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# SOUNDS

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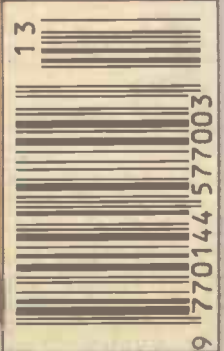
## THE GREAT SCALLY SCANDAL

**THE FARM'S PETER HOOTON  
BLOWS THE WHISTLE  
ON FOOTBALL, FASHION  
AND 'RAVE CULTURE'**

**WITH FLOWERED UP, NORTHSIDE AND TERRY FARLEY**



**WORLD  
OF TWIST**  
SMARTER THAN YOUR  
AVERAGE BAGGY



PETER HOOTON PHOTO BY MARTIN COLLIVER. WORLD OF TWIST PHOTO BY IAN TILTON

# FIRST REPORTS

## BINGO HAND JOB: WE'LL BE BACK

### But no more mega REM tours...



THE BINGO boys: Borderline shows were a "revelation"

Steve Double

REM guitarist Peter Buck told *Sounds* last week about the band's plans for future live activity.

Speaking before last week's 'secret' REM gigs, under the monicker Bingo Hand Job at the *Borderline*, Buck said that at this stage the band have decided never again to undertake a tour as large as the one that followed 1988's 'Green' album. But Buck did reveal plans for future shows.

"We all like the idea of the shows we're playing at the *Borderline*," Buck told *Sounds*. "After the 'Green' tour it's pretty much a revelation to do something this relaxed - where you can talk to the audience. We also like the idea of having people like Robyn Hitchcock along - that's probably the form the next tour will take when we go out."

"It won't be for a while, but we're talking about doing smaller places - maybe 3 to 4,000 seaters with a lot of musicians. I've always wanted to be in a band that either had turbans or had furniture

on stage. One of the things I've always thought about touring is you go to all these faceless places and it's hard to get settled.

"That's why I always bring a few things along, like dinosaurs to put on my amps, to make it seem more like home. Anyways, I thought why not have a directional lamp by you on stage? Then you can turn it on or off whenever you want to be seen - look, here's my solo. We could maybe have a couch, a couple of chairs, maybe a TV tuned into CNN - that's what we all watch nowadays."

"Also we could have a refrigerator, a little table with candles and a couple of bottles of wine. Then, when Robyn's playing I can sit there and read the papers. It'd be nice to have a real informal thing - if you want a sandwich, make a sandwich."

Obviously the plans for these REM shows are very much at the formative stage. Whether the shows would reach Britain is uncertain to say the least.

■ **TOP**, the Liverpool band who supported The La's on their UK tour last autumn, release a debut single on Island called 'She's Got All The World' on March 25. They have completed a few dates supporting The Farm and now headline at Sheffield Leadmill April 3, Leicester Princess Charlotte 4, Glasgow King Tut's Wah Wah Hut 6, London Charing Cross Road Borderline 8, Manchester Boardwalk 26 and Liverpool University 27. They also appear on *Snub TV* on March 25.

■ **THE CANDYSKINS** release their second single, 'She Blew Me Away', on the Long Beach label, prior to the release of their debut LP entitled 'The Space I'm In'. The Oxford band play London New Cross Venue March 30, London Charing Cross Road Borderline April 9, Derby Dial Club 15, Middlesbrough Empire 17, Glasgow King Tut's Wah Wah Hut 18, Edinburgh Network 19, Huddersfield Polytechnic 20, Cardiff Meltdown 21, Bristol Fleece And Firkin 22, Birmingham Edwards No8 23, Stoke Freetown Club 24, Leicester Princess Charlotte 25, Newcastle Irish Centre 26, St Helens Citadel 27, Nottingham Polytechnic 28, Leeds Warehouse 29, Doncaster Jug 30, Buckley Tivoli May 1, Liverpool Polytechnic 2, Dudley JB's 3, London New Cross The Venue 4, Leicester Princess Charlotte 5, Northampton Irish Centre 6, Nottingham University 8, Oxford Polytechnic 9, Bristol Polytechnic 10, Canterbury Kent University 11, Guildford Surrey University 12, London Marquee 13, Preston Polytechnic 15, Lancaster University 16 and Manchester University 17.

■ **THE THROBS**, hotly-tipped American rockers, play a one-off gig at London Charing Cross Road Marquee on April 5. They also support Mr Big on their UK dates.

■ **A TRIBE CALLED QUEST**, following a Top 20 hit with 'Can I Kick It', release a Norman Cook remix of 'I Left My Wallet In El Segundo' on March 25 on Jive Records.

■ **DOUG LAZY**, the US hip-house star, follows his UK Top 40 hit 'Let It Roll' with a new single entitled 'HOUSE', remixed by Dakeyne & Anderson from DMC. The single includes samples from Kraftwerk's 1981 hit, 'The Model'. The single is released on all formats on April 1 through East West Records.



CARTER: BIG 'E' for the big show

## CARTER BILL CONFIRMED

CARTER THE UNSTOPPABLE SEX MACHINE have announced the line-up for their midsummer show at London Brixton Academy on June 22. Reading band Resque, formerly known as International Resque, will open the bill while the main support will come from The Senseless Things.

And Carter's 1989 single, 'Sheriff Fatman', will be reissued by Big Cat Records on June 10. The other tracks are 'RSPCE', 'Twin Tub With Guitar' and 'Everybody's Happy Nowadays'.

## PREACHERS HIT BACK

FOLLOWING THE decision by Edinburgh's Avalanche Record shop not to stock Manic Street Preachers' 'Motown Junk' single, the band have hit back at the shop in a furiously punky and rebellious style.

Avalanche banned the Preachers on the grounds they were "Welsh, crap and wear eye make-up." But after a recent Edinburgh Preachers show, a band roadie turned up at the shop and demanded a copy of 'Motown Junk'. Upon being told that the shop do not stock it, he whipped out a copy and insisted Avalanche keep it. The sleeve turned out to be covered with witty messages from the band: "F\*\*k off", "Hope you go bust".

Later a punter spotted the record and offered to buy it, attracted by its 'autographed' nature. The shop decided not to part with the record, but have since decided to put the desirable artefact up for sale to the highest bidder. The proceeds are to be dispatched to the Preachers with the suggestion they use the money to buy some make-up remover.

■ **REDD KROSS** make their Atlantic/East West debut with a new album entitled 'Third Eye' on April 1. The band's McDonald brothers make their celluloid debut soon in an upcoming movie, *The Spirit of '76*.

■ **FIRST OFFENCE** release their new single 'Just Try Me' on Manchester-based Blip Records. The record follows the double A-sided

'Government Decides' and 'Tell 'Em What You Like' with its core 'Anarchy In The UK' sample. The rap-indie band play London's Ladbroke Subterrania April 3 and Manchester Boardwalk (with The Manic Street Preachers) April 29.

■ **BARBEL**, a fab four-piece from Liverpool, release their debut EP on April 2 on Imaginary Records called 'Inferno'. The band will tour in April.

## VAN JOINS FLEADH 91

VAN MORRISON has been added to the bill for Fleadh 91, following his successful appearance there last year. Other acts added to the bill of the world's biggest celebration of Irish music, at London's Finsbury Park on June 2, are The Sawdoctors, Cry Before Dawn, Davy Spillane, Cactus World News, Pierce Turner, Toss The Feather, Brian Kennedy and Mark Nevin's new band.

■ **TRICKY DISCO** release the follow-up to their debut on April 8. The single is called 'Housefly' and is on Sheffield's Warp Records. Tricky Disco are largely credited for the introduction of the bleep sound, but describe the new single as 'Metal acid psycho techno'. The B-side is 'Flyspray'.

■ **TEST DEPT** will contribute music for the forthcoming TV documentary on French post-apocalypse circus troupe Archaos. The programme will be broadcast on ITV on April 7 at 11.05pm.

■ **METAL MONKEY MACHINE**, a psychedelic band of Manchester vegetarians, release their debut six-track LP, 'Thrashing The Funk Out Of Our Souls', on the PSI label. They play Birmingham Edwards No8 April 1, Manchester Boardwalk 2, Newcastle Riverside 3, Bristol Bierkeller 4, Norwich Waterfront 5, Sheffield University 7, Leeds Duchess of York 8, London Ladbroke Grove Subterrania 9 and Milton Keynes Woughton Centre 10.



DEEE-LITE: MORE love

## DEEE-LITE

are back with a new single called 'How Do You Say...Love' on Elektra Records this week, the follow-up to 'Power Of Love'.

It's backed with 'Groove Is In The Heart' - Bootsified To The Nth Degree Mix. There is a limited edition 12-inch with additional mixes of both sides.

## Cope's first tour in two years

JULIAN COPE releases a new single taken from his latest album 'Peggy Suicide'. It's called 'Easy Easy Rider' and is out on Island Records on April 2, backed with 'Butterfly E', 'Almost Alive' and 'Little Donkey'. There will also be a remix released on the same day backed with 'Ravebury Stones'.

And Julian undertakes his first UK tour in over two years, playing two dates in each town he visits, using the three-piece band who played on the album.

The dates are at Cambridge Junction April 17 & 18, then Coventry Tic Toc 19 & 20, Liverpool Polytechnic 21 & 22, Birmingham Moseley Dance Centre 24 & 25, Glasgow King Tut's Wah Wah Hut 28 & 29, Newcastle Riverside 30 & May 1, Norwich Waterfront 2 & 3 and Sheffield Leadmill 5 & 6. Dates in Edinburgh, Manchester, Leicester, Derby, and London will be added.



JULIAN: ONCE is never enough no matter where you are

FIRST REPORTS

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■ **THE POGUES'** track, 'Streets Of Sorrow/Birmingham 6', from the album 'If I Should Fall From Grace With God' released in early 1988, has officially been taken off the Independent Broadcasting Authority's 'banned' list, following the release of the Six from jail.

And now The Pogues' lawyers are looking at ways that the band can seek redress for the ban now that the Birmingham Six have been proven innocent and imprisoned unjustly. As *Sounds* went to press, The Pogues' spokesman could not be specific about what action they might take.

The track, which included lines about the six being imprisoned "for being Irish in the wrong place/At the wrong time" was banned from broadcast on Independent Local Radio and BBC radio. And when the band appeared on TV on Channel 4's *Friday Night Live*, they were cut off before they could finish the song.

■ **UGLY AMERICAN OVERKILL**, a package of bands on cult US label Amphetamine Reptile Records, have released a new 7-inch compilation with tracks by Helmet, God Bullies, Tar, Surgery and Halo Of Flies. The five bands play London New Cross Venue on May 25.

■ **BOB DYLAN'S** 'Bootleg Series (Rare and Unreleased) I-III', a three CD/five album box set, is due out April 2 through Columbia Records. The set includes 58 tracks and a 56-page commentary of the history of each track and when and where it was recorded.

■ **DAVE HICKS**, singer and guitarist with Revenge, has left the band due to personal and artistic differences, as reported in *Sounds* last month. He is now forming a new (as yet unnamed) band with Si Ord, Ben Downes, Ian Hargreaves and Mark Hanley (aka DJ Fizz).

■ **KITCHENS OF DISTINCTION** have made changes to some dates on their current tour. The Blackpool date is now April 26, not the 6th. There is an additional date at Rayleigh Pink Toothbrush April 8. The venue for the Cardiff date is Bogiez not Busby's and the Norwich date has been cancelled. Liverpool band Kit support on all dates.

**GEFFEN WAITS FOR THE ROSES**

Only Silvertone dispute stands in the way of \$4 million deal



ROSES: ABOUT to hit the jackpot

**T**HE STONE ROSES are on the verge of signing a \$4 million deal with Geffen Records, as reported in *Sounds* three weeks ago.

As their dispute with Silvertone Records continued in the High Court this week, the court heard that the injunction placed on the band to prevent them from recording for other labels is all that stands between the band signing a deal with the US company.

One of the band's lawyers, John Kennedy, said of the Geffen deal: "The royalties are good, very good".

He also added that if The Stone Roses were not allowed to record, then Geffen were not interested.

The band are not prevented from doing live work at the moment although, according to Kennedy: "Without records, their value would tail off very quickly indeed. Realistically, there would not be any levels of earnings for them other than a normal job, the dole or like anybody else."

The case is expected to conclude this week - but there's no hint yet of what the outcome might be.

■ **GANG STARR** bring their unique fusion of jazz and hip hop over to these shores for shows at London Kentish Town Town And Country Club (with MC Nikkee and Caveman) April 19, Southport Weekender 20, Manchester International 22, Coventry Tic Toc Club 23, Glasgow Tunnel May 18 and London Brixton Academy 19.

**SP!N IN HORROR CRASH**

Three serious injuries: bassist Mason in intensive care

**S**PI!N were involved in a serious accident in the small hours of Saturday morning, when an articulated lorry ploughed into their Transit van which had broken down on the hard shoulder of the M4 between Stokenchurch and High Wycombe.

Three people were seriously injured in the crash, which pushed the van 30 yards along the hard shoulder leaving only the chassis intact. Bass player John Mason was in a coma in intensive care at the time of going to press. Road manager Daz Walton was outside the van, which had broken down, when the articulated lorry hit the van. He was pushed along with the van and then hurled 30 feet

down an embankment, breaking both legs and fracturing his jaw in nine places.

Lighting man Snake has three crushed vertebrae and has been moved to Stoke Mandeville hospital. Drummer Matt Wrigley has a broken wrist while guitarist Steve Mason, brother of John, has a fractured collar bone. Only singer Lee Clark escaped relatively unscathed with cuts and bruises.

The band had just played a gig at Dudley JB's. Obviously all other Sp!n gigs are cancelled for the foreseeable future.

● The live Sp!n gig reviewed on page 29 of this week's issue took place, obviously, before the crash.

■ **PARIS ANGELS** release their third single, 'Oh Yes', through Sheer Joy Records on April 15. It's backed with 'Too Easy', plus a dance mix and instrumental version on 12-inch. The CD adds 'I Understand'.

■ **THE FARM**, Beats International, Jimmy Sommerville and RDF among others all appear on 'The Rise Of The Phoenix', an album to raise funds for the Anti-Poll Tax campaign. Although the tax is technically being abolished, people will still be going to court for non-payment of the tax and proceeds will go towards these legal costs for at least two years.

■ **MOTORHEAD** have added two new shows at Cambridge Corn Exchange on April 16 and Nottingham Rock City 17.

**Cook to remix Velvets back catalogue**

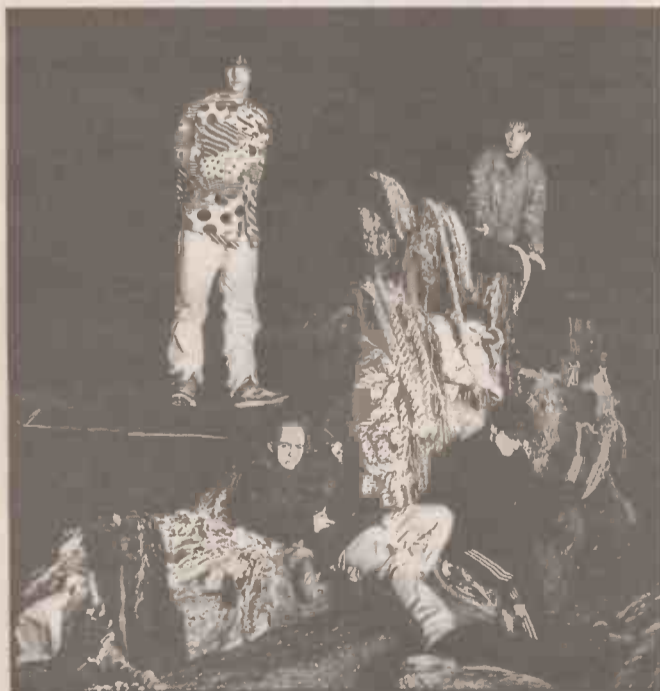
**N**ORMAN COOK is to remix the entire Velvet Underground back catalogue. According to *Sounds*' US sources, Lou Reed personally asked Norman to do the remixes of the tracks and will supervise in the studio along with John Cale.

Nico's vocals have been re-recorded by Lindy Layton, to give songs like 'Femme Fatale' and 'All Tomorrow's Parties' a more "upbeat" feel.

It's no secret that Reed was unhappy with Andy Warhol's production on the first album, and that he thought the second album 'White Light/White Heat' was "too fuzzy".

"I've always loved the Velvets," Norman told *Sounds*. "And I hope I can remix them in such a way that the kids of today can relate to them."

The first release will be a single - the Flubba Dubba mix of 'Sister Ray', out on April 1.



INSPIRALS: ROPEY

**LIMITED INSPIRALS REMIX**

INSPIRAL CARPETS release a limited edition 12-inch remix of 'Caravan' and 'Skidoo' through Cow Records on April 2.

There are only 10,000 copies of the single, which have been remixed by Manc DJ Justin Robertson, known as DJ Northern Bastard. There are two mixes of 'Skidoo' and one of 'Caravan'.

The new Inspiral Carpets album, 'The Beast Within', will be released to coincide with the band's live dates.



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# FIRST REPORTS

## WEDDING: NEW SINGLE AND TOUR IN MAY



GEDGE & CO: don't dilly dally

**THE WEDDING PRESENT** release their first single of the year on RCA Records on April 22. The title track of the EP is 'Dalliance', and the other tracks are 'Niagra' and 'She's My Best Friend'. The latter previously appeared on 'Heaven And Hell', the Velvet Underground tribute album on Imaginary. The first two tracks were recorded at Steve Albini's studio in Cannon Falls, Minneapolis, where they also recorded their upcoming new album.

Supporting the band on the whole of their forthcoming UK and Irish tour are Buffalo Tom. The dates are Limerick Parkway on May 14 then Dublin SFX 15, Belfast Mandela Hall 16, Jordanstown University 17, Glasgow Barrowlands 18, Edinburgh Queen's Hall 20, Nottingham Marcus Garvey Centre 21, Bristol Studio 22, Manchester Academy 23, Wolverhampton Civic Hall 24, London Brixton Academy 25 and Leeds Colosseum 27 & 28.

**YVONNE ELLIMAN's** single, 'Love Me', is re-released due to popular demand on Urban Records. Retitled 'Love Me '91 Version', it's out on April 2.

**PARADOX**, whose core is the hip-hop duo of MC T-Bone and DJ Kuku, release their debut single called 'Jailbreak'/'Soul Feels Free' on Ronin Records on April 2.

## LIVE TV

**TRANSVISION VAMP** play a UK tour in June to coincide with the release of their new album, tentatively titled 'The Bubble Of Babble'. The dates are at Birmingham Aston Villa Leisure Centre on June 16 then Manchester Apollo 17, Edinburgh Playhouse 18, Portsmouth Guildhall 20, London Brixton Academy 21, Nottingham Royal Concert Centre 22 and Newport Centre 23. Tickets are on sale now. There was a new picture of Wendy James to go with this story but it was deemed too pathetic to print by all in the *Sounds* office.



A COUPLE of FMs check their pockets for the backhanders

## Mansions in despatches

**FATIMA MANSIONS** release a new single on April 8 on Kitchware Records. It's the first single taken from their album 'Viva Dead Ponies' and is called 'You're A Rose'. It is backed with 'Blues For Ceausescu' while the CD and 12-inch add 'Only Losers Take The Bus'. They will play UK dates in May.

**MELT**, formed out of the ashes of We Are Going To Eat You, play a one-off at London Camden Underworld (supporting Jefferson Airhead) on March 30. Also at the Underworld from March 29 is the Club Independenté, a weekly club playing the best in the indie scene with DJs including Steve Lamacq, Simon Williams, Push, Ian Watson as well as *Sounds*' own Andy Peart and Paul Moody. Admission is £5.

**AMNESTY INTERNATIONAL** this year celebrates 30 years on the go with a series of events including a Liberty Launch party at The Tunnel Club in Glasgow on April 3. The line-up includes Airstream, Supergroovalistic, The Bovine Sound Experience and special guests. DJs include Andrew Weatherall and Geri D. Airstream also play Brighton Zap Club on April 10 - a Fat City club night with DJs Andrew Weatherall and Terry Farley.

**A MAN CALLED ADAM** release a new single called 'I Want To Know' on Big Life on April 8. This is the follow-up to last summer's 'Barefoot in the Head,' which was voted both tune and video of the week on *Juke Box Jury*.

**ADRIAN BORLAND** performs his only show this year at London Harlesden Mean Fiddler on March 29. Borland has just finished producing the Into Paradise LP, 'Churchtown', and is now working with The Prudes on their debut.

**THE ALARM** release a new single called 'Raw' on April 2 on IRS Records. The song is out on five formats, including 7-inch coloured vinyl and a 12-inch and CD carrying a previously unreleased demo of 'Devolution Workin' Man's Blues'. The forthcoming album, also called 'Raw', is available on April 22.

**TAD** will play the Glasgow Venue and not Glasgow College on April 27 and instead of Dublin McGonagles, they will now play The City Arts Centre.



NOVA MOB: a rare visit

## NOVA MOB: FROM POMPEII TO CAMDEN

**NOVA MOB**, featuring ex-Hüsker Dü drummer and vocalist Grant Hart, play a one-off date at London Camden Underworld on April 3. It's Hart's first visit here since May last year.

They will be playing material from their new album, 'The Last Days Of Pompeii', which was recently released on Rough Trade Records. The band will then tour Europe before returning to play another London date in May - date and venue to be confirmed.

**AC TEMPLE** release their new LP, 'Belinda Backwards', on Blast First next week, April 2.

The LP was produced by Kramer - AC Temple supported Bongwater on their recent UK dates - and is described as a stylistic departure from last year's 'Sourpuss'.

The tracks are 'Glitterhall',

'Silver Swimmer', 'Half Angel', 'Come Sunrise', 'Girlseye', 'Lifesize', 'Space Bore', 'Skyhooks', 'Baby Seals' and 'P2'.

They play dates next month at Barnsley April 3 then Bristol Bierkeller 4, Liverpool Cosmos 5, Blythe Four Fingers 6, Sheffield Leadmill 7 and Preston Carribean Club 12.

## Urge to play

**URGE OVERKILL**, who recently supported Crazyhead in London, play more UK dates at London New Cross Venue on April 12, Bedford The Angel 13 and Birmingham Edward's No8 14.

Their new album, 'The Supersonic Storybook', has just been released by Touch And Go Records. The tracks are 'The Kids Are Insane', 'The Candidate', '(Today Is) Blackie's Birthday', 'Emmaline' (a cover of the Hot Chocolate song also covered by The Sisters Of Mercy), 'Bionic Revolution', 'What Is Artane', 'Vacation In Tokyo', 'Hemhough: The Greatest Story Ever Told' and 'Theme From Navajo'.

Also released on 'astick (through Touch And Go) is the new single by former SST band The Volcano Suns, 'Blue Rib', backed with 'Openings'. Produced by Steve Albini, it's their first release - apart from compilation tracks - since '89's 'A Thing Of Beauty'.

## NINE FOR LIVING COLOUR



A BLACK and white picture of Living Colour

**ED OG AND DA BULLDOGS**, a new rap crew from America's East Coast, release a debut single called 'I Got To Have It' on April 2 on PWL America through Polydor. The album, 'Life Of A Kid In The Ghetto', will follow on April 15.

**ORBITAL**, who will release their debut album in June on the frr label, embark on a short nationwide tour beginning in Scotland at The Edinburgh Venue March 29, The Ayr Kitsch Club 30, Aberdeen Ritzy 31, Lancashire Carlton Inn April 5, Norfolk Waterfront 11, Durham White Lion 13 and London Islington Powerhaus 19.

**KING SWAMP** have split up and leader Dave Allen has moved to LA to set up a new record label, World Domination. Steve Halliwell moves on into production, while Walter Wray is in the studio making an album of his own songs.

**SWANS** release their seventh album, 'White Light From The Moth Of Infinity', on Young God Records, Michael Gira's label, in early May. The album was produced by Michael Gira and Jim 'Foetus' Thirlwell. Swans will be playing some UK dates in September.

**LIVING COLOUR** play a UK tour in May. It's their first visit since last year, when they released their album 'Time's Up' and played at the Reading Festival.

The dates are at Poole Arts Centre on May 23 then Newport Centre 24, Wolverhampton Civic

Hall 25, Glasgow Barrowlands 27, Newcastle Mayfair 28, Leeds University 29, Liverpool Royal Court 31, Manchester Academy June 1 and London Brixton Academy 2.

Tickets on sale now priced £7.50 for all dates except London, where they cost a cool £8.50.

# FIRST REPORTS

## Theatre Of Hate to reform?

THEATRE OF Hate's 1981 album, 'Westworld', is re-released next month – and unconfirmed reports suggest that mainman Kirk Brandon has disbanded Spear Of Destiny, who last played live last year, to reform the seminal outfit. Brandon's ex-manager, Terry Razor, who is re-releasing 'Westworld' on his Burning Rome label, told *Sounds* last week that Theatre Of Hate were likely to be "back soon".

The album will come as a limited edition with a free EP featuring 'Legion', 'Original Sin', 'Brave New Soldiers' and 'The Heathen', while the cassette and CD format will include previously unreleased recordings of 'Propaganda', 'Legion' and 'Incinerator' – with the addition on CD of another unheard recording of 'Nero'.



BAD II: featuring ex-member of top chart group The Clash

## BAD II CHARITY SHOW

BAD II headline a gig at the Brighton Conference Centre on April 20, a charity event to raise money for the heart unit at Royal Sussex County Hospital in Brighton.

There will be guest appearances from Roddy Frame of Aztec Camera and Voice Of The Beehive – the first gigs the Beehives have played since last summer.

There will also be DJs from the BAD II/Kool Aid posse. Tickets, priced £10 or £8 concessions, are on sale from the box office.

■ **SLAMMER** release 'Nightmare Scenario', their follow-up LP to the 'Insanity Addicts' EP, on FM Revolver this week. Tour dates are to be announced soon.

■ **COME SEPTEMBER** play Leicester Princess Charlotte April 18, Dudley JBs 19, Northampton Racehorse 20, Leeds Duchess Of York 22, Brighton Hare And Hounds 27 and Oxford Jericho Tavern 28.

■ **THE SILENCERS** release a new single this week called 'I Want You', on BMG Records. The song comes from their third album 'Dance To The Holy Man'.

■ **THE ROBERT CRAY BAND**, featuring the Memphis Horns and bluesman John Lee Hooker, co-headline London's Crystal Place Bowl on July 6 as part of the Capitol Radio Coca-Cola Music Festival. Tickets are now on sale.

■ **DORO & WARLOCK** release 'Rare Diamonds' this week on Mercury through Polygram. Included in the fourteen-track collection is the song 'You Hurt My Soul', previously unavailable here.

■ **CARLENE CARTER**, classic country queen, releases 'I Fell In Love', a new album on Warner Bros, this week. She has been on a world tour with her stepfather Johnny Cash and the Carter family.

## S'EX ON YER SOFA!



MARK AND Sonique: sofaheads

S'EXPRESS, whose new single 'Find 'Em, Fool 'Em' has just been released by Rhythm King, have lined up dates under the banner of the Sofa Experience. Apparently this is because while Sonique sings, Mark Moore just sits on the sofa.

The dates are at London Brixton Fridge (Daisy Chain) on March 26 then Birmingham Institute

29, London Charing Cross Heaven April 3 and Edinburgh Buzz Club 5.

This will be the first time that S'Express will have played live. All dates are in clubs as opposed to yer traditional rock gig. The new album from Mark Moore and Sonique, entitled 'Intercourse' will be available soon.

■ **'HISTORY REVISITED'** an album of remixed tracks from the Talk Talk compilation, 'Natural History', is released by Parlophone this week.

■ **TERRY EDWARDS** takes time out from Butterfield 8 to release his first solo project, a 12-inch entitled 'Terry Edwards Plays The Music Of Jim And William Reid'.

■ **THE FIXX** release a new LP on Impact American (through EMI) this week. It's called 'Ink' and is their first collaboration with Scott Cutler, who produced and co-wrote three tracks.

# SEPUULTURA

OBLITERATION OF MANKIND

UNDER A PALE GREY SKY

WE SHALL ARISE

NEW APPROACHES TO THE IMPACT DISC

RS 9/26 1/4/91

PRODUCED BY SCOTT BURSIS & MIXED BY ANDY WALMSLEY












# FIRST REPORTS

## LIZARDS BACK



THE JESUS Lizard: what a bunch of goofy guys

**T**HE JESUS LIZARD return to the UK next month for six more dates following the release of the band's acclaimed second LP 'Goat', through Touch And Go. The band made their UK debut here in February.

The dates are at Newport TJs on April 1 then Coventry Stoker Bristol Tropic 3, Manchester Boardwalk 4, Leeds Duchess Of York 5, London Camden Underworld 6 and Birmingham Edward's No8 7.

■ **BORN BLIND** release a debut 12-inch on Pandemonium Records entitled 'The Childrens Song', including three other tracks, 'From Out Of Nowhere', 'Just Passing Through' and 'Wired'.

■ **INTERMISSION**, a new band out of Birmingham, release a debut 12-inch this summer entitled '23 Miles To Poole' on Pandemonium Records.

■ **SMALL TOWN PARADE**, back by popular demand after their Powerhaus show, play London Charing Cross Road Borderline April 5. Their single 'And We Dance On' will soon be available on Deltic Records.

■ **SLUM TURKEYS**, promoting their new album called 'Communicate', play Manchester Boardwalk April 4, York Winning Post 5, London White Horse Hampstead 6, Birmingham Edward's No 8 (with Jesus Lizard) 7, Middlesbrough Empire Hotel 8, Bradford One In Twelve 20, Liverpool Planet X 27 and Leeds Duchess Of York 30.

■ **ROBERT PALMER** follows up his Top Ten hit 'Mercy Mercy Me' with a new single 'Happiness' on EMI, April 2. The song, available on all formats, is from his 'Don't Explain' album. The B-side features a version of Elvis Presley's 'All Shook Up'. Palmer will tour the UK in late May, with a show at London's Town And Country Club.

## DOGGY DOINGS

Buttholes man makes canine disc

**P**AUL LEARY, guitarist with The Butthole Surfers, releases his debut solo LP, 'The History Of Dogs', through Rough Trade Records on April 8.

Leary has recently shown an obsession with dogs; check out 'Barking Dogs' and 'Lonesome Bulldog' on the current Buttholes' LP 'Ploughd', as well as the dogs running amok in the video for 'Hurdy Gurdy Man'.

The LP has nothing whatsoever to do with dogs, apart from the fact that the cover has a picture of Paul's



PAUL LEARY

dog Mark Farner (named after the guitarist with '70s rock dinosaurs Grand Funk Railroad) wearing a blonde wig (as many album covers are wont to do!).

Musically, the LP is very un-Buttholes; the songs are all politically inspired with a sort of '70s glam sound.

The tracks are 'The Birds Are Dying', 'Apollo', 'Dalhart Down On The Road', 'How Much Longer', 'He's Working Overtime', 'Indians Storm The Government', 'Is It Mikey?', 'Too Many People', 'The City' and 'Fine Home'.



HIS DOG

Mair dugs oan page 8



SHABBA RANKS: golden boy

**HOME T, COCOA TEA AND SHABBA RANKS** release a 12-inch collaboration, a cover of the O-Jays classic 'Your Body's Here With Me' through Greensleeves Records on April 2. Cocoa Tea releases his own 12-inch single called 'After The Party' on Greensleeves on April 2. This smooth Jamaican lovers tune is based on The Heptones' 'Party Time'.

■ **PEPSI AND SHIRLIE** are back, after a three-year break, with a new single written and produced by old cohort George Michael. Entitled 'Someday', the single is released through Polydor on April 2 on all formats.

■ **BELINDA CARLISLE** releases a new single entitled 'Vision Of You' on April 2 through Virgin.

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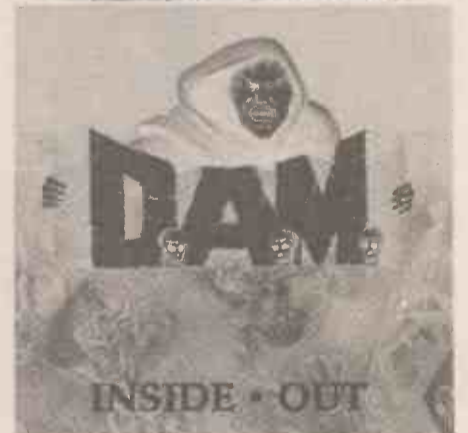
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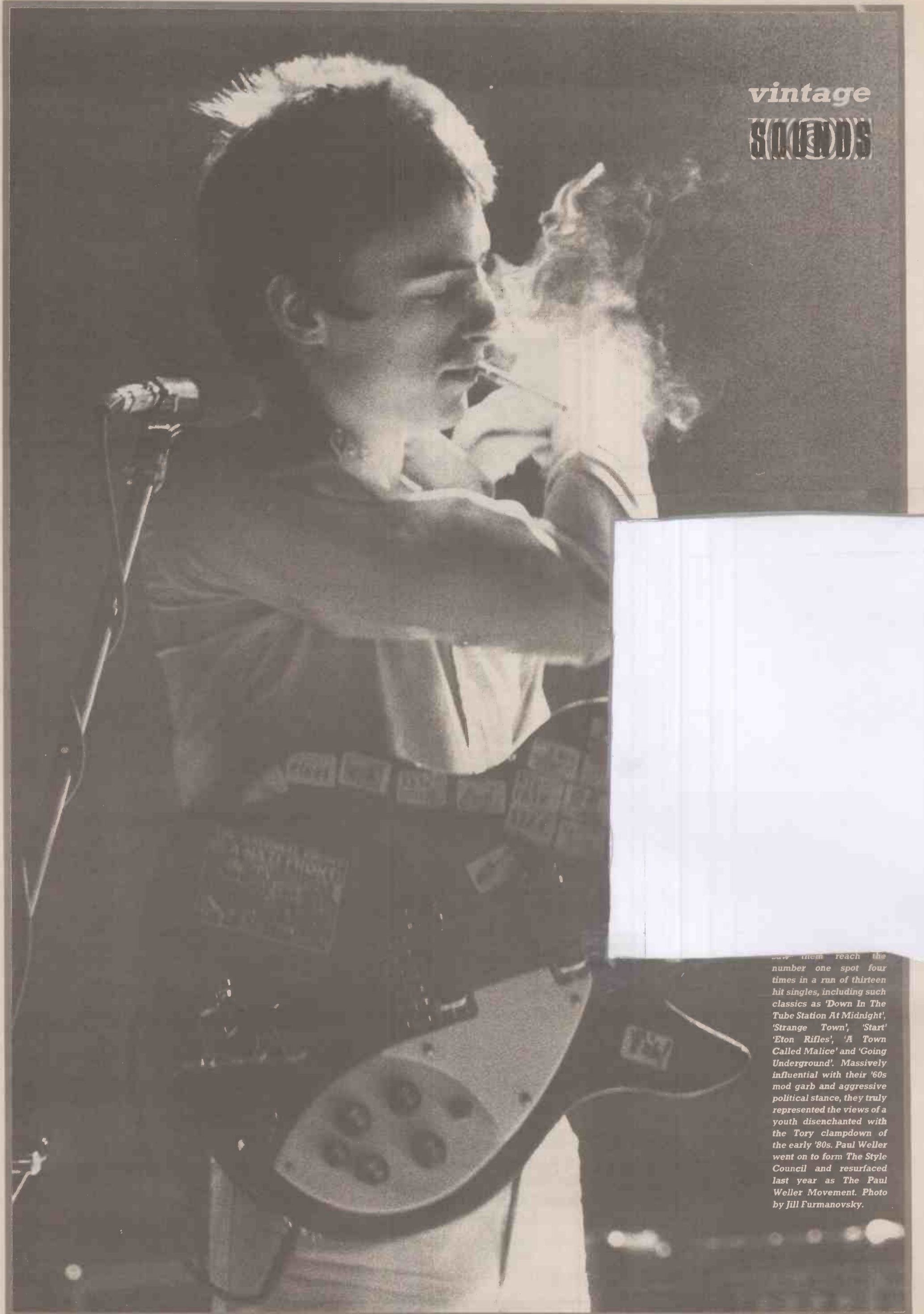
### INSIDE OUT

THE MASSIVE NEW  
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INTERNATIONAL

*vintage*  
**SOUNDS**



... saw them reach the number one spot four times in a run of thirteen hit singles, including such classics as 'Down In The Tube Station At Midnight', 'Strange Town', 'Start 'Eton Rifles', 'A Town Called Malice' and 'Going Underground'. Massively influential with their '60s mod garb and aggressive political stance, they truly represented the views of a youth disenchanted with the Tory clampdown of the early '80s. Paul Weller went on to form The Style Council and resurfaced last year as The Paul Weller Movement. Photo by Jill Furmanovsky.

# 71 81 91

## DECADE REACTION

WHAT HAPPENED THIS WEEK IN 1981

■ **Sounds'** unbelievably handsome cover star this week is up and coming young DJ called **Tommy Vance** - a man who knew how to wear wire-framed aviator glasses and brushed denim shirts.

■ A second **Monsters Of Rock** festival is being planned for this year, possibly at the Midlands racing circuit Castle Donington. That sounds like it could catch on, eh? **Whitesnake** are tipped to play.

■ **Bow Wow Wow** are in deep doo-doo because warbler **Anabella**, who is only 15, can't play during school time. **Malcolm McLaren** is rumoured to be seeking a replacement.

■ Sadly, **Bob Marley's** illness has been diagnosed as lymph cancer, a very serious illness. **Sounds** says ominously: "It could be a long time before Marley performs again, if he ever does." One doctor says that Marley is "getting better".

cold shower in the morning." The rest of it is bollocks too.

■ **Tommy Vance** tells **Sounds**: "He's got so much character that guy (Prince Charles). How can anybody get up on a horse and fall off again so many times as he does? People would see that as a failure, I see it as a success, as guts. I admire anyone who'll get off their butt and do something." Rock on, Tommy.

■ The three remaining members of **Sweet** are looking to make a comeback. They still look like a bunch of big girl's blouses, as does **Alvin Stardust**. "Television companies still phone me up to go on shows like *3-2-1* and *Give Us A Clue*. 15 million people watching *Give Us A Clue* - you can't argue with that," he tells us. So we don't.

■ In the singles this week, it's thumbs up to **The Cure's** 'Primary', **Public Image's** 'Flowers Of Romance' and



# Bizzerk

By Prize  
Moron

## A BIZZERK SPECIAL!!!

WELCOME TO. . .

# THE DUG OF THE YEAR SHOW!

at **CRUSTS!** With **RAB SNOTTER**, the King's Cross squatter



IT'S RAB

### SOME OF RAB'S TIPS ON DUGS

#### PLACES TAE GET A DUG

★ "The best place tae get a dug is in a skip. But ye'll no' often find a dug there - ah wiz lucky wi' Crapper, mah dug. So the next best thing tae dae is when somebody else's dug gets up the slick, get wan o' the puppies. Admuddly they urnae much use at keepin' ye warm in a cardboard box until they get bigger - but people gie ye mair money when they're puppies coz they look naicer."

#### THE CORRECT TYPE O' LEAD

★ "The best type o' lead is a bit o' string, preferably a bit o' string tae a skip. Failin' that, an auld bit o' clothes line, preferably tae a skip. Never use a leather lead coz a hundred whales hud tae die tae make it."

#### WHIT TAE FEED THEM

★ "Dug food is shite cuz it's full of dead animals put there by Margaret Thatcher. Feed yer dug lentil stew instead of Winalot and aubergine curry instead of Pedigree Chum. It makes them shite all over the place, though - but they can eat that tae."



RAB'S VERDICT: "SHITE"



RAB'S VERDICT: "SHITE"

#### DIFFERENT BREEDS O' DUG

★ "Basically, the mair dfferent kinds o' dug ye can get intae wan dug, the better. Crapper, mah dug, is a cross between a greyhound, a shellie, a collie, a poodle, a border terrier, a sheep dug, a sheep an' a rottweiler. He's a right stupid lookin' bastirt, ah suppose."

#### TRAININ' DUGS TAE DAE THINGS

★ "Trainin' yer dug tae look mlserable is a hard job. Wi' Crapper, mah dug, ah jist drink a can o' Special Brew and don't gie him any. That makes him look really miserable an' people gie ye mair money."



RAB'S VERDICT: "SHITE"



RAB'S VERDICT: "THIS WAN'S AWRIGHT"

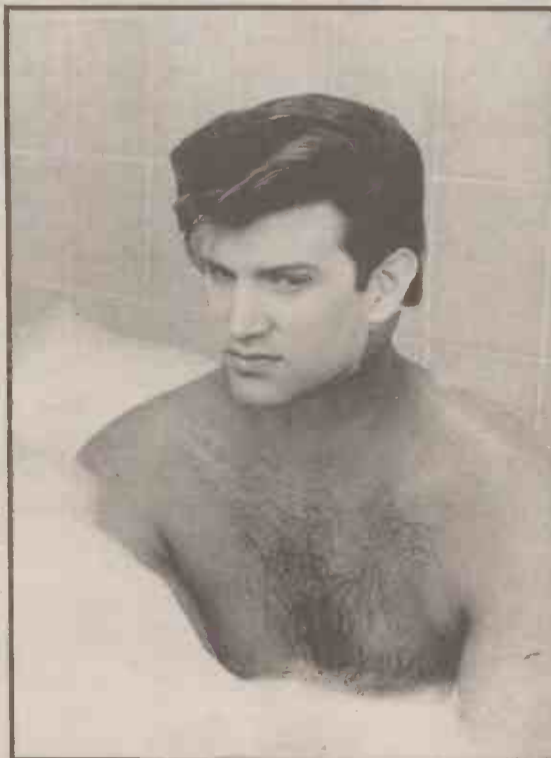
## YES! IT'S THAT AWFUL MOMENT: WHEN STARS GO. . .

# STERILE!!!!

This Week: **Chris Isaak**

"Ooh . . .nasty nasty germs . . .gimme the domestos . . .splash some Flash on it . . .er . . .eek, it's mud . . .scrub scrub scrub . . .gargle with Listerene . . .we use new Zyklon B shampoo . . .no dangly bits on our botties . . .put some permanganate in the bathwater . . .well it can't be mine, love, I fire blanks!"

Next week: **Roy North** and **Basil Brush**



## SHIT

★ **LATEST** fad sweeping the nation is a peculiar brand of surreal comedy, inspired by top telly comic **VIC REEVES**. Vic's jokes - or 'catchphrases' - are currently the talk of trendy nightclubs up and down the country where only those who are truly 'in the know' are able to understand them. But now, thanks to **Bizzerk**, YOU can join them!

To be a funny man like **Vic**, we reveal, all you need is some funny words, like 'plums' or 'pewter'. Then add an amusing adjective - and that's where the fun starts! For instance, how about 'fruity plums'? Or 'delicious pewter'?

Then put the whole lot into an archaic frame of reference. For example, "What fruity plums, vicar!" And you're away!  
★ Here are a few to try:  
★ "Look out, missus."  
★ "Whoops! There go my trousers?"  
★ "My, what a tasty treat, matron."

## SPOT

■ **The Cure** are out on the road in April, playing massive venues like **Aylesbury Friars** and **Taunton Odeon**.

■ A 24-hour music station has started in America. It's called **MTV** (Music Television) and it will be available to satellite and cable subscribers in the US. It is predicted that this will hit Britain by the mid-'80s.

■ According to **Sounds**, **U2** are picking up a lot of radio airplay in America and look set to be really big there.

■ Big names? We got 'em this week (again) - **Fist**, **Grand Prix**, **B-Movie**, **The Shakin' Pyramids**, **Venom**. **Venom's** lyrics sum it up: "If you like shock rock at its best/Then get into **Venom**, cos they shit on the rest."

■ **Billy MacKenzie** is grilled by our very own **Dave McCullough**. "The Associates' music," he says, "is like a clean shave and a

**Ronnie Spector's** 'Here Today, Gone Tomorrow'. Apart from that, it's a lot of shite from **Dire Straits**, **John Lennon**, **Slade**, **Bucks Fizz**, **Sailor**, **The Jags**, **Trapeze** and a bunch of other obscure bastards.

■ **The Velvet Underground's** 'Etcetera' bootleg gets \*\*\*\*\*. Other long-playing releases are from **New Musik** (\*\*), **Toto** (\*\*) and **Ellen Folley** (\*\*1/2). A none too inspiring week. **Theatre Of Hate** get \* for their debut 'He Who Dares Wins'.

■ **Spandau Ballet** are caught live (again! zzzzz). **Motorhead** and **Girlschool** are also caught live and are apparently quite good. Other bands playing this week are **Samson**, **Lionheart**, **The Photos**, **The Wanderers**, **Peter And The Test Tube Babies**, **Dolly Mixture** and **The Monochrome Set**.

■ And that's it. 1981 - what a great year for music so far.





**Right now, RDF are pied pipers for the underclass - a voice of opposition that's making more people sit up and follow them every day. GEORGE BERGER joins them for a spot of anarchy in the UK. Photos by STEVE GULLICK**

# going overground

"An undercurrent is running through the underclass..." - 'Landing Party'

**S**OMETHING IS happening, getting hot on the wire.

It's the voice of opposition, coming up from the underground and getting bigger and louder by the month.

We join Radical Dance Faction, on the way to the Bristol Bierkeller, for the second date of their British tour.

There's a veritable tribe packed into the van - the six band members are supplemented by Sid (driver and sometime harmonica player); keyboardist Graham's girlfriend, Cath; their dog (not on a string) Moon; sound engineer, Rat; and Sam (aka Fisheye) the roadie (who keeps everyone amused with his jester antics, including card tricks and Paul Daniels-style slights of hand).

The van kicks off from their Reading base at about 2pm and an RDF live tape blasts its tale of the poll-tax riot out of the speakers, "Gotta go to a war...".

Meanwhile, Sam cracks open a bottle of wine and the on-bus discussion revolves around being stopped by the police.

"We always get pulled going through Leicester," laughs bassist Mark.

**T**ONIGHT, RDF are supporting old hippies Here And Now. As the former's set begins, there's a sizeable drop-out crew jiving and smoking at the front, but many others are being converted.

Vocalist Chris Bowsher is magical onstage - like Bob Marley, he possesses an intense seriousness that lends itself to spirituality.

The new songs are well impressive - especially 'Hope' which sees backing vocalist Linda taking the lead, "Hope for us is a very long road/It's a long, long road to walk down".

At the moment, RDF are pied pipers for the underclass. For those on the periphery, seeing the band for the first time is like walking into a different world. And, Here And Now seem incredibly boring and out of touch after RDF's pulsating reggae...

**A**FTER SPENDING the night in the van, Chris mumbles about being "too old to rock 'n' roll". But at 32, he's still going strong.

Linda has avoided the van and spent the night in Bristol. According to Chris, "She likes singing onstage, but not really the lifestyle."

"I've got to admit," explains Linda, "I like to have a bath and go to bed and all that boring stuff!"

Chris, meanwhile, says he likes sleeping in the van. He loves the tiredness, the dirtiness of it all - it makes him feel that RDF is his life. He was homeless throughout the recording of the second album (RDF are the antithesis of the pop star as pampered prima-donna) and he's not happy with the 'crusty' tag.

As Linda points out: "You end up making more barriers instead of breaking them down. These people are trying not to be involved in any fashion, they don't want to be categorised, and off you go. It happens again." Exactly.



A FISHEYE view of Sam, roadie/general entertainer

RDF'S LINDA and Chris: live in Brighton



SID, THE driver, and Chris



RDF AND their van

**R**DF ARE headlining the rest of the tour and the next stop is Salisbury Arts Centre - which is an old church, all stained-glass windows and architectural beauty.

We arrive at about 3pm, but there's already a few drop-outs picnicking on the lawn. The latest subject of joviality is the Queen being bitten by one of her corgis - "It died!" being the favourite ending.

The band come on to a wild buzz that didn't seem possible from the look of the

90 per cent hippy crowd. But spiritually, if not geographically, RDF are on home turf and play a blinder.

Afterwards, the PA man says it's the first time he's ever seen people dance at the venue - never mind watch the whole place go mental. RDF are getting bigger.

Drummer Graham reckons he'd "feel comfortable with a couple more albums out, twice the following we've got now and a following in Europe". But Graham, at least, doesn't really want the band to

get any bigger. Some things matter more than being a pop star.

The Radical Dance-mob is decorated with surrealist posters and a 'Stonehenge - whose heritage?' poster. House and reggae pump out of the speakers and the hours are passed by reading and playing cards.

Next stop is the Going Underground Club in Berkhamsted. The gig is sold out by 8pm and, although the PA is awful, the gig is the band's best yet. Afterwards, Chris pontificates on "the god of music - he doesn't mind if the sound is bad as long as he can hear the spirit". Chris has an endearing habit of talking in poetry and parables like that, yet somehow never seems pretentious.

The promoter is evidently pleased with the best night he's had in donkey's years and no one leaves till the early hours of the morning.

**E**SSEX UNIVERSITY, in Colchester, is altogether different - 80 per cent students, 20 per cent drop-outs and a massive PA that booms out the bass.

Quite a few people have made the 80 mile trek from Berkhamsted. The police turn up for the second night on the trot, but there's no hassle.

The keyboardist, also called Graham ("We should be called The Grahams!"), mentions that, at a recent gig with The Levellers, there were plain clothes police in the crowd - "not for the drugs, but to check out the political content!" Ooh-ee-ooh!

RDF come on well after midnight and, yet again, blow the place away. 'Hope', 'Go To A War' and 'Babylon' are all better than anything on the band's first album, 'Borderline Cases'. There's the beautiful reggae for the students and fiery raps for the more politically-minded. 'Babylon' is a veritable war cry. No room for compromise this time round.

The band's second album, 'Wasteland', is out soon and - on the strength of these shows - it's going to be brilliant. It's been a long time coming, but there's an explosive feeling in the air again.

Anarchy is back in the UK.



ANARCHY IN the chip shop

## RDF TOUR - THE VENUES

### BRISTOL BIERKELLER

Entrance Fee: £5/£4-50  
Disabled Access: Lots of stairs at entrance  
Pint Of Lager: £1-50/£1-60  
Pool Table: 30p

### SALISBURY ARTS CENTRE

Entrance Fee: £3-50/2-50  
Disabled Access: Appears to be no problem  
Pint Of Lager: £1-40/1-20  
Pool Table: None

### BERKHAMSTED GOING UNDERGROUND CLUB

Entrance Fee: £2  
Disabled Access: Lots of stairs (it's in a basement)  
Pint Of Lager: £1-40  
Pool Table: 50p

### ESSEX UNIVERSITY, COLCHESTER

Entrance Fee: £5/4  
Disabled Access: Good  
Pint Of Lager: £1-18  
Pool Table: 30p

# *Earth Inferno* **FIELDS OF THE NEPHILIM**



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**VISIONARY HEADS  
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**BEGGARS BANQUET**



SENSELESS THINGS: "The time is really right for our type of music"

# ROAD FEVER

**I**T'S 28 DAYS into a tour, and the snot is setting in. While other Senseless Things do their soundcheck at Norwich's Waterfront, guitarist Ben clutches a packet of Locketts to his heart.

"Me and Mark (Keds, singer) have come down with flu so badly that we could hardly sing last night," he wheezes forlornly. "We were in Shrewsbury and the crowd were really flmewarped, they kept gobbing on us. It was horrible. Now I've had three weeks away from my bed, and I've never needed it more!"

Luckily, after a splendid veggie stew (billed in the Waterfront cafeteria as the Senseless Menu), Ben's spirits return.

"Actually this has been the best tour we've ever done," he enthuses. "We've got no record to promote, and we only did it because we were dying to get back on the road, so we really didn't know what the response was going to be like. And we've brought more people in than we've ever done before!"

"I think it's because the time is really right for our type of music, at last. What with the Ned's becoming huge and Carter in the charts, things are really looking up."

**I**NDEED THEY are. For, after what could be termed as a tumultuous recording history, The Senseless Things have at last signed to a label they are happy with. A major, too — Epic.

"We signed two days ago," grins Mark happily. "We left Decoy in August — there wasn't any animosity there. We checked out a lot of labels, we weren't specifically looking for a major, but we weren't averse to it. We've been an indie band for about three and a half years, we've done about 400 gigs in the UK, and we thought, yeah, we'd like to go for a bigger distribution, particularly abroad."

"We're working on a lot of new ideas now," adds drummer Cass. "Especially in how we record the songs, and we need a slightly larger budget."

"We've not been exactly fortunate in our time as an indie band," muses Mark, "with What Goes On going down just after we'd signed and recorded a record, we were going on tour to promote something that was never going to come out. But this is going to give us time to actually record an album as opposed to trying to knock out as many songs as possible in three days and then trying to reproduce them live on stage."

Has your lengthy break from recording been beneficial?

"It's given us a lot of time to consolidate the songwriting, and get to know the band a bit better — as an entity not as people," Mark considers. "Now we see ourselves as a force to be reckoned with."

"Heavyweight entertainment," laughs Ben. "Entertainment is the most important element to us," Mark agrees. "I heard a brilliant interview with Debbie Harry on the radio, from when Blondie were just starting, and she said, We're just out to entertain, that's the main thing we want to do. I just thought, Yes..."

**O**F COURSE, in the live arena, Senseless Things are perfect. But do they ever worry that their carefree, youthful abandon could start to wear thin, that they could begin to be seen as a little shallow?

"We are totally anti-media bullshit," Mark begins. "But when I see bands preaching to their audiences in between songs and then their songs are transparently shit, egotistical bullshit, I get really annoyed. I prefer bands who have a sense of humour but who, when it comes to it, can actually put a point across."

"Wandering round with your face really long the whole time is a complete waste of time," reckons Cas. "Bands who go around saying, Don't pay the poll-tax, smash the state, all that shit, they're not making anything happen. They're just preaching to people, usually the converted too. If they want something to

With Carter and Ned's Atomic Dustbin riding high in the charts, SENSELESS THINGS are about to get their 15 minutes of fame at last.

CATHI UNSWORTH joins them on the road a couple of days after they've picked up a major label deal and a bad bout of flu. Sweet things by MARTYN STRICKLAND

happen, they should go out and make it happen themselves."

How do you feel about the Sinéad O'Connor consensus that, since musicians have probably got more influence over young people's minds than anyone else, they should have something constructive to say?

"If you've got something to say then you should say it," reasons Ben. "But you're not obliged to say anything."

"But when you are in that position then you should be very careful about what you say," counters Mark. "Because if you are such a big star and you are so influential you shouldn't try to prejudice the way people think because you think your way is right."

"But I hate thick politics," Cas grimaces. "People who say things that have already been said 30 years ago, and don't need to be said again."

Do you think that music should still get up people's noses?

"Go all the way to the bridge of the nose, that's what I say," laughs Cas. "But every kind of music is going to get up somebody's nose — jazz get's up Mark's and that's not particularly dangerous."

"But to people with upper, or upper middle-class values, all you have to do to incur their wrath is look the way we do," Mark sighs sadly. "I get endless amounts of hassle from people with preconceived conceptions — you have long hair, therefore you are stupid."

**M**OST PEOPLE's conception of Senseless Things is of a band who sing about snogging and doughnuts.

"I'd much rather people see us as producing donut-dunking songs about girls and then, when it comes down to it, we put some really good songs together," Mark states. "If we did start coming out with lots of political stuff I don't think anyone would believe in what we were saying."

"A lot of the stuff is really social, the things that are connected with life. And I can relate to this a lot more passionately live. I've found it really hard in the past to try and write from an abstract point of view. But because I write from a personal point of view, it's easier for me to get across what I really do feel. Even if it is simplistic."

But your horizons broaden naturally, otherwise you wouldn't learn how to grow upward and onward.

"Exactly," nods Cas. "I think it would be very arrogant, at 19 years of age, to think I knew enough about the world and life to preach to people."

"I find that a lot of songs I've written about how I felt at the time have been so fleeting, I find them quite embarrassing," Mark reflects. "It's like a musical diary we've produced and, looking back, you think f\*\*k! I must have felt like that at the time! It's really weird."

"It's hard to put a different point of view across when you've written a million love songs."

Their sinuses may be bunged up momentarily but, after watching the ailing Senseless Things pull off a blinder of a gig — new songs glowing with sharp edged life — one thing's certain. Musical flu is still a long way away.

TWENTY FIVE MARCH NINETEEN NINETY ONE

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**ARIES** Mercury is moving backwards through your chart this week, so beware of communication cock-ups, especially with regard to letters and forms. On the brighter side, Jupiter will be turning forwards and your luck ought to be turning with it. Lucky pop star: Adamski

**TAURUS** Life ought to be improving this week. But watch out for Monday when jealousy rears its ugly head courtesy of Pluto opposing Venus. Wiser Taureans can use this to develop more meaning and stability in their relationships. Lucky pop star: Robin Gibb

**GEMINI** If you're unhappy with your partner's behaviour this week, you'll find yourself putting your foot down. But it's best to tread tactfully, especially on Sunday when you may be misunderstood and start blaming others. Lucky pop star: Guru Josh

**CANCER** It's safest to avoid making any big decisions regarding work over the next few weeks, as Mercury could affect your judgement. Thoughts are likely to be concentrated on your home life and reflective period is suggested - as from next week you're going to need all the energy you can get. Lucky pop star: Gary Numan

**LEO** If things feel like they haven't been moving forward recently, this week ought to see some improvement, as Jupiter in your sign signals more good fortune. You may even feel this new-found confidence turning your mind to bigger ambitions, like swallowing the world's largest mammal whole. Lucky pop star: Thompson Twins

**VIRGO** General good tidings at work, in the pocket and at home this week, and generally there'll be a noticeable lack of obstacles in your way as long as you're diplomatic. If you've any business wrangles preying on your mind, get them cleared up promptly and there shouldn't be a problem. Lucky pop star: lead singer with Flowers In The Dustbin

**LIBRA** A good time to consolidate your longer term plans in life, especially if they involve partnerships of a romantic or business nature. This is a time when your ideals will come to the fore and you may find yourself taking more than usual interest in spirituality or some rubbishy religion. Lucky pop star: Rob from Milli Vanilli

**SCORPIO** Love is still extremely well highlighted in your chart and, with communications also well augured, it seems you can't put a foot wrong. It's also a good time to improve your home life. Overall, your financial judgement is pretty good and things bode well as long as you avoid being pompous. Lucky pop star: Mike Peters of The Alarm

**SAGITTARIUS** A potentially bad time for cash is on the way so keep a hold on your wallet. Have a flexible attitude as your plans may change at the last moment. It's a good time to realise any lurking ambitions, but avoid pomposity. Lucky pop star: Toyah

**CAPRICORN** A strong angle between Venus and Uranus on Saturday suggests a nice twist concerning recent romances - but effort on your side is required. Monday threatens to be exhausting and depressing, so take it easy. Lucky pop star: Linda Nolan

**AQUARIUS** Life may be a touch strange - particularly where relationships at home and with close friends are concerned - and changes could be on the way. You may stray from your normal standards and find that as the door closes on some friendships, it opens on others, particularly on Monday. Lucky pop star: Rolf Harris

**PISCES** Jupiter changing direction could cause you frustration and leave you feeling that you're not really moving forwards as quickly as you should be. The way to avoid this is simply to put more effort in. You may receive some kind of gift on Monday, also a good day for travelling and communication. Lucky pop star: Marti Pellow of Wet Wet Wet.

**this week**

◆ MARCH 28: Composer of the second finest song in history ('That's Alright Mama'), ARTHUR 'BIG BOY' CRUDUP dies, 1974.

◆ MARCH 29: Radio Caroline, the UK's first pirate station is launched, 1964.

◆ MARCH 30: Break out the bunting! Today in 1945 Mr ERIC CLAPTON was born, aged 37, in Ripley, Surrey. THE SEX PISTOLS play their first London gig, 1976. PAUL SIMONON and TOPPER HEADON of THE CLASH are arrested for shooting at pigeons with an air rifle from the roof of their studio, 1978.

◆ MARCH 31: ENGLEBERT HUMPERDINCK on tour with THE WALKER BROTHERS and some nobody called JIMI HENDRIX 1967.

◆ APRIL 1: A cryptic and battered letter, signed 'Mr Mojo Risin' and post-marked Nigeria, arrives at the Sounds office. A Doors spokesman dismisses it as a hoax - but an ex-CID forensic expert we approach finds the handwriting uncannily similar to that of the late JIM MORRISON, 1973. MARVIN GAYE is shot dead by his father after a dispute over pocket money. "But, pops, it's my birthday tomorrow, (1939)" are his last words.

# putting the amour into glamour

**T**HERE WAS a time, not long ago, when pop stars and real people had little or nothing in common.

And then, one day, it all went horribly wrong. Bored with their humdrum lives, a legion of Ordinary Blokes took to the streets in their crusty sweat-stained T-shirts and battered baseball boots, demanding an end to glamour as a prerequisite for stardom.

Armed with Stanley knives, they swiftly infiltrated record companies and took over *Top Of The Pops*.

Then, as a final precaution, they rounded up every potential superstar, bundled them into a dark, damp cellar and calmly threw away the key.

Against all the odds, however, World Of Twist managed to survive. Now, at a time when similarity breeds contempt, they stand head and shoulders above a mass of braying baggies.

Everything about them, from their love of all things loud to their marvellous sense of mystique, spells glamour.

That's right - glamour. If WOT 'represent' anything, it is the rebirth of the star. While others long to be respected or perhaps even admired, World Of Twist wanna be adored.

"We'd like to be put in that place in London," says singer Tony ("Can you say I used to be an archaeologist?") Ogden, a man who's been compared to everyone from Elvis Presley to Leonard Rossiter. "You know, that big place."

"Oh, you mean...um...uh...The Rock Circus (horrible collection of waxwork rock stars)," offers Adge, who's responsible for the band's visual effects.

Tony: "Yeah, that's the one. We'd like to be placed in there. In fact, if we don't make it I'm gonna go and stand there anyway. I'm gonna have to practice standing really still, aren't I?"

"Oh, and I'd like to have my name etched on a war memorial... And I'm gonna have a bar fitted in my flat. We're all gonna have one soon, whether we're pop stars or not."

**E**ARLY ROXY Music aside, there've been few pop stars quite like WOT. Like their said spiritual mentors, they combine glossy, innovative songs - which draw on everything from '60s bubblegum music to warped psychedelia - with a brilliantly bizarre live show that's designed to leave you by turns baffled, bewildered and bemused, but never, ever bored.

Flanked by a series of suitably surreal slides, which depict the world through the eyes of Vic Reeves, a revolving windmill with four inflatable heads and a tacky tinfoil backdrop, Tony rocks on the spot like a cross between Bryan Ferry, Frank Sinatra and an escaped mental patient, while the rest of the band - Adge, Julia MC Shells (synths), Gordon King (guitars), Andy Hobson (synths) and Sandy (drums) - float aimlessly around like evacuees from the planet Jupiter.

It hasn't always been this way, though. Formed approximately five years ago in Stockport ("We were pretty roxy then really"), WOT started out with a conventional guitar/bass/drum line-up before deciding that anything guitars can do computers can do far better.

The switch proved to be a smart one. After a handful of demos and gigs, they found themselves on Sheer Joy's 'Home' - a 'baggy' compilation LP - alongside such other notables as New FADs, Paris Angels and The Milltown Brothers.

'The Storm', World Of Twist's stunning contribution to said album, attracted the attention of Circa, who subsequently released it as their debut single. A colourful hybrid of soul, house, techno and kinky futuristic riffs, it captured the imagination of many, suggesting that pop had finally found itself a brand new set of saviours.

And if their follow-up is anything to go by, it has. 'Sons Of The Stage' is everything that pop should be but very rarely is.

'Sons' carefully hijacks the most kitsch elements of the '70s, laughs in the face of the '80s and launches an attack on the '90s - proving that WOT are far larger than life.

Or are they? Sitting in the bar of a Manchester hotel on a cold Saturday evening, Tony, Julia and Adge - the others are all AWOL - appear more than a little subdued. Warm and amiable, they may be; garrulous, however, they're not.

To some people, WOT are simply too bizarre, too mysterious, too weird. "I don't understand it when people say

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At a time when every other band looks and sounds the same, **WORLD OF TWIST** stand head and shoulders above the masses of braying baggies. **PAUL MARDLES** heralds the rebirth of the glamorous pop star. Heads in the clouds by **IAN TILTON**



WORLD OF Twist: natural sons of the stage

“We’re always surprised at how many people actually just stand and stare at us when we’re playing live. We’re not like any other bands that they’ve seen. We thought they were just bored at first. It was like, y’know, *What’re you doing?*”

— JULIA MC SHELLS

It’s a funny old world. Others bleed The Doors to death without arousing suspicion, while WOT — by far the most enticing, exciting and imaginative outfit to grace planet pop for a long time — are forced to live down comparisons with Morrison and his mob.

“We’ve been compared to practically

everyone,” sighs Edge. “I was going to compile a list of all the people we’ve been compared to. There’s been quite a few, especially in the beginning. The Teardrop Explodes...”

Tony: “Oh dear, I don’t like that one.”

Edge: “The Foundations, Hawkwind.”

Pat Cash and Hawkwind. Vic Reeves

and The Foundations. World Of Twist are truly something special. But *what* exactly are they — an all-out assault on blandness?

Tony: “Yeah, we are actually. There’s no doubt about it. Which is pretty weird, cos we’re quite boring a lot of the time.”

Julia: “I’ll second that.”

Tony: “That’s the twist...”

that,” groans Edge. “That’s way, way wide of the mark. What’s wrong with being interesting anyway?”

Tony: “We knew we’d get some stick. In fact, we thought we’d get loads more. We’ve always had a lot of hassle for supposedly being weird and contrived.”

Edge: “And for: being really enthusiastic. We just like to give value for money. So we have loads of things going on.”

Julia: “There’re probably too many things going on for some people.”

She’s right. If nothing else, WOT make an effort. Whereas the rest of the Manchester fraternity painstakingly sift through the ‘60s for any discarded riffs, WOT derive their inspiration from everything from badly-made B-movies to the more camp aspects of cabaret.

Their videos encapsulate their approach. While ‘The Storm’ features Edge as a painter, Gordon as a footballer and MC Shells as a mermaid enclosed in a tinfoil cave, ‘Sons Of The Stage’ sees the band engaged in performance aboard The Starship Enterprise.

Confused? You will be. Or rather, WOT hope you will be...

“Oh yeah, I can’t deny it,” admits Tony, quietly smiling to himself. “Not that anyone’s ever come up to me and said, Oh, I feel all weird and confused — perhaps I’m a bit concussed.”

Julia: “We’re always surprised at how many people actually just stand and stare at us when we’re playing live. We’re not like any other bands that they’ve seen.”

“We thought they were just bored at first. It was like, y’know, *What’re you doing?*”

Tony: “Why can’t people just enjoy themselves? Although, having said that, there are some that do now. People who used to play it a bit cool with us are finally starting to let go a little bit.”

“We just want to make people happy by entertaining them.”

Edge: “We certainly entertained Pat Cash (the tennis star gave their video the thumbs-up on *Juke Box Jury*). I’m a big fan of his. I’d like a Pat Cash racquet.”

Tony: “Yeah, I’d like some Pat Cash trainers.”

**U**NLIKE PAT Cash, WOT dress to thrill. Whereas others deck themselves out in gear custom-built for the pub, WOT opt for gold lamé tops and sapphire sequinned shorts.

Why? Simple. WOT despise ordinariness. Pop stars, according to them, are strange, sexual creatures — not (wo)men of the people.

“Pop music’s become quite faceless,” says Julia. “It’s like on *Top Of The Pops*, you’ll have a band on with two daft dancers...”

She notices the tape recorder and breaks into a bout of giggles.

“People like to be scruffy nowadays,” she continues. “Image isn’t...well, it’s alright, but there should be more shouldn’t there?”

Tony: “I just think there should be loads of variety. That’s what I feel. I’d like to be able to wear one pair of trousers one day and a completely different pair the next.”

Julia: “You’ve got a trouser obsession.”

Tony: “That’s cos I’ve only got one pair.”

Should bands pay more attention to their image then?

“I think you should do what you wanna do,” argues Julia.

Tony: “Bands try to put themselves in certain categories, don’t they? Having said that, who does that?”

Julia: “A lot of people do. Course they do. It’s obvious if you see how people have been in the past and suddenly they’ll look something else.”

Tony: “But you should be allowed to change everyday. If your image is, We haven’t got an image; then that’s your image innit?”

WHAT'S NEW?

## HARD CORE

WITH THE BUTTHOLE SURFERS past their sell-by date and the world full of sub-DRUNKS WITH GUNS noise bands, these days the wise ass music connoisseur must look to the Far East for their intake of insane rock mayhem. This week's column is devoted to the Japanese scene.

The BOREDOMS are probably the best-known Japanese noise band – they opened for SONIC YOUTH and PUSSY GALORE on their Japanese tours and came to the attention of the Western public when Shimmy Disc released their 'Soul Discharge' LP last year. However, the recently issued CD version is the one to have as it includes 13 extra tracks of earlier BOREDOMS work. 'Soul Discharge' was the second album; the first, which went under many titles but mainly (translated) 'Stooges Insanity From Horror Mountain' or 'Sex Pistols Vs The Onanie Bombs', is apparently mostly solo stuff by EYE YAMATSUKA. Eye also cropped up recently contributing vocals on NAKED CITY's very Jap-inspired 'Torture Garden' LP for Earache. Prior to being in BOREDOMS, Eye had started the even more out-to-lunch HANATARASH with someone known as ONE. HANATARASH's first record came out on the Japanese label Alchemy in 1985, this is now unavailable but their second LP, 'Hanatarash 2', is still available.

Last year the American label Public Bath began collaborating with Alchemy Records to release Japanese product in the States. So far they've released six 7-inches by various bands. Alchemy consider themselves to be representing three different genres of music, in their own words; punk, psychedelic and junk/noise. Public Bath's 'Japan Bashing Vol 1' EP is a great introduction to this mayhem, featuring a track a piece by BOREDOMS and three spin-off groups: UFO OR DIE which again employs Eye Yamatsuka as well as a BOREDOMS drummer; OMOIDE HATOBA an improvising unit with the other BOREDOMS drummer Chu and guitarist Yamamoto (I think); and HANADENSHA who sound more structured and

restrained. OMOIDE HATOBA also have a 7-inch of their own on Public Bath and like the BOREDOMS it too defies description, suffice to say it's a racket and a half – they also have a CD 'Daiongaku' which is available from Alchemy. HANADENSHA have a vinyl LP 'Golden Age Of Heavy Blood' which is also on Alchemy.

The other Japanese band that Shimmy Disc has offered up domestically is RUINS who have one eponymously titled LP to their name. Whereas BOREDOMS are the musical equivalent of a splattered action painting, RUINS are a tight powerhouse bass and drums unit careering around insanely with total disregard for any rock 'n' roll conventions. They also have pretty out-there operatic vocals. Before their LP (which came out in Japan in 1988) they released a 7-inch and a 12-inch which are also amazing but both are unfortunately out of print – maybe Shimmy could dig them up for the CD reissue. RUINS Japanese label Magaibutsu is run by their drummer Tatsuya Yoshida – he's also put out two cassettes of solo work which are still available. This stuff is mostly intense percussion, piano and weird vocals but occasionally it verges into almost HANATARASHish pure noise flicker. Coming soon from Magaibutsu there'll be a cassette by IXA-WUD, a four-piece in the RUINS vein.

Tatsuya Yoshida has also played with ZENI GEVA on their 'Maximum Money Monster' CD, put out over here this year by Pathological – this was a compilation of their first two albums released in Japan by Nux Organisation which is run by ZENI GEVA's vocalist/guitarist Kazuyuki K Null. Null has also released records on Nux as NULL (no longer available) and with ANP – you can still get their 'Ultrasonic' live LP and there's an LP 'Killsonic Action' on German label Dossier. ZENI GEVA and ANP both make abrasive music but are much less frantic than RUINS/BOREDOMS and more likely to be enjoyed by dirge cravers into GODFLESH, GORE etc. There's also a lot of cassette stuff available from Nux including Null in collaboration with FRED FRITH, also SCOTT AYERS of PAIN TEENS and MERZBOW. Forced Exposure is meant to have re-released the first NULL LP 'Saishiyu Bushitsu' in the US.

Send SAEs or International Reply Coupons (whichever's applicable) to: Public Bath, PO Box 2134, Madison, WI 53701, USA. Forced Exposure, PO Box 9102, Waltham, MA 02254, USA. Nux Organisation, 3-690-47, Hibarigaoka, Zama, Kanagawa, Japan. Alchemy Records, 1-15-9-202, Nishi-Shinsaibashi, Chuch-Ku, Osaka 542, Japan; and Magaibutsu, Mutsumi-So 11, 2-48-11 Koenji-Minami, Suginami-ku, Tokyo, Japan 166.



FISHMONKEYMAN: indiepopstar

## FISHMONKEYMAN

YO, FISHCORE! Merseyside pop traditionalists Fishmonkeyman have hooked into enough piscine references to make them Cap'n Birds Eye's favourite pack of juicy young pop boys.

"Yeah, we're thinking of calling the album 'Tench Nervous Headache' or 'Chub'," says singer/songwriter/guitarist Paul Denheyer. "Either that or 'The Difficult Third Album' – we thought we'd make the tricky third LP now and get it over with."

"There's something funny about fish, isn't there?" ponders guitarist Ken Hancock.

"Not to mention all the fish bands," rejoins Paul. "There's Fishbone, An Emotional Fish, Big Hard Excellent Fish." And they've since played James Whale's tabloid TV experience.

"The band's name," says Paul, "comes from a song we have with a similar title. It's like the history of the world in three minutes. The first

verse is about fish, the second about monkeys and the third is about men."

Having neatly condensed a potential triple LP concept album, FMM evidently have that humorous touch – but do they have the tunes, the guitar sounds and the hooded tops with mystical symbols on? Well, despite the encouragement of some former associates they've refused to don the latter, but their first release shows they have at least some of the tunes. The lead track, 'If I've Told You Once', finds them moving toward chunky trad pop punch that might've come from The Kinks via The Wonderstuff. The other three tracks don't match this song's robust charm, but lead the band off into more pastoral crevices – Barrett-period Floyd bashed through a huge Amber phase pedal. The elusive Findus sponsorship is there for the taking.

ROY WILKINSON

# PETE WYLLIE

## (AND THE FARM)

# SINFUL!

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WHAT'S NEW?

MAIL ORDER

NOISEVILLE RECORDS' (a great name) most recent release is a compilation, 'From Twisted Minds Come'. As anyone who has caught the series of import singles exposed on John Peel's show will know, Noiseville are not known for squeaky clean recording quality. This is lo-fi.

The Action Swingers' 'Bent' is the heaviest thing since Ozzy Osbourne left Black Sabbath. It sounds like the frontman is chewing a chicken's head while he sings. Unholy Swill contribute a version of Ice T's 'White Trash Shouldn't Rap (Colors)' and Bench and Bootbeast chuck in mainstream Metallica numbers.

Highpoint of the year so far is the track from much-hated Surgery (from Amphetamine Reptile). This group have been thrown off more labels than the Sex Pistols, and an interview in the essential *Flipside* (PO Box 363, Whittier, California 90608) captures a typical raucous night out with these boys. Their live version of 'Knockin' On Heaven's Door' rivals the Sisters Of Mercy - out of time and rhythm - brilliant.

Bullets For Pussy, as you'd expect, are gore-core taken to baroque extremes. The Pocket Fishermen's 'King Hatred' starts out a bit disappointing but soon hits a groove with some tastefully tricky guitar bits. ST37 create a six-minute epic with 'Retz!' - shades of Nick Cave - before Coz The Shroom bring to mind the Buzzcocks. The album

JEFFERSON AIRHEAD

"It's a pisstake, right?" "A little bit, yeah," admits Michael Wallace, the Maidstone-based band's 25-year-old frontman. "There's an obvious '60s influence in the name which you can take any way you want really."

"To be honest, we didn't do it for cynical reasons," interjects bassist Ben Kesteven. "We were taking the mickey out of ourselves as much as anyone else."

If 'Congratulations', the band's debut 45, is anything to go by, such self-deprecation is unnecessary. A chugging wall of scratching guitars designed for the current climate, it contains more than a hint of hostility.

"Basically it's a dig at my old band," explains Wallace. "They were always trying to put one over on me and I didn't see the problem. It's just sort of saying, Well done chaps, you done well."

After comparisons with EMF, Wallace openly squirms at the merest mention of the band, but he believes at least one Manchester outfit is treading similar ground.

"When we first went into the studio to record our demo, The Charlatans' 'The Only One I Know' stood out and I thought, oh no, they've ripped us off."

Does that mean they'll suffer when the inevitable dance-rock backlash starts?

"Yeah, that's our only worry," says Wallace. "That's why the LP (due out in April on WEA) deliberately isn't filled up with that sort of stuff. I'm a big fan of pop music. It's pop music but not throwaway. Pop like The Smiths were pop."

The handsome devils. PAUL MARDLES



JEFFERSON AIRHEAD: '60s influence anyone?

winds up with Jarmed Energy who jam every Resident lick, electronic cut-up trick and silly voice into a boring mish mash of crap. Bit of a let down among these ringing wonders.

Noiseville are better known for their singles (playing at 33 1/3) and there's a new batch of these. The Sounds Of My Own Voice are a

million miles from your prototypical Noiseville grind, their 'Valerie Dear' a genuine slice of early Byrds. More typical is Breakdown's '87 Demo' licensed from Blackout Records - a no nonsense straight-edge affair. Accidental Tribe contribute a little weirdness with their autumn EP.

As ever we've saved the best to

last. Unholy Swill's 'Tapeworm In My Head/Basket Case' sounds like Napalm Death playing the Status Quo song book through a sockful of custard. Awful and wonderful.

Noiseville Records are the future now. Contact them at PO Box 124, Yonkers, New York 10710.

Snowy Brown

WHAT'S NEW?

DANCE

STRANGE TIMES, things are getting weird - WOLFGANG PRESS have made an excellent record. It's called 'Time', it's on 4AD and comes as a breath of fresh air in a rapidly stagnating dance scene. A firm House groove, not a million miles from CABARET VOLTAIRE's newer stuff, it carries a breathy, half-spoken vocal down a nicely ambient path and off into spaceville on the dreamier 'Timeless' mix.

Finally out on release is 'Bright On Time', BLACK BOX's big band funk-up revamp of their timeless 'Ride On Time'. Out on the back of the not so hot 'Strike It Up' this a must for party boys and girls everywhere. Another B-side success comes in the shape of SYNERGY's 'One Dub Only', the flip of their newie 'One Way Only'. The usual 909 snare splash, a wibbly bassline and some nice bippy boppy bits, a fine dance record.

Passed over when it was first released, A TRIBE CALLED QUEST's 'I Left My Wallet In El Segundo' is re-released this week, skanked up by NORMAN COOK in full rocksteady mode. The new version steps away from the soul strut of the original - but that pops up on the flip, so everybody goes home happy. A fine cut from the

best of the NATIVE TONGUES posse.

Staying with rap, new on Music Of Life Records is the PROFESSOR GRIFF-produced 'Delivering The Answer' by BOOM, a real mean mutha that avoids cliché and grooves well with deep voice and wailing guitar. At the other extreme, Chicago's REVOLTING COCKS have their 'Beers, Steers & Queens' track remixed by HYPO LUXA on WaxTrax. At just over ten minutes they may be stretching that barnstorming breakbeat a little far but it's their best song without doubt. Backed with a live version of PIL's 'Public Image' it must be a wise purchase.

A more European feel from MECHANIX ENTERPRISE on their 'Let's Get Down' on Citybeat. In a groove with the Belgian sound of today, the rhythm skips around KLF's 'What Time Is Love' while the chants and flutes carry you away. Nice one Ken, like it.

Collin C

FIVE IN YOUR FACE

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- 2 ANTHEM (ORIGINAL MIX)..... N-Joi de/Construction
- 3 DJ OF THE FUTURE ..... Sweetie Irie Mango LP
- 4 MONDAY MORNING BLUES..... Mikey Melody Greensleeves
- 5 THE GONZO ..... Lost Perfecto

WORLD OF TWIST

Sons of the Stage



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# BREAKIN' THROUGH THE SOUND BARRIER

DEFINITION OF Sound: out on their own



Rifling through their heritage with a keen ear for the offbeat, South London's DEFINITION OF SOUND twist the last 30 years of rock into a new rap hybrid. PAUL MARDLES journeys with the chameleons

**P**SST, IS it safe to mention Santana?

Definition Of Sound certainly seem to think so.

Two ebullient south London rappers with a penchant for the colour and razzmatazz of the '70s, Kevwon and The Don make time for everyone in their hip pop sample schemes.

And that means *everyone*, from the aforementioned muso to current terrace kings The Farm.

"The only type of music we don't listen to is music that isn't any good," explains The Don. "Any style of music isn't a problem - I can listen to anything. If I haven't heard it before, all the better."

"We tend not to like formula-based music, though," adds Kevwon. "Music that's specifically planned and mapped-out. We particularly enjoy listening to stuff that's quirky and offbeat, as opposed to straight-down-the-line, hey, look at us, we're a hit sort of group."

Though Kevwon may think otherwise, Definition Of Sound are gonna be a hit sort of group.

**F**ORMERLY KNOWN as Top Billin', Kevwon and The Don came up the hard way -

opening shows for both KRS-1 and Kid 'N' Play, before leaving the doomed Dance Yard label for a one-single deal with Phonogram which backfired in their face.

Undeterred, they flirted with session work for a while before signing to Circa, who promptly released their pounding debut 45, 'Now Is Tomorrow' - which garnered much critical acclaim but passed many people by.

'Wear Your Love Like Heaven', however, has proved irresistible. Arguably the finest single this year, it's given them their first chart hit and is the sound of two young men unable to contain their exuberance.

"We love life," smiles The Don. "We love women. You should love these things. There shouldn't be any segregation... It was just an outburst, really."

"Yeah, it's a happy tune alright. Most of our tracks are to do with relationships and stuff. That's the good side for once. It was actually gonna be a B-side."

Kevwon: "We're trying to use what we're doing now as a platform to have as much fun as possible. Right now, the character and imagery of the group is on the fun side."

"When you get into a mood in the studio you can get pretty laid back and mellow and that's when you get tracks like 'Rise Like The Sun' (from their superb forthcoming LP, 'Love And Life: A Journey With The Chameleons'). But now we're into being entertainers so that we can put on good shows and put some of that larger-than-life element back into music."

**I**T'S THIS sort of talk that has prompted some to (foolishly) suggest that Definition Of Sound are little more than a De La Soul retread.

"No, we're not," groans Kevwon. "A lot of people say (adopts the dumbest voice imaginable), Oh, you're like A Tribe Called Quest or you're like De La Soul. No way. You can put on our LP and Quest's album and there's definitely a marked difference."

"There's no doubt about it - right now, we're by ourselves." Care to join them?

“We're into being entertainers so that we can put on good shows and put some of that larger-than-life element back into music”  
- KEVWON

the farm



## GROOVY TIMES - THE FARM ALL TOGETHER NOW ON VIDEO

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## REVIEWED BY JOHN HARRIS

**THE REAL PEOPLE 'The Truth' (Columbia)**

These four wags are indeed the genuine article, representatives of a scouse underclass reared on carrot-size joints and 20-year-old tunes. They're buddies of The La's and fellow '60s fans Rain, and The Real People certainly possess the skilled retro-ism currently dominating the 'Pool. Like their peers, they've rejected the trappings of the dance business in favour of the age-old pursuit of a good song.

And they've succeeded. Several times. 'The Truth' is one of the many highlights of their eponymous first LP, and it's a beauty: a highly strung melodic stomper backed by an unconventional rhythm that makes dancing a bit of an impossibility.

Oh well. Nothing's ever perfect. Just occasionally brilliant, that's all.

**REBEL MC 'The Wickedest Sound' (Desire)**

There he stood, poised on the brink of pop stardom. And what did the fool do? He pulled back, immersed himself in all manner of worthy causes, and started making records as downright scary as this.

'The Wickedest Sound' rides on a slightly dated beat, but it's a heavy tune, big on bleeps and bass. Better still, the Rebel has abandoned his cod-cockney banter in favour of a ragga style that does him far more favours.

Likeable for the same reason as Public Enemy tunes - cos your mother would hate it.

**TOP 'She's Got All The World' (Island)**

Sharp. Like fellow scousers The Real People, Top place a '60s-influenced tune over a big bad groove, and create an impressive beast.

There's a beautifully catchy chorus that implants itself in your brain Beatles-style, lush guitars and terrifically tight drum business - a golden combination that makes for a great 45.

**A TRIBE CALLED QUEST 'I Left My Wallet In El Segundo (Norman Cook Remix)' (Jive)**

A welcome re-issue from this cool bunch who recently scored chartwise with 'Can I Kick It'. 'Segundo' is a kooky tale of a doomed road trip to Mexico, encounters with midgets, Latino cops and alluring waitresses. It's funny in a droll kind way.

Cook, unfortunately, removes the accompanying musical subtlety of the original in favour of a simplistic

booming dance backing. But don't panic: the Norm-free original crops up on the flip. Worth a buy, but ignore the A-side.

**CHRIS ISAAK 'Dancin' (Reprise)**

He's cool. He's slick. He may very well be the new Elvis.

But if the Presley allusion is to hold any water, Chris can only be compared to the post-US Army Presley - a man with a quaint charm, but short of the primal excitement of his younger years.

'Dancin' is nice enough, full of swoonsome crooning and lovelorn lyrics, but there's no fire there. It smoulders, but things would improve if it was burning ferociously. Still, a hit.

**BARBEL 'Inferno' (Imaginary)**

More Liverpudlians. This is an appealing piece of, er, neo-psychedelia, containing cheesy organ and plenty of hypno guitar. It sounds like no one so much as The Doors.

And what's wrong with that? With millions of young Morrison converts about to queue outside Britain's cinemas, Barbel are on to a winner. Worth investigating.

**MASS 'Medusa' (Abstract)**

These Steve Albini protégés provide ample justification for his interest with this harrowing bit of bulgy-eyed madness. It sounds like Ride losing their marbles, rocking out neurotically but holding on to a decent tune and disquieting harmonies.

The rumpus dies down to make way for an acoustic reading of 'Medusa' that's every bit as impressive as its frantic counterpart. These boys'll go far.

**MONIE LOVE Vs ADEVA 'Ring My Bell' (Cooltempo) REDHEAD KINGPIN & THE FBI 'Get It Together' (Ten) 2 IN A ROOM 'She's Got Me Going Crazy' (SBK)**

Monie and Adeva come up with an energised reading of a '70s number one, riding an uptempo groove that brings back horrible memories of "hip house" and tosh like Technotronic. Gutsy vocalising and an upfront rap really can't save it from the bin marked "hackneyed".

Redhead Kingpin, meanwhile, presents an innocuous bit of pop-rap. Noble sentiments abound ("What in the world is this government doing?"), but they can't lift 'Get It Together' out of a lightweight rut. Music for Fun Pubs.

As is the sexist piffle peddled by 2 In A Room. 'Dames', 'chicks', 'ladies' - it's hip-hop for *Sunday Sport* readers.

**BRUCE DICKINSON 'Born In 58' (EMI)**

"Born in a mining town in '58," Bruce remembers, before going on to lament our lack of care for Britain's industrial wastelands. A welcome change from Maiden's staple diet of dungeons and dragons, I'm sure, but still pretty turgid.

**THE RAILWAY CHILDREN 'Something So Good' (Virgin)**

Strewth - irony! 'Something So Good' is actually a crock of shit. The Pet Shop Boys would be proud.

**THE HONEY THIEVES 'Second Hand Man' (Buzz)**

This could have been made in 1987. The Thieves may sweat and pound their guitars and sing their lungs out, but 'Second Hand Man' - a quick-paced grungey thing - is retro indie blandness of the worst kind: energetic, but extremely annoying.

**THE 25th OF MAY 'Solid State Logic' (Arista)**

Rapping Liverpudlians strut their stuff over a dense, bleep-crazy backing. Hard.

**THE SIMPSONS 'Deep Deep Trouble' (Geffen)**

Paul Gascgoine. Nigel Kennedy. Wendy James. Welcome to the world of the media bore, Bart. Now, for god's sake, will you shut up?

**FIRST OFFENCE 'Just Try Me' (Blip) GUNSHOT 'Crime Story' (Vinyl Solution)**

Scabby Mancs First Offence teeter on the brink of PWEI-isms with a rap delivered in the best Northern brogue. It ain't bad.

The B-side, 'Football Song', however, degenerates into a pro-hooligan rant that really needs transcribing in all its glory. "All 12 of us, well we seen this lad," they scowl. "We were really pleased but he wasn't too glad/I walked up to him and said you could use a shave/And introduced him to my Wilkinson blade." Charming.

Capital dwellers Gunshot have a greater grasp of hip-hop niceties, coming up with a dense, offensive bit of noise that succeeds in sounding as apocalyptic as the hardcore rap circulating stateside. London 1 Manchester 0.



THANKS FOR the memory: Pete Wylie and mates, The Farm

## SINGLE OF THE WEEK (1)

**PETE WYLIE & THE FARM**

'Sinful' (Siren) Pete Wylie is getting on a bit. And for all his notoriety, his regular occupation of news pages and gossip columns, and his apparently insatiable appetite for a good gig, he's only ever had one real hit - the anthemic 'Story Of The Blues'.

'Sinful' came later, scraping the charts but failing to plant itself in the nation's pop consciousness, which was a crying shame: it's a great song, a minor classic that eventually found favour with the raving hordes who latched on to the eclectic brew offered by hip DJs like Terry

Fárlay.

Last year, London promoter Charlie Chester grabbed Wylie and proposed a live performance of the song at London's Dingwalls, an idea that was realised when he joined up with fellow scousers The Farm to give it a dewy-eyed airing.

And now this - a stomping updated version that combines The Farm's firm-fisted dance instincts with Wylie's impassioned vocalising to great effect. Sharper than the original, but no less emotional, it's easy to picture Pete reaching for his handkerchief in a haze of long-lost memories. Like I said, a minor classic.

**FRONT 242 'Mixed By Fear' (Play It Again Sam)**

Four mixes of 'Gripped By Fear', a track from the Belgians' 'Tyranny For You' LP. Minimalist, heavy and very tedious. You have been warned.

**THE WOLFGANG PRESS 'Time' (4AD)**

More white boys climb aboard the dance wagon, and pull off the trick quite well. 'Time' is kinda formless, full of non-melodic noises and - surprise surprise - bleeps. Vox merchant Mick Allen philosophises in hushed tones ("It's all a question of time") giving the whole affair some kind of shape, but by the time the needle leaves the plastic, you're beginning to feel bored.

Not bad, but hardly music for home listening. Such is the "dance revolution", I guess.

**THE BOO RADLEYS 'Every Heaven EP' (Rough Trade) MOOSE 'Moose EP' (Hut)**

More Liverpudlians, I'm afraid, omitted from the current scouse media circus on account of their failure to fit in with the '60s pop approach favoured by most young groups in that city.

Their EP owes far more to the Valentines and Ride than the Beatles and Byrds, which is no bad thing - the four tracks presented here are full of the shimmering, melodic brain-shaking currently doing big things in indiesville.

The songs of Moose mine a similar seam, though they're more downbeat than the Radleys' tunes, going for a moody introspective vibe. Impressive, nonetheless.

**HAPPY MONDAYS 'Loose Fix' (Factory) LOVE CORPORATION 'Give Me Some Love (Andy Weatherall Remixes)' (Creation)**

The Grid beef up the Mondays' current 45 to great effect, wrapping ambient sound around a bass-heavy mix that manages to exaggerate the original's lolling, slightly nervy sound.

Club guru Weatherall, meanwhile, gets to grips with a club hit he

produced in the first place, providing minimal changes to a track that wasn't half bad in the first place. A bit pointless.

**S-EXPRESS 'Find 'Em Fool 'Em Forget 'Em' (Rhythm King) THE SHAMEN 'Hyperreal' (One Little Indian)**

The pop-disco approach that made Mark Moore a shedful of cash seems to have been forgotten - 'Find 'Em...' is a lengthy, amorphous club track hardly tailor made for daytime radio, no doubt released to restore the Express's club cred. They should forget it. Groovy tackiness suited them far better.

The Shamen, by contrast, have

become minor stars through their polished trance-dance forte. 'Hyperreal' maintains the standards set by 'Omega Amigo' and 'Make It Mine', sounding like the work of true club maestros. The trendy "smart-drugs" they're currently promoting must be working.

**THE FAT LADY SINGS 'Arclight' (East West)**

Passionate stuff, now available in the shops after several weeks' delay. A tad too Americanised, really, but 'Arclight' shines as it should, belting out a cool chorus that soon gives way to lush piano and charismatic vocalising. With a panoramic video (you know, mountains, aerial views, things like that), this'll go far.

## SINGLE OF THE WEEK (2)

**THE HIGH 'More' (London)**

This has come early. It's the perfect summer record, a quickfire breeze that'd be well-suited to hot pavements and parks.

Not that that's any surprise - The High's laid-back, lush thing provided the ideal soundtrack to the sweltering months of 1990, as any fan of the divine 'Box Set Go' and 'Up And Down' will testify. Trouble was, as winter began, the band's pure pop was polluted by moneygrabbing record company tactics. You could buy gatefold packs and limited edition live records and all manner of overpackaged cash-ins - the pristine music seemed soiled by profit pursuit.

Since then, 'Box' and the band's debut long-player 'Somewhere Soon' have been reissued and relaunched to glowing praise, but The High's new found fame seemed founded on old product.

Well fear not - this is brand new, it hits home with the same euphoric impact as the band's year-old gear, and anyone with any sense will love it. Welcome back.



THE HIGH: here comes the summer!

## REMIX OF THE WEEK



TURTLE POWER: digging away

**THE MOCK TURTLES 'Can You Dig It? (Steve Proctor Mix)' (Siren)**

The original was good enough, but this reworking satisfies the remixer's *raison d'être* perfectly, carving something refreshingly new from out of the glittering rock provided by the band.

'... Dig It' begins with a flourish of deep bleeps jumping up and down the register like a melodic arcade game. And then things start. In a very serious fashion.

The song's infectious guitar riff bursts in like an angry parent only to be kicked out in favour of strident piano and a way heavy backbeat. The vocals make an appearance halfway through, eventually taking on a gospel ambience as the drums disappear, leaving chief Turtle Martin Coogan leading a small choir through its paces.

"Can you dig it?" they croon. Most certainly, sir. Most certainly.

# WHO THE HELL DOES



A YOUNG(ER) Peter Hooton

Over the past couple of years, there has been a resurgence of interest in the social animal known as the 'scally'. PETE NAYLOR traces the phenomenon back to the late '70s when some of the more sensible post-punk types and football fans got together in a Liverpool club, and maintains that the term should have been laid to rest in 1982 instead of being dragged into the '90s. PETER HOOTON, TERRY FARLEY, FLOWERED UP and NORTHSIDE help him to expose the great scally scandal. Illustrations by JOHN POTTER

**S**OMETIME IN the late '50s, a Mr and Mrs Wagg gave birth to a son in Liverpool.

With not so much as a numerical mark on his scalp, young Joseph was thoroughly unremarkable. He was quite bright, but couldn't be arsed with school. He went to the match and occasionally expressed his distaste for opposing fans in a physical manner.

Joe began to be able to lay his hands on cheap electrical goods and was often observed offering his wares to friends and neighbours in the alehouse.

His girlfriend's ma had taken over from his teachers in calling him a 'scallywag' and Joe became quite fond of the word. It was 1978 and a grudge match against West London's finest was coming up. Joe set off for Lime Street station with his can of paint. Finding a nice clear space, he began to write ALL SCALLIES TO CHELSEA.

He had no idea what he had started.

**A**LL THE above is fictitious (except for the graffiti on a Lime Street wall), but bears more resemblance to reality than most serious studies of the 'scally phenomenon'.

Most of the 'yoof press' have spent the last decade attempting to ignore council estate kids and footy fans. Now it's become fashionable and acres of clueless drivel has been written. To try to set the record straight, it's probably best to start... at the beginning.

The dictionary gives us two clues. A 'rapscallion' is defined as 'a low mean wretch', while a 'scallywag' is 'an undersized animal of little value'. Whatever its origin, it was hardly a term of endearment.

The Farm's Peter Hooton explains: "It was a term of derision, it always has been. NWA use the word 'nigger' as an anti-word, saying, Look we can call ourselves this but white people can't. It was the same in the late '70s with Liverpoolians who'd always been called scallywags by teachers and mother-in-laws. It wasn't a popularised term until about 1978."

Around that time, a Liverpool club, Checkmate, became a meeting place for the more sensible post-punk types and football fans. Listening to the likes of The Clash, Steel Pulse and Kraftwerk, the first scally styles and outlooks were fashioned.

The famous scally wedge appeared out of this scene, but was adopted by people who's active interest in music was minimal. The whole species was ignored by the music industry - they had no bands of their own and, apart from a widespread love of The Jam and The Clash, there were no uniform musical tastes.

Any claim that 'Liverpool was first' produces wounded claims from the rest of the country.

"We were wearing Fila Y-fronts in 1963," they all exclaim, but they were originally mystified when scouse fans invaded their cities, often chanting "Where's your scarves?"

1980's Liverpool vs West Ham Charity Shield



TERRY FARLEY

revealed that east London was home to more flying jackets than the US Air Force, with razored heads and big mad boots to match. In more remote areas, the sexuality of Liverpool and Everton's wags was questioned on account of them having "girl's haircuts".

As Peter Hooton says: "Any London football fan who's telling the truth will say that, from '79 to '81, Liverpool and Everton fans were known as 'soul boys' in London."

Not surprisingly, producer and Chelsea fan Terry Farley remembers it differently.

"The football look grew from a villain look in London in the mid-'70s. Gangs of kids who used to go pickpocketing would wear Gabicci, Farah's and Adidas Samba. People who dressed like that went to soul clubs and mixed with the black kids.

"At that time, the majority of football fans in London were NF, anybody who didn't want to be skinheads dressed like that. It's probably true that they were a smaller minority than in Liverpool."

With Terry, Peter Hooton and *The End* fanzine's Mick Potter all claiming to have the photographs to prove their point, it can all get a bit confusing. Terry Farley sums it up: "Saying we all wore Harringtons and had skinheads is like saying all scousers had sheepskins and curly perms, it's just playground talk."

**A**S A mass, Manchester was probably the first city to cotton on. London's 'casuals' followed and suddenly the press wanted to know. Style babble *The Face* has long claimed credit for its 1983 article 'exposing' what anyone under 25 already knew. The article's author Kevin Sampson, now *The Farm*'s manager, remembers it well.

"They printed it in 1983, but I sent it about 18 months earlier. I've still got the letter off the features editor saying, Love your style of writing, but not so sure this breed exists anywhere else."

By that time it certainly did and 'competitive' didn't begin to describe it.

"It was more important how you were dressed than how your team got on," Peter Hooton reckons. "There was a lot of pride for Merseysiders, they thought they were unique. It all started getting confused later on, but from '79 to '81, you could just tell Liverpoolians and Evertonians from other fans. There was a certain look and you can't really explain what it was."

Fighting certainly went on - as it had done for decades - but hadn't yet reached its most violent intensity. Indeed, there was a genuine interest among a lot of fans in talking to each other.

Peter Hooton remembers: "You'd always get people talking at railway stations. Mind you, then you'd get some nark coming up and saying, What are you talking to them for?"

The term 'scally' was more or less finished by 1982. Its widespread use robbed it of much of its original meaning, but the revision and rewriting of its history had barely begun.

As Peter Hooton says: "It's like the Wild West. It's all faded into romanticism and things that never happened or were exaggerated out of all proportion. It's just become mythology."

The entire scally episode should have been allowed to fade away in a dignified manner. Unfortunately it wasn't.

**T**HE MID to late '80s saw 'scally' fashions almost solely confined to the match. Musically, The Jam and The Clash had more or less finished. The charts were dead and the only 'alternative' was the student orientated Smiths/JAMC axis, a form of music that was totally irrelevant on most council estates.

In Liverpool, a sharp increase in drug taking led to the weird 'retro-scally' scene. Started in a club called Gatsby's, people spent their time stoned or tripping while listening to Genesis, early

Floyd, Zappa, Hendrix, Simon & Garfunkel etc. The first flares revival came and went and, in general, Liverpool's young wags went their own sweet way.

The seeds of today's Liverpool guitar bands were sown at this time. Some people have put the sound of The La's, Rain, The Hoovers and others down to some 'merseybeat tradition', as though they're all John Lennon's love children. In reality, the 'retro-scally' period turned people back to guitars and away from allegedly 'futuristic' keyboards. Mass unemployment ensured that acoustic guitars were all most people could afford. Put simply, you can't write anything very complicated on a second-hand acoustic.

Leeds took up the scally look as fanatically as anywhere, but, sadly, they often just missed the point. The famous Leeds gloves being one of many reasons why they became figures of fun.

At the same time, Leeds was a place where both The Farm and James were guaranteed a big audience. A big following there was not enough to secure a record deal for The Farm. In their usual role of anticipating and shaping youth culture, numerous A&R persons were busy advising The Farm to drop their scally image. Apparently, it wasn't a proper image and they'd never be successful with it. Quite.

For the majority of working class kids, though, the music of the time meant little. Flowered Up's Liam Maher remembers: "Music was a part of your life, but only when you were sitting down at the end of the day getting stoned. There was a mass movement, but it was nothing to do with music."

**W**HERE THERE was a mass movement was at the match, with the violence heading for its inevitable peak. Although it was ultimately inward looking and destructive, there was a genuine thrill attached to it.

"In the mid '80s," says Peter Hooton, "there was something good about the authorities losing control, there was something anarchistic about it. You knew they couldn't stop you getting off at Euston, using the tubes and going to places you weren't supposed to be. The police couldn't handle it."

The first proper police crackdowns were in London and led to London's hooligan problem dying down earlier than elsewhere.

Terry Farley again: "In '82 or '83 London's football gangs were so organised it was unbelievable. The police raids in about '83 broke the back of it. The stakes became too high for the majority who were just in it for a laugh. Most people moved on."

Faced with far less sophisticated police tactics, the north west of England saw increased ferocity at the football. *Grandstand*'s 'friendly rivalry' myth took a battering with a few serious kick-offs at Mersey derbies. A cup semi-final between Liverpool and Man United summed up the situation. 'Munich '58' and 'Shankly '81' banners were everywhere and the police couldn't control it. Slashings and wrecked pubs were the result of hours of pre-match battles. Something had to give and on May 29, 1985, something did.

39 Italian fans died that night. True, the ground was badly constructed, the crowd badly segregated, the police didn't have a clue and 26

“ Scally's like the Wild West. It's all faded into romanticism and things that never happened or were exaggerated out of all proportion. It's just become mythology ”

— PETER HOOTON



SCALLY BLUEPRINTS: The Clash



PAUL WELLER of The Jam



DAILY EXPRESS: May 30, 1985

# JOE WAGG THINK HE IS?



THE FARM with the late, lamented Andy McVann on the left



NORTHSIDE'S DERMO

“Some journalists find council estates romantic. They write about things that I don't find appealing. There's a lot of things I want to get away from, but they find romance in it”

— LIAM MAHER



LIAM OF Flowered Up

Liverpool fans were wrongly scapegoated. What remains, though, is the fact that 39 people died trying to watch a game of football. If it hadn't happened that night, it would've happened some time.

Terry Farley's recollection of that night is fairly typical. "I was sitting round at my mate's flat and at first we were laughing and shouting. Get in there Liverpool. Once we realised people had died it changed. People felt they'd contributed to what happened at Heysel, that all they'd done over the previous few years had led to those deaths."

Every team had a few bad headcases, but the vast majority of scally/casual fans never meant anything so drastic to happen. Football wasn't, after all, a matter of life and death—and it certainly wasn't, as Shankly had once said, more important than that.

IN MANCHESTER there's been a big change with football hooligans. They used to beat people up, now they're all off their heads, waving inflatables at football matches because they're all E'd up."

These words of wisdom come from TV presenter and Factory boss Tony Wilson in August 1989. They show the folly of writing off football violence completely. Within a month of his utterances, United and City fans were knocking shite out of each other at Maine Road. What is undeniable, though, is that the vast majority have moved away from it.

With youthful energy no longer expended at the match, an alternative was needed. To some extent, so-called 'rave culture' filled a gap. There are many testimonies to the fact that ex-hooligans moved in this direction.

Terry Farley: "Spectrum was the first mass rave club. In there you got the architects of football violence together—West Ham, Millwall, all of them."

Flowered Up's Liam Maher: "It did change a lot of people. You had people in London clubs,

supposedly rival firms and that, hugging each other."

Northside's manager, Macca: "It was happening anyway, but Hillsborough shook a lot of people up. It put the nail in. E sorted a few heads out"

While there is evidence to Ecstasy having had a good effect, it is plagued by the same problems as other drugs. For Terry Farley, "In '88 the E dealers were seen as another Robin Hood character, someone doing you a favour. Now people see through them, see what's behind them." In the real world, no matter how friendly your local dealer, somewhere back up the line is a bad bastard with a gun. It's a bit much for Tony Wilson to champion E for two years and then show outraged surprise when drugs gangs move in on

his club.

Anyhow, with the masses dancing, a whole bunch of scruffy, insensitive council estate types began to make music with dance beats. For the incurable labellers in the business, the challenge was on to come up with a word. 'Scally' was chosen and immediately sparked off a fairly meaningless debate about who owned the copyright.

"Manchester people would never have called themselves scallies," says Peter Hooton, "It was misguided journalists or maybe journalist with tongue in cheek. It makes their job easier if they write a few words like 'baggy' or 'scally'—meaningless phrases. It becomes like an umbrella for a whole variety of species and ideas."

MUSICALLY, THERE is little justification for that umbrella. The Farm, Happy Mondays, Flowered Up, Northside and The Bridewell Taxis (and others saddled with the 'scally' tag) don't really have a musical link. If it's just a beat then surely Bananarama are a scally band. Where there is a link is in the bands' background.

Northside's Dermo probably sums it up best. "Musically we're different, but we've all got the same head really. Outside the job, we're all the same type of people. The press see it as something that's happened over 12 months—everyone's turned round and started speaking a certain way. It's not like that, it's something you've done all your life"

As students adopted the new bands, it became obvious that applying the word 'scally' to people who'd only ever used it to spit abuse was pointless. All meaning was finally lost when the word 'baggy' appeared. At least 'scally' implied an outlook on life, 'baggy' just describes your jeans. The final nail was in.

The council estate kids who ten years ago would have been scallies going to the match are

YOU USED TO BE ALRIGHT...  
DRINKING, GOING THE MATCH, ONE  
OF THE LADS, NOW LOOK AT YOU  
... A LEPTONER FROM GLASTONBURY



today's ravers and music lovers. As Peter Hooton says: "If you were 17 now, you'd rather go to Quadrant Park and dance all night than go down on the ordinary to Chelsea. It's cheaper and it's less dangerous."

Used to dealing with phoney and preclous artists, some journalists and record company employees have found it difficult to adjust. Especially hard for them is the fact that the very people they've tried to ignore for years are now storming the barricades.

Undoubtedly, some of them wish the bands would all bugged off back to the football. "Laddishness" and "ordinary lads in rock" have been used as terms of abuse. Worse still, have been some of the patronising articles written.

"Some journalists find council estates romantic," says Liam Maher. "They write about things that I don't find appealing. There's a lot of things I want to get away from, that I don't like, but they find romance in it."

The misunderstandings each of the bands has suffered has produced a camaraderie. Peter Hooton points out: "If there wasn't a link, there is now cos the bands want it. The last thing you want to do is start arguing with other bands and other cities. I'd rather have a night out with Flowered Up than Megadeth or Rick Astley or someone."

Despite their common backgrounds, the outlooks of the bands are different. While The Farm at least try to say something in their songs, the Mondays could never be accused of having a message.

"The bands are a cross section," according to Peter Hooton, "You don't get uniformity amongst everyone from a certain background. In school you had the thickies, the ones who

CONTINUES PAGE 34



BLEACH DEMONSTRATE their cure for the common cold (but don't try it at home)

Steve Double

### THE MOCK TURTLES Camden Underworld

IT'S THE little things that make The Mock Turtles special – the electric thrill of chords at the start of 'Can You Dig It', the way guitarist Martin Glyn Murray casually flaunts a leopard skin guitar strap...

They're baggies of course – football shirts, crops and Beatles basslines – but a more robust model than the norm. Their songs have the kind of industrial strength tunes you could trace back to first generation Mancs the Hollies, and they're all built around these extra-large, loose fit melodies that bury themselves in the mind. 'Cathy Come Home' is a good example; a raucous guitar-out of sorts, it twists into a magic carpet ride of psychedelic nastiness fuelled by Murray's janglerock guitar and Martin Coogan's spacey vocal.

Things do become bogged down midway through as the guitar pyrotechnics flatten the rest of the band, leaving Martin Coogan's vocal audible only to lip-readers, but a maraca-heavy shake thru 'And Then She Smiles' restores order.

It's only with a reprise of 'Can You Dig It' that the doubters at the back are finally won over, though. A nagging slice of throwaway pop, it's also the moment guitarist Martin chooses to start playing behind the back of his head. Everyone pretends it's not really happening, but it still sends the stage front girls' into paroxysms, which in turn attracts the attention of the barflies.

That's rock 'n' roll. Great stuff.  
Paul Moody

### THE HOOVERS Liverpool The Mayflower

TONIGHT IS Produce Records' first birthday party. The label was set up with the aim of having sold 10,000 records by now – half a million Farm singles and a number one album later, they are an unqualified success. The Hoovers are to be their

second band.

Phil, Owey, Granty and Joso begin with the gloriously odd 'Cynthia Payne', a saga of perverted politicians. It's the only song left from their early, stoned 'Done In A Day' demo, and stands up well among the more musically sophisticated new tracks. 'Green', dedicated to the Birmingham Six, is a true tale of an idyllic summer in Ireland, featuring an atmospheric intro from Owey's guitar.

The Hoovers' sound is strange enough to need a few listens. REM jangles, Phil's folksy, bedroom acoustic and Joso's jazz inflected drumming produce songs that rarely fail to grow on you. The Hoovers are not instant, they are long lasting.

'Big Time' neatly sums up their uncontrived, irreverent attitude – "I don't care who're you're trying to be, you don't impress me at all." The final 'Mr Average' must be a strong contender for the single, featuring a swinging rhythm and Granty and Owey's rough harmonies.

The Hoovers are the sort of people who usually stay in the bedroom and can't be arsed getting a band together. Be thankful these four did.

Pete Naylor

### LEVELLERS 5 Liverpool Flying Picket

UNDER NORMAL circumstances, a gig at the Flying Picket is akin to a visit to the local morgue: the 'crowd' are deathly still and, accordingly, the band's performance registers as the biggest stiff of the lot.

Consequently, it was heartening to observe East Lancashire's finest, the Levellers 5, lift the lid on a seething hive of stagefront activity as they began writhing around in their instantly recognisable web of sound.

These days, the Levellers 5 are learning to warp and distort their original tribal guitar rumble into distinctly streamlined shapes. Their new 'Clatter' LP has implanted a

## All white on the night

### BLEACH/FAITH OVER REASON/SPEAKING IN TONGUES The Mall ICA

IT DOESN'T take a barrage of hi-tech lighting to create a visual extravaganza, some colourful personnel will do the trick.

Speaking In Tongues have grasped this concept and count eight oddballs in their line-up, including a singer that resembles a younger Tom Petty, a glitzy string section and a pub rock drummer in terrible shorts. They're a musically diverse bunch, too. 'By The Grace Of God' could've been written by The Men They Couldn't Hang but gradually transforms into a slinky rendition of 'Papa Was A Rolling Stone'. A groovy and slightly ga-ga outfit.

After this spectacle, the folk-roots rambling of Faith Over Reason is always going to seem a little dull. In fact, a nurse in the audience can be heard advocating the use of the band as a universal sedative. This may be true of acoustic strums like 'Slow Fall', but when they hit their collective overdrive pedal there's certainly no-one sleeping. This is due

to the fact that everybody is busy racking their brains trying to think which All About Eve songs they've ripped off. None of the good ones, that's for sure.

And so to Ipswich's prime contribution to decibel deviancy. Put Bleach on a stage and they can produce one of the most volatile concoctions known to humankind. Even during a below-par performance like tonight's, they still boil and bubble with enough ferocity to shower the audience with venom.

For a change, practically all the menace comes from guitarist Neil, his bursts of nerve-shattering noise possessed by the spirit of Sonic Youth's Lee Ranaldo. It's just as well he's on fine form for the normally-dominant Salli is ailing from a flu attack. "I'm sorry if I sound like Kermit The Frog," she says before launching into 'Dipping'. There is, of course, very little similarity to the web-footed TV star.

By the time the incendiary 'Burn' and claustrophobic 'Wipe It Away' are dragged out, Sall is back to her old self, looking ready to tear anyone apart. Bleach are our greatest hopes in the caustic-pop stakes – it'll take more than a handful of microbes to change that.

Anthony Farthing

desire for accessibility and tonight the impetus is sustained by a lengthy string of beeper tunes.

Naturally, it's the new material that's wheeled out for major inspection, beginning with the gruff 'n' tumble of 'Oh, It's Nothing' and 'Sticks', where singer John Donaldson's primal tonsils come hideously close to removing plaster from the walls.

As per usual, Donaldson goads and holds the audience at fever pitch. Tonight, he slings his guitar around like a paper aeroplane and gesticulates like a younger John Lydon while the rhythms ebb and swell around him and guitarist Steve Lindley, who coaxes some unbelievably subtle interplay from his relaxed stance in the shadows stage right.

Occasionally, the band fashion a pregnant pause. The near-acoustic melancholy of 'Heaven' shuns Ian Almond's African drum bombardment, but the Levellers'

instinctive timing ensures that the full-tilt nausea of songs like 'What's My Name' and 'Home' prevent any smugness from rotting their timbers.

In one glamorous fell swoop, the Levellers 5 tonight achieved the impossible by bringing the Picket to life. People, it can be done!

Tim Peacock

### GEORGE MICHAEL Wembley Arena

CALL HIM good. Call him bad. Call him anything you want to, but don't say George Michael doesn't like surprises. Tonight he opens with a seesawing shuffle through Adamski's 'Killer' and 'Papa Was A Rolling Stone' before plunging straight into Culture Club's 'Victims' and McFadden & Whitehead's classic 'Ain't No Stoppin' Us Now'.

But hang on, isn't this meant to be Mr Designer Boredom himself? The man who reduced Victor Kiam to selling nose-hair trimmers? The soul

boy who put the staid in stadium? A meander through 'Father Figure' offers some reassurance, but then he's off again, belting out Stevie Wonder's 'Livin' For The City' and a gloriously camp duet on Soul II Soul's 'Back To Life', neck deep in those double funky drums. Oddly enough, 'I'm Your Man' is a stretched out soulless thing in comparison (just a bit too cabaret, George) and never quite manages the chest-swelling bravado of the record.

Any disgruntled accounts clerks present perk up as he bellows the opening to 'Everything She Wants' and, frankly, a godawful 'reworking' of 'Freedom', featuring a twangy acoustic guitar and lots of vocal exercises – but a truly epic swing at Gladys Knight's 'Baby Don't Change Your Mind' sends a shiver down the spine. Likewise, 'Sign Your Name' would be enough to end Terence 'Behind With The Rent' D'Arby's career if he had one.

More eyebrow raising still is the

appearance of Elton John, who turns up halfway through 'Won't Let The Sun Go Down' and chugs gamely along while George does that dance he's been doing ever since the video for 'Young Guns'. For that you can even forgive him for the absence of Lord Ridgers.

The encores are, of course, splendid. 'Careless Whisper' is one big mess of summer holiday smoothery, while the final funk out 'Freedom '90' (a carbon of Madonna's 'Express Yourself' in a lot of ways) is amazing, a bulging gospel-choir groove out big enough to break down the door. It's one last long poke in the eye for the cynics, for those sad-minded enough to see ulterior motives in George's gloriously ironic wade through his own record collection.

Perhaps they're just scared to dance. All in all, the only thing missing from the perfect evening is 'Club Tropicana'. Oh, and the free drink.

Paul Moody





**SOUND**  
**REM**





# REM.



GREEN AROUND the gills



THE WORLD on their shoulders

**T**HEY'RE CALLED Distiples, there's a good few more than 12 of them and their holy land's located in the quiet Georgia town of Athens.

The fact that the name coined for the more devout fans of REM, and Michael Stipe in particular, has a more obsessional ring than most is no coincidence. Compared even to The Mission's clannish Eskimos fan section and Fields Of The Nephilim's Bonanzers, the Distiples are a monomaniacal bunch.

Attracted in large part by Michael Stipe's enigmatic presence, they've been known to turn up on his doorstep with video cameras. No word of introduction offered as the singer opens the door, just the swivelling lens and happy hum of a Sony camcorder. When the REM frontman flippantly said turtles were his favourite animal, a few of his followers were thrown into a teenage mutant frenzy and, so the story goes, mailed a few unfortunate amphibians to REM's office.

The REM phenomenon has had a very real effect in their hometown. As well as being able to exert an influence on local politics, REM's presence in Athens has brought a flood of applications to local colleges. As Peter Buck says, the University of Georgia was already "known through the South as a place where, if you couldn't hack it anywhere else, you'd go there and f\*\*k and drink your way through school." This reputation, combined with REM's presence, make Athens a magnet to young Americans.

Liz Carter, who runs REM's fan club from their Athens office, has had first hand evidence of the University's unofficial course in REM Studies. "My husband's doing a PhD," she says. "One day he was up in the...

# REM.



COUNTRY FEEDBACK of another kind



SHINY, HAPPY people

"As we get older, I wonder if our peer group'll come along with us. At this point I don't feel silly. I don't feel like Gary Glitter, rolling himself into his tuxedo and entertaining the young lasses. But we do get more women at shows now. Early on we played some crummy bars, so you'd have to be a pretty brave girl to go into those places."

While it's Stipe who's likely to have fans following him while he walks his dog, the rest of the band haven't been exempt from rock's dustbin-rummaging fraternity.

"I think people like us too much anyway," says Buck. "But you do get some slightly weird interest. Occasionally you'll find someone on your porch at 3am. Like, Hey, pal, this is my home, I don't go to yours. I got this 70-pound tree stolen off my porch one night while I was in the house - I mean, I've got to give this guy, or girl, credit. They've probably got it hanging out of their dorm window - look, I got Peter Buck's tree."

"I don't really mind any of the attention, really. I mean, I'm so little famous that I don't want to talk about rock 'n' roll. I can just go to a bookstore or a museum. Then if I do go to a rock 'n' roll show I know people will come up and talk, but I'll probably get a free drink out of it and 20 demo tapes. I was never a very social person as far as meeting strange people and having conversations went. I can talk to anyone now - I guess because I've made a fool of myself so many times in public that I just can't do anything new to humiliate myself.

Stipe is ambivalent about the level of interest he's triggered. REM's lyrics and sleeves are among the most heavily analysed in rock. One man even gave himself what many would've written off as a hopeless task to produce a full transcript of all Stipe's lyrics. Reportedly using some audio equipment to separate the vocals, he even produced a full lyric for '9-9', a song Stipe reportedly meant to be unintelligible apart from the phrase "conversation fear". "Well," says Stipe. "It gives people something to do rather than watch television and accept everything that's handed to them. At least they're thinking and questioning, maybe talking about it with people - whether it's about record covers or whatever."



DOCUMENT-ARY EVIDENCE

Steve Double

# A PILGRIMAGE TO ATHENS

Among the most heavily analysed bands in rock, medium-wave oddballs REM have been tantalising fans with the myth and mystery that surrounds their public profile for nearly a decade now. ROY WILKINSON looks at the fact behind the fiction and finds four guys more likely to buy you a beer than bore you rigid with mystic mumbo-jumbo

the physicist wearing his tour jacket from the band's 'Green Tour' jacket - he kinda flipped out. It was pretty obvious that he'd come to study in Athens because of REM.

Stipe fights to distance himself from his revered status more than ever these days, but he could hardly claim he wasn't laid the foundations for a place in rock legend. His cryptic onstage pronouncements have always tantalised, as has his rapid turnover in the hairstyle department. The monk's tonsure and Abe Lincoln beard he sported in 1985 are pretty much infamous, as is the time he appeared on stage with a watch strapped across his neck and the word 'dog' inscribed in felt tip on his forehead. Seemingly, Stipe has always cultivated some kind of aura of mystique. Prior to REM, when he was a student himself, there would be days when Stipe and chums would enter into a pact of silence - a nod of the head would tell others that he'd embarked on another speechless period. At parties he would pretend to faint, after which REM guitarist Peter Buck would be left to carry him home.

**W**HILE STIPE is usually the centre of the keenest REM fan's interest, the other members aren't exempt. Each year, flocks of rock tourists travel to Athens to take in the appropriate sights - the Wuxtry record shop where Buck worked before joining the band; Stipe's vegetarian restaurant; The Grit Club, the club owned by Buck's wife; the townhouse where, at one infamous party, drummer Bill Berry grabbed a golf club and smashed every glass into the fireplace and then spent the next day extracting glass splinters from his face.

"Sure, we still get the pilgrimage," says Buck. "Most of these people don't come to try and track us down, but each summer there's probably about 800 people who come over from Europe and travel round to New York, Los Angeles and Athens. But, because you can see us around the town at any time, there's no real myth or mystery. You can't have a mystique about someone who bought you a beer the previous night.

"But, yeah, a couple of years ago I did go back to work in my old record shop one summer and it got to be a bit much, with people bringing in like 20 records for me to sign - and probably ones they hadn't bought in the shop."

After singer Stipe, the great rock 'n' roll traditions dictate that guitarist Buck is next on the list for fan attention.

"Yeah," he says. "When we play I get all these guys stood in front of me watching my hands - the guitar brigade. Michael gets poets and I get people asking me what strings I use. But that's fine - when I go to see a band I stand in front of the guitarist and watch his hands too. Any guitar player who says he doesn't do that is a liar.

"There was a period when every guitar player in Georgia dressed like me - vests, long white shirts, hair in your eyes, Beattie boots. We had a peak where we were the band for all the serious young kids. Now they're kinda more into Sonic Youth and wear long hair, plaid shirts and bellbottoms. God, bellbottoms: man, I was the first to get those at my school and the first to get a riff of them - yeeuchh."

"That sort of interest peaked in about '86," says Bill Berry. "Before we'd had a hit single. After that it became a bit passé to think REM were really cool."

"But now," says Buck, "with the new record it seems like we're hip again. It comes and goes and it works the same for me - I'll like Prince for five years, then get tired of him, then rediscover Jim."

**A**S THE band moved from underground status and sappy rock clubs to America's stadiums and worldwide renown, REM's audience has obviously changed with the years.

"When we started out," says Buck, "we used to play to our peer group. We played bars, so you really had to be college age to get in. Then the older we've got, the younger our audience has got. We still get people in their thirties, but our record company says our biggest demographic is 19-26."

"When you have hit singles and play giant places in America the audience just gets younger. I mean, I used to go and see every show in town when I was 16 and I go to like two big shows a year now.

"I remember the first American show on the 'Green' tour, in Louisville, Kentucky. Every time we'd played in America before that it'd be like, 'Yeah, alright, alright - this pretty throaty crowd noise. Then at that show there was this screech like a jet airplane. We all just looked at each other in disbelief. It's great though - teenagers bring a lot of energy to the show."

He says he's never consciously tried to be as elusive or tantalising in his lyrics.

"No," he says. "It's just like, put yourself in the position of a lyric writer and you're writing your 155th song. What on earth can you write about? I think it's important that people realise there could be a lot of nonsense involved."

**T**O GO with some of the most phobias in the world, REM have what is undoubtedly one of the most illustrious fan clubs in the world. Run by lid band friend Liz Carter for the past seven years, the club is a real bargain at 12 dollars to anyone in Europe.

Christmas brings a fine festive treat for the REMster - the fan club Xmas single. The first of these came in 1988 and featured the band's version of Musorgsky's 'Parade Of The Wooden Soldiers', along with a cover of Television's 'See No Evil'. Since then, the seasonal tone's been maintained with an REM version of 'Good King Wenceslas' and their own slant of 'Ghost Riders In The Sky' - 'Ghost Reindeer In The Sky'.

Other worthy fan club mailouts have included pairs of 'Gardening At Night' gardening gloves, a keyring modelled on the ear-and-block design on the cover of the 'Fables Of The Reconstruction' album, negatives produced from Stipe exposures of railroads (taken at the time of the song 'Driver 8'), bookmarks and numerous information cards, stickers etc.

The band's ecological interest was reflected when they sent out an information sheet on 50 ways to save the rainforest.

Another pretty novel idea was the tour hotline set up before the 'Green' tour. Far from being some recorded message, this hotline was manned on a rota basis. If you phoned at the right time you'd find yourself speaking to a member of the band.

In the light of this quality, perhaps it's not surprising to hear the fan club has an 80 per cent renewal rate. The band's older fans are likely to chalk their renewals on credit cards and phone in address changes from plush offices. "Yeah, we've got quite a few professionals in the club," says Liz. "A good few of them have been with the fan club from the start."

John Storey, editor of Yankophile UK music magazine *Bucketfull Of Brains* is placed at the cutting edge of the REM fan phenomenon. *BOB* has covered REM's movements in great depth and even featured the odd free flexi disc of unreleased REM music. He's recently published the REM completist's dream, a discography that tracks down every known REM promo, bootleg and format, called *A Few Chords And A Cloud Of Dust*. The book is worthy of the great god of trainpottery himself and, according to Peter Buck, "it's a real cool thing". John is well placed to talk of the REM fan.

"The first time I saw REM was at the Marquee in, I think, 1983," he says. "The audience was quite a lot different then - maybe up to five years older than the band. Since then it's got a lot less culty, a lot less elitist. When they signed to Warners quite a few people left, even though they would have probably loved albums like 'Green' and 'Out Of Time' in the years previous to their actual time of release."

"REM have had a great appeal, whereby the average rock fan can make sense of them, yet they obviously aren't a boy standard rock band. They've got the rock roots with the mystery tucked in on top."

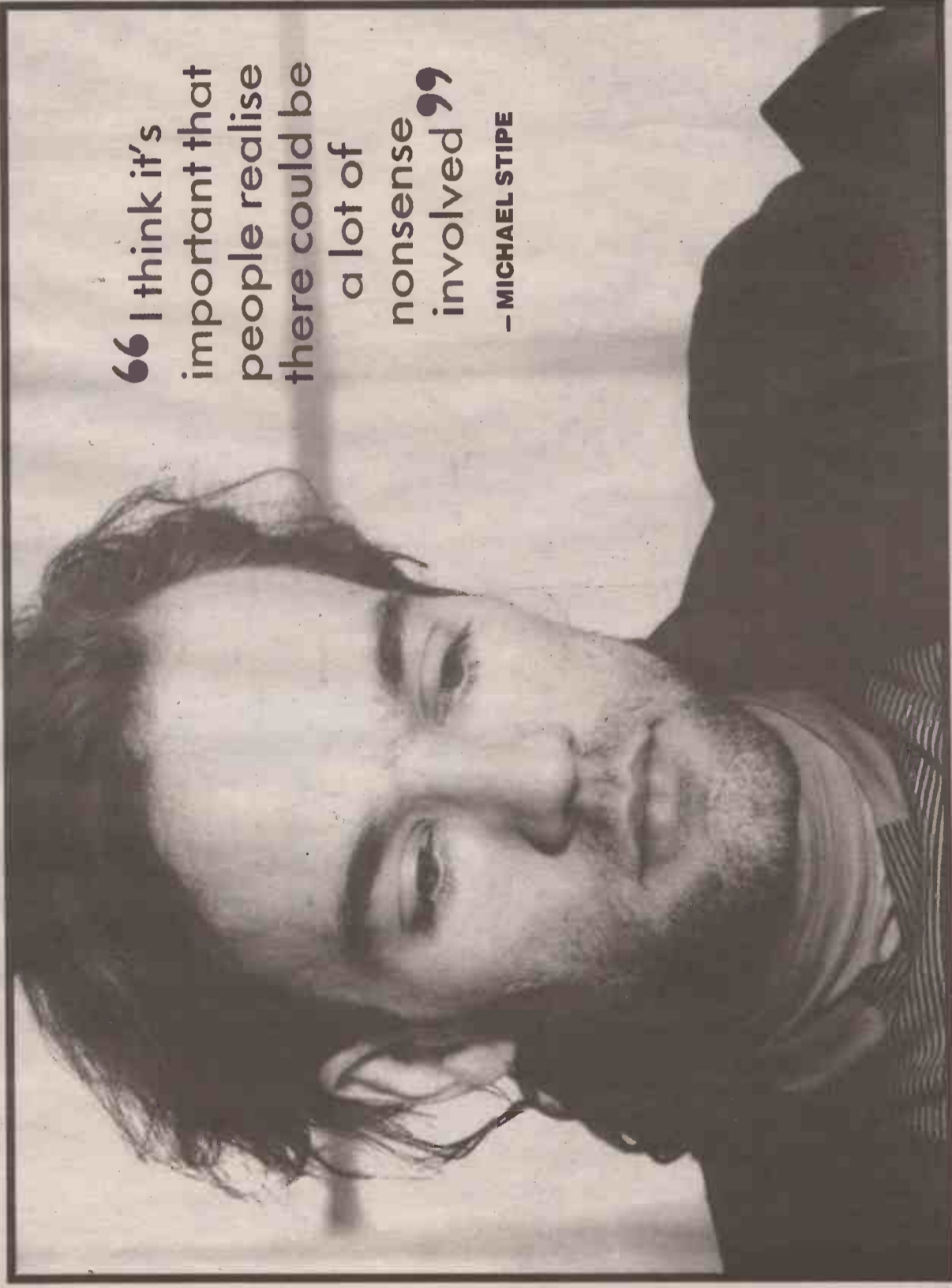
In the world of the REM collector, it's still their first single - 'Radio Free Europe' off the Hibone label - that retains pride of place. A spare £100 will secure you a copy, but don't expect one for much less. Besides such rarities, REM are among the most heavily bootlegged bands of the past 15 years. Not to mention a boxed set of REM promo albums from the IRS period which will set you back £250 if one ever becomes available.

"It's safe to state," says John. "That very, very few current bands are collected anything like REM are." He should know. A copy of the *Bucketfull Of Brains* issue that came with a flexi of REM's cover of 'Tighten Up' by Archie Bell And The Drells now goes for £20.

To join the REM fan club, send an International Money Order for 12 dollars to REM, PO Box 8032, Athens, GA 30603, USA.

The next issue of *Bucketfull Of Brains* will feature an extensive REM interview and comes with a *Cad/Mock Turtles* flexi. Send £2.10 per issue or £12.50 for a subscription of six to: *Bucketfull Of Brains*, 19 Adela Avenue, New Malden, Surrey KT3 6LF. A future issue of *BOB* will feature another flexi of unreleased REM music. The *A Few Chords* book costs £5.50 from the same address.

Minus Zero Records, 2 Blenheim Crescent, London W11 are specialists in REM collectables.



“I think it’s important that people realise there could be a lot of nonsense involved”  
— MICHAEL STIPE

MICHAEL STIPE: turtle hero



EDITED BY KEITH CAMERON

St Patrick's Day – and the crack was good in Glasgow, where The Pogues' annual March 17 party turned into a celebration of Celtic and all-day drinking. Meanwhile in Dublin (below), Into Paradise were showing their hometown a different kind of heaven

**THE POGUES****Glasgow Barrowlands**

"HA-HA! HA-HA! Ha-ha-ha-ha-ha!" It's difficult to describe the sight of hundreds of jubilant Celtic fans jostling their way up the stairs of Glasgow's Barrowland Ballroom, but their deafening chant said all that needed to be said about the Old Firm battle that had taken place earlier that afternoon.

The Pogues in Glasgow is always a special occasion, but to see them play at Barrowlands on St Patrick's Day, after Celtic had beaten Rangers 2-0 in the Scottish Cup quarter-final and everyone had taken advantage of a change in the licensing laws which allowed all-day drinking on a Sunday, was something else.

As you might expect, this was more like a victory parade than a gig – almost everyone in the place was decked in some form of green and white and nearly every other song was drowned in the collective cry of "Ha-ha! Ha-ha! Ha-ha-ha-ha-ha-ha!"

The Pogues rose to the occasion as only a band who have survived eight St Patrick's Day bashes and as many gigs in Barrowlands could. And, for all the rumours that surround the state of Shane MacGowan's health and the imminent collapse of the band, The Pogues probably haven't sounded this together in three years. As someone who was distanced enough from the general mêlée to actually care what the band sounded like observed, Shane was actually *singing* again.

The set itself was built around last year's 'Hell's Ditch' album and interspersed with older classics like 'The Sick Bed Of Cuchuliann', 'Sally MacLennane' and Ewan MacColl's 'Dirty Old Town', which had the whole hall holding scarves and Tricolours aloft. The most enthusiastic responses

were, however, saved for Philip Chevron's emigré anthem, 'Thousands Are Sailing', and 'Streets Of Sorrow'/'Birmingham Six' – which was banned by the BBC three years ago but finally justified by the Six's release three days before the gig.

To cap that particular triumph, the band were joined by Gerry Conlon and Paddy Armstrong (two members of the Guildford Four) for an encore of 'The Irish Rover'. As he took his place at the mikestand, Celtic scarf round his throat, Conlon looked more like a Pogue than any of The Pogues themselves and spent the best part of the night returning victory signs to ecstatic fans and signing his name on their T-shirts.

Much has been made of the 'sectarian' aspect of Pogues gigs in

Glasgow and, sure, things could have got ugly – as the four men sent off during the Celtic v Rangers game and the 40 arrests that followed proved. But The Pogues' music is too all-encompassing to be bound by any borders, much less those of religion. Besides, it would be very difficult for bitter, bigoted types to understand the kind of free, poetic spirit that goes searching back down through the years to be beside 'The Broad Majestic Shannon' or tell a 'Fairytale Of New York'.

Despite the years, the worry lines and the occasional casualties, The Pogues remain true to their original essence. At their best, they're still a glorious celebration of life, love and total abandon – and you couldn't get much more glorious than tonight.

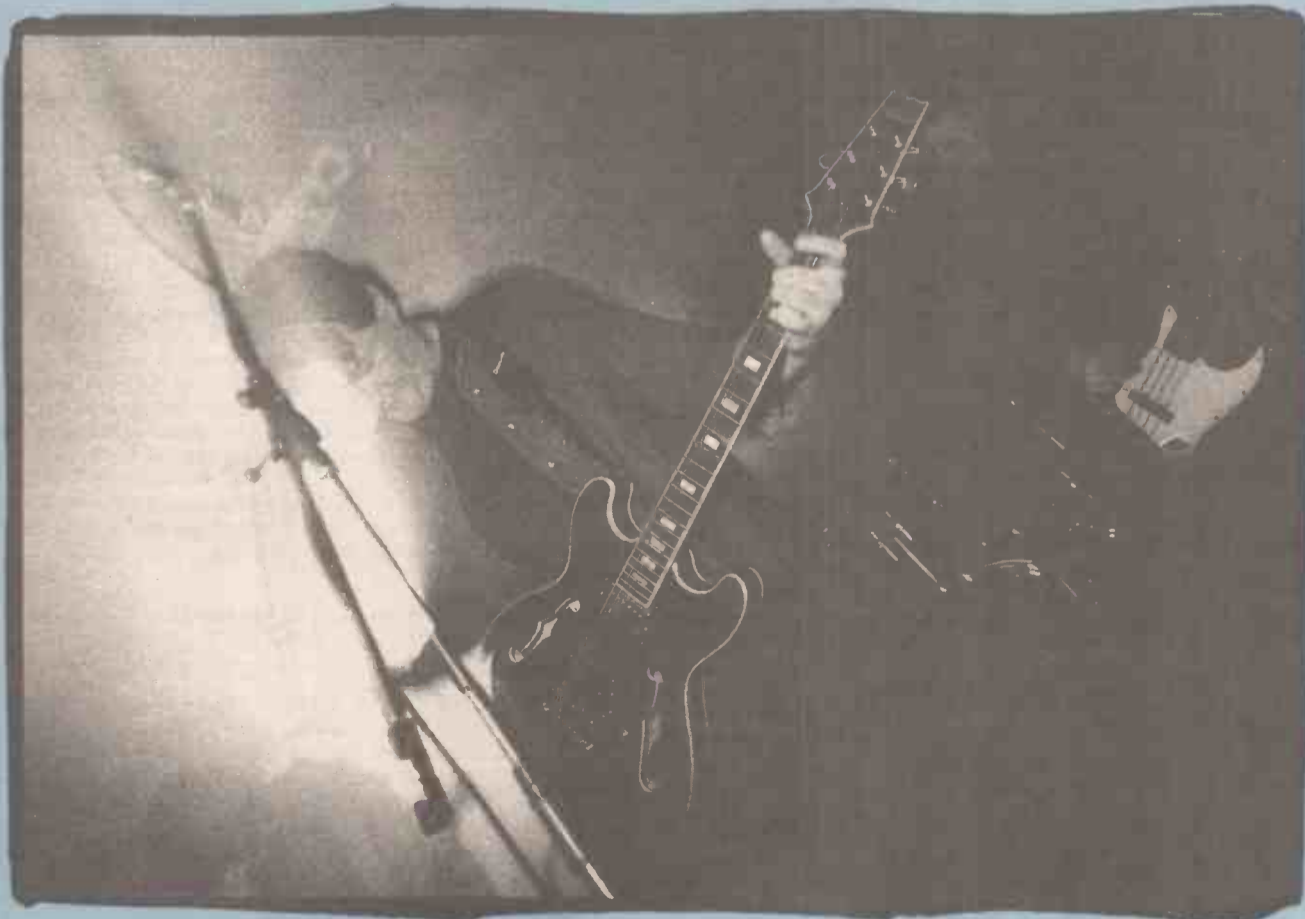
Ann Scanlon

# Just like Paradise



TWO F\*\*KING nill James Fearnley and Shane MacGowan pay their respects to the Ibrox Three

Chris Barrett



HEAVEN DOWN there: Into Paradise's Dave Long searches for that last pint of Guinness

Steve Gullick

**INTO PARADISE**  
**Dublin Charlie's Bar**

IF YOU had any faith, this could be the other side of heaven. St Patrick's Day in Dublin and everything's turned green, a quarter of a million Irishmen are waltzing down O'Connell Street, the Birmingham Six are free at last and over at Parkhead the Ibrox Three are off as Celtic cuff Rangers in the cup again. If this isn't paradise...

Shoe-horned into a small hall, Into Paradise are home. At first glance it's hardly the time or place for reflection, but this is a black celebration of despair, one man struggling with his faith. Big and clumsy on a small stage, Dave Long is trapped, exorcising his own ghosts.

A killer trio of songs at the start of the set sets the tone for the rest of the evening. 'The Pleasure Is Over' is followed by Long's admission in 'Red Light' that "I haven't got the will to carry on", in turn echoed by "I've got to the point where I've got nothing left in life" from the last single 'Burns My Skin', a song and a sentiment that wouldn't be out of place on Echo And The Bunnymen's 'Heaven Up Here'.

And there's the rub. For Into Paradise are as rooted in the early '80s as The Charlatans are in the '60s and the Manic Street Preachers in two foot of compost. They even allude to it themselves by entering to The Sound's 'Monument'. Yet there is more to this band than that to which they aspire – a quiet passion spilling over into a voiceless rage, struggling with the inarticulacy of pain. 'Gently Falls' hints at the power and the calm of Joy Division's 'Eternal', a song itself mirrored in the stirring crescendo of 'Dive'.

Yet occasionally when the spell is broken, despair can plummet into pathos, as on 'Here With You' – "Flying with you takes me higher than I've ever been" sounds like a plug for Aer Lingus, and a limp version of Magazine's 'Shot By Both Sides' is as pointless as it is pedestrian. In these days Into Paradise are out of time and out of place, but just this side of heaven.

Charlie Endell

# LIVES

## RADICAL DANCE FACTION/ BASTI

Leeds Duchess Of York

VIRTUALLY EVERYONE who's ever seen Basti live will tell you they can be astonishing one night and awful the next. As uncompromising as ever, tonight they encompass both extremes within the same performance, sliding between the animated exhilaration of 'Ro Ro Ro' and the weak, unduly cluttered 'Anytime' like they were two different bands.

The two drummers and often startling melodies are mainstays of Basti's cacophonous sound, not least on the closing 'Soap Opera' but perhaps their greatest asset is the contrast between vocalists Paul Thomason and Karin Abram.

It's a cultured clash of styles that works equally well for Chris Bowsher and Linda Goodman of Radical Dance Faction - the former a nasally whine, the latter an angelic, heavenly seizure. It's an awkward concept to negotiate but one that twists around the reggae rhythms remarkably well. The quality of material is of course paramount to the fusion's success but when the likes of the hugely moving 'Chinese Poem' or the evocative lament 'Surplus People' are considered, it really cannot fail.

RDF are not, however, a typically glum anarcho band. Their lyrics may be despondent for much of the time but there's always a glimmer of protest and optimism while their music is mostly a joyous experience. The credit here must go to bassist Phil, a man who reaches such deep, low rhythms that the walls, and everyone within them, literally vibrate, making it virtually impossible not to submit your entire body to the infectious melodic sway.

RDF are proof that worldly concern and sheer, naked musical rapture can

exist, together - and while the importance of 'Faction' is never made explicit, two more relevant words than 'Radical' and 'Dance' simply do not exist.

Ian Cheek

## ANNA Kentish Town Pop Club

WELL, I suppose the first thing to point out is that Anna are a group of four not especially sexy men; not a foxy chick in sight. If you want an explanation, interview the bastards.

More pertinent is what Anna have to offer: their set is precisely how Soul Asylum would've liked their career to go after their epic first album, a set that bounces around with the contained yet violent uncontrollability of a ball-bearing in a pinball machine.

That Anna 'hail' from Tongueincheekville is evident from the title of their barnstorming set terminator, 'Masonic Youth', an epidemically infectious la-la-la-along of a number. But the sense of humour endemic to the band cannot disguise the presence of a stable of intense guitar songs.

They trip from the jollity of 'Miss Anyone Else', via the chugging chord-bashing of 'Telling Time', to the pointedly uneasy tweaking E string/lurching vocal combo of 'Icon', so redolent of The Fall. This is fair enough, because the bulk of the responsibility for putting-on a show falls squarely on the rounded shoulders of singer/guitarist Pete Uglow, a dead ringer for Mark E Smith with a soupcon of Ian Curtis thrown in for good measure. The supremely awkward Uglow puts himself about with the elegance of a baby giraffe on Mescal - a runaway combine harvester of indiscriminate flailing motion perfectly reflecting the random scything effect of the

Anna experience.

A band to discover for yourself, an instant well-kept secret. So sod off.

Andy Ross

## THE LEVELLERS New Cross Venue

POPPING OUT from hibernation to play three gigs for St Patrick's night, The Levellers have attracted revellers down to the sunny climbs of New Cross from all over the land. The copious cheers that greet the band's arrival onstage seem somehow at odds with a crowd like this, but are more indicative of love than adulation.

Of course, The Levellers don't disappoint. You get the feeling they never will. Starting bravely with a new song 'The Game', they turn The Venue into a sauna of chaos and celebration straight from the off. 'Sellout '89' has been updated to 'Sellout '91', and there's another new song 'Soldier Blue' to keep obsessives happy. Moment of the evening has to be all 1300 people (that's right, the biggest crowd ever at The Venue) singing along to 'Carry Me' - awesome.

Somehow, they seemed more of a 'rock' band tonight than usual, but that's not to complain - The Levellers always owed more to The Who and The Clash than The Pogues. Paradoxically, they finish the evening off with a version of 'country' (?) classic, 'The Devil Went Down To Georgia', but even that sounds as molten rock 'n' roll as anything you'll find.

Where to next? There's precious few precedents for a band like this getting so big without playing the game, but onwards and upwards at least seems to be inevitable. And f\*\*king exciting - cos the only thing likely to sell out here is the venue.

George Berger



RUTHLESS RAP Assassin Anderson; he knows you weren't there

Ian T Tilton

# The assassination game

## RUTHLESS RAP ASSASSINS/ KRISPY 3

Ladbroke Grove Subterania

BIRMINGHAM 6, Guildford 4 and now Krispy 3. There ain't no justice, not for a group whose raps are as voluminous as their 'puffa puffa' jackets, whose scratching is heroically live and whose enthusiasm apparently overruns their common sense.

No justice either for Ruthless Rap Assassins, Britain's most truly original rap act, who're supported by a formidable battery of top line percussion equipment and their in house YOP scheme backline boys.

With extra taped tracks to boost the bashing and scratching, Ruthless Rap Assassins are impressive. But when they start rapping they're massive - provocative, vicious, lively. The stage is a flurry of sensible specs, Laker jackets, wicked dental problems, shinehead pates, industrial towels as fashion statements, stumpy shoes and the sort of fingerpointing, browbeating attitude that would do the most successful TV evangelist down.

"Think, think, it ain't illegal yet," they bellow, getting to the point in a way that an album's worth of black liberation raps doesn't. Yet it's only a taster for their finest moment, the current single 'Justice (Just Us)'. With a whingeing bassline and venomous rhythm, it's a horrific picture of life in the underclass and one lent extra poignancy by recent events. "Rich getting younger/Poor getting old," they rap menacingly, as if, with effort, we could make it any different.

But for many, RRA's real kill lies in their ability to blend the militant aggression of 'Justice' with energetic good time raps like 'Just Mellow'. Here their wild way with words is tempered by a cool, languid backbeat as, no longer stressed, the guys take five, put their feet up and chill out (man).

No justice - if there were, the Subterania would have been packed out, Ruthless Rap Assassins would already be causing TOTP the same problems the Gang Of Four did and 'Justice (Just Us)' would be hailed as one of the best records this year. Instead there was just us. Maybe next time.

Sam King

## THE JENNIFERS Oxford Jericho Tavern

IT'S HAPPENING. Just as Manchester spawned a million Smiths clones in the halcyon days of the mid-'80s, so Oxford's youngsters are taking pictures of Ride to the barbers and discovering the joys of white noise and feedback.

The Jennifers have studied Ride for sure, but there are sufficient flashes of originality in their gear to

fight off accusations of naked copyism. 'Flying', for example, makes sharp use of funk guitar, and 'Do You Remember' sounds like no-one so much as the Mondays: it's a tune heavy on dance-style repetition and insistent rhythms.

Pinning each song down, however, is a tricky business. The seven tunes played tonight contain a whole host of minor movements from wiggled-out lunacy to a cool groove and back again.

That's not to say that everything in The Jennifers' garden is lovely. Their lyrics need far more attention for a start - all too often, frontman Gareth seems content to drown in a sea of meaningless couplets, repeated over and over again. "You touch my mind and hypnotise my soul," is a particularly cringeworthy example.

But hell! The Jennifers' average age is 16. Sixteen. Give them two years and they'll be massive.

John Harris

# FLEADH '91

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CHRISTIE MOORE, PAUL BRADY,  
NANCY GRIFFITHS, THE CHIEFTANS,  
THE DUBLINERS,  
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CRY BEFORE DAWN, MARY BLACK,  
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SOUNDS



# Obscene food calls

**BONGWATER/DOGBOWL**  
Birmingham Edwards No 8

BRUM ALIVE again as Mark Kramer, New York's hippest groove gourmet, crosses the pond with a double-helping from his kooky Shimmy Disc menu – a kind of band aid for thrill-starved Brit punters.

For starters, a side-dish of goofballs, as electric folk duo Dogbowl whet the appetite with a set of wide eyed and shambling originals, vaguely reminiscent of neglected rock nutter Jonathan Richman. In spite, or perhaps because of their karaoke ambience, Dogbowl's besit boogie has a compelling lure, dealing in the kind of wholesale naivety only the Yanks can muster without embarrassment – witness 'Growing Up In A Wheelchair', a potentially cringe-making lyric transformed by the blazing sincerity of its delivery.

And so to the main course – Bongwater, frying up trad ingredients of sex 'n' drugs and rock 'n' roll to a novel and bowel-bustin' recipe, vindaloo spiced by the sexual shock tactics of singer-cum-actress Ann Magnuson.

Addressing the assembled horde of lumpy trousered youth with a mixture of brothelly come-ons and impish smirks, she asks – on more than one occasion – "Do you think I'm a slut?"

It's her party, and she'll pry if she wants to, but for all Magnuson's appearance as a shock-teaser, few of her front-stage admirers would dare answer in the affirmative. For while the likes of Madonna merely dip a dainty and coquettish toe into the sleazepool of hardcore iconography, Annie comes equipped with snorkel, aqualung and flippers, and dives in headlong, an unflinching Jacques Cousteau of the sexual underworld. From the poultry porno of 'Chicken Pussy', to the softcore subversion of 'Obscene And Pornographic Art', Magnuson's comical narratives undercut the titillating extravagance of her stage persona; all fishnet, fur, wigs and nipples. She may come across as a good time had by all, but as you eventually realise that's due less to her boob-baring proclivities than her status as poetess laureate of the 0898 line.

Kramer, meanwhile, is busy welding his own bass talents to Dogbowl's chugging rhythm guitar and Randolph Hudson's magnificently heavy early-'70s six-string squall, personally supervising delivery of his own custom built grunge deluxe convertible. It's a machine more than capable of handling the tricky gear changes required by shifts from Led Zep to ballady folk, and back again via Roky Erickson.

Fuelled by a rare kind of sonic bravura, combining the spirit of free jazz with musical reference points from late-'60s psychedelia, this band works because – unlike too many English revivalists – their vision of the past is untinted by rose-coloured Ray-Bans. The summer of love is taken on a trip to the AIDS-riddled, drug-infested Noo Yawk of '91 and forced to bloody well grow up.

That amid all this, Bongwater can still end up sounding fresh, optimistic and innocent is proof that we are in the hands of a gang of musical master cooks at the peak of their form, and there are few among the enthusiastic throng who will not be back for seconds.

Adrian Goldberg



YO! WHAT'S cooking? ABOVE: BONGWATER'S Annie prepares for her own special type of exploratory fishing trip. LEFT: Kramer applies that tricky grunge gear change  
Alastair Indge

## BANDERAS

Manchester Apollo Theatre

QUITE POSSIBLY the most assured support act on the circuit, Banderas are already thoroughly well drilled in the art of professional conduct.

Admittedly, the band's two closely-cropped mainstays Caroline Buckley and Sally Herbert have previously been through the major arena treadmill with The Communards, so it's hardly surprising that tonight (while opening for Jimmy Somerville) they are able to present a tight and textured set devoid of any glaring creases.

In spite of their handle's possible Spanish connections, Banderas are unlikely to be stealing thunder from the likes of the Gipsy Kings. Their songs are generally sculpted from an understated funk base, with sporadic Celtic touches – such as Sally Herbert's skirling violin on 'She Sells' – heaving further irons into the fire.

However, it's undoubtedly Caroline Buckley who stamps that special seal of quality. The immediate (visual) comparison is Sinead O'Connor, but with her soft Scottish brogue, slightly self-conscious between song manner and baggy silk attire, it's patently obvious that Ms Buckley subscribes to a far less bombastic school of thought.

Nonetheless, she's capable of breathing soul and purpose into a variety of material, ranging from the sturdy, unruffled funk of 'First Hand' and 'Don't Let That Man' to the subtle 'Written All Over My Face'

and 'Never Too Late' – the one genuinely touching ballad lurking in the melting pot.

There again, Buckley has little competition from a rather functional backing quartet, who only spring to life for the predictable finale, 'This Is Your life'.

But then she proved her worth as a focal point tonight, and – with the potential to outshine tougher opposition – should ensure that Banderas will soon be but a close shave away from lasting commercial impact.

Tim Peacock

## VAGABOND JOY

Liverpool University

IN THE acutely defined round hole of image-conscious rock, Vagabond Joy fit as comfortably as the proverbial square peg.

For the most part, their set lacks focus and a specific direction, while the five of them present a curious sartorial assortment, ranging from singer Peter Stewart's silk shirt and pelvic thrusts to guitarist Graham Kearns' more traditional leather and moderate quiff.

However, musically all is far from lost as Vagabond Joy have this happy knack of producing a trump card when you least expect it – and tonight there's several skulking ominously in their bulging pack.

For starters, there's the terrific debut single 'End Of Creation', which brandishes some deliriously catchy harmonies and finds Stewart in suitably lung-ripping form, while

the brand new 45 'We're Going Home' is a near folksy lament dragging an equally infectious tail.

But it's the enigmatic 'Eleven Times To Count To Ten' that really fires up the interplay level – through Kearns' tasteful guitar figures and Karl Shale's octopus-fingered bass – displaying just how long on atmosphere Vagabond Joy can be when they stretch themselves.

In fact, it's this ability to either screw their songs up as tight as a glass blower's cheeks or loosen the slack to perfection that eventually registers as their major saving grace. Awkward and unfashionable they may be, but when they do shake up their bag of pop ingredients, Vagabond Joy can make life taste a tad more bearable.

Tim Peacock

## MINISTERS OF THE GROOVE

Manchester Boardwalk

HAVING SPENT a long time on the Manchester fringes, the Ministers are travelling in an oddball direction that completely contradicts the activity of the last three years. Their set still bears hallmarks of the original band that supported the likes of Simply Red on early UK tours – all sweet soul gear, f\*\*ked around with by white boys, but without the chicken-in-the-basket edge necessary to guarantee big bucks.

Typical of those diggers of the dub terrorist beat, these boys love to crank the snare and the dominating pulse of the set was the gated crack of the drum, almost drowning out

the songs and completely decking any subtleties, underpinning the walloped funkoid bass and the scratched guitar.

Veering between songs and mere chundering workouts, there were moments when the songs took off, hinting, bizarrely enough, at T-Rex-style trash pop and then hitting the sour-ish rollercoaster.

Frontman Bill Sykes, a charismatic, greased Dickensian waif, dodges the powerful beats behind him, managing to merge his characteristically powerful voice with backing vocalist Gail's.

Although it's difficult to see exactly where the Ministers are going to fit in, quite a few heads were turned. Respect, more than anything else, is the overriding feel with this group.

John Robb

## BLIND MICE

Kentish Town Bull And Gate

BLIND MICE are the love children of Jilted John and any one of the daughters of the New Wave. Bike sheds, dole queues and first dates spill over their songs in unending streams of thumping guitar angst.

And they look so perfect. The bass player could be Eddie the landlord from *EastEnders*, the knock-kneed Gretsch-toting lead guitarist that miserable chemistry student in the room next to yours in the halls of residence. During 'Nothing' he scratches out one of those fumbling lovelorn melodies while singer Mouse (how appropriate!) screws up

his face and reaches hopelessly for unobtainable notes.

Yet unlike their turgid northern cousins The Wedding Present, Blind Mice are relentlessly chirpy. Even at their most demonstrative, this dispossessed pop shambles is more in the tradition of 'Boys Don't Cry'-era Cure – joyous lessons in self-pty.

"This is the best song in the world tonight!" grins Mouse as another town centre lament rattles into life, then stops jiggling around halfway through to check his watch. Funnily enough, the song evolves into a great pop version of Suzanne Vega's 'Luka', full of ridiculous rock drums and pub harmonies care of the rhythm guitarist.

If only they'd done 'Rat Trap' the evening would have been complete (you need a holiday – Ed).

Paul Moody

## SPIN

Leeds Duchess Of York

IF SPIN are despondent about their ability to draw only 30 paying customers tonight, they hide it well. "Evening, we're Cud," announces John Mason – and quite patently they're not, because, presumably to Spin's regret, Leeds' favourite sons happen to be playing down the road at The Warehouse. His joviality, though, is as welcome as it is unexpected.

Indeed the meagre audience inspires a host of witty one-liners and the intimacy of a private function,

much of the credit for this going to Spin themselves who perform with the verve and conviction more normally associated with rather more illustrious evenings. After shaky beginnings, the single, 'Let's Pretend', albeit revolving around somewhat obligatory drum-patterns and wah wah histrionics, is almost triumphant.

The ensuing 'Everything' again sees prolific use of Steve Mason's effects pedal, a trait that filters through with unerring regularity. With a band like Spin, though, it's easy to overlook the bassist's contribution – yet, on 'Everything' at least, it's John Mason's deftly operated instrument that carries the whole essence of the melody.

Spin's finest moments come when carving lavish chunks of flowing rhythm under rich seams of dance mobility. When the pace slows they seem less comfortable, delving awkwardly into troughs of poignancy without ever producing much in the way of emotion. Save for these moments, and a humdrum gallop through last year's 'Scratches In The Sand' which mostly serves to emphasise their progression of late, Spin are an ever-increasing force.

Admittedly, much of it is highly predictable, from the psychedelic slide-show to the guitarist's genuinely faithful Bez impersonation, but Spin are more often than not potent, and rarely short on significance. Their problem now is ensuring that next time rather more people turn up to see them, Cud notwithstanding.

Ian Cheek

# SCANNERS



on the radio

**WEDNESDAY MARCH 27**

**JIVE ALIVE:** 6.15pm, Hereward Radio/CNFM (102.7/103FM). New releases, interviews and indie grooves.  
**DAVE SANDER:** 7pm, The Hot FM (96.9/97.6 FM). Sessions, interviews and the best of the week's releases.  
**MARK GOODIER:** 7.30pm, Radio 1. Ned's Atomic Dustbin in session plus a look at the happening Holland music scene.  
**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.  
**EARSHOT:** 9.30pm, Radio 5 (693,909MW). Music and club culture from the Orkneys.

**THURSDAY MARCH 28**

**JIVE ALIVE:** 6.15pm, Hereward Radio/CNFM (102.7/103FM).  
**BRIAN MARTIN'S ROCK SHOW:** 7pm, Coast AM (1242, 603 MW). Nightly classic rock.  
**MARK GOODIER:** 7.30pm, Radio 1. More from the Neds session plus a chance to win a ticket to Blur.  
**CLASSIC DOCUMENTARY: THE RISE AND RISE OF U2:** 9pm, Radio 1. A look at U2's work with Bob Dylan, Keith Richards and BB King.  
**RED DRAGON ROCK:** 9pm, Red Dragon Radio (97.4, 103.2FM). (Also Saturdays and Sundays).

**FRIDAY MARCH 29**

**ROUND TABLE:** 6pm, Radio 1. Dannii Minogue brings her ounce of talent to the round table.  
**PAYOLA:** 6pm, Echo 96 (96.4FM Cheshire, 96.9FM Staffs). New releases, interviews and indie dance.  
**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. Pick of the pops from the Welsh National Chart.  
**COLD CUT'S SOLID STEAL:** 10pm, Kiss FM. Exclusive mixes, left-foot beats and no backchat.

**SATURDAY MARCH 30**

**SOUL BY THE SEA:** 2pm, Radio 1. Reggae, soul and dance from Montego Bay with The Temptations, Johnny Gill and Shelley Thunder.  
**SATURDAY SEQUENCE:** 3pm, Radio 1. Another chance to catch the REM session including a version of the Troggs' 'Love Is All Around'.  
**DANCE SHOW:** 6pm, City FM (96.7FM, 15.48AM). 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. Gospel from The Winans.  
**JOHN PEEL:** 11pm, Radio 1. Sessions from Boss Hog and Plant Bach Ofnus.



**CURVE:** Radio 1, March 31: New Peelie faves play songs from their debut 'Blindfold EP'.

**SUNDAY MARCH 31**

**GARY CROWLEY:** 2pm, GLR. Groovy tunes and the Demo Clash.  
**LEVEL OUT:** 4pm, BBC Radio Derby (269MW/104.5FM). Indie scratchings plus live studio guests.  
**GROOVE MACHINE:** 7pm, Moray Firth Radio. Indie/alternative sounds.  
**NIGHT MOVES:** 7pm, BBC WM (95.6FM)/BBC Stoke (94.6)/BBC CWR (94.8)/BBC Hereford & Worcester (94.7). Classic rock from the Midlands.  
**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.

CONTINUES OPPOSITE PAGE

# THE ONES THAT GOT AWAY

**VIDEO**

**THE ONLY ONES**  
**Faster Than Lightning**  
*(Virgin Vision - £9.99)*

THE ONLY Ones had it all; a cooler than f\*\*k vocalist in Peter Perrett, probably the finest guitarist of the punk era in John Perry, and a whole string of songs capable of tearing their way into your soul and staying there.

Unfortunately, singer/songwriter Perrett also had too much respect for the rock 'n' roll mystique and his resulting smack problem prevented the band ever getting their act together enough to gatecrash the mainstream.

*Faster Than Lightning* is a 15 song collection that gathers together the best remaining footage of a band who can rightly claim to have influenced everyone from The House Of Love to Blur and Ride. Indeed any guitar band starting life without having heard at least 'Another Girl, Another Planet' is on to a loser. Predictably we get two versions of the song here - live and studio - and it still delivers the spine-tingling sensation of yore.

The footage from *The Old Grey Whistle Test* in 1979 is particularly inspired, featuring a splendid version of 'No Solution' with Perrett exuding a street-cred few can ever hope to emulate. Irish television footage of 'From Here To Eternity' and the classic 'Miles From Nowhere' is also delightful, if only for proving that such a great live band couldn't mime to save their lives. The sound quality occasionally lets things down, but the closing five songs recorded live at Amsterdam's Paradiso are worth the ten quid alone, leaving you longing for a reformation of the now drug-free band.

Long-time fans will feel inclined to shell out simply because of the "exclusive interview" with Perrett, but despite some good anecdotal material the interviewer largely allows him to ramble instead of getting down to basics. Still, at a tenner, you can't go far wrong.

Leo Finlay *THE HOUSE OF LOVE's* ancestors: *The Only Ones*



**COMICS**

**FROM HELL**  
**Alan Moore and Eddie Campbell**  
*(Mad Love/Tundra - £3.00)*

THE LATEST offering from the man who made comics fashionable back in the mid-'80s, *From Hell* tells what may very well be the true story of the notorious Jack The Ripper murders.

Repackaged from the pages of *Taboo* with help from Teenage Mutant Turtle creator Kevin Eastman's Tundra Publishing, volume one (of a projected six or seven) features the prologue and the first two chapters in loving black and white. Tirelessly researched (Moore has added an appendix of sources and seems to have read nearly every book on the subject) and wonderfully detailed by

Campbell, it throws you back into gaslit East London with consummate ease. Along with Moore's *Big Numbers*, it's another reason to suspect that comics may soon be sighted on the respectable shelves in bookshops. A third chapter appears in the latest edition of *Taboo*.

Sam King

**PRINT**

**PSYCHIC TV - A COMPREHENSIVE COLLECTION OF LYRICS**  
**Genesis P-Orridge with text by Vittore Baroni**  
*(Temple Press - £13.50)*

AS THE title suggests, this contains all the Psychic TV lyrics from their first release in 1982, 'Force The Hand Of

Chance', through to last year's 'Towards Three Infinite Beat', with text in both English and Italian.

There is also a lengthy introduction tracing Genesis P-Orridge from his time in performance art group *Coum Transmissions* through noise/art terrorists *Throbbing Gristle* to the formation of *Psychic TV*.

It's nicely produced with an excellent selection of pictures tracing PTV from their days of "grey priestly garb" through to the terror-bombing in paint factory look favoured today.

There's also an (admittedly incomplete) discography, that includes Genesis P-Orridge solo work, PTV and *Throbbing Gristle*, plus work by former members and collaborators such as Chris and Cosey, Alex Ferguson, Coil, Monte Cazazza and others.

Tommy Udo

**VIDEO**

**RED HOT CHILI PEPPERS**  
**'Positive Mental Octopus'**  
*(PMI - £9.99)*

LEAVING THE worst to last, this not so immaculate collection of eight Chili Peppers videos starts with the most recent single 'Taste The Pain' and works back. Both that and the very visual 'Higher Ground' are undoubtedly the best here, trashy action-packed with Anthony Keidis and bassist Flea providing a comic partnership that translates well on screen. Closely followed by the more sensitive 'Knock Me Down' this promo's concept, if there is one is lost, but Keidis' erratic spazz-dance performance remains spellbinding.

But after 'Fight Like A Brave's' idiotic jumble, things start to plummet downhill rapidly. A live version of Hendrix's 'Fire' provides footage of the famous socks on the willies event, but is crudely unerotic. Rough quality and only, one suspects, included for sensationalism.

The very worst and most offensive video is 'Catholic Schoolgirls Rule'. Dear me, how outrageous! Schoolgirls stripping off and blowjobs in the loos. The Chili Peppers may be brilliant on vinyl and stunning live, but episodes like this leave you not only questioning their values but also their puerile sense of humour. Pathetic.

Finishing on another one from the vaults of old, 'True Men Don't Kill Coyote' runs like a wacky psychedelic three-minutes of *Wizard Of Oz*-style imagery. Again, it lacks any understandable concept, providing a mish mash of imagery that lacks fluency.

Overall, worthwhile for the archive footage, but the few dodgy moments put the band in a very questionable position.

Trish Jaega

● More from the Cult That Refuses To Die. Twenty six years after its big screen debut, *The Rocky Horror Picture Show* is released on video by CBS/Fox priced £12.99. Now in stereo and including a special 'Timewarp' dance video, the self-proclaimed "most successful audience participation movie in film history" should also herald an increase in pan-stick make-up and ladies underwear sales.

## VIDEO ROUND-UP

This month's essential tape

**WENDY O'WILLIAMS**  
**Bump 'N' Grind**  
*(Hendring - £9.99)*

FILMED LIVE at the Camden Palace in '85, with special appearances from Motorhead's Lemmy and Wurzel. 14 tracks in total. Subtlety is not her forte.

**TWELVE 88 CARTEL**  
**Evidence**  
*(Bite Back - £6.99)*

INDUSTRIAL NOISE meets a special effects unit to produce a six-track video. A tad arty, with slightly naff picture quality, but at a bargain price, you can't really complain. Available by mail order priced £7.99 from: Bite Back, 51 Bath Road, Southsea, Hants PO4 OHX.

**VARIOUS**  
**Hard 'N' Heavy - Volume 12**  
*(Virgin Vision - £9.99)*

THE LATEST edition of this metal-orientated videazine is the predictable mix of the interesting, the banal and the downright puerile. Better features here include some colour footage of The Doors plus a revealing interview with keyboardist Ray Manzarek. For discerning thrashers there's a feature on arch-noise fiends Death Angel, while those of a more alternative vein will probably go for the rare interview with Jane's Addiction guitar man Dave Navarro talking about his drug-habit and subsequent 'clean up'.

More idiotic moments include Lemmy playing the agony aunt, (would you seriously seek help from a man who looks like that?!) and Billy Idol proving he's still young in the head, if not in body, with a version of MC Hammer's 'Pray' being changed to 'laid'. What a card.

**EURYTHMICS**  
**Greatest Hits**  
*(BMG Video - £12.99)*

SINCE THE visual appeal of Annie Lennox has always been an important aspect of the Eurythmics' success, the greatest hits video compilation was inevitable. All the favourites are here including 'Sweet Dreams', 'Love Is A

Stranger' and 'Who's That Girl?'. It's all well-produced and thought out, but at 95 minutes you'd have to be a hardcore fan to stay attentive.

**BRUCE DICKINSON**  
**Dive! Dive! Dive!**  
*(PMI - £13.99)*

A FULL-LENGTH concert filmed in glorious technicolour at the Country Club in LA. Sixteen songs in all, including 'All The Young Dudes' and 'Tattooed Millionaire'. Good film and sound quality but you have to put up with Brucie's vomit-inducing, swaggering arrogance.

**GARY MOORE**  
**An Evening Of The Blues**  
*(Virgin Vision - £9.99)*

ANOTHER LIVE effort, this time filmed at London's Hammersmith Odeon. Not yer average Gary Moore concert but one that finds Gaz returning to blues roots aided by Alberts Collins and King. Good quality, 12 songs and a full 75 minutes in length. Blues and Gary Moore fans alike will appreciate it, but non-fans will be comatose after ten minutes.

**GENESIS**  
**A History**  
*(Virgin Vision - £12.99)*

A VIDEO biography of the band documenting their 25 year career from

their humble beginnings in the late '60s up to the early '80s, including vintage live footage, comments from the band members and a revealing talk with the normally reticent Peter Gabriel. Tracks featured include 'In The Beginning', 'Watcher Of The Skies' and 'In Too Deep'. Zzzzz...

**SEAN LENNON AND FRIENDS**  
**Give Peace A Chance**  
*(Weinerworld - £9.99)*

BANNED BY the BBC, supposedly for its pertinent message although more likely on the grounds of good taste, this apparently well-meaning money-spinner features a full length re-written version of the John Lennon classic, along with interviews and behind the scenes footage. The 'friends' include characters as diverse as Flea from the Chili Peppers and Lenny Kravitz, all the way along to Adam Ant and Sebastian Bach. Sean's up-dating of his dad's lyrics leave you doubting whether he inherited his wordsmanship. Kiddies will love it.

**UFO**  
**Misdemeanour'**  
*(Hendring - £9.99)*

TEN TRACKS recorded live in '85 on the Misdemeanour tour from Mr Mogg and crew.

Trish Jaega



EDITED BY KATHY BALL

FROM THE city of York to Oyster Bay, New York State, John Barry has taken the last four decades of popular music in his stride.

Blasting strident jazz with his own hand-picked combo, The John Barry Seven, Barry moved onto orchestrating for EMI records in the late '50s and scored several hits for Adam Faith with songwriter Johnny Worth.

The opening bars told all: pizzicato strings plucked with a flourish ushered in the golden age of British pop. But Barry broke lucky when Faith was offered a role in a low-key B-movie called *Beat Girl* (1960) and took his favourite arranger with him.

The results were startling. Wailing brass, squealing horns, a deeply insidious sound that fed from Elmer Bernstein's more frenetic scores and still thrills today.

"It was, like, England's answer to the American beatnik movement," laughs Barry on reflection. "It had all that early pop jargon, y'know? Hey, man! To give you an idea of the type of movie it was, in America it was re-titled *Living For Kicks*..."

"So that was the first movie score. At least, it was the first credit."

Barry's style continued to blossom, inadvertently creating the blueprint for many subsequent 'swinging' '60s scores with such movies as *The L-Shaped Room* and, later, *The Knack*.

Meanwhile, though, Barry had been approached by the publishing wing of United Artists to provide the signature tune for an imminent project. He responded with a theme for the lead character that would outlast any of the actors who'd play him. His name was Bond. James Bond.

"I've always called it 'million dollar Mickey Mouse music,'" laughs Barry, referring to an arcane practice called 'Mickey Mousing it' — "when the action happens and the music happens at the same time. Which is the way, obviously I try to avoid like the plague when I'm scoring movies. But that style was totally right for those movies. You can't fight that style."

"I mean, the movies looked big. Especially by the time they got to *Goldfinger*. I should say that because *Dr No* wasn't particularly visual, and *From Russia With Love* wasn't particularly striking visually, but then the real Bond style started to come in with *Goldfinger*, when Ken (Adam) started to do all those weird and wonderful sets and then all the gadgets came in. That was all part of it. And the music went along with that."

"*Goldfinger* just exploded, worldwide," he continues. "The album went to number one in America. Knocked The Beatles out of the number one spot, y'know? It had found its style. And I think everything we did after that was a variation on what we hit with *Goldfinger*."

With every theme, Barry would supervise the arrangement personally, picking out melodies to recur in different orchestrations and tempos throughout the movie. Having found a lyricist and a singer, Barry would then tailor the song to fit the pre-credit sequence, although he doesn't attach too much significance to the eventual choice of vocalist.

"I mean, like, Shirley was Shirley," he shrugs, referring to the brassy Ms Basseby, whose larynx tackled two themes (*Goldfinger* and *Diamonds Are Forever*). "She's been around, had a lot of hits. It's like casting a

From low-key beginnings with Adam Faith, through to *Beat Girl*, the Bond movies, *The Cotton Club* and *Dances With Wolves*, composer John Barry has soundtracked more movies than you've had hot dinners. Damon Wise speaks to the man who's bickered with A-Ha and been involved in some dodgy dealings all in the line of songwriting duty.



JOHN BARRY today: post-A-HA, post-Streisand and post-illness

## PREMIUM BOND

movie. Shirley was great casting for *Goldfinger*. Good dramatic sense."

Contemporary artists, though, were always a plus. Nancy Sinatra supplied the haunting theme to *You Only Live Twice* after a massive hit with 'These Boots Were Made For Walking' and a string of chart successes made Tom Jones a prime choice for *Thunderball*.

As the Bond movie lumbered into the '80s, however, it became apparent that the prestigious title slot had to move with the times. After lunching with John Taylor in New York, Barry found working with Duran for '83's *A View To A Kill* a pleasant challenge. The same courtesy, however, cannot be extended to A-Ha, whose pasty offering graced *The Living Daylights*.

"Their attitude to the whole thing really...sucked, quite frankly," says Barry. "They were an arrogant bunch. They knew it all. They did not enter the spirit of the thing. They didn't even see the movie. Louis Armstrong had been very ill when I asked him to do the song in *On Her Majesty's Secret Service*. He went straight to the studio, saw the movie, talked about it. If Louis Armstrong can do that, what's the big deal that A-Ha can't?"

"It was just that attitude. Everyone was glad to see the back of them, actually."

Despite being so strongly identified with the Bond series, Barry is quick to point out that, of 80 soundtracks to date, Agent 007 only inspired 12 — and that, financially, his work on movies like *Born Free* and *Out of Africa* proved more lucrative in the long run.

Besides, his majestic small-screen themes for *The Persuaders*, *Juke Box Jury* and others from the late '60s/early '70s — including a TV commercial, later released as 'The Girl With The Sun In Her Hair' — more than kept the wolf from the door.

Increasingly, Barry exercised tighter control over the material he worked with, a practice which brought him into contact with such major directors as John Schlesinger

(*Midnight Cowboy*), Lawrence Kasdan (*Body Heat*) and Francis Coppola.

Barry's first experience with Coppola came with a movie, titled *Hammitt*, that the latter was producing for his own, ill-fated Zoetrope studio. Its director, taciturn Berliner Wim Wenders, made little of the secret of the fact that he'd have preferred his original choice, Ry Cooder.

But Barry won out and Coppola hired him for his subsequent project, the notorious *Cotton Club* which, the composer recalls, "got a little out of hand".

"One of the guys was shot cos he was dealing with drugs and... Oh, I don't know. All kinds of funny money was coming in from Las Vegas. It was a pretty exhausting experience..."

"One day I couldn't get (Francis) off the phone. He was on the phone in the corridor for an hour, screaming at lawyers. Another time, he got the reels of film, put them on a plane and flew to Rome."

"Then there was this little guy — I won't mention his name — an Italian guy who was around all the time. He's now serving life..."

Barry's next experience with Coppola, on the distinctly low-key *Peggy Sue Got Married*, proved less daunting. Towards the end of the '80s, though, he was stricken with a crippling illness that proved near-fatal, effectively putting him out of action until this time last year, when Kevin Costner approached him to score his epic 'western', *Dances With Wolves* (released by Epic records).

Now fully recovered — fit enough to face the prospect of Vic Reeves' rendition of 'Born Free' hopefully — and still reeling from a harrowing experience with Barbara Streisand, John Barry is ready to work again. Nothing, however, will ever tempt him to relocate to the heart of Hollywood.

"It just doesn't suit me," he reflects, less the international composer than the Englishman abroad. "I guess it's all that nice weather."



BEAT THAT! Barry with early collaborator Adam Faith

### ESSENTIAL LISTENING

1. 'You Only Live Twice' (Performed by Nancy Sinatra)
2. 'Goldfinger' (Performed by Shirley Bassey)
3. 'On Her Majesty's Secret Service'
4. 'The Girl With The Sun In Her Hair'
5. 'The Persuaders'
6. 'Midnight Cowboy' (instrumental)
7. 'Beat Girl'
8. 'What Do You Want' (Performed by Adam Faith)
9. 'Diamonds Are Forever' (Performed by Shirley Bassey)
10. 'Born Free' (Performed by Vic Reeves)



music  
on telly

#### WEDNESDAY MARCH 27

THE OPRAH WINFREY SHOW: I AM ELVIS: 5.05pm, Channel 4. Oprah discusses the important things in life with a studio full of Elvis impersonators.

RAPIDO: 7.40pm, BBC2. Antoine plays host to Manic Street Preachers, Flowered Up, Enigma and Lenny Kravitz.

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

#### THURSDAY MARCH 28

TOP OF THE POPS: 7pm, BBC1.

FIRST NIGHT: 11.10pm, ITV (Central only). Kitchens Of Distinction playing live, plus Ned's Atomic Dustbin and Steve Gibbons.

#### FRIDAY MARCH 29

OMNIBUS: TOM JONES: 10.10pm, BBC1. Priscilla Presley, Van Morrison and Jerry Lee Lewis swap stories while son Mark explains how Tom is hoping his new direction will cause the public's gaze to move three feet upwards and stay there.

ROCK FOR CLEAR WATER: 2.15am, ITV. Follow a group of Soviet musicians as they sail down the Volga, singing, drinking and generally rocking out for the river. Essential viewing.

RAW POWER: 3.15am, ITV (most regions). Metal, music, news and videos.

#### SATURDAY MARCH 30

THE ITV CHART SHOW: 11.30am, ITV.

SOUND STUFF: 8pm, Channel 4. New series takes a trip to Nashville for a hoe-down.

RHYTHMS OF THE WORLD: SEVEN NIGHTS IN NEW YORK CITY: 9.20pm, BBC2. Sounds from Brooklyn, Queens and Manhattan with Unity Two, Shelley Thunder, DJ Sister Carol and Haitian voodoo band Boukman Eksperyans.

THE HIT MAN AND HER: 4am, ITV. Disco fun with Pete Waterman as chicken in the basket.

#### SUNDAY MARCH 31

THE STORY OF GENESIS: 3pm, BBC2.

Co-produced and co-financed by Genesis' management company, the inevitable bum-lick documentary provides another self-congratulatory platform for Jonathan King and supposedly candid interviews with Phil, Mike and Tony, plus a few choice words from Peter Gabriel.

THE ITV CHART SHOW: 12pm, ITV.

SNUB: 12pm, BBC2. Fading from our screens with Rebel MC, Top, Soul Family Sensation, Boo Radleys, Flowered Up and Wolfgang Press.

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

NEW MUSIC: 1am, ITV. Music, news and videos.

#### MONDAY APRIL 1

DEF II — THE FRESH PRINCE OF BEL AIR: 6.30pm, BBC2. The Fresh Prince goes AWOL.

LISA STANSFIELD: ALL AROUND THE WORLD: 7pm, Channel 4. Lisa live and dull in conversation on another management produced documentary.

BEDROCK: 4.30am, ITV. Fall to sleep with Steve Hackett.

...CONTINUED

on the radio

HENO BYDD YR ADAR YN CANU: 10.15pm, BBC Radio Cymru (92.4, 96.8FM). Welsh indie music.

JOHN PEEL: 11pm, Radio 1. Curve and Force Fed in session.

FAST FORWARD: 12pm, Radio Luxembourg (208AM). Review of the latest indie releases plus demo of the week.

#### MONDAY APRIL 1

NIGHT MOVES: 7pm, BBC WM (95.6FM). Heavy rock from the West Midlands.

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

ROLLING STONES IN CONCERT: 7.30pm, Radio 1. Recorded last year at Wembley.

CAESAR THE BOOGIEMAN: 9pm, Invicta FM (102.8, 103.1FM). Club sounds.

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

THE MIX: 9.30pm, Radio 5. Definition Of Sound live in the studio.

#### TUESDAY APRIL 2

NIGHTLIVE: 7pm, Orchard FM (102.6, 97.1FM). Weekly look at the South West band scene with local music, gig news plus live acoustic session from Dave Greenwood.

MARK GOODIER: 7.30pm, Radio 1. New session from Flowered Up.

GARY CROWLEY: 8pm, Chiltern Radio. New releases and indie dance.

HIT THE NORTH: 9.30pm, Radio 5. Live session from Loopzilla.

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

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

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

**NIGHTSHIFT**

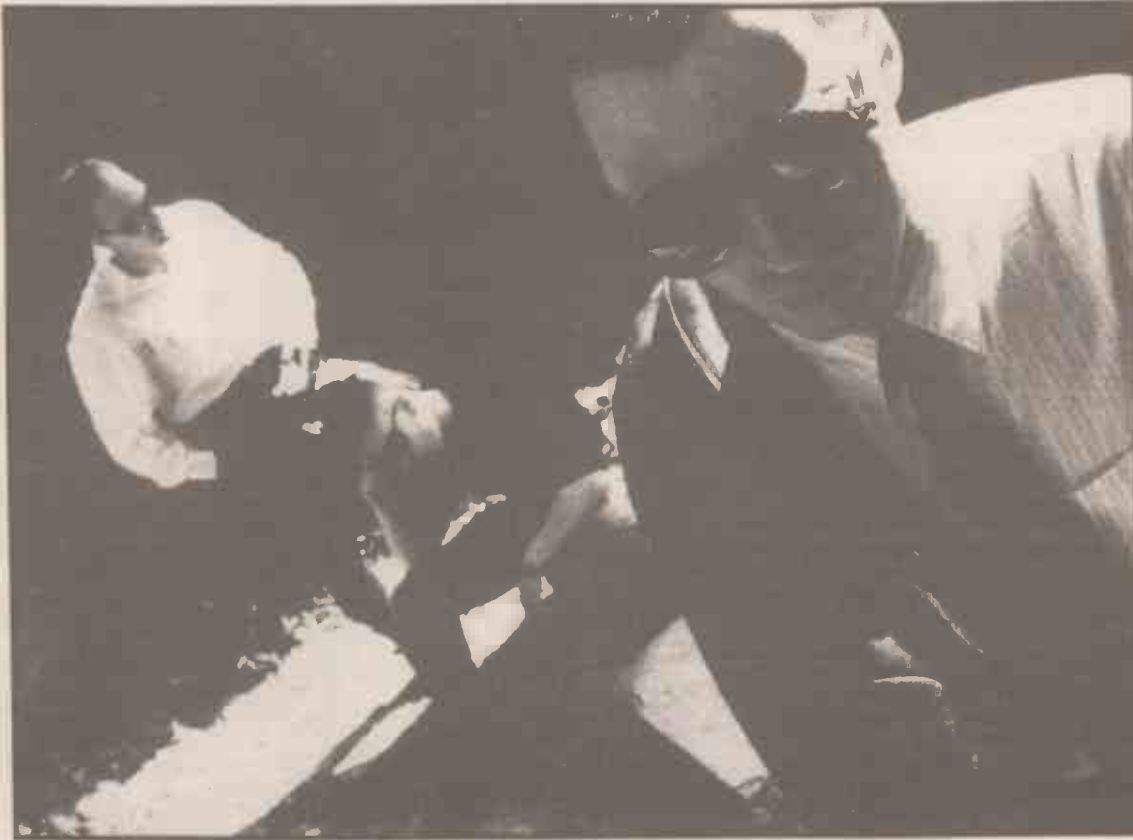
IT DOESN'T COST A PENNY!

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

**Front 242**

Industrial dance masters Front 242 return to these shores to sand-blast their way through another live event. Taking technology and magically transforming it into primeval rhythms is what Front 242 do best. As stunning as this translates on vinyl and video formats, it is the stage where they reign supreme, as their regimental outfit of boiler suits and dark glasses coupled with a lightshow relying heavily on strobes weaves the illusion of something alien and futuristic. These urban warriors of the dance wasteland promise to make it an event.

FRONT 242 play London Kentish Town Town And Country Club (Sunday)

**WEDNESDAY 27**

**ABERDEEN** Cafe Drummonds Whiteout  
**ALTRINCHAM** Chequers (224737) Switch Doctor  
**ASH VALE** George (543500) Trouser Shock BC  
**BATH** Moles (333423) The Warp Out  
**BERKHAMSTED** Going Underground Wyldfire  
**BOLTON** Oscar's Wine Bar (393 463) Hoochie Coochie Band  
**BRADFORD** Maestro Club Ninjaman/Tinga Stewart/Sweetie Irie  
**BRISTOL** Colston Hall (291768) Gary Numan  
**BRISTOL** Farriers KAOS  
**BRISTOL** Fleece And Firkin (277150) RDF  
**BUCKLEY** Tivoli Ballroom (550782) Bleach  
**CANNOCK** Smackers Jump The Gun/Aftertouch  
**CANTERBURY** Marlowe Theatre Gilbert O'Sullivan  
**CARDIFF** St David's Hall Tom Jones  
**CHESHAM** Stages Thrilled Skinny/The Keatons  
**CHICHESTER** Garfields Coach And Horses (784690) Secondhand Daylight  
**CHORLEY WOOD** Garden Gate Vera Cruise  
**COLCHESTER** Oliver Twist (562453) Lifeboats To Ararat/Viking's Two  
**DERBY** Duke Of York One Eyed Jacks  
**DOONCASTER** Jug (361803) UK Subs  
**DUNSTABLE** Wheatheaf (662571) Run Foxy Run  
**EDINBURGH** Venue (031-220 3662) Chapterhouse/Moose  
**EXETER** University (263263) The Poppuns  
**LEICESTER** Princess Charlotte (553956) Resurrection Joe  
**LONDON** Archway St John's Tavern The Klingonz  
**LONDON** Bramley Road Station Tavern (071-229 0322) The McCarty Band  
**LONDON** Brentford Watermans Arts Centre (081-568 1176) Nicola Hitchcock  
**LONDON** Brixton CJ's (071-326 5225) Mood Swings  
**LONDON** Camden Carnarvan Castle (071-485 7858) Swanjacks  
**LONDON** Camden High Street Underworld (071-267 3626) Witness  
**LONDON** Camden Parkway Dublin Castle (071-485 1773) British Blues Review Jam  
**LONDON** Camden Royal College Street Falcon (071-485 3834) The Starlings  
**LONDON** Charing Cross Road Astoria (071-434 0403) World Of Twist  
**LONDON** Charing Cross Road Goslett Yard Break For The Border Poorboys  
**LONDON** Charing Cross Road Manette Street Borderline (071-497 2261) Skaw/Rain  
**LONDON** Covent Garden Rock Garden (071-240 3961) Drive/The Hysterics  
**LONDON** Dover Street Wine Bar (071-629 9813) Linda's Box Of Tricks

**LONDON** Finsbury Park The Robey (071-263 4581) Centre Of Dehumanisation/Dean Carter And The High Commision/Windmills/The Thorns  
**LONDON** Goswell Road Lady Owen Arms (071-278 5345) Tigerzeye/The Mammalukes/Hard Ride  
**LONDON** Great Portland Street Albany (071-388 0588) John Felix/Dave Wyatt  
**LONDON** Hackney Brooksby's Walk Chats Palace (081-986 6714) Slim Soo/Rick  
**LONDON** Harlesden High Street Mean Fiddler (081-961 5490) Free Man Crease/The Fontaines (Main) Phillip Davis/Shetter/John Wiffin (Acoustic)  
**LONDON** Islington Coronet Street Bass Clef (071-729 2476/2440) Muskworcks Big Band  
**LONDON** Islington Trolley Stop (071-241 0581) Martin Ansell/Jerome Johannsen  
**LONDON** Islington Upper Street Kings Head (071-226 1916) Jive Donkeys  
**LONDON** Kentish Town Bull And Gate (071-485 5358) Jubilee/Beautiful Losers  
**LONDON** Kings Road Crazy Larrys The New Hooligans  
**LONDON** Litchfield Street Bunjies (071-609 2756) The Oust/Iain Davis  
**LONDON** Malet Street University Of London Union (071-580 9551) The Hard-Ons/Poison Idea/Les Thugs  
**LONDON** Marquee (071-437 6603) The Bollock Brothers  
**LONDON** New Cross Paradise Bar (081-692 1530) Steaming Towards Oslo  
**LONDON** New Cross Road Amersham Arms (081-694 8992) The Nutty Boys/The Government/The Iguana Brothers  
**LONDON** Newington Green Weavers Arms (071-226 6911) Tender Mercies  
**LONDON** Oval Cricketers (071-735 3059) Saturnalia/Stormy Love Affair/Virginia Creepers  
**LONDON** Oxford Street 100 Club (071-636 0933) The Louisiana Joymakers  
**LONDON** Shepherds Bush Basement Tinseltown/Strangelands/Victoria  
**LONDON** South Bank Archduke Wine Bar (071-928 9370) Martin Blackwell And Ian Ballentine  
**LONDON** Stockwell Old Queen's Head (071-737 4904) 67 Slammers/Sunnydaze  
**LONDON** Stoke Newington Samuel Beckett The Flamethrowers Of Vietnam/The Wasp Factory/Dream Messiah  
**LONDON** Tufnell Park Junction Road Dome (071-281 2195) Marina Speaks/Papa Sprain  
**LONDON** Walthamstow Royal Standard (081-527 1966) Big Cars Burning/Voodoo U  
**LONDON** Wandsworth High Street Freeways (081-789 5992) Blaze Of Glory/Spillit For Choice/Easter Monday  
**LONDON** Wardour Street Wag Club (071-437 5534) Mel/Catch 22/SL Troopers/F9s  
**LONDON** West Hampstead West End Lane Railway (071-624 7611) Jefferson Airhead/The Muscle Shoal/Sweet Jesus

**MANCHESTER** Boardwalk Blow Up/The Last Peach/Big White Stairs  
**MANCHESTER** Witchwood (061-344 0321) The Method  
**NEWCASTLE** Broken Doll (071-232 1047) The Bitter End Club  
**NEWCASTLE** City Hall (320007) Judas Priest  
**NEWCASTLE** Riverside (091-261 4386) You Slosh/Friends Of Harry  
**NOTTINGHAM** Narrow Boat (501947) Spec B  
**NOTTINGHAM** Rock City (412544) The Alarm  
**OXFORD** Old Fire Station (56400) Wild Child Butler  
**PORTSMOUTH** Guildhall (824355) Bay City Rollers  
**REDCAR** Rock Club I See Red  
**ST AUSTEL** Cornwall Coliseum (4004) Saxon  
**SHEFFIELD** City Hall (735295) Northern Chamber Orchestra  
**SHEFFIELD** Leadmill (754500) La Videotech  
**SOUTHAMPTON** Joiners Arms (225612) Milk/Mad Cow Disease  
**SOUTHAMPTON** Oceans Kaysway Cries  
**STOKE** Wheatsheaf (44438) Indigo Flowers  
**STOKE ON TRENT** Freetown Club (214207) The Family Cat  
**SWANSEA** Penrytheol Theatre (897039) Ben E King  
**TRING** Cotton Club The Golden Shower/Burning Illusion  
**WOLVERHAMPTON** Ritzy Revenge/Skin Two Party

**THURSDAY 28**

**ABERDEEN** Cafe Drummonds Off The Tracks  
**ABERYSTWYTH** Talbot House Tiger One Ten  
**ASH VALE** George (543500) Explode Head  
**BATH** Moles (333423) Cover The Sea  
**BEDFORD** Angel Moonshot Blues Band  
**BERKHAMSTED** Going Underground The Whiskey Chaser Band  
**BIRMINGHAM** Barrel Organ (021-622 1353) Every New Dead Ghost  
**BIRMINGHAM** Hummingbird Ninjaman/Tinga Stewart/Sweetie Irie  
**BIRMINGHAM** Irish Centre (021-622 2314) Ruthless Blues/Almost Blues  
**BLACKPOOL** Palace N-Joi  
**BLETCHLEY** Harts Here Comes Trouble  
**BOLTON** Oscar's Wine Bar (393463) Stash  
**BOURNEMOUTH** Hothouse RDF  
**BRADFORD** Diplomat Sound Foundation  
**BRIGHTON** Centre (203131) Tom Jones  
**BRISTOL** Bierkeller (268514) On The Edge/Soul Disco  
**BRISTOL** Bridge Inn Frozen Food  
**BRISTOL** Fleece And Firkin (277150) Nautical William  
**BUCKLEY** Tivoli Ballroom (550782) Dizzy Mama  
**CAMBRIDGE** Boat Race Crashing Dream  
**CAMBRIDGE** Corn Exchange (357851) Ralph McTell/The Kathryn Tickell Band

**CAMBRIDGE** Junction (412600) The Bogus Brothers/Colonel Hathi's Dawn Patrol  
**COLCHESTER** Oliver Twist (562453) Herb  
**DERRY** Gweedore Bar AC Temple  
**DUDLEY** JB's (53597) Petra Rosa  
**EASTBOURNE** Rumours (39308) Fatal Flaw  
**EDINBURGH** Playhouse (031-557 2590) Judas Priest  
**FIN EDON** Mulso Arms Walking On Ice  
**GATESHEAD** Metroland Hope Springs Eternal  
**GLASGOW** Halt Eddie Baskerville  
**GLASGOW** King Tut's Wah Wah Hut Chapterhouse/Moose  
**GLASGOW** Mayfair (041-332 3872) Doors Tribute Night  
**GLOUCESTER** Welsh Harp KAOS  
**GUILDFORD** Civic Hall (67314) Bay City Rollers  
**HALIFAX** Flashmans The Butterflies/Mad Dogs Lick Sores  
**HARLOW** Square (25594) Simon Fox/Buddy Hell/Alan Francis/John Fealey  
**LEEDS** Colosseum Medicine Club/The Suffrajets/Rubber Leather Plastic  
**LEICESTER** Barlestone Football Club The DT's  
**LEICESTER** De Montfort Hall (544444) Gary Numan  
**LEICESTER** Royal Mail (62813) The Red Hot Cadillac  
**LEIGHTON BUZZARD** Wheatheaf (374611) Plan-It-Duff  
**LIVERPOOL** Polytechnic (051-709 4047) Rain  
**LONDON** Archway St John's Tavern Candy Floss On The Rocks  
**LONDON** Bramley Road Station Tavern (071-229 0322) Little Matthew And The Intentions  
**LONDON** Brentford Watermans Arts Centre (081-568 1176) Mark Crossely  
**LONDON** Brixton CJ's (071-326 5225) Ehm And Lampi  
**LONDON** Brixton Fridge (071-326 5100) Rebel MC/N-Joi/Xpansions/Caveman/Love Incorporated/Blapps Posse/Shades Of Rhythm  
**LONDON** Camden Carnarvan Castle (071-485 7858) Slap In The Face  
**LONDON** Camden High Street Underworld (071-267 3626) Stereo MC's  
**LONDON** Camden Parkway Dublin Castle (071-485 1773) Attila  
**LONDON** Camden Royal College Street Falcon (071-485 3834) The Beatpack/Helium Divers  
**LONDON** Charing Cross Road Goslett Yard Break For The Border Slim's Cyder Co  
**LONDON** Charing Cross Road Manette Street Borderline (071-497 2261) Kevin McDermott Orchestra  
**LONDON** Covent Garden Rock Garden (071-240 3961) Paris Smith/Uomo  
**LONDON** Dean Street Gossips Gaz's Rockin' Blues (071-434 4480) King Bizkit Blues Band  
**LONDON** Dover Street Wine Bar (071-629 9813) Noel McCalla's Contact  
**LONDON** Finsbury Park The Robey (071-263 4581) Frantic Search/Debour  
**LONDON** Goswell Road Lady Owen Arms (071-278 5345) Laura's Pig/The Restless Natives  
**LONDON** Hackney Brooksby's Walk Chats Palace (081-986 6714) Kathy Parkinson/Georgie Atkinson  
**LONDON** Hampstead White Horse (071-485 2112) PSI Jamma/Animals That Swim  
**LONDON** Harlesden High Street Mean Fiddler (081-961 5490) Big Tuna/Mutley/Max Output (Main) Piers Miller And The Wave/John Shillibeer/The Speakeasy (Acoustic)  
**LONDON** Highbury Corner Town & Country Club 2 (071-700 5716) Escape Club Easter Boogie/Great Northern Electrics  
**LONDON** Islington Coronet Street Bass Clef (071-729 2476/2440) Evidence  
**LONDON** Islington Liverpool Road Powerhaus (071-837 3218) The Poppuns/Candlestick Park/Star Club  
**LONDON** Islington Trolley Stop (071-241 0581) The Drones  
**LONDON** Islington Upper Street Kings Head (071-226 1916) Some Like It Hot  
**LONDON** Kentish Town Bull And Gate (071-485 5358) Mammalukes/Papa Sprain  
**LONDON** Kentish Town Town And Country Club (071-284 0303) Saxon  
**LONDON** Kings Road Crazy Larrys Assassination  
**LONDON** Ladbroke Grove Subterania (081-960 4590) Ian Dark/John Stapleton  
**LONDON** New Cross Paradise Bar (081-692 1530) The Wind Down Club  
**LONDON** New Cross Venue (081-692 4077) Half Man Half Biscuit/Levelers 5  
**LONDON** Newington Green New Pegasus (071-226 5930) As The Crow Files  
**LONDON** Newington Green Weavers Arms (071-226 6911) Hogan's Heroes  
**LONDON** Oval Cricketers (071-735 3059) Rush Hour/Throw The Dice  
**LONDON** Oval Festival Inn (071-793 0032) William Snide  
**LONDON** Oxford Street 100 Club (071-636 0933) The Boogie Brothers  
**LONDON** South Bank Archduke Wine Bar (071-928 9370) Brain Leake Duo  
**LONDON** Stoke Newington Samuel Beckett Blyth Power/Center Za Dehumanizacijo  
**LONDON** Tufnell Park Junction Road Dome (071-281 2195)

■ **THE ALARM:** Play Bradford St Georges Hall April 5, Hanley Victoria Hall 6, Llandudno Arcadia 8, Derby Assembly Rooms 9, Bristol Studio 10, Cornwall Coliseum 12, Cardiff St Davids Hall 13, London Kentish Town Town And Country Club 15 & 16.

■ **BASTI:** Play Harlow Square April 5, Brighton Richmond 7.

■ **THE BELL TOWER:** At London Camden Falcon April 18.

■ **BLEACH:** Play Harlow Square April 5, Cambridge Junction 6, Brighton Richmond 7, Chelmsford Y Club 8, Trowbridge Psykik Pig 9, Oxford Jericho Tavern 10, Belfast Limelight 13

■ **THE BOO RADLEYS:** Norwich Waterfront April 5, Sheffield Leadmill 6, Leeds Duchess Of York 8, Derby Bell 9, Stoke Freetown 10, Shrewsbury Fridge 11, Warrington Legends 12, Milton Keynes Woughton Centre 13, Manchester Boardwalk 16, Buckley Tivoli 17, Newcastle Riverside 18, Edinburgh Venue 19, Glasgow King Tut's Wah Wah Hut 20, Hull Adelphi 21, Leicester Princess Charlotte 23, Bristol Fleece And Firkin 24, Rayleigh Pink Toothbrush 25, London Malet St ULU 26, Windsor Psykik Dancehall 27, Liverpool Polytechnic 28.

■ **CARAVAN** At Brucknell Wilde Theatre April 12.

■ **JOHNNY CASH:** At Camberley Lakeside Club April 13, Bristol Colston Hall 15.

■ **CHAPTERHOUSE:** At Norwich Waterfront April 5, Wendover Reaction 6, Paris Locomotive 13.

■ **GARY CLAIL'S ON-U SOUND SYSTEM:** London Kentish Town Town and Country

**...on the road**

Club April 13 & 14, Bristol Studio 16, Brighton Event 17, Manchester Academy 20, Glasgow Barrowlands 21.

■ **CYCLE SLITS FROM HELL:** At London Charing Cross Rd Marquee April 11.

■ **FISHMONKEYMAN:** At Hull Adelphi April 9, Buckley Tivoli 10, Oxford Jericho Tavern 12, Coventry Poly 13, Bristol Fleece And Firkin 14.

■ **FOREHEADS IN A FISHTANK:** At Oxford Jericho Tavern April 7, Birmingham Barrel Organ 8, Leeds Scrupies 9, Stoke-on-Trent Freetown 10, Burton-on-Trent Brewhouse 11, Hebden Bridge Trades 13, Tamworth Rat Hole 14, Coventry Poly 15, Wolverhampton Poly 16, Nottingham Bobby Browns 17, Hull Adelphi 19, Bristol Fleece And Firkin 21, Plymouth Cooperage 23, Brighton Basement 24, Southampton Joiners Arms 25, London Middlesex Poly 27, Chelmsford YMCA 29.

■ **FRONTLINE ASSEMBLY:** At London New Cross Venue April 5

■ **GIANT INTERNATIONAL:** At Salisbury Arts Centre April 18, Sheffield Leadmill 20, London Kentish Town Town And Country Club 26, Cheltenham College Of Higher Education 28, Wales Poly May 3, London Kentish Town Bull And Gate Pop Club 4, Hull Adelphi 7.

■ **GUNS N' ROSES:** London Wembley Stadium August 31.

■ **HALF MAN HALF BISCUIT:** At Wolverhampton Poly April 19, Hull Poly 25, Sunderland Poly 26, Glasgow College May 25.

■ **HAPPY MONDAYS:** With The Farm and Northside at Leeds United Elland Road Stadium June 1.

■ **INCOGNITO:** At Nottingham Venus April 5, Windsor Le Mirage 12, Cambridge Sussex College June 17.

■ **INSIDE OUT:** At London New Cross Venue April 19, Oxford Venue (with TAD) 20, Birmingham Edward's No8 (with TAD) 21, Hebden Bridge Trades Club 25, Wigan Den 26, Huddersfield Top Spot 27, Leeds Duchess Of York 30, Stoke-On-Trent Bids May 1, Southampton Joiners Arms 2, London Camden Falcon 3, Harlow Square 4, Bedford Angel 5, Northampton Black Lion 6, Belfast Art College 21, Middlesbrough Empire 24, Newcastle Irish Centre 26, London Hampstead Moonlight 28, Birmingham Edward's No8 (with Bad Religion) June 2, London New Cross Venue 3, Nelson Heart Of Oak 5

■ **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.

■ **INTO PARADISE:** London Camden Underworld April 5, Sheffield Leadmill 6, Leeds Duchess Of York 9

■ **INXS:** With Hothouse Flowers, Deborah Harry, Jesus Jones, Roachford and Jellyfish at London Wembley Stadium July 13

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

The Lighthouse/The Emotionals  
 LONDON Walthamstow Royal Standard (081-527 1966) Wild John/Sleight Of Hand  
 LONDON Wandsworth High Street Freeways (081-789 5992) Spanking Bishops/Ship Of Fools/The Dust  
 LONDON Wardour Street Wag Club (071-437 5534) The Milky Bar Kids  
 LONDON West Ealing Broadway Halfway House (081-567 0236) Ronnie Griffiths  
 LONDON Willden Green Library Centre Jimmy Katumba And The Ebonies  
 LONDON Wood Green Fishmongers Arms Lick That  
 LONDON Woolwich Tramshed (081-946 5041) GM And The Bucket T's  
 MANCHESTER Apollo (061-273 3775) Megadeth/Alice In Chains  
 MANCHESTER Boardwalk Clouds/Beat Experiment  
 MANCHESTER Palace Theatre Johnny Cash  
 MANCHESTER Seven-O-One (061-681 2648) Rendezvous  
 MANCHESTER Witchwood (061-344 0321) Machine Gun Feedback/Pushing The Stuff  
 MELKSHAM Bear (703864) Alicia  
 NEW BRIGHTON Magazine Mark T  
 NEWCASTLE Broken Doll (071-232 1047) Drill  
 NEWCASTLE Joe Wilson's Sofa Head  
 NEWCASTLE Riverside (091-261 4386) The Matter Babies/Disciples Of Wigwam/Lime Green Violent/The Crisis Children  
 NORWICH Arts Centre (660352) Wild Child Butler  
 NORWICH Waterfront (632717/766266) Orange Dance Night  
 NOTTINGHAM Narrow Boat (501947) UK Subs/Sic Boy Federation  
 OXFORD Jericho Tavern (54502) Thrilled Skinny/The Keatons  
 OXFORD Venue (246646) The Hard-Ons  
 PLYMOUTH Academy (665445) Fishmonkeyman  
 PORTSMOUTH Fanshaws Amazing Windmills/The Lovebuttons  
 ROTHERHAM Horatio's Club Indie  
 SHEFFIELD City Hall (735295) Everley Brothers/Duane Eddy  
 SHEFFIELD Leadmill (754500) Broken Wings  
 SHREWSBURY Fridge The Family Cat  
 SHREWSBURY Town Hall Bleach  
 SLOUGH Queen Of England Vera Cruize  
 SOUTHAMPTON Joiners Arms (225612) Love's Young Nightmare/Daisy Chainsaw  
 SOUTHAMPTON Oceans Close Quarters  
 ST ALBANS Horn Of Plenty (53143) World Service  
 SWINDON Hardings Kicking The Image  
 TELFORD Wellington (240514) Mike Whellans  
 WIDNES Story's The Adams Family  
 WINDSOR Old Trout Kitchens Of Distinction  
 WOKINGTON Carnegie Paul Lamb And The Kingsnakes

LONDON Brixton Academy (071-326 1022) Ninjaman/Tinga Stewart/Sweetie Irie  
 LONDON Brixton Fridge (071-326 5100) FATF  
 LONDON Camden Carnarvan Castle (071-485 7858) The Hot Club  
 LONDON Camden High Street Underworld (071-267 3626) Kitchens Of Distinction/Ki/Club Independiente  
 LONDON Camden Parkway Dublin Castle (071-485 1773) The Stargazers  
 LONDON Camden Royal College Street Falcon (071-485 3834) Hippies With Muscles/Spasmodics  
 LONDON Charing Cross Road Goslett Yard Break For The Border Eddie Monsoon  
 LONDON Charing Cross Road Manette Street Borderline (071-497 2261) King Of The Slums  
 LONDON Covent Garden Rock Garden (071-240 3961) The Hanging Tree/And Monkey Makes Three  
 LONDON Dover Street Wine Bar (071-629 9813) The Jive Aces  
 LONDON Finsbury Park The Robey (071-263 4581) Thunderdogs/Senser/Lives And Times  
 LONDON Goswell Road Lady Owen Arms (071-278 5345) The Parade/Meanwhile  
 LONDON Hackney Brooksby's Walk Chats Palace (081-986 6714) Ale Oouvan/Jane Glittens Jazz Dance/African Dance  
 LONDON Hackney Mare Street Empire (081-985 2424) 291 Club  
 LONDON Hammersmith Odeon (081-748 4081) Gary Numan  
 LONDON Hampstead White Horse (071-485 2112) The Aardvark/The Immediate  
 LONDON Harlesden High Street Mean Fiddler (081-961 5490) Crazyhead/Nutmeg/Core (Main) Dr Millar And The Cute Hours/Adrian Borland/Red Harvest (Acoustic)  
 LONDON Herne Hill Half Moon (071-274 2733) Dog/Agents Of The Sentimental Empire/Loaded  
 LONDON Islington Coronet Street Bass Clef (071-729 2476/2440) Picante  
 LONDON Islington Liverpool Road Powerhaus (071-837 3218) Slow Bongo Floyd  
 LONDON Islington Trolley Stop (071-241 0581) Neil Robert Herd/The Honeymooners  
 LONDON Islington Upper Street Kings Head (071-226 1916) Bob And Charlie  
 LONDON Kentish Town Bull And Gate (071-485 5358) Skaw/Sunburst/The Sweetest Ache  
 LONDON Kentish Town Town And Country Club (071-284 0303) Wendy May's Locomotion  
 LONDON Ladbroke Grove Subterania (081-960 4590) Come On Fridays

Steve Gullick



### Kitchens Of Distinction

Angst-ridden and ass-kickin', Kitchens Of Distinction make a mockery of today's indie chart stars. While all manner of callow youths, each blessed with less charisma than John Major's specs, set their wah wah controls to the heart of the Gallup Top 40, the Kitchens turn out one classic after another, yet still unseemly wealth eludes 'em. Well, it's up to you. Suffice to say that in one Kitchen utensil - and the new 'Strange Free World' LP's crammed - there's more passion, heartbreak and humour (even) than in any number of bands-with-daft-one-syllable-names. OK?

KITCHENS OF Distinction play Windsor (Thursday), London Camden Underworld (Friday), Leicester (Monday), Newcastle (Tuesday)

## FRIDAY 29

ASH VALE George (543500) Smokey Joe  
 BATH Moles (333423) Blow Up  
 BELFAST Art College AC Temple  
 BERKHAMSTED Going Underground Rosie Blue  
 BLACKPOOL Sequins Midwich Cuckoos/Some Have Fins  
 BLACKWOOD Greyhound Branded  
 BOLTON Oscar's Wine Bar (393463) Fair Warning  
 BRISTOL Bierkeller (268514) Good Friday Rock Disco  
 CAMBRIDGE Junction (412600) KAOS  
 CHELMSFORD Y Club Foreheads In A Fishtank  
 CINDERFORD KGB's Ask Alice  
 COLCHESTER Oliver Twist (562453) Sometimes It Happens  
 DERBY Swamp Club R Cajun And The Zydeco Brothers  
 DUDLEY JB's (53597) Love's Young Nightmare  
 DUMFRIES White Hart Hotel The Love Parade  
 EASTBOURNE Rumours (39308) Guitar Gangsters  
 FELTHAM Assembly Hall Ruthless Blues/Blues Rebellion  
 GLASGOW King Tut's Wah Wah Hut Marcha Fresca  
 GLOUCESTER Guild Hall Arts Centre Harpbreaker Blues Band  
 HALIFAX Empire Show Bar Barbed Wire Kisses  
 HALIFAX Northbridge Leisure Centre Blammo/The Popcorn Groove  
 HARLOW Square (25594) The Hard-Ons  
 HEMEL HEMPSTEAD Dacorun Pavilion Gilbert O'Sullivan  
 HULL Adelphi (48216) UK Subs/Sic Boy Federation  
 KENDAL Brewery Arts Centre Zuma  
 LEEDS Duchess Of York (453929) The Lunachicks  
 LEICESTER Princess Charlotte (553956) The OT's  
 LETCHWORTH Football Club Western Rodeo Band  
 LIVERPOOL Picket (051-709 3995) Desert/Thought Association  
 LIVERPOOL Planet X (051-709 7995) Poison Idea  
 LOCKERBIE Bluebell Hotel Eddie Baskerville  
 LONDON Barbican Centre (071-638 8891) Jason Rebello  
 LONDON Bramley Road Station Tavern (071-229 0322) Shout Sister Shout  
 LONDON Brentford Watermans Arts Centre (081-568 1176) Ricardo Garcia Curbello

LONDON Lewisham Limes Grove Labour Club Launch Dat/Arriba  
 LONDON Marquee (071-437 6603) The Macc Lads  
 LONDON New Cross Paradise Bar (081-692 1530) The Masquerade Band  
 LONDON New Cross Road Amersham Arms (081-694 8992) The Jivin Instructors/Housework  
 LONDON New Cross Venue (081-692 4077) Guana Batz/Long Tall Texans/The Cellmates  
 LONDON Newington Green New Pegasus (071-226 5930) Death By Chocolate  
 LONDON Newington Green Weavers Arms (071-226 6911) Sons Of The Desert  
 LONDON North Finchley Lodge Lane High Road Torrington (081-445 4710) Laughterland  
 LONDON North Wembley East Lane Flag (081-450 4506) Decadence/No Man/Thick As Thieves  
 LONDON Oval Cricketers (071-735 3059) Screaming Lord Sutch/The Jaguars  
 LONDON Oxford Street 100 Club (071-636 0933) The Don Rendell/John Birch Band  
 LONDON St Pauls Sir Christopher Wren Frilly Pink/All Our Oays/Joy Enjoy  
 LONDON Stoke Newington Samuel Beckett Storm  
 LONDON Walthamstow Royal Standard (081-527 1966)

Paradise Lost/Sonic Violence  
 LONDON Wandsworth High Street Freeways (081-789 5992) Microgroove/Angels 1-5/The Facts Remain  
 LONDON Wardour Street Wag Club (071-437 5534) Plutonium  
 LONDON West Ealing Broadway Halfway House (081-567 0236) After Touch  
 MANCHESTER Anson Road International (061-256 2793) Ruthless Rap Assassins  
 MANCHESTER International II (061-273 8834) The Alarm  
 MANCHESTER Seven-O-One (061-681 2648) Engine  
 NEWCASTLE Broken Doll (071-232 1047) Dakota Plains/Hickory Hollow/Elvin  
 NEWCASTLE City Hall (320007) Megadeth/Alice In Chains  
 NEWCASTLE Riverside (091-261 4386) Bliss Inc  
 NORTHAMPTON Irish Centre Gary Clail's On-U Sound System  
 NORWICH Waterfront (632717/766266) Bad Manners/Serious Drinking  
 NOTTINGHAM Meadow Club (863235) Local Bands Showcase  
 NOTTINGHAM Narrow Boat (501947) Show Me Heaven  
 NOTTINGHAM Old Angel Idi Einstein/A Lot  
 NOTTINGHAM Rock City (412544) The Atom Seed  
 OLDHAM Hurricane (061-626 5848) Outer Zeds/Tony Auton And The August Moon  
 OXFORD Old Fire Station (56400) Kick/Stolen Pride  
 OXFORD Venue (246646) UBK/BAMN

PEWSEY Barge Slap In The Face  
 SHEFFIELD Leadmill (754500) DCM  
 SHREWSBURY Buttermarket R Cajun And The Zydeco Brothers  
 SOUTHAMPTON Oceans Big Wonderful  
 SOUTHPORT Ainsdale Lido (76592) Bolt Thrower/Second Life  
 SPILSBY Theatre Wild Child Butler  
 ST ALBANS Horn Of Plenty (53143) Gullhotline  
 TAUNTON Priory Social Club The Family Cat/Bassinger  
 TELFORD Lion Street Cultural Centre (615885) The Candyskins/Rumblefish  
 TELFORD Wellington (240514) 100% Proof  
 TUNBRIDGE WELLS Rumble Club Bubble Eyed Dog Boys/The Keatons  
 TUNBRIDGE WELLS Winchester Club Thrilled Skinny  
 WAKEFIELD Posthaste/Fear Of Jazz  
 WALSALL Junction 10 (648100) Neil Jackson's Rock Disco  
 WARRINGTON Legends (36658) Bleach  
 WEYMOUTH Verdi's Linda's Box Of Tricks  
 WHITFIELD Archer Nimmo  
 WORTHING Connaught Club Mick Clarke Band/Moonshot Blues Band  
 WORTHING From The Sensational Dan Band

CONTINUES OVER

## ...on the road

Rink 5, Wembley Arena 7, 8 & 9, Belfast King's Hall 13, Dublin Point 14.

■ PIXIES: Crystal Palace Bowl June 8 (Ride supporting).

■ POWER OF DREAMS: Sheffield Leadmill April 13, Birmingham Goldwyns 14, Liverpool Poly 16, Bristol Bierkeller 17, London Ladbroke Grove Subterania 18, Windsor Psychic Dance Hall 20.

■ THE REPLACEMENTS: London Charing Cross Road Marquee April 15 & 16, Leeds Duchess Of York 17, Glasgow King Tut's Wah Wah Hut 19, Dublin Olympia 20

■ RUMBLEFISH: Play Dudley JB's April 5, Wolverhampton Madcap Theatre 6, Leeds Duchess Of York 9, Leicester Poly 11.

■ THE SOUTHERNAIRES: Camden Underworld April 12, Harlesden Mean Fiddler 13, Bath Moles Club 20.

■ STING: Newcastle City Hall April 21 & 22, London Hammersmith Odeon 24, 25, 26, 27 & 28.

■ THOUSAND YARD STARE: At Harlow The Square April 12, Bath Moles Club 13, Leicester Princess Charlotte 14, Leeds Duchess Of York 18, Milton Keynes Open University (Theatre Bar) 19, Bolton Institute 20.

■ KITCHENS OF DISTINCTION: At Glasgow King Tut's Wah Wah Hut April 5, Blackpool Friar Fram 6, Taunton De Styl 7, Brighton Zap 9, Dublin McGonagles 11, Waterford Mansion House 12, Drogheda Walkers Hotel 13, Cardiff Busby's 15, Birmingham Edward's No8 16, Bristol Fleece And Firkin 17, Manchester International One 18, Warrington Legends 19, London New Cross Venue 20, Coventry Poly 23, Cambridge Junction 24, Oxford Poly 25, Norwich Waterfront 26, Harlow Square 27, Sheffield Leadmill 28.

■ LENNY KRAVITZ: At Manchester Apollo May 6, Glasgow Barrowlands 7, Leicester De Montfort Hall 8, London Brixton Academy 10 & 11.

■ LEVELLERS 5: Play Hebden Bridge Trades Club April 5, Derby Dial Club 8, Bolton Crown And Cushion 16, Wolverhampton Poly 19, Hull Poly 25, Sunderland Poly 26.

■ LOVE'S YOUNG NIGHTMARE: Play Bath Moles April 5, London Charing Cross Road Marquee 6.

■ THE MISSION: New Model Army London Finsbury Park June 1.

■ MOTORHEAD: Hull City Hall is now April 11, Aston Villa Leisure Centre 12, Manchester Apollo 13, Glasgow Barrowlands 14.

■ NED'S ATOMIC OUSTBIN: Manchester International Two April 6, Birmingham Hummingbird 7, Newcastle Mayfair 11, London Kentish Town Town And Country Club 12.

■ PET SHOP BOYS: UK and Irish tour at Blackpool Opera House May 27, Glasgow SECC 28, Aberdeen Exhibition Centre 29, Birmingham NEC June 1, 2 & 3, Whitley Bay Ice

■ 2 IN A ROOM: London Kentish Town Town And Country Club April 6, Caister Weekend 7, Wolverhampton Foxes 8, Preston Park 11, Edinburgh Calton Studios 12, Ayr Pavilion 14.

■ UK SUBS: At Birmingham Hummingbird April 5, Bristol Fleece And Firkin 10, Nutley Shelley Arms 12, Brentwood Castle 13, Coupur Angus Royal Hotel 19, Edinburgh Beat Club 20, Dundee Caspas 21, Inverness Keppoch Inn 22, Durham Riverside 23, Swansea Marina 25, Compton Basset Community Hall 26, London Charing Cross Road Marquee 27, Milton Keynes Woughton Centre May 1, Bristol Bierkeller (with 999 and The Lurkers) 2, Plymouth Cooperidge 3, Cwmbran Yew Tree 4, Kidderminster Market Tavern 9, London Oval Cricketers June 1, Lincoln Viennas 10.

■ WILL DOWNING: Cambridge Corn Exchange May 6, Wolverhampton Civic Hall 7, Nottingham Royal Centre 8, Bristol Hippodrome 9, Glasgow Pavilion Theatre 11, Manchester Apollo 12, London Royal Albert Hall 14 & 15.

■ THE WONDER STUFF: Walsall City Football Club Bescott Stadium June 22.

■ ZZ TOP: Milton Keynes Bowl July 6.

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.

# WHO THE HELL DOES JOE WAGG THINK HE IS?

FROM PAGE 21



MANCS ON THE WALL, C/N FRGIN D.....  
YOU'LL BE TELLING ME YOU'RE FOLLOWING MAN UNITED NEXT...

were quite clever but didn't want to do anything and you had the swots. The groups just reflect that. But we're not the swots."

The bands all believe keeping in touch with their past is a source of strength. Is there a responsibility to remember where they came from?

Liam: "Definitely, if you lose touch you're f\*\*ked. It's what we're about. People keep asking for this 'attitude' from us. It's mad, we don't sit down and think, What are we going to be like? It's just us."

Peter Hooton: "Sometimes my lyrics are embarrassing, sometimes they're good. 'All Together Now' had decent lyrics. It doesn't take much extra thought to make it mean something."

**T**HE CURRENT wave of bands have arguably done as much as any movement to open up opportunities for bands from working class backgrounds. Do they feel they'll inspire others to follow?

Dermo: "There's a few bands who've started up because of us. We get loads of kids coming up to us saying, We've just got a band together. Good luck to them."

Liam: "The Mondays seemed more real and that made it easier for us to start. It made it easier for me to sing, I'd never sung before. All the bands seem to be from council estates which is good. It means more kids will start picking up instruments. If one band formed because of us that would be brilliant. That would be something achieved."

With economic recession hitting hard and a war just over, head in the sand raving is getting more difficult. There are loose parallels with the hippy movement of the '60s - it began with a "tune in, drop out" mentality, but was politicised by the Vietnam war.

Peter Hooton: "Rave culture was a bit clouded by hippy ideology, but not totally. In a humdrum mundane life, there's nothing wrong with using escapism, but in 1991 it's gone. People can't say, Politics doesn't affect me cos they could've been getting call up papers."

"When people started demonstrating about the right to hold parties, that was a positive thing. In another way it was laughable because it was organised by the same people who were ripping everyone off. That feller with the three barrelled name, his car should've been overturned. But people did take to the streets over an issue."

"The days of a lack of identity and lack of direction are over. In the next couple of years, people will be forced to take sides. There'll be no more sitting on the fence."

So what would Joe Wagg make of it all. Would he be impressed by people with Oscar Wilde haircuts and big baggy kecks made out of curtain material calling themselves scallies? Is he still around to ask?

Peter Hooton: "You're not going to go to Walton prison and interview someone doing 15 years for a jewellery theft. You can't get hold of him and he wouldn't speak to you anyway."

"The scally period was like any other movement. The people who started it, once other people started dressing like them, moved on to something else. That's the exciting thing about fashion, the exciting thing about being alive - things move on."

# NIGHTSHIFT

FROM PREVIOUS PAGE

## SATURDAY 30

- ASH VALE George (543500) Rusty Bucket
- ASHTON UNDER LYME King William IV Nimmo
- BANBURY Football Club (267205) Arbitrator/Impaler/Necrosact/Torpid
- BATH Moles (333423) Honeychile
- BERKHAMSTED Going Underground Rich Rags/Dirty Valentine
- BRECON Market Vaults Picasso Moon
- BRENTWOOD Castle (212676) The Brotherhood
- BRISTOL Bierkeller (268514) Record Fair
- BURNLEY Le Grand Dance Like This
- BURNLEY Mechanics Arts Centre (30055) Moonshot Blues Band/Harpbreaker Blues Band
- CAISTER Holiday Camp R Cajun And The Zydeco Brothers
- CAMBRIDGE Alma Brewery Crossland
- CAMBRIDGE Junction (412600) Fantasy
- CANNOCK Wheatsheaf Shock Split
- CHESTER Beehive Dizzy Mama
- CLIFTONVILLE Lido Red Rag
- COLCHESTER Oliver Twist (562453) The Blue Meanies
- CUMBERNAULD Our Lady's High School The River Detectives
- DUBLIN Charley's Bar AC Temple
- UDLEY JB'S (53597) Wild Flowers
- EASTBOURNE Rumours (39308) Hardtail Shuffle
- EDINBURGH Playhouse (031-557 2590) Megadeth/Alice In Chains
- GLASGOW Third Eye Centre Zoom/The Cooker/Mad Max The Brush/Jake/Terry And Jason/Doug
- GLASGOW Tunnel Incognito
- GDSPORT Labour Club Horace Bachelor And The Zeeber Kitten Blues Band
- GUILDFORD Civic Hall (67314) Gilbert O'Sullivan
- HARLOW Square (25594) Blyth Power/Bubble Eyed Dog Boys
- HASTINGS Yorkshire Grey Chinese Whisper
- HEBDEN BRIDGE Trades Club (845265) You Stosh
- JESMOND Legendary Yorkshire Heroes (091-281 3010) Skiprats
- KIDDERMINSTER Market Tavern Megas
- KINGSTON ON THAMES Grey Horse Moonshot Blues Band
- LANCASTER Alexanders 3 Men Gone Mad
- LEEDS Duchess Of York (453929) Poison Idea
- LEEDS Royal Park Headcorn
- LEICESTER Princess Charlotte (553956) The Redfrens
- LIVERPOOL Picket (051-709 3995) Charlie Don't Surf/The Prescotts/Pyramid Rain
- LIVERPOOL Royal Court (051-709 4321) The Alarm
- LLANDAFF Crown The Zero Option
- LONDON Bramley Road Station Tavern (071-229 0322) Big Joe Louis And His Blues Kings
- LONDON Brentford Watermans Arts Centre (081-568 1176) High Spirits (Lunch) Eyes On Brazil (Eve)
- LONDON Brixton Fridge (071-326 5100) Interprojection/Reasons To Be Cheerful
- LONDON Brixton Old White Horse Bulbous/John Glyn/Stompy/The 2 Elvises
- LONDON Camden Carnarvan Castle (071-485 7858) Strangers (Lunch) Poorboys (Eve)
- LONDON Camden High Street Underworld (071-267 3626) Levellers 5/Melt/Destroy The Boy/Club Silver
- LONDON Camden Parkway Dublin Castle (071-485 1773) Sons Of The Desert
- LONDON Camden Royal College Street Falcon (071-485 3834) Sofa Head/Exit Condition/Adversity
- LONDON Chadwell Heath Greyhound (081-599 1533) Alternative Hippy Rock Night
- LONDON Charing Cross Road Goslett Yard Break For The Border Runner Bros
- LONDON Charing Cross Road Manette Street Borderline (071-497 2261) The Christmas Club
- LONDON Covent Garden Rock Garden (071-240 3961) The Government/Subway
- LONDON Dorset Road Festival Inn Harry Kane And The Money-makers
- LONDON Dover Street Wine Bar (071-629 9813) Some Like It Hot
- LONDON Finsbury Park The Robey (071-263 4581) Mudsharks/Angel Beat City/Under The Gun/Crunch Bird/Basta Roc/Hybrid/Speed Ball/Killing Floor/Dr Sex
- LONDON Fulham High Street King's Head (071-736 1413) The Last Cry
- LONDON Hackney Mare Street Empire (081-985 2424) Miles Crawford/Felix Jefferson And Whitfield/Kevin Selsey/Paul Morocco/John Lenahan/Tony Gully
- LONDON Hammersmith Odeon (081-748 4081) Gary Numan
- LONDON Harnes Road White Horse (071-485 2112) 14 Iced Bears
- LONDON Harlesden High Street Mean Fiddler (081-961 5490) Otis Grand And The Dance Kings (Main) Friends Of Harry/Snowstorm Arizona (Acoustic)
- LONDON Heme Hill Half Moon (071-274 2733) What About You/Mr Pits/Sugar Train
- LONDON Holloway Road Rocket (071-739 8549) Fantasia Carnival Brazil
- LONDON Holloway Road Victoria (071-606 1952) Irish Mist
- LONDON Islington Coronet Street Bass Clef (071-729 2476/2440) Taxi Pata Pata
- LONDON Islington Liverpool Road Powerhaus (071-837 3218) Hank Wangford/Well Oiled Sisters
- LONDON Islington Upper Street Kings Head (071-226 1916) Joe Jab
- LONDON Kentish Town Bull And Gate (071-485 5358) The Keatons/Thrilled Skinny/Nancy Rever
- LONDON Kentish Town Town And Country Club (071-284 0303) Graham Parker
- LONDON Ladbrooke Grove Subterania (081-960 4590) Choice
- LONDON Marquee (071-437 6603) Steevi Jaimz/Blue Blud
- LONDON New Cross Paradise Bar (081-692 1530) Cabal Rock
- LONDON New Cross Road Amersham Arms (081-694 8992) Schooner's Rig/The Virginia Vagabonds
- LONDON New Cross Venue (081-692 4077) Shack/35 Summers
- LONDON Newington Green New Pegasus (071-226 5930) Crazy Angel
- LONDON Newington Green Weavers Arms (071-226 6911) Sean O'Hagan
- LONDON North Wembley East Lane Flag (081-450 4506) The Jelly Fish/Chumley
- LONDON Oval Cricketers (071-735 3059) Vapour Corporation/Black Bone Fever
- LONDON Oxford Street 100 Club (071-636 0933) The Terry Lightfoot Jazzmen

Also recommended: The Alarm, Annihilator, Bleach, The Candyskins, Johnny Cash, On-U Sound, Foreheads In A Fishtank, Illustrious, Tom Jones, Love's Young Nightmare, Megadeth with Alice In Chains, Ned's Atomic Dustbin, Gary Numan, Poguns, RDF, Ruthless Rap Assassins, Throwing Muses, Revenge, The Hard-Ons, Sofa Head and Chapterhouse

- LONDON Piccadilly Henry's Cafe Bar (071-491 2544) Too Dam Hot
- LONDON Stoke Newington Samuel Beckett TV Personalities/Neil Robert Herd
- LONDON Walthamstow Royal Standard (081-527 1966) Attila The Stockbroker/John Otway
- LONDON Wandsworth High Street Freeways (081-789 5992) Band Of Gypsies/Screaming Silence/The Last Cry
- LONDON Wardour Street Wag Club (071-437 5534) Attitude
- LONDON Wembley Arena (081-902 1234) Johnny Cash/Crystal Gayle/Susan McCann/Logue And McCool/George Hug/Brendan Quinn/Isal Grant And Alton Young/West Coast/Country Fever/Sandy Kelly
- LONDON West Ealing Broadway Halfway House (081-567 0236) Honcho
- LONDON Woolwich Tramshed (081-946 5041) Jim Tavare/Gareth Rowan/Stuart Lee/Andre Vincent/John Fealey
- LUTTERWORTH Hind The DT's
- MANCHESTER Anson Road International (061-256 2793) Back To The Planet
- MANCHESTER Centre Spot Club Brussel Spaceship

## SUNDAY 31

- ASH VALE George (543500) Lucy Drumkit
- ASHFORD Castle Moonshot Blues Band
- ASHTON UNDER LYME King William IV Nimmo (Lunch)
- BERKHAMSTED Going Underground Brilliant Things/Raggy Dolls/Best Kept Secret
- BIRMINGHAM Barrel Organ (021-622 1353) Bleach
- BIRMINGHAM Edwards No 8 (021-643 5835) Poison Idea/Leatherface/Filthkick
- BISHOP CASTLE Vaults Ask Alice
- BOLTON Oscar's Wine Bar (393463) Legacy
- BRADFORD Royal Standard Rubber Leather Plastic
- BRISTOL Studio (25069) Ninjaman/Tinga Stewart/Sweetie Irie
- CAMBRIDGE Corn Exchange (357851) James Moody
- CARDIFF Chapter Arts Centre (31194) Jacknife Disciples
- CHIDDINGLY Six Bells Chinese Whisper
- CRAWLEY Apple Tree Interesting Radiators/Morbid Preachers
- UDLEY JB'S (53597) The E Numbers
- DUNDEE Casper's Backlash/Distorted Truth
- DUNDEE Fat Sam's Dance Factory (26836) Incognito
- GLASGOW Venue (041-332 3874) Cheap N Nasty
- GLoucester Guild Hall Arts Centre Booze N Blooze
- GRIMSBY Bullring Illustrious
- HARLOW Square (25594) Wrecking Crew
- HINKLEY Princess Feathers Red Hot Cadillacs
- IRVING Mall Videoteque (603316) Jeopardy (Lunch)
- LEEDS Duchess Of York (453929) You Stosh



### Poison Idea

Is the stage strong enough, we ask, to cope with the massive slabs of manhood that be California's Poison Idea, the band that put the butter mountain into metal. They've been punking it out for over ten years now, and show no inclination to relent on their terrifyingly intense slant on the sweaty armpit that is life. Like we said about last year's awesome 'Feel The Darkness' LP, "Only Poison Idea could sound as big as Poison Idea look". Right on.

POISON IDEA play London Malet Street ULU (Wednesday with The Hard-Ons And Les Thugs), Liverpool (Friday), Leeds (Saturday), Birmingham (Sunday)

- MANCHESTER Follies Wine Bar Dave Hulston
- MANCHESTER Green Room Idiot Fumes/That Uncertain Feeling
- MANCHESTER Witchwood (061-344 0321) Zanziko
- MIDDLESEX Polytechnic (081-441 4672) Levellers 5
- NEWBURY College RDF
- NEWCASTLE Broken Doll (071-232 1047) Club Chaos
- NEWCASTLE Riverside (091-261 4386) The Songs
- NEWPORT King's Hotel Man
- NORWICH Ferryboat Tom Small's Box
- NORWICH Lawyer Jeopardy
- NORWICH Waterfront (632717/766266) Carnival
- NOTTINGHAM Narrow Boat (501947) Concrete Sox/Monks Of Science/Pitch Shifter
- NOTTINGHAM Old Angel Every New Dead Ghost/His Last Parade
- NUTLEY Shelley Arms St Hellier
- OLOHAM Hurricane (061-626 5848) Disco
- OSSETT Boons End Sound Foundation
- OXFORD Jericho Tavern (545002) Milk/Stunk
- OXFORD Old Fire Station (56400) The Doctors/Partnership
- OXFORD Venue (246646) UK Subs
- PAISLEY Arts Centre Paul Lamb And The Kingsnakes
- PORT TALBOT Afan Lido Tom Jones
- PORTSMOUTH Fanshaws Mickey Finn/Green Hairy Bum Fish
- PORTSMOUTH Hornpipe (817293) And Then Again/Dive
- READING 21 South Street Hurricane Jane/Snowbynd
- ROBERTSBRIDGE Ostrich Atomic Blue
- SHEFFIELD Leadmill (754500) Bleach/Thousand Yard Stare/Scorpio Rising
- SOUTHAMPTON Oceans Dear John
- TRECASTLE Three Horse Shoes Picasso Moon
- TWICKENHAM Winchester Hall The Hurters
- WALSALL Junction 10 (648100) Bailey Brothers Rock Roadshow
- WICKFORD Dickens Booze N Blooze
- WINDSOR Old Trout Tuff
- WINDSOR Psychic Dance Hall Chapterhouse/Moose
- WORCESTER Jolly Rodger India Tag
- WORTHING Prom The Sensational Dan Band

- LEICESTER Princess Charlotte (553956) Chapterhouse/Moose
- LLANDUDNO Arcadia Theatre Gilbert O'Sullivan
- LLANELLI New Inn Turn To Red
- LONDON Bramley Road Station Tavern (071-229 0322) The House Band (Lunch) Gilles Henley And Really The Blues (Eve)
- LONDON Brentford Watermans Arts Centre (081-568 1176) Jacket Potatoes
- LONDON Brixton CJ's (071-326 5225) The Melvin Reeves/Rod Blake Duo
- LONDON Camden Carnarvan Castle (071-485 7858) Fabulous Marauders (Lunch) The Starlings/Strange The Butcher (Eve)
- LONDON Camden High Street Underworld (071-267 3626) Wolfie Witcher And His Brew (Lunch)
- LONDON Camden Parkway Dublin Castle (071-485 1773) Dave Brookes (Lunch)
- LONDON Chelsea Harbour Yard Jerry Seffuk And His Capital Swing
- LONDON Covent Garden Rock Garden (071-240 3961) Jubilee/Incriminating Evidence/Henry And Me
- LONDON Finsbury Park The Robey (071-263 4581) Ruff Ruff And Ready/Daisy Chainsaw/Peckham Vice/Stan
- LONDON Goswell Road Lady Owen Arms (081-278 5345) Blue Dye Fire/Konkrete Gerbil
- LONDON Hackney Mare Street Empire (081-985 2424) Michael Prophet And Ricky Tuffy/Alton Ellis/Owen Gary/Lloyd Brown/Gene Rondo/Owen Issacs/Mindlink/Ziko Brown And The Weathers
- LONDON Harlesden High Street Mean Fiddler (081-961 5490) Wilko Johnson (Main) David Maddox/Tina Came Too (Acoustic)
- LONDON Heme Hill Half Moon (071-274 2733) The Dep Band (Lunch)
- LONDON Islington Coronet Street Bass Clef (071-729 2476/2440) Piano Di Lavoro (Lunch) Bob Jones Soulbase (Eve)
- LONDON Islington Liverpool Road Powerhaus (071-837 3218) Traditional Session (Lunch) Knockagow Ceill Band (Eve)
- LONDON Kensington High Street Commonwealth Institute (071-603 4535) Irie Dance Company (Lunch)
- LONDON Kentish Town Town And Country Club (071-284 0303) Front 242
- LONDON Marquee (071-437 6603) Dangerous/Chunk
- LONDON Newington Green Weavers Arms (071-226 6911) Terry Clarke And Michael Messer
- LONDON North Finchley Lodge Lane High Road Torrington (081-445 4710) Blodwyn Pig

SOUNDS ADVISES YOU TO RING THE VENUE IN CASE OF LATE ALTERATIONS TO DATES OR VENUES

LONDON Oval Cricketers (071-735 3059) Project X (Lunch)  
LONDON Oxford Street 100 Club (071-636 0933) Wild Child  
Butler  
LONDON Shepherds Bush Basement The Herbs/Bob's Last  
Hope/Life Without Jayne  
LONDON Walthamstow Royal Standard (081-527 1966) Trike/  
September Gun  
LONDON Wandsworth High Street Freeways (081-789 5992)  
Freeway To Harlem/Spike  
LONDON Wembley Arena (081-902 1234) Tammy Wynette/  
Slim Whitman/Sharon Haynes/The Jordanaires/Charlie  
McCoy/Kathy Durkin/Sally O'Brien/Tony Rouse And  
Stateside/Alne/Iona And Andy  
LONDON West Ealing Broadway Halfway House (081-567 0236)  
Ronnie Griffiths (Lunch) Black Spur (Eve)  
LONDON West Hampstead West End Lane Railway (071-624  
7611) My Dog Has No Nose/Red Money  
LUTON George II I See Red  
MAIDSTONE Royal Albion Moonshot Blues Band (Lunch)  
MANCHESTER Witchwood (061-344 0321) Tony Auton Band  
NEWCASTLE Broken Doll (071-232 1047) The John Strong  
Band/No Time For Jive/A Thousand Days  
NEWCASTLE Riverside (091-261 4386) Dr Ross/The  
Southernaires  
NEWPORT TJ's Jesus Lizard/Slowjam/Phlegm Gods  
NORWICH Maxwells Hoipolloi  
NOTTINGHAM Narrow Boat (501947) The Gifhorse  
PORT TALBOT Afan Lido Tom Jones  
SADDLEWORTH Railway Hotel Eddie Baskerville  
ST ALBANS Horn Of Plenty (53143) Cabel  
WAKEFIELD Henry Boons Sound Foundation

## World Of Twist

They're Mancunians, but World Of Twist's weird appeal defies any attempted baggy categorisation. Led by would-be heart throb Tony Ogden, they peddle an intentionally tacky line in strange synth pop that owes far more to Human League than Happy Mondays.

Their latest 45, 'Sons Of The Stage' is the most divinely naff thing they've come up with, harking back to the halcyon days when Phil Oakey used to strut his sexy stuff on Top Of The Pops.

Live, they present a mesmerising mix of Bacofail, ancient technology and Brylcreem that's turning heads wherever they appear. Go along

...and get strange. WORLD OF Twist play London Charing Cross Road Astoria (Wednesday)



Ian T Tilton

## MONDAY 1

ASH VALE George (543500) Cess Pit Rebels/Creeks  
BERKHAMSTED Going Underground Charity Alldayer  
BIRMINGHAM Edwards No 8 (021-643 5835) Lunachicks/  
Metal Monkey Machine  
BIRMINGHAM Hare And Hounds (444 2081) Glen O'Carroll  
BRISTOL Bierkeller (268514) Maceo Parker  
BRISTOL Fleece And Firkin (277150) Bleach  
CANNOCK Smackers The Starving Rascals  
CARDIFF Bogiez (226168) Branded  
COVENTRY Stoker (441357) Black Cat Anniversary Alldayer  
DUBLIN Point Megadeth/Allice In Chains  
DUDLEY JB's (53597) Skeleton Swing/Drunken State/Moon  
GLASGOW Barrowlands (041-552 4601) The Alarm  
HARLINGTON White Hart Rusty Bucket  
HARLOW Square (25594) The Mighty Lamas/Beautiful Ones  
JESMOND Legendary Yorkshire Heroes (091-281 3010)  
Southside  
KIDDERMINSTER Market Tavern Stomp  
LEEDS Riffs Rubber Leather Plastic  
LEICESTER Princess Charlotte (553956) Kitchens Of  
Distinction  
LEIGHTON BUZZARD Wheatheaf (374611) John Otway/Giles  
Headly/Various Heads (Lunch)  
LLANDOVERY Greyhound Picasso Moon  
LONDON Archway St John's Tavern The Stargazers  
LONDON Bramley Road Station Tavern (071-229 0322) Down  
Home Blues Band  
LONDON Camden Parkway Dublin Castle (071-485 1773)  
Shakey Vic Blues Band/The Nighthawks  
LONDON Charing Cross Road Goslett Yard Break For The  
Border Dipsomatic  
LONDON Covent Garden Rock Garden (071-240 3961) 44  
Weeks/The Midwitch Cuckoos/Wanderlust/Crunch Flan/  
Rumblefish/The Victory Club/The Glow Worms/The Skarabs  
LONDON Finsbury Park The Robey (071-263 4581) The  
Meteors/Sonic Violence/UX Diver/Strobe/Zarjaz/Treehouse/  
Epidemic/Juice/No Head No Headache  
LONDON Frith Street Ronnie Scott's (071-439 0747) James  
Moody  
LONDON Harlesden High Street Mean Fiddler (081-961 5490)

Dance Stance/Little Americans/Catch The Fall (Main)  
LONDON Islington Coronet Street Bass Clef (071-729 2476/  
2440) Norman Jay's Original Rare Groove Show  
LONDON Islington Liverpool Road Powerhaus (071-837  
3218) Concrete/Angel Beat City  
LONDON Islington Upper Street Kings Head (071-226 1916)  
Janie Johnson  
LONDON Kentish Town Bull And Gate (071-485 5358) TV  
Smith/The Price/Shelly's Children/The Andy Peart Experience  
LONDON New Cross Road Amersham Arms (081-694 8992)  
Christabelle Children/Dirty Weekend/Dusay  
LONDON Newington Green Weavers Arms (071-226 6911)  
Father Of The Brides  
LONDON Oval Cricketers (071-735 3059) Skank Thing/  
Mehead/The Jonas  
LONDON Shepherds Bush Basement The Hitt/The Bear  
LONDON South Bank Archduke Wine Bar (071-928 9370)  
Martin Blackwell  
LONDON Stoke Newington Samuel Beckett Hipshakers  
LONDON Walthamstow Royal Standard (081-527 1966) Zen/  
World Gone Crazy  
LONDON Wardour Street Wag Club (071-437 5534) Wild And  
Wicked  
LONDON Wembley Arena (081-902 1234) Rod Stewart  
LONDON West Ealing Broadway Halfway House (081-567 0236)  
Black Spur  
MANCHESTER Green Room The All New Legendary  
Manchester Busker

NEWCASTLE Broken Doll (071-232 1047) The Leapin Lizards/  
Dan To Dan  
NORWICH Arts Centre (660352) Basti/The Suncharms/  
MacBreth/FTHC  
OXFORD Old Fire Station (56400) Buzz/Baison Tribe  
WATFORD Paradise Lost Ninjaman/Tinga Stewart/Sweetie  
Irie  
WINSFORD Scarlets Dizzy Mama

## TUESDAY 2

ABERDEEN Capitol (583141) Johnny Cash  
ASH VALE George (543500) Blue Velvet/Sad Town  
BERKHAMSTED Going Underground Slowback/Paul Green  
BIRMINGHAM Barrel Organ (021-622 1353) Bigfoot  
CARDIFF Chapter Arts Centre (31194) Subliminal Flashback  
COVENTRY Stoker (441357) The Underground Option/Milk  
CROYDON London Road Cartoon (081-688 4500) Indya  
DUDLEY JB's (53597) This Yabis/Roosevelt  
HARLOW Square (25594) Steve Tilton/Maggie Boyle  
JESMOND Legendary Yorkshire Heroes (091-281 3010) Ray  
Stubbs One Man Band  
LEEDS Polytechnic (430171) Kingmaker  
LEEDS Warehouse (468287) Chapterhouse

LEICESTER Princess Charlotte (553956) The Ancestry/Litany  
Of Fear  
LONDON Archway St John's Tavern Thee Headcoats  
LONDON Bramley Road Station Tavern (071-229 0322) Little  
Matthew And The Intentions  
LONDON Brixton Fridge (071-326 5100) Blue Pearl/Pop  
Against Homophobia Benefit  
LONDON Camden Carnarvan Castle (071-485 7858) Smashing  
Time/Finest Drops/Mojo Slide  
LONDON Camden Parkway Dublin Castle (071-485 1773)  
Downhome Blues Band/Dave Peabody  
LONDON Charing Cross Road Goslett Yard Break For The  
Border Pete Jagger Band  
LONDON Charing Cross Road Manette Street Borderline  
(071-497 2261) The Playthings  
LONDON Covent Garden Rock Garden (071-240 3961)  
Between The Eyes/A Shot In The Dark/2 Down/Manual Scan  
LONDON Dover Street Wine Bar (071-629 9813) Uncle Fish Fry  
LONDON Finsbury Park The Robey (071-263 4581) Ben Pie  
And The Pasties/Lol Coxhill/Lavender Rise/The Scum Of  
Toytown  
LONDON Frith Street Ronnie Scott's (071-439 0747) James  
Moody  
LONDON Fulham High Street King's Head (071-736 1413)  
Moonshot/Strange Fruit  
LONDON Hackney Brooksby's Walk Chat's Palace (081-986  
6714) Hackney New Acoustic Club  
LONDON Harlesden High Street Mean Fiddler (081-961 5490)  
The Merry Babes/Catch 23/Touch (Main) Moscow Grocery/  
Wendy Page/Martin Joseph (Acoustic)  
LONDON Islington Coronet Street Bass Clef (071-729 2476/  
2440) Walter Bishop Jnr  
LONDON Islington Liverpool Road Powerhaus (071-837  
3218) Out Of Bounds/Catacoustics/God's Government/A Fever  
Few  
LONDON Islington Upper Street Kings Head (071-226 1916)  
The Runes  
LONDON Kentish Town Bull And Gate (071-485 5358) The  
Green Hornets/The Roaches  
LONDON Kentish Town Town And Country Club (071-284  
0303) Throwing Muses/Moose  
LONDON Marquee (071-437 6603) Annihilator  
LONDON Mornington Crescent Camden Palace (071-387 0428)  
Bleach  
LONDON Newington Green New Pegasus (071-226 5930) Jam  
Night  
LONDON Newington Green Weavers Arms (071-226 6911) John  
McEuen  
LONDON Oval Cricketers (071-735 3059) Paris Smith/Blue  
Dye Fire  
LONDON Shepherds Bush Basement UK Tag/Very America  
LONDON South Bank Archduke Wine Bar (071-928 9370)  
Jeremy Samuels  
LONDON Stoke Newington Samuel Beckett Devold/The Price  
LONDON Walthamstow Royal Standard (081-527 1966) Their  
Satanic Majesties/Milhaus  
LONDON Wandsworth High Street Freeways (081-789 5992)  
Razor Shells/Fruit/Tinderbox  
LONDON Wardour Street Wag Club (071-437 5534) Intense  
LONDON Wembley Arena (081-902 1234) Rod Stewart  
MANCHESTER Boardwalk Lunachicks  
MANCHESTER Rock World (061-236 9971) Save Our City/  
Tanis/Wild Catt  
NEWCASTLE Broken Doll (071-232 1047) Candleman Summer  
NEWCASTLE Jumping Hot Club Paul Lamb And The  
Kingsnakes  
NEWCASTLE Riverside (091-261 4386) Kitchens Of Distinction  
NEWPORT TJ's RDF  
NOTTINGHAM Grand Central Diner One Eyed Jacks  
NOTTINGHAM Jacey's (417888) Pure Mania  
NOTTINGHAM Rock City (412544) Ned's Atomic Dustbin  
OXFORD Old Fire Station (56400) The Galley Slaves/Big Love  
REDCAR Bowl The Alarm  
SHEFFIELD City Hall (735295) Tom Jones  
TELFORD Wellington (240514) Millhouse Blues Band  
TROWBRIDGE Psychic Pig Club Studs On Main Street  
UXBRIDGE Folk Club Come-All-Ye  
WORTHING Assembly Halls Gilbert O'Sullivan

## Eurofile

## Europe-wide dates

■ **ALL:** Netherlands Amsterdam Milky Way August 15, Eindhoven De Effenaar 16, Heerenveen Sfinks 17.

■ **BABES IN TOYLAND:** Netherlands Utrecht Tivoli June 20, Nijmegen Doornroosje 21, Deventer Burgerweeshuis 22, Venlo OOC 23, Amsterdam Milky Way July 10, Groningen Vera 11, Eindhoven De Effenaar 12

■ **BUFFALO TOM:** Italy Mezzago Bloom April 7, Rome Big Mama 8, Genova Sgt Pepper 9, Switzerland: Zürich Rote Fabrik 11, France: Paris Espace Ornano 12, Belgium: Diepenbroek On The Rock 13, Gent Democracy 14.

■ **CARTER (USM):** Netherlands Groningen Simplon April 3, Den Haag Paard 4, Haarlem Patronaat 5, Apeldoorn Gigant 6, Amsterdam Milky Way 7, Germany: Hannover MAD 9, Hamburg Markthalle 10, København Barbue 11, Fulda Kreuz-Kultur 12, Enger Forum 13, Berlin Loft 14, Frankfurt Cooky's 15, Munich Babalu 17, Austria: Linz Posthof 18, Wien Szene 19, Graz Teatro 20, Yugoslavia: Zagreb 21, Beograd 22, Ljubljana 23, Switzerland: Geneva L'Usine 26, Fribourg Fir-Son 27, Lausanne Doce Vita 28, Germany: Köln Rose Club May 7, Marburg KFZ 8, Netherlands: Dordrecht Bibelot 9, Belgium: Heist-op-den-Berg De Monty 10, Netherlands: Utrecht Vrije Vloer 11, Venray Dingus 12

■ **CHUMBAWAMBA:** Germany Dortmund FZW April 3, Netherlands: Amsterdam Paradiso 5.

■ **DARKSIDE:** Netherlands Den Haag Paard April 19.

■ **ELEVENTH DREAM DAY:** Netherlands Groningen Vera May 16, Haarlem Patronaat 17, Nijmegen Doornroosje 18, Venlo OOC 19, Deventer Burgerweeshuis 20, Belgium: Brussel Vaartkopen 21.

Italy: Rimini TBC 24, Genoa TBC 25, Mezzago Bloom 26, Austria: Vienna Szene Wien 28, Ebensee Kino 29, Switzerland: Fribourg Fri-Son 31, Geneva L'Usine June 1, Basel Kaserne 2, Germany: Munich Theaterfabrik 3, Frankfurt AM Batschkapp 4, Berlin Loft 5, Munster Odeon 6, Hamburg Markthalle 7, Netherlands: Amsterdam Milky Way 9.

■ **FRONT 242:** France Bordeaux (venue tbc) May 13, Spain: Madrid 15, Valencia 16, Murcia 17, Barcelona 18 (venues tbc), France: Toulouse 19, Nice/Grenoble 21, Lyon 22, Switzerland: Zurich Volkshaus 23, Lausanne Mad 24, Geneva Salle Des Fetes Thonex 25, Czechoslovakia: Prague (venue tbc) May 26, Germany: Munich Zirkus Krone 27, France: Strasbourg 30, Nancy 31 (venues tbc).

■ **FRONTLINE ASSEMBLY:** Germany Hannover Music Hall April 12, Hamburg Markthalle 15, Berlin Ecstasy 16, Dortmund FZW 17, Wesbaden Wartburg 18, Munich Nachtwerk 19.

■ **GUMBALL:** Netherlands Utrecht Tivoli May 16, Eindhoven De Effenaar 17, Dordrecht Bibelot 18, Alkmaar Parkhof 19, Groningen Vera June 14.

■ **HAVANA 3 AM:** Germany Hamburg Markthalle May 24, Berlin Loft 26, Köln Luxor 27, Frankfurt Batschkapp 28, München Nachtwerk 29.

■ **HEADS UP!** Germany Hildesheim Vier Linden April 3, Hamburg Markthalle 4, Dortmund FZW 5, Marburg KFZ 6, Berlin Loft 7, Austria: Wien Szene 10, Germany: Munich Hulturstation 11, Switzerland: Basel Kaserne 12, Fribourg Fri-Son 13, Lausanne Dolce Vita 14, Germany: Stuttgart Mitte 16, Heidelberg Schwimmbad 17, Weikersheim Club W 18, Villingen-Schwenningen Kienzle Areal 19.

Netherlands: Deventer Burgerweeshuis April 30, Rotterdam Nighttown May 1, Utrecht Tivoli 2, Hengelo Metropool 3, Den Haag Paard 4, Sittard Fenix 5, France: Paris Espace Ornano May 7, Anger Salle de L'arceau 8.

■ **HOODOO GURUS:** Germany Berlin Loft September 9, Hamburg TBA 10, Köln Luzor 11, Frankfurt Batschkapp 12, Stuttgart Rohre 14, Munich Nachtwerk 15.

■ **IN THE NURSERY:** Netherlands Amsterdam Paradiso April 24, Utrecht Ekko 25, Deest Goes 26, Dordrecht Bibelot 27, Belgium: Brussels (venue tbc) April 30.

■ **JESUS JONES:** France Lyon Transborder April 4, Paris Espace Orpoto 5, Lille Aeronet 6, Belgium: Brussels Ancien Belgique 7, Netherlands: Den Haag Paard 9, Amsterdam Milky Way 10.

■ **SYLVIA JUNCOSA:** Switzerland Bern Reithalle April 3, Lausanne Dolce Vita 4, Basel Kaserne 5, Italy: Baselga Di Pine Joy 6, Rome Evolution 7, Brindisi Centro Sociale 8, Sicilia (venue TBC) 9, Napoli (venue TBC) 10, Switzerland: Luzern Sedel 12, Germany: Passau Zeughaus 13, Chemnitz Plan B 16, Berlin Club Jo Jo 17, Rostock Jugend Club Haus 18, Hamburg Markthalle 18, Bremen Circus Musicus 20, København Barbue (venue TBC) 21.

■ **THE MEKONS:** Netherlands La Stampa VPRO Radio April 17, Dordrecht Bibelot 18, Haarlem Patronaat 19, Belgium: Kortrijk Limmelight 20, Germany: Frankfurt Cooky's 22, Kassel Spot 23, Köln Rose Club 24, Dortmund FZW 25, Enger Forum 26, Berlin Ecstasy 27, Hamburg Markthalle 28, Albersdorf Meiers 29, Braunschweig FBZ 30, Wuppertal Borse May 1, Hannover Bad 2, Marburg KFZ 3, Geislingen ad Steige Ratschenmühle 4, Switzerland: Aarau Kiff 5, Austria: Innsbruck 7, Dornbirn Spielboden 8, Berlin Loft 9, Switzerland: Basel Kaserne 10, Zürich Rote Fabrik 11, Lausanne Koica Vita 12, Germany: Konstanz Kulturladen 13, Austria: Wien Szene 14, Netherlands: Deventer Burgerweeshuis 16, Groningen Simplon 17, Amsterdam Milky Way 18, Sneek Bolwerk 19.

■ **NED'S ATOMIC DUSTBIN:** Netherlands Den Bosch Willem II April 26, Germany: Munich Nachtwerk 27, Köln Luxor 29, Hamburg Markthalle 30, Berlin Tempodrom May 1, Frankfurt

Batschkapp 2, Netherlands: Den Haag Paard 3, Amsterdam Milky Way 4.

■ **NEW FAST AUTOMATIC DAFFODILS:** Germany Köln Luxor April 16, Frankfurt Batschkapp 17, Hamburg Unit 18, Berlin Quartier 19, Munich B52 21

■ **NOVA MOB:** Netherlands Den Bosch Willem II April 5, Utrecht Vrije Vloer 6, Groningen Vera 7, Germany: Hamburg Markthalle 9, Berlin Loft 10, Bielefeld PC'69 11, Dortmund Live Station 12, Stuttgart Alte Feuerwache 13, Munich Nachtwerk 14, Yugoslavia: Zagreb (venue TBC) 16, Italy: Forlì Ex Machina 17, Florence Paramatta 18, Mezzago Bloom 19, Sassari Teatro Verdi 21, Austria: Vienna Szene Wien 23, Graz Cafe Pi 24, Ebensee Kino 25, Switzerland: Fribourg Fri-Son 26, Basel Kaserne 27, Germany: Frankfurt AM Batschkapp 29, Belgium: Leuven Lido May 2.

■ **THE REPLACEMENTS:** Germany Köln Luxor April 3, Frankfurt Batschkapp 4, Munich Nachtwerk 5.

■ **TOY DOLLS:** Germany Hamburg Docks April 3, Berlin Loft 4, Coesfeld Fabrik 5, Wuppertal Borse 6, Erlangen E-Werk 7, Sonneberg Gesellschaftshaus 8, Stuttgart Longhorn 11, Bruchsal Bruchbühlhalle 12, Freilassing Tsv-Halle 13, Bayreuth Erupasaal 14, Munich Theaterfabrik 17, Biberach Koma 18, Obach-Ralenberh Rockfabrik May 2, Braunschweig FBZ Burgerpark 4, Detmold Hunky Dory 5, Osnabrock Hyde Park 6, Köln Luxor June 1.

■ **URGE OVERKILL:** Germany: Heidelberg Schwimmbad April 3, Netherlands: Groningen Vera 4, Haarlem Patronaat 5, Deventer Burgerweeshuis 6, Belgium: Gent Democracy 7, France: Paris (venue tbc) 9, Netherlands: Amsterdam Milky Way 10.

For inclusion in Eurofile, send details of dates to: European Dates, Sounds, Ludgate House, 245 Blackfriars Road, London SE1 9UZ United Kingdom

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Sun 31st March (Rock Nite) Adm: £2.50 + <b>SEPTEMBER GUN</b>	Wed 3rd April Pop/Rock Adm: £2.00 <b>THE WORD + MOTHER MACHINE</b>

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TICKETS: CIVIC HALL (0902 312030), M.L.M. TEMPEST & ODEON (BIRMINGHAM).

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ALL TICKETS £6 ADV. (AGENTS SUBJECT TO BOOKING FEE)

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WED 3	BRISTOL STUDIO	8.00PM	(B.O. 0272 276193)
THU 4†	LONDON KILBURN	7.30PM	(B.O. 071 278 3270)
SAT 6	MANCHESTER INTERNATIONAL II	8.00PM	(B.O. 061 273 8834/061 839 0858)
SUN 7†	BIRMINGHAM HUMMINGBIRD	7.30PM	(B.O. 021 236 4236)
THU 11†	NEWCASTLE MAYFAIR	7.30PM	(B.O. 091 232 3109)
FRI 12†	LONDON TOWN & COUNTRY	7.00PM	(B.O. 071 284 0303)

EXTRA DATE: £6.50 ADV. SPECIAL GUESTS **MANIC THING**  
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† PRESENTED BY PHIL MCINTYRE · PRESENTED BY METROPOLIS

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Saturday 30th March **SHACK + THE HINNIES + LAVERNE AND SHIRLEY**

Sunday 31st March **EASTER HOLIDAY INDIE-POP "DISCO" SPECIAL!**  
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Wednesday 3rd April **ROB NEWMAN AND DAVID BADDIEL**  
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Friday 5th April **FRONTLINE ASSEMBLY + SOLAR ENEMY + GANZ HEIT**  
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**THE ABS**  
'Nail It Down'  
(Blasting Youth) \*\*\*

IT'S SOMEWHAT surprising that The Abs have been adopted by a hardcore audience, as they've always produced a beefy form of

**VARIOUS**  
'Black Out'  
(Black) \*\*

THE HISTORY of Wolverhampton based Black Records has been decidedly patchy since they released The Stone Roses' 'Sally Cinnamon' in

three songs which hold their own against any of the pop-punk bands currently doing the rounds, but it also includes just as many you could accidentally scratch and not regret it. The Abs' problem is that they can't decide whether they want to start a revolution or go down the pub. Last orders anyone?

Andy Peart

**BLOW-UP**  
'Amazon Eyegasm'  
(Cherry Red) \*\*\*\*½

MAKING CERTAIN the pop craft doesn't sink due to lack of maintenance, the likes of Blow-Up don't just have a right to exist – they had a duty.

They've taken the choice not to board the dancewagon with many of their old Creation contemporaries. And thankfully not possessed of the pomposity of other more illustrious peers, the group keep steady along, poor buggers. Playing to the home crowd, they'll be cherished by some and passed over by the rest.

Is it love? Let's hope so, a romance with pop music in its purest forms. Check the eyegasm on the sleeve, Lennon, Bardot, Warhol... the group shots, the NAME! They missed the boat three years ago. End of story? Not quite. Grab a blast of 'Thorn Of Crowns' or 'Somersault Sunrise', kick-started by big guitars, just enough to move up a gear. Blow-Up are not given to over-playing a song, everyone's kept in check, effects are used only where necessary. A band with some restraint, God preserve us! The only emphasis is placed on writing fine, generally lightweight melodies – though 'Amazon Eyegasm' isn't twee, thumb in mouth rubbish, either.

Nowhere here is ground really broken, and dance beats, samples and the like are used with caution – is that a smart cut-up of The Beatles' 'Tomorrow Never Knows' on the back end of 'World'?

It's current inasmuch it's a history of pop, a catalogue flick through some of the more memorable lighter moments. The aforementioned 'World' chimes away like REM in a charter moment, and the LP's crowning glory 'Fades Away' hangs on a harmony so gorgeous that the young David Crosby might smile. And doesn't vocalist Nick Roughley just bring old Macca to mind sometimes?

They ain't saying much, they sure as hell ain't front page news, but Blow-Up know pop suss.

James Robert

**THE TINKLERS**  
'Casserole'  
(Shimmy Disc) \*\*\*\*½

SHIMMY HAS built its shining reputation as being an oddball label packed with artists unlikely to find a home anywhere else. This is certainly the case with Baltimore duo, The Tinklers.

Musically, they're in the same simple childlike sphere as Daniel Johnston, but the madness they sing about isn't their own but that of the ever more frightening police state of America. And despite large dollops of typical Shimmy humour, 'Casserole' makes harrowing listening.

The opening 'Turn The Screw On The Crank' documents in dinking, monotonous fashion the depression wreaked by factory closures, bills and the neighbour's dog, and elsewhere non-rock themes like parental sexual hypocrisy, police murders and sexism are tackled. But it's not all depression. 'Juvenile Delinquency' is as hilarious as anything King Missile have ever done and their general whimsical approach to vastly serious topics make it well worth a purchase.

And with 38 tracks on the CD, 'Casserole' is value-for-money food for thought.

Leo Finlay

**THE LEAVING TRAINS**  
'Sleeping Underwater Survivors'  
(SST) \*\*\*\*½

LA'S LEAVING Trains have spent ten years getting where they are – but where's that? They've always been misfits, hanging back through choice or circumstance while peer groups came or went, broke up or cashed in. The score: three times they've almost made a brilliant album; many more times than that they've played gigs so retrogressively entrenched you'd write them off as no-hope dinosaurs roaring in a blind alley.

Predictably, 'Sleeping Under-

## GET STUFFED



BOG OFF Dad!: the Neds in typical teenage rebellion mode

**NED'S ATOMIC DUSTBIN**  
'God Fodder'  
(Furtive) \*\*\*\*

FROM SOMEONE who was supposedly on the Neds' journalist hit list, this is going to seem like a major turnaround, but to understand the Neds' appeal you have to view them on their own terms, not alongside contemporaries like Mega City 4 who, by rights, should have attained this level of popularity.

Still, there's no doubting the Neds have paid their dues, and for those caught up in their whirlwind rise to fame 'God Fodder' won't disappoint. What will, though, is the inclusion of no less than four previous singles, which is either down to big bad record company marketing policy or simply the fact that the band didn't have enough songs.

So, it's a re-recorded 'Kill Your Television' which sparks the ignition for the obvious excitement and enthusiasm which bubbles throughout the remainder of 'God Fodder'.

There's an obvious maturity to the newer songs as they glide along on a much improved doubled-pronged bass foundation, and although the first side falters towards the end, it only serves to make side two all the better.

'Capital Letters' sways with adolescent vibrancy, Jonn singing "She'll break some

hearts when she grows up/She'll break some hearts when she owns up/Mine is one", like the direct heartbroken descendant of Feargal Sharkey – and indeed, the Undertones' wonderful disposable-but-nice aura shines right through Stourbridge's finest.

Top 20 single 'Happy' not only managed to mention the word "antiquated" on *Top Of The Pops* but was also that prize rarity, a worthy 'pop song' in the charts. Which is also where the fiery 'Until You Find Out' should have ended up – but it's when the final anti-parental guidance anthem 'What Gives My Son?' begins with an angry father shouting "You look like a goddamn girl", that the Neds' teenage rebel potential becomes apparent.

For they really would be part of the audience if they weren't in the band, and with most of their devotees either first year students taking that first tentative step towards independence or schoolkids bunking off exam revision to see them live, Ned's Atomic Dustbin are ideal companions with the same problem parents and problematic relationships.

The effect may wear thin in time but for today, and today only, 'God Fodder' is the most instantly likeable and damn near essential pop experience you can have – as for tomorrow, well who ever cared about tomorrow anyway?

Andy Peart

**VARIOUS**  
'Dark Passages – Doom Metal Compilation'  
(Rise Above) \*\*\*\*

SINCE HARDCORE went belly-up, the coolest names to drop in British noise circles have been the obscure Yanks and Scandinavians whose taste for bulldozer riffs and lyrical apocalypse have earned the generic moniker Doom Metal. Until now, it's been a sub-cult in search of a movement, but on the evidence of this pulverising platter, Doom's ascent to the overground must be imminent.

The old guard are represented on this crushing compilation by veteran Californian grindsmiths Saint Vitus, whose 'I Bleed Black' is a classical frame by frame statement of

cranium pulping misery. Unbelievably dark and supremely heavy, Vitus may be taking the scenic route to success, but after a decade's worth of great music, recognition is surely nigh. Their basic formula – which is like Black Sabbath, only slowed down, beefed up and grossed out – is magnificently echoed here by Sweden's representatives, Count Raven and Stillborn, with the latter's goff inclinations making for an interesting twist to the form.

But it's the new Brit-breed, led by Cathedral, who are piloting the future of doom, allying the spirit of hardcore's old 100mph extremism to a new-found 16rpm sensibility. Fronted by ex-Napalm Death vocalist Lee Dorrian, and featuring a pair of former Acid Reign guitarists, Cathedral's two tracks here (their first on record) have the growl and

the gear changes to set them apart from the basic genre.

Their contribution, together with exclusive tracks by Revelation, Penance (ex Dream Death), and US grunge monsters Solitude Aeternus, ensure that 'Dark Passages' will become a definitive doom sampler.

Adrian Goldberg

**FREEDY JOHNSTON**  
'The Trouble Tree'  
(Demon) \*\*\*\*½

LIKE AN irritating stain on pristine stars and stripes, a handful of weird Yank talents are ensuring that the big American picture is presented warts and all. Theirs is the land of apple pie, Coke and Elvis, but it's also the setting for untold misery and small-town claustrophobia.

Freedy Johnston is a maverick from Kansas whose gutsy tunes have a sobering, disquieting effect. Like Giant Sand's Howe Gelb, he inhabits a world far away from the golden American land of legend, somewhere to escape from rather than enjoy.

Take 'Fun Ride', a choice cut from 'The Trouble Tree' that finds Freedy deciding to hand in his notice and jump ship. The clichéd rewards for hard work – swimming pools, cadillacs – seem a million miles from his mind: he's shoving the American dream up someone else's arse and getting out.

He does so to an incisive rock backing, aided by crisp, hard production that provides a listening experience akin to sitting in a rehearsal room. Loud sweat-outs like 'That's What You Get' and 'After My Shocks' therefore manage to hit home with a vengeance.

Things do, however, take a mellow turn – 'No Violins' and 'Bad Girl' are laid-back, breezy songs that benefit from an appealing sense of understatement. Just when the band could insert a crashing chord or frantic crescendo, Freedy steps back and continues with his cool thing.

The whole affair gets a tad samey (its rough-and-ready feel grates on the ear by the end), but on the whole, this is a refreshing trip.

John Harris

**MYSTERY SLANG**  
'Venus Groove'  
(Virgin) \*\*\*\*

WEIRDNESS SELLS – on a good day – and this year it will be courtesy of Mystery Slang, or Latif Gardez, for it is he. Apparently the progeny of some cross-Continental mismatch, Gardez is the proverbial comer from nowhere, a man with a vision hatched in a booze bottle and given flight in a lot of bad dreams.

Meaning what? Meaning this debut album will shift units and, quite possibly, your perspective. Comprising a number of narratives set in Gardez' West London stomping grounds, it begins with 'I'm Mad At You', a head-on collision between Robbie Robertson and Iggy Pop, but the overview demands a comparison to Nick Cave, whose Birthday Party Gardez invites himself to in a big, greedy way. 'Blind Joe', in particular recalls Cave, from title to staccato beat to the vocal scraped off the underside of an old car.

Yes, Gardez is funny, but not ha-ha funny, his streams of consciousness articulate but muddled and suitable for strong swimmers only – 'They All Ran Like Numbers', a languid Portobello travelogue, is genuinely spooky and, in essence, some sort of animated novella.

Of course, the slow, sleazy atmosphere Gardez crafts is not to everybody's taste, but that's not because it's too dark to laugh at or with, merely a case of very personal writing stretched tight with a white blues skin that could make you jump out of yours.

Like it? You might. An ideal gift it ain't.

Ralph Traitor

water Survivors' answers no questions but neither does it tell lies. If anything, The Leaving Trains are victims of their own insistence on playing it so straight it tends to go right by you. And this one, produced with pinpoint accuracy by Eddie Mankey (Concrete Blonde), goes by the straightest, all clearcut or caustic rockin' punk blues stuff that could have been recorded anytime in the last ten years, worthy of note yet not the brilliance promised then withheld thrice before.

'Hurting Word' and 'Room At The Bottom' is the Trains writ large, heaving blues-rock amphetamine lurches with no frills needed to score the plain brown points. 'Come' retreads the Stooges path in style, while 'Extinction' finishes the album off just fine, leaving you... again... feeling between Trains.

Ralph Traitor



EDITED BY KEITH CAMERON

## PEOPLE GET READY

THE REAL PEOPLE  
'The Real People'  
(Columbia) \*\*\*\*

THE STARTING point: four tune-crazed scousers, '60s obsessives to a man, who also appreciate the benefits of riding on a good groove.

And the result? An album that plants itself in the sussed prole pop traditions of the Manc bunch while nodding to the past with a tad more reverence – a trad rock record that'll be loved by youngsters for whom "rock" is a dirty word. Its dance-friendly offerings are bound to draw them in, and more traditional tunes will change their modern minds.

'The Real People' harks back to pop's golden age, a time when diversity was the spice of life and formulas were frowned on. It's an eclectic debut, taking in the trappings of bagginess ('Window Pane', 'Open Up Your Mind'), moving through sensitive balladry ('For You', 'Words') and occasionally plumbing the depths of bombastic U2-isms – points lost there, for sure.

But no matter – the band's songs see them through. 'Wonderful' could be a chunk of prime 'Rubber Soul'-period Beatles; the dramatic 'In Your Hands' places a ridiculously catchy vocal line over strident acoustic guitars; and 'The Truth' comes up with a kooky rhythm and killer chorus that create one of the album's many surprises.

Sheer shock, after all, is this LP's trump card. It paints baffling pictures only Liverpoolians could render convincingly – of dole-plagued youths choosing to while away their days listening to ancient albums, and somehow combining this dope-laden retro-ism with enough hard-faced attitude to make accusations of revivalism irrelevant.

If trendy Londoners are to be believed, albums like 'The Real People' shouldn't exist: young people should be stealing sequencers and making machine-operated dance hits. But they're not. They're strapping on guitars and listening to old records and making music as good as this. Ha!

John Harris

SUSANNA HOFFS  
'When You're A Boy'  
(Columbia) \*\*\*\*½

AFTER STARDOM in The Bangles, Susanna Hoffs had to think carefully. Did she still want to be identified with The Bangles' delightful, obvious '60s and '70s obsessions? Or did she want to go for the mainstream, redefining their sound to suit the times?

In the event, Hoffs did both, and successfully. 'When You're A Boy' is evocative of classic '60s pop – you only have to hear the busy production pop soul of 'That's Why Girls Cry' to know that – but the hit 'My Side Of The Bed' epitomises her new direction, combining '60s influences with thoroughly contemporary AOR moves to produce a seamless, deceptively timeless pop that still manages to hark back to the good old days without idealising them.

'When You're A Boy' is about the art of pop, about designed causes and desired effects, about feelings that are only skin deep; 'Wishing On Telstar' is just candyfloss, infinitely shallow. But when, as on 'Something New', Hoffs gears down to the mellow moody, it sticks – because in pop, pretending is everything.

Predictably, on the second side Hoffs stretches. 'So Much For Love' is sophisticated pop, an erstwhile

showtune complete with synthetic frills. Recalling 'Madonna, but suffering from the comparison, it doesn't really work. But 'This Time', the deliberate high energy showcase rocker, works beautifully, landing somewhere between The Everlys, Phil Spector and the Stones. 'It's Lonely Out Here' is even better, a comparatively muscular rocker crammed with sweet backing vocals, garage organ and perversely antiseptic guitars.

And speaking of trash, how about a cover of Bowie's dumb 'Boys Keep Swinging' (from whence the title comes)? A choice not vindicated by a sycophantic but basically aimless arrangement, it's the only really bad decision on a good, if hardly great, album.

Ralph Traiton



SUSANNAH HOFFS

## BACK-TRACKS

Tracks from the vaults re-released and reviewed

TERRY RILEY  
'In C'  
(Edsel)  
LOU REED  
'Metal Machine Music'  
(RCA)

REISSUED FOR the first time on CD, these are two seminal avant garde works. Their reissue, for various reasons, is timely.

'In C' is very much the precursor to a lot of what is called 'new age' or 'ambient' music; it's one piece which lasts 42 minutes and ten seconds, a sparse, repetitive pattern which changes very slowly and subtly. So subtly, in fact that the changes are almost imperceptible, giving the piece a hypnotic quality. Either that or it'll totally bore your balls off!

Riley, along with John Cage, LaMonte Young and Tony Conrad, were termed 'minimalist' in the '60s, their music seen as an adjunct to the minimalist art of the time.

In fact, Riley has little in common with any of them. He is the only one who could really be described as minimalist – there is nothing here beyond the basics and that is exactly what makes it fascinating.

But whereas even those hostile to Riley might be able to sit through 'In C', even aficionados of 'Metal Machine Music' have rarely listened to it in its entirety.

'MMM' was released in 1975 by RCA's classical Red Seal label, an album that Reed claimed he had always wanted to make. In fact, this is a recording of feedback from amps without the involvement of any instruments. It's probably the logical conclusion of what Reed and Cale started on 'White Light White Heat', particularly 'Sister Ray'. It is also totally unlistenable.

The original vinyl issue had no set speed – it could be played at 78, 45 or 33 rpm – and was intended to be heard on headphones. One of those 'urban myths' circulating at the time said that there were frequencies on the LP that would trigger off epileptic fits. That did sales no end of good.

In fact, this was Reed shitting over his fans, his record company and, ultimately, himself. It remains strictly for Reed completists only, and even then of interest merely as an object. You will never play this all the way through. TU

YOUTH BRIGADE  
'Sink With Kalifornija'  
(Better Youth Records)

SHORT HAIRCUTS bring with them blurred politics – for instance, straight-edgers manage to be morally upright socialists, nazis, or some weird combination of the two.

At the beginning of the last decade, Better Youth Organisation – and in particular the band Youth Brigade, formed by BYO's founders, Shaun and Mark Stern – was kinda weird in that it was peddling an LA brand of punk firmly descended from British bands like Sham/Menace/Upstarts and the Oil! crowd, yet with a political stance completely at odds with the flag-waving yob mentality that characterised their overseas forebears.

They wasted no time in wiping their plate clean of all patriotic jock nonsense with the song 'Sink With California', from which this compilation takes its name: "Oi, I'm not from England/Je ne suis pas de France... Well I could say California/It means nothing to me/I

despise nationality'.

It appears here with the rest of the re-recorded version of their 'Sound And Fury' LP along with one track from the original version, the 'What Price EP' and nine tracks from their final live show in June '85. Buckets of fine positive anthemism whoah wo to chow down on. IL

THE ZOMBIES  
'The Zombies'  
(See For Miles)

HISTORY HASN'T been very kind to The Zombies. Cordoned off with the likes of Manfred Mann and Herman's Hermits as fey Britpop softies these last 20 years, they're only ever mentioned as Godlike when the conversation gets round to Colin Blunstone's sublime whispering vocal style.

OK, so they had 50 O-levels between them and they looked like five knock-kneed trainspotters, but thump the needle down on this collection of A and B-sides (spanning the Decca years of '64 to '67) and you're in 100 per cent beat group heaven. 'She's Not There' you know about (probably the greatest jazz pop single EVAH) but 'Tell Her No' and the very weird (and previously unreleased) 'I Want Her Back' are only slightly less enchanting reminders of their smokey beatnik cool.

The B-sides are far more vigorous white R&B things, the band shimmying through like a sophisticated Stones with Rod Argent's lazy Hammond organ as secret weapon. 'What More Can I Do' is a neurotic hustling blues, 'Just Out Of Reach' and 'She Does Everything For Me' are raging '60s frug-outs. If any of these un-Zombies-like recordings had made it onto A-sides, history's view of the band might have been a whole lot different.

Still, the perfect late night listen. PMoody

GRAND FUNK RAILROAD  
'Capitol Collectors Series'  
(Capitol)

F\*\*K ME! Grand Funk Railroad, now there's a ghost from the past. Back in the '70s, Grand Funk Railroad

were the biggest rock band in America – they meant absolutely bugger all in Britain, of course, which the 'trendies' (ha!) of the time put down to lack of taste.

Listening to this compilation, however, it's apparent why – nobody was sufficiently cloth-eared to buy their records apart from a sinister cult of provincial 14 year-olds.

The years have not, it must be said, been kind to their hit

'Footstompin' Music', which now just makes you want to cringe. 'We're An American Band', the Grand Funk Railroad anthem managed to cram every rawk an' roll cliché into one song and the version of 'The Locomotion' is a dirge.

During their career, GFR murdered a lot of songs – there is a truly dreadful version of 'Gimme Shelter' included here – but it has to be said that their own material

really stunk also.

When Grand Funk Railroad called it a day in 1978 (they reformed briefly in 1981), there was no national day of mourning. Unlike Detroit contemporaries The Stooges, The MC5 or Alice Cooper, they had no originality, no vision, nothing about which you could feel strongly one way or the other. They were like any other American band, only more so. I guess you had to have been there. TU

## DOORS OF PERFECTION



THE ORIGINAL Doors before Val Kilmer and Kyle MacLachlan joined the band

THE DOORS  
'The Doors – Music From The Original Motion Picture'  
(Elektra)

THE DOORS' may suffer from all the inadequacies of a soundtrack LP, from trying to cram too much of The Doors' history (and perplexingly a bit of The Velvet Underground's on the CD) onto one album, but the picture it gives of America's greatest, darkest band and (more importantly) its charismatic singer, feels more complete than that on either 'Absolutely Live' or 'The Best Of The Doors' – even if it does appear to be rewriting history somewhat by putting film stills of Val Kilmer, Kyle MacLachlan & Co on the cover.

The Doors' takes us through all the stages of the band's development. From Morrison's horribly adolescent poetry, which somehow works when set

to The Doors' music, through the band's early work like 'Break On Through' and 'The End' to their later classics 'Riders On The Storm', 'When The Music's Over' and 'LA Woman'.

The sound it captures is that of a band torn between the fading romance of late '60s America and the brutal reality that was about to follow. A band who perfectly captured the spirit of a generation who wanted the world, got it and discovered that there was nothing they could do to save themselves. Both 'The End' and 'Riders On The Storm' have a black nihilistic edge to their apparently catchy rock leanings that matches the feeling of the times.

Add to this Morrison's prose pieces, and you've got a potent mix that'll drag you deep down into the singer's black, often distressingly sad world.

There are a million reasons to love The Doors. On the strength of this album, Oliver Stone's latest film could very well be one of them. SK

# CHARTS

## UK ALBUMS

- 1 3 OUT OF TIME ..... REM Warner Brothers
- 2 - GREATEST HITS ..... Eurythmics RCA
- 3 2 AUBERGE ..... Chris Rea Magnet
- 4 6 THE COMPLETE PICTURE ..... Deborah Harry/Blondie Chrysalis
- 5 1 SPARTACUS ..... The Farm Produce
- 6 13 MUSIC FROM INSPECTOR MORSE ..... Barrington Pheloung Virgin
- 7 5 EX:EL ..... 808 State ZTT
- 8 4 THE WHITE ROOM ..... The KLF KLF Communication
- 9 8 WICKED GAME ..... Chris Isaak Reprise
- 10 15 THE VERY BEST OF ..... Joan Armatrading A&M
- 11 9 THE IMMACULATE COLLECTION ..... Madonna Sire
- 12 11 LISTEN WITHOUT PREJUDICE VOLUME 1 ..... George Michael Epic
- 13 14 THE VERY BEST OF ..... Elton John Rocket
- 14 7 CIRCLE OF ONE ..... Oleta Adams Fontana
- 15 12 INNUENDO ..... Queen Parlophone
- 16 16 INTO THE LIGHT ..... Gloria Estefan Epic
- 17 19 THE BEST OF FREE - ALL RIGHT NOW ..... Free Island
- 18 18 GREATEST HITS 1977-1990 ..... The Stranglers Epic
- 19 17 TIME'S UP ..... Living Colour Epic
- 20 - THE STORY OF THE CLASH VOLUME 1 ..... The Clash CBS
- 21 20 DEDICATION - THE VERY BEST OF ..... Thin Lizzy Vertigo
- 22 34 PILLS 'N' THRILLS AND BELLIES ..... Happy Mondays Factory
- 23 10 KILL UNCLE ..... Morrissey His Master's Voice
- 24 25 DOUBT ..... Jesus Jones Food
- 25 28 I'M YOUR BABY TONIGHT ..... Whitney Houston Arista
- 26 33 THE VERY BEST OF ..... The Bee Gees Polydor
- 27 31 MCMXCAD ..... Enigma Virgin
- 28 21 CARRERAS DOMINGO PAVAROTTI - CONCERT ..... Various Decca
- 29 22 THE SIMPSONS SING THE BLUES ..... The Simpsons Geffen
- 30 23 PEGGY SUICIDE ..... Julian Cope Island
- 31 27 FREE ..... Rick Astley RCA
- 32 - SLINKY ..... Milltown Brothers A&M
- 33 26 THE ESSENTIAL JOSE CARRERAS ..... Jose Carreras Philips
- 34 39 X ..... INXS Mercury
- 35 - SOUL DESTRUCTION ..... The Almighty Polydor
- 36 45 THE SOUL CAGES ..... Sting A&M
- 37 29 SERIOUS HITS... LIVE! ..... Phil Collins Virgin
- 38 44 ALL TRUE MAN ..... Alexander O'Neal Tabu
- 39 32 30 SOMETHING ..... Carter (USM) Rough Trade
- 40 - THE INCREDIBLE SOUND MACHINE ..... Mantronix Capitol
- 41 24 NIGHT RIDE HOME ..... Joni Mitchell Geffen
- 42 36 THE LOST BOYS - ORIGINAL SOUNDTRACK ..... Various Atlantic
- 43 37 PLEASE HAMMER DON'T HURT 'EM ..... MC Hammer Capitol
- 44 35 THE SINGLES COLLECTION 1984/1990 ..... Jimi Somerville London
- 45 - SOUL PROVIDER ..... Michael Bolton Columbia
- 46 48 LOOK SHARP! ..... Roxette EMI
- 47 40 RUNAWAY HORSES ..... Belinda Carlisle Virgin
- 48 38 MUSIC FROM TWIN PEAKS ..... Angelo Badalamenti Warner Brothers
- 49 30 PINK BUBBLES GO APE ..... Helloween EMI
- 50 46 CHOKE ..... The Beautiful South Go! Discs

Compiled by MRIB

## UK SINGLES

- 1 1 THE STONK/THE SMILE SONG ..... Various London
- 2 8 RHYTHM OF MY HEART ..... Rod Stewart Warner Brothers
- 3 14 WHERE THE STREETS HAVE NO NAME (I CAN'T TAKE MY EYES OFF YOU) ..... Pet Shop Boys Parlophone
- 4 3 JOYRIDE ..... Roxette EMI
- 5 2 SHOULD I STAY OR SHOULD I GO ..... The Clash Columbia
- 6 15 THE ONE AND ONLY ..... Chesney Hawkes Chrysalis
- 7 4 BECAUSE I LOVE YOU (THE POSTMAN SONG) ..... Stevie B Polydor
- 8 12 SECRET LOVE ..... Bee Gees Warner Brothers
- 9 5 IT'S TOO LATE ..... Quartz Mercury
- 10 23 LET THERE BE LOVE ..... Simple Minds Virgin
- 11 7 YOU GOT THE LOVE ..... Source featuring Candi Staton Truelove
- 12 13 THIS IS YOUR LIFE ..... Banderas London
- 13 10 UNFINISHED SYMPATHY ..... Massive Wild Bunch
- 14 18 LOOSE FIT ..... Happy Mondays Factory
- 15 17 LOSING MY RELIGION ..... REM Warner Brothers
- 16 11 LOVE REARS ITS UGLY HEAD ..... Living Colour Epic
- 17 9 MOVE YOUR BODY (ELEVATION) ..... Xpansions Optimism
- 18 - SIT DOWN ..... James Fontana
- 19 27 I'VE GOT NEWS FOR YOU ..... Feargal Sharkey Virgin
- 20 6 CRAZY FOR YOU ..... Madonna Sire
- 21 24 I'M GOING SLIGHTLY MAD ..... Queen Parlophone
- 22 29 SHE'S A WOMAN ..... Scritti Politti featuring Shabba Ranks Virgin
- 23 - OVER TO YOU JOHN ..... Jive Bunny Music Factory
- 24 25 BOW DOWN MISTER ..... Jesus Loves You More Protein
- 25 - BEEN CAUGHT STEALING ..... Jane's Addiction Warner Brothers
- 26 16 DO THE BARTMAN ..... The Simpsons Geffen
- 27 - SNAP MEGAMIX ..... Snap Arista
- 28 38 WEAR YOUR LOVE LIKE HEAVEN ..... Definition Of Sound Circa
- 29 45 CAN YOU DIG IT? ..... Mock Turtles Siren
- 30 20 (I WANNA GIVE YOU) DEVOTION ..... Nomad Rumour
- 31 32 HANGAR 18 ..... Megadeth Capitol
- 32 30 WHO? WHERE? WHY? ..... Jesus Jones Food
- 33 - SAY HELLO WAVE GOODBYE '91 ..... Soft Cell/Marc Almond Some Bizarre
- 34 19 OVER RISING EP ..... The Charlatans Situation Two
- 35 37 CHERRY PIE ..... Warrant Columbia
- 36 21 ALL RIGHT NOW ..... Free Island
- 37 - HUMAN NATURE ..... Gary Clail/On-U Sound System Perfecto
- 38 - PLAYING WITH KNIVES ..... Bizarre Inc Vinyl Solution
- 39 - CARAVAN ..... Inspiral Carpets Mute
- 40 33 DON'T GO MESSIN' WITH MY HEART ..... Mantronix Capitol
- 41 - GREASE - THE DREAM MIX ..... Various Polydor
- 42 22 TODAY FOREVER EP ..... Ride Creation
- 43 28 GET HERE ..... Oleta Adams Fontana
- 44 39 AROUND THE WAY GIRL ..... LL Cool J Def Jam
- 45 - WHAT IS THIS THING CALLED LOVE? ..... Alexander O'Neal Tabu
- 46 - WORD OF MOUTH ..... Mike And The Mechanics Virgin
- 47 - HERE WE GO ..... C&C Music Factory Columbia
- 48 - BY MY SIDE ..... INXS Mercury
- 49 - HIGH WIRE ..... The Rolling Stones Rolling Stones
- 50 - YESTERDAY TODAY ..... Ocean Colour Scene Phffft

Compiled by MRIB

## 5 YEARS AGO

### ALTERNATIVE

- 1 2 THE TRUMPTON RIOTS ..... Half Man Half Biscuit Probe Plus
- 2 1 POGUETRY IN MOTION ..... The Pogues Stiff
- 3 4 STRIPPED ..... Depeche Mode Mute
- 4 3 SHEEP ..... The Housemartins Go! Discs
- 5 5 GIVING GROUND ..... The Sisterhood Merciful Release
- 6 8 SOMEWHERE IN CHINA ..... The Shop Assistants 53rd & 3rd
- 7 7 HOT GIRLS IN LOVE ..... The Cherry Bombz Lick
- 8 6 SEETHROUGH ..... The Guana Batz ID Records
- 9 10 XXSEX ..... We've Got A Fuzzbox And We're Gonna Use It Vindaloo
- 10 - EVERYTHING'S BRILLIANT ..... The Membranes Intape
- 11 24 ONCE MORE ..... The Wedding Present Reception
- 12 11 ALL DAY LONG ..... The Shop Assistants Subway Organisation
- 13 13 CAN YOUR PUSSY DO THE DOG? ..... The Cramps Big Beat
- 14 - UPSIDE DOWN ..... The Jesus And Mary Chain Creation
- 15 12 HERE COMES THE MAN ..... Boom Boom Room Fun After All
- 16 9 LIKE AN ANGEL ..... The Mighty Lemon Drops Dreamworld
- 17 17 THERESE ..... Bodines Creation
- 18 - BLUE MONDAY ..... New Order Factory
- 19 15 THE FILTH AND THE FURY ..... Icons Of Filth Mortarhate
- 20 - TIME IS MONEY (BASTARD) ..... Swans K422

## 10 YEARS AGO

### ALTERNATIVE

- 1 1 CEREMONY ..... New Order Factory
- 2 3 FOUR FROM TOYAH EP ..... Toyah Safari
- 3 2 NAGASAKI NIGHTMARE ..... Crass Crass
- 4 4 UNEXPECTED GUEST ..... UK Decay Fresh
- 5 7 IS VIC THERE? ..... Department S Demon
- 6 - D-DAYS ..... Hazel O'Connor Albion
- 7 6 DREAMING OF ME ..... Depeche Mode Mute
- 8 20 BELA LUGOSI'S DEAD ..... Bauhaus Small Wonder
- 9 5 CARTROUBLE ..... Adam And The Ants Do It
- 10 8 GIVE ME PASSION ..... Positive Noise Static
- 11 11 TRANSMISSION ..... Joy Division Factory
- 12 10 ZEROX ..... Adam And The Ants Do It
- 13 - LOVE WILL TEAR US APART ..... Joy Division Factory
- 14 17 IT'S OBVIOUS/DIET ..... Au Pairs Human
- 15 12 BLOODY REVOLUTIONS/PERSONS UNKNOWN ..... Crass/Poison Girls Crass
- 16 9 BULLSHIT DETECTOR ..... Various Crass
- 17 - TELL ME EASTER'S ON FRIDAY ..... Associates Situation 2
- 18 19 ORIGINAL SIN ..... Theatre Of Hate SS
- 19 - POOR OLD SOUL ..... Orange Juice Postcard
- 20 13 LET THEM FREE ..... Anti-Pasti Rondelet EP

## MUSIC VIDEO

- 1 3 THE COMPLETE PICTURE ..... Deborah Harry/Blondie Chrysalis
- 2 2 ANNIVERSARY WALTZ ..... Status Quo Castle Music Pictures
- 3 4 THE IMMACULATE COLLECTION ..... Madonna WMV
- 4 1 IN CONCERT ..... Carreras/Domingo/Pavarotti PolyGram Video
- 5 7 GREATEST VIDEO HITS ('80-'90) ..... INXS PolyGram Video
- 6 10 JUSTIFY MY LOVE/MTV VOGUE ..... Madonna WMV
- 7 - PLEASE HAMMER DON'T HURT 'EM ..... MC Hammer PMI
- 8 9 SERIOUSLY LIVE ..... Phil Collins Virgin
- 9 - THE VERY BEST OF ..... Elton John PolyGram Video
- 10 - POSITIVE MENTAL OCTOPUS ..... Red Hot Chili Peppers PMI

Compiled by Gallup

## METAL SINGLES

- 1 1 LOVE REARS ITS UGLY HEAD ..... Living Colour Epic
- 2 2 HANGAR 18 ..... Megadeth Capitol
- 3 - BEEN CAUGHT STEALING ..... Jane's Addiction Warner Brothers
- 4 4 CHERRY PIE ..... Warrant Columbia
- 5 3 NOT A MINUTE TOO SOON ..... Vixen EMI USA
- 6 - A TOUCH OF EVIL ..... Judas Priest Columbia
- 7 - THE BOYS ARE BACK IN TOWN ..... Thin Lizzy Vertigo
- 8 7 SENSIBLE SHOES ..... David Lee Roth Warner Brothers
- 9 - WAITING FOR LOVE ..... Alias EMI
- 10 6 LOVE WALKED IN ..... Thunder EMI

## METAL ALBUMS

- 1 1 TIME'S UP ..... Living Colour Epic
- 2 2 DEDICATION - THE VERY BEST OF ..... Thin Lizzy Vertigo
- 3 - PINK BUBBLES GO APE ..... Helloween EMI
- 4 3 YOUNG GODS ..... Little Angels Polydor
- 5 4 BACKSTREET SYMPHONY ..... Thunder EMI
- 6 5 ROCKING ALL OVER THE YEARS ..... Status Quo Vertigo
- 7 10 CHERRY PIE ..... Warrant Columbia
- 8 - RITUAL DE LO HABITUAL ..... Jane's Addiction Warner Brothers
- 9 - CORNERSTONES 1967-1970 ..... Jimi Hendrix Polydor
- 10 6 A LITTLE AIN'T ENOUGH ..... David Lee Roth Warner Brothers

Compiled by Spotlight Research

## MARK PHILLIPS 10

- 1 THE RIDE EP ..... Ride
- 2 OH NO NOT MY BABY ..... Rod Stewart
- 3 THEME FROM 'SHAFT' ..... Isaac Hayes
- 4 D-I-V-O-R-C-E ..... Tammy Wynette
- 5 TOUCH ME I'M UP THE STICK ..... Mudhoney
- 6 THERE AIN'T NO THIN' LIKE SHAGGIN' ..... The Tams
- 7 TONKIN IN YOUR SLEEP ..... Crystal Gayle
- 8 STUD BY YOUR MAN ..... Tammy Wynette (again)
- 9 CARELESS WHOPPER ..... George Michael
- 10 HORN FREE ..... Matt Munro

Compiled by Muff O'Clit

## PLEASUREDOME 20

- 1 HYPERREAL (WILLIAM ORBIT MIX) ..... The Shamen
- 2 SINFUL ..... Pete Dinklage and The Farm Siren
- 3 PLAYING WITH KNIVES ..... Bizarre Inc Vinyl Solution
- 4 FEEL THE VIBE ..... Blending White Label
- 5 CAN U DIG IT ..... Mock Turtles Siren
- 6 DON'T CROSS THE TRACKS ..... Diane Brown & Barry Sharpe ffr
- 7 LIFE AND DEATH ..... World Of Twist Circa
- 8 BOB'S YER UNCLE ..... Happy Mondays Factory
- 9 TECHNO BELL ..... 808 State ZTT
- 10 JUST TRY ME ..... First Offence Blip
- 11 CARAVAN (NAKEO MIX) ..... Inspiral Carpets Mute
- 12 WE NEED FREEDOM ..... Antiko Baia Degli Angeli
- 13 HUMAN NATURE ..... Gary Clail Perfecto
- 14 VERY EMOTIONAL (FARLEY MIX) ..... The Farm Produce
- 15 SENSURROUND ..... Blind Faith White Label
- 16 I LEFT MY WALLET IN EL SEGUNDO ..... A Tribe Called Quest Jive
- 17 LOVE IT FOREVER ..... Johnny Parker CBR
- 18 OPPORTUNITY 3 ..... The Charlatans Situation Two
- 19 NO COKE ..... Dr Alban Logic
- 20 SPICE (REMIX) ..... Eon Vinyl Solution

Compiled by DJ Dave Booth, The Pleasuredome - every Friday at The Dome Club, Junction Road, London NW5



LIVING COLOUR: rear their ugly dreads

## INDIE SINGLES

1	4	LOOSE FIT	Happy Mondays Factory
2	3	(I WANNA GIVE YOU) DEVOTION	Nomad Rumour
3	1	TODAY FOREVER EP	Ride Creation
4	2	OVER RISING	The Charlatans Situation Two
5	7	PLAYING WITH KNIVES	Bizarre Inc Vinyl Solution
6	6	SAME SONG	Digital Underground Big Life
7	5	3AM ETERNAL	The KLF KLF Communications
8	-	GIMME SOME	Pat & Mick PWL
9	-	BACK BY DOPE DEMAND	King Bee 1st Base
10	9	EVERYBODY (ALL OVER THE WORLD)	FPI Project Rumour
11	8	TAKE ME AWAY	True Faith with Final Cut Network
12	-	BETTER OFF WITHOUT YOU	Hazell Dean Lisson
13	11	BLINDFOLD EP	Curve Anxious
14	16	WAITING FOR A STAR TO FALL	Boy Meets Girl Hollywood
15	12	I'M READY	Caveman Profile
16	-	MIX BACK IN TIME	Rico SMP
17	10	WHAT DO I HAVE TO DO	Kylie Minogue PWL
18	20	NASTY RHYTHM	Creative Thieves Stress
19	17	ONE MORE TRY	Timmy T Dino
20	15	UNDER SIEGE	Sepultura Roadrunner
21	13	MAGIC	Cud Imaginary
22	-	LOLITA	Apollo 440 Reverb
23	-	N-R-GEE	N-R-GEE Posse D-Zone
24	14	FOUNTAIN O' YOUTH	Candyland Non Fiction
25	25	ALL TOGETHER NOW	The Farm Produce
26	22	WALK AWAY	Del Shannon Silvertone
27	-	LITTLE THINGS IN LIFE	Green On Red China
28	23	ANIMAL/SHOUT	Man Machine Outer Rhythm
29	24	THINKIN' ABOUT YOUR BODY	2 Mad Creation
30	19	CELESTE	The Telescopes Creation
31	28	TO HERE KNOWS WHEN	My Bloody Valentine Creation
32	33	BASS & BUZZ	Charlie Says Movin' Shadows
33	27	MORNINGRISE	Slowdive Creation
34	39	SNAG	Bleach Way Cool
35	31	IF ONLY THESE LIPS COULD SPEAK	Ann Breen Play
36	42	RIDE EP	Ride Creation
37	29	X-O-CET	Freshtrax/Ace II Beat Farm
38	26	DUNNO WHAT IT IS (ABOUT YOU)	Beatmasters Rhythm King
39	37	TAKE ME AWAY	Jay Mondl Raw Bass
40	49	PLAY EP	Ride Creation
41	38	SERVE TEA, THEN MURDER	Hardnoise Music Of Life
42	-	LIBERATION MALFUNCTION	Phase One Creed
43	34	THE BEE (REMIX)	Scientist Kickin'
44	32	STONEWALL	Annihilator Roadrunner
45	44	FALL EP	Ride Creation
46	47	BLOODSPORT FOR ALL	Carter (USM) Rough Trade
47	35	REPORT TO THE DANCEFLOOR	Energise Network
48	-	ENJOY THE SILENCE	Depeche Mode Mute
49	-	TREASURE	Josi Without Colours Survival
50	50	MADCHESTERRAVEON	Happy Mondays Factory

Compiled by Spotlight Research



CHRIS ISAAK: no peace for the wicked

## INDIE ALBUMS

1	1	SPARTACUS	The Farm Produce
2	2	THE WHITE ROOM	The KLF KLF Communications
3	4	PILLS 'N' THRILLS & BELLYACHES	Happy Mondays Factory
4	3	30 SOMETHING	Carter (USM) Rough Trade
5	6	THE REAL RAMONA	Throwing Muses 4AD
6	7	PIOUHG	Butthole Surfers Rough Trade
7	13	NOWHERE	Ride Creation
8	11	SOME FRIENDLY	The Charlatans Situation Two
9	9	THE TRACKS OF MY TEARS	Various Dino
10	12	RHYTHM OF LOVE	Kylie Minogue PWL
11	20	THE STONE ROSES	The Stone Roses Silvertone
12	8	RECURRING	Spacemen 3 Fire
13	16	101 DAMNATIONS	Carter (USM) Big Cat
14	10	ROCK 'N' ROLL LOVE SONGS	Various Dino
15	18	BOOMANIA	Betty Boo Rhythm King
16	17	VIOLATOR	Depeche Mode Mute
17	15	THE SKY IS FALLING	Jello Biafra/Nomeansno Alternative Tentacles
18	-	REGGAE HITS VOL 9	Various Jetstar
19	21	THAT LOVING FEELING VOL III	Various Dino
20	24	EN-TACT	The Shamen One Little Indian
21	14	BIRDLAND	Birdland Lazy
22	22	INDIE TOP 20 VOL XI	Various Beechwood
23	-	PETER HETHERINGTON: SONGS	Various Mawson And Wareham
24	23	BACHARACH & DAVID - THE SONGS	Various Dino
25	-	8-WAY SANTA	Tad Subpop
26	19	DREAMING	Patsy Cline Platinum Music
27	29	LIFE	Inspirial Carpets Cow
28	-	MADSTOCK	Candyflip Debut
29	-	THE HEALER	John Lee Hooker & Friends Silvertone
30	-	PASSION AND WARFARE	Steve Vai Food For Thought

Compiled by Spotlight Research



THE MEMBERS: go to the wall

## ON THE DECK

Andy 'Baggie' Peart  
INCISION ..... The Venus Beads Emergo LP  
GOD FODDER ..... Ned's Atomic Dustbin Furtive LP  
EVERYTOWN ..... Shelleys Children Peasants Revolt 12-inch

John Harris  
CAN YOU DIG IT? ..... The Mock Turtles Siren 45 chart stars, at last  
LEMONSTONE DESIRED ..... Rain Columbia 45—a grower  
YOU LOVE US ..... Manic Street Preachers A single... sometime

James Robert  
SARAH CD ..... Sun Carriage Wiiiija 12-inch  
FIRST PLANE HOME ..... Thee Headcoates Hot Hangman newie  
MISSING LINKS VOLUME 2 ..... Link Wray Norton LP

Sam 'Indie' King  
HEY ASSHOLE ..... 1,000 Homo DJs Latest Alien assault on the Tory Party  
THE SEVERED GARDEN (ADAGIO) ..... The Doors They're coming to take me  
PLAYING WITH KNIVES ..... Bizzare Inc On the dancefloor

Keith Cameron  
NOT BIZARRE LOVE TRIANGLE ..... Bingo Hand Job Live at the Borderline  
FLYING TO VEGAS ..... Papa Sprain Forthcoming enigma on H Ark!  
BORN FREE/OH! MR SONGWRITER ..... Vic Reeves Single of the year

Mr Spencer  
SONS OF THE STAGE ..... World Of Twist Weirdly wonderful pop 45  
TRISTESSA ..... Smashing Pumpkins Sub Pop scorching  
THE SUPERSONIC STORYBOOK ..... Urge Overkill Fabbo Touch & Go LP

Tommy Udo  
OUTSHINE THE SUN ..... The Belltower Ultimate demo track  
MY YOUNGEST SON CAME HOME TODAY ..... Billy Bragg and Bingo Hand Job  
ROCKET 88 ..... Warrior Soul From forthcoming Geffen album

Paul Moody  
YESTERDAY TODAY ..... Ocean Colour Scene The new Brum beat!  
SHE'S GOT ALL THE WORLD ..... Top Island 45  
GIRL ON A BICYCLE ..... Penny Arcade Demo tape special

## DANCEFLOOR

## ALTERNATIVE

1	1	HUMAN NATURE	Gary Clail/On-U Sound Perfecto
2	5	CAN YOU DIG IT?	Mock Turtles Siren
3	8	HAPPY	Ned's Atomic Dustbin Furtive
4	15	LOOSE FIT	Happy Mondays Factory
5	-	CARAVAN (MIXES)	Inspirial Carpets Mute
6	4	OVER RISING	The Charlatans Beggars Banquet
7	7	WHO? WHERE? WHY?	Jesus Jones Food
8	18	MAGIC	Cud Imaginary
9	38	OH YES	Paris Angels Sheer Joy
10	2	3AM ETERNAL	KLF KLF Communications
11	3	BLOODSPORT FOR ALL	Carter (USM) Rough Trade
12	14	BIG CITY	Spacemen 3 Fire
13	12	OPPORTUNITY 3	The Charlatans Beggars Banquet
14	40	PEARL	Chapterhouse Dedicated
15	-	DRIVE THAT FAST	Kitchens Of Distinction OLI
16	-	TODAY FOREVER EP	Ride Creation
17	16	GODLIKE EP	The Dylans Situation 2
18	-	TEN LITTLE GIRLS	Curve Anxious
19	19	TREMOLO EP	My Bloody Valentine Creation
20	-	THERE'S NO OTHER WAY	Blur Food
21	10	WAGON	Dinosaur Jr blanco y negro
22	9	IN YER FACE	.808 State ZTT
23	-	SONS OF STAGE	World Of Twist Circa
24	22	COUNTING BACKWARDS	Throwing Muses 4AD
25	27	WHICH WAY SHOULD I JUMP	The Milltown Brothers A&M
26	-	LOST IN MUSIC	Stereo MC's 4th & Broadway
27	24	CELESTE	The Telescopes Creation
28	-	LOSING MY RELIGION	REM WEA
29	32	BEAUTIFUL LOVE (MIXES)	Julian Cope Island
30	36	NEW WORLD ORDER	Test Dept Jungle
31	29	FOUNTAIN O' YOUTH	Candyland Fiction
32	11	MOTOWN JUNK	Manic Street Preachers Heavenly
33	-	BEEN CAUGHT STEALING	Jane's Addiction WEA
34	-	WEAR YOUR LOVE LIKE HEAVEN	Definition Of Sound Circa
35	-	SNAG EP	Bleach Way Cool
36	6	I BELIEVE	EMF Parlophone
37	33	BEDSITTER	Carter (USM) Rough Trade
38	17	HIPPYCHICK	Soho S&M
39	21	SLIVER	Nirvana Sub Pop
40	30	X, Y AND ZEE	Pop Will Eat Itself RCA

Compiled by Streets Ahead, 8 Granville Park, London SE13 7EA

## WHERE ARE THEY NOW?

## The Members

**N**OW LET'S get this straight: The Members weren't your run of the mill Woolworths punk band. After all, their lead singer was called Nicky Tesco! Picked up by Virgin on the strength of scratchy first single 'Solitary Confinement' they gobbed out the best record of 1979 in first major release 'Sound Of The Suburbs'. A tiny teenage rage featuring a nagging mum and the old man out washing the car, it was a song to fail your 'O' Levels to. Follow-up skank 'Offshore Banking Business' caused a similar furore.

"JC the guitarist used to work in a Merchant Bank," explains Nicky Tesco, "and so the words to that song were spot on about all the dodgy deals involved. There were questions asked about it in the Bahamas Parliament, and big articles in a leading Wall Street journal."

Third Virgin release 'Killing Time' couldn't match it, and despite the acclaimed '1980 - The Choice Is Yours' LP The Members were axed. A revival of sorts came about with the Steve Lillywhite collaboration 'Working Girl', which received blanket coverage on MTV in America, but the expected hit over there never materialised. Endless US tours soon proved fatal, and Nicky left the band in 1983 to form 'GoGo Rock' outfit Bad Man Wagon before moving on to the Leningrad Cowboys, the Finnish outfit who starred in Aki Kaurismaki's film *Leningrad Cowboys Go America*. Tunesmith JC Carroll became involved in the fashion industry and now owns mega-trendy clothes shop The Dispensary, while bassist Chris Payne returned to his original career as an electrical engineer. Lead guitarist Nigel Bennett was less fortunate, and was last seen playing with a well worn Vibrators, and drummer Adrian Lillywhite (brother of Steve) is involved in music business management.

Of late, Nicky Tesco has concentrated on an acting career and was recently in the highly acclaimed 'I Hired A Contract Killer', directed by Finnish director Kaurismaki, with fellow punk-with-a-funny-name Joe Strummer.

"We wrote 'Suburbs' as a reaction against that whole punk street credibility thing," Nicky remembers. "We'd go up to London to do a photo session in a dirty alleyway, and there'd be about six other groups queueing up who'd all come from the suburbs for the day like us!"

The Gravedigger

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To win, all you have to do is climb the north face of **Sue Buckley's Prize X-Word**, filling in the relevant answers as you go. Put your entry in an envelope, together with your name and address, and don't forget to list the available formats (CD, vinyl or cassette) in order of preference, as we've only ten of each. Then pop down to the village post box and send the lot to us here at **Sounds Very Black Prize X-Word, Ludgate**



THE ORIGINAL 'Sally Cinnamon' Stone Roses: they weren't always cool 'n' trendy

**House, 245 Blackfriars Road, London SE1 9UZ, to arrive no later than April 2. Don't forget to mark your entries 'What A Lot Of Indie Pop!' or, inexplicably, they'll wind up in the bin.**

## TRIVIA QUIZ

When the BBC banned "sensitive" records during the Gulf War it wasn't the first time it had been faced with pop music tackling the thorny subject of **WAR**. From draft dodging in the '50s to the Gulf, the rock world has had a lot to say on the subject. And here's 20 brain tingers to find out what you know. Questions by **Sue Buckley**.

1. Which Mudhoney man has just released a version of Bob Dylan's 'Masters Of War'?
2. Name the '60s veteran anti-war folkie whose anthems have included 'Draft Dodger Rag' and 'Talking Vietnam Blues'.
3. Donovan had a '60s hit with the anti-war song 'The Universal Soldier'. Which duo hit back with 'The Universal Coward'?
4. Which classic '60s anti-war song contained the lyric, "There ain't no time to wonder why/Whoopee!!! We're all gonna die!"?
5. Who wrote the anti-Falklands War song 'Shipbuilding'?
6. ... and who chronicled the civil war in 'Lebanon'?
7. Frankie Goes To Hollywood recorded a version of 'War' but who made the original?
8. Who wanted to 'Stop The Cavalry'?
9. Name the weird group who wanted to 'Send Batman To Vietnam'!
10. 'Okie From Muskogee' was an anti-anti-war song - who was the 'Okie'?
11. What John Lennon song was used at the end of *The Killing Fields*?
12. Which pop classic told the story of a crippled Vietnam veteran and his cheatin' wife who sneaked to town every night?
13. In what year did Elvis Presley become a GI?
14. 'An Open Letter To My Teenage Son' was an American Top Ten hit. In it a father told his son that he'd disown him if he dodged the draft. Who was the hitmaker?
15. What was the title of Paul Hardcastle's Vietnam War-related number one?
16. Who hated the army and the RAF?
17. Which band made indie waves with 'Nagasaki Nightmare'?
18. 'Enola Gay' was the plane that delivered that nightmare - who had a hit with it?
19. Which Jam hit was an oblique side swipe at school cadet schools?
20. "War is stupid and people are stupid" stated a famous pop group. Who were they?



15. 12 across is adamant (1.4.4.4)
17. Beach Boys' very fave sounds (3)
18. Presley's very old dog (4)
19. South African epic from Peter Gabriel (4)
21. See 29 across
22. Cilla Black asked him what's it all about (5)
23. The Supremes did it in the name of love (4)
24. Who's on Dylan's side? (3)
26. He landed on water in '86 (4.5)
29. and 21 down. Dirty deed doers (1.1.1.1)
30. Crap musical...brill label! (5)
31. Queen's united hope (3.6)

13. Boss mechanic (4)
14. Creature with a Dooh Dah Band! (5.3)
16. The dock beats REM (3.2.4)
18. You could take this soul label to court (3)
20. According to the disco hit, what can you blame it on? (6)
25. Hazel/James (4)
27. 1980 dramatists (3)
28. ... and 1982's mechanix (1.1.1)
29. UB40 man in formal initiation (3)

### TRIVIA QUIZ ANSWERS

1. 'Freewheelin'' by Mark Arm 2. Phil Ochs 3. Jan And Dean 4. Country Joe And The Fish's 'Feel Like I'm Fixin' To Die' 5. Elvis Costello 6. The Human League 7. Edwin Starr 8. Jona Lewie 9. Seeds Of Euphoria 10. Merle Haggard 11. 'Imagine' 12. 'Ruby Don't Take Your Love To Town' 13. 1958 14. Victor Lundberg 15. 'Nineteen' 16. The Clash in 'Career Opportunities' 17. Crass 18. OMD 19. 'Eton Rifles' 20. Culture Club in the 'War Song'

### LAST WEEK'S ANSWERS

- ACROSS**  
 1. Jim Morrison 5. Jam 7. Hothouse Flowers 10. New Jersey 11. Elton 13. Jimi Hendrix 17. Ten 18. Hall 19. Basie 20. Cats 21. Village 24. Adam 25. Panama 27. Mel 28. Zombie Birdhouse
- DOWN**  
 1. Johnny Hates Jazz 2. Motown Junk 3. Roses 4. Noone 5. Joe 6. Mason 8. Over My Head 9. Flying 12. Texas 14. Hills 15. Rubella 16. The Real Me 22. Aim 23. Farm 25. Pie 26. Air

### SNUB AND SKID ROW WINNERS

You wanted a snub and a snub you shall have. A Messum, Clive Jones, Frank Dolan, Alan Ewart, Owen Bogue, Gwilym B Jones, George Drever, Rebecca Kelly, Sharon Williams and D Radnedge all wisely chose the fantastic selection of indie vibes on the *Snub* TV compilation as their X-Word prize. Those who prefer their music more on the 'heavy' side wished for a Skid Row video, and by gum they shall have it. They are: Gary Atkins, Robbie Henderson, Debby Lewis, PS Johnson, S Bunting, T Gray, Gary Wright, S Kay, Mick McMockmack and Perry Wilson.

- ACROSS**
1. Who's enlightened? (3.8)
  6. Pepsi jacksters (3)
  8. 29 down spotted one in the kitchen (3)
  9. Pop man (4)
  10. Soft paraders came to the end (5)
  12. Tom Petty's a mole! (7)
  13. Label packed in a firm carton (1.1.1)
  14. Whispering Harris (3)

- DOWN**
1. Roxy Music revealed her name (8.5)
  2. Blue ones for 26 across (5)
  3. Wall man! (5.6)
  4. Funk stone family man! (3)
  5. and 7 down. Happy lot! (4.6.7)
  6. Womack and Womack suffered a love one (1.1.1)
  7. See 5 down
  11. Art Of Noise got close to it (4)

### BY NICK WRIGHT





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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

## Out of the kitchen

**S**O CHARLIE 'Sexist' Endell thinks Kristin Hersh is a housewife (*Sounds* March 9) – that's funny I always figured she was a working musician and songwriter, and a damn fine one at that. Charlie probably thinks that when Kim Deal plays with the Pixies, she's on holiday from the typing pool or something.

Wake up, this is 1991! It's now OK to respect women for their creative output without *still* trying to stereotype them.

SARA, Maidstone, Kent

Sara, give us a ring on 071-921 5900 with your album choice

**T**HANKS TO Trish Jaega for borrowing my soapbox and pointing out the shortist attitude prevalent at most gigs (*Sounds* March 16). You'd be bloody amazed at the number of tall people who seem to think I'm asking for a kick in the face when I politely tap them on the shoulder and ask if they wouldn't mind standing behind me as I only reach their shoulders.

She did, however, fail to mention the other obstacle I quite frequently encounter: The Courting Couple. If I haven't got Big Daddy's twin brother in front of me, it's the couple whose greatest quest is to become 'one true being'. A small message to you: *Don't f\*\*king snog in front of me!*

Remember, I pay the same ticket price as you and I'm entitled to see the band.

TANYA BEVAN (short on height but long on temper), Middlesex

like many other people, I can't go.

Don't the organisers realise May and June is the time for GCSEs, 'A' levels and University examinations and that a large proportion of those attending these one-day events are students? Wouldn't it make sense to arrange them on a date everyone could attend?

How about July and August when most people can attend. Oh sorry, I forgot. You're all on holiday then.

MARTIN STOKES, Liverpool

**P**LEASE, PLEASE, please could you print some more photos of Black Francis, top crooner with indie-dance band the Pixies, tied naked to a bed dressed only in industrial safety glasses and a cheeky grin. Swarfega is optional.

ROB EGAN, Stevenage



**S**O PAICE is Purple's keyboardist! (*Sounds* March 16). Does George Berger know anything about rock? Perhaps he knows about football – in which case, can he comment on the British version of the sweeper system being inferior to the

Continental *libero* as three centre backs mark areas as opposed to two man markers and a free man?

Does he know what Saddam Hussein and Glenn Hysen have in common? Both are crap in the air and neither can defend!

Can he explain why no one takes my desire to have Franz

Beckenbauer in Kenny's job seriously?

I am sorry, I'm rambling. Music is very interesting and the redoubtable Mr Berger writes lots of very interesting things about it – but football is the centre of the universe, isn't it?

G SYMINGTON, Liverpool

## Oi!-riding

**A**LTHOUGH I totally agree with Sammy The Slade Fan (*Sounds* March 9), I think his figure of over a million Oi! records sold is well under. Just think back to how many hit singles and albums Sham 69, Angelic Upstarts and the Cockney Rejects had, let alone the likes of Blitz, Infa Riot and 4-Skins whose debut albums all charted as did the classic 'Carry On Oi!' album. Add to this the sales of Cock Sparrer, Peter And The Test Tube Babies, Violators, The Blood... the list is endless and so probably are the sales. But at a rough estimate there must have been at least 1.5 million albums and over 2.5 million singles sold. Laugh you may, but didn't each Sham 69 Top Ten single sell over 250,000 copies?

What about bands like The Business whose 'Smash The Discos' Indie chart Top Five sold 30,000? Let's remember this was nearly ten years ago, not in these lean times when 30,000 would probably put you at number one in the singles charts... Laughing? Remember New Kids On The Block anyone?

And this was without the help of any UK radio play (I think John Peel played about five Oi! records, organised a 4-Skins session and bottled out) and absolutely no TV – unlike today's 'indie' bands who have a host of crap trendy shows to appear on. In that context Oi! doesn't seem such a joke.

While on the subject of The Business, weren't they the first real soccer casual band (I use that word instead of

Bushell's silly 'Herbert') whose members, entourage and following included well known 'faces' from clubs as diverse as Millwall, West Ham, Chelsea, Leeds, Middlesbrough and even Glasgow Rangers! Check out the excellent *Diary Of A Soccer Hooligan* by Aberdeen casuals or Adam Porter's 'Saturday Afternoon Fever' article in *Zig Zag* magazine if you don't believe me.

None of the figures include sales by Toy Dolls, Adicts, Vice Squad or UK Subs who were all followed by the Oi! crowd, or any of the Apocalypse Now punk bands like Discharge, GBH and The Exploited which went hand in hand with Oi! in the early '80s. Wasn't it these bands along with Blitz and The Blood that spawned thrash metal? And haven't Last Resort, The Business and Blitz been cited time and time again by hardcore groups like Agnostic Front, Effigies, Slapshot, Warzone, Murphy's Law and (*we get the drift - ed*) Killing Time as major influences... not bad for a music that was supposed to mean nothing! That is except the trendy middle class media types who saw it as a fascist-inspired music cult to convert members. If that is the case, why does Skrewdriver's Blood & Honour movement do so much to distance itself from the 'lefty Oi! scene'?

Let's have a feature on early '80s Oi! and punk. Yes it's nostalgia but so are the '60s features and we're constantly having that shit rammed down our throats.

PAUL BAILEY

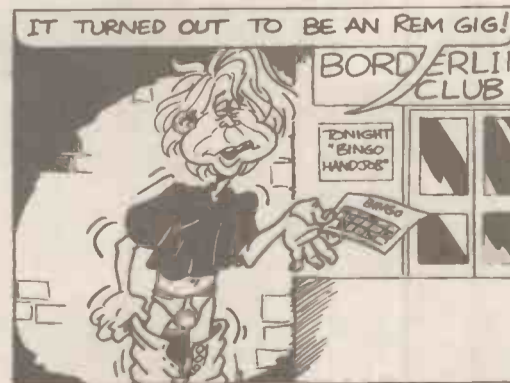
**I**GOT my March 16 issue of *Sounds* and saw on the cover 'A Day In The Life Of A Glam Rocker'. Oh yeah, I thought, another piss-take. Well, thanks for using at least some intelligence when talking to Carri and his friends, for *not* taking the piss, and for listening seriously – unlike a couple of other papers I could mention, who would have had a bloody field day.

It just shows you gotta be the best and most unbiased rock weekly around, something you achieve by covering *every* aspect of music... Yeah even Glam. Cheers.

A GLAMMY, Doncaster

**H**AS NO one else noticed the irony of Happy Mondays, Northside and The Farm playing at Elland Road, the original cradle of football hooliganism during the '70s? Makes you think doesn't it?

JOEL P LAMOWSKY, Shepherds Bush, London



BY KEV F. & A. PEN

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