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MARCH 2, 1991

SOUNDS

NED'S ATOMIC
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SOUNDS

30 YEARS OF

LIVE ROCK

PART THREE

starring

THE PIXIES

STONE ROSES

PUBLIC ENEMY

THE SMITHS

12 PAGE SUPPLEMENT



A UNIQUE GUIDE
TO THE BANDS, GIGS
AND CLUB ACTION
ON THE CONTINENT

ZENARCHY IN THE UK! and other weird tales from THE KLF



808 STATE

The only Mancs
band with their
head in the '90s

ARNOLD SCHWARZENEGGER

Has he wimped out?

INTERVIEW
INSIDE



KLF PHOTO BY STEVE DOUBLE. 808 STATE PHOTO BY IAN TILTON

FIRST REPORTS

CARPETS' CARAVAN ON THE MOVE...



THE CARPETS on a typical fun day out

NSPIRAL CARPETS release their new single, 'Caravan', through Mute Records on March 18. It's their first release since last year's 'Biggest Mountain EP'. 'Caravan' is taken from the band's forthcoming second album, 'The Beast Inside', which is due for release in April to coincide with

their live dates starting that month. The B-side is 'Skidoo' and both tracks are produced by Chris Nagle. There is also a three-track white label dance version in circulation, featuring remixes by Manc DJ Justin Robertson. The band are currently in the middle of their second US tour.



PIXIES: OUT for a bit of fresh air

Pixies at the Palace

Open-air extravaganza confirmed for June

AS REPORTED two weeks ago, the Pixies will play a date at London Crystal Palace Bowl on June 8.

It's an all-day event which kicks off at 2.30pm, with a full complement of support acts, similar to last year's Garden Party at which The Cure headlined with support from James, All About Eve and Lush. As *Sounds* went to press the support acts for the Pixies show were still to be confirmed.

This is the band's only confirmed UK date so far this year, although they'll play some French dates at that time and there's a possibility of more UK dates to coincide with the release of the as yet untitled follow-up to 1990's acclaimed 'Bossanova'. As revealed in *Sounds* two weeks ago, they are in the studio in California with producer Gil Norton, working on the new LP.

Tickets for the Palace bash are priced £15 and are available on Tuesday March 5 from Churchill Theatre Box Office, High Street, Bromley in Kent, to personal callers only. They are available by post from DW Tickets (Pixies), PO Box 1302, London N19 4ST subject to a booking fee of £1 per ticket (all cheques payable to DW Tickets). They are also available from usual ticket agencies.

MEGADETH release their new single, 'Hangar 18', on March 4, a track taken from their recent LP, 'Rust In Peace', on Capitol Records. Megadeth have given UK fans an assurance that despite the Gulf war and the threat of terrorism, they will definitely play their palmed UK dates. Dave Mustaine said: "You can either buy your tickets and see us or doubt our touring and miss out. Besides, after going through rehab, nothing really scares me!"

THE JACK OFFICERS, comprising Gibby, Jeff and Kathleen of The Butthole Surfers, are coming to the UK in late March with post-apocalypse French circus Archaos, whose recent London shows involved chainsaw juggling, motorcycle stunts and pyrotechnics. Dates will be announced soon.

THE RAILWAY CHILDREN have their 'Reunion Wilderness' LP, originally released in 1987, re-released by Factory in what they describe as a blatant cash-in on the band's current success. It's a limited-edition of 1,000 boxed cassettes, also available on CD. The tracks are 'Another Town', 'The First Notebook', 'Railroad Side', 'Careful', 'Brighter', 'Big Hands Of Freedom', 'Listen On' and 'A Gentle Sound'.

CACTUS RAIN will release 'In Our Own Time', their debut album through Ten Records, on March 4. The LP features ten compositions (with two extra tracks on the cassette and CD) and a cover of Bacharach & David's 'The Look Of Love'.

CITIZEN FISH play a one-off gig at Bath Sion Hill Art College on March 8. They will then be on their way to Europe.

ROBERT FORSTER, former Go-Between, plays a one-off show at London Ladbroke Grove Subterania on March 15.

THE MAGIK ROUNDABOUT, release their debut single entitled 'Everlasting Day' through WAU! Mr Modo on March 4. The band are based in South London, but originally hail from Auckland, New Zealand.

THE CHEMISTRY SET, in support of their new Imaginary Records single 'Don't Turn Away', play at Liverpool Polytechnic (with Mock Turtles) March 12, Manchester University (with Mock Turtles) 15, Telford Lion St Cultural Centre 22 and London Covent Garden Rough Trade Shop 23 (at 1pm).

MAN MACHINE release a new single called 'Animal' on Outer Rhythm Records. This is the third single from Ed Straton, formerly part of the duo Jack 'N' Chill, who made one of the first UK House records, 'The Jack That House Built'. The single is a sci-fi oriented techno dance track.

BLEACH, the hotly tipped band whose second 'Snag' EP has just been released by Way Cool Records, play dates starting at Ipswich Council Chambers on March 7 then Canterbury Kent University 8, Leicester Princess Charlotte 11, Derby Old Bell 12, Nottingham Venus 13, Leeds Duchess Of York 14, Manchester Boardwalk 15, London Mall ICA (Rock Week Gig) 20, Edinburgh Venue 22, Glasgow King Tut's Wah Wah Hut 23, Gourrock Bay Hotel 24, Newcastle Riverside 25, Buckley Tivoli 27, Shrewsbury Town Hall 28, Warrington Legends 29, Sheffield Leadmill 30, Birmingham Barrel Organ 31, Bristol Fleece And Firkin April 1, London Camden Palace 2, Southampton Joiners 3, Salisbury Arts Centre 4, Harlow Square 5, Cambridge Junction 6, Brighton Richmond 7, Chelmsford Y Club 8, Trowbridge Psykik Pig 9, Oxford Jericho Tavern 10, Dublin (venue tbc) 12 and Belfast Limelight 13.

Clapham venue plans stalled

THE LONDON-based Mean Fiddler organisation, who have fought a long-running court battle with Wandsworth Council in South London to reopen the Grand Theatre in Clapham Junction as a rock venue, have been refused a liquor licence.

Wandsworth Council have refused the license on the grounds that the area is already well served by music venues, although South London has very few venues for live music apart from pubs.

The 1,500 capacity theatre is due to open this year, and Mean Fiddler entrepreneur Vince Power is determined to open the venue without a drinks licence.

The court hearing takes place at the Crown Court on March 12 and the public are invited to show their support by writing to London Harlesden Mean Fiddler, 24-28 High Street, Harlesden, London NW10 4LX.

NEW WORLD OF TWIST 45

WORLD OF TWIST release their second single, 'Sons Of The Stage', on March 11 through Circa Records.

The Manchester band almost scored a Top 40 hit with their acclaimed debut single, 'The Storm', last year.

WOT play dates at Paris Locomotiv March 1 then Sheffield Leadmill 16 and London Charing Cross Road Astoria 27.



TWISTERS: BORN to do it

South rise yet again

THE BEAUTIFUL SOUTH release their new single, 'Let Love Speak Up Itself', through Go! Discs on March 4, the follow-up to their number one hit, 'A Little Time'. It's taken from their debut LP, 'Choke', but is backed with a new track called 'Danielle Steele (The Enemy Within)'. The 12-inch and CD versions also include new tracks, 'Headbutting Husband' and a version of Womack & Womack's 'Love Wars'. The Beautiful South will play live dates this summer.

GREEN vs SHABBA: NO CONTEST!

GREEN GARTSIDE of Scritti Politti fame has teamed up with Jamaican megastar Shabba Ranks to record a version of the old Beatles' song 'She's A Woman'. It is released through Virgin on March 4 and was produced by Green and Martin Ware of BEF/Heaven 17/Human League fame. It's available in a plethora of remixes, including one by William Orbit.

FRAZIER CHORUS release their second album, the follow-up to 'Sue', on Virgin Records next week. It's called 'Ray' and includes the band's last two singles, 'Cloud 8' and 'Walking'. The album was produced by Ian Broudie.

THE 25TH OF MAY, the Liverpool-based sextet, are due to release their first single on Arista, called 'Solid State Logic', on April 2. The band had previously released the 'Post Funk War' EP on their own label.

RUTHLESS RAP ROAD ATTACK



THE RUTHLESS chaps: on the attack

RUTHLESS RAP ASSASSINS release a new single 'Justice (Just Us)' next week. The track, taken from their debut 'Killer Album', has been remixed by De La Soul DJ Mase. The B-side of the single has several live tracks recorded at Manchester Conspiracy last August.

And they play dates at Nottingham Venus on February 27 then Oxford Polytechnic 28, Sunderland Polytechnic March 2, Newcastle

Riverside 5, Stoke Freetown Club 6, Aberdeen Pelican Club 8, Stirling University 9, Northampton Roadmenders 16, Birmingham University 19, Treforest Polytechnic Of Wales 20, London Ladbroke Grove Subterania 21, Aldershot Buzz Club 22, Shrewsbury Frigate 23, Sheffield Leadmill 26 and Manchester International One 29.

The follow-up to the acclaimed 'Killer Album' will be released in the autumn.

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THE MANICS: in love

THE MANIC STREET PREACHERS are currently recording a new single called 'You Love Us', to be released by the ultra hip Heavenly label in April.

The date announced last week at Derby Bell has been moved from March 5 to 19.

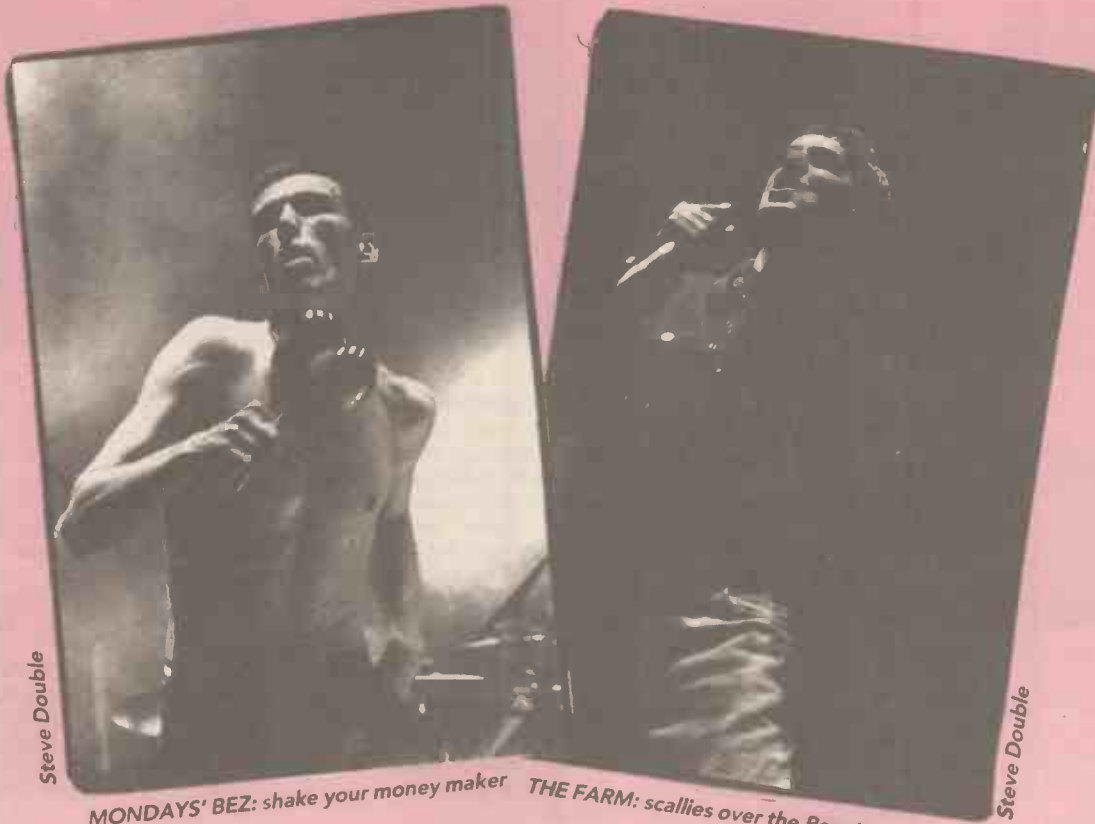
They have also added other new dates at Wolverhampton Polytechnic March 15 then Stoke North Staffordshire Polytechnic 16, Manchester University 20, Southampton Joiners Arms 21 and Cambridge Junction 23.

■ **CUD** have changed their Edinburgh date this week, February 28, from the Venue to the Calton Studios. Their single 'Magic' is out on Imaginary Records next week.

■ **RDF**, who have just released the acclaimed 'Landing Party' single, play dates prior to releasing their new LP 'Wasteland' later this year. The dates are at Stoke Wheatshaf on March 4 then Bristol Bierkeller (with Here & Now) 6, Salisbury Arts Centre 7, Berkhamsted Going Underground 8, Colchester Essex University 9, Brighton venue tbc 12, Blackpool Tache 13, Liverpool Planet X 14, Manchester International One 15, Hull Adelphi 16, Doncaster Jug 17, Leeds Duchess Of York 18, Nottingham Venus 19, Reading After Dark 21, Milton Keynes Mad Cap Theatre 23, Birmingham Edward's No8 24, Plymouth Cooperage 26, Bristol Fleece And Firkin 27, Bournemouth Hothouse 28, Newbury College 30, Newport TJs April 2, London Charing Cross Road Marquee 3 and Southampton Joiners Arms 4.

MONDAYS AND FARM FOR ELLAND ROAD

● Mega bill still to be confirmed



Steve Double

Steve Double

MONDAYS' BEZ: shake your money maker THE FARM: scallies over the Pennines

HAPPY MONDAYS will headline a major event at Leeds United Football Club's Elland Road ground on June 1, as predicted by *Sounds* over three weeks ago.

Also confirmed for the bill so far are The Farm and possibly Northside.

The gig, already being hailed as "this year's Spike Island", will kick off in the early afternoon and

continue into the night.

There will be other bands added to the bill - at least another four and possibly more - although no other names have been confirmed. There are, however, rumours that New Fast Automatic Daffodils and Ride are being sought.

Tickets, priced £18.50, go on sale from today February 27.

CURVE, who recently appeared on *Snub TV*, release their debut EP 'The Blindfold' on Anxious Records next week. There are four tracks: 'Ten Little Girls', 'I Speak Your Every Word', 'Blindfold' and 'No Escape From Heaven' (see review page 32). The band play some dates this month although as yet none are confirmed.

Electronic message

ELECTRONIC release their new single on March 25, the follow-up to 1989's 'Getting Away With It', recorded with Pet Shop Boys' Neil Tennant.

It's on Factory Records, called 'Get The Message', and is backed with 'Free Will', both songs premiered at their gig at the Manchester Hacienda in January. This is a taster for Electronic's debut album which is due for release in the early summer.

According to a spokesman, Electronic have no live appearances confirmed, although there was a rumour that they would be playing at Elland Road on June 1.

"They may well have been approached," their spokesman said archly, "but at this stage there is nothing confirmed."



ELECTRONIC: TO play Elland Road?

■ **TERENCE TRENT D'ARBY** is being sued in the London Strand High Court by his former managers PARC Music. They managed him from '86 to '88 and claim to be owed 20 per cent of the royalties from his first album, amounting to £70,000.

■ **MC HAMMER** has added another London Wembley Arena date on May 10, bringing his total number of shows to four. Tickets are on sale now.

■ **CARTER USM** have added another date to their tour at Liverpool Institute Of Higher Education on March 8.

■ **CHAPTERHOUSE** play two dates this month. They are at London Camden Underworld on March 1 and London Mall ICA 22. The band's next single on Dedicated Records is entitled 'A Pearl' and is released on March 18. Their debut album is released in April.

■ **FISHMONKEYMAN** release their debut EP 'If I've Told You Once' on WEA Records this week.

■ **HELTER SKELTER** release their debut album through Island on March 4 entitled 'Consume'. The London band will embark on a major national tour soon.

New Soho single



SOHO: NEW Generation Lovers

SOHO RELEASE the much anticipated follow-up to 'Hippychick' on March 4.

It's called 'Love Generation' and is taken from their debut album, the acclaimed 'Goddess' on S&M.

It is backed with 'Yippie Saves The World', while the 12-inch track is an

extended mix with the additional tracks 'New Love Generation Get Called Up' and 'Do Me Right' on the CD.

● The band, currently on the road with Jesus Jones, will play European dates this month before going back to the US for live work in May.

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FIRST REPORTS

KLF FILM PREMIERE

- Album out next week
- New single details



THE KLF: Bill Drummond and Jimmy Cauty

AS THE KLF prepare to unleash their 'The White Room' album on the shops, they've also chosen the next single and come a, perhaps, significant step closer to completing their much-discussed movie, also called *The White Room*.

The long-awaited album – it was delayed due to the crisis at Rough Trade Distribution – is out next week. The tracks are 'What Time Is Love?', 'Make It Rain', '3 AM Eternal', 'Church Of The KLF', 'Last Train To Transcentral', 'Build A Fire', 'The White Room', 'No More Tears' and 'Justified And Ancient'.

The next KLF single will be a complete reworking of the album's 'Last Train To Transcentral'.

"We've completely re-recorded it," KLF front loon Bill Drummond told *Sounds*. "All we've kept from the album version is the *The Big Country* keyboard motif and one rap. 'Transcentral' completes the singles trilogy we started with 'What Time Is Love?' and '3AM Eternal'."

As for the movie, last Friday Bill Drummond and his KLF copilot Jimmy Cauty flew out to Germany to attend a screening of *The White Room* movie.

Though the film is not yet finished, Bill and Jim were able to dub 'The White Album' songs on at the last minute for this special screening. 'The White Room' album is effectively a premature soundtrack for the movie.

The KLF have already spent £250,000 on the film and are now looking for the £1,000,000 they say they need to complete it. Hence the German screening, which was arranged by The KLF's German distributor to attract possible investors. '3AM Eternal' became a Top Ten hit in Germany with virtually no promotion and The KLF are hopeful that a German investor will be found for the movie.

Their press officer said they were also looking forward to the movie's first showing on a big screen: "They've never seen it before in a proper cinema and they're just really excited about it."

The White Room is being directed by Drummond's old associate Bill Butt and stars Paul McGann, who played the lead roles in *The Monocled Mutineer* and *Withnail And I*. McGann is currently acting in *Aliens III* which is being filmed in America.

Drummond said *The White Room* is unlikely to feature any pop star cameo appearances – "It's not a pop film" – but he did tell *Sounds* that the film has a spaghetti western flavour. "It's shot in the Spanish Sierra Nevada," he said.

"We want to finish it in Mexico, that's why we need the extra cash. We're still looking for a few locations – like the whereabouts of *The Church Of The KLF*."

● **THE LEAVES**, legendary '60s psychedelic band whose major hit was 'Lemon Princess' in 1967, a weird acid song about Satanic possession, and the first band to record 'Hey Joe', release rare live and unreleased material on the Fan Club Records compilation, entitled '1966'. The CD-only release includes extensive liner notes by one-time band member Jim Pons, who went on to join The Turtles and The Mother Of Invention.

● **QUEEN** release their 38th single next week on Parlophone Records. It's called 'I'm Going Slightly Mad' and is taken from their album 'Innuendo'.

● **ANDREAS VOLLENWEIDER**, Swiss electro-harpist and doyen of 'new age' music has a retrospective LP of his work called 'The Trilogy' issued by Columbia next week. It is available only on double CD and cassette formats.

● **THE POWERLORDS** release their debut single 'E-Man' on Virgin Records on March 4. They are three brothers from West London who had club hits with 'British Rap Control' and 'Posse's Ready'. They will release their debut album in the summer.

● **MOOSE** release their debut EP on Hut Records. There are four tracks on the EP which are 'Jack', 'The Ballad Of Adam And Eve', 'Boy' and 'I'll Take Tomorrow'. The band have been together for just under a year and describe themselves as Hüsker Dü playing Tim Buckley songs with Led Zeppelin drums. They support Fatima Mansions at London Charing Cross Road Marquee on March 5.

● **HARD CORPS** the pioneering South London electro band who outraged the *Sun* when they supported Depeche Mode and singer Regine appeared onstage naked (apart from a few chains) to perform their set, have a retrospective compilation called 'Metal And Flesh' issued by Concrete Productions this week. It's a limited edition that includes tracks from their first single 'Dirty' through to 'Porte Bonheur' which was recorded for but never released by Rhythm King Records.

● **THE VENUS FLY TRAP** who hail from Northampton release a new single on French label Danceteria called 'Achilles Heel'. It was produced by the Jazz Butcher. The band's debut album 'Totem' was released in 1989, following on from their mini-LP 'Mars' which made the French Top 30.

● **JAGGED EDGE** play a series of dates after completing their gigs with David Lee Roth. They headline London Charing Cross Road Marquee February 28, Birkenhead Stairways March 2, Newcastle Riverside 4, Manchester International Two 5, Wolverhampton Foxes 6, Bristol Bierkeller 7 and Walsall Junction Ten 9. Their new single 'Hell Ain't A Long Way' is out on March 4.

● **THE CANDYSKINS** release their second single 'She Blew Me Away' backed with 'All Over You' on February 25. Live dates are set at Northampton Nene College March 1, Aylesbury Reaction 2, London Subterania 4, Birmingham Berlins 5, Hull Adelphi 9, Colchester Essex University 12, Leicester Princess Charlotte 13, Oxford Venue 16, Doncaster The Jug 20, Leeds Duchess Of York 21, London Powerhaus 25 and Telford Lion Street Centre 29.

● **LEVELLERS 5** head out for a short tour in March promoting 'Clatter' their new LP. They play Blackburn C'est La Vie March 2, London Islington Powerhaus 5, Preston Caribbean Club 8, St Helens Citadel 9, Blackburn King George Hall 22 and Hebden Bridge Trades And Labour Club April 5.

GODFATHERS GET UNREAL



THE GODFATHERS release their new album 'Unreal World' through Epic Records next week, their first with new guitarist Chris Burrows.

The tracks are 'Unreal World', 'Don't Let Me Down', 'King Of Misery', 'Believe In Yourself', 'I'll Never Forget What's His Name', 'How Does It Feel To Feel?', 'Drag Me Down Again', 'Something Good About You', 'I Love What's Happening To Me' and 'This Is War'.

The CD and cassette have the extra track 'Can't Try Harder'.

They play a full UK tour following their annual St Valentine's Day Massacre at London Brixton Academy.

The dates are at Liverpool University March 7, Wolverhampton Wulfrun Hall 9, Norwich UEA 10, Bristol Bierkeller 13, Hull University 14, Glasgow Queen Mary College 15, Bradford University 16, Manchester International Two 18, Egham Royal Holloway College 19, Coventry Tic Toc 20, London Kentish Town Town And Country Club 21 and Southampton East Point 22.

● **MUSEUM OF DEVOTION** release 'Wants Versus Needs', their new LP on the Lively Arts label. They are said to have been inspired by Cabaret Voltaire and Liberace. Also on the French label are releases from Parisienne band Rise And Fall Of A Decade entitled 'S/T'. Also, Asylum Party release 'Mere', their third album.

● **BIG TROUBLE HOUSE**, from Minneapolis, have recorded their new release 'Mouthful Of Violence' in Madison, Wisconsin and added six extra tracks including now out of print 7-inch tracks from their first album 'Afghanistan'.

● **MARIA MCKEE** will be playing to coincide with the rerelease of her debut solo album. The three dates are Glasgow Pavilion Theatre March 22, Manchester Academy 23 and London Kentish Town Town And Country Club 25.

● **ASHES & DIAMONDS**, from Ireland, make their London debut at London Charing Cross Road Borderline on March 4 and play London Harlesden Mean Fiddler 5. Their first single, 'Hands Of Love', was recently released on River Records.

● **ANNIHILATOR** have changed their London Charing Cross Road Marquee date to Tuesday, April 2. This will be their only headline appearance after their dates with Judas Priest.

GEORGE TO SUE UBU?



PERE UBU: easily confused with George Michael

GEORGE MICHAEL is not going to sue Pere Ubu, despite a story that appeared in the *Daily Star* last Friday February 22.

According to the story, Pere Ubu were planning to call their new album 'Listen Without Prejudice Vol II', with artwork that was exactly like the George Michael album of the same name.

In fact, the cassettes were a very limited number of advance copies of Pere Ubu's forthcoming album 'Worlds In Collision', circulated around the music press.

A spokesman for Phonogram Records, who put out the tapes, said: "There were 100 pre-release samplers put out for the album which is released in May. This is not the cover art for the album, which actually has a picture of a flyover."

"The intention was to send cassettes to people who may have had preconceived ideas of what Pere Ubu sound like and that snowballed into the idea of 'Listen Without Prejudice Vol II'."

"We didn't mean to piss anyone off, particularly not George Michael and we are apologetic if we did."

The spokesman confirmed that Sony, George Michael's record company were talking to the legal department at Phonogram, but said it was unlikely that they would sue.

A spokesman for Sony agreed with this. The story also said that "Pere Ubu's lookalike record went out to Radio 1 producers and record reviewers. It would inevitably have made them sit up and take notice."

A record reviewer, commenting on this said: "Anybody so uninformed, stupid and humourless as to think this was a new George Michael album shouldn't be working in the music press or radio!"

Pere Ubu, who formed in the mid-'70s in Cleveland, Ohio have been consistently one of the most innovative and influential American bands of the last 20 years. Their debut album 'The Modern Dance' is still regarded as a classic. Their last album, 'Cloudland', their first for Phonogram subsidiary Fontana found them going in a more commercial direction.

The new single 'I Hear They Smoke The Barbeque' is released next week.

FIRST REPORTS

■ **GARY NUMAN** has had his 1979 hit, 'Are Friends Electric?', remixed by Renegade Soundwave. The track is on the B-side of Numan's new single, 'Heart', released by IRS Records on March 14. Numan's 14th album, 'Outland', is released by IRS on March 18.

■ **THE RAILWAY CHILDREN**, currently in the charts with 'Every Beat Of The Heart', play six dates starting at Birmingham Goldwyns on March 10 then Liverpool Polytechnic 11, Leeds Polytechnic 12, London Charing Cross Road Astoria 13, Trent Polytechnic 14 and Norwich Waterfront 15.

■ **THE JAMES TAYLOR QUARTET** play dates throughout March starting at Pwllheli Main Event on March 2 then Stoke On Trent Stafford Polytechnic 8, Manchester Academy 9, Aberdeen Ritzy 10, Newcastle University 12, Warwick University 14, Cambridge Junction 15, Treforest Polytechnic Of Wales 19, Bristol Bierkeller 20, Colchester Essex University 21, Brighton Event 22 and London Kentish Town Town And Country Club 23. Their new single, 'Love The Life', a track remixed by David Morales, is released by Polydor to coincide.

■ **CHICKASAW MUDD PUPPIES**, the Georgia blues rockers, play a show at London Charing Cross Road Marquee on March 4 and London Harlesden Mean Fiddler Acoustic Room on March 6.

VASELINES SLIP BACK



THE VASELINES, a sadly underrated Glasgow band who disbanded almost a year ago, have their seminal debut LP 'Dum Dum' re-released by Edinburgh independent Avalanche Records. The album was originally released by the 53rd & 3rd label three years ago and has found champions among Seattle scumbags Mudhoney and Nirvana, who recently recorded 'Molly's Lips' and 'Son Of A Gun' for a *John Peel Show* session. The Vaselines recently reformed for a one-off support to Nirvana.

AFGHAN WHIGS, who were due to play London Camden Underworld on March 7 have cancelled. This is because singer Greg Dulli lost his voice while on their European tour. All their European dates have been cancelled and the band have returned to their native Cincinnati.

STRETCHHEADS ALERT

STRETCHHEADS, Scotland's favourite noise terrorists who have just released their second LP 'Pish In Your Sleazebag' on Blast First Records, play dates at Bradford One In Twelve Club on February 27 then Leeds Scrupies 28, Nottingham Longboaty March 1, Glasgow Amnesty Benefit 2, London Hampstead Moonlight Club 4, Newcastle Broken Doll 5, Blackpool Your Father's Moustache 6, Manchester Swinging Sporrán 7, Preston Caribbean Club 8 and London New Cross Venue (with Terminal Cheesecake) 9.

■ **MILK** release their new EP 'Perambulator' on Eve Records on March 18. The tracks are 'Treasure', 'Loveslug' and 'Would The Real Jesus Christ Please Stand Up'. They play dates at London Hampstead Moonlight on March 1 then Tunbridge Wells Rumble Club 8, Aldershot Buzz Club 9, Newcastle Broken Doll 10, Middlesbrough Empire 11, Doncaster Jug 12, Hull Adelphi 13, Leeds Duchess Of York (with Bleach) 14, Bradford One In Twelve Club 15, Telford Lion St Cultural Centre 16, Plymouth Cooperage 18, Trowbridge Psykik Pig 19, Leicester Princess Charlotte 20, Manchester UMIST 21 and Blackpool Uptown Bar 22.

■ **BOREDOMS**, a Japanese hardcore band who have supported the likes of Sonic Youth and Pussy Galore, have their album 'Soul Discharge' released by Shimmy Disc Records. There are 14 extra tracks on the CD version. Also on Shimmy Disc is a release from The Tinklers called 'Casserole'. They are a duo inspired by Half Japanese and John Cage. There are 38 tracks on this album.

FRONT 242 DATE



FRONT 242: mirrored shades maketh the man

FRONT 242 release a new single, the follow-up to 'Tragedy For You', this week. It's called 'Mixed By Fear', a version of the track called 'Gripped By Fear' on their current 'Tyranny For You' LP on RRE Records.

The CD and cassette-only release runs at over 30 minutes (which will disqualify it for placement in the singles charts) and has remixes by

Rico Cionning, who has remixed tracks by Depeche Mode and The Jesus & Mary Chain.

Another single called 'Rhythm Of Time' will be released on April 15, also a track from the current LP.

Front 242 play a one-off at London Kentish Town Town And Country Club on March 31. Tickets, priced £7, are on sale now.

Great White

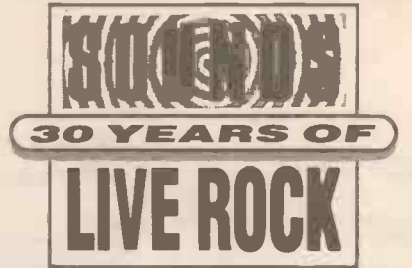


H O O K E D

THE STUNNING NEW ALBUM

Capitol
RECORDS

THREE WEEKS OF FREE POSTERS IN SOUNDS!



POSTER THREE: HAPPY MONDAYS at the Kilburn National Ballroom in London, June 1989. Photo by Ed Sirrs

PLUS...

- IAN BROWN of THE STONE ROSES, 1989. Photo by Ed Sirrs
- FLAVOR FLAV of PUBLIC ENEMY, 1990. Photo by Leo Regan
- THE SMITHS, 1984. Photo by Richard Kerber
- JOEY SANTIAGO of PIXIES, 1990. Photo by Ian T Tilton

AFTER LAST week's terrifyingly fabulous free Sex Pistols poster we're bringing things bang up to date with another bloody corker - those 24 hour party personages themselves, HAPPY MONDAYS! And rather suave it is too, even if we do say so ourselves. But why do we do it? We'll tell you. It's because we care, readers. Not only do we bring you the very best in rock news, we also deliver the most exquisite live photography that money can buy, individually engraved by Trappist monks onto the finest quality hand-made parchment. And all for only 60p.

Anyway, there's a limit to our generosity and, quite frankly, three posters is enough for anybody. Besides, there'll be plenty more cracking live shots in future issues of the most entertaining rock and pop weekly in the known universe.

So what are you waiting for? **Piss off down to the paper shop and place your order NOW!!!** You know you have to. . .



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 12th Lampeter St.Davids University · 13th Brighton Sussex University
 14th Leicester Polytechnic · 15th Sheffield University
 18th Portsmouth Basins · 21st London ICA · 22nd Northampton Irish Centre

AB Records

WHAT'S NEW?

HARD CORE

JAPANESE HARDCORE label Modern Crazy Reaction has three new releases, all available mail order in the UK. First off there's a split flexi with four tracks apiece from **DAMNABLE EXCITE ZOMBIES** (with such disrespect for the English language you should've already figured out they're from Japan) and **AMEN** from Finland. Also there's a four-track vinyl 7-inch EP from **IDORA** and a triple flexi compilation entitled 'Unknown Hardcore Drinkers' with contributions from **PLOT SCOLDER**, **ASSFORT**, **BLUNTHEAD**, **THINK OR SINK**, **CONQUEST**, **STRUGGLE**, **VANTAGE** and **DEEP THROAT**. In the next few months there's a load more flexis from Modern Crazy Reaction: 'Yokosuka City HC' compilation with **CRAZECROW/BATTLE-ATTACKER/PILEDRIIVER/FVK**; 'Tokyo City HC' compilation with **GJPB/RINJYU SANGE/GIL/LESS HAZE**; 'Best Run Fast Vol 2' with **DON DON/MESS/IDORA/SICILIAN BLOOD**, and one from Nagoya's **GIBBED** entitled 'Eternal Life'. LP-wise there's a couple of compilations: 'Kakumei Vol 2' which includes **F**K GEEZ**, **SDS** and **DEZ** among others; 'Sold Out Flexis Vol 2' with **MACROFARGE**, **DON DON** etc, and there will be full-length albums by **FEARLESS VAMPIRE KILLERS** and **SOCIETIC DEATH SLAUGHTER**, gasp! The first three releases above are available now, but for more info, prices and other Japanese hardcore releases write to: Mike Foster, Modern Crazy Reaction, Flat 5, 68 Wells Rd, Bath, Avon BA2 3AR.

The **JAILCELL RECIPES/FORCE FED** tour starts March 3 at Hampstead White Horse, then Nutley Shelley Arms 5, Brighton Basement 6, Nottingham Poly 8, Belfast 9 and Dublin 10 (details of venues not available), Huddersfield Top Spot with **SLAPSHOT** 11, Wigan Cheers Bar 12, Southampton Joiners 16. After a break they play with **POISON IDEA** at a Liverpool all-dayer Planet X 29 and Leeds Duchess Of York 30.

Leicester's **SCUM PUPS** play London Queen Mary's College February 28 with the **AB'S**, then Nottingham Narrowboat March 8 supporting **COWBOY KILLERS**.

POISON IDEA are the latest delivery from the Sub-Pop singles club. They've also got a new double pack 7-inch out very soon from Vinyl Solution with 'Plastic Bomb' from the 'Feel The Darkness' album plus three cover versions: 'We Got The Beat', 'Laudy Miss Clawdy' and a great take on Jimmy Cliff's 'The Harder They Come'.

Latest release on the Trance Syndicate label is a monster

slab of noise from **DRAIN** which features **KING COFFEY** from **BUTTHOLE SURFERS** and **DAVID McCREATH** (ex-**SQUID**) – both members of the **HIGH BEAUMONT EXPERIENCE** 1980-'82, a semi-legendary Texas punk outfit named after Beaver's dad in the *Leave It To Beaver* US sit-com. Duh! Anyhow **DRAIN** are now working on an LP 'Pick Up Heaven' and will have a track on the forthcoming 'Love And Napalm Vol 2' EP.

About now, **DAGNASTY**'s first and second LP, 'Wig Out At Denkos', are being made available as one CD – luckily the third one isn't included. Beginning of the month sees a CD compilation of **SEPTIC DEATH** material entitled 'None Of Your Attention' which includes 'Now That I Have The Attention', 'Kichigai' and the 'Burial' single.

We're just in time to mention the **PAIN TEENS'** only UK show at London's Moonlight Club at the Railway Tavern, West Hampstead on February 27. Also a last minute **CITIZEN FISH** date slotted between the European and American legs of their tour at Bath Sion Hill Art College on March 8 with **ZYGOTE**.

Meantime's first offerings of the year are LPs from **INSIGHT** – 'Fade' – and Manchester's hard-gigging **SLUM TURKEYS** whose 'Communicate' is their first in a four year existence and follows their 'The Time Is Mine' 12-inch with the line-up now stripped down to a three-piece.



POISON IDEA: come harder

Scarborough's Loony Tunes label has recently released **POLITICAL ASYLUM**'s 'Window On The World' LP and an **AURAL CORPSE/MORTAL TERROR** split album which is available mail order only for £2.30 including postage from the address below. There should also be a new EP, 'Capitalism Is A Disease And Money An Addictive Drug... Don't Get Hooked', from **ACTIVE MINDS**, a band whose political stance is unclear. Write: Loony Tunes, Top Flat, 23 The Esplanade, Scarborough, North Yorkshire YO11 2AQ.

AUTOPSY's completely and utterly doomy 'Retribution For The Dead' EP is out this week on Peaceville. It comprises three tracks not on their forthcoming 'Mental Funeral' LP. Chicago three-piece **GOD'S ACRE** have a new LP of post-**GREEN RIVER/DINOSAUR JR** rock schlock out on the not-normally-this-way-inclined Wax Trax label, entitled 'Ten Gospel Greats'.

Send records, zines, tour info etc to: Flat 5, 11 Catharine Street, Liverpool L8 7NH.

TONGUEMAN



TONGUEMAN: SPUD (left) U may not like

FORMED AROUND two years ago, in response, according to singer Spud Jones, to Clause 28 of the Government's Local Authority Bill – effectively a gag on the rights that gay people had achieved over the past 20 years – Tongueman are a South London duo who operate somewhere on the fringes of thrash and electro. Imagine Sique Sique Sputnik crossed with Skinny Puppy and you'll have an idea of the stupid parallels rock critics often draw...

They released their mini-LP/extended EP 'Hot Angel' on their own Drunken Swan Records in 1989, six tracks that seared the ear with raw sampled noise, drum machine, and explicit and occasionally blasphemous lyrics.

The next project was the recording of their debut album, 'Joys Of A Meatmaster', recently released to the distaste of 'angry' Tory MP Teddy Taylor, who allegedly threatened to

prosecute the band under the obscene publications act if he saw the record on sale in his (Southampton) constituency.

Critically, however, the album was well received; a marked progression from the EP, and an all round nasty piece of work.

Spud and partner Andy Fenby cite Nick Cave, William Burroughs and Marc Almond among their influences.

Tongueman are not seeking to play to an exclusively gay audience, but unlike, say, Erasure they are not prepared to compromise themselves to become 'acceptable'. Songs like 'Drunk On Death' are unlikely to endear them to the Radio 1 daytime playlist compilers.

The band are planning to play live in the near future – they have been so far confined to the studio – and Teddy Taylor's ire notwithstanding, you should hear them. **TOMMY UDO**

WHAT'S NEW?

DANCE

STARTING WITH an oddball item in the shape of **PATO BANTON Vs DJ ORB** who sneak some genuine weirdness into their 'Beams Of Light'. The hand of **DRPATERSON** is on this most ambient of tracks, one of the little guy's best efforts yet. And there's more, turn it over and you find Mr P's Orb mate, **THRASH**, tickling the controls to fine effect on 'Depths Of An Ocean's Love'.

Two very nice break LPs out on Ninja Tune. (A break LP is a collection of tracks that DJs can mix with, without using a great deal of production.) The first is 'Zen Brakes Vol 1' by **BOGUS ORDER**, a nom de musique for two one-time House-doctors. Also **DJ MOOD**'s 'Jazz Brakes Vol 1'.

Straight outta Nottingham and firing on all cylinders is 'Karma Inner Funki State' from **BAMN**. This is a real grower with a light techno edge that develops into a mesmeric groove of mighty proportions. A little bit funky and a little bit Princey, it may be the first trickle in a flow of good music from the East Midlands.

Bound to rocket up the charts very soon and older than a KLF reissue, is 'Take Me Away' by **TRUE FAITH** on the ever reliable Network label. If you've been to a club in the last two years you'll have heard it, if not you'll hear it soon; but maybe the **SWEET MERCY** version, out on Ten, will get the airplay – who knows?

New on Profile is 'I'm Ready' by **THE CAVEMAN**, a solid raw tune replete with 'Crosstown Traffic' sample. The Hertfordshire trio steam on.

SHADES OF RHYTHM have signed to ZTT and deliver their first vinyl with a clonk. 'Homicide' is an old-school Acid smash with a certain Renegade Soundwave feel. The other side, 'Exorcist', is a tasty slab of pop Acid. They'll never be The Beatles and they need better titles, but **SOR** look likely to have their full 15 minutes.

Back after a rest is **EDWARDS AND ARMANI**'s 'Acid Drill' which did the rounds about two years ago and is now back for another bite of the cherry, due to that old curio 'public demand'. It's a mind-numbingly Acidic beat that stomps on your head in the old style.

Colin C

WHAT'S NEW?

MAIL ORDER

BILLY JENKINS And The Voice Of God Collective have generated so many tapes and records in such widely differing styles and groupings we've decided to review his schizophrenic outpourings in an occasional series until August.

This week Jenkins, Hall, Watts and Arguelles perform as the quartet accompanying the tea dances in the Blue Moon Function Room. It's a bit like Brian Eno's 'Music For Airports' – so boring it's either hysterically funny and becomes the soundtrack to your ironing or it bores you to death in



FRANSCHENE: SISTER's doin' it for herself

Ian T Tilton

FRANSCHENE

BUSTIN' OUT of the North Mancs suburb of Cheetham Hill, Franschene is a lively, intelligent 19-year-old rapper who has sent out an electric buzz with her debut single, 'Go Sister', and white label, 'Ruff Stuff', that's been holding its own in the dance charts. Digging such diverse acts as A Tribe Called Quest, Shinehead and Shabba Ranks, Franschene is not from the clichéd Mancs school.

"All that media attention on Manchester has been a disadvantage for black dance music, it's alright for the indie bands but it hasn't helped anyone else," she quite rightly states. But things are changing. Omen Records, set up last year, is ready to channel the flow. Franschene is merely the tip of the iceberg. "There is a lot more going on than The Stone Roses and Mondays," she says.

Where 'Go Sister' is harder and funkier, its flipside, the anti-crack 'Ruff Stuff', is really neat – a ragged raggamuffin rap hooking around a neat melody line laid down by the ubiquitous Denise Johnson. 'Go Sister' may be the single but it's 'Ruff Stuff' that really lays down the line in pop terms.

"The rap in 'Ruff Stuff' was personally very important, about crack 'n' stuff. I needed to work really hard on it to get in everything I needed to say, so everyone could understand what I meant."

Franschene is a product of the Mancs city centre Gallery Club's legendary under-18 all dayers that saw a pre-pubescent MC Tunes first shoot his extrovert mouth off as well as a thousand lesser known talents.

"When the Gallery shut down the whole focal point for the black scene in Manchester disappeared," explains Franschene, pinpointing the underground root the form is only just beginning to escape from. Post baggy Mancs creativity in early '91 is down to the brace of New Mount Street dance labels, and acts as diverse as Franschene, First Offense, Hybrid and Doo Lally D.

JOHN ROBB

seconds.

This tape, 'Standards Volume Three', covers with extreme seriousness and great musical skill 'Blue Of Night', 'Take Five', 'Rubey (Don't Take Your Love To Town)', 'Moon River' and – highpoint of the decade – a very camp version of the 'Vision On Theme'. If this sort of thing tickles your fancy, you're probably an art student. If you're a Def Leppard fan, forget it. Send postcards to VOTP Records, Wood Wharf Studios, 28-30 Wood Wharf, Houseferry Place, Greenwich, London SE10 9BT. **Snowy Brown**

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DECADE REACTION
 WHAT HAPPENED THIS WEEK IN 1981

■ On this week's *Sounds* cover, we have the 'new look' **Siouxsie Sioux**, her hair expanded to an approximation of Medusa with an afro.

■ **Pink Floyd** are rumoured to be splitting up following their 'Wall' gig in Dortmund. On the road we have the **Dexy's Midnight Runners** Projected Passion Revue, **Quo** (aren't they always?), **Echo And The Bunnymen** and **Bow Wow Wow**. Also, superstars of the day **The Vapors**, **New Musik**, **Q-Tips** (featuring hotly tipped singer **Paul Young**) and **The Wanderers**, who are **Sham 69** without **Jimmy Pursey**, are also out on the road.

■ **The Tourists** have split up, acrimoniously it seems. Singer **Annie Lennox** and guitarist **Dave Stewart** have formed a new group called **Eurythmics** and have already been recording in Germany.

■ At a futurist extravaganza held in the **Rainbow**, all sorts of

question they beggar. They won't, is the short answer.

■ **Single Of The Week** is **Positive Noise** with 'Give Me Passion'. We describe the Glasgow band as being "uninhibited to the point of eclectic indecency". The other single of the week is from Sheffield's **I'm So Hollow**, with 'Distraction' and **Simple Minds** 'Celebrate'. Other releases are **Orange Juice's** 'Poor Old Soul' and **Aztec Camera's** 'Just Like Gold'.

■ **Nuneaton's** top band **Eyeless In Gaza**. We compare them to **OMTD** (that's **Orchestral Manouvres In The Dark** to you) at their best. Enigmatically, we say "If **Eyeless In Gaza's** records were shawls or Arran sweaters, it'd make **Cherry Red** (their record company) a cottage-industry."

■ Then we have a two page spread on **Styx** which is so phenomenally **DULL** we won't bore you any further with it.



THE COMSAT Angels wait for a miracle

foppishly dressed youths gathered to see **Depeche Mode**, **Ultravox** and **Metro**, all top electronic names.

■ And for those of you who want to dress up like a big girl's blouse, we have a feature on London's Great Gear Market, tailors to the silly bugger **New Romantic** types.

■ **Steve Severin** of **Siouxsie And The Banshees** tells *Sounds* about their ideas for the first ever **Banshees** gig at the 100 Club, with **Sid Vicious** on bass: "We wanted to take a lecture on stage for **Siouxsie** to preach from. The decision to do 'The Lord's Prayer' was impulsive - we decided it within 24 hours." **Siouxsie** is asked about other female singers around at the time like **Toyah** and **Lene Lovich**: "I can't be held as responsible for **Sheena Easton** - surely?!"

■ **Warren Zevon** talks about death and the bit before it. He also tells us that he finds **Annie Hall** a more violent film than **The Wild Bunch**: "(It) is about the violence of emotions." Zevon is also a gun freak: "Maybe as a pianist there's something about having a played 'Lucille' all these years that makes the recoil of a .44 Magnum somehow satisfying."

■ We talk to top alternative band **The Thompson Twins**, who hail from the north of England and who wear long coats.

■ **The Comsat Angels**, who hail from Sheffield and who have just released the well received 'Waiting For A Miracle' single, talk to *Sounds*. "How can you compete with **Blondie**?" is the

■ **Albums** this week include **Marvin Gaye's** 'In Our Lifetime' which garners ****. **Spandau Ballet's** debut 'Journeys To Glory' gets *****. **The Barracudas'** debut 'Drop Out With...' gets a paltry **1/2. Other releases this week are from **Bunny Wailer**, **Fist**, **Freeez**, **Eric Clapton**, **The Boys**, **JJ Cale** and **The Transmitters**.

■ **Live**, our **SOTW** stars **Positive Noise** are caught live. The review begins: "I was shocked by **Positive Noise's** knowledge of and sheer ability to envince the most basic of rock spirits." After that it gets really obscure, but they were quite good, we think. **The Belle Stars**, featuring ex members of **The Bodysnatchers**, are tipped to become **Really Big Stars**. **The Stranglers**, however, are damned by our reviewer **Rab**, who says: "The **Stranglers** have played themselves into a hole. The new stuff is practically worthless and the old stuff's been flogged to death. Where to now?" Also caught live this week are **White Heat**, **Music For Pleasure**, **The Bongos**, **Temper** and **The Fleshtones**.

■ In the letters page, we have 'Oi - The Poem', a touching verse reminiscent of **Shelley** at his most sentimental or perhaps the visionary works of **William Blake**. "An inspired youth cult that was craving for fame/Every band strong and none too tame/Anthems of violence that told the truth/Slagged by many for being too uncouth/So many bands so full of devotion/And thanks, **Garry Bushell**, who set the wheels in motion... If we stand firm I'm sure it'll show/That Oi! is here to stay/And when it falls, then sad is the day" Yes, sad indeed!



Bizzark

By Prize
 Moron

EVER SPENT 60P ON A MUSIC PAPER ONLY TO FIND YOURSELF FEELING VASTLY INFERIOR TO THE STARS THEY FEATURE? WELL, THANKS TO **BIZZARK**, IT NEED NO LONGER BE A PROBLEM!!! BECAUSE IN OUR FANTASTIC LONG-RUNNING 'HOW TO BE' SERIES WE EXPLAIN IN EASY STEPS HOW YOU CAN BECOME THE STAR OF YOUR DREAMS.

THIS WEEK HOW TO BE:

MORRISSEY!

THINGS TO DO

- ◆ Wear a hearing aid
- ◆ Pretend you're an invalid
- ◆ Bore people silly with your interest in film stars who couldn't drive for toffee
- ◆ Avoid having a good time at all costs
- ◆ Never go out
- ◆ Dress like a mature student
- ◆ Get some music journalists to whinge at your gigs
- ◆ Cut down on those cumbersome clothes expenses by wearing your pyjama top as a shirt
- ◆ Borrow **Derek Jarman's** home movies and pretend it's your video
- ◆ Brick yourself up in your bedroom (only coming out once every three years to inform your fans how impossibly awful the world outside your bedroom is).

THINGS TO INCLUDE IN YOUR SONGS

- ◆ Not getting your hole
- ◆ Clergy in ballerina get-ups
- ◆ Dead romantic poets (Keats, Yeats)
- ◆ Gloves
- ◆ Fountains (to drown yourself in when you read the reviews of your new album)
- ◆ Dodgy bicycles on hilltops
- ◆ Some Bengalis in '70s footwear
- ◆ Child killers
- ◆ Wheelchairs

WHAT TO SAY

- ◆ Anything **Oscar Wilde** said a 100 hundred years earlier
- ◆ The **NUJ** are bad
- ◆ Sex is even badder
- ◆ "I'll never make a video"
- ◆ "I'll never have a relationship, ever."

WHAT NOT TO SAY

- ◆ "I suppose a blowjob's out of the question?"
- ◆ "A Big Mac, and a large fries, please."
- ◆ Anything that makes you sound vaguely homo sapien.

THINGS TO SAY TO JOHNNY MARR

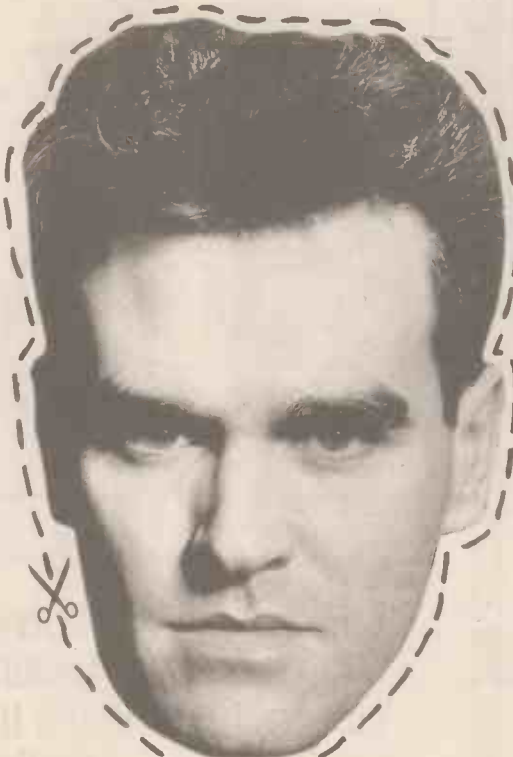
- ◆ "You wouldn't let it lie!"

WHAT TO HAVE

- ◆ Some poncey books
- ◆ Dead flowers in your back pocket
- ◆ Some National Health glasses (so no one will stick one on you when you're walking down the street)
- ◆ Crap 50's
- ◆ Some more poncey books.

WHAT NOT TO HAVE

- ◆ A whipper
- ◆ A good time
- ◆ **Johnny Marr**



THE MORRISSEY MASK

Simply cut around the dotted line - start where the scissors are - then poke a hole in each ear with a pencil. Insert an elastic band into each hole and pull them around your ears. Cut out the flower above in a similar fashion, put it in your back pocket and hey presto! you're **Morrissey**. If your head is too big for this mask simply enlarge it using a domestic photo-copier and follow the same procedure

AN ANECDOTE FROM
RICK BENT



'70s Rock
 Journalo

I remember the first time I met Handsome **Dick Manitoba** of **The Dictators** was in **New York** in 1972.

I was driving around with **Wayne County** and **Debbie Harry**, looking to score some skag up in **Harlem** while we were all ripped out of our skulls on the bits from the middle of **benzedrine** inhalers and sniffing glue.

Anyway, I was hallucinating that there were **Nazi pixies** setting up roadblocks when I leaned over the side of the stolen convertible we were driving and puked up.

"Hey motherf**ker!" this guy said, "Watch the f**kin' boots!"

"Hey, up yours, you fat Jew queer!" **Wayne County** said.

So when I came back to **Britain**, I had to go and write a two page feature on the **New York Scene** and I wrote about how amazing **The Dictators** were. Except that a **Sub Editor** got the name slightly wrong when it was printed.

And that's how I discovered **Queen**.

Next week I'll tell you about the time **Jimmy Page** set fire to **Keith Moon** on the **Stones'** '74 US tour.

RESHITINBIZZERKMORESHITINBIZZERKMORESHITINBIZZE

He sneers, he leers, he beers! He's the badest assest dude of all time!!

Bizzark brings you...
TEN FACTS THAT ARE TOTALLY AND UTTERLY UNTRUE ABOUT...

☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

1. **Billy** is married to TV's roly poly funny lady **Roseanne Barr**, star of the hit comedy **Roseanne**.
2. **Billy** recently underwent a buttock transplant following his near-fatal moped crash in **Los Angeles**. The doner was a well known **Spanish matador** gored to death by a bull in the ring.
3. **Billy** attended **Gordonstoun School For Boys** along with **Prince Andrew** and **Sid Vicious**.
4. While in **Generation X**, **Billy** accidentally married guitarist **Tony James** while on tour in **Scandanavia**. He still
5. **Billy** is said to be the illegitimate son of deceased pop star **Jim Morrison** and **Debbie Harry**.
6. **Billy** is actually **French**.

☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

RESHITINBIZZERKMORESHITINBIZZERKMORESHITINBIZZE



BILLY OFFERS a **Frenchie** has to pay **Tony alimony**.

The fruitiest, juiciest column in pop



SHE-DEVIL SINÉAD SAYS 'I'M SORRY'

IN AN amazing U-turn, outrageous rocker Sinéad O'Connor today retracted inflammatory statements made on MTV last week regarding military action in the Gulf.

Speaking exclusively to *Bizzerk*, Sinéad confessed that she had been unaware of the complexities of the situation and acknowledged rumours that she may have spoken out of turn.

"I'd forgotten there was a war on," Sinéad confided sheepishly. "There I was, mouthing off about people killing other people, and it had completely slipped my mind. I mean, looking back, I feel rather foolish. You don't just fanny about in a tank for the fun of it, do you?"

ERROR OF JUDGEMENT

But this isn't Sinéad's first brush with notoriety. Several years ago, the fiery singer shocked the world by claiming solidarity with Vlad The Impaler and subsequently admitted that the proceeds from all of her records went straight to the Libyan paymaster of terrorism, Colonel Gadaffi.

"I'm guess I'm still learning," Sinéad revealed.

"We all make mistakes," she continued. "I mean, when the Cleveland Satanists Parents And Teachers Association approached me for a benefit, I simply took them at face value. You instinctively trust people, don't you? Perhaps I should have known better, but what's done is done."

FOOT IN MOUTH

But the pint-sized pop star has pledged to put all this controversy behind her. Growing her hair to a

 "I'd forgotten
 there was a
 war on"

sensible length, Sinéad has thrown away all her boys' clothes and now freely admits that "it's rather nice being a girl" as she scours the racks of Miss Selfridge for long, flowing, feminine dresses.

And in a bid to make amends for any embarrassment her untimely remarks on the Gulf War may have caused, Sinéad has recorded her own unique interpretation of the American National Anthem for Allied troops.

DROPPED A BOLLOCK

So are her hell-raising days over? "I like to think so," smirked Sinéad, slipping Earth Wind And Fire's 'Greatest Hits' onto the turntable. "I'm a changed woman. I go out shopping twice a week and I nag the neighbours for dirty plates so I can get a bit of washing up done in between tours.

"Look, I'll show you," she chirped, raising a glass of Beziqe and lemonade. "Here's to Our Boys. Gawd bless the lot of 'em. And let's hear it for General Custer, too. And how about that Poll Tax! Er, will you let me off now?"



SINÉAD RAISES a glass to Our Boys

 YES IT'S THAT AWFUL MOMENT:
 WHEN THE STARS GO...

DOCILE!

This week: Al Jourgensen



AL GETS a tickle on the tum

Mustn't make a fuss. . .oh, dear, I'm terribly sorry. . . is that a fly? No, I wouldn't hurt it. . .I'm just a little baa lamb. . .a small wee hamster. . .can I have my dinner out of your hand. . . tickle my tummy please. . .

Next week: GWAR

If you thought the Brits awards were a pile of crap, think again. . .



FEAR NOT, patriotic pop pickers, I hear you!

Like you, I'm sick to the back teeth of the knockers, the blockers, the bleeding hearts and mealy-mouthed upstarts. How dare they slander our flag and country while our brave lads are risking life and limb in foreign territories. That's right, how dare this scum slander The Brit Awards while, even now, pluckly Iron Maiden are doing battle, 'touring' the vast godless, colonial tracts of the North American continent.

These same moaning minnies have complained for years that their bands haven't been acknowledged - you know, the ones that are too crap to be played on proper radio. So the mighty Jonathan King organises three nights of their stuff at Wembley and shows it on telly. Are they happy? No, give these louts dole money, pop groups, whatever and they'll always be moaning for more.

I say, baseball hats off to Johnny! Here's a man who's always had a penchant for doing it for the kids. Not only has he given Carter a helpful pat on the rear, but he also put together the Brits Wembley weekend. This event in itself was an estimable entertainment spectacle.

First up there was 'one for the ladies' - an evening of classically handsome British good looks from Northside, Happy Mondays and The Farm. Putting swotty, lefty types James up at this tuff lads' party was also a fine jape.

Then there was the witty juxtaposition of the fierce 'n' furious, luddite New Model Army alongside those effete, make-up encrusted decadents, The Cure. Not to mention the inclusion of the conceptually crap Jesus Jones, the hippest phenomenon since *Breakdance, The Movie*.

Then there was the metal lads. How we thrilled at the battle for the tuffest slogan. The finalists: The Wolfies ("Tough as steel, we're tough as steel/You can't tell us how to feel") and Ozzy (the perennial "Let's go farkin' CRAYZEEEE!"). As if that wasn't enough, there was The Quireboys staging a long-range proxy soundcheck for Rod Stewart's April Wembley dates. Bringing up the rear were such *avant garde* noise sculptors as Magnum, Thunder and Little Angels.

The Brit Awards TV show was also great entertainment. Let's see, there was the monumentally crap keyboard-playing genie logo, the way Roger Daltrey teamed up, Dave Beer-style, with The Cure: "Cor, well done, lads, playin' live an' all, that's wot yer rock'n'roll's all about. Yer modern technology 'as its place, but no way is that place in rock." The Quo? Weren't they great? No moaning there, just doing the business, whippin' off their stick-on suits and playin' some great no-questions-asked boogie. No 'sampling' there I think you'll find. No, they just 'ad a laff. The one questionable point was the Sinéad O'Connor debacle. If Sinéad wants to play the 16-year-old who's just realised there are some nasty people in the world, then that's her business. But to castigate her for her utopian idealism, as The Brits did, verges on McCarthyism. So pull your socks up Johnny, no harrassing small, bald Paddy girls.

But, hey, overall, the Brits were the tops. JK's OK, rule Britannia, may Brit-inane-ia rule the air waves.

Roy Wilkinson



OLD JONNY boy's a diamond geezer, as you can see here

BILLY IDOL



BILLY CHEWS a sheep's testicle

7. Prior to becoming a pop star, Billy was one of Britain's foremost Tamworth pig breeders and regularly won awards from BBC's *Farming Outlook*.

8. Billy's favourite food is sheep's testicle curry, which he had for the first time on a tour of Arabic countries where he is still very popular.

9. His real name is William Wentworth Neigh Neigh Balkington-Smythe III and he is heir to Screaming Lord Sutch's fortune.

10. Billy is a talented performer, an unparalleled songwriter and a sensitive artist.



BILLY WITH his Spanish Matador friend

KMORESHITINBIZZERKMORESHITINBIZZERKMORESHITINBIZZERKMO

GREAT LUMINARIES OF OUR TIME

Over the past five years, THE KLF have operated under a variety of guises but, now that they've brought such immaculate sounds as '3AM Eternal' into the Top Ten, Bill Drummond reckons it's time to explore their mythical origins. ROY WILKINSON sheds some light on their past. Zenarchy in the studio by STEVE DOUBLE

TWIN JETS of orange sparks fly out as two grown men take industrial grinders to a pair of Les Paul copies, like 12-year-olds let loose on an unguarded building site.

"It's the SPKLF," quips photographer Steve Double, referring to early '80s Aussie metal-bashing group SPK.

It is, however, those infamous pseudonym merchants currently known as The KLF.

You could argue this new form of axe-grinding is a symbol of the way this lanky pair sent sparks flying through the record industry with an LP called '1987 What The F**k's Going On?' But really it's just another action-packed, boy's own-style photo opportunity.

When Ricky, The KLF's chief resident rapper, proclaims, "This is what The KLF is about", on the new album, he might as well be talking about this brand of gonzo behaviour.

After all, in his last *Sounds* interview chief KLF spokesman King Boy D-for-Drummond explained how making the actual music paled beside such activities as scaling the capital's National Theatre to daub a few slogans.

The rap on "Last Train To Trancentral" goes: "The KLF are about - also known as The Justified Ancients Of Mu Mu, further more known as The JAMS". This slew of noms de rock will be something of a surprise to the numerous high street pop pickers who got into The KLF as purveyors of immaculate Top Ten hits like '3AM Eternal'.

NOW, DRUMMOND reckons it's time to explore the mythical origins of The KLF.

He gives me a sheaf of photocopies from reference sources as arcane as *The Encyclopedia Of Myths And Legends Of All Nations* and the *Dictionary Of Mythology, Folklore And Symbols*. Before dashing off for a few more snaps, he also hands over the first volume of the *Illuminatus!* trilogy: "Here, read these three pages."

It was Robert Shea and Robert Anton Wilson's sci fi-tinged, conspiracy

theory-laden *Illuminatus!* books that gave Drummond a name when he started his current game plan four years ago.

In the books, The Justified Ancients Of Mummu are agents of chaos and anarchy who have been around since pre-history. An extract from the pages Drummond has given me illustrates the complexity of the massively, wilfully convoluted story in *Illuminatus!*: "The basic book that confirms our tradition is *The Seven Tablets Of Creation*, which is dated about 2,500 BC. It describes how Tiamut and Apsu, the first gods, were co-existing in Mummu, the primordial chaos. Von Junzt, in his *Unausprechlichen Kulten*, tells how The Justified Ancients Of Mummu originated, just about the time the Seven Tablets were inscribed."

The Justified Ancients are supposedly still around today, having survived several bruising mystical rucks with their arch enemies The Illuminati.

On a few occasions the latter have proven their licence to ill by giving the Ancients a good kicking. Because of this, the Justified Ancients have had to re-establish themselves a few times.

Once they came back as part of the Ancient Greek Cynics movement. The Cynics had the amusing habit of masturbating in public. Sounds appropriate - surely this is what Drummond and his KLF co-pilot Jimmy 'Rockman' Cauty have been doing all along!?

"Yeah, that's about it," guffaws the supra-cool Cauty.

"Jings," chimes Drummond in his no nonsense, Sean Connery-style Scottish brogue. "That sounds like your opening paragraph there."

IN AN amazing instance of rock coincidence, Jim and Bill both first came across the *Illuminatus!* books at around the same time, in 1976.

Up in Liverpool, Drummond had been making the stage set for a theatre adaptation of the books. The production was then taken over by a commercial theatre in London and staged at Chalk Farm's hippyified Roundhouse. By this time, Drummond had left the stage set-up after an argument over cash but Cauty went down to see the Roundhouse production.

At the end of 1986 Drummond resurrected The JAMS handle, misspelling it as The Justified Ancients Of Mu Mu, and using it to label the assault he staged on the music industry with records like 'All You Need Is Love', 'Whitney Joins The JAMS' and the '1987' LP.

It was a smart choice of moniker. In the books, not only were the JAMS agents of anarchy and chaos, but one of their battles took place when the Illuminati, supposedly, took over all the major record companies to use their bands as channels for their message.

The MC5's 'Kick Out The Jams' is picked out as an example of this, while the JAMS retaliated with the Laughing Buddha Jesus Phallus Inc record company. It was all a neat mirror image of the way Drummond and Cauty rattled the music biz status quo with their wholesale sampling of every band under the sun.

Besides all this, the *Illuminatus!* trilogy's central image - an eye and pyramid design - has modern day currency. Texan '60s garage-psychedelia mongers The 13th Floor Elevators used it on their album covers while, more pervasively, it's found

THE COMPLETE GLOSSARY OF KLF PSEUDONYMS:

THE JUSTIFIED ANCIENTS OF MU MU

Bill Drummond copped this one from the *Illuminatus!* trilogy to start the whole thing. Bill's version was misspelt from the original's Justified Ancients Of Mummu, but it served them well as the banner for records like '1987 - What The F**k's Going On?'. This name effectively went out of usage with the second Mu Mu

LP, 'Who Killed The JAMS?'. Now Bill is threatening to resurrect the name for a new version of their current underground dance hit 'It's Grim Up North'.

THE KLF - This was the name of The JAMS' record label, Kopyright Liberation Front, but after 'Who Killed The JAMS' it also became the name for Drummond and Cauty's recording projects. The initials in KLF have had several meanings as Drummond explains: "With The KLF we decided at the start of this year that it was going to mean The Kings of the Low Frequencies, but we knew that we'd only like that version for about a week. We've decided that when we find what KLF really stands for it'll be time to stop - finding the real meaning is like our Holy Grail."

THE FOREVER ANCIENTS LIBERATION LOOPHOLE

This was a subsidiary pseudonym The JAMS used at the time of 'Who Killed The JAMS'. As well as another play on The JAMS' ongoing theme of theft and liberation, it also allowed Bill and Jim to become The FALL, as Drummond explained at the time. "What's going on there," said Bill "is us becoming The Fall for a few days. *Sounds* reviewed this bogus JAMS record just after Christmas (1987) and The Fall were on the cover that week, so that was the subliminal link.

"I've always been a big Fall fan - I thought it was a brilliant name and always wished I'd thought of it."

THE TIMELORDS - Easy really. They took the *Doctor Who* theme, a Gary Glitter mob anthem, said it was sung by a car and went to number one all over the world. Bill and Jim haven't seen fit to resurrect this moniker. Yet.



THE LATEST line in JAMsmobiles

THE KLF: masturbating in public



on the back of the US one dollar note.

"If you read the books," says Drummond. "The modern version of the Illuminati set up in 1776. Supposedly, they were the people behind Thomas Jefferson and George Washington. I think Jefferson designed the dollar bill, so that's why it has the pyramid on it."

At the outset of their JAMs, Drummond and Cauty adapted the pyramid design and still use their variant to represent The KLF.

"Yeah," says Cauty. "Our original design was gonna be a pyramid with ears, but it looked crap so we made our pyramid-and-ghettoblaster design."

This telling image has since been magnified into a giant crop 'circle' while the boys are now planning to build it into a giant structure of burning haystacks. All good clean fun, but the Illuminatus link also spills over into the metaphysical tone of The KLF's hits.

As top ten singles titles go, 'What Time Is Love?' and '3AM Eternal' were amazing mock-profound slogans—and they also tie in with the plays on the nature of time in *Illuminatus!*

"I thought house music was all meant to be metaphysical," says Drummond. "It goes without saying that the people who make house records aren't thinking about

metaphysics when they make a single. But you're better off that way anyhow.

"I don't think we had any idea about metaphysics in our heads when we came up with '3AM Eternal' and 'What Time Is Love?'. They're just good titles. They're original too, except maybe 'What Time Is Love?' sounds like 'What Is Mu?' which is one of the ultimate questions in Zen Buddhism."

As ever, Bill's fighting shy of over-intellectualising his scheme. After all, this is a man who's working on a system called Zenarchy ("Zen without the discipline"), while one of the sheets he gave me explains that "intellectual reasoning is the biggest obstacle to Zen experience". Maybe he's also reeling from an attack from his old chum Julian Cope. The sleeve to Cope's current hit accuses Drummond of "'80s WASP intellectual kaka".

AS THE KLF's new album, 'The White Room', hits the streets, Bill and Jim are planning to take their pyramid logo deeper into the national conscience.

The video for the next single, 'Last Train To Trancentral', will feature the pyramid blaster towering over a model of a rock festival mentioned in the *Illuminatus!*

books. The audience will be skillfully represented by Hornby 00-scale railway figures.

Railways, trains, by jove, the lads have pulled off another amazing conceptual link.

The LP itself could be called a concept album. It works as a collection of pop songs, but 'The White Room' album is also the soundtrack to the as yet unfinished *The White Room* movie. The information that's come out about the film in the press has given the impression of some monumental folly in which Bill and Jim have achieved little but spend the £250,000 they made with The Timelords' 'Doctorin' The Tardis' smash. But the fact that the film stars Paul McGann, (*The Monocled Mutineer* and *Withnail & I*) lends more authenticity.

The footage shot to date was filmed in Spain's Sierra Nevada region. The way The KLF have ripped off the theme from *The Big Country* on 'Last Train' combines with the cowboys 'n' bean flavour on 'Build A Fire' to suggest a wild west theme. Such is the case. *The White Room* is partly modelled on Sergio Leone's series of spaghetti westerns.

Jimmy takes up the story, linking songs to film locations.

"'What Time Is Love?' is at the start of

ESSENTIAL LISTENING:

- 'All You Need Is Love' – The JAMs' first single
- 'The Porpoise Song' – from 'Who Killed The JAMs?'
- 'King Boy's Dream' – from 'Who Killed The JAMs?'
- 'What Time Is Love' – original 'pure trance' version
- 'Madrugada Eterna' – from 'Chill Out'
- 'Elvis On The Radio, Steel Guitar In My Soul' – from 'Chill Out'
- 'Wichita Lineman Was A Song I Once Heard' – from 'Chill Out'
- 'Alone Again With The Dawn Coming Up' – from 'Chill Out'
- '3AM Eternal' – number one version
- 'Last Train To Trancentral' – from 'The White Room'

the film, at this acid house party in London. Then '3AM Eternal' is after we've left the party and we're setting off for Spain through the streets of London.

"With 'Last Train To Trancentral' we're not talking about British Rail sleepers, more about metaphysical journeys.

"With 'Build A Fire' we do actually build a fire, outside of this Spanish town where we camp down for the night. We were driving along this road in the middle of nowhere when we came to a burning bush, a real burning bush. This was where the road divided, so we knew we had to take the fork with the bush.

"For the location of the title track we actually found this building at the top of the snow-covered Sierra Nevada mountains."

Bill: "It's also at the seventh level of, er, whatever you have seven levels of. Apparently there was an acid house party there a couple of years ago. So far, we've filmed everything in the Sierra Nevada but within that region you get everything from desert to alpine mountains. We're planning to go and film some more in Mexico. The whole thing is a bit *Fistful Of Dollars*, but it's not a cowboy film. If we ever get this film finished, we'll do another one which is to be called *SS Liberation Loophole*.

"Originally we were gonna buy a ship instead of making a film. We saw one for sale in a paper for £100,000 up in Newcastle. We found out we weren't allowed to buy it – we just thought we could buy it and sail off, but you need to have a pilot's license. Now we know somebody who's got a pilot's license – actually, he can drive submarines as well."

THERE'S OBVIOUSLY plenty of possibilities there. I'd been told one of the estimable highlights of the film was a scene with Bill running down a road, holding a chicken.

"A chicken?" he splutters. "It's an eagle with a seven foot wingspan! It's a genuine rotting eagle that no one else would touch but me. We found it by the side of the road."

Dashing off a quarter million wasn't quite as devil-may-care as accounts of The KLF's activities might make it sound.

"I remember at one point," says Bill. "It was pissing down and we were stuck in our hotel, cos we couldn't do anything. I was sat there, watching *Nightmare On Elm Street II*, thinking about the fortune it was costing us to keep the crew out there. At that point I was thinking, What the f**k are we doing. You could keep an entire clan in neeps 'n' haggis for a whole month for what we were wasting every day!"

It beats blowing hit record royalties on cars, coke and caviar. As for the future? Bill has long since pointed out his and Jimmy's need to tear something down as soon as it achieves stability. How much longer can this pair operate in their current guise?

One rap on 'The White Room' suggests that "the Mu Mu is here to stay", but Bill's non-committal.

"Obviously, if you interpret that as saying the Mummu's here to stay, then it's just a statement of fact," he states cryptically. "The real Justified Ancients Of Mummu and the chaos are always going to be here. We're not."

The JAMsmobile has already been retired. It sits rusting in a lot near Norwich. Are The KLF about to disappear from the stereo, riding off into the big screen sunset? Only time will tell. . .



on the
radio

WEDNESDAY FEBRUARY 27

JIVE ALIVE: 6.15pm, Hereward Radio/CNFM (102.7/103FM). Mick Meadows and Sarah Jane with a mix of new releases, interviews and indie grooves, plus the Milltown Brothers in session.
DAVE SANDER: 7pm, The Hot FM (96.9/97.6FM). Sessions, interviews and the best of the week's releases.
MARK GOODIER: 7.30pm, Radio 1. New frrr signings Banderas record a session for Mark Goodier.
DAVID GRANT: 8pm, WestSound Radio (96.7/97.2FM, 1035MW). Daily light rock show.
HEADBANGERS SHOW: 8pm, Moray Firth Radio (97.4FM, 1107MW). Hard 'n' Heavy.

THURSDAY FEBRUARY 28

BRIAN MARTIN'S ROCK SHOW: 7pm, Coast AM (1242, 603 MW). Classic rock every week night.
MARK GOODIER: 7.30pm, Radio 1. More from Banderas.
GUITAR GREATS: 9pm, Radio 1. Ry Cooder come on down.
RED DRAGON ROCK: 9pm, Red Dragon Radio (97.4, 103.2FM). (Also Saturdays and Sundays).
EASTERN BEAT: 9.30pm, Radio 5. Bhangra music with Cobra.

FRIDAY MARCH 1

ROUND TABLE: 6pm, Radio 1. Jesus Jones' Mike Edwards and Curtis Mantronik go through the motions with this week's new releases.
PAYOLA: 6pm, Echo 96 (96.4FM Cheshire, 96.9FM Staffs). New releases, interviews and indie dance.
JIVE ALIVE: 6.15pm, Hereward Radio/CNFM. Green from Scritti Politti in interview.
CLUBMIX: 7pm, Hallam FM (96.1, 97.4FM). Rap, house and dance grooves.
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. Interview with Welsh favourites Nomad and behind the scenes with Motorhead.
COLD CUT'S SOLID STEAL: 10pm, Kiss FM. Exclusive mixes, left-foot beats and no backchat.



JULIAN COPE, Radio 5, March 4: Making a triumphant return to the charts with his 'Beautiful Love', Copey takes time out for a live session on *The Mix*.

SATURDAY MARCH 2

CAN YOU STEAL IT?: 2pm, Radio 1. Sampling - who does it, who needs it and can you nick it?
DANCE SHOW: 6pm, City FM (96.7FM, 15.48AM). Liverpool plays host to nine hours of 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. New Model Army recorded last November.
JOHN PEEL: 11pm, Radio 1. Peelite cleans up with Bleach and The Hoovers in session.

SUNDAY MARCH 3

GARY CROWLEY: 2pm, GLR. Loony Toons and the Demo Clash.
LEVEL OUT: 4pm, BBC Radio Derby (269MW/104.5FM). Indie music programme with Havana 3AM and Carter (USM).
GROOVE MACHINE: 7pm, Moray Firth Radio. Indie/alternative sounds.
TRISTAN B: 7.30pm, BBC Radio Bristol (94.4, 95.5FM) Dance/soul from Bristol.
CAZ: 8.30pm, BBC Radio Bristol. Indie/alternative grooves.
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 Greenhouse and June Tabor and the Oyster Band.
FAST FORWARD: 12pm, Radio Luxembourg (208AM). Review of the week's indie releases plus demo of the week.

MONDAY MARCH 4

JIVE ALIVE: 6.15pm, Hereward Radio/CNFM. With studio guests Ride.

CONTINUES OPPOSITE PAGE

Last week *Twin Peaks* finally revealed the killer of Laura Palmer so ending one of the most complicated, addictive and longest TV thrillers ever. But is it all over and what the bloody hell did it all mean anyway? asks **Clare O'Brien**

SO THE nation finally knows whodunnit: crazy mixed-up Laura was topped by none other than her own father, white-haired, white-gloved manic depressive Leland Palmer.

Or was she? For Leland's personality problems don't seem to stop at a tendency to burst into song in public or waltz with his dead daughter's photograph. Leland is possessed by Bob, the shadowy, sadistic bogeyman who's haunted Laura's dreams since she was 12-years-old.

Never less than riveting television, *Twin Peaks* has proved monstrously addictive. Quite apart from inducing doughnut overkill and widespread insistence on that "damn fine cup of coffee", there has always been more to this than *soap noir* and arty in-jokery.

As with its cinematic sister piece *Wild At Heart* and its ancestor *West Side Story*, director David Lynch creates a landscape where the first flower of romantic youth is in terrible, inexplicable danger. The atmosphere is faultless; Bobby and James could

BOB'S YOUR UNCLE



DALE COOPER (Kyle MacLachlan) and **Sheriff Truman** (Michael Ontkean) find whodunnit

almost be Jets, and the roadhouse scenes with Julee Cruise, like *West Side Story's* dance at the gym, are a dreamlike prelude to murder and horror. As a nod to those in the know, he even casts Richard Beymer and Russ Tamblyn (*Jets* Tony and Riff from *West Side Story*) as entrepreneur Ben Horne and town shrink Dr

Jacoby.

But the threat to Laura and her cousin Maddy is closer to home than a few street fights. The clues have been there all along; Sarah's and Maddy's visions of Bob in the Palmer's house, Leland's breakdown and his confused recognition of the killer's police portrait. Meanwhile, more clues were to be had from *The Secret Diary of Laura Palmer* by Jennifer Lynch (Penguin - £3.99) as a pathetic history of psychological and physical torture unfolded and a young girl wondered why Daddy never heard her scream.

We know the name of the killer, but we have 15 more weeks in which to discover the nature of the beast. Last week's episode, with its long and harrowing final sequence as Maddy bloodily succumbed to Uncle Leland, deepened the mystery rather than solving it. What is Bob? Who are the supernatural agents that infest the ordered mind of Special Agent Cooper - the messages from space, the riddling giant, the dwarf with the reverse gate reverberation? What lurks in the forest and why are the owls not what they seem?

Perhaps only the log knows the answer.

FILM

THE RUSSIA HOUSE (UIP - Cert:15)

Starring: Sean Connery, Michelle Pfeiffer. Director: Fred Schepisi

ONE WOULD have thought that Glasnost would herald an end to the seemingly endless succession of Cold War thrillers. Hollywood, unfortunately, chooses to ignore the age of Perestroika by churning out USSR vs USA-based movies, most of which seem to star Sean Connery. With *The Russia House*, he really has a battle on his hands to try and make a success of this tired adaptation of John Le Carré's novel.

Connery plays Barley Blair, a drink sodden, jazz playing publisher who frequently visits Moscow on business. A friend of his is approached by Katya (Pfeiffer), an attractive Russian, who asks him to deliver a valuable manuscript to Blair in the West for her. The document in question is a comprehensive report on

the true nuclear capability of the Soviet Union written by brilliant scientist Dante (Klaus Marie Brandauer). After a crash-course in espionage from British Intelligence, Blair is sent to Russia to make a deal with Dante and to secure the report's publication. There he is quickly drawn into a world of intrigue, double-crossing political manoeuvres, and a clumsy love affair with Katya.

The Russia House is beautifully shot but the exquisite Soviet scenery is of rather more interest than the plot itself which becomes convoluted and wearisome soon into the second half. Director Fred Schepisi rapidly loses control of Tom Stoppard's unwieldy screenplay which is filled with stereotyped characters. The American CIA men talk ceaselessly about "kicking ass", the British Intelligence chaps all wear silk ties and speak in Eton accents, whilst the Russians are merely an oppressed people who have to queue for days to obtain shoes and other necessities.

Only Connery and Pfeiffer bring some

warmth to a film whose only other noteworthy point is a ludicrous cameo from director Ken Russell as a camp British agent.

Lizo Mzimba

VIDEO

VARIOUS Underground USA - Heavy Metal (Castle Hendring - £9.99)

LOTS OF posing, lots of preening, and with a few notable exceptions it would seem that the US underground is just a skint shadow of the overground.

Your host, some tosser called Underground Bob, guides you through a very sad collection of metal wannabees, pale shades knocking at the door of MTV, utilising such interesting link techniques as squatting on the bog and the like. This is not a good video.

Duffcore apologists for corporate rock litter this tape like dog turds on the

pavement. Steel Soldier paint their faces with skulls and look bloody stupid, Precious Metal proffer a dismal contribution and Hyde's 'Baby, You Gave Me Cancer' doesn't manage to live up to its title.

Pearls after swine, though, are the wonderful Voivod being extremely experimental with the Syd Barrett penned 'Astronome Domine', and the surprisingly good Bang Tango who come across like a mix of Danzig with Guns 'N' Roses on 'Someone Just Like You'.

There's also a surprise goody for a metal tape in the appearance of Mudhoney ripping through 'This Gift', copious B-movie footage intercut with black and white lives. However, three decent tracks in over an hour do not a bargain make.

There is an underground USA, it is exciting, but it's not on this bloody video. Avoid.

Andy Stout

FILM

PACIFIC HEIGHTS (Fox - Cert:15)

Starring: Melanie Griffith, Matthew Modine, Michael Keaton. Director: John Schlesinger

THE LATEST movie from Oscar winning director John Schlesinger, who brought us *Midnight Cowboy* and *Marathon Man*, follows in the latter's psychological thriller vein but with only varying degrees of success.

Patty (Griffith) and Drake (Modine) are the perfect couple, very much in love and newly-ensconced in Pacific Heights, their dream home. But money is short and to meet the mortgage they are forced to rent out the bottom floor to tenants. One apartment is immediately taken by a pleasant Japanese family but the other is more difficult to fill. Enter Carter Hayes (Keaton) complete with flash, but false, credentials and a black Porsche. Before they realise their mistake Carter has installed himself in the apartment with no intention of paying a penny rent. And the couple discover that the law is on his side as they try unsuccessfully by peaceful and then increasingly violent means to evict Carter from their home.

Reputedly based on the real life experiences of script writer Daniel Payne, *Pacific Heights* is an uneven blend of good performances and a story which, after a promising start, descends into boring predictability.

Michael Keaton attempts to enhance the darkness of his character in *Batman*, but is only partially successful while Modine's character fails to raise any sympathy. That leaves Griffith's character to bear the brunt of the film's emotional content, a role which she handles fairly well.

Disappointingly, however, the film never really comes close to fulfilling its full potential and is an excellent example of a very good idea substandardly executed.

Lizo Mzimba



THE FARM on *The Close*: following in Morrissey's footsteps

●The Farm join Scouse soap●

IT ALL started with young alkie Sammy Rogers, quietly downing a quart of gin whilst proudly wearing her Farm T-shirt. Then up pops grumpy bastard Harry Cross, wiggling away on the video for 'Groovy Train' and the marriage between Scouse soap, *Brookside* and ace dance band, the Farm was cemented.

Further adventures are afoot this week as The Farm join the Equity class with a bona fide thespian role in Britain's most realistic drama series for three episodes. No songs or performance, unfortunately, due to *Brookside's* policy of not playing any music that requires payment to the Performing Rights Society. Instead, a cat and mouse romp round Liverpool with Geoff Rogers and mate Bumper racing to get tickets for a Farm gig by following a series of clues directing them to the whereabouts of the band. Rumour has it that the band originally had a host of speaking parts but a stream of four

letter words during rehearsal forced the director to keep Peter Hooton and his merry band restricted to background mumbling.

It's not the first time that pop celebs have crossed into the Brookside legend. Morrissey once appeared in spin-off series *South* and Paula Yates undertook a student interview with the sadly-missed Karen Grant. The Farm's role was originally earmarked for Peter Wylie who, in a rare and uncharacteristic fit of goodwill, suggested that his fellow Scousers would be more suitable. The Farm were asked to perform at Barry Grant's rave but refused because they would have had to mime and were consequently chosen as resident band. It seems, though, that this will be The Farm's last fling with *Brookie*. After all, they don't want to be typecast as a scally Scouse pop band, now, do they?

EDITED BY KATHY BALL



THE ARNIE we all know: as half-man, half-machine all-action killing beast in Terminator

'NEGGER WITH ATTITUDE

With pecs the size of the Grand Canyon and box office receipts to match, Arnold Schwarzenegger is, in all senses of the word, a big actor. But, of course, beneath the hard macho killing machine there's a soft heart with an alarming love of children. What a wimp says Barry Krutshik. Additional research by Steve Grayson

ARNIE'S MOVIE career could not have had a more auspicious start.

He first hit the screen in the 1975 documentary *Pumping Iron*, flexing his pecs and taking the piss out of Lou Ferrigno (star of TV's *The Incredible Hulk*).

He came over as a thoroughly obnoxious git and the fact that this film earned him the status of gay cult hero — something bound to offend our Austrian Adonis — was highly ironic.

His break came in John Millius' screen adaptation of *Conan*; a rather unpleasant, almost Nazi character created by the Texan '30s pulp writer and avowed white supremacist Robert E Howard. Arnie's acting abilities were hardly stretched, however, and there then followed a series of barbarian movies like the sequel *Conan The Destroyer* and *Red Sonja*, a serious contender for the title of Worst Film Ever Made.

But two films really made him a household name: James Cameron's *Terminator*, in which Arnie played a humanoid killing machine, and *Commando* which established our hero as the square-jawed loner, totally ruthless in the face of impossible odds, and set the pattern for the roles in which we know, if not necessarily love, Schwarzenegger; *Predator*, *Red Heat* and *Total Recall*, for example.

Yet, there were always hints that there was something else there; as the 1988 hit *Twins* showed, under the gruff macho exterior, there was a light comedian struggling to get out. That's brought home

too in his latest movie *Kindergarten Cop*.

As John Kimble, LA's toughest cop, we are in familiar Arnie territory. But when he goes undercover, posing as a nursery school teacher, much hilarity ensues, as they say.

"It's the perfect movie to show emotions," he says "I show a range of hostilities and my character changes throughout the movie because the children have an effect on him. At the end of the movie, I become a totally different human being. I'm more interested in doing these types of movies."

Kindergarten Cop brought Arnold and director/producer Ivan Reitman together again for the first time since *Twins*.

"He is able to pull different strings that a director would not normally be able to pull if he doesn't know you that well."

All strings aside, this movie does team Arnold alongside 30 brats. For actors, one of the unwritten taboos of film selection is working with children or animals (is there a difference?). But Arnold is not your ordinary actor. He was looking for the last ten years for a script where he could work with children.

"I had no idea that I would come up against a script that had 30 kids in it. I was thinking more on the lines of two or three." So the challenge of acting with kids was on and Arnold was up to the task, sort of. . .

"I just played around with the kids all the time and did exercises with them. I had to flex my muscles ten thousand times a day and they asked me endless amounts of questions. They were grilling me about every little detail — What is your daughter's name? and, Why don't you bring her to the set? What does your wife do? and, Why doesn't she come to the set? And then, How do you like her? and, Why did you marry her? . . . and it went on and on and on.

"I was just sitting there answering questions all the time. We had a lot of fun and became very good friends so much so that in the end, I really missed the children. It was really a sad day the last day of shooting."

Don't make the mistake, however, of thinking that Arnie has wimped out: he's just finishing filming *Terminator II* which brings him into more a more familiar environment.

According to Arnold, "It's a pure action movie with a terrific story. The role that I play, of course, is a machine. So, each film is different. I like to supply people with various kinds of films."

It's a movie with a high body count, where Arnie gets to kill a lot of people in lot of horrible and different ways and all kidding and twinning aside, that's really what the public's looking for, isn't it?



SOFT GUY: Arnie as Detective John Kimble in Kindergarten Cop



music on telly

WEDNESDAY FEBRUARY 27

RAPIDO: 7.40pm, BBC2. Featuring Dream Warriors, Stereo MC's, The Sindecut plus Sean Penn's brother Michael talking 'bout his debut album.

AMERICA'S TOP 10: 2.40pm, ITV. Pop hits Stateside.

THURSDAY FEBRUARY 28

TOP OF THE POPS: 7pm, BBC1.

FIRST NIGHT: 11.10pm, ITV (Central only). Music from *The Farm*, 29 Palms and Ruby Turner.

FRIDAY MARCH 1

ARENA: CAROLINE 199: 9.30pm, BBC2. Founded in 1964, Radio Caroline is currently drifting in the North Sea and kept alive by a team of devotees called the Caroline Movement. *Arena* talks to Ronan O'Rahilly, the man responsible for launching the careers of Tony Blackburn and Noel Edmonds, about the new broadcasting laws which pose the most serious threat yet to Caroline's survival.

THE WORD: 11pm, Channel 4. Last programme in the series, featuring Victoria Wilson James with her new Jazzie B-produced single, plus LA metal merchants Warrant.

MTV UNPLUGGED: 12pm, MTV. The Cure turn off their amplifiers for an acoustic set, including 'The Walk' played on kazoo.

RAW POWER: 2.35am, ITV (most regions). Metal, gossip, tour news and videos.

SATURDAY MARCH 2

THE ITV CHART SHOW: 11.30am, ITV.

RHYTHMS OF THE WORLD: VIVA ZIMBABWE!: 7.40pm, BBC2. Thomas Mapfumo highlights the best music from Zimbabwe.

THE WORD: 2.20am, Channel 4. The last *Word* for a few months.

THE HIT MAN AND HER: 4.30pm, ITV. More shoe-shuffling from *The Wide-Awake Club*.

SUNDAY MARCH 3

STAR TEST: 11.30pm, BBC2. Tony Slattery takes the chair.

THE ITV CHART SHOW: 11.35pm, ITV.

SNUB: 12.15am, BBC2. Another chance to catch *Chapterhouse*, *Moose*, *Caveman* and *Galliano*.

RAPIDO: 12.45am, BBC2. Repeat showing of Wednesday's programme.

NEW MUSIC: 12.35am, ITV. Music, news and videos.

MONDAY MARCH 4

DEF II — THE FRESH PRINCE OF BEL AIR: 6.30pm, BBC2. The Fresh Prince checks out the donut store.

SNUB: 6.55pm, BBC2. Boo Radleys live, *Cranes* in Amsterdam, *Chapter And Verse* in Manchester, plus Stereo MC's and Ruthless Rap Assassins.



BOO RADLEYS: BBC2, March 4. Perfect Snub fodder as Liverpool's Boo Radleys turn up the volume.

CONTINUED

on the radio

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

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

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

THE MIX: 9.30pm, Radio 5. Julian Cope in session plus *The Mad Professor*.

TUESDAY MARCH 5

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. Echo & The Bunnymen live in session.

SHARP AS A NEEDLE: 10pm, RTM. Hardcore mix of hip hop and indie dance.

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

MELTDOWN: 12pm, GMR (95.1FM/1458AM) New releases, freebie records plus weekly gig guide.

ARE YOU BEING SERVED?

YOUTH PROGRAMMING. That's the phrase television executives use when they decide what 'the kids' want and what 'the kids' ultimately get, whether they like it or not.

But no matter how much research goes into them, youth programmes rarely hit the right targets.

The advent of Channel 4 in 1982, with its forward-thinking ideas, was a much needed shot in the arm for television. Over the years, it has churned out a slew of youth-orientated programmes – ranging from the infamous *Tube* through to the excellent but short lived *Whatever You Want*.

Recently, though, the quantity and the quality of those shows has deteriorated – which is why a new youth style series called *The Word* was greeted with such enthusiasm when it was announced in August last year.

DESPITE ORIGINALLY being broadcast at six o'clock on Friday evenings, *The Word* was never supposed to be a replacement for *The Tube*.

Some saw it as an attempt by Channel 4 to repair damage to their credibility after the visible failure of the over-ambitious *Club X* – indeed, *The Word's* budget is that granted to producer Charlie Parsons for a second series of the ill-fated arts show.

But *The Word* is a definite attempt to take those elements up market, a move towards the mainstream. Intended as an entertainment show, bridging music, film and video, the show's main claim to youth appeal is its two relatively unknown presenters – Mancunian Terry Christian, a former local radio show host, and Amanda De Cadenet, a one-time wild child who carved out an unenviable reputation in the more news-starved gossip columns.

Six months after its first appearance in the usual early Friday evening slot, *The Word* has survived rescheduling to the later time of around 11pm, has an extra presenter in former *Eastender* Michelle Collins and attracts twice the viewing figures *The Tube* ever did.

The show's editor Charlie Parsons is obviously delighted with the reaction so far. "The *Word* is very much for people who

Over the past decade, Channel 4 has churned out a whole slew of youth-orientated programmes, revolving around music and film. As *THE WORD* draws to the end of its first series, ANDY PEART reports on the show that we love to hate, Photo: LEO REGAN

come in on a Friday night and just want to be entertained but who also want to find out what's going on in the world of music and movies," he says. "It is a very accessible show and that's our real strength."

But although there have been notable appearances from the likes of The Charlatans and Pixies, *The Word's* musical content seems to be heavily weighted in favour of dance music.

"Each week we try and have one bad who are up and coming and one who are a draw," says Parsons. "We're not an access programme, but we do see our role as featuring bands who haven't made it yet. We have people constantly out there listening to records and going to gigs."

But where is 'out there', which gigs are they going to and what records are they listening to? In this particular show, *The Word* is serving up American rockers Jellyfish and its general musical booking policy is far from adventurous. Parsons seems genuine, if a little unwilling to find fault with his baby.

"*The Word* has been a hit and therefore we don't want to tamper with its format," he says. "We're hoping for another series in the autumn (the current one ends this Friday, March 1st) which may change slightly, but won't alter radically."

THE *WORD's* a difficult show to do," reckons Terry Christian over a beer in the LWT bar. "There's a lot of taped stuff and satellite link-ups so the timing has to be spot on and I am inexperienced. I still get really nervous before each show."

Being a massively varied music fan himself – an ardent admirer of reggae and soul as well as all things indie – Christian accepts criticisms about *The Word's* booking policy.

"It is too dance orientated," he agrees, "but we are a populist show. Sometimes people say to me, The interviews are too superficial, and I try and make them more intelligent, but at the end of the day we're not *World In Action*. This is the first series and – compared to other youth programmes – it's more down to earth. It's not full of middle class twats. If you want serious stuff, go for something else. Youth programmes should be different."

Christian himself doesn't take the show too seriously ("It's a big piss take, but you Southerners don't see that") and is clued up enough to understand its contradictions.

"You walk a very thin line on television between being too pseud and too philistine and occasionally you step over, but at least we take the piss out of ourselves when we do. You can't take it seriously."

Michelle Collins has only recently joined *The Word*, but she's no stranger to the music business – having been a backing singer with Mari Wilson in the early '80s before moving into acting via a couple of plays and bit parts in *The Bill* and *Bergerac* and *Eastenders*.

"Secretly I always fancied doing something like this," she smiles. "I went for a job as a presenter on a children's music programme once, but I never wanted to work on *Blue Peter* or anything like that. *Eastenders* was scary at first, but on *The Word* you are put on the line – you have to do

a lot of research and know what you're talking about.

"People get used to seeing you as one thing on television and can't imagine you doing anything else. *Eastenders* was becoming an easy life and I just wanted a bit of excitement. It'll be interesting to see if I get another acting job after this though!"

THIS PARTICULAR show proves a nightmare for Christian thanks to Lemmy from Motorhead, who continually reads out his cue cards and refuses to fit into the free and easy format of the programme. All this, of course, makes compulsive viewing.

Afterwards, the upstairs hospitality lounge (known as the Green Room) is filled with liggers and self-congratulation – perhaps *The Word's* biggest problem. Any criticisms of the programme are quickly glossed over by the words 'entertainment' and 'viewing figures'.

It was never intended to have a social conscience or to be a vehicle for nurturing new bands, they say. It does what it set out to do – entertain – and therefore any criticism is made redundant.

That doesn't solve the problem of the lack of programmes for an audience who don't want to party all night long, but maybe that was never considered a problem in the first place.

However, like Jeremy Beadle, the Tory government and war in the Gulf, what the British public want is rarely an indication of good taste. But viewing figures speak louder than words. Don't they?

furtive

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March 1st Norwich UEA 3rd Hull Tower Ballroom 4th Liverpool Royal Court 5th Cardiff University 6th Brighton The Event 8th Leicester Polytechnic
9th Coventry University 11th Exeter University 12th Reading University 13th Keele University 14th Sheffield Octagon 15th Leeds University



TEZ 'N' 'Chelle (note the mascara link with Lulu)

13 OF THE MORE MEMORABLE YOUTH PROGRAMMES:**GET IT TOGETHER**

Starring man of the millennium Roy North, wrapping his tonsils round the latest pop hits as orchestrated by the Sooty Braden Showband on their day off. Not to mention the theme tune itself: "Get it together/Hey, we've got a few surprises in store/So put your head round the door". Marvellous.

HITMAN AND HER

Featuring the brazen mugging of Pete Waterman and the unfettered bottom of Ms Michaela Strachan. State of the art dance choons, direct to your TV. Only six months late and at four in the morning.

JACKSON 5/THE OSMONDS

Cartoon fun with the Osmond/Jackson family. Every week the band would go to a foreign country. Donny/Michael would fall in love with a girl in national costume, only to cause a diplomatic incident. To make amends, The Osmonds/Jacksons would play a gig and a talking dog would deliver the moral.

LIFT OFF WITH AYESHEA

Featuring the rather wonderful Ayeshea Brough, pre-teen love goddess (who had featured on Wizzard's 'See My Baby Jive') and her own 'unique' interpretations of chart hits.



AYESHEA

MARC

Pop stars on drugs for children with a glam habit as hosted by the fetchingly wasted Marc Bolan. Cool punk/new wave (ahem) outfits every week but Bolan (like Bing Crosby before him) made the mistake of appearing with David Bowie during the first and only series. RIP.

RAZZAMATAZZ

Chart pop/game show that propelled Lisa Stansfield to semi-obscurity.

REVOLVER

Peter Cook played the irascible owner of a provincial club in this semi-fictional rock show. UK and US punk acts (the likes of X Ray Spex and The Shirts respectively) featured heavily, although members of the studio audience often found themselves pogoing energetically to bands they'd never seen before.

SNUB

Well-balanced indie/obscure rock show. Low-key and happening. And still on.

SOMETHING ELSE

Public access show. Loads of worthy '70s issues and live music from the likes of Joy Division.

SUPERSONIC

Silver-haired Mike Mansfield held sway over the most mighty pop show in the history of television. Marc Bolan, Gary Glitter and Slade made their most dynamic appearances here and David Essex blew the gaffe by holding a balloon up to the microphone while 'singing' 'Hold Me Close'. And cue dry ice. . .

THE LULU SHOW

Or Lulu depending on who you're talking to. Known for showcasing acts as disparate as The Beatles and The Jimi Hendrix Experience and always worth watching to see Lulu herself.



LULU

THE SATURDAY BANANA

Marked the TV debut of Vaughan Toulouse and featured the perennial Gary Crowley. Both were dispensed with for simulating masturbation with large inflatable bananas in the first episode.

WHATEVER YOU WANT

Another public access show, fronted briefly by Keith Harris. Actually, we lie. It was Keith Allen.

THE WORST:**BIG WORLD CAFE**

Turgid attempt to blur cultural boundaries.

OLD GREY WHISTLE TEST

Deathly dull muso show, once helmed by 'Whispering' Bob Harris.

ROCKSTEADY

Zzz.

THE ROXY

Dire *TOTP* clone. Died without trace. Deservedly.

TOP OF THE POPS

The show you love to hate.

THE REST:

ALRIGHT NOW, BANANA SPLITS, BLISS, CHEGGERS PLAYS POP, CLUB X, DANCEDAZE, DOUBLE DECKERS, EARSAY, JANGLES, THE MOONDOGS, NIGHT NETWORK, NO 73, 01 FOR LONDON, OXFORD ROADSHOW, PAULINE'S QUIRKS, RIVERSIDE, SATURDAY NIGHT LIVE, SHANG-A-LANG, SO IT GOES, THE ARROWS, THE TUBE.



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ARIES Venus is in your sign until March 18, which may make you more horny than usual. If you were born in the Chinese year of The Rabbit you're really in trouble. Your ruling planet, Mars, in Gemini should make you full of energy and joy. A varied and sociable schedule ahead. Lucky soup: won ton.

TAURUS Your ruling planet, Venus, is in Aries which means a week of spontaneity and socialising. To be really spontaneous burst into flames, taking care to leave a pile of ash and a shoe behind like everyone else. A good week for your cash flow. Lucky soup: tomato.

GEMINI Home life may be a strain at the moment, it's worth being careful of accidents. Mars in your sign all month should give you a lot of get up and go, but be careful not to let this boil over into over-enthusiasm - there's a danger of you being insensitive and nasty. You may find it hard to concentrate. Luck soup: mulligatawny.

CANCER Be really careful with any close relationships - there's a big chance of bad arguments. Even your pet hamster might be forced to remind you of the Buddhist principle of humility in your relations to all living things. Lucky soup: cock-a-leekle.

LEO Be careful you don't spend more than you can afford this week. Avoid being instinctive with your money as you can be over-generous. On the positive side, Jupiter, still in your sign, is the planet of good fortune and rewarded effort, so those handmade erotic figurines may auction for more than you'd bargained for. Lucky soup: bird's nest.

VIRGO Beware of your work hard/play hard/spend even harder tendencies. Now is the time to avoid all three or both your health and wallet could suffer. In fact, your wallet may have meningitis as we speak. Mercury, your ruler, is still in your opposite sign, Pisces, which is good for self-knowledge and, in the right circumstances, arty talents and good humour. Lucky soup: chicken noodle.

LIBRA Venus, your ruling planet, is in your opposite sign Aries which means it's a good time to find the right balance between freedom and security within your relationship. Generally, you can benefit from being less superficial. Befriend a crusty and prove to yourself that ugliness is only dirt deep. Lucky soup: crab bisqué.

SCORPIO Things ought to be good at home for you at the moment and communication should prove both easy and beneficial in the domestic department. A responsible attitude is called for. Why not spend the week assisting Traffic Wardens in dispensing rough justice to careless parkers. Lucky soup: spring vegetable.

SAGITTARIUS Mars, planet of energy and strife, is in your opposite sign (Gemini) and you've got to watch that people you know don't bear the brunt of it - especially on Friday 1st when a bad angle with the moon might exaggerate matters further. Try to fight any feelings of harassment/irritability - they'll soon pass. Maybe a quiet word with Cliff is on the cards. Lucky soup: celery and stilton.

CAPRICORN Home improvements are well starred and home's a pretty nice place to be just now. You'll be quite a charmer so make the most of it. Perhaps you should buy a poisonous snake, a laundry hamper and a kazoo, just to see what happens. Harmony is order of the day, and we're not talking hairspray. Lucky soup: gazpacho.

AQUARIUS Saturn has recently moved into your sign, for a stay of about two and a half years, which should have some interesting longterm effects on your life. It's a propitious time for learning and polishing up your attitude to other people. Unless they really are wankers. Lucky soup: shark's fin.

PISCES Beware of family feuds, as the Moon squares up to Mars on Friday. Mercury, the planet of communications, is in your sign so you may be getting some big news. If you win the pools, remember where you read it first and send the appropriate percentage to Astrol Weeks c/o Sounds, 245 Blackfriars Road. . . Lucky soup: hot and sour.

this week

- ◆ FEB 27: Cockney Rebel STEVE HARLEY is born Steven Nice in South London, 1951.
- ◆ FEB 27: KEITH RICHARDS is busted for drugs by Canadian Mounties in 1977.
- ◆ FEB 28: Original Stones guitarist, BRIAN JONES, is born in Cheltenham Spa, 1942.
- ◆ MARCH 1: JIM MORRISON is arrested in Miami in 1969 for allegedly flashing onstage.
- ◆ MARCH 1: PATTI SMITH marries ex-MC5 guitarist Fred 'Sonic' Smith in Detroit, 1980.
- ◆ MARCH 2: LOU REED is born Louis Firbank in New York City, 1944.

ELECTRO THERAPY

HORDES OF police are burning up the M6 in a pointless motorway chase, while God's Cop's top toy - the multi-million 'copter - buzzes overhead, surveying several vanloads of sweat-stained party guerillas.

The underground, it seems, is still alive and kickin'.

808 State may no longer be that underground, but their roots are here and the respect is there. Maybe they are the only real 'pop group' of that scene.

More than any other Manchester band, 808 State have taken the late '80s dance gear and capitalised on its forward march. Their inventiveness has been fired by their various members' history and intuition. From Graham Massey's pure muso skill to motormouth Martin Price, who can rant on any given subject, and the young blooded Spinmasters - Darren Partington (who gives Price a run in the gobaholic stakes) and his partner Andrew Barker who host their own manic radio show - 808 are multi-media in action.

808 STATE are a band of the '90s. Not for this lot a load of hairy '60s riffs or ideologies. 808 State are massive, bloody massive, yet they still operate like a bunch of clueless fans immersed in conversations about imports.

They have a new album, 'Ex EI', out next week, they will sell out Manchester's G-Mex on March 16, they appear on *Top Of The Pops* every couple of months, have had more hits than any other Mancs act and they are being sought out by fellow musos who are looking for some help in reshaping their muse.

A case in point is The Sugarcubes' Björk who phoned them up and asked them to help out with her solo album - probably to escape from the shackles of The Sugarcubes, whose post-'Birthday' music has been wacky trash, only given credence by her startling voice.

Björk was obviously well aware that 808 State are not only capable of nailing some neat dance gear but infusing the lot with an emotional power.

"Björk just rang us up, she wanted to do a solo album. We met her when we were doing *The Word*. She just walked into our dressing room - we were like dead shy with each other," recounts the unusually bashful Price.

Björk's mooted solo album is one of several oddball projects that have been lined up for 808 State (a reworking of Rolf Harris' 'Sun Arise' is

808 STATE are one of the few genuine 'pop groups' of the underground scene. Not for them a bunch of hairy '60s riffs or ideologies, 808 State have capitalised on dance music's forward march and, with 'Ex EI', they're destined to be massive. JOHN ROBB goes into overdrive. Latest technology by IAN T TILTON

another). It seems that they're being approached by a hatful of cranks at every turn - one of the drawbacks of being bang up to date, if fairly anonymous, chart operatives.

On the plus side, though, 808 State have also recorded a song with the godfather of the whole Manchester dance floor scam, Barney from New Order. His childlike voice is lazily stretched across the near ballad 'Spanish Heart' on their 'Ex EI' album.

"We gave him the most soulful track, because we thought that he could do something a bit twisted with it, which he has done," claims Graham.

"By him trying not to get sentiment into it, it builds up in a weird sort of way. It had me in tears!" gushes Martin.

THE THING about 'Ex EI' is that it kicks - combining house electro routes with an almost metal sense of monster dynamics.

You see, 808 State benefit from the classic band-as-marriage syndrome - the group that argues together stays together.

If Massey is the muso who tidies up the idea, Price is the producer yelling instructions above the frenzy of the Spinmasters' ideas. But all the bleeders have learned to play now and their roles are continually getting blurred.

"Yeah, I do a lot of the technical side, the programming and all that," explains Graham. "Whereas Darren and Andy get a lot of the samples and Martin acts as producer. But it changes around, it's a dead internal thing. If you saw us working, it's like a real fight - there's

tour dates

February

23 **glasgow** King Tuts Wah Wah Hul

25 **newcastle** Riverside

26 **derby** The Bell

27 **buckley** The Tivoli

28 **coventry** Tic Toc

March

1 **norwich** Waterfront

2 **sheffield** Leadmill

4 **stoke** The Freetown

5 **leeds** The Duchess of York

7 **rayleigh** Pink Toothbrush

9 **milton keynes** Woughton Centre

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808 STATE: growing up in public

loads of shouting going on."

808 State might have bummed in on the acid house trip, but they cover all the creative bases from industrial to avant-garde to hip hop break-beating. Theirs' is a fascinating tale of toothless hustlers, cheeky kids using three decks before sprouting pubs and learning studio technique.

Martin Price spent most of the post-punk era immersed in industrial sounds. As the classic bedroom operative, his band The Grind did little of note.

"After punk I had six years on the dole messing around with drum boxes, getting nowhere. I bought my first house record in '86 and it sounded like Joy Division. There was one that even had a beat like 'She's Lost Control'."

After going to jazz/funk all-dayers across the country, Price gradually drifted into electro and house.

Electro had been hip in Manchester since Legends had pumped the stuff out in the early '80s, way before the Hacienda picked up on it. So the youngsters knew all about electro, and the young Spinmasters were part of that nascent scene.

"Electro was massive in Manchester, that's what woke the kids up," says Darren. "Like with any type of dance music that there's a certain dance to, it really takes off. With electro it was body popping, it was like white kids trying to prove that they were funky as well. It really put Manchester on the map for the first time."

THE JUMP to house was a little trickier. Manchester was slow on the uptake, letting Sheffield and Nottingham grab a lead — why was that?

"As the early house stuff came in we thought, f**k it. It's hi-energy. You don't touch it, that's for them (the gay community). It took a couple of years for electro heads to get into it," remembers Darren.

"What pisses me off was that Manchester was meant to be the place and when I went down there there was nothing at all," says Price, based in Bolton at the time. "I wanted to get into it and bridge the gap. I noticed the gap in the market and..."

Price — along with a couple of other Bolton music heads — opened Earwig Records in Manchester's Affleck's Palace clothing market. The shop quickly expanded into the import shop, Eastern Bloc.

Meanwhile, The Spinmasters were bang on course.

"We were DJing all over the city — Salvation Army huts, youth clubs, anywhere that would have us. We built our own clubs. If we weren't on the decks we would go there anyway, show our faces. It was a sense of belonging, like, we did battles with (A Guy Called) Gerald, Scratch Beatmaster (featuring MC Tunes)."

The Spinmasters eventually linked up with Price. "Gerald took a tape into Eastern Bloc with an MC Tunes rap on it. They claimed that he (Price) was mad for it."

"I didn't know what to do really," admits Price. "There were so many people coming in with so much talent. I just had no idea how you went about it all."

Cue Graham Massey, who had spent ten years stalking the fringes of the Manchester scene in his ramshackle avant-jazz outfit Biting Tongues and was now burrowed deep in Spirit studios on an engineering course. Price hung out in Massey's café during dinner breaks and they quickly got things together. The fact that Massey could play and arrange the surge of ideas around him was vastly important.

"At first it was whoever turned up with a bag of records to sample," remembers Graeme.

Cutting tracks at night in Spirit and playing them down the Hacienda on Wednesday's Nude nights, 808 State honed down their sound and found their true home at Manchester's Thunderdome club, as Price vividly remembers. "The mad bastards, the E'd up aunts, a top robber handing me the key to Ancoats... It was crazy. 'Pacific State' was the soundtrack to that place — all the arms held up in the air. It sent a shiver down yer spine."

PACIFIC STATE was the club anthem of last summer and with three albums ('Quadrastate', 'Ninety' and 'Ex E'), occasional live action and a link up with their old comrade MC Tunes, 808 State are still a collective working within their original ideals — ideals that indie

guitar bands would die to put into practice.

808 State are in a neat position. Dance is the only musical form that's progressing in the way that rock likes to pretend that it does. These oiks are constantly pushing their margins — covering a bunch of different styles, inventing new ones, pulling off crazy ideas with skill and bombast and retaining that shadowy low-key aura employed by the likes of Price's beloved New Order. On the dance scene, the only stars are the records themselves.

In some respects, though, 808 State's rapid rise has taken its toll. At first, Martin was labelled the gob of Manchester for his outspoken views on 'shandy music' and 'indie dance crossover'. Sometimes what he said was bang on, sometimes it was just bullshit. Price has now redirected his super gob to a more positive vibe.

"It came out of the shop," he says of his former reputation. "I was just stating what I thought and the next thing I was the mouth of Manchester, a right cynic. I went over the top and I was wrong, but I defy anyone to grow up in public and not have teething troubles."

The Spinmasters, however, have balanced Price's outbursts by telling him exactly what they think. But it's probably best left to Price to explain exactly what keeps 808 State together.

"It's a bit like Albert Einstein doing crazy paving," he muses. "Very wheelbarrow, cement and sand."

Warning: that's what E does to a rational mind, kids. So, er, watch it!

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YOWZER! YOWZER! Welcome to The Jesus Lizard's very own rendition of The Goon Show

Steve Gullick

Blasphemy begins at home

THE JESUS LIZARD/SUN CARRIAGE Camden Underworld

FIRST THINGS first. The goon on the door turns to his colleague – "I always wanted to be a comedian. Then I could smack anyone who didn't laugh." Hmm. We'll be hearing about him again later.

Sun Carriage are a lesson in minimalist melody. Their speciality is in brief searing, disciplined attacks coupled with a most prepossessing skill for compact little rhythmic cycles. The unsmiling, non-speaking trio go about their business in a concentrated, clinical style, not giving any way to distractions. An American calls remotely from the back, "Move around a little!" Not a chance.

The bearded singer faces barely a third of his public, keeping his riffs well-hidden beside his lazy bellowing. "Ian Astbury!" one or two dissenting voices remark, slightly unkindly. "The Minutemen!" another offers slightly more reasonable. It's a tight, naggingly difficult unit, this one. And though it's early days, it might be reasonable to expect Sun Carriage's wheels to burn awhile yet.

At last, The Jesus Lizard. They were always gonna be hot, but hey, this

is something else again. The three musicians combine to build a wall of tension, Duane Dennison's guitar scales all over the botty tight platform his fellow reprobates create. Bassist David Sims makes like a nutter, looking every inch the dumb '78 noo-waver and staring out wide-eyed while his fingers do the walking. The whole is some kind of sound of experience, and they're not tossing around – The Jesus Lizard is too smart and old to bother with self-indulgent bartering and back-slapping.

Then there's this other guy. Surely a failed Martin Scorsese extra and ugly asshole, David Yow flexes his quickly bared torso and hoists it into a sea of heads and hands. He gurgles, stutters, shouts, but rarely sings. Yow is the focal point, the one everybody wants to f**k up, and he maintains some kind of composed, sweaty arrogance just to spite them. Then the goon is back! Everybody hates the goon, and the feeling is obviously mutual. He's up onstage and Yow gives him the finger to his back – cue cheers.

Whether it's the pounding 'Nub' with it's insanely mighty slide guitar, or the almost delicate genius of 'Pastoral', Jesus Lizard songs are swell, ma. Thrills aplenty, see you next time.

James Robert

MELVINS/STEEL POLE BATH TUB/DUH

Leeds Duchess Of York

WHAT IS it about Americans? They send over a hitherto unknown band like Duh and suddenly a hardened British public are eating out of their hands, lapping up every last distorted guitar riff.

Not that anyone should complain, because Duh's careering strength and heartening irreverence are an utter revelation. Come the summer their LP on Boner Records will take a genre by storm, but in the meantime watch out for the vocalist who looks and dances like fellow American oddball Emo Phillips. To see is to believe.

For such frail looking creatures Steel Pole Bath Tub generate quite breathtaking power, especially the caterwaul scream that spews incessantly from the larynx of otherwise cherubic bassist Dale Flattum. It truly is one of nature's most severe aberrations, elevating the opening 'Christina' to altogether more barbaric planes than the version on last year's 'Lurch' LP. 'Mercurochrome' from the new 'Tulip' LP is similarly endowed, while 'Sister' is genuinely unnerving and played as if their very lives depend on it.

As they return for a couple more, drummer Darren Mor-x announces this is their first ever encore. It's a lie, of course, but as SPBT make Black Sabbath's 'Paranoid' their own personal property, nobody cares in the slightest.

When the entire building shakes and vibrations are sent shimmering through your whole body, you realise you're in for some special kind of torture. This is the sound of the Melvins. *Tuning-up*. They care not one bit about subtlety, existing only to brutalise with their hellish, hostile cacophony.

Which is not to say they are without humour. Dale Crover introduced 'Anaconda' as "a nice song", which in the context of the gruelling 'Boris' or 'Your Blessed' it is, but it's hardly 'Grandma We Love You' either.

The mood lightens somewhat when a middle-aged drunk, who Crover claims is his dad, clambers on stage. In reality he's just some bloke who's paid to get in but the sight of Buzz Osbourne extracting torrents of unholy noise from his guitar while the crooner offers lullabies to the crowd is a paradox to cherish.

Moments later this immoral play's final act unfolds as Osbourne falls to his knees in homage to his amplifier as the final drops of feedback are squeezed from his instrument. It was an ending forced by the venue's licensing regulations but a more appropriate finale to Melvins' visceral, punishing sound would be hard to imagine.

Ian Cheek

THE DURUTTI COLUMN

South Bank Queen Elizabeth Hall

AMBIENCE WITH attitude, that's Vini Reilly. When he strokes his guitar it's as if madrigals are still a hot new musical trend. Quiet isn't quite the word, it's more calming than that, more refined, more closeted.

Vini may be the centre of The Durutti Column, the stick insect with a guitar whose left hand resembles nothing more than a fat flaccid pink spider, but he's hardly a gripping sight. Instead your gaze is drawn inexorably towards his long time collaborator Bruce Mitchell.

Mitchell is no looker either. He's a shrunken Tommy Cooper, whose drunken, leering gaze trawls over the girls in the front two rows, but when he plays the drums he's a god. Just as Reilly need only caress his guitar to reach deep into our feelings, so Mitchell barely needs to touch his drums to complement him.

The pair are best suited to Reilly's older material. Songs like 'Jacqueline' and 'A Missing Boy' are blissful, tranquil moments of emotive pure pop, while his more recent songs rely too much on

samples and pre-programmed drumbeats. It may work with Enigma, but it's no good with Reilly's deceptively simple style and certainly no match for Mitchell's ruthless musical familiarity.

As ever, Reilly appears overwhelmed by the experience of playing live – his voice is almost oblivious to amplification, his mannerisms introverted to the point of embarrassment. Yet with Mitchell beside him he's a giant. His music may bear no similarity to anything that's even remotely hip at present, yet for three quarters of an hour Reilly is in his element. Tomorrow it's back to the grindstone.

Sam King

THE MEN THEY COULDN'T HANG

Uxbridge Brunel University

BILLED AS "For the last time ever", this was always going to be a sad occasion and although the Men announced that there will be one more show – at the Mean Fiddler in March – the regret on the faces of the audience was obvious.

Having begun life in 1984, riding on the crest of a wave with musical second cousins The Pogues, the Men spent the rest of their career being stitched up by a greedy record industry without ever losing the passion and pride which shone through all of their work.

The most poignant moment on a night with no need for judgement was the opening to the anti-fascist anthem 'Ghosts Of Cable Street' where the crowd sang along in unison. Old favourite 'Scarlet Ribbons', meanwhile, was a swayalong stomper, while the cover of The Jam's 'Man In The Corner Shop' was positively inspired.

Encores followed, the crowd becoming even more enthusiastic and receptive as 'I Fought The Law' turned into a chaotic 'Iron Masters', promptly heralding a stage invasion.

Finally, amidst cries of "We're not going to let them split up are we?", it all ended aptly enough with 'A Night To Remember'.

Carrying their honesty and warmth through to the finish, The Men They Couldn't Hang exited with dignity and a smile – not a lot of bands can say that.

Andy Peart

PAUL SULLIVAN AND THE CROWD SCENE/ THE BLUEBIRDS

Hampstead White Horse

OK, SO The Bluebirds don't re-write the history of pop. Fact is, the bass player could even find work as a ZZ Top-a-like (he's got the beret, the beard, the works). But when the singer crunches his winklepicker on the distortion pedal, their songs zoom off into five minute blurs of fuzzed-out guitar that sound like Hendrix in the car wash.

Claustrophobic, maaan. But when they apply a little restraint, as on the burnt-out rattle of 'Do What You Want' and (gulp) 'I'm A Bluebird', things just get even better. Recommended.

All of which is a fine warm up for the long awaited return of ex-Chairs lead singer Paul Sullivan. With wholesome popsters the Crowd Scene now enlisted as his backing band, he straps on the Rickenbacker and plunges into his own faultless back catalogue like a man intent on making up for lost time. So old Chairs favourites like 'Cut 'N' Dried' and 'Grid That Binds Us Down' soar somewhere between 'Rubber Soul', 'The La's' and Elvis Costello; each one a sheer explosion of melody that grasps you by the throat and forces you to sing along.

"When you walk a narrow ledge, no-one can walk beside you," Paul croons on 'Imitate the Sun', and, in a blinding flash, drug-pusher pop is banished to the Tower and intelligence has made a dawn raid on the Top 20. If only.

In a parallel universe, Paul Sullivan is slaying stadiums. Why not make sure he does it here as well?

Paul Moody

EDITED BY KEITH CAMERON



FEEL THE beat, move your feet and welcome King Lou, The Man With The Stick

Steve Double

THE PASTELS**Edinburgh Floral Riot**

CUSSED AND cursed, the enigma of The Pastels – perennial bridesmaids to those they have nurtured and loved. While their contemporaries go on to bigger and better things – from the Mary Chain, through Primal Scream and The Soup Dragons to Teenage Fanclub – there's always been a suspicion that The Pastels could have been better than all of them.

But tonight The Pastels are as crap as only The Pastels can be, ramshackle and slovenly. Every couple of years, the rumours start to fly, maybe as fanciful and absurd as those about Teddy Kennedy running for President, that this may be the year The Pastels get serious. And every time we are confounded.

Last year's rather ruthless removal of the longstanding rhythm section may have injected new blood and new ideas into the band, but playing pass-the-parcel with the bass guitar is hardly a step forward. Yet The Pastels' appeal and fascination has always lain in the guitar playing of Brian Taylor and the wilful pop sensibility of Stephen Pastel.

And that charm still shines through a set that's unfamiliar and incohesive – and strangely obsessed with speedway – but enough to impress the next generation of Pastels fans, pressed in at the front and threatening with a slow, steady swell to topple the PA stacks. Perhaps 1991 will be the year of The Pastels, and next year a Kennedy will be in the White House. But perhaps their time has been and gone, like speedway and the *World Of Sport*.

Charlie Endell

IF?**Islington Powerhaus**

I HAVE seen the future of pop music and he looks like Joanne Whalley-Kilmer. Sort of.

A beguiling ball of fire, If?

frontman Paul Wells has spent considerable time and effort styling himself for stardom. Intent on proving his worth, he flits between preening and screaming with equal aplomb, recalling the aforementioned actress in a pair of Mick Jones' tightest trousers. With stubble.

Primed to take dance music into uncharted territory, If? have inadvertently invented a new, highly-promising sub-genre: Clubbers Who Prefer Guitars To Clothes. Like a flab-free Billy Duffy, axeman Rob Marche continually mounts the monitors, ominously pointing his instrument at the audience, while Wells takes the opportunity to hitch a ride on his colleague's back.

Fortunately, If?'s rockist antics fail

to overshadow their fantastically insidious songs. Combining a techno undertow with an impeccable pop sensibility and a sneaky regard for rock, they initially sound like standard funk workouts before metamorphosing into top-notch tunes.

And they don't come much better than their current 45, 'Saturday's Angels'. An enchanting mish-mash of seemingly hostile components, it shudders and stutters to great effect, somehow finding the time to mention Madonna and machine-guns within the space of a couple of seconds.

If? are set to give the rock/dance crossover a new lease of life. It'll be nothing short of a scandal if they fail.

Paul Mardles

DREAM WARRIORS
Reading University

IS IT possible for anyone to be a ground-breaking musical force and be on first-name terms with Mark Goodier? Dream Warriors seem to pull it off with calm credibility, but the Toronto-based rap duo are a special case. They're a rare phenomenon that proves innovation doesn't have to alienate the mainstream.

King Lou and Capital Q care about Canadian rap as much as they do for their own careers, so for this UK jaunt they've brought with them some lesser-known luminaries from the Beat Factory organisation that has helped the Warriors flourish.

Unsurprisingly, none of the supporting cast scale the dizzy heights reached by the stars of the show: Krush and Skad show they know a good Bob Marley riff when they hear one, Carla Marshall enthusiastically play out their roles as glamorous dub divas and HDV does his one-man crusade for "higher and deeper values". Could an invasion from the land of the lumberjacks (ahem) be imminent?

If there is to be an all-out assault for rap supremacy from the Canadians, Dream Warriors are already commanders-in-chief. Dressed more for a trek through Arctic wastelands than for battle (hoods up over raggamuffin caps, fashion fans), they look like they

expected a frosty reception. Wrong. With the invitation to "get up out of your seats and cleanse your souls" from 'Face In The Basin', coupled with beats that defy anyone to remain static, some serious grooving gets underway and temperatures soar.

The terminally cool 'Wash Your Face In My Sink' pops up next for an early appearance, too early as it turns out. The mixing-desk minions haven't got their technical shit together, so the stylish swing of the backing track is buried beneath Lou's voice. 'Voyage Through The Multiverse' suffers similarly, though its sci-fi weirdness still conjures an eerie atmosphere.

Halfway through the party, it becomes apparent that there'll be no new material on offer, just the choicest cuts from the 'And Now The Legacy Begins' album. Not that having classy concoctions like 'My Definition' and 'Do Not Feed the Alligators' delivered with increased gusto is any cause for complaint. But there is, apparently, a wealth of "harder and funkier" numbers bursting for release so a sneak preview would have been more than welcome.

If nitpicking is your style, then you could admonish Lou and Q for the showbiz platitudes of the between-song banter, but it's easy enough to ignore. Whatever you do, though, be sure to avoid the advice of encore 'Follow Me Not'. If they continue on this kind of form, the Warriors will be worth following to the end of the earth.

Anthony Farthing

THE CHARLATANS
Los Angeles UCLA

LIKE A shagged-out old lecher, The Charlatans got it up quickly for their Los Angeles debut but blew their potentially thunderous wad all too soon. Perhaps it was the half-filled cavernous hell that sapped the energy out of the shambling, swaying mop-tops, but there seemed little effort on the part of the band to communicate beyond the first ten yards in front of the stage.

With '109 Pt 2' oozing into 'The Only One I Know' as an opener, and 'You're Not Very Well' and 'Then' following in short order, the audience had heard all the familiar tracks early on. From then on it was all just a matter of craning your neck

to see whether Tim Burgess would shuffle to the left or the right for the next song.

At least the sound was reasonable – at least as reasonable as it needs to be for Rob Collins' cheesy Hammond fills and Jon Brookes' competent, though predictable, drumming. The elements for The Charlatans' layered sound were all present, but there was no meat or muscle in the execution – as though someone had cooked an all-pasta lasagne with no filling or sauce.

The most dynamic performance was by the grizzled and grey-bearded Captain Whizzo, master of the oil drop, whose light show provided a psuitably psychedelic backdrop. But considering half the crowd couldn't

see more than a fleeting glimpse of the band anyway – and most of those close enough were preoccupied with aping their neighbours' dance steps – it was no surprise that the hall's back wall should be the only true star.

Perry Stern

MOOSE**Highbury Corner T&C2**

IF MOOSE are ever granted access to the rock 'n' roll hall of fame, their first telegram of thanks will undoubtedly be sent to the widely-acclaimed Federation For The Liberation Of Feedback.

A sullen gang of guitar-toting introverts, Moose have obviously spent many a tortuous hour teaching their beloved instruments to squeak and squeal in as many different languages as possible. Studiously using each and every chord to create a full-frontal attack, they swiftly lock into a gargantuan groove from which there is no escape.

Cue boredom. Rather than explore the numerous possibilities each new number presents, Moose foolishly decide to drench the tentative vocals in a frenzy of venomous feedback, in the hope that no one will actually notice there's not a great deal going on.

But that's not to say that Moose have nothing worthy of your attention. Although the opening 'Smile' buzzes and grinds without ever finding its feet, both 'Boy' (not that one, stupid) and 'The Ballad Of Adam And Eve' bravely poke their heads through the constant cloud of noise, while 'Slip And Slide' coughs and chokes before eventually imposing its presence on proceedings.

Sadly, the same can't be said of the band. Looking like students at a Wedding Present seminar, they haphazardly stumble from one song to another, remaining steadfastly indifferent to the audience's yawns.

Moose are going nowhere. Fast.
Paul Mardles

Don't cry no tears

THE PERFECT DISASTER New Cross Venue

THE PERFECT Disaster must be one of the great indie sob stories. Years of struggling against financial adversity, all manner of line-up problems and an indifferent reaction from the record-buying public – you can't help but feel sorry for Phil Parfitt and Dan Cross, right? Bollocks.

Pity has no place here, with the Disasters turning in a performance that's more likely to provoke astonished admiration or even a little envy. You see, this is an incredibly lucky outfit, as opener 'It's Gonna Come to You' testifies. They have a masterly way with a song and a finely tuned ear for sonic architecture – there are many lesser mortals who'd kill for one of these talents, let alone both. And yet many PD supporters constantly bemoan the lack of commercial recognition, casting a dour cloud over the band when in reality there is much to celebrate.

Even the most pessimistic of souls would find plenty to take heart from tonight. 'Mood Elevators' and 'Sooner Or Later' rattle the old bones of rock 'n' roll until its ageing, arthritic joints are miraculously mobile. Things really begin to move when the classic '55' motors into action, funnyboy Phil describing this evening's rendition as a "kind of 'Born To Be Wild' version". This isn't as much of a joke as it seems, for the song does evoke the sound Steppenwolf might have made if they'd got their grubby mits on Jonathan Richman's 'Roadrunner'.

The inevitable downturn in mood comes with 'Exploring Nowhere' and 'Sea Song', both utilising a sombre line in tangled melody until guitarist Dan builds them into crescendoes of white noise. It's hardly an innovative tactic, although it'll always be effective when executed with this much skill.

There's more axe abuse in evidence for the band's parting shot, a 20-minute improvised piece fittingly titled 'Impro'. Beginning harmlessly enough, the gentle suggestion of a tune soon mutates into a searing feedback howl. It's uncompromising stuff and it'll never make them rich. But then The Perfect Disaster already know that in this life you can't have everything.

Anthony Farthing



GET OFF your knees Dan, there's no place for pity here

Alastair Inidge

THE DYLAN'S Leeds Duchess Of York

POOR OLD pop music. As if the sight of Martin from 808 State's bald patch on *Top Of The Pops* wasn't enough to put you off for life, here come the majors brandishing their latest bunch of signings.

Although the baggy phenomenon (wherein any lumpy combo with a tracksuit and a low IQ was instantly granted rain-forests of press) is happily dead, the majors, with their customary quick-wittedness, are still scouring the provinces for psychedelic mop-tops with funky basslines.

Not that The Dylans are wearing football shirts. I don't think they're particularly stupid, either, but all the other ingredients are firmly in place. Swirly '60s keyboards, arpeggiated major chords (that's Byrds riffs to you), vocal harmonies straight out of 'Arnold Layne' and that oh-so-contemporary drumbeat. One of the guitarists has a box which makes him sound like The Edge. Anybody remember The Edge?

The singer at least is something of a character: beads, buck teeth and violin bass all surreally adding to the impression that the Dylan in question is that dozy guitar-toting rabbit from *The Magic Roundabout*. The rest of the group are sadly less colourful, though the keyboard player has an appealing manic look about him as he hunches over his (ahem) organ. Their sound is solid enough, for what that's worth; but they never stray far enough from well-worn paths to suggest a personality for themselves.

Earlier today, the Americans (that's you and me, kid) managed to incinerate a few hundred civilians in an air-raid shelter. Perhaps The Dylans' nostalgia trip to 'Planet Love' would have seemed less vacuous had not the world's breakfast been spoiled in such a way.

Lucy Nation

THE LAVENDER FACTION/ GOODNIGHT SAID FLORENCE Liverpool Planet X

LOONS OF the highest order, Goodnight Said Florence are a gaggle of scruffily magnificent twerps who will soon induce all self-respecting hoodlums to bolt their tea down and make an early start.

For their manic farrago of Hawkwind licks, Weddos riffs and ankle-burning danceability transcends both pretension and their warm-up billing as they rattle out an all-too-brief manifesto that includes crunching toon shapes like 'Garden' and 'Bort' – where a spoof reggae ending fastens a further string to their outsize pop bow.

In sharp contrast, The Lavender Faction present a familiar, sour-faced indie commentary, with Fender Jags and overloading fuzz to the fore and all thoughts of groundbreaking guitar rock strangled from the word go.

Which isn't to say that the Durham-based Lavies have nothing to offer. In fact, both 'Nothing's Changed' and 'Take Down The Walls' bear bruising chords and a forbidding militancy and could give

My Bloody Valentine a run for their money.

Unfortunately, this formula soon stagnates and songs like 'Back To Yesterday' suffer, as neither Geoff Suggett nor Tony Pickering's expressionless voices or the rhythm section's stolid plod are capable of raising the tension. Tonight, too, the potentially wonderful single 'Ride' sheds its brooding, Chameleons-esque enigma and succumbs to a black hole of feedback and drummer Andy Lee's stick-busting dilemma.

All told, the necessary conviction is present and correct, but The Lavender Faction lack both the invention and that vital gleam of individuality required to grip your head and heart.

Tim Peacock

DEEP PURPLE Hamburg Sporthalle

DINOSAURS ARE still walking the earth to popular acclaim if the crowd here is anything to go by. The 8,000 capacity Sporthalle makes your average cattle-market look as crowded as Halifax Town's away-end. Manic clapping ensues every time the crowd think the band are about to come on. When the house lights finally go down, and new-age keyboards float us into the real thing, the exaltation is incredible.

Twenty-three years into the concept, and unsurprisingly Deep Purple give the aura of seasoned professionals; as good musicians as you could hope for but fighting a

constant battle against the word 'seasoned'.

The set is a mixture of old and new. 'Black Knight' goes some way to capturing former glory, and they've got the crowd in the palm of their hands. 'Truth Hurts', from the latest LP, sits comfortably next to 'Cut Runs Deep'.

'Perfect Strangers' introduces a stunning laser show, as all the lights go out and green webs pierce the sky. Its apparently the first of its kind, using the same technology as laser-guided missiles.

Both Ritchie Blackmore's guitar and Roger Glover's bass get their solo outings, whilst Joe Lynn Turner is an expert at fist waving and tight-trousered strutting. In fact, just about every cliché in the book is wilfully employed and, here at least, they all work.

Live, Deep Purple are as near to Spinal Tap as you'll get. Truly, like punk never happened.

George Berger

WOMEN IN RAP Los Angeles Sports Arena

THE SISTERS were doing it to, rather than for, themselves at what could have been a major milestone in the history of distaff rap. What sounded like a dynamic, 15-act line-up, featuring Queen Latifah, MC Lyte, Monie Love and Ms Melodie, deteriorated into a five and a half hour repetitive, redundant showcase for second-rate rappers (regardless of their gender) and backup dancers unfit to tie MC Hammer's shoes. Monie Love cancelled for medical

edutainment set (she sang about Mother Africa) left the dwindling crowd flat.

That Queen Latifah opened with an apology for the event said it all. This was meant to be the opening salvo of a nationwide assault on this male-dominated genre, but, though the promoters promise to soldier on with a shorter, more selective list of performers, Women In Rap proved to be a dud Scud.

Perry Stern

RAIN South Bank Polytechnic

SIXTIES OBSESSIVES Rain aren't going to electronically catapult you into the next century. Neither will they inject your feet with the guitar groove so beloved of fresh-faced indie axe warriors. All they can promise their audience are songs: proper tunes with – gasp – intros and choruses and guitar solos. The baggy ten-minute riff brigade positively pale in comparison.

Like scouse counterparts The Real People, they're a pretty fiery bunch, eschewing the blue-eyed pop of 'Pool dwellers like The La's in favour of a more venomous vibe. Rock desperadoes like Hendrix and Townshend spring to mind in the light of songs like 'She's On Fire' and the godlike 'Going', and the band – long-haired wags to a man – probably wouldn't object to the allusion.

But fear not – this isn't a retro trip devoid of innovation. There are enough remarkable things about Rain to keep their heads above the revivalist swamp: three able vocalists dishing out brilliant harmonies, a killer twin lead guitar set-up, astonishing drumming...and those songs.

'Lemonstone Desire', a forthcoming 45, is a plaintive piece that crosses The Byrds with The Who and comes out smiling. 'Taste Of Rain', a frenzied R&B thing, sends the BPMs through the roof, and the closer, 'Inside Out', keeps up the frenzied pace before going divinely laid back as the set draws to a close.

How long pop's current obsession with bygone glories can go on remains to be seen – a multitude of boring '60s clones must be waiting in the wings for record company bucks and a quick ride on the rollercoaster. Rain, however, are talented enough to defy allegations of thickhead copyism. The kids are alright.

John Harris

NUTMEG Hampstead White Horse

THERE'S SOMETHING perfect about Nutmeg. Close your eyes and they're The Faces playing Eddie And The Hot Rods with Mick Jagger on vocals. Or maybe Boys Wonder covering 'Exile On Main Street', except better. But don't worry. When you open your eyes it's a lot better than that.

Singer Tom Dalpra is wearing a mismatching shirt and tie with a cardigan. Bassist Simon Palastanga (what names!) is wearing an acrylic jumper his Mum bought him for Christmas. They look fantastic, and their songs aren't bad either. For the garage jangle of 'Leaves' Simon thumps his bass and gouches around like Steve Jones before the brain transplant, while Tom hurls the microphone stand into the air then leaps ten feet into the audience. He's madder than John Otway.

"Hold tight baby your train is coming around the bend!" rasps Tom before hammering away at an organ no-one can hear because the guitar's so loud. It doesn't matter. Every song is pretty much Honky Tonk Brown Sugar Blues but – and this is the important bit – a hundred times snottier and more alive than it's ever been since Keef took up drugs wholesale. For 'Eternal Love', each band member is afforded a solo which they deliberately make as tortuous and crap as possible.

"I still believe in eternal life!" hollers Tom at the end before somersaulting across the stage. Now I've seen it all.

Paul Moody

SOUNDS

EUROPE

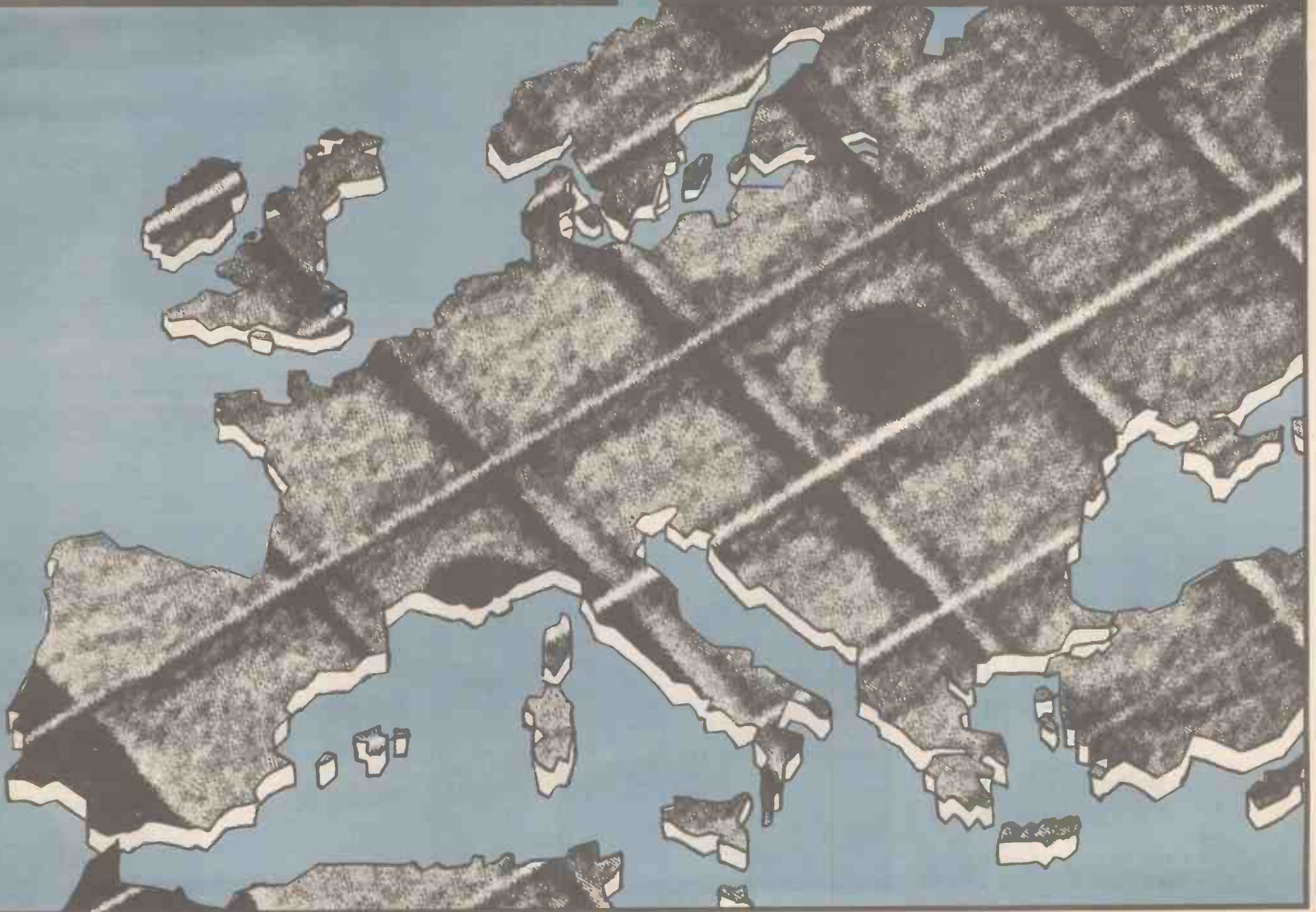
91

A UNIQUE GUIDE TO THE EUROPEAN ROCK SCENE

FEATURING THE FRANKFURT MUSIC FAIR SPECIAL PREVIEW

the continental drift

GONE ARE the days when *The Times* would carry a story about shipping being disrupted with the headline 'Fog In The Channel – Europe Isolated'. The UK is now well and truly part of something bigger: *A Europe des paaaaarties!* – as General De Gaulle never put it. Next year, travel to the Continent will become easier for EC citizens. And with the continued liberalisation of the Warsaw Pact countries, you need no longer be hampered by barriers of nation. Why feel limited by the dearth of gigs in your area when you can go to Paris for the Pixies? Or Munich for the Mondays? Frankfurt for The Farm? Starting this week, we take a look at what's on offer by way of the music scenes in the major cities and towns of the EC, Eastern Europe, Iceland and Scandinavia.





the continental drift



LES NÈGRESSES VERTES

As Dee-Lite so sweetly pointed out with their 'Global Village' concept, ever improving communications and travel networks have made the world a much smaller place over the last couple of decades. And if the globe has become a village, then Europe is a tiny hamlet. One of the most significant changes of our time, is the bonding of Europe in 1992. It's a trend that's been aptly reflected in the music world for a fair few years. Back in the '60s, when The Beatles hopped over to play German clubs, they felt like they were going to the other side of the world. These days you can be walking the streets of Hamburg a mere 90 minutes after leaving London. And many English bands and fans are. Where a Londoner could once be found hitching to Newcastle to see his or her favourite band, you're as likely these days to be found queuing at the Paris Locomotiv or the Amsterdam Milky Way. Small bands, too, have taken the great leap forward and realised that if they peddle their wares round Europe, they can find themselves playing bigger, better paid and better attended gigs than their home country can ever hope to offer them. Over the last ten years, the situation has improved to the point where mainland Europe can be metaphorically smaller than Britain for up and coming bands. It has often proved a saviour for bands that don't easily fit in to Britain's well-defined pigeonholes as well. Some of these bands (old punk band Charge and convoy-band 2,000 Dirty Squatters being prime examples), prefer their lot to the point where they never come back. Many fans are also crossing the borders and breaking down the barriers. Many peoples' first experiences of foreign gigs have been down to the companies offering cheap, all-in, trips to gigs, where you get your concert ticket, hotel room and travel as one, often cheap, package. Now you can catch everyone from Phil Collins to The Levellers in those faraway places. Last year's trips to Paris organised by the Hacienda also helped people realise how quickly the map is shrinking. And if they ever finish the Chunnel, life in the music lane should get less parochial still. Here we take a look at the places that sooner or later, you'll probably be dancing the night away in. . .

FRANCE

By George Berger

ONE of the most noticeable things about French music is its lack of success over here. Sacha Distel, Charles Aznavour. . . it's hardly a great roll call of musical achievements. This is possibly because traditional music still reigns supreme. "They're more interested in their nationalistic stuff," says one observer, "into classic songs. I remember going to see Marc Almond, and he'd done all Jacques Brel songs. Everyone knew all the words, and it was really passionate. If you put one of their traditional records on, they all know the words. Like Edith Piaf."

One thing that sets more modern French tastes aside is the influence of Arab music. With three or four million Arabs living in France, bands like Les Nègresses Vertes and Mano Negra have assimilated these elements into their music. However, it would appear that while these bands represent the cream, there's also a lot of crap. Jean Daniels, who works for one of France's premier music mags, *Les Inrockuptibles*, finds much of French music "something to be ashamed of! There's too much George Formby-type music in the post-punk scene. . . looking really stupid, using funny instruments. I find it embarrassing."

Another peculiarity (compared to England at least) is the fans' enthusiasm. Not only will they jive to the support band as though they were headlining, they'll even go wild to the interval songs played over the PA. Quite an achievement considering you can often barely hear it!

France's music scene is very biased towards Paris, with just about all the record industry based thereabouts. It's where you're most likely to go should you be following a band from over here (though Rennes has a thriving yearly music festival). In the '80s, mini-scenes formed around Rennes and Bordeaux. "Very gloomy rock, like Joy Division," says Jean Daniels, who has very little time for most French rock. "It sounds very false. Most bands try to copy Joy Division or The Smiths."

Paris is full of venues. The Bercy is the biggest indoor one. Originally built as a sports stadium, it has a capacity of 17,000, all seated, with an average entrance price of £18-22. It's the biggest and best in terms of sound quality, and the seating arrangements put many of its English counterparts to shame. The beer, however, costs a bloody fortune, as is the case across much of France.

There's also The Zenith, with a 6-7,000 capacity both seated and standing, perfectly set out in artistic surrounds with a decent view of the stage from all positions.

The Park De Prince, a massive football stadium, is the main open-air venue. And there's the Palace De Versailles, a massive garden park,



SHAUN SAYS: "Je ne parle pas bien Francais"



BEZ SEZ: "Allez Les Mondays"

the equivalent of something like Crystal Palace. Gigs here are for the 100,000-plus stadium punters. Pink Floyd played here in 1987/88. On a more clubby level, there's The Olympia (Opera Station metro), which holds around 2,000. On the Rue De Voltaire (Voltaire metro station) there's the Bataclan, home of last year's triumphant Mondays gig, with 1,000 capacity and a clubby feel than any of the bigger venues. The Elysée Montmartre has 1,200 all-standing

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THE LOCOMOTIV gets mad about Mondays

capacity and is comparable to London's Mean Fiddler. The New Morning Club (Republique metro) holds 800-1,000, but probably the best known of the smaller clubs over here (where the Hacienda did their trips to last year) is La Locomotiv, in the famous Pigalle area. Though it's mainly a nightclub, they have a fair smattering of bands. Both James and the Mondays have played there in recent times.

Many established artists are big in France. Some, the Cure and Iggy Pop notably, are more popular than they are here. Other acts that pull the punters in a big way include Prince (unsurprisingly), Phil Collins, Bowie and Depeche Mode, AC/DC, Aswad, Deep Purple, Dave Lee Roth, and the House Of Love. More surprisingly, perhaps, both Living In Texas and The Forest Hillbillies have enjoyed bigger success than the UK ever offered them. They were hipper to Chris Isaak far earlier than we were. Chris has been big in France for about five years. The French were grooving to 'Blue Hotel' four years ago.

Names you may not be so familiar with are Candy Dulfer, Pinocchio and the enigmatically named Django Edwards. Pinocchio recently sold

out eight nights at the Zenith, while old Django managed 13 nights at the Olympia. Paulo Conte is a highly rated Italian singer in the Scott Walker/Jacques Brel mould. Recommended too is Jean Murad - "a bit like Robert Wyatt, old hippy!"

The way to travel in Paris is by metro, which is clean, regular and efficient. Opinions vary as to how violent it can be, but generally it comes over as a lot more mellow than London's system. You can buy a 'Carnet' ticket for the equivalent of £3-4, which entitles you to ten rides (a single ride costs about 55p), and can be used on buses, the metro and night buses.

If you're looking to catch a cab, it can be quite difficult. Trying to flag one down is next to useless. You have to pay more if you go to a taxi-rank or office, but it's often the only way to do it. They take a maximum of three people.

Other than Paris, smaller cities where you might catch bands playing include Lyons, Nice, and Brest.

The French find about about their music in much the same way we do. They've even got their very own John Peel, a character called Bernard Lenoir, whose been around for about 15 years. He

plays mostly British bands on France's main radio station *France-Inter*.

There are three main magazines: *Les Inrockuptibles* is the most upmarket, covering cinema and the arts as well as music. Gigs, should you want to check out the local talent, are listed in the other two, *Best* and *Rock 'n' Folk*.

Music on TV is a bit of a non-starter. Ever since the demise of *Les Enfants Du Rock*, all that's left is good old *Rapido*, which has apparently improved greatly since they've been producing the English version.

Records tend to retail for about the same prices as they do here. A lot of stuff has hitherto only been available on import, and is consequently a bit more expensive, but the situation is getting better.

Should you be wanting to hop over there to catch a band, you can usually do it for about £90 (inclusive of a ticket for the gig, travel there and back plus a night in a nearby hotel if you travel with one of the specialist firms who regularly advertise in *Sounds*). Prices tend not to vary significantly between gigs in Paris and ones further south. People wishing to fly can get a return flight to Paris for around £90. Bon voyage!

HOLLAND

By George Berger

THE MUSIC scene in the Netherlands, like many of its inhabitants, is one of the most diverse, open-minded and cosmopolitan in Europe.

Along with a large smattering of all music that can be vaguely filed under 'alternative', House music has really taken off recently. Last year's 'Rave Of The Nineties' attracted over 6,000 people.

Clubbing in Holland is a pleasure. The Roxy Club, from Amsterdam, is now about to take its wares around the cities of Europe. And as Jon, from Amsterdam venue the Melk Weg (Milky Way), puts it, "people will dance as quickly to reggae as they will to techno". It would be misleading, though, to portray Amsterdam as the country's social centre. Illegal parties go on everywhere, from Utrecht to the Boerderiea.

Gig-wise, massive pop stars like Prince and The Rolling Stones tend to fit in at least one gig in Holland when they're on their world tours, usually gravitating to the football stadiums at Rotterdam, Feyenoord and Utrecht.

Take a step downmarket and there's the Ahoj, with a capacity of around 10,000, which recently played host to Gloria Estefan and MC Hammer. The Gioenoord holds 9,000, and the Edenhoord 4,000. Heavy metal enthusiasts usually frequent the Eisselhoord for the likes of Iron Maiden and Metallica.

As far as the local music scene is concerned, with the notable exception of Urban Dance Squad, most Dutch bands have a hard time breaking beyond the border. "After three years," says John, "most bands get frustrated because they can't get anywhere. We're quite a small country and if you're mother tongue isn't English..." Despite this, some bands do manage to penetrate Europe. The Nips are big just about everywhere except England. Meanwhile, The Sereens, from Freisland had a CD in the International Top Ten last year, and would surely have charted here had they been English.

A lot of English music is popular. The Mondays, The Charlatans, The La's, New FADS, Inspiral Carpets and Jesus Jones all command sizeable audiences and US hardcore is popular too. The prestigious New Year's Eve slot at the Milky Way went to McCavity's Cat. And although Ride could only command an audience of about 150 on their last visit, Carter managed a respectable 300. The Moonflowers and Buffalo Tom are also about to make a visit.

Press-wise, there's one main paper to check out for gig listings and the like, which is called *Oor*. No Frankie Howerd connection, unfortunately, it's the Dutch word for 'Air'. Metalheads can get all their info from the Dutch equivalent of *Metal Hammer*, which, in a remarkable display of imagination, is called *Metal Hammer*. *Hard Force* is a glossy rock magazine covering everything from Fugazi to David Lee Roth, whilst *Backstage* aims for the long haired muso market. There are also a myriad of small publications and fanzines.

On TV, you've got the usual helping of MTV-pooch, but if you're looking for something slightly more tasteful there's a programme on VPL called *Onrust*, where you can find the likes of the Mondays and Red Hot Chili Peppers next to lesser luminaries like Ed Kuepper. In addition, there are plenty of youth programmes that feature music along with current affairs. VPL also have a show on Radio 3, from 1pm to midnight every Wednesday.

On average, an album will set you back between 25 and 35 guilders (three guilders to the pound). Record shops do a good job on imports, but in the last year or so it's been getting a bit difficult to get your hands on discs by the newer indie bands such as Blur and The Moonflowers. Any gig by one of these bands will cost you between 10 and 12.50 guilders, going up to 25 for your Sonic Youth/Elvis Costello bracket, and 30-35 if you're into Tina Turner.

A return air fare to Amsterdam will cost around £90, travelling via London. Coach fares start at around £46, and a cheap, five-day return by train and Jetfoil costs around £53 (prices valid until the end of the month). It's well worth the trip, maan.

SPAIN

By John Harris

ULTRA-LIBERAL licensing laws make Spain a gig-goer's paradise: it's not unknown for touring bands to delay their appearances until the wee hours, and the crazed nite culture makes for frenzied scenes clubwise, as any of the legions of Brit ravers who take their hols in Ibiza will tell you.

Spain's own musical creations are often horribly derivative. Heroes Del Silencio (currently at number seven in the Spanish album charts) are hard rockin' desperadoes in the Guns N' Roses mould, while teenie faves Chico Des Tass could easily pass for New Kids On The Block.

On the non-chart, "alternative"

front, although popular bands like the Furtones and Romeos seem to be stuck in the indie power-pop days of '87, numerous local names are moving ahead. Particularly interesting is the burgeoning Rap-core scene, a self-explanatory thang, pioneered by the weirdly-named Negu Gorriak and M-ak, that's centred in the Basque region. Rap-core shows can be caught in urban centres like Bilbao and San Sebastian.

A few sussed Spanish types have made it their business to check out happening Anglo talent. Radio stations like Madrid's *SER-FM* and Valencia's *Radio Color* are as on the case as any British network - the Manc business enjoyed early

popularity, and the likes of The La's, The High and new dance names like Massive and The Scientist are attracting attention.

There is, therefore, a cred audience for Brit bands to entertain, and Spain has no shortage of big name tours.

Chart stars favour venues like Palacio De Los Deportes (Barcelona) and Madrid's Universal Sur, but if you're going to large-scale gigs, Valencia is well worth a visit. The city's Arena Auditorium is a cavernous, 1,000-plus capacity place that manages to combine the crazee atmosphere of a club with a big arena vibe.

But it's Spain's smaller venues that provide a genuine culture change. Offering late-night drink and cred popsters, gaffs like Barcelona's KGB and Studio 54 are favourite stop-off points for cult British acts. And remember that in Spain, the time bell never rings...

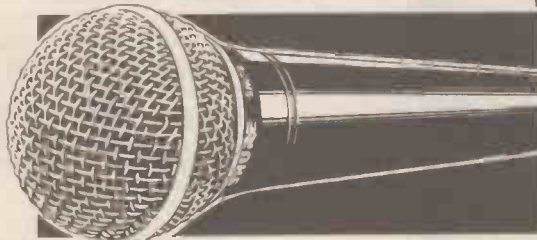


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CRAZYHEAD

POLAND

By George Berger

THE POLISH music scene isn't as different you might imagine. Certainly, when it comes to western bands, The Cure, Pixies, They Might Be Giants, Loop and Laibach all enjoy a modicum of popularity over there, while recent visitors include Stevie Wonder (who played to 25,000 people open air) and Bob Geldof. Name it and it's popular - that seems to be the situation with Western bands.

What is different about music in Poland is the home grown music. Lyrics are far more important than they seem to be over here, perhaps for obvious reasons. Polish bands singing about life in Poland can assume a far more emotive response than people moaning about life in England.

The Polish scene is, in many ways, still very young and the business side is almost non-existent.

"It's still under construction," comments Paul Bulski, from Polish band Blitzkrieg. "You can't count on good promotion." In fact, the main way people find out about gigs is through posters. Radio is another source of information - in fact, reckons Paul, it's "the only reliable source of information about concerts and the only place you can listen to new Polish music." The best rated station in Warsaw is Radio Z, on which *Vrum* magazine hosts an hourly show each day.

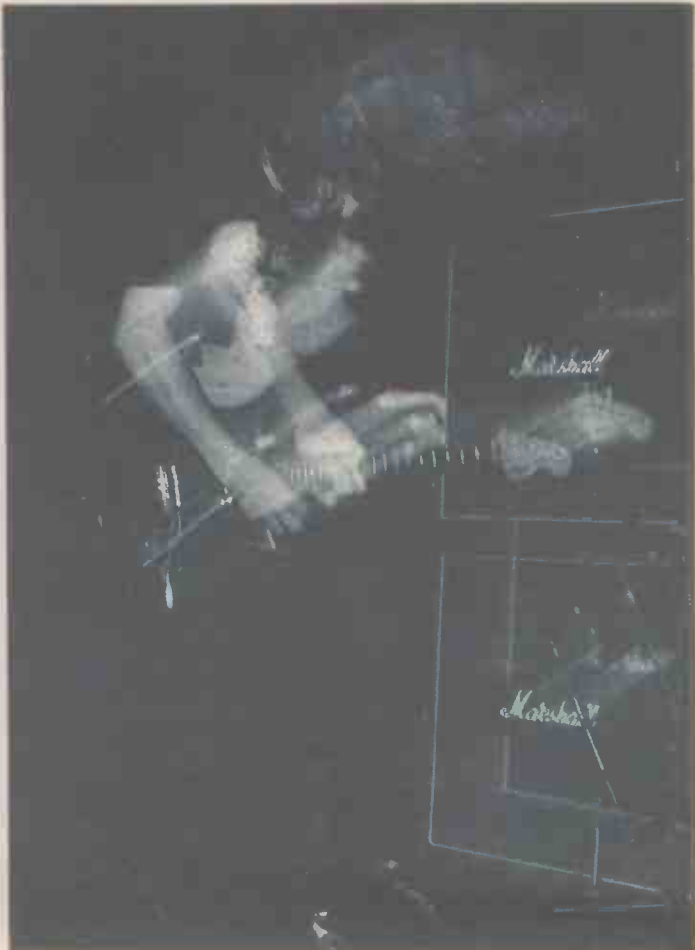
Radio in Poland has taken considerable steps forward with the advent of privately owned, as opposed to state-run, 24-hour stations. Television isn't so hot, though. All there is on offer, apart from the insidious MTV, is a fortnightly show called *Rock 'N' Roller*, which covers Polish music, and the monthly *Nonstop*, which covers both domestic and international scenes.

"Maybe rock 'n' roll will be professional soon," muses Paul, "but at the moment it appears too rarely and is too short."

The Polish music press has a surprisingly long history. *Nonstop* magazine has been going for 16 years and *MM* (*Musical Magazine* - sheer poetry!) for ten. Both are monthly, and technical difficulties mean that it's impossible for them to carry gig guides. Maybe things will be better now that a couple of new magazines like *Rock n Roll* and *Best* have emerged. There are also a proliferation of smaller magazines (*Popcorn* and *Metal Hammer*, to name a couple) and, like many places, the hardcore scene has its own network of fanzines.



POLISH FAVES... LAIBACH and...



LOOP

Venues are mostly state-run and owned. The biggest is the 15,000 capacity Spodek (a big 'sports palace'), with a number of 500/1,000 places and smaller, 200 capacity venues throughout the country. Every city has at least one big venue.

But it seems that festivals are the real events, though, as far as Poland is concerned. The biggest and most important of these is the annual Jarocim bash, which attracts between 10-20,000 people. It seems a good place for western bands to play, and most bands choose the summer to come over.

Peter, from Dutch band Music Machine, played at the Jarocim while it was still a Communist country, in 1988. "There were no problems at all," he says. "Because we're from the West, they think it's a big band, and they're very enthusiastic! There were no more police, even then, than there are for Dutch festivals."

There is, however, no alcohol on sale at the festivals. Not that it used to stop the crowds from throwing eggs and fruit at anything vaguely punk or heavy metal. But we're reliably informed that things

are different now. One thing that has definitely changed for bands is that there isn't a black market to speak of any more, so people aren't so desperate for foreign currency.


Overall, different scenes appear to be connected with different towns. Warsaw is the home of rap and hip-hop, whereas Rzeszow tends more towards the 'post-punk' side of things - "Allen Sex Fiend-type bands" as Paul puts it. He also mentions that Poland even has its own Manchester, in Lodz.

"It's often compared to Manchester. It looks the same and has mainly guitar-orientated music, with bands that base themselves on people like the Stone Roses and The Sisters Of Mercy." Being derivative isn't considered a problem with many of the bands.

Big gigs cost about £2-3 (seriously) entrance, while smaller ones are about a pound. This isn't so cheap when the average person gets paid about £50 a month. Albums, meanwhile, will set you back between £1 and £2.50, moving up to £3/4 for a CD. Cassettes are cheaper still, at a maximum of £1 each.

As for getting around, Warsaw has a good transport service: buses, trains and trams, though no tubes.

Should you fancy hopping over there, a return flight from London will set you back somewhere in the region of £230. Coach services, which only operate throughout the summer season, are considerably cheaper at about £125 for a return. Rail travel is somewhat costlier, depending which way you travel. Sailing via Ostend should cost around £230 for a two month return (£160 with an under 26 railcard), alternatively, going via the Hook of Holland should be slightly cheaper at around £215 (£145 with a railcard).



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BIG IN EUROPE



MASSIVE



GERMANY

By John Robb

GERMANY IS famed for endless motorway drives on roads, built by Adolf himself, that criss-cross the country in no-bullshit straight lines, surrounded by pine wood forests that make each corner of the country look the same. Mind numbing for the touring act suffering from a chemical haze.

Like the Dutch, Germans really look after a band. Money and riders are plentiful, audiences are too cool to get freaked out, Goth is huge in the clubs and the American hardcore hippy circuit dullards are welcomed with wide-open blubbery arms.

All the cities look the same (partially because of WW2 carpet bombing), bars are open late, clubs are usually in that stainless steel euro style, the beer is fab and, due to lack of gut rot chemicals, hangovers are banished.

The Germans tend to dig sweaty spandex loser HM, but there have been heroes like top experimental dudes Can, the ever-godlike and increasingly influential Kraftwerk, Neu and the whole gamut of '70s rockheads, through to current avant-garde chart hero Phillip Boa.

Because of its size Germany is fairly conservative. Punk hardly made a dent, indie is geared towards garage and '60s tackle, and Yank hippy shit is predominant.

There is a strong club circuit. Money is good, PA's are excellent and Germany has built up a strong gig circuit. Larger venues charge around 20-35DM (£7-12 approx) and there are purpose built stadiums rock/outdoor shows/festival facilities in every major town. Many festivals take place in smaller town - or even in the countryside, like Rock Am Ring (in the Nuremberg race track) - like the reggae jam at Loeley Amphitheatre (in the Rhine Valley between Bonn and Frankfurt) and other

festivals outside the Reichstag, Germany's former parliament building.

There is, however, no 'music capital' to speak of. Due to the country's federal constitution, each city is looked upon as the main centre for different roles: Cologne for the media, Bonn the political centre and so on.

Perhaps the most notorious of Germany's major cities, Berlin's sleaze-rock fetish (the Blixa Bargeld leather lizard look, Crime And The City Solution etc) is well documented, as are smackheads, army drop outs and other full-time decadents, that populate the squat and all-out bar zone of Kreuzberg.

Hamburg, by contrast, favours more traditional rock, although fairly goth-orientated - The Reeperbahn is alright for the all-night scumbag. Hamburg is the German Liverpool with an awful lot more money. Christ, they even have ships in the harbour! Dusseldorf favours pop and, again, a little *avant-garde*. A boring money city but it *did* give the world Kraftwerk.

A few UK bands make it big here: New Model Army have a huge cult following and on the indie front, there's a big audience for the TV Personalities, Mekons and the Fall, with approximately 45 years of experience between them. The Manchester thing has hardly scraped the surface here - the Mondays and the Roses sell about 7,000 albums topside. Acid never really made an impression either.

Germany has an excellent network of listings mags in every town of 150,000-plus residents, covering the liberal gumf that they are wont. Music coverage on TV, though is poor, and, until recently, featured *Formulae 1*, the awful German equivalent of *TOTP*, (the set is usually something naff, like a barn, and the presenters more cretinous than the Beeb goons) and a *Snub*-type show called *Offbeat*, available on private channel Tele 5. But both, it seems, were taken off the air in December, due to poor viewing figures.

Pop is now available on prime time family shows and Germany's Channel 3 (Channel 4-type minority

programmes. The weekly show *Live From The Slaughterhouse* (typically cute German venue name!) features a live band every Monday and can be seen in the South (Bavaria) and in the far north (Lower Saxony/Schleiswig Holstein).

Due to the country's federal act, there's a combined government body controlled radio/TV station in each sub-state, only one nationwide radio station (aimed at former GDR), though there is an indie underground specialist show in most regions.

Indie/dance appears on the afternoon shows of WDR

(Cologne to Northern Westphalia) and Berlin's SFB station.

Private channels like Radio 100 (Berlin) and Radio Neufunkland (Reutlingen) exist but there is no John Peel-type programme - a programme called *Nachrock*, is aired on the joint nationwide government-controlled station, was axed a year ago, apparently because it irritated night shift workers.

The best way to get to Germany is either to fly, particularly to Berlin as the train journey is a long slog, sharing carriages with half of Poland and its livestock. Alternatively, try the car ferry but avoid the French ports - their Customs can be a bastard.

Unlike the UK, there's no National Express coach network. A lot of dudes use the share-a-ride scheme, places on which can be found in every major (150,000 plus) city. As a driver, you phone these places and offer vacant seats, the office gets a commission and the driver gets petrol money. As a traveller, you phone the office and see if there are any people offering seats from your town to your required destination, go to the office pay the commission and receive details of the driver (phone number etc).

Otherwise there is a fab public transport system, with nightbuses/trains in most big cities. For accommodation, youth hostels close too early for the average sleaze merchant. Youth guest houses have longer opening hours (till about 1am, but they charge more) and a single room in a cheap hotel in a major city is around 35 to 50DM (£12-17 approx) per night.



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SOULS

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FRANKFURT MUSIC FAIR

NEXT WEEK Frankfurt once again hosts the world's largest and most important musical instrument fair. Frankfurt has been a premier European trading centre for centuries. And indeed, many of the descendants of the original Goths who first set up shop on the banks of the Main river can be found there today, trading whatever they can dig out of their pockets for the price of a Whopper mit Fries in the Burger King at the bottom end of Kaiserstrasse. Although primarily a trade fair, the Frankfurt Musikmesse opens its doors to the public over the weekend of March 2/3, and events in and around the Fair are then geared to the tastes of the 50,000 heavy metal fans who traditionally descend on the show in that period. A number of top American session players – most of whom you've heard on countless records, but possibly never heard of – are bribed by wealthier exhibitors to add a touch of class to the numerous demo sessions. And this year the Fair authorities are also co-hosting an art rock festival headlined by legendary Velvets founder member John Cale and also featuring Afrika Bambaata And Family. Sadly, hipness has never been highest on the agenda at this kind of gathering. But if you're at all interested in the nuts and bolts of music making, Frankfurt is the place to be next week.

EUROPE 91

HOT PRODUCT PREVIEW

BY TONY MITCHELL

BASS GUITARS

KIP WINGER has lent his name to a new Jackson bass made from Australian Lacewood, while Jeff Berlin has lent his endorsement to Peavey's new Palaedium bass, especially designed for Sunday night gigs.

Two more new basses from Peavey – the Dyna-Bass and Dyna-Bass 5 – both feature active pick-ups, while from BBE Sound comes a kit to convert any four-string Precision bass into a five-string. And no, it's not just an extra string! Not wishing to be left out, Vigier, those French technologists, announce that their 10/90 carbon fibre/wood neck system will now be available in four, five and six-string versions and fretless options.

NAUGHTY FRENCH BASSES:
IT'S THE VIGIER 10/90 CARBON
FIBRE/WOOD NECK SYSTEM SHOWING
BOTH FIVE AND SIX STRING VARIATIONS

ELECTRIC AND ACOUSTIC GUITARS

PLAYING SAFE is the name of the game in guitars this year. The "if it doesn't look like a Strat, we don't make it" line of thought is rife among manufacturers everywhere.

Smart move by Washburn was to cash in on Hendrix nostalgia with their Nuno Bettencourt (who?) Signature series by giving us a Strat-like range with upside-down headstocks à la Jimi, without the aggravation of having all the controls in the wrong place. Swiss-based Gary Levinson, feeling perhaps that he's done everything humanly possible to refine the Strat, now turns his attention to the Telecaster with his new T2. Fender themselves have taken a fresh look at the Tele with new solid and f-holed semi-acoustic Telecasters coming out of their Custom Shop.

Traditional rivals Gibson launch a new model – the MIII – for which no superlative is apparently too flattering, and back it up with a pair of anniversary models – the SG Les Paul Custom and Les Paul Standard (30 and 40 years old, respectively) – of which only 300 (of each) will be built. There's also a pair of Collector's Editions in the korina-bodied Flying V and Explorer, painstakingly copied from the originals and painfully hard on the wallet at around the price of a new BMW.

Jackson also get into the collecting market with their latest Limited Edition model, the Soloist Arch Top, while other new Jacksons include the aptly named Stealth and a Japanese-built Phil Collen model in the Professional series. Stablemates Charvel have a new top model for their Strat-like range in the STX Custom – also the first Charvel to be fitted with Reflex Silver Series pick-ups



THE JACKSON
LIMITED-EDITION
SOLOIST ARCHTOP

THE WASHBURN NUNO
BETTENCOURT N4

THE PEAVEY
ECOUSTIC

– and they too turn their attention to the Telecaster shape with the new TE-Custom.

Semi-acoustics are also added to the fold in the form of the new Slimline Series and the distinctive Surfcaster, available in six and 12-string versions.

Yamaha also hit the semi trail with the AES 1500 Hollowbody, backed up by the Pacifica 12 Series solids, while fellow countrymen Ibanez and Aria also launch new models with what we're assured are "pleasing body shapes".

From the European Music Company come a crop of new value-for-money Tanglewoods, while Britain's Gordon Smith range gains the Galaxy semi and Graph solid, and Germany's Shadow range is expanded to the tune of two doublenecks and a further bevy of Strat clones.

From Peavey comes updated Tracer and Tracer LT models plus the much vaunted Ecooustic electro-acoustic model. Also promising new electro acoustics at this year's fair are Charvel (honest!) and Ovation, whose parent company Kaman are launching a whole new range of budget-priced GTX solids in Europe. Finally, among new wholly acoustic instruments will be offerings from EMC and the redoubtable Martin.

SYNTHS, SAMPLERS AND MODULES

LEADING THE assault on the professional keyboard market once again are Roland, with three goodies to tempt working musos everywhere.

Top of the launches is the JD-800, a modern digital synth with traditional analogue controls to make programming both logical and fun again. Following close behind is a new performance synth, the JX-1, specifically designed for easy access to sounds in live situations. And for real traditionalists, Roland's Rhodes Division has revived the portable drawbar organ in the VK-1000, which combines SA sound sourcing and full MIDI spec with classic organ design.

Not to be out-Hammonded, Hammond-Suzuki launch their own portable drawbar organ, the XB-2, also with comprehensive MIDI spec. From Korg, those organ folk of yore, comes a rackmount version of the



ELECTRO-ACOUSTIC FROM CONCEPT TO CONCERT

There's no room for compromise when Martin Taylor takes the stage. That's why he plays Yamaha.

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FRANKFURT MUSIC FAIR



THE ROLAND JD-800 SYNTH

Wavestation – called the *WSA/D* to denote its facility for analogue control by microphone or guitar. Korg are also showing the finished version of the *S3*, a workstation which, with its internal sequencer, sampled drum sounds, processing and synchronisation facilities, can be used for a wide variety of production applications.

Smaller – it's about the size of a video cassette – but with similar purpose is Yamaha's *QY10 Compact Music Processor*, which offers a wide range of sampled instruments, preset and programmable rhythm patterns, recording and editing facilities. Responding to well-meant criticism, Peavey have come up with a budget-priced *DPM 2* synth based on the digital phase modulation system of the software-updatable *DPM 3*. They also add a sample playback module, the *DPM SP*, to the *DPM* range, while the *DPM 3* itself can be upgraded to *DPM 3SE* version. Kurzweil, meanwhile, surface from their recent takeover by Korean piano makers Young Chang with a relaunch for the *1200 Professional Series* synths, comprising 76 and 88-note keyboarded versions and a rackmount expander module.

Also launched is the *K-2000*, based on the firm's new Variable Architecture Synthesis Technology. On the sampling front, Akai introduce the *S1100EX Expander* to provide their *S1100* sampler with 16-voice capability, while Roland trim the hard disk out of their *S-770* to give us the *S-750* sampler, which arrives along with *Version 2.0* operating software and the launch of the *Roland Sample Archives* for both models.

HOME KEYBOARDS

THE HOME keyboards category nowadays embraces everything from minkeyed battery-operated portable fun machines to full-blown, digitally sampled, pro-specification pianos. And it's the latter end of the spectrum where most of the hot action can be found this Frankfurt.

Akai made something of a faltering debut into top-of-the-market digital pianos when their *PG5* and *PG3* were launched to the trade last year. Hoping that the bugs in their pricing structure have now been overcome, we tentatively welcome these 16-bit CD-quality instruments – in the style of a grand and upright respectively – to their first Frankfurt showing. One range the Akais are specifically up against are the *SX-PS* from Technics, who now launch their *SX-PR3*, combining sophisticated sampling with fun features in a grand-style cabinet.

There'll be some competition too from Kurzweil, back in the piano business with their new *M* series – initially comprising three models – and a resumption of production on their other pre-Young Chang takeover models. With a rather longer tradition of piano building are Seiler, who've been putting together the real thing for over 140 years and now introduce their first MIDI model, the *Showmaster MIDI Grand*, which features impressive master keyboard facilities.

Not to be left out, Roland debut the *FP-8* portable digital piano in a choice of three colours, while Casio continue their



CASIO'S CT-680 TONE BANK

foray into piano territory with the *AP-5* and *AP-7* models, the latter incorporating a CD player! Casio, naturally, also have a cluster of more familiar home keyboards to unveil at the show. Among them are three new *Tonebank* models, the *CT-680*, *656* and *636*; the *CT-X1* which is claimed to represent the very latest in "designer keyboards"; two minkeyed *SA* models, the *SA-8* and *21*; and last but definitely not least, the *RAP-1* on which would-be House producers can do their own scratch mixes.

Finally, from Italy come some new models in Roland's ever-growing *E-Series*, a pair of digital pianos from GEM and a complete new series of organs from Orla, reportedly offering Orla you could possibly want.

PEDALS AND PROCESSORS

RACKMOUNT MULTI FX units once again dominate the world of signal processors and pedals at Frankfurt. From DOD/Digitech come the *RDS 8000*, *DSP-16* and *DSP256XL* units for general multi-processing, while for the guitarist they offer the *Groove Tube*-equipped *GFX-1* tube processor/preamp, *GSP7* guitar processor and *GSP21 Pro* model with celebrity presets written by the likes of Steve Vai, Ted Nugent and Steve Lukather! Fellow Americans Peavey reply with the full production version of their *Pro-Fex* 24-bit, 16-effect pre-amp/processor. From the East, multi-processors are also plentiful. Yamaha have introduced the cost-effective *EMP100* to their *Personal Studio Series* of modules as well as launching a bass version of their *FX500* and a high spec multi-effector called the *FX900*. Korg launch rackmount *A2* and floormount *A5* models to complement their existing *A3*, and Roland offer the compact *Boss BE-5M* pedal unit.

New boys Zoom live up to their name too; no sooner has the *9010* (rackmount version of the *9002*) become flesh than they're announcing the *9030 Advanced Instrument Effects Processor* for all applications, plus *8050* multi-function foot controller. But if you still hanker after pedals and your budget doesn't stretch to the multi-models, there are always Boss newbies like the *MT-2 Metal Zone* distortion unit and *PQ-4* parametric pedal to exercise your foot.



THE BOSS METAL ZONE MT-2 PEDAL

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RECORDING

PRO AUDIO is one of the fastest expanding categories at Frankfurt, partly because more and more hi-tech instrument manufacturers are crossing over into this area of activity. At the moment, the race is on among them to see who can grab the biggest slice of the multitrack digital recording market, particularly at the low-cost, home studio end.

Will it be Alesis with their hot new ADAT eight-track digital system? This 16-bit system uses an existing, accessible recording medium - S-VHS videotape - to get costs down to musician level, and offers up to 45

minutes of recording time. Or will it be Roland with their DM-80 hard disk system? Promoted as a complete music production system, the basic DM-80 allows simultaneous four-track recording of 18 minutes of data (a lot longer in practice since random access means repeated sections take up no memory space) and can be expanded to eight-track or purchased as a standard expanded eight-track system.

Then again, there's the British-made Plasmeq Stereo Hard Disk Recorder. If you've saved up enough for a Fiat Panda, you can apparently afford Plasmeq's SHDR complete with CPU and hard disk, to run with Atari ST or Macintosh SE. Korg's Audio Link, on the other hand, is a

bit more of a Mercedes, being aimed at professional studios with its 670 megabyte hard disk, recording time of up to 120 minutes, automatic eight-channel mixer and Integral stereo multi-FX processor. If you have to ask the price, you can't afford it.

And Yamaha, who've already launched their tape-based digital recording system, now introduce a DAT recorder. Aimed at the pro market, the DTR2 offers 44.1 and 48 kHz sampling, professional connections, the full range of DAT transport features and remote control.

But if all this still seems a bit ambitious, old faithfuls Tascam come to the rescue with two new Portastudios. At

the top end is the 488, not only their first eight-track cassette machine designed for traditional (as opposed to purely MIDI) recording but also the cheapest eight-track on the market. And for the budget conscious, there's a new entry-level MiniStudio, the Porta-03, aimed at what Americans call, in hideous new-speak, the "beginning recordist".

DRUMS AND PERCUSSION

LIKE GUITAR manufacturers and synth firms, percussion companies have an eye on tradition this year.

Yamaha lead the way with a new top-of-the-range kit, the Maple Custom

Series, with all-maple shells, Evans Genera heads and a return to separate tension lugs, while Pearl counter with the birch-shelled CZX Studio and the Prestige Session Elite, whose blend of birch and mahogany plies make it their most "aurally comprehensive" kit to date.

Developments in snare drums include Yamaha's limited-edition Manu Katche snare with black coated brass shell, Ludwig's 6x13in maple-shell Power Piccolo and a lower priced range of snares under the Horizon tag from Noble & Cooley. In cymbals, "pre-aged" is the thing according to Zildjian, whose Pre-Aged Dry Light Ride in 18, 20 and 22in sizes introduces this new manufacturing technique. Sabian aim for increased versatility with their new 22in HH Power Bell Ride and 14in HH EQ Hats, which combine a heavy HH Flat Top and AA Rock Bottom. Meinl, meanwhile, aim for the bottom end of the pro market with their updated Raker range while Paiste use the acclaimed alloy from their Signature Series for the new, lower priced Sound Formula range.

Head news from Evans includes the EQ bass drum system comprising EQ-Pad and EG-3 head, while Remo expand their range of Performing Arts head graphics in Art Deco style as well as launching Powerstroke 3 with special sound-enhancing underlay. On the triggering front, the revitalised Simmons debut their ADT and updated Trixer while the Swedish firm Clavia offer a new version of their ddrum 2 as well as introducing what they say is the "world's fastest MIDI multipad" - the ddrum PadStation. And when it comes to drum machines, there's nostalgia available from Roland, whose preset CR-80 Human Rhythm Machine offers 16-bit samples of drums, percussion, sound effects and the trusty old TR-808. E-Mu and Alesis take the preset route too: E-Mu with their Percussion module featuring over 1,000 16-bit samples from the E-III library, and Alesis with the D4 16-bit drum module featuring over 400 sampled sounds at about a pound a sound.

Finally, in the AY-30, Yamaha claim to have the "world's first true programmable rhythm synthesiser". Its key feature is a programming wheel enabling realtime manipulation of sounds, effects and timing, so you can make the same mistakes as a drummer does!

BACKLINE AMPS

FAMED BRITISH firm Marshall come to Frankfurt this year with the Valvestate series of amps and cabs featuring bi-polar (ie solid-state) power stages claimed to mimic accurately the performance of valve amps.

The series ranges from ten to 100 watt models, the higher-powered versions incorporating a token 12AX7 valve in the pre-amp for added realism. Marshall's interest in mimicry extends also to the SE100, a speaker emulator that doubles as a power soak. What Marshall is to guitar amplification, so Trace Elliot is to bass, and this year there are numerous revisions and new models to prove it.

Among the former are an uprated 715 bass combo, while the AH150S replaces the AH100 head and there's an alternative to the 715 in the form of the 7210 2x10 model. For acoustic bass players Trace offer the TA B100 combo, while for valve lovers, there's the 1225-V which combines a GP12 valved preamp with AH200 power stage.

Major mid-market manufacturers Carlsbro have gone upmarket with the modular Pro Series of 250 watt MosFet combos featuring removable rackmount preamp and power amp units, while fellow Midlanders Laney have gone down, in price bands at any rate, to offer a budget version of their famed Pro-Linebacker, a no frills 30 watt gigging combo, two new medium priced and powered bass combos and two similar keyboard combos.

From across the Atlantic comes news of a reissued '63 Vibroverb all-tube amp from Fender, alongside their recently released M-80 models, the new stereo-amped Chorus 20 and a headphone amp for bassists. Peavey, meanwhile, reckon the answer to modern all-tube design is fan cooling, which you'll find in the new Classic 120/120 models, rackmountable and stereo/mono switchable to boot. Tubes are also heavily featured in the latest Seymour Duncan models, which include a stereo power amp, guitar combo and guitar pre-amp, while Mesa/Boogie have finally, after six years, simultaneously introduced their Mark IV model and reissued their Mark I, not to mention launching a trio of stereo amps.

And not to be outdone, Hughes & Kettner - Germany's bid for world domination in amplification - launch the ATS120 valve amp head/combo, a compact 30 watt combo for the budget-conscious fan of the characteristic H&K sound, and an unnamed valve bass unit presumably for players who don't like names on their bass amps.

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SCANDINAVIA

By John Robb

A PART FROM such outstanding acts such as Denmark's Poets (see opposite), Sweden forms the main prop of the Scandinavian music scene.

According to Lars Alman, the Swedish equivalent of John Peel, independent record companies have been established there since the early '70s and are still operating. There is also one major independent record distributor, plus a lot of the local grass roots gig arrangers entangled in the national network.

Music-wise, most groups have spent the last 20 years trying to copy the US and UK mobs. "And in 1981 they are really good at it – the unique quality of Swedish music is its ability to adjust to the international market without losing its texture of melody," claims top Swedish journalist Matt Lundgren, citing the majestic Abba and the hellish Roxette. For a country of its size, though, Sweden is unique, in that it doesn't have a national music paper.

Venue-wise, the largest are Globen in Stockholm and Eriksburg, built in Gothenburg's shipyard. At the latter, the likes of Madonna, U2, Michael Jackson, Paul Simon, AC/DC, MC Hammer, Rod Stewart, Pet Shop Boys, Van Morrison, Sinéad O'Connor and Billy Idol perform to a capacity of 60,000, though no rock acts have been allowed inside the former.

Mid-sized halls (2-10,000 capacity) include The Scandinavian in Gothenburg and the annex to the Globen. Both are ice hockey rinks. Also in the mid range is the Olympien in Lund.

500 to 1,000 capacity venues are included in every major city. Those most used for gigs are XL in Gothenburg, Barowiak in Uppsala, Fryhurst in Stockholm, Mejeriet in Lund and Stadt Hamburg in Malmoe. For the more club-orientated end try Melody in Stockholm and Magasinet in Gothenburg.

Local bands break the stadium only through supports, The Nomads played with The Ramones, Easy with House Of Love, but most domestic bands play small clubs. Speed metal flourishes in the north but the acid scene, along with the reggae/toast/rap scene, is growing rapidly and it seems the Swedes like to dance, despite reports to the opposite.

For the Swedish dance scene, Stockholm is the place, even though Leila K and the excellent toaster Papa Dee come from Gothenburg. Traditionally, bands from Gothenburg play a rougher style, while mid-Sweden is famous for thrashy and doomy metal bands.

The Manchester scene is substantially popular here (The Roses actually got off their butts and toured Sweden pre Spike Island) as are Happy Mondays, despite having twice cancelled. Bands like Ride and The Telescopes are also in demand, perhaps connecting with the Swedish garage scene that's spouted thousands of, apparently state-subsidised, garage outfits). The Pogues are also big here, as is most Irish music, and in the grown up charts you find the usual bunch of well scrubbed oiks: Queen, George Michael etc.

Sweden, though, has a long tradition of digging Aussie bands like The Triffids, Hunters And Collectors, Midnight Oil etc.

Despite the lack of press, there are a few fanzines and a mag called *Slitz*, which is basically a copy of *The Face*. Gig dates are published in the evening papers. On TV there is a youth show called *Kosmopol* that's been showing *Transmission* from Music Box (hosted by yours truly – what taste!), but apparently it's to be axed. TV has never been favourable towards rock music in Sweden. Radio is poor except for Lars' hotly recommended show, *Bommen*, which is beamed every Sunday night on the national P3 Channel, also the nightly national *Inferno*, which breaks new bands but is not so personal.

Travel is cheap by boat, either to Gothenburg or Msberg in Denmark, then by train to Frederiksaan and then by ferry to Gothenburg. Price is around £100 for return. Sweden is an expensive country, a train trip from Gothenburg to Stockholm can be approximately £60. A hotel room in a major city will cost upwards of £30, gig tickets are £5-40 and albums about £9, stretching £14 or so for a CD. Beer, though, at an incredible £5 a pint, is restricted to restaurants! But be warned – Scandinavian booze laws are tight but the Finnish are the strictest. The Inca Babies' van driver is still subject to a lifetime ban for smuggling a bottle of whiskey into Finland. . .



THE POETS: another stab at sex, style and subversion

SUBVERT & SURVIVE

HAVING RECENTLY completed a tour of Britain with Pop Will Eat Itself, Denmark's Poets are taking it easy – sampling the local beer in a pub off London's Portobello Road:

The Poets' off-beat rhythms received little attention from the Poppies' followers, but the band haven't taken it to heart. They seem more interested in the masses' reaction to the war with Iraq – ironically, one of the tracks on the band's debut album is called 'Death Angels Of Israel'.

"Interesting," mulls Lars K Andersen. "I mean there's a war going on, and we come from a very spoilt area of the world where things like this just don't happen. In Denmark they just like to make money and live comfortably."

"It seems strange to us, all the worries about terrorism," adds Sanne Gottlieb.

Although pop-based, The Poets aren't exactly comfortable listening. Lars tries to explain.

"I think it comes from ourselves as people," he says. "On the outside we have a very civilised surface, but there are things coming up from our subconscious. It's something very primitive, but also very beautiful. Because there is always beauty in primitiveness, as well as cruelty."

"We're coming from a system that's very protected, calm and . . . boring. But there's definitely something going on underneath. If you can capture the undercurrent vibes of a sleeping society, then you've captured something closer to the source of what we really are."

"It's like *Twin Peaks*," laughs Troels Bech. "That's very Nordic in a way. A rich and cosy area, that protects itself from the cruelty outside in the woods and ultimately in the world."

"I listened to the soundtrack of *Twin Peaks*," butts in Lars. "It was strange. So smooth and then suddenly so violent."

"It's strange how *Twin Peaks* has captured everyone, because it's so sick. I hate it in a way," shudders Sanne with a wry smile. "It's full of archetypal people with repressed emotions."

THERE'S A definite parallel between The Poets sinister/sweet songs and the mood David Lynch has achieved with *Twin Peaks*. For instance, it seems odd that The Poets can put together a pop song about a man like



There's a definite parallel between the sinister/sweet songs of THE POETS and the work of David Lynch in *Twin Peaks*. TRISH JAEGER tries to find out why we're attracted to horror when we think that we really want beauty. STEVE GULLICK captures the moment

Charles Manson.

"I don't think it's pro-Manson," states Lars. "You can find Manson-type characters everywhere, especially in rock and its subcultures. These people's trips are to control people, manipulate them. Ego games. Yet people fall in with them. I think it's interesting to look at people like Manson and ask what was going on. He is Laura Palmer's killer really! Ha ha."

It's still hard to understand how such nice folk, from a free and easy culture can infuse their music with cruel, yet appealing, undercurrents.

"It all started about ten years ago when Lars and I where at school together," says Troels, by way of explanation. "We played in other bands and slowly it all concentrated into one effort. There's been a lot of people who have come and gone. Sanne joined one and a half years ago."

"I used to have my own band, we did two gigs and I had a little hit song," Sanne laughs at the memory. "It was Blondie style, like Lolita sex music. I was on top of a silver podium!"

"She was," defends Troels. "I saw one of the gigs, and called her. We were recording at the time and had decided we needed a third member with the right voice and right looks. She came to an

audition, and we used some of the tracks on the album."

"I enjoy what I'm doing with The Poets a lot more," says Sanne. "I really have to stretch my voice. It's a lot more challenging than the stuff I used to sing. I like it on stage that Lars is so mad. I like to stand behind him and give him a push!"

AS FAR as influences go, The Poets are hard to pin down.

"I think that we're probably influenced by a lot of tasteless things," decides Lars. "Glam rock like The Sweet, for instance. I've never been into a wave of thinking. I like bands from many different music elements. Not a big wave with all the idiots following."

"In Denmark, there's kind of a local scene which is very mainstream pop-rock, they try to sound like west coast American bands. There aren't many bands trying to do anything different, yet there are lots of musicians. Almost everybody is involved in music in some form or another."

Apart from the trio of Lars, Troels and Sanne, The Poets also have a bunch of floating members. Are they happy with the current line-up?

Lars: "I think the one we have now, with Frithjof, John and Nicolas is quite settled, but who knows in the future? In any band there's always somebody who's got the power to change things. We just do it openly."

Troels: "It's never completely equal, but the others have their own projects as well, so they have no complex about it. We're good friends, so everybody's very relaxed about the whole thing."

How important is it for The Poets to become successful?

"It's just important to make it so that we can concentrate on the music, and have the finance to carry on," says Lars.

"For the last two years we've built a large local following, the gigs get fairly packed," adds Troels.

You've just released 'So Subversive' from the album as the first single (last week's *Sounds* SOTW). Was that your choice or the record company's?

"It was both ours and theirs," says Lars. "It was the song people in the press really picked up on. Plus that song captures, really, what the band are about. There's a lot of very different songs on the album, but 'Subversive' is probably the best way to introduce the band over here."

Maybe they are merely questioning why we all seek out horror, when we think we really want beauty. But at the end of the day, the source of The Poets' creations remain as much of a mystery as the identity of Laura Palmer's killer ever was.

SINGLES

REVIEWED BY TIM PEACOCK

SINGLE OF THE WEEK: ONE



NOVA MOB: which one's Tommy?

NOVA MOB 'Admiral Of The Sea' (Rough Trade) When asked for his views on supergroups, arch Noo Yawk producer Kramer is on record as replying, "I think disaster. I think Wings!"

Ask any self-respecting rock fan for their feelings on rock operas and you're liable to encounter similar disdain, yet Nova Mob leader Grant Hart is about to unveil his very own rock opera and quite possibly turn all preconceptions upside down – at least if 'Admiral Of The Sea' is a fair reflection.

Pirouetting around scurvy knave Hart's gnarly guitar sheets, the title track cracks away as Grant

intones a strange warning to his detractors – "... look out, be careful and beware/I am an admiral of the air" – in that wayward, fiery voice.

Then there's 'The Last Days Of Pompeii', another urgent hustle that pulls in top notch support from the rhythm section Tom Merkl and Michael Crego, while the instrumental 'Getaway In Time' opens as a spacy waltz with marimbas and finally a ramshackle, Hawkwind-influenced sprint through Willie Dixon's 'I Just Wanna Make Love To You'. Each and every one fit for the captain's table. Grant's new gang are out to prove that the mob rule once again.

quartet who have clearly studied the finer points of rock dynamics. 'Under Siege' centres around a hollow acoustic intro and eventually stamps a mark of unnerving intensity even though it chucks around tempo changes like a toddler with building blocks.

RIVER CITY PEOPLE 'When I Was Young' (EMI)

Another slice of innocuous '60s strumalong dross from Liverpool's River City People, led by additional booming Hank Marvin-style guitar bursts that do little to enhance its cred rating. Still, at least they haven't re-released 'California Dreaming' again; sometimes we really should be thankful for small mercies.

THE SOUTHERNAIRES 'Cry' (Go! Discs) BEATS INTERNATIONAL 'Echo Chamber' (Go! Discs)

Never afraid to diversify, Go! Discs appear to have taken on board a winner in Bristol's Southernaires. Boasting a front voice of extreme quality in one Sam Braithwaite (a tender 16, no less), swish arrangements and a smoky passion, 'Cry' is an eminently understated soul cracker that cocks a snook to the likes of Robert Cray and even Otis Redding.

Beats International, meanwhile, return to the fold with a finger placed firmly on the reggae pulse. 'Echo Chamber' is sparse and benefits from both Lester Noel's seductive voice and the complete lack of Clash samples. Certainly not a damp squib, but no firework display either.

THE BIG DISH 'Big Town' (East West) The most brazenly obvious 45 choice from the new Dish offering 'Satellites', this is every inch a sure-fire hit pop choon. Pepped up by brass and lashings of girly harmonies, the chorus is smooth and confident, while Steve Lindsay's voice attains control without ever beginning to strain. Basically, 'Big Town' falls happily to the correct side of the scything stadium rock machine.

THE NIVENS 'Recycle EP' (Danceteria) THE VENUS FLY TRAP 'Achilles Heel' (Danceteria)

Two releases of varying quality from this French label, with The Nivens weighing in for this week's 'obscure bands in crap covers shocker' award, as they do over the likes of 'Mr Spaceman', the '60s garage classic 'Superman' (made famous by REM) and The Smithereens' 'Behind The Wall Of Sleep' with considerable gusto and very little else of merit. Dirty washing in public, I'm afraid.

The Venus Fly Traps, meanwhile, perform their own song and have the good sense to rope in The Jazz Butcher as producer. His personal Midas touch appears to have done the trick, too, for 'Achilles Heel' drags a distinctly infectious undertow in its wake.

WILD RIVER APPLES 'I Can't Wait For Heaven' (Chrysalis)

Predictable, but inoffensive guitar pop from this girl/boy act, who seem content to rehash early Bangles riffs and then score string arrangements to cover their tracks. Thrillville it ain't.

DESTROY THE BOY 'Only One Night' (White Light)

Less frenetic than the majority of the Destroyers' live set, 'Only One Night' is still coolly challenging and serves to emphasise the gritty strength and depth of these Norf Londoners. Worthy of your shell-like attention.

THE TELESCOPES 'Celeste' (Creation)

The much-maligned Telescopes return with (hold the letters page) a half-decent record! Indeed, 'Celeste' finally severs the 'Scopes' umbilical

cord from those hackneyed old feedback territories and propels them towards the dreaded pop market without sparing the horses. Don't let that put you off, though, for the snaky bassline and marginal psychedelic overtones are far and away a happier marriage.

DEBBIE GIBSON 'Anything Is Possible' (Atlantic)

Oh, now hold up Debs! This is way too sugary for comfort. Despite the weelly crazy stereo effects on her vocals, Ms Gibson is sailing dangerously close to those horribly saccharined PWL shores with this one. If she doesn't watch her back, she'll be advertising Sweetex within the next six months.

THE MOCK TURTLES 'Can You Dig It?' (Siren)

Another well-established pop gemstone, re-recorded from the band's consistently wonderful 'Turtle Soup' LP, 'Can You Dig It?' has lost little in translation, with Martin Coogan's confident throat histrionics presiding over this assured cruise. The only problem is, like, where's the new material?

DRAIN 'A Black Fist' (Trance Syndicate)

Formed around a nucleus of former Butthole Surfer King Coffey and David McCreath (ex-Squid), Drain chalk up a wondrous soundtrack for psychotic pneumatic drill obsessives while the equally venomous flip, 'Flower Mound', celebrates a town outside Fort Worth remembered for a series of horrific shotgun murders. Everything sure is bigger and better in the black gold state of Texas, eh kids?

THE CHARLATANS 'Over Rising' (Situation Two)

Captured in a looser mood than ever before, The Charlatans on 'Over Rising' seem to be orbiting a planet light years away from the baggy-kecked rhythmists that gave us 'The Only One I Know'. Gradually, though, it exudes the aura of a wonderfully lithe creation propelled by Jon Brookes' spacy drumming and Tim Burgess' vocal drifting into lazy afterthoughts. As subliminal as hell, 'Over Rising' is (at least temporarily) a new day, a new direction and a lasting sensual groove.

SINGLE OF THE WEEK: TWO



CURVE: BENDY

CURVE 'Blindfold EP' (Anxious) Already a name to drop in the correct circles and a *Snub* appearance stored in the kitty, Curve are hanging in the firing line as the latest ripe hype balloon.

And yet, the 'Blindfold EP' goes some way in gently deflating that balloon and planting a signpost to longevity during the course of four winsomely attractive cuts, immaculately produced by Steve Osborne of Happy Mondays fame.

It's the lead track, 'Ten Little Girls', that scoops the major silverware. Imagine the sidwinding sass of early Chrissie Hynde updated and outvamped and you have Curve chanteuse Toni Halliday prior to being trawled through a deep and expansive vat of guitars and then beached by an intense, chomping rap by DJ extraordinaire JC 001.

Got the idea yet? OK, perhaps it could be a flash in the pan, but add 'Blindfold', 'Escape From Heaven' and 'I Speak Your Every Word' – completed by some frantic sub-Terry Bickers fret action from guitarist Dean Garcia – and all of a sudden Curve begin to loom as a formidable new force on the horizon.

Forget the hype. Curve have the power to drive you around their razor sharp bends.

LL COOL J 'Around The Way Girl' (Def Jam)

Cool's paean to a girl with extremely individual tastes – "I want a girl with extensions in her hair" – is certainly one of the more bizarre love song concepts of recent times. However, with its chundering bass-driven rhythm track it never truly pulls out of first gear.

SLOWDIVE 'Morningrise' (Creation)

Resolutely stuck in the Valentine/Ride mould, 'Morningrise' is sadly a bit of a stiff. Sure, the wash of guitars is fine and dandy, but plagued by yet another ethereal, expressionless voice it appears this formula is wearing thin and a cartload of adjectives won't alter the fact that this is simply a very average record.

DURUTTI COLUMN 'Contra Indications' (Factory)

Remixed by the late Jonathan Donaghy (of Together and 'Hardcore Uproar' fame), 'Contra Indications' sounds suspiciously reminiscent of a New Order backing track circa 'Power, Corruption & Lies' and features only a smidgeon of Vini Reilly's customary, diablo-enhanced guitar. By the man's high vinyl standards, it seems a trifle forced.

MANUFACTURE 'A Measured Response' (Nettwerk)

In Nettwerk's quest for eclectic acts, Manufacture are perhaps the most enigmatic yet. A Boston duo, they tote a hard line in electro motor beats and off-kilter footy hooligan samples. Don't hit the back of the net though, Saint.

SINGLE OF THE WEEK: THREE



THE FAT Lady Sings: weld done

THE FAT LADY SINGS 'Arclight' (East West) Technically a re-release, but then there should always be space guaranteed for a song of the calibre of 'Arclight': the song which (as yet) remains The Fat Lady Sings' finest hour.

Tim Bradshaw's lonely piano leads us in to Nick Kelly's mournful yet defiant lament which soon wrings every drop of passion from the emotional sponge before Kelly's circular refrain of "... down,

down, you burn me down" concludes one of the most achingly beautiful songs of recent years.

But there's more, too, for the flip harbours 'Momento Mori' – a lethal, rockin' see-saw and surely the finest masturbation song all year. As Kelly himself puts it: "Drinking and wanking/And thinking too much/These are the ways to fall out of touch." And the way, to keep in touch? Simple. Buy this and drink deep from a bottomless glass of emotion.

BAND on a run

Take a British skinhead with a voice like an angel, add a violin player, give the band a Spanish name and team them with Barney Sumner and Johnny Marr. It sounds unlikely, but BANDERAS have just hit the charts with their debut single.

ROY WILKINSON reports



BANDERAS (L-R): Sally and Caroline

SPAIN AND British skinheads normally make a disastrous combination, fired by a lethal cocktail of sangria, Union Jack shorts and one bucket of chips too many.

This time the crops aren't accompanied by cops. The suedeheads are girls and the record is vinyl rather than criminal.

Stubble-skulled Caroline Buckley and Sally Herbert met while toting backing vocals and violin respectively, for The Communards. As Somerville's gang toured Spain, the pair sought a name for their own formative recording combo.

"We had this notion," explains Sally. "We thought that because The Communards had a French name and were massive in France, if we had a Spanish name we'd be huge in Spain and have to spend a lot of time there."

"We actually wanted a name from some women's group or organisation, maybe connected with the Civil War, but they were all long and complicated and didn't mention women."

"In the end I asked a friend of mine who spoke Spanish and they came up with Banderas which at least was short, had the word

band in and wasn't too offensive to anyone. It means flags and it just stuck."

THE GROUP's name may take in a pun, but the words Caroline writes and sings are no product of overwrought wordsmithery.

This angel-voiced Patsy Cline fan opts for frill-free, emotionally direct lyricism. Nowhere more so than with Banderas' debut single.

'This Is Your Life' rides on Sally's programmed underlay, somewhere between The Blue Nile and trad soul lung power. It's one of Banderas' minority number of dancey tracks and its call to self realisation could be put in disco's tradition of self-assertion and invocations to live your life today, wooo, make your own way etc.

"I suppose it is in a way," says Caroline in her hearty Glasgow bite. "But it wasn't intended to be like that. The actual title and the idea for a song I come up with really quickly, but I'm really lazy and it takes me ages to actually get a song written."

"I think that might have something to do with being Scottish. I tend to think, this is a bit arty farty writing lyrics, I shouldn't really be doing this."

SURE ENOUGH, it's difficult to write poetry when there's a few closing time rucks to be had, but nonetheless, Banderas have managed to

record an album, produced by top-flight New Order collaborator Stephen Hague.

It was Hague who introduced the pair to the single's star sessionmen. Barney Sumner plays guitar and sings, while Jonathan Marr merely breaks out the six string.

"Stephen played Barney the single," explains Caroline. "He really liked it and wanted to play on it and Johnny just happened to be with him when he came down to record and ended up getting so frustrated with Barney's playing that he took over."

"They're really funny to watch—Barney seems to be incredibly lazy and his guitar playing's hardly expert. It's like his ideas are way beyond his technique. He was like, Go on, Johnny, just play this bit for me. Johnny was like, No, do it yourself, you lazy bastard."

Johnny Marr's work with Banderas only adds to his status as premier post-punk, hired gun session man. But Sally herself is no stranger to the world of bought-in lead breaks.

This classically trained violinist studied at the same London music school as renowned punk rock, hardcore Paganini plank terrorist, Nigel Kennedy. Prior to Banderas she earned a crust from session fees, playing with Marc Almond and even selling her soul and recording with The 'Style' Council.

Now she's got her own band, Sally can sit back and wait for her era.

The Mock Turtles

Can you dig it?

New Single

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NIGHTSHIFT

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WEDNESDAY 27

ABERDEEN Cafe Drummonds The Circus
ABERYSTWYTH Arts Centre Harpbreaker Blues Band/Phil Guy
ASH VALE George (543500) Slo Driver
ASHTON UNDER LYNE Thameside Theatre The Blues Band
AYR Pavilion (265489) The Big Dish
BARNESLEY Shambles Shock Split
BATH College Of Higher Education Attila The Stockbroker/John Otway
BATH Moles (333423) The Warp Out
BERKHAMPTSTEAD Going Underground Pub Night
BIRMINGHAM University (021-472 1841) Vagabond Joy
BOLTON Oscar's Wine Bar (393 463) Hoochie Coochie Band
BRIGHTON Zap Club (821588) Lisa M
BRISTOL Fleece And Firkin (277150) Slowdive
BRISTOL Tropic Club (249875) Rumblefish
BUCKLEY Tivoli Ballroom (550782) Havana 3am
BURNLEY Le Grand Mean Business
CAMBRIDGE Junction (412600) Martyn Joseph/Sam Hill/The Acid Chapel
COLCHESTER Oliver Twist (562453) Old Boy Network
COVENTRY Polytechnic John Wesley Harding
CROYDON London Road Cartoon (081-688 4500) Bluer Than Blue
OUNSTABLE Wheatsheaf (662571) Peace Love And Guitars
FOLKESTONE Leas Cliff Hall (53193) Ned's Atomic Dustbin
HUDDERSFIELD Bogeys Sound Foundation
KEELE University (711411) Carter (USM)
KENTON Plough (081-907 2498) Blue Beats
KIOOERMINSTER Market Tavern Haze III
KINGSTON ON THAMES Grey Horse Thick As Thieves
LEEDS Duchess Of York (453929) Crime And The City Solution
LEEDS Irish Centre (453929) Kathryn Tickell Band
LEICESTER Princess Charlotte (553956) Candid Beach/The Strange
LIVERPOOL Picket (051-709 3995) The Tambourines/The Profile/Pele
LONDON Brentford Red Lion (081-560 6181) Perfect Strangers/Freaky Deake
LONDON Brentford Watermans Arts Centre (081-568 1176) Simon Rackham
LONDON Camden Parkway Dublin Castle (071-485 1773) British Blues Review Jam
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) The Wendys
LONDON Dover Street Wine Bar (071-629 9813) The Jive Aces
LONDON Finsbury Park The Robey (071-263 4581) Clockwatcher/Backlash/Save Our City/Native Son
LONDON Fulham High Street King's Head (071-736 1413) Neverland/Stealing Heaven/Cow
LONDON Goswell Road Lady Owen Arms (071-278 5345) Mentaur/Mavis Toi/RMB
LONDON Great Portland Street Albany (071-388 0588) Pig Meat Pete And Suzanne Chawner
LONDON Harlesden High Street Mean Fiddler (081-961 5490) The Best Way To Walk/Ha Ha Men (Main) Philip Davies/Red Money (Acoustic)
LONDON Islington Coronet Street Bass Clef (071-729 2476/2440) Peter Ind/Mattie Ross
LONDON Islington Liverpool Road Powerhaus (071-837 3218) Big Medicine/Fat Morgan/Jacqueline Land
LONDON Islington Upper Street Kings Head (071-226 1916) Some Like It Hot
LONDON Kensington Gore Royal Albert Hall (071-589 8212) Eric Clapton
LONDON Kentish Town Town And Country Club (071-284 0303) Jesus Jones/Soho
LONDON Kings Road Crazy Larrys The New Hoolligans
LONDON Ladbroke Grove Subterania (081-960 4590) Nexus 21/Nightmares On Wax/LFO/Rhythmic
LONDON Litchfield Street Bunjies Trevor Clawson/CC Gibson/Marjje Wilson
LONDON Marquee (071-437 6603) Kitchens Of Distinction/Sweet Jesus
LONDON New Cross Road Amersham Arms (081-694 8992) The Vibrators/The Roadholers/The Luminaries
LONDON Newington Green Weavers Arms (071-226 6911) Sons Of The Desert
LONDON Oxford Street 100 Club (071-636 0933) Johnny Barker's Allstars
LONDON Shepherds Bush Opera On The Green (081-749 5928) Send It To Harriet
LONDON South Bank Archduke Wine Bar (071-928 9370) Martin Blackwell And Ian Ballentine
LONDON Stockwell Old Queen's Head (071-737 4904) Steamkings/Naked Lunch
LONDON Stoke Newington Samuel Beckett As The Crow Flies
LONDON Turnell Park Junction Road Dome (071-281 2195) Scat Opera/Zyster
LONDON Walthamstow Royal Standard (081-527 1966) Man Alive/Scarlet Thieves
LONDON Wandsworth High Street Freeways (081-789 5992) Commotion Upstairs/Bright Carvings
LONDON Wardour Street Wag Club (071-437 5534) Melt
LONDON West Hampstead West End Lane Railway (071-624



Ride

Swirling guitar melodies. Nice boys you could take home to meet Mum. One-word song titles. Four letters beginning with R. Yep, it's Ride.

It seems a small step from Oxford obscurity to selling out the Town And Country Club two nights in a row but Ride appear to be taking it in their stride. The new EP 'Today Forever', their first vinyl since the acclaimed 'Nowhere' LP, should sell by the bucketload and although their live shows are hardly riveting to watch, it hasn't stopped the kids flocking to them in their thousands. All aboard the rollercoaster. *RIDE PLAY Manchester (Saturday), Cardiff (Sunday), Cambridge (Monday), Nottingham (Tuesday)*

7611) The Pain Teens/God
MANCHESTER Brickhouse In Deep
MANCHESTER University (061-273 5111) Fatima Mansions/Hug
MANCHESTER Witchwood (061-344 0321) The Risk
NEWCASTLE Broken Doll (071-232 1047) The Bitter End Club
Greenpeace Benefit
OXFORD Jericho Tavern (54502) Fat And Frantic/Silja
SOUTHAMPTON Joiners Arms (225612) The Close Lobsters/The Fire Kites
SOUTHAMPTON Oceans Taylored Soul
STOKE Wheatsheaf (44438) Kingmaker
STOKE ON TRENT Freetown Club (214207) The Moonflowers
WIGAN Pier The Adams Family
WINDSOR Old Trout Levitation

THURSDAY 28

ABERDEEN Cafe Drummonds Off The Tracks
ASH VALE George (543500) Rusty Bucket
BATH Moles (333423) Some Average Prophecy
BELFAST Lighthouse Chimera
BERKHAMPTSTEAD Going Underground JD Blues Band
BIRMINGHAM Barrel Organ (021-622 1353) Spiral Eye
BIRMINGHAM Breedon Bar Border Cafe John Wesley Harding
BIRMINGHAM Goldwyns (021-643 5835) The Strangers
BLACKBURN Savoy (676198) Wild Honey Pie/A Little Rain
BOLTON Oscar's Wine Bar (393 463) Roadrunners
BRADFORD Queen's Hall (392712) Carter (USM)
BRADFORD University (734135) Chris & George/Jenny Eclair
BRIGHTON Basement (683585) The Last Cry
BRIGHTON Polytechnic (819141) Into Paradise
BRISTOL Bierkeller (268514) The Bhundu Boys/Sidd Seddiki/De Ke Danse
BUCKLEY Tivoli Ballroom (550782) Buster James Band
CAERDYDD Undeb Myfyrywr Anhrefn
CAMBRIDGE Corn Exchange (357851) Ned's Atomic Dustbin

CAMBRIDGE Junction (412600) Black Mime Theatre
CARDIFF Kiwi's Jacknife Disciples
COLCHESTER Oliver Twist (562453) Penny Arcade/Apple Creation
COVENTRY Tic Toc (632462) Havana 3am
CROYDON London Road Cartoon (081-688 4500) Joe Job
DEWSBURY Duke Of Wellington Indigo Prime
DONCASTER Old Castle Sound Foundation
DUDLEY JB's (53597) The Gift Faction
EDINBURGH Venue Cud
GLASGOW Mayfair (041-332 3872) Monterey Pop Festival Celebration Nite
GRAVESEND Prince Of Wales Burning Thorns
HARLOW Square (25594) Jack & Harry/Ian Keeble/Steve Pottinger/Jack Cutting
HITCHIN Bluebells Walking On Ice
JESMOND Legendary Yorkshire Heroes (091-281 3010) Lee Twomey Orchestra
KENTON Plough (081-907 2498) Songwriters Showcase
LANCASTER University (65201) Rain
LEEDS Duchess Of York (453929) Fatima Mansions
LEICESTER Barlestone Football Club The DT's
LEICESTER Princess Charlotte (553956) Attila The Stockbroker/John Otway
LEIGHTON BUZZARD Wheatsheaf (374611) The Shatners
LIVERPOOL Picket (051-709 3995) Stein
LIVERPOOL University (051-794 4143) Birdland/Trip
LONDON Brentford Red Lion (081-560 6181) Famous Last Words/Melt
LONDON Brentford Watermans Arts Centre (081-568 1176) Graham Fitkin
LONDON Camden Parkway Dublin Castle (071-485 1773) Ruthless Blues
LONDON Camden Road Underworld (071-267 3626) Sonny Southern
LONDON Camden Royal College Street Falcon (071-485 3834) The Poets/The Sidewinders
LONDON Charing Cross Road Goslett Yard Break For The Border Poorboys
LONDON Charing Cross Road Manette Street Borderline (071-497 2261) 2.2

LONDON Clapham Common Attic Club (071-923 0988) 70 Policemen In My Kitchen
LONDON Covent Garden Rock Garden (071-240 3961) Depheuse's Light/Dance Asylum
LONDON Dover Street Wine Bar (071-629 9813) Dana Gillespie
LONDON Elephant And Castle South Bank Polytechnic (071-261 1525) Vagabond Joy
LONDON Finsbury Park The Robey (071-263 4581) Max Output/Close Quarters/The Sensurround Sound/Blue In Montana
LONDON Fulham High Street King's Head (071-736 1413) Ashes And Diamonds/Honey Machine
LONDON Goswell Road Lady Owen Arms (071-278 5345) Ram Shavi/UX Oiver
LONDON Hackney Mare Street Empire (081-985 2424) Dr Robert/Ragga Twins/Joibangla
LONDON Hampstead White Horse (071-485 2112) Helltrain/The Spire Cranes
LONDON Harlesden High Street Mean Fiddler (081-961 5490) This Witness/Bob's Last Hope/A Fever Few (Main) Pat Orchard/Herbie Armstrong (Acoustic)
LONDON Islington Coronet Street Bass Clef (071-729 2476/2440) Peter Ind/Mattie Ross
LONDON Islington Upper Street Kings Head (071-226 1916) Bob And Charlie
LONDON Kensington Gore Royal Albert Hall (071-589 8212) Eric Clapton
LONDON Kings Road Crazy Larrys Assassination
LONDON Ladbroke Grove Subterania (081-960 4590) Nexus 21/Nightmares On Wax/LFO/Rhythmic
LONDON Marquee (071-437 6603) Jagged Edge
LONDON Mile End Queen Mary's College Hysterics/The Abs/Scum Pups
LONDON New Cross Paradise Bar Tristran Mailiot Quartet
LONDON Newington Green Weavers Arms (071-226 6911) The Cosmics
LONDON North Wembley East Lane Flag (081-450 4506) Drugstore Cowboys/The Slams
LONDON Oval Cricketers (071-735 3059) Tony James Shelvin
LONDON Oxford Street 100 Club (071-636 0933) Wolfie Witcher And His Brew
LONDON South Bank Archduke Wine Bar (071-928 9370) Brian Leake Duo
LONDON South Bank Purcell Room (071-928 3002) Kathryn Tickell Band
LONDON Stockwell Old Queen's Head (071-737 4904) Electric
LONDON Stoke Newington Samuel Beckett The Melanie Harrold And Oilly Blanchflower Band
LONDON Walthamstow Royal Standard (081-527 1966) Savannah Nix/Stom Warning
LONDON Wandsworth High Street Freeways (081-789 5992) Path Of The Lowborn/Near Death Experience
LONDON Wardour Street Wag Club (071-437 5534) The Milky Bar Kid
LONDON West Ealing Broadway Halfway House (081-567 0236) PJ And The Classics
LONDON West Hampstead West End Lane Railway (071-624 7611) King Cone Head/Ship Of Fools/O
LONDON Woolwich Tramshed (081-946 5041) GM And The Bucket Ts/Scared Scriptless
LUTON Skyline Club (492729) 2nd Skin
MANCHESTER Anson Road International (061-256 2793) Kitchens Of Distinction
MANCHESTER Boardwalk Crime And The City Solution
MANCHESTER Buzz Club K Passa
MANCHESTER Seven-O-One (061-681 2648) Loermeel
MANCHESTER Witchwood (061-344 0321) A Chocolate Morning/The Wyrle Swains/Grocery Trade Disco
MELKSHAM Bear (703864) St Louis
NEWCASTLE Broken Doll (071-232 1047) XLR 8R
NEWCASTLE Joe Wilson's Candleman Summer/Tim Bloom
NEWCASTLE Mayfair (323109) The Farm
NEWCASTLE Polytechnic Kingmaker/Hug
NEWCASTLE Riverside (091-261 4386) The Big Dish
NORWICH Waterfront (632717/766266) Wild Life
OXFORD Jericho Tavern (54502) Rumblefish/The Hepburns
OXFORD Old Fire Station (56400) Hot Doggety Dogs
PORTSMOUTH Fanshaws Mild Mannered Janitors/Micky Finn
ROCHDALE Gullivers The Adams Family
ROTHERHAM Horatio's Club Indie
SALISBURY Arts Centre (21744) Basti/Strange The Butcher
SHEPTON MALLET Showering Pavilion Dave Lee Roth
SHREWSBURY Buttermarket Harpbreaker Blues Band/Phil Guy
SHREWSBURY Fridge Miss America
SOUTHAMPTON Joiners Arms (225612) The Honey Smugglers/Dodgy

Also recommended: Basti, Birdland, Carmel, Cud, Dream Warriors, The Farm, Fatima Mansions, Havana 3am, Into Paradise, Chris Isaak, Freddie Jackson, Kitchens Of Distinction, The La's, Levitation, Love's Young Nightmare, Ned's Atomic Dustbin, Dave Lee Roth, Tanita Tikaram, The Wendys, Ocean Colour Scene, The Poets, Manic Street Preachers and Gary Clai's On-U-Sound

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

■ **ATTILA THE STOCKBROKER AND JOHN OTWAY:** take their double act show, 'Headbutts And Halibuts', to Bath HE College February 27, Leicester Princess Charlotte 28, Stoke Wheatsheaf March 1, Loughborough Univ 2, Coventry Tic Toc 21, London New Cross Amersham Arms 22, Doncaster Jug 23, Leeds Duchess Of York 24, Derby Bell Hotel 26, London Camden Dublin Castle 28, London Walthamstow Standard 30, London Greenwich Up The Creek April 4, Chipping Norton Theatre 5, Cambridge Man On The Moon 6, Bristol Fleece And Firkin 10, Salisbury Arts Centre 12, Harlow Square 13, London Fulham Swan 18, Birmingham Aston Univ 19, Southampton Gantry 20, Warwick Univ 23, Norwich Waterfront 24, London Woolwich Tramshed 26, Manchester Band On The Wall 29, Sheffield Leadmill 30, Leicester Poly May 2, Guildford Surrey Univ 3, Birmingham Univ 4.

■ **THE BIG DISH:** Reading Univ March 5, Manchester International Two 7, Wolverhampton Wulfrun Hall 8, Cambridge Junction 9, London Kentish Town Town And Country Club 10, Dumfries Loreburn Hall 12, Glasgow Barrowlands 13.

■ **BIRDLAND:** Play Norwich Waterfront March 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.

...on the road

■ **BONGWATER:** Manchester (venue tbc) March 14, London Camden Underworld 15, Leeds Duchess Of York 16, Birmingham Edwards No8 17, Newcastle Riverside 18.

■ **CANDYLAND:** London Charing Cross Road Marquee March 12, Cambridge Junction 14, Norwich Waterfront 15, Bath Moles 16.

■ **CARTER (USM):** Hull Tower Ballroom March 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.

■ **GARY CLAI'S ON-U SOUND SYSTEM:** Play Leeds Warehouse March 6, Oxford Poly 7, Wolverhampton Poly 9, Hull Tower 10, Lancaster Poly 11, Newcastle Riverside 14, Cambridge Corn Exchange 18, Rayleigh Pink Toothbrush 20, Northampton Irish Centre 29.

■ **ERIC CLAPTON:** At London Kensington Gore Royal Albert Hall March 5, 7 & 9.

■ **CUD:** Play Sheffield Univ March 6, Birmingham Goldwyns 7, Manchester International One 9, Leeds Warehouse 13 & 14.

■ **DREAM WARRIORS:** Bradford Univ March 6, Newcastle Poly 7.

■ **808 STATE:** One off at Manchester G-Mex March 16.

■ **THE FARM:** Play Cardiff Univ March 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 London Charing Cross Road Marquee March 5, Bristol Fleece And Firkin 6, Oxford Jericho Tavern 7, Newcastle Poly 13, Glasgow King Tut's Wah Wah Hut 14.

■ **HAPPY MONDAYS:** With The Farm and Northside at Leeds United Elland Road Stadium.

■ **JOHN WESLEY HARDING:** Hastings Crypt March 6, London Woolwich Tramshed 7, Brentford Watermans Arts Centre 8.

■ **HAVANA 3AM:** Dates at Leeds Duchess Of York March 5, Birmingham Edwards No8 6, Windsor Psykik Dancehall 9, London Ladbroke Grove Subterania 11.

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

SOUTHAMPTON Oceans Eddie Vortex And The Cupid Stunts
ST ALBANS Horn Of Plenty (53143) Wilful Sin
ST ERTH Smugglers Inn Wiz/Craze
STOCKPORT Monroe's (061-477 5331) Shake Appeal
STOKE ON TRENT Freetown Club (214207) MC Buzz B
TELFORD Duke At The Station Haze III
TWICKENHAM Winchester Hall Willy Finlayson And Matt Irving
WARE Brewery Tap (462402) Out Of The Blue
WARWICK Arts Centre Billy Jenkins
WIGAN Madisons (46241) The Big Screen
WINDSOR Old Trout Dislocation
WINDSOR Psychic Dance Hall Levitation

FRIDAY

1

ABERDEEN Caesar's Palace Riff
ASH VALE George (543500) Strolling Players
BANBURY Art Centre You Sloss
BARRY Buff Club Branded
BATH Moles (333423) The Poets
BERKHAMPTSTEAD Going Underground The Ben Dkator Band
BICKER Red Lion Alicia
BLACKBURN Trades Club 3 Men Gone Mad/Miracle Birds
BLYTH Steamboat Inn The Sunflowers/The Integrals
BOGNOR REGIS Royal Hall Courtney Pine And The Paradise Reggae Band
BRADFORD Rio Evadna/Boneyard/Outburst/Knucklebones
BRENTWOOD Hermit Club (218897) Osiris
BRISTOL Fleece And Firkin (277150) K Passa
CAMBRIDGE Flambards Billy Jenkins
CHELMSFORD Anglia Higher Education College God's Little Monkeys
CHINNOR Village Hall Suite Sixteen/Too High/Cheap Sunglasses
CDRK City Hall Tanita Tikaram
COVENTRY Polytechnic Gary Clail's D-U-Sound System
COVENTRY Stoker (441357) Harpbreaker Blues Band
CROYDON London Road Cartoon (081-688 4500) Phil Hilbourne
DUBLIN McGonagles Bolt Thrower
DUDLEY JB's (53597) Levitation/The Catherine Wheel
DUNDEE University Kith And Kin
EASTBOURNE Rumours (39308) Pure Pressure
EDINBURGH Calton Road Studios Throwing Muses
EGHAM Royal Holloway College (4453) Vagabond Joy
FELTHAM Assembly Hall The Hamsters/Pete Jagger Band
GLASGOW Queen Margaret Union (041-339 9784) Cud
GLOUCESTER Guild Hall Arts Centre Kathryn Tickell Band
GDOLE Alexandra's (761446) The Attic
ILMINSTER Dolphin The Family
IPSWICH Corn Exchange (55851) Mean Red Spiders
KIDDERMINSTER Market Tavern County High
LEEDS Duchess Of York (453929) Hiw Lloyd Langton Group/
Rattlesnake Shake
LEEDS Polytechnic (430171) The Big Dish
LEEDS Royal Park Detail Fiend
LEEDS University (439071) The Farm
LEICESTER Polytechnic (555576) Dream Warriors
LEICESTER Princess Charlotte (553956) This Wide
LIVERPOOL Bluecoat Centre (051-709 5297) Rain
LIVERPOOL Botanic Personal Column
LIVERPOOL Picket (051-709 3995) Internationale/The Stairs/
Magic Clock
LIVERPOOL Planet X (051-709 7995) Scorpio Rising
LONDON Acton George And Dragon (081-992 1932) The Crack
LONDON Brentford Red Lion (081-560 6181) Greasy Hogwash
LONDON Brentford Watermans Arts Centre (081-568 1176)
Piano Circus
LONDON Brixton Fridge (071-326 5100) FATF
LONDON Camden Parkway Dublin Castle (071-485 1773) The Stargazers
LONDON Camden Road-Underworld (071-267 3626)
Chapterhouse/Club Independiente
LONDON Camden Royal College Street Falcon (071-485 3834)
Cut Cut Emma/Ginger Bottles
LONDON Charing Cross Road Goslett Yard Break For The Border 2 Way Stretch
LONDON Charing Cross Road Manette Street Borderline (071-497 2261) The Dylans
LONDON Covent Garden Rock Garden (071-240 3961)
Wildlife/De Luca
LONDON Dover Street Wine Bar (071-629 9813) Mister Clean
LONDON Finsbury Park The Robey (071-263 4581) Body Factory/Victory Club
LONDON Forest Hill Pie And Kilderkin Harry Kane And The Moneymakers
LONDON Fulham High Street King's Head (071-736 1413)
Disney Ravers
LONDON Goldhawk Road Seven Stars (081-748 5679) Irish Mist
LONDON Goswell Road Lady Owen Arms (071-278 5345) Calr Paravel
LONDON Hackney Brooksby's Walk Chats Palace (081-986 6714) Las Insallables/Billos Caracas Boys



Throwing Muses

Two years since they last touched down on this side of the pond and much has changed in Throwing Muses' world. Bassist Leslie Langston quit to get married, Fred Abong joined to give Dave Narcizo support in the token male stakes and Tanya Donnelly ran off to make cool noises in the Breeders. Kristin Hersh, meanwhile, sued people and checked into a mental hospital. Amazingly, they found time to make a glorious new record, 'The Real Ramona', and now's yer chance to mosh with the Muses, quite possibly the happiest looking band on the planet. One listen and you'll understand why.

THROWING MUSES play Edinburgh (Friday), Glasgow (Saturday), Newcastle (Sunday), Leeds (Monday), Liverpool (Tuesday)

LONDON Hackney Mare Street Empire (081-985 2424) Paul Morocco/Earl Okin
LONDON Hampstead White Horse (071-485 2112) Pinky And The Puritans/Headbutt
LONDON Harlesden High Street Mean Fiddler (081-961 5490) Butterfield 8/Big Bhudda/Borrowed And Blue (Acoustic)
LONDON Herne Hill Half Moon (071-274 2733) Cut Cut Emma/Freebass
LONDON Houghton Street London School Of Economics (071-405 7686) Into Paradise
LONDON Islington Liverpool Road Powerhaus (071-837 3218) Asla Fields
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) Daisy Chainsaw/The Emotionals
LONDON Kentish Town Town And Country Club (071-284 0303) Wendy May's Locomotion
LONDON Ladbroke Grove Subterania (081-960 4590) Lomax
LONDON New Cross Road Amersham Arms (081-694 8992) Sons Of The Desert/The Thorns

LONDON New Cross Venue (081-692 4077) Ocean Colour Scene/Sinister Groove
LONDON Newington Green Weavers Arms (071-226 6911) Bush Masters
LONDON North Finchley Lodge Lane High Road Torrington (081-445 4710) Man
LONDON North Wembley East Lane Flag (081-450 4506) Decadence
LONDON Oval Cricketers (071-735 3059) Macavity's Cat
LONDON Oval Festival Inn (071-793 0032) Chad Valley Five
LONDON Shoreditch Town Hall Ozric Tentacles/Treatment/Senser
LONDON Stockwell Old Queen's Head (071-737 4904) Firework Party/The Storytellers
LONDON Stoke Newington Samuel Beckett Into The Red
LONDON Tufnell Park Junction Road Dome (071-281 2195) Club Chain
LONDON Walthamstow Royal Standard (081-527 1966) Cougar/ADK
LONDON Wandsworth High Street Freeways (081-789 5992) Microgroove/Dave Howard Singers/Babysnakes
LONDON Wardour Street Wag Club (071-437 5534) Plutonium
LONDON Wembley Arena (081-902 1234) Dave Lee Roth
LONDON West Hampstead West End Lane Railway (071-624 7611) Milk/Suncarriage
LONDON Woolwich Tramshed (081-946 5041) Ruthless Blues/The Intrepid Spaniels
LONG EATON Tiger Prismatic
LYDD Royal Oak Moonshot Blues Band
MANCHESTER Anson Road International (061-256 2793) Edwyn Collins
MANCHESTER Boardwalk The Wendys
MANCHESTER Chorlton Irish Centre John Wesley Harding
MANCHESTER International II (061-273 8834) Dumpy's Rusty Nuts/Engine
MANCHESTER University (061-273 5111) Birdland/Trip
NEWCASTLE Broken Doll (071-232 1047) The Sunflowers/A Chocolate Morning
NEWCASTLE Joe Wilson's Kennedy/The Percys/The Presleys
NORTHAMPTON Irish Centre Kitchens Of Distinction
NORWICH Festival Hall (621769) Hoipolloi
NORWICH UEA (505401) Ned's Atomic Dustbin
NORWICH Waterfront (632717/766266) Havana 3am/The Phantom Chords/The Replicas
NORWICH World's End The Ire
NOTTINGHAM Narrow Boat (501947) Slum Turkeys/Crane
OXFORD Jericho Tavern (54502) The Caravelles
OXFORD Old Fire Station (56400) Paddy Goes To Hollyhead
PASSFIELD Royal Oak Touch
PERTH Bianco's B Boat

PLYMOUTH Wasp N-Joi
PRESTON Grand Hall The Blues Band
READING After Dark Club Moonshot Blues Band
SHEFFIELD University (724076) Carter (USM)
SOUTHAMPTON Oceans The Rivals
ST ALBANS Horn Of Plenty (53143) Jive Cats
STOKE Wheatheal (44438) Attila The Stockbroker/John Otway
SWANSEA Copperman's Haze III
TAIN Balanagowan Hotel (2173) The Hardline
TELFORD Lion Street Cultural Centre (615885) Langfield Crane/Nature Things
TUNBRIDGE WELLS Winchester Club The Becketts
WALSALL Junction 10 (648100) Neil Jackson's Rock Disco
WENTWORTH Rockingham Arms (585977) R Cajun And The Zydeco Brothers
WHITECROFT Royal Oak KAOS
WIGAN Den Sofahead/Quicksand
WINDSOR Old Trout Benefit Gig
WORKSOP Regal Arts Centre Fatlma Mansions/Rumblefish
YORK University (412328) Kingmaker

SATURDAY

2

ASH VALE George (543500) Sweet Life
BASILDON Roundacre Steve Hooker
BATH Moles (333423) Into Paradise
BERKHAMPTSTEAD Going Underground The Riffz
BIRKENHEAD Stairways (051-647 6544) Buster James Band
BIRMINGHAM University (021-472 1841) Excalibur
BRADFORD Rio Mr Meana/Kickback/Street Rage/Roughneck
BRADFORD Royal Standard The Attic
BRENTWOOD Castle Nine Nine Nine
BURNLEY Le Grand The Adams Family/Russian For Money
BURY ST EDMUNDS Prior Inn Once Bitten/Easy Access
COVENTRY Warwick University (417417) Vagabond Joy
CROYDON London Road Cartoon (081-688 4500) Dusay
CUMBERNAULD Theatre Gargleblud
DUBLIN Stadium Tanita Tikaram
DUDLEY JB's (53597) Howlin' Wilf
EASTBOURNE Rumours (39308) English Rogues
EDINBURGH Venue Riff
GLASGOW Mayfair (041-332 3872) Throwing Muses
GLOUCESTER Guild Hall Arts Centre Harpbreaker Blues Band/
Phil Guy

CONTINUES OVER

...on the road

De Montfort Hall 8, London Brixton Academy 10.

■ **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.

■ **CHRIS ISAAK:** Cambridge Corn Exchange March 6, Leeds Univ 7, Newcastle City Hall 8, Manchester Academy 10, London Kentish Town Town And Country Club 11 & 12, Birmingham Town Hall 14, Bristol Colston Hall 15.

■ **FREDDIE JACKSON:** Plays London Hammersmith Odeon March 4 & 5, Manchester Apollo 9, Edinburgh Playhouse 10, Bristol Hippodrome 12.

■ **TOM JONES:** Major UK tour at Oxford Apollo March 21, Cardiff St David's Hall 23, 24, 25, 26 & 27, Brighton Centre 28, Port Talbot Afan Lido 30 & 31, Sheffield City Hall April 2, Newcastle City Hall 3, Glasgow SECC 4, Blackpool Opera House 5, Manchester Apollo 6, Birmingham NEC 7, Bournemouth BIC 9, London Wembley Arena 10, Dublin The Point 12, Belfast Kings Hall 13, Liverpool Empire 14, Manchester Apollo 15.

■ **JUDAS PRIEST:** At Aston Villa Leisure Centre March 19, Manchester Apollo 20, London Hammersmith Odeon 22, Newport Centre 24, Sheffield City Hall 26, Newcastle City Hall 27, Edinburgh Playhouse 28.

■ **LENNY KRAVITZ:** At Manchester Apollo May 6, Glasgow Barrowlands 7, Leicester

■ **THE LA'S:** Norwich UEA March 5, Sheffield Octagon 7, Birmingham Hummingbird 8, Manchester Academy 9, Middlesbrough Town Hall 11, Glasgow Plaza 12, Edinburgh Network 13, Leeds Univ 14, London Kentish Town Town And Country Club 16 & 17, Brighton Event 18, Cambridge Corn Exchange 20, Liverpool Royal Court 22.

■ **LEVITATION:** Play London New Cross Venue March 22.

■ **LITTLE ANGELS:** Play Norwich UEA March 6, Bradford St Georges Hall 7, Manchester International Two 8, Glasgow Barrowlands 8, Wolverhampton Civic Hall 11, London Kentish Town Town And Country Club 13, Cardiff St Davids Hall 15, Cambridge Corn Exchange 16.

■ **LOVE'S YOUNG NIGHTMARE:** Play Middlesex Poly March 5, Cardiff Univ 8, Oxford Jericho Tavern 9, Sheffield Poly 14, Leicester Princess Charlotte 16, Manchester Boardwalk 20, Doncaster Jug 21, Leeds Duchess Of York 22, Harlow Square 23, Southampton Joiners 28, Dudley JB's 29, Hull Adelphi April 4, Bath Moles 5, London Charing Cross Road Marquee 6.

■ **MANIC STREET PREACHERS:** Play Derby Buzz March 5, Swansea Marina 6, Lancaster Univ 7, Gourock Bay Hotel 8, Glasgow King Tur's Wah Wah Hut 9, Edinburgh Venue 10, Newcastle Riverside 11, Bradford Queen's Hall 12, Buckley Tivoli 13.

■ **MEGADETH:** Birmingham NEC March 23, Poole Arts Centre 24, London Hammersmith Odeon 25 & 26, Manchester Apollo 28, Newcastle City Hall 29, Edinburgh Playhouse 30, Dublin Point April 1.

■ **GEORGE MICHAEL:** London Wembley Arena March 19, 20, 22 & 23.

■ **CHRISTY MOORE:** Glasgow Barrowlands May 4, Newcastle City Hall 7, Leeds Colosseum 8, Sheffield City Hall 9, Manchester Free Trade Hall 11, Llandudno Arcadia Theatre 12, Liverpool Royal Court 13, Birmingham Town Hall 14, Nottingham Royal Centre 16, Hull Town Hall 17, Reading Hexagon 19, Warwick Univ 20, Bristol Colston Hall 21, Brighton Dome 22, Cambridge Corn Exchange 24, Norwich UEA 25, Poole Arts Centre 26, Guildford Civic Hall 27, Lewisham Civic Hall 29, Hatfield Forum 30, Crawley Hawth Centre 31.

■ **MOTORHEAD:** Hull City Hall is now April 11, Aston Villa Leisure Centre 12, Manchester Apollo 13, Glasgow Barrowlands 14.

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NIGHTSHIFT

FROM PREVIOUS PAGE

GLOUCESTER Malt And Hops KAOS
GOSPORT Kelly's Mild Mannered Janitors/The Nuthin's
GOSPORT Labour Club Micky Finn
GWENT Hostry Haze III
HANLEY Victoria Halls (214641) The Farm
HARLOW Square (25594) Blind Mice/Blab Happy
HASTINGS Castle Karen O'Ache
HEBDEN BRIDGE Trades Club (845265) Creole
IPSWICH Corn Exchange (55851) Uriah Heep/Different World
KIDDERMINSTER Market Tavern Fatima Mansions/The Yogots
LEEDS Duchess Of York (453929) Gutter Brothers
LEICESTER Princess Charlotte (553956) The Hunters Club
LWES Prince Of Wales Moonshot Blues Band
LIVERPOOL Cosmos Common Ground
LIVERPOOL Planet X (051-709 7995) Love's Young
 Nightmare/Quicksand
LIVERPOOL Royal Court (051-709 4321) Chris Isaak
LONDON Acton Geoge And Dragon (081-992 1932) Celtic
 Fusion
LONDON Brentford Red Lion (081-560 6181) Clear Blue Sky
LONDON Brentford Watermans Arts Centre (081-568 1176)
 Piano Circus
LONDON Brixton Fridge (071-326 5100) Glen Edward
 Thomas/Reasons To Be Cheerful
LONDON Camden Parkway Dublin Castle (071-485 1773)
 Audio Murphy
LONDON Camden Road Underworld (071-267 3626) Levitation
LONDON Camden Royal College Street Falcon (071-485 3834)
 Kingmaker/Crossland
LONDON Charing Cross Road Goslett Yard Break For The
 Border Mynah Birds
LONDON Charing Cross Road Manette Street Borderline
 (071-497 2261) Xmas Club
LONDON Covent Garden Rock Garden (071-240 3961) The
 Constitution/Principal Peach
LONDON Dover Street Wine Bar (071-629 9813) Frank The Cat
LONDON Finsbury Park The Robey (071-263 4581)
 Screaming Lord Sutch/John Cooper Clarke/
 Splodgenessabounds/Blueyes
LONDON Fulham High Street King's Head (071-736 1413)
 Atomic Vicars
LONDON Goswell Road Lady Owen Arms (071-278 5345) 67/
 Strobe/The Fenesseys/The Rhythm Bandits
LONDON Hackney Brooksby's Walk Chats Palace (081-986
 6714) House Of Commons/Roy St John/Rob McKinley/Fancy
 Footwork/Terence O'Flaherty/Martin Soul/Father Of Brides/
 Refuge/Sound Waves
LONDON Hackney Mare Street Empire (081-985 2424) Jo Brand/
 John Lenahan/Pat Condel/Brigitte Bottle Orchestra/Felix/
 Alistair McGowan
LONDON Hammersmith Odeon (081-748 4081) Righteous
 Brothers
LONDON Hampstead White Horse (071-485 2112) Sofahead/
 Nerverack/Older Than Dirt



Carter The Unstoppable Sex Machine

They may be knocking on a bit but with a stonking new album '30 Something' having attracted a sizeable amount of pre-sales from eager record shops Jim Bob and Fruit Bat are embarking on yet another tour and you can be assured of plenty of stage diving frenzy.

Wait until it comes out that Fruit Bat used to have green hair and go see The Lurkers and Jim Bob was a smart suited mod in a band called Jeepster. They really are that old!

CARTER (USM) play Keele (Wednesday), Bradford (Thursday), Sheffield (Friday), Nottingham (Sunday), Hull (Tuesday)

LONDON Harlesden High Street Mean Fiddler (081-961 5490)
 John Wesley Harding (Main) Toasted Heretic/John Dougherty
 (Acoustic)
LONDON Herne Hill Half Moon (071-274 2733) Crystal
 Minefield/
 Mother Machine/The Beautiful Ones
LONDON Holloway Road Victoria (071-606 1952) Irish Mist
LONDON Islington Liverpool Road Powerhaus (071-837
 3218) Crime And The City Solution/Phil Schoenfelt
LONDON Islington Upper Street Hare And Hounds (071-226
 2992) The Oorstops
LONDON Islington Upper Street Kings Head (071-226 1916) Joe
 Jab
LONDON Kentish Town Bull And Gate (071-485 5358) Shark
 Taboo
LONDON Ladbroke Grove Subterania (081-960 4590) Choice
LONDON New Cross Road Amersham Arms (081-694 8992)
 Medicine Wheel/The Sundancers
LONDON New Cross Venue (081-692 4077) BMX Bandits/
 Groovy Little Numbers/Gingerbottles
LONDON Newington Green Weavers Arms (071-226 6911)
 Companions Of The Rosy Hour
LONDON North Wembley East Lane Flag (081-450 4506) The
 Odd Eccentric/Tempting Fate
LONDON Oval Cricketers (071-735 3059) More N More
LONDON Stockwell Old Queen's Head (071-737 4904) Fogs/
 Oust To Oust
LONDON Stoke Newington Samuel Beckett Paddy Goes To
 Hollyhead
LONDON Stratford Grove Crescent Road Tom Allen Arts Centre
 Bryan Wilson And The Sounds Of The Earth
LONDON Walthamstow Royal Standard (081-527 1966) Man/
 Sons Of Hedon
LONDON Wandsworth High Street Freeways (081-789 5992)
 Gods Of Chaos/White Heat
LONDON Wardour Street Wag Club (071-437 5534) Attitude
LOUGHBOROUGH University (266600) Attila The Stockbroker/
 John Otway
MALVERN Winter Gardens The Blues Band
MANCHESTER Academy (061-275 2390) Ride
MANCHESTER Anson Road International (061-256 2793) Roy
 Ayers/Kalima
MARKET HARBOROUGH Greyhound Red Knows Blues
MILTON KEYNES Compass Club (70003) The Ju Ju Men
NEWCASTLE Riverside (091-261 4386) The Stranglers
NORTHAMPTON Racehorse Trance Oance
NORWICH Arts Centre (660352) Kathryn Tickell Band
NORWICH Ferryboat Tom Small's Box
NORWICH Waterfront (632717/766266) Dana Gillespie/
 Albert's Blues & Boogie
NOTTINGHAM Narrow Boat (501947) Thin Not Fat
NOTTINGHAM Trent Polytechnic (476725) Gary Clall's
 On-U Sound System
OXFORD Jericho Tavern (54502) Madamadam/Critical Mass
OXFORD Old Fire Station (56400) The Crows/The Rain
 Poets
PETERBOROUGH Shuffles Walking On Ice
SCARBOROUGH Stage Door (378843) Zuma

small town parade

AND WE DANCE ON the new single out now

12" & CD include bonus track 7" - 12" - CD

Deltic Records
 NRV
 MUSIC

THE SUNDAY WAY OF LIFE

NIGHTSHIFT

SOUNDS ADVISES YOU TO RING THE VENUE IN CASE OF LATE ALTERATIONS TO DATES OR VENUES

SHEFFIELD Leadmill (754500) Havana 3am
 SHEFFIELD University (724076) Birdland/Trip
 ST ALBANS Horn Of Plenty (53143) Joe T'Bone
 STROUD Roxborough House K Passa
 SUNDERLAND Polytechnic (76191) Ruthless Rap Assassins
 WALSALL Junction 10 (648100) The Bailey Brothers
 WINCHESTER Henry Beaufort School The Moonflowers/The Lovebuttons
 WINDSOR Old Trout Aurra
 WORKSDP Regal Arts Centre Ryton Sinfonia
 WROXHAM Castle Jeopardy
 YORK University (412328) You Slush

MILTON KEYNES Woughton Centre (660392) Man
 NEWCASTLE Riverside (091-261 4386) Throwing Muses/
 Anastasia Screamed
 NORTHAMPTON Crown And Anchor Outdoor
 NDRWICH UEA (505401) Gary Clail's On-U-Sound Sytem
 NDRWICH Waterfront (632717/766266) 12C/Drawing
 Machine/Catalyst/Peppermint Twist/Refuse/Children Of The
 Love Dimension/Blue Steel/The Jokers/Trash Alley/Nocturnal
 Emission/Landslide
 NOTTINGHAM Trent Polytechnic (476725) Carter (USM)
 NUTLEY Shelley Arms The Astronauts/Salad From Atlantis/
 Morrissey The Consumer Monkey
 REDCAR Bowl The Big Dish
 ROSS ON WYE KGB Haze III
 SHEFFIELD Leadmill (754500) The Blues Band
 WARRINGTON Parr Hall (34958) The La's

SUNDAY

3

ABERDEEN Cafe Drummonds A Chocolate Morning
 ASH VALE George (543500) Ant Hill Mob
 BELFAST Ulster Hall Tanita Tikaram
 BERKHAMPTSTEAD Going Underground Hostage/Snot Tros/67
 Slammers
 BIRMINGHAM Barrel Organ (021-622 1353) Assassin
 BIRMINGHAM Edwards No 8 RDF/Bastl
 BIRMINGHAM Hippodrome Theatre Freddie Jackson/Donna
 Gardier
 BIRMINGHAM Hummingbird The Farm
 BOLTON Albert Hall Harpbreaker Blues Band/Phil Guy
 BOURNEMOUTH International Centre (292476) Cud
 BRISTOL Fleece And Firkin (277150) Love's Young Nightmare
 CARDIFF Chapter Arts Centre (31194) Jackknife Disciples
 CARDIFF University (396421) Ride
 CROYDON London Road Cartoon (081-688 4500) Space
 Chickens (Lunch) Bogus Brothers (Eve)
 DERBY Flamingo And Firkin Wolly And The New Cranes
 DUDLEY JB's (53597) The Gutter Brothers
 EAST KILBRIDE Whitehalls Farm Big George And The
 Business
 EASTBOURNE Rumours (39308) Moonshot Blues Band
 EASTCOTE Clay Pidgeon (081-866 5358) Wildcat Pete's Hop
 EDINBURGH Art College Quicksand
 EDINBURGH Queen's Hall (031-668 2019) Chris Isaak
 GLASGOW Pier 79 Riff
 GUILDFORD Surrey University (71281) Into Paradise
 HEDDEN BRIDGE Trades Club (845265) Jon Taylor Trio
 HULL Adelphi (48216) The Poets
 HULL Tower Ballroom (223376) Ned's Atomic Dustbin
 LEEDS Duchess Of York (453929) Henry Normal/Linda Smith
 LEEDS Polytechnic (430171) Birdland/Trip
 LEICESTER Princess Charlotte (553956) The Dylans/
 Rumblefish
 LONDON Acton George And Dragon (081-992 1932) The Storm
 (Lunch) Jigsaw (Eve)
 LONDON Brentford Watermans Arts Centre (081-568 1176)
 Chris Fitkin And Eleanor Alberga
 LONDON Camden Parkway Dublin Castle (071-485 1773)
 Lunchtime Jazz (Lunch) Shakey Vick Blues Band (Eve)
 LONDON Camden Road Underworld (071-267 3626) Wolfie
 Witcher And His Brew
 LONDON Chelsea Harbour Yard Jerry Sentluk And His Capital
 Swing (Lunch)
 LONDON Covent Garden Rock Garden (071-240 3961) Walking
 On Ice/Over The Edge (Lunch) James Delvin/Great Big/The
 Brotherhood (Eve)
 LONDON Finsbury Park The Robey (071-263 4581) The
 Partnership/World Gone Crazy
 LONDON Frith Street Ronnie Scott's (071-439 0747) Carmel
 LONDON Fulham High Street King's Head (071-736 1413)
 Virginia Creepers
 LONDON Goswell Road Lady Owen Arms (071-278 5345)
 Universal Candy Club/Word Of Mouth
 LONDON Hackney Mare Street Empire (081-985 2424) The
 Jacket Potatoes/Sid Frisby/Geraldine Murray/Ian Saville/
 Simon Korner Experience
 LONDON Harlesden High Street Mean Fiddler (081-961 5490)
 The Last Cry/Yellow Station Blue/The Project (Main) David
 Freeman (Acoustic)
 LONDON Islington Liverpool Road Powerhaus (071-837
 3218) Traditional Session (Lunch) North London Ceill Band
 (Eve)
 LONDON Kensington Gore Royal Albert Hall (071-589 8212) Eric
 Clapton
 LONDON Newington Green Weavers Arms (071-226 6911)
 Terry Clarke And Micheal Messer
 LONDON North Finchley Lodge Lane High Road Torrington
 (081-445 4710) The Hamsters
 LONDON Oval Cricketers (071-735 3059) Linda's Box Of Tricks
 (Lunch)
 LONDON Shepherds Bush Basement Through The Minefield/
 Brilliant But/Very American
 LONDON Walthamstow Royal Standard (081-527 1966)
 Amnesia/Sweet N Innocent
 LONDON West Hampstead West End Lane Railway (071-624
 7611) Force Fed/Jailcell Recipes
 LONDON Woolwich Tramshed (081-946 5041) Irish Music
 Session (Lunch)
 MANCHESTER Boardwalk Moving Past

MONDAY

4

ASH VALE George (543500) Strawberry Jam
 BATH University (63228) John Wesley Harding
 BIRMINGHAM Barrel Organ (021-622 1353) Fatima Manslons/
 Rumblefish/Hug
 BIRMINGHAM Hare And Hounds (444 2081) Joytown/Speaking
 Tongues
 BIRMINGHAM NEC (021-780 4133) Dave Lee Roth
 BRISTOL Bierkeller (268514) Cud
 CAMBRIDGE Corn Exchange (357851) Ride
 CARDIFF Chapter Arts Centre (31194) Subliminal Flashback
 CARDIFF Sam's Bar (345189) Jackknife Disciples
 DUDLEY JB's (53597) Brave/Flash Back Booth
 DUNSTABLE Wheatsheaf (662571) Fatman And Th'Bastards/
 The Shatters
 EXETER University (263263) The Farm
 GLASGOW Pavilion Theatre (041-332 1846) Chris Isaak
 HARLOW Square (25594) Citizen/The Barra Boys/Rosy Blue
 LEEDS Duchess Of York (453929) Miles
 LEEDS Polytechnic (430171) Throwing Muses
 LEICESTER Polytechnic (555576) The Big Dish
 LEICESTER Princess Charlotte (553956) The Redfens
 LEICESTER University (556282) The La's
 LIVERPOOL University (051-794 4143) Ned's Atomic Dustbin
 LONDON Camden Parkway Dublin Castle (071-485 1773)
 Rough And Ready
 LONDON Charing Cross Road Goslett Yard Break For The
 Border Pete Jagger Band
 LONDON Charing Cross Road Manette Street Borderline
 (071-497 2261) The Muscle Shoal/Ashes And Diamonds
 LONDON Covent Garden Rock Garden (071-240 3961) Quad/
 The Daisy Hour
 LONDON Finsbury Park The Robey (071-263 4581)
 Quicksand/Insight/Cowboy Killers/Sleep
 LONDON Hackney Mare Street Empire (081-985 2424) Over The
 Top
 LONDON Hammersmith Odeon (081-748 4081) Freddie
 Jackson/Donna Gardier
 LONDON Harlesden High Street Mean Fiddler (081-961 5490)
 Cheeba Rhythm/Valley Of The Dolls (Main) The Thrusting
 Quimberleys/Chris Ford (Acoustic)
 LONDON Islington Liverpool Road Powerhaus (071-837
 3218) Sunrise
 LONDON Islington Upper Street Kings Head (071-226 1916)
 Will Killeen
 LONDON Kensington Gore Royal Albert Hall (071-589 8212) Eric
 Clapton
 LONDON Ladbroke Grove Subterania (081-960 4590) The
 Candyskins/The Seizers
 LONDON New Cross Road Amersham Arms (081-694 8992)
 The Mammalukes/Freebass/The Starboys
 LONDON Newington Green Weavers Arms (071-226 6911)
 Father Of The Brides
 LONDON Shepherds Bush Basement Blad The Impaler/Sub
 Zera/Treehouse
 LONDON Stockwell Old Queen's Head (071-737 4904) Stringer/
 Globe
 LONDON Stoke Newington Samuel Beckett Rhythm Driven/
 Housework/Summerbees
 LONDON Walthamstow Royal Standard (081-527 1966)
 Walking On Ice/Bad Samaritans/Pagodas
 LONDON Wandsworth High Street Freeways (081-789 5992)
 Syleent Knight/Sudden Impact
 LONDON Wardour Street Wag Club (071-437 5534) Wild And
 Wicked
 LONDON West Hampstead West End Lane Railway (071-624
 7611) The Stretchheads/Use
 MIDDLESBROUGH Empire Sofahead/Nerverack/MDM
 NEWCASTLE Riverside (091-261 4386) Jagged Edge
 NOTTINGHAM Rock City (412544) Uriah Heep
 NOTTINGHAM Trent Polytechnic (476725) Rain
 OXFORD Old Fire Station (56400) Glad/Pslyons
 PORTSMOUTH Stairway To Heaven Mild Mannered Janitors/
 Micky Finn
 SOUTHAMPTON Oceans Pork Pie Hat
 STOKES ON TRENT Freetown Club (214207) Havana 3am
 WIDNES Queen's Hall (65359) The Chaps/Durango 95

Crime And The City Solution

This is all getting a teensy weensy predictable. Crime release another sparkling single, 'Dolphins', which is greeted with the usual euphoric critical acclaim and negative media exposure, before embarking on their largest UK tour in living memory and they're still being booked into scumhalls. Admittedly, they've outdone themselves somewhat by arranging to play nearly a fistful of dates, but the great gig-going public still seems horribly disinterested. All this must change. Like euro-noisists Front 242, Crime And The City Solution are one of the most grossly underrated bands around, their three (count them) classic albums a damning gap in many wouldbe discerning collections. This time get it right, this time make sure you see them, get blown away by Bonney's theatrical overtones, Harvey's immaculate beatmastery and the rest's total control of mood and pace. The last time I saw them I didn't sleep for two days.

CRIME AND The City Solution play Leeds (Wednesday), Manchester (Thursday) and London Islington Powerhaus (Saturday)

Leo Regan



TUESDAY

5

ABERDEEN Cafe Drummonds Danette Summer
 ARMAGH Charlemont Arms Hotel Jason Rebello
 ASH VALE George (543500) Lunatic Fringe
 BERKHAMPTSTEAD Going Underground Slowbuck
 BIRMINGHAM Barrel Organ (021-622 1353) Prophecy Of
 Doom
 BRIGHTON Basement (683585) The Prayer Boat
 BURTON Brewhouse (516030) R Cajun And The Oriole
 Brothers/Oriole Jazz Band
 CANNOCK Smackers The Shining
 CARDIFF University (396421) Ned's Atomic Dustbin
 DERBY Buzz Manic Street Preachers
 DUDLEY JB's (53597) Panic Beach/Newspeak/Nancy Reverb
 HARLOW Square (25594) Andy Craven
 HULL Tower Ballroom (223376) Carter (USM)

LEEDS Duchess Of York (453929) Havana 3am/The Attic
 LEEDS Warehouse (468287) The Strangers
 LEICESTER Princess Charlotte (553956) Dreamtime
 LIVERPOOL Hardman House Hotel (051-708 8303) Or Brown
 LIVERPOOL Polytechnic (051-709 4047) Throwing Muses
 LIVERPOOL University (051-794 4143) Vagabond Joy
 LONDON Brixton Fringe (071-326 5100) Eartha Kitt/Daisy
 Chain
 LONDON Camden Parkway Dublin Castle (071-485 1773) Will
 Killeen/John Williams
 LONDON Charing Cross Road Goslett Yard Break For The
 Border Road Runners
 LONDON Charing Cross Road Manette Street Borderline
 (071-497 2261) The Becketts/Bugblot/The Love Blabs
 LONDON Covent Garden Rock Garden (071-240 3961) 67/
 South Parade
 LONDON Goswell Road Lady Owen Arms (071-278 5345)
 Identity/Knuckle Head/About 3 Minutes

CONTINUES OVER

■ NED'S ATOMIC DUSTBIN: Cardiff Univ March 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.

■ PET SHOP BOYS: UK tour at Birmingham NEC June 2 & 3, Whitley Bay Ice Rink 5, Wembley Arena 8 & 9.

■ PIXIES: Crystal Palace Bowl June 8.

■ POGUES: St Patrick's Day bash at Glasgow Barrowlands March 17.

■ POPGUNS: Play Brighton The Event March 6, Shrewsbury Fringe 14, Wrexham War Memorial 15, Hull Univ 20, Leeds Duchess Of York 21, Manchester Boardwalk 22, Gloucester Arts Centre 25, Trowbridge Psychic Pig 26, Exeter Univ 27, London Islington Powerhaus 28

...on the road

■ PRAYER BOAT: Play Brighton Basement March 5, Leicester Princess Charlotte 6, Leeds Duchess Of York 7, Glasgow King Tut's Wah Wah Hut 8, Newcastle Riverside 10, London Harlesden Mean Fiddler 12, Cambridge (venue tbc) 14, Bath Moles Club 15.

■ PSYCHIC TV 2: London Ladbroke Grove Subterania March 6.

■ RIDE: Play Nottingham Rock City March 5, London Kilburn National Ballroom 6 and 7, London Kentish Town Town And Country Club 8.

■ SPIN: Gigs at Nottingham Trent Poly March 11, Leeds Duchess Of York 12, Dudley JB's 15, Harlow Square 16.

■ ROD 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: St Patrick's Day at London Brixton Academy March 17.

■ STING: Newcastle City Hall April 21 & 22, London Hammersmith Odeon 24, 25, 26, 27 & 28.

■ THROWING MUSES: Play Liverpool Poly March 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 Poole Arts Centre March 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

■ YES: Pumping it up at Birmingham NEC June 25, London Wembley Arena 28 & 29

Sounds has the most informative & comprehensive gig guide in Britain - and it won't cost a penny to get your gig in. Send information to Sounds Gigs, Ludgate House, 245 Blackfriars Road, London SE1 9UZ. Fax copy to: 071-928 2852. Or call Nightshift on 071-921 5900.

NIGHTSHIFT

FROM PREVIOUS PAGE

LONDON Hackney Brooksby's Walk Chats Palace (081-986 6714) **Lorraine Bowen**
LONDON Hammersmith Odeon (081-748 4081) **Freddie Jackson/Donna Gardier**
LONDON Harlesden High Street Mean Fiddler (081-961 5490) **Ojango Rose/Skin Games/Ashes And Diamonds (Main) O/ Jimmy Jimmy (Acoustic)**
LONDON Islington Liverpool Road Powerhaus (071-837 3218) **Levellers 5/The Keatons/Pop Am Good**
LONDON Islington Upper Street Kings Head (071-226 1916) **Janie Johnson**
LONDON Kensington Gore Royal Albert Hall (071-589 8212) **Eric Clapton**
LONDON Marquee (071-437 6603) **Fatima Manslons**
LONDON Mornington Crescent Camden Palace (071-387 0428) **Th' Faith Healers**
LONDON Newington Green Weavers Arms (071-226 6911) **Reg Meuross/Brid Dolley/Tommy O'Sullivan/Kevin McConville**
LONDON Shepherd's Bush Basement Wasted Moose/Fat Jasper/Joe Muttley
LONDON Stockwell Old Queen's Head (071-737 4904) **Scream Jesus/Trampoline**
LONDON Stoke Newington Samuel Beckett John Wayne Army/Gallon Drunk
LONDON Tufnell Park Junction Road Dome (071-281 2195) **Sunshot/Smell Funky Beast/Mojo Slide**
LONDON Walthamstow Royal Standard (081-527 1966) **Footnote Frenzy/Mouth Subzerra**
LONDON Wardour Street Wag Club (071-437 5534) **Intense**
LONDON West Hampstead West End Lane Railway (071-624 7611) **Starclub/Reunion**
LONDON Woolwich Tramshed (081-946 5041) **Hollavision/Razorback/Who Cares**
MANCHESTER Boardwalk Arch Dentons/Zanaiko/Widehead
MANCHESTER Follies Wine Bar Pat Orchard/Oulland
MANCHESTER Whitworth Street Hacienda (061-236 5051) **Dream Warriors**
MANSFIELD Arts Centre Stan Tracy Quartet
MIDDLESEX Polytechnic (081-441 4672) **Love's Young Nightmare**
NEWCASTLE Riverside (091-261 4386) **Ruthless Rap Assassins/Krispy 3**
NORWICH UEA (505401) **The La's**
NORWICH Waterfront (632717/766266) **Birdland/Chunk/Trip**
NOTTINGHAM Rock City (412544) **Rlde**
OXFORD Old Fire Station (56400) **Kicking The Image/Fruit**
POOLE Arts Centre (685222) **Tanita Tikaram**
READING University (860222) **The Big Dish**
ROTHERHAM Sub Club Bagman
SOUTHAMPTON Oceans Steve Hunt
SWANSEA University (295466) **JJ**
TELFORD Oakengates Cultural Centre (615885) **Uriah Heep**
TROWBRIDGE Psychic Pig Club **The Becketts**
UXBRIDGE Folk Club Come All-Ye
YORK University (412328) **Rain**

■ **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 Odeon 8, Geislingen Ratscenmuhle 9, Munich Nachtwerk 11.
Belgium: Kontlich Lint Fabrik 12.

■ **BUFFALO TOM:** Netherlands Den Bosch Willem II March 22, Amsterdam Milky Way 23, Den Haag Paards 24.
Denmark: Copenhagen Barbu 26.
Germany: Berlin Metropol 27, Hamburg Markthalle 28.
Netherlands: Leeuwarden Zalen Schaaf 29.
Germany: Oldenburg Kulturzentrum 30, Düsseldorf Phillipshalle 31, Stuttgart Maxim Gorky April 1, Munich Theaterfabrik 2.
Austria: Wien Szene 4, Ebensee Kino 5.
Italy: Bologna Kriptonite 6, Mezzago Bloom 7, Rome Big Mama 8, Genova Sgt Pepper 9.
Switzerland: Zürich Rote Fabrik 11.
France: Paris Espace Ormano 12.
Belgium: Diepenbroek On The Rock 13, Gent Democracy 14.

■ **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

■ **FRONT 242:** Netherlands Utrecht Music Centre Vredenburg March 13.
Sweden: Gothenburg Nyavagen 15, Stockholm Fryshuset 16, Lund Mejriet 17.
Denmark: Copenhagen Saga 19.
Germany: Hamburg Docks 20, Berlin Metropol 21, Bielefeld PC 69 22, Dusseldorf Tor3 24, Offenbach Stadenhalle 25, Bonn Biskuthalle 26.
Belgium: Brussels Ancienne Belgique 28.

■ **ROBERT FORSTER:** Belgium Brussels venue tbc March 13.

■ **JESUS JONES:** Scandinavia Oslo Rockefeller March 5, Gothenburg Magasinet 6, Stockholm New Melody 7, Copenhagen Pumhusett 9.
Germany: Berlin Loft 10, Hamburg Logo 11, Cologne Luxor 13, Frankfurt Batschkapp 14, Munich Nachtwerk 15.
Austria: Vienna U4 16.

Eurofile

Europe-wide dates

Italy: Milan (venue TBA) 18.
France: Lyon Transborder April 4, Paris Espace Orpoto 5, Lille Aeronef 6.
Belgium: Brussels Ancien Belgique 7.
Netherlands: Den Haag Paard 9, Amsterdam Milky Way 10.

■ **JESUS LIZARD:** Germany Braunschweig Line Club March 5, Hamburg Markthalle 6, Bremen Wehrschloss 7, Berlin Ecstasy 8, Enger Forum 9, Frankfurt Negativ 10, Augsburg Ostwerk 12, Nuremberg Komm 13.
Austria: Vocklabruck Stadtkeller 14, Wien Szene 15.
Yugoslavia: Zagreb Galerije SC 17, Sarajevo Akademija 18, Lubijana K4 19.
Switzerland: Basel Hirshenek 21, Geneve L'Usine 22, Fribourg Fri-Son 23.
Germany: Munich Substanz 24, Dortmund FZW 26.
Belgium: Gent Democracy 27.
Netherlands: Utrecht Tivoli 28, Den Paag Paard 29, Arnhem Willemeen 30.

■ **LEMONHEADS:** Germany Stuttgart Longhorn March 21, Isny Kino Am Ring 22.
Austria: Wien Szene 23.
Germany: Munich Theatrefabrik 24, Frankfurt Batschkapp 25, Bielefeld PC 69 26, Berlin Metropol 27.
Netherlands: Amsterdam Paradiso 29.
Germany: Düsseldorf Phillipshalle 31.

■ **MC HAMMER:** Netherlands Rotterdam The Ahoy April 6.
Germany: Munich Rudi Sedelmyerhalle 8.
Switzerland: Zurich Hallenstadion 9.
Italy: Milan Palatrussardi 10.
Spain: Barcelona Stortshalle 12, Madrid Sportshalle 13.
Germany: Frankfurt Festhalle 15, Dusseldorf Phillipshalle 17.
France: Paris Le Zenith 19.
Belgium: Brussels Forest Nationale 21.

Germany: Ludwigshafen Eberthalle 22, Hannover Musikhalle 24, Berlin Deutschlandhalle 24.
Denmark: Copenhagen Valbyhallen 26.
Sweden: Stockholm Globen Annexe 27.
Norway: Oslo Spectrum 28.

■ **MEGA CITY FOUR:** Austria Vocklabruck Stadtkeller March 1, Dornburn Spienboden 2.
Yugoslavia: Zagreb Xet 4, Nis Elef 6, Krusevac Km64 9, Subotica Nepker 10, Belgrade Bitef 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, OIm 23, Foksheim 24 (venues tbc), Frankfurt Batschkapp 25, Bielefeld PC69 26, Berlin Metro 27.
Netherlands: Sittard Fenix 28, Amsterdam Paradiso 29, Den Bosch Willem II 30.
Belgium: Antwerp Hofterloo 31.

■ **NEW FAST AUTOMATIC DAFFODILS:** France Paris Locomotive March 20.
Germany: Koln Luxor April 16, Frankfurt Batschkapp 17, Hamburg Unit 18, Berlin Quartier 19, Munich B52 21.

■ **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 Zeleste 7.
Italy: Milan Rolling Stone 10.
Yugoslavia: Ljubljana Hala Tivoli 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 Transbordeur 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

LIVE ADS ★ LIVE ADS ★

TRADITIONAL FOLK THE **PROPHECY** MASSACRE Pt 2
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 WEDNESDAY 6TH MARCH 7-11PM
AMERSHAM ARMS, NEW X
 OPPOSITE NEW CROSS TUBE BR
SLAPSHOT
 FRIDAY 8TH MARCH 7-11PM OPPOSITE
 AT THE BOSTON TUFNELL PARK

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 £3.50 Before 9.30pm £5.00 After. BANDS FINISH 11 pm
 CLUB TILL 2 am COACH AFTER CLUB TO TRAFALGAR SQUARE

GLOBAL PRESENTS
AXON
TOWN & COUNTRY CLUB
 9-11, HIGHGATE ROAD, N.W.3.
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 (24HRS), 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.

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BUST THE BORDERS TOUR
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 4th - WHEATSHEAF, STOKE
 6th - BIERKELLAR, BRISTOL+
 7th - ARTS CENTRE, SALISBURY
 8th - GOING UNDERGROUND, BERKHAMSTEAD
 9th - ESSEX UNIVERSITY, COLCHESTER
 12th - ZAP CLUB, BRIGHTON
 13th - TACHE, BLACKPOOL
 14th - PLANET X, LIVERPOOL
 15th - INTERNATIONAL ONE, MANCHESTER*
 16th - ADELPHI, HULL*
 17th - TOBY JUG, DONCASTER*
 18th - DUCHESS OF YORK, LEEDS*
 19th - VENUS, NOTTINGHAM
 21st - AFTER DARK, READING*
 23rd - MADCAP, MILTON KEYNES*
 24th - EDWARDS No 8, BIRMINGHAM*
 26th - COOPERAGE, PLYMOUTH*
 27th - FLEECE & FURKIN, BRISTOL*
 28th - HOTHOUSE, BOURNEMOUTH*
APRIL
 2nd - T.J.'s, NEWPORT*
 3rd - MARQUEE, LONDON*
 4th - JOINERS ARMS, SOUTHAMPTON
 *Special guests: BASTI + With HERE AND NOW
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2 Dates with
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 Weds. 13th March with the pralines
 Thurs. 14th March with the poppy factory
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 Tickets £4.50 Adv available: Jumbo Records, Crash Records; the Merrion Centre
 new single - "Magic" out 4th March
 Crash Records; the Headrow
For further information ring the Warehouse Leeds 0532 468287

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 GLOBAL PRESENTS
STIFF LITTLE FINGERS
BRIXTON ACADEMY
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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.

LIVE ADS ★ LIVE ADS ★

MCP, by arrangement with Fair Warning, Presents

A LITTLE AIN'T ENOUGH

DAVID LEE ROTH

Plus Special Guests
WARRANT

WEMBLEY ARENA

FRIDAY 1st MARCH 7.30 pm
Tickets: £13.00, £11.00

Available from Wembley B/O Tel: 061-900 1234
(Credit Cards accepted subject to £1.50 per ticket booking fee). Personal applications to Virgin Megastore, Oxford Street, Keith Prowse, Ticketmaster, Premier, Stargreen, LTB and Albemarle (Subject to a booking fee).
Postal application to David Lee Roth B/O, P.O. Box 2, London W6 0EX enclosing cheque/PO made payable to MCP Promotions with SAE and allow 50p per ticket booking fee.

G-MEX CENTRE, MANCHESTER

SATURDAY 2nd MARCH 7.30 pm
Tickets: £12.00

Available from B/O Tel: 061-832 9000 (Credit Cards Accepted), Piccadilly B/O Manchester, Royal Court Theatre Liverpool, Albert Hall B/Hon, King Georges Hall Blackburn, Action Records Preston, City Hall, Sheffield, MLM Hanley and Newcastle, Way Ahead Derby and Nottingham (All subject to an 80p per ticket booking fee).
Postal applications to David Lee Roth B/O, G-MEX Centre, Manchester M2 3GX enclosing cheque/PO made payable to G-MEX with SAE and allow 80p per ticket booking fee.

NEC ARENA

MONDAY 4th MARCH 7.30 pm
Tickets: £13.00, £11.00

Available from B/O Tel: 021-780 4133 (Subject to £1.00 per ticket booking fee). All major Credit Cards accepted. Personal applications to Odeon Theatre, Ticket Shop Birmingham, MLM Hanley, Newcastle & Wolverhampton, Poster Place Coventry, Way Ahead Nottingham & Derby and Piccadilly Records Manchester (All subject to a booking fee).
Postal applications to David Lee Roth B/O, NEC, Birmingham B40 1NT enclosing cheque/PO made payable to NEC David Lee Roth with SAE and allow £1.00 per ticket booking fee.

MALLARD PARK PETERBOROUGH

WEDNESDAY 6th MARCH 7.30 pm
Tickets: £12.00

Available from B/O Tel: 023-268 757, Steve Jason Travel Peterborough, Bayes Recordium Kings Lynn, Record Store Wisbech, Catours Travel Spalding, Stamford Music Shop Stamford, The Bus Station Huntingdon, Broadway Travel Cambridge and A.T. Meyes Bedford (All subject to a booking fee).
Credit Cards Tel: 0733-60075 (£1.00 per ticket booking fee).
Postal applications to David Lee Roth B/O, 19 Westgate Arcade, Peterborough enclosing cheque/PO made payable to MCP Promotions with SAE and allow 50p per ticket booking fee.

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Sat 2nd Mar SCREAMING LORD SUTCH + JOHN COOPER CLARK + SPLODGENESSABOUNDS + BLUEYES	Tues 5th Mar SPLODGENESSABOUNDS Show Case Special
	Thur 7th Mar HOPE + SONS OF VAN GOUGH + LOST FOR WORDS + THE WEAVE

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FRIDAY 1st MARCH

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MARCH WED 6 UNIVERSITY OF EAST ANGLIA 7.30PM. B.O. 0603 505401. AND ANDY'S, BACKS, HMV	SAT 9 GLASGOW BARROWLANDS 7.30PM B.O. 031 557 8969 CC BOOKINGS. ALSO JUST THE TICKET - GLASGOW. ALL TOCTA AGENTS	TUE 12 EXETER UNIVERSITY B.O. 0392 263528	FRI 15 CARDIFF ST DAVID'S HALL 7.30PM B.O. 0222 342611. ALSO BOOKING NOW - BATH. OUR PRICE - BRISTOL
THU 7 BRADFORD ST GEORGE'S HALL 7.30PM. B.O. 0274 742000. AND CRASH, JUMBO - LEEDS	MON 11 WOLVERHAMPTON CIVIC HALL 7.30PM. B.O. 0902 312030. ALSO MLM WOLVERHAMPTON, ODEON THEATRE BIRMINGHAM, MARK AND MOODY - STOURBRIDGE	WED 13 LONDON TOWN & COUNTRY CLUB 7.30PM. B.O. 071 284 0303. AND CC HOTLINE 071 284 1221. STARGREEN 071 734 8932, PREMIER 071 240 0771, TICKETMASTER 071 379 4444, KEITH PROWSE 071 793 0500, LTB 071 439 3371	SAT 16 CAMBRIDGE CORN EXCHANGE 7.30PM. B.O. 0223 357851
FRI 8 MANCHESTER INTERNATIONAL 2 8.00PM. B.O. & CC HOTLINE 061 273 8834. ALSO PICCADILLY B O 061 839 0858. X RECORDS - BOLTON 0204 391 459	ALL TICKETS £6.00 ADV EXCEPT LONDON £7.50 ADV. ALL AGENTS SUBJECT TO BOOKING FEE		

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SOLO PRESENT!

THE ALARM

MARCH

- 21 LEICESTER POLYTECHNIC
TICKETS £7.50 - BOX OFFICE: 0533 555576
- 22 NORWICH UEA
TICKETS £7.50 - BOX OFFICE: 0603 505401
- 24 SOUTHERN CLIFFS PAVILION
TICKETS £8.50 - BOX OFFICE: 0702 351135
- 25 CAMBRIDGE CORN EXCHANGE
TICKETS £8.50 - BOX OFFICE: 0223 357851
- 26 BIRMINGHAM HUMMINGBIRD
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ALSO AVAILABLE FROM:
WAY AHEAD / BHWB, THE ODEON, MIKE LLOYD MEGASTORE, POSTER PLACE, CREDIT CARD HOTLINE: 071 587 1414

APRIL

- 27 NOTTINGHAM ROCK CITY
TICKETS £7.00 - BOX OFFICE: 0602 412544
- 29 MANCHESTER INTERNATIONAL 2
TICKETS £8.50 - BOX OFFICE: 061 273 8834
- 30 LIVERPOOL ROYAL COURT
TICKETS £7.50 - BOX OFFICE: 051 709 4321
- 1 GLASGOW BARROWLANDS
TICKETS £7.50 - BOX OFFICE: 031 556 1212
- 2 COTHAM REDCAR BOWL
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- 3 NEWCASTLE MAYFAIR
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ALSO AVAILABLE FROM:
SELBYS TRAVEL, HULL - NEWCASTLE CITY HALL, CREDIT CARD HOTLINE: 071 587 1414

- 5 BRADFORD ST GEORGES HALL
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- 6 HANLEY VICTORIA HALL
TICKETS £8.50 - BOX OFFICE: 0782 214641
- 8 LLANDUDNO ARCADIA
TICKETS £8.50 - BOX OFFICE: 0492 879771
- 9 DERBY ASSEMBLY ROOMS
TICKETS £8.50 - BOX OFFICE: 0332 255800
- 10 BRISTOL STUDIO
TICKETS £8.50 - BOX OFFICE: 071 587 1414

ALSO AVAILABLE FROM:
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- 12 CORNWALL COLISEUM
TICKETS £8.50 - BOX OFFICE: 0726891 4004
- 13 CARDIFF ST DAVIDS HALL
TICKETS £8.50 - BOX OFFICE: 0223 371236
- 15/16 TOWN & COUNTRY CLUB
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feb. 26 birdland middleborough town hall 7:30 five pounds	march 1 havana Jam norwich waterfront 7:30 three fifty + four pounds	march 4 havana Jam stoke freetown club 9:00 three pounds	march 5 carter usm hull the tower 7:30 five pounds	march 7 rud birmingham goldwyns 7:30 four pounds fifty
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THE MYTH of The Clash still lingers on – romantic rebels who took Johnny Rotten's blindingly eccentric vision and distilled it into three minute rushes of pop bliss.

Theirs was a gungho r'n'r stance that inspired a thousand bands and, with 'Should I Stay Or Should I Go' as the soundtrack to the latest Levi's 501 male bimbo ad, the Westway wonders are on the verge of their biggest posthumous hit to date.

And although the row over Beats International half-inching the 'Guns Of Brixton' bassline has been settled, even the most unlikely new arrivals are name checking The Clash. It's like we just can't let them rest.

But for the band's former members, solo life has not been such an easy trip.

Gravel throated, gap toothed, bouncing grenade Joe Strummer is still packing out halls with a gnarled and ugly audience on loan from Pogues' barnies; tunesmith Mick Jones cobbled BAD together, exploring hip hop and rap and fusing it with Clash consciousness; and drummer Terry Chimes dabbled with the hard stuff, got busted, and was last spotted bashing out percussion at a Flowered Up London show, looking in good shape.

Meanwhile, Paul Simonon – the brooding, handsome, hulking bassman – has finally emerged onto the scene with Havana 3am, but happy to talk about his years away from the r'n'r limelight.

"I just got on with the things that I was doing before The Clash – like painting. I got out of the country, split to Mexico and lived in LA for 18 months," growls Simonon, hulked over a table in his favourite place – a Spanish café in London's Notting Hill.

Simonon's interest in painting and authors may come as a surprise to the Class Of '77 who remember Paul as a moronic thug – the punk that Strummer and Jones could only dream of being.

"I was like the mystery man," he says. "I just couldn't be bothered most of the time, so people made things up. Like they said I was a fan of the New York Dolls, which I wasn't, I was always much more into reggae."

Simonon went to art school "because it was better than working in a factory", but he wasn't satisfied with that either.

"The idea of being in art school for the rest of my life was a bit

HAVANA 'NOTHER SHOT

With 'Should I Stay Or Should I Go' blasting out from the latest Levi's male bimbo ad, The Clash are about to make an unexpected return to the charts.

And while Joe and Mick's fortunes flounder, bassist PAUL SIMONON has cut loose his latest band, HAVANA 3AM. JOHN ROBB tests the climate, LEO REGAN goes for the quiff

daunting, so rock 'n' roll seemed much more exciting."

Simonon learnt bass by copying dub records "because the bass lines stuck out" and pushing pieces of paper behind the frets to mark the notes. He has never considered himself a musician.

"I'm more of an entertainer," he shrugs.

AFTER A three year apprenticeship, Havana 3am have finally cut loose with their eponymous debut album.

Their music spits few surprises. Nailing that rebel rock groove of the latter day Clash, along with some slight Latin and dub inflections, it's the sort of music that you would expect grown men in their mid-30s with film star quiffs and biker chic to cut. It's not dreadful, but it's oddly dated.

"What we are doing is essentially rock 'n' roll," says Simonon. "You could call it old fashioned sampling. It's not a new form of music."

Where do you think you fit into the UK music scene of the early '90s?

"I haven't got a clue," he



PAUL SIMONON: there's life in him yet

nonchalantly grunts. "There's so many different musical trends, what we're doing is from different sides of the street. There's a generation gap between me and the Mondays and the Roses (not as big as you think, Paul). I mean, I like them but I can't do stuff like that. I'm from a different background."

Simonon is fully aware that his past will be very hard to emulate.

"The Clash thing has helped us to get a foot hold," he understates.

"I don't really think about it any more to be honest. That was one of the reasons that I split for El Paso – people were always on my back asking why we split The Clash up, constantly reminding me of the band."

Simonon went to El Paso for two reasons – partly to escape the post-Clash vacuum but also to lull current Havana vocalist Nigel Dixon away from his then employment.

"I knew Nigel from about a decade ago," says Paul. "He used to be in a rockabilly band called Whirlwind, who had done a lot of Clash supports. After The Clash we used to ride around London a lot on our Triumphs. We talked about making a single together, but the problem was that Nigel was already in a band."

"El Paso was pretty good bait to get him out of the country and to leave his group. It was paid for out of Clash royalties, you could say that The Clash paid for Havana 3am to a certain extent," he cackles.

The pair of axe-toting rockers straddled their bikes down to El Paso "because I was interested in that Latin sort of stuff, one of the reasons for going out there was to check out the local music scene".

Simonon eventually hit LA, where he even linked up with the rather sad figure of Steve Jones, a fellow punk veteran from the London '77 scene.

"We talked about it," says Paul. "But at the time Steve was talking about his first solo record."

Some would say a lucky escape – the world hardly needed a punk rock supergroup.

HAVING RETURNED to Blighty, Paul and Nigel completed Havana's line-up with Gary Myrick and Travis Williams and hit the road with Mick Jones' ailing BAD.

Havana 3am's first UK excursions hung around their version of Simonon's classic 'Guns Of Brixton'. What's the point of this exercise?

"You could say that we are trying to inspire people. 'Surf In The City' is about kids riding on the roofs of tube trains. Songs about living in London – a musical magazine you could say."

So the songs go deeper than the rebel rock titles?

"Of course. I'm from The Clash stable of music – there's songs about the homeless and about American business taking over our culture."

A cynic would argue that you are very Americanised.

"Yeah, I guess. But I suppose that's where rock 'n' roll comes from. I am English – I listen to the Kinks, I drink tea, I like the English landscape," he laughs.

What about the ad then, Levi's paying the bills?

"Oh that – the Mick Jones benefit record? It's his business. . ."

Simonon, who personified the bass player role for a generation when he wrote the 'Guns Of Brixton' bass line while trying to rip off 'Swan Lake', is still a rock god in the most far flung corners of the ass-kicking, quiff-combing empire.

With his old school cool, there's life in the old dog yet.

“There’s a generation gap between me and the Mondays and the Roses. I mean, I like them but I’m from a different background”

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A New Beginning

FRAZIER CHORUS

'Ray'
(Virgin) ****½

FROM A to B, really. Frazier Chorus like to make a virtue out of making precious little mileage but 'Ray' barely strays from the pattern established with '89's 'Sue'.

After reinventing themselves as a dance outfit, with a little help from Paul Oakenfold and Youth, among others, the Chorus really haven't tried hard enough to break away from the adult pop sounds they first patented. 'Cloud 8' and 'Nothing', two blessed and effortless floor-fillers, make a showing here but these are the exceptions rather than the rule.

Format-wise, songwriter Tim Freeman keeps to the orderly structures he's so adept with but still manages to tug things a little out of shape. Sour moods continue to thrive ('Prefer You Dead') but a keen ear for a strong and, ironically enough, commercial melody keep the Chorus afloat through more grating passages of Blythe miserabilia ('Never Wake Up', 'We Love You').

Tougher dub territory, as explored by Youth on recent remixes of 'Walking On Air' and 'Heaven', are noticeably absent, with both tracks appearing here in more fitting, altogether catchier versions. 'Ray' prefers instead to dabble with the tried and tested, taking Freeman's self-conscious wordplay to entertaining new heights ('Heaven' in particular) but hemmed in by its own (musical) conservatism.

A year ago – and 'Cloud 8', the oldest track here, goes back some 18 months – this might have seemed a little more startling than it does now. But times have changed and so have Frazier Chorus – not that you'd glean much of that from 'Ray', and we're left with an album that never quite seems the snowball of influences it so obviously should be. It'll do, though, for now.

Damon Wise

HAVANA 3AM

'Havana 3AM'
(IRS) ****½

EX-CLASH man and Havana 3AM prime mover Paul Simonon was born to play the bass guitar and under his strong guidance Havana 3AM's self-titled debut is a sprawl of vivid

ROOM WITH A PEW

THE KLF

'The White Room'
(KLF Communications) ****½

ISN'T BILL Drummond getting a bit old to shake his dance thang? Surely the man has seen enough summers of love to qualify for a senior citizen's bus pass to Oblivion City.

To be fair to the mad bastard, his refusal to take the well-trodden path to pop senility, and its accompanying indulgence in mawkish MOR, is a lesson many could learn from. He's obviously been helped by spending the past four years with fellow conspirator Jimmy Cauty. Together they've brought out the juvenile prankster in each other, cooking up some beautifully audacious scams and giving everyone in Musoville a swift kick up the jacksie.

The bleeps and BPMs of 'What Time Is Love?' and '3AM Eternal' provide a taste of what to expect from half of 'The White Room', the chart smasheroos appearing as edits of the 12-inch waxings that made Jim and Bill into foster uncles for the rave generation. Sandwiched between these two giant sales-hooks is 'Make It Rain', a track with a sub-bass rumble that'll resonate through limbs for weeks on end and help shift some units itself.

Although there's no ambles through the ambient haze of 1990's 'Chill Out', the beats-per-minute count does take a momentary plunge with the mock gospel 'Church Of The KLF'. It's the sort of tune the Pope might use to come down after an all-nighter at the Vatican, and would make the perfect backing for the popping of communion wafers if it lasted a little longer. As it is, the tranquility soon gives way to the 808-powered locomotive 'The Last Train To Trancentral' for a journey to the end of side one.

The flipside begins with the countrified weirdness of 'Build A Fire', a song that would be more comfortable on Drummond's legendary solo LP for the Creation label. A semi-acoustic twang reminiscent of the *Twin Peaks* theme meets the finest pedal-steel guitar to be heard this side of Nashville, allowing big bad Bill to narrate his tale like a Glaswegian Johnny Cash.

Normal service resumes with the smouldering house of the title track and the luscious lovers' rock inflections of 'No More Tears', and then the final veil over proceedings with 'Justified And Ancient'. This paen to the Mu Mu legend takes on the form of a nursery-rhyme lyric but is treated with a skill that belies the fact that it talks complete shite – turning garbage into art has always been a KLF speciality.

In essence, 'The White Room' is a neat summation of Drummond and Cauty's colourful history – it embraces their previous JAMs-related

imagery – incorporating Gene Vincent, spaghetti western soundtracks, Marlon Brando in *The Wild One* and, err, The Clash circa 'Sandinista'.

Owing much to the time Simonon spent in the US-Mexico border town of El Paso, breathing in the local vibes, it's tinged with a noticeably Spanish flavour and bolstered with deep rock 'n' roll roots.

The moods are unashamedly romantic, with stories of riding runaway trains sat alongside tales of matadors and the morbid attraction of bullfighting. During intervals from the big screen feel there are some

not altogether successful attempts to enter the real world. 'Hole In The Sky', about the ozone layer, is so thin you can almost see through it.

As expected, Simonon's bass playing is excellent throughout – so too, incidentally, are Nigel Dixon's vocals – but nowhere more so than in 'Life On The Line' where his deft flicks lift the song enormously. The conflicting reggae and rock 'n' roll rhythms tend to confuse at times, but sit together perfectly on 'Living In This Town', an account of the Americanisation of Britain and the album's highlight.

Havana 3AM boast style aplenty



JIMMY AND Bill: no bus pass this time

Steve Double

guises while still updating the Copyright Liberation Front's corporate identity. As for the movie this album is the supposed soundtrack to, it can't be completed until a million smackers are found. Buy this record and let your money help these lovable shysters onto the big screen.

Anthony Farthing

but they've yet to discover the substance with which to back it up. The search continues.

Andy Peart

KEVIN COYNE

'Peel Sessions'
(Strange Fruit) ****½

SOMEWHERE NOWHERE there's a place for Kevin Coyne's idiosyncratic meanderings.

Certainly there's a place in the heart of John Peel for him – Coyne was one of the first artists to sign to

Peel's Dandelion label way back in the early decimalisation days. He's also recorded, over nearly two decades, probably more sessions for said jock than anyone else bar Mark E Smith, and like Smith holds a very singular view of his English countrymen.

This compilation of recordings spans 17 years and almost as many styles, catching Coyne relaxed and happy to improvise, as much in his 'incredible voice as his guitar playing. Most of the 12 tracks included use small tight groups of musicians, enabling the singer to let fly with furious bursts of bottleneck or rhythm guitar – or both ('Cheat Me'), or exercise those rare vocal chords, like on the pained 'The Miner's Song'. When he really sings, Kevin Coyne is the arrogant sandpaper drunkard down the pub who damn nearly always reaches those difficult notes. Old bugger.

Likewise with all the better Peel Session LPs though, the main consideration and joy is the loose, try-out feel of the recordings. When he rambles through the "grim up North" patter of 'Ey Up Me Duck' or the family squabble of 'Do Not Shout At Me Father', it's not so hard to see why Coyne has stayed the contented cult hero. When he plays such a pretty and poignant song as 'Need Somebody' though, it's nothing short of criminal that more folk aren't hip to this.

James Robert

JOHNNY CASH

'The Mystery Of Life'
(Phonogram) ****

THE NAME of Johnny Cash has always struck a note of recognition with the public as well as the country music buffs, if only for the oddly titled 'A Boy Named Sue'. The brooding countenance of Cash, the man who dressed in black long before it became fashionable, has continued to fascinate.

'The Mystery Of Life' is Cash moving back to his rockier roots and away from the banal commerciality

that's given country a bad name. 'Beans For Breakfast' is a case in point. Classic steel guitar, pumped up with keyboards and topped with resonant growled lyrics of sinister black humour. 'By The Book', the next single, is jazzed up by sharp hard-driven electric guitars, while 'The Greatest Cowboy of Them All' and 'Wanted Man', co-written with Bob Dylan, are simply-styled rhythms more reminiscent of earlier material.

But Cash's real magic is his natural ability as a story teller. No matter how improbable the tale, his knowledge of human quirks and emotions gives his characters and their stories a convincing quality, providing a fascinating glimpse of other lives, places and beliefs. Or indeed, a glimpse of Cash's own experiences on 'Angel And The Bad Man', which recounts the struggle between his rebellious streak and his religious beliefs – "But now the old saloon had lost its spell/What once was laughter now was living hell," he intones, gruff and weary.

'The Mystery Of Life' is one of Cash's best and most wide-ranging albums to date. Who said you can't teach an old dog new tricks?!

Trish Jaega

UK SUBS

'Mad Cow Fever'
(Jungle) No Stars at all

IF TRANZOPHOBIA is the disease that affects those who spend most of their lives travelling around in a transit van, then one assumes 'Mad Cow Fever' is the affliction which turns poor innocent souls into UK Subs fans. Someone get a doctor. Please.

'Mad Cow Fever' is quite possibly the worst record in the history of the universe. It features a handful of Subs originals, all basically turgid heavy metal, and some hoary old cover versions. It's the type of album which would give an ulcer a stomach ache; more guitar solos than an Emmerson, Lake and Palmer re-union tour and a bass player called Flea! Need you know more?

OK then. Side Two sees Charlie Harper plunging back to his R&B roots (man), dragging out the harmonica, and rocking out till his old ticker's content. It is abysmal.

'Roadhouse Blues', 'Route 66', 'Last Bus Boogie'... Who's got Chaz's marbles, then?! During 'Road Runner' the old crusty one croaks "I'm a road runner honey/Bet you can't keep up with me". A snail with a brick tied to its shell could keep pace with the Subs these days. Welcome to the return of the living dead.

Andy Peart

PITCH SHIFTER

'Industrial'
(Deaf) ****

PITCH SHIFTER and Deaf Records have snatched the initiative away from Sub Pop, Amphetamine Reptile and Blast First. The underground talent scouts will soon be beating a path up the A1 to Nottingham, instead of pounding the streets of middle America.

'Industrial' is like an assault with a blunt instrument – the essence of grunge distilled with two guitars thrashing through the familiar riffs over the most basic drum machine.

The vocals are just gargled threats from the Godflesh songbook. From the opening 'Landfall' to the hum left in your ears after 'Eye', the message is delivered with military precision. Christ, why is anybody listening to the likes of Iron Maiden or Def Leppard when they could be experiencing something this heavy?

After the initial impact has been absorbed, you assume that a second listen might reveal slight shifts in the tone but that's not the case. All the tracks sound the same because they are note perfect examples of the genre.

Snowy Brown

GROOVE IS IN THE HART

NOVA MOB

'The Last Days Of Pompeii'
(Rough Trade) ****

SO, RELEASE for Grant Hart's 'rock opera'. You know, the one the charmingly paranoid ex-Hüsker Dü sticksman wrote about the Nazi rocket scientist who escaped from the Ruskiens to time travel back to imperial Rome and witness the last days of Pompeii. Ooerr, missus.

On paper Grant's scheme may read like some hopelessly flakey mess, but the reality's fine stuff indeed. 'Pompeii's' skilfully written and arranged, dripping in off-kilter wit, and it rocks like daddio.

The musical medium is a trad garage-y rock scuffle, a little more subdued, but not a million miles from the transcendental pub rock of his debut solo LP, 'Intolerance'. But, hey, such a traditionally prosaic backdrop isn't going to stop Grant hanging loose. As he says in the opening 'Introduction', "Except for the truth and a few other things, it's a story we've known to be told".

The second song, 'Woton', goes on a bit, but thereafter it's consistently good tunes and great laughs. 'Getaway (Gateway) In Time' features chimes and a mood copped from The 13th Floor Elevators, while 'Admiral Of The Sea' includes the prize-worthy lines: "I am the admiral of the sea... But when things get out of hand/I am the admiral of the land."

'Space Jazz' is, in many ways, the album's keystone. It's sung in the style of an astronaut reporting live from a moonwalk (!) and has an amazing lyrical stream of semi-consciousness: "An eye for an eye and a tooth for a tooth, sayeth the Lord, as quoted by the blind toothless man... And as you sow, so shall you reap, hummed and hawed the seamstress." Implicitly, at least, it links Wernher Von Braun – the man behind the V2 rocket and then the US space programme – with American moonshots and the development of ballistic missiles.



GOT 10p? Nova Mob attempt to scrape together Frankie Howerd's appearance fee

Side two follows up with 'Where're You Gonna Land (Next Time You Fall Off Your Mountain)?' and then there's 'Over My Head'. Grant admitting the story's got a bit out of hand? Maybe, but darn fine boogie chunks for sure. The album closes with the title track and the sound of an exploding volcano – heavy metal, or what?

Grant, for one, is keeping score in the Hart v Mould post-Hüsker stakes. By my reckoning this puts him 2-0 up. 'Intolerance' shaded it over Bob Mould's solo debut, 'Workbook', and 'The Last Days Of Pompeii' towers over Bob's disappointing, one-dimensional 'Black Sheets Of Rain'. Only thing is, will Grant be getting Frankie Howerd in for the video?

Roy Wilkinson

EDITED BY KEITH CAMERON

ADAM AND THE ANTS
'Peel Sessions'
(Strange Fruit) **½**

BEFORE ADAM became the face on every teenager's wall, The Ants were arguably the biggest cult band to emerge in the wake of the Sex Pistols.

Concentrating on shock tactics rather than political ones, they soon built up a solid following of Ant People, all deriving a mirrored fascination from the tribal thrash sound and blatant sexual imagery. However, the eagerly awaited debut

album 'Dirk Wears White Sox' came as a slight disappointment to many and, while the 'Peel Sessions' is a fine document, it's still not the definitive Ants album – for that you'll have to search out one of the many bootleg demo albums doing the rounds. Nevertheless, there's ten intriguing tracks here, four of which were later to appear on 'Dirk...' in much the same formats.

The acclaimed single 'Zerox' is surprisingly less spontaneous than its seven-inch version but the chirpy 'Friends', about guest list liggers and name-checking everyone from Jim Morrison to John Wayne, was typical of the Ants' throwaway charm.

Aside from Adam's sexual and historical fixations, cemented together in the seductive 'Cleopatra', his other main obsession was with forbidden fruit and if there was one song that typified the Ants then 'Ligotage' was it.

Adam, of course, went on to recruit a new band and become a media superstar while the Ants turned into the wonderful Bow Wow Wow, but a question remained – taboo or not taboo? It was never answered.

Andy Peart

OPEN YOUR HEARTS (AND MINDS)

THE FARM
'Spartacus'
(Produce) *****

LUMPING THE Farm in with the tiresome baggy business was always problematic. Compared to their spaced-out bedfellows, they were older, wiser, and in far greater command of a killer commercial sensibility. Hypno riffs and dance-friendly repetition were the mainstays of the "indie/dance" explosion; The Farm, meanwhile, peddled sparkling, incisive pop music.

'Spartacus' provides final confirmation of their sharp musical suss. If The Beatles had been time-warped into the 1990s, they'd have made records like this – full of tunes that your grandma could whistle while exuding a neat knowledge of the niceties of black music. *Everybody*, from Saturday morning TV kids to Face-reading trends, is going to love 'Spartacus' to bits. But will they get the message?

The Farm, you see, are a pretty ancient crew, born out of the flag-waving fire of the early '80s, and 'Spartacus' mines a pinko political seam. Don't panic, though – subtlety and double meaning are The Farm's forte, and the whole trip manages to be intelligent without descending into sour-faced brow-beating.

But enough of all that. The real beauty of this album is its sheer consistency – there's a welcome lack of the filler that's marred even the most acclaimed long-playing debuts. Almost every song satisfies the requirements of perfect pop, and the cool influence of associates Terry Farley and Pete Heller gives 'Spartacus' a divine dancefloor feel. It's the perfect fusion of DJ elitism and chart-friendliness: a classic meeting of groove and commerciality.

A re-working of the debut Farm 45 'Hearts And Minds' mixes Yank film samples with a brooding tune and evil riffing. 'How Long' sees metal guitars meet a crazed tempo and pleading chorus. And 'Don't Let Me Down' is a breezy masterpiece, a soundtrack for summer mornings that finds Hooton in optimistic mood – "This must be our day," he smiles, and you can only grin along.

The festivities go on forever. There's an inspired rehash of the 'Stepping Stone' flipside 'Family Of Man'; 'Tell The Story', an acoustic lament recorded in '87 with Housemartin Stan Cullimore; and 'Very Emotional', a swing-beat thing that'll rattle around your head for more than a few hours. All this plus 'Groovy Train', 'All Together Now' and five top dance mixes for the lucky punters at the front of the baying queues.

It's taken The Farm seven years to release an LP, but the wait hasn't been in vain. Pop stars, for sure.

John Harris



HANDS UP whichever one of you lot's Spartacus then?

BASTI
'B'
(Way Cool) **½**

FOR BASTI, incongruity equates perfectly with creativity. Formed from two separate bands, they therefore have double vocals, guitars and even drummers.

The datter and cacophony of the Basti beat, aided by squiffy sax and cut up sampled outbursts has all the potential of disaster. But these Norwich chaps manage to hold down their volatile brew to form an addictive madness.

'Culture', the opening track, is vaguely reminiscent of the punk-funk ethic of their rural ancestors The Higsons, but Basti are somehow wilder, possessing that gleeful "anything goes" masterplan that fires the Cardiacs' musical perscriptions.

'NYS' is hammered along by Karin Abram's paranoid sax and Paul Thompson's chanting vocals. More tribal still, 'RO RO RO' is a bristling creature, cocking a snook at convention with a cool rap middle that nukes into the best jumble sale dance toon since Eat's 'Body Bag'.

Canny thieves that they are, Basti always filch from the best sources. Their ideas are all over the place, but still it all works. It's only when they attempt something straight, like 'Buddy', that they get annoying. At their most inspired, though, they could cut a carpet factory, as on the freefall groove insanity of 'Zombies'.

Basti are a different way to think, and certainly, a different way to dance. What can you say about a band that samples Brian Moore frothing "Norwich 2 Manchester City 0"? Viva East Anglia.

Cathl Unsworth

RICK ASTLEY
'Free'
(RCA) **

RICK ASTLEY was once a prisoner of the Stock Aitken & Waterman terror state. Incarcerated in ill-fitting suits, and sporting a haircut you wouldn't wish on your worst enemy, he would stand, semi-embarrassed, and belt out kid-friendly hits to a cringing world.

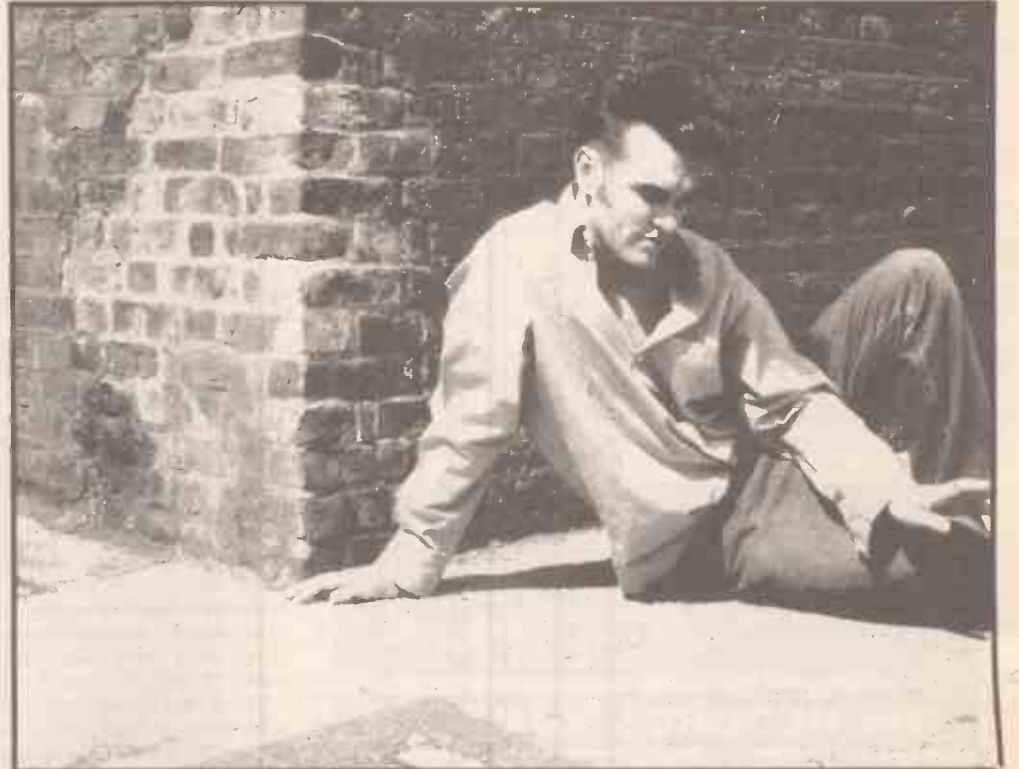
But there was more to our Rick than the poxy inanity evident in the work of the Reynolds Girls, Big Fun, Sonia et al. He had a voice. A voice for which 17-stone black Yank soul crooners would kill. A voice, moreover, that would inevitably lead him away from SAWpop, towards George Michael-style adult credibility.

'Free' (what an embittered title) shows that Rick has escaped and landed in yuppie penthouse territory with ease. It's a classy record, dropping the appropriate CD market names at a rate of knots – Mark King, Elton John and Anne Dudley are all here – and rejecting teenie trash in favour of heartfelt, soulful songs played by real musicians.

It's also bland as f**k. Multiple spins still fail to implant all but a handful of hooklines in your head, and despite the presence of bona fide instrumental talent, the whole affair succeeds in being every bit as innocuous as the insipid output of Rick's erstwhile guardians.

Only the divine comeback 45 'Cry

THE HAM FROM UNCLE



WHOOORGH! PARTY animal: Sounds' exclusive shot from the secret launch gathering for 'Kill Uncle'

MORRISSEY
'Kill Uncle'
(HMV) ****

AND LO Saint Steven returns. Almost three years on since 'Viva Hate', a long break in the fickle pop business and three years that have seen an overloaded groovy train pull out of his native Manchester, taking many of the indie pop travellers with it. A thousand all-singing, all-grooving dance divas with ex-sparring partner Johnny Marr and his rent-a-chord talents (on loan to Electronic, Banderas and Stex) among them.

It's a different world to the one that the museful master conquered and ruled in the late '80s, a world now imbued with happiness, hippiness and a forthright will to enjoy. How could a man of such gentleness, purity and Englishness survive in hedonistic times where apathy and designer loutishness are an art form?

It's typical that Morrissey has remained stubbornly alien to all that's current. 'Kill Uncle' sees no quantum leap in either musical or lyrical emphasis and certainly no concessions to dancefloor beefiness. In these circumstances it's to his credit that he's produced an album at least as strong as 'Viva Hate', his previous solo effort.

Musically, 'Kill Uncle' finds Mozz at his least disciplined, prone to duck and dive between styles. 'King Leer' steals from a '60s vaudeville film soundtrack while 'Mute Witness' breezes in on a piano riff that Abba should have copyrighted. But it's the paternal hands of producers Langer and Winstanley that massage the hardest, bringing their trademark British bounciness to, in particular, 'Sing Your Life' and 'Our Frank'.

It's hardly worth mentioning that the melodic touch of Johnny Marr is not surpassed by the songwriting skills of Mark Nevin (ex-Fairground Attraction, if you

please). The Mozz/Marr partnership was a perfect balance of independent ambitions that will remain unequalled, but there are moments here that drip with The Smiths' vintage moods. Morrissey has always been at his best when in wistful and languid mode and the simple, haunting melodies of 'Driving Your Girlfriend Home' and '(I'm) The End Of The Family Line' bear witness to this.

If it's a relief to find an album devoid of musical lowpoints, then those who gleefully pore over lyric sheets will find themselves slightly disappointed. In the past, those who had the salty dog down as a miserabilist clearly missed the point – Morrissey offered a unique insight into the touchier, pitiful sides of human nature, laced with a liberal dose of wit and black humour. It's a skill that continues only in varying degrees here.

The old chestnuts, loneliness and unlovability, are now defunct and persistent self-analysis is beginning to sound tired and dull: "I don't want to be judged, I would sooner be loved/I would sooner be just blindly loved," he screams like a selfish child on 'The Marsh Truth Of The Camera Eye'. It's a theme that's been done a hundred times before and usually with more cathartic insight.

But when the going gets tough, the Mozz gets low and wheels out his nadir of melancholic woe. 'There's A Place In Hell For Me And My Friends' is a resigned full stop in the misery stakes: "There is a place in hell reserved for me and my friends/And if I ever wanted to cry then I will because I can". Never has death sounded so sweet. The wit may be gone but he can still be defiantly brutal.

Everyone already has an opinion about Morrissey and this certainly won't win any new converts, nor the Mr Sunshine awards. But for those of us who reserve him the patience and time usually given to small children or elder statesmen, it's a relief to find him still around, bullishly frank, getting up noses and taunting those who deserve it.

Kathy Ball

For 'Help' lifts the album's temperature above lukewarm levels; the rest vacillates between provincial disco fodder and forgettable ballads.

If you own a wine bar and you're looking for late-nite background gear, this one's for you. The rest of us may as well forget it.

John Harris

JAILCELL RECIPES
'Two Years Of Toothache'
(First Strike) *****

THE BRITISH public and music press developed a taste for hardcore pretty late in the game, and even then Jailcell Recipes didn't quite

make the boat. Just as they were getting going a couple of years back the momentum of the scene seemed to be waning and by then the bands that were grabbing the (shortlived) limelight were Septic Death/SOB-influenced British garglers.

Slugging away unseen like other uncompromised UK hardcore bands (HDQ, Joyce McKinney Experience etc), JR have had to make do with a strong underground following.

True to form, their first LP, 'Energy In An Empty Tank World', was marred by a sound muddier than Weston-Super-Mare at low tide, and didn't do them justice. 'Two Years Of Toothache' – so called supposedly because of guitarist Jamie's never ending dental problem – shows what the band are really capable of and proves just how much a no-frills

hardcore band depends on a good studio job. Since Ripcord used it, Whitehouse, where this was recorded, has established itself as the place to go.

Cover Art from All's Karl Alvarez should make it easy for numbskulls to pigeonhole Jailcell Recipes, but while they wouldn't exactly be out of place in the Cruz stable (evidence: plenty of chirpy guitar noodling on tracks like 'Two Years'), their sound is less poppy – and lean the heaviness of a Jack Endino-ish production, they veer close to the elegant thump of Coffin Break. 'Worn Down' – a recent single – has been re-mastered to sound colossal and there's nine others that all burn with unexpected power and ease.

Certainly the best British hardcore release in no small yonk...

Ian Lawton

ALBUMS

LOVE CORPORATION 'Lovers' (Creation) ***1/2

IF THERE was any part of the pop map that the unstoppable dance beast seemed unable to conquer, it was the long-player. Club music is usually anonymous, created by a huge array of one hit wonders, so investment in albums was a surefire non-starter.

But the dance scene has always had an experimental element. Labels like Network have consistently promoted music that's more than mere groove fodder; music that seeks to be every bit as artistic as jazz. And the LP suits such bold designs perfectly. It allows for 'concepts' and 'musical identity' and 'exploration'.

If 'Lovers' is one of the first strikes in dance's seizure of quality and intelligence, it hits home pretty well. From the striking pop-art graphics to the tracks' integrated titles ('Love',

'Happy', 'Sun'...), it feels like a well-rounded whole. And it doesn't sound bad either.

Rather than going for an austere, electro feel, Love Corporation - brainchild of long-time Creation bod Ed Ball - create far more lush, satisfying textures.

Huge ambient keyboard chords are ever present, there are melodies delivered by sensual voices, and the whole affair sounds surprisingly human.

Occasionally, however, 'Lovers' plunges into the inanities that dance music has made its own. There's the odd repetitive bleep and thin drum sound to remind us that this is music made by machines. Worse still, the album's closer, 'Smile', indulges in the puke politics of 'positivity'. "Power to the people," sing the Corporation, but the phrase sounds as empty as the thinking behind it.

Oh well. Escapist drivel and synthetic irritation apart, this is a cool record. You won't love it - but it's hard not to like it.

John Harris

CALL THE COPEES!

JULIAN COPE 'Peggy Suicide' (Island) ****

"IN THE summer of 1990, I had a vision of the world..."

The elaborate and entertaining sleeve notes to 'Peggy Suicide', a 19-track double LP, imply that the most misunderstood man in pop has hit upon a new mission in life: to save "Mother Earth". Inspired by the gaping hole in the ozone layer, not to mention man's constant destruction of his surroundings, Cope casts his net far and wide, focusing on everything from the goddess of pollution ('Drive, She Said') to last year's angry anti-Poll Tax demonstrations ('Soldier Blue').

Yup, fury plays more than a bit part on this, Julian Cope's fifth (official) solo album. 'Promised Land' finds him pointing a rather nasty weapon in John Major's face, as he mourns the demise of Britain, while 'Double Vegetation', an intimidating wail of screaming, careering guitars, expresses annoyance at "white liberal intellectuals" who've helped to make Islamic Fundamentalism as frightening as communism once was.

Hang on, what does this mean? Is the mad-eyed screamer intent on running for Parliament? Does he breathe the same air as you and me?

'Course not. 'You', a burning blast of psychedelic pop replete with a handful of honking sax breaks, details a dialogue between the conscious and the unconscious mind - the former a cross between Tony Wilson, Lew Grade and Bill Drummond; the latter looks like Iggy Pop playing Syd Barrett - while 'Uptight' invites you to imagine the plight of an unfortunate Christian missionary who's been placed in a pot to boil.

'Safesurfer' leaves far less to the imagination. "You don't have to be afraid, love, cos I'm a safesurfer, darling," cries Cope, as the guitars bravely reach for the heavens only to stop just short of their target. It's a truly stunning moment that even surpasses the stark, moody 'Pristeen', a captivating tale of love turned sour, wherein Julian coolly and calmly croons "Trusting in me was her major mistake".

But, as 'Not Raving But Drowning' so poignantly points out, anyone can make a mistake. The (true) story of a guy who falls into the sea while high on LSD, it sees the guitars deliberately functioning at half-pace, as Cope dreamily intones "Well, I cried for help, I'm gone, my little doggy get along", before reluctantly accepting his fate.

And then there's 'Beautiful Love', one of those ridiculously inspired



JULIAN COPE with some weird little bloke standing behind him

45s that pop sporadically throws up. "There are paths to a greater awareness that so transcend the intellectual," read the sleeve notes. "I just pray that I'm on one".

He is. And Mother Earth is in safe hands.

Paul Mardles

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SWALLOW 'Sourpuss' (Sub Pop) ***

SWALLOW'S '89 eponymous debut was a belter. As grungy as Tad in spots, as manically tuneful as Mudhoney elsewhere and with an overall vitriolic metal vibe that put Soundgarden in the shade. Sure, it didn't get anywhere and Swallow have been passed out by dozens of other Seattleites, but 'Swallow' proved that the then burgeoning Sub Pop label had strength in depth.

Since then Mudhoney have come, conquered (and gone?) and the Sub Pop star has faded somewhat but there are still sufficient devotees around to warrant the release of this late '89 recording.

The ten tracks here were recorded in a three day period and, despite Jack Endino's production, it shows. All too often the guitars merely bluster when a blast is required, and a few of the tracks could have done with just one more take. The fact that

the band split soon after this (although they've since reformed in toto) might also indicate all was not well in the Swallow camp at the time.

But, for all the problems, when they do get it right, they get it well f**kin' right. 'Time' is a smashing playful sub-Nirvana romp, while 'Forever' has the kind of hook J Mascis used to knock off with ease. Best of all is 'Queen', where the guys do what they're really good at - rocking out.

There's a "proper" Swallow album due soon, which must be miles better than this - if it's not they should split - but this'll do for now. Just don't expect any innovation.

Leo Finlay

THE HIT PARADE 'More Pop Songs' (JSH) **1/2

"THE FIRST record that I ever heard/Was by The Undertones singing all about those girls."

In that case Feargal's got a lot to answer for. If 'In The Hit Parade' (the song) was actually in the hit parade many would hate it the same way they hated 'Fantastic Day' by Haircut 100 simply because it was popular, but as The Hit Parade (the band) are indie, it's okay to like them (sort of).

Built around Julian Henry's one man world of lovelorn torment, 'More Pop Songs' is a featherweight pop stomp through territory previously ruled by Orange Juice. 'The Beatles In 1963' is typical of Henry's melancholy muse, on this concerning how he wished he'd seen the Fab Four back then - and it's that infatuation with all things 'gone' which essentially drags The Hit Parade down.

"I never knew holding hands could be so bitter," exclaims Henry in 'Girlfriends', while the Yuletide anguish of 'Christmas Tears' and the attempt to recreate the '60s sound of The Byrds in 'It Doesn't Matter Now' are slightly improved by the use of a real drummer instead of today's obligatory weak drum machine patterns.

Saving the best until last, 'What Did You Love Me For' is an enchanting waltz number, with a lyrical theme posing the age old question - "Is it better to have loved

and lost than to never have loved at all?". Don't ask me, Julian's much more likely to know.

Andy Peart

THE SCREAMING TRIBESMEN 'Blood Lust' (Rattlesnake) ****

THE GREAT Sydney underground rock explosion of the mid-'80s had many highpoints, but perhaps the highest were the unforeseeable, mindblowing potency of the debut singles by Died Pretty and The Screaming Tribesmen.

After the dust settled both bands looked to conquer the New World, with mixed results. The Tribesmen underwent severe line-up disruption; only founder Mick Medew hangs in on this second album, very much steered towards consolidating the band's serious US college radio foothold.

The Tribesmen, with their impressive recorded pedigree, have already proven themselves, but their more recent releases have not surprised or enticed enough. 'Blood Lust', which replaces their former production team in favour of Kevin Shirley and seeks to turn the infusion of new young blood into gold, is a solid step forward. 'High Priestess', a fabulous adrenalin rush inviting comparison with The Lime Spiders, hammers into 'Ayla', a feast of flailing drumming and characteristically thick, overdriven guitars with Medew's nasally piercing voice cutting through the din.

Shirley's efficient, powerful production lifts and separates beautifully - the band's pulse is everywhere at once, and although their songs are sometimes hard to differentiate, their sheer attack saves the day. 'Frozen Tracks', a slowly driving rocker, shows what the Tribesmen have done best since their remarkable debut, which is engage you with deceptively languid riffs that raise the game the longer they repeat. Likewise, 'Queen Of The Night Time World', though faster, is a simmering powerhouse where you'll find strong clues to the Sydney Detroit obsession, recalling anyone from Iggy to Alice.

'Going Away' breaks the mould, putting melody first and keeping it there in a strange evocation of mid-'60s rock before it took acid, and that's just about where the Tribesmen stand for now: clear-eyed, loud and somehow defiant, a credit to their roots.

Ralph Traitor

PALE SAINTS 'Mrs Dolphin' (4AD) ***1/2

A CRAFTY compilation aimed at the land of the rising sun. Britain may be running a huge trade deficit with Japan, but if the export of cheeky young indie bands was included in our invisible earnings there would be precious little talk of recession.

They may be hardly the most obvious of teenybop material, but the Pale Saints, who doubtless have difficulty getting recognised outside their parents' houses, are apparently the bee's knees in downtown Tokyo - a kind of Pale And Interesting Kids On The Block. The enigmatically entitled 'Mrs Dolphin' contains all the tracks off the two EPs - 'Barging Into The Presence Of God' and 'Half Life Remembered' - an alternate version of 'A Deeper Sleep For Steven' from the 'Comforts Of Madness' album, plus one previously unreleased track, 'Colours And Shapes'.

Christened here for the first time, 'The Colour Of The Sky' - that mysterious fifth track hidden behind a closed groove on the 'Half Life EP' - comes across as Kafka cavorting with... And The Native Hipsters, complete with music box. Deep or just plain daft, the Pale Saints are hard to fathom.

Songs slip by in a gentle fog of feedback and reverb, half glimpsed shadows, echoes themselves. Where live they can be bruising, on record they come across as almost fey. The simpler the better - yet whereas 'Sight Of You' is of classic proportions, 'Colours And Shapes' is no more than an apologetic Primal Stream B-side.

The question is where they go from here, but at the moment the Pale Saints' prospects are as bright as Leeds United's. Shine on.

Charlie Endell

BLUE RODEO
'Casino'
(East West) ****

CANADA HAS come into its own of late as a purveyor of highly original music. The Cowboy Junkies, Crash Vegas and Blue Rodeo comprise the mighty triumvirate of country rock interpreters and 'Casino', Rodeo's third outing, must rate as their best yet.

Blue Rodeo, like the Junkies and Vegas, are based in Toronto, and they tread the same fine line between roots country, hillbilly, rock 'n' roll and folk rock. The presentation values directness and simplicity, upheld on a bedrock of musicianship: 'Till I Am Myself Again' is prime Rodeo, with Bob Wiseman's excellent organ underlining a powerful melody that vocalist/guitarists Jim Cuddy and Greg Keelor deliver fresh and full of understated style. Veteran country producer Pete Anderson is the invisible man, giving the band a roundness and clarity they've not enjoyed before.

'5 AM', a Dylanesque folk-rocker, might be Rodeo's greatest song since 'Rebel', their debut Canadian smash. The melody dances on a swirling organ, the regimented beat kicking along a vocal casually mannered but never even remotely parodic.

'Trust Yourself' has a vaguely '60s flavour, but Rodeo can dabble in their influences without getting lost, and their intuitive feel for balancing past and present gives us a superb synthesis that makes this midtempo rocker's stormy outro a treat, and rather reminiscent of The Band. Likewise, 'Two Tongues' could even be seen as a stab at psychedelia – they've been listening to The Beatles, that's certain – its acid lead guitar snippets a marked departure. 'Time' is straightforward rock 'n' roll, though, pounding carefully for the desired effect and curiously resembling REM.

'Casino' is an adventurous, handsome record, and sure to expand Rodeo's international following. Let it make your winter day.

Ralph Traitor

A BUTT OF A BORE**BUTTHOLE SURFERS**
'Piouhgd'
(Rough Trade) ***

THE TITLE'S a Red Indian word meaning something like pissed off. Sounds like the Buttholes are about to unleash some more of their Tomahawk crude missiles, but let's start with the dogs.

The new Butt song 'Lonesome Bulldog' comes in four parts here, four bowel movements, if you will. It's about guitarist Paul Leary's pit bull Mark Farmer (named after the guitarist in US proto-metal band Grand Funk Railroad) and takes in the tale of "a half-Rastafarian child called Mahatma Gandhi" plus the Kennedy Chappaquiddick Bridge incident. It's a wild west waltz generated by hi-tech late 20th century recording equipment and narrated in a voice which Paul says is a cross between Kennedy and Walter Brenner – "an old cowboy star with a really distinctive voice". Of course.

On paper 'Lonesome Bulldog' reads like some suitably insane Buttholian pile-up, but is it in the grooves? Unfortunately not. You couldn't decipher half of the above without reading a few interviews. Even when you are informed of the whole scheme it doesn't make the song any funnier or give it any greater musical longevity. With 'Piouhgd', the Buttholes are transfixed by their comic intent. More so than ever before they make this their main aim, a tactic that works to the disadvantage of purely musical appeal without giving us any lasting

replacement.

The Buttholes have always had as much life outside the recording studio as within it. Their cartoon-lunatic personalities, madly tangential tales and unhinged live presence have always been as much their appeal as their records, a situation that's made pouring their essence onto vinyl such a hit and miss. It's this that made their classic 'Hairway To Steven' album so remarkable – the music raged in its own right and the comic element was largely restricted to 'John W Smoke'. 'Piouhgd' has too many half-cocked japes.

'Revolution Pt 1' is a flaccid instrumental wig-out, while 'Revolution Pt 2' is a flaccid wig-out wherein Gibby repeatedly bawls the name of US sit com star Gary Shandling. Ho hum. 'Something' is the words from an early Buttholes song set to The Mary Chain's 'Never Understand'. Well done lads. 'No, I'm An Iron Man' is a sub-Sabs marching monster riff and "an argument between a bunch of drag queens about who's going to be Iron Man." Tee hee. 'Bulldog' is cute but throwaway, and it's only with their warping of Donovan's 'Hurdy Gurdy Man' and 'PSY' that the Butts hit real form.

By consensus standards 'Piouhgd' is the Butts' most listenable album; the scatological tendencies and wailing, distended guitars have been largely discarded in favour of an almost cuddly mood and a mellow, machine-generated music. But, heck this isn't the Butthole Surfers admirers know and love. The new instrumental textures are nice, but the jokes are flat and the essence of the most off-kilter troupe in showbiz just doesn't materialise.

Roy Wilkinson



Ralph Traitor THE BUTTHOLES: feeling a bit piouhgd today

BACK-TRACKS

Tracks from the vaults re-released and reviewed

BAD BRAINS
'Rock For Light'
(Caroline)

LURKING AROUND Washington DC in the late '70s, Bad Brains were the US equivalent of The Clash, a brash blend of punk, reggae and politics made doubly intense by the group's all black, all rasta line up. 'Rock For Light', their first real LP, (originally released in '83) ably demonstrates why hardcore DC celebs like Ian MacKaye and Henry Rollins placed such great store in them.

'Big Takeover', the opening track, rivals Dead Kennedys' 'California Über Alles' for vicious, all round sensory assault. Singer HR speedgrows "No one dared to show for that shower/When nobody turned to be clean/Was not even touched by water/Just another Nazi scheme", while in the background Dr Know's guitar just burns away.

Best of all, however, is that this is just one side of the Bad Brains. To counter the sheer acceleration of songs like 'Big Takeover', 'Right Brigade' and the now classic 'Banned In DC' (inspired by a disastrous concert riot in Lincoln Park), 'Rock For Light' boasts the heavy reggae vibes of 'The Meek' and 'I And I Survive', the album's 'Police And Thieves'. Here HR's voice is smokey smooth, the music a minimal combination of lilting piano chords and lightly picked guitar, the atmosphere transformed from militant anger to seductive calm in one slight, disarming move.

As a contemporary release, 'Rock For Light' stands up to the very best that hardcore presently has to offer (a reflection of the band's huge influence rather than any slur on today's scene), while as a historical document it's essential for anyone with even a passing interest in the likes of Fugazi, the Rollins Band and '80s American hardcore in general. Even after seven years in the wilderness, 'Rock For Light' shines. SK

cerebral as musical, with some nice invective against most elements of society. The fairer sex comes under the wrath of Tesco Vee's pen on 'I'm Glad I'm Not A Girl', gays in the charmingly titled 'Tooling For Anus', Rastas get it in 'Blow Me Jah', The Beatles in the fabulous '1 Down 3 To Go', and so it goes. It would've been nice to've had a lyric sheet enclosed with the CD so that the poetic muscle of these songs could've been better appreciated by the uninitiated.

Half the songs on 'Stud Powercock' appear twice in some primitive form or other – three takes of their ode to masturbation 'Orgy Of One' is quite enough, thanks – and only by the time of 'Dutch Hercules' has the back-up band got much beef at all, and the stage is set for the more outright rockist and competent Meatmen of 'War Of The Superbikes' when Minor Threat's Lyle Preslar and Brian Baker became bona fide members.

Nice little history piece, but if you're the sort of person that gags on the personal politics of the Dwarves you'd be best steering well clear. IL

HARD CORPS
'Metal And Flesh'
(Concrete Productions)

FORMED IN 1983, Hard Corps were criminally ignored at the time by all but a handful of critics and fans. But as interest in techno/industrial dance music has mushroomed over the last few years, so too has there been a burgeoning interest in this South London unit. So much so, in fact, that copies of their first single 'Dirty' have been changing hands for up to £40.

'Metal And Flesh' is a compilation drawing together some of the singles and tracks recorded by the three-piece up until around 1987.

Hard Corps were a sort of missing link between Kraftwerk, Italo disco and the electro dance music of Bobby O from the early '80s gay scene – there are really strong melodies here, still in many ways what gives '70s and '80s disco the edge over house. 'Porte Bonheur', originally the B-side of a single recorded for Rhythm King in 1987 and produced by Daniel Miller and Mark Saunders, is a fragile, breathy disco track filled with diva drama and sadness; singer Regine Fetet manages to suggest passion and tragedy in every syllable.

At the other end of the scale there's 'Dirty'. Hard and metallic, it's pared down dance music that was years ahead of its time.

Regine recently performed to backing tapes in London – if this compilation can provoke sufficient interest to get Hard Corps back together on new material, so much the better. Haven't you always wanted a taste of pop music in the year 2001? TU

MEATMEN
'Stud Powercock – The Touch And Go Years 1981-1984'
(Touch And Go CD)

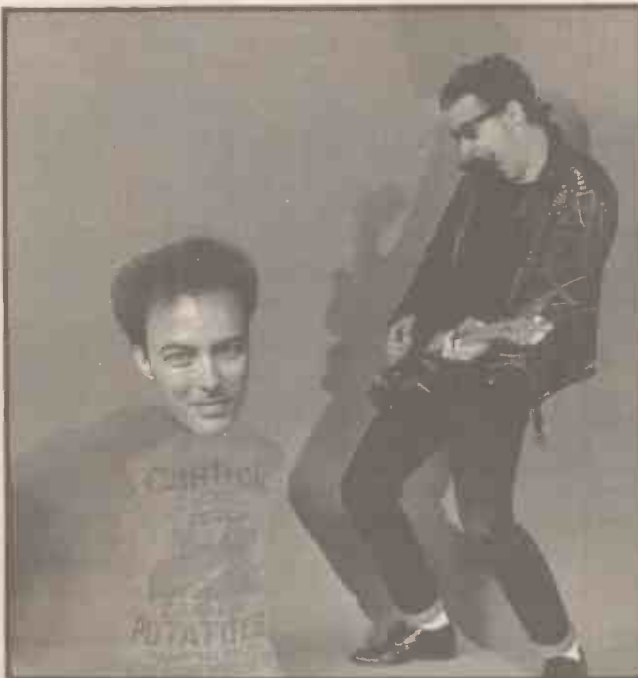
THIS CD compilation of the 'Blud Sausage EP', 'We're The Meatmen And You Suck' LP, 'Crippled Children Suck EP', Tesco Vee's 'Dutch Hercules EP', demos, outtakes and unreleased live recordings, is a lot more than the keenest Meatmen disciple could ever want.

During their formative years, Tesco and his pals were the Eastern US's answer to the West Coast's high priests of offensiveness, the Angry Samoans – with the crucial difference that the Meatmen couldn't play their way out of a paper bag. The pleasures of these early outings are as much, uh,

the boys outride even Iggy – "Being bad is better than being nothing at all".

The pay-off line in 'The Myth Is Real – Let's Eat', the last song on the album and an inch-perfect dismemberment of the American Dream, says it all: "We're told 80 per cent of people like the President in the polls/While only 15 per cent believe he's in control/And 64 per cent of lowans surveyed want to be reincarnated as themselves. . .wowiee!"
Wowiee!

Charlie Endell



THE CONSEQUENCES of an 'E' numbers diet can be severe

FREEDOM OF SPEECH**JELLO BIAFRA WITH NOMEANSNO**
'The Sky Is Falling, And I Want My Mommy'
(Alternative Tentacles) **1/2**

JELLO BIAFRA must have been one hell of a hyperactive kid at school, nerves shot to f**k on 'E' numbers an' playing chicken on the freeway.

Since the dissolution of the Dead Kennedys he's been hop-skipping it around, put on trial by the frighteningly powerful and bigoted American Moral Majority – imagine being pursued by thousands of leaner, fitter and richer Mary Whitehouses, high on righteous indignation and low on intelligence – recording with Revolting Cock Al Jourgensen as Lard, plus collaborations with the likes of DOA, his spoken word stuff and, hey, even acting. Kenneth Branagh eat yer heart out.

Only two weeks ago he turned up on the Oprah Winfrey show, bedecked in a suit, to discuss music and censorship – when the going gets weird, the weird go pro. The only surprise was that he never showed for last week's programme on romance.

'The Sky Is Falling. . .', features labelmates and Canada's fave power trio since Rush (!?), NoMeansNo as illustrious pick-up band. The 49th parallel's never heard anything like this.

Eight tracks of pure adrenalin rush, distortion fuelled dialectic, kicks off with the title song, subtitled 'Falling Space Junk' a cautionary tale of space satellites discharging plutonium into the atmosphere. It can't happen here? It already did!

'Jesus Was A Terrorist', originally written during Biafra's Dead Kennedy days, takes another pop at bible-belt evangelists – "Women don't control their bodies, TV preachers do" – while 'Chew', to a cold, chilling score, is a horror story on the decay and decline of a rat-infested New York City. Don't expect Frank Sinatra to be singing this one on his next farewell tour.

Yet don't be misled into thinking that Biafra is some kind of professional protester, an Abie Hoffmann ('60s yippie turned '90s yuppie) for the end of the century. This is no wild-eyed and woolly Old Testament prophet, too long in the desert, eating sand, raging at the dying of the light and the polluting of the seas. For throughout this album, vitriol is laced with wit, humour and killer rock 'n' roll.

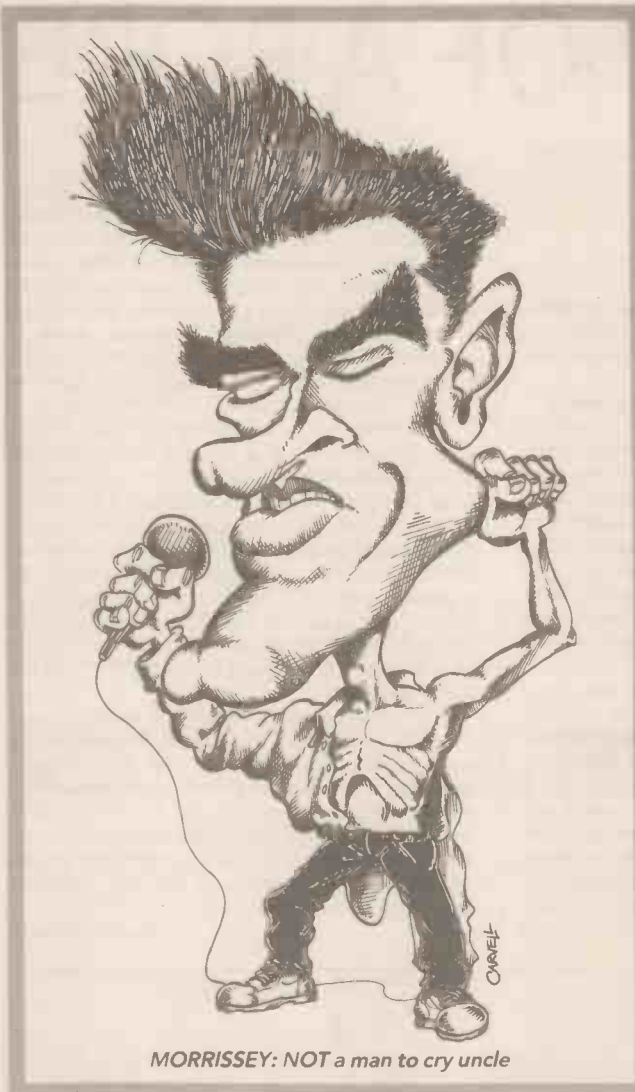
In any other hands, 'Bad' would just sound dumb, but here Jello and

CHARTS

UK ALBUMS

- 1 1 INNUENDO Queen Parlophone
- 2 3 WICKED GAME Chris Isaak Reprise
- 3 2 INTO THE LIGHT Gloria Estefan Epic
- 4 7 LISTEN WITHOUT PREJUDICE VOLUME 1 George Michael Epic
- 5 - CIRCLE OF ONE Oleta Adams Fontana
- 6 4 THE VERY BEST OF Elton John Rocket
- 7 6 DEDICATION - THE VERY BEST OF Thin Lizzy Vertigo
- 8 9 THE IMMACULATE COLLECTION Madonna Sire
- 9 5 DOUBT Jesus Jones Food
- 10 12 RUNAWAY HORSES Belinda Carlisle Virgin
- 11 20 THE SIMPSONS SING THE BLUES The Simpsons Geffen
- 12 16 I'M YOUR BABY TONIGHT Whitney Houston Arista
- 13 - FREE Rick Astley RCA
- 14 - THE BEST OF FREE - ALL RIGHT NOW Free Island
- 15 11 ALL TRUE MAN Alexander O'Neal Tabu
- 16 10 MCMXC AD Enigma Virgin
- 17 14 SERIOUS HITS... LIVE! Phil Collins Virgin
- 18 8 THE SOUL CAGES Sting A&M
- 19 17 X INXS Mercury
- 20 21 THE LOST BOYS - ORIGINAL SOUNDTRACK Various Atlantic
- 21 15 CARRERAS DOMINGO PAVAROTTI - CONCERT Various Decca
- 22 30 PILLS 'N' THRILLS & BELLYACHES Happy Mondays Factory
- 23 - 30 SOMETHING Carter (USM) Rough Trade
- 24 19 THE SINGLES COLLECTION 1984/1990 .. Jimmy Somerville London
- 25 - THE ESSENTIAL JOSE CARRERAS Jose Carreras Philips
- 26 13 AND NOW THE LEGACY BEGINS ... Dream Warriors 4th & Broadway
- 27 29 CHOKE The Beautiful South Go! Discs
- 28 23 DON'T EXPLAIN Robert Palmer EMI
- 29 24 SWEET DREAMS Patsy Cline MCA
- 30 - NO MORE GAMES - THE REMIX ALBUM New Kids On The Block Columbia
- 31 25 TO THE EXTREME Vanilla Ice SBK
- 32 28 SOUL PROVIDER Michael Bolton Columbia
- 33 34 PLEASE HAMMER DON'T HURT 'EM MC Hammer Capitol
- 34 26 DIRTY DANCING Original Soundtrack RCA
- 35 - YOUNG GODS Little Angels Polydor
- 36 37 THE COLLECTION Barry White Mercury
- 37 22 LIVE AT THE BRITTON ACADEMY Faith No More Slash
- 38 18 EVERYBODY'S ANGEL Tanita Tikaram East West
- 39 32 GREATEST HITS 1977-1990 The Stranglers Epic
- 40 - GREEN MIND Dinosaur Jr blanco y negro
- 41 41 ORIGINAL SOUNDTRACK - ROCKY V Various Capitol
- 42 27 THE RHYTHM OF THE SAINTS Paul Simon Warner Brothers
- 43 50 SATELLITES Big Dish East West
- 44 - THE REAL RAMONA Throwing Muses 4AD
- 45 - THE ROAD TO HELL Chris Rea East West
- 46 35 RHYTHM OF LOVE Kylie Minogue PWL
- 47 33 WORLD POWER Snap Arista
- 48 36 THE TRACKS OF MY TEARS Smokey Robinson Dino
- 49 - RALPH TRESVANT Ralph Tresvant MCA
- 50 31 A LITTLE AIN'T ENOUGH David Lee Roth Warner Brothers

Compiled by MRIB



MORRISSEY: NOT a man to cry uncle

FART 10

- 1 CATCH THE WIND Donovan
- 2 BLOWING IN THE WIND Bob Dylan
- 3 PUMP IT UP Elvis Costello
- 4 FART FOR FART'S SAKE 10CC
- 5 (I HEAR THE SOUND OF) DISTANT BUMS Jim Reeves
- 6 DO THE FARTMAN The Simpsons
- 7 THERE GOES THE NEIGHBOURHOOD The Blow Monkeys
- 8 MIND BLOWING EMISSIONS Heatwave
- 9 RUMBLE Link Wray
- 10 THE GREATEST CHUFF OF ALL Whitney Houston

UK SINGLES

- 1 1 DO THE BARTMAN The Simpsons Geffen
- 2 4 (I WANNA GIVE YOU) DEVOTION Nomad Rumour
- 3 6 GET HERE Oleta Adams Fontana
- 4 8 YOU GOT THE LOVE Source featuring Candi Staton True Love
- 5 2 3 AM ETERNAL KLF KLF Communications
- 6 5 GLAD Kim Appleby Parlophone
- 7 12 ALL RIGHT NOW Free Island
- 8 11 IN YER FACE 808 State ZTT
- 9 - CRAZY FOR YOU Madonna Sire
- 10 3 ONLY YOU Praise featuring Miriam Stockley Epic
- 11 15 OUTSTANDING Kenny Thomas Cooltempo
- 12 20 THINK ABOUT DJH featuring Stefy RCA
- 13 7 WIGGLE IT 2 In A Room Cutting
- 14 9 WHAT DO I HAVE TO DO Kylie Minogue PWL
- 15 23 AUBERGE Chris Rea Magnet
- 16 16 BLUE HOTEL Chris Isaak Reprise
- 17 19 GOOD TIMES Jimmy Barnes And INXS Atlantic
- 18 35 HERE COMES THE HAMMER MC Hammer Capitol
- 19 46 ELEVATION Xpansions Optimism
- 20 - SHOULD I STAY OR SHOULD I GO/RUSH Clash/Bad II Columbia
- 21 10 I BELIEVE EMF Parlophone
- 22 48 LOVE WALKED IN Thunder EMI
- 23 13 HIPPYCHICK Soho S&M
- 24 24 EVERY BEAT OF THE HEART Railway Children Virgin
- 25 25 HEAL THE PAIN George Michael Epic
- 26 - BECAUSE I LOVE YOU (THE POSTMAN SONG) Stevie B Polydor
- 27 29 OUR FRANK Morrissey His Master's Voice
- 28 26 BEAUTIFUL LOVE Julian Cope Island
- 29 22 CRAZY Seal ZTT
- 30 14 CRY FOR HELP Rick Astley RCA
- 31 30 LOVE REARS ITS UGLY HEAD Living Colour Epic
- 32 17 PLAY THAT FUNKY MUSIC Vanilla Ice SBK
- 33 - UNFINISHED SYMPATHY Massive Wild Bunch
- 34 18 GAMES New Kids On The Block Columbia
- 35 41 IF IT'S TOO LATE Quartz introducing Dina Carroll Mercury
- 36 40 WHICH WAY SHOULD I JUMP? Milltown Brothers A&M
- 37 38 FEELIN' The La's Go! Discs
- 38 - APPARENTLY NO THIN' Young Disciples Talkin' Loud
- 39 21 GONNA MAKE YOU SWEAT C&C Music Factory Columbia
- 40 - GO FOR IT! (HEART AND FIRE) Rocky V Bust It
- 41 - WHO? WHERE? WHY? Jesus Jones Food
- 42 50 HOW DO YOU SAY... LOVE? Deee-Lite Elektra
- 43 - TILL WE MEET AGAIN Inner City Ten
- 44 32 SADNESS PART 1 Enigma Virgin
- 45 - THIS IS YOUR LIFE Banderas London
- 46 - THE ONE AND ONLY Chesney Hawkes Chrysalis
- 47 28 SUMMERS MAGIC Mark Summers Fourth & Broadway
- 48 39 THINKIN' ABOUT YOUR BODY 2 Mad Big Life
- 49 - ADRENALIN EP N-Joi de Construction
- 50 36 SENSITIVITY Ralph Tresvant MCA

Compiled by MRIB

METAL SINGLES

- 1 - LOVE WALKED IN Thunder EMI
- 2 1 LOVE REARS ITS UGLY HEAD Living Colour Epic
- 3 2 BONEYARD Little Angels Polydor
- 4 3 CONGO SQUARE Great White Capitol
- 5 - SECRET Heart Capitol
- 6 4 HEAVEN Tigertailz Music For Nations
- 7 7 FLY TO THE ANGELS Slaughter Chrysalis
- 8 6 MILES AWAY Winger Atlantic/East West
- 9 5 DEDICATION Thin Lizzy Vertigo
- 10 9 HIGH ENOUGH Damn Yankees Warner Bros

METAL ALBUMS

- 1 1 DEDICATION - THE VERY BEST OF Thin Lizzy Vertigo
- 2 2 LIVE AT THE BRITTON ACADEMY Faith No More Slash/London
- 3 3 A LITTLE AIN'T ENOUGH David Lee Roth Warner Bros
- 4 10 ROCKING ALL OVER THE YEARS Status Quo Vertigo
- 5 4 1916 Motorhead Epic
- 6 6 REMASTERS Led Zeppelin Atlantic/East West
- 7 7 SLIPPERY WHEN WET Bon Jovi Vertigo
- 8 - BACKSTREET SYMPHONY Thunder EMI
- 9 8 CORNERSTONES 1967-1970 Jimi Hendrix Polydor
- 10 - BLAZE OF GLORY/YOUNG GUNS II Jon Bon Jovi Vertigo

Compiled by Spotlight Research

MUSIC VIDEO

- 1 2 THE IMMACULATE COLLECTION Madonna WMV
- 2 4 IN CONCERT Carreras/Domingo/Pavarotti Polygram Video
- 3 1 JUSTIFY MY LOVE/MTV VOGUE Madonna WMV
- 4 3 SERIOUSLY LIVE IN BERLIN Phil Collins Virgin
- 5 5 THE VERY BEST OF Elton John Polygram Video
- 6 7 FROM A DISTANCE (THE EVENT) Cliff Richard PMI
- 7 6 LIVE FROM BARCELONA 1990 Tina Turner Polygram Video
- 8 - THE BRITS 1991 VOL 2 Various Telstar
- 9 9 AN EVENING WITH Daniel O'Donnell Ritz
- 10 - HAMMER TIME MC Hammer PMI

Compiled by Gallu

KLEIP

4th MARCH

INDIE SINGLES

- 1 2 (I WANNA GIVE YOU) DEVOTION..... Nomad & MC Mikee Freedom Rumour
- 2 1 3AM ETERNAL..... KLF/KLF Communications
- 3 3 WHAT DO I HAVE TO DO..... Kylie Minogue PWL
- 4 4 TO HERE KNOWS WHEN..... My Bloody Valentine Creation
- 5 5 THINKIN' ABOUT YOUR BODY..... 2 Mad Big Life
- 6 6 ALL TOGETHER NOW..... The Farm Produce
- 7 - DUNNO WHAT IT IS (ABOUT YOU)..... The Beatmasters Rhythm King/Mute
- 8 - FOUNTAIN O' YOUTH..... Candyland Non Fiction
- 9 7 REPORT TO THE DANCEFLOOR..... Energize Network/Kool Kat
- 10 8 HEAVEN..... Tigertailz Music For Nations
- 11 9 COUNTING BACKWARDS..... Throwing Muses 4AD
- 12 13 BLOODSPORT FOR ALL..... Carter (USM) Rough Trade
- 13 10 THE BEE (REMIX)..... Scientist Kickin'
- 14 19 YEAH YOU!..... Step Warp
- 15 11 BIG CITY..... Spacemen 3 Fire
- 16 15 EVERYBODY NEEDS SOMEBODY..... Birdland Lazy
- 17 14 REDHILLS ROAD..... Candyflip Debut/Skratch
- 18 18 FEEL THE POWER..... Tekno Too D-Zone
- 19 17 JOIN THE FUTURE..... Tuff Little Unit Warp
- 20 16 DEREK WENT MAD..... Shut Up And Dance Shut Up And Dance
- 21 - IN WONDER..... Presence Reality
- 22 20 MOTOWN JUNK..... Manic Street Preachers Heavenly
- 23 12 KID GET HYPED..... Deskee Big One
- 24 - PULSE EP..... Indotribe Jumpin' & Pumpin'
- 25 - ENJOY THE SILENCE..... Depeche Mode Mute
- 26 21 DETRAMENTAL EP..... Asmo Tek
- 27 22 THE SCORCHER/KIRK'S BACK..... 4 Hero Reinforced
- 28 42 KINKY AFRO..... Happy Mondays Factory
- 29 27 ARE YOU DREAMING?..... Twenty 4 Seven BCM
- 30 37 STEP ON..... Happy Mondays Factory
- 31 38 MADCHESTER RAVE ON..... Happy Mondays Factory
- 32 26 SITUATION (REMIX)..... Yazoo Mute
- 33 40 MORE THAN I KNOW/NO FORGOTTEN..... Leftfield Outer Rhythm
- 34 43 FALLEP..... Ride Creation
- 35 - THE FACTS OF LIFE..... Bass Culture Industrial
- 36 23 GODLIKE..... The Dylans Situation Two
- 37 - THE ONLY ONE I KNOW..... The Charlatans Situation Two
- 38 - GROOVY TRAIN..... The Farm Produce
- 39 - RIDE EP..... Ride Creation
- 40 29 OLE OLE OLE..... LA Mood PWL
- 41 - MY RISING STAR..... Northside Factory
- 42 28 STILL FEEL THE RAIN..... Stex Some Bizzare
- 43 - PLAY EP..... Ride Creation
- 44 24 MOODSET..... Xon Network/Kool Kat
- 45 36 THE EXORCIST (REMIX)..... Scientist Kickin'
- 46 32 I USETA LOVE HER..... Saw Doctors Solid
- 47 33 GROWING OLD..... Origin Hut/VC
- 48 - THAT MAN..... Paul Rutherford Beat Farm
- 49 - GREASE GUN..... Drive First Strike
- 50 25 DRINK ON ME..... Teule Profile

Compiled by Spotlight Research

ON THE DECK

Sam King
TYRANNY FOR YOU..... Front 242 Play It Again Sam LP (I will)
RISE..... The Perfect Disaster Live genius in motion
NEVER CHANGE..... MC Buzz B Polydor single

Andy Peart
MORE DAVE GOODMAN SESSIONS..... Anhrefn Cral LP
BEEF..... Live at The Pop Club's birthday party, Kentish Town
CHUMBAWAMBA..... The attitude, the records & everything else

Tommy Udo
THE GHOST SONATA..... Tuxedomoon Les Temps Moderne CD
DIRTY..... Hard Corps Concrete Productions track
WEAR YOUR LOVE LIKE HEAVEN..... Definition Of Sound Circa absolute dope!

Damon Wise
SAME SONG..... Digital Underground Tommy Boy/Big Life 12-inch
WEAR YOUR LOVE LIKE HEAVEN..... Definition Of Sound Circa
HUMAN NATURE..... Gary Clail Perfecto

Keith Cameron
WEAR YOUR LOVE LIKE HEAVEN..... Definition Of Sound Circa 45
SCREW..... Bubonique Kitchenware 45—fear and loathing in Crouch End
THE WORLD SPINS..... Julee Cruise Live at the Roadhouse, er, Palladium

Cath Unsworth
THE ENTIRE SET..... New Model Army Live at the Marquee
THE ENTIRE SET..... Sisters Live In Leeds
BESIDES WHICH..... Honey Smugglers Forthcoming Ultimate EP

Trish Jaega
THE ENTIRE SET..... New Model Army Live at the Marquee
HAPPY..... Ned's Atomic Dustbin Not depressing
ANGEL AND THE BAD MAN..... Johnny Cash Polygram—back on form

Glenn Rickwood
STUPIDITY IS ITS OWN REWARD..... The Streaming Trillups Art pop
WHO'S THAT IN MY TROUSERS?..... Laverne Harness Charlesworth 45
THEY CALL METHESAD MAN..... Terry Prunt Hard Plinth 45

5 YEARS AGO

ALTERNATIVE

- 1 - STRIPPED..... Depeche Mode Mute
- 2 9 SOMEWHERE IN CHINA..... The Shop Assistants 53rd & 3rd
- 3 1 GIVING GROUND..... The Sisterhood Merciful Release
- 4 2 HOT GIRLS IN LOVE..... The Cherry Bombz Lick
- 5 3 LIKE AN ANGEL..... The Mighty Lemon Drops Dreamworld
- 6 5 WHISTLING IN THE DARK..... Easterhouse Rough Trade
- 7 16 TIME IS MONEY (BASTARD)..... Swans K422
- 8 10 KOOL NOH..... Aswad Simba
- 9 - SPRING RAIN..... The Go-Betweens Rough Trade
- 10 4 DAYS LIKE THESE..... Billy Bragg Go! Discs
- 11 12 BLUE MONDAY..... New Order Factory
- 12 8 SHE SELLS SANCTUARY..... The Cult Beggars Banquet
- 13 15 RELIGIOUS PERSUASION..... Andy White Stiff
- 14 - REVOLUTION..... Chumbawamba Agitpop
- 15 17 TINY DYNAMITE..... Cocteau Twins 4AD
- 16 - CAN YOUR PUSSY DO THE DOG?..... The Cramps Big Beat
- 17 6 ONCE MORE..... Wedding Present Reception
- 18 - HERE COMES THE MAN..... Boom Boom Room Fun For All
- 19 14 BITTERSWEET..... New Model Army Quiet!l
- 20 7 OUT FROM THE VOID..... Antisept Endangered Musik

10 YEARS AGO

ALTERNATIVE

- 1 1 CARTROUBLE..... Adam And The Ants Do It
- 2 2 ZEROX..... Adam And The Ants Do It
- 3 4 FOUR FROM TOYAH..... Toyah Safari EP
- 4 6 TRANSMISSION..... Joy Division Factory
- 5 10 IS VIC THERE?..... Department S Demon
- 6 5 BULLSHIT DETECTOR..... Various Crass
- 7 8 LAST ROCKERS..... Vice Squad Riot City
- 8 3 IT'S OBVIOUS/DIET..... Au Pairs Human
- 9 7 DECONTROL..... Discharge Clay
- 10 9 LET THEM FREE..... Anti-Pasti Rondelet
- 11 15 ORIGINAL SIN..... Theatre Of Hate SS
- 12 17 FOUR SORE POINTS..... Anti-Pasti Rondelet EP
- 13 11 ATMOSPHERE..... Joy Division Factory
- 14 12 SIMPLY THRILLED HONEY..... Orange Juice Postcard
- 15 18 WHAT BECOMES OF THE BROKEN HEARTED..... Dave Stewart with Colin Blunstone Broken
- 16 19 SEVEN MINUTES TO MIDNIGHT..... Wah! Heat Inevitable
- 17 13 GET UP AND USE ME..... Fire Engines Codex Communications
- 18 16 LOVE WILL TEAR US APART..... Joy Division Factory
- 19 14 STOP THAT GIRL..... Vic Godard And Subway Sect Rough Trade
- 20 - WARDANCE/PSYCHE..... Killing Joke Malicious Damage

DANCEFLOOR

ALTERNATIVE

- 1 1 3AM ETERNAL..... KLF/KLF Communications
- 2 2 I BELIEVE..... EMF Parlophone
- 3 38 OPPORTUNITY 3..... The Charlatans Beggars Banquet
- 4 18 BOB'S YER UNCLE..... Happy Mondays Factory
- 5 4 BLOODSPORT FOR ALL..... Carter (USM) Rough Trade
- 6 9 GODLIKE EP..... The Dylans Situation Two
- 7 - BEAUTIFUL LOVE..... Julian Cope Island
- 8 15 WHICH WAY SHOULD I JUMP..... Milltown Brothers A&M
- 9 17 OPEN YOUR MIND (LET ME IN)..... Real People CBS
- 10 24 TINGLE..... That Petrol Emotion Virgin
- 11 - CAN U DIG IT..... Mock Turtles Siren
- 12 3 INTERNATIONAL BRIGHT YOUNG THING..... Jesus Jones Food
- 13 - BIG CITY..... Spacemen 3 Fire
- 14 - TREMOLO EP..... My Bloody Valentine Creation
- 15 11 MOTOWN JUNK..... Manic Street Preachers Heavenly
- 16 5 ALL TOGETHER NOW..... The Farm Produce
- 17 - LOOSE FIT..... Happy Mondays Factory
- 18 - WHO? WHERE? WHY?..... Jesus Jones Food
- 19 6 X, Y AND ZEE..... Pop Will Eat Itself RCA
- 20 19 COUNTING BACKWARDS..... Throwing Muses 4AD
- 21 - IN YER FACE..... 808 State ZTT
- 22 8 FOUNTAIN O' YOUTH..... Candyland Fiction
- 23 - HAPPY..... Ned's Atomic Dustbin Furtive
- 24 13 THE WAGON..... Dinosaur Jr Blanco y Negro
- 25 - MAGIC..... Cud Imaginary
- 26 - WORLD..... Blow Up Cherry Red
- 27 25 GOD KNOWS IT'S TRUE..... Teenage Fanclub Paperhouse
- 28 - DEVOTION..... Nomad Rumour
- 29 - OVERISING..... The Charlatans Beggars Banquet
- 30 - GOD'S COP..... Happy Mondays Factory
- 31 27 LET'S PRETEND..... SpIn Foundation
- 32 - HUMAN NATURE..... Gary Clail/On-U-Sound Perfecto
- 33 10 RIDE..... Parchman Citybeat
- 34 7 HIPPYCHICK..... Soho Tam Tam
- 35 23 SATURDAY'S ANGELS..... If? MCA
- 36 14 EVERYBODY NEEDS SOMEBODY..... Birdland Lazy
- 37 12 THE STORM/SHE'S A RAINBOW..... World Of Twist Circa
- 38 - CELESTE..... The Telescopes Creation
- 39 20 A FOREST (REMIX)..... The Cure Fiction
- 40 16 BOX SET GO..... The High London

Compiled by Streets Ahead, 8 Granville Park, London SE13 7EA

INDIE ALBUMS

- 1 2 PILLS 'N' THRILLS & BELLYACHES..... Happy Mondays Factory
- 2 1 THE TRACKS OF MY TEARS..... Various Dino
- 3 3 RHYTHM OF LOVE..... Kylie Minogue PWL
- 4 12 BOOMANIA..... Betty Boo Rhythm King
- 5 9 VIOLATOR..... Depeche Mode Mute
- 6 4 101 DAMNATIONS..... Carter (USM) Big Cat
- 7 5 SOME FRIENDLY..... The Charlatans Situation Two
- 8 10 NOWHERE..... Ride Creation
- 9 6 ROCK 'N' ROLL LOVE SONGS..... Various Dino
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DEPARTMENT S: rather chunky chaps

WHERE ARE THEY NOW?
Department S

ONE AND a half hit wonders don't come much better than Department S. Formed by ex-Guns For Hire mainman and sometime *Face* scribe Vaughan Toulouse (with long-term collaborator Tony Lordon), they disturbed the Top 30 in April '81 with the crossed-line paranoia of 'Is Vic There?'. Oozing more menace than a dozen Bauhaus LPs rolled into one, it enabled a bequipped Vaughan to go on TV and act out an Alvin Stardust mime routine using the mike as a telephone. An absolute classic.

Unfortunately, the guitar-driven racket of follow-up 'Going Left Right' didn't quite fit in with the public's notion of the band as slightly unbalanced young men and only reached number 55. Despite a tour with Spizz Energi, third single 'I Want' bombed, and the debut album (recorded with Blondie man Dave Tickell) was never released. Vaughan re-appeared in 1983 with the splendid *Main T* on Paul Weller's Respond label, but despite two sterling 45s in 'Fickle Public Speakin'' and 'Cruisin' The Serpentine' he quit being in a band to concentrate on DJing. This resulted in the legendary Do-Do's and a regular stint at The Wag Club.

"I just got too old to be in a band," he explains. "I firmly believe that pop music should be made by young people. They're the ones with the enthusiasm and aggression. I'm too old. I'm 31 for God's sake."

Guy Chadwick take note. The other members of the band obviously felt the same way. Guitarist Tony Lordon is a postman, and bassist Mark Taylor has been working as a cab driver. As for drummer Stewart Mirzon and keyboard player Michael Herbage, even Vaughan has "no idea" of their whereabouts, other than they have left the music business. It seems it is only in the *Sounds* office that they are talked of in reverent tones as men who made 'Is Vic There?' possible.

The Gravedigger

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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

Brits bashers bashed back

I AM writing to express my disgust with all the moaning gits who have been going on about the Brits, particularly the involvement of Carter, The Cure, The Farm etc. These narrow minded idiots seem to want to hold these bands in obscurity, as though bringing them to a wider public through the Brit Awards, which is watched by millions, is somehow going to 'defile' them. It's a f**king stupid attitude, that somehow it's morally superior to starve in an attic than to make money, that somehow by getting wider exposure you're 'selling out'. Firstly, it's a crappy elitist attitude; it reminds me of the 'smart' kids at school who 'discovered' a group that nobody else had heard of. They would write the name in felt pen on their bags. But as soon as whatever band it was gained a modicum of success, they would buy new bags!

I've seen lots of people attacking Jonathan King for a lot of reasons – maybe some of them are justifiable since only a total dickcheese would work for the *Sun* – but to attack him because he has championed bands like Carter, Neds Atomic Dustbin and Mega City Four is just f**king ludicrous. If these bands are honest, and I reckon from what I know about them that they are, then they're going to want as many people as possible to hear their music. There does, after all, come a point when playing to a couple of hundred people in the Camden Falcon loses its appeal. And I'm sure that they want to make a living doing it, so what's wrong there?

I reckon that all the whingeing on the part of these people is more to do with sour grapes that 'ordinary' folks, who I'm sure you think are grossly inferior to your oh-so lofty wisdom and taste, may hear a track by Carter and think that they're alright. Time to buy new schoolbags?

PAUL HARKENS, Kilbirnie, Ayrshire

Paul wins Spacemen 3's 'Recurring'

TO 'A Guppy' (*Sounds* February 16): So you "think" you're a fish? I am a fish.

A GOLDFISH, A Pond, England

Star spot not so hot

I'M WRITING this letter to Sound Off about your Astrology Spot (*Sounds* February 16). I only hope you're not turning out to be another comic with tits on page three. I've been getting *Sounds* every week for years now. Your reviews are sharp and precise. Your interviews spot on, and gig guide informative. Anyway back to your Astrology Spot, ditch it, otherwise you'll end up selling yourselves short. Maybe next week you'll be giving away free condoms stuck to the front. If you're desperate I'll do the agony column, OK. LORRAINE ROBINSON, Holyhead, Gwynedd

THE SEA of drivel your paper and the rest of the music press has become, and which threatens to swamp music lovers everywhere with a tidal wave of tedious crap and ego massaging, has been redeemed, for me at least by two most welcome items. One, The Voice Of Treason (why not a full

RECENTLY THERE were letters appearing on your Sound Off page purporting to be from people complaining about next week's issue. Come off it, you made them up didn't you? GLENDA RICKWOOD, SW2



page?), and two, the Incomparable Rab Snotter. But one question remains – which of your hacks is he modelled on?

More kicks up the arse to those in need, please, and promote the mighty Rab to Editor immediately! MICHAEL FLEMING, Leyton

Bring back Rab Snotter you bastards! Don't be intimidated by whining crusty wankers. BROCK VOND, London SW4

TO MARY Milne (*Sounds* February 16). I don't call begging living outside the conventions of society. If someone wants to live an "alternative" lifestyle then live on the f**king moors in a teepee and grow their own veges.

BR MONSTER, 'Bring Back Rab Campaign'

TO SUE Buckley, re Trivia Quiz Question 15 (*Sounds* February 16). Are you sure 'Still In Love With You' originally appeared on 'Live & Dangerous'. I think not. Check again. KEVIN WICKES, Chislehurst, Kent

RE MARY Milne's letter, issue dated February 16. I'm sorry, I actually thought this was a parody when I first read it. The tone was so 'concerned' as to be comic, but no, what seems to have happened is the classic knee-jerk 'offended' reaction to a column Ms Milne seems not to understand.

The Rab Snotter pieces, whilst not being exactly Tony Hancock, are intended as satire upon middle-class youths from affluent backgrounds 'dropping out' in the most superficial way. It's technically known as 'lifestylism', the belief that a certain mode of dress or way of life has some social or political significance. *Sounds* are not 'slagging off' crusties (or whatever) because they choose to live their lives 'outside the conventions of society', it's because they do it in such a transparent, self-reverential way.

I'll tell you this from my experience, crusties (or pseudo-anarchos) tend to be dogmatic about 'living outside of the system' while spending most of their waking hours tripping, wizzing, stoned or f**ked in someway. All the people I know who are homeless by default (not through 'dropping out') may also spend most of their time f**ked, but then they don't feel they're making a political point through their way of life. They, after all, didn't ask to be living hand-to-mouth.

My comments may seem cruel, but I've had to make generalisations in order to put across my point. Really though, Ms. Milne, what good does adopting a squatter's lifestyle by choice do? As John Harris says a few pages before, like in the sixties, "Positivity" failed then, and it's failing now".

Sorry to have offended your oh-so radical conscience, but what's the point in writing letters to music papers? I suspect you're a sociology student who's just bought her first pair of Doc Martens and thinks Del Amitri are so meaningful...

NOAH BROWN, Bognor Regis, West Sussex

I WOULD like to inform the well known Texan supergroup The Butthole Surfers that their name is actually illegal.

Whilst playing the popular board game 'Scrabble' the other day I had the opportunity to use the word "Butthole". Imagine my surprise at finding that the said word is not in fact contained in the book *Official Scrabble Words* (Chambers First Edition 1988) therefore rendering it illegal.

The nearest word to "Butthole" in the book is "Bothole". I suggest the band should change their name immediately to avoid further confusion.

I claim my free LP – 'Pioughd' by the Bothole Surfers. Thanks. (On yer bike, matey – Ed)

AL SANDERS, Barrow-in-Furness, Cumbria

BY KEV F. & A. PEN

UT

I HOPE WE WIN THIS COURT BATTLE, WE'VE GOT TWO ALBUMS WORTH OF STUFF WAITING TO BE RELEASED



STUFF THAT WAS MEGA HIP AND UP TO THE MINUTE IS STARTING TO SOUND JADED



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SITUATION
-TWO-

the
charlatans

OVER RISING

WAY UP THERE

HAPPEN TO DIE

OPPORTUNITY THREE

dead dead good

