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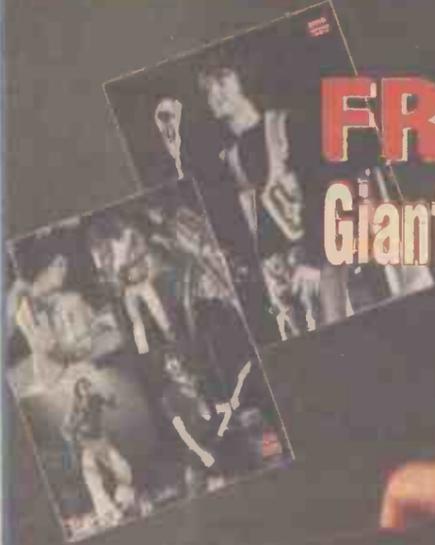
FULL S.O.R.

FEBRUARY 16, 1991 60p

SOUNDS



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SOUNDS
30 YEARS OF
LIVE ROCK

PART ONE:

starring. . .

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KEITH RICHARDS

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THE FACES

THE LEGEND OF JIM MORRISON A DOORS SPECIAL



The royal return:
how **QUEEN** staged their
glorious comeback

DREAM WARRIORS
lift the lid on the
Canadian rap scene



- Godfathers
- Ned's Atomic Dustbin
- Lol Tolhurst
- Spin

JIM MORRISON PHOTO BY ELLIOTT LANDY. DREAM WARRIORS PHOTO BY STEVE DOUBLE

FIRST REPORTS

Charlatans' new 'Over Rising' EP this month



CHARLATANS: UP there

THE CHARLATANS' new EP is released on February 25 through Situation Two. As exclusively revealed in last week's *Sounds*, it's a new track called 'Over Rising', backed with a remix of 'Opportunity' from 'Some Friendly', their debut album. There are two other new tracks, which are 'Way Up There' and 'Happen To Die'. The band have just embarked on a tour of America, Japan and Australia.

THE GO-GOS, arguably America's most successful girl group, who featured Belinda Carlisle and Jane Wiedlin, release a compilation called 'Greatest' on A&M Records this week. The band recently reformed for a US tour.

MC HAMMER plays London Wembley Arena on May 6, bringing his total of London shows to three.

New Order back in motion

NEW ORDER are going back in the studio to record new material. This follows the completion of the various members' solo projects, such as the Electronic album and Peter Hook's *Revenge*. There had been speculation that New Order would call it a day after their 'World In Motion' World Cup single. It is likely that *Revenge* will do more material in future - their album has sold particularly well in the US - but with a different line-up, since guitarist Dave Hicks has left the band.

Ride: here today. . .



RIDE'S MARK: ever-present

RIDE's new EP, 'Today Forever', will be released by Creation Records on March 4. The EP tracks, all completely new songs, are 'Unfamiliar', 'Beneath', 'Sennen' and 'Today'. It's their first release since their debut album, 'Nowhere'.

The group are about to set out on a UK tour which has already sold out at many venues and, following the British dates, they set off for their first US visit followed by a second tour of Japan and some Australian dates.

KLF men Bill Drummond and Jimmy Cauty, currently at number one with '3AM Eternal', were detained at Battersea police station for four-and-a-half hours last Tuesday following a photo shoot. They were posing in front of a *Sunday Times* poster advertising their Gulf war coverage. Cauty and Drummond, ever the pranksters, had changed "Gulf" to KLF by whitewashing the letters G and U and substituting a K. They were released with a caution, although the owners of the poster site were considering taking a civil action against them.

DINOSAUR JR release their LP, 'Green Mind', on Blanco Y Negro this week. The band will visit the UK to support Jane's Addiction on some of their dates, and play headlining dates, to be announced soon.

THE SISTERS OF MERCY's gigs in Leeds on February 16 and 17, announced last week, have sold out. Many fans who tried to buy tickets for the gig were unable to obtain them - this is because priority was given to members of The Reptile House, The Sisters Of Mercy appreciation society.

CARTER USM play a benefit for Cancer Relief Organisation at London Malet Street ULU on February 14. Also on the bill are The Family Cat, Bleach and Th' Faith Healers.

LYDIA LUNCH releases a new spoken word CD called 'COW (Conspiracy Of Women)' on Pathological this week on Valentine's Day. Lydia also appears on two tracks on acclaimed San Francisco band Oxbow's new LP, 'King Of The Jews', due for release on April 1.

OBITUARY have been rejoined by original guitarist Allen West, who left the band after the release of 'Slowly We Rot' for personal reasons. His replacement was James Murphy, who has left the band amicably to make way for the return of founder member West. Obituary will release new material on Roadrunner and visit the UK in May.

MADONNA releases a new single on February 18 called 'Crazy For You', the follow up to her 24th Top 10 hit 'Justify My Love'. The track is a Shep Pettibone remix of a song from the soundtrack of 1985 film *Visionquest*. B-side is 'Keep It Together', an American hit for Madonna which was never issued here. The 12-inch and CD formats add 'Into The Groove'.

CLASH SINGLE TO GO

But only Jones sanctions release



STRUMMER: NOT too chuffed

THE CLASH's 'Should I Stay Or Should I Go', currently being used in the TV commercial for Levi's jeans, is issued as a single by Columbia Records on February 18. The track, sung by guitarist Mick Jones and from the band's 1982 album 'Combat Rock', is backed with 'Rush', a BAD II track from their recent LP, 'Kool Aid'. 'Protex Blue', another Mick Jones-sung song from The Clash's eponymous debut album, is on the 12-inch and CD versions.

But co-writer Joe Strummer is reported to be unhappy with the release. A spokesman said: "Joe has said he's not doing any press for the single. You can read into that what you will." And at the time of going to press, Paul Simonon had declined to comment.

To cash in, er, coincide with the release, Columbia will also reissue the 28-track compilation, 'The Story Of The Clash'. The video *This Is Video Clash* will also be re-released.

Sinéad shuns Brits

SINÉAD O'CONNOR shunned Sunday's Brits Awards ceremony although she was voted Best International Female Artist. Sinéad had warned the organisers that she would refuse any awards and recently donated an award, won at the Irish Music Industry Awards in Dublin, to the Irish Society for the Prevention of Cruelty To Children.

She told *Sounds* that she gave her award to charity "because I believe that the human race places too much importance on material success and as a result it neglects its children. Therefore it beats its children. It sexually abuses its children. It emotionally and psychologically abuses its children. And as a result of that there are adults now f**king up the world because they are abused children."

Sinéad said that she attended the IRM awards because: "It's about young people and these are the people I'm trying to reach."

She dismissed the Brits and the Grammy awards as "industry" - but she will be attending the Grammy awards. "I'm doing it because I want to make a protest that there's a world war going on."

Sinéad is one of the many artists who won awards who did not turn up at the ceremony.

Ironically enough, following the efforts of Jonathan King to bring the Brits up to date, Elton John took the award for Best British Male Artist.

In what has over recent years become something of a farce, Lisa Stansfield took Best British Female Artist while The Cure took Best British Group. Lisa's remarks about the Gulf War ("I'd feel much better if it wasn't going on" - controversial stuff, eh?) were edited from the TV showing of the awards.

The Cure and The Beautiful South, who won Best Video award, both slammed the ceremony. The South dismissed it as "a crock of shit".



SINÉAD: "too much importance placed on material success"

MICK NICKED!

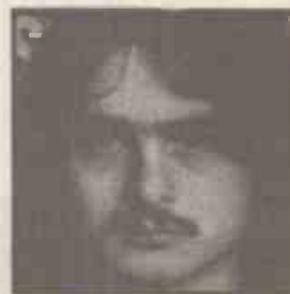
Napalm man in mistaken ID fiasco

NAPALM DEATH drummer Mick Edwards was involved in a case of mistaken identity on Monday February 4 when he was questioned by police in connection with a £100,000 armed robbery.

"We had been to book some rehearsal time, me Barney and Shane," Harris told *Sounds*, "and we were walking back into town. Suddenly I was grabbed by the throat."

A fracas ensued and it turned out that the men who had grabbed Mick were police officers.

Napalm rehearse in the jewellery quarter of Birmingham and the police officers had been checking whether



MICK: NOT what he seems

thieves who had robbed a jewellers in Derby had been trying to sell the jewellery in Brum. Apparently Harris fitted the description of one of the robbers.

"I was taken and held for five hours while the police did a check to see that I was who I said I was. The funny thing is

that a lot of the coppers knew who I was - some of them had Napalm Death records."

Harris was released with the proviso that he appear in a reconstruction of the crime on Central TV's *Police 5*.

"I said I'd do it, basically because I wanted to get out of the police station," said Harris. "But I've had second thoughts. I don't want the people who did the robbery to see it and come after me. It was a mad day and I hope it never happens again!"

Napalm play a date at London Ladbroke Grove Subterania on February 26 with support from Earache labelmates Bolt Thrower and Hell Bastard.

The band will be recording a new 12-inch single for release in April and then go to the US for a three-month tour.

FIRST REPORTS

ECHO & THE BUNNYMEN

have their version of The Doors' classic 'People Are Strange' reissued by East West on February 18. The track, produced by Doors' keyboard player Ray Manzarek, was originally featured on the soundtrack of the film *The Lost Boys*. The B-side is a live version of The Velvet Underground's 'Run Run Run' with The Rolling Stones' 'Paint It Black' and Television's 'Friction' on the 12-inch and CD. All the live tracks were taken from a Swedish radio session. Former Bunnyman Ian McCulloch is currently in the studio working on the follow up to his 'Candleland' solo LP.

THE ALMIGHTY release a new single next week on Polydor. It's called 'Free And Easy' and is backed with an acoustic version of 'Hell To Pay'. There is a cover of the Sex Pistols' 'Bodies' on the 12-inch and CD. There is a limited edition 7-inch single which comes in a tin and a boxed 12-inch which includes an Almighty poster.

THE WENDYS

the Edinburgh band who recently signed to Factory, have just released their debut single on the label. It's called 'The Sun's Gonna Shine For Me Soon' and is backed with 'Everybody', both tracks being produced by Ian Brodie. They play dates at Dundee Bar Chevrolet on February 19 then Edinburgh Venue 20, Aberdeen Caesar's Palace 21, Glasgow King Tut's Wah Wah Hut 22, Greenock Toledo Junction 23, Brighton Basement 25, London Charing Cross Road Borderline 27 and Manchester Boardwalk March 1. They are working with Brodie on their debut LP, due for release in April.



WENDYS: OPTIMISTIC

NED'S ATOMIC DUSTBIN

release their new single on February 25, their first for a major label. The Neds have their own Furtive label, which is through Sony Entertainment. The single is called 'Happy' and is backed with 'Twenty Three Hour Toothache'. The 12-inch and CD add two other tracks called 'Aim At The Civic', which was recorded live in Wolverhampton, and '45 Second Blunder'. The band are about to embark on a major UK and Irish tour to promote the single.

PIXIES IN THE STUDIO

● 'Metal' LP and dates expected in early summer – but Donington unlikely...



PIXIES: VERY metal

PIXIES ARE back in the studio recording a new album, hopefully for a May or June release. There will also be British dates to coincide with the release.

Speaking exclusively to *Sounds*, Charles 'Black' Francis told us about their plans.

"We're working with Gil (Norton – producer of 'Doolittle' and 'Bossanova') and we've rehearsed the tunes for the album. But we don't have any lyrics or real titles as we go into the studio. Even less than we did with 'Bossanova'.

"We've been rehearsing in a real nice complex this time. We've always been in dumps before. Whitney Houston's been using it as well and Ozzy Osbourne's been practicing in the room next door. Joey (Santiago) stood next to him having a piss one day and obviously we've been stealing a few riffs off him."

And, according to Charles, the new album will be the Pixies' heavy metal LP.

"There's no real theme this time," he says. "I guess there was a minor surf and sci-fi theme to the last album, but the radio show (*The Billy Goodman Happening Radio Show*) that inspired me into that has been taken off the air, so there's no spaceships this time. I'd say our new stuff is heavy metal. We watch MTV and see these bands like Nelson and Warrant and just think, Surely it's possible to do a better job with that kind of music.

"We've been using different guitar tunings, which we've never done before. I guess when people hear that they'll probably think of something like Sonic Youth, but with us it's just led us to more power rock. Joey's been throwing in a few MTV metal moves, but they sound good in context.

"All the new stuff sounds like 'River Euphrates' (from *Surfer Rosa*) or heavier – then there's some surf songs we had left over from last time, so I guess we'll be doing them. Maybe when people hear the new stuff they won't think it's that much hard rock. We always think we sound like something and then no-one else hears it. We've always thought we sounded really like Nick Cave

in the past and no one's ever said that we do. We're definitely gonna record more live this time."

Charles says that he's been spending his time watching blanket TV coverage of the Gulf war.

"We're gonna have to be real careful on lyrics this time. If you have just one syllable that could be about the war, then you'll never get played on the radio. It's impossible to say whether the war and stuff will come through in my songs, but it's gonna be real interesting to see how many songs are written about it. Vietnam lasted for years, but I think there'll be more written about this one, just because you can't get away from it anywhere in the media."

Charles says Pixies are keen to include a lot of keyboards for the first time on the new album.

"We're thinking about getting rid of my rhythm guitar," he says. "We're hoping to get this guy who played keyboards for Beefheart and Pere Ubu to play on the new songs and replace my guitar. I wanna have a real beefy keyboard sound, not just use them for a bit of ornamentation like a lot of bands do. I hate that."

So what about touring?

"We're supposed to come over and play at the end of May," he says. "It won't be a massive tour. We're going to play a few festivals in Europe and a handful of dates in Britain. I guess we'll be playing places like Brixton again, but our agent may try and put us in a bigger place. I don't think that'd be a good idea, not if we're not playing some smaller places as well."

What about Hammersmith Odeon, home of metal?

"Yeah that's right. No sleep till Hammersmith. But I don't think we'll be wearing spandex trousers. Joey might, he might look good in them. Of course, if they start shooting down a plane a week, we might not make it. We'd still come on Concorde though. I'd trust them to get through."

"Right now the record company's talking about releasing the album in the middle of the tour. I guess I'd like it more if it came before so people'd know the songs we're playing."

Mondays' 'Fit' to shrink



SHAUN: A fitting choice of 45

HAPPY MONDAYS' new single, 'Loose Fit', is released on February 25 on Factory Records.

It's backed with 'Bob's Yer Uncle' and, on 7-inch and cassette, both are edited versions of the 'Pills 'N' Thrills And Bellyaches' LP tracks. The 12-inch and CD contain the full versions with a remix of 'Kinky Afro' by Peter Lorimer on CD.

The Mondays are currently touring Europe prior to another US visit. There are no confirmed plans yet for more UK shows but, as *Sounds* has already reported, the word is that they are planning a big one-off at Leeds United's Elland Road ground in May.

BEATS INTERNATIONAL

release their new single, 'Echo Chamber', on Go! Beat Records on February 18. The single, their first release of 1991, is written and produced by Norman Cook, and comes dedicated to reggae sound system pioneer King Tubby. There are vocals from Lester Noel and Daddy Freddy.

Beats are currently working on the follow-up to last year's 'Let Them Eat Bingo' album, which is due for release in the summer and will feature guest appearances from David Grant, MC Wildski and Definition Of Sound among others. Cook has recently remixed tracks for Betty Boo, Jungle Brothers, Digital Underground and Kym Mazelle.

ALL ABOUT EVE

release a five-track picture CD on February 18 through Phonogram. Called 'Thirteen', it features tracks recorded live at Glasgow Barrowlands last year prior to the departure of Tim Bricheno to The Sisters Of Mercy. The tracks are 'In The Clouds', 'Never Promise Anyone Forever', 'Scarlet', 'More Than The Blues' and 'Road To Your Soul'. All About Eve are recording a new LP with The Church's guitarist Marty Willson-Piper.

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FIRST REPORTS

Bickers hits the road

● Four shows for Levitation



LEVITATION (L-R): Er...

LEVITATION, the band formed by ex-House Of Love man Terry Bickers, have announced their first official UK dates. The band played a one-off London date at the Hampstead White Horse just before Christmas last year.

The dates are at Lancaster University February 27 then Windsor Psychic Dance Hall 28, London Camden Underworld March 2 and London New Cross Venue 22.

Levitation's debut EP will be released by MCA Records in April when they will play a full UK tour.

MANTRONIX release a new single called 'Don't Go Messin' With My Heart' on Capitol Records next week, their first release since last year's 'Got To Have Your Love'. The new track is taken from their forthcoming new album, 'The Incredible Sound Machine', which features new vocalist Jade Trini.

SEPULTURA release a new single called 'Under Siege (Regnum Irae)' on March 4 through Roadrunner Records. It's taken from their album, 'Arise', and the B-side is a cover of Motorhead's 'Orgasmatron' with a new version of their own 'Troops Of Doom'. They will visit the UK in March.

THE IMPOSSIBLES have a new 12-inch and CD single called 'Delphis' released by Fontana on February 18. There are remixes by Terry Farley, Fluke and Bleep & Booster.

SWALLOW, one of the original Sub Pop bands, release a new album called 'Sourpuss' on the label this week. The band recorded this album some time ago, but release was delayed because they split up. Now they have reunited and are working on new recordings.

NINE INCH NAILS, the American industrial pop band, play their UK debut at London Charing Cross Road Marquee on February 28. This coincides with the release of their LP called 'Pretty Hate Machine' on Island Records. A new single, 'Head Like A Hole' will be released on March 4.

INTO PARADISE have added a date to their UK tour at Brighton Polytechnic on February 28.

THE AFRICAN NATIONAL CONGRESS CHOIR have a single released by Mango Records on February 18 called 'Toy! Toy! Mix', which is a medley of militant street chants sung at demonstrations in South Africa. It is backed with 'Nkosi Sikele I-Afrika', the ANC National Anthem of the people of Azania (South Africa).

THE SOUTHERNAIRES release their debut single, 'Cry', on Go! Discs on February 18. The blues-influenced band formed at school in 1987 in the West Country and play their first gig in the capital at London Charing Cross Road Borderline on February 20.

DREAMGRINDER release a new single called 'Deeps And Shallows' on Product Inc this week. They play headlining gigs at London Charing Cross Road Marquee on February 17 and Leicester Princess Charlotte 19.

TREPONEM PAL, the French techno-metallers whose new album 'Aggravation' has just been released by Roadrunner, play two support dates in the capital at London Harlesden Mean Fiddler (with The Lunachicks) on February 20 and London Camden Underworld (with Jesus Lizard) 23.

THEE HEADCOATS have a new LP released by Sub Pop this week. It's called 'Heavens To Murgatroyd, Even! It's Thee Headcoats (Already)', the latest of Billy Childish's prodigious output - he has released over 100 records with Pop Rivets and Thee Milkshakes among other bands.



BUTTHOLES: CONCERNED with the plight of single bulldogs

BUTTHOLES: LP NUMBER SEVEN

THE BUTTHOLE SURFERS release their seventh album on February 25 through Rough Trade Records, their second release for the label. It's called 'Piouhgd', apparently a Navajo word meaning 'pissed off', and is described as being the Buttholes' most accessible work to date.

It includes the acclaimed single 'Hurdy Gurdy Man', the other tracks are 'Revolution Part One', 'Revolution Part Two', 'Lonesome Bulldog', 'Lonesome Bulldog II', 'Golden Showers', 'Lonesome Bulldog III', 'Blindman', 'No I'm Iron Man', 'Something', 'PSY' and 'Lonesome Bulldog IV'.

JOHN WESLEY HARDING releases a new single and album on February 18. The single is called 'The Person You Are' and the LP is 'The Name Above The Title', both on WEA. Harding plays dates at Aberdeen Caesar's Palace February 22 then Edinburgh Oysters 23, Glas-

gow QMU 24, Leeds Duchess Of York 25, Coventry Polytechnic 27, Birmingham Breedon Bar 28, Manchester Chorlton Irish Centre March 1, London Harlesden Mean Fiddler 2, Bath University 4, Hastings Crypt 6, Woolwich Tramshed 7 and Brentford Watermans Art Centre 8. He is joined by guest Victoria Williams.

LITTLE ANGELS, who recently released their second album 'Young Gods', play two dates at Exeter University on March 12 and Redcar Bowl 17.

HEATHEN, the Bay Area speed metallers, release their second album 'Victims Of Deception' on Roadrunner Records on March 11. This is the follow up to their 1989 debut, 'Breaking The Silence'.

KING SWAMP release their second album 'Wiseblood' on Virgin Records next week, February 18. It was produced by Bob Clearmountain who also mixed their 1989 eponymous debut album.

CYCLE SLUTS FROM HELL, a New York-based all-girl band - the girls are called Venus Penis Crusher, She Fire, Queen Vixen and Honey 1%er (Oh sure - Ed) - support Motorhead at London Hammersmith Odeon on February 18 and 19. Their self-titled debut album will be released by Epic on February 25. Among the tracks are 'By The Balls', 'I Wish You Were A Beer' and 'Badass Mama'.

THE DREAM ACADEMY release their new album, 'A Different Kind Of Weather', through Blanco Y Negro on February 18.

THE HOLLOW MEN have added a second date to their UK tour at London Tufnell Park Dome on February 26.

GOODBYE MR MACKENZIE release a new single this week on MCA called 'Now We Are Married'.

Hart's rock opera unveiled

GRANT HART'S NOVA MOB release their new album and a new EP this month.

The new EP is called 'Admiral Of The Sea'. There are two versions of the title track, along with 'The Last Days Of Pompeii', 'Getaway In Time' and 'I Just Want To Make Love To You', the Willy Dixon blues standard. It is released by Rough Trade Records on February 18.

The LP, which is the debut from the new outfit but Hart's second post-Hüsker Dü effort, is a rock opera (like 'Tommy' or 'Jesus Christ Superstar'?) called 'The Last Days Of Pompeii'. Apparently it's "an operatic journey through time, space, war, peace, nuclear science and the state" - and it can all be yours for under a tenner!

Many of the tracks were previewed on Grant's visit last year. The full listing is 'Introduction', 'Woton', 'Getaway In Time', 'Admiral Of The Sea

(79 AD Version)', 'Wehrner Von Braun', 'Space Jazz', 'Where You Gonna Land (Next Time You Fall Off Of Your Mountain)', 'Over My Head', 'Admiral Of The Sea' (again), 'Persuaded', 'Lavander And Grey', 'The Last Days Of Pompeii' and 'Benediction'.

The last release from the Hart, who visited the UK with Nova Mob in July last year, was the 'All Of My Senses' single.



NOVA MOB: going up Pompeii - but where's Frankie Howerd??

INCOMING CUD!

● Single and eleven-date tour

CUD release a new single on March 4, the follow-up to last year's 'Robinson Crusoe'. It's a track from their 'Leggy Mambo' album, called 'Magic'. It is available as a limited edition 7-inch single retailing at £1. There are two new mixes - one by Chris and Julia Nagle, who produced The Charlatans' album, and The Parsley Mix by Dave Cranfield. The 12-inch has extended mixes of the 7-inch with two songs, 'Marjorie' and 'Beyond Hair' which are not on the LP.

Cud have lined up eleven dates to promote the single at London Malet Street ULU on February 22 then Newcastle Riverside 27, Edinburgh Venue 28, Glasgow QMU March 1, Bournemouth International Centre 3, Bristol Bierkeller 4, Sheffield University 6, Birmingham Goldwyns 7, Manchester International One 9, Leeds Warehouse 13 and 14.

GLOBAL PRESENTS

DAVON

TOWN & COUNTRY CLUB
9-17, KINGSGATE ROAD, N.W.S.

THURSDAY 28TH MARCH AT 7.30 P.M.

TICKETS £7.50 IN ADVANCE FROM THE BOX OFFICE: 071 284 0303, CREDIT CARD BOOKINGS: T & C STATION: 071 284 1221, PREMIER: 071 240 0771, TICKETMASTER: 071 379 4444 (24 HRS), STARGREEN: 071 734 8932, L.T.B.: 071 439 3371, KEITH PROWSE: 071 793 0500, ALBEMARLE: 071 580 3141, ROUGH TRADE AND ROCK ON RECORDS OR ON THE NIGHT.

GLOBAL PRESENTS

BIRDLAND

WITH SPECIAL GUESTS

CHUNK TRIP

KILBURN NATIONAL BALLROOM
234, KILBURN HIGH RD, N.W.5.

THURSDAY 14TH MARCH AT 7.30 P.M.

TICKETS £8.50 IN ADVANCE FROM THE BOX OFFICE: 071 328 3141, CREDIT CARD BOOKINGS: PREMIER: 071 240 0771, L.T.B.: 071 439 3371, STARGREEN: 071 734 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, PANTHEON GARDENS, ROAD AND T & C BOX OFFICE. TICKETS AVAILABLE AT FACE VALUE, NO BOOKING FEE.

ST. PATRICK '91
GLOBAL PRESENTS

STIFF LITTLE FINGERS

BRIXTON ACADEMY
STOCKWELL RD, BRIXTON

SUNDAY 17TH MARCH
AT 7.30 P.M.

TICKETS £8.50 IN ADVANCE FROM THE BOX OFFICE: 071 326 1022, CREDIT CARD BOOKINGS: PREMIER: 071 240 0771, TICKETMASTER: 071 379 4444 (24 HRS), STARGREEN: 071 734 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.

AN EVER PULSATING ALBUM THAT LIVES AT THE CENTRE OF THE ULTRAWORLD



ALEX PATERSON tunes into the cosmos

THE ORB's new album, 'Adventures Beyond The Ultraworld', is released by Wau! Mr Modo Records on March 25.

The Orb, who have been at the forefront of the so-called Ambient scene, scored a chart and club hit recently with their 'Little Fluffy Clouds', which is included on this album.

The other tracks are 'Earth (Gaia)', 'Super Nova At The End Of The Universe', 'Back Side

Of The Moon', 'Spanish Castles In Space', 'Perpetual Dawn', 'Into The Fourth Dimension', 'Outlands', 'Star 6 & 78, 9' and 'A Huge Ever Pulsating Brain That Rules From The Centre Of The Ultraworld (Live Mix)'.

The Orb is the brainchild of Alex Paterson, although KLF man Jimmy Cauty was originally involved. He collaborates with, among others, Youth and ex-Gong guitarist Steve Hillage.

■ **TEMPER TEMPER** release a new single on Ten Records on February 18. There are three other remixes of the track on the 12-inch version.

■ **SIMPHONIA** have their 'Can't Get Over Your Love' released by Republic Records this week. Originally released in 1989, it has been remixed by Dave Lee and has been circulating in clubs as a white label for some time now.

■ **BEEF** and Cut Cut Emma play a gig at the London Kentish Town Bull And Gate to celebrate the first birthday of the Pop Club on February 16. Tickets are £3.50 and £3 concessions.

■ **THE BEATMASTERS** are back with a new single on Rhythm King Records called 'Dunno What It Is (About You)' this week. Vocals are by Elaine Vassell and it is backed by the Funky Ginger mix. The Beatmasters are currently recording their second album.

■ **TIMMY T** releases a single called 'One More Try', the first release on new label Pump Records, on February 18. Timmy has toured with New Kids On The Block and Tiffany in the US and plans a UK visit in March.

■ **TANGIER**, a Philadelphia-based blues-rock combo release their new album, 'Stranded', through East West Records on February 18.

BONG POWER

● New album and dates for US wackos



BONGWATER: Ann Magnusson and Kramer get mental

BONGWATER release their new album 'The Power Of Pussy' on Shimmy Disc Records next week.

Bongwater are a duo consisting of cult loony Kramer and performance artist and actress Ann Magnusson. They are joined on this LP by Fred Schneider of The B-52's, who sings on the title track.

The songs on the LP are 'The Power Of Pussy', 'Great Radio', 'What If?', 'Kisses Sweeter Than Wine', 'Chicken Pussy', 'White Rental Car Blues', 'Nick Cave Dolls', 'Bedazzled', 'Obscene & Pornographic Art', 'Connie', 'What Kind Of man Reads Playboy', 'I Need A New Tape', 'Women Tied Up In Knots', 'Junior', 'Mystery Hole', 'Time Is Coming' and 'Folk Song'.

And Bongwater play their first European dates in March, with five UK gigs. The dates are at Manchester (venue tbc) March 14 then London Camden Underworld 15, Leeds Duchess Of York 16, Birmingham Edward's No8 17 and Newcastle Riverside 18.

For the tour, Bongwater shall consist of Kramer and Magnusson with David Licht, Randolph A Hudson III and Dogbowl, who will play a solo date while they are here.

THREE WEEKS OF FREE POSTERS IN SOUNDS!



POSTER ONE: JIM MORRISON of THE DOORS at the Hollywood Bowl, December 13 1968. Photo by Henry Diltz PLUS...

- KEITH RICHARDS, 1976. Photo by Michael Putland
- JIMI HENDRIX, 1967. Photo by Jean-Pierre Leloir
- PETE TOWNSHEND, 1975. Photo by André Csillag
- RONNIE WOOD and ROD STEWART of THE FACES, 1972. Photo by Gary Merrin

HERE at SOUNDS we feature the best live rock photography around - and now, over a three-week series of free, top quality, double-sided wall posters, we'll be searching out of our files three decades' worth of crack shots. This week we take in the late '60s and early '70s - when a handful of cool dudes kept the rock 'n' roll torch alight as dinosaurs stalked the earth. Next week, we zoom in on the late '70s and early '80s and, in the final week, we bring the whole thing bang up to date with the late '80s and early '90s.

And while you collect this er, collectable trio of mega wall hangings, rest assured that we'll continue to bring you all the latest news, reviews, scoops and poops from the world of rock every week - and all for the perfect price of only 60p! Place your order now!!

NEXT WEEK...

SPOIL YOURSELF by buying SOUNDS and getting another top quality, free double-sided poster featuring a quintet of superb live shots from the late '70s and early '80s. The A-side features this photograph, never seen before, of the **SEX PISTOLS'** Christmas gig in Uxbridge in 1977 and the B-side features prime snaps of **THE CLASH**, **BLONDIE**, **THE UNDERTONES** and **THE BIRTHDAY PARTY**. Your front room wall will never get a chance like this again - don't miss it!



71 81 91

DECADE REACTION

WHAT HAPPENED THIS WEEK IN 1981

■ On this week's *Sounds* cover we have some bloke from *Praying Mantis* posing in the buff. We really believe in good taste these days, don't we?

■ Nothing too startling in the news this week. The *Photos* have a new single out. *Essential Logic* have split up. So have *Lionheart*. And *Jose Van Iersel*, best known for his work with Dutch superstars *Gruppo Sportivo*, has formed a new band called *Spliff*.

■ *Duran Duran* have announced UK dates, playing major venues like *Leicester Polytechnic* and *Liverpool Brady's*. Oh yeah, and the *4 Skins* are playing dahn the *Bridge 'Ouse*.

■ *Steely Dan's* *Walter Becker* is being sued for \$10 million by the mother of his former girlfriend, who died of a drug overdose. The mother claims that Becker made her a drug addict. Yeah, well I guess if you had to listen to their records...

■ Some *Bizarre*, the company run by DJ *Stevo* who have put out stuff by *Depeche Mode*,

tell us that they're aiming for success with credibility. "This time it's going to happen," they assure us.

■ We feature *Japan* bassist *Mick Karn*, who looks like a real prat. He is playing with well-known futurist *Gary Numan* as well as, er, being a sculpture. (Shouldn't that be *sculptor*?) A real renaissance man, eh?

■ Then we have *Oil!* band *Spoils Of War* who are interesting in the way that only *Oil* bands can be.

■ *Single of the Week* are *Headgirl* with 'St Valentine's Day Massacre'. The band is a merger of *Girlschool* and *Motorhead*. The *Four Bucketeers'* follow-up to 'The Bucket Of Water Song', is called 'Water Is Wonderful', *The Television Personalities'* 'I Know Where Syd Barrett Lives' and *Grace Jones'* 'Demolition Man' are among the other releases.

■ We have a two-page spread on rising gothic stars *Bauhaus* which is just a load of twaddle, really.



MICK KARN makes a prat of himself...er, shows off some of his sculpture

Soft Cell and *The The*, have cancelled their package tour after the PA company pulled out on them. *Stevo* has decided that he no longer wants his bands playing 'normal' venues.

■ *Killing Joke* prankster *Jaz Coleman* recently amused a photographer who took his picture - by shooting him with a starting pistol. Imagine the laughter as the poor chap thought he had actually been shot. What a geezer!

■ *Lady Diana Spencer*, hotly tipped to marry *Prince Charles*, has been spotted dressed up as a *Steve Strange* clone. Is she a fan, we wonder.

■ The big names are in *Sounds*. First of all we feature top French band *Trust* and top...er... wherever they're from band *Praying Mantis*. Then we have *Geddes Axe* from *Sheffield*.

■ *Discharge* are described as dull - a caricature of a punk band. "It's all about giving us something to do and the kids that see us something to do, too," they tell us.

■ Then we feature top Scots rockers the *Cuban Heels*. They

■ *Brian Eno* and *David Byrne's* long-awaited collaboration, 'My Life In The Bush Of Ghosts', is only awarded ***. But *Rush* get **** for their new LP 'Moving Pictures'. *Rainbow* get a paltry ** for their crap new album 'Difficult To Cure', and the *New Age Steppers*, who are a coalition of various *Slits*, *Aswad* and *Creation Rebel* members organised by a chap called *Adrian Sherwood*, get a paltry * for their eponymous album. *Richard Strange* and *Eyeless In Gaza* both receive **** for their respective latest efforts. Then we round up the big name US metal imports - names to conjure with like *Trillion*, *Hush*, *Henry Paul Band*, *Russia*, *Centaurus* and *Point Blank*.

■ *Cabaret Voltaire*, *Clock DVA*, *Zev* and *Throbbing Gristle* are caught live and deemed brilliant - well, except *Throbbing Gristle*, that is. But *Eric Clapton* is a dull old git (times don't change). The *Cabaret Futura*, a sort of futurist beatnik event featuring various electronic and new romantic acts, is reviewed. Apparently it's pretty good.

■ And that's it for this *St Valentines' Day* issue in 1981.



Bizzerk

By Prize Moron

Get to know yourself better in another special Bizzerk self-help questionnaire!

Are you OLD?!?!?

In this modern age of watches, 'mean time' and five-year diaries, we all know what age we are. Or do we? Could we all be tots in teenagers clothing? Or pensioners who think we're punks? Well, now you can find out for yourself in our new self-analysis survey. Just answer the questions and tot up your score!

- You take your place in a queue that stretches round the block. Are you:**
 - a) Waiting to gain admission to the latest trendy 'Acid House' nightclub?
 - b) In line at the post office on Thursday morning?
- You need something to get you going. Do you take:**
 - a) An E, a line of speed and half a tab?
 - b) Senna pods?
- You wash your hair:**
 - a) Every day.
 - b) In the twin tub with your Y-fronts.
- You see that the young lads over the road are having a party. Do you:**
 - a) Pop over with a few cans and the latest pop hits on a compilation tape?
 - b) Call the fire brigade, the police and a bomb disposal unit?
- Someone shouts out: "Oi, you miserable old bastard!" Do you:**
 - a) Carry on walking - who could they possibly mean?
 - b) Hit them with a big knobby walking cane.
- You've bought loads of smashing, trendy new clothes:**
 - a) Yes, I always try to look my best.
 - b) Have I f**k.
- You'd never be seen dead in a pair of flared trousers. Why?**
 - a) They're passé - that Manchester stuff was last year's thing.
 - b) You're incontinent.
- Your idea of a good time is:**
 - a) Dancing the night away at a pop concert, legal 'rave' or party - probably on drugs.
 - b) Propositioning very young children in the local park.
- You see a picture of the Manic Street Preachers on the cover of Sounds. You bet:**
 - a) They sound great - really exciting, in fact.
 - b) They haven't paid their poll tax.



ALL 'A's: YOUNGSTERS



ALL 'B's: OLDIE

HOW DID YOU SCORE??

All a)s: Hurrah! What a bright young thing you are! You probably own a Young Person's railcard and listen only to the best sounds in the pop charts. Proof indeed, that you're "never too young to rock".

All b)s: Oh dear. With your grey hair, dentures and colostomy bag, you're not exactly the belle of the youth club. This pop lark's not for you - hanging around the laundromat on Sunday morning is more your style.



New from Bizzerk! The column that's hotter than a box of safety matches and wilder than a wild animal!! It's...

ON THE CASE!!!

★ with Bob Harris ★

This and every week, 'whispering' Bob Harris brings you all the latest



★ Hmmm...

★ Hello and welcome to my new column, in which I'll be keeping you bang up to date with news and gossip from what is, currently I feel, an exceptionally healthy alternative rock music scene.

★ Well...Hmm. The very talented *Sinead O'Connor* has got a wonderful LP in the charts at the moment - the sound quality on the CD is really quite superb. She's such a fine artist.

★ And some great news here, the inimitable *Chris Rea's* new single is in the shops.

★ *Sting's* beautiful new LP is all you'd expect from such an exceptional performer.

★ Still no news of a follow-up to *Dire Straits'* classic 'Brothers In Arms' LP (the CD is quite stunning), but word has it that we can expect a new single from the very fine *Del Amitri* any day now. So keep an eye out for that one.

★ Also doing well at the moment is that outstanding Australian band *INXS*, while surprise of the month has to be *Rick Astley's* comeback single, which really is quite superb. Go on, give it a listen. You won't be disappointed.

★ And finally, my top tip for this week concerns the new LP from that great band *Queen*. I predict a very high chart position for it, possibly somewhere in the Top Ten. Remember where you read it first.

★ Okay, well I'm off now to give *Robert Palmer's* excellent new single a spin (I can't help noticing - not a 'sample' to be heard). So until next week, goodbye. And remember, keep the alternative rock music flag flying!

★ Hmmm...

Sadly, this is the last column Bob will be able to write for us

HE NEEDS TWO HEADS TO STORE ALL HIS INFO...

It's...FACTUAL FREDDY!

Have you got a pop query that's bugging you? A pub bet to settle? A record to track down? Then write to *Factual Freddy!* Here's this week's postbag...

★ Can you tell me who played bass on all the early *Arthur Lee* solo records? It's been bugging me for years and nobody seems to know. A Berk, Stevenage

Freddy replies: Er...f**k me...I know that one. Matter of fact, this bloke I met in the pub told me. But I've forgotten. Sorry.

★ Can you please print a complete discography of *Grandmaster Flash And The Furious Five*? I've always been a fan and want to track down a lot of their records which I haven't got.

Freddy replies: Well, there was that 'Don't Push Me' one. Then there was 'White Lines'. And he was on 'Now That's What I Call Disco Vol 3'. I think that's about it, really.

★ How many albums, in total, has *Eugene Chadbourne* made? *Lianna Banana*, *Halteprice*
Freddy Replies: Bugged if I know, love.

OH NO! IT'S THAT AWFUL MOMENT: WHEN STARS GO...

TEXTILE!!!

This week: *Paul Weller* "...Just look at that pilling...knit one, pearl one...is there no quality control these days?...what a shoddy basket stitch...it's supposed to be unbleached calico...looks more like pinstripe gaberdine...Lordy!...those amateur French seams...they'll need darning...where's my chunky Fair Isle?...kapok..."

Next week: *Robert from Loop*



The fruitiest, juiciest column in pop



Every week in *Bizzerk!* It's

...STAR CHALLENGE!

Every week, we invite two of our country's most talented artistes to see who can pass the *Bizzerk STAR CHALLENGE!* And our latest match was the challenge of the decade. . . tempers were frayed, bookies were on the verge of jumping off the ledge as the odds spiralled up and down. It was

the conversation in every pub and in every bus queue. We sat **TANTIA TIKARAM** and **SINÉAD O'CONNOR** down together and, with the help of top comic **JIM DAVIDSON** (off camera), told them a series of side-splitting jokes to see who could

BE MORE SERIOUS!!!

An infra-red smile-o-meter was trained on both **SINÉAD** and **TANITA** to see whose facade cracked first. And here are the results.

JOKE ONE

JIM: "There's this bloke jumps out of a plane and his parachute doesn't open. Anyway, on the way down he sees this other bloke flying past him, going the other way - up. So he says, Oi mate, d'you know anything about parachutes? And the other bloke, he says, No - but do you know anything about gas cookers?"

RESULT



Tanita:
Not a flicker



Sinéad:
Bugger all

JOKE TWO

JIM: "What did the leper say to the prostitute? You can keep the tip!"

RESULT



Tanita:
No sign of a smile



Sinéad:
Ooh! a twitch there. But she may just have had something stuck in her teeth.

JOKE THREE

JIM slips on a banana skin and falls into a tray of custard pies. A man carrying a plank of wood then smacks him in the goolies. He falls backwards and sits on a drawing pin, jumps up and bashes his head on a shelf.

RESULT



Tanita:
No reaction



Sinéad:
"Tee hee, oh begorra!"

So there you have it. After a close first round and a moral victory in the second, **Tanita** has narrowly out-serioused **Sinéad** at the final hurdle.

Next week: **FRANK** out of **LAIBACH** vs **ICE CUBE** - who has the fastest **SKATEBOARD???** And don't forget: If you're a star - say, one of **BONEY M** or **JIM** out of the **MARY CHAIN** - and feel like a bash at one of *Bizzerk's* **STAR CHALLENGES**, then you can f**k right off. Because we decide who's in it.



ROCK

MITOSIS. It's a word that describes the division of cells in which each cell nucleus divides into daughter nuclei, each containing the same number of chromosomes as the parent cell. It's like in a Paul Auster (non) novel. Unconnected events unravel across a (hyper) realist background. As Walter Abisch, Walter Benjamin, Foucault (Michel, of course), or even Baudrillard would put it: Heavy shit in anyone's book.

Ruptured Dog orchestrate a post-post-modern self-referential **BELIEF** system; in the wake of the multi layered **TEXT**/tures of theory as opposed to **THEORY**. A swirling vortex of burning guitar.

There are, of course, no authors any more, which leaves us the problem of authorship (or the lack of it). For example, this record is by **Ruptured Dog**. Or rather, it's *not* by **Ruptured Dog**.

Joissance. C'est ne pas un review. C'est un review.

Simon Smith is National Union Of Students' rock journalist of the year

WELSH THREAT TO NATIONAL SECURITY

★ 'Lilting accents' could infiltrate as far as Top 100, claim government sources



HIDEOUS: the *Manic Street Preachers* - known to be "leek handed" by insiders - are plotting to take on professionals like **IRON MAIDEN**, **QUEEN** and **CLIFF RICHARD**

Exclusive, not nicked from a music paper, by **PETE PORKIE** and **HERBERT WHOPPER**

THE GOVERNMENT has moved to outlaw Welsh terrorist group **The Manic Street Preachers**, following their threats to "destroy rock" and sing their situationist-vacant slogan, "One, too, free, faw, Bren guns in Pontyprid, boyo", live on **Radio Leek**.

RANGE ROVER

In the current recessionary climate, the Government has decided the so-called **Manics** are a real threat to a major British export industry. Speaking from Westminster, Minister for Wales, **Griffin Range Rover-Jones**, outlined Government fears: "While good solid pop professionals like **Queen** and **Iron Maiden**

are doing their damndest in the foreign territories, these Welsh extremist nitwits are threatening to send the balloon up forever. I can't say more without revealing vital chart positions to the enemy.

HOMO-EROTIC

"Remember, careless purchases can cost valuable chart points for our lads and send the whole show into a bit of a tiz."

★ Government experts see **The Manics** as the latest manifestation of a Welsh terrorist trend that stretches back as far as **Max Boyce**, **Bonnie Tyler** and **Steve Strange**. They now believe all these individuals have been dedicated to the destruction of rock, whether by starting musical 'trends' or merely by unleashing bulk quantities of ex-

tremely crap records. Other activities have included setting fire to pop stars' holiday cottages and organising crypto-homo-erotic rallies at **Cardiff Arms Park**.

BUDGIE

★ Government negotiators are now close to finalising terms for a Welsh separatist chart with **Plaid Cymru**. The Welsh separatist organisation believes this will give greater global recognition to unsung national stalwarts like **Budgie**, while the Government hopes, perhaps optimistically, that it will be able to "isolate **The Alarm** forever".

A spokesman for **The Manic Street Preachers** said: "Look you boyo, no future, yakky da, didn't we have a lovely day, the day we went to **Bangor**."

Getting a good biffing this week: the scaredy cats of the US rock scene



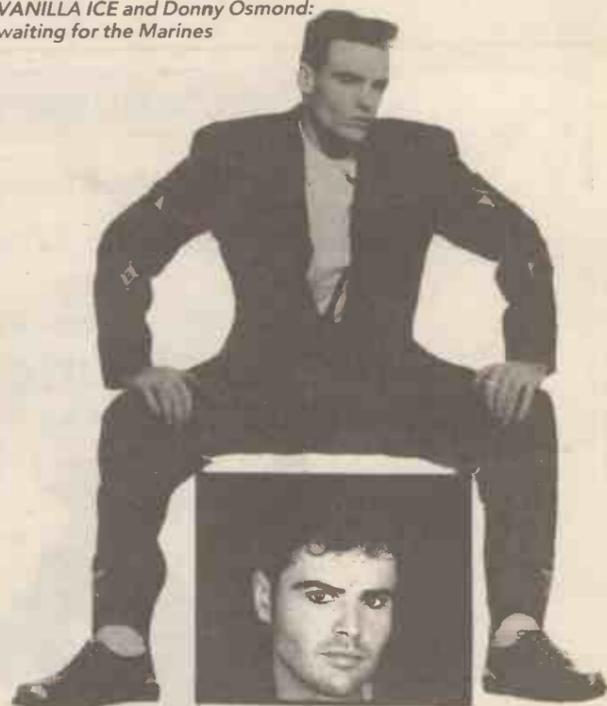
WHILE THE idea that we were in for a kind of 21st Century technoblitzkrieg always had to be a figment of some gung-ho military pressman's perverse imagination, no one thought that the first casualties of our current international policing effort would be innocent British music fans.

Yet even before the first Americans lost their lives, we'd already been informed that certain acts would no longer be nipping over here for their annual gigfests. They were apparently too afraid of "mounting international terrorism" to make the effort. So much for the notion that rock 'n' roll is still the world's final revolutionary force, or that rap is still the offender of the masses. Where, you have to ask, are **2 Live Crew** when you really need them?

Instead of following in the footsteps of the Vietnam protesters of the late '60s and putting up a united front against the war (stand forward the likes of **The Orb**, **The Shamen**, **Billy Bragg** and **Irresistible Force**) or simply toughing it out and carrying on regardless, America's finest have spinelessly opted to throw in the towel, sacrificing their much-vaunted career machismo for the safety of their own steel-barricaded apartment blocks.

And while their Government casually brands the Far East the world's number one terror spot, the likes of **A Tribe Called Quest**, **Vanilla Ice** and **Donny Osmond** have unilaterally made Europe the Gulf War's first musical exclusion zone.

VANILLA ICE and **Donny Osmond:** waiting for the Marines



Admittedly it came as no surprise to see a pseudo-white collar rap star like the execrable **Vanilla Ice** send his tour to the wall. He is, after all, an instant wimp whose major attraction appears to be the use of an infectious **Queen/David Bowie** riff. Neither are we particularly disappointed with the imminent non-arrival of notorious black leather jacket-wearing, stubble-burning hunk **Donny Osmond**, whose apparent fear of terrorism is matched only by *Sounds'* own secret fears that he might decide to seek professional advice and pop over here in spite of it all.

What really shocks us, however, what really pisses us off, is the rank cowardice of top rap monsters like **A Tribe Called Quest**, whose current single farcically asks 'Can I Kick It?'. On present form, the answer would appear to be a resounding, Not bloody likely, if they're worried about a few errant arabs with nothing but a suitcase of Czech-made **Semtex** to play with.

And **A Tribe Called Quest** are not alone. What has happened to the brazen-faced, gun-toting homeboys who'd just as soon shoot you in the eye and steal all your stuff as show you the way around their sordid little ghettos? Where are **NWA**, **Ice-T** and **Just Ice**, eh? If current events are anything to go by, they're all crouching behind their specially constructed, armour-plated home defence installations bravely waiting for the world to reach meltdown without their help.

Meanwhile, the only good news appears to be that well-known international diplomatist and all-round tactful person **Dave Mustaine** refuses to be "pushed around" by a bunch of angry third worlders. Local handlers insist that despite the current situation **Dave** will be over here in March. Potential terrorists are advised that **Mr Mustaine** has recently been spotted purchasing 'personal effects' in and around the **LA Area**.

World without pity



THE GODFATHERS: absolute reality

SO IT'S official – pop music and reality don't mix.

Music has to be appreciated as an art form and any nasty traces of truth or protest should be erased from its grooves.

Rejoice, rejoice! Stick your head in the sand with that good old British ostrich mentality and party all night long. It's a rave to the grave and it's probably gonna be an early one.

While you can ignore health cuts, hospital closures and homelessness because they don't affect you directly, it's extremely difficult to avoid the Gulf War. In the comfort of your own living room, you can enjoy the graphic close ups, freeze frame action and glory, glory propaganda.

Welcome to 1991... The silence is deafening – or is it?

"Don't believe the News At Ten That happy days are here again", warn The Godfathers on their new single, 'Unreal World'.

"This is what we see when we walk about the streets. I wish we didn't have to write about these things, but if it's going on-it's going on."

Godfathers vocalist Peter Coyne speaks with a measured self assurance. He has no need to raise his voice to be understood.

UNREAL WORLD' is easily the best Godfathers album to date and the first with plucky new guitarist Chris Burrows, who convincingly fills the space left by Kris Dollimore.

'Unreal World' contains a variety of different styles from the wah-wah hardcore of 'Don't Let Me Down' through the lightweight bouncy pop of 'Drag Me Down' to the dreamy psychedelic harmonies of 'I Love What's Happening To Me'. There's even a cover, of The Creations' anthemic 'How Does It Feel', but it's the title track which is the most immediate.

Check the first verse for starters: "I heard women crying everywhere/Babies born and no one cares/People sleeping on the ground/See the rain come falling down". It's so close to the bone that you can almost hear the flesh scraping off.

"If 'Unreal World' had been written by a black band," asserts Peter Coyne, "people wouldn't think twice about the lyrics. It's only unusual because it's coming from a white group and there's so many white groups with nothing to say.

"We've always made records to please ourselves and if other people don't like them then that's not my problem. Why should we join the queue of endless bands who've got f**k all to say?"

"Look at what's happened in this country over the past few years," lanky guitarist Mike Gibson continues along the same lines. "It's moving towards the American way of life, where if you're not rich you're considered a failure and shamed for it. Whoever you are, and whatever situation you're in, you should be allowed pride."

"There isn't any incentive for people to succeed these days," states Coyne. "It's all been screwed out of them."

"The world's a crazy place," chips in Peter's brother and bass player Chris.

Nobody argues until Peter adds: "There's things happening which affect everyone. It's down to the air that we breathe and the food we eat. Sexual diseases are getting worse. They kill people now. The world's out of control. Nothing's right. Nothing's what it seems any more."

IT'S A pessimistic picture, but one which The Godfathers refuse to ignore – despite the temptations to pack up your troubles and run (or should that be dance?) away from reality.

"Change isn't something that happens overnight," says Peter, "but if you write about what's really happening, it sticks. When Charles Dickens wrote 'Oliver Twist' I'm sure he didn't expect to see workhouses closing down overnight. We have opinions and we have thoughts. That's a really healthy thing to have in today's climate."

The album closes with the hard edged 'This Is War', where Coyne firmly declares, "I won't fight for you no more/And I won't wear no uniform". Written before the Gulf War escalated, it's a much needed contrast to the media's sickening war mongering.

"They give you nothing for eleven years and then expect you to go and fight a war for them," Coyne snarls. "I happen to think the Palestinians are right and do need and

Despite the temptation to rave away from reality, **THE GODFATHERS** are still portraying life as it really is. And now that the Gulf War is being brought to us every night on our own TV screens, the band's new LP, 'Unreal World', is more relevant than ever. **ANDY PEART** reports. Photo: **MARTYN STRICKLAND**

deserve a homeland. OK, Saddam Hussein has to be removed, but it shouldn't have been allowed to go this far."

"It's not just a matter of somebody invading another country," imparts Chris. "Hussein's been sponsored by most of the Allies. We're fighting a war which we created ourselves because of money and greed. All the money spent on a day's war could clear up the underfunding of hospitals in this country. It's disgusting."

Peter: "You don't know what to believe in the media. It's all disinformation."

"The News At Ten is just as obscene as The Sun," pipes up new boy Burrows.

"It's not news any more," continues Chris. "It's entertainment. Let's get that missile in colour. You won't see the bodies coming back riddled with f**king bullets and shrapnel, though."

"Soap operas are like Valium," offers drummer George, slightly deflecting the subject. "They're for housewives who've got nothing else to do except get pissed on gin and do the ironing. Don't think about it because it doesn't affect you. Out of sight, out of mind."

"People do believe the News At Ten," concludes Peter. "As soon as they hear the music they're conditioned to... like rats."

NOT EVERY song on 'Unreal World' is a raging tirade against the ills of the world. The highpoint of the album is 'Believe In Yourself' – a slow, ballady number inspired by the story of actress Carol White who was saved from self-obliteration by a guy who virtually kidnapped her, weaned her off drugs and continuously showed her self-confidence cards which said, You Can Do It and, Believe In Yourself. Desperate tactics for a desperate situation.

"We don't have a confidence crisis in this band," laughs Coyne. "But I wanted to write a really optimistic song and out came 'Believe In Yourself.'"

"We're not always 100 per cent confident in ourselves," admits Gibson. "But that's where the song comes in. It's like having a conversation with somebody whose life seems to be slipping away from them."

When the world of pop music is full to the brim with bands who would give an aspirin a headache with their tired rhetoric, it doesn't necessarily reflect the current times. Death to hedonism, death to apathy and all power to bands like The Godfathers, gamely swimming uphill against the current tide.

"Politics isn't really about voting, it's a state of mind," reckons Chris. "I'm sure most young people aspire to be like George Michael and swan around on a desert island. People aren't that interested in politics and the result has been the past eleven years."

"We can't do any more than hope people will get sick of the current meaningless drivel, but we're not the alternative," emphasises Gibson. "How can we be an alternative to something which has only come into existence since we've been doing our own thing? They're an alternative to what we do."

Two words sum up The Godfathers' greatest attribute, and Peter Coyne has no trouble in supplying them: "We're Real." Absolutely.

ON TOUR

FEB. 28th The Falcon, Camden.

MAR. 1st Moles Club, Bath. 2nd T.B.C. 3rd The New Adelphi, Hull.

★★★★★★★★★★★★★★★★
The Poets
★★★★★★★★★★★★★★★★



NEW 12" EP

SUBVERSIVE

Featuring previously unreleased track

Till The Danube Stops Me

AVAILABLE NOW



THE BRITS 1991

THE GREAT BRITISH MUSIC WEEKEND

WAS A GREAT SUCCESS!

Thank you to ALL the Artists who gave their time and their talent.

BEATS INTERNATIONAL DJ Baptiste Gary Blackburn Norman Cook Daddy Freddy MC Wildski Lester Knowle	THE CURE Perry Bamonte Boris Bransby-Williams Simon Gallup Chris Parry Robert Smith Porl Thompson	HAPPY MONDAYS Mark Berry Paul Davis Mark Day Nathan McLaughlin Paul Ryder Shaun Ryder Rowetta Spatchel Gary Whelan	LSD, LIGHTING HIRE Simon Austin Kevin Forbes	OZZY OSBOURNE Randy Castillo Michael Inez Ozzy Osbourne Sharon Osbourne John Sinclair Zakk Wylde	SOHO Eds Chesters Jackie Cuff Pauline Cuff Tim London Chris Morrison
BILLY BRAGG Billy Bragg Peter Jenner	CREATIVE TECHNOLOGY Malcolm MacGregor	JAMES David Baynton-Power Tim Booth Saul Davies Andy Diagram Jim Henpie Larry Gott Mark Hunter Martine McDonagh	MAGNUM Keith Baker Mickey Barker Bob Catley Tony Clarkin Wally Lowe Mark Stanway	POPCORN CATERING Wendy Hugill	SSE PA HIRE Chris Beale
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QUEEN

A SOLID BALL OF ROCK

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Last week, Queen made a glorious comeback with 'Innuendo', an album that shot up the charts and sent their fans into ecstasy. ROY WILKINSON traces the royal return – how the album took shape, how the fans reacted to the new songs and how the record was marketed. LEO REGAN gets a fan's eye view of Freddie

FEBRUARY 4, 1991, just after 1.30 pm in Queen's Notting Hill Gate office. It may be ten days till St Valentine's Day, but already intimations of undying love and gratitude are winging in.

Queen's 'Innuendo' album went on sale this morning and now, amid the gold, platinum and enriched titanium discs, the band's hardcore fans are 'phoning in with their reaction.

Already, myriad congratulations on the 'Innuendo' single line the walls, alongside action-posing, fan-donated Queen dolls and a letter from a jolly jack tar who even now is flying an autographed Queen calendar on his warship in the Gulf.

"Bloody brilliant!" thumps one. "First breath of fresh air in the charts for years," states another in a sensible tone worthy of Ted Tact. "Carefully written and enjoyable to listen to."

The reaction is virtually unanimous. Queen are back at their classically-gilded, insanely overwrought best. The 'Innuendo' single clocked in at a modest six and a half minutes, the longest running UK number one since, naturally enough, 'Bohemian Rhapsody'.

The fans are ecstatic. They largely despised the treacherous disco-funk minimalism of the 'Hot Space' period, but now Queen are back on classic form, bristling like diamante-studded prize peacocks.

For one admirer it's all too much. A joyous phone call reveals they'll be bunking off work for the afternoon and rushing home to enjoy a marathon coupling of virgin Queen vinyl and stylus.

AT THE time of writing, Queen have sold 80 million records, taken their super nova-weight live show to 28 countries and played to the largest ever paying audience for one band on the way – 251,000 rampant Latins in Sao Paulo.

The British Phonographic Industry declared 'Bohemian Rhapsody' the "best single" of the last decade, while a more mundane communication testifies to Queen's devastating local effect. "Cheers, loike," sez a framed letter from Brum NEC, congratulating Queen on their record one-night merchandising turnover – a hefty £51,414.50 back in 1984.

Even the ends of the Earth aren't safe from Queen. Out in the middle of Antarctica sits an obelisk bearing their name. Not the work of an unhinged supporter, but a token of thanks from Greenpeace for Queen's support.

Queen have always been mammoth achievers. Bass man John Richard Deacon chalked up a thrilling triple-A score in A-level maths, further maths and physics, and the band are almost all bachelors of science. Zanzibar-born Fred Mercury's just a bachelor – though he does have a diploma in graphics from Ealing College Of Art.

Nowadays the men who *The Guinness Book Of Records* list as the highest paid directors in Britain indulge in all manner of moneyed rock star's distraction.

As well as keeping his eye on astronomy, axe genius Brian Harold May is something of an expert on vintage stereoscopic photography – his collection is one of the finest in the world and Sotheby's recently had him conduct an auction of this obscure art form. The first record this Guinness-sipping vegetarian ever bought was Lonnie Donegan's 'Rock Island Line'.

Public school boy Roger Meddows Taylor has a variety of rare Aston Martins and owns houses the world over. Fred busies himself buying outrageously priced koi carp for his Kensington roof garden, adding to his collection of Japanese art and antiques and nipping out for a few cans of Whiskas for his cats: Oscar, Delilah, Lily, Romeo, Miko and Goliath. As Fred is given to saying, "Money may not be able to buy happiness, but it damn well can give it!"

Brian may still be cranking out the riffs on the guitar he built with his dad for eight quid, but the rest has to be paid for with the next chunk of vinyl. With no touring to distract them – Fred's still not up for it – Queen were soon back in the studio after May 1989's 'The Miracle' LP.

The new album began to take shape when Freddie visited Switzerland in the summer of that year, popping down to see Swiss-resident producer David Richards and starting to work on what would become an 'Innuendo' track 'Delilah'.

By Christmas '89 all of Queen were out at their own Montreux-based Mountain Studios – the one effectively inaugurated by the Stones on their 'Black And Blue' album. Working on a relaxed regime from noon till midnight, the boys spent much of 1990 alternating two-week recording spells with two-week R&R breaks.

After four-month's studio time, 'Innuendo' was finished – quick-fire work in the world of mega-bucks recording.

"They were chomping at the bit," says David Richards. "They just got into the concert hall where I record them and starting whipping each other on." He should know – this is a man who once engineered on a Bing Crosby album that was recorded and mixed inside four days.

AMONG THE first to hear the new songs were Queen's inner sanctum of fans. A fan club bash was held at London's Astoria in December 1990 and, as well as a set from Roger Taylor's The Cross, three tracks were played.

These core fans gave 'Innuendo' a reception fit for a song that returned their favourite band to a brand of stylistic overload not heard since 'Bohemian Rhapsody'.

"While the song played you could have heard a pin drop," says Queen International Fan Club supremo Jacky Gunn. "After it finished there was a second of awed silence and then they brought the house down."

This rapturous reception encouraged the band but, by that point, they'd already decided that 'Innuendo' would be the first UK single from the new album. David Richards says there was no element of wilfulness on the band's part in that selection – they'd just been excited by it as the song took shape in Switzerland. But as the song began to be heard by ears in the Queen camp the effect was a bit stunning.

"Yes, it's definitely Queen at their most classic," smiles Roxy Meade, the band's publicist for the past five years.

"It's Queen at one extreme, sort of Freddie meets Noel Coward, meets Oscar Wilde meets Louis XIV, the Sun King. I guess the other extreme is their out and out hard rock, which usually comes from Brian or Roger.

"They're obviously serious about 'Innuendo', but I think one of the best things about Queen is the way they always retain an element of humour and a lack of complete self-seriousness. They are the supreme exponents of parody."

Tony Wadsworth, head of marketing at Queen's record company, Parlophone, was initially startled by the length and style of 'Innuendo', but soon decided, "it was exactly what Queen should be doing, saying let's break the barriers. They certainly weren't lacking in confidence – after all, I'd say they'd just recorded their best album in ten years."

Feedback from the old guard at Radio 1 was soon proving the band's intuition right. Several programme producers immediately warmed to it and, after one play, Mike Read proclaimed, "That's a record that'll go straight to number one." For once he was right.

Parlophone soon knew it was headed straight



to the top too. Though 'Innuendo' had the air of a gladiatorially triumphant return, it really didn't have to do all that much to rocket ride to the top of the charts.

By looking at data from previous years, Tony Wadsworth could see that if the single sold as many copies as the first single from 'The Miracle' album - 'I Want It All' - it would hit the top in week one, riding on the back of seasonally low sales and the decline in the singles market.

Queen were back at number one with a single in their own right for the first time since 'Bohemian Rhapsody'.

This left Tony adapting his marketing campaign as he went and Roxy co-ordinating a press campaign for a band that do virtually no interviews. The last press interview Freddie did was with *The Daily Express*' David Wigg in 1987. With 'The Miracle' LP Queen's sole British press

interview came when Brian May spoke to *Sounds* and the same happened with 'Innuendo' - this time May speaking only to *Q* in this country. Roxy was left to come up with enough ideas to compensate for this lack of press availability.

AS FOR marketing, tight economics combine with Queen's elder statesman status to ensure that there's very little in the way of gimmickry as there was in the sexy, flamboyant '70s.

The only slight concession is the so-called 'Royal Box', a plush presentation box sent out to various media elements. Record store presence is restricted to variations on the album cover for window display and in-store presentation.

In Britain, Parlophone sent out 1,000 'centrepiece' displays, 3,000 posters and 1,000

Queen logo boards. Initial sales for a Queen single come from their hardcore fanbase of 15-30-year-olds, while heavy album sales come from the 25-45 age bracket.

"The sort of person who buys five or six albums a year," says Tony Wadsworth. "For this sort of buyer TV advertising's pretty crucial. It might be nice to send a Queen airship flying over London, but that'd cost me a week's advertising on Granada and I know which sells more records."

With heavy sales all but ensured, it's left for Jacky Gunn to deal with fan enquiries and Office Manager Julie Glover to co-ordinate the various strands of Queen PLC.

In the wake of the 'Innuendo' single, fan club enquiries were coming in at a rate of 100 a day. Phone calls ask for anything from the location of Brian May's clog dealer to the composition of

Freddie's breakfast that morning.

There's one photo of a particularly keen fan-vixen which came with details of a sexual assault course she'd planned for our Fred. "Not that he wasn't up for it," says Jacky.

Another regular task for Jacky and Julie is the transcription of the band's lyrics to go with the album.

"Yes," says Julie, "We usually have a bit of a problem with Fred's. On 'The Miracle' we couldn't quite believe it when he rhymed Dali and Bali. Then there's the line on the new album about one of his cats peeing on his Chippendale."

Another fan call comes through: "Just had to 'phone to say the album's brill." Monarchy in the UK - and the rest of the known universe to boot. Or, as Freddie once put it, "Four cocks fighting - nice!"

MONARCHY

VARIOUS ARTEFACTS for Freddie from the fans, with love

IN THE UK



who dares wins

THE DREAM WARRIORS might have provided the ultimate 'Definition Of A Boombastic Jazz Style', but they've actually got many such definitions – not least one that involves jazz master Slim Gaillard. **DAMON WISE** meets King Lou and Q and learns that there's more to Canada than snow and ice hockey. Lewd boys by **STEVE DOUBLE**

KING LOU at the door to his hotel room, idly humming – "Here we go, are you ready for one other" – wringing good-natured irony from the sentence that prefaces Dream Warriors' biggest hit.

The words are clipped, measured, matter-of-fact but never insolent. King Lou is tired.

Behind him, Q seems rather more animated. Jet-lagged, true, but comparatively energetic, possibly a result of Lou's tendency to take pole position in interviews. This afternoon, at least, Q will get a word in edgeways.

Like De La Soul, Dream Warriors feel no affinity with the gangsters of this world or the next, preaching self-respect and dignity in a jazzed-up back-slang that recalls the cryptic best of blues and soul.

Their album, the provocatively titled 'And Now The Legacy Begins', shows the band as a mature working unit.

The novelty factor that propelled their first two singles chartwards is a minor feature, replaced with a cool sense of rap harmonics that, coupled with the freestyle fusion of polarised sounds, makes Dream Warriors most probably the hottest duo working in rap right now.

FOLLOWING TWO such blatantly commercial singles would never be easy. But Dream Warriors courted their new-found notoriety, talloring 'My Definition Of A Boombastic Jazz Style' specifically for their detractors.

"My Definition," explains Lou, "was written for the simple fact that a lot of people thought we were this, y'know, jazz, kinda ska-sounding band from 'Wash Your Face' and they only had this one song to judge us with. So we had to give them another jazz style, to prove that we didn't fake it."

"We can do it again. But we choose to move on to new styles. So what we basically did was give them another definition of a jazz style – boombastic."

Like the single, much of Dream Warriors' album is peppered with private jokes and other insane slang. Appropriate, then, that they should team up with Slim Gaillard, jazz master of that surreal strain of language known as 'Vouty' and composer of perhaps the greatest song of all time, 'Dunkin' Bagel' ("Splash/In the coffee").

A mutual friend introduced them, and Slim is now to be heard on the B-side of the Dream Warriors' current single, a new track called 'Very Easy To Assemble But Hard To Take Apart'.

"Basically," says Lou, "we were taking so

much, it felt, to us, that we were taking a lot from jazz and not really putting it back. Although we weren't getting flak from it, we still felt it wasn't our right. So we commemorated that by bringing back a jazz musician instead of more music. And it's working."

HAILING FROM Canada, Dream Warriors haven't yet felt the pressure that surrounds their peers from the major industrial conurbations of North America.

Petty rivalries seem to tarnish the scene in their native Toronto, otherwise it thrives, with such notaries as Split Personality (Dream Warriors' "other half") and HDV. Such a low-profile incubation period obviously helps.

"We just got into it as a neighbourhood thing," says Q. "Y'know, a bunch of friends, writing lyrics, making beats with turntables."

"And as we got older we got a little bit more serious. Into the music, into writing our own lyrics and not following the mainstream of hip hop. That's the way we got into music and that's what we're doing now."

"Dare to be different," interrupts Lou.

Placing their homeboys on the map was a tough enough feat but Dream Warriors know that a lot of people still stand to be surprised at the existence of a thriving Canadian hip hop culture.

"The reason they're surprised," says Q, "is 'cos Canada's been closed off to so many places, everybody thinks Canada is only for rock music. So for hip hop music – and R&B, there's a lot of that there, too – it's kind of hard."

"You should pay more attention to Canada. It's not just a landscape. It's not just snow and ice or rock music and hockey games. That's why people are surprised. They never really looked at Canada as having a music scene."

The sound of snoring drifts across the room: Lou lying prostate on his bed.

"Hey, man," laughs Q.

Lou opens a querying eye, Roger Moore-style.

"I'm listening to every word you're saying. Just cos I'm not talking..."

"You're snoring and you're listening to every word I'm saying???"

"Yeah!"

LOU SETTLES back to his dreams. Q, meanwhile, is adjusting a huge pair of (superfluous) headphones that sit, stylishly, on a trapper's hat.

They're a disarmingly quiet pair, a factor that reinforces rumours that Dream Warriors are big on Dungeons & Dragons. Indeed, games are a metaphor that surfaces regularly on the album.

Q acknowledges the debt.

"Yeah, it's just role-playing games. It's not



THE DREAM Warriors: King Lou and Q

that we dwell on all these games and things like that. It's everyday life, everyday living. Things that we did, things that we do. That's where our music comes from – our background's West Indian and we live in Canada. It creates a different sound."

Dream Warriors, however, don't attribute their oddball style to the books and movies they expose themselves to. Q opts for "action-packed movies, Kung Fu movies", otherwise non-fiction. True stories.

"I like anything that's truthful," nods Lou. "Y'know? And then anything that's, like, totally not truthful. Sometimes people like to mix it. They're totally into the mixture."

Indeed, no matter how oblique they first appear, Dream Warriors lyrics are surprisingly straightforward. 'Do Not Feed The Alligators' is far from complex, as Q explains. It's just a matter of keeping yourself to yourself, away from your enemies.

"Yeah," says Lou. "Do not feed the negative. Do not feed the backstabbers."

'Voyage Through The Multiverse', going back some six years (Dream Warriors had no deal prior to signing with Island last year), illustrates the duo's problem with the negative. A long, spacey, moody track, it's a muddle of contradictions and yes/no oppositions that turns upside down at the last minute.

"Basically," says Lou, "the multiverse is in the middle. It's not total positive and it's not total negative. It's just that flat plain in which anything can happen."

So, as the first track they ever put together,

all those years ago, how did that relate to their circumstances at that time?

"I think," reflects Lou, "we were in the middle of... It was, like, push and pull – negative and positive, y'know? And at the time we were really... Braggadocious, it's called. Really kinda ignorant of the music industry and we thought we'd get a record deal. So that's what spilled out."

Dream Warriors may have languished in obscurity until the present day if a fluke meeting hadn't delivered their demo to their present label. Even so, they find they're having a hard time getting their sound onto the airwaves, a problem highlighted on the self-explanatory 'Tune From The Missing Channel'.

"Basically, we weren't getting any radio play," shrugs Q, "because some people didn't accept our style of music. And you can only hear us on the missing channel. If your radio goes right off the dial, you might find us on that channel that you're missing, as that's the only place you can hear us. Not on regular radio stations."

Such problems haven't followed them to the British Isles, for now, at least. Dream Warriors know that commerciality is a cross to bear, but as Q muses, "you're not a sell-out until people that really wouldn't listen to you start listening to you."

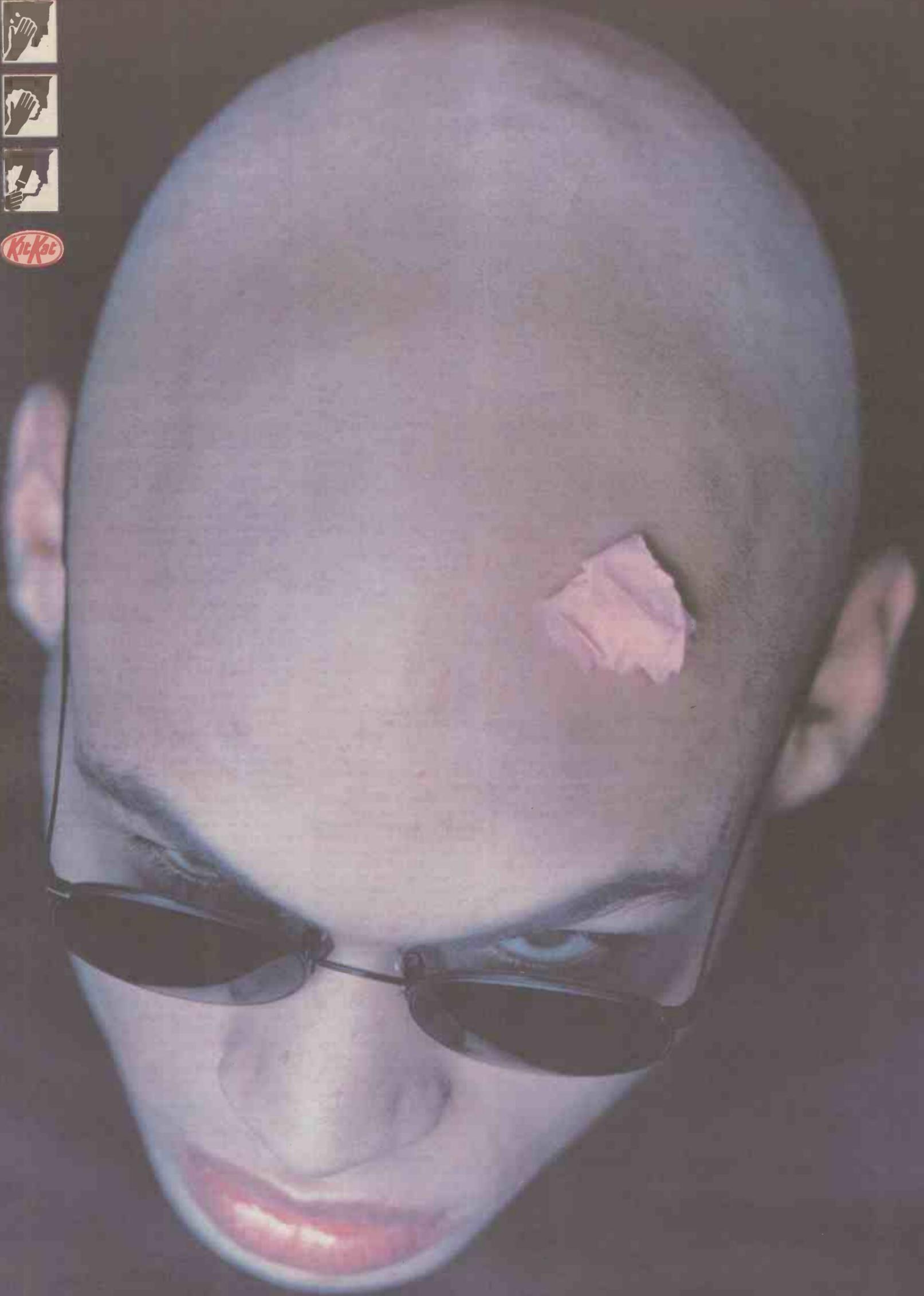
The current single, 'Ludi', has nothing riding on it for Q and Lou. It's just a matter of respect – for themselves and for their upbringing. Nothing else matters.

"Dream Warriors music doesn't come out to do well or try to be the best in the charts," says Lou. "It's our music, it's our feelings at the time, and I feel it's about time to pay respect. Be it you think it's soft or be it you think it's hard, a lot of people are taking, taking, taking and not giving."

"Everybody gives ten dollars and wants 20 dollars," says Lou, sitting up for the first time. "It's about time for somebody to borrow ten dollars and pay back 30 dollars or something. Y'know? Give back a little bit more..."

“My Definition’ was written for the simple fact that a lot of people thought we were this, y’know, jazz, kinda ska-sounding band from ‘Wash Your Face’. So we had to give them another jazz style, to prove that we didn’t fake it”

– KING LOU



Have a break.

THE SOUND OF SPEED

ALL THE LATEST NEWS AND COMMENT IN THRASH AND HARDCORE



CANCER: SPREAD the disease

SWEDISH GARAGE bands have always been well known outside their own country but not so much is known about the Swedish hardcore scene. Here's your chance to ditch your ignorance. SOS recently received a 7-inch EP from GANX on Finn Records, entitled 'Far Out'. The cut's a bit quiet but it's heavy enough to make up for it - one track's a dirge epic, the others are fast, sorta early DRI-ish numbers. This is available for £2.40 inc postage from the address below, as will be Finn's first two EPs by SVARTSNO (who play good, fast, straightforward, British-sounding hardcore) and TOTALITÄR (really great, weirdly structured melodic punk/hardcore with tempo changes galore), which are both about to be re-pressed. The fourth release from the label is a split LP from NO SECURITY/VALVONTAKOMISSIO (£6.00 inc postage) which is really impressive. Both bands play ultra fast thunderous POISON IDEA-type hardcore, and if that's your bag you should get your cheque in the post. Finn Records also have a mail order list of other Scandinavian hardcore, so at the very least you could post them an IRC for a copy of that. One warning, the above mentioned records feature non-English vocals. But if that's a problem with you why are you bothering anyway? As SOD say - Speak Swedish Or Die! Finn Records c/o Jari Juho, Västerg 15B, 63344 Eskilstuna, Sweden.

Barnsley's CAN'T DENY have a five-track demo tape available for £1 plus postage. Unfortunately they didn't

send us a copy so SOS can't pass comment on its worth but you can buy it from Keef, 35 Wharnciffe Street, Barnsley, South Yorks S70 6BP. SOS did receive a copy of WANTON THOUGHT's debut EP on the Boss Tuneage label. Their own handouts describe the band as "melodic HC in an Instigators/HDO/Snuff vein", and we won't disagree. £1.75 inc postage (£2.50 Europe, \$5.00 USA) from Boss Tuneage, 'Aston Firs', Halton Fenside, Nr Spilsby, Lincs PE23 5BD. As already mentioned, WANTON THOUGHT will have an LP coming up on Full Circle, and they could do with a few gigs. Ring Craig on (0352) 56246.

Out now on Black Box records in the UK is an LP from SEIZURE entitled 'Seriously Delirious' - sorta like a ADRENALIN OD-ish fuzzy mess without the dorking. Better late than never, a mention to SIXTEEN TONS' '4 Songs' EP which first appeared as an import on No Blow records and is now available as a UK 12-inch courtesy of Plastic Head Music.

Caroline release a remixed version of BAD BRAINS' classic 'Rock For Light' album this week. It has three tracks previously on the LP: 'Supertouch', 'Jam' and 'I'. Also coming up on Caroline is a solo LP from CHUCK TREECE who was previously in McRAD.

CANCER pay a visit to (where else but?) Morrisound studios in Florida to record their second LP, entitled 'Back From The Dead', which is due out in mid-April - follow-up to 'Gory End'.

Next release from Pigboy will be a 7-inch from the recently formed HEADBUTT entitled 'A Song For Europe'. The band line-up is - get this - three basses and a metal percussionist. Keith from BASTARD KESTREL and Ashley from VOICELESS are two of the bassmen. Following this on Pigboy we see the return, at very long last, of IOWA BEEF EXPERIENCE with a new single.

Latest on Sympathy For The Record Industry are singles from THE SECT, top primo-punk brawlers the DEVIL DOGS, and also one from a bunch of Norwegian dirge 'n' roll merchants ANAL BABES - entitled 'Fallatioginismus'. Oo-er, missus. An import LP of interest is a compilation of early LA punk stuff from the What and Iloki labels, called 'What Stuff'. It includes real primitive half-formed gems from GERMS, DILS, SKULLS, CONTROLLERS and others.

TOASTED HERETIC

TOASTED HERETIC hail from the quirky Atlantic seafarmer town of Galway. They're a six-piece band and use all the regular instruments but the sound they create is anything but run of the mill. It's a bouncing, optimistic, pop affront that has roots in common with such classic pop bands as The Monkees but from there on in comparisons cease. And in singer Julian Gough they've got one of the most original and outspoken frontmen around. Today he's got a bee in his bonnet about, surprise surprise, the music industry.

"There's a lot of talk about a revolution in music but I think the revolution will be in the music industry. People come into the business loving music and a couple of years later they're hating it, they're good at their job but bureaucracy kills their love.

"Now, some of the people who have the money are realising that one way to make a ton of money is to give a couple of hundred thousand

quid to someone who adores music and has a couple of years' experience in the biz, tell them to leave CBS or whoever, set up a company, build it big and bring out great records. Labels like Island and A&M didn't cost millions to start, just an enthusiast giving them."

Julian is an optimist. "And this revolution's going to cause a revolution in music - but as a side effect. Not more quantity but more quality."

So what does that mean to you operating from Ireland?

"The thing about Ireland is it's basically Birmingham spread over a whole load of fields. It's so hyped you don't need to go to London to get a deal, all you need's a phone. But too many bands are too precious. Oh, my music is what matters, I'll ignore the business. That's stupid, it's a hell of an exciting spectator sport, dive in."

Sounds just like your music, Julian. SHANE FITZSIMONS



TOASTED HERETIC: talkin' 'bout a revolution



THE MATERIAL! Sonori label is based in Italy in the 1990s but their heart is somewhere between London and Berlin of the 1970s. Their catalogue of Italian classical/ambient releases is spiced with a wild collection of reissues from Embryo, Tuxedomoon, Third Ear Band, Dissidenten and lumps of pure British indie-dom with 12-inches from Durutti Column, Stockholm Monsters (where are they now?), The Shamen and The Mekons.

The Mekons are captured live in Hoboken and Chicago and in the studio in Harehills (Leeds) when they were being a 'bad' country band (after they were a bad punk band and before they discovered rock 'n' roll). Although all the names have been changed (to protect the innocent) this is the early sound of what flowered later as the 'So Good It Hurts' album and is essential listening for anyone who loves The Pogues. It sounds like a good time was had by all.

Before we can proceed further we need a history lesson.

The Third Ear Band were formed in 1967 by Glen Sweeney and Paul Minnis. With the support of John Peel they recorded the 'Alchemy' album for the new progressive Harvest label. As with all the stuff put out by labelmates Kevin Ayers, Roy Harper, Pretty Things, Peter Brown and Edgar Broughton, their original albums are now eminently collectable. This first album was well hard but they got into Eastern Mantras for their second album 'Third Ear Band' and cooled off. Their final album, recorded with the help of Simon King (Hawkwind) was brilliant.

After years of retirement they reformed in 1988, recorded a concert in Bergamo (released by Sonori as 'Live Ghosts') and got their act together in Alchemical Studios London to record 'Magic Music'. The Third Ear Band is still led by Glen Sweeney on hand drums and a clip from his liner notes will give you an idea of what they sound like, "Third Ear Band's new album 'Magic Music' is about music as pure vibrations, as such it can be linked with colour, because colour is vibration. It can be linked to the music of the Spheres which states that the vibrations of the planets can be heard with the third ear (silence)".

If you want to hear what the late '60s sounded like get a hold of this.

If you want to hear what the early '70s sounded like, get some Embryo. But first more history. At the same time that Can and Amon Duul were being released on United Artists (along with Hawkwind, Man and The Groundhogs, you get the picture), Embryo were right up with that drug-induced, beat club, German sound. All their albums originally appeared on the Ohr label in Germany (alongside Tangerine Dream). Materiali Sonori have chosen 'Opal', 'Africa' and 'Zack Gluck' to release and crammed them together on an 'Anthology'. 'Opal', their first LP, was recorded in April



CANDYLAND: DREADFUL people?

CANDYLAND

TAKE AN Englishman, a Scotsman, a Somali, an American and a Jamaican, and you've got Candyland.

From the humble rebirth of a Friday night residency in a rave-disco in New Cross's Amersham Arms, where they caused a lot of moisture in A&R undies (Non-Fiction eventually grabbed the goodies), they've catapulted up to playing Wembley with The Farm and Happy Mondays. Not bad progress for six months.

It's certainly a better field to be in for keyboardist Colin, an ex-city high flyer who gave up it when his best friend collapsed and died of a heart attack sitting next to him in the heart of the beast one day.

Candyland saw the dancing light shining all the way to indie-land, but unlike many of their fellow travellers, their Beloved-style transition to groovier beats works perfectly. It's all put to well-groovy effect on their debut single, 'Fountain O' Youth', produced by Mark Saunders, who's twiddled knobs to great effect with Bomb The Bass and The Cure. And Candyland can actually write songs and play live. In keeping the best of their old stuff, they've developed infinitely more depth and variety than most of their groovy train mentors. Candyland can pump out hard House with the best of them, but can also mellow enough to remind you of Pet Shop Boys ('Rainbow') or break hearts with the emotion-filled rock of 'Look Ma, No Hands' - a beautiful non-violence song that in their early days sufficiently impressed producer Gil Norton to haul them off to Liverpool to produce it as a demo.

They're not all love-bombs and peace songs though, as becomes clear when singer Felix Tod launches into a punk-style stream of venom: "Musicians are dreadful people. I feel sorry for people with jobs, but musicians are the worst. They don't deserve respect. We don't mix with musicians. I'd respect musicians more if they came out of the closet and said they had a three grand a week habit."

Precious little compromise there. If you weren't a musician, what would you be? "A failed musician."

GEORGE BERGER

1970 and it captures the time perfectly. Long, moody guitar tracks create that truly alternative ambience which has become so voguish in the post-Thatcherite depression.

Materiali Sonori also release material from contemporary Italian groups. Novalia on their album 'Sabur' are predictably New Age mixing pleasant keyboard tinkling on 'Acoustica/Anthem' with ethnic dabbling on 'Musa' or 'Dans/Gogol'. It's always difficult to judge European music which can sound perfectly acceptable to an Italian ear but hopelessly European Song Contest to the rarefied ear of a Londoner. Better to judge for yourself if you can listen without such preconceptions.

Militia are joined for 'Dunarobba'

by Blaine Reiningger of Tuxedomoon and Chris Karrer of Popul Vuh and Amon Duul. As a result the material is more Germanic and the lead violin lines (by Reiningger) and 'Frippertonic's' guitar sound evoke that wonderful melancholia of King Crimson's 'Lark Tongues In Aspic'. Great, loose, original stuff.

And finally a word from our sponsor. "We are creating a network for those who think of music as a cultural business and individualize (?) as a vital necessity the overcoming of the barriers of conventionality. Which means, in the end, finding the best way to fill up that space in life that exists before and after silence."

So polish up your Italian and write to Materiali Sonori, Via Trieste 35, 52027 San Giovanni Valdarno, Italy.

Snowy Brown

BASS
in yo' face

TUNES, THE longer lasting snack, kick it off with the best value buy of the week: 'D-Stress Volume One', a compilation on Stress records. Six fine tracks including PKA's 'Let Me Hear You (Say Yeah)' and the moody 'Down To Earth' by X IN EFFECT. Other prime cuts are from GREEN PLANET and CREATIVE THIEVES.

Northern hucksters Wau Mr Modo Records rock the nation yet again with their latest release, 'Intensity' by MYSTIC KNIGHTS. After a long intro it settles into a steamy, bubbling Acid brew. The flipside, 'Filo-Funk' is a less aggressive funky workout, if such a thing exists!

Greensleeves, always a Bass favourite, step

neatly into the new year with a newie from PAPA SAN called 'Nuclear Slaughter'. A MIKEY BENNETT/TWO FRIENDS production, the sound flirts with the 'Oil T'ing' rhythm while San warns of the perils of nuclear warfare, prophesying that the search for world power could leave us "Fighting for water". A conscious lyric and a prime slice of dancehall wickedness. No doubt it will provoke the ire of the BBC, not for its anti-war message, more simply for being a reggae record.

Warp Records put out a remix of their recent 'Yeah You' by THE STEP. Touched by the hand of Fon's Robert Gordon the tune gets harder,

most pleasingly on the 'Dub 2' version.

Stepping mainstream for just a second, set to storm the charts before too long is the peculiarly titled 'Tell Me Your Wait' from Germany's CULTUREBEAT. This track does the business with the bassline from the recent NENEH CHERRY flop 'I've Got You...' and has been kicking up a fuss on white label.

Earlier on in their career FRONTLINE ASSEMBLY were responsible for the piece of seminal new beat that was 'The Initial Command', now they bring us a new 12-inch, 'Virus', which is lighter than their previous stuff and might shift them onto techno dancefloors. If

you want to hear how good new beat can be, ROIR have just re-released 'The Initial Command' on cassette only.

Class vinyl this week comes from MEAT BEAT MANIFESTO who bring us 'Version Galore' which is three remixes of their seminal 'Radio Babylon' and three mixes of 'Psyche Out'. Killer cut is the 'Space Children Intro' of 'Radio Babylon' but this is a record every home should own. Now with slimmed down line-up of simply Jack Dangers we should be seeing more live action than has recently been the case.

Never forget there's a war on, never forget the big boys are morons. Colin C

METALHEAD™

VIDEO MAGAZINE

VOLUME
III

THE
MAGAZINE
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TURNS
UP THE
VOLUME

IRON MAIDEN

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LIVE PERFORMANCE
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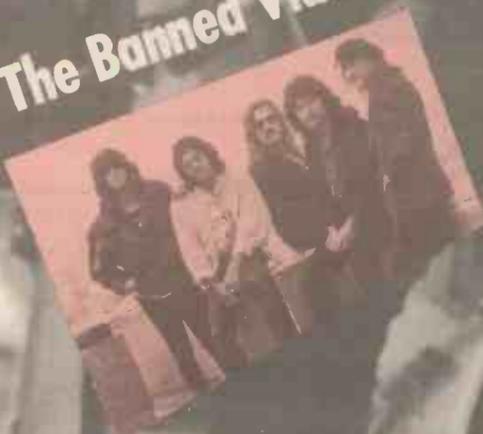
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SCANNERS



on the radio

WEDNESDAY FEBRUARY 13

JIVE ALIVE: 6.15pm, Hereward Radio (102.7/103FM). Mick Meadows and Sarah Jane with a mix of new releases, interviews and indie grooves, plus a live session from Wild River Apples.
DAVE SANDER: 7pm, The Hot FM (96.9, 97.6FM). Sessions, interviews and the best of the week's releases.
MARK RADCLIFFE: 7.30pm, Radio 1. Tasteful session from The Big Dish.
DAVID GRANT: 8pm, WestSound Radio (96.7/97.2FM, 1035MW). Daily light rock show.
HEADBANGERS SHOW: 8pm, Moray Firth Radio (97.4FM, 1107MW). Interview with Max from Sepultura plus an hour of classic punk.
EARSHOT: 9.30pm, Radio 5 (693, 909AM). Buddha Grass Harbour provide this week's winning demo - send yours to Earshot, PO Box 370, Glasgow G12 8XY.

THURSDAY FEBRUARY 14

BRIAN MARTIN'S ROCK SHOW: 7pm, Coast AM (1242, 603 MW). Classic rock every night of the week.
MARK RADCLIFFE: 7.30pm, Radio 1. More from The Big Dish.
GUITAR GREATS: 9pm, Radio 1. BB King runs through his 40 year long blues career.
RED DRAGON ROCK: 9pm, Red Dragon Radio (97.4, 103.2FM). (Also Saturdays and Sundays).
EASTERN BEAT: 9.30pm, Radio 5. Bhangra from The Sahotas.

FRIDAY FEBRUARY 15

ROUND TABLE: 6pm, Radio 1. Julee Cruise and Candy Flip's very own Danny Dee ponder the week's releases.
PAYOLA: 6pm, Echo 96 (96.4FM Cheshire, 96.9FM Staffs). New releases, interviews and indie dance grooves.
JIVE ALIVE: 6.15pm, Hereward Radio. David Storey talks about his new REM book.
CLUBMIX: 7pm, Hallam FM (96.1, 97.4FM). Sheffield foot-tappers unite.
JAZZIE B: 7.15pm, Kiss FM (100FM). Club Classics Volume 7.
GARY CROWLEY'S FRIDAY FREAKOUT: 8pm, GLR.
ROCKIN' THE UK: 8pm, Echo 96. News, interviews and the latest rock releases.
RAVE: 9.30pm, Radio 5. A look at the Welsh National Chart.

SATURDAY FEBRUARY 16

CLASSIC ALBUMS: DAMN THE TORPEDOES: 2pm, Radio 1. Tom Petty talks through the bankruptcy and legal wrangles involved in the making of this album.
SATURDAY SEQUENCE: 3pm, Radio 1. Julee Cruise makes her second appearance this week on Radio 1.
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. Favourite club sounds as voted by London's DJs.
ROCK 'N' BLUES: 8pm, Moray Firth Radio.
IN CONCERT: 10pm, Radio 1. The Farm recorded in Manchester during their recent tour.
JOHN PEEL: 11pm, Radio 1. Crustie special with new sessions from The Moonflowers and Ned's Atomic Dustbin.

SUNDAY FEBRUARY 17

GARY CROWLEY: 2pm, GLR. Gary throws in a few y'knows with the Demo Clash. Y'know.
LEVEL OUT: 4pm, BBC Radio Derby (269MW/104.5FM). New youth and indie music programme with guests The Men They Couldn't Hang talking about their last few days together.
GROOVE MACHINE: 7pm, Moray Firth Radio. Indie dance, groovy demos plus Jesus Jones.
BUS' DISS SOULED OUT: 7pm, Piccadilly Radio (103FM). Grooving out in Manchester.
TRISTAN B: 7.30pm, BBC Radio Bristol (94.4, 95.5FM) Dance/soul from the town itching for Manchester's crown.
ERIC CLAPTON: 7.45pm, Radio 1. Clapton apparently live from the Royal Albert Hall.
CAZ: 8.30pm, BBC Radio Bristol. Indie show with local flavour.
DIFFERENT WAVELENGTHS: 10pm, Northsound Radio. Underground sounds 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 Top and Fluke.
FAST FORWARD: 12pm, Radio Luxembourg (208AM). Review of the week's indie releases plus demo of the week.

MONDAY FEBRUARY 18

JIVE ALIVE: 6.15pm, Hereward Radio. In to Paradise in session.
BAILEY BROTHERS ROCK SHOW: 7pm, Hallam FM. Classic rock from Sheffield.

CONTINUES OPPOSITE PAGE

FILM

STAYING TOGETHER

(Hemdale - Cert:15)
Starring: Sean Astin, Melinda Dillon, Jim Haynes, Dermot Mulroney, Tim Quill. **Director:** Lee Grant

WHEN JAKE McDermott (Jim Haynes) informs his family that he's given into commercial developers and sold the family business, his decision threatens to tear the family apart. Hot-headed eldest son Bryan (Tim Quill) storms out of the house whilst Kit (Dermot Mulroney), the middle son, immerses himself in a self-destructive relationship. Only Duncan (Sean Astin), the youngest, maintains his carefree attitude, although even he is forced to eventually develop a greater sense of responsibility.

Ironically the parents are the hardest hit. Jake becomes a virtual recluse whilst

his wife Eileen (Melinda Dillon) battles to hold their family together.

Actress turned director Lee Grant chooses to examine the theme of change in small town America, focusing its effect on one particular family rather than on the population as a whole. And, as a shrewdly observed study of life in the mid-west, *Staying Together* works well. Grant produces a genuine and believable portrait of a small, intimate community, sprinkled with elements of quirky humour and supported by an easy-going narrative.

Additionally she manages to coax credible performances from a largely inexperienced cast. But, of course, the film's take home message is that family is far stronger than anything that may threaten it, and delivering this focal concept is where Grant comes badly unstuck. Repeating the mistakes she made in her thoughtful but unsatisfactory first feature *Tell Me A*

Riddle, she tries to rally sympathy by immersing each of the characters in a unifying sense of loss which ultimately helps the family to resolve their individual differences. Instead, all she succeeds in doing is intermittently disturbing the momentum of what is otherwise a sincere and winning film.

Lizo Mzimba

VIDEO

VARIOUS Dance International III

(BMG - £9.99)

VIDEO MAGAZINES are the way forward, a way to communicate information of minority and majority interest, outside of the crass catalogue of commercialism that is Murdoch's satellite dream.

The format's roots lie in every 'Yoof' programme from *Get It Together* to *Def*

//and all points inbetween and even in its third edition *Dance International* is already a very watchable proposition. There is a refreshing lack of dull or irritating presenters, instead captions introduce the action and answers are geared to include interview questions.

The subjects covered range as far and wide as the dance pigeonhole will stretch - soul, rap, techno, acid jazz and pop. There are profiles of record companies (Tam Tam and Nu Groove), 'star' interviews (Mica Paris, Adeva, Omar), fashion from Michiko Koshino and, best of the lot, the camera follows Norman Jay's High On Hope club over to Austria in the company of Outlaw Posse and Kim Mazelle.

It might be nice to see a little less emphasis on the soul side of things, but on the whole *Dance International* is an entertaining enough show and, one day, when vidzines are cheaper and recyclable, this format will explode.

Collin C

INTO THE WIGHT

• HENDRIX FILMS HIT THE BIG SCREEN •



HENDRIX AT the Monterey Festival in June 1967

IT MAY be over 20 years since his death, but the spirit and influence of rock's most inventive guitar icon is as strong as ever.

Although some of Jimi Hendrix's glamour could be attributed to the legacy of an untimely and young rock death, it is undoubtedly with the man's charisma and unique, creative guitar performances that his appeal lies. Sadly, for a man of such importance there are relatively little celluloid memories capturing this appeal, which makes it all the more special that a double bill of live performance documentaries is about to tour the British cinema circuit.

Jimi Hendrix At The Isle Of Wight was filmed in front of half a million people at Hendrix's last UK performance in August 1970, less than a month before his death. It has taken director Murray Lerner over two decades to see the fruits of his careful study of fretboard mastery to reach the public eye and it is rumoured he could have similar works from the Doors and The Who up his sleeve.

The second part of the Hendrix billing is *Jimi Plays Monterey*, the June 1967 Californian pop festival which includes the now infamous guitar burning episode.

Both films will be shown at the following cinemas. Check local press for screening times: Glasgow Clydebank UCI February 15/16, Lancaster Dukes Cinema 17, Telford UCI 23, Newcastle Tyneside Cinema 24, Nottingham Broadway Cinema 28, Poole Towerpark UCI March 1/2, Brixton Ritzy 2, Manchester Corner Cinema 8/9/11/12, West Thurrock Lakeside UCI 8/9, Bath Gemini Cinema 9, Leamington Spa Centre Cinema 10, Wellington Palace Cinema 13, Coventry University Arts Centre 15/16, Bracknell The Point UCI 15/16, Northampton Forum Cinema 22, Milton Keynes The Point 22/23, Brentford Waterman's Art Centre 23/25, Bradford Film Theatre April 2/3, Swansea Parc Tawe UCI 5/6, Cardiff Chapter Cinema 12, Dudley Merryhill UCI 12/13, Leicester Phoenix Cinema 19, Glasgow Film Theatre 28/9, Canterbury Cinema Three June 18.

★ COMPETITION ★ COMPETITION ★ COMPETITION ★

WIN JIMI HENDRIX CINEMA TICKETS

To win a pair of tickets for each of the dates above, all you have to do is answer the following question:

What is the name of Jimi Hendrix's father?

Pop your answer on a postcard, along with your name and address and preferred cinema choice (for any date after February 20), and send it to **Long Live Jimi Competition, Sounds, Ludgate House, 245 Blackfriars Road, London SE1 9UZ** to arrive no later than Tuesday February 19.

VIDEO

VARIOUS Hard 'N' Heavy Vol 10

(Virgin - £9.99)

VARIOUS Kerrang Compilation 5

(PMI - £9.99)

STRANGE DOINGS are afoot in the *Hard N' Heavy* camp. Unusually for a metal collection it looks disturbingly like there's been an outbreak of intelligence occurring. Shurely shome mishtake?

But no, this is where the heavy ones wake up to what decade they're in and provide philosophical musings from the likes of Suicidal Tendencies, Living Colour, Queensrÿche, and even Perry Farrell. Naturally, this is all jumbled up with the band-in-question's video - an irritating technique if ever there was one - but at least the compilers have woken up to the fact that even heavy metal fans want a bit of brain stimulation.

The Farrell interview's the most interesting. Weird and at a slight tangent

to everything else as usual, Perry sounds like he's choking back tears as he talks about censorship and the general state of the world to the background of 'Stop And Go'. It's strangely moving, but the way it goes straight into an article on Vixen can only be surreal.

The rest of the video is more of the bog standard metal fare variety. There's a song each from the bands at last year's Donington, but the highlight is Dave Mustaine jumping out of a plane at 12,500 feet. Unfortunately he had a parachute.

Maybe that's why Megadeth's 'Holy Wars...The Punishment Due' makes it onto the *Kerrang* tape. This crushing compilation plays safe. Apart from Faith No More's 'Epic', there's bugger all of any real excitement. It's a video stuck in confirmed neutral, one that's compiled under the auspices of the Great Market Forces, and, more importantly, a real waste of an opportunity to get anything new across.

Hard 'N' Heavy 1 Kerrang 0

Andy Stout

ALSO OUT ON VIDEO THIS MONTH

CANYON DREAMS: Music by Tangerine Dream (Castle Hendring - £9.99)

THE CHIEFTANS: Live in China (Castle Hendring - £9.99)

CLINE, Patsy: The Real Patsy Cline (Prism Video - £9.99) 50 minutes of retro classics from the world's sweetest country voice

DAYNE, Taylor: Twists Of Fate - The Smash Hits Videos (BMG - £9.99)

LEWIS Jerry Lee: The Killer (Telstar - £9.99) Live rock 'n' roll favourites from the firey one

LINDISFARNE: Live Legends (Castle Communications - £9.99)

MIDNIGHT OIL: Black Rain Falls (SMV)

POINTER SISTERS: Fruit To The Root (BMG - £7.99) Live soul footage from 1974

VARIOUS: The Brits 1991 - Volumes I & II - £7.99) Not, unfortunately, the Wembley treats but the predictable Brit entrants including Betty Boo, The Cure, Beautiful South and George Michael

VARIOUS: Folk City (Castle Hendring - £9.99) Live concert footage including Suzanne Vega, Richie Havens and more

VARIOUS: Slammin' Rap II (BMG - £9.99) Video magazine with the best in rap and hip hop. Includes Monie Love, Daddy Freddy, Easy E and George Clinton

EDITED BY KATHY BALL

MACHINE GUN ETIQUETTE

FILM

MILLER'S CROSSING

(20th Century Fox - Cert:18)

Starring: Albert Finney, Gabriel Byrne, John Turturro. Directors: Joel and Ethan Coen

MILLER'S CROSSING, like Alfred Hitchcock's *Torn Curtain*, is an experiment in style that sacrifices certain audience expectations in exchange for a bold reinvention of film noir conventions. Indeed, after the violent slapstick of *Crimewave*, a movie the director/producer team of Joel and Ethan Coen made with Sam Raimi, *Miller's Crossing* seems a deliberate attempt to move away from the zany kinetics they used to such great effect in their own *Raising Arizona*.

By contrast, then, this is largely an exercise in dialogue. Gabriel Byrne plays gangster Tom, right-hand man to Leo (Albert Finney), the mobster who runs an unnamed Eastern American town during prohibition. Leo's rival, Johnny Caspar wants the blood of Bernie Bernbaum (John Turturro), a small-time hood whose sister Verna (Marcia Gay Harden) is Leo's mistress.

Complications ensue. Leo refuses to hand over Bernie, Tom reveals that he and Verna are having an affair under Leo's nose and, after a violent disagreement with his boss, defects to join Caspar in his battle to take control of the city. Double-cross follows double-cross. Tom is engaged to take out a contract on Bernie's life and backs out at the last moment, leaving Bernie free to return to plague his 'executioner'.

Borrowing liberally from Sergio Leone's *Once Upon A Time In America*, the Coens have constructed a stylish, darkly humorous yet somehow unsatisfying alternative to the usual gangster chronicles. Scenes of Thompsonian violence abound, death by machine gun becomes a final, fatal pirouette and rare bursts of overt comedy (a casino collapsing as Tom and the police chief walk through oblivious) are grimly matched by scenes of heartless, callous execution.

Miller's Crossing is a demanding experience, giving no respite to those who prefer their movies spoon-fed. But, for all that the Coens seem unable to generate a real tension to sustain their material. The story itself is wilfully serpentine, punctuated by images of Tom, literally, chasing his hat—as he will, metaphorically, throughout the movie—but the final, intriguing loose ends (just who is Tom really working for?) are maddeningly understated, slack even.

It's a bold stab at establishing themselves amongst the most inventive of film-makers in the world today but the Coens seem so meticulous about their craft that the final result—like their debut, *Blood Simple*—really lacks the humanity needed to make a more engaging movie. A few flashes of brilliance distinguish *Miller's Crossing* but the heavyweight nature of its intent kills the malicious sense of fun the Coens so clearly channelled into the movie's production.

Damon Wise



ALBERT FINNEY, as gangster Leo, shoots to thrill

JIM THOMPSON, author of the novel that *The Grifters* was based upon and whose bleak fiction undoubtedly inspired the Coen brothers' nihilistic *Miller's Crossing*, has never enjoyed the critical respectability enjoyed by the accepted masters of the 'hardboiled' thriller genre, Hammett and Chandler.

Even the 'darker' pulp novels of James M Cain (author of *The Postman Always Rings Twice*) turn up on the odd University curriculum.

Thompson, who died in 1977, wrote westerns, thrillers and 'novelisations' of TV series such as *A Man Called Ironside*, most of which were published as paperback originals by the less than respectable American mass market publishers.

He also worked in film, scripting Stanley Kubrik's classic film noir *The Killing* and *Paths Of Glory*.

Thompson's world is a hellish, black place full of betrayal, lust and murder. There is little of the redeeming qualities found in Chandler's novels. In Thompson's stories, the narrator may turn out to have been lying all through the book, or may be insane.

Thompson dredged the sewer of the human soul.

It was perhaps 1989's *The Kill Off*, Maggie Greenwald's shocking and brutally realistic film, that sparked off a reassessment of Thompson. That film perhaps best caught the despair and nihilism that he articulated so brilliantly.

Most of the novels of the films—*The Kill Off* and *The Grifters*—are still in print and should be tracked down ASAP. And while you're about it, search out copies of *Pop 1280*, and *The Killer Inside Me* for the most riveting guided tour of Hell you'll ever go on.

Tommy Udo

FILM

DECEMBER BRIDE

(Bluebird - Cert:PG)

Starring: Saskia Reeves, Donal McCann, Ciaran Hinds, Patrick Malahide. Director: Thaddeus O'Sullivan

BETWEEN THE rolling green hills of Northern Ireland and interior scenes that make Van Gogh's 'Potato Eaters' look like *The Good Life*, director Thaddeus O'Sullivan has fashioned a film of undeniable beauty that somehow fails to draw any real warmth from a simple human drama.

Taking place at the turn of the century, *December Bride* tells the story of a young woman, Sarah (Saskia Reeves), who arrives with her mother, Martha (Brenda Bruce), to keep house for elderly farmer Andrew Echlin (Geoffrey Golden) and his two sons. When Echlin is killed in a boating accident, an uneasy peace settles over the household only to be dispelled when Martha leaves, offended by the three's refusal to attend service.

Alone with Echlin's two sons, Sarah embarks on a passionate affair with both men and the bulk of the film's concern lies with the local community's reaction to their rejection of convention and so-called common decency. Social pressures mount, brought to a head when Sarah gives birth to a child but refuses to name—or wed—the father.

Yet with such a claustrophobic, close-knit setting, *December Bride* fails to build to a satisfying conclusion. The motivations for this strange *menage à*

trois are seldom raised, passages of dialogue are indecipherable and the characters themselves are little more than sketches. A worthy effort, finely realised, but a sombre, unemotional experience nevertheless.

Jennie Eccleston

FILM

I HIRED A CONTRACT KILLER

(Electric - Cert:15)

Starring: Jean-Pierre Léaud, Margi Clarke. Director: Aki Kaurismäki

LOW ON budget but high on atmosphere, Finnish director Aki Kaurismäki's latest project is pitched between the gravity of his 1988 film *Ariel* and the comedy of his following picture *Leningrad Cowboys Go America*.

After 15 years of dedicated service at Her Majesty's Waterworks, Frenchman Henri Boulanger (Jean-Pierre Léaud) is abruptly made redundant, plunging him into a deep depression. Suicide seems the only solution and after several unsuccessful attempts he desperately hires a professional killer to take his life. Immediately afterward he meets Margaret (Margi Clarke), a flower seller in a pub, and falls in love, lifting his depression to reveal an undiscovered will to live. Unfortunately, cancelling his own murder proves to be less than easy.

The picture's initial five minutes set the tone of Boulanger's bleak world and it's a style that continues throughout.

The film is dominated by specific images, sparsely scattered with pieces of dialogue and fragments of soundtrack. It has the premise and potential to be highly comic in nature, but Kaurismäki deliberately suppresses any hint of slapstick, instead concentrating on the film's black comedy elements.

Intended as a tribute to the '50s Ealing comedy-thrillers, *I Hired A Contract Killer* is a quirky and ultimately intriguing work.

Lizo Mzimba

VIDEO

VARIOUS Moscow Peace Festival Volumes I and II

(Warner Video - £12.99 each)

HOW MUCH irony can you cram into four hours? Irony number one relating to these two bundles of Glasnost metal joy is their title, which in these days of global military feistiness seems ever so slightly redundant.

Irony number two is the cause. This gig, in Moscow's Olympic stadium, was in aid of the catchily named Make A Difference Foundation. 'No alcohol, no drugs' is the slogan. And the bands playing? Yes, people, such paragons of virtue and purity as Mötley Crüe, Skid Row, Ozzy Osbourne... this just *has* to be satire. Doesn't it?

Satire or not, it's pretty bloody gruesome. There's one thing worse than catching rock stars arseing about backstage on camera and that's catching

rock stars philosophising. And then, to top it all, you get the performances.

Volume I boasts Skid Row, Cinderella and Bon Jovi. Bon Jovi, especially on 'Wanted Dead Or Alive' are easily the best, Cinderella are supremely dodgy, and Skid Row offer pointless gutterball posing. Vince Neil asks Sebastian Bach if he's going to do anything special on stage, as it's Moscow. "Yeah, I'm gonna sing in key," replies the godlike one. Needless to say, he's bullshitting.

Naturally, there's an all-star mega jam at the end too. 'Hounddog' gets suitably trashed, before Jason 'Cambridge Diet' Bonham on drums with Neil and Bonham on vocals massacre Zeppelin's 'Rock 'N' Roll'. Shite and unforgivable, but true to form.

Volume II starts with the same ten minute behind-the-scenes footage as Volume I, and ends with the same dubious cover version. Still, between them you get Mötley Crüe, Gorky Park (you don't want to know), Ozzy, and The Scorpions. The Crüe are the only saving grace, Nikki Sixx indulging in a bit of gratuitous guitar smashing and admitting that the band have had their 'ups and downs' (or uppers and downers?) with drugs in the past. Yeah, right.

'War Pigs' gets ditched after three minutes and edited into 'Paranoid' on the Oz's set, but on the whole this is merely exported corporate rock. Polished and lovingly packaged it may be but with a rather large expanse of FA in the middle. Can everybody say 'ho-hum'?

Andy Stout



music on telly

WEDNESDAY FEBRUARY 13

RAPIDO: 7.40pm, BBC2. Antoine introduces Sonic Youth, That Petrol Emotion and James plus a report on ska in the States (especially for Andy Peart). AMERICA'S TOP 10: 2.40pm, ITV.

THURSDAY FEBRUARY 14

TOP OF THE POPS: 7pm, BBC1. INDIE POWER HOUR: 7pm, BskyB Power Station. Countdown of the top selling indie records. FIRST NIGHT: 11.10pm, ITV (Central only). Music from Into Paradise, Hazel O'Connor and Whycliffe.

FRIDAY FEBRUARY 15

THE WORD: 11pm, Channel 4. Music from The Farm and Dream Warriors. This week's snippet of investigative journalism reveals the truth about Vanilla Ice. (You mean there's more??? - ed) RAW POWER: 2.35am, ITV (most regions). Heaving mass of metal, gossip, tour news and videos.

SATURDAY FEBRUARY 16

THE ITV CHART SHOW: 11.30am, ITV. RHYTHMS OF THE WORLD: 9.55pm, BBC1. Zimbabwean music special with Thomas Mapfumo and The Four Brothers. THE WORD: 2.20am, Channel 4. Repeat from last night.

SUNDAY FEBRUARY 17

HAIRSPRAY: 9.45pm, Channel 4. Marking his entrée into mainstream filmmaking, John Waters' first PG-rated movie now makes it on to television. Debbie Harry, Divine and Rickie Lake do battle in the hairdo capital of the world and if you don't watch it, we'll come round to your house and kill you. THE ITV CHART SHOW: 11.35pm, ITV. SNUB: 12.20am, BBC2. Another chance to catch Young Disciples with their new single and Jerry Dammers produced video, music from Crime And The City Solution plus Bristol homeboys Massive. NEW MUSIC: 12.35am, ITV. Music, news and videos.

MONDAY FEBRUARY 18

DEF II - THE FRESH PRINCE OF BEL AIR: 6.30pm, BBC2. The Fresh Prince raps his way through another portion of LA life. SNUB: 6.55pm, BBC2. Debut single from latest Non-Fiction signings Candyland plus sounds from Slowdive, Bleach and Trip.



THAT PETROL EMOTION: BBC2, Feb 13. Rapido plays host to The Petrols romping through their latest single 'Tingle'.

...CONTINUED



on the radio

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. Sinéad O'Connor recorded in May last year. THE MIX: 9.30pm, Radio 5. Magenta de Vine previews the new music design exhibition at London's V&A Museum with 3D from Massive.

TUESDAY FEBRUARY 19

NIGHTLIVE: 7pm, Orchard FM (102.6, 97.1FM). Weekly look at the South-West band scene with local music, gig news plus live sessions. GARY CROWLEY: 8pm, Chiltern Radio. New releases and indie dance. HIT THE NORTH: 9.30pm, Radio 5. Loud in session plus a chat with the new Lena Zavaroni—14 year-old Kimberley. SHARP AS A NEEDLE: 10pm, RTM. Hardcore mix of hip hop and House. SMOOTH PEBBLES AND ROUGH DIAMONDS: 12pm, RTM (103.8FM). A few gems from the indie underground scene.

BORN UNDER A WONDERING STAR



PRESENCE (WITH Tolhurst second right): "The last thing we wanted was to sound like a second rate Cure"

THERE ARE few albatrosses as large as the one that hangs around Laurence Tolhurst's neck. Having formed The Cure with Robert Smith in 1975, Tolhurst was a constant part of the band until his unceremonious departure two years ago.

It might have been reasonable to presume that this would be the end of Lol's musical career. However, after a stint in the wilderness, Tolhurst is back with his new band, Presence, who are all set to release their debut single.

But although Tolhurst is careful not to dwell on the past too much, the memory of his departure from The Cure still leaves a sour taste.

"Certain people would like to see my departure as an amicable one," he says cautiously, "but I don't feel particularly well disposed about it. It wasn't done in a very nice way and, although I'm still friends with Porl and Boris, I don't

After two years in the cold, founder Cure member LOL TOLHURST has swallowed his bile and got a band together. **ANDY PEART** meets a man with PRESENCE

really keep in touch with anybody else."

In fact, Smith and Tolhurst haven't spoken since the split. But instead of remaining bitter and dejected, Tolhurst decided to return to the music business.

"Just because I was dismissed from one post doesn't mean I'm going to blow the whole thing," he smiles. "I spent a year getting myself together and thinking about what I wanted to do and chose this. I don't think I could do anything else anyway because I'm pretty much unemployable."

A LONGSIDE TOLHURST in Presence are vocalist Gary Biddles (ex-Cure roadie who sang in Fools Dance, the band Cure bassist Simon Gallup played in during his break from Smith),

keyboard player Chris Youdell (last seen in Then Jericho) and drummer Alan Burgess. They're keen to stress that the friendship within the band was as important to cultivate as the music.

Lol: "Making music isn't the hard part. The hard part is finding people you can get on with when you're stuck out in the middle of nowhere."

"It's easy to get session musicians," adds Gary, "but try finding one who isn't completely braindead. It's bloody impossible."

The single, 'In Wonder', released on the band's own Reality label, features Porl from The Cure on guitar and Roberto from Shellyan Orphan on bass. It's a lightweight, upbeat indie dance number, but - as 'Soft' on the B-side proves - it isn't entirely

representative of the band's sound.

"The songs stretch all across the board," enthuses Gary. "They're not all dance orientated and they're not all doomy and gloomy. We chose 'In Wonder' as a single because if we'd released a more downtempo style of song as an introduction people just wouldn't have listened."

'In Wonder' also distances Presence from Cure copyist accusations.

"The last thing we wanted was to sound like a second rate Cure," confirms Lol. "So we came up with a song that was completely different. We have got some numbers which are a bit Cure-ish because you can't come from my background without taking something in."

PRESENCE HAVEN'T played live yet and realise that the songs won't develop as quickly as they should until they do, but they plan to sort out some live dates in the not too distant future.

"It's OK doing the small club circuit when you're 19," says Gary, "but when you're all 24 like us (?) you don't really want to go round smelling of piss at the end of the evening or drinking warm pints out of plastic glasses. We'd rather go out and play when people have heard a few things by us."

"This band feels like The Cure used to feel," concludes Tolhurst. "There's no point in me forgetting the last 12 years of my life, and if I can use it as a door to open peoples' minds up then that would be great."

WIN JIMI JACKET!!!

plus CDs!!!



Yes, you can win this amazin' limited edition custom-made Wrangler jacket - be the envy of yer friends etc - by answering these ridiculously easy questions below.

And to take our generosity to ludicrous extremes, we're also chucking in boxed CD sets of 'Jimi Hendrix Studio' and 'Jimi Hendrix Live'. And if that isn't enough, we have CDs of the compilation album 'Cornerstones' to round off the package.

So, first prize you get the jacket and the CDs, second prize is all the CDs and eight runners-up each get 'Cornerstones' CDs.



'Jimi Hendrix Studio' includes 'Are You Experienced', 'Axis: Bold As Love', 'Electric Ladyland' and 'Cry Of Love'. 'Jimi Hendrix Live' has 'Plays Monterey', 'Isles Of Wight', 'Band Of Gypsies' and 'Live At Winterland'. Both are digitally remastered with booklets.

OK, just answer these three easy questions and mail your entry to Sounds, Jimi Hendrix Competition, Ludgate House 245 Blackfriars Road, London SE1 9UZ no later than February 28.

1. What was Jimi's middle name?
2. What was his first single?
3. Where did he play his last UK gig?

NAME

ADDRESS

Last week's visit to Rio meant that we had to hold over the second part of **They're Totally Mad**. But **ROY WILKINSON** now continues his search for those who are capable of carrying musical insanity into the next century

SEBASTIAN BACH

CLASSIC NUTTER Ozzy was fond of barking at the moon. Now we have Skid Row front beast Seb Baching at loon status.

Keen to live up to the title of Skids' anthem 'Youth Gone Wild', Seb has regularly turned his band's gigs into tag-wrestling bouts, responding to any provocation with displays of unhinged violence.

At a British show, he was upset by one fan's lack of involvement. He proceeded to encourage him: "I grab him by the back of the head an' go, C'mon!" When the punter responded with a rude gesticulation, Seb "ran up an' hoofed him in the head and chest. All the people went crazy. It was an attack, I'm not denying it. He was older than me, by the way, and if he was older he should have been able to kick my ass."

Meanwhile, when Skid Row opened the Bon Jovi Milton Keynes show in 1989, Seb did his bit for Glasnost: "Hey, it sure feels good to be kickin' some ass in the free world!" he quipped, fresh back from rockin' in the USSR. Seb went to the same Toronto public school as Prince Andrew and his real name is Sebastian Burke.

REVOLTING COCKS

THE REVOLTING Cocks' singer receives blow-jobs onstage and the guitarist gets arrested on suspicion of being a male prostitute - all true and achieved within the last six months.

It takes a nutter to know a nutter and dome-headed dimwit Tory MP Teddy Taylor was quick to join The RevCocks' circus, theatrically attempting to have the Cocks' live show banned from Blighty. What was he complaining about? Surely a fan of the free market like Teddy knows the kids have the right to choose their own brand of live entertainment. And what could be more educational than a Cocks stage extravaganza?

Where else could our children view simulated sex with a bucking bronco, strippers, jolly antics with a herd of heifers and fun with flamethrowers?

Mainman Al Jourgensen was last seen greedily enticing a *Sounds* photographer into the male toilets for a "hearty man-to-man debate".



A REVOLTING COCK

THEY'RE TOTALLY MAD

PART 2



THE GREAT Kat - worship or die

THE GREAT KAT

INSANE NEW York deth-bitch who insists on staging the most awesome rock-classical crossover since ELO. Came into the public eye with such catchy slogans as "worship The Great Kat or die", but really came into her own with 1990's 'Beethoven On Speed' LP, on which the "NYC hyperspeed queen" subjected Beethoven's Fifth to all manner of horrendous sub-Van Halen guitar widdle-wank.

TGK may read like some rather lame comedy-rock scam but, no, she means it. She really does think she's a genius and can often be seen ranting both viciously and hilariously at journalists who won't take her entirely seriously.

SONIC BOOM

IN MANY ways the Spacemen 3 mainman is the inverse of accepted rock craziness. This torpid character would hardly muster the energy for hotel room trashing. Until recently he remained seated throughout his gigs. Nonetheless, Sonic is an endearingly kooky figure and, as a fan of historic nutters like Roky Erikson, he's unlikely to take that as an insult.

Sonic loopiness is nothing if not chemically assisted. Years of substance abuse have given him a permanently glazed, beatific aura. Sonic's favourite interview location is the infamous Red Room in his parents' Warwickshire mansion. Here Sonic can recline amid his pop art posters, plastic toys and impressive bootleg collection and reminisce about his various human chemistry experiments: "Got kicked out of school during my O-level term. . .smoking, drinking, solvent abuse. . .I was sniffing butane one day, listening to The Cramps - instant psychedelia, but not trippy."

He once displayed a scar he received climbing barbed wire while "being chased by a killer fairy". Perhaps unsurprisingly, drugs were rumoured to be at the root of the Spacemen split/non-split. It was said that Sonic thought the rest of the band weren't taking enough of them.

Sonic and his Space partner, Jason, continue to work in their own cheerful way, recording separately and refusing to pose for photos together. Sonic remains a hardcore drug E-vangelist. As he says, "If you want to kill yourself, cool."

GUY CHADWICK

ON MEETING Chadders, one is struck by his awfully decent bearing. But, by all accounts, Guy is a bastard of nutty proportions. His behaviour when Terry Bickers left House Of Love seems to bear this out. Chaddery was heard claiming, "I always did most of the guitars in the studio." Bickers was quick to refute this and soon even Guy was admitting what he'd said had been "a bit pathetic". Now, Chadwick has been seen taking Bickers out to dinner and describing current House Of Love axeman Simon Walker's playing as "poison" while he tries to tempt Terry back into his House. Perhaps wisely, Bickers hasn't taken the bait.

Guy's substitute nutter speciality is his uncertainty about his age. His songs are studded with references to being 16, 17, 18, maybe even 21 - not bad going for a father who won't see 34 again. You might argue that it's all harmless teen-angst nostalgia. No, Guy really does believe he'll never be old enough to drink in America. In fact, it'd all be a bit much if he didn't have the habit of writing classic pop songs.



GUY: NUTTY bastard



JOSH - MENTAL guru

GURU JOSH

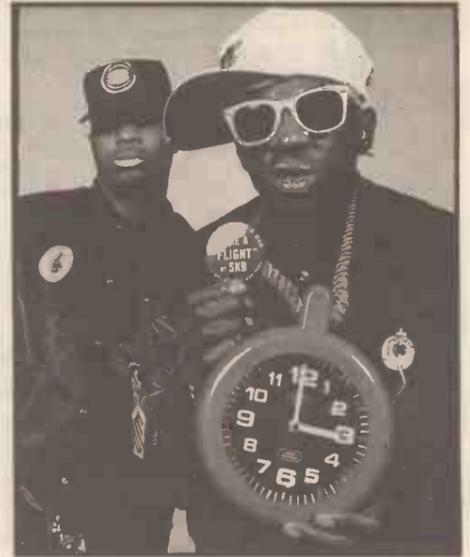
THIS THATCHERITE ex-dentist was frequently seen running round discos shouting, "I'm mad, me, totally mental." Of course this Tenpole Tudor of the rave generation was obviously as sane as a former furry dice addict can be. His only genuine feat of lunacy was when he came out as the fiercest defender of the poll tax in pop. Last seen starting a Friday night residency (half-price drinks for ladies before 9.00 pm) at Roger Spangle's new disco, Flashers.

FLAVOR FLAV

THE CLOSEST thing Public Enemy have to a Bez. Flav is famous for his verbal and sartorial overload. His rapid-fire speech zig-zags crazily between the profound and the insane while his dress sense resembles that of a deep sea fisherman let loose in the Timex factory of his dreams.

Last time out he was seen wearing an impressively voluminous sou'wester while round his neck hung a huge clock. Responsible r'n'r authorities were urged to issue a warning before Flav was found dangling from Big Ben.

Once *Sounds* quizzed him on the subject, with an incisive, Yo Flav, why do you always wear a clock? "The reason Flavor Flav wears this clock is because it represents that I know what time it is, y'know what I'm sayin'?" came the breathless reply. "It represents that the world's wide awake and you can't afford to sleep on the world for one second because the world is likely to dip into your back pocket and take what little value you have." If you're rushing for a train, never, never ask Flavor Flav for the time.



FLAVOR FLAV's potty time

Can you dig it?



ARIES Now most matters are in hand, relationships and domestic affairs are the things to sort out this week. Sit your loved one next to an egg cup and write down all the differences on a cigarette paper – it may come in handy in the dark! Strife is likely on the 15th so watch your temper.

TAURUS You should be able to rake it in at work this week, indeed, any other money-making schemes you've got up your sleeve are well-starred. Why not open a miniature radish farm and sell tickets to foreign tourists? Perhaps you've invented the world's first self-cleaning fondue set?

GEMINI Beware of being too pushy, and look out for accidents around the 15th. With Venus in Pisces until the 22nd, you ought to be the life and soul of the party. Why not gatecrash the local Women's Institute coffee morning with your Sonic Youth CDs and impress them with amusing anecdotes of your Grandad's incontinence.

CANCER Your love life stands a better than usual chance of getting somewhere with a bit of travel this week. Why not go to the Isle Of Sheppey and stand on the street corners smiling at everybody and explaining that love makes the world go round... Alternatively you might meet someone from foreign parts. Like the Isle Of Sheppey.

LEO Pretty fantastic bodings here – with a new moon on Valentine's Day (14th) mixed with Venus making eyes at Saturn, there should be interesting love developments. Maybe an old love rekindled? Or is it just flatulence?

VIRGO Everything should still be going smoothly in most of your affairs. As long as you keep working you should see some results, though be careful not to overstretch yourself and work too hard. To be on the safe side you'd better board up the front door and sit in the jacuzzi all week, watching old *Neighbours* videos.

LIBRA Anything connected with travel is well aspected, be it a trek to the offy or an inner trip to Nirvana. A good time to pursue spiritual quests too, so splash out on a Cliff Richard LP and give to the next person you see begging in the town centre. Remember, Cliff works in a mysterious way, his top ten pop hits to perform.

SCORPIO Looks like you'll be getting more than your fair share of Valentine's cards this year, so why not give some of them to someone who smells or wears thick bottle glasses and has lank, greasy hair? With love and communication well augured, now is the time to bombard the newsreader of your choice with those flattering phone calls.

SAGITTARIUS Beware of potential rucks with friends and loved ones, especially the day after Valentine's Day, when the moon's angle with Mars is likely to cause you problems. So be sure to send them a card or, at the very least, a monogrammed bagel with extra sesame seed topping.

CAPRICORN If you're pissed off with your job, now may be the time to either leave or change your circumstances in some way. If you're not, it might be an idea to do it anyway, just for a laugh. Become the curator of a train set museum, just to see children's faces when you tell them it's closed. Also highlighted are affairs of the heart and possessions.

AQUARIUS Travel, your well-being and relationships are all highlighted this week, though it might be wise to think twice if your loved one suggests you gain international fame and wealth by smearing yourself with fish oil and slithering to Ongar in a spangled boob tube. It's just not the weather for it.

PISCES Good fortune in all things to do with relationships. Venus leaves your time this week. It's been a period when you've been as popular as a can of Special Brew at a Levellers gig, but after this week it's all over. The number 34 will be of no significance to you. Perhaps.

this week

◆ FEB 13: PETER HOOK, bass player with Joy Division and now New Order, is born in Salford in 1956.

◆ FEB 14: LOU REED gets married at his apartment in Greenwich Village to Sylvia Morales in 1980.

◆ FEB 15: SID VICIOUS joins The Sex Pistols in 1977 after original bass player GLEN MATLOCK is fired.

◆ FEB 16: After a long legal battle HOLLY

JOHNSON wins his case against ZTT in 1988 and becomes a solo artist.

◆ FEB 17: THE CLASH start their American tour in 1979. Opening for them is legendary blues guitarist BO DIDDLEY.

◆ FEB 18: In 1968 DAVID GILMOUR joins Pink Floyd to replace the increasingly erratic original guitarist Syd Barrett.

◆ FEB 19: Miracles mainman SMOKEY ROBINSON is born in Detroit in 1940.

The legend of THE LIZARD KING

The demand for DOORS bootlegs remains as intense in 1991 as ever. TIM PEACOCK unearths some of the band's most essential diamonds



EARLY DOORS

1. AURA DEMOS

(Alternatively available on bootlegs named 'Celebration' and 'Run Free')

Songs: 'Moonlight Drive'/'Hello, I Love You'/'Summer's Almost Gone'/'My Eyes Have Seen You'/'End Of The Night'/'Go Insane' THE EARLIEST recordings of a very embryonic Doors, still emerging from the cocoon of Ray Manzarek's R&B outfit, Rick And The Ravens, who previously cut one unsuccessful single with Manzarek (as 'Screaming Ray Daniels') on lead vocals.

Granted studio time to record demos by the Ravens' label (Aura), these six songs were recorded at LA's World Pacific Studios in September 1965 and pressed up as acetates only to receive little or no feedback.

However, those are the first known recordings to feature Jim Morrison's vocals, while the group included Morrison, Manzarek (plus his two brothers Jim and Rick) and John Densmore, but not Robby Krieger. Also, this (very R&B influenced session) featured a girl bassist whose name nobody can recall!

2. 'MOONLIGHT DRIVE'

RECORDED LIVE at The Matrix, San Francisco, March 1967. Bootleg also issued as 'The Weird Triangle'. This gig covers 12 songs mainly culled from the Doors' eponymous debut and second LP, 'Strange Days'. In addition, there are versions of 'Crawling King Snake' (not to appear officially until the 'LA Woman' LP) and a Lee Dorsey cover, 'Get Off My Life', never officially recorded by The Doors.

3. LIVE AT THE HOLLYWOOD BOWL (5.7.68)

THE HOLLYWOOD Bowl soundtrack is now officially available on video, but Elektra have so far only issued a fragmentary (and over-priced) album, featuring only three full songs from the Bowl gig, plus Jim's spontaneous poems on the day.

4. LIVE IN STOCKHOLM (20.9.68)

THE STOCKHOLM gig dates from The Doors' European Tour. Again, the band are in fine form and this gig highlights less regular live tracks like 'You're Lost, Little Girl', 'Wild Child' and the R&B cover, 'Money'.

5. 'RESURRECTION'

A DOUBLE LP set – supposedly a French Fan Club release – sometimes tagged with the not-so-cryptic catalogue number 3-7-71 (the date of Morrison's death) on the (presumably) imaginary Paris Records label. Sides one and two are made up from the band's famous London Roundhouse gig from September 1968, which is again now available as the bona fide 'Doors Are Open' video.

Sides three and four take in songs from the Stockholm gig mentioned above, plus 'Moonlight Drive' and 'Light My Fire' from the *Jonathan Winters* TV Show from 1967 and concludes with 'Miami Rap' excerpts, supposedly involving Morrison's trial.

6. 'MR MOJO RISIN'

ANOTHER DOUBLE set. This time the first disc comprises the entire soundtrack to the Doors' movie, *Feast Of Friends*. It includes five songs, 'Wild Child', 'Moonlight Drive', 'Five To One', 'Not To Touch The Earth' and 'The End', plus dialogue backstage and finally Jim's comments on *Feast Of Friends* itself.

The remainder takes in TV out-takes from the September 1967 *Ed Sullivan Show* from New York ('Light My Fire') and 'Wild Child'/'Touch Me' from the December 1968 *Smothers Brothers Show*. This filming of 'Touch Me' eventually surfaced on CIC's 1985 video release 'Dance On Fire'.

7. 'CRITIQUE'

ANOTHER BOGUS catalogue number in D-1985, another unlikely label of issue in Deja-Vu Records and this time songs from New York's Channel 13 TV special from May 1969 and a post-Miami Doors.

Here the band showcase several (surprisingly good) versions of songs from their iffy 'Soft Parade' album in 'Tell All The People'. Also included is a Morrison interview with Big Apple rock writer Richard Goldstein and further duplicated Roundhouse versions of 'Light My Fire' and 'Unknown Soldier'.

8. LIVE AT THE FELT FORUM, NEW YORK (17.1.70)

THIS IS one stonkin' gig recorded when Wally Heider's mobile desk was following The Doors, taping shows for possible inclusion on the band's 'Absolutely Live' LP.

The set list showcases 'Roadhouse Blues', 'Ship Of Fools' and 'Peace Frog' for the (then) imminent 'Morrison Hotel' album, plus tremendous versions of 'The End' and the entire 'Celebration Of The Lizard'. Truly amazing stuff, complete with Jim's immortal intro of "Everything is f**ked up as usual".

9. LIVE AT THE ISLE OF WIGHT FESTIVAL (29.8.70)

COPIES OF this (The Doors' third last gig) vary in quality, and captures the band in less than startling form. With the Miami trial clearly sapping Mr Mojo's strength, Danny Sugerman accurately describes the group's performance in *No One Here Gets Out Alive* as "like listening to a Doors album through a bad record player that runs slow". Historically important, though.

10. 'ROCK IS DEAD'

AGAIN, ALTERNATIVELY listed as 'No Limited, No Laws', this bootleg was rightly included in last year's *Sounds* bootleg special as a classic. Basically an album of Morrison's poetry, including the 'American Prayer' poems with an additional unreleased 20-minute track, 'Rock Is Dead'.

debut album – out feb 18th
limited edition white album – white vinyl
cd with extra three tracks from first ep



The legend of THE LIZARD KING

THE DOORS dispelled the peace and love of late '60s San Francisco by singing of sex, death and universal darkness. Between '67 and '71 they gave us some classic albums, a series of great follow-ups, lots of controversy and then nothing

more. For JIM MORRISON had the good sense to die before he got old and has since become one of rock's ultimate icons. As we approach the 20th anniversary of Morrison's death, TIM PEACOCK and JOHN ROBB examine his legend and his legacy



JIM: EROTIC

IN ONE of the most imaginative self-assessments ever made, The Doors leader Jim Morrison once described himself as an 'erotic politician' during an interview with *Newsweek* magazine in Los Angeles in September 1967.

The phrase carried an inspired, poetic and slightly otherworldly tone, which — like The Doors music at this particularly creative stage of their career — suggested Morrison could well reach mythical status.

24 years later, Jim's legend continues to grow while The Doors'

prolific, yet limited, output remains one of rock's more vital legacies — rumoured to be carefully metered by organist Ray Manzarek to maintain a constant level of interest in the band.

The construction of such a colossus must have seemed a faraway dream even to this idealistic quartet as they laboured on their early creations in their tiny rehearsal space behind the Greyhound Bus depot in Santa Monica.

Indeed, as The Doors stumbled through the early round of parties and club dates, Morrison's confidence was so lacking that organist Ray Manzarek handled around 75 per cent of the vocal chores. But as the band's 'communal mind' evolved (through increased LSD experiences and regular practice sessions) so, too, did the first signs of their individual sound, commercial success and Jim's captivating 'Lizard King' histrionics.

The group's first major break came when they were hired as a last minute support act at Hollywood's Whisky-A-Go-Go club in April 1966, where — despite frequent sackings from the owners — they eventually created a major stir as the regular house band. Working up classics like 'The End', Morrison improvised wildly, introducing manic, chilling raps that went beyond rock 'n' roll to some terrifying, other-world extreme.

Coupled with Morrison's increasingly intense stage presence and assured sensual confidence, it would take their live set far beyond their West Coast peers. The Doors became the darlings of rock academia, Morrison's literary inflections taking the humble rock lyric to dazzling, new, unparalleled heights.

Becoming slowly ensnared by their power, Elektra Records' boss Jac Holzman exchanged contracts and The Doors cut their legendary eponymous debut album with producer Paul Rothchild late in 1966. Containing a formidable array of songs like 'Break On Through', 'Light My Fire' and 'The End', 'The Doors' still ranks as one of the discs of all time, with critical and commercial credit pouring in to this day.

OF COURSE, 1967 will always be considered the year of Haight-Ashbury, flower power, LSD and free love, but both The Doors debut album (released in January) and the follow-up 'Strange Days' (released in October) unleashed a darkness and mystique and ran against the grain.

Musically, the band were in unbeatable form and, even allowing for Jim's unpredictability — such as the night he threw a whirling microphone at promoter Bill Graham at San Francisco's Winterland or managed to get himself arrested for anti-police obscenities in New Haven — their live shows were often breathtaking.

With anti-Vietnam feeling boiling over, 1968 launched a year of demonstrations and student riots and became a particularly controversial year for The Doors. The initial six months saw Jim's drinking habits becoming legendary and he attracted a group of serious boozing partners, including actor Tom Baker, who would also be involved in the Phoenix 'skyjacking' incident in November 1969 (Although drunk and disorderly, Morrison was tried under a law created specifically for hi-jacking. He was eventually acquitted, though, if the suit had been successful, Morrison faced the stiffest sentence in his entire career).

In the meantime, Morrison's Doors interest began to suffer as he turned his attentions to film and poetry projects and the 1968 LP, 'Waiting For The Sun', generally lacked the intensity of its predecessors. However, Doors concerts became wilder than ever, with riots ensuing after gigs in Chicago in May and all over the States during the group's notorious October/November tour.

In previous months, Morrison positively courted such behaviour — the original Elektra press release quotes Morrison as saying, "I am interested in anything about revolt, disorder, chaos — especially activity that seems to have no meaning." He would later question the validity of these sentiments, puzzled by the self-defeating nature of the mob mentality.

CONTINUES OVER

LIKE SO many others before him, Oliver Stone discovered The Doors on the battlefields of Vietnam.

Beaten into near submission by an enemy that refused to die, sacrificial US troops ploughed deeper into the heart of darkness secure in the knowledge that the homeland that sent them cared little or nothing for their future. Some went crazy, some discovered happiness in granules, others broke down to Motown as the madness around them filled body bag after body bag.

Francis Coppola distilled the essence of the 'Nam experience with the opening frames of *Apocalypse Now*. Helicopters rear high above a tropical skyline, raining napalm as a Morrison composition, 'The End', articulates the pain and inevitability of arbitrary death.

Coppola knew that, in a sense, his movie was over before it began, just as '68's state of emergency had spilled over into a bloody, seemingly endless feud that would dig premature graves for another generation.

With *Platoon*, Stone seemed to exorcise those ghosts that had tormented him for so long but the ghost of Morrison hung close. For Stone, *The Doors* is a 'fun' project, a chance to indulge the cult of Jim-as-myth and explore the depths of human resources in the interim.

VAL KILMER, in a lead role fought for by John Travolta in a former life, plays the poet as hero, not victim, testing the limits of endurance with that rock 'n' roll resilience that fuelled so many legends.

Around him, the cast reads like some cartoon role-call — Kyle McLachlan as Ray Manzarek, Kevin Dillon as John Densmore, Frank Whaley as Robbie Krieger and Billy Idol as 'Cat', a composite UCLA contemporary of Morrison and Manzarek. Incidentals are pared down, events fabricated (Crispin Glover, as Andy Warhol,

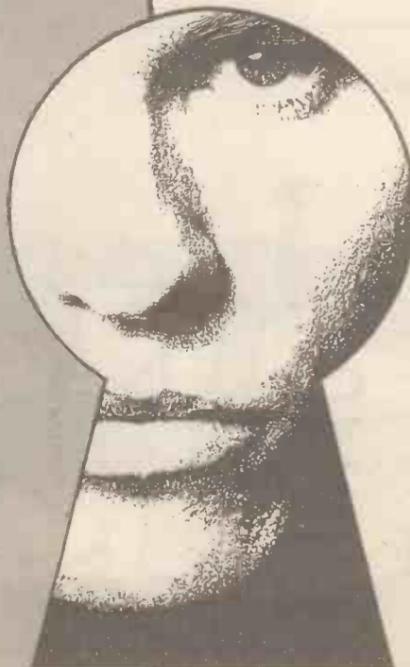
Much of the current fuss surrounding The Doors has been sparked by Oliver Stone's movie, out on April 12. DAMON WISE reports

commands more tenuous passages) as Stone propels Morrison towards martyr status.

How far that martyrdom will go is still a closely guarded secret. No prints of the movie exist in this country and word has it that Stone is still torn between using original Doors recordings or Kilmer himself. If Stone turns inwards, there's plenty material to support an introspective (Scorsese used 'The End' to hammer home an explicit dream sequence in his movie debut, *Who's That Knocking At My Door?*) but the signs suggest an exorcism of a very different kind, this time around.

Morrison's own projects, as a UCLA film student (Manzarek, too), were less prosaic. At the time of his death, Morrison muttered ominously about a screenplay called *Highway*, an existential drama ("There's no story, really. No real narrative") that took a drifter, somehow, to a town, somewhere, in which little of consequence would happen.

Oliver Stone has no such commitment to the avant garde. As the man who officially shamed the genocide that was Vietnam with *Platoon*, acknowledged the campaign of terror that the US launched in *Salvador* and presaged the rise of '80s consumerism with *Wall Street*, Oliver Stone is in a better position than most to judge the timeliness of this project. And as another battalion takes the brunt of Iraqi fire, maybe he'll initiate another doomed faction into the sect of Morrison.



A KEYHOLE view

Can you dig it?

25.2.91

FROM PREVIOUS PAGE

On many nights, though, The Doors were still unstoppable and 1968 found them chalking up their most memorable gigs like the Hollywood Bowl performance (July), New York's Fillmore East (May) and their European shows including London's Roundhouse Theatre in September.

In Doors lore, 1969 will always be tainted by the infamous Miami 'incident'. The establishment were out to nail the hippy 'movement' and, here, Morrison fell prey to their best shot yet. Witness after witness – usually policemen on duty or their relatives – testified as seeing Morrison expose himself, simulate masturbate on himself and fellatio with guitarist Robbie Krieger.

With hindsight, it's still difficult to believe that Morrison actually exposed himself onstage, as he is widely recognised as having worn boxer shorts beneath his leather pants. Besides, Morrison would be upstaged some months later by the sensational arrest and trial of Charles Manson for the murder of Sharon Tate and three friends, as carried out by members of his extended 'family'...

WHATEVER REALLY did happen, the Miami concert still fuels Jim's incredible legend. Although it's a shame

The legend of THE LIZARD KING

that this and the band's largely duff 'Soft Parade' LP are allowed to cloud a year when the newly-bearded Morrison led the group through further live triumphs, like their week of Mexico City gigs in the autumn and the recording of songs for the terrific 'Morrison Hotel' album.

But The Doors were never granted the opportunity to follow-up their final excellent 'LA Woman' LP, after which Jim embarked upon his fateful Paris sojourn in March 1971. For beyond Morrison's 'mythical' excesses, there was a truly gifted writer waiting to stop being hounded by the media.

Ultimately, then, it's probably true to state that Morrison's leather-clad 'Lizard King' image proved too great a burden to shake off. Obsessed by reptiles –

describing them as "a complete anachronism... a completely arbitrary species" – Morrison saw a little of himself in the dark forces they symbolised ('I am the lizard king/I can do anything' – 'Not To Touch The Earth'). He was less than serious about the analogy, but in his attempts to rid himself of this restricting albatross, Jim's frighteningly fast lifestyle finally went out of control.

Nevertheless, the songs on 'Morrison Hotel', 'LA Woman' and the 'American Prayer' poetry collection proved beyond doubt that the man's creative juices had yet to be squeezed dry and that – had he lived – the one time 'erotic politician' would still have been a mighty force.

Morrison's premature death, the following July, made his legend complete.

He had always known that death would be the ultimate career move in the showbiz trip – if you're playing for high stakes, you better leave a beautiful corpse.

Some people instinctively know that death is their only option: the only pay-off in a Russian roulette lifestyle. For James Dean, Marilyn Monroe and Jimi Hendrix, there was no other way and it was the only logical conclusion for Jimbo.

He managed to avoid the decline into a mediocre middle age. Jim was no Eric Clapton, chundering round the Albert Hall, or a member of The Who, sad and wizened pretending to be teenagers.

No, Morrison took the only route available and, whatever you believe about his death – whether he was smacked out of his head masturbating in the bath or reading his obituaries while holed up in Mexico – he got out, just when the '60s were flickering to a halt.

WHATEVER, THE Doors' dark muse has hung around for the 20 years since.

Their appeal lies in their hedonistic drive towards rock's darkest corners. Like fellow LA far-out pop kids, Love, The Doors were a celebration of the rich kid culture that the '60s was, but they underpinned the whole thing with a dark heart, a nod towards the blues.

The Doors were never as bubblegum or trashy as many of their contemporaries – matching their vocalist's words of death, f**kin' yer mother, sex, violence and revolution.

They played blindingly effective music – simple songs that were a cross between Arthur Lee's Love and Morrison's beloved Kinks' three note riffs. John Densmore's neat jazz influenced drumming infused the whole damn thing with a vital looseness, rather than the meat and potato four/four plod most rock drummers still content themselves with. Imaginative and inspired, Densmore's rhythm gave the Doors a sense of urgency, a sense of searching.

Robby Krieger, the six-stringer axe hero with the unfortunate hair cut, added melody to the songs, while Ray Manzarek's funereal keyboard stamped The Doors identity so heavily that copyists have always had problems getting a part of the sound without sounding like complete aural photocopies.

Manzarek, a bespectacled lanked gloop, was a film school drop out who thought in 3D, the perfect backing for Morrison's acid-fooled vision.

MOELLING HIMSELF on Alexander The Great, Morrison was a rock god in leather, a chubby kid slimmed down to cheekbone perfection.

He gulped down more drugs and chased more cheap thrills than the human body can take in a desperate search for the



THE DOORS (L-R): Robby Krieger, Jim Morrison, Ray Manzarek, John Densmore

paul simonon
nigel dixon
gary myrick
travis williams

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JULY 10, 1971

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CLASSIC SOUNDS cover

'Heart attack' on Continent rumoured

RUMOURS THAT Jim Morrison, lead singer with the Doors, had died over the weekend remained unconfirmed at press time. Morrison was reported by Continental sources to have died from a heart attack during a holiday around Europe. First reports which reached SOUNDS early on Monday morning suggested that Morrison, who has had severe attacks of illness over the past few years, had died in France.

Mystery

However, Clive Selwood — Doors' British representative — was unable to get any confirmation of the report. He told SOUNDS that although he had immediately telephoned Jim's manager in L.A. that Doors' offices in both London and Paris, nobody seemed to know what had definitely happened.

Plans

"Nobody has spoken to me since last week when he came to London for a few days before going on to Europe for a holiday," said Selwood. "He also had plans to go in Marrakech and nobody is quite sure where he is at the moment. I don't really know what to say except that this certainly isn't the first time there have been death rumours about Jim Morrison — there were two during the Paul McCartney business between 1967 and 1969." Doors' latest album — "LA Woman" — is released in Britain this Friday.

ROGER CHAPMAN in the TALK-IN P.16

other side, narrating the whole trip in an increasingly scuffed and cracked voice as the wear and tear gradually ripped his throat apart.

Living out his lust for life fantasies, stalking the tightrope, Morrison was the archetypal cool as f**k rock star. He bumbled his way through interviews, staggering towards Dylan pretentiousness (sadly minus Dylan's evil sense of humour), but still carried the whole thing off with a reckless devil-may-care attitude that showed authority the necessary clean pair of heels.

He was naughty, childish and dangerous. And, in this era of top Tory jackasses handing out pop trophies to

brown tonguing sycophants, that air of unpredictability seems almost archaic.

Morrison lived the beat/poet romance lifestyle — working up a whiskey paunch, cruising the sleazy end of LA's bar scene, roughing it in dimly lit motels. Screwing, drugging and boozing his way through life, trying to boot a snakeskin boot through the Door Of Perception.

The later years saw him desperately trying to kill the pop star monster, literally dying to be taken seriously.

Morrison was typical of the naive confusion of the times: an angel face with the saddest crooning voice in the world who destroyed himself in his search for a poetic soul.

JIM MORRISON's grave is part public toilet, part pick up joint, part hang out for international crusties and part graffiti space. During the '70s, there was one particular slogan that adorned his Paris tomb: "When are you coming back, Jim Morrison?"

His body was still in the States, but his spirit was still alive. But popular belief that Morrison had his own death in France could disappear into a different life.

It was a new thing that these rumours would surround a dead man. For years people claimed that James Dean was not killed in a Porsche crash but was actually disfigured and took refuge in a Los Angeles clinic. And we know that Elvis keeps popping up in the local 7-11.

It was Morrison whose 'fake death' rumour seemed to have most credence. Morrison was an admirer of the French symbolist poet Arthur Rimbaud who gave up poetry at the age of 17 and became a gun runner in Africa and often confided to friends that he would like to 'escape' from the world's existence. When he left for the 'LA Woman' sessions, it was to escape the music industry and the European bohemianism.

Morrison was also being hounded by the FBI, allegedly flashing his tadge on the Miami and was due to return to court on tax charges.

According to the legend, Morrison took his death certificate, and disappeared to the person to see him was his ex-girlfriend Pamela, who died on a later date.

The rumours started in the '70s, the Morrison had been in Greece and Switzerland. There was a record of a man called The Phantom who purported to be Morrison. His municipal authorities were trying to move Morrison's ashes to the remaining Doors yet they would play a benefit to buy the land. We know there was no corpse in the grave!

The Jerry Siegel and Danny

Among the many myths surrounding JIM MORRISON myths is the one that suggests he didn't actually die at TOMMY DOO reports

...the more Gets Out ... these rumours. ... like Paul McCartney. Morrison was always ... his demise ... in 1967, he ... keeping in ... using the assumed name of Morrison.

IT'S IMPORTANT over the times: after the end of the '60s, the hippies were called hippies back then was disintegrated into psychosis, terrorism and nihilism. The 'revolution' (symbolism) of its fight heads was that people wanted to believe that Morrison was still alive, that he would come back one day, or at least that he was 'out there'.

People did not want to believe that something so mundane as a heart attack in a bath tub had killed Morrison.

As well as the 'Morrison' rumour, there were also who said that the CIA had murdered him because of the threat he might pose to the establishment.

Remember that these were the days of Watergate and when the startling revelations about Richard Nixon's dirty tricks and his political opponents, the bombing of Cambodia, the regime of the Allende regime in Chile sounded too paranoid.

The conspiracy surrounding dead heroes and heroes are symptoms of an age that sees them as anything but gods in the secular divine. Morrison was a man who was not afraid to transcend death.

But that is, of course, the mistake of the unimaginative person. When you listen to 'The End' or 'Soul Kitchen' then it's obvious that Morrison did transcend death, though by means that are far more interesting than simply not dying! The essence survives the man for anyone with ears to hear.

NEXT WEEK: THE HISTORY OF LEATHER TROUSERS PLUS ESSENTIAL DOORS READING

Poet or fool, desperado or spoilt brat, revolutionary or naive child of the times, Morrison and The Doors haunt us yet. Their much spun vinyl is a perfect soundtrack to our times and The Doors have sold more records in this country in the last five years than in the previous 15.

Like James Dean, Morrison remains an icon — a perfect pin-up, a symbol of escape and excitement.



THE FINAL resting place

DISCOGRAPHY

ALBUMS:

- Elektra
- January 1967: 'The Doors'
Tracks: 'Break On Through'/'Soul Kitchen'/'The Crystal Ship'/'Twentieth Century Fox'/'Alabama Song'/'Light My Fire'/'Back Door Man'/'I Looked At You'/'End Of The Night'/'Take It As It Comes'/'The End'
- October 1967: 'Strange Days'
Tracks: 'Strange Days'/'You're Lost Little Girl'/'Love Me Two Times'/'Unhappy Girl'/'Horse Latitudes'/'Moonlight Drive'/'People Are Strange'/'My Eyes Have Seen You'/'Can't See Your Face In My Mind'/'When The Music's Over'
- July 1968: 'Waiting For The Sun'
Tracks: 'Hello, I Love You'/'Love Street'/'Not To Touch The Earth'/'Summer's Almost Gone'/'Wintertime Love'/'The Unknown Soldier'/'Spanish Caravan'/'My Wild Love'/'We Could Be So Good Together'/'Yes The River Knows'/'Five To One'
- July 1969: 'The Soft Parade'
Tracks: 'Tell All The People'/'Touch Me'/'Shaman's Blues'/'Do It'/'Easy Ride'/'Wild Child'/'Runnin' Blue'/'Wishful

- Sinfu/'The Soft Parade'
- February 1970: 'Morrison Hotel'
Tracks: 'Roadhouse Blues'/'Waiting For The Sun'/'You Make Me Real'/'Peace Frog'/'Blue Sunday'/'Ship Of Fools'/'Land Ho!'/'The Spy'/'Queen Of The Highway'/'Indian Summer'/'Maggie M'Gill'
- July 1970: 'Absolutely Live'
Tracks: 'Who Do You Love'/'Medley: Alabama Song/Back Door Man'/'Love Hides'/'Five To One'/'Build Me A Woman'/'When The Music's Over'/'Close To You'/'Universal Mind'/'Break On Through #2'/'The Celebration Of The Lizard'/'Soul Kitchen'
- November 1970: '13'
Tracks: 'Light My Fire'/'People Are Strange'/'Back Door Man'/'Moonlight Drive'/'Crystal Ship'/'Roadhouse Blues'/'Touch Me'/'Love Me Two Times'/'You're Lost Little Girl'/'Hello, I Love You'/'Wild Child'/'Unknown Soldier'
- April 1971: 'LA Woman'
Tracks: 'The Changeling'/'Love Her Madly'/'Been Down So Long'/'Cars Hiss By My Window'/'LA Woman'/'L'America'/'Hyacinth House'/'Crawling King Snake'/'The WASP (Texas Radio & The Big Beat)'/'Riders On The Storm'

- Since Jim Morrison's death there have been a dozen Doors compilation albums — here are three of the best:
- January 1972: 'Weird Scenes Inside The Gold Mine'
Tracks: 'Break On Through'/'Strange Days'/'Shaman's Blues'/'Love Street'/'Peace Frog'/'Blue Sunday'/'The WASP'/'End Of The Night'/'Love Her Madly'/'Spanish Caravan'/'Ship Of Fools'/'The Spy'/'The End'/'Take It As It Comes'/'Runnin' Blue'/'LA Woman'/'Five To One'/'Who Scared You (You Need Meat)'/'Don't Go No Further'/'Riders On The Storm'/'Maggie M'Gill'/'Horse Latitudes'/'When The Music's Over'
- 1983: 'Alive She Cried'
Tracks: 'Gloria'/'Light My Fire'/'You Make Me Real'/'Texas Radio & The Big Beat'/'Love Me Two Times'/'Little Red Rooster'/'Moonlight Drive'
- 1985: 'The Best Of The Doors'
Tracks: 'Break On Through'/'Light My Fire'/'The Crystal Ship'/'People Are Strange'/'Strange Days'/'Love Me Two Times'/'Five To One'/'Spanish Caravan'/'When The Music's Over'/'Hello, I Love You'/'Roadhouse Blues'/'Waiting For The Sun'/'Touch Me'/'Riders On The Storm'/'Love Her Madly'/'LA Woman'/'The Unknown Soldier'/'The End'

The Mock Turtles Can you dig it?

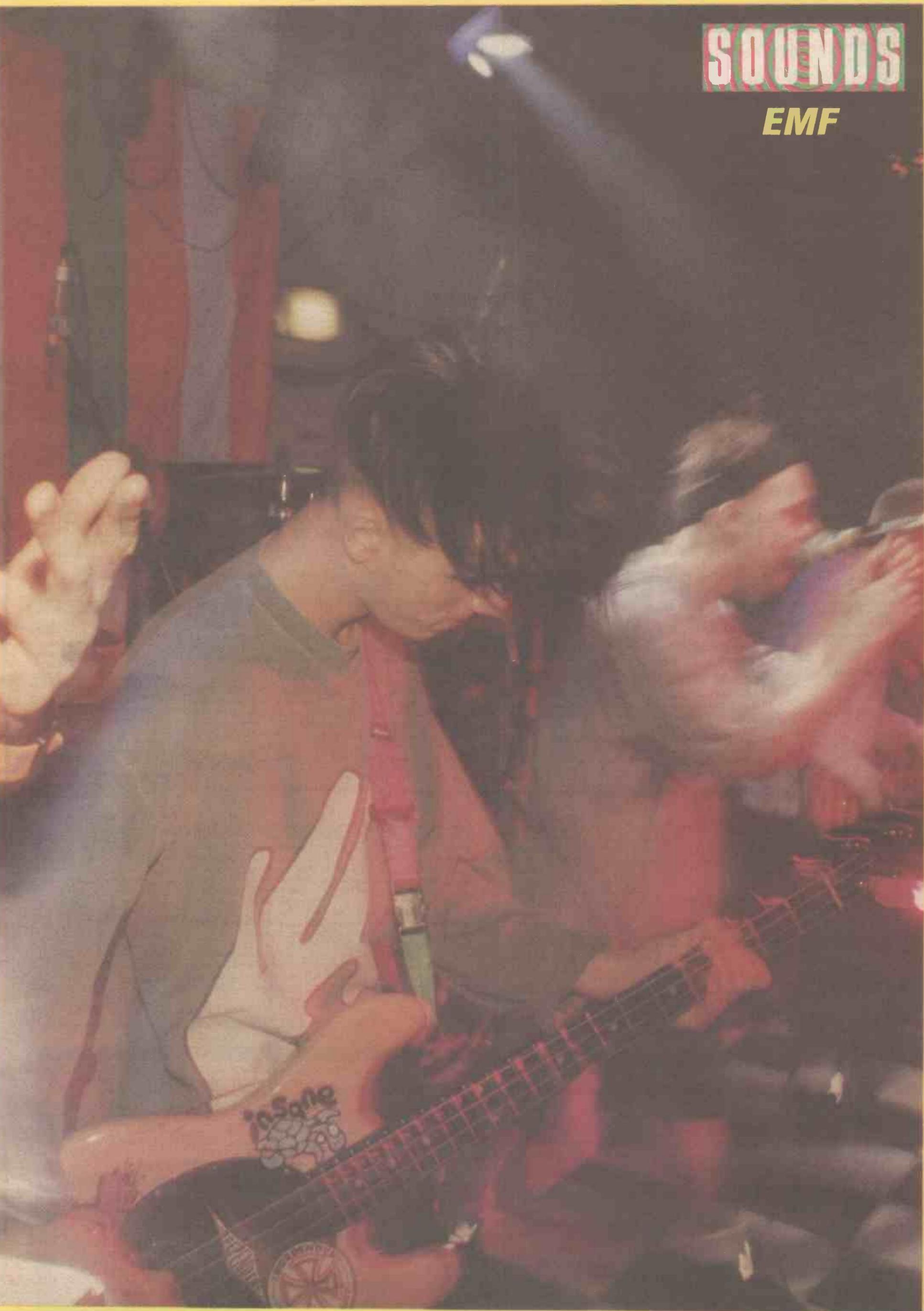
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LIVES

THOUSAND YARD STARE Camden Underworld

WITH THE Arctic Circle moving south by a few hundred miles, this shindig's proposed headliners, The Dylans, find themselves trapped in the newly-formed tundra that has smothered Sheffield. Step forward support act Thousand Yard Stare for unexpected promotion to top of the bill and a chance to give some much-needed warmth to a frost-bitten audience.

Finding themselves stars of the show is no big deal for the Slough five-piece. They've already proven their worth with the excellent 'Weatherwatching EP', and the same confident use of gritty guitar and rhythmic machinations sees them safely off the mark tonight. Admittedly, there are slight traces of the baggy brigade apparent in the sound and visuals, but they're far from a wholehearted embrace of the subculture - these boys are astute enough to avoid jumping on a gravy train that's already come off the rails.

Predictably, it's the quirkiest moments that are the most compelling and, therefore, the most memorable. 'Stand Offish' is used to apply some brakes to the usually pacy proceedings, its wistful melancholy showing a quiet grace. Not so elegant is 'Three Doors Down', another oddity that comes across like a funk'd up Orange Juice, only with a singer who can hit the right note now and then.

It's not all plain sailing, of course. Occasionally, drummer Dominic clomps away in an overtly dumsy manner when what's needed is a beat that skips along. But the signs are this is one band who won't always need timely blizzards to hog the limelight. In a year's time, TYS will be indie celebs. That's snow biz.

Anthony Farthing

SHAKE/BLUE ANGELS Dublin Baggot Inn

TONIGHT THE Baggot is swelteringly hot, and the air is heavy with the scent of joss sticks. A perfect womb to incubate bands that run the zig-zag gauntlet of '90s psychedelia in all its various guises.

'Quake' would be a more accurate moniker for first up Shake. They've got all their dance stance credentials in order but where other groups would celebrate, they choose to annihilate, hammering their message home with songs like 'Tails Of Hypocrisy'.

After a ten minute breather, The Blue Angels appear. Not a homage to Marlene Dietrich's nightclub, rather they're following ground first carved out by the 13th Floor Elevators - late-'60s R&B combined with '90s know how.

Quite simply, The Blue Angels aim to rescue psychedelia from the comfortable obscurity of late night radio shows and plant it firmly in the minds of a dance-oriented crowd. A difficult challenge, maybe, but the Angels seem to have the angles



THROWN-UPS amply demonstrate the origins of their monicker

Charles Peterson

Sick, sick, sick - the chunder of the beast

THROWN-UPS Seattle Off Ramp DWARVES Seattle OK Hotel

KICKING OFF Concept/Comedy Week in Seattle, a rare appearance by the Thrown-Ups - Mark and Steve Mudhoney's side, uh, project. Next to the gowns, mud, leather, and ketchup of previous shows, tonight's gimmick is rather cerebral: 'What everyone who doesn't know us thinks we are...' ie, NYC scum rock, Unsane, Surgery, Copshootcop, et al. Dirty, baggy clothes, backwards baseball caps, and very, very mean.

Then there's singer Ed in his Zit Suit, plastic wrap encasing baggies of shaving cream to be popped and sprayed all over the crowd... you get

the idea. Mark pelts Steve with his drumsticks, Leighton whops Ed with his bass, Steve throws his guitar down - "F**k you!", "No, f**k you!"...

Ed howls through songs about Manson, Ed Gein and Iraq, casually ignoring violent audience members, and the show eventually ploughs to an end. Drunken and gleeful, and light years better than the bands they're parodying.

Not so the Dwarves, who are in town the next night for a bout with the gore hungry creeps still digging the 'Blood Guts & Pussy' LP cover, and impressionable kids who don't yet get the joke. The problem tonight is that neither do the Dwarves - no ripping off girls' dresses, no throwing beer pitchers, no phlegm, fists, or blood. Just bad punk rock, a little bogus audience confrontation, and a mercifully short set.

Neither free tix nor tequila make this ridiculous non-spectacle worth the time. A yawner.

Nils Bernstein

covered. At the end of the evening, however, it's Shake who are more stirring.

Shane Fitzsimons

SPITFIRE Charing Cross Road Marquee

THIS '60S business is getting silly. Everywhere you look, fresh-faced youngsters are apeing the stars of pop's golden decade, but this plundering has more than a little appeal.

Back then, blue-eyed beat groups

gave way to hard-faced R&B merchants, who were eventually replaced by tripped-out types: simultaneously digging the music of '63, '65 and '67 was impossible. But today's teenage retros can have their cake and eat it - frugging to the simple pop of a band like The La's one night, and going psychedelic to the strains of Spitfire the next.

Spitfire lie as close to the freeform fire that came from America's West Coast as any act you'll see - they're an, erm, "acid rock" band, belting out noisy, dense music that's heavy on improvisation. Their lead guitarist

looks like Deee-Lite's DJ Towa Towa, their frontman throws the sex shapes of a perfect '60s rock god, and you'd be forgiven for thinking they'd stumbled into a time-warp. But unlike so many boring retro-heads, Spitfire are good. Very good.

Their tunes are heavy on stomach-pounding bass, crazee Keith Moon drums and wandering, near-hypno guitar. With submerged, almost desperate vocals mixed in, you're presented with an affecting brew: when vocalist Jeff mumbles "we should have been headlining"

(bill-toppers Easy pulled out), it's not hard to agree.

The set flows beautifully, through the crazed 12-bar instrumental 'Blues Theme' (originally by obscure '60s maestros Dave Allen And The Arrows), the way cool 'Womb' and the multi-faceted Velvets-style piece 'Dive'. They leave us with 'Firebird' and exit one by one, leaving lead guitarist Steven to bliss his way into oblivion.

Like being in San Francisco in '67, for sure, but at one of those divine moments when you stumble upon frightening talent. John Harris

MILLTOWN BROTHERS Manette Street Borderline

GIVEN THE public's current penchant for pop stars who look like they've emerged from a hard day's work down t' pit, it seems somehow fitting that five rascals known as the Milltown Brothers should be held shoulder high.

Cursed with a name only they can justify, the boys from the blackstuff immediately set about destroying their horribly drab image, highlighting their more melancholy moments with a grimy but chirpy guitar and an ostentatious organ that occasionally oversteps its mark and forces the song into submission.

That frontman Matt Nelson has a permanently blocked-up nose really doesn't help matters. The spitting image of Shaggy (he of *Scooby Doo* fame) after a brisk shave and a shower, Matt divides his time between daring to sound like Dylan and punching the air like a spoilt six year-old.

'Here I Stand', in particular, sees the singer lurch himself in the general direction of the helpless drummer, while guitarist Simon Nelson, in a frantic attempt to get funky, wheels out the ubiquitous wah wah and proceeds to surprise everyone bar himself.

Surprises, however, are just what the Milltowns lack. 'Seems To Me' and 'Apple Green' aside, they brazenly plod along, remaining absolutely convinced that good songs rely on sweat and sweat alone. They don't. T' pit beckons.

Paul Mardles

SPIRAL EYE Finsbury Park The Robey

IF CERTAIN towns breed certain idiosyncracies, then Tamworth must surely be the kindergarden of loveable eccentricity.

The home of Julian Cope, Wolfsbane and a mad, sprawling castle with various home-made additions stuck on the side of it, now throws up Spiral Eye. They look like the Freak Brothers and sound like Jane's Addiction would if Perry Farrell's preference was for bottle bongz rather than the, er, hard stuff.

Swinging their collective dreads catatonically, Spiral Eye produce the loosest version of funk-fusion metal you're ever likely to hear. It's a bizarre concept, rather like giving Neil from the *Young Ones* a flamethrower and discovering him, a week later, using it to spray paint his transit van purple.

But, happily, and probably entirely due to the mystic aura of their hometown, Spiral Eye manage to produce a vaguely grubby, wah wah-inflected trance dance that is utterly charming. Certainly it enthralls the local Robey punkers into a bout of goldfish-like abandon.

The end of the set gets a bit uncoordinated, with a few gratuitous guitar solos marring the generally sprightly pace, but Spiral Eye are a refreshing surprise. Like, let your mind go with the music, maaan.

Cathl Unsworth



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MUDHONEY/COSMIC PSYCHOS**Sydney Phoenician Club**

THE COSMIC Psychos must be the only band on the planet that would kick off a set with feedback from a fuzzed bass. Typical behaviour from Australia's proud answer to Motorhead.

A new guitarist fills Peter Jones' space with lashings of stinging fret noise and timely power chords, despite the fact that stage divers kept screwing up his leads. And with drummer Bill Walsh stripped to the waist, his teeth gritted before and after every beat, and the work boots and torn shorts of Ross Knight, they're the perfect visualisation of this freight train sound.

The Mudhoney myth is either just that or the Seattle heroes are such masters of assimilation that they leave no fingerprints. Where was the group of fans gripped by a fevered urge to recycle the howl of obscure '60s punk innocence and The Stooges' blood-eyed leer? What happened to the inspired shambolic and near riotous performances? And where was their hair?

Mark Arm and Steve Turner are careful craftsmen of their sonic grooves and their eyes rarely seem to leave their frets. And Steve Turner looks more like a beatnik than a noisester, what with wire rimmed glasses and a tiny beard. Only bassist Matt Lukin and the ligament crushing drumming of Dan Peters kept the animal element alive.

So what, then, did the Mudhoney creature generate? Something infinitely more grand than any garage memory. Their huge sound and exacting dynamic sense put them not so far from the sort of sheer majesty only Sonic Youth can call up and conjure with.

A few nights later the band heightened their firepower with a Motorhead cover and a reading of The Scientists' 'We Had Love', but tonight there were no professional punks under the lights - just greatness.

Murray Engleheart

LOOKING FOR ADAM**Kentish Town Bull And Gate**

FOLLOWING THE interest stirred by their debut single, 'Sal Paradise', Looking For Adam have made the big trek down to London from their native Hull. When you get to a gig and almost everyone is wearing shoes, the lack of trainers can either signify great taste or too many A&R souls. Tonight was a fair splattering of both.

If the single showed potential, the live experience is a revelation. They play rock, as in early Waterboys with an acceptable level of U2. Indeed, vocalist John could pass for an infant Mike Scott as he stares from behind a matt of long hair.

When they play 'Water', all slow and atmospheric, there's more than a hint of Bono's mob, except that happily there aren't 50 million

people around you. But supporting at the B&G seems a ludicrously out of place setting for such massively, classily songs. 'Water' ends to a phenomenal proportion of the crowd cheering.

'Sal Paradise' is next, and much dancing ensues. Cut short, as these things too often are, they finish with 'Bounces Back', and screams for more are frustrated by lack of time. It's just possible that Looking For Adam are going to be massive. If you've come in search of paradise, look no further.

George Berger

ERIC CLAPTON**Kensington Gore Royal Albert Hall**

THERE'S OFTEN a sense of irony when a rock band plays the Albert Hall - the bastion of all things musically respectable playing host to a completely different audience.

There was no irony tonight, just the nauseating realisation that the first of Slowhand's 24-night stint could just as easily have been the first night of the proms. In 1974.

Eric Clapton, whether he likes it or not, is simply the ultimate entertainment accessory to the yuppie lifestyle. Smartly dressed young professionals bob up and down in their seats (tonight was suitably all-seated) and only two women at the front dare to stand, staring adorably.

Clapton has decided to employ three different line-ups. Tonight we've got the four-piece, with Phil Collins on drums, and Eric standing patronisingly uninterested in his designer suit, alchemising boredom and pointless guitar solos.

Anyone who believes that his being a great guitarist (whatever that means) justifies all this should have been at the Albert Hall - it was more like going to a museum than a rock gig.

George Berger

THE DEAD MILKMEN**Charing Cross Road Marquee**

FOR AN "indie" band who can sell 200,000 copies of each LP in the States, The Dead Milkmen are spookily unknown on this side of the pond. Only an attempt by their management to sue the Inspiral Carpets over use of the "Cow" logo has seen interest in them pick up. But the large young crowd at the Marquee for this first London date proves their cult has been slowly spreading.

Their inexperience with London probably explains why they take the stage before 9pm, with many straggling in mid-set from surrounding pubs. So I missed the classic 'Big Lizard In My Back Yard' and a good few others, but with more than 20 two/three-minute punk/pop gems to follow. Vocalist Rodney Anonymous' 'Sued As F**k' T-shirt and Joe Jack Talcum's

The Brash Street kids



OPEN MOUTHED and in the area: the white boy snot racket is here

Steve Double

MANIC STREET PREACHERS**Oxford Venue**

MANIC STREET Preachers are one of those things that should never have happened. They're a freak phenomenon, a weird one-off who lie way outside the pop consensus. While the rest of us harp on about grooves and wah wah and 'club culture', they're peddling an obnoxious white boy snot racket. And you know what? It's f**king godlike.

They look brilliant - stunning, even. In an age when it's cool to go onstage in dirty jeans and a snorkel parka, they're a garish boot up the arse of contrived scruffiness: lurid colours, eye-liner and hair dye. Like the best rock 'n' roll bands, they appear unapproachable - you'll like them, but you'll never quite understand them.

But most important of all, the Preachers are a British band, free of the piss-poor Americanisms that have dogged noisy Britpop for far too long. Everyone wants to be Lou Reed or the Ramones or Roger McGuinn and it sucks. The Preachers ditch all that, refusing to sing in Yank accents and use words like "baby". Hopelessly white, provincial and unfashionable, they make a virtue of being born in the most poxy place imaginable - one

of Britain's long-forgotten industrial backwaters.

The USA, then, is hardly theirs for the taking, but Blighty just might be. They walk onstage to the kind of gasps usually reserved for stars - after all the hype, they're here! - and plunge into 'You Love Us'. It's an arrogant anthem to narcissism and megalomania, but the Preachers get away with it, leaping and screaming their way into the hearts of any remaining cynics. It's impossible, after all, to question their sheer drive and loopy intensity - unoriginal they may be (if you're old enough to remember '76 and all that) but hilarious and pathetic à la Birdland they definitely ain't.

Nope - they're a compulsive, crazed spectacle, as tonight's head-rush reading of 'Motown Junk' proves. By the time the song closes, their equipment has received a veritable trashing, and the band are looking like teenagers basking in post-coital euphoria. Within 20 minutes they're gone, leaving yet more debris strewn across the stage. We're too shell-shocked to demand an encore.

"Rock 'n' roll is beautiful," sang frontman James in 'Sorrow 16'. That's it. Exactly.

John Harris

Killdozer-emblazoned guitar set the tone: softcore bitchin' fun with snappy tunes and the odd message thrown in to boot.

'Take Me Apart' and 'Rastabilly' get the crowd going, and while few of the moshers would last at a Silverfish gig, the plethora of broad grins around the hall testify to a band with enjoyment at their 'core'. The set encompasses the 'Men's six year

recorded career from '85's 'Right Wing Pigeons' to the current 'Dollar Signs In Her Eyes', with the fake AOR anthem 'Life Is Shit' and the psychosilly 'Punk Rock Girl' particularly impressive.

The encore arrives and Rodney exclaims "No f**kin' way am I gonna fight in Exxon's war", before treating us to the three Milkmen dance routines: The Monkey (much leaping about); The Junkie (much jabbing of forearm) and The Honkie (consisting of the line "Dear I think our new neighbours are ethnic"). Good fun one and all.

Now they've gone back to playing 6,000-seaters in the US, but for one night in London's legendary (and squalid) Marquee, The Dead Milkmen were a breath of fresh air.

Leo Finlay

THE GLASS HAMMERS**Camden Falcon**

"WE'RE CALLED The Glass Hammers or, er, maybe you should introduce yourselves to us."

A couple of handfuls of people huddle together and make up the audience in the icebox conditions of the Falcon, desperately in search of some warmth. Unfortunately, Sheffield's Glass Hammers don't cut it as fire-lighters.

An unusual four-piece with a stand-up drummer and a drum machine plus violin and mandola, the Hammers bolt forward like a car with

no brakes. The first three songs collide a funky bass with a grating guitar and it's like Haircut 100 on fast forward. In fact, the jaunty singer resembles a young Nick Heyward, although he sounds more like Kevin Rowland.

Then, just as it seemed there was no hope, they produce two slower, more intricate numbers which improve matters greatly. The clanking of the mandola nearly spoils the first but the violin enhances the second and the vocals seem far more in league with their surroundings.

'The Fear' promises more of the same but falls back to earth, and the final horrendous cover of Hot Chocolate's 'Everyone's A Winner' was enough to send shivers through a gas fire. Someone shook a leg; they should have shaken a fist.

Andy Peart

LANGFIELD CRANE**Leeds Duchess Of York**

DESPITE VIGOROUS assertions to the contrary on the part of various journo-cheerleaders, 1990 was a dishwasher-dull year for music in this country. The rampant conservatism of punter and pundit alike led to an endless stream of jumped-up identikit pub combos paying frank homage to their, and the journalists', heroes. Queue here for McGuinn, here for Hendrix, here for Mascis. If Teenage Fanclub ever do anything good, I hereby promise to eat my cheeseplant. Whole. (You sad

person - Ed).

Anyway, Langfield Crane. What a delight, what a fresh breath of Pennine air at 9.30 on an unremarkable Thursday evening. The REM comparison is an odd one, but accurate in so far as it encompasses their harder, funkier side as well as the jangling folksy songs which comprise the majority of the set. The sound, though, is all their own, with little hint of any American or, indeed, Manchester influence; unless you count Hooky, of whom the basslines can, at times, be gorgeously reminiscent.

Two guitars, often cunningly intertwined, weave rhythms around the monstrously tight, yet still sensitive, drumming, leaving much of the melody to the bassist and the Anomaly. The latter is an old(ish) geezer with a large grey beard, who spends the set switching between autoharp and mandolin. Last you should sniff the death's-head aroma of chunky-knit jumpers at this point, allow me to point out that this guy is the least folksy musician in the group, being responsible for disembodied slide figures and slivers of weirdness which even recall Sonic Youth.

They played lots of songs from their excellent, if under-produced, eponymous debut LP, plus the new single, a funky tune which had the kids going mental at the front. Innovative British rock, contrary to all accepted evidence, isn't dead at all - it's merely chronically under-exposed.

Lucy Nation

MOTORHEAD**Guildford Civic Hall**

"AND IF you thought we'd changed," Lemmy grins, gap-toothed, "we haven't."

Motorhead's first UK tour since their relocation to Los Angeles is no different to the last three or four, but for the fact that they're plugging an album ('1916') far stronger than the previous few, something that has galvanised this grubby yet noble beast.

"D'ya like my suntan?" sez Lem, pulling open a scruffy denim jacket to bare a newly-bronzed barrel chest. "Well, bollocks if you don't, cos I'm enjoying meself." He jokes like he doesn't care, but it's obvious he does. This time around, Motorhead are playing just about every provincial theatre that'll have them - "We haven't played Guildford for years," Lem reflects, scratching at his greasy head.

Plenty of new songs make the set. Some are solid-to-average romps, like the throwaway dedication 'Ramones', but most are powerful

new 'Head-bangers, notably 'No Voices In The Sky' and the goofy 'Going To Brazil'. Tough but a real singalong, 'Angel City' ("about Los Angeles but I wrote it in Germany") becomes something of a comedy piece when Phil 'Wizzo' Campbell's guitar strap breaks and he's left with nothing much to do other than fool around on the keyboard beside him in the stage wings; worse still, the only tune he appears to know is the *Sale Of The Century* theme. Another new song, 'Love Me Forever', is, Lem acknowledges, a departure - a ballad, but hard with it.

Among the "oldies but mouldies" are a cool 'Metropolis', 'Killed By Death' and 'Orgasmatron' (hardly old but classics nevertheless) and the inevitable 'Bomber' and 'Ace Of Spades'.

Ten years after 'No Sleep 'Til Hammersmith' hit number one, Motorhead are past the hard times of the late '80s when poor records and low sales threatened this great old rock 'n' roll band. Motorhead were born to lose. They're now born again.

Paul Elliott

THE CHEMISTRY SET/THE CHERRY BLADES Camden Falcon

SOMEWHERE BETWEEN REM and Ride is how Imaginary Records describe new signings The Cherry Blades. Sure enough, there are echoes of Peter Buck's sense of melody and even occasional hints of the fiery prowess of Oxford's princes of pop, but after three songs into the set, it seems an extravagant claim.

Then, just as everyone resigns themselves to having the legs bored from beneath them, the mysterious ingredient that can turn an aural famine into a sonic feast finds its way onto The Blades' menu. From here on, a tension underpins the slower, hypnotic songs making them exquisitely mesmerising. For the more energetic flourishes there's some effective use of controlled feedback that recalls The House Of Love's gift for taking songs to the edge of noise oblivion without reaching self-destruction. A long-term is in order for this lot.

Another recent addition to the Imaginary roster are '60s copyists and gigging veterans The Chemistry Set. Being influenced by the '60s is almost unavoidable – being slavishly nostalgic, however, is unforgivable. Proof of the band's dedication to retrogression is shown in the enormous effort put into getting the visuals right: Brian Jones haircuts, lovebeads and a trippy backdrop all add to the timewarp effect.

The musical simulations are reasonably accurate, even though the songs fall short of the standards they seek to emulate. These swingers can sound like The Byrds without the dark psychedelia or The Kinks without the razor-sharp lyrics – for what that's worth.

In a way, The Chemistry Set are similar to dodgy old mimic Mike Yarwood: they look the part but the final impression is far from convincing.

Anthony Farthing

THE BOO RADLEYS Liverpool Planet X

AS THIS jubilant homecoming proved, the past six months spent spreading their raucous gospel around the British Isles has clearly sharpened The Boo Radleys' wide-eyed desire for success.

Benefitting from an excellent mix, the Boos' offensive wasted little time in adopting a more noticeably melodic course, their (untitled) opening song chasing a loan and rhythmic hare along the track via Sice and Martin Carr's dual harmonies.

Irresistible melodies again elbowed their way to the front for the familiar 'Catweazle' and inevitable 'Eleanor Everything', where a dark punky undertow and Tim Brown's chomping bass called the shots with ease.

The freshly-minted material, too, would seem to be shaping up admirably. Both a deceptively

vitriolic 'Aldous' and brand new 'Naomi' caught the mind's eye. The latter, especially, showcased Martin Carr's improved axe dexterity as he wrung a feverish series of notes from his Rickenbacker.

In terms of stage craft, leader Sice has made great strides. Tonight he handled the – considerable – baying crowd with a minimum of fuss and simply personified the very real assurance now seeping from The Boo Radleys' musical pores.

Underlining a sound that is truly pulling fewer and fewer punches, this was one considerable return from a band safely ensconced in the success capsule. Their journey to the stars begins here.

Tim Peacock

THE HOLLOW MEN Liverpool University

RARELY, IF ever, has a band's name been more appropriate. Tragic really, since it all starts so well. 'Don't Slow Down' is a fine pop song with its clanging guitars, modernish beats and melodic sensibility. The Hollow Men fail to take the advice of its title, though. For the next song, they set the controls at 'plod' and forget to switch up all night.

Their label, Arista, seem to be on a quest for a neutered pop band. Liverpool's 16 Tambourines were sterilised beyond belief and dropped when (surprise, surprise) the album flopped. They've since re-appeared as a hugely impressive, hard-edged crew and a similar process would do The Hollow Men no harm at all.

For now, they are Deacon Blue with a nod at the '90s. Halfway through the set, it suddenly strikes you what the overwhelming mood is – boredom. A room half full of newly-left-home 19-year-olds, a cheap ale promotion and The Hollow Men have induced boredom. It's no mean feat.

Matters hit rock bottom with 'November' – sub-Roses wah wah and a chorus that goes "here comes November and she's burnin' up the sky". Enough said. A brief respite is provided by the fairly breezy single 'Pink Panther', but the odd good moments merely add to the frustration, and the stench of major label 'commercial viability' notions is ever present.

Immobilised by that smell, The Hollow Men are everything they shouldn't be – utterly harmless. You could easily bring your mum.

Pete Naylor

BLOW UP Portsmouth Ritz's

YOU GET the feeling that Ritz's is Portsmouth on a Saturday night. In the one building, you've got your straight disco downstairs, a heavy metal disco upstairs and an 'alternative' disco next door. In catering for aficionados of the latter, Blow Up give you faith in guitar music.



THE ATOM SEED: hair today, and probably tomorrow too

Steve Gullick

Nuke kids on the rock

THE ATOM SEED Ladbroke Grove Subterania

NEW ROCKERS on the block The Atom Seed are looking even nearer to fulfilling their own prophecies of success. Their obvious confidence can be a tad over-bearing at times, but on the whole this ain't idle boasting.

This isn't apparent until they cartwheel into 'Rebel', clearly a crowd fave, and although a cheeky rip-off of Devo's 'Whip It', it serves to drag the stragglers away from the bar, if only by their sheer ability to put on a performance. Paul Cunningham's between song banter ("Are there any foxy women out there?") may leave something to be desired (*you're telling me – Ed*), but his cavorting and gravity-defying leaps, although reminiscent of Mike Patton's, prove enthralling.

As is their ability to blend so many styles and still manage to avoid the egg on face scenario. Primarily rock with funk and psychedelia edging in, the set grows in strength the heavier it gets. 'What?' is an addictive maelstrom of guitar-wizardry topped nicely by Cunningham's funk-rap, while new material like 'Burn' is tighter and better for being channelled in one direction. A positive sign, because the cover of 'Foxy Lady', although considerably reshaped, and encore of 'Wild Thing' sound rather tame next to their own material.

The Atom Seed are in danger of dissipating their prowess by jumping on an overloaded '60s bandwagon. But they're sorting the wheat from the chaff, and it's surely only a matter of time before The Atom Seed get seriously radioactive.

Trish Jaega

Bits of the '60s kitsch, of garage, guitar solos, leather jackets, motorbikes, swinging London: they pull it all off, with a depth, variety and originality often lacking in their contemporaries.

Bassist Aziz Hashmix looks like an early mod, and guitarist Will like a

Country & Western cowboy, while vocalist Nick Roughley and drummer Ed are in the wild rock 'n' roller tradition. It's a perfect (hash)mix of styles, backing some belting rhythm. The new album, 'Amazon Eyegasm' has thrown up some gems, highlighted here: 'Summersault

Sunrise' is like a f**ked-up Cameo with added guitar chaos over Nick's deceptively mellow rap, while new single 'World' shows them at their tenderest and most commercial yet. It all sits nicely next to earlier, earthier stormers like the marvellous 'Own World Waiting'.

It's all a bit wasted on most of the good citizens of Portsmouth, however, who are there largely for the accompanying disco. Maybe not pearls before swine, but an opportunity many might live to regret missing.

George Berger

ROCK IN RIO II Rio de Janeiro Maracana Stadium

THE FIRST half of the event was undoubtedly overshadowed by events in the Gulf but the pall lifted as many of the artists either adapted or dedicated appropriate songs. PRINCE won hands down for his funk-ed-up contribution, penned especially for the show, along with subtle introduction – "This Scud's for you, Saddam!" His day one headlining crowd of 80,000 would be considered good under normal circumstances but not for the Maracana, which reputedly holds 200,000.

Next day saw BILLY IDOL launching his own pre-emptive strike with a spectacular laser display before shagging the Brazilian forces into surrender – he climaxed, aptly, with 'Shakin' All Over'. Unfortunately, Bill wasn't the night's ultimate weapon. That task fell to INXS who, despite having the stage redesigned for their purposes, failed to impress, stiff and over-rehearsed.

On the third night the crowds had swelled to 170,000, and FAITH NO MORE destroyed them. All Pelé's goals coming at once could never have mustered the roar that meets 'The Real Thing', a tumult only quelled by the cheeky parting shot of Lionel Richie's 'Easy'. Then it was GUNS N' ROSES, back and in killer form, an event in themselves. Powerful versions of 'Mr Brownstone' and 'Welcome To The Jungle' preceded the new 'Civil War' and the collective coronary effect of 'Knocking On Heaven's Door'. Finally, tears streamed down even the most hardened faces as they left the stage to 'Sweet Child O' Mine'. A much needed day's rest followed before the onslaught of the second

half.

SNAP's Turbo B had flight problems, so his other half, Lady J, ended up getting together with RUN DMC for a valiant verish of 'The Power'. Unfortunately, as no-one knew the words, it was a total mess. Next up were NEW KIDS ON THE BLOCK, who, true to the prevailing spirit of chaos, failed to get either their dance routines or the crowd together – maybe it was down to parental fears of the hectic Maracana, but the stadium felt hollow with a mere 50,000 bopping around. Things only livened up slightly when the Kids attempted to prove their rapability by hauling out Run DMC for a run through 'Walk This Way'.

But the following evening saw 170,000 assembled for a mad metal mewing. QUEENSRYCHE managed to hold the crowd with a non-stop 20 minute blast from 'Operation: Mindcrime'. As ever, JUDAS PRIEST gave a hell of a show, and top marks to Rob Halford for a typically bulldogged display of heroism – persisting with his huge leather jacket despite the sweltering humidity. And then GUNS N' ROSES again – incredibly enough, topping their previous show. The night ends with naked women and police chasing Axl, whose clothes had been ripped off leaving him in just a G-string. Er, crazy or what?

Day seven and crowd attendance is down again, this time for GEORGE MICHAEL. No fault can be found with the man's music or voice, but it was disappointing that he does so many covers these days, including Adamski's 'Killer', Bowie's 'Fame' and Soul II Soul's 'Back To Life'.

DEEE-LITE with funk family members BOOTSY COLLINS and BERNIE WORRELL were unfortunate in that their performance was marred by rain. Still the crowd donned plastic bags and gave their all for 'Groove

Is In The Heart'. Definitely the coolest looking act of the fortnight. But the event's biggest surprise was A-HA – heroes over here, apparently – who had the Maracana busting at the seams with 200,000 word perfect Brazilians.

Unscheduled and out of it, HAPPY MONDAYS arrived on stage at 3am. The crowd were less than impressed. It was raining rain, but the boys battled on, Bez inventing a few new rhythms as he went along. And then suddenly, for no apparent reason, the crowd turned – loving them. 'Step On', 'Rave On', 'Kinky Afro'... hell, they didn't want to let them go.

Last night, and star saturation had set in. It wouldn't have mattered if the good Lord himself had appeared on stage, the most important matter in hand was catching the bus back into town. Everyone was exhausted. But no-one wanted to miss George with old pal Andrew. Suddenly everyone was pretending they'd liked WHAM! all along.

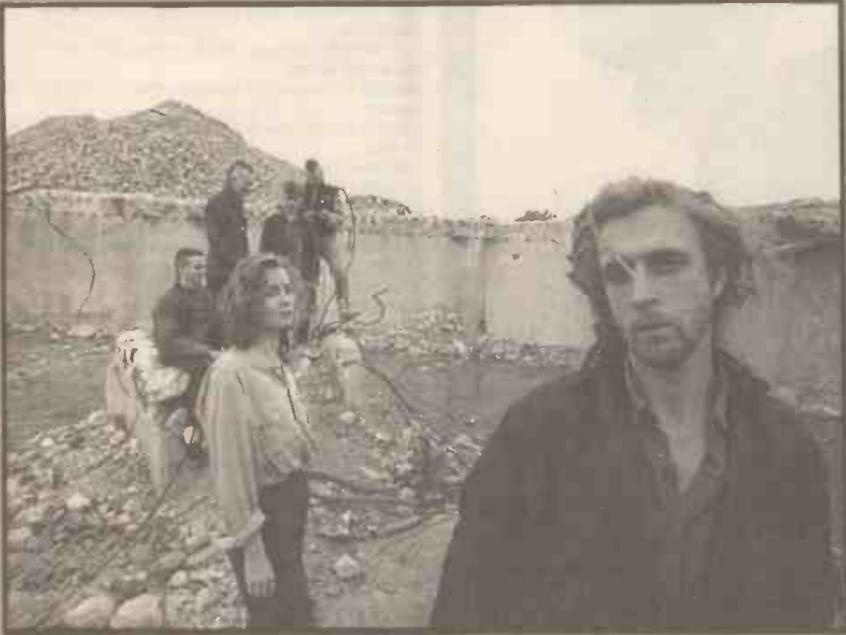
LISA STANSFIELD preceded the main attraction and gave a great show, filling the not-so-full stadium with warmth. After a wait, the bass began thumping – yes, was that the smell of Clearasil in the air, was that Wham!? No, it was George Michael doing his usual bunch of covers. What's his problem? Then came the encore and George looked genuinely happy to have his chum up there with him. But Andrew's role was confined to spare wheel status, rolling around the stage strumming his soundless guitar to – wait for it – the rest of the songs George had played just a few days ago!

Finally, it was all over in a burst of fireworks. Wham bam, over and out!

Fiona Austin

REVIEWED BY ANDY PEART

SINGLE OF THE WEEK ONE



RDF ENJOY a better way of life... or something

RADICAL DANCE FACTION

'Landing Party' (Earth Zone) Out there in the big bad (real) world where record companies aren't taste dictators, where music papers don't decide what's hip and where bands are judged on their heart and soul content rather than the cut of their clothes, something positive is stirring. Want an example? Over a thousand people attending a recent London gig by the dazzling Chumbawamba, turning it into a joyous celebration.

Want another? Reading's Radical Dance Faction.

'Landing Party' is the sound of the times, the

sound of isolation. A heavy heavy dub reggae beat oozes from its grooves, augmented by Chris Bowsher's spoken vocals laced with spirit flowing like a waterfall. Snatches of sentences: "An undercurrent is running through the underclass/I've cursed through the loving/Cursed through the pain". A desperate cry from the wastelands but at the same time a passionate embrace of warmth and hope. Stand up and be counted or sit down and be exploited...

Like a sighting of a different world. Radical Dance Faction's hardcore reggae is more than a shout from the wilderness - it represents a way of life. A better way of life.

THE ASTRONAUTS 'Constitution' (Acid Stings) COLOR FACTORY 'Walking Like I Should' (Freeroll)

Two singles (yes, actual seven-inches) available mainly via mail order. First up, veteran punky folksters The Astronauts jaunt through a pleasant tune, incorporating flute and stunning operatic backing vocals. Apparently not as raucous as they can be live but enjoyable all the same. Meanwhile Cambridge youngsters Color Factory romp along like the direct descendants of The Ramones. Cracking stuff indeed, and recorded with the minimum of overdubs (Hoorah). THE ASTRONAUTS (£1.50 including postage) from Acid Stings, PO Box 22, Hitchin, Herts, GG4 0HX. COLOR FACTORY (£2.00 including postage) from 20 Prickwillow Road, Ely, Cambs, CB7 4QT

GENIUS FREAK 'Whose Body Is It Anyway?' (Damaged Goods)

Impressive debut from improving North London four-piece fronted by the charismatic Leeson O'Keefe, last seen in The Shout. 'Whose Body...' suffers from an everything but the kitchen sink mix but the flip-side cut 'Frustration' is just fine, with soaring guitars and controlled tempers a plenty.

TH' FAITH HEALERS 'A Picture Of Health EP' (Too Pure)

The lead track 'Gorgeous Blue Flower In My Garden' is a shade disappointing, rambling on as it does for far too long, but the real gem lies on the other side in the shape of 'Not A God' where the guitars scrape and squeak like a rusty hinge. Merging noise with melody, Th' Faith Healers

strain like Dobermans on a tight leash. Barking mad.

THE BITTER TEARS 'Piece Of Mind' (Daylight Robbery)

With an ex-Nightingale on guitar this was never going to be straightforward, and sure enough 'Piece Of Mind' roars out of the speakers like the Australians hitting yet another six off the English cricket team. The Bitter Tears distort country the same way The Cramps destroy rockabilly, only at twice the speed.

ALL OVER THE PLACE 'Scattered' (La-Di-Da)

Not as hard or mysterious as recent La-Di-Da releases. Simple pop with quaint female vocals a tad similar to Voice Of The Beehive (and whatever happened to them?). Okay but been done a hundred times before.

CANDYFLIP 'Redhills Road' (Debut)

The Pet Shop Boys meet Soft Cell on a train to Manchester to see the Happy Mondays. You thought that was going to be a joke, didn't you? Actually Candyflip sound a lot better when you don't have to look at them... oh and turning the volume off helps as well.

ROMAN 'You Can't Always Get What You Want' (Polydor)

Too bloody right. At this moment in time a copy of the new Pop Guns single, a video of every episode of *The Prisoner* and a hammer to smash this obnoxious Stones cover would do nicely.

PEACE CHOIR 'Give Peace A Chance' (Virgin)

I'm sure Saddam's quaking in his boots after hearing this. Have these people no shame?

About as effective as a cruise missile made out of paper, and check the names trying to revitalise a flagging career - Bros, Adam Ant and a load more dead pop stars rotting in the studio.

HAVANA JAM 'Reach The Rock' (IRS)

He must be ancient now but ex-Clash man Paul Simonon still looks the coolest guy in town. Anyway, surprisingly this is a pretty worthy debut. Starts like an Eddie Cochran tribute but develops into a chunky wild west rocker. Not outstanding but better than an advert jingle for Levis.

SP!N 'Let's Pretend' (Foundation)

They've sprayed their logo in blue paint on Blackfriars Bridge, so they obviously mean business. Lots of wah wah, psychedelia and half-inched Hendrix riffs. For insomniacs everywhere.

JESUS LOVES YOU 'Bow Down Mister' (Virgin)

Apparently Boy George had the idea of writing this while visiting a sacred bathing pool in Agua, India. Know the feeling. Over an acoustic backing the Boy croons "If you do not take the vow, you can eat the scared cow". He's flipped, but what's more disturbing is that a certain Poly Styrene (yes she of X-Ray Spex greatness) is on backing vocals and now known as Maharani. Strewh!

CLAUDIA BRUCKEN 'Kiss Like Ether' (Electrical Embrace)

Nice sleeve. All sort of shiny and blurred. Inside is an episode of *Doctor Who* mixed with Jean Michel Jarre atmospherics and some sultry vocals from our Claudia. What exactly, an electrical embrace - or indeed, a kiss like ether - actually is

remains to be seen but it all sounds like good fun.

HEAVENLY 'Our Love Is Heavenly' (Sarah) Cruelly ignored by our butch heavy rock and noise reviewers over the past few weeks and already a Top 10 indie smash. At the risk of even more ridicule from the *Sounds* staff, this is much better than Heavenly's recent album, with Wedding Present at 33 guitars and Amelia's soft vocals relishing the prospect of being in love (again).

PRESENCE 'In Wonder' (Reality)

Ignore the 12-inch disco drivel mix at all costs because the simple seven-inch is rather endearing. Gary Biddle's high-pitched vocals sit on top of an indie dance crossover instigated by ex-Cure man Lol Tolhurst's keyboards; it doesn't stray too far in either direction.

THE LA'S 'Feelin' (Go! Discs)

'There She Goes' was blessed with one of those classic riffs which lodge itself in your head and refuse to let go. The perfect ingredient for a hit single. 'Feelin' doesn't have such a powerful hookline and therefore finds The La's on fairly familiar '60s pop territory. They're obviously not destined to be one hit wonders but could do with a little more imagination.

MORRISSEY 'Our Frank' (EMI)

Morrissey singles are like tube trains in the rush hour. It doesn't matter if you miss one because there'll be another along in a minute and it'll be exactly the same. The B-side's titled 'Journalists Who Lie', but as His Highness doesn't talk to the press these days, how would he know?

KITCHENS OF DISTINCTION 'Drive That Fast' (One Little Indian)

"Play it three times and make it single of the week," the accompanying note said and this was definitely a contender. Good to have the Kitchens back and 'Drive That Fast' is enhanced by the crystal clear production of Hugh Jones bringing out the shimmering guitar and solemn vocals to the full. Their forthcoming album should be a stonker.

THE WHIPPING BOY 'I Think I Miss You EP' (Cheree)

Grunge Grunge. Guitars slowed down so much they almost stop. Vocals stamp and rage. A noisy and spiteful record which begs the question, does anyone remember The Birthday Party? So do the Whipping Boy.

CABARET VOLTAIRE 'What Is Real' (Les Disques Du Crepuscule)

Not exactly 'Nag Nag Nag' but a big jump forward, or should that be backwards, from recent more dance orientated outings. It's still got a fair share of dance beats only this time the Cabs take in their history to give proceedings a disconcerting edge. Have they jumped on the bandwagon or did they start it in the first place?

THUNDER 'Love Walked In' (EMI)

Not much to say really. Thunder sound like a Queen out-take and sing things like "Promise me baby/You'll always stay". Not sure which planet the sleeve photo was taken on but it certainly wasn't this one. Where's that *Spinal Tap* video?

MC HAMMER 'Here Comes The Hammer' (Capitol)

There he is on the cover in his leopardskin leotard and medallion. "Let's make it smooth," says the Hammer, though quite what he's on about is anyone's guess. Bland, pointless and sounds like the backing track to an old episode of *Starsky And Hutch*. Has the world gone mad or am I missing the point?

SINGLE OF THE WEEK TWO

BLEACH 'Snag EP' (Way Cool) Where the 'Eclipse EP' occasionally stumbled at the production hurdle, this time Bleach have got it right. 'Snag's four tracks are inherently locked together and consequently set a more consistent tone.

As lyrically intriguing as last time, 'Bethesda', with its bouncy drumbeats, takes in the disturbing secrets of incest whilst 'Seeing', where the bleak bass is cut through the middle by Nick's guitar, has a maze of possibilities. On the other two songs, things are more apparent. 'Dipping' is about as light as Bleach get, an altogether happier song about the joy of love while 'Burn' is completely the opposite. Salli spits "You're not fit to live" in a turbulent voice full of rejection and pain. 'Snag' is a step forward and one in the right direction. How much higher can they climb?



BLEACH: THE only way is up

SINGLE OF THE WEEK THREE

DRIVE 'Greasegun' (First Strike) When Mega City 4 and The Senseless Things broke out of the pubs and clubs to the larger venues they paved the way for a whole host of diverse bands who sadly didn't receive the support they deserved. The Venus Beads, The Price and The Sect all released cracking singles last year to little response but now this, Liverpoolians Drive's second single, will hopefully serve to demonstrate the wealth of talent waiting in the wings. A three minute blast of adrenalin, 'Greasegun' is right up there in the first division with the likes of Dinosaur Jr and Teenage Fanclub, full to the brim with lashings of US hardcore-patented guitar lines held down by a protruding rhythm section with a firm pop base.

All this plus young whippersnappers like The Revs and The Hysterics ready to break through soon - get on the case here before it's too late.



DRIVE: GET on the case, pop kids

THE BOLSHEVIKS 'Perestroika EP' (Damaged Goods)

Californian four piece with a nifty line in sub-Ramones hardcore. 'Scared To Die' and 'Soldier At The Border' both bristle with a '77 period enthusiasm and remember that the essential ingredients of any good song is a tune.

DREAMGRINDER 'Deeps And Shallows' (Product Inc)

Goth dreamboats of the week. If your idea of a good night out is to dress up in black, go to a club where there's no light and waffle on endlessly about Fields Of The Nephilim then add another name to the doom and gloom list under the bed.

NIGHTSHIFT

IT DOESN'T COST A PENNY!

GET IT IN!?! - TEL: 071-921 5900

WEDNESDAY 13

ASH VALE George (543500) Sad Town
 BARNESLEY Shambles Amnesia
 BATH Moles (333423) The Warp Out
 BELFAST Connor Hall Ned's Atomic Dustbin
 BIRMINGHAM Institute Jesus Jones/Soho
 BOLTON Oscar's Wine Bar (393463) Quare Crack
 BRISTOL Bierkeller (268514) Carter (USM)
 BRISTOL Fleece And Firkin (277150) Manic Street Preachers
 BUCKLEY Tivoli Ballroom (550782) The Darkside/Nature Things
 CAERNARFON Clwb Rygbi Anhrefn
 CAMBRIDGE Junction (412600) The Real People/Crossland/Honeytrap
 CANNOCK Smackers Mechanical Hearts/Koumingtang Party
 CARLISLE Front Page Crazyed
 CHICHESTER Garfields Coach And Horses (784690) The Forbidden Pool
 COLCHESTER Oliver Twist (562453) Phil Hilbourne Band
 CROYDON London Road Cartoon (081-688 4500) Big Parade
 DUNSTABLE Wheatstheaf (662571) The Riffz
 EDINBURGH Calton Road Studios The Men They Couldn't Hang
 EDINBURGH Subway Criminal Minds
 HULL City Hall (226655) Motorhead/The Almighty
 KENTON Plough (081-907 2498) Thursday's Child
 LEEDS Duchess Of York (453929) Into Paradise/Slowdive
 LEEDS Irish Centre (453929) The OT's
 LEICESTER Polytechnic (555576) Senseless Things/Jelly Baby
 LEICESTER Princess Charlotte (553956) Something Happens!
 LEIGHTON BUZZARD Library Arts Centre Sally Barker And The Rhythm
 LONDON Brentford Watermans Arts Centre (081-568 1176) Gilly Nichols
 LONDON Brixton Fridge (071-326 5100) The The
 LONDON Camden Parkway Dublin Castle (071-485 1773) British Blues Review Jam
 LONDON Camden Royal College Street Falcon (071-485 3834) Studio 68/Monoland
 LONDON Charing Cross Road Astoria (071-434 0403) Alien Sex Fiend
 LONDON Charing Cross Road Goslett Yard Break For The Border Wes Weston And The Westones
 LONDON Charing Cross Road Manette Street Borderline (071-497 2261) Asia Fields
 LONDON Covent Garden Rock Garden (071-240 3961) Paraphernalia
 LONDON Dover Street Wine Bar (071-629 9813) Kit Packham's One Jump Ahead
 LONDON Finsbury Park The Robey (071-263 4581) Salad From Atlantis/Astronauts/Smash At The Blues
 LONDON Fulham High Street King's Head (071-736 1413) Metropolis/Universal Candy Club
 LONDON Goswell Road Lady Owen Arms (071-278 5345) Nightmare Park
 LONDON Great Portland Street Albany (071-388 0588) Tom Hore/The Strung Out Sisters
 LONDON Hackney Brooksby's Walk Chats Palace (081-986 6714) Lorraine Bowen
 LONDON Hackney Mare Street Empire (081-985 2424) Got Rhythm/Sue Long/Tom Barnes/Iced Gems/Oliver Turnbull/Simon Day/Mac Sullivan/Buddy Hell/Liam Vincent/Ian Ross
 LONDON Hammersmith Odeon (081-748 4081) Bob Dylan
 LONDON Hammersmith Palais Choice FM Soul Power Nite
 LONDON Harlesden High Street Mean Fiddler (081-961 5490) Big Tuna/Big Wheel/Native Son (Main) Alex Valentine/Jacqui Quinn (Acoustic)
 LONDON Islington Coronet Street Bass Clef (071-729 2476/2440) Dale Barlow Quartet
 LONDON Islington Liverpool Road Powerhaus (071-837 3218) Second Skin
 LONDON Islington Trolley Stop (071-241 0581) Roz Degenhardt/Leslie Millar
 LONDON Islington Upper Street Kings Head (071-226 1916) Trip To The Light Fantastic
 LONDON Kensington Gore Royal Albert Hall (071-589 8212) Eric Clapton
 LONDON Kentish Town Bull And Gate (071-485 5358) Pop Club First Birthday Party
 LONDON Kentish Town Town And Country Club (071-284 0303) Little Angels
 LONDON Kings Road Crazy Larrys The New Hooligans
 LONDON Ladbroke Grove Subterania (081-960 4590) Whipping Boy
 LONDON Litchfield Street Bunjies Jon Williams/Dan Driscoll/Katrina Rublowska
 LONDON New Cross Road Amersham Arms (081-694 8992) Extreme Noise Terror/Sonic Violence/Harmony As One
 LONDON Newington Green Weavers Arms (071-226 6911) Sons Of The Desert
 LONDON Oval Cricketers (071-735 3059) The Gas Boys/Tony James Shelvin/Vivid
 LONDON Oxford Street 100 Club (071-636 0933) Dick Laurie's Elastic Band/Peter O'Brien

Fatima Mansions

It's not been easy for Cathal Coughlan and Co thus far; two fine albums and a spate of classy singles (including the classic 'Blues For Ceaucescu') have convinced the music press but Joe Punter remains conspicuously absent from their gigs. Shame really, for it's live that the Mansions' anger is at its most direct and the band behind Coughlan have the power to focus everything into one huge vitriolic aural assault. Recent shows have featured semi-solo spots with Coughlan proving he can truly be ranked alongside Scott Walker and Jacques Brel in the torch holding stakes. Strangely enough, the Irish music establishment have just named Coughlan as Irish Songwriter Of The Year - an award usually the preserve of dickheads like Bono or bimbos like Sinéad O'Connor - so perhaps his time is coming at last. Such honours are long overdue and hopefully it'll bring out still further the mischievous bastard in him.



FATIMA MANSIONS play Cambridge (Monday)

LONDON South Bank Archduke Wine Bar (071-928 9370) Martin Blackwell And Ian Ballentine
 LONDON Stockwell Old Queen's Head (071-737 4904) Sgt Rock/The Candy Age
 LONDON Stoke Newington Samuel Beckett Blue Rhythm Methodists
 LONDON Walthamstow Royal Standard (081-527 1966) Escape/Marina Speaks
 LONDON Wardour Street Wag Club (071-437 5534) Melt
 LONDON West Hampstead West End Lane Railway (071-624 7611) Haze/Blue Eyes/Krunch
 MANCHESTER Boardwalk Basti
 MANCHESTER Withwood The Method
 NEWCASTLE Broken Doll (071-232 1047) The Bitter End Club Singers Night
 NEWCASTLE Polytechnic JJ
 NORTHAMPTON Squirrels Strangely Enough
 NOTTINGHAM Rock City (412544) N-Joi
 NOTTINGHAM Venus The Moonflowers
 OXFORD Dolly Kabuki Smiles
 OXFORD Jericho Tavern (54502) Nervous Tension
 OXFORD Old Fire Station (56400) Blues 'N' Trouble
 PORTSMOUTH Polytechnic (819141) The Godfathers
 READING Hexagon (591591) Fairport Convention
 SCUNTHORPE Pickwicks (862155) Eat The Rich
 SHEFFIELD University (724076) Dream Academy
 SOUTHAMPTON Oceans Kaysway Cries
 STOKE Queens Hall No Sweat
 STOKE ON TRENT Freetown Club (214207) Milltown Brothers/The Flood/Temptation
 SWANSEA Theatr Cymtawe Gregson And Collister
 WOLVERHAMPTON Lord Raglan Catch/Aspiring Sons
 WORKSOP Regal Arts Centre Kathryn Tickell Band
 YORK Harry's Bar (622293) The Mood

CROYDON London Road Cartoon (081-688 4500) The Colour Noise
 DARTFORD Orchard (343333) The Blues Band
 DOUGLAS Bushy's Sally Barker And The Rhythm
 DUDLEY JB's (53597) Hector's House
 DUNDEE University Jacob's Ladder
 EASTBOURNE Rumours (39308) I Like Danny's Hair
 EGHAM Catherine Wheel Hotel (432119) Stash
 EXETER Arts Centre (219741) Quicksand
 GLASGOW College Of Technology (041-332 0681) The Men They Couldn't Hang
 GLASGOW King Tut's Wah Wah Hut Dream Academy
 GLOSSOP Fleece (65203) Sound Foundation
 GRAVESEND Prince Of Wales The Argonauts
 HARLOW Square (25594) Mike Hayley/Dolly Dupree/Paul Cowdell/Claire Dalkin
 HASTINGS Crypt (446475) Moonshot Blues Band
 HUDDERSFIELD Flicks LFO/Nightmares On Wax/Nexus 21
 HULL Adelphi (48216) Into Paradise
 HULL Jailhouse You Slosh
 ILFRACOMBE Victoria Pavilion Andy Sheppard Quintet
 JESMOND Legendary Yorkshire Heroes (091-281 3010) Lee Twomey Orchestra
 KENTON Plough (081-907 2498) Songwriter's Showcase
 LANCASTER Sugarhouse Slowdive/Nature Things
 LEEDS Duchess Of York (453929) The Dylans/The Johnson House
 LEICESTER Princess Charlotte (553956) Basti
 LEICESTER University (556282) No Sweat
 LEIGHTON BUZZARD Wheatstheaf (374611) Scratch
 LIMERICK Savoy The Honey Thieves
 LONDON Brentford Watermans Arts Centre (081-568 1176) Swing Out Singers
 LONDON Brixton Academy (071-326 1022) The Godfathers/Goat/Beef/Under Neath What
 LONDON Brixton Fridge (071-326 5100) Jimmy Somerville/Lonnie Gordon/Sharon Redd/Lilly Savage/49ers/La Mix/Blue Pearl/Nomad/Chelle/The Dream Boys
 LONDON Brixton Old White Horse Dr Wu
 LONDON Camden Royal College Street Falcon (071-485 3834) Life With Patrick/The Belltower
 LONDON Charing Cross Road Goslett Yard Break For The Border Sillm's Cyder Co
 LONDON Charing Cross Road Manette Street Borderline (071-497 2261) Dusay
 LONDON Covent Garden Rock Garden (071-240 3961) Impedance/Mr Pits
 LONDON Dover Street Wine Bar (071-629 9813) The Jive Aces
 LONDON Elephant And Castle South Bank Polytechnic (071-261 1525) Rain
 LONDON Finsbury Park The Robey (071-263 4581) Rooster And The Monkey/Kick The Clock
 LONDON Goswell Road Lady Owen Arms (071-278 5345) Citizen/Tinderbox
 LONDON Hackney Brooksby's Walk Chats Palace (081-986 6714) Lulabop
 LONDON Hackney Mare Street Empire (081-985 2424) Mike

McShane
 LONDON Hampstead University College School Peter King Quartet
 LONDON Harlesden High Street Mean Fiddler (081-961 5490) Stealing Heaven/The Lazy House (Main) Boo Hewerdine/The Dostoyevskys/Williem Vincent (Acoustic)
 LONDON Highbury Corner Town & Country Club 2 (071-700 5716) The Catherine Wheel
 LONDON Hounslow High Street Treaty Centre (081-577 6969) John Fiddler/Peter Jagger
 LONDON Islington Coronet Street Bass Clef (071-729 2476/2440) Dale Barlow Quartet
 LONDON Islington Liverpool Road Powerhaus (071-837 3218) Jah Shaka And The Fasimbos
 LONDON Islington Trolley Stop (071-241 0581) Jessica Lauren Trio
 LONDON Islington Upper Street Kings Head (071-226 1916) Franke And Sammy
 LONDON Kensington Gore Royal Albert Hall (071-589 8212) Eric Clapton
 LONDON Kentish Town Bull And Gate (071-485 5358) Kabuki Smiles
 LONDON Kings Road Crazy Larrys Assassination
 LONDON Ladbroke Grove Subterania (081-960 4590) Living Large
 LONDON Marquee (071-437 6603) New Model Army
 LONDON New Cross Paradise Bar Rob Millar Quartet
 LONDON Newington Green Weavers Arms (071-226 6911) Attila The Stockbroker/John Otway
 LONDON North Wembley East Lane Flag (081-450 4506) Just Jake/Union Square
 LONDON Oval Cricketers (071-735 3059) Swamp Angles/Moosehead Dieselburger
 LONDON Oxford Street 100 Club (071-636 0933) Blues 'N' Trouble
 LONDON South Bank Archduke Wine Bar (071-928 9370) Brian Leake Duo
 LONDON Stockwell Old Queen's Head (071-737 4904) Mojo Slide/Sugar Rain
 LONDON Stoke Newington Samuel Beckett The Melanie Harrod And Oily Blanchflower Band
 LONDON Turnell Park Junction Road Dome (071-281 2195) King Conehead/Slide Winder
 LONDON Walthamstow Royal Standard (081-527 1966) Hit/Head II Head
 LONDON Wardour Street Wag Club (071-437 5534) The Milky Bar Kids
 LONDON West Ealing Broadway Halfway House (081-567 0236) Caprice Brothers
 LONDON Woolwich Tramshed (081-946 5041) GM And The Bucket T's/Scared Scriptless
 MANCHESTER Band On The Wall (061-832 6625) Billy Jenkins
 MANCHESTER Boardwalk C Charge MC's/Manjack Control/Dread And Fred
 MANCHESTER Green Room Henry Normal And Johnny Dangerously
 MANCHESTER International II Conflict
 MANCHESTER Witchwood The Realm Of The Shopping Trolley/Lurve Bong/Grocery Trade Disco
 MELKSHAM Bear (703864) Dirty Valentine
 NEWCASTLE Broken Doll (071-232 1047) Said Liquidator
 NEWCASTLE Joe Wilson's The Kildares/The Songs
 NEWCASTLE Riverside (091-261 4386) Dig/Emperor's New Clothes
 NORTHAMPTON Panache Club The Venus Fly Trap
 NORTHAMPTON Racehorse Underground Dance Trance Alternative Disco
 NOTTINGHAM Narrow Boat (501947) Harlan The Jester/Crunchbird
 OXFORD Jericho Tavern (54502) Nocturnus/Benediction
 OXFORD Old Fire Station (56400) The Wildlife/Apple Creation
 PONTYPRIDD Flicks Branded
 PORT TALBOT Princess Royal Theatre Tornados
 PORT TALBOT Scandals Gingerbreadmen
 ROTHERHAM Horatio's Club Indie
 SALISBURY City Hall Fairport Convention
 SHEFFIELD Polytechnic (738934) Milltown Brothers
 SOUTHAMPTON Oceans Fresh 2
 SOUTHEND Esplanade Howlin' Will/Steve Hooker
 ST ALBANS Horn Of Plenty (53143) Willy And The Wang Brothers
 STOKE ON TRENT Freetown Club (214207) Gee Baby

THURSDAY 14

ASH VALE George (543500) Hope Springs Eternal
 BATH Moles (333423) 29 Palms
 BIRMINGHAM Irish Centre (021-622 2314) Quill
 BOLTON Oscar's Wine Bar (393463) Plan B
 BOURNEMOUTH Hothouse The Real People/Coloursound
 BRIGHTON Basement (683585) The Addled Family
 BRIGHTON Richmond (603974) Manic Street Preachers
 BRISTOL Bierkeller (268514) Lovejetz
 BRISTOL Fleece And Firkin (277150) The Moonflowers
 BURTON ON TRENT Royal Oak Shock Split
 CARDIFF Chapter Arts Centre (31194) Tiger One Ten
 CHELMSFORD Y Club Love Kittens/DJ Alex Patterson
 CHELTENHAM Town Hall Gregson And Collister
 COLCHESTER Oliver Twist (562453) Steamkings/Tin Drum
 COLERAINE University Ned's Atomic Dustbin
 COVENTRY Polytechnic JJ

LONDON Kentish Town Bull And Gate (071-485 5358) Pop Club First Birthday Party
 LONDON Kentish Town Town And Country Club (071-284 0303) Little Angels
 LONDON Kings Road Crazy Larrys The New Hooligans
 LONDON Ladbroke Grove Subterania (081-960 4590) Whipping Boy
 LONDON Litchfield Street Bunjies Jon Williams/Dan Driscoll/Katrina Rublowska
 LONDON New Cross Road Amersham Arms (081-694 8992) Extreme Noise Terror/Sonic Violence/Harmony As One
 LONDON Newington Green Weavers Arms (071-226 6911) Sons Of The Desert
 LONDON Oval Cricketers (071-735 3059) The Gas Boys/Tony James Shelvin/Vivid
 LONDON Oxford Street 100 Club (071-636 0933) Dick Laurie's Elastic Band/Peter O'Brien

FRIDAY 15

ALDERSHOT West End Centre The Big Wednesday/Brain Language
 ASH VALE George (543500) Time Square
 BATH Moles (333423) Southaires
 BEDFORD Angel Tribe Of Dan/Scarlet Tears
 BELFAST Richardsons Chimera
 BLACKPOOL Oz LFO/Nightmares On Wax/Nexus 21
 BOURNEMOUTH Bachuss Rusty Bucket
 BRADFORD Rio Rude Awakening/Ransom/Baby Blue/Caprice

■ **ANNIHILATOR:** One off at London Charing Cross Road Marquee March 25.

■ **BASTI:** Canterbury Kent Univ February 19, London New Cross Amersham Arms 20, Birmingham Poly 23, Salisbury Arts Centre 28.

■ **BIRDLAND:** Play Nottingham Poly February 22, Leicester Poly 23, Glasgow Mayfair 24, Edinburgh Network 25, Middlesbrough Town Hall 26, Liverpool Univ 28, Manchester Univ March 1, Sheffield Univ 2, Leeds Poly 3, Norwich Waterfront 5, Birmingham Institute 6, Coventry Tic Toc 7, Bristol Victoria Rooms 8, Exeter Univ 9, Cardiff Univ 11, Southampton Univ 13, London Kilburn National Ballroom 14. Chunk support on February dates.

■ **CANDYLAND:** Gigs at London Camden Palace February 19, Rayleigh Pink Toothbrush 21, Manchester Boardwalk 22, Nottingham Poly 23, Birmingham Barrel Organ 25, Leicester Princess Charlotte 26, London Charing Cross Road Marquee March 12, Cambridge Junction 14, Norwich Waterfront 15, Bath Moles 16.

■ **CARMEL:** Plays London Frith Street Ronnie Scott's every Sunday to March 3.

■ **CARTER (USM):** Dundee Bar Chevrolet February 20, Glasgow College 21, Lancaster Univ 22, Bolton Institute HE 23, Huddersfield Poly 24, Keele Univ 27, Bradford Queen's Hall 28, Sheffield Univ March 1, Nottingham Poly 3, Hull Tower Ballroom 5, Manchester UMIST 6, Leicester Poly 7, Reading Univ 9, Cheltenham Shaftesbury Hall 11, Cambridge Junction 12, Slough Thames Valley College 13, Coventry Tic Toc 14.

...on the road

■ **ERIC CLAPTON:** At London Kensington Gore Royal Albert Hall February 23, 24, 25, 26, 27, 28, March 1, 3, 4, 5, 7 & 9.

■ **CRIME AND THE CITY SOLUTION:** Massive tour at Glasgow King Tut's Wah Wah Hut February 26, Leeds Duchess Of York 27, Manchester Boardwalk 28, London Islington Powerhaus March 2.

■ **DREAM WARRIORS:** Reading Univ February 19, Coventry Tic Toc 20, Colchester Essex Univ 21, London Kentish Town Town And Country Club 23, Egham Royal Holloway College 25, Norwich UEA 26, Leicester Poly March 1, Manchester Hacienda 5, Bradford Univ 6, Newcastle Poly 7.

■ **808 STATE:** One off at Manchester G-Mex March 16.

■ **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 & 13, 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 & 24.

■ **FATIMA MANSIONS:** Play Manchester Univ February 27, Leeds Duchess Of York 28, Worksop Royal Art Centre March 1, Kidderminster Market Tavern 2, Birmingham Barrel Organ 4, London Charing Cross Road Marquee 5, Bristol Fleece And Firkin 6, Oxford Jericho Tavern 7, Newcastle Poly 13, Glasgow King Tut's Wah Wah Hut 14.

■ **JOHN WESLEY HARDING:** Aberdeen Caesar's Palace February 22, Edinburgh Oysters 23, Glasgow Queen Margaret Univ 24, Leeds Duchess Of York 25, Coventry Poly 27, Birmingham Breedon Bar 28, Manchester Chorlton Irish Centre March 1, London Harlesden Mean Fiddler 2, Bath Univ 4, Hastings Crypt 6, London Woolwich Tramshed 7, Brentford Watermans Arts Centre 8.

■ **HAVANA 3AM:** Dates at Glasgow King Tut's Wah Wah Hut February 23, Newcastle Riverside 25, Derby Bell 26, Buckley Tivoli 27, Coventry Tic Toc 28, Norwich Waterfront March 1, Sheffield Leadmill 2, Stoke Freetown 4, Leeds Duchess Of York 5, Birmingham Edward's No 6, Windsor Psykik Dancehall 9, London Ladbroke Grove Subterania 11.

■ **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, London Alexandra Palace June 8, Birmingham Aston Villa Leisure Centre 9, Derby Assembly Rooms 10, Poole Arts Centre 12, Glasgow SECC 14, Manchester G-Mex 15.

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

BRENTFORD Red Lion Kabuki Smiles
 BRISTOL Fleece And Firkin (277150) Dead Dog Blues Band
 CAMBRIDGE Corn Exchange (357851) African Headcharge/
 Ruthless Rap Assassins/Man Machine/Sindecut
 CAMBRIDGE Junction (412600) Jo Brand/Martin Soane/Steve
 Murray
 CAMBRIDGE Rock Out Of The Blue
 CARDIFF St David's Hall Little Angels
 CHIPPING NORTON Theatre Kathryn Tickell Band
 COALVILLE Railway Hotel Shock Split
 COLCHESTER Oliver Twist (562453) Free Talk
 COLCHESTER Piccolo Padre Attila
 CROYDON London Road Cartoon (081-688 4500) More 'N'
 More
 CULLOMPTON Verbeer Manor Fairport Convention
 DERBY Guildhall Wolly And The New Cranes
 DROGHEDA Boxing Club Ned's Atomic Dustbin
 DUMFRIES White Hart Hotel Criminal Minds
 EASTBOURNE Rumours (39308) Tom Palmer
 EBBW VALE Market Tavern The Zero Option
 EDGBASTON Bell And Pump R Cajun And The Zydeco Brothers
 EDINBURGH Venue Slowdive
 EGHAM Catherine Wheel Hotel (432119) The McCormacks
 FALKIRK Technical College The Realm Of The Shopping
 Trolley
 FELTHAM Assembly Hall Johnny Mars Band/Little Matthew
 And The Intentions/Will Killen
 HULL Adelphi (48216) The Moonflowers
 KENTON Plough (081-907 2498) Loop Garu
 KIDDERMINSTER Market Tavern Giant International/Stomp
 KILCARYD Anthony Hotel Pegasus/Poison Streak/Exiled
 LANCASTER Gregson Institute Billy Jenkins
 LEEDS Boddington Hall The Men They Couldn't Hang
 LEEDS Duchess Of York (453929) Kronos/Venom/Warfare
 LEICESTER Princess Charlotte (553956) Wildlife/This Wide
 LIVERPOOL Planet X (051-709 7995) Eddie Shi/Slug
 LIVERPOOL Trade Union Centre Pyramid Dream/Ruthless/
 Eclipse
 LIVERPOOL University (051-794 4143) Jesus Jones/Soho
 LONDON Brentford Watermans Arts Centre (081-568 1176) El
 Adivino
 LONDON Brixton Fringe (071-326 5100) FATF
 LONDON Brixton George Canning Sound Brigade
 LONDON Camden Parkway Dublin Castle (071-485 1773)
 Stargazers
 LONDON Camden Road Underworld (071-267 3626) Langfield
 Crane/Mass/Genius Freak/Club Indipendente
 LONDON Camden Royal College Street Falcon (071-485 3834)
 14 Iced Bears/The Sweetest Ache
 LONDON Charing Cross Road Goslett Yard Break For The
 Border Runner Bros
 LONDON Charing Cross Road Manette Street Borderline
 (071-497 2261) Candyland/Slim Ghosts Of Chance
 LONDON Covent Garden Rock Garden (071-240 3961) Oeath
 Bang Party/Gag
 LONDON Dover Street Wine Bar (071-629 9813) Mister Clean
 LONDON Finsbury Park The Robey (071-263 4581) The
 Treatment/The Cheap Suit O'Ronneys/Dan Morrison
 LONDON Goldhawk Road Seven Stars (081-748 5679) Irish
 Mist
 LONDON Goswell Road Lady Owen Arms (071-278 5345)
 Kicking The Image/Mantra Ray
 LONDON Hackney Brooksby's Walk Chats Palace (081-986
 6714) The Muckers
 LONDON Hampton Wick White Horse The Wandering Crutchlees
 LONDON Harlesden High Street Mean Fiddler (081-961 5490)
 Delirious/North Point Park/The Nice Party (Main) Alamo Body
 Count/Reliant Robins (Acoustic)
 LONDON Islington Coronet Street Bass Clef (071-729 2476/
 2440) Robn Jones And King Salsa
 LONDON Islington Liverpool Road Powerhaus (071-837
 3218) H?
 LONDON Islington Trolley Stop (071-241 0581) The Hot Club
 Of Hackney Gypsy Orchestra
 LONDON Islington Upper Street Kings Head (071-226 1916)
 Bob And Charlie
 LONDON Kensington Gore Royal Albert Hall (071-589 8212) Eric
 Clapton
 LONDON Kentish Town Bull And Gate (071-485 5358) The
 Butterflies/Ludicrous Lollipops/Electric Sex Circus
 LONDON Kentish Town Town And Country Club (071-284
 0303) Wendy May's Locomotion
 LONDON Ladbroke Grove Subterania (081-960 4590) Come
 On Fridays
 LONDON Malet Street University Of London Union (071-580
 9551) Senseless Things/Thousand Yard Stare
 LONDON Marquee (071-437 6603) Ruff Ruff And Ready
 LONDON New Cross Paradise Bar Masquerade
 LONDON New Cross Road Amersham Arms (081-694 8992)
 Microgroove/Exact Life
 LONDON New Cross Venue (081-692 4077) The Perfect
 Disaster/Resque/Spliffire
 LONDON Newington Green Weavers Arms (071-226 6911) The
 Bluegrass Club/Cat's Cradle String Band
 LONDON North Finchley Lodge Lane High Road Torrington
 (081-445 4710) Ruthless Blues
 LONDON North Wembley East Lane Flag (081-450 4506)
 Bowlfish/Air
 LONDON Notting Hill Metro Man

LONDON Oval Cricketers (071-735 3059) The Vibrators
 LONDON Oxford Street 100 Club (071-636 0933) King
 Pleasure And The Biscuit Boys
 LONDON South Bank Archduke Wine Bar (071-928 9370) Dave
 Gelly And Nigel Bennett
 LONDON Stockwell Old Queen's Head (071-737 4904) Dead
 Vogue/Black Sky
 LONDON Stoke Newington Samuel Beckett Balham Alligators/
 Companions Of The Rosy Hours
 LONDON Stratford Grove Crescent Road Tom Allen Arts Centre
 Ten
 LONDON Tufnell Park Junction Road Dome (071-281 2195)
 The Pleasuredome
 LONDON Walthamstow Royal Standard (081-527 1966) LO
 Girls/Lick That/Indian Angel
 LONDON Wardour Street Wag Club (071-437 5534) Plutonium
 LONDON West Ealing Broadway Halfway House (081-567 0236)
 Nickey
 LONDON West Hampstead West End Lane Railway (071-624
 7611) Nature Things
 LONDON Woolwich Tramshed (081-946 5041) Blues 'N'
 Trouble
 MANCHESTER Boardwalk Into Paradise/Uncertain Smile
 MANCHESTER International II No Sweat
 MARGATE Lido (0843-293501) Ozric Tentacles
 NEWCASTLE Broken Doll (071-232 1047) Crane/The Realm Of
 The Shopping Trolley
 NORWICH Festival Hall (621769) Attila
 NORWICH Waterfront (632717/766266) Carter (USM)/The
 Family Cat
 NOTTINGHAM Narrow Boat (501947) The Abs
 NOTTINGHAM Polytechnic (476725) Stress
 OLDHAM Hurricane (061-626 5848) Hey Now Now/PAYE
 OXFORD Old Fire Station (56400) Marina Speaks/The
 Luminaries
 PETERBOROUGH Laughing Gravy Spin
 PORT TALBOT Wall Street Gingerbreadmen
 PRESTON King's Arms (50866) Priest Town
 RUGBY Imperial Love's Young Nightmare
 SALISBURY Arts Centre (21744) Gregson And Collister
 SHEFFIELD City Hall (735295) Motorhead/The Almighty
 SHEFFIELD University (724076) Cronos/Warfare
 SOUTHAMPTON Itchen College Brussel Spaceship
 SOUTHAMPTON Oceans All Our Heroes
 ST ALBANS Horn Of Plenty (53143) Simon's Record Hop
 STOKE ON TRENT Freetown Club (214207) Banda Banda
 SUDBURY Quay Theatre Building Rome
 SWINDON Link Centre Roadhogs/Alibi
 TAUNTON Priory Social Club Manic Street Preachers
 TELFORD Lion Street Cultural Centre (615885) Dr Phibes And
 The House Of Wax Equations/Scorpio Rising
 TUNBRIDGE WELLS Winchester Club The Price
 WALSALL Junction 10 (648100) Neil Jackson's Rock Disco
 WATERFORD Mansion The Honey Thieves
 WENDOVER Wellhead Inn (622733) Whipping Boy
 WISBECH Perception N-Joi
 WOKING Cricketers Backlash
 WOLVERHAMPTON Polytechnic (28521) Milltown Brothers

SATURDAY 16

ALDRESHOT Buzz Club Manic Street Preachers
 ASH VALE George (543500) After The Dream
 BANBURY Football Club (267205) Blues 'N' Trouble
 BANGOR University The Attic
 BATH Moles (333423) Vagabond Joy
 BATH St Gregory's Comprehensive Gregson And Collister
 BERKHAMPTSTEAD Going Underground Late Road Lunatics
 BILLINGHAM Forum 29 Palms
 BIRMINGHAM Institute LFO/Nightmares On Wax/Nexus 21
 BLYTH Thornton Hotel Puppypat
 BRADFORD Rio The Suffrajets/Afflicted/Hellzapoppin/
 Jeopardy
 BRADFORD St George's Hall (752000) Motorhead/The
 Almighty
 BRISTOL Malt 'N' Hops HPC
 CAMBRIDGE Corn Exchange (357851) Little Angels
 CAMBRIDGE Junction (412600) Misty In Roots
 CAMBRIDGE Man In The Moon Hoipolloi
 CARDIFF Chapter Arts Centre (31194) Jackknife Disciples
 COLCHESTER Essex University (863211) Courtney Pine And
 The Paradise Reggae Band
 COLCHESTER Oliver Twist (562453) Eat The Beaver
 COLCHESTER Piccolo Padre Karen D'Ache
 COVENTRY Polytechnic Stress
 COVENTRY Stoker (441357) The DT's
 COVENTRY Warwick University (417417) Senseless Things/
 Ludicrous Lollipops/Sweet Sanly
 CROYDON London Road Cartoon (081-688 4500) Papa
 George
 DONCASTER Jug (361803) Amnesia
 DUDLEY JB's (53597) Sensational King Bizkit Blues Band
 EASTBOURNE Rumours (39308) The Pullbacks
 EDINBURGH Basin Street Television Personalities/The
 Scissormen

Dream Warriors

Riding high on the chart success of two radio-friendly 45s, Toronto's Dream Warriors unveil an album to reveal the true depth of their abilities. Whisking jazz, hip hop, soul and ragga into a state of eclectic post-De La Soul agitation, 'And Now The Legacy Begins' should put these mild-mannered Canadians at the forefront of the rap renaissance.

Laidback, wry and endearingly abstract, Dream Warriors couple the best of their intellect with a shockingly casual ear for melody. No stage gimmickry is deemed necessary to bring their sample patchwork to life, instead, support comes from a variety of acts hand-picked from the Warriors' homeland. Rap at its dizzy, delirious height and them some. Don't miss.

DREAM WARRIORS play Reading (Tuesday)



FARNHAM Art College Slam City
 FELTHAM Assembly Hall Pete Brown And Phil Ryan
 GLASGOW King Tut's Wah Wah Hut Slowdive
 GLASGOW Queen Margaret Union (041-339 9784) Jesus
 Jones/Soho
 GLOUCESTER Guild Hall Arts Centre Knucklehead/Garage
 Mutants
 GOSPORT Labour Club Thee 3 Amigos
 HARLOW Square (25594) Pure Pressure/Angel Beat City
 HEBDEN BRIDGE Trades Club (845265) Desmond Dekker
 HULL Adelphi (48216) Spin/Kingmaker
 IMMINGHAM Sports Sound Foundation
 JESMOND Legendary Yorkshire Heroes (091-281 3010) Blue
 Giraffe
 KENTON Plough (081-907 2498) Sidewaze
 KIDDERMINSTER Market Tavern UXB/Warrior
 KILKENNY New Park Inn The Honey Thieves
 LEEDS Colosseum Spectral Alice
 LEEDS Duchess Of York (453929) The Moonflowers
 LEEDS Eagle Tavern The Attic
 LEEDS Trades Club Billy Jenkins
 LEICESTER Princess Charlotte (553956) Rockabilly Nite
 LIVERPOOL Cosmos Nature Things
 LIVERPOOL Planet X (051-709 7995) Freefall/Goodnight Said
 Florence/The Lavender Faction
 LIVERPOOL Trade Union Centre Bluenose/Horizon
 LONDON Amhurst Road Pembury Tavern (081-985 2205)
 Donkey Jive
 LONDON Brentford Red Lion (081-560 6181) Framed
 LONDON Brentford Watermans Arts Centre (081-568 1176)
 Russ Henderson Steel Band
 LONDON Brixton Fringe (071-326 5100) Reasons To Be
 Cheerful

LONDON Brixton Old White Horse The Drones/Orchestra
 Murphy/Bait/The Honkees
 LONDON Camden Parkway Dublin Castle (071-485 1773) Sons
 Of The Desert/Maryen Cairns
 LONDON Camden Royal College Street Falcon (071-485 3834)
 Spitfire/Sweet Jesus
 LONDON Charing Cross Road Goslett Yard Break For The
 Border Eddie Monsoon
 LONDON Charing Cross Road Manette Street Borderline
 (071-497 2261) Boy's Wonder
 LONDON Covent Garden Rock Garden (071-240 3961) Tender
 Mercies/The Mutt 'W' Jeff Band
 LONDON Dover Street Wine Bar (071-629 9813) The Guvnor's
 Rhythm And Blues Review
 LONDON Euston Road Hop And Grapes The Lost Chords/
 Intrigue/Zzub Zzub Buzz
 LONDON Finsbury Park The Robey (071-263 4581) Bad
 Manners
 LONDON Fulham Broadway Swan (071-385 1840) The
 Wandering Crutchlees
 LONDON Fulham Wheatshaf Haze
 LONDON Goswell Road Lady Owen Arms (071-278 5345) Ju
 Ju Men/Swanjacks/Fruit
 LONDON Hackney Brooksby's Walk Chats Palace (081-986
 6714) Tea Dance
 LONDON Hampstead White Horse (071-485 2112) Whipping
 Boy/Quicksand
 LONDON Harlesden High Street Mean Fiddler (081-961 5490)
 Howlin' Will (Main) Well Oiled Sisters/Twa Toots/Jane Alston
 (Acoustic)
 LONDON Herne Hill Half Moon (071-274 2733) The Early Oays/
 Sugartrain

CONTINUES OVER

■ **ANNIHILATOR:** One off at London Charing Cross Road Marquee March 25.

■ **BASTI:** Canterbury Kent Univ February 19, London New Cross Amersham Arms 20, Birmingham Poly 23, Salisbury Arts Centre 28.

■ **BIRDLAND:** Play Nottingham Poly February 22, Leicester Poly 23, Glasgow Mayfair 24, Edinburgh Network 25, Middlesbrough Town Hall 26, Liverpool Univ 28, Manchester Univ March 1, Sheffield Univ 2, Leeds Poly 3, Norwich Waterfront 5, Birmingham Institute 6, Coventry Tic Toc 7, Bristol Victoria Rooms 8, Exeter Univ 9, Cardiff Univ 11, Southampton Univ 13, London Kilburn National Ballroom 14. Chunk support on February dates.

■ **CANDYLAND:** Gigs at London Camden Palace February 19, Rayleigh Pink Toothbrush 21, Manchester Boardwalk 22, Nottingham Poly 23, Birmingham Barrel Organ 25, Leicester Princess Charlotte 26, London Charing Cross Road Marquee March 12, Cambridge Junction 14, Norwich Waterfront 15, Bath Moles 16.

■ **CARMEL:** Plays London Frith Street Ronnie Scott's every Sunday to March 3.

■ **CARTER (USM):** Dundee Bar Chevrolet February 20, Glasgow College 21, Lancaster Univ 22, Bolton Institute HE 23, Huddersfield Poly 24, Keele Univ 27, Bradford Queen's Hall 28, Sheffield Univ March 1, Nottingham Poly 3, Hull Tower Ballroom 5, Manchester UMIST 6, Leicester Poly 7, Reading Univ 9, Cheltenham Shaftesbury Hall 11, Cambridge Junction 12, Slough Thames Valley College 13, Coventry Tic Toc 14.

...on the road

■ **ERIC CLAPTON:** At London Kensington Gore Royal Albert Hall February 23, 24, 25, 26, 27, 28, March 1, 3, 4, 5, 7 & 9.

■ **CRIME AND THE CITY SOLUTION:** Massive tour at Glasgow King Tut's Wah Wah Hut February 26, Leeds Duchess Of York 27, Manchester Boardwalk 28, London Islington Powerhaus March 2.

■ **DREAM WARRIORS:** Reading Univ February 19, Coventry Tic Toc 20, Colchester Essex Univ 21, London Kentish Town Town And Country Club 23, Egham Royal Holloway College 25, Norwich UFA 26, Leicester Poly March 1, Manchester Hacienda 5, Bradford Univ 6, Newcastle Poly 7.

■ **808 STATE:** One off at Manchester G-Mex March 16.

■ **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 UFA 8, Sheffield Octagon 9, Brighton Event 11, London Kilburn National Ballroom 12 & 13, 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 & 24.

■ **FATIMA MANSIONS:** Play Manchester Univ February 27, Leeds Duchess Of York 28, Worksop Royal Art Centre March 1, Kidderminster Market Tavern 2, Birmingham Barrel Organ 4, London Charing Cross Road Marquee 5, Bristol Fleece And Firkin 6, Oxford Jericho Tavern 7, Newcastle Poly 13, Glasgow King Tut's Wah Wah Hut 14.

■ **JOHN WESLEY HARDING:** Aberdeen Caesar's Palace February 22, Edinburgh Oysters 23, Glasgow Queen Margaret Union 24, Leeds Duchess Of York 25, Coventry Poly 27, Birmingham Breedon Bar 28, Manchester Choriton Irish Centre March 1, London Harlesden Mean Fiddler 2, Bath Univ 4, Hastings Crypt 6, London Woolwich Tramshed 7, Brentford Watermans Arts Centre 8.

■ **HAVANA 3AM:** Dates at Glasgow King Tut's Wah Wah Hut February 23, Newcastle Riverside 25, Derby Bell 26, Buckley Tivoli 27, Coventry Tic Toc 28, Norwich Waterfront March 1, Sheffield Leadmill 2, Stoke Freetown 4, Leeds Duchess Of York 5, Birmingham Edward's No 8 6, Windsor Psykik Dancehall 9, London Ladbroke Grove Subterania 11.

■ **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, London Alexandra Palace June 8, Birmingham Aston Villa Leisure Centre 9, Derby Assembly Rooms 10, Poole Arts Centre 12, Glasgow SECC 14, Manchester G-Mex 15.

NIGHTSHIFT

Eurofile

Europe-wide dates

■ **BONGWATER:** Play Netherlands: Haarlem Patronaat March 1, Utrecht Tivoli 2, Groninger Vera 3. Germany: Frankfurt Cooky's 4, Berlin Loft 6, Hamburg Markthalle 7, Munster Odean 8, Geislingen Ratscenmuhle 9, Munich Nachtwerk 11. Belgium: Kontlich Lint Fabriek 12.

■ **CRANES:** Netherlands: Arnhem Willam I February 20, Den Haag Paard 21, Amsterdam Paradiso 22, Zwolie Hedon 23, Rotterdam Nighttown 24.

■ **FLOWERED UP:** A Heavenly Records night in France along with East Village, Manic Street Preachers and Saint Etienne at Paris Le Locomotive March 1. Tickets from Fat City Promotions 0753 866675

■ **ROBERT FORSTER:** Germany: Berlin Loft February 20, Hanover Pavilion 23, Bochum 24, Ubach-Pallemberg Rockfabrik 25, Cologne Luxor 26. Belgium: Brussels venue tbc March 13.

■ **JESUS JONES:** Scandinavia: Oslo Rockefeller March 5, Gothenburg Magasinet 6, Stockholm New Melody 7, Copenhagen Pumhusset 9.

Germany: Berlin Loft 10, Hamburg Logo 11, Cologne Luxor 13, Frankfurt Batschkapp 14, Munich Natchwerk 15. Austria: Vienna U4 16. Italy: Milan (venue TBA) 18.

France: Lyon Transborder April 4, Paris Espace Orpoto 5, Lille Aeronef 6. Belgium and Netherlands: Brussels Ancien Belgique 7, Den Haag Paard 9, Amsterdam Milky Way 10.

■ **LAWNMOWER DETH:** Germany: February 18 and 19 (East Germany, venues TBC), Hamburg Markthalle 20, Berlin Ecstasy 22, Coburg Juz-Domino 23.

■ **MEGA CITY FOUR:** Italy: Forli Astoria February 20, Rome Theatra Astra 21, Venice Mithos 22, Genova Croccodrillo 23, Milan Bloom 24.

East Europe and Austria: Prague Parisienne 25, Vienna WUK 28, Vocklabruck Stadtkeller March 1, Dornburn Spienboden 2, Zagreb Xet 4, Nis Elef 6, Krusevac Km64 9, Subotica Nepker 10, Belgrade Bitez Theatre Church 11.

Switzerland: Bern Isc 14, Lausanne Dolce Vita 15, Geneva L'usine 16, Martiny Caves Du Manoir 17. Germany: Munich 21, Blackman 22, Olm 23, Foksheim 24 (venues tbc), Frankfurt Batschkapp 25, Bielefeld PC69 26, Berlin Metro 27.

Netherlands and Belgium: Sittard Fenix 28, Amsterdam Paradiso 29, Den Bosch Willem II 30, Antwerp Hofferloo 31.

■ **SISTERS OF MERCY:** Portugal: Lisbon Coliseu Recreios February 26, Oporto Coliseu 27.

Spain: Murcia El Limite March 1, San Sebastian Txibisto 3, Madrid Universal Sur 4, Valencia Arena 5, Barcelona Zoleste 7. Italy: Milan Rolling Stone 10. Yugoslavia: Ljubijana Hala Twoli 11.

■ **THROWING MUSES:** Netherlands: Utrecht Tivoli March 16, Eindhoven Effenaar 17, Amsterdam Paradiso 18.

France: Lille Aeronef 20, Paris Elysee Montmartre 21, Rennes L'Ubu 22, Martigny Les Cabves Du Manoir 24, Lyon Transborder 25. Belgium: Brussels Ancienne Belgique 27. Germany: Hamburg Grosse Freiheit 30, Dusseldorf Phillipshalle 31.

Listings for inclusion in Eurofile are free. Send details to: European Dates, Sounds, Ludgate House, 245 Blackfriars Road, London SE1 9UZ United Kingdom

FROM PREVIOUS PAGE

LONDON Holloway Road Victoria (071-606 1952) Irish Mist LONDON Hounslow High Street Treaty Centre (081-577 6969) Acker Bilk And His Paramount Jazzband

LONDON Islington Coronet Street Bass Clef (071-729 2476/2440) Mampapa Trappers LONDON Islington Liverpool Road Powerhaus (071-837 3218) Wilko Johnson/Subway

LONDON Islington Trolley Stop (071-241 0581) The Kippers LONDON Islington Upper Street Kings Head (071-226 1916) Joe Jab

LONDON Kentish Town Town And Country Club (071-284 0303) The SOS Band LONDON Ladbroke Grove Subterania (081-960 4590) Choice

LONDON Marquee (071-437 6603) Gunfire Dance LONDON New Cross Paradise Bar Dirty Cash Flamenco LONDON New Cross Road Amersham Arms (081-694 8992) Bareback Ryders

LONDON New Cross Venue (081-692 4077) Bleach/Basti/Suncarriage LONDON Newington Green Weavers Arms (071-226 6911) Audio Murphy

LONDON North Wembley East Lane Flag (081-450 4506) 7 Days/Before The Storm/The Brontes LONDON Oval Cricketers (071-735 3059) The Glitter Band

LONDON Oxford Street 100 Club (071-636 0933) Ken Sim's Dixie Kings/Laurie Chescoe's Goodtime Jazz LONDON South Bank Archduke Wine Bar (071-928 9370) Jessica Lauren Duo

LONDON Stockwell Old Queen's Head (071-737 4904) Watergate LONDON Stoke Newington Samuel Beckett Little Matthew And The Intentions

LONDON Stratford Grove Crescent Road Tom Allen Arts Centre Joi Bangla LONDON Walthamstow Royal Standard (081-527 1966) Jerry Donahue And Doug Morte's Backroom Boys/Strangers

LONDON Wardour Street Wag Club (071-437 5534) Attitude LONDON West Ealing Broadway Halfway House (081-567 0236) Honcho

MANCHESTER Anson Road International (061-256 2793) Half Man Half Biscuit/Levellers 5 MANCHESTER Boardwalk Freedom/Dave Haslam/Tintin

MANCHESTER International II Bhangra Night MANCHESTER Witchwood Dangerous Games NEWCASTLE Broken Doll (071-232 1047) The Church Of Elvis

NEWCASTLE Riverside (091-261 4386) Conflict NORTHAMPTON Nene College Into Paradise NORWICH Ferryboat Tom Small's Box

NORWICH Waterfront (632717/766266) Nik Turner's Fantastic Allstars/Lol Coxhill NOTTINGHAM Narrow Boat (501947) The Other Two

NOTTINGHAM Polytechnic (476725) Jeremy Hardy NOTTINGHAM University Milltown Brothers OXFORD Jericho Tavern (54502) The Dylans/Jive Factory

OXFORD Old Fire Station (56400) Cougar/Raiders OXFORD Venue (246646) Coloursound PETERBOROUGH Cherry Tree Walking On Ice

PORTRHADOG Y Ganoflan Anhrefn POYNTON Folk Centre Kathryn Tickell Band PRESTON Lancashire Polytechnic (58382) JJ

ST ALBANS City Halls Fairport Convention SOUTHAMPTON Oceans Crazy Cole/The Sweet Lady E SOUTHPORT Arts Theatre Sally Barker And The Rhythm

ST ALBANS Horn Of Plenty (53143) April 16th STOKE Shelleys (322209) N-Joi STOKE ON TRENT Freetown Club (214207) Harare Dread/Syljay

STRATFORD ON AVON Civic Hall Rick Wakeman SUDBURY Quay Theatre Building Rome SWANSEA Taffy's Tash Man

SWINDON Link Centre The Darkside TUNBRIDGE WELLS Winchester Club Savage Circle WALSALL Junction 10 (648100) The Hamsters

WORCESTER Jolly Rodger The Zero Option WROXHAM Castle Hoipolloi

SUNDAY 17

ASH VALE George (543500) Vicious Affair BIRMINGHAM Edwards No 8 (021-643 5610) Senseless Things/Strange The Butcher

BOLTON Oscar's Wine Bar (393463) Guilty Party BOSTON Axe Alicia BRETRY Country Club Sally Barker And The Rhythm

BRISTOL Bierkeller (268514) Lovestorm/Jessamine/Dreamscape CROYDON London Road Cartoon (081-688 4500) Los Dildos (Lunch) 4 Play (Eve)

DONCASTER Civic Rick Wakeman DUBLIN McGonagles Ned's Atomic Dustbin DUDLEY JB's (53597) Blues 'N' Trouble



Julee Cruise

Showcasing the 'Floating Into The Night' LP for the first time on British soil, this one-off at London's Palladium should see David Lynch's berserk prom queen protégée hanging up her harness for a more restrained torch set.

Death angel white and poured into a ballgown shroud, Cruise delivers Lynch's timeless soda pop with requisite irony, though whether the album's late-night mood shifts relate as a live experience rests squarely on the singer's capabilities as a stage performer. For musicians, no darwars, no outsize skinned deer and - surprise, surprise - no David Lynch. How soon we become jaded. It's a strange world...

JULEE CRUISE plays London Argyll Street Palladium (Sunday)

EASTCOTE Clay Pidgeon (081-866 5358) Rocking Rebels EGHAM Catherine Wheel Hotel (432119) The Pete Hamilton Band

FOLKESTONE Pullman Wine Bar Walking On Ice GOSPORT Kelly's The Judacutters/Strange Love GUILDFORD Surrey University (71281) Manic Street Preachers

HARLOW Square (25594) Dumpty's Rusty Nuts HULL Spring Street Theatre Tom Robinson/Building Rome JESMOND Legendary Yorkshire Heroes (091-281 3010) Jinski

KENTON Plough (081-907 2498) Sprint LEEDS Duchess Of York (453929) God's Little Monkeys LEICESTER Princess Charlotte (553956) Into Paradise

LIVERPOOL Polytechnic (051-709 4047) Dead Men's Suits LONDON Argyll Street Palladium Julee Cruise

LONDON Brentford Watermans Arts Centre (081-568 1176) Dr Bob And The Nurses

LONDON Camden Parkway Dublin Castle (071-485 1773) Luncheon Jazz (Lunch) Shakey Vic Blues Band (Eve)

LONDON Camden Road Underworld (071-267 3626) Wolfie Witcher And His Brew (Lunch) LONDON Chelsea Harbour Yard Jerry Senfluk And His Capitol Swing

LONDON Covent Garden Rock Garden (071-240 3961) The Switch (Lunch) Word Of Mouth/Victory Club/The Finest Drops (Eve)

LONDON Finsbury Park The Robey (071-263 4581) New England/Quad/Ofium LONDON Frith Street Ronnie Scott's (071-439 0747) Carmel

LONDON Goswell Road Lady Owen Arms (071-278 5345) Starclub

Also recommended: Basti, Carmel, Eric Clapton, Conflict, Delirious, Dream Academy, Bob Dylan, Into Paradise, Jesus Jones with Soho, Little Angels, Manic Street Preachers, The Men They Couldn't Hang, Milltown Brothers, Motorhead, Senseless Things, Slowdive, Spln, Stress, The Wendys, Kingmaker, The Godfathers and The The

LONDON Hammersmith Odeon (081-748 4081) Bob Dylan LONDON Harlesden High Street Mean Fiddler (081-961 5490) Pure Mania/The Great Divide/The Catherine Wheel (Main)

Darden Smith/Neill Macoll/The Clues Brothers (Acoustic) LONDON Islington Coronet Street Bass Clef (071-729 2476/2440) Musicworks Big Band (Lunch) Bob Jones Soulbase (Eve)

LONDON Islington Liverpool Road Powerhaus (071-837 3218) Traditional Session (Lunch) Set Dancing/Ceili Dancing (Eve)

LONDON Islington Trolley Stop (071-241 0581) Sigma String Quartet LONDON Kensington Gore Royal Albert Hall (071-589 8212) Eric Clapton

LONDON Kentish Town Town And Country Club (071-284 0303) Fairport Convention

1987 big decision one of the originators of the current indie-dance trend

record mirror

1990 hey venus

1991 tingle.

the new single the club mixes

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NIGHTSHIFT

SOUNDS ADVISES YOU TO RING THE VENUE IN CASE OF LATE ALTERATIONS TO DATES OR VENUES

LONDON Ladbroke Grove Subterania (081-960 4590) The Village People
 LONDON Marquee (071-437 6603) Well Loaded/The Brotherhood/Dreamgrinder
 LONDON Newington Green Weavers Arms (071-226 6911) Terry Clarke/Michael Messer
 LONDON North Finchley Lodge Lane High Road Torrington (081-445 4710) Alias Ron Kavana
 LONDON Oval Cricketers (071-735 3059) Be Sharp (Lunch) Keith Pearson's Hit Kickers (Eve)
 LONDON Oxford Street 100 Club (071-636 0933) Ray Minhinnett Blues Band
 LONDON Walthamstow Royal Standard (081-527 1966) Strange Conflict/Scanxion
 LONDON Wandsworth High Street Freeways (081-789 5992) Colours
 LONDON West Ealing Broadway Halfway House (081-567 0236) After Dark (Lunch) After Dark (Eve)
 LONDON Woolwich Tramshed (081-946 5041) Irish Music Session (Lunch)
 MANCHESTER Witchwood Atlanta Roots
 MIDDLESBROUGH Town Hall Jesus Jones/Soho
 NEWCASTLE Broken Doll (071-232 1047) No Time For Jive (Lunch) TT Blue (Eve)
 NEWCASTLE Riverside (091-261 4386) Cronos/Warfare
 NORTHAMPTON Old House Haze
 NORTHAMPTON Racehorse Bare Back Riders
 OXFORD Jericho Tavern (54502) Shadowland/The Soul Assassins
 PETERBOROUGH Cresset (265705) No Sweat
 PORTSMOUTH Guildhall (824355) Gene Pitney
 POWYS Buihthwells Man
 SHEFFIELD Leadmill (754500) Jeaux
 STOKE ON TRENT Freetown Club (214207) Syljay
 STROUD Railway KAOS

LONDON Newington Green Weavers Arms (071-226 6911) The Idlers
 LONDON Oval Cricketers (071-735 3059) Potato Underground/Dive/Blueprint
 LONDON Oxford Street 100 Club (071-636 0933) The Jivin' Lindhoppers
 LONDON South Bank Archduke Wine Bar (071-928 9370) Martin Blackwell
 LONDON Stoke Newington Samuel Beckett Dean Carter And The High Commision
 LONDON Walthamstow Royal Standard (081-527 1966) The Clantons/Moosehead Dieselburger/Vivid
 LONDON Wardour Street Wag Club (071-437 5534) Wild And Wicked
 LONDON West Ealing Broadway Halfway House (081-567 0236) Frank Gill
 MANCHESTER Witchwood Leigh Sterling
 NEWCASTLE Broken Doll (071-232 1047) In Limbo/The Babylovers
 NOTTINGHAM Trent Polytechnic (476725) Manic Street Preachers
 NOTTINGHAM Venus Steel Pole Bath Tub
 PORTSMOUTH Guildhall (824355) Motorhead/The Almighty
 SOUTHAMPTON Oceans 2nd Nature
 STOKE ON TRENT Freetown Club (214207) Metal Monkey Machine

LONDON Mornington Crescent Camden Palace (071-387 0428) Candyland
 LONDON Newington Green Weavers Arms (071-226 6911) Club Seal
 LONDON Oval Cricketers (071-735 3059) TT Alcatraz/Cuir Paravelli/Oak
 LONDON Oxford Street 100 Club (071-636 0933) The Karlhienz Milkin Trio/The Elton Dean Trio
 LONDON Shepherds Bush Opera On The Green (081-749 5928) 70 Policemen In My Kitchen
 LONDON South Bank Archduke Wine Bar (071-928 9370) Martin Ambler
 LONDON Stoke Newington Samuel Beckett Gretchen Hofner
 LONDON Walthamstow Royal Standard (081-527 1966) Chain Lightning/Gnats In Midwinter/Crazy Angel
 LONDON Wardour Street Wag Club (071-437 5534) Intense
 LONDON Woolwich Tramshed (081-946 5041) Remember This/Power House/Foul Play
 MANCHESTER Boardwalk This Gigantic World
 MANCHESTER Rock World (061-236 9971) Tunnel Frenzies
 MANCHESTER Witchwood Split Decision
 NEWCASTLE Broken Doll (071-232 1047) China Drum/Tkurt
 NEWCASTLE Riverside (091-261 4386) Slowdive
 NORWICH Waterfront (632717/766266) The Wizards Of Twiddly
 NOTTINGHAM Rock City (412544) Jesus Jones/Soho
 OXFORD Venue (246646) The Barley Works
 READING University (860222) Dream Warriors
 RUNCORN Cherry Tree (74111) The Adams Family

SHEFFIELD Leadmill (754500) The Harpbreaker Blues Band/Phil Guy
 SOUTHAMPTON Joiners Arms (225612) Quicksand
 SOUTHAMPTON Oceans Black And White
 ST ALBANS Horn Of Plenty (53143) Haze
 STOKE ON TRENT Freetown Club (214207) Head Games
 TROWBRIDGE Psychic Pig Club Senseless Things/Nature Things
 UXBRIDGE Folk Club Dennis And Theresa Elliott

The Moonflowers

Mushroom casualties and happy hippies they may be, but The Moonflowers have dumbfounded the cynics by giving live performances of ultra-fun standard. In Coleraine recently the band got the entire crowd to lie on their backs and crawled over them for an encore while more standard gigs end with the bulk of the crowd writhing around onstage. An odd bunch indeed: guitarist Jesse plays like he really thinks he's Jimi reborn, Smokin' Sam is prone to taking his sax for a walk through the crowd and out of the venue while singer Captain Sonic Ray is just a loon. You also won't see a funkier sticksman than Toby, and the whole melange of dance beats, retro guitar and peace-loving lyrics make for one of the strangest and most compelling shows around. Drop 50 mushroom pizzas and get astral with the Moonies. MOONFLOWERS PLAY Nottingham (Wednesday), Bristol (Thursday), Hull (Friday), and Leeds (Saturday)

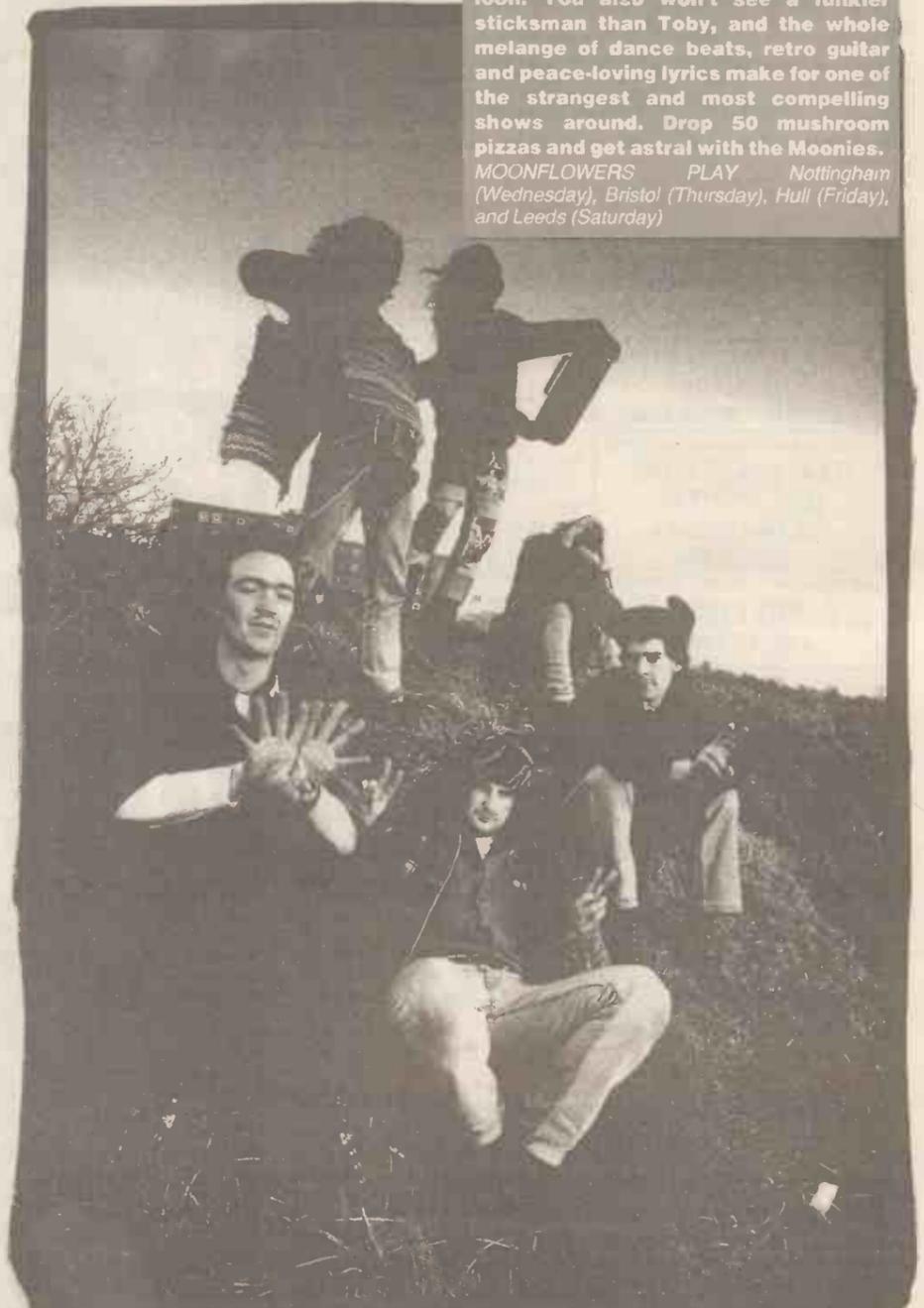
MONDAY 18

ALNWICK Playhouse Kathryn Tickell Band
 ASH VALE George (543500) Pommeroy
 BATH Moles (333423) The Family
 BIRMINGHAM Barrel Organ (021-622 1353) The Ancestry
 BIRMINGHAM Edwards No 8 (021-643 5610) Bounty Hunters
 BIRMINGHAM Goldwyns (021-643 5835) Carter (USM)
 BIRMINGHAM Hare And Hounds (021-444 2081) Base Head/An Insane American
 BIRMINGHAM University (021-472 1841) Nutmeg
 BRIGHTON Basement (683585) Quicksand/Nef Un Dorma
 BRISTOL Bierkeller (268514) No Sweat
 BRISTOL Fleece And Firkin (277150) Kingmaker
 BUXTON Opera House Rick Wakeman
 CAMBRIDGE Junction (412600) Fatima Mansions/Blind Mice
 CARDIFF Sam's Bar (345189) Jacknife
 CROYDON London Road Cartoon (081-688 4500) Decimator
 DUDLEY JB's (53597) Harlan The Jester/Pyx
 QUNSTABLE Wheatsheaf (662571) Mandy Chapman Band
 HARLOW Square (25594) Dave Todd/KGB/Liz Anstey
 KENTON Plough (081-907 2498) Jam Night
 LEEDS Duchess Of York (453929) Senseless Things
 LEICESTER Princess Charlotte (553956) Divided Lives/The Black Sky
 LONDON Camden Royal College Street Falcon (071-485 3834) Laverne And Shirley/The Frost Flowers
 LONDON Charing Cross Road Manette Street Borderline (071-497 2261) This Witness/Tinseltown
 LONDON Covent Garden Rock Garden (071-240 3961) Star Boys/World Gone Crazy
 LONDON Dean Street Gossips Alice In Wonderland (071-434 4480) Gallon Drunk
 LONDON Dover Street Wine Bar (071-629 9813) Uncle Fish Fry
 LONDON Finsbury Park The Robey (071-263 4581) Subtlex/Timmen/Strange But True
 LONDON Harlesden High Street Mean Fiddler (081-961 5490) Incriminating Evidence/Catch 23/Nature Things (Main)
 LONDON Holloway Road Flounder & Firkin Donkey Jive
 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) Freaake Deake/Dipsomatic
 LONDON Islington Trolley Stop (071-241 0581) Dave Jago And Georgie Atkinson
 LONDON Islington Upper Street Kings Head (071-226 1916) Joyce
 LONDON Kensington Gore Royal Albert Hall (071-589 8212) Eric Clapton
 LONDON Kentish Town Bull And Gate (071-485 5358) Pop Am Good/Between The Lines/The Carvers
 LONDON Kings Road Crazy Larrys Haze
 LONDON Ladbroke Grove Subterania (081-960 4590) Banderas
 LONDON Marquee (071-437 6603) John Watts And Fischer Z
 LONDON New Cross Road Amersham Arms (081-694 8992) Edith Strategy/Bang Bang Machine/Rain

TUESDAY 19

ASH VALE George (543500) Maid In England
 BANGOR University Kathryn Tickell Band
 BATH Moles (333423) Wildlife
 BIRMINGHAM University (021-472 1841) Into Paradise
 BLACKBURN King George's Hall (582582) Rowan Atkinson & Mr Bean
 BDLTON Oscar's Wine Bar (393463) Gary Hall And The Stormkeepers
 BOSTON Axe Shock Split
 BRIGHTON Zap Club (821588) Kingmaker
 BRISTOL Bierkeller (268514) Rock Disco
 CAMBRIDGE Junction (412600) Rockbiz Workshops
 CROYDON London Road Cartoon (081-688 4500) Smegg's Pumping Helmets/Scarlette/Rush Hour
 DERBY Bell (43701) The Family Cal/Dreamtime
 DUDLEY JB's (53597) Ancestry/Litany Of Fear
 DUNDEE Bar Chevrolet The Wendys
 EASTBOURNE Rumours (39308) Swallow This
 GLASGOW King Tut's Wah Wah Hut Nick Robertson And Silce
 GLASGOW Riverside Club Gregson And Collister
 HARLOW Square (25594) Mike Silver
 HULL Adelphi (48216) The Brontes
 JESMONO Legendary Yorkshire Heroes (091-281 3010) Biscuit Kings
 KENTON Plough (081-907 2498) The Ju Ju Men
 LEEDS Duchess Of York (453929) The Melvins/Steel Pole Bath Tub
 LONDON Blackheath Concert Halls (081-318 9756) Courtney Pine And The Paradise Reggae Orchestra
 LONDON Brentford Watermans Arts Centre (081-568 1176) West London Institute Classical Ensemble
 LONDON Brixton Fridge (071-326 5100) The Vile Lynne Case/Daisy Chain
 LONDON Camden Parkway Dublin Castle (071-485 1773) Folk Night
 LONDON Charing Cross Road Goslett Yard Break For The Border The AM Band
 LONDON Charing Cross Road Manette Street Borderline (071-497 2261) SpIn/Skaw
 LONDON Dover Street Wine Bar (071-629 9813) The Claire Martin Band
 LONDON Finsbury Park The Robey (071-263 4581) Karen D'Ache/Blueyees/Sheer Khan
 LONDON Fulham High Street King's Head (071-736 1413) Ruptured Dog/Toxic Cocktail/Rising: But Thing
 LONDON Goswell Road Lady Owen Arms (071-278 5345) Massive/Meatfly/Throat
 LONDON Hackney Brooksby's Walk Chats Palace (081-986 6714) Hackney New Acoustic Club
 LONDON Hammersmith Odeon (081-748 4081) Motorhead/The Almighty
 LONDON Harlesden High Street Mean Fiddler (081-961 5490) The Speak Easy/The Big World (Main) Nicely/Gerry Markey (Acoustic)
 LONDON Islington Coronet Street Bass Clef (071-729 2476/2440) Noel McCalla's Contact
 LONDON Islington Liverpool Road Powerhaus (071-837 3218) The Deep Season
 LONDON Islington Upper Street Kings Head (071-226 1916) The Beach
 LONDON Kensington Gore Royal Albert Hall (071-589 8212) Eric Clapton
 LONDON Ladbroke Grove Subterania (081-960 4590) Curiosity

Steve Gullick



FROM PAGE 31

■ **MOTORHEAD:** London Hammersmith Odeon February 19 & 20.

■ **NAPALM DEATH:** Wrexham Memorial Hall February 22.

■ **NED'S ATOMIC DUSTBIN:** Bournemouth Academy February 25, Hemel Hempstead Pavilion 26, Folkestone Leas Cliff Hall 27, Cambridge Corn Exchange 28, Norwich UEA March 1, Hull Tower Ballroom 3, Liverpool Univ 4, Cardiff Univ 5, Brighton Event 6, Leicester Poly 8, Coventry Poly 9, Exeter Univ 11, Stoke Keele Univ 13, Sheffield Octagon 14, Leeds Univ 15, Nottingham Rock City April 2, Bristol Studio 3, London Kilburn National Ballroom 4, Manchester International Two 6, Birmingham Hummingbird 7, Newcastle Mayfair 11

■ **GARY NUMAN:** Plays 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

■ **OUTBACK:** Play London Shoreditch Bass Clef February 21.

■ **PET SHOP BOYS:** UK tour at Birmingham NEC June 2 & 3, Whitley Bay Ice Rink 5, Wembley Arena 8 & 9.

■ **RIDE:** Play Manchester Academy March 2, Cardiff Univ 3, Cambridge Corn Exchange 4, Nottingham Rock City 5, London Kilburn National Ballroom 6.

...on the road

■ **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.

■ **THE SENSELESS THINGS:** Play Crewe and Alsager College February 20, Shrewsbury Fridge 21, Norwich Waterfront 22, Harlow Square 23, Bristol Bierkeller 25.

■ **SLOWDIVE:** Play Bradford Univ 20, Stafford Poly 21, Liverpool Planet X 22, Sheffield Leadmill 23, Oxford Jericho Tavern 25, Bristol Fleece And Firkin 27.

■ **SPIN:** Gigs at London Charing Cross Road Borderline February 19, Bristol Poly 22, London New Cross Venue 23, Leicester Princess Charlotte 24, Manchester Boardwalk March 8, Nottingham Trent Poly 11, Leeds Duchess Of York 12, Dudley JB's 15, Harlow Square 16.

■ **RDD STEWART:** Dates at London Wembley Arena April 1, 2, 4 & 5, Birmingham NEC 6, 9, 10 & 11, Gateshead International Stadium June 2.

■ **STIFF LITTLE FINGERS:** Play a St Patrick's Day special at London Brixton Academy March 17.

■ **STING:** Newcastle City Hall April 21 & 22, London Hammersmith Odeon 24, 25, 26, 27 & 28.

■ **THROWING MUSES:** Play Edinburgh Calton Studios March 1, Glasgow Mayfair 2, Newcastle Riverside 3, Leeds Poly 4, Liverpool Poly 5, Manchester International One 6, Norwich Waterfront 8, Sheffield Leadmill 9, Nottingham Poly 10, Bristol Bierkeller 11, Birmingham Goldwyns 12, Cambridge Junction 13, London Kentish Town Town And Country Club 14.

■ **TANITA TIKARAM:** Spreads some cheer at Cork City 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.

■ **THE WENDYS:** Play Edinburgh Venue February 20, Greenock Toledo Junction 21, Glasgow King Tut's Wah Wah Hut 22, Brighton Zap 25, London Ladbroke Grove Subterania 27, Manchester Boardwalk March 1.

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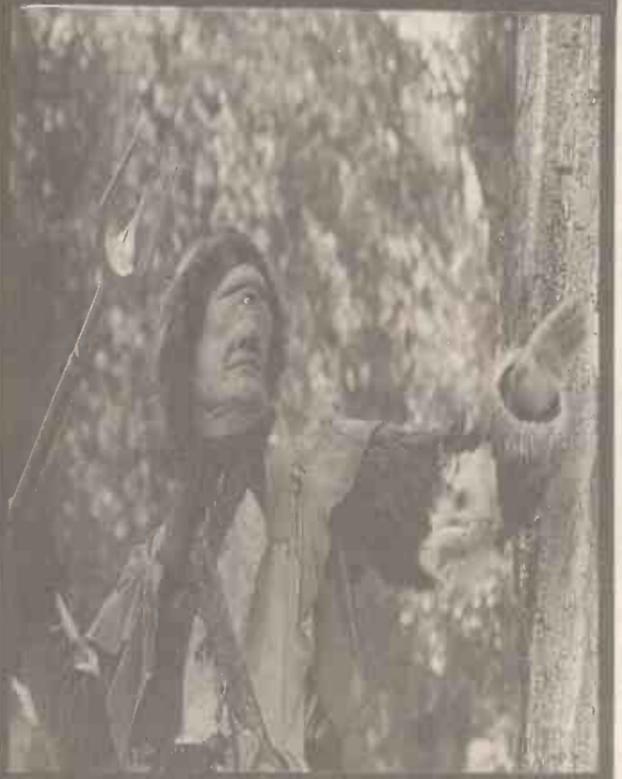
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EDINBURGH PLAYHOUSE
THURSDAY 28th MARCH 7.30 pm
Tickets: £9.00, £8.00. Available from B/O Tel: 031-557 2590 (Credit Cards accepted) and all usual TOCTA agents.

THE GREAT PRETENDERS

SPIN's guitarist probably wasn't possessed by Jimi Hendrix when the band recorded their new single, 'Let's Pretend', but it's a fine blast of psycho-delia anyway. **TIM PEACOCK** discovers how they got their name

THE DAY we recorded 'Let's Pretend', we walked into the studio and I suddenly felt this sensation and went into a trance.

"Then, my guitar flew over from its stand and landed on my lap. I picked it up and started playing this E chord, just like 'Foxy Lady'. It felt like I didn't even have to touch the strings. Honestly - this is above board - I was possessed by Jimi Hendrix."

Above board? Do me a favour, guv! This little anecdote from SpIn's guitar twiddler Steve holds about as much water as the average bottomless bucket.

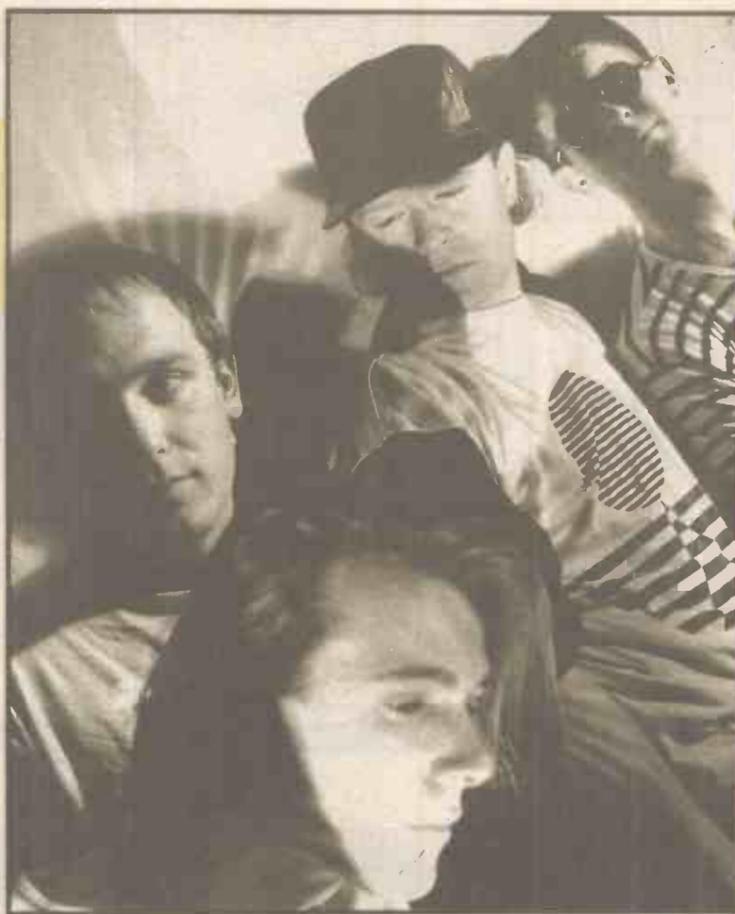
However, the lines of a Cheshire

cat grin spread across his mug as he speaks, and when his three colleagues join in with additional fables it's not difficult to see where SpIn got their name. After all, their capacity for spinning irreverent yarns appears to be boundless.

"Yeah, it's even worse for Steve when we play live," gushes bassist John.

"We have to hire a medium to get him in the right frame of mind for 'Let's Pretend'. That's why we always request a crystal ball on our rider, and that's what everyone's gonna get on our tour - lots of balls!"

HOLED UP in Fulham, rehearsing for an extensive live shift around the UK to promote their second single (the aforementioned 'Let's Pretend'), SpIn are four likeable, but sometimes cynical, types who emerged from the fertile sarf London borough of Camberwell (House Of Love, Stump etc) to



SPIN: FOXY devils

release their debut EP, 'Scratches (In The Sand)', last autumn.

'Let's Pretend' is a further well aimed blast of melodious psychodelia and - as we discussed earlier - its chord sequence hugs Jimi's 'Foxy Lady' suspiciously close for comfort.

"Well, I think it's incredible," states Steve, his tongue delving into the depths of his cheek. "Of course, I've never played any Hendrix licks in my life and I'd hardly heard 'Foxy Lady'."

Naturally. But SpIn have no qualms about stealing from idols to

further their own infectious claims. Rather like Pop Will Eat Itself's 'Hit The Hi-Tech Groove', 'Let's Pretend' condones the wholesale lifting of rock milestones to model new and eminently danceable results.

For his part, John is certain of 'Pretend's importance as the peak of dance-rock crossover tactics.

"Yeah, 'Let's Pretend' is the last record anybody will dance to. I'm confident of that," he says, trying to keep a straight face.

"I predict that by June there'll be a rush on headphones and people

will just stay in their bedrooms again. Yes, it's definitely time for a baroque period."

"Baroque? Ha Ha, you see that's what's so good about the music industry," roars curly-haired singer Lee. "It's the only place where you can get paid simply to be stupid and talk bullshit."

HOWEVER, IN a live setting, excitement talks and bullshit walks, as SpIn's potent mélange of vibed-up dance arrogance takes hold. Their spate of shows in the capital have spawned a burgeoning following and a posse of graffiti artists who have plastered the group's name across the wastelands of South London.

Then, there's the band's 'mysterious' fifth member, DJ Philski, the shadowy figure behind the SpIn slide show, which includes religious images and Robert Mapplethorpe nude photographs.

"Philski gets a lot of grief from us," says drummer Matt. "We rely on spontaneity and change our set all the time, so nothing's ever synchronised and he has to panic and keep adjusting."

"The visuals make for some strange reactions," adds John. "One guy came up and licked Steve's guitar neck, and we've had outbreaks of crowd nuzzling and sexually suggestive punters."

Innuendo and notoriety or fame and fortune? Who knows which way this spinning wheel will turn. The wide whirl awaits the outcome.

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STOURBRIDGE STRUM-FÜHRERS Ned's Atomic Dustbin are doing sterling work on behalf of the double bass attack – traversing the country with a live sound underpinned by their two electric bassists.

The Ned's decision to use this unorthodox formation wasn't the product of careful musical planning, just something that went with giving all potential band members a job.

"Me and Matt both wanted to be in the band," explains becrimped bassie Alex. "The only thing was we both played bass."

"At the time," says Matt. "People said it was the worst idea ever but, just as the band were forming, I'd bought a bass, so it was the only instrument I had, really."

Three years after their first November '88 practice, the Ned's have perfected the method for the successful deployment of eight throbbing bass cables.

Alex: "I have a really trebly sound while Matt plays much deeper stuff. I play chords on my bass, mainly powerchords."

Matt: "Because I was learning to play bass as the band formed I had to fit in around Alex. His stuff was already really power chord-y so it made sense for me to play more like an average bass sound. It was easier learning to play to fit than already having a sound and adapting it."

THE NED'S are hardly the first to use two basses. The Cure have used this line-up on occasion while Revenge have Hooky and Pottsy playing bass live. Early '80s politico-rockers Delta 5 used two and sometimes three basses, while mid '80s Reading slapstick outfit The Logs were wont to perform "improvisational rock operas" for four bass guitars.

Alex was initially influenced by Peter Hook's rampaging lead bass lines.

"I tried using a six-string (Shergold) bass like Peter Hook does," says Al. "But, even though I've got pretty big hands, the neck was too thick to be comfortable."

"The thing we have to concentrate on with the two basses is making sure there's a definition between them. It's pretty easy, cos I'm playing up the top of the neck while Matt's playing down the bottom."

Guitarist Rat says having a leady bass doesn't make his job more difficult.

"It doesn't really matter," he says. "Most of the guitar, apart from the occasional tuneful ditty, is like chords anyway, so the lead bass line fills the sound out and gives us extra power. It's really like having me and Matt playing your usual bass and guitar while Alex plays over the top. Having Alex there also makes it easier to solo. If you solo just over a bass it sounds kind of flat, but he keeps it sounding powerful."

FOR A band as young and punky as Ned's Atomic Dustbin their instrumental choices are surprisingly muso-esque. Matt has a couple of Musicman basses – a red and a blond Stingray bought at £550 and £400 respectively, second hand, against a new price of around £750.

Both basses have active pick-ups ("really good for taking you instantly from a bassy sound to a clacking one") and he says his instrument's price is justified by the "really thumping bottom end sound". He plays through a Trace Elliot 200 watt 4X10 combo hooked up to an additional 4X10 cab with no effects.

Alex prefers a Rickenbacker bass, as used by Hooky in Joy Division. It cost £450, after which he had EMG pick-ups installed for an extra £100. His back-up bass is a £95 Gibson Grabber and he plays through a 400 Ampeg valve amp and a monstrous 8X10 cab. Again no effects.

Rat has a pair of Arla Proll semi acoustics fitted with Jeff Beck Wah Wah pick-ups and plays through a Marshall 900 amp and the archetypal Marshall 4X12 speaker cab.

He recently replaced his foot pedals array with a rack-mounted Dlgiverb multi FX unit – "The pedals kept getting kicked all over by our crowd as well as getting drenched in beer. Besides I was always bending down to alter the pedal settings when we played live."

RUMMAGING IN THE



BASIC NED'S (L-R): Alex and Mat

BASS BIN

In a classic case of jobs for the boys, NED'S ATOMIC DUSTBIN developed their own unorthodox formation. ROY WILKINSON meets their two electric bassists

THE THREE Ned's axemen have all been playing for around three years, apart from Matt who played recorder at seven.

"That gave me an in-depth knowledge of feedback," he deadpans.

Learning by the classic route of playing along to fave records, the Ned's soon found themselves taking their place in other people's record collections.

While recording their first full LP (which will be released at the end of March) the Ned's found room for the odd bit of

experimentation. Alex started using a capo on his bass ("really lets you play a lot of open chords") while he also added some flanger ("sounds a bit like you've double tracked it") and Matt put his bass through an octaver to get an organ effect.

The Ned's songwriting method worked in the same way as ever – "One of us will come in with some simple line on guitar or bass and we'll build on that."

Matt: "One of the most important things for us is to get the right drum track. You can riff for ever, but if the drums aren't

there it just doesn't click. We also use a lot of tempo changes, changing things after about four bars. If we play any longer than that we tend to get bored. That's why the songs tend to be quite concise."

Meanwhile, Matt's planning for the band's prog rock phase in the distant future, when they've all bought the country mansion and want to get a bit more medieval. "I'd like to get into playing a lute or a crumhorn, something more useful, cos a bass isn't really a useful instrument."

PRE-HISTORY MAN



J MASCIS: the tortoise that beats the hare

Steve Double

DINOSAUR JR
'Green Mind'
(Blanco Y Negro) **½**

J MASCIS' propensity for slothfulness is legendary, so it's reassuring to see that, with the end of the century – and possibly civilisation as we know it – looming large, the old goat can be bothered to divert us with a new album. Of course, there's always been lazy, disinclined artists, and their ability to 'create' despite avowed mental debilitation is surely inspiring. One suspects, however, that the so-called, mysterious 'creative process' can be synchronised to an unbecoming degree with incoming major label advances, the first of which J is now spending.

Theory over and out. A start so sharp it could be a backward stop and 'The Wagon' is circling, our J pronouncing his immortal "Wowie" with all the wonderment of a square-eyed kid addled by the sight of B-movie cowboys taking out Injuns. J is on record as saying he doesn't "work at music", but whatever he is doing works pretty good.

'Puke & Cry' drops on your wagon-wheeling head like a rubber anvil, El Masc threading his boyish whine through a melody that crosses its legs shyly, safe in the knowledge that they conceal jaws of steel. This is truly bitchin' songwriting, with singalong choruses that seem to hitch-hike in and out, meanwhile disappearing without a trace. 'Puke' is weird, its powerfully early-'70s *ouvre* bringing to mind J's cover of Bowie's 'Quicksand' – said to be fondly regarded by the Thin White Puke himself.

But for the real quality-out-of-control, blast 'Blowing It/Live For That Look'. Over a really beautiful acoustic figure, in swoops J with a pearl of autobiographical wisdom: "I've been baking through the night/Everybody's so uptight/People hurrying, that's their right/Cut 'em all loose, think I might." It's poignant, and when he adds "I don't know a thing to say to you", a love song becomes a vehicle for some sort of unconscious challenge to

his audience.

'Blow It' showcases Don Fleming and Jay Spiegel – and proves J's short-lived new playmates were no dopes. Ten years hard labour as cult heroes is enough for anybody, and you can tell they relished being bankrolled decently to action-paint a backdrop that sees them feeding their methodical madness into every move. The Sloth makes: it's catchy, crazy shit!

Crazy, as in 'Flying Cloud', a trebly acoustic bite of inner-city psychedelia complete with squashy drums and a muted vocal straight of bag-lady-land.

Off the paisley cloud and a mile fall into noise country on 'How'd You Pin That One On Me', J bugging all and sundry with a show of coy indignation bolstered by thrashing drums and a bassline out for blood. The resolving guitar firefight is mighty to behold.

'Water' opens side two and although the contact high is wearing off, J refuses to let go. It's not a great song, but the happy-sad lead guitar sort of soaks you into submission. 'Muck' isn't as muddy as its title suggests, being a rather thoughtful piece that keeps to itself, walking on by you half-smiling, a quiet charmer. At this point the whimsicality of the music might play on your nerves, but something as minor as quirky falsetto backing vocals make it worthwhile, even if J himself sounds like he's sleeping with the TV on.

'Thumb', beginning with a lonely woodwind, rekindles interest. "Give me ingredients, I'll mix it," rasps Our J, and the effect is utterly endearing. 'Green Mind' is the moderately exposed bookender: "On a certain level I think they're great/On another I can't relate to anything they do... Hangin' heavy's such a routine/I've just begun to forget why I seldom try to break out of their routine," sings J in a fitting parting shot to... what... the entire human race?

He's slow, but J Mascis is a tortoise who beats the hare every time. This album may verge sometimes on the narcolepsy, but it is inspired. Sleepy, never creepy, Dinosaur Jr have given us two great sides of born innocent modern punk.

Ralph Traiton

JAMES BROWN
'Messing With The Blues'
(Polydor) *½**

'MESSING WITH the Blues' is a fitting title for this sprawling double album's worth of a CD compilation, which could alternatively be titled 'The Stuff James Recorded When He Wasn't Making Soul Classics'.

With all but two of the collection's two dozen-plus tracks being covers, 'Messing' is essentially an extensive and flagrantly indulgent tribute to Brown's influences. By attempting to assemble the ephemera "chronologically as Brown probably first heard the songs", as opposed to the order in which the tracks were actually recorded, the feel of the running order is as erratic as the quality of the various performances.

Two consecutively scheduled tracks from the same 1964 session epitomise the many disparities: Louis Jordan's 'There Ain't Nobody Here But Us Chickens' is given the full Bernard Matthews treatment, being well and truly stuffed; next up is a stirring rendering of Roy Brown's beefy 'Good Rocking Tonight'. Brown seems much more at home with the slower items, but his equally confident dispatching of Brown R's 'Love Don't Love Nobody' shows a particular affinity with the old shouter.

Of the ballads, Chuck Willis' 'Don't Deceive Me' is the business until James goes mental at the wheel of the screechmobile, but the next track... well, as massacres go, the once-over applied to Little Willie John's 'Need Your Love So Bad' makes Wounded Knee look like a Brownies country ramble.

Brown and his acolytes clearly had a lot of fun making these recordings, and they should be assessed in that context. You cannot expect ultimate R&B classics by the likes of Bobby 'Blue' Bland, Bullmoose Jackson, Guitar Slim et al to be eclipsed by Brown, any more than you'd expect Luther Vandross to lay down the definitive 'Papa's Got A Brand New Bag'.

A pleasant – if undemanding – diversion.

Andy Ross

DOGBOWL
'Tit... An Opera'
(Shimmy Disc) ***

DOGBOWL WILL be familiar to all Shimmy freaks as former guitarist and songwriter with the splendid King Missile, and this, his first solo effort, is instantly recognisable as Shimmy product.

Yeah, it sounds cheap – but in a loving way, and there's the usual mix of lyrical flights of fancy and solid New York art rock with the requisite Kramer production quirks thrown in. But, despite this, Dogbowl has managed to carve his own little niche in the Shimmy scheme of things.

The 'opera' part of the title isn't incidental, as the 22 tracks here take us through the hopes, dreams and obsessions of our hero, and the 'Tit' part affirms that "girls" play a large part in this tale. But, to be honest, few listeners are going to attempt to follow the plot on this one, and it's up to the songs to see whether this LP shoots or plummets. Typically for such a lengthy work, it's pretty damn patchy but there's more than enough here to keep fans happy, if not to convert newcomers.

'Under The Water' and 'Krystellina' show an almost Chills-like feel for melody and prove 'bowl can sing, despite some eccentric twists of the larynx. 'Starving For Love' and 'Oklahoma' lay down the wacky card, but even here the lyrics display a good deal of imagination, and not a little humanity. Best of the lot is the sweetly touching 'Growing Up In A Wheelchair' where some beautifully cheesy organ wards off mawkishness in a sorta Tommy-Fo-The-'90s tale.

'Tit...' is the Shimmy disc for

those who dismiss the label as silly. Not that it isn't very silly indeed at times, but for the most part it's plain madcap, imaginative fun... with a hint of genius.

Leo Finlay

CANDYFLIP
'Madstock... The Continuing Adventures Of Bubblecar Fish'
(Debut) *

1991. YOUNG soldiers and Iraqi innocents are caught up in an apocalyptic conflict, reactionary Russians are on the rise and the planet is in its death throes. And Candyflip, two geeks from Stoke-On-Trent, want to take us back to the days of hopeless hippy optimism.

'Madstock'? Come on – while acid-fried longhairs were tripping out, the Vietnam war was raging, and clued-up French students were throwing rocks at policemen. 'Positivity' failed then, and it's failing now.

'Love your brother, love your sister,' Candyflip croon on 'Love Is Life', "that's what the world needs now." They should try explaining such blinkered bollocks to someone who lives in a cardboard box.

Candyflip are ex-studio employees, and it shows – 'Madstock' is full of dance-by-numbers arrangements, pleasant on the ear but more than a tad boring. There are nice drum sounds, deep keyboard voices and pleasant melodies, but the whole affair washes over you like warm water. The Beloved peddle this blissed-out business in a far more affecting fashion.

The only highlight is the 'Flip's December '89 rehash of The Beatles' 'Strawberry Fields Forever', but its special status arises solely from the fact that it's bound to remind you of Christmas. As a cover version, it's a miserable failure, managing to transform Lennon's sardonic hymn to confusion into a feather-soft slice of chart fodder.

This is the sound of a complete lack of talent, suss and common sense. Piffle.

John Harris

GGFH
'Eclipse'
(Dreamtime) ****

SAN FRANCISCO has been associated with many kinds of music – in the '50s, it was synonymous with twee jazz and poetry; in the '60s with the psychedelic sounds of the Grateful Dead and the Jefferson Airplane; and today it's perhaps the post-Red Hot Chili Peppers and Metallica sound that sums up the area.

But there have always been weirdos in the city who've rattled the bars of the cages and stood out from the current scene like severed thumbs. Think of Chrome, The Residents, The Holy Modal Rounders, Tuxedomoon – all have been based in San Francisco, all have made sounds that would scare the shit out of you.

GGFH sound as though they've tuned into the sounds from further up the west coast, from the Vancouver of Puppy, Noise Unit, Hilt and Voi Vod. Imagine a laid back version of Frontline Assembly... they are that weird!

This sounds less European than those bands; there's also more of a rock edge as guitars clash with samples from horror and porn movies, disembodied voices, synths and robotic drum machine rhythms. This is, in fact, Mondo Industrial – the soundtrack to a Herschell Gordon Lewis movie of a William Gibson cyberpunk novel!

GGFH work in a very similar way to The Orb but the result is the polar opposite: the collage builds into a whole that disturbs and nauseates,

whereas The Orb produce a picture that is comforting and invigorating.

GGFH's is the sound of protest, not of meek acceptance or escape – and 'Eclipse' is a mirror for you to watch the maggots crawling out of your pores.

Tommy Udo

THEE HEADCOATS
'Heavens To Murgatroyd, Even! It's Thee Headcoats!'
(Already)
(Sub Pop) ***

THERE ARE few things certain in life more certain than that the prolific ex-Milkshake Billy Childish will be releasing records until the day he dies.

'Heavens To Murgatroyd' finds his current outfit Thee Headcoats hell bent on rockin' and ripping off The Kinks' 'All Day And All Of The Night' for the opening 'Mantrap'. The recording's primitive, as expected, and probably sounds a whole lot better on an old Dansette.

Childish bashes his guitar around with wild abandon throughout, but on 'Hand And Hand' it's left by itself with only a faint drumbeat in the distance as Billy sings, "Money goes from hand to hand/Like women go from man to man". Cynical bastard.

Thee Headcoats appear with kitsch backing vocals for 'Headcoat Man' and this time Bill tells us to "Buy a guitar and form a band/Learn three chords and be a Headcoat man" – a concise summary of the band's philosophy. Elsewhere they steal the riff to 'Hello I Love You' for 'I Don't Like The Man I Am', and at this rate will end up suing themselves over authenticity.

'Heavens To Murgatroyd...' is patchy in places, good fun in others, and has the perfect irony in the closing 'Rusty Hook'. Thee Headcoats' riffs aren't just rusty, they snapped in pieces years ago – yet here's proof of their continued viability when in the right hands. If there's a garage in the next world, Billy Childish has already got his place booked.

Andy Peart

JACK BREWER BAND
'Rockin' Ethereal'
(New Alliance) ****

THE TITLE might suggest something of a mellow turn for ex-Saccharine Trust vocalist Jack Brewer but this certainly isn't the case. The Jack Brewer Band is very much the side of Saccharine Trust that guitarist Joe Baiza left behind when he moved off to immerse himself in the epic jams and James Blood Ulmer-like grooves of Universal Congress Of, along with sax-man Steve Moss.

'Rockin' Ethereal' has more in common with 1981's 'Pagan Icons', forsaking ST's more jazzy moves in favour of a more head-on bombast of the coldly atonal thunk they'd earlier named their own. Which suggests that maybe Brewer and Bobby Fitzer, the bassist, might not have been 100 per cent enthusiastic about where they'd previously found themselves musically.

You can't look upon this as a retrogressive switchback cos Saccharine Trust had little in common with anything else in the first place. It's more like a what-might-have-happened-if piece.

Drummer Ed Huerta and guitarist Rich Ford are more than capable of layin' down some suitably heavy and tight-strung musical powerscapes to frame Brewer's characteristically weighty verbiage – it's only a minor misfortune for him that he was born with a voice like Jello Biafra. And their affair with the Doors' 'Peace Frog' continues – it was also on ST's 'Surviving You Always' and 'Past Lives' – though it's a radically different version of the song this time.

Quite simply, the man's best yet.

Ian Lawton

EDITED BY KEITH CAMERON

LEVELLERS 5
'Clatter'
(Probe Plus) ****

CONJURED UP from the depths of the East Lancs hills, the almighty thunder present on the Levellers 5's debut album, 'Springtime', seemed even more astonishing when you considered the band's relaxed and affable offstage manner.

And yet, now the quintet have lain down their follow-up, the same spectral possession has taken hold and untethered 'Clatter': one fearsome little devil that refuses to take no for an answer.

'Oh, It's Nothing' catapults us straight into vox führer John Donaldson's harem-scarem world, utilising those familiar Levellers' devices of repetition, crescendo and singing guitar traps; something extremely wicked this way comes.

Indeed it does, too, as 'Sticks' wheels out low-riding rhythms, volatile guitar antics and clicking percussion. It could almost be a single, were it not for Donaldson's cryptic comment "... it's no use crying now the baby's dead" (!).

However, it's not all menace and darkness. 'Don't Matter At All' is a coy departure, featuring slide guitar, accordion and a gentle vocal touch, all of which results in a cool gut feeling, while the recent single 'Big Friday' remains hugely danceable and assertive.

Guitarist Steve Lindley's re-discovery of E-bow guitar FX lends a mysterious aura to 'What's The Matter' and 'Somewhere's' initial C&W swagger suggests further sunshine is permeating the Levellers 5's brutal horizons – but then speculation is merely a fancy, for 'Clatter' is about to gain distinction as their second intense tour de force. Purchase now.

Tim Peacock

MILADOLKA YOUNEED
'Bloodylon'
(Mass Music) ****

AS THE Eastern Bloc degenerates into a brave new order of stagnation, the bands once at the forefront of its musical revolution have found an audience whose apathy is matched only by their demand for sanitised Western pop. Only in Yugoslavia, always the odd man in the area, is the situation reversed.

Miladolka Youneed, along with compatriots Laibach, Borghesia and Demolition Group, took the traditional bass, guitar, drums line up and used it to subdue and overwhelm their audiences rather

than entertain them. Which makes this, their second LP, a bit of a shock.

Originally hailed as "revolutionising the very notion of entertainment", they've taken their punishing brutebeat – a thumping electronic noise halfway between Front 242's pummelling and the masochism of The Swans – and blended it with a disturbingly cool horn section that adds an unexpected jazz twist to the proceedings.

Right from the start you're thrown off kilter. 'Bloodylon' itself hovers midway between the relentless guitar barrage of the mid-'80s noiseboys and the smooth, sax driven sounds of TV theme tunes like *The Sweeney*, a combination that's as impressively original as any of last year's indie dance masterpieces.

The group's attitude also appears to have undergone something of a conversion. Their debut, 'Ghastly Beyond Belief', boasted its share of disturbing moments, but nothing on this scale. 'Ja Ku Za' and 'Beautiful Lie' for example are by parts harrowing, monotonous and overwhelmingly moving. The latter's chorus, "It's a beautiful life" (it has us confused too), is delivered in an unsettling, ironic tone, leaving you unsure how seriously to take the one time po-faced troupe.

What is clear, however, is that given a suitable remix of either the title track or 'Beautiful Lie', Miladolka Youneed could easily become the biggest thing to emerge from the Iron Curtain since the cold war.

Sam King

THE STEPPES
'Harps And Hammers'
(Vox) ****

THE STEPPES, an Irish-American quartet based in California, could be all things to all men. Few independent bands attain to such crazy diversity – Celtic rock, psychedelia, basic guitar rock, even punk – and fewer get as far.

'Harps And Hammers', their fifth album, sees them upgrading their attack – with a major budget this could be serious ammo, but even within their limitations The Steppes bravely throw caution to the wind and make no bones about following their star regardless of recording budget.

'The Land Of Hope' is a castaway on the seas of rock history, grabbing at Led Zeppelin and maybe 20 other influences to make something new. It's a strange sound, a little spooky, rather naive and always intriguing. 'Harps And Hammers' might be a concept album, an elaborate in-joke or the blueprint for a new

genre-bending coup. There's no reason why The Steppes shouldn't win their stylistic gamble: rich melodies are strung out on thin lines of sinuous lead, ethereal vocals and a laid-back beat, the overall effect bewitching and more convincing than you like to admit.

Happily, there's nothing forced about The Steppes; they seem merely to be following unconscious directives that take them at times very close to commercial genius. 'Panic Attack', a simple rocker, is nevertheless inventive, accessible and demonstrates a songwriting facility many would envy. 'Keep It Clean' begins with a quiet acoustic and vocal and stays that way, never giving into what might have been a strong temptation to go 'epic' for the sake of it. It's this control and confidence that makes The Steppes so impressive.

Ralph Traitlor

TREPONEM PAL
'Aggravation'
(Roadrunner) ****

THERE HAS always been something deeply threatening about Treponem Pal's music and 'Aggravation' is no exception. Harder and heavier than before, every track works like a musical chainsaw raping your senses. Unfortunately, in making way for a thrasher sound, the subtler nuances of old material like 'Black Box' appear to have gone astray, perhaps due to the borrowed drumming of Celtic Frost's Stephen Priestley.

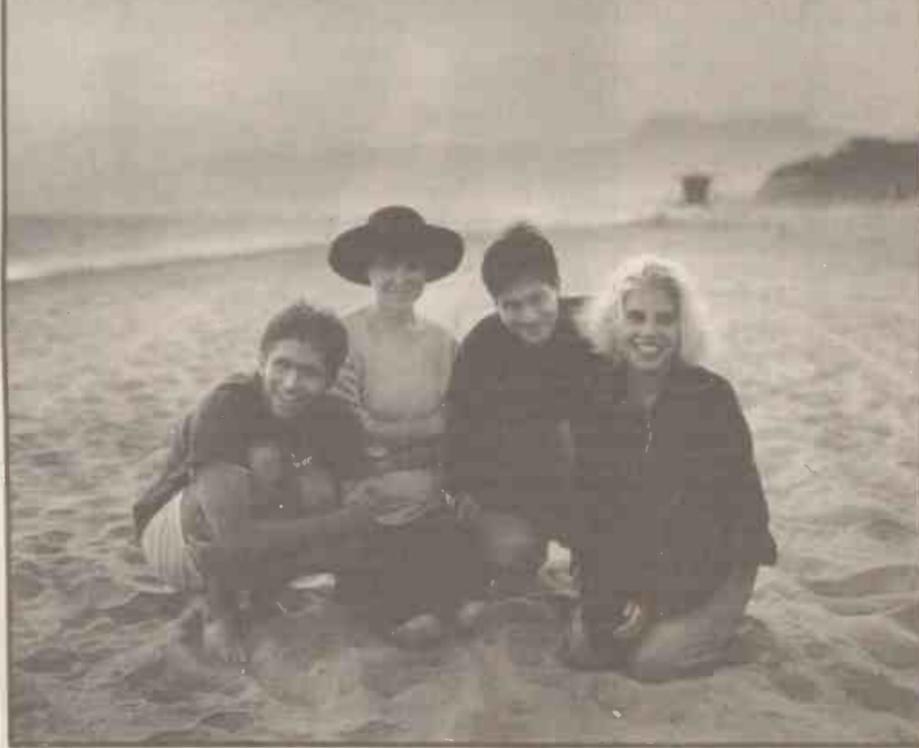
But while this nod to the metal zone might leave behind some of the stalwarts, 'Aggravation' remains a powerful and gleaming beast. Uncomfortable music, full of aggression and hatred – so well adapted to vinyl that you almost take it personally. Vocalist Marco Neves casts his nightmare of tortured sexuality across 'Love', a brutal epic that's striking in its cold industrial fury. Neves might be trying to make a point about 'sluts' of either gender, but it doesn't translate as clearly as it should.

'Sweet Coma' provides yet another twist to the theme – repugnant yet addictive, with a snaking bass-line courtesy of Stephane Cressend – while the version of Kraftwerk's 'Radio Activity' is more reminiscent of subtler times.

From this point on, Treponem Pal are heading straight for the proverbial jugular. Somehow it's like losing the suspense of *Psycho* and gaining the out and out gore of *Hellraiser*.

Trish Jaega

AMUSING GRACE



TAKE THAT to the beach: Throwing Muses find their sonic shell

THROWING MUSSES
'The Real Ramona'
(4AD) *****

IN THE last couple of years, Throwing Muses have struggled with two troublesome monkeys on the back: 1) that they would never be able to improve on their stunning 1986 debut; and 2) that people would forever remember them as the band the Pixies supported on the latter's early steps to superstardom. 'The Real Ramona' sees them emerge triumphant on both counts.

While it's tempting to view 'The Real Ramona's' brilliance as the result of main songwriter Kristin Hersh putting paid to various personal demons – she recently got married after a year that saw her undergo psychiatric treatment – Throwing Muses have been striving for a record as straightforward as this ever since '88's "difficult" 'House Tornado'. Its follow-up, 'Hunkpapa', embraced conventional structures with occasionally brilliant results but felt stilted, as if the band knew they liked pop music but couldn't quite knuckle down to the job.

There's no such equivocation here. 'The Real Ramona' brims with the confidence of a band who've finally cracked it – an emotional furnace with easy access.

The recent single 'Counting Backwards' kicks us in, as groovy an account of hypnosis as you're ever likely to hear. 'Him Dancing' follows and hints at the jerky pop-gone-wrong of the past but doesn't outstay its welcome. These, however, merely clear the ground for the first of two launch-pads from which the album

propels itself into new realms of inspiration, just when it looks like we've seen it all before.

'Red Shoes' will be familiar from the Throwing Muses '89 live experience, when, along with 'Say Goodbye' – also featured here – it suggested the Muses were grasping at a far more controlled, linear power. The point's rammed home by the ensuing 'Graffiti', where the Muses' familiar twin guitar squall is compacted into a brittle sonic shell. This new simplicity is complemented by Kristin Hersh's now virtually fathomable lyrics.

Then there's 'Golden Thing', a light-headed sub-Bo Diddley stomp that wouldn't have gotten groove space on any previous album, and though 'Ellen West' recalls the domestic nightmares of 'House Tornado' – "I keep looking in the mirror/Afraid that I won't be there" – it's pulled off a good deal more convincingly.

Lift-off No 2 comes with 'Hook In Her Head', which is all very proper for the first verse or two then slides into some six-string Hades as Tanya Donnelly issues her challenge to any latterday guitar deity you care to mention – Mascis, Moore, Santiago, any of 'em – then whups their asses in a five minute distorto gross-out. Stunning, and Ms Donnelly keeps the limelight for the following 'Not Too Soon' and 'Honeychain', her two songwriting contributions and contrasting exercises in sweet, libidinous pop. 'Say Goodbye' is the knockout blow – a fist in the face to anyone who's doubted the Muses' ability to, err, rock like bitches.

The final comedown is 'Two Step', a dreamy spacewalk, and, fittingly, the band's first "group composition". With new bassist Fred Abong fitting in just fine, Throwing Muses finally sound at ease with this rock 'n' roll thang. At last, their time has come.

Keith Cameron



BIRDLAND: ENTERTAINING maybe, but cool...no chance

PART-TIME PUNKS

BIRDLAND
'Birdland'
(Lazy) **

IT'S NOT hard to hate Birdland. They smack of the contrived rebellion of middle-class adolescents – all dyed hair, forced shyness and drinking yourself sick. And their onstage allusions to rock's glorious past positively suck: the spectacle of four skinny boys from the Midlands attempting to trash their way into the pop hall of infamy is pathetic in the extreme. Birdland want to be as cred as the Ramones, but they'll always be the stupid kids from the suburbs who get a kicking at closing time. Cool they definitely ain't.

Their musical merits, however, have always remained hidden in a sea of ear-splitting volume and lamentable stunts – white noise and shouted vocals were all you could ever discern from their live onslaught. 'Birdland', however, contains moments of impressive, often polished pop trash. It hardly lives up to their apocalyptic pronouncements, but these four obnoxious mop-tops could have done a lot worse. Honestly.

The amphetamined opener 'Shoot You Down' is a two-bit, three-chord stomper that brings to mind the cute inanity of Billy Idol in his Generation X days: killer chorus, daft words ("I've got my gun/I'm gonna shoot you down"), great song. Sadly, its impact is never equalled, but plenty of entertaining moments follow in its wake.

There's the groovy Stones-ish boogie of 'Sleep With Me', a crazed spring through Patti Smith's 'Rock 'N' Roll Nigger' and the nutty single 'Everybody Needs Somebody'. On the mellow-paced, FX-heavy 'Exit', meanwhile, they're decent enough to sound like The Stone Roses on speed.

But don't get too excited – 'Birdland' contains more than its fair share of dross. Robert's anaemic voice is often very irritating: why the cod-Texan drawl if he's from Birmingham? And song differentiation, as ever, remains Birdland's big problem. Tuneless workouts like 'Don't Look Back', 'Wake Up Dreaming' and 'She Belongs To Me' are practically indistinguishable.

But that's nit-picking. Cheap, trashy and totally wired, 'Birdland' should get the vote of any sixth-form punk worth their salt. Hardly earth-shaking...but not bad.

John Harris

ALBUMS

THE RHYTHM SISTERS 'Willerby' (Imaginary) **

THE RHYTHM Sisters, famous for 15 minutes a few years back, were always the stuff of early-morning kids' TV. They were chart-friendly for sure, but their every move exuded a cloying sixth-form cleverness that prevented them from climbing the pop pole.

'Willerby' fills their once sparse sound with frills (courtesy of '70s hero Bill Nelson), but it's still full of a stuffy *Guardian*-reading sensibility that compromises the Sisters' pop instincts. They move through sentimentality ('Liverpool'), lovesickness ('Storm In My Teacup') and sour-faced sarcasm ('Haircut'), but their emotional vacillations grate on the ear within minutes.

Everyone knows people like this – the types who penned poetry for the school magazine and bored second years shitless by performing protest songs at school discos. The Rhythm Sisters must be getting on a bit, but lines like "Lipstick powder and pain/Dressing up and acting vain" betray the lyrical suss of an earnest 17 year-old.

'Willerby' has its moments – when things slow down to take in the ups and downs of the mating game the Sisters sound like stars – but, on the whole, this is a convoluted ride along a boring road. Save your cash.

John Harris

TALULAH GOSH 'They've Scoffed The Lot' (Sarah) **1/2

TAKING THEIR name from something Clare Grogan once said in an interview wasn't Talulah Gosh's problem – it was, in fact, a good start. Latching on to the sickly pop of 'Pinky Blue'-period Altered Images rather than the dark, mysterious 'Dead Pop Stars' side was where their troubles began.

'They've Scoffed The Lot' is a retrospective collection of the band's two radio sessions which conveniently represent the first and last times they went into a studio. When the Janice Long session was recorded the nation was gripped by cutie fever – or Anoraky In The UK – and the Gosh were the ideal band, spawning a hundred fanzines, each

YOUNG AT HEART



CARTER (USM): off (with) their heads

CARTER (THE UNSTOPPABLE SEX MACHINE) '30 Something' (Rough Trade) *****

AS WE pass through adolescence, most of us hate to be reminded of what waits around the corner. After all, horrible thoughts like marriage, responsibility et al seem to rapidly become synonymous with age 20 and (gulp) beyond.

Carter, though, positively revel in such fears and failures during the course of '30 Something' – their second thrilling full-length platter – which blasts off with their dedication to that mid-20s vitality collapse ("You fat bastard! You fat bastard!") on the hilarious guitar bustin' shrapnel of 'Surfin' (USM)'.

However, despite its possible ageist connotations, '30 Something' clings tightly to a brace of inventive and (cough) mature arrangements to temper the Sarf London duo's natural snide exuberance. Consequently, we have the moody grandeur of 'Anytime, Anyplace, Anywhere' – a damning alcohol holiday anthem – and the haunting sideshow lament 'A Prince In A Pauper's Grave', which could pass for a meths-guzzling Scott Walker.

But there's still space for the Sex Machine's diodes to rattle at the full rate of knots. The frantic 'My Second Last Will And Testament', for instance, examines the all-important legal matters surrounding worldly goods 'n' chattles, while Jim Bob's character decides he won't be buried at sea because "... the pollution might kill me". Sarcastic or wot?

Indeed, Jim Bob's poison pen and acid tongue combination lashes out at its subjects with a glaring precision throughout. During 'Shopper's Paradise' he sinks his molars into the big biz retail world, with a suitably infectious hook and chiming bells tugging you into a galaxy of false smiles and backhanders.

'Bloodsport For All' adopts a similarly direct approach: a rocker blazing with Fruitbat's six-gun guitar ammo and Jim Bob relating a dual-pronged attack on racial and army prejudice, while 'Sealed With A Glasgow Kiss' is perhaps the most telling observation and could be subtitled 'Wife-beater's Prayer For Repentance': "You're as pure as the driven/and I should be in prison or under a lorry/because I hit you and I'm sorry."

The most convincing stream of vitriol this year (so far), '30 Something' will surely pressgang a further host of mercenaries to join the Carter guillotine machine. At this rate, heads are gonna roll thick and fast.

Tim Peacock

CHROME 'Mission Of The Entranced' (Dossier) *

A GLANCE at the back of the sleeve shows this to be the 19th Chrome LP. Not long after 'Blood On The Moon', their fifth, acid head guitar maestro Helios Creed fled the nest – to become an Amphetamine Reptile godhead – leaving Damon Edge to carry the name.

It's generally believed that Mr Creed was the inspiration behind the band, and 'Mission Of The Entranced' does little to argue the case for Damon Edge. The excitement in early work like 'Half

Machine Lip Moves' often rested on the "What happens next..." cut-up devices they used from one track to the next. Unfortunately, the new collection, consisting of two very long and lazy electronic bleatings, has none of that element of surprise.

The most immediately obvious comparisons to 'Mission Of The Entranced' would be some of the half-hour sequenced electro nonsense that Cabaret Voltaire used to knock out about once a month a few major labels ago, or worse, a Japan solo LP.

Apparently, Edge has also released four solo albums. Jesus, whoever keeps letting this man use a recording studio ought to be shot. File under 'Flatulent Drive!'.

James Robert

BACK-TRACKS

FELT 'Let The Snakes Crinkle Their Heads To Death' 'Poem Of The River' (Creation)

TWO FELT albums out on CD for the first time. Two albums which were largely dismissed as curios at the time, but which time has given the ringing tone of minor classics.

1986's 'Snakes' was without doubt Felt's most bewildering album. A collection of ten organ-dominated instrumentals, it flew from the toytown keyboard swirls and '70s cinema organ meet Bruce Hornsby of 'Song For William S Harvey', to the elegiac, mournful Bach meets 'Albatross' of 'The Palace'. Bumbling band mastermind Lawrence now says it's his favourite Felt album.

A slew of strange titles ('Indian Scriptures', 'The Nazca Plain') give it a kind of archaeological feel. And while it might have been made with the throwaway mood that the press labelled it with, on 'Snakes' Felt managed to dig into some weirdly affecting stuff. On my copy the CD sticks at the end of the last track. Just a manufacturing glitch? More likely it was intended – Larry's attempt to have Felt play forever.

1987's 'Poem' was again dominated by Martin Duffy's Hammond, but this time Felt were written off as Dylan-drenched Brummies with an overdraft at the old Cathedrals Of Sound building society. In '91 it transcends its obvious trad songwriting stance to sound sad and stunning.

The opening, bone-dry 'Declaration' is classic Lol: "I will be the first person in history to die of boredom," he groans in a club-footed drawl, before the song bursts into splendour and then abruptly stops.

'Poem' is riven with intimations of thwarted emotional connection ("I never listened to you/We never shared", "You wouldn't show yourself to me") which combine with Lawrence's resigned voice and presence to give a feel of half-arsed hopelessness. Meanwhile epic titles like 'Stained-Glass Windows In The Sky' and 'Riding On The Equator' are first undermined by his terminally dry rasp and then reinforced by cascading guitar lines and resonant zooms on the Hammond.

Other record companies would've slung these two mini-albums onto a single CD, but such good sense and economy would've somehow been out of keeping with Felt. Lawrence says he's always known for sure that Felt would grow into a legend after their demise. These releases go a good way to proving him right. RW

FLEETWOOD MAC 'The Blues Years' (Essential Records)

FIRST AND foremost, this is not the Wembley Arena resident, FM snooze button compatible Fleetwood Mac that's been constipating the airwaves since the mid-'70s. No, this is the version that was around the burgeoning London scene circa 1967, and very different.

Fleetwood Mac were an out and out blues band, even though they recorded 'Albaleedingross', and featured two who went onto the crap stuff, John McVie and Mick Fleetwood themselves. But more importantly it contained a certain Peter Green who's gone on to become Britain's second most famous music recluse after Syd Barrett.

Green was the main driving force behind Mac those days, and where a lot of the other blues bands around – most of them complete toilet – concentrated on the Chicago sound of people like Muddy Waters, Mac xeroxed a wider spectrum.

'The Blues Years' is one of those sumptuously produced triple CD box sets, and delivers just under three hours of varied blues, ranging from the stark country style of the Robert Johnson classic 'Hellhound On My Trail', to the rock 'n' roll skeletons of Elmore James. It's quality is mainly down to Green, easily one of the best blues guitarists this country ever produced.

All that said, though, Mac were still copyists, riding along on the music of another generation 5000 miles away. This album's interesting historically, but in the face of the great American blues recordings of the '50s, it does seem vaguely irrelevant. AS

YABBY YOU 'Beware Dub' (ROIR)

AS A child, Yabby You had a serious illness from which he escaped partly crippled. To give thanks to his maker for saving his life Yabby has since devoted his life to music for the praise of Jah. 'Beware Dub' was originally cut and released in 1978 and has been unavailable for some time.

The pedigree here is undeniable – King Tubby, Prince Jammy, Sly & Robbie, Tommy McCook and Percussionist Skully all make contributions, and all the rhythms have passed into roots history. Put out now through ROIR's cassette only operation, this is a must for any collection. If you only buy one dub LP this year, make it 'Beware Dub'. CC

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THE PRICE 'A Tableful Of Uncles' (Released Emotions) ****

REMEMBER NEW Wave? The Ruts doing 'Babylon's Burning' on kids' TV? The Jags' 'Back Of My Hand'? If you do, then it's time to fall in love with The Price.

The guitars bluster and the drums implode on breathless opener 'Was It You?' (a powerpop variation on The Beatles' 'No Reply') and when singer Malcolm gasps, "Did you leave a message for me to call you back?" you know the answer is going to be no. Better still is 'Standing In Your Way', a Secret Affair-style jangle, which halfway through metamorphoses into that bit from SLF's 'Tin Soldiers' where Jake Burns acts out the sergeant major.

The album's greatest moment, though, is the moving anti-seal culling lament 'On The Ice' which kicks off side two. Here, guitarist Leigh holds off on the Steve Jones riffs to produce a tune as mournful as the Buzzcocks' 'You Say You Don't Love Me' (which, incidentally, closes the album), over which Malcolm recounts the horrors of the kill.

The fact is that The Price's sheer tunefulness allows them to get away with anything, so when they ride roughshod over Pete Shelley's

saddest moment in typical street-urchin style it becomes more of a celebration than a defeat.

Y'see, unlike many of their post-punk contemporaries, The Price have the Knack as well as the collected works of the Clash, SLF and any other punk combo you care to mention. The result is a timeless pop brimming with a lust for life that just yells out optimism. In these days of sour-faced drug pushers, that's a welcome relief.

Paul Moody

VARIOUS 'Dancehall Stylee Volume 2' (Profile) ****

VARIOUS 'Grass Roots' (LA Records) *** LEE 'SCRATCH' PERRY 'Blood Vapour' (LA Records) ****

DANCEHALL REGGAE is hip on the New York club scene at the moment and 'Dancehall Stylee' is the second of Profile's compilations of what's kickin' in the Big Apple.

In UK terms it's a strange beast – a few of the tracks are long gone over here but there's enough to interest anyone whose eye it may catch. Of

the oldies, the best are Barrington Levy's classic 'Here I Come' and Tenor Saw's 'Ring The Alarm', while Reggie Stepper's 'Drum Pan Sound' is currently enjoying a renaissance in London's dubland.

All this, plus two fine Shabba Ranks tunes, 'Roots and Culture' and 'Wicked in Bed'. Compiled by New York's premier club musician Bobby Konders, this is a fine collection with a very dodgy name.

'Grass Roots' is a sampler for London's LA Records and contains enough good material to make it a good buy. The selections here cover a wide field – old time reggae stars like Ansel Collins and Derrick Morgan score well with 'Mr Big Shot' and 'Ride The Rhythm' respectively, while the two highlights of the set come from Lee Perry and Reading's Radical Dance Faction.

The Lee Perry track, 'The Zoic', is from the newly released 'Blood Vapour' LP, while RDF's 'Chinese Poem' is a powerful and moving tribute to the martyrs of Tiananmen Square which deserves to be heard by everyone.

Lee 'Scratch' Perry is often lauded as a dub genius, and on 'Blood Vapour' the genius shows. Made in 1976 but only now getting a release, it's a slice of classic 'Scratch'. This is the reason why Adrian Sherwood makes music the way he does – in fact, the rhythm from 'The Zoic' has been used by Sherwood to great effect on his Dub Syndicate 'Pounding System' LP.

If that means nothing, then, simply put, this is exceptional rhythmic and melodic roots music.

Colin C

INSTED 'What We Believe' (Epitaph) ****½

HARDCORE IS already beginning to seem a long time ago but for Insted, a 'traditional' Californian 'core' quartet, the '80s never ended. With their short hair, short sleeves and, uh, shorts, Insted are the archetypal 'conscious' straight-edge act, blessed by big brothers Bad Religion, whose Brett Religion produced, and namechecking kindred spirits 7 Seconds and Chain Of Strength.

What will determine your liking of 'What We Believe' is how committed you are to investing so late in the great hardcore dream. It may be unkind to question the obviously genuine lyrical outpourings of so young, fresh and fighting-fit a band, but these days restating the now overly familiar hardcore themes seems like mere retrenchment.

Musically, too, Insted have little new to offer, but as purists you wouldn't expect otherwise. Hardcore isn't music to get better at playing, but rather music you play until you're sick of it and move on, and Insted are nowhere near the latter state as they plough doggedly through all the right, uptight moves.

ACTIONS SPEAK LOUDER

COWBOY JUNKIES 'Whites Off Earth Now!!' (RCA) ****

IN THE ghostly world of the Cowboy Junkies, noise simply annoys. Whereas pop's bright young things rant and rave until they're eventually noticed, the Canadian masters of minimalism choose to barely open their mouths, quietly insisting that shouting gets you nowhere.

'Whites Off The Earth Now!!', the Junkies' previously unreleased debut LP, lends ample weight to their argument. Recorded in one day in a garage five years ago (just like your average Tears For Fears LP, come to think of it), it's a stark, cunningly controlled exploration of the blues that repeatedly resists the temptation to overstate its case.

Moving and alluring, 'Whites...' owes much of its success to the stunning interplay between Margo and Michael Timmins. While the former manages to sound magnificently forlorn and fatigued, as if it's all too

much trouble, the latter invariably succeeds in capturing his sister's mood with the minimum number of chords.

The opening 'Shining Moon', for instance, sees Michael invent a new interpretation of the blues in a desperate attempt to compliment Margo's unbelievably vulnerable voice, while Bruce Springsteen's 'State Trooper' is miraculously held together by a crude, crisp guitar that slithers in from out of nowhere, momentarily hinting at the Junkies' far noisier past.

'Baby Please Don't Go', however, does nothing of the sort. A desperate cry for attention, it's a suitably sombre affair that's only overshadowed by the magnificent 'Me And The Devil' and 'I'll Never Get Out Of These Blues Alive'. The former is a hungry and haunting helping of blues stripped to the bone, featuring Satan on slide guitar, while the latter weeps and yearns to such an extent that your stylus starts to feel sorry for it.

The Cowboy Junkies are poise personified. Now go shout it from the rooftops.

Paul Mardles



MERCURY REV 'Yerself Is Steam' (Mint Films) ****

TRULY A gorgeous one. This is one of those records which will mean something different to everyone who hears it, whether that's love or hate.

Mercury Rev, five New Yorkers (or thereabouts) related to the Flaming Lips, could be anything. Let's say the planet closest to the sun and one half of Suicide – that seems to fit. They can be coy (witness the credits to J Donahue – 'Vocals when left to himself'), they can be beaming and buoyant or hide lethargically behind walls of cloying chorused guitars. 'Yerself Is Steam' is a very grown-up first record.

Where can these sounds come from? The essence is of a laid-back spirit recalling Galaxie 500 or American Music Club's recent sorties, an understated dynamism which Sonic Youth were closest to on 'Sister', but even such disparate talents as The Butthole Surfers or Virgin Prunes come to mind in places. Imagine a bizarre musical reverie, a whole melting pot of the brightest, most psyched-out ideas, okay? Now you're getting close.

'Chasing A Bee' finds said Youth's 'Schizophrenia' blown out ass-backwards by a mad tripping folkie, courtesy of the enigmatic Suzanne on flute, a most disconcerting sound in these waters. 'Syringe Mouth' is as close as the LP's 'Rocket' side gets to literally taking off, a '154'-era Wire idea spat out and drenched in an intoxicating rush of colour with a melody you'd take home to mother.

The 'Harmony' side of the album consists of three pieces to its opposite number's five, and these are more drawn out Sonic sculptures, less successful overall. If Mercury Rev were seated when recording the first side, then they would surely have been flat on their backs for the duration of 'Harmony'. 'Yerself Is Steam's' strength comes from the wealth of varied ideas the band plunders in their largely subdued manner, and the more upbeat fashion of 'Rocket' lends itself rather better to the task.

But that's only splitting hairs. As debuts go, this one is gonna be well up on the list this year. It's smart and quietly confident in its dreamlike state, and you can take it to bed with you. Probably.

James Robert

REV IT UP

MERCURY REV: nice 'n' steamy does it



'No Rules', though, has a promising intro, all aggravated piledriving neck-deep guitar. And, to give them their due, Insted eventually overcome all objections with their very real, youthful attack.

Helpful, too, is the superior production, which makes the guitars sound as forceful as power drills. Thus 'Seize Life' storms boldly, and 'From The Start', though tamer, is some sort of manifesto: "I'm not condemning those who choose metal riffs/Or write lyrics that don't make any sense/Insted will stay the same as before/As long as we're together and putting out 'core'".

Nuff said.

Ralph Traiton

DISCHARGE 'The Nightmare Continues' (Clay) **

IT'S INTERESTING to note the way in which the term 'thrash' has evolved over the past ten years. In the early '80s, Discharge were the ultimate thrash band but were ridiculed by the '77 diehard brigade because they could only make a noise. Compared to today's thrash merchants, though, Discharge are positively pedestrian and tuneful – you can even make out most of the words.

'The Nightmare Continues' is a fair quality live recording of the band during the first part of the '80s, recorded in their home town of

Stoke, and includes the majority of their semi-famous numbers. It still sounds far from musical – the guitar, bass and drums could quite easily be put on a tape loop and repeated over and over again to create a similar effect.

Discharge chose to articulate one emotion and one emotion only. It was all blind anger and hatred and for that they can't be faulted – songs like 'Realities Of War' hit out like a ball of inflamed rage.

Where 'The Nightmare Continues' fits into the '90s, though, is another thing entirely. As the sleeve notes stress, the band reached the Top 75 of the singles chart and their debut album touched the Top 40 of the national albums chart when record sales were greatly higher than they are now, but ten years is a long time. Today the sound of protest, even in its most accessible form, all too often falls on deaf ears. Will anyone listen to a garbled message?

Andy Peart

VENOM P STINGER 'What's Yours Is Mine' (Aberrant) ***

AUSTRALIA IS on the other side of the world, and sometimes Venom P Stinger forcefully remind you of the fact. Sure, they could be compared to a lot of American bands – they may have dabbled in hardcore and shifted into slower gear, too – but there's something alien, strangely

abandoned and 'otherly' about their mélange of hard guitar, tough words and wayward rhythms.

Every song on 'What's Mine Is Yours' sounds like Stinger are midway up a shaky ladder without much hope of going up or down. Although nothing obviously violent happens, there is the minor threat of aggression to everything they do – an obnoxious demand for attention that makes you go from track to track expecting surprises. 'My Hole', for instance, is a lopsided mess, while 'The Quiet One' makes a casualty of melody, the discordant guitar and stolid drums telegraphing who-knows-what in terms difficult to define...or deny. Vocalist Dugald Mackenzie, never aspiring to sensitivity, mixes diction, friction and a delivery verging on indignant rage, holding notes as POWs, preferring to let them shatter rather than surrender.

And the beat goes...under. Grinding, but a light year from grind, musical criminal damage. 'Impressions' mixes Birthday Party leftovers with the sort of highly-strung body-blows employed by estimable Aussies, Feedtime, while 'Home Sweet Home' is equally ulcerated and ugly.

And then you realise you're only at the end of side one – and your tether. Guitars scatter and feed back because they feel like it, the vocals run through your head for cover and everything becomes a flat greyness. Down under has rarely been so down – or so under.

Ralph Traiton

CHARTS

UK SINGLES

- 1 1 3AM ETERNAL KLF KLF Communications
- 2 2 DO THE BARTMAN The Simpsons Geffen
- 3 10 ONLY YOU Praise Epic
- 4 6 (I WANNA GIVE YOU) DEVOTION Nomad Rumour
- 5 3 WIGGLE IT 2 In A Room Cutting
- 6 7 I BELIEVE EMF Parlophone
- 7 8 WHAT DO I HAVE TO DO Kylie Minogue PWL
- 8 9 HIPPYCHICK Soho S&M
- 9 5 CRY FOR HELP Rick Astley RCA
- 10 24 GLAD Kim Appleby Parlophone
- 11 12 PLAY THAT FUNKY MUSIC Vanilla Ice SBK
- 12 15 GET HERE Oleta Adams Fontana
- 13 26 GAMES New Kids On The Block Columbia
- 14 20 YOU GOT THE LOVE Source True Love
- 15 22 OUTSTANDING Kenny Thomas Cooltempo
- 16 11 GONNA MAKE YOU SWEAT C&C Music Factory Columbia
- 17 27 THE NIGHT FEVER MEGAMIX Mixmasters IQ
- 18 14 CRAZY Seal ZTT
- 19 4 INNUENDO Queen Parlophone
- 20 38 BLUE HOTEL Chris Isaak Reprise
- 21 16 I CAN'T TAKE THE POWER Off-Shore Columbia
- 22 17 CAN I KICK IT? A Tribe Called Quest Jive
- 23 13 SADNESS PART 1 Enigma Virgin International
- 24 21 SUMMER'S MAGIC Mark Summers 4th & Broadway
- 25 18 MERCY MERCY ME/I WANT YOU Robert Palmer EMI
- 26 23 COMING OUT OF THE DARK Gloria Estefan Epic
- 27 19 SENSITIVITY Ralph Tresvant MCA
- 28 50 ALL RIGHT NOW Free Island
- 29 30 SMALLTOWN BOY Jimmy Somerville with Bronski Beat London
- 30 - EVERY BEAT OF THE HEART Railway Children Virgin
- 31 42 GOOD TIMES Jimmy Barnes & INXS Atlantic
- 32 - THINKIN' ABOUT YOUR BODY 2 Mad Big Life
- 33 - BEAUTIFUL LOVE Julian Cope Island
- 34 - IN YER FACE 808 State ZTT
- 35 - AUBERGE Chris Rea Magnet
- 36 32 SUMMER RAIN Belinda Carlisle Virgin
- 37 - THE KING IS HALF UNDRESSED Jellyfish Charisma US
- 38 - HEAL THE PAIN George Michael Epic
- 39 43 THE WAY YOU DO THE THINGS YOU DO UB40 DEP International
- 40 35 SOMEDAY Mariah Carey Columbia
- 41 33 ALL THE MAN THAT I NEED Whitney Houston Arista
- 42 48 LOVE REARS ITS UGLY HEAD Living Colour Epic
- 43 - IT'S TOO LATE Quartz Mercury
- 44 28 FORGET MENOTS Tongue 'N' Cheek Syncopate
- 45 25 THE TIME OF MY LIFE Bill Medley & Jennifer Warnes RCA
- 46 - DON'T QUIT Caron Wheeler RCA
- 47 29 BONEYARD Little Angels Polydor
- 48 - BABY DON'T CRY Lalah Hathaway Virgin America
- 49 - WHICH WAY SHOULD I JUMP? Milltown Brothers A&M
- 50 36 ALL TOGETHER NOW Farm Produce

Compiled by MRIB

UK ALBUMS

- 1 - INNUENDO Queen Parlophone
- 2 5 DOUBT Jesus Jones Food
- 3 1 THE SOUL CAGES Sting A&M
- 4 3 MCMXC AD Enigma Virgin
- 5 6 WICKED GAME Chris Isaak Reprise
- 6 2 ALL TRUE MAN Alexander O'Neal Tabu
- 7 4 THE IMMACULATE COLLECTION Madonna Sire
- 8 7 THE VERY BEST OF Elton John Rocket
- 9 - INTO THE LIGHT Gloria Estefan Epic
- 10 8 I'M YOUR BABY TONIGHT Whitney Houston Arista
- 11 9 SEROUS HITS... LIVE! Phil Collins Virgin
- 12 12 DON'T EXPLAIN Robert Palmer EMI
- 13 11 LISTEN WITHOUT PREJUDICE VOLUME 1 George Michael Epic
- 14 30 RUNAWAY HORSES Belinda Carlisle Virgin
- 15 23 SWEET DREAMS Patsy Cline MCA
- 16 13 THE SINGLES COLLECTION 1984/1990 Jimmy Somerville London
- 17 15 TO THE EXTREME Vanilla Ice SBK
- 18 19 THE LOST BOYS - ORIGINAL SOUNDTRACK Various Atlantic
- 19 22 X INXS Mercury
- 20 14 DIRTY DANCING Original Soundtrack RCA
- 21 - DEDICATION - THE VERY BEST OF Thin Lizzy Vertigo
- 22 18 CARRERAS DOMINGO PAVAROTTI - CONCERT Various Decca
- 23 17 WORLD POWER Shap Arista
- 24 16 SOUL PROVIDER Michael Bolton Columbia
- 25 10 A LITTLE AIN'T ENOUGH David Lee Roth Warner Brothers
- 26 20 SHAKING THE TREE - GOLDEN GREATS Peter Gabriel Virgin
- 27 25 PLEASE HAMMER DON'T HURT 'EM MC Hammer Capitol
- 28 38 THE SIMPSONS SING THE BLUES The Simpsons Geffen
- 29 31 RHYTHM OF LOVE Kylie Minogue PWL
- 30 29 THE RHYTHM OF THE SAINTS Paul Simon Warner Brothers
- 31 - AND NOW THE LEGACY BEGINS Dream Warriors 4th & Broadway
- 32 28 GREATEST HITS 1977-1990 The Stranglers Epic
- 33 - EVERYBODY'S ANGEL Tanita Tikaram East West
- 34 24 PILLS 'N' THRILLS AND BELL YACHES Happy Mondays Factory
- 35 - THE TRACKS OF MY TEARS Smokey Robinson Dino
- 36 - LIVE AT THE BRIXTON ACADEMY Faith No More Slash
- 37 40 GONNA MAKE YOU SWEAT C&C Music Factory Columbia
- 38 26 CHOKE The Beautiful South Go! Discs
- 39 36 STARRY NIGHT Julio Iglesias Columbia
- 40 35 ORIGINAL SOUNDTRACK ROCKY V Various Capitol
- 41 21 1916 Motorhead Epic
- 42 27 THE VERY BEST OF The Righteous Brothers Verve
- 43 43 BACK FROM RIO Roger McGuinn Arista
- 44 33 THE VERY BEST OF The Bee Gees Polydor
- 45 44 MUSIC FROM TWIN PEAKS Angelo Badalamenti Warner Brothers
- 46 41 DREAMLAND Black Box deConstruction
- 47 45 BELIEF Innocence Cooltempo
- 48 46 PRETTY WOMAN ORIGINAL SOUNDTRACK Various EMI USA
- 49 - WAKING HOURS Del Amitri A&M
- 50 - JORDAN: THE COMEBACK Prefab Sprout Kitchenware

Compiled by MRIB

5 YEARS AGO

ALTERNATIVE

- 1 6 GIVING GROUND The Sisterhood Merciful Release
- 2 1 DAYS LIKE THESE Billy Bragg Go! Discs
- 3 7 WHISTLING IN THE DARK Easterhouse Rough Trade
- 4 2 SHE SELLS SANCTUARY The Cult Beggars Banquet
- 5 15 KOOL NOH Aswad Simba
- 6 13 BITTERSWEET New Model Army Quiet
- 7 - OUT FROM THE VOID Antisect Endangered Musik
- 8 10 REVOLUTION Chumbawamba Agitpop
- 9 3 BLUE MONDAY New Order Factory
- 10 - LIKE AN ANGEL Mighty Lemon Drops Dreamworld
- 11 - CAN YOUR PUSSY DO THE DOG? The Cramps Big Beat
- 12 4 ECHOES IN A SHALLOW BAY Cocteau Twins 4AD
- 13 - BIBLE OF THE BEATS Age Of Chance Riot Bible
- 14 - ONCE MORE Wedding Present Reception
- 15 5 TINY DYNAMINE Cocteau Twins 4AD
- 16 8 SUB-CULTURE New Order Factory
- 17 - THE BATTLE CONTINUES Conflict Mortarhate
- 18 16 REVOLUTION The Cult Beggars Banquet
- 19 - KICK OVER THE STATUES The Redskins Abstract
- 20 - RELIGIOUS PERSUASION Andy White Stiff

10 YEARS AGO

ALTERNATIVE

- 1 2 CARTROUBLE Adam And The Ants Do It
- 2 1 ZEROX Adam And The Ants Do It
- 3 3 BULLSHIT DETECTOR Various Crass
- 4 4 IT'S OBVIOUS/DIET Au Pairs Human
- 5 8 ATMOSPHERE Joy Division Factory
- 6 5 SIMPLY THRILLED HONEY Orange Juice Postcard
- 7 6 ORIGINAL SIN Theatre Of Hate SS
- 8 7 DECONTROL Discharge Clay
- 9 10 GET UP AND USE ME Fire Engines Codex
- 10 - LET THEM FREE EP Anti-Pasti Rondelet
- 11 16 SEVEN MINUTES TO MIDNIGHT Wah! Heat Inevitable
- 12 20 LOVE WILL TEAR US APART Joy Division Factory
- 13 9 HOLIDAY IN CAMBODIA Dead Kennedys Cherry Red
- 14 - STOP THAT GIRL Vic Godard Oddball/Rough Trade
- 15 12 IT'S KINDA FUNNY Josef K Postcard
- 16 11 DANCED Toyah Safari
- 17 - FOUR SORE POINTS Anti-Pasti Rondelet
- 18 19 TRY Delta 5 Rough Trade
- 19 15 KILL THE POOR Dead Kennedys Cherry Red
- 20 13 BLOODY REVOLUTIONS/PERSONS UNKNOWN Crass/Poison

Compiled by Gallup

AWESOME 10

- 1 BLOODSPORT FOR ALL Carter (USM)
- 2 SLIVER Nirvana
- 3 MAGIC Cud
- 4 COUNTING BACKWARDS Throwing Muses
- 5 FELICITY Orange Juice
- 6 BACK OF LOVE Echo And The Bunnymen
- 7 THE WAGON Dinosaur Jr
- 8 FEELIN' The La's
- 9 WILLIAM SHATNER The Wedding Present
- 10 DIPPING Bleach

Most requested records at club Awesome, Saturday at The Venue, New Cross

Strange Fruit THE PEEL SESSIONS

TOP TEN ALBUMS

- 1 THE CHAMELEONS
- 2 MANCHESTER - SO MUCH TO ANSWER FOR (Double)
- 3 NEW ORDER
- 4 JOY DIVISION
- 5 HARDCORE HOLOCAUST II
- 6 SOFT MACHINE (Double)
- 7 BUZZCOCKS
- 8 THE ONLY ONES
- 9 WIRE
- 10 THE RUTS

TOP FIVE EPs

- 1 HAPPY MONDAYS
- 2 INSPIRAL CARPETS
- 3 THE JAM
- 4 THE SMITHS
- 5 THE CURE



RICK ASTLEY: pop star with long hair

MUSIC VIDEO

- 1 1 JUSTIFY MY LOVE / MTV VOGUE Madonna WMV
- 2 2 THE IMMACULATE COLLECTION Madonna WMV
- 3 4 IN CONCERT Carreras/Domingo/Pavarotti Polygram Video
- 4 5 SERIOUSLY LIVE IN BERLIN Phil Collins Virgin
- 5 3 TOURFILM REM WMV
- 6 8 THE VERY BEST OF Elton John Polygram Video
- 7 7 FROM A DISTANCE (THE EVENT) Cliff Richard PMI
- 8 9 LIVE FROM BARCELONA 1990 Tina Turner Polygram Video
- 9 - HARD 'N' HEAVY VOL 10 Various Virgin
- 10 10 AN EVENING WITH Daniel O'Donnell Ritz

Compiled by Gallup

METAL SINGLES

- 1 1 BONEYARD Little Angels Polydor
- 2 3 LOVE REARS ITS UGLY HEAD Living Colour Epic
- 3 2 DEDICATION Thin Lizzy Vertigo
- 4 4 FLY TO THE ANGELS Slaughter Chrysalis
- 5 5 TEAR DOWN THE WALLS No Sweat London
- 6 6 MILES AWAY Winger Atlantic/East West
- 7 7 BRING YOUR DAUGHTER... TO THE LAUGHTER Iron Maiden
- 8 8 HIGH ENOUGH Damn Yankees Warner Bros
- 9 - SONG FOR THE LONELY Loud China
- 10 9 TWICE AS HARD Black Crowes Def American

METAL ALBUMS

- 1 1 A LITTLE AIN'T ENOUGH David Lee Roth Warner Bros
- 2 2 1916 Motorhead Epic
- 3 3 REMASTERS Led Zeppelin Atlantic/East West
- 4 4 ROCKING ALL OVER THE YEARS Status Quo Vertigo
- 5 5 CORNERSTONES 1967-1970 Jimi Hendrix Polydor
- 6 6 SLIPPERY WHEN WET Bon Jovi Vertigo
- 7 10 BLAZE OF GLORY / YOUNG GUNS II Jon Bon Jovi Vertigo
- 8 7 NO PRAYER FOR THE DYING Iron Maiden EMI
- 9 - ROCK CITY NIGHTS Various Vertigo
- 10 - RECYCLER ZZ Top Warner Bros

Compiled by Spotlight Research

INDIE SINGLES

- 1 1 3 AM ETERNAL The KLF KLF Communications
- 2 2 (I WANNA GIVE YOU) DEVOTION Nomad & MCMikee Freedom Rumour
- 3 3 WHAT DO I HAVE TO DO Kylie Minogue PWL
- 4 4 ALL TOGETHER NOW The Farm Produce
- 5 - THINKIN' ABOUT YOUR BODY 2 Mad Big Life
- 6 - COUNTING BACKWARDS Throwing Muses 4AD
- 7 6 THE BEE (REMIX) Scientist Kickin'
- 8 - KID GET HYPED Deskee Big One
- 9 5 EVERYBODY NEEDS SOMEBODY Birdland Lazy
- 10 - JOIN THE FUTURE Tuff Little Unit Warp
- 11 - FEEL THE POWER Tekno Too D-Zone
- 12 7 BLOODSPORT FOR ALL Carter (USM) Rough Trade
- 13 11 BIG CITY Spacemen 3 Fire
- 14 8 DEREK WENT MAD Shut up And Dance Shut Up And Dance
- 15 9 THE SCORCHER/KIRK'S BACK 4 Hero Reinforced
- 16 14 MOTOWN JUNK Manic Street Preachers Heavenly
- 17 - GODLIKE The Dylans Situation Two
- 18 12 ARE YOU DREAMING? Twenty 4 Seven BCM
- 19 15 MORE THAN I KNOW/NOT FORGOTTEN Leftfield Outer Rhythm/Mute
- 20 16 SITUATION (REMIX) Yazoo Mute
- 21 - OLE OLE OLE LA Mood PWL
- 22 17 FIRE WHEN READY G Double E Jumpin' & Pumpin'
- 23 13 SLIVER Nirvana Tupelo
- 24 - OUTER LIMITS Predator Industrial
- 25 18 STILL FEEL THE RAIN Stex Some Bizzare
- 26 23 FREEDOM A Homeboy, A Hippie And A Funky Dredd Tam Tam
- 27 19 FEEL IT Adonte Republic
- 28 22 GROWING OLD Origin Hut/VC
- 29 27 SPICE Eon Vinyl Solution
- 30 29 TOTAL CONFUSION A Homeboy, A Hippie And A Funky Dredd Tam Tam
- 31 36 KINKY AFRO Happy Mondays Factory
- 32 28 SCHOOL OF THE WORLD Nicolette Shut Up And Dance
- 33 44 ILLEGAL GUNSHOT Ragga Twins Shut Up And Dance
- 34 38 CLONK Sweet Exorcist Warp
- 35 20 MAKE WAY FOR THE ORIGINALS Izit Optimism
- 36 - WHAT'S IT ALL ABOUT Run DMC Profile
- 37 21 PEACE (IN THE MIDDLE EAST) Apollo II WAU/Mr Modo
- 38 33 24 HOURS Betty Boo Rhythm King
- 39 24 MY RISING STAR Northside Factory
- 40 47 ISLAND HEAD EP Inspirial Carpets Cow
- 41 37 STEP ON Happy Mondays Factory
- 42 46 MAGIC ROUNDAABOUT Rising High Collective Tam Tam/Savage
- 43 40 FALLEP Ride Creation
- 44 26 IT'S ON Flowered Up Heavenly
- 45 - MAKE IT MINE The Shamen One Little Indian
- 46 30 FIRECRACKER Firecracker Optimism
- 47 41 GROOVY TRAIN The Farm Produce
- 48 - LAUNCHPAD Bleep SSR
- 49 34 I USETA LOVE HER Saw Doctors Solid
- 50 35 FUN FACTORY The Damned Deltic

Compiled by Spotlight Research

ON THE DECK

James Robert

- TIMEBOMB Dog Faced Hermans Demon Radge
 POKERHUNTUS WAS HER NAME Thee Headcoats Sub Pop
 THEN COMES OUDLEY The Jesus Lizard Touch And Go

Steve Double

- REGGAE ATTACK Various Artists Attack LP
 RED ROSES FOR ME The Pogues Stiff LP
 I KNOW Blur Food 45 B-side

Damon Wise

- DADDY CALLED ME A NIGGA Young Black Teenagers MCA
 DO NOT FEED THE ALLIGATORS Dream Warriors 4th & Broadway
 DO THE BARTMAN The Simpsons Where's the remix?

Tommy Udo

- GOAT The Jesus Lizard Touch & Go. Pure mental!
 THE POWER OF PUSSY Bongwater Shimmy Disc really kooky LP
 30 SOMETHING Carter USM Rough Trade

Keith Cameron

- THE LAST DAYS OF POMPEII Nova Mob Forthcoming Rough Trade LP
 TINGLE That Petrol Emotion Virgin 45
 THE POWER OF PUSSY Bongwater Yes indeed—Shimmy Disc LP

Paul Mardles

- IN YER FACE 808 State ZTT 45
 ME AND THE DEVIL Cowboy Junkies From forthcoming RCA LP
 BIG CITY Spacemen 3 Far-out Fire 45

Mr Spencer

- WHAT DO I HAVE TO DO Kylie PWL 12-inch stunna!
 GO SISTA Franchene 7-Inch vocal edit's a killa!
 AFGHAN WIGS Live 'n' dangerous at The Venue, New Cross

SAM KING

- FROM RUSSIA WITH LOVE Matt Munro From EMI's James Bond LP
 BEAUTIFUL LIE Miladojka You need From 'Bloodylon' LP
 BEGIN THE BEGINS REM From 'Life's Rich Pageant'



BIRDLAND: POP group with blonde hair

DANCEFLOOR

ALTERNATIVE

- 1 - 3 AM ETERNAL KLF KLF Communications
- 2 4 I BELIEVE EMF Parlophone
- 3 2 INTERNATIONAL BRIGHT YOUNG THING Jesus Jones Food
- 4 19 BLOODSPORT FOR ALL Carter (USM) Rough Trade
- 5 1 ALL TOGETHER NOW The Farm Produce
- 6 6 X, Y AND ZEE Pop Will Eat Itself RCA
- 7 17 HIPPYCHICK Soho Tam Tam
- 8 13 FOUNTAIN O' YOUTH Candyland Fiction
- 9 - GODLIKE EP The Dylans Situation Two
- 10 39 RIDE Parchman Citybeat
- 11 - MOTOWN JUNK Manic Street Preachers Heavenly
- 12 3 THE STORM/SHE'S A RAINBOW World Of Twist Circa
- 13 - THE WAGON Dinosaur Jr Blanco Y Negro
- 14 8 EVERYBODY NEEDS SOMEBODY Birdland Lazy
- 15 - WHICH WAY SHOULD I JUMP Milltown Brothers A&M
- 16 - BOX SET GO The High London
- 17 - LET ME IN The Real People CBS
- 18 21 BOB'S YER UNCLE Happy Mondays Factory
- 19 28 COUNTING BACKWARDS Throwing Muses 4AD
- 20 31 A FOREST (REMIX) The Cure Fiction
- 21 5 UNBELIEVABLE EMF Parlophone
- 22 9 KINKY GROOVY AFRO Happy Mondays Factory
- 23 - SATURDAYS ANGELS If? MCA
- 24 20 TINGLE That Petrol Emotion Virgin
- 25 14 GOD KNOWS IT'S TRUE Teenage Fanclub Paperhouse
- 26 - EYE WONDER The Apples Epic
- 27 22 LET'S PRETEND Sp!n Foundation
- 28 - CAN I KICK IT? A Tribe Called Quest Jive
- 29 33 HURDY GURDY MAN Butthole Surfers Rough Trade
- 30 - DELPHIS The Impossibles Fontana
- 31 27 THERE SHE GOES The La's Gol Discs
- 32 10 WINDOW PANE The Real People CBS
- 33 - MORE THAN ENOUGH The Wendys Factory
- 34 - JOY King Of The Slums Cherry Red
- 35 11 MY RISING STAR Northside Factory
- 36 16 UNTIL YOU FIND OUT Ned's Atomic Dustbin Chapter 22
- 37 12 SCOPE Paris Angels Sheer Joy
- 38 - OPPORTUNITY 3 The Charlatans Beggars Banquet
- 39 18 SHE'S SO HIGH/I KNOW Blur Food
- 40 24 RAVEDOWN Swervedriver Creation

Compiled by Streets Ahead, 8 Granville Park, London SE13 7EA

INDIE ALBUMS

- 1 - THE TRACKS OF MY TEARS Various Dino
- 2 1 PILLS 'N' THRILLS & BELLIES Happy Mondays Factory
- 3 3 RHYTHM OF LOVE Kylie Minogue PWL
- 4 5 ROCK 'N' ROLL LOVESONGS Various Dino
- 5 7 SOME FRIENDLY The Charlatans Situation Two
- 6 2 TYRANNY FOR YOU Front 242 RRE
- 7 10 THAT LOVING FEELING VOL III Various Dino
- 8 9 101 DAMNATIONS Carter (USM) Big Cat
- 9 6 NOWHERE Ride Creation
- 10 4 BOOMANIA Betty Boo Rhythm King
- 11 11 THE STONE ROSES The Stone Roses Silvertone
- 12 16 BACHARACH & DAVID—THE SONGS Various Dino
- 13 14 EN-TACT The Shamen One Little Indian
- 14 13 VIOLATOR Depeche Mode Mute
- 15 12 STREET MOVES Twenty 4 Seven BCM
- 16 8 DREAMING Patsy Cline Platinum Music
- 17 15 THAT LOVING FEELING Various Dino
- 18 20 GHOST—ORIGINAL SOUNDTRACK Various Milan
- 19 19 THE FIVE SEASONS Fairport Convention New Routes
- 20 17 CLONKS COMING Sweet Exorcist Warp
- 21 18 BOSSANOVA Pixies 4AD
- 22 29 THE HEALER John Lee Hooker & Friends Silvertone
- 23 - HEAVENLY V SATAN Heavenly Sarah
- 24 - THE TECHNO ROSE OF BLIGHTY Fluke Creation
- 25 27 BACK FROM THE HELL Run DMC Profile
- 26 24 LOVEGOD The Soup Dragons Raw TV
- 27 - D-STRESS VOL 1 Various Stress
- 28 26 WILD! Erasure Mute
- 29 21 HEAVEN OR LAS VEGAS Cocteau Twins 4AD
- 30 - TAKE CONTROL Gary Taylor Expansion

Compiled by Spotlight Research



MODERN ROMANCE: nice shoes, lads

WHERE ARE THEY NOW?

Modern Romance

MODERN ROMANCE were the kind of band only your mum liked. A motley collection of London clubbers (masterminded by ex-Leighton Buzzard Geoff Deane), they salsa'd their way into the Top 20 in the early '80s by combining a string of irksome party 'classics' with some great blow-dry haircuts.

Before you knew it, meaningless conga cocktails like 'Everybody Salsa' and 'Ay Ay Ay Ay Moosey' were superceded by the equally upbeat 'Best Years Of Our Lives' (number four in November '82) and materialist anthem 'High Life', until the strain of maintaining a fixed grin and a wavy hairdo forced Geoff Deane to pack it all in. As he explains: "You just get to the age where sticking your crotch out at young girls loses its attraction".

Ex-fireman Michael J Mullins was installed in Deane's place, but the hits soon ran out. Following the split Geoff Deane wrote 'You Think You're A Man' for Divine (a SAW collaboration), before absconding to Rio to complete a joke book with ex-Sex Pistol Ronnie Biggs (which was subsequently banned). Since then he has concentrated on writing and has completed comedy scripts for Keith Allen and Alas Smith & Jones, as well as writing regularly for designer male magazine *Arena*.

Trumpeter John du Prez has been equally successful — having played on the film score of *A Fish Called Wanda*, he now lives in Hollywood where he has contributed to the *Teenage Mutant Ninja Turtles* soundtrack album. Guitarist Paul Gendler, meanwhile, went on to play with Bros and S'Express, and the James brothers (Robbie and David) are probably "selling insurance" and "living on the Planet Zog" respectively, according to Geoff Deane.

"For a band like us to split over musical differences was a complete joke," he recalls. "There was no music!"

The Gravedigger

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 ● HAMMILL, VdGG Issue 10 £1.20. Fred Tomsett, 96a Cowlishaw Road, Sheffield. S1470
 ● STRANGLER The magazine of Strangers Information Service. Keep up-to-date with all that's happening. Issue 32 out soon with free flexi. Send £6 for subscription or SAE for info. Gary, S.I.S, PO Box 195 Cambridge. CB4 2QJ S1423
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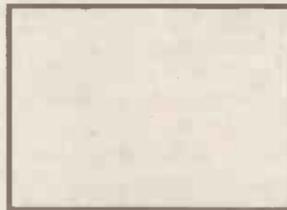
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CEREBRAL FIX

PRIZE X-WORD BY SUE BUCKLEY

WIN! WIN! WIN!

Some pretty wobbly Jellyfish CDs and T-shirts to be won in this week's Prize X-Word

'ERE! FANCY a song you can not only play but also play with? Because we've got some of the wibbiest, wobbliest sounds around up for grabs from some crusty cousins across the Pond.

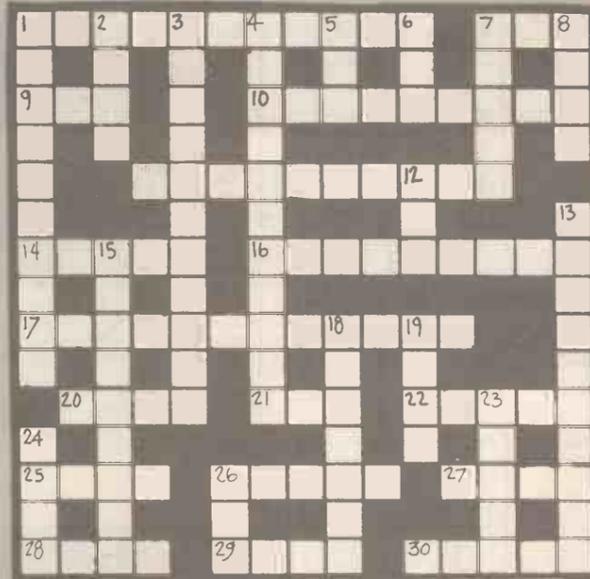
You've heard Paul Elliott singing their praises and praising their singing and you too could find out what it is that makes flamboyant, rockin' funksters Jellyfish so damn groovy. There are five CD copies of their debut single 'The King Is Half Undressed' available to the best pop worders about. But, hark, this is no ordinary CD, no siree. This one comes in what's called a jellypack - a slippy, slidey little number that will have you afondling and afumbling all day long.

And worry not if you're one of these old-fashioned techno haters who can't afford a compact disc player because for you we have five wonderfully fashionable long-sleeved T-shirts. Available in this season's très chic colour, red, it has an incredibly attractive Jellyfish logo for you to wear with pride across your chest.

All you have to do is fill in the blank bits on that grid to the right, put it in an envelope along with your name, address and preference of prize, place a jelly mould on your head and wobble on down to the post office. Mark your envelope 'Wibble, Wobble, Jelly On A Plate' and send it to **Sounds, Ludgate House, 245 Blackfriars Road, London SE1 9UZ** to arrive no later than February 19.



JELLYFISH: FAB gear, fab sounds



5. Motorhead's trump card of spades (3)
6. Buddy Holly's Peggy (3)
7. ...and Floyd's Arnold (5)
8. UB40 liked it doubly red (4)
12. Garfunkel in farting competition! (3)
13. According to the classic, where are the neon lights bright? (2.8)
15. Who held the whole of the moon? (9)
18. What did World Party say to Jumbo? (7)
19. Which position Morrissey came in the international playboy stakes (4)
23. Ex-aristocrats of the New Church (5)
24. The Soup Dragons let loose (4)
26. Robert Plant's log was what size? (3)

ACROSS

1. Tim Simenon's band (4.3.4)
7. Clash's legal foe (3)
9. Ronnie in old iodine bottle (3)
10. The kerosene man? (5.4)
11. Who heard it through the grapevine? (6.4)
14. ...and who didn't turn around? (5)
16. Holly Johnson's romantic loco? (4.5)
17. Who's going down to the boneyard? (6.6)
20. MC Hammer down on his knees (4)
21. Power balancers (1.1.1)
22. Saucy latin soul? (5)

DOWN

25. White one for Cream (4)
26. PC Brown! (5)
27. Lonesome bird for The Scorpions (4)
28. Two Phil's facile lover (4)
29. Vincent/Autrey (4)
30. ZZ Top's Mr Hill needs sweeping! (5)

LAST WEEK'S ANSWERS

ACROSS

1. Ian Astbury 5. Dress 10. When I Fall In Love 12. Iron Butterfly 15. Hop 16. Ace 17. Axe 18. Range 20. Changes 22. Town 23. Al 25. Ramones 27. The Loving 28. Bono 29. Edit 33. Sea 34. Danielle Dax 36. I Want Is You 37. Comsat

DOWN

1. Inspiral Carpets 2. New Model Army 3. She 4. RCA 6. Randy Crawford 7. Slowhand 8. Cliff 9. Temple 11. In The 13. Bragg 14. Enlighten Me 19. Steel 21. SOS 24. Lights Out 26. Naked 28. Banks 30. Texas 31. Da-Da 32. All 35. Dio

TRIVIA QUIZ

Another Valentine's Day goes by and we bet your letterbox was flooded by a truckload of cards and red roses. No? Well never mind because we at *Sounds* love you. Honestly, we do. To every single last one of you we give deep, heartfelt, lusty luurve. That and 20 beautiful, satin-encrusted trivia questions based on rock 'n' roll's favourite theme - **LOVE**. Sue Buckley is your funny valentine

1. Who compiled the 'Lexicon Of Love'?
2. Who cut the original version of Monie Love's hit 'It's A Shame'?
3. In which famous band could you hear the talent of Mike Love?
4. On which of the Beatles early singles was 'PS I Love You' the official B-side?
5. Rose Royce were the first to discover that 'Love Don't Live Here Anymore'. Name the producer/entrepreneur who created Rose Royce!
6. Who produced The B52's 'Love Shack'?

7. Whose "dream of love" would be "the closest you will get to love"?
8. In what tune are we told, "Words can't say what love can do"?
9. The Righteous Brothers' 'You've Lost That Loving Feeling' is a classic smoochie, but who cut the original UK cover version way back in 1965?
10. Who was the lead singer in late '60s teeny bop sensations Love Affair?
11. Which ex-Bauhaus men formed the nucleus of Love And Rockets?
12. Who had hits with 'Baby Love', 'Love Child' and 'Stoned Love'?
13. In 1982 Madness discovered 'It Must Be Love', but who made the original discovery?
14. Whose very recent offering is a 'Love So True'?
15. On which LP did the Thin Lizzy classic 'Still In Love With You' originally appear?
16. What was on the B-side of Dream Academy's recent single 'Love'?
17. For what special event did the Beatles compose and perform 'All You Need Is Love'?
18. Which tune opens with "Don't whisper love and dream of wedding bells"?
19. 'Love Is Strange' is one of the highlights of the *Dirty Dancing* soundtrack - name the artists!
20. Who was the focal point in semi-legendary '60s band Love?

TRIVIA QUIZ ANSWERS

1. ABC 2. The Detroit Spinners 3. The Beach Boys 4. 'Love Me Do' 5. Norman Whitfield 6. Don Was 7. Morrissey in 'November Spawned A Monster' 8. 'I'll Be There For You' by Bon Jovi 9. Cilla Black 10. Steve Ellis 11. Daniel Ash, Kevin Haskins and David J 12. The Supremes 13. Labi Siffre in 1972 14. Tim Simenon's 15. 'Live And Dangerous' 16. 'Mordechai Vanuro' 17. The first worldwide live TV link up by satellite 18. The Beautiful South's 'Let Love Speak Itself' 19. Mickey And Sylvia 20. Arthur Lee

'WHAT GREAT TASTE I HAVE' X-WORD WINNERS

YO READERS! Grab your Spandex and prepare to rock for you are the winners of some seriously heavy video tape. **June (Tea) Robinson, Darren Hill, Tim Cox, Peter Tighe, Nigel Nattrass, Pat Foot, Lee James, Dennis Hopper, Mike Crookes and Roland Marsh** all get Mötley Crüe's *Dr Feelgood* goodie, while **The Doctor's First, George A Satellite, Peter Alton, Malc Miller, David Coates, Damien, Mark Von Axeman, Carol Coffey, Midland Meat Packers and Spandex MC Trousers** make love not war with the *Moscow Peace Festival* compilation. Awwwlriiight!

BY NICK WRIGHT

NOBBY NAUSEA AND THE NOWHERES

A PHILOSOPHY SESSION IN SLUGS BAR...



WELL, YOU WOULD NEED COMPLICATED MACHINES TO PERFORM IT LIVE...



BUT TO MAKE A PERFORMANCE OF COMPUTERISED MUSIC REALISTIC THEY'D HAVE TO INVENT OTHER, EVEN MORE COMPLICATED MACHINES TO SMASH UP THE GEAR AT THE END OF THE GIG...



YEAH, IT'LL TAKE A LONG TIME FOR THEM TO INVENT MACHINES WITH THAT LEVEL OF SOPHISTICATION



SOUND OFF!

THE READERS WRITE TO REPLY

ALBUM WINNER

Readers who write to *Sound Off!* should include their chosen single LP when writing. Either chart in *Sounds* – big one or the indies – is acceptable

Spit and Polish

LIKE *Sounds* very much and get it from an English friend from time to time. There isn't such a good music magazine here in Poland.

I would like to tell you a bit about this funny country called Poland. I can see your faces as you're reading this – What? Poland!? Isn't it in Asia? What the hell happens in that f**kin' communist country?

I live in a little town, Zgorzelec, near the German border. There are hundreds of towns like it in Poland and Europe (Poland is in Europe!); dull, dirty and without any reasonable amusements. I say 'reasonable' because I don't like to spend time in the discotheques (shitotheques) or dingy pubs. You can't compare Polish pubs to English ones. It is horror! It would be a wretched existence in my town, except for a few young men who decided to do something about it. From time to time we have alternative discos (called Sound Systems) in a local culture house. It is the only place you can have a good time and they play all kinds of music – funk, punk, jazz, ska, reggae, hardcore, thrash etc. It is a 'no disco' disco.

The only other thing that keeps me alive is concerts. Our town is on a very important route (checkpoint) to Berlin. Using my connections in certain circles I get to see some live groups from the West. On the day of a concert in Zgorzelec many people come from all over the district. The city becomes colourful, it starts living. It is not grey at that time!

Many groups have played, including Soulside, Fire Party, False Prophets, Verbal Assault, De Kift, Oi Polloi (No Poll Tax concert) and many Polish bands. But the best concert in my town was Fugazi, in October 1990. It was incredible. I never expected to see such a concert. For the first 15 minutes I could only stare at the scene with opened mouth. Just after the song 'Shut The Door' I shut my mouth but I'm still vibrating. It was out of this world! The Polish groups on before Fugazi came off, hmm, very embarrassingly. They played for nearly two hours, and I won't forget those hours in my life. I think the other people (about 500) won't either. My eyes and ears were opened to real music. I may be talking through my hat, you may not believe me, but I don't care. Nobody understood the lyrics but everything was clear. Alas, it has already passed into history and remains as only memories and recordings. Life is grey again – only pox! Till the next concert I mustn't become insane.

It would be great if any of your readers decided to write to me. I promise to reply to all letters. Oh, by the way, I am 19, male and finishing secondary school this year.

JACEK KOCIECKI ul Konarskiego 2/41, 59-900 Zgorzelec, Poland

Jacek wins Fugazi's album 'Repeater'

WHY IS it that when you queue behind people in the "eight items or less" checkout, some people invariably have ten or even 12 items with them?

Can't they count? I blame the Government! The education system in this country etc etc etc.

J SAINSBURY, Loadsamoney House, Somewhere Warm

REALISE 'All Right Now' was recorded in the days before decimalisation (and that it can be difficult, even now, converting from the old units to the new) but a four piece band doesn't yet qualify to be a trio (*Sounds* Singles February 2). Not that being a four-piece band made it any easier for Free to take on the "aircraft hanger full of kids".

While I'm making a nuisance of myself, I would also like to point out that the second Thin Lizzy album was called 'Shades Of A Blue Orphanage' not 'Tales From...' as stated in the feature on the band (*Sounds* January 26). It is also worth mentioning that while the material recorded for Decca is not as consistent as the later works, there are still some very fine examples of Phil's inimitable songwriting style.

I don't want to be a pedant or anything, but I do feel you should get things right. If you get the things I know wrong, how do I trust the rest of what you write?

G4E DELAHAYE, Croydon, Surrey



NOTE with interest your recent recruitment ads for music journalists. As a long-standing sufferer of the 'intellectual exercise' that it is to read, understand and glean anything from traditional music paper articles, I address this letter to the successful candidates. All we, the discerning punters, ask for are clear, concise, interesting articles/reviews, free of colourful prose and too many words to say precious little!

I wait in anticipation.
MATT SHEEHAN, Hemel Hempstead, Herts

I think I am a fish.
A GUPPY, Cardiff

WHAT IS going on? The other day, as a Neddy fan, I bought the album, 'Bite'. A bit pricey, I thought (£10.99, Our Price) when I could have bought a double album (with a more original cover) for the same price.

Anyway, who do these "modest" pop heroes (is there such a thing?) think they are conning? Well they certainly conned me. The B-side is total 'Kill Your Television' 12-inch. The A-side has 3.34 minutes of "new songs" and the rest is the 'Ingredients' EP.

Why-oh-why did I not wait for their new single 'Happy' to come out? The new songs will probably be on the B-side of that!

I suppose it does have its advantages. I can now tell what Jon 'sings' and I don't have to hassle myself swapping and turning over

Snot funny

AM writing to express my disgust at the character on your 'funny pages', *Bizzerk*, called Rab Snotter.

I'm sure your smug, clever writers found it absolutely hysterical to create a character based on people they see begging at tube stations in London. But have any of them ever been homeless, with not enough to eat, with no money? Because people have chosen a different way of life outside the conventions of society, why then are they seen as a fit subject for ridicule? Would you slag off Asians or West Indians or Chinese just because they are outside the mainstream of wealthy, male, Anglo-Saxon protestant British culture?

And what is so funny about your character blaming everything on Thatcher's Britain? I think that most of the evils in this country are attributable to Thatcher's Britain, including the scandal of homelessness, unemployment and poverty.

I realise that such views may not be fashionable in this day and age, but surely you can see the offence this character causes to many people who may read your paper.

MARY MILNE, LONDON SW1

JUST wanna tell youse how top it is havin' Rab Snotter reet for *Soonds*. Me, I've noon Rab for ears nay and I eelways nuw heed make summit o' hisself. There's been dem rounda esdate whas sez he's sooled owl but I wanna tell youse that it just ain't tree, ees steel beggin n' poncin n' mugging like the reest of as. Jes last, Sadurdie me 'n' Rab wes doon Senarpoint nicklin' off the dossers, 'e got a carla blankets n' I got sum aud geezer's troosers 'n' oondees. Then we wuz boored say we starded beggin' ootsard 'Storia' 'n' thes farshist rozzer tells ooz ta gay hame. Me 'n' Rab havin' noon o' dal, say weez stardid 't' bang our heeds gain a wall showin', Polish rootallery! Thet shood heem.

Kneeway, Ize glad Rab's got his nu jeeb an at. It's about tim we had sum slum bands in *Soonds*, 'n' Rab's yer min. Howze aboot da Meenflews, Leevlers, Nu Murdel Ermy and da 'Ploited? Weez all lizzen to em back at da skwa' but youze lot coun give a terse. Cheez, Rab!

GROLLO SCABZ, Stoke Newington

their 12-inches. As it's a continuous play, it also saves the time wasted taking the records out of their sleeves – but then, so would taping them! Do they really not have

enough time to write some new material to put on the 'album'?

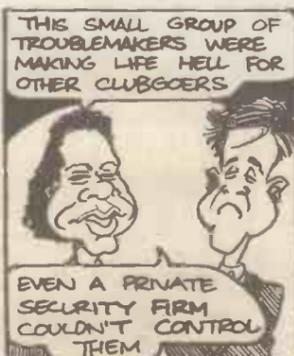
Has success gone to their Neds? This band are fit for the bin!

ROY 'SPIDER', Exeter, Devon



BEST LETTER of the week wins a chart album of your choice. So engage your brains and get scribbling to: **Sound Off!** Sounds, Ludgate House, 245 Blackfriars Road, London SE1 9UZ

UT



BY KEV F. & A. PEN

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TELEPHONE: 071-700 4600
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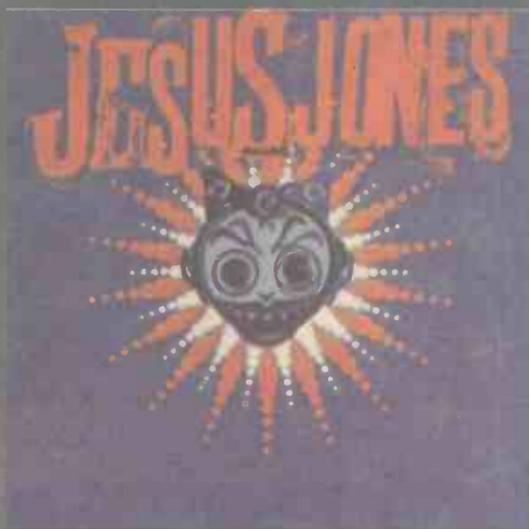
PRINTED BY PETERBORO'
WEB LTD, OUNDLE
ROAD, WOODSTON,
PETERBOROUGH

SUBSCRIPTIONS: £50 UK,
US \$100 Overseas.
Available from Punch
Subscriptions Services, 1st
Floor, Stephenson House,
Brunel Centre, Bletchley,
Milton Keynes MK2 2EW.

REGISTERED AT THE POST
OFFICE AS A NEWSPAPER
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Publications 1991

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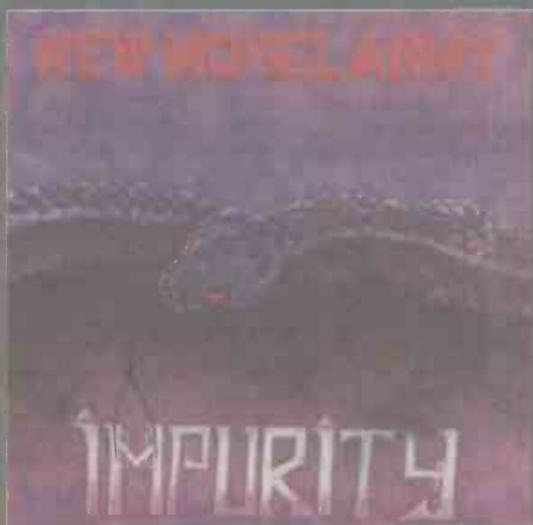
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