roll

CARTER USM have finished recording their debut album, now entitled '30 Something', which will be released on Rough Trade on February 18.

The tracks are 'Surfin' USM', 'My Second To Land Will And Testament', 'Anytime Anyplace Anywhere', 'A Prince In A Pauper's Grave', 'Shoppers Paradise', 'Billy's Smart Circus', 'Bloodsport For All', 'Sealed With A Glasgow Kiss', 'Say It With Flowers', 'Falling On A Bruise' and 'The Final Comedown'.

Carter will be playing a UK tour in February and March, details to be announced soon.

THE DEAD MILKMEN have lined up two UK dates at Brighton Basement on January 30 and London Charing Cross Road Marquee February 1. A single, 'Methodist Colouring Book', will be out soon.

JIMI HENDRIX features in a double bill of films to be shown at UCI multiplex cinemas throughout the country. There will be a special showing at London Whiteleys multiplex on January 15 when *Jimi Hendrix At The Isle Of Wight* and *Jimi Plays Monterey* will be shown.

CACTUS RAIN, whose single 'Till Comes The Morning' has just been released by Circa Records, play dates at London Camden Underworld on January 22 then Sheffield Polytechnic 24, Reading University 25, Kingston Polytechnic 26, Manchester Boardwalk 29, Bournemouth Hothouse 31, Bristol Polytechnic February 1, Wolverhampton Polytechnic 2, Birmingham University 5 and Newcastle Polytechnic 6. 'In Our Time', their debut album, will be released in February.

TH' FAITH HEALERS release a new EP called 'A Picture Of Health' on Too Pure Records on January 28. The band play a one-off at London Islington Powerhaus on January 31.

FIRST REPORTS

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NIRVANA'S KURDT Kobain

Nirvana land Geffen deal

NIRVANA have signed a major record deal with Geffen Records, which is now distributed by MCA, making them labelmates with Sonic Youth. They are currently working on a new LP, some of the material from which was recently aired on a BBC *John Peel Show* session.

Nirvana played UK dates last year and released a new single, 'Sliver', last week on Sub-Pop. They have now stabilised their line-up and have been seeking a major label deal for some time.

■ **MARIA MCKEE** releases her new MCA single, 'Breathe', on January 14, the follow up to her huge 1990 hit, 'Show Me Heaven'. Maria is joined by Bruce Brody, her one-time partner in the now defunct Lone Justice.

■ **SIUXSIE SIOUX** has won a two year libel battle with the *Daily Mirror* newspaper over an article alleging that she had had a nose-job. The item appeared in Gill Pringle's pop column in 1988. The paper has admitted that the story is untrue and will run an apology. On a more musical note, the Banshees played a short tour of northern Italy in September last year, unveiling new material, and are currently working on a new LP for release in the autumn.

■ **FRONT 242** release a new LP, 'Tyranny For You', on January 21 on RRE Records. The tracks are 'Sacrifice', 'Rhythm Of Time', 'Moldavia', 'Trigger 2 (Anatomy Of A Shot)', 'Gripped By Fear', 'Tragedy For You', 'The Untold', 'Neuro-bashing', 'Leitmotiv 136' and 'Soul Manager'.

THE HACIENDA HANGS ON

Case postponed but future looks bright – and scenes like these will continue to thrill the youth of Manchester...



IAN 'FARTPANTS' Brown pumps it up at The Hacienda, February '89

Ian Tilton

MANCHESTER'S HACIENDA night club won a reprieve in court last Thursday when the action brought by Greater Manchester Police to revoke its drinks licence was postponed. And it is expected that the club, site of the Ecstasy-related death of 16-year-old Claire Leyton in July '89, as well as numerous drug busts, will now keep its licence.

The magistrates, who admitted that they were "not at all looking forward" to the proposed four-week trial, were more than eager to postpone the hearing until July 11. And the new date is considered to be a formality, as the police are now expected to drop their case against the club.

In a hearing at a Manchester magistrates' court which lasted 15 minutes, the prosecution accused club-goers of "regularly smoking and preparing cannabis reeferers," but agreed that "the improvements maintained by Paul Mason, the Hacienda's licensee, suggest that the club are taking a far more responsible attitude towards its drug problem."

The decision will come as no surprise to Hacienda regulars who are now being subjected to regular stringent drug searches and ejections by the bouncers. Coupled with the ever-increasing prices, it has been

suggested that this new atmosphere at the Hacienda has taken its toll on attendances, which have hit a new low. Since the first hearing, which took place last July, Paul Mason and Factory supremo Tony Wilson have claimed to have almost completely stopped the use of cannabis and Ecstasy at the club.

The adjournment was greeted with delight from Mason who said that their "new relationship with the police will only bring strength to the future of the club".

Not so happy were the attendant press, who had been looking forward to hearing evidence from a *News Of The World* journalist who had been working undercover at the club pretending to be a scally. This disappointment was compounded by the absence of defence lawyer George Carmen, famous for successfully defending luminaries such as Ken Dodd and Peter Adamson (aka TV's Len Fairclough).

A Hacienda spokesman said that while they were "delighted to have a further opportunity to continue the improvement of the club's standards...we would like to point out that the problems we have experienced at the Hacienda are part of a very much wider problem that affects licensed premises throughout this city."

Birdland: on the move

Mega UK tour next month

BIRDLAND hit the road next month on a 17-date UK tour, which will coincide with the release of their debut album.

The dates are at Nottingham Polytechnic on February 22 then Leicester Polytechnic 23, Glasgow Mayfair 24, Edinburgh Network 25, Middlesbrough Town Hall 26, Liverpool University 28, Manchester University March 1, Sheffield University 2, Leeds Polytechnic 3, Norwich Waterfront 5, Birmingham Institute 6, Coventry Tic Toc 7, Bristol Victoria Rooms 8, Exeter University 9, Cardiff University 11, Southampton University 13 and London Kilburn National Ballroom 14.

To warm the public up for the long-awaited LP, the band release a new single, 'Everybody Needs Somebody', on Lazy Records on January 21. The album will feature their recent cover of Patti Smith's 'Rock 'N' Roll Nigger' plus the single which preceded it, 'Sleep With Me'.

Support on all the February dates will come from labelmates Chunk.



BIRDLAND: ACTION-packed dudes

SPACEMEN 3 BACK IN ACTION

SPACEMEN 3 will be back in February, with a new album called 'Recurring' on Fire Records – putting an end to speculation that they would not record again as Spacemen 3 after 'Playing With Fire', their last album, was released in 1989.

Last year, founder member Sonic Boom released a solo album, 'Spectrum', on Silvertone Records, while co-pilot Jason Pierce and the remaining members toured as Spiritualized and released one single, 'Any Way That You Want Me', for new label Dedicated under that name. There were reports of bad feeling between Sonic and Jason and following the long wait for new Spacemen material – a single was originally slated for the middle of 1990 – it was presumed that they had wound the band down for good. But apparently all is well again because, in addition to the new LP, the band will be playing some UK dates, full details of which will be announced next week.

The new album includes, among others, 'Drive/Feel So Sad', 'I Love You' and their cover of Mudhoney's 'When Tomorrow Hits'.



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DIDDY DAVE

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FIRST REPORTS

SHAMEN HEAD LONDON ANTI-WAR LINE-UP



THE SHAMEN's Will and Colin: psychedelic peaceniks

THE SHAMEN, The Grid, The Orb, Neutron 9000, Irresistible Force and The Magic Mushroom Band are among the artists confirmed to do 30-minute PAs at the London Brixton Fringe on January 16, the day after George Bush's ultimatum to the Iraqis to withdraw from Kuwait expires. Potentially, the 16th could be the first day of war.

The event is an anti-war benefit, under the banner of 'War And Peace'. It's organised by Think For Yourself, a network of people inspired by many of the ideas of *Evolution*, the self-styled 'psychedelic encyclopedia' magazine and record label, which recently released a single by acid

guru Dr Timothy Leary and The Grid.

A spokesman for Think For Yourself told *Sounds*: "The concept of the event is to use the unity of the dance movement as a voice of protest for peace. We are not so naive as to believe that this will prevent war. It will, however, demonstrate that a sizable number of people are far from happy with an interventionist policy in the Gulf."

Tickets for 'War And Peace' are £8 from Sign Of The Times in Kensington Market or Future Records in King's Road. DJs for the event are Ian B, Rocky & Diesel, Whoosh, Alex Paterson and Markie Mark.

● **THE MOONFLOWERS** (left) release an anti-war song on January 15 on their own Pop God label called 'Warshag'. It's a limited edition one-sided 12-inch with a mushroom cloud etching on the B-side. The band claim it's an anthem comparable to 'Give Peace A Chance', 'G.I. Blues', 'Who Do You Think You Are Kidding Mr Hitler' and the Ramones' 'Commando'.

The Moonflowers will also be visiting war-torn Ireland for dates at Coleraine Ulster University on January 15 then Dublin Baggot Inn 16, Belfast Art College 17, Belfast Queens University 18 and Portrush Kelly's Hotel 19.



● **JOE ELY**, the Texan rocker, will support Robert Cray on his UK dates. The Ely Band also play two shows of their own at Cambridge Junction on February 1 and London Kentish Town Town And Country Club 2.

● **EDWYN COLLINS**, the ageing punk rock star, plays four live dates this month in support of his album, 'Hellbent On Compromise', at Coventry Tic Toc on January 16, London Harlesden Mean Fiddler 17 & 18 and Surrey University 19. More dates will be announced in February or March.

● **TANITA TIKARAM** plays a series of UK and Irish dates starting at Cork City Hall March 1 then Dublin Stadium 2, Belfast Ulster Hall 3, Poole Arts Centre 5, Margate Winter Gardens 6, Bristol Colston Hall 8, Cambridge Corn Exchange 9, Birmingham Hippodrome 10, Nottingham Centre 11, Norwich UEA 13, Newcastle City Hall 14, Sheffield City Hall 15, Edinburgh Playhouse 17, Glasgow Pavilion 18, Manchester Apollo 19, Brighton Dome 23 and London Hammersmith Odeon 24. Her new single 'Only The Ones We Love' is released by East West on January 21 and is a duet by Tanita and Jennifer Warnes. It's also the opening track from Tanita's new LP 'Everybody's Angel' released on February 4.

● **A-HA**, who headline the Rock In Rio event in Brazil, play UK dates at Manchester Apollo on February 22 then Nottingham Royal Concert Hall 23, Bristol Hippodrome and London Hammersmith Odeon 26.

● **CARTER USM** will play a live PA at HMV in London's Oxford Street on January 17 at 5.30pm. They will also be signing copies of their new single, 'Bloodsport For All', which is released on January 14.

● **TOKEN ENTRY**, the New York hardcore legends, visit the UK for a one-off gig at London Ladbroke Grove Subterania on January 21. The band recently released a new album on Emergo called 'Weight Of The World', produced by the Bad Brains' Dr Know.

● **THE ORIGIN** release their second single on Hut Records on January 14, called 'Growing Old'. The Californian band have toured with Midnight Oil in the US and will release their eponymous debut LP here later in January, when they expect to play some UK gigs.

INTO PARADISE

release a new single called 'Burns My Skin' on Ensign Records on January 21. The other tracks are 'On And On', 'Low' and a cover of Magazine's 'Shot By Both Sides'. The band have also just finished work on their new LP, 'Churchtown', which will be released in March. They play a 20-date UK tour to promote the single starting at Southampton Joiners on February 7 then Oxford Jericho Tavern 8, Harlow Square 9, Trent Polytechnic 11, Newcastle Polytechnic 12, Hull Adelphi 14, Dudley JB's 15, Northampton Nene College 16, Leicester Princess Charlotte 17, Birmingham University 19, Stoke Wheetshaeaf 20, Loughborough University 21, Manchester Boardwalk 22, Warwick University 23, Middlesex Trent Polytechnic 26, Canterbury Kent University 27, Brighton Polytechnic 28, London Houghton Street LSE March 1, Bath Moles 2 and Guildford University 3.



INTO PARADISE: hot

● **WEEN**, a Pennsylvania-based duo have just released their debut double LP, 'God Ween Satan - The Oneness'. The band, currently supporting Twin/Tone labelmates Babes In Toyland on their US tour, play two London dates this week at Charing Cross Road Borderline (supporting Hotalacio) on January 11 and Hampstead White Horse 12. The album was produced by Rollins Band bassist Andrew Weiss.

● **WE ARE GOING TO EAT YOU** have succumbed to the dreaded Short Name Syndrome and changed their monicker to Melt. They have also changed their line-up, with drummer Chris moving on to guitar. Apparently it was felt that the original name was a bit of a mouthful (groan - Ed). Melt play their debut at Chelmsford Y Club on January 31.



WOULD YOU shag this man even if you were blind and pissed?

Alright, my loves?

Wilson to host 'anarchic' new quiz show

ANTHONY H WILSON, Factory Records supremo, will present a new Channel 4 quiz show called *Remote Control* starting this week.

Wilson incited the Manchester audience at the recording of the show to insult him, and naturally they responded with enthusiasm. But, according to Granada insiders, the programme is a load of utter bollocks. The channel's press office describe it as "an anarchic combination of quiz and comedy" - but then they also dub Wilson an "enigmatic" presenter!!

Prizes include ironing boards and garden sheds while guests include Frank Sidebottom and some people we've never heard of. The show is broadcast on Tuesdays at 6.30pm.

● **TOM JONES** returns this year to play a major UK tour. He also has a new single called 'Couldn't Say Goodbye' out on January 14. The tour kicks off at Oxford Apollo on March 21 then Cardiff St David's Hall 23, 24, 25, 26 & 27, Brighton Centre 28, Port Talbot Afan Lido 30 & 31, Sheffield City Hall April 2, Newcastle City Hall 3, Glasgow SECC 4, Black-

pool Opera House 5, Manchester Apollo 6, Birmingham NEC 7, Bournemouth BIC 9, London Wembley Arena 10, Dublin The Point 12, Belfast Kings Hall 13, Liverpool Empire 14 and Manchester Apollo 15.

● **TEST DEPT** play a rave gig at London Charing Cross Heaven on January 10.

GLOBAL PRESENTS
KILLING JOKE
WITH GUESTS
LOUD
ASTORIA THEATRE
THURSDAY 31ST JANUARY AT 7.30 P.M.
TICKETS £7.50 IN ADVANCE FROM THE BOX OFFICE: 071 434 0404. CREDIT CARD BOOKINGS: PREMIER: 071 240 0771, L.T.B.: 071 439 3371, KEITH PROWSE: 071 793 0500. STARGREEN: 071 724 8932, TICKETMASTER: 071 379 4444 (24 HRS), ACADEMY: 071 326 1022. ROUGH TRADE AND ROCK ON RECORDS OR ON THE NIGHT.

GLOBAL PRESENTS
GODFATHERS
SIXTH ST. VALENTINE'S DAY MASSACRE.
PLUS GUESTS
BRIXTON ACADEMY
STOCKWELL RD, BRIXTON
THURSDAY 14TH FEBRUARY
AT 7.30 P.M.
TICKETS £7.50 IN ADVANCE FROM THE BOX OFFICE: 071 326 1022. CREDIT CARD BOOKINGS: PREMIER: 071 240 0771, TICKETMASTER: 071 379 4444 (24 HRS), STARGREEN: 071 724 8932, L.T.B.: 071 439 3371, KEITH PROWSE: 071 793 0500, ALBEMARLE: 071 580 3141. T & C STATION: 071 284 1221, ROCK ON AND ROUGH TRADE RECORDS OR ON THE NIGHT.

KILBURN NATIONAL BALLROOM
GLOBAL PRESENTS
BIRDLAND
THURSDAY
14TH MARCH
AT 7.30 P.M.
TICKETS £5.50 IN ADVANCE FROM THE BOX OFFICE: 071 328 3141. CREDIT CARD BOOKINGS PREMIER: 071 240 0771, L.T.B.: 071 439 3371, STARGREEN: 071 724 8932, TICKETMASTER: 071 379 4444 (24 HRS), KEITH PROWSE: 071 793 0500. ALBEMARLE: 071 580 3141. T & C STATION: 071 284 1221, ROCK ON RECORDS OR ON THE NIGHT.
ROUGH TRADE COVENT GARDEN, ROUGH TRADE NOTTING HILL GATE / PORTERELLO ROAD, AND T & C BOX OFFICE. TICKETS AVAILABLE AT FACE VALUE. NO BOOKING FEE.

.....
AMERICAN MUSIC CLUB singer Mark Eitzel plays a one-off UK solo date at London Charing Cross Road Borderline on January 17. This breaks an 18-month silence from the AMC camp.

.....
HP ZINKER, New York's favourite Austrian avant garde rockers, return for a brief visit this month. See them at Newport TJs on January 10 then London Harlesden Mean Fiddler 11 and Oxford Jericho Tavern 12. The band recently supported Lemonheads on their US tour.

.....
TUXEDOMOON release a new album, their first since 1987's 'You', called 'The Ghost Sonata' on Belgian label Les Temps Modernes. 'The Ghost Sonata' was originally an 'opera without words' performed by the cult San Francisco band in 1982 but has never been recorded and released before. Tuxedomoon first came to prominence at the turn of the last decade, releasing albums on The Residents' Ralph label.

.....
LEATHERFACE release a new 12-inch EP on January 21 on Roughneck Records called 'Smokey Joe'. It has five new tracks including a cover of The Christians' 'Ideal World' (!). They play dates at London Hampstead Moonlight Club on January 18 then Harlow Square 19, Manchester Boardwalk 20, Leeds Duchess Of York 21, Brighton Basement 23, Stoke On Trent Talbot Hotel 24, Liverpool Planet X 25,



A COCKS show in full flight - Teddy Taylor far right. But where are the cows??

Birmingham Edward's No8 27, Huddersfield Topspot 28, Leicester Princess Charlotte 30, Newcastle Irish Centre 31 and London New Cross Venue February 8.

.....
THE HARD-ONS, Australia's greatest export since Skippy and XXXX, release their third LP, 'Yummy', on Vinyl Solution on January 14. The band will play dates here in March as part of a European tour and will release a single called 'Where Did She Come From', taken from the LP.

Debut LP and tour for Silverfish



THE FISHIES: 'Fat Axl' on the right, if you read the shabbier music papers. All is revealed on page 26

SILVERFISH, the North London noise gurus, release their debut full length LP, entitled 'Fat Axl', on Wiiiija Records on January 14. Produced by Steve Albini, the tracks are 'Pink & Lovely', 'Fat Painted Carcass', 'Happy Butcher', 'Shit Out Of Luck', 'White Lines', 'Two Marines', 'Spoon', 'Baby Baby' and 'Ich Bin Ein Schaftentrauser'. The band play a series of dates starting this month at Worcester Arts Centre on January 11 then Stoke Wheatsheaf 14, Bristol Fleece And Firkin 16, Salisbury Arts Centre 17, Barrow In Furness Eddysons 25, Glasgow College Of Building And Printing (supporting Revolting Cocks) 26, Newcastle Riverside 28, Norwich Waterfront February 1 and Sheffield Leadmill 3.

● See Silverfish feature page 26 and LP review page 38

.....
THE ATOM SEED, whose debut album 'Get In Line' has just been released on Heavy Metal Records, play a series of dates at Portsmouth The Pit on January 12 then Bristol Bierkeller 23, Scunthorpe Baths Hall 24, Milton Keynes Woughton Centre 25, Cambridge Junction 30, Buckley Tivoli 31, Birkenhead Stairways February 2 and London Ladbroke Grove Subterrania 4. The band recently supported Love/Hate on their UK dates.

.....
KING OF THE SLUMS re-release their 'Barbarous English Fayre' compilation on Midnight Music. The album is available on CD and has new cover art. Also released on Midnight is Cindytalk's 'The Wind Is Strong', music produced for a video. The band are currently finishing their next album. On the same label, there's a demo compilation from The Snake Corps called 'More Than The Ocean', Sad Lovers And Giants' 'Headland' LP and a Corn Dollies 12-inch, 'Joyrider'.

CARRY ON COCKS!

RevCos dates go ahead this month

THE REVOLTING COCKS' January shows will now go ahead - but the band have had to make assurances to the Home Office that the show they play here will be considerably 'toned down'.

This follows last year's controversy surrounding the band, when MP Teddy Taylor said that he would do everything in his power to prevent the band from playing in the UK. However, the more subdued show will also partly be due to the difficulties of transporting an electrified fence, two industrial burners and a herd of cows over the Atlantic.

Guitarist Mark Durante, who was arrested in Texas last year for drunkenness, damaging a police car, possession of drugs and suspicion of being a male prostitute following one of the band's wilder gigs, has now miraculously had the charges dropped and will accompany the band when they play here. It was Durante's arrest which scuppered the band's last planned UK dates.

The dates are at London Charing Cross Road Astoria on January 24, Manchester International One 25 and Glasgow College Of Building And Printing 26.

The 'Redneck Disco Mix' of 'Beers, Steers And Queers' will be released on Wax Trax to coincide with the visit. It will be backed with live versions of 'Stainless Steel Providers' and the band's version of PiL's 'Public Image'.

THE NEW SINGLE FROM

The Black Crowes

Twice as Hard

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LIMITED EDITION 12" POSTER BAG
 FEATURING PREVIOUSLY UNRELEASED LIVE VERSIONS OF
 THE JOHN LENNON CLASSIC "JEALOUS GUY"
 & "JEALOUS AGAIN"

ALSO AVAILABLE ON
 7", CASSETTE & COMPACT DISC PICTURE DISC

71 81 91

DECADE REACTION

WHAT HAPPENED THIS WEEK IN 1981

■ We feature a typically sullen-looking Stranglers on the cover, set off by a pic of a chuckling member of The Delmontes. Apparently they're about to hit the big time.

■ Big news of the week is that Echo And The Bunnymen will be playing a one-off gig "somewhere in the Peak District" on January 17 - to be filmed for their forthcoming movie, *Shine So Hard*. Fans are invited to write off for instructions on how to get there. But there are also organised coach trips for those not of a hill-climbing disposition.

■ Bruce Springsteen has added three more nights to his sell-out stint at Wembley Arena. And The Specials, Status Quo and Toyah Willcox have all announced new dates.

■ Heroes of the 'quiet music' scene, Young Marble Giants, have split up. Rising from the ashes is a new band called The Gist.

■ Single Of The Week is 'Poor Boy' by New Zealand's Split Enz. Honourable mentions go to Bowie's 'Scary Monsters (And Super Creeps)', UFO's 'Lonely Hearts' and the charming 'Bomb Iran' by Vince Vance & The Valiants. But offerings by The Fire Engines, The Membranes, Billy Joel and a host of others are all adjudged to be crap.

■ We talk to reggae veteran John Holt, currently back in the news as he composed Blondie's hit, 'The Tide Is High'. Holt thinks it's an "excellent" version but is pissed off that Virgin have re-released his original recording of the song. "We shouldn't try to compete by riding the bandwagon," is Holt's refreshing attitude.

■ There's a two-page debate on new electronic music featuring among others The Human League, Throbbing Gristle, and The Lemon Kittens. But, after about 2,000 words, the participants admit to getting bored.



MICK FURBANK sheds a tear for the skins (pic: Mike Laye)

■ Rod Stewart has had a 'bump' removed from his nose. We suggest they should've started from the neck up.

■ We interview sensitive skinhead artist Mick Furbank, a former Piccadilly rent boy whose new show is called *Lament Of The Terraces*. Its climax features Furbank masturbating with a Doctor Marten boot. Not surprisingly, positive reactions have been matched by bricking attacks from disgruntled right-wing skins. But our man on the spot thinks Furbank's art "cold-showers the violently complacent aggro-boys by making connections between fascist politics, hung-up sex and Zen Buddhist spirituality".

■ The Delmontes are tipped for the top. They're a new "local group" - although our man with his finger on the pulse, the fearless Johnny Waller, absentmindedly omits to mention the actual locality. "It's not as if we've achieved anything yet," they say.

■ Clock DVA get the interview treatment. Writer Dave McCullough uses the two-page spread to work up to coining a new word...
Dvaness.

■ The Stranglers are caught getting their second wind in LA. The band have just completed a new album, 'Meninblack'. It's due for release in February and is apparently something of concept album about "strange phenomena". Meanwhile, the chaps are skint and can't afford any new gear.

■ There's a comprehensive round-up of new tapes available by mail order. Big names included are Loss Of Head, NCP, The Two-Tone Pinks and Mr Concept.

■ Splodgenessabounds' eponymous debut LP gets a whopping *****. Apart from that it's a bit of dud week on the albums front - the only other sizeable rating, ****, goes to a compilation of old live tracks by Yes, entitled 'Yesshows'.

■ Caught live are the "stunning" new band from ex-Adverts man Tim Smith, TV Smith's Explorers. Pylon and The Soft Boys get weird and Gary Glitter gets camp - but don't worry, because Garry Bushell is dahn The Bridge House pub, reviewing Chas And Dave! "They're one of the things that make our culture great," raves the demented Buttock.



Bizzerk

By Prize
Moron

FUNNYMAN AD POPS BACK - AS A SINGER!

★ Well-known comedian set to enter the rock world! ★

F**king right it's exclusive by HARRY SNOT and BOB BLOTT

POPULAR pint-sized comic ADAMSKI is planning a comeback - as a pop star! The 40-year-old comedy veteran who was last in the charts with his novelty hit 'Ernie, The Fastest Milkman In The West' has teamed up with legendary rock keyboard player Elton John. And together they're set to produce a concept album loosely inspired by Robert Mitchum's seminal calypso recordings of the 1960s!

HILARIOUS

"I've always been very musical," says Adamski, real name Stuart Goddard, speaking from his home in Tunbridge Wells. "I've written two-and-a-half songs already. Some are straight comedy - like my hilarious cover version of Elvis & The Presleys' 'All Shook Up' - while others are more satirical - humorous, you might call those ones. I like to think of it as a cross between The Beatles' legendary 'Sergeant Pepper' and John Inman's 'I'm Free' LP.

"We're going into the studio to record it next month. And we're even using proper instruments - you know, like maracas and triangles and those snake things with grooves down the back that go rzzzzzz when you scrape them. Elton says he actually knows people who can play them!

We're both very excited about this project and I've even been down to Dixons to buy a gramophone so I can hear the results just as soon as they're released on record."

UPROARIOUS

Adamski - who has just taken



ADAMSKI with a host of his comic pals - and they'll all be helping out on his new disc. Inset: Elton John

his first break from pantomime in nearly 100 years - made a brief TV appearance last Sunday to receive an accolade from the British Comedy Awards for services rendered. "I can't help it," he explained. "I'm a natural clown. Show me a banana skin, I'll step right up. Give me a synthesiser and I'll hammer away. I'm the Les Dawson of the Mini-Moog."

Indeed, the results of Adamski's latest labours are already causing a stir in the light entertainment industry. William Hill, the world famous bookmakers, are already laying odds on a Xmas number one - going so

far as to predict that any album from Elt and Ad is likely to hit the top spot three months prior to its release and will remain there until the end of time itself.

OH, HOW WE LAUGHED

But Adamski already has his sights set on a second foray into the world of pop. "I've a few ideas," he reveals. "Though I shan't be giving too much away. Let's just say that I'm enlisting the help of all my friends from the world of showbusiness. Bernard Shubbins is bringing his washboard along, Ken Dodd will be rapping, the little fat man from *It Ain't Half Hot Mum* has promised to sing a

bit and Bobby Davro's producing."

"I can't say too much about it because I have this superstition that until the contracts are signed, it's best not to mention my name because something happens to the telephone and whoever I'm talking to gets cut off. And when I ring back they pinch their nose and tell me they've been dead for ten years. It's weird. Anyway, mum's the word. But I'll be practising my miming, so even if I don't get on *Top Of The Pops*, I'll be first in line if they ever bring back *What's My Line*. Or anything else. I'm open to offers, really."

NEW in '91 from BIZZERK! CHINESE POP HOROSCOPES

THE DOG

(1958, 2035 and every other year until 1974)
Having a nose for this kind of thing. The Dog is the inquisitive sort - hungry for new musical experiences. Exciting new band PRAM might be up your street, although the urge to dump one on the pavement may prove distracting!



HEART: PIGS

THE CHICKEN

(1535, 1954 and every three years until 1976)
You've got a beak and a big red fleshy fold of skin on top of your head - evidently an exhibitionist. So the New Romantic sounds of the early '80s are to your taste. Fantastic DEPECHE MODE and BLANCMANGE are the two for you!



BLANCMANGE: CHICKENS

THE PIG

(1968, 1969 and every other four-and-a-half years until 2001)
You live in a small, filth-encrusted enclave and like "a bit of everything". Somewhere among your extensive, badly treated and hopelessly unalphabetical collection you'll have amassed the complete works of ELO, a Happy Mondays LP and 'Tapestry' by Carol King!

HIPPO

(1217 and alternate decades from then until 1970)
You're a lardy git who's partial to a bit of pork on your pop stars. Tad, Heart, Pavarotti and the bird from Yazoo are the flab four to set your heartbeat racing!



BEAUTIFUL SOUTH: PARSNIPS

THE PARSNIP

(Every year not mentioned previously)
You've got really crap taste. You probably like Inspiral Carpets. Or MC Hammer. Or Napalm Death. Or The Soup Dragons. Or The Alarm. Or Deacon Blue. Or Iron Maiden. Or The Beautiful South. Or perhaps you are The Beautiful South!

Look out Roses - Vince is back!

VINCE WILSON is back after a 30-year absence - and he's set to release his long-awaited second LP this week!!

Vince, a Manc-based rocker, came to prominence in 1961 when he was hailed as the saviour of rock 'n' roll. His debut album was hailed as a classic and he became the star of the so-called 'buggy' scene, pioneering the crossover of guitar rock and cha-cha beats. He only played massive outdoor gigs and never supported anyone.

Then, in 1962, he left his record company, the independent Masterson Fine Gramophonic Disc Company, for major label Decca. A court injunction has prevented him from working ever since. But a Manchester court last week finally settled the matter. And, after 30 years of legal wrangles, Wilson was awarded costs of £24. Summing up, Justice Marcus Old-Titty said: "You silly young buggar!"
★ Ian Brown was unavailable for comment.

The fruitiest, juiciest column in pop



YES! ANOTHER LUCKY READER WINS: A DAY OUT WITH... **THE CURE!!!**

THE ENTRIES keep flooding in for our fantastic DAY OUT spot – the page where you, the readers, get the chance to join your chosen star on the outing of a lifetime. . . and our postman, Reg Franklin-Hose, brings the camera along to record the whole thing for posterity!! This week the winning entry is from fresh-faced young **ALASDAIR DICKSON** of **LONDON NW3**, who is a keen drummer and guitarist. And, being a “jolly big fan of

THE CURE”, that is the very band he’s chosen to spend his time with. In his rather long-winded letter, Alasdair suggests: “My DAY OUT would be with the entire band, **MARY** (ROBERT’s wife) and **JANIE** (Cure Fan Club), standing on ethereal plains in snow, rain and underwater.” Well, frankly Alasdair, you can f**k right off. This lot is all you’re getting. . .

1. OH NO! ►

ROBERT, who has just had a haircut, is barely ten minutes into the car journey with **ALASDAIR** – and he’s getting a bit tetchy already. **ALASDAIR**: “Oh, great, look Robert, it’s raining. So are we on our way to an ethereal plain? Oh, maybe it’ll snow!!” **ROBERT**: “F**k.” **ALASDAIR**: “Or what about a forest, that would be good.” **ROBERT**: “Sorry. Actually we’re off to the gig in Dunstable.”



◄ 2. OH NO!

After they arrive at Dunstable, the band nip backstage for a quick beer. But **ALASDAIR**, suffering an attack of pre-gig nerves, is fussing over his hair. **ALASDAIR**: “What do you think, Robert? Will it look OK crimped? Or should I just leave it like this??” **ROBERT**: “F**k.” **ALASDAIR**: “Is Mary coming? And what about Janie? I haven’t seen her anywhere.” **ROBERT**: “No, they’re sodding not coming. Lads only.” **ALASDAIR**: “So what about it? Do I get a shot on guitar or drums, or what??”



3. LATER ►

LATER, **ROBERT** finds a small trumpet part for **ALASDAIR** in one of the band’s videos. **ROBERT**: “OK son, that sounds fine. But you’ll have to wear the furry suit.” **ALASDAIR**: “Crumbs! Onstage with The Cure at last.”



READERS! Fancy a snog with **THE STONES**? Or a quick nap with **NIRVANA**? Well just send your picture, together with your choice of act, to: **DAY OUT**, Bizzerk, Sounds, Ludgate House, 245 Blackfriars Road, London SE1 9UZ. . . and your wildest dreams could come true!

YES! IT’S THAT AWFUL MOMENT: WHEN STARS GO

PUERILE!!!

☆☆☆☆☆ This week: Neil Tennant ☆☆☆☆☆

“. . .cor. . .my conker’s a 49-er. . .got any ciggies? . . .my dad lets me smoke at home. . .in my room. . .well, he doesn’t actually let me. . .but he hasn’t said anything yet. . .they never come in my room anyway. . .I’ve got a big sign up that says Get Lost!. . .they think I’m doing my homework. . .but I’m in there smoking and watching video nasties. . .like *Nightmare on Elm Street Part 4*. . .banned, that is. . .look, there’s Janice Wilkes from 4C. . .I really fancy her. . .I say, watch out, Jennings, or I’ll get my brother on you. . .”

(Next week: Sinéad O’Connor)



Getting a good mauling this week: the pathetic world of music video



MUSIC VIDEO was always inevitable. As soon as television started to become the true opium of the masses and the powers that be stopped recoiling from yooof culture and decided that there was money in it somewhere, even Arthur C Clarke wandering up and down some bloody beach with a sodding parasol could have predicted the likes of MTV. But what no one could, or would have wanted to predict, was the stranglehold video was going to exert.

Cos it isn’t really MTV that’s the root cause. Slagging MTV is one of the world’s most popular sports, but when people dip their pens in blood and urine to scrawl a good shafting, they’re missing the larger point. MTV is the symptom, not the disease. The disease is video – which is more responsible than anything else for stagnation in the music industry.

The problem is the medium itself. When *Not The Nine O’ Clock News* did their ‘Nice Video, Shame About The Song’ sketch at the start of the ‘80s, they were uncomfortably close to the truth. Things have become vastly removed from the original gameplan. Back at the start, vid was a nice way to avoid having to mime like a monkey with a hand up your arse on *Top Of The Pops*. In short, it was promoting the music.

But it is a visual medium and, for a generation weaned on TV with the attention span of half-a-dozen retarded ferrets whose short term memories have totally popped on Saigon Red, it’s the only real way to access your favourite band. The upshot of which is that, instead of becoming a means to an end, it became an end in itself during the sterile, marketed and pre-packaged ‘80s.



DURAN DURAN, one of the biggest beneficiaries of the video age, kitted out for their ‘Wild Boys’ epic. Cor!!

What is really f**king annoying is when people start going on about video being an ‘art form’ in itself. Not only is this a pathetic attempt to justify the vast amounts of wonga spent on it, but it’s the cue for pointless tedious crapola, awards ceremonies, and yet another frigging industry bulging with expense account freebies.

How can music video call itself an art form? Video is like journalism, parasitic on events which occur outside its own frame of reference. No one’s got the bottle to call journalism art – not even the hacks themselves. It’s the music that gives birth to the video. Without music there would be no pretentious art school brooding images, no naff dance routines, and no dodgy ‘live’ performances.

The saddest thing about it all, though, is the complete embargo this places on a lot of new talent. Think about it. Release a single and you suddenly have to accompany your song with some moronic tosser’s view of what’s going on inside it (in a conceptual sense, man) – all at a budget of mega-zlotys. No vid, no success. You’ve got to spend bucks to make them. And normally all that means is corporate record giants have got that extra little bit of control. It’s the financial side of things that creates the bottleneck. Even dance records get vids tacked onto them as an afterthought when they start breaking.

The success of MTV (Moronic Tossers Vision) just proves that the music is gradually becoming more and more peripheral. No one simply buys their seven inches of vinyl anymore – they consume about a hundred grand’s worth of marketing and video production a swallow. Ah well, should look on the bright side I suppose. At least it’s keeping the dole queues shortish.

Andy Stout



EDIE: THE ghost of a smile

**COLIN
JAMIES**

**NEW SINGLE
IF YOU LEAN ON ME
OUT NOW**

EDIE BRICKELL doesn't look like a tough Texan, but don't be fooled by her sweet smile and soft drawl, she's one mean rockin' mama. PAUL ELLIOTT tunes in to the surprise cuts on the NEW BOHEMIANS' 'Shooting Rubberbands At The Stars' LP

NICE 'N' EDIE DOES IT

'Mama Help Me', is a vigorous, throaty rock cut which begins the record. '10,000 Angels' is dark and troubled. 'Strings Of Love' isn't in itself surprising, but the choice of back up vocalist is - John Lydon.

"People thought that was pretty weird," Edie laughs, "and we like that. Our producer knew John and invited him over to the studio. He came with his brother. They were nice guys, smart too. We asked him to sing, and he said sure."

Edie's vocation took her by surprise one drunken night in Dallas - "I always sang in my head and in the car, but I never thought I'd have the guts to sing with a band."

Equally, 'Carmelito's kiss-off may surprise her American audience "better him than me in America."

"It's just a little thing, nothing heavy, just something to think about. I can't say what inspired it. I feel at home in America. There are things I'd like to see changed - nobody likes crime, people are unjust to others - but that happens anywhere. I'm just more aware of America."

'Ghost Of A Dog' isn't such a difficult second album, but it has its downsides, and ends on a melancholy note with 'Me By The Sea': "I'm glad no one's here just me by the sea/But, man, I wish I had a hand to hold".

"I've always liked listening to certain sad songs. Whether you feel sad or not,

"WANNA COOKIE?"

Edie Brickell is so sweet you'd hardly believe she was Texan but for the drawl in her soft voice.

Texans are a people renowned for their toughness and braggadocio. Edie is pale and gentle, quiet as a shrew or a little bird. Edie likes animals. Her latest album, 'Ghost Of A Dog', bustles with little creatures - squirrels, birds, cows, starfish, howlin' dogs, red dogs, dead dogs. . .

"Animals are just so innocent," she smiles. "They're fun to use in songs. I think people notice them all the time but I don't hear about 'em in songs too much."

"I always keep an eye open. Images just hit at strange times. If something's really striking, I can't forget it. I become almost addicted to the idea until I can release it in a song. I just like to let the listener's imagination and take 'em someplace else. I love to see something in a song that I'm not actually looking at."

"A song can be simple yet still strike people in complex ways, provoke their imagination. I like something you can look at from all different angles. But simplicity is important in songwriting. Simple things feel like the truth, and the truth is best. It's a personal joke between me and Kenny (guitarist Kenny Withrow) that I just sing whatever comes off the top of my head. We improvise a lot as a band, and the music for 'Carmelito' just happened at a soundcheck. The guys really liked the track and wanted it on the record, so they asked if I could think of any words and at the time I couldn't come up with any I liked cos the music didn't inspire me that much."

"I went home with the tape and the name 'Carmelito' popped into my head and I couldn't get it out, so I said, OK, I'll write a song about Carmelito and the rest of it just came right out."

"Usually, I don't like to think too much about what I'm singing, I just use my voice as another instrument and, luckily, the words just fall out. I go back later and try to make some sense out of it."

"That's how we got the title for the record. It just came to me while Kenny was playing these chords that sounded real pretty. We thought it'd be unusual to put something like that on the record. We like to mix it up a little, make an album that's a little less predictable."

AROUND A half of 'Ghost Of A Dog' is predictable, echoing the drowsy and loosely jazz inflected acoustic rock of Edie and her band New Bohemians' first album, 'Shooting Rubberbands At The Stars'.

But there are surprises. The new single,



THE NEW Bohemians

“Usually, I don't like to think too much about what I'm singing, I just use my voice as another instrument and, luckily, the words just fall out. I go back later and try to make sense out of it”

there's something uplifting about them in a strange way. You feel a connection with somebody else. They're surviving, they're getting through it.

"I would like to write songs that are uplifting and make people feel good, I never want to create a sense of melancholy in people, but I can't really contrive a song. I just do what comes naturally. If it is melancholy, I hope it's at least different."

THE SOUND OF SPEED

ALL THE LATEST NEWS AND COMMENT IN THRASH AND HARDCORE

BRISTOL'S MULLEHEAD promotions, born out of the city's Kronstadt club, got Canadian punks the **ASEXUALS** over for their first UK visit around Christmas. Unfortunately the band were penniless after badly attended shows in London and Southampton and weren't able to get up to Bradford.

The next Mullethead tour will be Revelation Records' latest offering **QUICKSAND**, formed by ex-members of **YOUTH OF TODAY**, **GORILLA BISCUITS** and **ABSOLUTION**. They've favoured Britain over Europe and will be playing between February 14 and March 2 including shows in Ireland. The band's music is described as 'intense, driving, grinding' hardcore not much like the familiar New York fare. Also expected in the UK in March are unrelenting skaterockers **JODIE FOSTER'S ARMY**. Flipside's not-to-be-missed **BULIMIA BANQUET** from LA will be embarking on an eight to ten week tour of Europe during May and June. **AGENT ORANGE** were due in February but they've cancelled their UK leg in favour of extra German dates. Bah!

The flow of imports dropped to a trickle over Christmas but there were a few things of interest on the rocks, not least a newie from **ACTION SWINGERS** (no longer on Noiseville but Caroline subsidiary Primo Soree) to set your teeth on edge - entitled 'Fear Of A F**ked Up Planet' and featuring **PUSSY GALORE/STP's** Julia Cafritz on guitar and **GUMBALL's** Don Fleming on drums. Gruffest and roughest punks on the planet, **ANTISEEN** have a new live 7-inch on the Aussie Dogmeat label, 'My God Can Beat Up Your God', put out in memory of Stiv Bators - not too hard to spot the Deadboys inspiration in any case. Close runners up in the charming gent category, the recently seen in England **COSMIC PSYCHOS** have a live LP 'Slave To The Crave' recorded at the Palace in Melbourne. Latest release from Sympathy For The Record Industry, Californian purveyors of everything leather jacketed, is a single by Brits **AMERICAN RUSE**, a 7-inch

reworking of the **ONLY ONES'** 'Another Girl Another Planet'.

New offerings from the improving Nemesis label are **PITCHFORK's** LP 'Eucalyptus' and **A CHORUS OF DISAPPROVAL's** ponderously titled (as if their name wasn't enough) 'Truth Gives Wings To Strength' which includes covers of **DYS's** 'Wolfpack' and **WIRE's** '12XU'. (Where do these people get their inspiration!)

OF CABBAGES AND KINGS' second LP 'Basic Pain Basic Pleasure' is out now on Triple X. Bitcore in Germany have released **FLAG OF DEMOCRACY's** third album 'Down With The People' which will apparently be followed by a Spring European tour. Newest item from Dutch label Semaphore to be made available in the UK is **MORE FIENDS'** 'Toad Lickin' LP, comprised of the band's Peel Session (including versions of 'Slug Juice' and 'Vinyl Grind' off 'Yo Asphalt Head'), as well as unreleased stuff recorded at Southern Studios during their UK visit.

On the Japanese front, Pathological have put out a cassette/CD by **ZENI GEVA** licensed from the Nux Organisation - premier label for extreme Jap psychotic noise wrath. The band is fronted by vocalist/guitarist Kazuyuki K Null, known for his solo stuff on Nux as **NULL**, and also features Mitsuru Mara Tabata (ex-**BOREDOMS**) and Tatsuya Yashida, the incredible drummer from **RUINS** whose LP was recently put out by Shimmy Disc.

Pathological's other new release is an LP/cassette/CD father and son musical collaboration from renowned avant garde jazz saxophonist **PETER BROTZMANN** and guitarist **CASPAR BROTZMANN** who, with his band **MASSAKER**, has put out two much-ignored noise-raking LPs on the Zensor label. The album, 'Last Home', was recorded last August at Bill Laswell's new studio in Brooklyn with **MACHINE GUN** guitarist Robert Musso at the controls and is composed entirely of abrasive instrumental ear assaults such as one would expect from a meeting of these minds.

MELINDA MIEL

TUMBLING red curls framing a porcelain-doll face with perfect cupid's bow lips guarantee Melinda Miel creates an impression wherever she goes. And the voice from those lips can't fail to amaze as it soars from a fragile, tremulous whisper to dramatic heights.

Marc Almond certainly found the effect shattering. Played a tape of Melinda's early songs by radical poet and novelist Paul Buck - who 'discovered' Melinda while she was studying theatre fashion at Medway College of Art - Almond immediately offered to help launch her career. On his initiative, Melinda went into the studio this summer to record her first album, 'The Law Of The Dream'.

"He came in every day to hear what I'd done, help out with lines, suggest different things," she reveals. "He's a wonderful teacher, and very intense - he puts so much into it."

Marc also wrote a song for Melinda - 'Rouge & Perfume' - which she sang when she appeared as his special guest, along with torch singer Agnes Bernelle, at the recent Marc Almond convention in London. Her other convention choices included Juliet Greco's 'Maybe It Was' and Libby Holman's 'Moanin' Low' - a clear pointer to her fascination with an impassioned and timeless style of chanteusing between torch, cabaret, jazz and pop.

Not only has a tour been proposed for all three artists, but the redoubtable Ms Bernelle told Melinda she wanted to bequeath all her songs to the 21-year-old Kentish lass.

"She said she'd been looking for years for the right person. There are a number of her songs I'd love to do, so I was very flattered."

A record deal is surely not too far away.
TONY MITCHELL

MELINDA MIEL: torchbearer



BASS
in yo' face

IT'S A busy start to the New Year, and there's no one busier than **FLUKE**. Their debut mini-LP, 'The Techno Rose Of Blighty', is out soon on Creation. It contains their recent single, 'Philly', as well as re-recordings of their club hits 'Thumper' and 'Joni', the latter taking its **JONI MITCHELL** samples and slinky synth sounds deep into **STEELY DAN** territory. The real gem in the pile is 'Glorious' with its pop-gothic tune and massive swirling sound. Lovely jubbly. Alongside this, **FLUKE** are responsible for 'Johnny Panic And The Bible Of Dreams' by **JOHNNY PANIC AND THE BIBLE OF DREAMS** on Phonogram. A reworking of a **TEARS FOR FEARS** song, the Fluke boys utilise all the sounds they make best and will almost certainly see themselves on *Top Of The Pops* with this little baby.

Someone who hasn't been busy for a while is **IVOR PERRY**, ex-**EASTERHOUSE**, who, with his wife **HELEN**, is now trading under the name **PARCHMAN**. Their debut single is a double A-side on Citybeat records, sounding somewhere between **THE COCTEAU TWINS** and **PRIMAL SCREAM**. 'Let It Flow' is the mellow of the two, the 'Phased' mix lays back like a Californian on Mogadon, while 'Ride' is more of a grower but no less of a good song. On the strength of this, **PARCHMAN** could be a name we'll be hearing for a long time to come.

On the more hardcore front **HARDNOISE** follow up their recent 'Untitled' club hit with another rap powerblaster single called 'Mice In The Presence Of The Lion' which, though it's actually the B-side, easily outshines the less convincing 'Serve Tea, Then Murder'.

New on Republic are Chicago's **QUEST FOR EXCELLENCE** with 'Family Of People'. It's a four-track 12-inch with the moody 'Flute Dub' pipping the frantic rap of the 'Extended Family Mix' to the post. It's nice to see a fine return to form for Republic.

While the groove is hard, a special mention goes to the new **SCIENTIST** release, a remix of 'The Bee'. As usual it's on Kickin' records with production by **KICKSQUAD** with **DJ HYPE** digging out some nasty samples to kick the groove along.

Possible good news in the shape of a rumour that **COLOURBOX** might release a record this year - a nice idea but don't hold your breath.

Finally, respect goes out to the family and friends of **JACKIE MITTOO** who passed away recently. He was a fine musician who will be sadly missed.

Colin C

WHERE
NOW
EVER
POST
APOCALYPSE

SO WHAT's going to thump onto your doormat this year (or more likely, get mangled in the letter box)? In line with company policy here's a look at what will be available on home distributed labels in the next few months.

The Clawfish Singles Club has ploughed its highly individual path as far as December and **TERMINAL CHEESECAKE**. Since *Sounds* plugged Nick Brown's label in August, the subscribers have received singles with a track from each artist, written by the one on the other side (if you get what I mean). The results so far have been the unholy alliance of **CUD** and **THE FAMILY CAT**, **BASTRO** ('Nothing Special') and **MY DAD IS DEAD** ('Flesh Coloured House'), **THE MEKONS** ('Crap Rap') and the sadly ignored **EX** ('Keep On Hoppin'). The New Year brings the pairing of **THAT PETROL EMOTION** with **THE MEMBRANES**.

Meanwhile, Clawfish have branched out with the issue of **GALLON DRUNK's** first single, ('Gallon Drunk/Ruby'), which is some of the sloppiest and most debauched rock 'n' roll this side of the Atlantic. Spend your Granny's Christmas money on a subscription to Clawfish at 20 Hanway Street, London W1.

Shock Records have issued a full-length LP by **SKULLFLOWER**. 'Xaman' is the ultimate guitar anti-hero's album for the 1990s. There are no vocals and no respite from sheets of stacked up distortion and feedback. Throw out the Sonic Youth albums where you have to sort through the guest appearances and tape loops to get to the good guitar bits. This is 100 per cent pure beef! Stefan Yaworzin is every bit as hallucinogenic as Loop or Spaceman 3 at their most disorientating. Switch on and fall over!

Fourth Dimension have a new list with punk stuff from **KUD IDJIOTI** (Yugoslavian), **SLEEP**, **RAMLEH**, **THE LAUGHING HYENAS**, **JESUS LIZARD** and tapes and fanzines from all over Europe.

SPLINTERED are recording themselves an album which will be the bloody answer if the single ('Nothing/Breakdown') is anything to go by!

On the (il)literate front there is a new issue of **UNHINGED** continuing its determinedly West Coast editorial policy in tracking down **ROCKY ERICKSON** (he doesn't make much sense), **MAZZY STAR**, **ALEX CHILTERN** and **STEVE WYNN** of **THE DREAM SYNDICATE**, along with the usual eclectic collection of unknowns. And there's a flexi by **THE GREEN PAJAMAS**. There will be more from **A NEW ENGLAND** (Richard Murrill, 9 Gainsborough Close, Folkestone, Kent), **CLOTH EARS** (Fourth Dimension, 7 Wentworth Gardens, Bullockstone, Herne Bay, Kent) and **GRIM HUMOUR** (same address).

If you really want to find out where it's at, get in touch with **Shox Tapes** at 23 Main Street, Readmile, Notts NG13 0GA. They're a wild organisation that distributes hundreds of dodgy tapes and fanzines and their communications are always entertaining!

Snowy Brown

SHELLEYS CHILDREN

ANARCHO IDEALS and indie pop have never been the best of bedfellows, usually having about as much in common as Morrissey and Axl Rose, but Reading's Shelleys Children have put a stop to that, marrying their Darling Buds-style melodies to fierce political beliefs. Indeed more than half their gigs so far have been benefits for causes such as the Anti Poll Tax Union.

"It's quite nice to play gigs with bands like Blyth Power and Chumbawamba because they differ from the stereotype of how punk should sound," says guitarist Neil. "It's a shame the only types of music that are political are punk and reggae. Wouldn't it be great if someone as big as the Darling Buds were doing benefit gigs?"

With seven members in the line-up, the aforementioned Neil plus Coral and Imagen on vocals, Kev and Greg on guitars, Martyn on bass and Wig on drums, it has been a struggle to maintain the band but that hasn't soured their sense of humour - shown in cover

versions which range from Abba to The Monkees.

"It's getting incredibly trendy now," reckons Neil. "We did a gig the other week and put on an Abba tape at the end to get rid of everyone. All the punks were getting into it and dancing. We get people shouting for 'Waterloo'!"

The band's next appearance on vinyl will be a cover version too, of the Bay City Rollers' 'Summer Love Sensation', which appears on a Trafalgar Square Defendants Campaign benefit EP, 'Greatest Hits', also featuring Chumbawamba and The Ex on their own Peasants Revolt label.

Named after the poet and originally stealing some of his poems for lyrics, I wonder if the old wordsmith would have been down the front grooving to their version of 'I'm A Believer'.

"I doubt it, although he might have liked the politics, being a bit of a leftie and all that," laughs Neil. "Percy Shelley moshing. Nice thought though, innit."

ANDY PEART

SHELLEYS CHILDREN: with Hywel Bennett in the centre?



mind over METAL

WHEN THE UK's post-Crass underground finally exploded into the Britnoise uproar of late '88, Birmingham was quickly established as the nation's hardcore heartland.

Home to definitive thrashers Napalm Death and a string of eardrum rupturing acolytes, England's second city spewed up an impressive if revolting bellyful of sonic bile.

In among the diced carrots came Cerebral Fix, a band which even then stood out among the thrash 'n' bash brigade for their refusal to play by the rules, regarding the hardcore ethos of individuality as much more than a fashionable catchphrase.

Two years after their debut album, Fix recently returned with the awesome 'Tower Of Spite', a record which finally marks their emergence from the 'scene' into fully-fledged 'core crossover merchants. 'Tower' sees them treading none too carefully on the toes of the doom/death merchants, while simultaneously diversifying into orthodox trad metal.

They now look to Celtic Frost, Obituary and Black Sabbath as much as to their Brummie speed peers.

Bassist and ace geezer Frank Healy playfully grins out from behind a shaggy curtain of hair, and is plainly relieved to have left the Britcore bickering behind.

"Cerebral Fix were never accepted in the Birmingham hardcore scene anyway," he insists. "Never. They didn't like the way we structured our songs, they didn't like what we were saying, they didn't like the fact that we worked for a living."

Two years ago Birmingham established itself as the heartland of hardcore, not least because of its native sons CEREBRAL FIX—who, even then, stood out among the thrash 'n' bash brigade. ADRIAN GOLDBERG listens to 'Tower Of Spite' and welcomes their emergence as fully fledged 'core crossover merchants. Photo by LEO REGAN



CEREBRAL FIX: melodic metal heads

Vocalist Simon Forrest, the little bloke with a huge woaaaaarrgh! of a voice, is equally vehement.

"People outside classed us as hardcore, but the scene didn't like the fact that we were different. We felt, as an individual band, that we'd like to take hardcore a bit further. While everyone else was going fast we slowed the riffs down, and gave it a doomy edge. I'm really proud of that first album, cos it was one of the few original hardcore LPs to come out. It wasn't just straight flog and strum."

ONE OF the few bands from that era with whom Fix still feel an affinity are the new Napalm Death, sans Dorrian, another group reviled by the movement's moral vigilantes.

The pair toured together a few months back and Fix have nothing but praise for the neo-metal noisemongers, who gave them their first real taste of the big gig highlife.

"The whole tour was great," enthuses Frank. "Us and Napalm are mates anyway, and we go out every night with 'em at home, so it was just ten kids going on the

road together, like on a glant pub crawl. There was no big ego thing, all the gear was shared, and they even split the crates of beer on the rider 50/50."

"People moan about giggin'," chips in lead guitarist Tony Warburton, "but I could honestly spend the rest of my life on that Napalm Death tour. Seriously."

"Except for Mansfield," says Frank, less seriously. "When you die they say you go to purgatory. Well I reckon they put you in a band and make you play in Mansfield."

The Nottinghamshire mining

town apart, the tour was a handy break for Fix, after two years in which they had slipped from public view, following contractual wrangles with their former label Vinyl Solution.

"Yeah, it was good for us," acknowledges Simon. "People were surprised to see Cerebral Fix after all this time. They thought we'd packed up."

The tour also confirmed the band's significant progress since bassist Frank and drummer Andy Baker agreed to defect from fellow Brummie doomsters Sacrilege.

"They've added more bollocks to the band," says Simon, in typical no-bullshit mode. "I listened to an old live tape the other day, and I thought, f**kin' hell (rolls his eyes in mock horror). I'd always thought we were alright, but the drums..."

"It was just like throwing the kit down the stairs," avers Frank.

UNUSUALLY FOR a band of their stature, Cerebral Fix's live power translates well onto vinyl, for which producer Paul Johnson—drummer for one time chart-throbs King—deserves much credit.

'Tower Of Spite' is a dynamic and genuinely adventurous post-hardcore release, reflecting Fix's admirable refusal to kowtow to conformity.

Says Simon: "We don't meet up and say, Well, we've got to do this dark, Satanic stuff, or whatever. We just play a bit and pool our ideas. I think a lot of bands might try hard to keep the image, try to get the 'death' sound or the 'doom' sound. That's where we're different. We've got melody and other stuff in it. A lot of people can't handle that."

"That's why the album finishes with this epic twin guitar fadeout," explains Frank. "We can go in any direction we want from that. We're also not scared to use harmonies. A lot of bands say, F**k me, death metal, you can't use pretty harmonies."

"We say, If it sounds good, use it."



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AVAILABLE FROM



AND GOOD RECORD STORES



LIFE IS full of surprises, and no one knows this better than Maria McKee.

At the age of 18, she was plucked from a promising career in LA's thriving club scene and was "surprised" to get a deal with Geffen, fronting her band Lone Justice.

"The club scene was really cool," Maria recalls. "When I was 15, going to clubs, The Blasters – part of the 'roots' thing that happened after punk – had all the punk energy but they were into Elmore James and George Jones.

"My brother put a band together for me when I was 16. I was playing the clubs and he wanted to get me a record deal but I rebelled against that and left to put together my own street-level roots band – Lone Justice – and in six months we were signed. It sort of thwarted the whole thing, y'know, by what other people call 'success'... Does that make sense?"

Yes. So imagine her 'surprise' at 19 to find herself on the cover of *Rolling Stone*. And how 'surprised' she was, at 20, to find herself out of favour and struggling to keep Lone Justice together – *Rolling Stone* having decided that maybe Maria McKee wasn't quite the heroine they'd assumed, after all.

"When we got signed it was commodity time and everything changed," she remembers. "We could have been a raw, young band put in the studio to develop but instead all these big name producers were involved, and we're flying everywhere to record and Don Henley and Stevie Nicks were coming to our gigs!"

Surprise!

"All of a sudden Tom Petty was writing songs for us and his guitarist was playing on our album, and our guitarist was going, Huh? and then, Boom! – we were opening for U2 and getting booed off the stage every night!"

TO SCEPTICAL onlookers, Lone Justice's ascendancy stank of unnatural breaks and contrivance. You were left wondering, Who are these lucky rich kids? No one's that good! Actually they were, but it was too late for damage control.

"Lone Justice had so many different incarnations it never really gained any momentum," reflects McKee. "But I must admit I miss playing with a band."

In 1987 McKee broke up the band, bid LA a fond farewell and headed for New York.

"There's elements of LA I really missed. I grew up there, I'm fourth generation LA – my great grandfather came over from Sicily and settled in the hills, Richie Canyon – it's in my blood. But being involved in the whole LA music industry would turn anyone off."

In New York, McKee's creative juices weren't automatically co-opted. With the help of sympathetic Geffen execs and especially fellow Justice refugee, keyboardist Bruce Brody, she set to demo'ing a solo album.

Tired of New York, McKee and Brody went to that great healer, Dublin, where she has been living very happily for the past 18 months. But trouble, luck or what have you has a way of finding even the most resolute evasion and McKee woke one morning to find herself the centre of one of 1990's crazier 'overnight' success stories, en route to the top slot of soundtrack fame and fortune via *Days Of Thunder*.

"Number one the second week? Far out! It was accidental. I was sitting in Dublin tearing my hair out wondering how I was gonna write my solo album..."

McKee puts on her story teller hat.

"Anyhow, my A&R man from Los Angeles phoned me up and said (earnest, paternal voice), Hey, look, Tom Cruise movie, blah blah, gonna be a great big hit, blah blah, you gotta do a song,



From the teenage cover star of *Rolling Stone* to the chart topping voice behind *Days Of Thunder*, MARIA MCKEE's rise to fame has been subject to surprising twists of fate. RALPH TRAITOR watches her breathe new life into her career. Close up by STEVE DOUBLE

STRANGER THAN PARADISE

"Show Me Heaven", gotta do it! And I said, like, Yeah, right... So he says, Look, do me a favour, listen to the tape, listen to the tape!

"I listened, and it had something about it I sorta liked, but I wouldn't admit it, going, This is insane. But I kept playing the tape, then going, Na! cos the lyrics were repulsive – 'Secret fire, take me higher'! Like my boyfriend says, How can you keep a fire secret? But anyway, it was really weird, and the arrangement was strange too, kinda heavy rock guitars and massive cannon shot drum sound..."

"So I said, No, and they said, Fine, we'll get Cher to do it. Then they decided to let me do it 'more in keeping with my style' and Bruce and I rewrote it the same night. Then we fell out with the producer, who walked out, and we produced it ourselves.

"Then, of course, the record company calls us in Ireland and says, We don't think this is a single, we'll get the producer to redo it. I freaked out, flew back to LA and my manager wouldn't even play me the other version because it was so horrible. We changed it, thought the record company was happy, until they called to say they'd decided to use the other version that sounded like Pat Benatar and Meat Loaf! I convinced them otherwise..."

"I just never thought in a million years it would do anything, and it didn't in America and I'm sure everyone over there is blaming me for not using the Pat Benatar version with demonic children backing vocals (she screeches), *Show meeee hevvven!*

"The other thing was the B-side. We thought maybe we could slip one of our own songs in there but, no, it's a track

from the film called 'Carbuilding'! I mean, first of all Tom Cruise's face is on the sleeve, so people think, Wow, Maria McKee looks like Tom Cruise, which is fine, but... 'Carbuilding'!"

HEAVEN OR not, McKee's looking at an opportunity of Godgiven scale. Figure it: 'Roots' soloist in Hollywood schlock, uh, shock...but isn't there a contradiction (or compromise) involved? And isn't one tempted to assume that the marketing and A&R men leaned a little heavily on McKee to put her roots where the money is?

"I don't consider myself a 'roots' artist! I just do what I do and people draw their own conclusions. The album ('Maria McKee') could be summed up as an accident – we just went in with a great producer (Mitchell Froom) and got some great players. When I write, it just comes out a hybrid. I'll tell y'right now, my A&R man was not allowed in the studio!"

Truly, 'Maria McKee' is, as Bruce puts it, a "natural" record, drawing deftly on country, rock 'n' roll and blues in a way that will reach out and touch you without any boardroom help.

'Panic Beach' is a particularly intriguing example of McKee's facility for blurring fact and fiction into something that resembles country's knack for animated storytelling with a universally human face.

"I was reading a book about James Cagney, and he was an old vaudevillian, as were my grandmother and aunt and uncle – they did that circuit all over the world – and when he was a vaudevillian they had this term, 'Panic Beach', for this place in New York where you hung out when you were out of work."

'To Miss Someone', a ballad, is equally interesting and an obvious single.

"It was gonna be the single but we changed our minds. It is the obvious single after all the 'Show Me Heaven' rigmarole, but I want to introduce people to the other side of what I do. I wrote it when I was really young – some of the songs on the album were written when I was just a kid – and I just didn't have any experience, and when I did I gave the lyrics a bit of a twist."

'Breathe', the "other side" and new single, provides a marked contrast to other album tracks like the explicitly soulful 'More Than A Heart Can Hold' and the bittersweet raw blues of 'This Property is Condemned'.

Beginning with only a moody guitar and McKee's quietly urgent vocal, it soon blossoms into an ethereal chorus. Darkly romantic, vaguely ethnic, it whispers what others choose to scream. It's also a contrast to 'Show Me Heaven', which might entail some risk.

"I have a pretty distinctive sounding voice. I think maybe people responded to the voice on 'Show Me Heaven' and it's the same one on 'Breathe'. It's always good to surprise people too..."

“Number one the second week? Far out! It was accidental. I was sitting in Dublin tearing my hair out wondering how I was gonna write my solo album. . . ”

1990 POLL WINNERS

WHEN THE VOTE COMES IN

"1990 – how was it for you?" we asked. And by crikey, you told us by the JCB-load. We had to pension off the post-boy and reinforce the office foundations, so humungous was your response to the 1990 *Sounds* Readers' Poll.

And the result? A clear first past the post triumph for Boston's grooviest children, the Pixies. But a landslide for the chubby Black one and his pals was scuppered by The Cure and The Sisters Of Mercy, and their respective bossmen, Robert Smith and Andrew Eldritch. Good news too for Ride, Sinéad O'Connor, The Charlatans, Neil Young, *Twin Peaks*, John Peel and even Margaret Thatcher – who failed to top the 'Tyrant' category for the first time in about a decade. Yeah, a funny old year. . .



HAPPY MONDAYS

“Thanks a ton”
Black Francis (Pixies)



THE PIXIES

BEST BAND

1. Pixies
2. The Sisters Of Mercy
3. Happy Mondays
4. The Cure
5. Fields Of The Nephilim
6. Ride
7. New Model Army
8. Stone Roses
9. Jesus Jones
10. The Mission
11. The Wedding Present
12. The Charlatans
13. James
14. Hawkwind
15. Mudhoney
16. The Farm
17. Queensrÿche
18. Nirvana
19. The Stranglers
20. Faith No More

Last year's winners

The Stone Roses

BEST ALBUM

1. Pixies
'Bossanova'

2. Ride
'Nowhere'
3. The Sisters Of Mercy
'Vision Thing'
4. Sonic Youth
'Goo'
5. Happy Mondays
'Pills 'N' Thrills And Bellyaches'
6. The Charlatans
'Some Friendly'
7. The Cocteau Twins
'Heaven Or Las Vegas'
8. Fields Of The Nephilim
'Elyzium'
9. The Mission
'Carved In Sand'
10. The La's
'The La's'
11. The Fall
'Extricate'
12. Carter (USM)
'101 Damnations'
13. Nick Cave And The Bad Seeds
'The Good Son'
14. Fugazi
'Repeater'

POLL WINNERS 1990

15. The Cure

'Mixed Up'

16. Queensrÿche

'Empire'

17. New Model Army

'Impurity'

18. The Sundays

'Reading, Writing And Arithmetic'

19. Neil Young And Crazy Horse

'Ragged Glory'

20. Jane's Addiction

'Ritual De Lo Habitual'

Last year's winners

The Stone Roses - 'The Stone Roses'

BEST SINGLE

1. The Charlatans

'The Only One I Know'

2. The Sisters Of Mercy

'More'

3. Happy Mondays

'Step On'

4. The Mission

'Butterfly On A Wheel'

5. Sinéad O'Connor

'Nothing Compares 2 U'

6. The Cure

'Never Enough'

7. Faith No More

'Epic'

8. EMF

'Unbelievable'

9. Fields Of The Nephilim

'Sumerland'

10. Happy Mondays

'Kinky Afro'

11. Nick Cave And The Bad Seeds

'The Ship Song'



THE CHARLATANS

“We love all *Sounds* readers who voted for us, and wish them all a very long and happy 1991”

Robert, Simon, Boris and Teddy (The Cure)

PS. Will see you soon. Thanks

12. Carter (USM)

'Rubbish'

13. The Farm

'Groovy Train'

14. Primal Scream

'Loaded'

15. The Mission

'Deliverance'

16. Dinosaur Jr

'The Wagon'

17. The La's

'There She Goes'

18. James

'Come Home'

19. Jane's Addiction

'Three Days'

20. Primal Scream

'Come Together'

Last year's winner

Aerosmith - 'Love In An Elevator'

BEST LIVE ACT

1. The Cure

2. Pixies

3. The Sisters Of Mercy

4. Jesus Jones

5. James

6. Ride

7. Fields Of The Nephilim

8. Faith No More

9. The Charlatans

10. The Mission

11. The Wedding Present

12. New Model Army

13. Hawkwind

14. Stone Roses

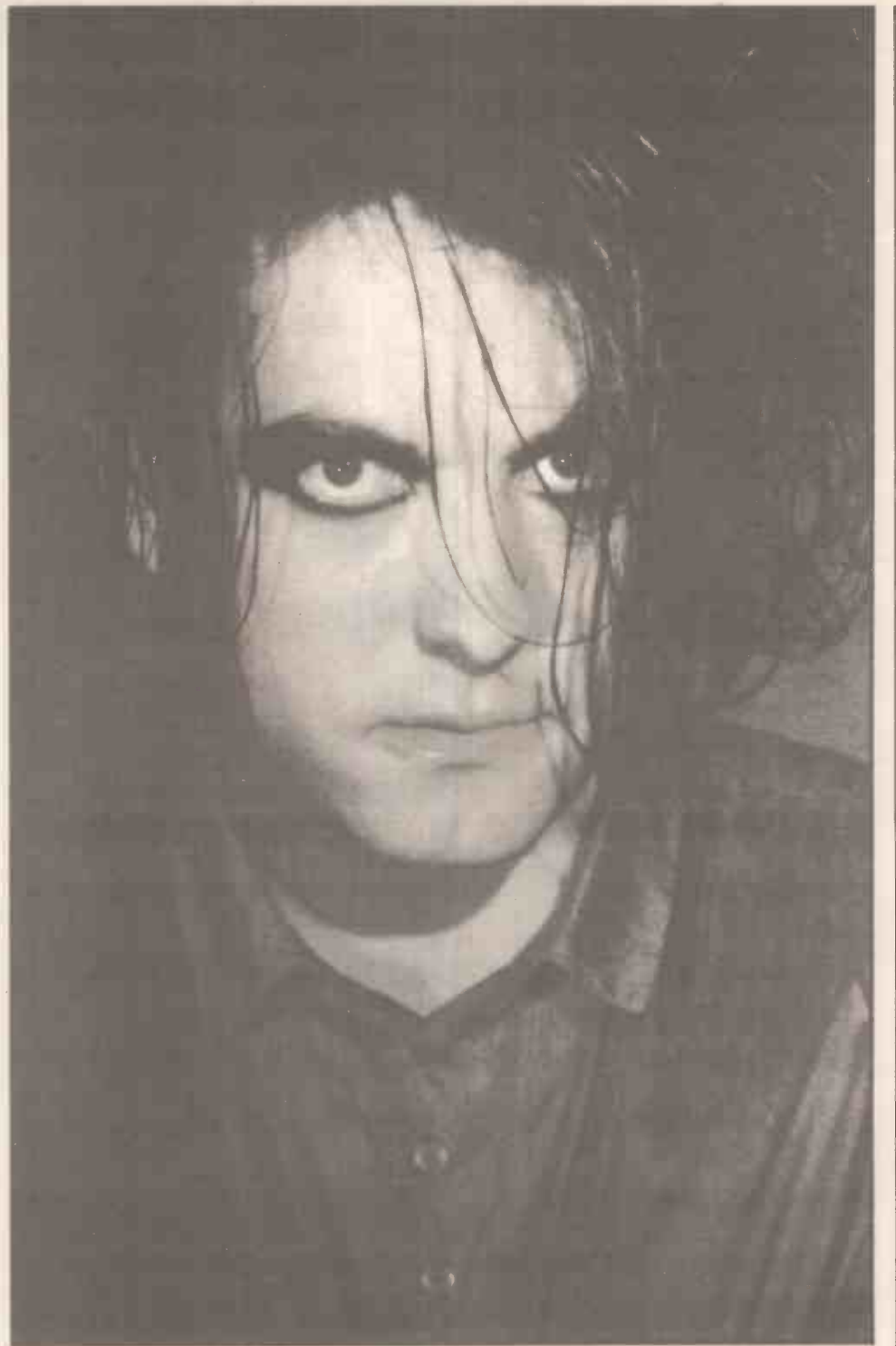
15. The Rolling Stones

16. Jane's Addiction

17. Mudhoney

18. Carter (USM)

19. Nirvana



ROBERT SMITH

“It's alright isn't it?”
Tim Burgess (The Charlatans)

20. Fugazi

Last year's winner

The Wonder Stuff



CARL MCCOY (Fields Of The Nephilim)

MUSICIAN

1. Robert Smith

2. Joey Santiago

3. John Squire

4. Wayne Hussey

5. Prince

6. Jimmy Page

7. Bob Mould

8. Black Francis

9. Johnny Marr

10. Keith Richards

Last year's winner

John Squire

MALE VOCALIST

1. Robert Smith

2. Andrew Eldritch

3. Black Francis

4. Carl McCoy

5. Nick Cave

6. Mark E Smith

7. Morrissey

8. Bono

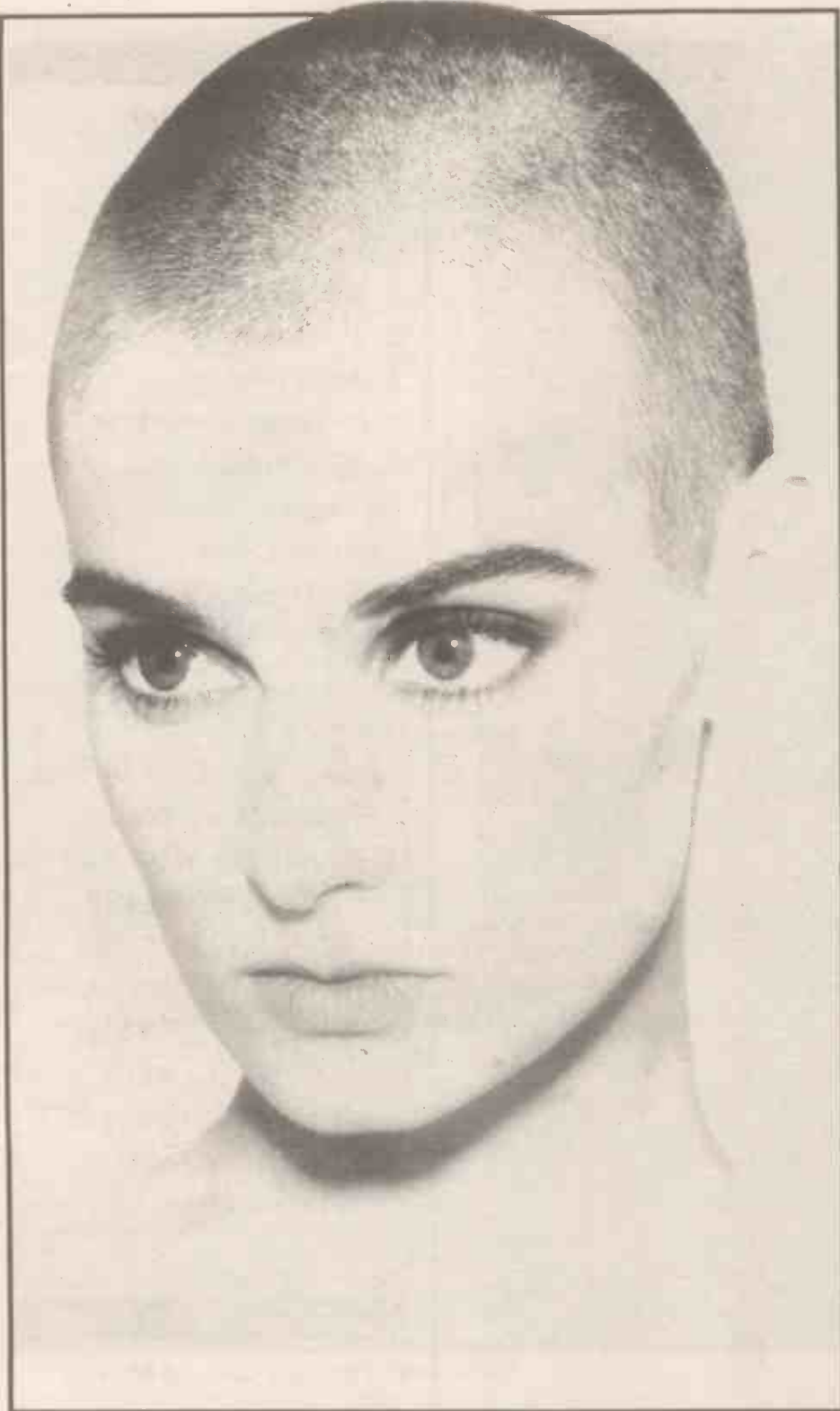
9. Wayne Hussey

10. Tim Burgess

Last year's winner

Michael Stipe

1990 POLL WINNERS



SINEAD O'CONNOR

FEMALE VOCALIST

1. Sinéad O'Connor
2. Kate Bush
3. Liz Fraser
4. Madonna
5. Kim Deal
6. Julianne Regan
7. Kim Gordon
8. Betty Boo
9. Alison Shaw
(The Cranes)
10. Miki (Lush)

Last year's winner

Kate Bush

“Readers' polls mean much more to us than anything journalists ever write. It's the fans who count. . .it really means the world to us”
Ned's Atomic Dustbin

BEST NEW BAND

1. Ride
2. The Charlatans
3. Ned's Atomic Dustbin
4. Blur
5. Lush
6. Swervedriver
7. Chapterhouse
8. EMF
9. Carter (USM)
10. Thunder
11. Teenage Fanclub
12. Loud
13. Babes In Toyland
14. Dread Zeppelin
15. Bleach
16. Rosetta Stone
17. The Levellers
18. The La's
19. Five Thirty
20. The High

Last year's winner

The Stone Roses

BRIGHT HOPE FOR '91

1. Ride
2. Ned's Atomic Dustbin
3. Lush
4. The La's
5. EMF
6. Carter (USM)
7. Blur
8. Bleach
9. World Of Twist
10. The Senseless Things
11. John Major
12. Loud
13. Buffalo Tom
14. The Levellers
15. The High
16. Warrior Soul

17. Chapterhouse
18. Five Thirty
19. Rosetta Stone
20. Universal Love School

Last year's winner

The Stone Roses

“It's far out! Really good to know that we've done so well. What can I say, but thanks a lot, and here's to a mellow New Year!”
Andy Bell (Ride)



RIDE



THE WOMBLES

PEOPLE YOU'D LIKE

TO SEE MORE OF

1. Fields Of The Nephilim
2. Jesus Jones
3. The Sisters Of Mercy
4. Stone Roses
5. Carter (USM)
6. New Model Army
7. Blur
8. Hawkwind

POLL WINNERS 1990



ANDREW ELDRITCH

- 9. Chapterhouse
- 10. The Cure

WITTY ENTRIES

- The Girl in Boon
- The Wombles
- Orthodox Jews
- Norman Wisdom
- Female musicians with nice legs



NICHOLAS CAGE IN TOTAL RECALL

“I’m not very good at being gracious. It’s moments like this that make one feel humble. What a shame they don’t happen more often. The thing to remember is not that we’re really good, but that everyone else is really awful. God bless you all”
 Andrew Eldritch (The Sisters Of Mercy)

FILM

- 1. Total Recall
- 2. Wild At Heart
- 3. Ghost
- 4. The Krays
- 5. Hardware
- 6. Nuns On The Run
- 7. GoodFellas
- 8. Back To The Future III
- 9. Pretty Woman

10. Crimes And Misdemeanors

Last year's winner
 Dead Poets Society



PURE GENIUS

PERSON

- 1. Andrew Eldritch
- 2. Robert Smith
- 3. John Peel
- 4. Vic Reeves
- 5. Wayne Hussey
- 6. Tortelvis
- 7. Jello Biafra
- 8. Michael Heseltine
- 9. Billy Bragg
- 10. Gazza

Last year's winner
 Mikhail Gorbachev

“It’s a relief to find out we’ve come anywhere after *The Sun* voted us top band in theirs. We were getting very worried! Let’s just say it’s a very pleasant surprise”
 Carter (USM)

COMEBACK

- 1. The Sisters Of Mercy
- 2. Donovan
- 3. Michael Heseltine
- 4. Led Zeppelin
- 5. Gary Glitter
- 6. Neil Young
- 7. Half Man Half Biscuit
- 8. The Human League
- 9. Echo And The Bunnymen
- 10. Lester Piggott

Last year's winners
 The Rolling Stones

DRINK

- 1. Guinness
- 2. Newcastle Brown
- 3. Tea
- 4. Cider
- 5. Lager
- 6. Jack Daniel's
- 7. Vodka
- 8. Southern Comfort
- 9. Bitter
- 10. Water

Last year's winner
 Vodka

1990 POLL WINNERS

PROMO VIDEO

1. **The Cure**
'Never Enough'
2. **Madonna**
'Justify My Love'
3. **Deee-Lite**
'Groove Is In The Heart'
4. **The Cure**
'Close To Me'
5. **Faith No More**
'Epic'
6. **Beautiful South**
'A Little Time'
7. **Madonna**
'Vogue'
8. **Nick Cave And The Bad Seeds**
'The Weeping Song'
9. **My Bloody Valentine**
'Soon'
10. **Ride**
'Taste'
11. **The Farm**
'Groovy Train'
12. **The Sisters Of Mercy**
'More'
13. **Sinéad O'Connor**
'Nothing Compares 2 U'
14. **Happy Mondays**
'Step On'



DEEE-LITE

15. **Jesus Jones**
'Real Real Real'
16. **Inspiral Carpets**
'This Is How It Feels'
17. **The Charlatans**
'Then'
18. **Betty Boo**
'Where Are You Baby?'
19. **The Mission**
'Butterfly On A Wheel'
20. **Lush**
'Sweetness And Light'
Last year's winner
Metallica - 'One'

“It's a funny old world”
Margaret Thatcher

“When you're droning away in the middle of the night with your only companion a bored engineer reading *Caravans & Caravanning* under the desk and the only people coming up on the fluff line are incredibly pissed lads from Leicester who are determined to leave complicated messages for Steve Wright, it's easy to be persuaded that you're wasting your time. Doing well in a poll like this makes more difference than you can imagine. So thanks. Incidentally, what have Eldritch and Smith got - apart from good looks, charm and lashings of money - that I haven't got? Bastards!”

John Peel

RADIO SHOW

1. **John Peel**
2. **Friday Rock Show - Tommy Vance**
3. **Anne Nightingale**
4. **Mark Goodier**
5. **The Mary Whitehouse Experience**
6. **Gary Crowley (GLR)**
7. **Simon Mayo**
8. **Sport On 5**
9. **In Concert**
10. **The Today Programme (Radio 4)**
Last year's winner
John Peel

HYPE

1. **Manchester**
2. **Mutant Ninja Turtles**
3. **Gazza**
4. **Flowered Up**
5. **Happy Mondays**
6. **Stone Roses**
7. **New Kids On The Block**
8. **Twin Peaks**
9. **Spike Island**
10. **EMF**
Last year's winner
Batman



MUTANT NINJA TURTLES

POLL WINNERS 1990



THAZZA

NEWS EVENT

1. Thatcher resigns
2. Gulf Crisis
3. German Re-unification
4. Poll Tax Riots
5. Nelson Mandela's Release
6. AIDS
7. The World Cup
8. Stone Roses vs FM Revolver
9. Arthur Scargill's Fraud
10. United 6 Arsenal 2

Last year's winner

The Berlin Wall

TV SHOW

1. Twin Peaks
2. Vic Reeves' Big Night Out
3. The Word
4. Coronation Street
5. Blackadder
6. Harry Enfield
7. Sticky Moments
8. Prisoner Cell Block H
9. Cheers
10. The Chart Show

Last year's winner

Blackadder



DID YOU KILL LAURA PALMER?

TYRANT

1. Saddam Hussein
2. Thatcher
3. Shaun Ryder
4. John Major
5. Andrew Eldritch
6. Tony Wilson
7. Mark E Smith
8. Gazza
9. George Bush
10. Miles Hunt

Last year's winner

Thatcher

SURVIVOR

1. Neil Young
2. Gary Glitter
3. Andrew Eldritch
4. Cliff Richard
5. John Lydon
6. Donovan
7. Iggy Pop
8. John Peel
9. Hawkwind
10. Keith Richards

Last year's winner

Gary Glitter

“It's been a long, hard comeback but we have a party every night. Next year I want the best newcomer award! I've been making records for 32 years now, and I'm still only 27¾!”

Gary Glitter



NEIL YOUNG



The Winner

NEWSPAPER

1. The Guardian
2. The Independent
3. Daily Mirror
4. Sounds
5. Viz
6. Today
7. The Sun
8. Daily Mail
9. Daily Express
10. Daily Telegraph

Last year's winner

The Independent



GAZZA

DICKHEAD

1. Gazza
2. Shaun Ryder
3. John Major
4. Timmy Mallett
5. Saddam Hussein
6. New Kids On The Block
7. Ian Brown
8. Jonathan King
9. Jason Donovan
10. Tony Wilson

Last year's winner

Jason Donovan

“The Guardian tries to appeal to a wide spectrum of readers. It's especially good to know we appeal to those in the age-bracket that read *Sounds* magazine as we try to cater for all tastes.

We're very pleased indeed”

Jonathan Fenby, Deputy Editor

BACKSTAGE AT Brixton Academy, 17-year-old Keith Walker takes another gulp of head-banging Black Tower vino and puts Power Of Dreams' precocious clamber up the rock 'n' roll tree into jolting perspective.

"If I wasn't here in a band, I'd be at home now," he reflects. "Revising for my school exams."

Formed around the nucleus of sticksman Keith, his brother Craig on vocals and bassist Mick Lennox, Power Of Dreams have seen their teenage lives turned upside down since rising to indie prominence in late '89 with their 'A Little Piece Of God' EP.

Its characteristic fusion of acid-tongued observation, religious controversy and barnstorming pop guitars had A&R men swarming over to Ireland with the aim of snatching the band from their songwriting cradle.

And since Polydor sealed a deal early last year, Dublin's bumfluff beatniks have enjoyed what Mick describes as "the fastest 12 months of our lives".

In 1990 Power Of Dreams relocated to England, sacrificing Sunday roast with the folks to record and release their debut album, 'Immigrants, Emigrants And Me', and tour extensively with both The House Of Love and The Mission.

If Guy Chadwick's mob were the perfect foil for POD's thrashed-up indie exuberance, inviting them to shack up with Hussey's goff gurus on a three-month Euro jaunt sounds like a set-up — the music biz equivalent of a *Beadle's About* prank. The band insist not.

"Well, obviously the House Of Love tour was great cos the audience was more suited to our type of music," says lead guitarist and recently recruited fourth member, Ian.

"But we were really over the moon about The Mission tour as well," insists carrot-topped crooner Craig, with genuine enthusiasm. "It was a challenge. We had to go out and impress their people every night. Obviously we don't sound like The Mission and we're not goths, so there was no way we could ever feel blasé. And we were the best we've ever been."

"The fact we had to win over an audience was a brilliant experience for us. I mean, we encountered some really tough crowds, say in Berlin, and we just went out there and blew their f**kin' heads off. Even if people just stood there, we had this attitude. We're going to be the biggest band in five years anyway, so f**k you."

"It's different in Europe, too," says Mick. "The audiences don't split themselves into goths or heavy metal fans or whatever, it's all just music to them. In places like Spain or Portugal, The Mission would be considered in the same way as The Stone Roses. They won't categorise it, they'll just enjoy whatever music comes from England."

YET BACK in the more fashion sussed nuthouse of their adopted home country, Power Of Dreams are considered dangerously uncool — not least because of a typically vitriolic sideswipe against shabby, fad-swallowing E-types on last summer's 'Never Been To Texas' single.

"That song definitely wasn't slagging the whole Manchester scene, cos for me it's been brilliant," insists Craig. "It's suddenly opened people's imaginations. Now you can watch *Top Of The Pops* and see Happy Mondays or The Stone Roses in the same programme and that's a revolution. I can feel proud of that, cos I'm part of that generation."

POWER OF DREAMS had their teenage lives turned upside down when they released their first single at the tail end of '89. Since then, they've signed a major deal, relocated from Dublin to

London, released an album (Andy Weatherall's favourite of 1990) and charmed everyone from Guy Chadwick to a legion of Mission fans. **ADRIAN GOLDBERG** hears about "the fastest 12 months of their lives". Dreams so real by **MARTYN STRICKLAND**



POWER OF Dreams: the sky's the limit

“We're not saying that we'd never take drugs, it's just that it's irrelevant. You'd no more tell people that you take drugs than you'd tell them how often you change your underwear”

— IAN

"But there's been so many lies about, saying that Power Of Dreams are these kinda goodie goodie guys. The thing is, we know that 15-year-olds are going to be reading *Sounds* so we're not going to say that we write all our best songs when we take E, or that drugs are cool."

"We're not saying that we'd never take drugs, it's just that it's irrelevant," reckons Ian. "The thing is, it's a personal thing. You'd no more tell people that you take drugs than you'd tell them how often you change your underwear."

So long as Power Of Dreams are prepared to only wash their clean linen in public, they are unlikely to be suckered into the charts on the blissed out North West slipstream — which in the long run, can only be a good thing for them.

The irony is that while their urgent powerpop makes specifically '80s references — JAMC without the feedback, say, or The Wedding Present's guitar gush allied to Morrissey's more plangent visions — POD share the Roses' intuitive grasp of classical West Coast pop contours, making them accessible to anyone with a hankering for strident melodies and hook laden simplicity.

POWER OF Dreams' greatest fear must be that a move to London and the grinding routine of life on the road will rob them of their rootsy inspiration.

One of the great strengths of 'Immigrants, Emigrants And Me' was its spirited but poignant evocation of teenage Dublin despair — most notably on 'Maire, I Don't Love You', a ballad about early pregnancy and the subsequent pressure to marry.

It's a song which derives its emotional resonance almost entirely from Ireland's still claustrophobic social climate. Weren't the band concerned that travel would merely broaden their waistlines, while leaving them bereft of inspiration?

"Well, I know what you mean. Dublin probably wrote half of that album," admits Ian.

"But we've also experienced a lot more now," explains Craig. "In Ireland, it's like we get religion every day of the week in school. You'd draw pictures of Jesus and colour them in. That was your religious lesson. I was 17 before I saw my first condom in school."

"And even then," says Mick adopting the tones of a hellfire preacher, "it was like, Avoid this thing, this is evil, this is the devil in the form of a rubber!"

"I think it's great that we've come away from Ireland," continues Craig. "At that stage there were so many ideals that we had which were really the same as our parents. Then you suddenly go away to a place like Switzerland, and you realise that they have Christmas day on the 24th, and your immediate reaction is to think, Pagans!, until you have a chat and realise they believe in God just as much as you do."

"The thing is now," he says, switching into totally enthusiastic motormouth mode, "we've got so many more options. If the first album was like 'Craig Walker's Greatest Hits', we're a real band now, and we've all been places, so we've got that much more to offer. As a result, we've never felt more confident. Our attitude when we go into the studio now is that there's no limits. We would come up with anything."

"I don't mean to sound big-headed," he says, sounding big-headed, "but I reckon we're going to produce the best album any Irish band has ever produced."

As the booze starts to flow to celebrate the climax of a long and arduous tour, that might well be the power of dreams talking. But as their new single 'American Dream' suggests, POD have griffified their harmonies and finally shed their school kid songwriting gear.

Now that crucial second album can't come too soon — Power Of Dreams' chance to prove they are ready to pass their grown-up rockin' exams with distinction.

dreams within a dream

REVIEWED BY JOHN HARRIS

THE KLF '3am Eternal'
(KLF Communications)

This re-release from 1989 isn't as instantly likeable as 'What Time Is Love', but eventually proves to be a veritable grow-bag of a single, heavy on the deep bass and resonant sampled noises. The KLF have managed to make their own. Megastardom doesn't seem all that far away.

Allegedly recorded live, the crowd noises present on this stomper only improve its appeal, conjuring up images of searchlights, gyrating hordes and the kind of madness your mum wouldn't be awfully keen on.

The KLF may be laughing all the way to the bank, but it doesn't half sound good.

**PREFAB SPROUT****'Jordan: The EP' (CBS)**

There really wasn't any need for this - 'Jordan: The Comeback' is a perfectly rounded, coherent album, ill-suited to the stinky practice of corporate singles-plundering.

Its tracks hardly make for radio-friendly fare. 'One Of The Broken', for example, begins with a deep-voiced Paddy McAloon intoning "Hi, this is God here/Talking to me used to be such an easy affair"; not exactly the stuff of the inane Beeb producers.

A similarly tongue-in-cheek talkover precedes the album's title track, as McAloon hilariously assumes the identity of Elvis Presley. Coupled with 'Carnival 2000' and 'The Ice Maiden', these eloquent songs form a welcome break from the banalities of chartpop.

Wise up and sober up, suckers. This man is one of the few authentic geniuses we have left.

GLORIA ESTEFAN
'Coming Out Of The Dark' (Epic)

A terrible gospel-style thingy that's hardly improved by a rendition in Gloria's mother tongue. But bear in mind that she's a vastly important cultural icon to millions. Probably.

INTO PARADISE 'Burns My Skin EP' (Ensign)

Anguished types from Ireland, Into Paradise have been steadily burrowing their way into the hearts of Brit consumers since the release of last year's corking 'Under The Water' LP.

'Burns My Skin' finds mainman Dave Long fusing harrowing vocals

with a cool pop sensibility, coming over like a chart-compatible Black Francis. Things speed up with the amphetaminated rock of 'On And On', and get yet more frenzied with a somewhat embarrassing cover of Magazine's 'Shot By Both Sides'.

No matter, though. The band return to form with the suicidal 'Low' and provide lasting proof of their calibre. More please.

THE STRANGLERS
'Always The Sun (Sunny Side Up Mix)' (Epic)

What with Greatest Hits albums, Queen's producer and chart-friendly cover versions, this remix from these one-time outlaws hardly comes as a surprise.

The original sounded like a piss-poor outtake from Dire Straits' 'Brothers In Arms', replete with awful lyrics ("Who gets the job/Of pushing the knob") and lukewarm arrangement. And surprise surprise, this update hardly improves matters.

DAVID LEE ROTH 'A Li' Ain't Enough' (Warner Bros)

Not half bad. Abandoning the comic posturing of semi-hits like 'California Girls', Dave comes up with a track somewhat similar to Van Halen's 'Jump': killer chorus, arrogant delivery, appealing tune. His camp charm comes shining through, the whole thing straddles an infectious groove, and its strong points should be obvious to even the most ardent metal-hater.

And remember kids, Dave says: "It's doesn't matter whether you win or lose, it's how your hair looked".

KINGMAKER 'The Celebrated Working Man EP' (Sacred Heart)

Gasp! Intelligent rock music! ... Working Man' is a Stones-ish bluesy piece, eloquently lamenting the plight of the proletariat. It's well-constructed, catchy stuff that should find a place in the heart of any pop kid worth their salt.

Its supporting tunes are no less impressive. 'Little Miss Kingmaker' manages to add a hint of the dance/rock crossover lark to Kingmaker's gutsy thang, 'Freewheelin' contains some stunning cello, ending up a wee bit Beatles-ish, and 'Pockets Of St Malachi' takes things into crazee gear, rocking itself into hyperactivity with frenzied harmonica and desperate doses of wah wah. A finely honed, eclectic first outing.

STRETCHHEADS '23 Skinner' (Blast First)

Music for dope fiends if ever there was. '23 Skinner' kicks off with a sparse, lolloping hip-hop beat that stretches into eternity, finally drawing to a close at around the six minute mark.

By then, I guess, you're supposed to be stoned out of your tiny mind, and the jaunty repeated excerpt from the 'Theme From Rhoda' (corny American sitcom) should send you into fits of giggles. I was far too bored for any kind of amusement.

The B-side, 'Housewife Up Yer F**kin Arse Music' is unlistenable - but what a witty title, eh lads?

POWER OF DREAMS
'American Dream' (Polydor)

Law suits at the ready ... 'American Dream' is a belting tune, churned out energetically by these much-loved Irish youngsters, that coolly satirises the "get rich quick" ethos by means of a neat pop melody.

It brings to mind the hyperactive groove-laden workouts of That Petrol Emotion and - wait for it - The Wonder Stuff. Yes! 'American Dream' is a canny copy of the Stuffies' 'A Wish Away', and I'm reserving my seat in the public gallery now.

GREENHOUSE 'Mad As Love EP' (Native) Upbeat, tuneful chunks of, er, indie guitar pop from people who evidently want nothing to do with baggy trousers. Gary Crowley and John Peel apparently think this is quite good. And they're quite right.

SINGLE OF THE WEEK (2)



SOHO: THE spectacles aren't rose-tinted

SOHO 'Hippychick' (S&M/Savage)

This is rather important as well, but it's been festering in the record racks of a few sussed punters for far too long. Thankfully, America gave this piece of plastic the acclaim it deserved - 500,000 Yank record-buyers can't be wrong.

'Hippychick', if you didn't know already, neatly utilises the intro from The Smiths' 'How Soon Is Now', teams up with a laid-back beat and ends up rejecting the trappings of the love and peace generation. "Got no

flower for your gun," croon twin groovers Jackie and Pauline. "No hippychick".

It's a well-aimed slap in the face for idiot Woodstock revivalists, and, more importantly, the sensitive souls still clinging to the long-forgotten creed of anorak-wearing Morrissey-apeing miserablism.

Mozzer and his remaining diehard disciples will hate the inspired Smiths sampling, but anyone with their feet in the cultural free-for-all the '90s look like becoming is going to love 'Hippychick' to death.

SINGLE OF THE WEEK (1)



PARCHMEN: IVOR's engine

PARCHMAN 'Ride' (Citybeat) It feels like people have been harping on about 'indie/dance' forever now, the most abused musical genre since punk - legions of broke popsters have climbed aboard the bandwagon, parted their hair in the middle and professed lifelong allegiance to Sly Stone. The whole thing is heading well towards its sell-by date.

Parchman, an outfit featuring Ivor Perry (an erstwhile member of critically cheered indie crew Easterhouse) have released what may turn out to be the ultimate indie/dance record. 'Ride' will take a lot of topping: it's a classic, for sure.

A shuffling beat akin to that used on The Farm's 'Groovy Train', understated 'Fools Gold'-style wah wah, a quickfire vocal not a million miles from The Shamen's 'Make It Mine'... and yet 'Ride' towers over all of them.

The reason? It manages to be more than mere pop music, moving into the heavenly territory occupied by only one in a thousand releases. Spacemen 3 used to make records as downright trippy as this (incessant hypnotic riffs, hushed vocal delivery), but you couldn't dance to them. Parchman, to their credit, have combined groove and acid-fried gobsmack brilliantly.

The Mondays, Roses et al will be hard pressed to write a tune as good as this, and coupled with the slower and only slightly less appealing tones of 'Let It Flow', it makes for the first important record of 1991.

THE ORIGIN 'Growing Old' (Hut) Bruce Hornsby meets Hothouse Flowers. You get the picture? Thought so.

SOME HAVE FINS 'Missy' (Childish) Phew, a bit evil, this one. A grungey metal arrangement, spooky FX-ed vocals and lyrics that at one point scream "I hope you die!". Some Have Fins, however, would be well advised to avoid the grim reaper - judging by this impressive outing, they've more than a bit of talent.

Lead singer Steve Finn was recently banged up in a Newcastle cop shop for wearing a T-shirt that read "That Cat Was The Best F**k I Ever Had". His reproach to the Geordie fuzzi, apparently, was "You douche bags! It's a Steve Martin punchline, arrest him not me, you limey pie-eaters!" And for that alone, he gets my vote.

THE BIG DISH 'Miss America' (East West)

They're back! The Big Dish were one of those great hopes that mysteriously slipped away from the grasp of stardom, plunging back into the obscurity from which they had been plucked.

On the evidence of 'Miss America', you can hardly deny their talents. It's a polished, impassioned tune tailor-made for a panoramic video and film tie-in, the kind of praiseworthy song that occasionally tops the American charts.

Trouble is, there's no excitement

here just the sound of well-dressed earnest young men working in well-upholstered recording studios à la Sting and Peter Gabriel. Arrogant party sexpots like Tim Burgess are today's gods, and sensitive, eloquent but ultimately boring records like this aren't gonna change that.

THE SCIENTIST 'The Bee (The Remix)' (Kickin')

Club-goers will be well familiar with this tune - an across-the-board dance hit that's been sending kids mental for quite a while. This remix should only prolong the insanity. Its underlying riff is a killer, the sort that sends you running from the bar to the dancefloor, and topped off with (the obligatory) loopy toasting, the reworking makes for a beauty of a record.

Those looking for a quick chill, meanwhile, should check out the 'Piano Mix' (school music practice meets bleeps and beats), a lush and strangely relaxing racket. Classy stuff.

WINGER 'Miles Away' (Atlantic)

Aaaargh! Soft permed hair! Costume jewellery! Shitty overblown stadium anthems!

Winger have evidently never seen *This Is Spinal Tap*. Their every move exudes the kind of pointless rock posing that punk was meant to wipe out, that thrash had a damn good go at killing, and that only our American cousins still buy by the cartload (this load of tosh has sold over 2 million).

'Miles Away' almost becomes a parody of the, er, soft metal genre: it's full of epic piano bits, power chords and not a lot else. One can only pray that these people are US military reservists.

DONNA SUMMER
'Breakaway' (East West)

Soul II Soul beat, bits lifted from 'Walk On The Wild Side', a god-awful rap segment... this remix of 'Breakaway' should be mouldy Steve Wright music exemplified.

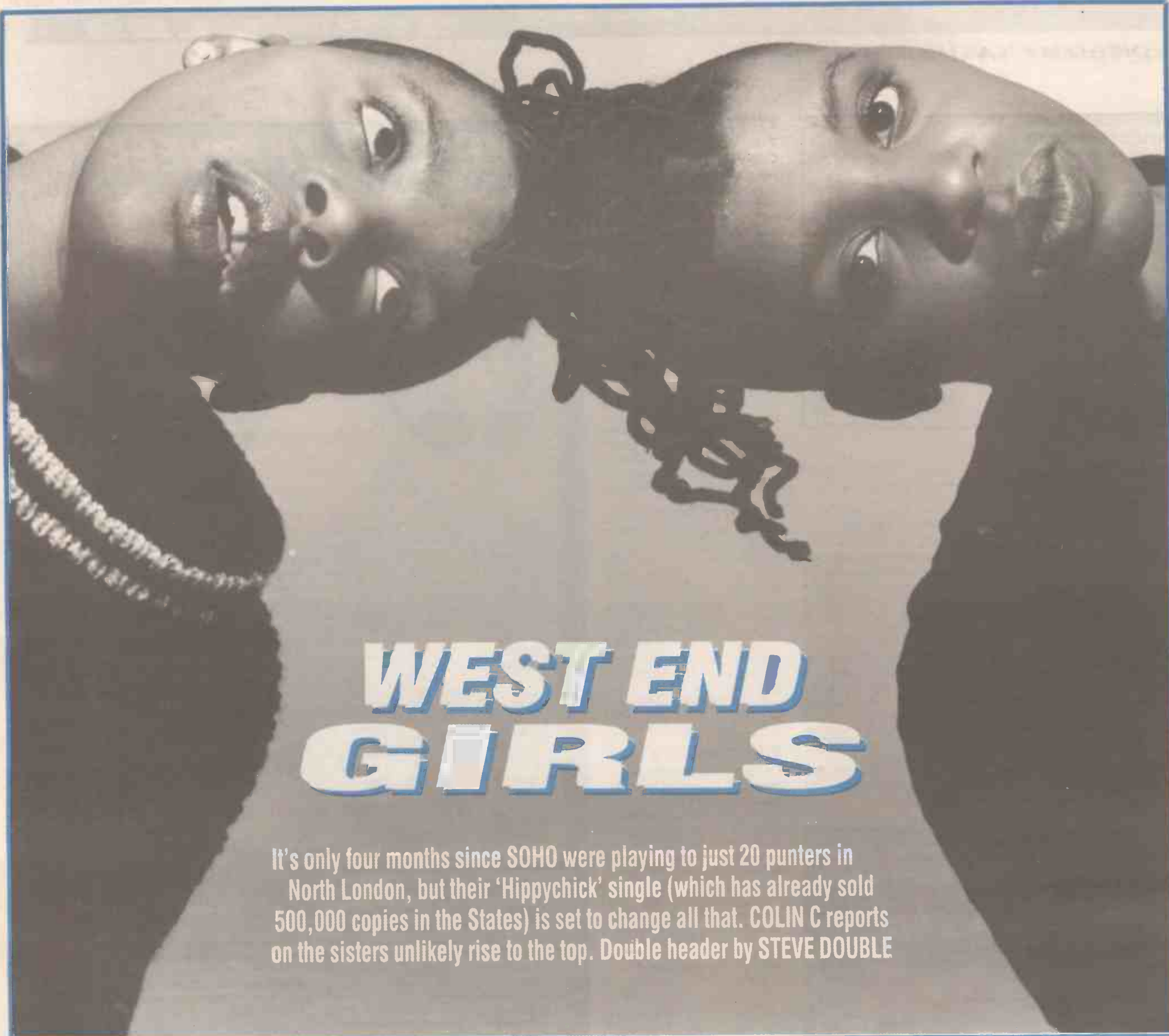
The fact that it'll survive even the harshest criticism stems solely from the quality of the song the remixers have chopped up - a tearjerking ode to optimism that reaches the dizzy heights reserved for classic pop. And guess what? Stock, Aitken and Waterman wrote it. Frightening, eh?

GENE LOVES JEZEBEL
'Tangled Up In You' (Beggars Banquet)

Arena rock from these British boys who are currently part of Sir William Idol's touring party. And he's welcome to them.

CATHERINE WHEEL
'She's My Friend EP' (Wilde Club)

After a storming debut from Cornish funsters Blair 1523, the South's coolest small business comes stamping back with this instantly likeable slice of Ride-ish guitar stuff. Four top songs that are a tad more poppy than the work of Oxford's finest, but no less affecting. A surefire tip for greater things.



WEST END GIRLS

It's only four months since SOHO were playing to just 20 punters in North London, but their 'Hippychick' single (which has already sold 500,000 copies in the States) is set to change all that. COLIN C reports on the sisters unlikely rise to the top. Double header by STEVE DOUBLE

SOHO TWINS: Jackie and Pauline

IN OCTOBER last year, Soho unpacked their gear in the pouring rain of North London and played an Anti-Poll Tax benefit to 20 eager punters.

That's 499,980 less people than bought their 'Hippychick' single in America where, at number 14, it was the highest placed British single on the *Billboard* chart at that time.

Soho's benefit gig went down well with the small but enthusiastic crowd and the band headed home to their Stoke Newington headquarters/flat. Meanwhile, over in America, the band's debut LP, 'Goddess', was clocking up advance orders of over 500,000.

It's a funny old world, as they say. Soho may be impending stars across the pond, yet here in Blighty they'd have difficulty getting arrested. But, after five years in the wild and wacky pop business, nothing surprises Soho.

Twin sisters Jackie and Pauline Cuff were trainee nurses when they met ex-fanzine writer and ardent carrier of the punk torch, Timothy London, five years ago in St Albans. They got together, called themselves Groovalax (after a Funkadelic song) and began the dance/punk/pop sound that they've touted ever since.

"We were so poor that our bass player made his own bass out of wood

and stuff," says Pauline.

"It wasn't very good though," chirps Jackie.

Interviewing in stereo is an odd experience - what one girl begins the other will finish, unless it's a particularly juicy punchline in which case they bellow it simultaneously.

AFTER MUTATING through the guises of Timothy London and The Soho Sisters into simply Soho, the band chanced upon a likely London venue - the Bull And Gate in Kentish Town which, at that time, was being run as the Timebox by Jon 'Fat' Beast.

"We walked in and met this huge man with huge glasses and a duffle bag round his waist," explains Jackie, "and I thought, no, I'm not playing here, but we were talked into it and it was alright. Now we've played there hundreds of times - we were their Band Most Likely To Succeed In 1988."

"And anyway," adds Pauline, "we've played every toilet in Britain now so the Bull And Gate doesn't seem so bad. We used to play a lot with Diskord Datkord, Adamski's old band - he was lovely. They're putting him up as a sort of new age hippy but everyone who knows him knows he's just a punk rocker, he always has been."

Adamski isn't the only famous person Soho came into contact with at the Timebox, as Timothy points out.

"We were playing one night and our record company boss came along. Our record label, Tam Tam Savage, is French and he brought along a friend, Jacques Higlan, who he said was a famous French singer. After the gig this guy came up to us and said he thought

we were good and that we must come to France and play with him. We said, OK and thought nothing of it. Then, a couple of weeks later, we got a call from this guy asking us to come over to France.

"So we went out to Valmont and played with Jacques in front of six thousand people at this classic old chateau, then we came back to England and played to 50 people at the Timebox. It was all a bit strange."

Around this time Soho attracted the attention of Virgin subsidiary, Hedd, who signed them and released a couple of unsatisfactory singles and an LP, 'Noise', and then put them back out into the cold.

"The music industry is a very fickle thing, guided by fashion, and if your face doesn't fit they'll drop you like a stone," is Jackie's hard earned opinion.

But just when Soho thought their pop bubble had burst and they'd gone off to Italy to commiserate and prepare to re-enter nursing, the girls got a call from England saying that Tam Tam were keen to sign them.

"Tim said, You've got to come back now," recalls Pauline. "We'd only been in Italy for two days so we said, if they're really interested they'll wait till we come back, so we had our holiday, came back and got signed up."

This time around, Soho were given the freedom to record their own thing.

"It was quite a small budget," says Timothy, "so they sent us into a cheap studio and said, Get on with it."

The studio they went to was the one that Lee Gorman had bought with his money from his time with Malcolm McLaren's '80s hype monsters Bow

Wow Wow and the work proved easy and fruitful.

"Lee was brilliant in the studio," says Tim, "he can get a hard bass sound. It's strange because I interviewed him for a fanzine once with the rest of Bow Wow Wow and they were really difficult, they kept not answering and just asking me how big my dick was. Since we did the LP the studio has been broken into twice and now Lee's packed it in, that's a shame."

THE FIRST fruit of the sessions was the single, 'Hippychick' - with its Smiths sample (from 'How Soon Is Now') and sweet vocals, it was a massive club hit around Europe and subsequently a chart hit in America.

"The first place that picked up on it in America was Houston," says Jackie. "So we went out there expecting *Dallas* and stretch limos, but it was in the middle of the f**king desert!"

"Hippychick was strange for the Americans because all their charts are compartmentalised," says Tim, "but we were big in the college, pop, AOR and urban charts - it has to be urban, not black, they don't like the word black. Then on top of all that it went into the top of the *Billboard* chart as well, it caused a great deal of confusion, and now the album is so varied that there's talk of releasing different singles for different markets. Very strange."

But it wasn't all fun and games in the good ol' US of A, as Pauline explains.

"We were walking down a street in Manhattan, two black girls and two white boys, and this bloke obviously took exception to us. He started spitting and shouting at us and threatened to go

and get a gun and blow Tim's 'motherf**king head off'. It was very shocking and frightening and left a very bad taste."

Over here Soho were causing confusion with 'Hippychick'.

"Because we used the sample from 'How Soon Is Now' a lot of people thought it was us," says Jackie. "The girls at our gym told us they'd heard it on a jeans advert and one girl told us that she'd heard a band called The Smiths who'd made a song exactly like it! When Johnny Marr first heard it he liked it and gave it the go ahead but when it gained airplay his publishing company pushed for 25 per cent of the rights, and they got it."

Inevitably, 'Hippychick' was sent off to various remixers, resulting in the stunning 'Boilerhouse' mix by Ben and Andy. But Timothy was pleased by one comment in particular.

"Paul Oakenfold sent it back and said he couldn't better the original - which I thought was good considering he could have got X amount of money for tampering with it. But he didn't do that because he likes the song."

Alongside Candyflip, The Beloved, Kim Appleby and the Pet Shop Boys, Soho are spearheading a new pop wave that should crash down heavy with the release of their album, 'Goddess', next month and the current re-release of 'Hippychick'. The band's declared ambition is "to make an LP like Ziggy Stardust, that everybody owns" and 'Goddess' could easily become that. In 12 months time everybody will know who Soho are - the twins from Wolverhampton and the punk rocker from Harlow are ready to set the world on fire.

EDITED BY KATHY BALL

VIDEO

ALICE COOPER

Welcome To My Nightmare/The Nightmare Returns
(Hendring Box Set - £14.99)

ALICE COOPER, the man who singlehandedly pioneered black bubblegum and who gave us Lucifer's Las Vegas, was never one for the sidelines.

These two concert videos (packaged as a box set) date from the mid-'80s, when Cooper was unashamedly milking his legend and, to be sure, it is one worth the effort to sustain.

The Nightmare Returns is prime Alice, recorded on Hallowe'en '86 and featuring so many of his greatest hits that you come away feeling spoiled. Behind the running mascara you can see the old ham thinking, 'What a way to earn a living', but the Coop knows showbusiness back to front, hence this ambitious staging of his notorious set-pieces, including Madame Guillotine, ye olde boa - constrictor, that is - and, on 'Cold Ethel', the pernicious, idiotically unethical manhandling of a life-size doll.

In his tattered Jolly Roger leathers Cooper is king, and his aged face only accentuates the degeneracy he pretends to embody. Based largely on the epic Billion Dollar Babies tour of '74, this is as close as we'll get now to the legend cutting loose, the combination of caustic candyfloss metal and glib, grotesque grandstanding as tribute to the fellow's vision and audacity. This, my friends, is entertainment!

'Welcome To My Nightmare' isn't as compelling, but nevertheless a strong set list and a predictably fulsome filth quotient make it essential viewing for all students of '70s mass pop psychology.

The Sex Pistols may have started a revolution, but nothing has ever been weirder and wilder than this crass madness.

Ralph Traitlor



ALICE COOPER earns his crust

PRINT

THE WORLD OF ANDY CAPP

Reg Smythe with Les Lilley
(Titan Books - £8.95)

WHAT WITH the current cartoon supremacy of Gary Larson and his camp followers it might seem unwise to celebrate Andy Capp. After all, Capp is old-fashioned, isn't he?

Well, not really, because, as this excellent book proves, the working class Capp is nothing less than a cartoon phenomenon and, yes, timeless.

Helped by Les Lilley, Capp's creator Reg Smythe painstakingly dissects the genesis of the cloth-capped Northerner who, from humble beginnings in a Northern daily newspaper, went onto take the world by storm, and was finally immortalised on TV and the stage, to say nothing of the inevitable merchandising.

In pursuit of the secret of his universal appeal, and without a trace of self-importance, Smythe turns his character inside out, giving the layman an entertaining, edifying insight into the world of the cartoonist's imagination and creative process.

Capp emerges larger-than-life, a British archetype any leading domestic shrink-cum-egghead would be at a loss to match for its sheer scope. But the real proof must be the strips covering four decades, all of which are a joy to read and demonstrate how, in the manner of other greats such as *The Wizard of Id's* Brant & Hart, one good idea can mutate infinitely and never lose its essential spirit.

So put down that Larson collection and get real: It's Andy Capp opening time.

Ralph Traitlor

PRINT

CHARLES VESS
Spirits Of The Earth
(Marvel)

THE LAST five or six years have seen a total revolution in the comics world - the rebirth of the UK market along with the rise of intelligent comic creators like the Hernandez brothers (*Love & Rockets*) as well as more unconventional mainstream writers like Neil Gaiman, Grant Morrison and Jamie Delano. Sadly, however, it seems that it still hasn't penetrated that bastion of '70s style superhero retailing, Marvel, whose fantastic powers once dominated the monthly comic market.

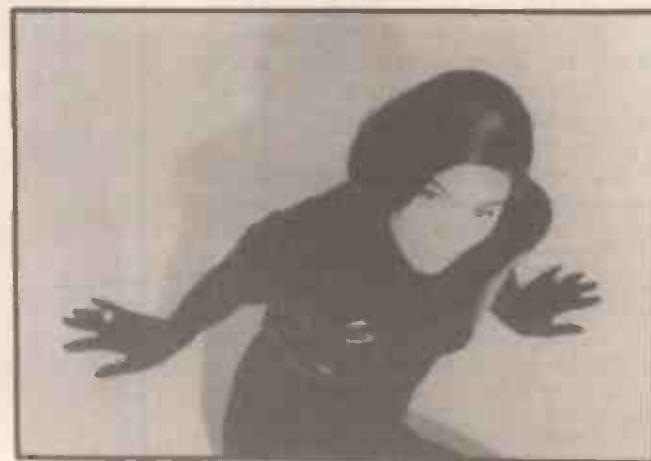
Spirits Of The Earth is an attempt to come to terms with the realities of the new comic world. Like many of rivals DC's bestsellers (*Watchman*, *Batman: The Dark Knight Returns* and *Arkham Asylum*) it's in hardcover, top quality paper and pricy enough (£11.50) to appear 'serious' for the new comic audience.

Yet it's still deeply rooted in Marvel's collective past, the success of monthly series like *X-Men* and *The Fantastic Four*. Like them it's little more than a glorified excursion for one of their more popular superhero characters (in this case the Amazing Spiderman). There's none of the character development or insight that typifies the best of the other recent graphic novels.

Vess' artwork is certainly a step beyond the usual Spider-hack's, being almost watercoloured in effect, but his plot is straight out of *The Adventures of Scooby Doo*.

Despite his best efforts, it still seems that it's business as usual for the mighty world of Marvel. Our advice is to wait for the next issues of *Hard Boiled*, *Hate and Love & Rockets*.

Sam King



BETTY BOO: having a whale of a time

VIDEO

BETTY BOO

'Boomania: The Boomin' Vids
(Virgin Music Video - £7.99)

A MADONNA for the '90s? The most brilliant talent the dance scene has produced? A positive pop genius?

Yes, yes, YES!! Betty Boo, lest we forget, is her own woman, justifiably proud of her godlike musical creations and set for big bucks megastardom. Everyone, from the most wide-eyed primary school tot to the hippest wine bar trendy loves her. And can you blame them?

Faced with the tongue-in-cheek, science fiction chic of the groovy 'Where Are You Baby?', the schoolroom revenge fantasy of 'Doin' The Do' and the James Bond pastiche that accompanies '24 Hours', all you can do is succumb. Betty really has got every aspect of this pop business well and truly sorted.

And yet, she's still slightly gobsmacked by her ride on the rock rollercoaster, maintaining the enthusiasm of a novice when questioned about her meteoric rise. She is, as the brief interview segments presented here testify, having a whale of a time.

It's not surprising. Her videos are a positive hoot, making a welcome change from the charts' usual black and white arty efforts. More importantly, the tunes they accompany are complete killers, neatly rounded off by Betty's brassy rapping. The world seems hers for the taking.

With the additional bonus of the Beatmasters' neat Boo collaboration 'Hey DJ...!', *The Boomin' Vids* is an effervescent treat. Buy it.

John Harris

LISTINGS

music on telly



TEENAGE FANCLUB: BBC2, January 9. Fresh from a respectable victory in the *Sounds' Readers* poll, the Fannies make it as TV stars in what promises to be yet another fantastically creative year.

WEDNESDAY JANUARY 9

RAPIDO: 7.35pm, BBC2. Kicking off 1991 with bright young hopefuls Bob Geldof and ZZ Top plus a report on Industrial Rock.

JAZZ ON A WINTER'S NIGHT: 12.15pm, Channel 4. Featuring Branford Marsalis with a little help from friends Sting, Herbie Hancock and Spike Lee.

AMERICA'S TOP 10: 3am, ITV. Top Ten US singles of 1990.

THURSDAY JANUARY 10

TOP OF THE POPS: 7pm, BBC1.

INDIE POWER HOUR: 7pm, BSkyB Power Station. Countdown of the best selling indie records.

FRIDAY JANUARY 11

THE WORD: 11pm, Channel 4. Having waved goodbye to Cindy and Simon as they drove out of Albert Square for the last time, little did we know that within two weeks Cindy would find herself co-presenting *The Word* with Terry and Amanda, leaving poor Simon struggling with the nappies. Can't wait for the new series with Dot and Nick Cotton.

SATURDAY JANUARY 12

THE ITV CHART SHOW: 11.30am, ITV.

SOUND STUFF - DJANGO LEGACY: 7pm, Channel 4. Launching new music series with a film about jazz guitarist Django Reinhardt.

THE WORD: 2.20am, Channel 4. Repeat from last night.

SUNDAY JANUARY 13

THE O-ZONE: 11.50am, BBC2. Music, chat and competitions.

JUNGLE BROTHERS IN CONCERT: 7.30pm, BSkyB Power Station. Live Jungle Brothers playing tracks from their brilliant 'Done By The Forces Of Nature' LP.

MONDAY JANUARY 14

DEF II - THE FRESH PRINCE OF BEL AIR: 6.30pm, BBC2. New American comedy series starring the Fresh Prince as a young rapper chillin' out in America's most exclusive suburbs. Quincy Jones lends a hand as executive producer.

SNUB: 7.05pm, BBC2. BBC's nod to the indie world of rock 'n' roll returns for a third series with Teenage Fanclub and dub man Jah Shaka.

TUESDAY JANUARY 15

TOWN & COUNTRY: 11pm, Channel 4. It's country music time so slap those thighs and swing your partners to Rosanne Cash and The Nashville Bluegrass Band.

on the radio

WEDNESDAY JANUARY 9

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, 103.5MW). Daily light rock show.



BON JOVI: Radio 1, January 12. The trials and tribulations of being slippery and wet.

HEADBANGERS SHOW: 8pm, Moray Firth Radio (97.4FM, 1107MW). Headbangers' delight.

EARSHOT: 9.30pm, Radio 5 (693, 909AM). Music, news and views from North of the border.

BOB HARRIS: 12pm, Radio 1. Jagged Edge cut a session for whispering Bob.

THURSDAY JANUARY 10

BRIAN MARTIN'S ROCK SHOW: 7pm, Coast AM (1242, 603 MW). Classic rock show every night of the week.

SMOKEY: 9pm, Radio 1. The words and music of Smokey Robinson.

RED DRAGON ROCK: 9pm, Red Dragon Radio (97.4, 103.2FM). (Also Saturdays and Sundays).

SMOOTH PEBBLES AND ROUGH DIAMONDS: 12pm, RTM (103.8FM). A few gems from the indie underground scene.

FRIDAY JANUARY 11

CLUBMIX: 7pm, Hallam FM (96.1, 97.4FM). Sheffield grooves out.

JAZZIE B: 7.15pm, Kiss FM (100FM). Dance to the music.

THE ESSENTIAL SELECTION: 7.30pm, Radio 1. Into the groove with Pete Tong.

RAVE: 9.30pm, Radio 5. A review of the best indie sounds from Wales.

SATURDAY JANUARY 12

CLASSIC ALBUMS: 2pm, Radio 1. Bon Jovi recall the making of 'Slippery When Wet'.

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.

JOHN PEEL: 11pm, Radio 1. Peelite has Robert Lloyd and technoheads LFO in session.

SUNDAY JANUARY 13

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.

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.

JOHN PEEL: 11pm, Radio 1. Sessions from Stereo MCs and Mass.

FAST FORWARD: 12pm, Radio Luxembourg (208FM). Review of the week's indie releases plus the demo spot.

MONDAY JANUARY 14

BAILEY BROTHERS ROCK SHOW: 7pm, Hallam FM. Classic rock from Sheffield.

CAESAR THE BOOGIEMAN: 9pm, Invicta FM (102.8, 103.1FM). Dance classics.

KRUSHER'S MONDAY METAL MAYHEM: 9pm, GLR. Rocking out with *Kerrang!*'s finest.

IN CONCERT CLASSIC: 9pm, Radio 1. Vintage Robert Palmer from 1983.

THE MIX: 9.30pm, Radio 5. Spin in session plus a preview of the forthcoming Doors film.

TUESDAY JANUARY 15

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 mix of hip hop and House.

Smokey Robinson: Radio 1, January 10. Respect is due to one of soul's master forces in a radio special.



SMOKEY ROBINSON: Radio 1, January 10. Respect is due to one of soul's master forces in a radio special.

COME ON down," sings loose-riffing, lank-haired, long-pausing J Mascis in his nasaloid neo-kick moan.

The song's called 'Puke And Cry' and, by golly, could this young man be constructing a supremely wry fusion of pop and personal repute?

Namely, playing off his TV-obsessed infamy and including the famous catchphrase from *The Price Is Right* as a chorus on his new album. No, but the notion does get him to make a peculiar noise.

"Hu, hu," he chuckles. "No, I hadn't even thought of that, hu, hu."

The J giggle is a memorable thing, a goofy, high-pitched howl, like an accidental emission from a particularly ill-designed hyena.

In many ways J is a funny man. He sprawls in a WEA interview suite, yawning theatrically. We discuss a subject that interests J no more and no less than virtually everything else on planet Earth: himself.

His hair is plentiful, his chat comically sparse, his expression permanently glazed. It's impossible to say whether this self-styled caricature has been carefully developed or really is just a product of an amazingly potent apathy.

Whatever, J is by far the best rock has come up with in its attempt to design a character for the end of a century, the end of a millennium.

In his mid-20s, but seemingly as old and as tired as the planet he revolves on, J radiates an aura of remote sadness leavened by streaks of implicit humour. As he ponders the photo of two cuddly toys, which he took for the cover of his new single, it's impossible to stifle a laugh.

"I like the cow," he says, somewhere between deadpan and dead man. "If you squeeze it, it moos."

Deep, resigned inhalation. "If you squeeze the gorilla it grunts."

Considered pause. "So that's pretty cool."

Unsteady swaying of the head. "I just set them up in my garden and took a couple of polaroids."

A raising and lowering of the arms. "Yeahhrr, I'm pretty much into that cover."

WHEN DINOSAUR Jr (né Dinosaur) came to life, the rock sociologist's dream was born.

Here was the perfect representation of latterday middle America's disposable culture: a pampered product of middle class suburbia whose only apparent passion was soap operas.

This dentist's son formed a band called Deep Wound. Then he formed another band who briefly had a singer and were called Mogo's Flute ("after a child's book in my basement"). Mogo's Flute retracted to a three piece and Dinosaur were born, to make a marvellous new/old American guitar music and turn the pop paper interview into the driest comedy hour on earth.

"Gee, urk, I guess it would be purple," he says.

Donald Joseph Mascis considers his favourite colour with the trademark blend of supra-slow deliberation and glazed bewilderment exclusive to the most famously inert man in pop.

Purple is the colour of Prince, bruises and of the hearts American soldiers get free with every bowl of shrapnel. J Mascis'

GREEN GENIE

With his permanently glazed expression and incredible apathy, J MASCIS is the most famously inert man in pop. But that hasn't stopped DINOSAUR JR from influencing a whole pack of British bands or, indeed, returning to vinyl life with a new version of 'The Wagon' and their fourth LP. ROY WILKINSON tries to get inside J's 'Green Mind'. Brothers in arms by STEVE DOUBLE

purple patches have of necessity been rare recently. Dinosaur Jr have spent most of the current geological period mired by a confusing evolution in the personnel department and the odd label change.

The hibernation's been a fruitful one. Emerging into a shopfresh new year, Dinosaur return with the colours of spring. Sparkling all around.

J sits in characteristic played-leg slouch. His fetching mauve T and white pants are complemented nicely by the gold lamé baseball cap he recently picked up on a stopover in Las Vegas - "a kinda scary place".

The riot of colour doesn't end with J's apparel. Dinosaur's move into the world of major record labels is sketched out in tasteful black and white - they're now with WEA subsidiary Blanco y Negro. The new album is colour coded too.

When REM shacked up with Bugs Bunny, they went 'Green'. Now J's giving the grey matter a verdant respray.

Dinosaur Jr are set to return to vinyl life this month with a single, featuring a new version of 'The Wagon', a song that's already seen the light of day as a limited release on Sub Pop. Dino Jr's fourth album

will follow in the spring. It's called 'Green Mind'.

Don't worry, J isn't about to start saving whales. Like the behemoths of pre-history, Mascis has enough trouble staving off his own extinction. The fact that 'Green Mind' comes with a cover photo of a 12-year-old dragging tuffly on a cig, tells you J hasn't taken the plunge into the world of eco-health.

"No, it hasn't got anything to do with ecology," draws J in a voice that barely registers on the tape. "Like, in America we don't even have a green party."

So, the title track isn't about the environment. But are Dinosaur Jr songs about anything other than feeling a little hard done by, a little like life's flying by without enough matches to ignite the blue touch paper?

SONIC YOUTH's Thurston Moore once said J was the closest he'd come to meeting a real American genius.

J's genius lies in the way he can so tellingly tap into something tired and forlorn at the centre of an empire on the brink. Without - crucially - even trying.

Certainly a Mascis lyric masterclass would be a brief thing.

J: "I do them the night before we record them. It's like being at school and cramming the night before a test. I guess I need the pressure to make me do it. It's secondary, so I won't do it unless I have to. I kind of like the way words sound more than what the lyrics mean. I like the sound of the voice and the tune."

As for 'Green Mind'?

"It could be in that closet," says J. "Maybe there's a green mind in there. I guess it's to do with either frogs or aliens."

"J went through a bit of an alien phase," adds drummer Murph, J's sole remaining fellow Dinosaur. "He was reading that book about alien contact - *Communion* - so I guess that had something to do with it. There are a lot of frogs around Amherst."

J's songs have often been populated by animals - caterpillars chomping leaves, rabbits running around, swans and bugs cropping up in titles. Now it's frogs.

In three interviews with Dinosaur, I've only seen him get animated about TV and the sub-punk world of Oi music. He tackles the subject of frogs with the greatest enthusiasm yet, holding forth for, ooh, three minutes. Breathlessly he reminisces about collecting them for science projects and watching them devour each other.

"They'll eat anything," he concludes helpfully. "That's why there are millions of tadpoles and only a few frogs."

But where's the alien amphibian connection?

"I guess there's no connection," says J. "The words are always such a mush of things that I can't keep one train of thought going."

The words seem pretty specific: "On one level I think they're great/But on another I can't relate".

"I guess that's probably about the frogs," he ponders aloud. "No, I don't even know what it's about, really."

DINOSAUR JR have always essentially been J's band, but now they are more so than ever. With 'Green Mind', he produced

and plays all instruments bar drums on three tracks. As ever in the Dino scheme, this isn't part of some Machiavellian plan, just more bumbling lack of organisation.

"It wasn't a conscious thing," rasps J. "Murph just hadn't learnt to play the drum parts and then suddenly the studio was booked and it was time to record."

'Green Mind' is Dinosaur's most stylistically varied album, taking in mellotron, sitar and a flat and bleached-out acoustic number, 'Flying Cloud' ("It's the name of a ski trail, I guess it's a red indian name"). The album also wobbles around a bit to the first shaft on DJ funk - 'Muck'.

"That's our disco number," sez J using hip dancefloor jargon. "I was trying to blatantly rip off a song by Patti Smith - 'Frederick'. I heard that song for the first time and I was totally amazed. But I didn't get anywhere near to her song."

'Muck' is a direct response to the way a turned-on J bought a family val-u-pak of Love Vitamins and stumbled onto a vibrant rave scene at London club Threnody XS in 1988. A Terry Farley remix is already shifting serious quantities of 'booty action' at secret one-off play opportunities at dance locations in Italy. Or maybe not.

"No, I never dance," winks J. "The last time I danced was when my sister paid me 20 dollars to dance with somebody at a wedding when I was five. It was a lot of money back then. I used it to buy a lot of baseball cards."

"I've never heard Happy Mondays or most of these dance bands in England. I've heard Stone Roses and I like them a lot, but I heard them after I'd done the album."

"I like that song ('Muck'). It's cool, cos I play drums on that one. I like to play that kind of drum thing. I guess you'd say it's a kinda, sorta funky drumbeat. I like to play drums (his first instrument). I play guitar every couple of days maybe, like when I'm watching television."

J's sure 'Green Mind' is a good album. His insight into the quality control of his songwriting is staggering.

"I figure I can write four or five songs I like in a year. If I write an album in two years I'll probably like it. 'Bug' was done in a year and I like half of it. 'You're Living All Over Me' was, like, two years and I like that one. The first album ('Dinosaur') was done really quick and it's kinda weird. The new one took two years to do, so I guess it's pretty good."

DINOSAUR HAVE always had an elegiac, almost mournful undertow to their post-hardcore, post-Hendrix amp strating and hummable tunes.

It's still there, but now the band sound more relaxed, more laid-back than before.



J: "WE just don't have that nagging tension in the band anymore"

"I figure I can write four or five songs I like in a year. The new one took two years to do, so I guess it's pretty good"

- J MASCIS

J AND Murph



J and Murph say this is down to former bassman Lou's exit.

A simmering, half-hearted animosity had grown between him and J. The last time I saw them together was in early '89 when the band had just finished a long US tour. Nothing was said, but J's dislike was showing in puerile displays, as when he insisted on them walking to an awkward pick-up point rather than having the tour manager drive to his house.

The split materialised in typical Dinosaur fashion, with Lou gradually realising he was no longer in the band. Now, after a spell as a five piece, DJ are a relaxed duo.

"We just don't have that nagging tension in the band anymore," says J.

Murph: "When Lou was in the band, that was definitely fuel to just rock in a very angry way. I still get a lot of aggression out on drums. The feeling of animosity has gone with the band, but I still have animosity to other things and I conjure up those things and bring them out on drums. But it definitely has deadened."

"Yup, old and burnt," chirrup a cheery

J. "I always knew that once you got to 20 it was going to be like that. . . So, y'know. . .

"I guess the older I get now the better I feel about it."

Murph: "I was much more into doing things when I was younger. I feel a little more inhibited as I get older, a little more burdened by life."

IN DINOSAUR's absence their influence has become dear. As well as J's producing Sonic Youth, Buffalo Tom (again), The Velvet Monkeys and Gobblehoof, a pack of DJ-influenced Brit bands have emerged.

The Boo Radleys have talked about the inspirational qualities of Dinosaur's first single, 'Repulsion', while Swervedriver and Teenage Fanclub have at least some debt to Dino.

J recently saw the Radleys in London and was pretty impressed. Swervedriver, however, weren't so well received ("kinda shitty") and TFC haven't yet found their way to the Mascis ear. Meanwhile, the idea of becoming influential is hardly

overwhelming him.

"Hmmm, I didn't know it was happening. I guess it's OK by me."

He then puts the notion into perspective by rating the other band he just saw in Britain above the Boos.

"Yup, I guess I liked Iron Maiden more," wheezes J. "That was a pretty entertaining show."

"They had more energy than I think we ever could," adds Murph. "I don't think I could play with that level of energy for two hours. I'd be kinda tired."

Are they up for chasing a mega-metal scale of financial reward?

J: "Well, I wanna make enough so I don't have to do anything else. What we do now let's me do that, but I don't have enough for a house or anything. I'd probably have to spend a lot of money on therapists to handle the world of giant rock."

It was Dinosaur's prime forbear Neil Young who made a song called 'F**kin' Up' part of his 'Ragged Glory' album. Dinosaur Jr have never really f**ked up, just floating along, J's songs littered with what could be references to imminent

self-destruction. "Blowing it again", he moans on the new album. But J says he'd never write about something like that in a song and he's a smart operator at heart.

J AND Murph still live in easy comfort with their parents, J coining a fair sum from royalties while Murph struggles to make ends meet. In their Amherst cocoon this pair are insulated from any real trauma.

Their songs seem to float in a similar kind of bubble, riven with an odd kind of angst once removed. J always sounds vaguely confused, a voice surging to a halt short of emotional commitments. Ask them how much affection there is in Dinosaur Jr and J breaks into a nervous laugh.

"I guess not much," he snorts. "That's over my head, I guess."

"You might say there's a certain sensitivity," ventures Murph.

"That's a strange question, but I think it's a good one."

The Mascis honk sounds in the background. A memorable noise.

SOUNDS

POP WILL EAT ITSELF





AXL ROGUES

SILVERFISH made their name in the seedy bars of Camden Town, so ROCKFORD takes them for some silver service in the Harrods tea rooms. He also hears how Steve Albini produced their brilliant new LP, 'Fat Axl', and how singer Lesley looks nothing like the fat Rose of its title. STEVE GULLICK takes them out into the open

IT'S THE beginning of another year and Silverfish are bemoaning the fact that they've only got a few pennies to rub together between them.

Silverfish are so used to talking to journalists in the darkened backrooms of seedy Camden Town pubs that the idea of being interviewed while watching the wildly wealthy shop in Harrods is greeted with a mixture of shock and trepidation.

To most of the customers here, all that a recession means is the mark a spoon makes when you dig out a piece of caviar. Nevertheless, Silverfish aren't the only media stars in Harrods' - actor Michael Gambon (recognised from his role in *The Cook, His Wife, The Thief And Her Lover* is spotted, as is comedian Stephen Fry.

Fuzz contemplates whether or not to ask him to tell a joke when it is pointed out that if singer Lesley was invited to give an impromptu recital of her lyrics we'd probably all be carted off to the cells at Paddington nick.

1990 PROVED to be a comparatively quiet year for Silverfish with just the release of their 'TFA' EP and a few sporadic gigs.

More importantly, though, the Chicago label, Touch And Go, was so impressed by the band's output that they put together both 'TFA' and the previous 'Dolly Parton'/'On The Motorway' EP, added their version of Marilyn Monroe's 'One Silver Dollar', and released it as the 'Cockeye' album to a series of rave reviews.

This brought Silverfish to the attention of Steve Albini who expressed an immediate interest in producing the band. It was an offer they were only too pleased to accept and resulted in the reason why we are here - Silverfish's first fully fledged LP, 'Fat Axl'.

"It was all done very quickly really," explains bassist Chris. "We went in with Mr Albini, the whole LP was recorded in two days and mixed during the rest of the week."

"Chris is the only one who has to call him Mr Albini," interrupts guitarist Fuzz. "We all call him Steve."

This remark barely registers, as we are still in shock at the thought of recording a whole album in the time it probably took Tears For Fears to take a leak while they were recording theirs.

So does this mean that the Big Black man rules the studio with a rod of iron?

"Not exactly," says Fuzz, betraying a certain amount of caution. "He came up with some ideas we did take note of and others which we didn't."

"He is the one who actually does the engineering as well as producing," adds Chris. "But he does have a certain sort of sound that he tries to set up in the first place."

So have you always been fans of Mr Albini's?

"Yeah," says Chris.

"Maybe initially it was some of these American bands that helped us get going in the first place - like Killdozer, Butthole Surfers, Big Black - but these days we try and do our own thing."

At this stage it should be pointed out that 'Fat Axl' is a monster of a record, a growling bolt of aural lightning that immediately annihilates most of the blandness that attempted to pass itself off as music in 1990. It is a record that is in turn psychopathically funny and hysterically angry, a wind of rage to herald the arrival of 1991.

Is it their intention to be intimidating or to produce the same sense of discomfort that they might feel now, covering in the Harrods coffee bar?

Fuzz is quick to answer: "Well you only have to look around you. It's not a very nice world for the most part, and there's not very nice music for the most part. Live, it's a lot different - it can be just like having a good time."

"Over in Europe," interrupts Chris, "they don't worry about the swearing so



SILVERFISH (AND Axl) celebrate their release from Harrods

much, or see it as being extreme, so we get more radio play over there. That goes for the States as well, the compilation LP on Touch And Go even got into the US college radio charts."

With such an aggressive stance in their music and the use of language it is easy to see a parallel between Silverfish's approach and rap music - even down to their wholesale sampling of rock riffs such as 'Whole Lotta Rosie' and their 'cover' of Grandmaster Flash's 'White Lines' on the new album.

"We don't mind that comparison," answers Chris.

"That's what we wanted to do with 'White Lines'," explains Fuzz. "Make it more of a sample thing, but we didn't have the time or money or the equipment to do it."

"We listen to a lot of rap music and other stuff anyway," says Lesley.

"Yeah," agrees Fuzz. "I mean our favourite stuff at the moment is Betty Boo."

Time to rush down to Ladbroke to stick a few bob on Silverfish doing a cover of 'Where Are You Baby?' in the not too distant future. It seems that we're all just pop kids at heart.

"There are loads of bands that are far more extreme than us," protests Fuzz, while Chris suggests that Silverfish are songwriters in the classic sense rather than relying on the more abstract approach of many of their contemporaries.

"Before Lesley joined it was just me and Chris writing songs," continues Fuzz, "and at the time we would joke about ourselves being the new Lennon and McCartney."

"We do like to think we can actually write songs," admits Chris, "but we like making a racket at the same time. It's just trying to get a balance between the two."

ONE PLACE where Silverfish did appear in 1990 was on the live album recorded at North London's tiny Sausage Machine club at the White Horse in Hampstead.

Their two tracks 'Weird Shit' and 'Don't F**k' were among the highlights of the album, 'Now That's Disgusting Music', and along with other participants – such as the ever improving Th'Faith Healers, Snuff and The Honey Smugglers – gave rise to an embryonic Camden scene, complete with its own dance, the Camden Lurch.

"I think the whole Camden scene thing has been constructed on a large part by the press," growls Lesley. "They are the only ones talking about it. We've never tried to be part of any scene – sure, we're all friends and go to the same gigs and go to see each other play."

Fuzz pre-empts any wise cracks by observing: "That sounds like a scene to me! It's true there are a lot of good bands around like Milk, Th'Faith Healers, The Sun Carriage and now Head Cleaner, but none of them sound the same."

It is also worth pointing out that long before any journalist had invented the expression 'Camden Lurch', this particular form of gyration had been christened 'The Silverfish' in recognition of the band's prompting from a sweaty stage.

As for 'Fat Axl' it is hard to imagine any other band coming close to the sound produced from songs such as 'Happy Butcher', 'Shit Out Of Luck' or 'Ich Bin Ein Bucket Fanny'. Lesley explains that the album's title comes from a particularly vitriolic review from a female writer in another music paper who described Lesley as a 'Fat Axl'.

"She came to see us when we played with Soundgarden at the Astoria," she says. "She hated the whole night, the audience and all the bands, and she compared members of all the bands to various members of Guns N' Roses like Slash and Axl Rose."

"She said she couldn't work out whether Lesley was male or female," adds Fuzz.

Lesley seems to take this in her stride, though, even going so far as to say she thought it was a good review. This is hardly the violent response you might expect from a band who write songs like 'Happy Butcher' ("Here is where I live/Fear is what I give") or 'Spoon' ("Find me a gun I want to kill somebody").

"A lot of the songs," explains Lesley, "are like me putting myself in somebody else's shoes. I mean, this little city we're living in is vastly over congested and a lot of the time I feel like killing half the people in here because they're such assholes. That's what 'Spoon' is about, putting yourself in the shoes of some sort of psychopath who's just had too much of it."

"I still don't know why it's called 'Spoon' though," chirps Fuzz with excellent comic timing. "We might sound like a horrible violent band but we do make some people happy."

He pauses for thought and then adds: "I'm not sure who, though... the people who come to our gigs. Everytime we play people just get drunk and have a really good time. I go and see other bands at gigs and they're so boring, even the bands themselves look bored stupid."

"I went to see Galaxie 500 at ULU, they might be OK to listen to on record but that was one of the most boring gigs I have been to in my entire life – I don't know how people can find something like that enjoyable."

THIS MONTH Silverfish undertake their first full length tour of the UK to promote the album and – as anyone who has experienced their live shows will tell you – it's guaranteed to be far from boring. As Silverfish themselves say, "It's noise you can dance to."

And when Lesley is screaming, "Total f**king asshole" at you it is worth remembering that she has also been heard singing country and western songs with Camden's Rockingbirds and, like us all, has a mother who is proud of her daughter and sings along to Silverfish's records at home.

'Weird Shit' indeed – and you can be sure that 'Fat Axl' is one item you definitely won't find in the Harrods Sale.

ONIONHEAD WITH clothes on



With two good singles to their name, ONIONHEAD have finally achieved some sort of laddish notoriety by posing in the nude for a spoof cover of Hendrix' 'Electric Ladyland'. ADRIAN GOLDBERG visits Brum's very own 'Electric Ladland'



BRUM'S LADDISH answer to 'Electric Ladyland'

AS YOU might expect from a band whose latest single gloriously spoofs the cover of Jimi Hendrix's 'Electric Ladyland', Onionhead are full of wit, sarcasm and eccentricity.

Ask cardigan toting axe-meister Sammy what he thinks of the group's profile-raising nude pose, for instance, and he offers this authoritative statement: "Yeah it's, y'know, the full monty."

It's the full what???

"The full monty. It's the name of this brilliant shop in Ashton-Under-Lyne where you can buy absolutely everything," explains the band's goatee-bearded token Mancunian.

"Actually," he confesses later, "you can buy bugger all there, but it's such a good phrase anyway. Why waste it?"

WHY INDEED. In fact, few observations are too trivial to be stored for use at a later date by this Brum-based quintet.

Spend an afternoon in the company of Onionhead and you too can discover the 19 suffixes used by English Football League teams.

Alternatively, you might just prefer to cuddle up to the band's trio of disarmingly listenable EPs, culminating in the impressive achievements of 'Electric Ladland', which balances their own bruised and brooding classic 'Honest To God' with a ballsy romp through the Stones' 'Monkey Man'.

The record's keks-off cover has earned Onionhead some long overdue national attention but, as the industry lurches from fad to worse, it seems all too typical that a band should only come to prominence on the back of a fortuitous marketing ploy.

"In a way I'm glad we've been

head GAMES

overlooked," says singer Jules, whose pipe cleaner physique belies a rich, Scott Walker-like croon. "If we'd cracked it a year ago we would have put out so many dodgy records it would have been untrue," he confides with engaging honesty.

"You only have to look at Manchester to see what can happen," says Sammy. "At the moment a lot of bands seem to be getting press and recording contracts on account of where they come from, and they're not ready for it. In the long run, it's not doing them any favours."

The success of brawny popsters Teenage Fanclub, on the other hand, has given Onionhead renewed confidence that their own brand of retro radicalism will soon find a sizeable audience.

It's not so much that they sound alike, though both bands share an obvious affection for Neil Young and West Coast Americana. More importantly, TFC's success is based on quality songwriting and musicianship and proves, in these days of producer-led teen pap, that intelligent 20-somethings still have a stake in the game. Like the Glasgow goons, Onionhead are welcome grit in the cosy oyster of the emergent post-Manics pop consensus.

"I guess we've just had time to mature," says bassist Sean, whose bare-faced cheeks so fetchingly adorn

the 'Ladland' cover. "I know maturity is one of those awful words, but it's not as if we're old men. We've only been going three years. It's just that when you have got a bit of a history, you get that confidence. Before, we'd go on stage thinking, please like us, whereas now it's a case of thinking, if you don't like us you must be f**king crackers."

ONIONHEAD'S ATTACHMENT to the unfashionable art of dues-paying is certainly evident in their current live set, an uplifting mash of unabashed romanticism and jaunty, serrated jangle.

Their next move, though, is up to the nation's record companies. Having followed the rock'n'roll equivalent of a YTS scheme – indie singles and a small 'development' deal with CBS Publishing – Onionhead now believe they are ready to hitch up with a sympathetic major on their own terms.

"There's only two types of band," says Sammy. "There's groups who've got to appear from nowhere, like Jesus Jones, and part of their image and appeal is that it's instant."

"Then there's bands like Onionhead, and our appeal is that we can play, we can do it onstage, and we're not going to fade away. It might not be as immediate but, slowly and surely, we'll creep up on you."

"And once we've got you," promises Jules, "you'll be hooked for good..."

LIVES

BLUE AEROPLANES Harlesden Mean Fiddler

UNEXPECTED EVENT of the year number 153: The Blue Aeroplanes are caught standing still.

Yes, it's true. Like actors anticipating applause, the most frenetic rock band in Britain refuse to budge an inch, willingly breaking the one golden rule that's held them in good stead for seven years - if in doubt, jump about.

And then it happens. Fresh-faced guitarist Rodney Allen itches, mainman Gerard Langley twitches, and dancer Wojtek Dmochowski, sensing his moment has come, flings himself into his semi-legendary Dance Of The Demented, displaying a wondrous lust for life that

encapsulates the Aeroplanes' appeal.

By the time 'What It Is' has been aired, the stage is a blur of bodies. While Wojtek performs enough one arm press-ups and death-defying cartwheels to secure a place in *The Krypton Factor's* hall of fame, Gerard perfects his hypnosis technique, persuading everyone to "watch these hands", as he takes us under his wing.

Though Wojtek demands attention, it is Gerard who rules the roost. Like Quentin Crisp in a Dylan T-shirt and Chelsea boots, Langley succeeds in being both playfully camp and unashamedly rockist - an eccentric outsider, one minute, a strident aggressor, the next.

A sob-story par excellence, 'Lover

And Confidante' sees him hanging onto the mic for dear life, as he helplessly stutters and stammers, before finally delivering the killer line: "If I can't talk to her, I'd like to talk about her".

After a fluent and dreamy 'Weightless', the Aeroplanes launch themselves straight into the stunning '...And Stones'. A subtle concession to the power of the dancefloor, it prods Langley into miming mode, while Dmochowski loops the loop, scales both walls and courageously decides to suspend himself from the speakers.

And then things start getting really frantic. A brooding version of Patti Smith's 'Birdland' is promptly followed by a faithful interpretation of 'Sweet Jane', which features a queue of guitarists stretching to the band's dressing room.

Fighter pilots with a licence to thrill, the Blue Aeroplanes are synchronised anarchy as an art form. Flawless, simply flawless.

Paul Mardles

SPIREA X/WHITEOUT Gourock Cragburn Pavilion

WATCHING ONE of the hot tips of '91 playing out the back end of '90 in a freezing hall that last hosted some hot rockin' action with the Kinks back in the sixties was an uplifting experience.

But first the support. Whiteout are tough Gourock post-mods, cresting along those curiously Glasgow strengths of sheer bliss, melody and cranked guitars. This slot, one of their first gigs, bled promise - already tight as f**k, they sport a charismatic pop of a frontman and a guitar player who insists on shaking everyone's hand despite pouring blood from his ripped scabs.

Spirea X are, as has been documented, Primal Scream founder Jim Beattie's project for the '90s. Big Jim's route back into the music scene that scarred him is as you would expect - built around the three m's of melodic mutherf**kin' muscle, with a stage sound that is crystal clear sharp. There's plenty of space for Beattie's tune touch to breathe.

From the wah out attack of the opening 'Revolution' - mooted for a single release but sensibly pulled when it was realised it could get mixed up with the indie dance crossover - to mooted debut salvo of 'Chlorine Dream', this is a fab pop act, packing as much variation in tempo style and dynamic as is necessary in this mode.

In fact, 'Chlorine Dream' is glorious, hooking on a Byrds-ed up guitar run and with the thrilling buzz that 12-string laconic vocal and that lazy pumping backbeat can provide. Exiting to the almost equally cool 'Jet Pilot', Beattie's mob play no more than six songs to a set although they are armed to the teeth with new anthems and ideas.

Spirea X promise to be the first group to breakout in '91.

John Robb

THE LOUD GUITARS Newcastle Riverside

HANDS UP who remembers White Heat!

Well done the clever git at the back. In the late '70s, White Heat were tipped for stardom - lots of Peel airplay followed by a signing to a major. Unfortunately, Virgin never really put their weight behind the band and in 1982 they split up.

The creative back-bone of White Heat, singer Bob Smeaton and guitarist Alan Fish, are the nucleus of The Loud Guitars and they've been building up support amongst Newcastle's formidable rock contingent.

The purpose of tonight's gig was to showcase a couple of acts who could use the exposure before The Loud Guitars following. For the most part this noble goal failed; firstly because there were very few people in when Cairo strutted their stuff - a waste, if only because they had enough expensive gear to feed a family of ten for a year. And secondly because Ian McCallum - a man, a

Bonus rations



ACR: NOTHING like Level 42

Ian T Tilton

A CERTAIN RATIO Manchester International

MAYBE THE fogies of the whole scene, Manchester's ACR are playing with a real hunger. For this Xmas bash they rammed out the building with more flesh than a plane load of body bags exiting the Gulf in a couple of months.

For far too long the Certs had been getting smoother and smoother, losing the track and missing out on a scene that they, in a lot of respects, pioneered. They've been left on the shelf by A&M where they cut one OK and one fab album and wasted a hit single, 'Good Together', which tonight was romped through with the anthemic gusto of a well kept secret - a fab techno groove that owes a touch on the forelock to Kraftwerk.

In a rigorous jaunt that seems to last all night, ACR scaled the heights. Their playing was looser and more playful than at last year's tense Free Trade Hall bash where they seemed to be taking

too much on. Free from contractual backs to the wall, ACR are stripped down to basics and with musicians this good that's a f**kin' good starting base.

'Shack Up' still kicks even after a decade, the cover version that they've made their own. It still sounds fresh, its loping bass line from loping bass player Jeremy Kerr backbones the track. Kerr still handles most of the vocals in his half-talk vocal style, a haunting understated husk.

With a set made up mainly from recent gear they stretched out 'Tribeca' and 'Be What You Wanna Be', still rotating on the funk axis but a million miles away from the constipated boredom of Level 42. This is a sweat stained rattle not a muso bore work out, a concentrated sensory overload of workaholic beats and floor hungry rhythms.

A Certain Ratio finished a troubled 1990 in triumphant mood - maybe this year we'll take them under our wings and welcome what's got to be one of the most underrated bands in the fold.

John Robb



WORLD OF TWIST: ready for now

Ian T Tilton

guitar and songs from the heart - was accompanied by a background of chatter as the bar filled up.

As ever The Loud Guitars' brand of polished CD rock went down well with their audience. And while an encore of 'Merry Christmas War is Over', 'Auld Lang Syne' and 'Pretty Vacant' followed by the drawing of the raffle could be considered a bit pub rock in some circles, the person who won (two tickets for the national gig of their choice) probably didn't mind.

Kriss Knights

ALMIGHTY/XENTRIX Glasgow Barrowlands

WHAT BETTER way to round off Glasgow's reign as European City Of

Culture than with the finely tuned strains of some of Britain's best composers?

Unfortunately, no appearance from Sir Benjamin Britten due to his advanced decomposition, but the Preston-based string quartet Xentrix proved more than adequate.

A year ago, if you'd fed Xentrix to an Almighty crowd they'd have probably been torn into pieces. Now, it's almost the return of the prodigal sons. Xentrix '91 are all steel and burning chrome - fast, nasty and furious, they're the heirs to the techno-trash crown. This side of the Atlantic, anyway.

The Almighty, though, can't be heirs to anything here, at least not until Motorhead, the kings of full frontal rock, spontaneously implode or abdicate. However, any band that

can totally control a severely tanked-up Barrowlands audience from the start of 'Full Force Loving Machine' to the cascading earthquake cover of 'You Ain't Seen Nothing Yet' is a serious challenger.

This is the Almighty on home turf, ripping through the concrete heartland of central Glasgow with extreme gusto. Full force, full stomping rock, as gutter level and brass knuckled as it was always meant to be. Their greatest moment is still 'Blood Fire And Roses', yearning and sensual with a venomous undertow.

Original, the Almighty are not, but as support on the forthcoming Motorhead tour they're perfect. This is rock close to the gristle and with as much culture as you'll ever need.

Andy Stout

EDITED BY KEITH CAMERON

PARIS ANGELS
Islington Powerhaus

TRUE TO their Mondays-inspired Manc roots, Paris Angels come over as a dole-ite street gang, heavy on süss and swagger. Like Shaun and the boys, they've cultivated an impressive impenetrability that left them grinning at each other while hordes of Londoners tried to get their heads round the latest northern thang.

The secret of flying with the Angels, however, lies in the feet. Hearing the delicious moment at which 'All On You' snaps out of its housey intro and becomes a positive rock monster is enough to animate even the most motionless punter. And it's a trick the band pull off again and again.

Small wonder. Their heady musical brew contains wicked ingredients – tranced-out hypno keyboards, impressively melodic axe business, and the way cool vocals of Jayne Gill, a soul diva for the Joe Bloggs generation if ever there was one. She moved to the synth rack for tonight's closer, the much-requested 'Scope', and the Angels left the Powerhaus in an ecstatic state.

On a night when nauseous plastic groovers the Soup Dragons were packing Brixton Academy, it was a welcome relief to see the genuine article: a 'baggy' band as baggy bands were always meant to be – likeable scruffs pushed into music by their love of the dancefloor. Beware of earth-bound imitations.

John Harris

HALF MAN HALF BISCUIT
Harlesden Mean Fiddler

THERE AREN'T any traces of post-Christmas depression hanging around Harlesden – the Mean Fiddler resembles a Christmas Eve party for the return of Half Man Half Biscuit.

But the Biscuits themselves have had a tough time of it lately. Initially all their comeback gigs sold out, they stormed the acoustic tent at the Reading Festival, released the cracking single 'Let's Not' – then tragedy struck. Singer Nigel Blackwell was taken seriously ill so the band couldn't gig to promote the record and the interest seemed to fizzle away.

However, now Blackwell appears to have been restored to full fitness, which is just as well because the Biscuits' strength lies in his wry observations and deadpan delivery style. So when he exclaims "F**kin' 'ell, it's Fred Titmus" early on, there's not a frown in the house.

Plenty of new numbers are previewed from the forthcoming LP, mostly in that familiar shrill guitar vein, and all the old favourites are in pretty good shape, aside from a shaky 'Dickie Davies Eyes'. The encore finds 'Dukla Prague Away Kit' and finally a blazing version of the next single, a hilarious cover of Edith Piaf's 'No Regrets', which will surely see them attain that massive popularity level again. Funny ha ha or funny peculiar, Half Man Half Biscuit are still family entertainment of the highest order.

Andy Peart

BILLY BRAGG
Hackney Empire

THE GRANDIOSE music hall setting of the Hackney Empire is hardly the ideal foundation for revolution but when Billy Bragg arrives on stage the dull political dogmas of socialist ideology soon become interesting, appealing and amusing. He may be a seasoned veteran on the one man and his guitar circuit but the sharp wit – dismissing the Manchester scene as "ugly bloke music" – and wisdom are vital in maintaining ground swell support for a Labour Party on the verge of forming a new Government.

Like all great songwriters, Bragg's lyrics have the habit of becoming more relevant as time goes by, hence 'Like Soldiers Do' could have been written about the Gulf crisis,

and with a finger on the pulse as ever, the brand new 'Rumours Of War' is a heartfelt cry for sanity in the wake of impending conscription madness. The most touching moment of the evening, though, is 'Trust', a song about AIDS written from a female viewpoint, which within its tender, sombre beauty communicates more than a hundred TV iceberg ads.

'The Few', about football hooliganism and misguided patriotism, hits home hard too and then it's time for a jovial 'Tracks Of My Tears', along with Wiggy's All Stars, where, surprisingly, Bill's voice doesn't quite match the range of Smokey Robinson's!

The encores are a tribute to Essex's musical history, beginning with a raunchy Dr Feelgood R&B work out, a hilarious Depeche Mode send up, an admirable version of Eddie And The Hot Rods' 'Do Anything You Wanna Do' and eventually a resounding 'A13'.

At the end of the day the 'Sun, Sea and Socialism' T-shirts sold well and the audience gave a unanimous clenched fist salute when an early election and a Labour victory were mentioned, but above all else Billy Bragg shows that human weakness is nothing to be ashamed of – and that in itself is sometimes enough.

Andy Peart

THE HONEY SMUGGLERS/
DODGY**West Hampstead Moonlight**

WHEN YOU see a man with a perm at a gig it usually means only one thing – clueless A&R man IN THE AREA!

But tonight there are two. The other one is Nigel, shaggy haired bass maestro with Dodgy, Kingston's very own power trio. Sometimes their songs do suffer from lead guitarist disease, but just as you're about to conclude they're Brit pop psychedelics à la The Who or early Cream (ie, excellent) they throw in a bit of freaked out Manc grooviness that could be the Five Thirty without the hairdressers. Funking good.

No such confusion these days with The Honey Smugglers. Singer Chris does everything except actually play his guitar yet still manages to make it sound like the songs can't live without it. Their lifeblood, though, flows from the organ. Just when you think things might just capsize, Ged Murphy throws in a heaven sent bassline and Steve Cox's organ sweeps them all to safety.

Sometimes these recoveries are little short of miraculous. For 'Listen' there is a polite stage invasion (well, it was Christmas) and Chris and Steve go walkabout halfway through, allowing eager fans to bash the guitar and thump the organ in all the right places. Oddly enough it sounds better than ever.

What this means is uncertain. All that is clear is that The Honey Smugglers are becoming pretty much unmissable.

Paul Moody

THE AUSTRALIANS
Liverpool Upstairs At The Picket

JUST OVER a year ago, The Australians were supporting James and widely tipped for the top. The loss of a guitarist, a spring and summer search for a replacement and a couple of groping comeback gigs led to tonight's depleted attendance. Those who bother see a blistering return to form. The uncertainties and the funk flirtations are gone, replaced by fluent power pop at its finest.

Tim is the new guitarist. So new, in fact, that his mum is here, ignoring the sanctity of the stage to the point of moving up between songs to inform him of his success on the horses this afternoon.

The Aussies begin with their only vinylled piece, 'The Girl Who Loved Her Man Enough To Kill Him'. Once their best song, it's soon overtaken by other beefed up blasts. 'All I Know' sees Tim sharing the vocals in



TEENAGE FANCLUB: the hottest windcheaters in town

Pictures: Liane Hentscher

JOCKS
AWAY!

BMX BANDITS: Irn Bru for the new year



THE PASTELS: brave boys

TEENAGE FANCLUB/THE PASTELS/BMX BANDITS
New Cross Venue

HOOTS MON and eat your heart out Andy Stewart. The sporrán-studded Hogmanay Jockstravaganzas started early last year with this pre-Xmas gathering of the clans.

Having spent most of 1990 in something of a rocket-ride ascendancy, Teenage Fanclub opted to extend a Band Aid-style helping hand to some of their neglected and starving countrymen. BMX Bandits have long since been disciplined for their part in the doomed Anoraky in the UK cutie uprising. Yes, emboldened by their new-found celebrity, TFC implicitly admitted to their sad past in the totally forgotten Boy Hairdressers beat group, themselves half satellites to the world of floppy fringes and crap fanzines.

The Bandits staged a spirited showing, earning large measures of sympathy from a concerned audience. Such happy, smiling faces that it's nice to see them getting out a bit and receiving a kindly hand of encouragement while they're about it. But this is really a question of hard economics and the generous payment they had donated to them should keep them in vital supplies of Irn Bru for the immediate future.

Meanwhile, The Pastels rocked out gamely, making light of their various difficulties. Indeed, at times they were almost like a normal band. Well done you brave Pastels!

Having done their annual good deed, Teenage Fanclub were left to celebrate a great year. Nowadays, every Fannies gig becomes a minor event within minutes of kick-off. This was no different, with the stage soon annexed by an auto-regenerative array of stage divers. TFC operate on the most brilliantly intuitive level, somehow mixing great character with a completely ego-free zone. There's essentially nothing new about them, yet they still remain compelling.

All the hits, all the most stylish windcheaters in town. New song 'Alcohololiday' is a portent of things to come. Soon, very soon, these brave wee laddies will have to come to very real terms with all the problems inherent in the big venue-scale rider.

"Celebrity special guest" rumours looked like they were heading to a bit of an anti-climax when Vic Bloke from Loop strode on. But jings, a heartwarming version of Neil Young's 'Like A Hurricane' ensued. Magnificent and possibly even better than The Mission's celebrated 'hamfist' remix of the song.

Next up it's Bobby Gillespie. This will have taken informed rock-watchers back to a 1987 gig when The Boy Hairdressers opened for Dinosaur Jr and Primal Scream at ULU. Ah yes, strange things were afoot that night, with TFC brushing up on their Dino stylings and Bob G no doubt dreaming about the day he'd get to jam with TFC frontman Norm Blake. They play 'Get Back'. It's OK and Bob's performances raised doubts about the sex god-superstar in waiting status he's been awarded over the past year, but what the heck.

The evening ends with an amusing novelty raffle. To be sure, there were no losers tonight.

Roy Wilkinson

fine fashion. Jill's bulging bass links up with drummer Keith's freestyle thunder to provide a contrast with the slightly fragile guitars and The Australians' biggest asset – Tommy Scott's vocals. At its most vulnerable – on 'Sadie' and the achingly beautiful 'Kid To Another Man' – it evokes all you loved about Pete Shelley.

While The Australians have ditched the more deliberately left-field tunes that saw them perilously close to 'quirky band' territory, they've lost none of their mischievous sense of fun. If not the best, they're probably the most loveable band in Liverpool. That's no guarantee of success, but it should be.

Pete Naylor

THE SENSELESS THINGS/
VENUS BEADS/DOUGHBOYS
Harlesden Mean Fiddler

SECRET AND surprise guests the Doughboys impress enormously with their Hard-Ons/Descendants-style popcore. They may have more hair between them than a chain of barbers shops but when the guitarist remarks "enjoy yourselves", little does he know that we already have been for the past half an hour.

In contrast, The Venus Beads are a blister on the skin of conformity. They bear no visual resemblance to the loathsome 'fraggle' tag, having more in common with the spirit of Joy Division than kiddies' puppets.

Thundering into 'Heartless', singer Rob spitting out "You

couldn't care less" as if aimed at every uncaring bastard in the universe, the Beads are a dangerously dynamic proposition. When the common denominator for so many is love, The Venus Beads only mention the subject when it's ingrained with passion, hate and intensity, nowhere more so than on the closing 'Treading Water'. The Venus Beads twist your world inside out and upside down. Stunning.

The Senseless Things haven't quite been able to match the dizzy heights of their 'Too Much Kissing' single and have also tended to fall back on past laurels, but tonight's a completely different story.

Fronted by the new 'most fancible man in pop', Mark Keds, they pack the middle of the set with

eight brand new songs, all more reliant on melody than speed, and which drive them nearer Keds' dream of becoming a hardcore Squeeze. 'Mystery Train' has a delightful reggae-ish chorus while 'American Dad' is almost a new direction, dispensing with the thrashy elements completely.

Ben's consistently scintillating guitar lines are continually undercut by Keds' controlled rhythmic chord changes, and the mad rhythm section propel them confidently onwards and upwards.

Having discarded more songs than most bands write in a career, The Senseless Things need only a little quality control to become the band they've always had the potential to be.

Andy Peart

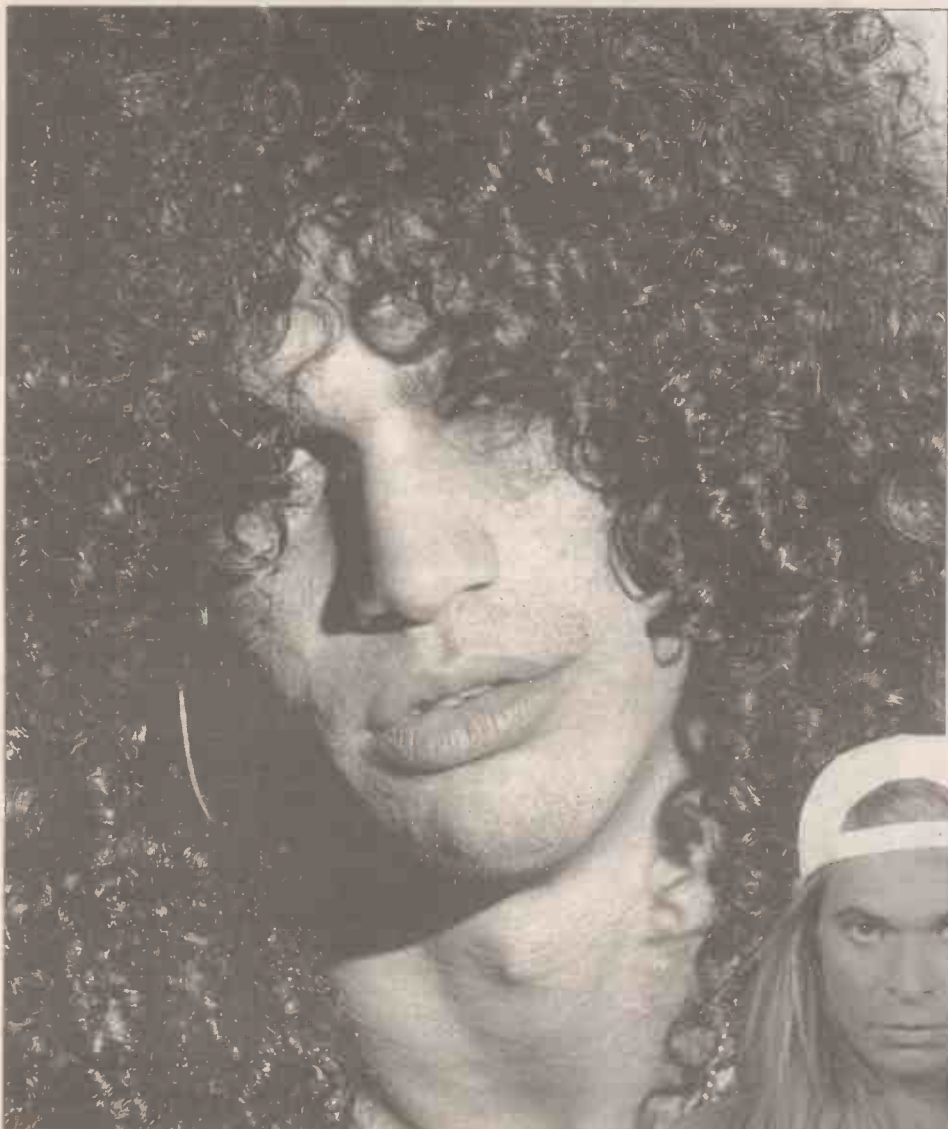
IN THIS MONTH'S

SELECT

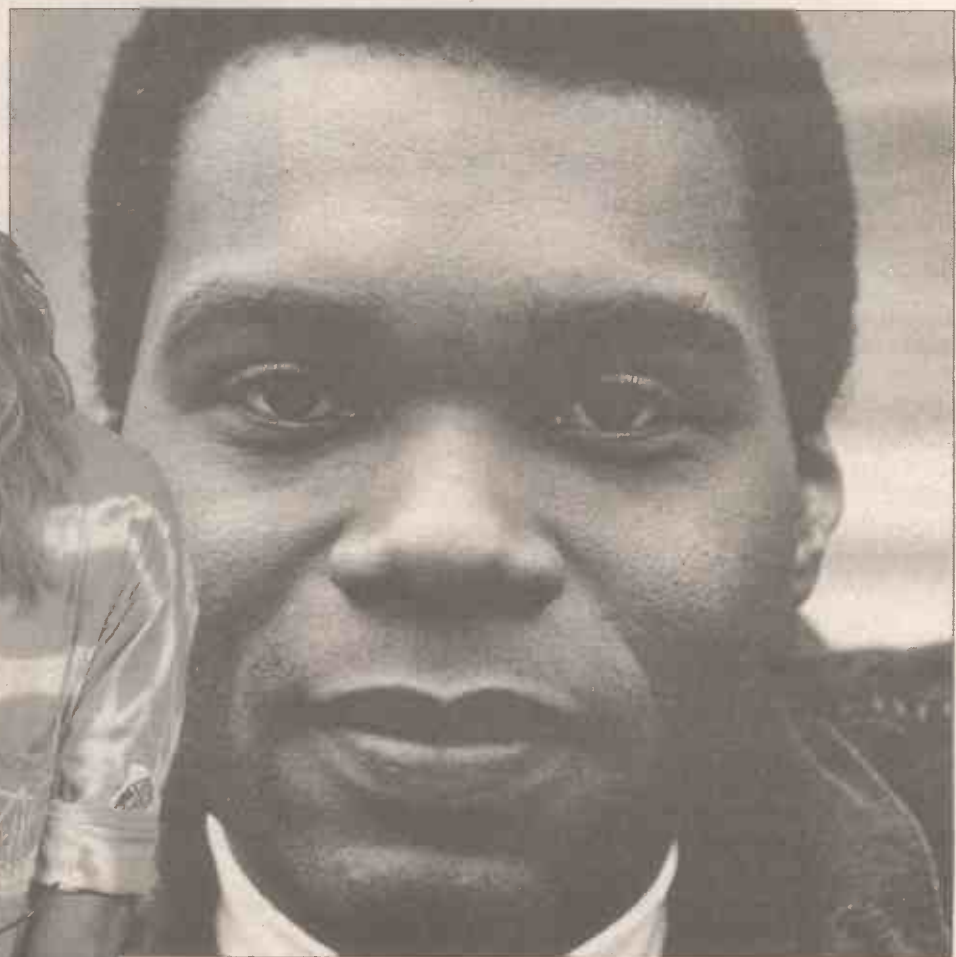
An American special. If they're hip and American, we're talking to 'em.



REM's MICHAEL STIPE talks *exclusively* on his home life, on the driving forces behind his work, and on branching into the film world.



Plus! SLASH of GUNS N' ROSES (another *exclusive*) convalescing in Hollywood and working on their new LP: "I really should be dead by now. That's how bad it was."



Plus! ROBERT CRAY: "If I was still wild and crazy I'd be letting myself down."

Plus! DAVE LEE ROTH, Las Vegas on legs: "Dave Lee Roth music is vacation music. Grab yourself a beer and join the party."



SELECT: ON SALE NOW

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DR PHIBES AND THE HOUSE OF WAX EQUATIONS/ DUNDERFUNK**Edinburgh Venue**

YOU'D BE hard pushed to pin such madness on Vincent Price. Even Albert Einstein never dealt with this crazy kind of algebra. If 1990 was the year that the indie scene finally threw off its blinkers and embraced, however calculated, the dancefloor, then 1991, with Dr Phibes at the controls, could be the year that indie gets funky.

First up though, local heroes Dunderfunk attempt a spirited defence. Yet their cover of Public Enemy's 'Sophisticated Bitch' is the most original moment of their set – and even then, Firehose did the definitive version two years earlier – an entertaining if obvious amalgam of Faith No More and the Red Hot Chili's. And there really was no need for 'Unbelievable'.

A Liverpoolian trio – the Crucial Three anyone? – Dr Phibes could even, if the term hadn't already been too frequently abused by too many dodgy haircuts, be termed psychedelic. For this is true mindf**k.

Drawing upon and transcending their influences to a bewildering degree, in one moment they can marry Sonic Youth to Tackhead and My Bloody Valentine to Jimi Hendrix. Beyond the brutality of the guitar is a natural, subconscious groove. And there is in them something of Tackhead's intoxicating wealth of ideas and a dexterity that is sometimes overplayed. At times it's all too evident that they know how good they are.

For an encore they unleash a version of 'LA Woman' that would not only stomp over Sir William Idol but castrate the great Lizard King himself. As no-wave was to new-wave, so this is no-age music.

Charlie Endell

REPUBLIC Norwich Waterfront

CONSISTENTLY BUILDING a substantial following, Republic have always found themselves victims of the trade off between popular support and critical acclaim. But even though they undoubtedly still cart around a lot of new wave agit-prop baggage, newer material suggests the band are beginning to unshackle themselves from a sometimes embarrassing past.

Combining the lithe charisma of That Petrol Emotion's Steve Mack with Ian Brown's diffident vocal delivery, frontman Charlie leads the way through 'Tartazine's' m le of back-to-back beats and grunge guitar. Peeping out from beneath a fetching peroxide bob, he dodges the fidgeting fretboard runs of guitarist Simon during 'Marriot', a chunky paen to a green field site turned housing estate.

Playing to a home crowd, Republic are often too earnest for their own good, but just as their schmaltzier tendencies threaten to become a

torrent they crash land in the cynicism of the '90s, mixing and matching vogueish axe doodles with bouncing bass lines.

Peppering their set with declarations like "This is the last time you'll hear this song", Republic are clearly steeling themselves to cross the musical Rubicon. If tonight's rite of passage is anything to go by, they stand a more than evens chance of reaching the other side with their integrity intact.

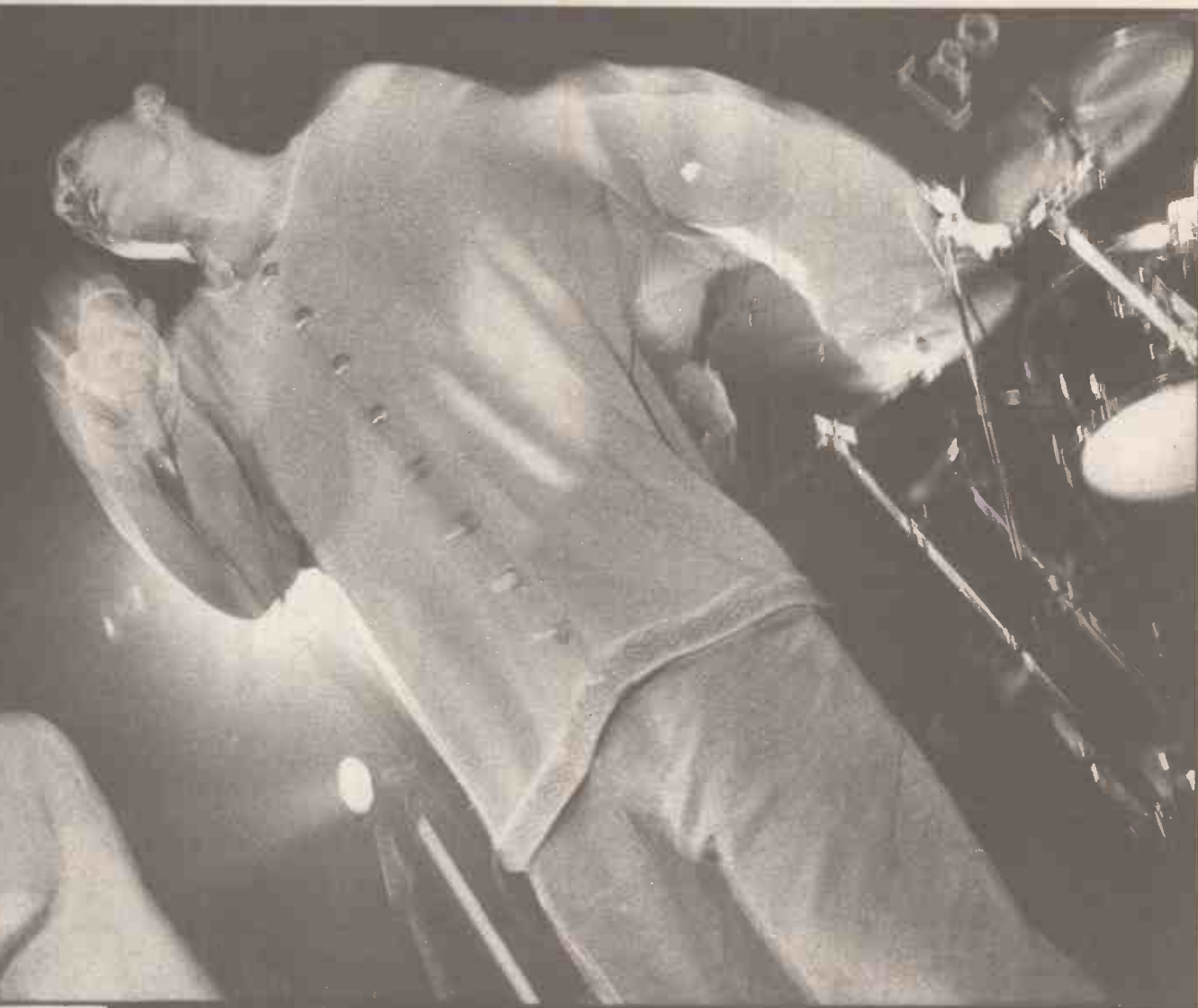
Adam Green

THE SUBHUMANS New Cross Venue

THE STENCH of the corpse of Punk Rock hits on entering the Venue. The multi coloured mohicans, the numerous leather jackets and the half-crazed stares – remnants of what was once a vibrant and powerful life force for so many.

The threat has gone, though, and jackets with *The Exploited* scrawled over them indicate that some still can't tell the difference between the cartoon and the reality. Punk died because of those blinkered attitudes and of believing that just being a punk was enough to change things. A funeral was the inevitable outcome.

But The Subhumans weren't part



BRIDEWELL TAXIS: there's more to them than dodgy knitwear

Steve Gullick

Brass necks

THE BRIDEWELL TAXIS Harlesden Mean Fiddler

IF, SOME two decades ago, Jimi Hendrix had trashed and set fire to a trombone, maybe the instrument wouldn't be so shamefully neglected by today's youth. As it is, the task falls to mavericks like The Bridewell Taxis to put it back on the pop map.

It's no gimmick. Hornblower Chris Walton gives heart to their laddish sensibilities, ensuring that even on first glance there's obviously more to these boys than dodgy knitwear and corduroy strides. Switching niftily between sweet-soul slickness and the regimented colour of Yorkshire's proud tradition of colliery bands, he concocts an evocative fusion of past and present.

There's no finer example than tonight's opener, 'Aegis'. An inspirational anthem that marries a breakbeat shuffle with Walton's wailing fanfare, it triumphantly carries home the simple message: don't let the bastards grind you down. Of course, it's all been said before, but in the context of

Leeds' likeliest lads the sentiment comes loaded with conviction.

Before the evening's second song can get off the ground, it becomes apparent that technical gremlins have been rampaging through the keyboards, sending one of the devices to that great electrical superstore in the sky. Nobody minds when 'In God We Trust' makes its imposing presence felt, but 'Spirit' misses the additional textures and suffers accordingly. 'Just Good Friends' and 'Honesty' fair better, relying on brute force and their inherent beauty to win through.

There's a special strength at work within the Bridewells that has been mistaken for loutish muscle when really it all boils down to a matter of confidence. Singer Mick Roberts can afford to be comfortable on stage because he knows that although his isn't the coolest gang in town, together he and his bandmates are capable of almost anything. If there's one thing that The Bridewell Taxis can't help being, it's as bold as brass.

Anthony Farthing

of the last rites, and kept the flame burning. Always positive, always pushing forwards, which makes it all the more surprising why they decided to reform for these two nights. Sure the Venue is full and

society's problems are the same but looking back in anger isn't the answer.

The band actually play well, an hour and a half of molten rage, but vocalist Dick Lucas deserves this size

of audience for his new band Citizen Fish, because they mean so much more in 1991.

"Where's the freedom, where's the freedom" both band and audience scream in unison, but real

change comes from within – not from punching a mythical 'them'. Maybe the revolution is only a re-union gig away these days. It shouldn't be that easy.

Andy Peart

THE FIFTH LONDON INTERNATIONAL SKA FESTIVAL Finsbury Park The Robey

OUTSIDE IT'S belting with rain but inside The Robey it's far from cold and bleak. Smiling skinheads are here for the love of a music which many think has died away. The ska movement may have failed to break out of its cult status but what's left is a hardcore following without the posers and hangers on.

BUGSY MALONE kick things off. Having unfortunately lost their vocalist and keyboard player that morning, the start is understandably precarious. They soon settle down for crowd-pleasing covers of 'One Step Beyond' and 'Longshot Kick The Bucket'. Nice spirit and a pleasant warm up.

TIGHTEN UP are thankfully at full strength with some lively energetic uptempo numbers driven by a wild horn section and some neat keyboards. Full marks for a great cover of The Specials' 'Gangsters' but it's with their own material that future potential lies.

Natty dreads from Birmingham THE COSMICS introduce a different slant with a more reggae-fied authentic set made up with a few snappy instrumentals. A pleasant diversion that keeps the purists happy.

The first European flavour arrives with Italy's SPY EYE who add a melodic to the lengthy list of instruments on show. They come across as a little ska-for-ska's sake with a jerky, light skanking beat but the audience take

to them and predictably their unique version of 'These Boots Are Made For Stomping' (ahem) goes down a treat.

SKABOOM have quickly risen to the top of the British ska scene. They storm the festival with a dynamic stage show and a potent batch of songs covering all styles from the infectious 'Summer Ska', with its black and white unity message, to the completely daft 'More Tea Vicar' which brings the house down.

Finally, as the time ticks on to quarter past one, German twelve piece THE BUSTERS emerge and drag many a tired limb back onto the dancefloor. Immediately setting off in the fast lane, their boisterous set never leaves it. There's no time to stand and analyse, though, because there's some skanking down the front to be done.

Andy Peart

DAY TWO Finsbury Park The Robey

IMAGINE BEZ if he'd never recovered from hearing Madness' first LP and then multiply by seven. You've now got some idea of what Dutch skasters MR REVIEW look like.

The drummer stands precariously on his stool between each song to receive the applause, while the singer rolls his eyes and yells "SKA!" every fourth word. Naturally this makes for great entertainment, so by the time they zip through a skankified *Hawaii Five O* theme practically the whole place is captivated.

Quite an achievement when the majority of the audience (good humoured skinheads if you're interested) are here for Brighton diehards THE HOT KNIVES. Combining barrow boy crops with tunes last spotted in the possession of Suggs & Co (circa 'Embarrassment') they knock out a cut price loveorn pop that's as English as pie 'n' mash and Sunday pub drinking. Charmless but harmless, the two guitarists could be the two brothers out of *EastEnders*, singing songs about 'Life With Mary' and 'Judy Judy'. Great pop music, and the only real dampener is when they chug through something called 'Holsten Boys' to close. Oh dear.

In the wake of all this, ska legend DERRICK MORGAN seems little more than an afterthought. Surrounded by a troop of session men intent on playing these authentic bluebeat shuffles at half speed, the songs end up only a few hundred yards away from reggae. They even let some of them fade out just like the records.

Still, a minor moan. From today's evidence, the ska scene seems as invigorating and uplifting as ever. Don't let your prejudices keep you away.

Paul Moody

NIGHTSHIFT

GET IT IN!?! — TEL: 071-921 5900



The Atom Seed

Homegrown always gives you the hardest hit, even if it's a bit ragged round the edges at times.

If you've been paying attention to these pages recently, you'll know The Atom Seed are Britain's answer to the FNM/Chill Peppers American strike force. The fact that the riposte isn't plagiaristic in the extreme is to their credit; that they're also a seriously manic hedonistic blast live is even better.

Singer Paul Cunningham was either a circus monkey or a contortionist in a previous life (probably a bit of both), and guitarist Simon James is the purveyor of some of the finest riffs this side of the new decade. Easily worth a toke.

THE ATOM SEED play Portsmouth (Saturday)

WEDNESDAY 9

ASH VALE George (543500) Handsome Bastards
 BATH Moles (333423) Club Dance Night
 BOLTON Oscar's Wine Bar (393 463) Jerome MacMurray
 CAMBRIDGE Junction (412600) EMF
 CHICHESTER Garfields Coach And Horses (784690) The Violet Trade
 CROYDON London Road Cartoon (081-688 4500) Blue N Bitter
 DUNSTABLE Wheatsheaf (662571) Beneficial Blues Band
 FARNHAM Maltings (726234) William Cobbett
 GLASGOW SECC Scorpions/Winger
 LIVERPOOL Royal Court (051-709 4321) Cinderella/Slaughter
 LONDON Brentford Watermans Arts Centre (081-568 1176) Dan Driscoll
 LONDON Camden Parkway Dublin Castle (071-485 1773) British Blues Review Jam
 LONDON Charing Cross Road Manette Street Borderline (071-497 2261) The Emotionals/Illustrious
 LONDON Finsbury Park The Robey (071-263 4581) Hostage/Patty Pop & Dave/Vagrant/Live Like Pigs/Dance Crazy
 LONDON Goswell Road Lady Owen Arms (071-278 5345) The Shade/Vlad The Impaler/Insex
 LONDON Great Portland Street Albany (071-388 0588) BJ De Haam/Pat Orchard
 LONDON Harlesden High Street Mean Fiddler (081-961 5490) Frank Boff Big Band/Papa George (Main) Beverley Martyn/The Quiet Ones/Page (Acoustic)
 LONDON Islington Coronet Street Bass Clef (071-729 2476/2440) Stan Tracy/Art Theman Duo
 LONDON Islington Liverpool Road Powerhaus (071-837 3218) Surrender Dorothy/Pop Am Good/The Blue Room
 LONDON Kentish Town Town And Country Club (071-284 0303) Robert Plant
 LONDON Kings Road Crazy Larrys The New Hooligans
 LONDON Malet Street University Of London Union (071-580 9551) Kingmaker
 LONDON New Cross Road Amersham Arms (081-694 8992) Sexagisma/The Meanies/I Like Danny's Hair
 LONDON Newington Green Weavers Arms (071-226 6911) The Longshore Men
 LONDON Oval Cricketers (071-735 3059) Bryn Gregory
 LONDON Oxford Street 100 Club (071-636 0933) Monty Sunshine's Jazzband
 LONDON South Bank Archduke Wine Bar (071-928 9370) Martin Blackwell And Ian Ballentine
 LONDON Stockwell Old Queen's Head (071-737 4904) Sylent Knight/Mistress/Tangent

LONDON Stoke Newington Samuel Beckett Squalid Walid
 LONDON Walthamstow Royal Standard (081-527 1966) Blade Chain/Sequel/Osiris
 MANCHESTER Boardwalk The Glass Hammers
 MANCHESTER Seven-O-One (061-681 2648) House/Techno Night
 MANCHESTER Witchwood The Method
 NEWCASTLE Riverside (091-261 4386) Hypnotist Alan Page/Big Niall
 SHEFFIELD Leadmill (754500) Love/Hate
 SOUTHAMPTON Oceans The Unexpected
 STOKE Wheatsheaf (44438) Hope Springs Eternal
 STOURBRIDGE Mitre Nod/Social Vomit

THURSDAY 10

ASH VALE George (543500) Strange World
 BATH Moles (333423) I've Lost Sarah
 BIRMINGHAM Irish Centre (021-622 2314) Ozone Family
 BLACKPOOL Jenks (27732) Engine
 BOLTON Oscar's Wine Bar (393 463) Skeleton Crew
 CAMBRIDGE Junction (412600) Mystery Gig
 CARDIFF Bogiez (226168) Tiger One Ten
 CARDIFF Kiwi's Jackknife Disciples
 CHELMSFORD Y Club The Bardots
 CHICHESTER Garfields Coach And Horses (784690) FB Blues
 COVENTRY Tic Toc (632462) Froot Factory/Orchid Suite
 CROYDON London Road Cartoon (081-688 4500) The Hot Club
 DUDLEY JB's (53597) Road Cones
 FELIXSTOWE Grand Crossland
 GODLE Alexandra's (761446) The Glass Hammers
 GRAVESEND Prince Of Wales Extraordinary Through The Bullet
 HASTINGS Crypt (444675) Moonshot Blues Band
 KENTON Plough (081-907 2498) Songwriters Night
 LEICESTER Princess Charlotte (553956) Scum Pups
 LONDON Brixton Frigate (071-326 5100) Jelly In The Frigate
 LONDON Camden Parkway Dublin Castle (071-485 1773) Carnation
 LONDON Charing Cross Road Manette Street Borderline (071-497 2261) The Fontaines/Hush O High
 LONDON Dean Street Gossips Gaz's Rockin' Blues (071-434 4480) Maroon Town
 LONDON Finsbury Park The Robey (071-263 4581) Monkey/Native Son/Bad City Blue/Garageland
 LONDON Goswell Road Lady Owen Arms (071-278 5345)

Horse Doctors/Critical Mass/Ben Pie And The Pasties
 LONDON Hammersmith Odeon (081-748 4081) Paul Young
 LONDON Hampstead White Horse (071-485 2112) The Belivers
 LONDON Harlesden High Street Mean Fiddler (081-961 5490) Beverley Craven/Flower Drum/Grind (Main) Charlotte Grieg/Paul Davidson/Shelter (Acoustic)
 LONDON Islington Coronet Street Bass Clef (071-729 2476/2440) Stan Tracy/Art Theman Duo
 LONDON Islington Liverpool Road Powerhaus (071-837 3218) Float/Liberty Valance/One
 LONDON Kentish Town Town And Country Club (071-284 0303) Robert Plant
 LONDON Kings Road Crazy Larrys Assassination
 LONDON Ladbroke Grove Subterania (081-960 4590) Honeychild/The Shock Sound System
 LONDON Newington Green Weavers Arms (071-226 6911) The Cosmic
 LONDON Oval Cricketers (071-735 3059) The Late Road Lunatics
 LONDON Oxford Street 100 Club (071-636 0933) Ruthless Blues
 LONDON Putney Half Moon (081-788 2387) The Wandering Crutchlees
 LONDON South Bank Archduke Wine Bar (071-928 9370) Brian Leake Duo
 LONDON Stockwell Old Queen's Head (071-737 4904) Foreheads In A Fishtank/Bagman
 LONDON Stoke Newington Samuel Beckett Blyth Power/The Cuckoo Club
 LONDON Walthamstow Royal Standard (081-527 1966) The Mandelbrot Set/Eliot
 LONDON West Hampstead West End Lane Railway (071-624

7611) UK Subs/Cherry Blossom/Clinic/Beautiful
 LUTON Hemmingways The Adams Family
 MANCHESTER Apollo (061-273 3775) Cinderella/Slaughter
 MANCHESTER Boardwalk Green Dolphin Street
 MANCHESTER Seven-O-One (061-681 2648) New Parade
 MANCHESTER Witchwood Ratink/The Pavement Family
 MIDDLESBROUGH Town Hall Cronos/Warfare
 NEWCASTLE Joe Wilson's II/Puppy Fat
 NEWCASTLE Riverside (091-261 4386) Nine Below Zero
 NORWICH Globe Jeopardy
 NORWICH Waterfront (632717/766266) DJ Planet/DJ Treble/DJ Legs/DJ Jock La Rock/DJ Lix
 RAYLEIGH Pink Toothbrush (770003) EMF
 RETFORD Clinton Arms Sound Foundation
 SALISBURY Arts Centre (21744) The Badgeman/The Mayfields
 SOUTHAMPTON Oceans Rock Doctors

FRIDAY 11

ASH VALE George (543500) The Press
 BATH Moles (333423) Power Of Dreams/Bagman
 BIRMINGHAM NEC (021-780 4133) Scorpions/Winger
 BRACKNELL Wilde Theatre (427272) Magic Mushroom Band
 BRADFORD Queen's Hall (392712) Cronos/Warfare
 CAMBRIDGE Junction (412600) Eddie Burke/Indie Disco
 CHERITON Banjos The Added Family
 COLCHESTER Arts Centre (577301) Party On Sunday/3 1/2 Minutes
 COVENTRY Tic Toc (632462) Greenpeace Benefit
 CROYDON London Road Cartoon (081-688 4500) Stap In The Face/The Profits Of Love
 DUSTON Community Centre Strangely Enough
 EDINBURGH Teviot Row Student Union High Wire Daze
 FOLKESTONE Bottoms Mandragora
 GOOLE Alexandra's (761446) Priest Town
 HEBDEN BRIDGE Trades Club (845265) Outback
 HERNE BAY Pier Hotel HPC
 HULL Adelphi (48216) Kingmaker
 KENTON Plough (081-907 2498) Blue Street Band
 LEICESTER Princess Charlotte (553956) Jelly Baby
 LONDON Brentford Watermans Arts Centre (081-568 1176) House On The River
 LONDON Brixton Frigate (071-326 5100) FATF/Alyson Williams
 LONDON Camden Parkway Dublin Castle (071-485 1773) TT Alcatraz
 LONDON Camden Royal College Street Falcon (071-485 3834) The Hinnies/Jacob's Mouse
 LONDON Charing Cross Road Manette Street Borderline (071-497 2261) Soho Rocks
 LONDON Finsbury Park The Robey (071-263 4581) Pure Pressure/Bad Breed/Basta Roc/Angel Beat City/Hyrazil
 LONDON Fulham Broadway Swan (071-385 1840) Voodoo-U/The Wandering Crutchlees
 LONDON Goswell Road Lady Owen Arms (071-278 5345) Sunshot/And Monkey Makes Three
 LONDON Hammersmith Odeon (081-748 4081) Paul Young
 LONDON Hampstead White Horse (071-485 2112) The Otherside
 LONDON Harlesden High Street Mean Fiddler (081-961 5490) Red Lorry Yellow Lorry/HP Zinker/Spitfire (Main) Datsun's Acoustic Band/Barbara Marsh/Big Fish (Acoustic)
 LONDON Holloway Road Victoria Irish Mist
 LONDON Islington Coronet Street Bass Clef (071-729 2476/2440) Grupo Son Tropical
 LONDON Islington Liverpool Road Powerhaus (071-837 3218) The Pop Guns
 LONDON Ladbroke Grove Subterania (081-960 4590) Submerge
 LONDON New Cross Road Amersham Arms (081-694 8992) The Blunter Brothers
 LONDON New Cross Venue (081-692 4077) The Cropdusters
 LONDON Newington Green Weavers Arms (071-226 6911) The Hank Wangford Trio
 LONDON North Finchley Lodge Lane High Road Torrington (081-445 4710) Laughterland/The Peekers
 LONDON Oval Cricketers (071-735 3059) Atomic Blue/Global Vision
 LONDON Oxford Street 100 Club (071-636 0933) Rocket 88
 LONDON South Bank Archduke Wine Bar (071-928 9370) Richard Busiakiewicz Duo
 LONDON Stockwell Old Queen's Head (071-737 4904) Sugar In The Pill/Reunlon
 LONDON Stoke Newington Samuel Beckett Papa George And The Hightime
 LONDON Turnell Park Junction Road Dome (071-281 2195) The Pleasuredome
 LONDON Walthamstow Royal Standard (081-527 1966) Bombshells/Charlie Mouse
 MAESTAG 7777's Jacknife Disciples
 MANCHESTER Soundgarden K-Klass
 NEWCASTLE City Hall (320007) Cinderella/Slaughter
 NORWICH Waterfront (632717/766266) The Bridewell Taxis/The Honey Buzzards
 PORTSMOUTH Polytechnic (819141) EMF
 SOUTHAMPTON Oceans KIC

■ 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.
 ■ DREAM WARRIORS: London Kentish Town Town And Country Club February 23.
 ■ THE CURE: Play London Wembley Arena with The Wedding Present, Jesus Jones and New Model Army January 19.
 ■ 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 Reading Univ January 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 Canterbury Marlow Theatre January 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

...on the road

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.
 ■ THE FARM: Play Glasgow Barrowlands February 25, Edinburgh Network 26, Newcastle Mayfair 28, Leeds Univ March 1, Hanley Victoria Hall 2, Birmingham Hummingbird 3, Exeter Univ 4, Cardiff Univ 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, Liverpool Royal Court 23.

■ HAPPY MONDAYS: With James, The Farm, Beats International and Northside play the BPI gig at London Wembley Arena January 18
 ■ 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/HATE: Play Edinburgh Network January 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.

...OR FAX IT IN - 071-928 2852

WALSALL Junction 10 (648100) Rock Disco
 WEYMOUTH Verdi's Linda's Box Of Tricks
 WORCESTER Arts Workshop (21095) Silverfish
 WORKINGTON Carnegie Theatre Engine

SATURDAY 12

ALDERSHOT West End Centre Yellow Darkness/Buzz Club
 ASH VALE George (543500) After The Dream
 BATH Moles (333423) The Darkside
 BRACKNELL Wilde Theatre (427272) Astralsia
 CAMBRIDGE Junction (412600) The Bhundu Boys/Booze 'N'
 Blooze/Indestructible Beat
 COVENTRY Tic Toc (632462) Downbeat
 COVENTRY Warwick University (417417) KIngmaker
 CROYDON London Road Cartoon (081-688 4500) Dusay
 EASTCOTE Clay Pidgeon Guana Batz/Rockville Majors
 EXETER University (263263) Stress
 GOOLE Alexandra's (761446) Rich Rags
 HARLOW Square (25594) One Style MDV
 HEBDEN BRIDGE Trades Club (845265) DJ Sonic Kersh
 KEELE University (711411) John Hegley
 KENTON Plough (081-907 2498) Normal Hawaiians
 LEEDS Eagle Tavern The Attic
 LEICESTER Princess Charlotte (553956) Medken Shack
 LIVINGSTON Forum (419191) Cinderella/Slaughter
 LONDON Bethnal Green Stick Of Rock (071-739 6068) Lick
 That/Lager Louts
 LONDON Brentford Watermans Arts Centre (081-568 1176)
 Mabo Dumbia/Swing Out Singers/Mark Crossley Duo
 LONDON Brixton Fridge (071-326 5100) Reasons To Be
 Cheerful
 LONDON Camden Royal College Street Falcon (071-485 3834)
 Milk/Headcleaner
 LONDON Charing Cross Road Manette Street Borderline
 (071-497 2261) The Christmas Club
 LONDON Finsbury Park The Robey (071-263 4581) Desmond
 Dekker/Community Charge
 LONDON Goswell Road Lady Owen Arms (071-278 5345)
 Juice/Quad/Guests
 LONDON Hampstead White Horse (071-485 2112) Ween
 LONDON Harlesden High Street Mean Fiddler (081-961 5490)
 Paul Lamb And The Kingsnakes (Main) Macavity's Cat/Toby
 Bourke/Pigmeat Pete Smith (Acoustic)
 LONDON Holloway Road Victoria Irish Mist
 LONDON Islington Coronet Street Bass Clef (071-729 2476/
 2440) Taxi Pata Pata
 LONDON Islington Liverpool Road Powerhaus (071-837
 3218) Hank Wangford Band/The Well Oiled Sisters
 LONDON Kentish Town Bull And Gate (071-485 5358) The
 Glass Hammers
 LONDON Ladbroke Grove Subterania (081-960 4590) Choice
 LONDON Marquee (071-437 6603) Cronos/Warfare
 LONDON New Cross Road Amersham Arms (081-694 8992)
 Fire Next Time/Hoedown At Hanks/The Late Club
 LONDON New Cross Venue (081-692 4077) Chumbawamba/
 Thatcher On Acid
 LONDON Newington Green Weavers Arms (071-226 6911)
 Audio Murphy
 LONDON Oval Cricketers (071-735 3059) The Wandering
 Crutchlees
 LONDON Oxford Street 100 Club (071-636 0933) Alan Elsdon's
 Jazzband/The TJ Johnson Band
 LONDON South Bank Archduke Wine Bar (071-928 9370) Nick
 Webb And Greg Carmichael
 LONDON Stockwell Old Queen's Head (071-737 4904)
 Wildshow/Gag
 LONDON Stoke Newington Samuel Beckett TV Smith's Cheap/
 The Price
 LONDON Walthamstow Royal Standard (081-527 1966) The
 Boogie Bros
 LONDON Wembley Arena (081-902 1234) Scorpions/Winger
 MANCHESTER Witchwood Dolls Squad
 NORWICH Waterfront (632717/766266) Edward II And The Red
 Hot Polkas/John Ward
 PORTSMOUTH Pit The Atom Seed
 RETFORD Porterhouse (704981) Engine
 SHEERNESS Crown Walking On Ice
 SLDUGH Furze Hotel Power Of Dreams
 SOUTHAMPTON Oceans All Our Heroes
 SOUTHPORT Arts Theatre R Cajun And The Zydeco Brothers
 ST ALBANS Horn Of Plenty (53143) Out Of The Blue
 TUNBRIDGE WELLS Winchester Club I Like Danny's Hair
 WALSALL Junction 10 (648100) Love/Hate/Little Big Horn



George Michael

What a self-important wanker. Hoisted to the dizzy heights of megastardom on the backs of gullible punters, George suddenly decides he no longer wants to be famous. A final pompous run through his tedious career on the *South Bank Show*, a crap autobiography and that's it - no more videos, no more interviews, no more of this tiresome popstar business.

George, you see, wants to be a songwriter, the Cole Porter of his generation (or something). And with timeless classics like, er, 'Wham! Rap' and 'Wake Me Up Before You Go Go' under his belt, who can blame him? The greats of pop positively pale in comparison.

This round of gigs could well be his last. Just think, the final curtain call for George's stupid sexy gyrations, pretentious 'sensitive artist' posing, and embarrassing displays of 'soul credibility'. What a relief.

If you're stupid enough to attend these gigs, for god's sake take some fruit. This conceited knobhead needs knocking off his perch.

GEORGE MICHAEL plays Birmingham (Tuesday)

GOSPORT Kelly's The 3 Amigos/Undercover
 HEBDEN BRIDGE Trades Club (845265) Ben Crosland Quintet
 KENTON Plough (081-907 2498) Gordon Smith
 LEICESTER Princess Charlotte (553956) The Bhundu Boys
 LONDON Brentford Watermans Arts Centre (081-568 1176)
 Sack The Baz

CONTINUES OVER

SUNDAY 13

ASH VALE George (543500) Time Square
 BALDOCK RAOB Club Walking On Ice

BARNET Old Bull Arts Centre (081-449 0048) Carol Grimes/Ian Shaw
 BIRMINGHAM Goldwyns (021-643 5835) EMF
 CAMBRIDGE Junction (412600) Up The Junction
 COVENTRY Tic Toc (632462) The Men They Couldn't Hang
 CROYDON London Road Cartoon (081-688 4500) Project X (Lunch) Late Road Lunatics (Eve)
 DUDLEY JB's (53597) Red Lemon Electric Blues Band
 EASTCOTE Clay Pidgeon Johnny Fox/Hunters

■ **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 NUMAN:** 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.

■ **OZZY OSBOURNE:** Plays London Wembley Arena January 20. Also playing are Thunder with David Coverdale, Quireboys and Magnum.

■ **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.

...on the road

■ **POWER OF DREAMS:** At Leicester Princess Charlotte January 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, Cardiff University 3, Cambridge Corn Exchange 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 Pavilion 28, London Wembley Arena March 1, Birmingham NEC 4.

■ **STRESS:** Hull Univ January 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.

■ **TANITA TIKARAM:** Spreads some cheer at Cork Vity Hall March 1, Dublin Stadium 2, Belfast Ulster Hall 3, Poole Arts Centre 5, Margate Winter Gardens 6, Bristol Colston Hall 8, Cambridge Corn Exchange 9, Birmingham Hippodrome 10, Nottingham Centre 11, Norwich UEA 13, Newcastle City Hall 14, Sheffield City Hall 15, Edinburgh Playhouse 17, Glasgow Pavilion 18, Manchester Apollo 19, Brighton Dome 23, London Hammersmith Odeon 24.

Sounds has the most informative & comprehensive gig guide in Britain - and it won't cost a penny to get your gig in. Send information to **Sounds Gigs, Ludgate House, 245 Blackfriars Road, London SE1 9UZ.**
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 Or call Nightshift on 071-921 5900.

NIGHTSHIFT

IT DOESN'T COST A PENNY!

FROM PREVIOUS PAGE

LONDON Camden Parkway Dublin Castle (071-485 1773) Uptown Boogie Jazz Jam (Lunch) Shakey Vic Blues Band (Eve)
 LONDON Finsbury Park The Robey (071-263 4581) Footnote Frenzy/A Prayer For The Dying
 LONDON Harlesden High Street Mean Fiddler (081-961 5490) The Pan Within/Subway/Easter Beagles (Main) Trip/Patrick Golding (Acoustic)
 LONDON Islington Coronet Street Bass Clef (071-729 2476/2440) Guildhall Big Band (Lunch) Bob Jones' Soulbase
 LONDON Islington Liverpool Road Powerhaus (071-837 3218) Solaris Night Club
 LONDON Newington Green Weavers Arms (071-226 6911) And All Because/Caroline Trettine
 LONDON North Finchley Lodge Lane High Road Torrington (081-445 4710) Poormouth
 LONDON Oval Cricketers (071-735 3059) The Crayfish Five
 LONDON Oxford Street 100 Club (071-636 0933) Ray Gelato's Giants Of Jive
 LONDON Russell Street Brahms And Liszt Linda's Box Of Tricks
 MANCHESTER Witchwood Wild Turkeys
 NABURRY Mill Theatre Fairport Convention
 STOKE Queens Hall Love/Hate

(071-497 2261) Dean Dwyer/100% Mandala
 LONDON Finsbury Park The Robey (071-263 4581) Serjent Rock/Smlrking Hyenas/Scrape/O/Dance Crazy
 LONDON Harlesden High Street Mean Fiddler (081-961 5490) Falcon/The Lazy House (Main) Hot Rain/Patrick James (Acoustic)
 LONDON Islington Coronet Street Bass Clef (071-729 2476/2440) Norman Jay's Original Rare Groove Show
 LONDON Islington Liverpool Road Powerhaus (071-837 3218) Shrink/The Losers/The Pushkins
 LONDON New Cross Road Amersham Arms (081-694 8992) The Troubleshooters/Cair Paravel/General Dynamix
 LONDON Oval Cricketers (071-735 3059) Almost Human/Moosehead Dieselburger/The Mutt N Jeff Band
 LONDON Oxford Street 100 Club (071-636 0933) The Jive Aces
 LONDON South Bank Archduke Wine Bar (071-928 9370) Martin Blackwell
 LONDON Stockwell Old Queen's Head (071-737 4904) More Money Than God/Oean Carter
 LONDON Stoke Newington Samuel Beckett As The Crow Flies
 LONDON Tufnell Park Junction Road Dome (071-281 2195) The Glass Hammers
 LONDON Walthamstow Royal Standard (081-527 1966) The Pelican Reforts/Subzera
 LONDON Wimbledon Theatre Fairport Convention
 MANCHESTER Witchwood Jazz Fusion
 NEWCASTLE Riverside (091-261 4386) Love/Hate
 NOTTINGHAM Trent Polytechnic (476725) Kingmaker
 SALISBURY Arts Centre (21744) Cronos/Warfare.
 SOUTHAMPTON Oceans Mark Semore
 STOKE Wheatshaf (44438) Silverfish
 WOLVERHAMPTON Civic Hall (312030) Cinderella/Slaughter

Also recommended: Love/Hate, Power Of Dreams, Stress, Robert Plant, Cinderella, Scorpions, The Darkside, Red Lorry Yellow Lorry with HP Zinker, Milk, Silverfish and Kingmaker.

CROYDON London Road Cartoon (081-688 4500) Thick As Thieves
 EDINBURGH Network Love/Hate
 KENTON Plough (081-907 2498) East Of Java
 LEICESTER Princess Charlotte (553956) Power Of Dreams
 LONDON Brixton Fridge (071-326 5100) Daisy Chain
 LONDON Camden Parkway Dublin Castle (071-485 1773) Les Pires
 LONDON Charing Cross Road Manette Street Borderline (071-497 2261) The Darkside
 LONDON Finsbury Park The Robey (071-263 4581) Carnival Night/Street Urchin/Mexican Black Tar/Dance Crazy
 LONDON Hackney Brooksby's Walk Chats Palace (081-986 6714) Trevor Lawson & The Lifeboat Party
 LONDON Harlesden High Street Mean Fiddler (081-961 5490) Uomo/Freek (Main) Susan Raven/Billy Levi/Mike Deavin (Acoustic)

LONDON Islington Coronet Street Bass Clef (071-729 2476/2440) Noel McCalla's Contact
 LONDON Islington Liverpool Road Powerhaus (071-837 3218) Red Means Go/My Life Story
 LONDON Ladbroke Grove Subterania (081-960 4590) The Music Circuit
 LONDON Mornington Crescent Camden Palace (071-387 0428) Nutmeg
 LONDON Newington Green Weavers Arms (071-226 6911) The Flying Ducks/Jump The Gap
 LONDON Oval Cricketers (071-735 3059) AT Wells/Aimie/Global Vision
 LONDON South Bank Archduke Wine Bar (071-928 9370) Martin Litton
 LONDON Stockwell Old Queen's Head (071-737 4904) Sound Of Skin
 LONDON Stoke Newington Samuel Beckett King Cone Head
 LONDON Walthamstow Royal Standard (081-527 1966) General Dynamics/Native Son/Old Scratch
 MANCHESTER UMIST Kingmaker
 MANCHESTER Witchwood Devious Soul Machine
 NEWCASTLE Riverside (091-261 4386) Animal Amnesty Benefit
 NORWICH Waterfront (632717/766266) The Lizzy Amith Band/The Pony Tails
 OXFORD Old Fire Station (56400) Watergate/The Freeks
 PORTSMOUTH South Pier Pavilion Cronos/Warfare
 SOUTHAMPTON Oceans Southbound Blues Band

MONDAY

14

BIRMINGHAM Barrel Organ (021-622 1353) Bagman/PCM Sound System
 BRISTOL Victoria Rooms EMF
 CANNOCK Smackers Orpheus/The Satellite Splies
 CHICHESTER Garfields Coach And Horses (784690) Liar
 COVENTRY Tic Toc (632462) Studie Studie Studie
 CROYDON London Road Cartoon (081-688 4500) The Entire Building
 DUDLEY JB's (53597) Phenomena/Holy Trinity
 DUNSTABLE Wheatshaf (662571) Shatners
 KENTON Plough (081-907 2498) Jam Session
 LEICESTER Princess Charlotte (553956) Nine Below Zero
 LONDON Camden Parkway Dublin Castle (071-485 1773) Uptown Boogie Band
 LONDON Charing Cross Road Manette Street Borderline

TUESDAY

15

ASH VALE George (543500) Killing Faith
 BATH Moles (333423) Hell Bent For Leather
 BIRMINGHAM NEC (021-780 4133) George Michael
 BOLTON Oscar's Wine Bar (393 463) The Idealists/The Adams Family
 BRADFORD St George's Hall (752000) Cinderella/Slaughter
 CANTERBURY Mariowe Theatre Fairport Convention
 CHELTENHAM Town Hall EMF
 CHICHESTER Garfields Coach And Horses (784690) Hit N Run

EMF

Hoisted to chart stardom on the strength of their first disc, EMF look like conquering popsville in the coming months. Their meteoric ascendancy is hardly a surprise - with an efficient EMI publicity machine waxing lyrical about the rave scene centred around the, er, Forest Of Dean and the band's up-to-the-minute look (just dig those sideways baseball hats), the world is undoubtedly at the feet of these country bumpkins.

And if you believe that, you'll believe anything. In reality, EMF are a bunch of rural loonies who happen to have released one half-decent tune. Whether the trick will be repeated remains to be seen, and the hype merchants would be well advised to quieten down until the band's apparent promise is proved.

In the meantime, punters can check out their live prowess, allegedly founded on performances at those Woodstockian Forest raves (yeah, right). The band looked kinda wild on video, and a live track included on the 'Unbelievable' single boded well. See for yourself.

EMF play Cambridge (Wednesday), Rayleigh (Thursday), Portsmouth (Friday), Birmingham (Sunday), Bristol (Monday) and Cheltenham (Tuesday)



LIVE ADS ★ LIVE ADS ★

WARNING

POP

POP WILL EAT ITSELF
THURSDAY 17TH JANUARY
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HAVEN
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+ THE LAGER LOOTS
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FAT AS FK TOUR**

JANUARY 91
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 14th STOKE - wheatsheaf
 16th BRISTOL - fleece and firkin
 17th SALISBURY - arts centre
 18th LONDON - u.l.v.
 19th NOTTINGHAM - trent poly
 23rd CAMBRIDGE - junction
 25th BARROW IN FURNESS - eddysons
 26th GLASGOW - college of building & printing
 27th EDINBURGH - venue
 28th NEWCASTLE - riverside
 29th LEEDS - duchess of york
 31st MANCHESTER - boardwalk

FEBRUARY 91
 1st NORWICH - waterfront
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 3rd SHEFFIELD - leadmill

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GUILDFORD CIVIC HALL
 MONDAY 4th FEBRUARY 7.30 pm
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LEICESTER DE MONTFORT HALL
 TUESDAY 5th FEBRUARY 7.30 pm
 Tickets: £9.00, £8.00. Available from B/O Tel: 0533-544444 (Credit Cards Tel: 0533-543628). (Subject to a booking fee)

LIVERPOOL ROYAL COURT
 THURSDAY 7th FEBRUARY 7.30 pm
 Tickets: £9.00. Available from B/O Tel: 051-709 4321 and all usual agents (Subject to a booking fee).

NEWCASTLE CITY HALL
 FRIDAY 8th FEBRUARY 7.30 pm
 Tickets: £9.00, £8.00. Available from B/O Tel: 091-261 2606 and all usual agents (Subject to a booking fee).

GLASGOW BARROWLANDS
 SATURDAY 9th FEBRUARY 7.30 pm
 Tickets: £9.00. Available from Just The Ticket Glasgow and all TOCTA agents (Subject to a booking fee).

ASTON VILLA LEISURE CENTRE
 SUNDAY 10th FEBRUARY 7.30 pm
 Tickets: £9.00. Available from B/O Tel: 021-328 5377 (Credit Cards accepted), Odeon Theatre, Ticket Shop, Tempest Records Birmingham, MLM Wolverhampton, Poster Place Coventry (Subject to a booking fee).

MANCHESTER APOLLO
 TUESDAY 12th FEBRUARY 7.30 pm
 Tickets: £9.00, £8.00. Available from B/O Tel: 061-273 3775, Piccadilly B/O Manchester, Vibes Records Bury and all usual agents (Subject to a booking fee).

HULL CITY HALL
 WEDNESDAY 13th FEBRUARY 7.30 pm
 Tickets: £9.00. Available from B/O Tel: 0482-226655 (Credit Cards Tel: 0482-226996) and all usual agents (Subject to a booking fee).

SHEFFIELD CITY HALL
 FRIDAY 15th FEBRUARY 7.30 pm
 Tickets: £9.00, £8.00. Available from B/O Tel: 0742-735295 and all usual agents (Subject to a booking fee).

BRADFORD ST. GEORGES HALL
 SATURDAY 16th FEBRUARY 7.30 pm
 Tickets: £9.00, £8.00. Available from B/O Tel: 0274-752000 and all usual agents (Subject to a booking fee).

PORTSMOUTH GUILDHALL
 MONDAY 18th FEBRUARY 7.30 pm
 Tickets: £9.00, £8.00. Available from B/O Tel: 0705-824355 (Credit Cards accepted) and all usual agents (Subject to a booking fee).

HAMMERSMITH ODEON
 TUESDAY/WEDNESDAY 19th/20th FEBRUARY 7.30 pm
 Tickets: £10.00, £9.00. Available from B/O Tel: 081-748 4081 (Access/Visa Hotline: 081-741 4868 11am-6pm Monday-Saturday booking fee £1 per ticket), Ticketmaster, Premier, Keith Prowse (Credit Cards 081-741 8989), Stargreen, LTB, Albemarle (Subject to a booking fee)

FRIDAY 11th JANUARY

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13 ALIEN SEX FIEND	14 GODFATHERS	APRIL
15 DAVE ALVIN	17 JULIE CRUISE	1/2/4/5 ROD STEWART
18 ALBERT COLLINS	17 FAITH OVER REASON	4 NEDS ATOMIC
18 SILVERFISH	19/20 MOTORHEAD	DUSTBIN
18-20 GB MUSIC	21-22 MAZE	5 LEMONHEADS
WEEKEND	23 DREAM WARRIORS	10 TOM JONES
20 POP WILL EAT ITSELF	26/27 JESUS JONES	13 JOHNNY MATHIS
24 REVOLTING COCKS	MARCH	6+13 GLORIA ESTEFAN
24 THE FARM	1 DAVID LEE ROTH	15/16 AC/DC
24 ROBERT CRAY BAND	3 CARMEL	18/19 TEENA MARIE
27 BOOGIE BROS	5 THE TAIL GATORS	MAY
29 EN VOGUE	6 RIDE	1/2 ELAINE PAGE
31 KILLING JOKE	10 AMI KOITA	14/16 NEW KIDS ON THE
31 E.M.F.	14-17 DEEP PURPLE	BLOCK
FEBRUARY	14 JAMES ADDICTION	21-22 PAUL SIMON
2 JOE ELY	14 BIRDLAND	29/30/31 SHIRLEY
3 DIMI MINT ABBA	14 GENE PITNEY	BASSEY
8 MEN THEY COULDN'T	22 JUDAS PRIEST	JUNE
HANG	24 TANITA TIKARAM	8/9 PET SHOP BOYS
8/9/10/12/13 BOB DYLAN	25-27 WHITNEY	

E.M.F. - JANUARY 31
 BOB DYLAN - FEBRUARY 8/10/12/13
 ROD STEWART - APRIL 1/2/4
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ARENA FRIDAY 11th JANUARY 7.30 pm
 Tickets: £12.50, £11.00
 Available from Venue B/O Tel: 021-780 4133 (Subject to £1.00 per ticket booking fee) or by personal application to Birmingham Odeon, MLM Wolverhampton, Hanley & Newcastle, Poster Place Coventry, Way Ahead Nottingham & Derby, Piccadilly B/O Manchester and Our Price Bristol (All subject to a booking fee) or by postal application to Scorpions B/O, NEC, Birmingham B40 1NT enclosing cheque/PO made payable to NEC Scorpions with SAE and allowing £1.00 per ticket booking fee.

WEMBLEY ARENA SATURDAY 12th JANUARY 7.30 pm
 Tickets: £12.50, £11.00

Available from Wembley B/O and Virgin Megastore (no booking fee on counter sales). Tel: 081-900 1234 for Credit Card bookings (£1.50 per ticket booking fee) or Stargreen, Premier, Keith Prowse, Ticketmaster, Albemarle and LTB (All subject to a booking fee) or by postal application to Scorpions B/O, P.O. Box 2, London W6 0EX enclosing cheque/PO made payable to MCP with SAE and allow 50p per ticket booking fee.

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FORTHCOMING SHOWS

THE METEORS - Jan 26th - £5.00
DONNY OSMOND - Jan 29th - £6.00
WINGER - Jan 31st - £6.00
LAWNMOWER DETH - Feb 1st - £5.00

A.L.E. PRESENTS

FEBRUARY

MON 25	BOURNEMOUTH ACADEMY 8.00PM	(B.O. 0202 304535)
TUE 26†	HEMEL HEMPSTEAD PAVILION 7.30PM	(B.O. 0442 64451/ 234300 (cc))
THU 28+	CAMBRIDGE CORN EXCHANGE 7.00PM	(B.O. 0223 357851)

MARCH

FRI 1	NORWICH UEA 8.00PM	(B.O. 0603 505401)
SUN 3	HULL TOWER BALLROOM 7.00PM	(B.O. 0482 224535)
MON 4	LIVERPOOL UNIVERSITY 8.00PM	(B.O. 051 794 2000)
TUE 5	CARDIFF UNIVERSITY 8.00PM	(B.O. 0222 396241)
WED 6	BRIGHTON THE EVENT 8.00PM	(B.O. 0273 732627)
FRI 8	LEICESTER POLYTECHNIC 8.00PM	(B.O. 0533 555576)
SAT 9	COVENTRY POLYTECHNIC 8.00PM	(B.O. 0203 221167)
TUE 12	READING UNIVERSITY 8.00PM	(B.O. 0734 860222 x231)
WED 13	STOKE KEELE UNIVERSITY 8.30PM	(B.O. 0782 711411)
THU 14	SHEFFIELD OCTAGON 7.30PM	(B.O. 0742 753300)
FRI 15	LEEDS UNIVERSITY 8.30PM	(B.O. 0532 439071)

APRIL

TUE 2†	NOTTINGHAM ROCK CITY 7.30PM	(B.O. 0602 412544)
WED 3	BRISTOL STUDIO 8.00PM	(B.O. 0272 276193)
THU 4+	LONDON KILBURN NATIONAL 7.30PM	(B.O. 071 278 3270)
SAT 6	MANCHESTER INTERNATIONAL II 8.00PM	(B.O. 061 273 8834/ 061 839 0858)
SUN 7†	BIRMINGHAM HUMMINGBIRD 7.30PM	(B.O. 021 236 4236)
THU 11†	NEWCASTLE MAYFAIR 7.30PM	(B.O. 091 232 3109)

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THE SIMPSONS 'The Simpsons Sing The Blues' (Geffen) *

SO YOU thought Bart Simpson was a pubescent anarchist who spat in the face of the American way and sowed chaos wherever he went?

Wrong. Bart is this year's Snoopy, a commodity to be packaged and sold to the affluent (and stooped) kids of middle America. T-shirts, dolls, chocolate bars... and now records.

This album was bound to appear, I suppose. Not surprisingly, it's a crock of shit, and the real, long-forgotten Bart - a delinquent fan of hip hop and hardcore - wouldn't go anywhere near it. Full of ersatz blues and rap blurted out by jaded session-men, it makes for yawn-ridden listening.

And it could have been so much more - Bart guesting with, say, Tad and Public Enemy, his sax-playing sister Lisa blowing some hard jazz, and the permanently irate Mr Simpson showing us some "real" music - but all we get is rock-by-numbers, and tedious, innocuous "jokes": "Homer was yellin'/Mom was too/Because of the mothballs in the beef stew". Tee bloody hee.

The Simpsons are now every bit as safe as Garfield or He-Man - the stuff of shopping malls and Christmas stockings, and as firm a part of the profit-making landscape as the Tedious Mutant Ninja Turtles.

John Harris

BMX BANDITS 'Totally Groovy Live Experience' (Avalanche) ****

HEAD BANDIT Douglas is one of life's oddballs - a pasty-faced jumble sale of a man, hooked on sweets and crisps and sporting pierced nipples and heavy duty tattoos that would make a sailor sweat. This 'king of the wimps' first poked out his crooked pop finger of fun during the great anorak whore-show. His sloppy style and lightweight approach quickly had Douglas brushed aside as some harmless irritant, but we missed the point - the man is a genius. An irksome genius maybe, but if genius is pain and all that, then this merriest of pranksters is the Glasgow godstar.

'Totally Groovy Live Experience' is one of those live records where the intersong quips alone are worth shelling out for. Some of our favourite entertainers just haven't got this pop lark sussed, looking completely knock-kneed onstage, but Dugie is a natural showman and his precise Scots brogue will tell you anything you didn't want to know.

On the music front there's certainly no messing. Some of the Bandits greatest hits (?) like 'The Day Before Tomorrow' and 'E102' are dusted down again and played a little tighter (maybe because handyman Teenage Fanny Norman Blake is spitting out the axe work, having a whale of a time around Douglas's fave three chords).

Bored with these classics, the ensemble throw in cover versions like any top band would be expected to! For a man who spent most of his showbiz summer dressed as a pantomime dragon you just don't expect the thousandth re-run through turgid old shite like 'Route 66', but then again you certainly don't expect a heart swelling rendition of Neil Young's 'Like A Hurricane', nor an Oi stomping of the Dead Kennedys' 'Nazi Punks F**k Off' that wanders off into 'Pretty Vacant', at which point our hero declares that things have gone too far and f**ks off himself.

Probably the first live album to be recorded at the Hattonrig Hotel, Bellshill, file next to U2's Red Rocks bicep pump - rock 'n' roll doesn't come faster than this!

John Robb



SILVERFISH: the hot young stud action in town

BASS UP YER ASS

SILVERFISH 'Fat Axl' (Willja) ****

SOME STUDIO lock up this promised to be... horn rimmed noise power processor Steve Albini and hot young stud action in town, Silverfish.

The London-based shit stained riff rammers have been flailing sweat stained carcasses on the toilet circuit for a good dues-paying stretch now. In fact almost too long. Last spotted with Fugazi in London, they seemed like some kinda mutant dog chasing its over-chewed tail. An overhaul was needed, an injection of vitality.

If that's the case then Albini's the man, perhaps the world's best rock 'n' roll producer. He hones down to the source, the bare bones where the energy spits, cutting out the flab, avoiding the excess.

On 'Fat Axl', Fuzz's guitar sounds like a weapon. Burning! Roaring! It's a f**kin' mad bastard flame thrower combining his knowledge of two rock 'n' roll riffs filched from a grubby axe annual and a whole arsenal of two note six string spew - in this school lead breaks are for rotund bores. This muse has been done to death now and Silverfish fit pretty nicely into the scam, but it's

the sheer vitality and huge energy that unexpectedly lifts this brute out.

The biggest shock, though, is Lesley's vocal. It's a disgusting, screeching sound - you can hear the flesh rip in her throat as she rough rides the raw melody. The surprise is that Albini has the vox so high in the mix - he usually crushes the monotone larynx he's presented with deep in a noise holocaust - but then Lesley is spitting with that same adrenalin OD she touts onstage. Impossible to ignore her, she sounds crazed, a Janis Joplin of the no generation... hell it's hard to believe she has a cushy office job in PR!

You want to know about the tracks? Who gives a f**k, they all have the same riff in them (except the demon versh of Grandmaster Flash's 'White Lines') the same hotch-potch of crazee guitar, lots of snarling 'n' screeching, a sweltering FX rack jammed on way past the ten out of ten notch, some disgusting titles like 'Ich Bin Ein Schaftentrauser' and cuter ones like 'Fat Painted Carcass' or 'Shit Out Of Luck', which should have the desired effect of winding up your more sensitive relatives if you can leave the sleeve lying around the right sort of places.

Cos we're not here for weedy exercises in songwriting skill, we're here because we're digging the violence and the glorious rush of deadly energy. 'Fat Axl' sounds hideously bang up to date even at this late stage in the game.

John Robb

FAIRPORT CONVENTION 'The Five Seasons' (New Routes) **1/2

'THE FIVE Seasons' - yes folks, coming out of the bargain bins of history, trusty old folkers Fairport give you one more season than Nigel Kennedy, age 13, managed. Real value for money for all you arran sweated, real ale quaffing, folkaholics out there in morris men land.

Fairport have been treading the boards the length and breadth of the country for over 20 years now, somehow managing to carve themselves a big enough niche to regularly attract about 10,000 people to their annual weekend bash at Cropredy. That said, their heyday with Sandy Denny and Richard Thompson is long gone. Thompson's been experimenting to mucho critical acclaim, but Fairport have never really changed.

Listening to their very mild-mannered rock-ish folk is always a vaguely pleasant experience. But, you normally get only one brilliant song per album. 'The Five Seasons' contributes 'The Wounded Whale' to the ongoing catalogue of live favourites and, with only a small stretch of the imagination, 'Sock It In' is something The Levellers could probably dish out.

The rest though is floating about

on the average scale of Fairport work. Yes, Simon Nicoll's got a great voice, and some of the mandolin workouts are rather nifty and could give Yngwie Malmsteen a good kicking in the fretwork department, but on the whole it's nothing earth shaking.

But then, how can you dislike a band that do a song called 'Cup Of Tea/A Loaf Of Bread'? They don't make them like that any more.

Andy Stout

BEME SEED 'Lights Unfold' (No 6) *

WHAT A mischievous idea, in theory. Kathleen Lynch is singer and lyricist with Beme Seed, but better known to many as that crazy, possessed dancer who used to cavort naked onstage with Butthole Surfers a few years back. This could be something to prepare for - a wildly psychedelic sleeve, and enclosed lyrics which on close inspection seem to mean big potatoes. That is, it's a whole cosmic you and me and our bodies and the universe thang - heavy stuff.

Anyway, it's an idea, and an interesting one. But maybe you were unfortunate enough to hear the first Beme Seed LP last year. It didn't happen, an uninspired non-starter during Blast First's self-destruct period.

Listen to 'Lights Unfold' and you'll

realise you weren't wrong. Ms Lynch's pleading goth rock whine is an unwelcoming and extremely unpleasant instrument - congratulations, you're the millionth singer to merit the Siouxsie Sioux comparison! Yeuch! Elsewhere in the Beme Seed camp it's a desperately going-through-the-motions blare, all secondhand Velvets and, not surprisingly, reminiscent of a Buttholes wig out - acid metal without the good bits.

You can't sit down and listen. You can't even dance, unless you've taken lots of drugs like the band probably have, in which case maybe it's revelatory. Hmmm. Retailers, put it in the Butthole Surfers section; better still, put it in the bin. Awful.

James Robert

TONGUEMAN 'Joys Of A Meatmaster' (Drunken Swan) ***1/2

EARLIER LAST year TongueMan released their debut single 'Hot Angel' to varying degrees of critical acclaim and sheer outrage. Patrons of the former opinion found themselves enticed by the band's belligerent approach, fusing harsh, aggressive rhythms with angry, almost spoken vocals. Those favouring the latter option held firmly to their archaic morals, expressing disgust and disbelief at TongueMan's explicitly gay lyrics.

Ian Cheek

VARIOUS 'Bio Rhythm 2 808 809 1991' (Network) ****

A SPIN off from Brum's Kool Kat records, Network is one of the UK's premier underground 'house' labels, releasing an eclectic mix from early pioneers like Derrick May and Model 500, through to current projects that bode well for the future.

Forced underground - by naff commercialism, Network speaks in the same kind of danger language that the grenade clutching pop underground spat in the mid-'80s. 'Bio Rhythm' is an excellent stating of its case.

Touching on harsher sounds than the ganja fuelled capital groove, this is almost new beat in parts (but not so, ahem, Belgian). Nexus 21, in particular, are armed with a snub-nosed techno edge, and, as such, are probably the best equipped for the type of crossover raid that Sheffield's Warp Records achieved in taking LFO into the charts. Their track, 'Together', rides a jagged riff line underpinning a heapful of bleedin' bother.

Richard Kirk, ex-Cab Voltaire, drops by in the form of XON. Their 'Dissonance' is more of a scattered rhythm piece than the soft pumping four-fours that typify the rest of the compilation. Not to be outdone, ex-Krush man Mark Gamble cuts in with 'Frequency', under the guise of Rhythmic, while Energise tip a quiff to the more electro roots of the form with 'Report To The Dance Floor'.

With a bulk of the album coming from wizened Brit techno freaks, cranking out their gear in bedridden four-track scenarios, the UK is beginning to take the lead in this underground activity. Even to an outsider the feverish activity herein is a cool trip, varied enough to lay waste to those "it all sounds the same" jibes.

John Robb

DIRTY HANDS 'Lost In Heaven' (Black And Noir Records) ***1/2

WITH 1992 looming on the horizon, one of the positive aspects of European unity will surely be foreign bands finding it easier to tour here and vice versa. If they all come stamped with the same seal of approval as France's Dirty Hands, then unity can't come soon enough.

'Lost In Heaven', their debut album, is released on compatriots Les Thugs' Black And Noir record label. And both bands share a similar approach in both the lyrical and musical departments - in fact, 'Piece Of Fun' could be a Thugs outtake.

"Give me some truth in troubled times" states Gilles during side one, and, with the songs sung in English, it's not hard to distinguish which side of the fence Dirty Hands stand. Their splintered, fractured mid-paced hardcore is built on the firm foundations of an assertive bass plucked with machine like precision which undercuts the whiplash guitars and buzzsaw rage.

'Wanna Be' recalls the masterful Fugazi with its complicated changing arrangements, but it's on side two where Dirty Hands really come into their own, putting the emphasis on rhythm rather than speed. 'Welcome To Poland' is more lyrically involved, a bleak 1984-type scenario with constant references to Big Brother, and the final 'Lost In Heaven' is a dark, perceptive view of the fall of the Berlin wall and the transparent euphoria that surrounded it.

The dream of a United Europe may well remain a fantasy for years to come, but underneath the mainstream - and beneath the channel tunnel - the voice of protest has a universal language which is begging to be heard.

Andy Peart

EDITED BY KEITH CAMERON

LILT
'For The Children'
(Alias) ****

WHEN RON Kavana first decided to record a benefit LP for the Belfast Charitable Trust For Integrated Education, it must have seemed like a fairly routine operation.

As the founder of LILT (London Irish Live Trust – a group of artists, poets, musicians and actors working for peace in Northern Ireland) and a popular figure on the London/Irish circuit, Kavana was in the perfect position to recruit an impressive array of contributors – The Pogues, Mary Coughlan and the actor Patrick Bergin among them. What Kavana didn't realise was that record company wrangling and legal hassles would cause 'For The Children' to be shelved for more than four years after it was originally recorded.

It says a lot for Ron Kavana's belief in the cause and in his music (he wrote, arranged and produced it)

that he put up such a relentless battle to get the record out, eventually releasing it on his own label. The story of 'For The Children's' painful birth shouldn't, however, overshadow the album – because it's a great one.

Lyrical, the songs concentrate on Northern Ireland itself – sectarian bitterness, a poem detailing several centuries of Irish repression and the story of a soldier with a conscience. The main theme seems to be those who've suffered at the hands of others – not least the children that Mary Coughlan and Philip Chevron sing of so emotively in the title track, but even the beautiful instrumental 'Caoimhneadh Róisín' leads to the conclusion that only the rivers run free.

It's not all despair and sadness, though – there's the glorious ceilidh 'Tralee Trembles', Kavana's wistful ballad 'Blackwaterside' and 'Irish Ways', which features a typically gutsy vocal from Shane MacGowan (this was recorded during The Pogues' 1988 'Fall From Grace With God' tour) and ends the record on a

particularly uplifting note.

Last year Ron Kavana was 'Think(ing) Like A Hero' on his own LP and 'For The Children' should take some of those thoughts to the wider audience that he so richly deserves.

Ann Scanlon

HARD-ONS
'Yummy'
(Vinyl Solution) ****

THE HARD-ONS have done a commendable job of keeping a smile on the changing face of power pop and 'Yummy', seemingly their umpteenth album, finds them up to par.

'Where Does She Come From', an irresistible choice for opener, is a crashing pop challenge that runs a two-minute mile and has breath left for a stopwatch ending to make the Ramones smile. 'Raining' deftly flips the coin, its chorus less obvious, the attack harder, if not faster, while 'Dull', a controlled experiment in arrangement kept thorny by one wonderfully filthy guitar, indicates accumulating songwriting stock.

Now, being Australian is not generally identified with superior intelligence, but 'Yummy' does better what many similarly inclined American albums don't, which is deliver a real sound, a sound that kicks severe ass without sacrificing one iddy-biddy iota of content or form, where the influences cancel each other out and merge. Longevity may have something to do with it, but it's probably just that the Hard-Ons are smarter than they act – or used to: dummies don't write a supercharged sugar pill like 'Cool Hand Luke' or 'Something', or...

An acoustic instrumental called 'Jayes Song'. Hard-Ons in sensitivity shock? Fear not, 'On And On' restores sculpted grunge to pride of place with a long solo suitable for nipple-piercing. The only faults to be found with 'Yummy' are that most of the songs sound the same – but who cares when they're so good? – and that there's too few of the cleverer touches the Hard-Ons may rightly believe should be used sparingly. 'Spew' doesn't rock hard enough long enough, either, although the tumultuous solo compensates.

But surely these are minor quibbles: 'Wait Around' peddles pop without apology, and no apologies either for a quite hilariously tuneless attempt at the intro to 'Stairway To Heaven', resulting in what sounds suspiciously like a 'sensitive' guitar being kicked where it hurts.

So, you see, nothing has really changed at all... still well 'ard!

Ralph Traitor

WEEN
'God Ween Satan'
(Twin/Tone) ***

WEEN ARE a mindf**k duo from Pennsylvania, cranking out a cacky mixed up brew of styles purportedly produced by Andrew Weiss from the Rollins band.

Claiming to be a gospel group celebrating their own Boognish cult, Ween sound like those sad deranged Yanks destroyed by years of drink, drugs and crappy TV, dished out with a frightening ease on the other side of the pond.

But Ween are beyond trash, this is the next stage. Bored with rock 'n' roll, the Yanks seem to be more concerned with parodying the damn thing – what would you expect in a country where everyone seems to have a guitar rammed up their asses from birth. Ween are typical of this line of thought: their double album lurches from destructo 90 second workouts, cresting along a fuzzbox overload, to schmaltzy ballads where their drum machine gets into the Bontempi organ groove beloved by near dead entertainers in pubs nationwide.

You get the drift from the titles – 'Never Squeal On The Pusher',

THANK HEAVEN...
FOR LITTLE BOYS

DIAMOND DAVE: what a geezer!

DAVID LEE ROTH
'A Little Ain't Enough'
(Warner Bros) ****

"I SAID how the hell d'ya get in those tight blue jeans?/She said, For starters you can buy me a drink."

The fastest lip on the west coast, the laughing mountaineer, the Pasadena Partyman, barrel-chested platinum-dicked, muscled beach rock Adonis – David Lee Roth is the diamanté-pawed super heavyweight KO King of heavy metal turbo pop.

As ever, there are new dicks on the block: Warrant, who support Roth on his spring UK dates, have confected a monstrous poppy crunch on 'Cherry Pie'; Slaughter's squawking and wanking is also big business. While a boy at heart, Roth now has wrinkles, laughter lines, and isn't the Mr Teen America chick-tease that is Mark Slaughter. Not that he needs to be. With 'A Little Ain't Enough', Diamond Dave outsmarts the competition, then outguns them.

This is Roth's fourth solo record, post-Van Halen, and the first since the departure of guitarist/co-pilot Steve Vai, who quit for a moonlight solo career and the easy money of David Coverdale's Whitesnake. All guitar parts on 'A Little

Ain't Enough' were recorded by Jason Becker, another infant prodigy from the Milke Varney school of overstatement who has retired from Roth's touring band with a gammy leg. Becker's peg won't support him over a full two-hour show, so Roth has hired two hacks in his stead, Desi Rexx (ex D'Molls) and Joey Holmes (ex Lizzy Borden).

Becker may be gone but his performance here is astonishing. Solo and with Van Halen, Roth has juggled everything from the Kinks to Motown to the Beach Boys and Sinatra. This album has more moods and more dirty blues than any Roth has recorded, and while famed as a jazz metal speedballer, Becker plays each of these styles beautifully, from a Creedence Clearwater Revival groove like 'Sensible Shoes' to the fizz-bang metalpop anthems like 'Lil Ain't Enough'.

There is, however, only one male lead per David Lee Roth album, and that's Dave himself. What's a few bad notes? Roth's a great singer, wowing on 'Showtime' and 'Hammerhead Shark', 60-a-day husky on 'Dogtown Shuffle' and 'The Truth'.

'A Little Ain't Enough' is the kind of record Roth and no-one else can make, least of all Van Halen; flashy but smart, it'll make you laugh as well as sing. Thank Heaven or Hollywood for David Lee Roth – just a gigolo, but still the greatest.

Paul Elliott

'Mushroom Festival From Hell', 'Marble Tulip Juicy Tree', etc bleedin' etc, and I'm f**ked if I can remember how any of these tracks actually went; the sheer volume of this epic kinda blots the memory out. Like nearly every double album in history, a single would have sufficed, but then that's arguably against the nature of this kinda scam. Utterly charming if not utterly compelling – don't blame Ween, it's not their fault!

John Robb

ROGER MCGUINN
'Back From Rio'
(Arista) *****

IN THEIR chart heyday, The Byrds and The Beach Boys formed America's first line of defence against The Beatles and The Stones. Roger McGuinn led The Byrds, establishing himself as a visionary songwriting giant and pioneer of folk and country-rock. But since the '60s, he has seldom been acknowledged to the extent his contemporaries have.

After The Byrds' 1973 split McGuinn made several long-lost CBS solo albums, launched half-baked Byrds reformation projects and,

incredibly, wound up on the club circuit. The Eagles, Fleetwood Mac and finally Tom Petty's emergence gave us credible ersatz McGuinn, and McGuinn paid Petty the considerable compliment of covering his Byrds soundalike 'American Girl'. In the '80s McGuinn was backed and patronised by REM and others anxious to underscore his genius and importance, and The Byrds experienced a resurgence of overdue credibility similar to that simultaneously accorded the Velvet Underground, with seemingly unlikely bands like Hüsker Dü paying them handsome tributes.

Now entering his fourth decade as a working musician, McGuinn returns with 'Back To Rio', his first solo album since 1980. Unlike Dylan, whose career resembles McGuinn's in certain respects, the ex-Byrds' man's relatively low profile has spared him unreasonable scrutiny and incessant expectation. The freedom this has given him can be heard and felt immediately: 'Back To Rio' is a record that only a man and musician so experienced, accomplished and unfettered could make, and its impact will be considerably heightened by the sheer precipitate scale of its quality. Assisted by Elvis Costello, Dave Stewart and, inevitably, Tom Petty and various Heartbreakers, McGuinn returns to us in incredible form.

'Someone To Love', the opener, is instantly classic McGuinn, the twelve-string runs and reedy, deceptively thin voice carrying a melody that absolutely melts you. 'Car Phone', meanwhile, is a masterpiece, a compulsive low-riding rocker that uses the car phone and its users as a sweeping metaphor for exclusion, corruption, power and isolation.

The witty, unpretentious use of old Byrds licks, allied to the polished narrative, show McGuinn to be completely in control of his writing.

'You Bowed Down' is similarly involving, its erudite lyric, majestic riff and ethereal harmony emblematic of McGuinn's religious side – he has been both an Eastern acolyte and reborn Christian. 'Goldmine/Back From Rio' is a dark, elegaic thing, a stark contrast to what follows. 'Never Meet Again', by once-CBS signing Tommy Conwell, may seem an odd choice for a cover, let alone album closer, but then McGuinn has never stood on ceremony and the peculiar humility represented by his reviving this worthy pop song is central to the irresistible appeal of Roger McGuinn.

Charm aside, realism dictates that, even if he never records again, 'Back To Rio' vouchsafes McGuinn's legend right into the next century.

Ralph Traitor

SAY IT
LOUD**MICHAEL ROSE**
'Proud'
(RCA) ****

MICHAEL ROSE once fronted the boss reggae act Black Uhuru, the band that contained Sly and Robbie – rhythm merchants responsible for reggae's intrusion into the pop consciousness through a string of big-league production credits and session jobs.

Now Michael himself has his eye on the dizzy heights of mass appeal, and on the evidence of 'Proud', he may well get there. It's a polished, eclectic debut that manages to yield to his reggae roots while sticking its nose in all manner of '90s styles.

A cool cover of Paul Simon's 'Mother And Child Reunion' sees rapper Merlin (last heard on the Beatmasters' 'Who's In The House') shaking his stuff over a hip-hop beat. 'Proud' and 'Hot Pop' are the product of a belting fusion of housey arrangements and reggae rhythms. And 'Eyes', a late-nite ballad thang, sees Rose consciously apeing the thumping laid-back beats of Soul II Soul.

All this genre-hopping, of course, is topped off by the plaintive, other-worldly vocals that made Black Uhuru tracks such a delight. The subject matter of Rose's wailing (thankfully) has hardly changed either – he's as mystified and furious about the world as ever; lines like "See the little man in the gutter/Eating from that rubbish bin" make a welcome change from the inane "positive" platitudes of the dance set.

'Proud' isn't perfect, though – the tuff angry edge of Rose's early gear is often sacrificed in favour of techno slickness, and there's a distinct lack of the bass-heavy approach that could have made this album a killer; and it steers perilously near to lightweight radio fodder more than a few times.

But while reggae purists may cry "Judas", pubescent chart kids just might recognise 'Proud' as the crossover masterstroke it undoubtedly is. They say reggae is about to break into the mainstream – with records like this, it may well seize the pop palace tomorrow.

John Harris



ALBUMS

Just William

WILLIAM S BURROUGHS
'Dead City Radio'
(Island) ****

BILL BURROUGHS is the hippest of them all. A list of notables who have been inspired by his work, not only in literature but in the arts generally, would be nigh on endless.

Suffice to say that in music, John Cale, Donald Fagen, Sonic Youth and Chris Stein have all seen the hand of Burroughs filter into their work, and as some kind of ultimate homage they all get to play on 'Dead City Radio'. Producers Hal Willner and Nelson Lyon have been producing a series of spoken word LPs, including the likes of WSB's old pal Allen Ginsberg, but this really is the big one.

'Dead City Radio' is a journey through Burroughs' world - a world very much like yours and mine - which manages to explode the myth that the artist is little more than a dried-out junkie. This is most obvious in pieces like 'Kill The Badger!' and 'A Thanksgiving Prayer' (the latter a wry two fingers at The American Way which says more than a thousand ranting rock bands ever could), with backing by the traditional sounds of the NBC Symphony Orchestra recorded some 30 years ago.

The introduction piece is also worth mentioning. 'William's Welcome' is a spooky musical piece arranged by Lenny Pickett with "interruptions" by Sonic Youth where Bill just keeps intoning "What are you here for?". Indeed.

Side two sees Burroughs open with a very typical 'A New Standard By Which To Measure Infamy', one of several unpublished texts included. Then lo and behold, to more excellent Lenny Pickett accompaniment, WSB reads three instalments of The Good Book in 'The Sermon On The Mount'.

Things just get stranger. A ten minute series of



BILL BURROUGHS: a man interrupted by Sonic Youth

uncomfortable visions fly through 'Apocalypse', by which time most people's conception of the man ought to have broadened at least a little. And there's still time for a brief 'Lord's Prayer' and, in his autumn years, a singing debut on 'Ich Bin Von Kopf Bis Fuss Auf Liebe Eingestellt' ('Falling In Love Again'). Er... don't give up your day job for this one, Bill.

All in all, a very dark and thought provoking record, essential to those already converted and well worth an investigation by anyone still unfamiliar with Burroughs' work.

James Robert

PLAYBACK

The monthly round-up of essential platters for the discerning record buyers turntable

THE DURUTTI COLUMN

'Obey The Time'
(Factory)

WHETHER IT'S six-strings or samplers that Vini Reilly wraps his boney fingers around, 'Obey The Time' is testimony to a unique talent. This is man and machine in perfect harmony. AF

THE FALL

'458489 B-Sides'
(Beggars Banquet)

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 E Smith away from his dank Manc underworld towards the charts. Fall B-sides, however, stayed as strange as the band's pre-Brix gear - and the work collected here has a weird appeal. JH

GAYE BYKERS ON ACID

'Pernicious Nonsense'
(Naked Brain)

LOST IN space, lost in music and, theoretically at least, on the right side of the barricades in the information war, Gaye Bykers are either up a blind alley to hell or part of the next great evolutionary jump. 'Pernicious Nonsense', laced with madness and happiness, sounds like the latter. GB

THE BYRDS

'The Byrds'
(CBS)

THERE ARE 90 tracks here, including 17 previously unreleased - a long, lingering trip through some of the finest music ever recorded. This excellent collection is topped off with a 56-page booklet compiled by McGuinn himself and is what it sets out to be - the definitive Byrds collection. CC

BRIAN JAMES

'Brian James'
(New Rose)

IT'S 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. 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. TJ

CARLTON

'The Call Is Strong'
(frrr)

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. DW

LUSH

'Gala'
(4AD)

THE FIRST thing that's obvious from listening to 'Gala' is how far Lush have come so quickly. The tracks from 'Scar' are so raw, pretty close to the sound of Lush as they used to be live. Compare 'Thoughtforms' in its original incarnation with the version that appeared on the Robin Guthrie produced 'Mad Love' - it's the difference between a sound that plods and a sound that flies. TU

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. TJ

JELLYFISH KISS

'Animal Rites'
(Shimmy Disc)

IF THE Jellies have a problem it's that they don't sound anything like a UK band. But when a band is as inspired as the Buttholes that's no great problem. Kramer himself described this LP as, "the best psychedelic hardcore record ever". He's not entirely correct, but he's not far wrong. LF

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BACK-TRACKS

VARIOUS 'The Blues Guitar Box' (Sequel)

THIS ALBUM, assembled from various sources, showcases three hours of classic blues guitarists but sadly suffers from poor sound quality in places - the prime examples being Jimmy Page and Eric Clapton's muddy and distorted 'Freight Loader' and BB King's live version of 'Outside Help'.

These niggles aside, though, this compilation is rather good, notwithstanding a bias toward white blues players, particularly those playing with their black forefathers. Thus, we get Muddy Waters with Rory Gallagher, Steve Cropper with Albert King and Howling Wolf with Eric Clapton.

There are too many good tracks to give them all a mention, but worthy of note are Barry Goldberg and Mike Bloomfield on the sublime 'Blues for Barry

and Michael', Bobby Radcliff playing as if his guitar is on fire on 'Stick Around', the ever excellent Buddy Guy with 'Worried Blues' and Britain's finest blues exponent, Peter Green.

Offering something for every fan of the blues, this album can be seen as a fine place to start or as a healthy addition to an existing collection. CC

VARIOUS 'The Ultimate Blues Collection' (Castle Communications)

TALK ABOUT undying optimism. Calling any blues collage 'The Ultimate' or 'The Best' is seriously opening yourself up for a good kicking.

Doing it with this sorry excuse for a flick through the six-string catalogue is akin to inviting the Trades Description people in for a cup of coffee and a quick court summons.

Like, what the bloody hell is Gary 'Desperate Career Move' Moore doing rubbing shoulders with Muddy Waters and Elmore James? Admittedly, there is some classic blues on here, but when it's sandwiched between such revolting dross, why bother?.

We are talking padding here. James' 'Dust My Broom' might be superb laid-back guitar strobing behind chattering sax, but including Clapton's wasted 'Tribute To Elmore' as well smacks of sheer desperation.

What is good doesn't muck about, though. Waters contributes 'Hoochie Coochie Man' and the '70s rock sleaze through 'Mannish Boy'. Howlin' Wolf's 'Smokestack Lightning', meanwhile, is about as raw-edged and mournful as blues can get, and Hendrix's 'Catfish Blues' is naturally magnificent.

But, there is 104 minutes of music here - a sod-the-quality-feel-the-width sort of affair. Some original Chess recordings, a stack of moronic '70s blues revivalists, and that atrocious Gazza Moore song, do not an ultimate make. Avoid. AS

GRAY MATTER 'Food For Thought' (Dischord)

THE WORD 'seminal' is used with such disheartening regularity to idly describe any half-baked, extraneous band that it's become almost the antithesis of its real meaning. Once in a while, though, its use is justified and Gray Matter, who formed in 1983, dissolved three years later,

during which time they helped found Washington DC's distinctive sound and style, have a greater claim on the word than most.

'Food For Thought', their debut LP, was initially released six years ago on R'n'B Records and finds itself resurrected here by those kindly folks at Dischord. Harking back to the rebellious days of bunking school and sneering in the face of authority, the LP is mostly a collision of mid-paced guitars and regulation drumming which has suffered remarkably little adverse effect as a consequence of time, despite America's more recent powerhouse exports.

The spoilt-brat vocal of 'Give Me A Clue', the ascending rhythms of 'Caffeine Blues' and the variable, aptly-titled 'Retrospect' are the major highlights of an LP blemished only by a rather pointless rendition of The Beatles' 'I Am The Walrus'. And while the odd track may adhere rather too strictly to a standard early hardcore structure, it should be remembered that Gray Matter were partly responsible for nurturing the style in the first place.

Having spawned the likes of Ignition, 3 and Senator Flux, the members of Gray Matter now have plans to reform, record and possibly tour despite drummer Dante Ferrando owning a restaurant in Washington and bassist Steve Niles running Arcane comics. It remains to be seen whether the project will be a success or a mild embarrassment, but the prospect remains an inviting one. IC

ROY WILKINSON clocks the mountain of hi-tech computer gear now used by The Butthole Surfers

DEEP IN the heart of Texas, a marriage seemingly made in hell continues to flourish.

The Butthole Surfers are consummating their shotgun wedding of chip and trip with ever greater skill.

The Buttholes' weird, wild-eyed stories and acid-fried mind set have been well documented in the music press, creating the image of a band barely able to get to the toilet without major incident.

But while the band have undoubtedly earned most of their reputes with unhinged live shows and a lysergically expanded conversation mode, the way they've allied this barely controlled creative method with increasingly hi-tech studio equipment is not so immediately obvious.

The Buttholes continue to fuse output from the chemically-prodded human brain with the hard logic base of the electronic chip and state of the art computer technology.

The Buttholes have long since built up an impressive studio facility at their Driftwood ranch retreat, surrounded by open countryside and bountiful wildlife.

Flourishing on a relationship with local equipment suppliers whereby they can try any recording equipment on loan, the Surfers have built a recording array of limitless possibilities.

THE BUTTHOLES began modestly enough some five years ago, buying an **Ampeg eight-track recorder**, and working with a single microphone. Now they have their own mainframe computer and the ability to create animated visuals to go with animal rock grotesques.

It was Gibby who first took the plunge into the bewildering world of the modern computer-controlled music generation. He was old enough to have little of the computer literacy that today's children commonly have, but the lead Butt still took to the world of VDUs naturally, teaching himself.

Exploring the medium via the Jack Officers project with bassist Jeff Pinkus, Gibby transmitted his enthusiasm for hi-tech's potential to the rest of the band.

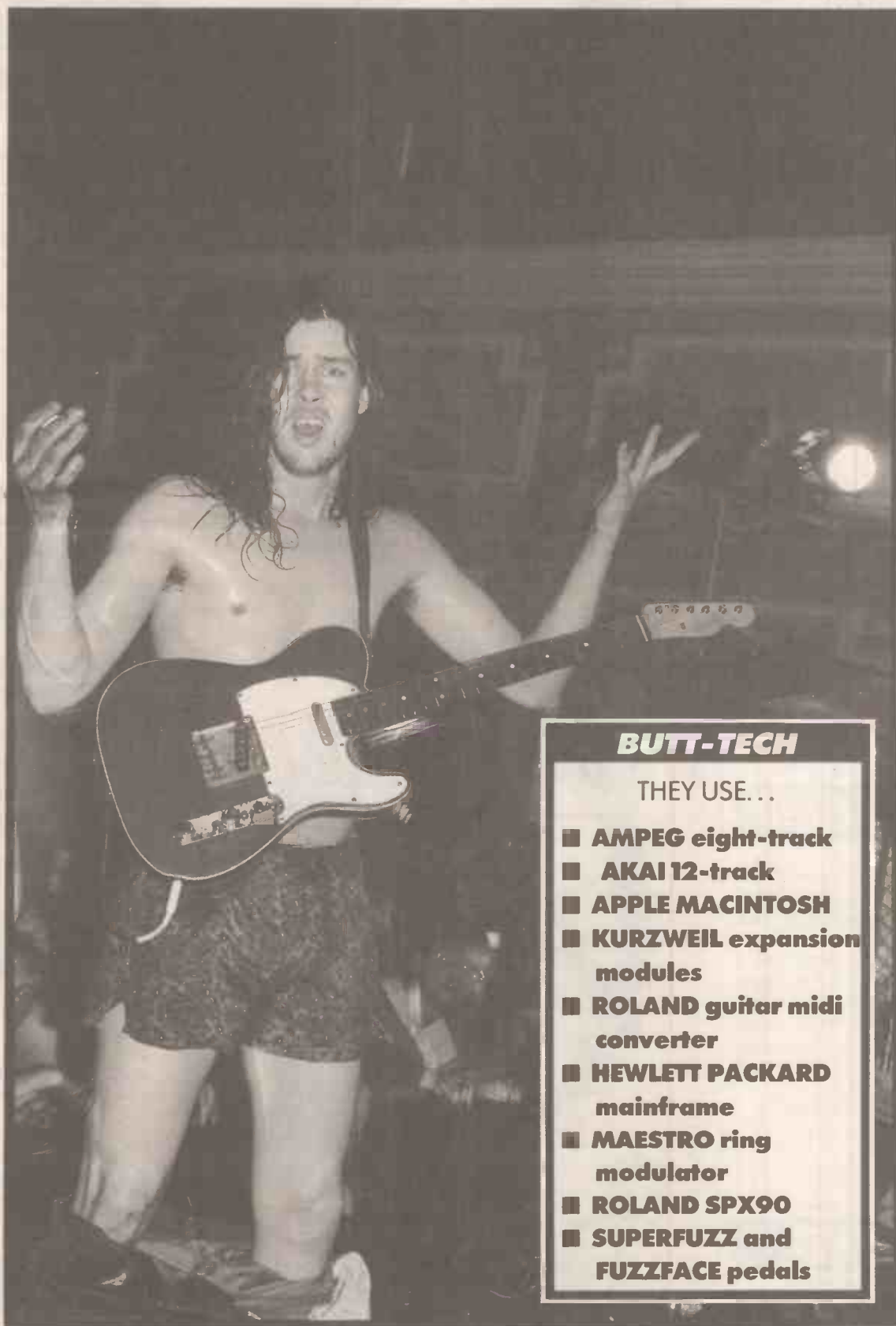
Now they're all midi'd up and making records with an increasingly higher percentage of computer-generated sound.

Recently married and moved from Driftwood to an Austin townhouse, guitarist Paul Leary details the evolution of the Butts' computer quest.

"We're now using an **Akai 12-track recorder** and an **Apple Macintosh** computer with **Performer** sequencing software. I've virtually finished recording a solo album and I've been using **Kurzweil expansion modules** and a **Roland guitar midi converter** which allow me to play any instrument from my fretboard - from vibraphone to flute, piano, whatever. I've been playing guitar for all these years and now, all of a sudden, I can play everything.

"We're using an increasing amount of computer generated sound. There's a song on the new Butthole Surfers album called 'Lonesome Bulldog' which is about my Mark Farner (named after the Grand Funk

FU PROOF TECHNOLOGY



GIBBY SHOWS off his software

Steve Double

Railroad guitarist). The song has violin, squeezebox, drums, all sampled with the computer and controlled by guitar. You'd never guess that it wasn't real instruments to listen to it.

"This stuff is amazing for idiots like us who can't play their parts without screwing them up. With the computer we can just go back and correct any mistakes. Most people

would listen to this music and never dream it was made with computers - it isn't like Madonna, which is music that's obviously made with computers in an expensive studio."

AND AS the Buttholes opt for computer assistance, chemical assistance for the creative method isn't exactly precluded.

"I have to smoke dope while I'm using my computer," says Paul. "I can't touch it unless I get pretty high. If I don't do that it becomes just data manipulation. When you get stoned you don't have to think about what you're doing so much and you feel more inclined to do things over and over again. I spend about 40 hours a week in front of my computer, so I need something to help keep a mental flow going.

"We have a **Hewlett Packard** computer which costs as much as a house, but we're going to get our money back from it just because we can use it in so many ways.

"Gibby's getting more and more into 3D animation using visual software. We made the cover for the 'Widowmaker' EP with that stuff and then used it to manipulate photographic images for the cover of the 'Hurdy Gurdy' single. In the future we're going to be making videos with it, so it'll probably end up paying for itself that way. Right now Gibby's messing about with animated dicks and balls flying through space and with something he calls a Jamaican space station - it looks like a space station designed by dope-smoking astronauts."

The Buttholes still aren't quite able or inclined to rely on computer-generated music live, preferring to stick with a walling wall of distorted guitar and the way Gibby electronically manipulates his voice with his Gibbytronix set-up.

"He started out with an old **Maestro ring modulator** from the early '70s," says Paul. "With that he could distort his vocals and change the tone. After a while that old thing gave up so now he uses a digital delay unit and a harmoniser effect on a **Roland SPX90**. I myself use a bunch of old effects pedals that I've picked up here and there - **Superfuzz** pedals and **Fuzzfaces** - big old clunking distortion pedals."

ASIDE FROM the sonic avenues they open, the Buttholes' hi-tech studio array has more prosaic financial benefits.

"It allows us to record more stuff at home in our studio," says Paul. "So we don't have to spend so much money working on stuff in an expensive studio. Now we can sequence a lot of stuff at home, record drums and vocals at home and concentrate on hiring time in an expensive studio to do the mixing."

With the Buttholes rampaging through their computers' capacities, they find themselves with a sonic vocabulary they once could only dream of. But sometimes it's just as well to keep quiet about your new toys, as Paul discovered.

"I played 'Lonesome Bulldog' to my mom," says Paul. "She couldn't believe that we'd done all this, so I told her we'd done it using computers. Then she was like, Oh, so all you did was press a button. She kinda felt cheated."

As one of the Buttholes' slogans goes, you kung fu some of the people some of the time, but you kung fu all of the people all of the time.

BUTT-TECH

THEY USE...

- **AMPEG** eight-track
- **AKAI** 12-track
- **APPLE MACINTOSH**
- **KURZWEIL** expansion modules
- **ROLAND** guitar midi converter
- **HEWLETT PACKARD** mainframe
- **MAESTRO** ring modulator
- **ROLAND SPX90**
- **SUPERFUZZ** and **FUZZFACE** pedals

CHARTS

UK SINGLES

- 1 3 SADNESS PART 1 Enigma Virgin International
- 2 - BRING YOUR DAUGHTER... TO THE SLAUGHTER Iron Maiden
EMI
- 3 4 ICE ICE BABY Vanilla Ice SBK
- 4 5 THE GREASE MEGAMIX John Travolta & Olivia Newton-John
Polydor
- 5 2 YOU'VE LOST THAT LOVIN' FEELING Righteous Brothers Verve
- 6 7 ALL TOGETHER NOW The Farm Produce
- 7 6 JUSTIFY MY LOVE Madonna Sire
- 8 16 CRAZY Seal ZTT
- 9 10 THE TOTAL MIX Black Box deConstruction
- 10 1 SAVIOUR'S DAY Cliff Richard EMI
- 11 8 MARY HAD A LITTLE BOY Snap Arista
- 12 14 ALL THE MAN THAT I NEED Whitney Houston Arista
- 13 9 PRAY MC Hammer Capitol
- 14 23 CRAZY Patsy Cline MCA
- 15 17 GONNA MAKE YOU SWEAT C&C Music Factory CBS
- 16 15 UNBELIEVABLE EMF Parlophone
- 17 13 THE ANNIVERSARY WALTZ PART TWO Status Quo Vertigo
- 18 11 WICKED GAME Chris Isaak London
- 19 19 UNCHAINED MELODY Righteous Brothers Verve
- 20 35 (I'VE HAD) THE TIME OF MY LIFE Bill Medley & Jennifer Warnes
RCA
- 21 12 JUST THIS SIDE OF LOVE Malandra Burrows
Yorkshire Television Enterprises
- 22 27 ARE YOU DREAMING? Twenty 4 Seven BCM
- 23 25 DISAPPEAR INXS Mercury
- 24 22 SITUATION Yazoo Mute
- 25 30 24 HOURS Betty Boo Rhythm King
- 26 28 FREEDOM! George Michael Epic
- 27 38 I CAN'T TAKE THE POWER Off-Shore CBS
- 28 - GOT THE TIME Anthrax Island
- 29 24 THIS ONE'S FOR THE CHILDREN New Kids On The Block CBS
- 30 - PREACHER MAN Bananarama London
- 31 29 SUCKER DJ Dimples D FBI
- 32 20 THE CRAZY PARTY MIXES Jive Bunny & The Mastermixers
Music Factory
- 33 26 DON'T WORRY Kim Appleby Parlophone
- 34 50 I'M NOT IN LOVE Will To Power Epic
- 35 - MERCY MERCY ME/I WANT YOU Robert Palmer EMI
- 36 33 A MATTER OF FACT Innocence Cooltempo
- 37 41 SUMMER RAIN Belinda Carlisle Virgin
- 38 - INTERNATIONAL BRIGHT YOUNG THING Jesus Jones Food
- 39 21 CLOSE TO YOU/MERRY CHRISTMAS DARLING Carpenters
A&M
- 40 47 GEORDIE BOYS (GAZZA RAP) Gazza Best
- 41 31 KINKY BOOTS Patrick McNee & Honor Blackman Deram
- 42 36 TURTLE RHAPSODY Orchestra On The Half Shell SBK
- 43 - TELL ME WHERE YOU'RE GOING Silje Lifetime
- 44 46 FANTASY Black Box deConstruction
- 45 32 FALLING Julee Cruise Warner Brothers
- 46 40 MY DEFINITION OF A BOOMBASTIC JAZZ STYLE Dream Warriors
4th & Broadway
- 47 - ALWAYS THE SUN Stranglers Epic
- 48 18 THE BEST CHRISTMAS OF THEM ALL Shakin' Stevens Epic
- 49 39 I CALL YOUR NAME A-ha Warner Brothers
- 50 - ALL THIS TIME Sting A&M

Compiled by MRIB

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- 1 INSPIRAL CARPETS Cool As F**k White
- 2 JIMI HENDRIX Kissed The Sky Tie Dye
- 3 METALLICA Metal Up Your Arse Black
- 4 CHARLATANS Some Friendly Tour White
- 5 SEX PISTOLS Never Mind The Bollocks White
- 6 JIM MORRISON Face White
- 7 CLASH Give 'Em Enough Rope White
- 8 DEAD KENNEDYS Too Drunk To F**k Black
- 9 HAPPY MONDAYS Step On White
- 10 NEW MODEL ARMY Get Me Out Black

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- 6 GOD'S COP Happy Mondays Factory
- 7 BEDSITTER Carter (USM) Rough Trade
- 8 SOLID GOLD Ashley & Jackson Big Life
- 9 SUNDAY'S CHILD Great Northern Electrics Polydor
- 10 FREEDOM A Homeboy, A Hippy & A Funky Dredd Tam Tam

Compiled by Mimi at Totally Wired, Fridays at the Powerhaus, Liverpool Road, Islington

UK ALBUMS

- 1 1 THE IMMACULATE COLLECTION Madonna Sire
- 2 2 THE VERY BEST OF Elton John Rocket
- 3 3 SERIOUS HITS... LIVE! Phil Collins Virgin
- 4 7 I'M YOUR BABY TONIGHT Whitney Houston Arista
- 5 13 SHAKING THE TREE-GOLDEN GREATS Peter Gabriel Virgin
- 6 11 LISTEN WITHOUT PREJUDICE VOLUME 1 George Michael Epic
- 7 4 CARRERAS DOMINGO PAVAROTTI-CONCERT Various Decca
- 8 6 THE SINGLES COLLECTION 1984-1990 Jimmy Somerville London
- 9 8 SOUL PROVIDER Michael Bolton CBS
- 10 5 FROM A DISTANCE... THE EVENT Cliff Richard EMI
- 11 9 THE RHYTHM OF THE SAINTS Paul Simon Warner Brothers
- 12 14 TO THE EXTREME Vanilla Ice SBK
- 13 10 THE VERY BEST OF The Bee Gees Polydor
- 14 12 ROCKING ALL OVER THE YEARS Status Quo Vertigo
- 15 15 THE VERY BEST OF Righteous Brothers Verve
- 16 21 CHOKE Beautiful South Go! Discs
- 17 16 X INXS Mercury
- 18 30 PLEASE HAMMER DON'T HURT 'EM MC Hammer Capitol
- 19 23 RHYTHM OF LOVE Kylie Minogue PWL
- 20 17 ONLY YESTERDAY The Carpenters A&M
- 21 27 BEHAVIOUR Pet Shop Boys Parlophone
- 22 18 REMASTERS Led Zeppelin Atlantic
- 23 24 PILLS 'N' THRILLS & BELLYACHES Happy Mondays Factory
- 24 49 MCMXCAD Enigma Virgin
- 25 22 THE ESSENTIAL PAVAROTTI Luciano Pavarotti Decca
- 26 25 BOOMANIA Betty Boo Rhythm King
- 27 38 VIVALDI: FOUR SEASONS Nigel Kennedy And
The English Chamber Orchestra EMI
- 28 - DIRTY DANCING Original Soundtrack RCA
- 29 19 SOUVENIRS Foster & Allen Telstar
- 30 28 KIM APPLEBY Kim Appleby Parlophone
- 31 34 TRIPPING THE LIVE FANTASTIC Paul McCartney Parlophone
- 32 - CORNERSTONES 1967-1970 Jimi Hendrix Polydor
- 33 40 PRETTY WOMAN ORIGINAL SOUNDTRACK Various EMI USA
- 34 26 BE MY LOVE... AN ALBUM OF LOVE Placido Domingo EMI
- 35 33 STEP BY STEP New Kids On The Block CBS
- 36 43 I DO NOT WANT WHAT I HAVEN'T GOT Sinéad O'Connor Ensign
- 37 39 LOOK SHARP! Roxette EMI
- 38 42 TRIP ON THIS-THE REMIXES Technotronic Telstar
- 39 - DREAMLAND Black Box deConstruction
- 40 - NO PRAYER FOR THE DYING Iron Maiden EMI
- 41 - WORLD POWER Snap Arista
- 42 29 REFLECTION Shadows Rollover
- 43 41... BUT SERIOUSLY Phil Collins Virgin
- 44 37 FOREIGN AFFAIR Tina Turner Capitol
- 45 47 MIXED UP Cure Fiction
- 46 - THE LA'S The La's Go! Discs
- 47 - BELIEF Innocence Cooltempo
- 48 31 MY CLASSIC COLLECTION Richard Clayderman Decca
- 49 20 MERRY, MERRY CHRISTMAS New Kids On The Block CBS
- 50 32 STARRY NIGHT Julio Iglesias CBS

Compiled by MRIB



PAUL MCCARTNEY: live and, er, kicking

5 YEARS AGO

ALTERNATIVE/YEAR END

- 1 SHE SELLS SANCTUARY The Cult Beggars Banquet
- 2 BLUE MONDAY New Order Factory
- 3 UPSIDE DOWN The Jesus And Mary Chain Creation
- 4 RAIN The Cult Beggars Banquet
- 5 AIKEA-GUINEA Cocteau Twins 4AD
- 6 THE PERFECT KISS New Order Factory
- 7 ST SWITHINS DAY Billy Bragg Go! Discs
- 8 IRONMASTERS The Men They Couldn't Hang Imp/Demon
- 9 HOW SOON IS NOW? The Smiths Rough Trade
- 10 SHAKE THE DISEASE Depeche Mode Mute
- 11 MEGAREX T Rex Marc On Wax
- 12 THE GREEN FIELDS OF FRANCE The Men They Couldn't Hang
Imp/Demon
- 13 PEARLY DEWDROPS' DROPS Cocteau Twins 4AD
- 14 JAMES II (HYMN FROM A VILLAGE) James Factory
- 15 SHAKESPEARE'S SISTER The Smiths Rough Trade
- 16 MY BABY JUST CARES FOR ME Nina Simone Charly
- 17 SPIRITWALKER The Cult Situation Two
- 18 DIRTY OLD TOWN The Pogues Stiff
- 19 THE PEOPLE'S LIMOUSINE The Coward Brothers Imp/Demon
- 20 MOVIN' 400 Blows Illuminated

10 YEARS AGO

ALTERNATIVE

- 1 1 CARTROUBLE Adam And The Ants Do It
- 2 3 ZEROX Adam And The Ants Do It
- 3 4 IT'S OBVIOUS/DIET Au Paris Human
- 4 2 THE EARTH DIES SCREAMING/DREAM A LIE UB40 Graduate
- 5 5 DECONTROL Discharge Clay
- 6 9 RABBIT Chas And Dave Rockney
- 7 7 SIMPLY THRILLED, HONEY Orange Juice Postcard
- 8 6 BEER DRINKERS AND HELL RAISERS Motorhead Big Beat
- 9 11 GUILTY Honey Bane HB
- 10 8 TELEGRAM SAM Bauhaus 4AD
- 11 10 DANCED Toyah Safari
- 12 15 TRY Delta 5 Rough Trade
- 13 13 BLOODY REVOLUTIONS/PERSONS UNKNOWN Crass/
Poison Girls Crass
- 14 19 POLITICS/IT'S FASHION Girls At Our Best Record/Rough Trade
- 15 12 SEVEN MINUTES TO MIDNIGHT Wah! Heat Inevitable
- 16 14 REALITY ASYLUM Crass Crass
- 17 - TIME Hazel O'Connor Albion
- 18 18 ANIMAL SPACE Slits Human
- 19 16 KILL THE POOR Dead Kennedys Cherry Red
- 20 - FEEDING OF THE 5,000 (SECOND SITTING) Crass Crass

MUSIC VIDEO

- 1 1 THE IMMACULATE COLLECTION Madonna W MV
- 2 4 SERIOUSLY LIVE IN BERLIN Phil Collins Virgin
- 3 2 IN CONCERT Carreras/Domingo/Pavarotti Channel 5/PMV
- 4 3 FROM A DISTANCE (THE EVENT) Cliff Richard PMI
- 5 5 THE VERY BEST OF Elton John Channel 5/PMV
- 6 6 STEP BY STEP New Kids On The Block CMV
- 7 7 LIVE FROM BARCELONA 1990 Tina Turner Channel 5/PMV
- 8 9 CITY OF LIGHTS Runrig Channel 5/PMV
- 9 8 ROCKING ALL OVER THE YEARS Status Quo Channel 5/PMV
- 10 - ACCESS ALL AREAS Bon Jovi Channel 5/PMV

Compiled by Gallup

METAL SINGLES

- 1 - BRING YOUR DAUGHTER... TO THE SLAUGHTER Iron Maiden
EMI
- 2 - GOT THE TIME Anthrax Island
- 3 1 THE ANNIVERSARY WALTZ PART TWO Status Quo Vertigo
- 4 - THE ONE TO SING THE BLUES Motorhead Epic
- 5 3 MONEY TALKS AC/DC Atco/East West
- 6 2 TOO TIRED Gary Moore Virgin
- 7 6 MIRACLE Jon Bon Jovi Vertigo
- 8 - SOMETHING TO BELIEVE IN Poison Capitol/Enigma
- 9 5 YOUR TIME IS GONNA COME Dread Zeppelin IRS
- 10 - CHERRY PIE Warrant CBS

METAL ALBUMS

- 1 1 ROCKING ALL OVER THE YEARS Status Quo Vertigo
- 2 2 REMASTERS Led Zeppelin Atlantic/East West
- 3 3 CORNERSTONES 1967-1970 Jimi Hendrix Polydor
- 4 6 NO PRAYER FOR THE DYING Iron Maiden EMI
- 5 5 BLAZE OF GLORY/YOUNG GUNS II Jon Bon Jovi Atco/East West
- 6 7 THE RAZORS EDGE AC/DC Atco/East West
- 7 4 LEATHER & LACE-THE SECOND CHAPTER Various Dino
- 8 10 STILL GOT THE BLUES Gary Moore Virgin
- 9 8 HEARTBREAK STATION Cinderella Vertigo
- 10 - THE REAL THING Faith No More Slash/London

Compiled by Spotlight Research

INDIE SINGLES

1	1	ALL TOGETHER NOW	The Farm Produce
2	3	ARE YOU DREAMING?	Twenty 4 Seven BCM
3	2	SITUATION (REMIX)	Yazoo Mute
4	4	SUCKER DJ	Dimples D FBI
5	5	24 HOURS	Betty Boo Rhythm King
6	7	FREEDOM	A Homeboy, A Hippie And A Funky Dredd Tam Tam
7	12	ISLAND HEAD EP	Inspirial Carpets Cow
8	14	KINKY AFRO	Happy Mondays Factory
9	6	THE BEE	Scientist Kickin
10	10	CLONK	Sweet Exorcist Warp
11	9	THE EXORCIST (REMIX)	Scientist Kickin
12	-	MOTHER UNIVERSE	The Soup Dragons Big Life
13	15	STEP BACK IN TIME	Kylie Minogue PWL
14	30	MADCHESTER RAVE ON EP	Happy Mondays Factory
15	11	LET ME HEAR YOU (SAY YEH)	PKA Stress
16	21	MY RISING STAR	Northside Factory
17	16	WHAT'S IT ALL ABOUT	Run DMC Profile
18	32	FOOLS GOLD/WHAT THE WORLD IS	The Stone Roses Silvertone
19	25	GROOVY TRAIN	The Farm Produce
20	19	CELEBRATE	Double Trouble Collective Desire
21	38	THE ONLY ONE I KNOW	The Charlatans Situation Two
22	26	SPICE	Eon Vinyl Solution
23	27	LITTLE FLUFFY CLOUDS	Orb Big Life
24	24	STEP ON	Happy Mondays Factory
25	37	MR KIRK'S NIGHTMARE	4 Hero Reinforced
26	40	PHOBIA	Flowered Up Heavenly
27	18	PROGRESSIVE LOGIC EP	Nexus 21 Network
28	17	STILL FEEL THE RAIN	Stex Some Bizarre
29	-	MAKE IT MINE	The Shamen One Little Indian
30	20	SOLID GOLD	Ashley & Jackson Big Life
31	-	FALL EP	Ride Creation
32	-	UNTIL YOU FIND OUT	Ned's Atomic Dustbin Chapter 22
33	34	THEN	The Charlatans Situation Two
34	28	PSYCHE OUT/RADIO BABYLON	Meat Beat Manifesto
35	23	THE BEST THING	Play It Again Sam
36	-	I'M DOING FINE	Jason Donovan PWL
37	-	ONE LOVE	The Stone Roses Silvertone
38	36	LITTLE BROTHER	Blue Pearl Big Life
39	13	MURPHY AND THE BRICKS	Noel Murphy Murphy Records
40	-	WORLD IN MY EYES	Depeche Mode Mute
41	45	A PLACE CALLED BLISS	Cyclone Network
42	-	DANCE TONES	Hypersonic D-Zone
43	-	DIG FOR FIRE	Pixies 4AD
44	46	GOD ONLY KNOWS IT'S TRUE	Teenage Fanclub Paperhouse
45	22	THE ORIGINS OF DANCE	Timothy Leary/The Grid Evolution
46	39	TOTAL CONFUSION	A Homeboy, A Hippie And A Funky Dredd
47	-	RESPECT	Daddy Freddy Music Of Life
48	44	SOUND CLASH (CHAMPION SOUND)	Kick Squad Kickin
49	-	RAVE DOWN	Swervedriver Creation
50	-	LOADED	Primal Scream Creation

Compiled by Spotlight Research



JOHN AND Olivia: what have we done to deserve this?

COLLECTIVE NOUNS

THE PLAYERS

1	A WHINGE OF	Arsenal fans
2	A WOE OF	Chelsea fans
3	A THUG OF	Rangers fans
4	A HODDLE OF	Spurs fans
5	A HOOP OF	QPR fans
6	A PAIR OF	St Mirren fans
7	A NEST OF	Bristol City fans
8	A SIGH OF	Inverness Thistle fans
9	A SWINDLE OF	Swindon fans
10	A SLASH OF	Millwall/Leeds fans
11	A HAYSTACK OF	Ipswich fans

THE SUBS

1	A MICK OF	Celtic fans
2	A FRAUD OF	Exeter fans
3	A SLAP OF	Nottingham Forest fans



IRON MAIDEN: lock up your daughters

ON THE DECK

Andy Peart
BLOODSPORT FOR ALL..... Carter (USM) Rough Trade single
GALA..... Lush 4AD LP
WALKIN LIKE I SHOULD..... The Color Factory Freefall 7-Inch

John Harris
RIDE..... Parchman Citybeat 45. The record of 1991, already
I WANNA BE YOUR LOVER..... The Blue Aeroplanes Mean Fiddler
 Christmas Cracker
3 AM ETERNAL..... The KLF Almost beyond words

Tommy Udo
MAD JACK..... Sweet Exorcist Warp forthcoming EP
JOYS OF A MEAT MASTER..... Tongue Man Drunken Swan LP
ABOUT A GIRL (LIVE)..... Nirvana Tupelo 45

Cathi Unsworth
NIGHT AND DAY..... U2 Red Hot + Blue Video
THREE FRIENDS..... The Levellers Musidisc
ALL MUST BELOVE..... Crime And The City Solution Mute

Trish Jaega
SUBVERSIVE..... The Poets Subvert in style
GIRLS OF PORN..... Mr Bungle Demo
JUSTIFY MY LOVE..... Madonna Megamix 12-inch

Keith Cameron (Courtesy of the Steve Gullick Tape Service)
SOMETHING ABOUT TODAY..... Screaming Trees Epic import
MOLLY'S LIPS..... Nirvana Killer Vaselines cover from Peel sesh
JACK PEPSI..... Tad On forthcoming album

Ann Scanlon
GREEN MIND..... Dinosaur Jr Blanco y Negro
TRALEETREMbles..... LILT Alias
THE BEST OF..... Thin Lizzy Vertigo

Paul Mardles
LIVE AT THE MEAN FIDDLER..... Blue Aeroplanes Christmas came early
BOOMANIA..... Betty Boo Rhythm King
PILLS 'N' THRILLS & BELLYACHES..... Happy Mondays Factory

Colin C Bass
BABY I LOVE YOU SO..... Colourbox 4AD
JUNIOR REID..... Actions Speak Louder Than Words Big Life
AUGUSTUS PABLO..... Braces Tower Dub Dub classic in the old school style

Andy Stout
SPRINGTIME FOR HITLER IN GERMANY..... Mel Brooks et al
WHAT'S MY SCENE?..... Hoodoo Gurus
BILLY GOT THE TEN BALL..... Mystery Slang Virgin demo

INDIE ALBUMS

1	1	PILLS 'N' THRILLS AND BELLYACHES	Happy Mondays Factory
2	3	RHYTHM OF LOVE	Kylie Minogue PWL
3	2	BOOMANIA	Betty Boo Rhythm King
4	4	ROCK 'N' ROLL LOVE SONGS	Various Dino
5	5	THAT LOVING FEELING VOL III	Various Dino
6	7	SOME FRIENDLY	The Charlatans Situation Two
7	6	BACHARACH & DAVID - THE SONGS	Various Dino
8	15	THE STONE ROSES	The Stone Roses Silvertone
9	10	STREET MOVES	Twenty 4 Seven BCM
10	11	VIOLATOR	Depeche Mode Mute
11	9	LEATHER & LACE - SECOND CHAPTER	Various Dino
12	8	THAT LOVING FEELING	Various Dino
13	18	LOVEGOD	The Soup Dragons Raw TV
14	20	NOWHERE	Ride Creation
15	17	BETWEEN THE LINES	Jason Donovan PWL
16	28	EN-TACT	The Shamen One Little Indian
17	24	LIFE	Inspirial Carpets Cow
18	23	BACK FROM HELL	Run DMC Profile
19	12	THE LAST WALTZ	Daniel O'Donnell Ritz
20	16	GHOST - ORIGINAL SOUNDTRACK	Various Milan
21	-	BUMMED	Happy Mondays Factory
22	26	BOSSANOVA	Pixies 4AD
23	27	HEAVEN OR LAS VEGAS	Cocteau Twins 4AD
24	21	GALA	Lush 4AD
25	29	NAKED	Blue Pearl Big Life
26	19	DREAMING	Patsy Cline Platinum Music
27	25	WILD!	Erasure Mute
28	-	THE HEALER	John Lee Hooker & Friends Silvertone
29	-	PASSION AND WARFARE	Steve Vai Music For Nations
30	-	TEN GOOD REASONS	Jason Donovan PWL

Compiled by Spotlight Research



JILTED JOHN: gotta lotta bottle

WHERE ARE THEY NOW?

JILTED JOHN

JILTED JOHN was the face of 1978. Combining standard issue new wave guitars with the premise that anyone called Gordon must be a moron, he breached the top five in August of that year with 'Gordon Is A Moron'. "I was so upset I cried all the way to the chip shop" moaned a 19-year-old John (aka Graham Fellows) on *Top Of The Pops*, and a place in pop history was assured.

However, subsequent singles proved there was only so much angst the public could stomach (see also Morrissey) and despite completing an LP for EMI he soon found himself ditched once more. Graham then formed Going Red (basically himself plus Chris Sievey and the Freshies) and recorded memorable personal hygiene saga 'Some Boys' in 1980. Chart success was not forthcoming though, and despite recording a series of videos for the *Oxford Road Show* (including one about mice called 'Men Of Oats And Creosote') he began to concentrate on an acting career. This resulted in his playing an outstanding Macca in the original cast of *Lennon - The Musical*, and appearing in his beloved *Coronation Street* for two months as lorry driver Les Charton, best remembered for a passionate affair with Gail Tilsley.

Since then he has only recorded periodically (highpoint being the 'Love At The Hacienda' LP in '85) and meanwhile cultivates his alter-ego, a middle-aged 'entertainer' called John Shuttleworth, who Graham himself describes as "a sit-down comedian who tells stories without punchlines". Sounds like Vic Reeves. Amid all this activity he found time to become a milkman over the summer for the local Co-Op.

"It was great," he enthuses. "I learned to whistle and even got a song out of it. It's called 'Confessions Of A Relief Milkman'."

Graham Fellows will be playing live again in the next couple of months.

The Gravedigger

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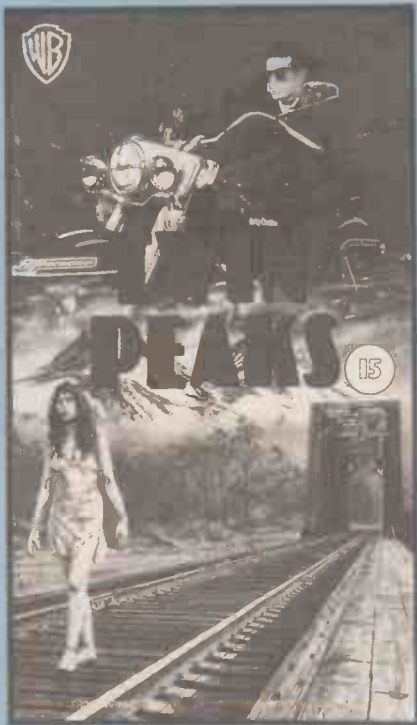
IT HAD millions transfixed. Social engagements were cancelled on Tuesday nights when devotees tuned into Channel 4. Cherry pie and damned fine coffee were *de rigueur* accompaniments to an evening's TV entertainment as Twin Peaks became the town to watch. And as 1990 floats into a lingering memory, the catchphrase that dominated the year continues into the next. The burning question that tortured millions of minds remains - 'Who killed Laura Palmer?'

Well, we're buggered if we know but the safe money reckons the Log Lady wasn't too far away when Laura bit the dust. And if you're just as confused then worry not, for help is at hand.

Warner Home Video have a two-hour special in the shops offering an introduction to the world's strangest town and a conclusion (of sorts) to that elusive question. Until the second series of *Twin Peaks* hits the screens later this month it's the nearest you'll get to finding out how Laura met her maker. So, if Christmas has left you too skint to fork out a tenner for the video, get your eyes down to this week's Prize X-Word. There's ten of Warner's *Twin Peaks* videos for the first correct entries out of the hat.

The next ten will be able to shimmy and twinkle to the fabulously soothing soundtrack by Angelo Badalamenti. Ten CDs containing a positive cornucopia of cool, caressing vibes including Julee Cruise's 'Falling' single.

Simply fill in the blank bits in the X-Word grid, stick it in an envelope along with your name and address and send it to **Twin Peaks Prize X-Word, Sounds, Ludgate house, 245 Blackfriars Road, London SE1 9UZ** to arrive no later than January 15.



TRIVIA QUIZ

I SPY with my little eye something beginning with T. Yes, the Trivia Quiz is here again - loud, proud and this week going back, back, back to the 1960s. In the wake of the surprise charting of 'Kinky Boots' it's time to resurrect interest in *The Avengers* and other '60s cult spy programmes so this week's brain-tinglers concentrate on SPYING. I Spy questions by Sue Buckley.

1. Which magazine featured a strip with the same title as Billy Bragg's 'Spy Vs Spy'?
2. Devo and Bruce Willis both had minor US hits with their versions of the theme to '60s cult show *Dangerman*. What was the song called?
3. What was the title of the theme tune to the Bond movie, *The Spy Who Loved Me*?
4. Who released a 1987 mini LP which contained versions of the *Mission Impossible* and *Goldfinger* themes?
5. Who cut the original version of the soul classic 'I Spy For The FBI'?
6. Which group dressed up as characters from *The Prisoner* for their video shoot of 'The Meeting Place'?
7. ... and speaking of *The Prisoner*, which group cut an LP called 'I'll Be Seeing You' - one of the catch phrases from the show?
8. Who cut the fondly remembered classic 'Simon Templar's Bum'?

9. Footage from which TV spy prog was clearly cut into *The Pretenders* video 'Don't Get Me Wrong'?
10. In 1987 *The Cleaners From Venus* cut a record dedicated to *The Man From UNCLE* hero, Ilya Kuryakin. Who guested on guitar for that?
11. ... and speaking of UNCLE, what do the letters actually stand for?
12. Which rock star had a dog named after Napoleon Solo, one of the UNCLE men?
13. Which Beatles song was played in the last episode of *The Prisoner*?
14. Patrick McGoohan was *The Prisoner*. Who cut the 1983 artpop single 'I Helped Patrick McGoohan Escape'?
15. Which *Avenger* girl had a French number one with 'Here I Am'?
16. Who had a 1987 club hit with a rap version of 'Mission Impossible'?
17. Who's the ex-vocalist in funk/thrash band 24-7 Spyz?
18. Which collectable Beatles LP contains a 16-second snatch of the 'James Bond Theme'?
19. Whose 1979 live set was called 'Mission Accomplished... But The Beat Goes On!'?
20. Who's the actor who appears with Honor Blackman on 'Kinky Boots'?

TRIVIA QUIZ ANSWERS

1. Mad 2. Secret Agent Man 3. Dr Feelgood 4. James Taylor 5. Quartet 6. James Thomas 7. XTC 8. Dr Feelgood 9. The Avengers 10. Captain Sensible 11. United Network Command of Law Enforcement 12. Dave 13. Sgt Pepper 14. The Beatles 15. Linda 16. Stewart 17. All You Need Is Love 18. The Times 19. Linda 20. Help 19. The Rezillos 20. Patrick McNe

BY NICK WRIGHT



CALLING ALL NICK CAVE AND GLAM CRAYZEE WINNERS

DUE TO an administrative error at the *Sounds* office, would all the winners of the Nick Cave and Glam Crayzee comps please contact Susie Boone on 071-921 5900.

STONE ROSES WINNERS

TOP AND sweet and that to Edward Ochelton of Stamford Bridge, York who was the first out of the baggy bag to correctly tell us that Peter Hook from New Order produced The Stone Roses' first Silvertone single. Edward collects The Stone Roses goody bag.

The five runners up, who will each receive a copy of 'The Stone Roses' LP are: Richard Cannon, Sally Miller, Tracey Weldon, Daniel Reid and Rachael Hanger.

TROOP/JC 001 & D.ZIRE WINNERS

UP ON your feet and breakdance in the street C Enderby of Hull for you are about to become the coolest dressed dude in Humber-side. You told us that JC 001 hails from London and that he starred on *Sounds* front cover with MC Tunes and for your troubles you get a mega dressing down from Troop.

Noah Brown, Mark Pielesz, Harvey Simpson, R Glinwood, D Lenthall, Michael Holland, Dougie Gray, Graham Perrins, Alan Daly and Scott Moffatt are the ten, stylish runners up who all get a Troop T-shirt, cap and 12-inch single.



ACROSS

1. Who offers a cure for sanity? (3.4.3.6)
8. Wicked gamester (5.5)
9. This Harold's notes were blue (6)
12. Wayne's isn't impossible (7)
13. His yellow was mellow until he met the Mondays! (7)
14. Street Band spread marmalade on it (5)
15. A famous civil servant inspires Gillan's thunder (5)
16. Green reckoners (1.1.1)
17. They obscured Floyd (6)
19. Brian/Jackie/Harold (6)
20. Musical that let the sunshine in (4)
21. Fast Automatic Daffodils become a 'gadget'! (3)
22. Freddie's title inspires Lattifah (5)
24. Roses send notes! (5 anag)
25. God comes back to be walked by Rufus Thomas (3)
- 26 and 4. Final plea from 11, via 'Days Of Thunder' (3.4.4.2.7)
28. They rolled Beethoven over (1.1.1)
29. They said so much to Elton (3.5)
31. Lynyrd Skynyrd's bird wasn't in captivity (4)
33. White ones for Grandmaster Flash (5)
34. Butchered monsters... with strings attached? (4.7)

6. Who rave down? (12)
7. Bon Jovi's lifestyle might cause upset (6.2.3)
10. Simon Le Bon spotted one on Monday (3.4)
11. Coverdale had a white one! (5)
14. Berry Gordy's label (5.6)
18. Art movement for Elkie and Robert (2.2)
22. By which latin we get status (3)
23. Frank Z and Reuben cruised with 'em (4)
24. Saxon's wheels were made of it (5)
26. How many old Degrees? (5)
27. A series of notes for Led Zep (4)
30. 'Band' that went 'oops upside your head' (3)
32. Direction for Perfect Disaster (2)

LAST WEEK'S ANSWERS

ACROSS

1. Deee-Lite 4. Bang Bang 10. Rage 11. Trade 12. Dancer 13. White Train 14. Valley 17. Home 18. Fall 19. Abba 21. Spector 23. One 24. Paris 25. Hats 26. Buddy Holly 29. The Lightning Seeds 34. Speaking In Tongues 36. Taylor 37. Days 38. Ask

DOWN

1. Dirk Wears White Sox 2. English Settlement 3. Into The 5. AI 6. Graham 7. ABC 8. Gerry 9. Eddie Floyd 15. Liberty 16. Blue 20. Answers 22. Rough 24. Pil 27. Lee 28. Mickey 30. Tiger 31. Nat 32. Songs 33. Deeds 35. Ned

XMAS X-WORD ANSWERS

ACROSS

1. Thrills 'N' Pills And Bellyaches 12. Fly 15. Love In An Elevator 17. Everly Brothers 20. Go-Go's 21. Cake 22. Iko 23. Fun 24. Hot Love 25. Oldfield 28. Lovesexy 29. Legs 30. Loaded 33. Satisfied 35. Clash 37. Aftermath 39. Andy 41. One Fair Summer Evening 46. River City 50. Duran 51. Duke 52. Ages 53. Ann 55. Rosie 56. Dee 57. The 58. Sonny 59. Roots 61. Bang 62. Sun 63. Rag 64. Heart 66. TKO 67. Streets 69. Mica 70. Walsh 71. Union 74. Raven 76. Stiletto 77. Dancing 79. Les 81. Ned 82. Ali 83. It Bites 85. Rat 87. Stone 88. Read 89. There 90. Gangsters 92. UFO 94. Squeeze 95. Ry 96. Open Up and Say Ahh 100. End 101. Mary 102. Three 103. Teddy 104. Echo 105. Rebel MC 108. Hershman Boys 112. Now 114. Gun 116. Strange Town 118. Wet 119. Eric Stewart 120. Blues 121. Elected 123. Rio 124. Shore 125. Leeds 127. Madness 128. One 129. Green And Grey 131. Eloise 132. Stephen 133. Easy 134. Taste 135. Tom's Diner

DOWN

1. Palace Of Swords Reversed 2. Love God 3. Sting 4. Tears 5. Reed 6. Lee Aaron 7. Siamese 8. BB 9. Love Will Find A Way 10. Crying 11. Earth 12. Fee 13. Yesterday 14. Station 16. Oliver's 18. Refugee 19. Tony 26. It's Raining Men 27. Dress 31. Dan 32. I'm Breathless 34. The Cross 36. Lord 38. Tavares 40. Smoke On The Water 42. Randy Newman 43. Under A Blood Red Sky 44. Vegetarians Of Love 45. Nose 47. Rising 48. I Heard It Through The Grapevine 49. Young Man 54. Negotiations And Love Songs 60. Should I Stay Or Should I Go 65. Ten 68. Twist 72. Big Log 73. Jets 75. Velvet Underground 78. Ice 80. Sadie 84. Bus 86. Trower 89. The Wall 91. Space 93. Hell 94. She Goes 97. Ultimate Sin 98. Day 99. ABC 102. Thorn 106. Banks 107. Close To Me 109. Rod Argent 110. How Soon Is 111. Spike 112. Nasty 13. Wheel 115. Notes 117. Emerson 120. Bombs 122. Trees 126. Dead 130. ELO

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

CDs: the latest rip-off

HERE I sit, the melodious tones of Mr Don Van Vliet caressing my lugs, having just purchased the 'Spotlight Kid'/'Clear Spot' CD. Mixed feelings fill my soul. Glad I am that these excellent albums are available in this format, but... when I went in the shop I found that said albums are not, as I had been advised, 'two-for-the-price-of-one', but indeed 'two-for-the-price-of-one-and-a-bit'. To wit: 13 quid and 70 pee (I even had to leave the shop and go to my hole-in-the-wall cos I had a mere 12 quid something about my person). I asked the nice people behind the counter why the extra few schemolies and they replied, "Cos it's a double". Apparently, Warners are also doing this deal with albums by something called 'Prince And Madonna'. Personally I would not give you a quark for something called 'Prince And Madonna', but they must have fans somewhere, so the following points stand for them as well.

1. 'Spotlight Kid' and 'Clear Spot' were originally released nigh on two decades ago: no origination costs to recoup.
2. "Double album" it might be, but it's on one CD: no extra material costs to recoup.
3. CDs are already, as is well-documented, vastly overpriced.
4. Were I an undiscerning person, to wit, one who did not recognise the possession of these splendid artefacts on CD as *de rigueur* for the retention of my coolth and mental health, I could have decided to buy something else with my 12-quid-something (something not on Warners, even) and still had change for sweetie money). So you're maybe not doing yourselves any favours, Hiram and Homer Warner.

MAXINE FULLER, Cwmbran, Gwent

PS Could they not have got someone to write the sleevenotes who knew that 'Spotlight Kid' came before 'Clear Spot' and not the other way around?

• Give us a call Maxine (on 071-921 5900) and tell us what LP you'd like. Something from the current charts.

CONGRATULATIONS TO Carter (USM) for their attitude towards the management of London's Town And Country Club (*Sounds*, December 15). It seems to me that the venue has had a very dodgy set of policies for years, most of them aimed at making vast amounts of money from both bands and punters. The first is the huge ticket prices which people have to pay. The next money grabber is the bar, the lager and bitter always seems to be watered down, and drinks with ice always seem to be a glass full of ice and about a thimble full of actual drink – and, of course, at about twice the price you'd expect to pay anywhere else. The

25 per cent cut of merchandise profits is just the tip of the iceberg. As well as this, the Club boasts the worst bouncers I've ever met – and have you noticed how it always seems a little too full?

Bands and punters should boycott the Town And Country Club until they sort themselves out, or are forced out of business. The argument that London might lose a rare medium sized venue is now not an issue, as the reasonably sized, reasonably priced Venue in New Cross could easily welcome the T&C's trade. Act now, or things may get worse!

PAUL EVANS, High Wycombe



FACT: ON December 20 I became a professional singer, specialising in ballads.

FACT: On December 27 our Prime Minister, his wife Norman and their two children pursued me down East Barmet Road on roller skates.

FACT: Only one week in the music business and I'm already being chased by the Majors.

PHILIP DEED, New Barnet, Herts

WELL DONE *Sounds!* You know how to treat your readers over the festive period. Not only a superb double Xmas issue – but I was able to buy the New Year issue in London on Friday December 28. And where were your two pathetic rivals? Nowhere! Even by the next Wednesday they hadn't come out. If I drank in your local and knew what you looked like, I'd buy you all a drink.

KEITH WATSON, London N22

Loop controversy

HANDS UP who *doesn't* think that Robert/Josh of Loop is a self-opinionated, big-headed, arrogant, fib-telling, pretentious PRICK? No takers? I thought so.

A LOOP FAN WHO DESPISES THE LIES JOSH TELLS, London

sends through our airwaves. To think I once used to hear great stuff by ZZ Top, Rory Gallagher, Jimmy Reed and Howling Wolf in the early '70s.

This is an appeal to you, John, admit you don't even like the music you play and hand over to a semi-competent DJ like Andy Kershaw. JOHN CHRISTIE, Withington, Manchester

MAY I agree with Tim Poet (*Sounds*, December 15) that John Peel must go. He is a man who lives out his neuroses by inflicting some of the worst music on us through national Radio 1. He likes to play music that annoys people because he's bored out of his brain. I listened to the line-up of one of his shows a few days ago and his idea of a competent band is The Fall and Happy Mondays.

The worst thing about it is that, mediocre as those two are, they're better than most of the stuff he

I'VE BEEN to some crap gigs over the last year and I've fallen for some of the most blatant hype as well.

I did Aerosmith at Hammersmith and The Sisters Of Mercy at Wembley, paid extortionate amounts of dosh on tickets and got crap seats – and then the bands produced a run-of-the-mill set with no real zest or enthusiasm. With the exception of New Model Army, there isn't one decent big band worth seeing live at the moment. I was almost about to give up on buying advance tickets for gigs – then Killing Joke have sprung up as if from nowhere.

I read Trish Jaega's interview with Jaz Coleman and the hair on the back of my neck stood up at the quote "The band has a very important role to play. There's no other group that can create the same atmosphere as Killing Joke!"

I remembered previous Joke gigs I had attended and once more my faith was restored. Jaz is a madman in control! If he ran for Parliament I'd vote for him! He's a genius, he's a god and there's no one alive who can touch the Joke live. I reckon the reason they leave such long gaps between tours is to make us realise what dross and shite bands like Sisters/Mish/New Order etc are. Cos when Killing Joke play, it's an event... not hype!

JIM BROOKS, Dagenham, Essex

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Come on, what really happened at that Bykers gig??

EITHER YOU'RE incredibly stupid, unbelievably naive or just willing to accommodate the irrelevant rankings of your readers. I really am unable to tell.

I write, of course, in reference to the letter from Teddy Graham of Leeds (*Sounds* December 8) re: Ian Cheek's review of Gaye Bykers On Acid in Leeds.

Not only do you print his pile of waffle but you also deem it Letter Of The Week and request his address so you can send him a prize! I was at the gig in question, and while not entirely agreeing with Ian Cheek's review (yes, I am one of those "grotesque and afflicted" Bykers fans) I would like to point out that the Bykers did *not* hand golf clubs out to the crowd... the bass player did *not* do a solo with his dick in the singer's mouth... and they did *not* have life-size dummies of Bet Lynch and Bernard Manning with exploding melons for heads.

I suspect that Ian Cheek missed all these goings on

not because he'd gone home early and made up the review but because *none* of them happened.

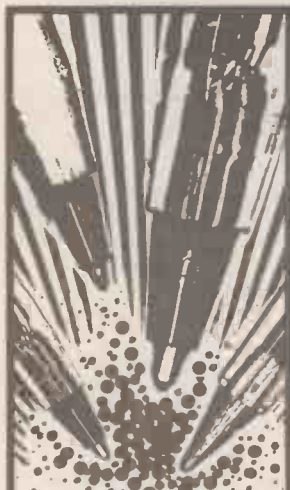
Why pander to the depraved imagination of one of your readers when it makes one of your writers look stupid? Do the thoughts of a raving lunatic mean more to you than the words of one of your writers? I think we should be told, otherwise you'll gleefully print any old rubbish on your letters page every week.

As I said, I don't agree with everything Ian Cheek said in his review but even as a loyal Bykers fanatic I must concede they were pretty miserable on the night in question. Maybe not as bad as he pointed out but pretty bad nonetheless.

Anyway, must be off. Just thought I'd put you straight on a couple of things.

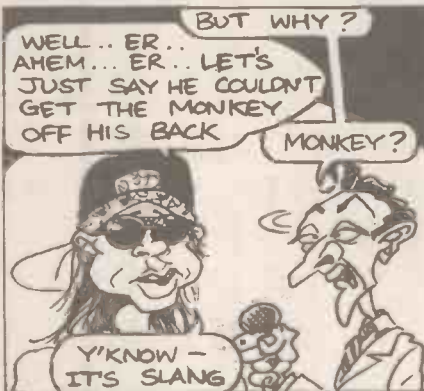
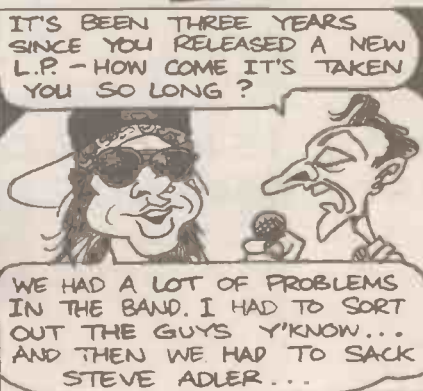
ALAN PARKER, Bradford

PS Ian Cheek was there – I saw him. Ha!



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BY KEV F & A. PEN



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