

MAY 13, 1989 60p

SOUNDS

● ELVIS COSTELLO:
SUNDAY NIGHT AT THE
LONDON PALLADIUM

MOMUS
LUNACHICKS
WE ARE GOING
TO EAT YOU
MUDHONEY
SOUNDGARDEN
ULTRA VIVID SCENE
BRIT PACK IN
SCOTLAND

● LIVES:
THE MISSION,
HAPPY MONDAYS,
SHAMEN



SONIC YOUTH PLAY RUSSIAN ROULETTE

EXCLUSIVE REPORT FROM MOSCOW AND KIEV

FIRST REPORTS

REM get their green wellies out

New earth-conscious single out next week



REM: THE crush groovers

REM HAVE a new, ecologically-sound single out next Monday. Taken from the album 'Green', 'Orange Crush' comes as a limited edition 7-inch boxed set – the packaging made from recycled paper – and includes a tour poster featuring written messages from environmental groups such as Greenpeace, Ark and Friends Of The Earth. 'Orange Crush' comes with a previously unreleased version of Suicide's 'Ghost Riders', while the 12-inch and CD single have a cover of Syd Barrett's 'Dark Globe'. REM's 13-date British tour starts in Leicester on May 17.

Stiv sacks entire band onstage

IN WHAT he claims to be a rock 'n' roll first, Lords Of The New Church vocalist Stiv Bators sacked his entire band onstage last week. Bators claims that while he was laid up with a back injury several months ago, the rest of the Lords advertised in the music press for a new singer without telling him. He was wise to their little ruse, however, and even had a T-shirt printed up with the alleged ad displayed proudly on the front. When the band returned onstage for an encore at their London Astoria show last week, Bators apparently donned said T-shirt and informed each band member in turn that they'd well and truly had their chips. The durable frontman is now working on a solo project, not surprisingly.

Garden of delight

SEATTLE GRUNGE gods Soundgarden (feature pages 24-25) support Mudhoney this week at London School Of African And Oriental Studies May 12 and Portsmouth Polytechnic 13. Soundgarden will record a Peel session the next day before travelling to Europe, but return to the UK at the end of June for more gigs.

Hollywood, Texas

JUNKYARD, the Texan punks turned heavy rockers who've just released their eponymous debut LP on Geffen, have a four-track 12-inch out this week. Taken from the LP, 'Hollywood' is accompanied by 'Blooze', 'Shot In The Dark' and a version of the Ray Charles song 'Hallelujah, I Love Her So'.

Reading shuns rock?

RUMOUR HAS it that this year's Reading Festival will move away from its traditional heavy rock diet, and that New Order, The Sugarcubes and That Petrol Emotion are being lined up as the headliners for the event's Friday night bill.

Hope and glory

MARY MY HOPE, the "articulate" American rockers from Georgia, release their debut single, 'It's About Time', this week. The 7-inch is backed by 'One Cigarette', while the 12-inch includes 'Salvation Bus'. Said to be inspired by Hendrix, AC/DC and the writer Herman Hesse, Mary My Hope will support Fields Of The Nephilim on their upcoming tour, although the band have a gig of their own at London Finsbury Park Sir George Robey on May 24.

Days by day

THE SUNDAYS, due to record their debut LP for Rough Trade, have two gigs this month, at Edinburgh Calton Studios May 20 and Leeds Warehouse 21.

The real WASP

WASP have a new single out on May 15, a cover of The Who's 'The Real Me', the second single to be taken from WASP's Top Ten LP, 'The Headless Children'. All formats are backed by the WASP original 'Lake Of Fools', while the 12-inch and CD singles include another Blackie Lawless-penned number, 'War Cry'.

Looking to a brighter future

A **LIVE** extravaganza based around the artists who appeared on last year's AIDS benefit LP, 'Til Things Are Brighter' – a collection of Johnny Cash covers – has been set for May 19 at London Islington Powerhaus.

As with the LP, which featured various contemporary pop personalities singing their favourite Cash songs, all proceeds from the gig will go to The Terrence Higgins Trust.

The backing band will also be the same – Marc Riley, Jon Langford, Little Willie Golding, Brendan Croker and Chet Taylor.

Those confirmed to appear so far are Pete Shelley, Steve



CASH: THE old campaigner back in the UK

Mack, Sally Timms, John Otway, Mark Perry, Mary Byker and Frank Sidebottom. Other names have yet to be added, with a possible appearance by Shane MacGowan, who was originally to have been on the LP but was unavailable on the day. A cheque will be presented at the gig, for money from the door and the original pressings of the LP. Johnny Cash will appear at the London Oxford Street branch of HMV at midday this Friday (May 12) to sign copies of his new Phonogram LP, 'Classic Cash'. Rodney Crowell will play live, while Cash does an interview with Johnnie Walker for Greater London Radio.

THE SHAMEN follow up their latest single, 'You Me And Everything', with a short tour. Experience some electro-psychedelia at Exeter University May 20, Bristol Bierkeller 21, Leeds University 23, Manchester University 24, Liverpool University 25, London ULU 26, Oxford Co-Op Assembly Hall 27 and Rayleigh Pink Toothbrush 29.



SWANS: THEIR first album on a major label

Firestarters

New Swans album backed by four UK shows

SWANS RELEASE a new LP, 'The Burning World', on May 15, to be followed by four UK gigs in June. Produced by Michael Gira and Bill Laswell, who also plays bass on two tracks, 'The Burning World' is the band's ninth album and their first for a major label, MCA. Songs include 'I Remember Who You Are', 'See No More', 'Let It Come Down',

'Mona Lisa', the current single 'Saved' and a cover of the Steve Winwood-penned Blind Faith tune 'Can't Find My Way Home'. Swans will play Edinburgh Calton Studios June 11, Birmingham Irish Centre 12, Manchester Ritz 13 and London Kilburn National Ballroom 14. Tickets are £5 except for London where they are £6.

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FIRST REPORTS

Stop the violence

MOTORHEAD'S LEMMY has spoken out against perpetrators of violence at gigs, after he was injured during the band's current European tour, resulting in gigs being pulled and the singer returning to the UK for hospital treatment.

During the opening song of Motorhead's second night in Ljubljana, Yugoslavia, a sharp object thrown by a member of the audience sliced open Lemmy's hand. The next day, upon arrival in Dortmund, Germany, where Motorhead were due to play at a festival with Ozzy Osbourne, Lemmy's hand had swollen to twice its normal size. He was advised to fly home immediately, where he was admitted to hospital with a suspected blood clot and arm infection from the wound.

"What the f*** is going on?" he asks in a three-page article written for the press.

"Do you people want to harm us? Do you think it's tough? Do you want to see someone who is playing music he loves, in order for you to have a good night's rock 'n' roll, maimed for life?"

"You are giving ammunition to the enemy. The enemy is always waiting for rock 'n' roll to f*** up so he can stop us. I never felt the urge to throw anything at any stage I've ever seen (OK, I threw my bra at Debbie Harry) and I don't get it. A couple of years ago some genius threw an open fish-gutting knife at me which missed me by inches. Soon, someone is going to screw up real good. Soon, if this violence shit continues, somebody is going to get killed.

"I walked offstage a while ago, because I was being spat on. *Spat On?* I love rock 'n' roll. It's my life. I believe I speak for most bands. Some daren't say this, cos they think they'll upset the crowd, or be cissies or some shit like that. Not me. I don't deserve to be spat on and if that makes me a candy-ass in your book, it's the wrong book. Well... that's enough of that cheerful shit, I'll keep it up if you will."

And so say all of us...



LEMMY: "I don't deserve to be spat on, and if that makes me a candy-ass in your book, it's the wrong book."

A hill start for JA



JA'S PERRY: scaling new heights

JANE'S ADDICTION, the off-the-wall West Coast rockers, release 'Mountain Song' - a track from their groundbreaking 'Nothing's Shocking' album - as a limited edition 12-inch single on

May 15.

The record also includes another album track, 'Jane Says', and a live version of 'Had A Dad', recorded in Chicago in March.

Ubu in the clouds

PERE UBU release a new LP, 'Cloudland', next Monday.

The follow up to last year's 'The Tenement Year', four of the 12 tracks on 'Cloudland' were produced by Pet Shop Boys and New Order producer Stephen Hague who, being a long time Ubu fan, asked to work with the band.

"We've always depended on the kindnesses of strangers," says Ubu singer David Thomas. "We didn't know Stephen from Adam. Nobody has ever asked to produce us before. We figured it was a natural."

The full tracklisting is: 'Breath', 'Race The Sun', 'Cry', 'Why Go It Alone', 'Waiting For Mary', 'Ice Cream Truck', 'Bus Called Happiness', 'Love Love Love', 'Lost National Road', 'Nevada', 'Flat', 'The Waltz', 'Pushin' and 'Monday Night'.

'Cloudland' is a marked diversion in style from 'The Tenement Year', although it's still what Thomas would call "Avant Garage".

"The record company wanted us to get back to our roots," he says, "... whatever they are" is what they said. This worried us because we didn't have any. Unless they meant pop music. And this made us happy. We'd never been asked to write a pop record before."

Tendencies in the summer

SUICIDAL TENDENCIES, the melodic hardcore quintet from LA, have announced a handful of dates during the summer.

Confirmed gigs are London Astoria June 18, Manchester International One 19, Birmingham Irish Centre 20 and Nottingham Rock City 21. Irish dates will be added, and support for the tour will be MOD.

Anthrax add dates

ANTHRAX have added two dates to the Irish leg of their upcoming tour, an extra night at Dublin Top Hat July 4 and Belfast Ulster Hall 10.

Housemartins head south

EX-HOUSEMARTINS Paul Heaton and Dave Hemingway launch their new band, The Beautiful South, with a debut single, 'Song For Whoever', out next Monday.

Drummer Hemingway shuns his former vocation and joins Heaton on vocals, backed by four Hull musicians - David Rotheray on guitar, Shaun Welch bass, Braina Corrigan vocals and David Stead drums.

The 7-inch is backed by 'Straight In At 37', while the 12-inch also includes 'You And Your Big Ideas'.

Having already appeared on TV's *Wogan* and *Big World Café*, The Beautiful South can be seen on tour at Birmingham Irish Club June 7, Bristol Bierkeller 11, Manchester International One 12, Leeds Warehouse 13 and London Highbury Corner T&C2 14.

Van to Glastonbury

VAN MORRISON is the latest addition to this year's Glastonbury festival. He will appear on Saturday, but there is no fixed time yet.

Mondays' Shaun arrested

HAPPY MONDAYS singer Shaun Ryder was arrested at Jersey Airport last Thursday and charged with importation and possession of cocaine.

Customs officers, who searched Shaun on arrival at the island, found 7mg of cocaine in a plastic sachet. He was detained overnight and appeared in court the following morning where he pleaded not guilty to the charge.

A trial date was set for June 13, but the state prosecutor refused the offered bail of £5,000 and insisted that Shaun should remain on the island. But the judge accepted bail after hearing that Happy Mondays would have had to cancel this week's benefit gig for the Hillsborough Disaster Fund, which has already raised £6,000.

Shaun had gone to Jersey for interviews with '60s pop star Karl Denver, who appears on the band's 'Lazyitis' single and is playing a summer season there.

The 'Lazyitis' video will not be screened by ITV's *Chart Show*, who've taken exception to a scene showing a group of prisoners playing football in a prison yard. They say the scene is "upsetting in the light of Hillsborough". The band say they are mystified.

Concrete and clay

THE CLAYTOWN TROUPE, the Bristol-based rockers recently signed to Island, release their debut single, 'Prayer', on Monday.

As well as the flip, 'Alabama', the 12-inch and CD singles feature 'Chiricahau Sun'.

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There's a
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play at London's
Mean Fiddler on Ma
featuring those rustic

FIRST REPORTS

Animal crackers

10,000 Maniacs launch new album with 12-date nationwide tour



THE MANIACS: a blinding experience

10,000 MANIACS have their third Elektra LP, 'Blind Man's Zoo', released next week, followed by a 12-date UK tour, as first announced in Sounds back in March.

Produced by Peter Ashor, who was also responsible for the band's previous LP, 'In My Tribe', 'Blind Man's Zoo' has eleven tracks written by singer Natalie Merchant, some are co-written with band members Dennis Drew and Peter

Buck.

10,000 Maniacs' tour commences at Norwich UEA on May 20, continuing at Cambridge Corn Exchange 21, Bristol Studio 22, Dublin Stadium 24, Belfast Queen's University 25, Glasgow Pavilion 27, Edinburgh Queen's Hall 28, Sheffield University 30, Manchester Free Trade Hall 31, Birmingham Alexandra June 1 and London Hammersmith Odeon 2-3.

GUN: IN a shoot-out



Pistol packin' competition

GUN, A young five-piece from Glasgow currently supporting Texas, release their debut LP, 'Taking On The World', this week.

They also have gigs at Glasgow Fury Murrays May 25, Edinburgh Venue 26, Dundee Dance Factory 28, East Kilbride Village Theatre 29 and London Marquee June 1.

And to celebrate, the band are offering five lucky readers the chance to win a specially made Gun pistol/cigarette lighter - complete with leather holster. All you have to do is answer this simple question: What type of gun did Dirty Harry Callahan point at his victim and say, Go ahead, punk, make my day?

Send your answers to Sounds, Gun Comp, Greater London House, Hampstead Road, London NW1 7QZ.

Emmylou to visit Britain

EMMYLOU HARRIS, who's been a new country star for over a decade, comes over for a London show at the Hammersmith Odeon on June 19. Tickets are now on sale, priced £10.50 and £8.50. She released an album on Reprise, called 'Bluebird', earlier this year.

Out slumming it . . .

KING OF THE SLUMS, the Manchester quintet who have met with critical acclaim for their two singles released this year, have a tour to promote their first LP, 'Barbarous English Fayre', due out mid-May. The dates are Liverpool Planet X May 12, Norwich Arts Centre 16, Newcastle Riverside 24, Manchester University 26, Brighton Zap Club 30, Newport TJ's June 1, Dudley JB's 2, Glasgow Barrowlands 8 and Edinburgh Venue 9.

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19 X/MONX	3/4 KING SUNNY ADE	9 THE BEATINGS
20 BARD OF HOLY JOY	5 PERE UBU	12 BUDDY GUY
21 THEN JERICHO	6 EASTERHOUSE	22/23 THE CURE
22 ROY MACLEOD	6 GO BETWEEN	26 ETNA JAMES
22 RUNRIG	7 REMMY GINGALA	27 LYLE LOVETT
22/23/24/25/29/30 ELTON JOHN	8 BOB DYLAN	AUGUST
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23 GARY MOORE	10 STRAY CATS	OCTOBER
23 A CERTAIN RATIO	11 STRANGLERS	28 YES/MUSIC PLUS
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FIRST REPORTS

THE LA's, whose May tour dates appeared in *Sounds* two weeks ago, have confirmed Sierra Leone guitarist SE Rogie as special guest on all dates.

Also, the band's Go! Discs labelmates The Trashcan Sinatras will play the last seven gigs of the tour.

As well as playing Dublin's Trinity College at midnight on May 19, The La's play two more gigs on the same day, in College Park at lunchtime and at McGonagle's Club in the evening.



A 'Chain' reaction

PAUL HAIG, the vocalist for 'seminal' Postcard-era outfit Josef K, releases his debut LP, entitled 'Chain', next Monday.

The album's ten tracks are performed and produced by Haig with ex-Associate Alan Rankine, all written by Haig except 'Chained' by Billy Mackenzie.

Paul Haig will reveal the new material live at Dundee Fat Sam's May 14, Greenock Rico's 16, Edinburgh Queen's Hall 17, London ICA Theatre 18, Sheffield Leadmill 20 and Manchester International One 22.

Fields of fire

The Neph go psycho as they set out on UK tour



FOTN: CELEBRATIONS are in order

FIELDS OF THE NEPHILIM release a new single next week, entitled 'Psychonaut Lib III'.

Released in 12-inch and cassette forms only, the flip of the former features a full-length remix of 'Celebrate (Second Seal)' from the band's LP, 'The Nephilim'.

The cassette includes a full-length 'Psychonaut', a shorter 'Celebrate' and 'Psychonaut Lib I' (short version).

This single release is timed to coincide with the band's British tour, after which they will be recording a new LP.

SENSELESS THINGS, "the prettiest young guitar slingers in Twickenham", hit Hull Adelphi May 12 (with Naked Raygun), Cardiff Venue 17, Bristol Le Cav 18, London School Of Oriental And African Studies 19 (with Naked Raygun), Leamington Spa Bath Club (with Snuff) 20, London ULU 24 and London Marquee 31.

SOUNDS

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S71

Pet Shops beat *The Sun*

PET SHOP BOYS Neil Tennant and Chris Lowe have won a libel action brought by them against News Group Newspapers and Jonathan King.

In articles that appeared in the *Bizarre* column in *The Sun* in June and July 1987, King alleged that Pet Shop Boys had infringed copyright of Cat Stevens' 'Wild World' by writing and recording their song 'It's A Sin'.

Not surprisingly, *The Sun* has now accepted that this is not true, and has agreed to make an unqualified apology and retraction.

NGN and King are to pay all Pet Shop Boys' legal costs, as well as "substantial" damages to a charity of the band's choice.

MORE FIRST REPORTS P8-9

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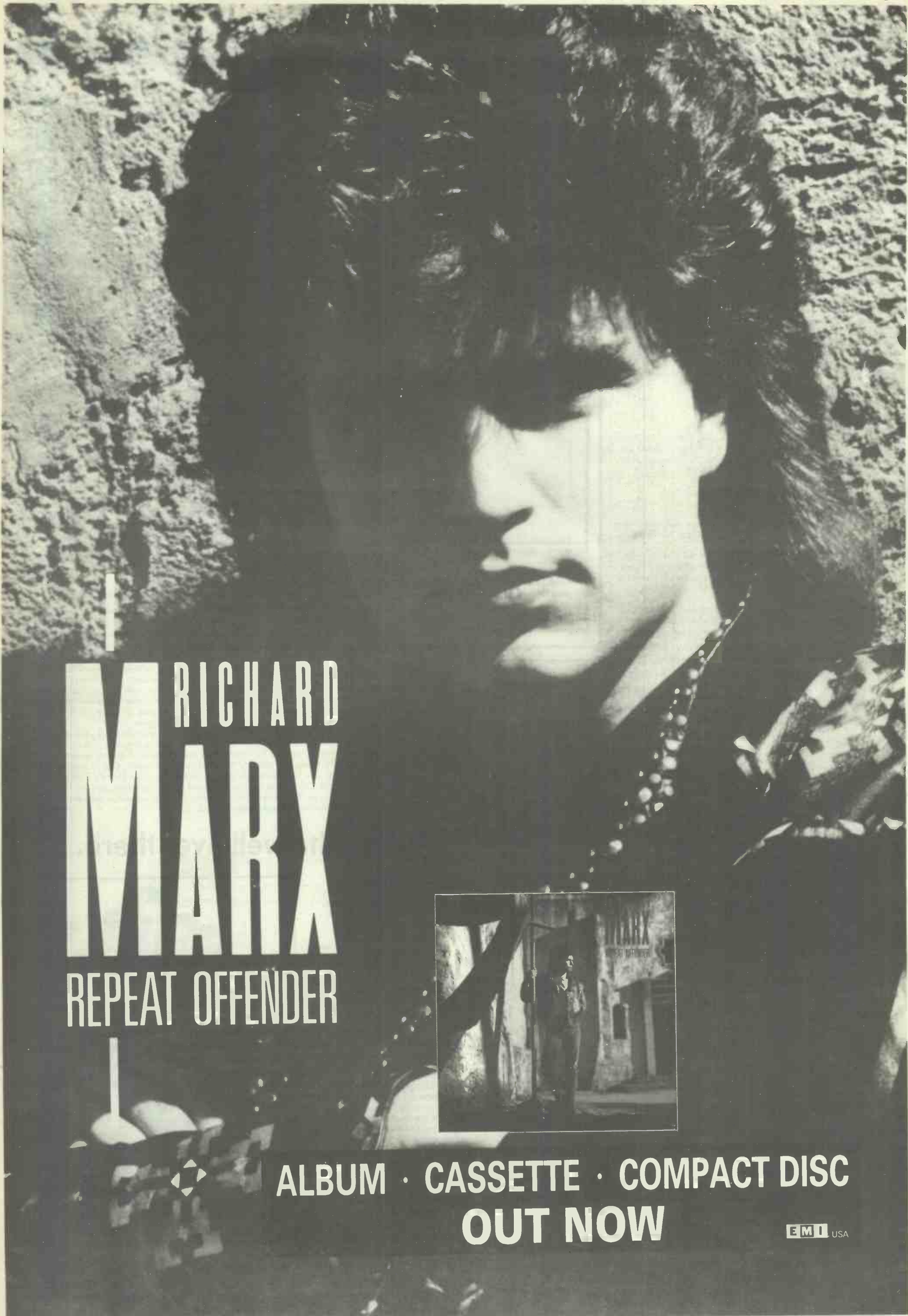
UNDERSTAND?

ON TOUR THROUGH BRITAIN IN MAY.

- 9 CANTERBURY - COLLEGE OF ART
- 10 BRISTOL - CRYPT
- 11 CHESTER - KNIGHTS
- 12 HULL - ADELPHI
- 13 LEEDS - DUCHESS OF YORK
- 14 EDINBURGH - VENUE
- 15 BIRMINGHAM - KALEIDOSCOPE
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FIRST REPORTS

Cornwall Coliseum to close

THE CORNWALL COLISEUM, one of the South West's major concert venues, is to close on August 31. The 77-acre site upon which the venue is situated has been sold for nearly £4½ million, and the buyers intend to build a "holiday village". The Coliseum's opening concert was The Who in January 1981, and the last will be this year's WOMAD festival, running from August 25-27.

A kind of miracle

QUEEN FINALLY release their new LP, 'The Miracle', on May 22, their 16th in an 18-year career. The follow-up to the multi-platinum 'A Kind Of Magic', released in June '86, 'The Miracle' is described by the band as being "back to the old style" and "more guitar orientated", as evidenced by the current single, 'I Want It All'. Recorded in Montreux, 'The Miracle' is the first Queen album to have been jointly written by all four band members, and the full track listing is as follows: 'Party', 'Khashoggi's Ship', 'The Miracle', 'I Want It All', 'The Invisible Man', 'Breakthru', 'Rain Must Fall', 'Scandal', 'My Baby Does Me' and 'Was It All Worth It'. The CD features three extra tracks, 'Hang On In There', 'Chinese Torture' and an extended version of 'The Invisible Man'.

Free hypnosis treatment

THEE HYPNOTICS, currently in the indie chart with their debut single, 'Justice In Freedom', have added three dates to their UK tour at Manchester Polytechnic May 16 (with Mudhoney), London Finsbury Park Hotel 20 and Luton Switch Club 25.

Man Friday

GAVIN FRIDAY AND THE MAN SEEZER, a new Irish band, have their debut LP, 'Each Man Kills The Thing He Loves', released on May 15. As well as Friday, a founding member of Dublin's *avant garde* outfit The Virgin Prunes, and Seezer, a Dublin pianist, the album also includes Marc Ribot and Michael Blair from Tom Waits' band and Fernando Saunders and Hank Roberts, who are regular musicians for Lou Reed. Friday and Seezer met two years ago when they both worked on the Blue Jays cabaret in Dublin. 'Each Man' was recorded in New York last summer, and the title track has already been released as a single in Ireland only.

Pretty in 'Pink'

Fuzzbox set to repeat their chart success



FUZZBOX FIGHT inflation

FUZZBOX FOLLOW up their chart hit, 'International Rescue', with a new single this week, entitled 'Pink Sunshine'.

Written by Vicki, Mags, Tina and Jo together with Liam Sternberg

(responsible for The Bangles' 'Walk Like An Egyptian'), the single is taken from the band's forthcoming album. The 12-inch and CD formats will include Fuzzbox's cover of 'Spirit In The Sky'.

Fitted Carpets

INSPIRAL CARPETS have added more dates to their tour to promote their new single, 'Joe'. The full gig line-up is now Loughborough University May 10, North Staffs Polytechnic 12, Chatham Medway Arts Centre 13, Brighton Zap Club 16, Ipswich Caribbean Club 19, Birmingham Lofts 20, Windsor Old Trout 24, Oxford Jericho Tavern 25, London ULU (with The Shamen) 26, Guildford Surrey University 31, London Deptford Goldsmiths Tavern June 1, Cardiff Radcliffe Square Club 2, Sheffield University 8, Nottingham Trent Polytechnic 9 and London Marquee 14.

Venue support

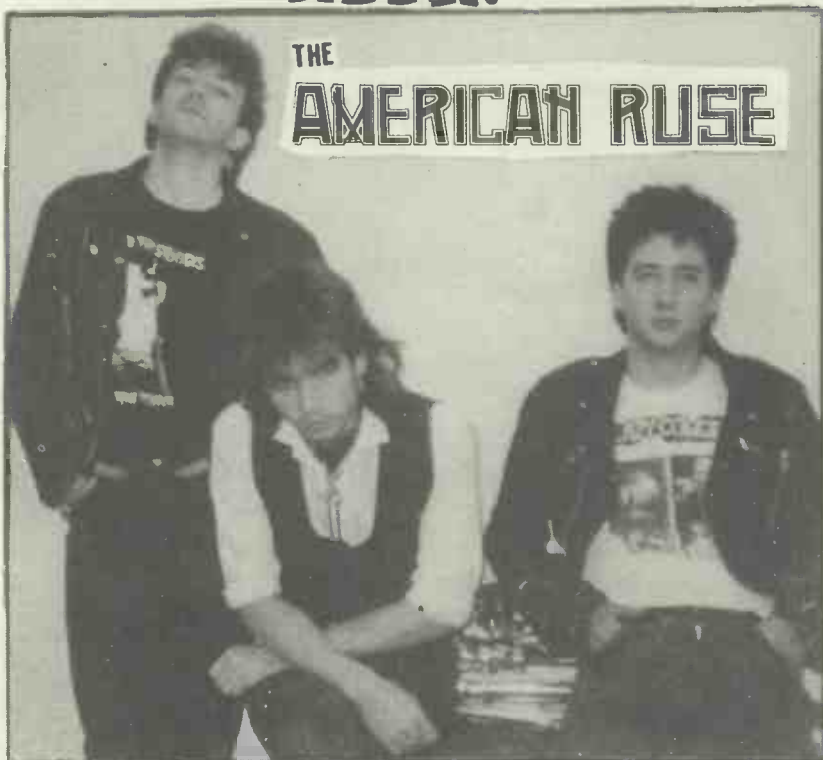
THE ROYAL COURT THEATRE in Liverpool will be freely available throughout May, June and July for benefit gigs for the Hillsborough Disaster Fund. Any artist with a serious offer of help should contact Simon or Dave on 051-709 1808. The management will try to make the venue free on a convenient date, and also promise to arrange all aspects of the concert, including full production if necessary.

Off to sea

CARDIACS' new LP, 'On Land And In The Sea', is finally released this week after a two week delay.

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THE FIRST names for the 25th Cambridge Folk Festival, to be held at Cherry Hinton Hall Grounds, Cambridge from Friday July 28 to Sunday 30, have been announced. Headliners over the weekend include Fairground Attraction, Lyle Lovett, The Watsons, Nanci Griffith, the Scots/Irish band Boys Of The Lough, Californian bluegrass exponents The Dillards, "new wave" folk trio The Washington Squares and SE Rogie, the folk/blues guitarist from Sierra Leone. More names will be announced soon. Due to safety recommendations, on-site camping will be restricted this year, and another camp site will be available half a mile from the festival grounds. Tickets and info can be obtained from Cambridge Folk Festival, Mandela House, 4 Regent Street, Cambridge CB2 1BY. Prices (before July 14) are: weekend camping £22, individual day tickets £12, Saturday and Sunday tickets bought together £18.50. There's a UB40 concessionary price of £18.50, but only for weekend tickets including camping bought in advance. Prices after July 14 are: weekend camping £26, individual day tickets £13 and Saturday and Sunday tickets bought together £22.50.

Doing quite well over there...

BASTI ARE a band from Norwich who think they might be from Manchester. This intense seven-piece, with their clattering cacophony of percussion and urban angst, have about as much to do with summery, carefree pop as Bernard Matthews does with high class food. And, just to prove the point, they're off on a tour of the USSR to promote their debut 'New York Seltzer' 12-inch.

A bit of Bible running to the Soviet Jewry perhaps? One of them explains: "Last year we saw an advert saying, 'Tours of Communist countries arranged safely' in a paper, so we toured Poland for a month." Apparently, British bands remain as popular as ever in the Eastern Bloc, even though our comrades might be a little unaware of the latest Western crazes of the pop kids.

"Yeah, we saw this great bit of graffiti on the walls of Warsaw Polytechnic. One bit read 'Punks Not Dead' and underneath it someone had written 'Mary Christmas and fuck off'. "Then someone tried to buy my trousers..."



BASTI: BACK again in the USSR

Basti - a band with *glasnost* in their hearts and 50 pairs of Levi's in the van - appear at Norwich Arts Centre May 10, Brighton

(venue tbc) 17, Ipswich ICA 19, Sheffield Take Two 25 and Southampton Joiner's Arms June 8.

ADAM GREEN

FIRST REPORTS



NESMITH: 25 million and rising

You won't make a Monkee out of Mike. . .

PERCEPTIVE TELLY addicts who saw the reformed Monkees doing the UK media rounds recently might have noticed a certain huffiness from Davy, Mick and Peter when the name Mike Nesmith was mentioned.

That's because Nesmith, one of the original Monkees refused pointedly when asked to return to the fold.

Nesmith, who besides living on his 25 million dollar Liquid Paper inheritance, courtesy of Mom, has been very busy with his eminently successful Pacific Arts video company.

Since the late '70s, when Nesmith followed several excellent and radical country-rock solo LPs with a UK hit, 'Rio', he's devoted himself to video. But now an album, 'The Newer Stuff', through Awareness/Cartel, aims to put him back on the airwaves.

Nesmith says: "What you have here is a record which contains most of the music I have recorded over the last decade. Some of it has never been heard outside of my own circle of friends and loved ones. So, it is with great joy that I watch the romantic and goofy notions contained in these songs once again get their share of the limelight."

Nesmith, always the awkward Monkee, insisting on the band playing on their records and contributing songs that revelled against their Prefab Four image, was, in fact, subsequently the most successful on his own, hence some of the others' latent resentment.

'The Newer Stuff', apart from 'Rio', includes unreleased but worthy material. Several tracks, which Nesmith has shot videos for, will be compiled on video, too, and hint at the unique style that contributed so much to his pilot *Popclips* film, later adapted as the original MTV format.

Says Nesmith on the album sleeve: "It has meant more than I can say to hear of your searches through the recycled record bins. . . to find these songs. Now here they are, ready to play again, not only for you but for new listeners."

RALPH TRAITOR

TINUT

© UNCLE F 'N' ALAN 'N' PEN.



Cities unite for Hillsborough Disaster Fund

THREE BENEFIT gigs for the Hillsborough Disaster fund, featuring one band from each of the cities involved, begin this week with the first at Liverpool Polytechnic on May 11. Sheffield's 1,000 Violins will headline, supported on all three

gigs by The Australians from Liverpool and Clint Bestwood And The Mescal Marauders from Nottingham.

The second date takes place at Nottingham Kool Kat May 15, with the Sheffield leg still to be confirmed.

Skin Games



YOUR LUCK'S CHANGED

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Wed 10 HANLEY VICTORIA HALL
Thurs 11 ASTON VILLA LEISURE CENTRE
Fri 12 NEWPORT CENTRE
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Mon 15 PRESTON GUILDHALL

Tues 16 GLASGOW BARROWLANDS
Wed 17 ABERDEEN CAPITOL
Fri 19 BRADFORD ST. GEORGES HALL
Sat 20 CAMBRIDGE CORN EXCHANGE
Sun 21 HAMMERSMITH ODEON

THE MASTER BAITER

Momus have finally made it to the nation's favourite radio show... are our pop kids being corrupted? Ron Rom discovers the obsessions of the man behind the sound, Nick Currie

WHAT'S THE world coming to when Steve Wright, an irritating Radio 1 DJ, plays a record by an artist like Momus three times in one week?

Are Momus (aka Nick Currie) and Wright conspiring to corrode the moral fibre of the nation with love songs that swivel on scurrilous tales of deceit, while Butlins disco music bleeps and spurts like *Saturday Night Fever* had never been filmed?

The record we are talking about is 'The Hairstyle Of The Devil', Momus' first release since his debut album on Creation, last year.

Like all other Momus records,

the single is intensely personal and, at times, its blatant honesty makes it harrowing. But Currie splashes his tragedies with comic relief and music that borders on tackiness.

I ask Nick if he is a cynic, as his strained humour always cuts through the seedy romanticism of his thoughtful ballads. He whispers tentatively back into the microphone.

"Actually, here's an interesting fact. The word cynic actually means masturbation. The very first cynic movement tried to prove that they were self-sufficient and Diogenes once demonstrated this by masturbating in public, in a market place, in Ancient Greece. Some people might say that my records are public masturbation."

CURRIE IS serious. He doesn't constantly name-drop rock legends as big influences, preferring to take his inspiration from sources further

afield, like Japanese Samurai stories.

Some might describe him as being a bit 'arty', as he dissects all his lyrics and engineers his records in a way that guarantees that every element is comprehensively covered.

Nothing is left to chance and when you question him on certain recurring Momus topics, such as sexuality, broken hearts, faded dreams, stained bedsheets and women, you sense that he is bursting to give you a thorough explanation of every point that he raises.

For instance, I ask him why schmaltzy disco pop music undermines the serious nature of 'The Hairstyle Of The Devil'.

"Well, what interested me with disco relationships is the way that they are quite superficial and physical, and that's really what the song is describing as well. So I thought it was quite appropriate.

"It's kind of complicated by the fact that the narrator in the real life

situation is based on a person who runs a successful dance record label."

Are you an observer, or are you directly involved in the song?

"It's far too easy for me to be a playwright with words. I feel a duty to live the songs, and there's something satisfying about that.

"The Hairstyle Of The Devil' is about a relationship that I had with my record plugger, because I move in small, incestuous music biz circles, and she was seeing a guy at the same time as me who ran a prominent Acid House label.

"Everywhere I went at the time, Acid House would be coming out of the speakers and I thought this guy was The Devil, because the principles of competition and rivalry had overtaken me and were being projected onto this guy, even though I had never met him.

"I felt disgusted by the feelings that I had for this sexual rival. He had developed into an amazing fantasy figure, who had become



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MAY 10 - BIRMINGHAM - THE HUMMINGBIRD ■ MAY 11 - LEICESTER POLYTECHNIC ■ MAY 12 - GUILDFORD UNIVERSITY
MAY 13 - FOLKESTONE - LEAS CLIFF HALL

A I N I J. AT T H
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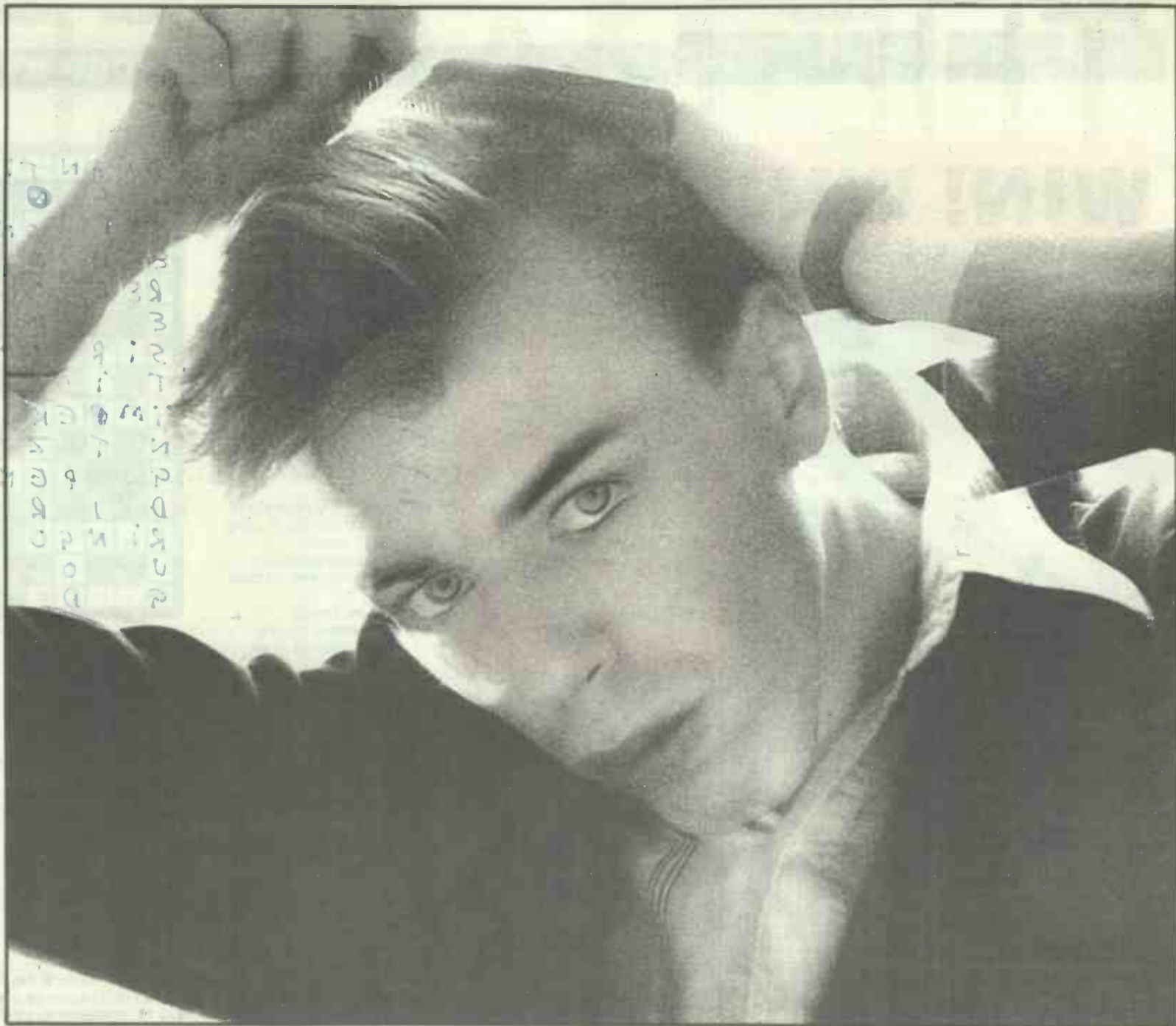
ten feet tall and was wonderful and everything that I wasn't.

"I eventually found my revenge by taking on his character in 'The Hairstyle Of The Devil', and so all my failures immediately turned into successes."

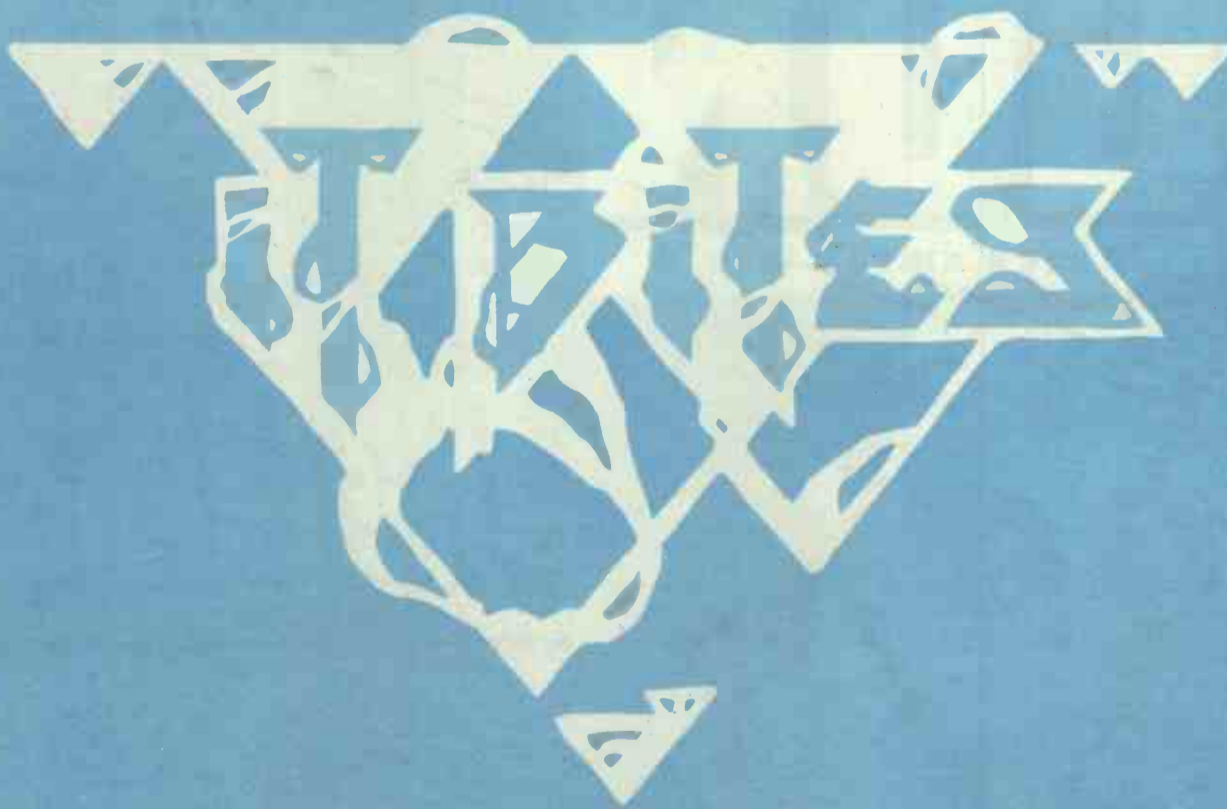
IT REMAINS to be seen if 'The Hairstyle Of The Devil' will be a commercial success, even with the help of Steve Wright.

But with Currie publicly broadcasting his complicated love-life to the rest of the world, it can only be a matter of time before his idiosyncratic songwriting qualities are rewarded with something more substantial than music press accolades. Until then, keep your ears on Radio One.

And if you own an Acid House record label and you've noticed that your girlfriend has been a little offish recently, I hope you sleep well tonight - because the devil in Currie may just be at the end of your bed, laughing!



MAMUS: "Some people might say that my records are public masturbation"



NEW SINGLE

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12" includes track unavailable elsewhere

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BRAIN GAMES

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WIN! WIN! WIN!



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But don't despair, *Sounds'* Prize X-Word has the remedy for all your ailments.

This week we've six copies of The Cure's latest album, 'Disintegration', to give away (courtesy of Polydor), which contains the current chart smash, 'Lullaby'.

Send entries, plus details of your name and address, to: Cure X-Word, Sounds, Greater London House, Hampstead Road, London NW1 7QZ. All entries to be in by May 17.

The first six correct entries fished out of the medicine cabinet win! win! win!



ACROSS

1. Queen in greedy mood (1.4.2.3)
6. Which ground had a perfect attraction? (4)
10. ZZ's peak? (3)
11. Love/Way/Small Day (3)
12. The Beatles take a return ticket (3.4)
13. Kiss' version of *The Meaning Of Life* (6.2.4)
14. Indiscreet wavelength (1.1)
15. Title for Douglas of Quintet fame (3)
17. Psychedelic pelts (4)
18. City took our breath away (6)
22. In which El had a right royal kip! (8.7)
24. Snipe got confused and made Crass envious (5 anag)
25. See 27 down
30. Star(r) drummer (5)
32. United hope of 1 across (3.6)
33. Rush-ed Lee (5)
34. Yello waved one (4)
35. They exhibited at an exhibition (1.1.1)

DOWN

1. Morrissey's fascinating addiction (11.4)
2. ...ville/Greek letter (5)
3. Elton hits rock bottom! (3.3.3.4)
4. Black Sabs' everlasting

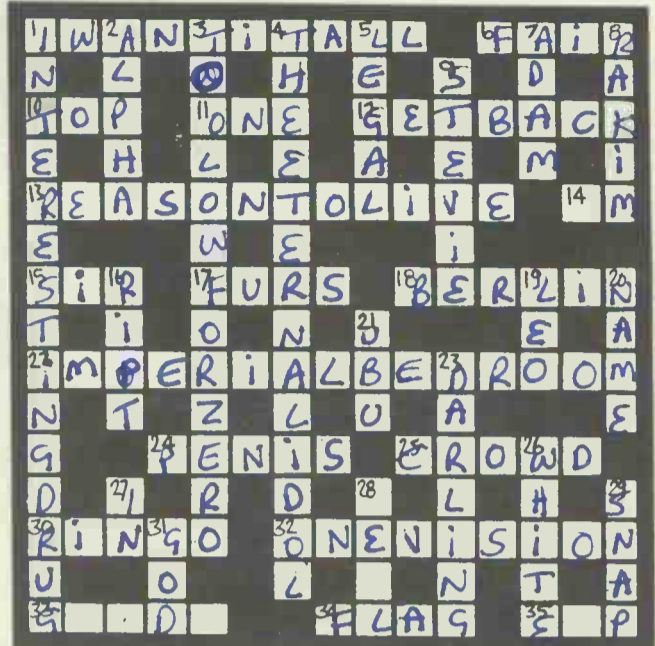
LAST WEEK'S ANSWERS

ACROSS

1. Sonic Temple 5. Rah 7. In God 9. Wet Wet Wet 11. Little River Band 14. Foxtrot 16. Elf 18. Danielle Dax 20. Close Lobsters 23. Grey 24. Ann

DOWN

1. Still Of The Night 2. Night 3. Edward The Second 4. Pet 5. Raw 6. Hot 8. Del 10. Earle 12. Vinyl 13. Dave Mason 15. Ringo 17. Fox 18. Duchess 19. Destiny 21. O'Jays 22. Eva 25. Ma



- god (3.7.4)
5. 'Lawful' Dylan in the street (5)
7. First man and ant (4)
8. Eric B's mate (5)
9. Nicks/Wonder (6)
16. Give The Clash enough of it (4)
19. Sayer's flight was endless (3)

20. Terence wanted you to sign it 'cross his heart (4)
21. A famous Pere (3)
23. Beach Boys' hit for the Buds? (7)
26. Riot/Room/Duke/Snake (5)
27. and 25 across. Elite gang for Dobie Gray and Bryan Ferry (2.5)
28. Voivoid Richard (4)
29. Quick photo of The Jam (4)
31. Swans adopted their children from Him (3)

LIVING DEAD X-WORD WINNERS

Keith Russell, Tony Ratcliffe, J Spiller, Garry S Newton, Gary Cliff

GUN

taking on the world



THE DEBUT ALBUM

ON TOUR WITH TEXAS

- MAY 8 CARDIFF UNIVERSITY
- 10 HULL UNIVERSITY
- 11 NEWCASTLE POLYTECHNIC
- 12 DUNDEE UNIVERSITY
- 14 EDINBURGH QUEENS HALL
- 15 ABERDEEN UNIVERSITY
- 16 GLASGOW PAVILLION



HAVE YOU GOT ONE?

BRAIN GAMES

NOBBY NAUSEA
AND THE NOWHERES

THE BOYS ARE BEING WHISKED AWAY TO A MAJOR RECORD CO. WHO WERE SO IMPRESSED WITH SCUM RECORDS (OF PENGE), THEY BOUGHT THE COMPANY...

'ERE THERE A TELLY IN HERE!

BRILL! WE CAN WATCH 'WOGAN'

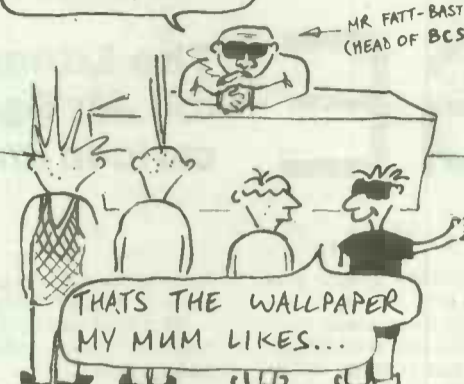


BLIMME - ITS A BIG OFFICE
THIS IS THE RECEPTION
SIR, THE OFFICE IS
3 FLIGHTS UP...



EVENTUALLY ITS "MEET THE
MOGUL TIME"...

OK BOYS, ITS THE BIG-TIME
NOW ETC ETC... STOCK AITKEN
AND WATERMAN ARE ON
STANDBY ETC...



JUST THINK! WE OWE IT ALL
TO BADLY TUNED INSTRUMENTS
AND KNACKERED AMPS...

AND STRONG LAGER
AND KEBABS...

THE TOILET CLUB,
MY MAN! AND DONT
SPARE THE HORSES!
I WONDER WHATS
ON TELLY...



BY NICK WRIGHT

TRIVIA QUIZ

Pit your wits against our resident
brainbox David Cavanagh

1. About whom was the Pink Floyd song 'Alan's Psychedelic Breakfast' written?

2. Name the Japanese bassist who played with The Faces and Free during the '70s?

3. Mark Moreland is guitarist with which band?

4. What is Pere Ubu's song 'Jehovah's Kingdom Comes!' renamed on the CD version of the LP, 'New Picnic Time'?

5. Who wrote the splendid lines: "Please, I've just got to talk to you/Please, get your head out of the loo"? And which song are they from?

6. Out of which influential band did Pigbag, Rip Rig And Panic and Maximum Joy all mutate?

7. Who was the drummer in The Undertones?

8. To whom is Toyah Willcox married?

9. Whose famous quote was "Jim Morrison said I drop too many names"?

10. Who sang 'Willie The Pimp' on Frank Zappa's album 'Hot Rats'?

11. From which band did drummer Chris Sharrock join The La's?

12. Who guested as co-vocalist on The Go-Betweens' LP, 'Liberty Belle And The Black Diamond Express'?

13. Which Fall song begins "Is there anybody there? Yeah!!!"?

14. Which Magazine single was dedicated to F.D. and who was he?

15. Dave Alexander was the original bassist with which legendary band?

16. Which Motown song did The Rolling Stones cover on their album 'Some Girls'?

17. True or false - Glenn Campbell was a Beach Boy?

18. Which single of the early '80s had the punchline "I don't believe you wear flares"?

19. Who was the bald violinist with Jefferson Airplane?

20. What is Wilko Johnson's real name?



MARK E: the Fall guy

ANSWERS

1. Alan is Alan Styles, the band's chief roadie at the time. 2. Tetsu Yamauchi. 3. Wall Of Voodoo. 4. 'Hand A Face A Feeling'. 5. Aerosmith, from 'Sick As A Dog', on the LP 'Rocks'. 6. The Pop Group. 7. Billy Docherty. 8. Robert Fripp. 9. Nico. 10. Captain Beefheart. He later claimed he only did it as a favour to rescue Zappa's disastrous career. 11. Icicle Works. 12. Tracey Thorn. 13. 'Psychick Dancehall' on 'Dragonet'. 14. 'A Song From Under The Floorboards', dedicated to the Russian writer Fyodor Dostoyevsky, from whose novel *Notes From The Underground* Howard Devoto cribbed heavily. 15. The Stooges. 16. 'Just My Imagination', a Smokey Robinson number. 17. True, appallingly enough. Campbell was a regular live stand-in during the '60s for the ailing Brian Wilson. 18. 'There There My Dear' by Dexy's Midnight Runners. 19. Papa John Creach. 20. John Wilkinson.

New recordings of your favourite songs from the album "bummed"

Happy Mondays

Mad Cyril - hello girls



Happy Mondays and Karl Denver

Lazyitis - one armed boxer

7"/12" no C.D.

THE LUNACHICKS

FRINGE

The Lunachicks are here with more riff-lashing rock 'n' roll. Mr Spencer separates the cocksure sounds from the cartoon image. Chick pic by Greg Freeman

LAST NIGHT, New York's Lunachicks took on a hot and impatient Dinosaur Jr crowd, and won.

The assembled patrons of the church of J Mascis had been expecting a bunch of clowns, and they were in no mood for clowning.

But what they got was a brutal blast of riff-lashing rock 'n' roll — a cocksure guitar rampage built on the foundations of Motorhead and The Ramones, filtered through a fixation with '70s tack, and infused with a vigour that makes it much more than a gimmick.

The Lunachicks' music is a petulant, snotty roar with an inbuilt humour that has most lovers of riotous fun jumping for joy. Yet it makes others see red.

I'm tempted to put this down to fear.

Becky (heavily tattooed, nose-ringed and ex-bikin' drummer): "That's what people always say. Why? When they see Motorhead, are they frightened of Lemmy?"

You scare the crowd because you're girls, and girls aren't supposed to rock 'n' roll. That's why a couple of dimwits were lobbing glasses.

"Right, and you never know where those glasses are comin' from, you know you're never gonna find out who did it.

"I mean, I was walkin' around and people were poppin' me on the head and I'd stop, turn around, and there wouldn't be anyone looking in my direction. But it wasn't my imagination, y'know?"

"I guess that makes people feel good, like, Oh man, she looks pretty tough, I think I'll hit her on the head and hide!"

Squid (Wonder Woman T-shirt-clad bassist): "Some people don't understand that everything is a joke, and you're supposed to take it all with a grain of salt. It's all stupid — rock 'n' roll is stupid, life is stupid. We just want people to have fun when they see us."

Theo (purple-haired singer and chief target not only for the glasses, but also the brussel sprouts, bananas and doughnuts that come The Lunachicks' way): "We put on a visual show as well as a musical one. Most bands don't do that, but it's part of our thing. You can rock your ass off and have the humour at the same time."

Last night there was a plastic sausage dangling from one of the microphone stands. Do you find it hard keeping a straight face onstage?

Squid: "I find it hard keeping a straight face off the stage."

LEGEND HAS it that The Lunachicks formed out of their own New York street gang. Squid dismisses this as a spot of inspired hype on the part of the band's label, Blast First.

"Four of us are from Brooklyn," she says. "But Becky's from Philadelphia. We're not a street gang. We'd get our asses kicked by Puerto Rican chicks if they read that in Brooklyn.

"I mean, we don't go round beating people up, but we can protect ourselves, and if somebody tries to attack one of us, we'll protect each other."

Isn't there a danger that Blast First might push The Lunachicks' 'image' too far, and turn you into a real-life cartoon band?

Becky: "That would be fine with me. I would love to have a cartoon of ourselves, because I grew up with total cartoon idols and, for me, I feel like a cartoon character 24 hours a day. It doesn't bother me if someone thinks that's what I am, I'd be flattered."

Squid: "As far as I'm concerned, whatever brings people there to see us... I mean, the real thing for us is the music. It'd be different if we'd created an image and the band had been put together afterwards. When people see us they're gonna know we're a real rock 'n' roll band."

Becky: "Like that group, We're A Fuzzbox (sic) And We're Gonna Use It. We could f***ing blow them offstage anywhere. I know that at festivals where they played, all the other musicians were laughing

their heads off and going, Ha! Look at those f***ing girls!

"But they wouldn't do that to us, and that's what makes me feel good about it."

Are you as aggressive as you appear to be onstage?

All: "Yeah!"

Becky: "F*** yeah, we're worse!"

Sindi (moody interviewee, deranged guitarist): "I try to be more friendly when we're going onstage, and I try not to be too hostile. Because I'm a very hostile, aggressive person generally, and I don't want people to feel, like, I'm not going to stay and watch this f***ing bitch! So I try to be nice and smile and shit."

Has your fondness for '70s crud been blown out of all proportion — more hype, perhaps?

Becky: "No! Everyone here grew up in the '70s, right?"

Squid: "The reason I love it is because everyone thinks it's so ugly and disgusting. I'm just kinda, Good! F*** you! It's ugly, look at my ugly clothes, that's right, I like 'em. It's just my little rebellious thing, and at the same time I get to feel like I'm five years old, and that's cool."

THE DEBUT Lunachicks release is a four-track double single. It features, on the first disc, a hard drivin' outlaw anthem, 'Get Off The Road' (from the all-girl biker movie, *She Devils On Wheels*) and the explosively raunchy 'Sugar Luv'.

The second is rendered immortal by a thrashing, sub-'Overkill' tribute to TV's all-time favourite family, *The Brady Bunch* ('Jan Brady') and a particularly raspy number intriguingly entitled 'Makin' It (With Other Species)'.

Gina (quiet interviewee, rampant guitarist): "I would like, at least in America, to try to f***ing wake young people up. If I had that influence, to pull people out of the conservative era that we're in... y'know?"

Theo: "Especially girls. There are so many women with no idea that they have the capacity to rock the way we do, or just be the way we are."

"When I walk down the street



THE LUNACHICKS: "They call us freaks on the street"

and I look the way I do, and I go into a straight neighbourhood, I'm just like, Yeah! These people have to see this — they need it."

Squid: "They call us freaks on the street, because we're different, and people should know that it's

OK to be different.

"We're here to show them that not only can we be different, we can make a living off it. We can make people get to love us for it, send us around the world for it, and that's cool."



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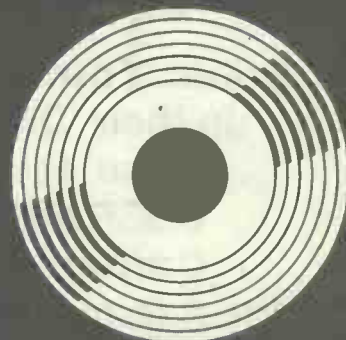
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A TZAR IS BORN

Sonic Youth wound up their 'Daydream Nation' tour in the USSR and Keith Cameron joined them to play chicken in Kiev and Moscow. Street art or bust by Ian T Tilton

FOR A woman who has just suffered a minor onstage assault at the hands of the Moscow Inter-Collective Firm, Kim Gordon is in hard but fair mood.

"Just because you're f***in' tortured doesn't mean you have to torture us!"

Her hunky hubby, Thurston Moore, seizes the moment to add his own, more surreal, contribution to East-West relations.

"Homosexuals are here, homosexuals are free - but I don't think you quite agree. I am a homosexual and this song is 'Teen Age Riot'".

SONIC YOUTH are touring the Soviet Union and the experience is freaking everyone out - not least the audiences, most of whom have no idea what this is

or what they should do about it.

In Moscow there are two modes of response: sit and stare, or fight. The ICF - large, pissed pseudo-Hell's Angels - fight anyone, even themselves.

I saw one drunken moron casually smash a girl in the face and then resume his lurching dance as if nothing had occurred. Even to western senses, conditioned to the whiff of tension at rock gigs, the callous primitivism on display is shocking.

Just for added kicks, a couple of the main protagonists force their way backstage afterwards and rough up a few locals. Wot a larf, eh?

The extremity of Sonic Youth - hardly a conventional band even in a western context - is making the gulf in youth consciousness between the capitalist and communist systems painfully obvious. And the irony of ending the 'Daydream Nation' world tour in what must be the biggest daydreaming nation on the planet is equally plain.

In theory, Sonic Youth are only here thanks to *glasnost*. But *glasnost* itself has no tangible reality. It's what people make it - how far they dare stretch the unwritten rules. In this instance, it is

chiefly the courage and guile with which Lithuanian tour organiser Marius Kershys overcame the inefficiency and sloth of the Soviet system which made the Sonic Youth cultural exchange possible.

Each day brings hassles, from how to get the band into Moscow's city centre for some shopping - always top of Sonic Youth's "things to do" list - to whether myself, Ian Tilton and two Blast First employees should risk travelling on to Kiev with invalid visas.

"It is a risk," Marius ponders. "But I think you find the journey to Siberia an interesting one..."

Cheers, mate! As things turn out, the band do their Sonic shopping thang - pausing for Kim and Thurston to have their portrait painted by an Arbat Street anarchist called Andrei.

"Wow, I'm gonna give it to my mom," says Thurston on viewing the result.

WE SKULK on board the Kiev night train, looking beneath the bunks for KGB activity but happy at leaving dilapidated, grey Moscow behind us.



KIM AND Thurston capture the imagination of Moscow's art society

That night Sonic Youth had played a second show at the conference chamber-styled venue. Though the violence was less prevalent, there was still sufficient stupidity to provoke another typically Thurstonic intro to 'Teen Age Riot': "Someday, all over the world, assholes will have a McDonald's to hang out in."

Even limited exposure to corrupting western influences appears to be unleashing dangerously muddled emotions in the Soveits.

"All the worst aspects of American youth you see in Soviet youth," says Thurston, as the train chugs wearily towards Kiev. "The psychology of communism has disturbed their sense of greed."

You mean it's suppressed it?

"It's confused it. They don't have any understanding of greed but they know it exists. There's common aspects of humanity that are being totally disturbed, in a much different way to our society."

Searching for some primitive aspects of Soviet society, Thurston claims that most of the people Sonic Youth have met in the Soviet Union could leave if they wanted to - through friends in the west who could invite them - but wouldn't do so.

"That's part of their culture, there's a strong belief in their familial heritage."

Lee: "What? You're not moving away to France, or anything like that..."

Steve: "Yeah, but everyone's moved away from their families."

Thurston: "And that's, like, the strength of communism. But it's still... really gross."

He laughs.

"Our concept of what Soviet youth was gonna be like is totally shot. Before we came here we were told, You're gonna be playing gigs in front of barriers, and nobody can move, they all have to be seated, and all the front rows will be for the promoters' families. Then we come here and it's like a Tuesday night in Detroit! To us that's not very rewarding."

The Soviet youth seem a bit fazed by this new, ill-defined freedom. Being able to dance at rock concerts is a relative novelty, and seeing a band like Sonic Youth has definitely tapped some long-frustrated pools of aggression.

Lee: "Right. And that aggression has always been associated with rock music. It's just that, in the west, rock music has been a part of your culture for so long that you don't hear it and think, I wanna sock the guy next to me, any more."

"But it's definitely one of the primal things about rock music and here it's just happening. So they f***ing don't know what to do. They don't know how to pogo because it didn't happen here or whatever... they just get violent because they get so excited."

"It's excitable violence, it's not assholeism. They become assholes but they just don't know what to do. They just revert to slobbering, er, slobsl!"

THE AVERAGE Soviet youth's frame of reference for rock music is simplistic. The state record label, Melodiya, has released a series of compilations by western artists.

The bizarre selection - Beatles, Stones, Doors, Led Zep, Creedence, Rainbow(!) and, ulp, Yngwie J Malmsteen - has conditioned minds to expect every western rock act to be dramatically larger than life.

Thurston: "I don't think rock music is a serious form here. The bands I've seen are like, Oh yeah, do the smoke machine and the five minute intro and then the singer comes out."

Lee: "It's all the form that they've culled from western culture without understanding any of it."

Thurston: "It's just fantasy crap. I'm not into it at all."

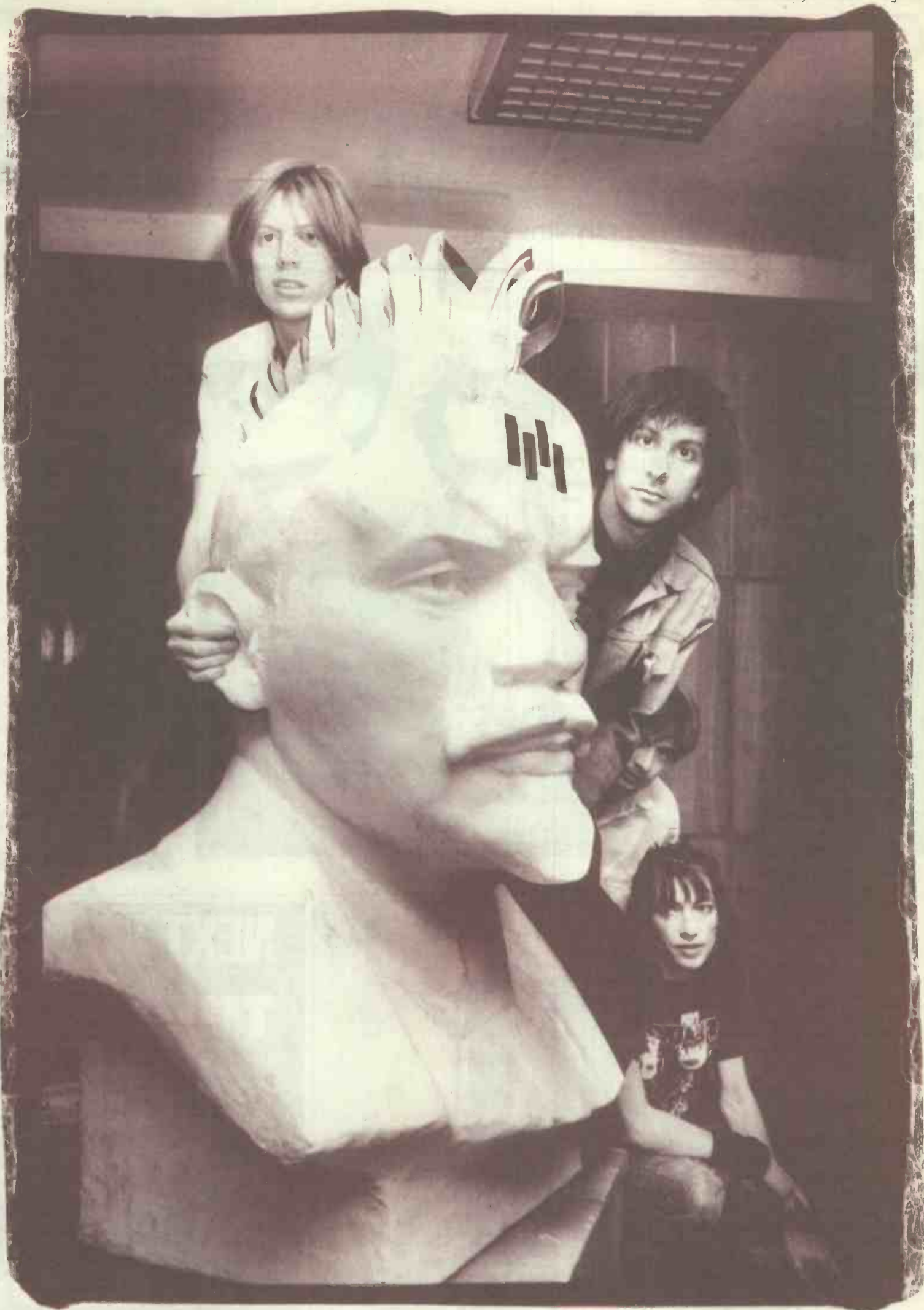
It's like that in France, though!

Lee: "Yeah, Europe was like that too, because they got all the forms of western music but they didn't understand half of the meaning behind it. Here, it's a hundred times more removed. You find these Russian singers in restaurant bands, they're singing songs in English and I bet you half of them don't know what the f***ing words mean."

Thurston: "Maybe there are a few who see us and are intrigued or inspired, but a lot of the translation depends on the technology, which we just take for granted anywhere else. The technology doesn't exist here."

And that's a frustration rather than a challenge?

"Yeah. It would be a challenge if we were a different type of band - if we were a jam band, like the Grateful



LENIN FLIES the Black Flag

Dead, that could improvise a situation. But we're not set up to do that right now. The only thing we can play is this new album!"

How come?

"Well... there's nothing else we can do. Mentally we could deal with it but, musically, we can't really change things around so much."

Lee: "We're just not set up to play most of the older music at this point. It's vanished. Off the face of the Earth. We can't come together on the songs we remember or we don't have the guitars for them any more... We've got too many guitars as it is."

Thurston: "We've always been into destroying - well, not destroying, but not doing the greatest hits thing."

Lee: "Remember when Neil Young did that tour, or a couple of tours, when he was just not playing any old material - it was such a big deal! That's what everybody wrote about, Wow, he's not playing any old songs! For us that's just the way we operate."

Aren't you tiring of these songs?

Thurston: "Yeah. These are definitely the last dates of 'Daydream Nation'."

Do the attitudes of audiences disappoint you?

Thurston: "Yeah. Certainly, in Russia it's basically considered music for immature teenagers."

Lee: "It would help if they had some records released here. They don't know what the f*** to make of us - they might be expecting Bon Jovi. Or the Sex Pistols! That's their only point of reference for the last 15 years of music."

NOT FORGETTING Paul McCartney, of course. When Melodiya released his 'Back In The USSR' album, Macca became the first western artist to have made a record specifically for the Soviet market. Not that you can buy it in the shops.

Black marketeers, aware of the album's collectability in the west, have bought up thousands of copies in every major city and seek out westerners to ply their trade: the deal is McCartney for hard currency, and Sonic Youth, demon record dicks at the best of times, make a point of sussing out the state of Macca play in each port of call.

"McCartney fever!" laughs Steve, who should know, having just bought five McCartney calendars, much to

Thurston's envy. "That's made it just another country! Another country where we collect records!"

Kiev brings a lightening of hearts with its more attractive climate and appearance. The local guide tells us not to worry about the proximity of Chernobyl ("So why are my fingernails peeling off?" demands Thurston) and Sonic Youth play the last date of the tour to a delirious crowd.

Backstage, Thurston is reflective.

"Can I publicly apologise for our last four London shows?"

You just have.

"How is it a band can play real well in England and when they get to London they suck? I saw other bands do that and said, That'll never happen to us."

"Then it did," says Kim.

Then the ever-alert Ms Gordon spots the huge bust of Lenin and decides, "He looks a little bored".

Whereupon the Father Of The Revolution is treated to some Sonic surgery and emerges as a mohawk-styled Black Flag groupie.

Thurston: "Hey! Lenin's dead, long live McCartney - there's the headline for the article!"

Daydream on.

GETTING THEIR JUST DESSERTS

Major labels are licking their lips over **We Are Going To Eat You**. Cathi Unsworth dines out



WAGTEY (L-R): Chris, Julie, Veg, Paul

NORTH LONDON is fast becoming a cornucopia of excellent new bands.

It's not enough to mention frontiersmen Snuff, or everybody's darlings, The Sundays, without wandering down the leafier lanes of Highgate to find more fresh blooms to be plucked.

Major record company interest is now hovering over *We Are Going To Eat You*, currently cuddling up to the homely Cat And Mouse label.

It's hardly surprising. The four-piece, fronted by singer Julie Sorrel, have all the golden qualities of greatness that the infant All About Eve threw away in favour of drippy hippyness.

Their shimmering, pulsing rock is touched by a kind of unearthly magic as soon as Julie opens her mouth. And, fortunately, there are no whimsical pretensions about her character, either.

"I'd much rather be aggressive," she says. "It's a more enjoyable way for me to get passionate, rather than being girly."

It's an attitude shared by drummer Chris Noels, guitarist Paul Harding and bassist Veg. WAGTEY's last single, 'Heart In Hand', typified everything that is good about them. Paul's guitar bursts loose joyously, while Julie delivers barbed lyrics with soulful energy.

"I like soul music, rather than head music or heart music. Songs you can wallow in," she explains.

WAGTEY'S SONGS appear intensely personal, often fraught with anger at the complexities of life. Chris, who writes them, hopes they can strike a chord with every listener.

"They are like generalisations of personal things," he says.

"They're not necessarily about me at the moment. Then there's songs that make statements about the world in general. They're not like Smiths songs, like Morrissey going on about the little things in his life. I'm always conscious of writing things that you can actually get to grips with.

"It's quite good to juxtapose these sort of serious lyrics with happy music," he continues. "If we had happy lyrics with it, it would be too yucky, too crass."

"But also," counters Julie, "if a song's too depressing and the lyrics are as well, then people tend to shut off."

WAGTEY, currently in the throes of an extensive tour, are happier to play live than to record.

"It's good when you're onstage, to just let go and have a really screaming guitar part," laughs Julie. Putting in more energy is something you need to do to retain that raw edge."

Veg, nursing a black eye, pipes up: "We want to be real rock legends in ten years time, like Lemmy or something."

"Yeeuck! God, no!" chorus the others. "We don't want to live down The Marquee."

Despite having almost completed their debut album, originally scheduled for April release, only the clamouring of A&R men will eventually decide when, and on what label, it will appear.

"We don't want to say anything until all our names are on a bit of paper," says Julie coyly.

"But we have finalised a deal in America with TVT," says Chris. "So we'll be going out there soon."

"My life in a car!" sighs Julie, less impressed. "Get out, do a few gigs, get back in again. I shouldn't think it'll be really exciting, but it'll be an experience."



WON'T LET GO
RELEASED 2nd MAY

"Rachel Morrison ... hers may be the best new female voice this year."

RECORD MIRROR



NEXT WEEK IN SOUNDS THE THE

With their new album, 'Mind Bomb', The The are set to blow the minds of their fans. Sam King finds out about Matt Johnson's new obsession with spiritualism and his plans to establish The The as chart contenders at last.

THE GODFATHERS

The ruthless rock 'n' roll of The Godfathers is taken one step further on their new album, 'More Songs About Love And Hate'. Richard Cook hears more tales of birth, school, work and death from the band who talk as hard and fast as their music.

BRIT PACK

In the final part of our look at the best young bands in the UK, we pluck the leading contenders from the sprawling scene around London, including Snuff – possibly the most thrilling band to emerge from Britcore – and the capital's best new hard rock band, Horse.



CLASSIC ROCK

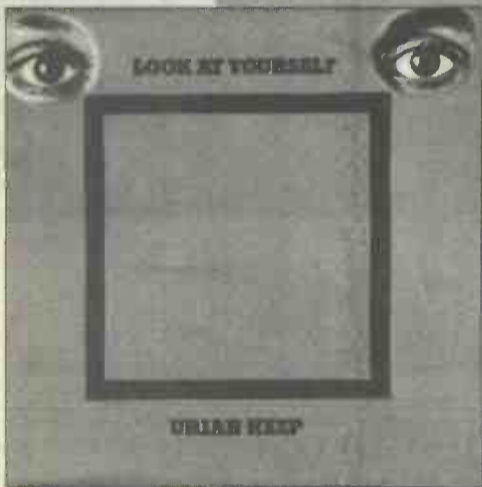
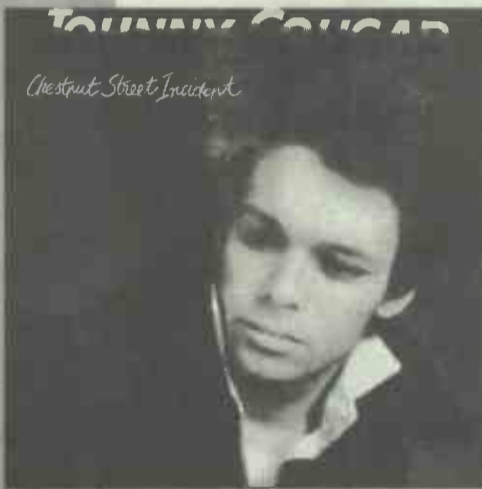
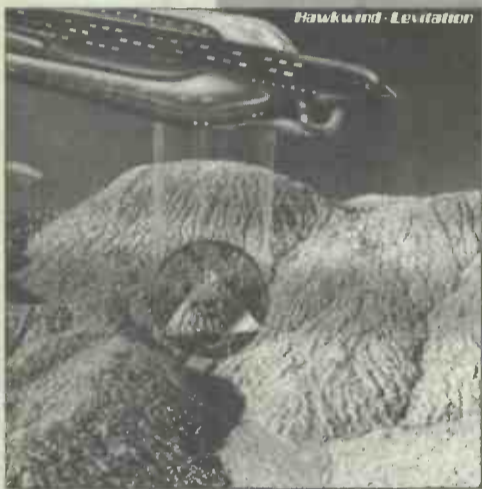
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BRIT
PACK
WEEK THREE: SCOTLAND

MUSICALLY, AS with a lot of other issues, Glasgow is a divided city.

If you're taken in by the hollow and worn-out rhetoric fostered by next year's European City Of Culture hype, the already over-exposed, self-congratulatory mafia of **Wet Wet Wet, Deacon Blue, Hue And Cry, Love And Money, Hipsway, The Big Dish, Lloyd Cole, Texas and Horse** could lure you into believing that we're all living amid some spontaneous Glaswegian rock renaissance.

It's an A&R man's dream – a self-perpetuating sector that looks set to reproduce itself well into the foreseeable future – but it's also a mirage that distorts the true picture of the doldrums into which Glaswegian rock has sunk during the last few years.

Historically, the most interesting Glaswegian acts – **The Sensational Alex Harvey Band, Ivor Cutler, early Jesus And Mary Chain, The Pastels and The Primevals** – are always the ones who don't fit the perceived image of the "Glasgow band".

And anything that is new and interesting seems destined to lead a troubled existence, forced into the ghetto of immediate peer groups, and

exiled by apathy and mediocrity. Once upon a time there was the **Postcard** label – a vibrant grass roots operation which introduced **Orange Juice** and **Josef K**, and a whole new philosophy of pop enterprise in the process.

And then there was – well, not a lot. **The Jesus And Mary Chain** blew in from nowhere (East Kilbride) with a couple of brilliant singles then slumped back on their laurels. Then things went quiet again.

Virtually the entire spectrum of guitar rock, pop, candyfloss 'n' raunch in all its hoopla is adapted and reassembled by Glasgow's current crop of indie bands with varying degrees of subtlety, inventiveness and conviction. From the apres-Postcard thick pile pop fudge of **The Pastels** to the scuzzy mayhem of **The Vaselines**, and from **Primal Scream's** polite psychedelia to the chameleon sounds of **The Soup Dragons** and on to the wacky **BMX Bandits**. From the true grit 'n' verve of **The Primevals'** full blooded guitar rock to the cooled-out beatnik vibe of the **Nutmeg City Group**, by way of the reconstituted urban surf of the **Beat Poets** and the down-the-line, melodic raunch of **The Hucksters**. From the wistful abrasion of **Close Lobsters** to the fuzzi-drenched howl of **The Bachelor Pad** to those prime movers of Clydeside hardcore – **Stretch Heads and Dawson**.

Among all these sounds, Glaswegian 'indie' rock is lost in a love affair with the electric guitar.

No survey's complete without a mention of **The Cretins**. They've carved out a 'career' cranking out

This week we trek across the border to Scotland. The country which gave punk one of its godfathers in **Alex Harvey** and provided a steering influence to post-punk Brit rock with the **Postcard** set appears to be a haven for major label A&R men but, beneath the surface gloss, all kinds of sounds are fermenting. Here, **Grahame Bent** examines the current output of the two pole Scots cities, Glasgow and Edinburgh



JOSEF K



ALEX HARVEY on Supersonic, 1976

OUT ON A LIMB

The post-hardcore blast of **The CATERAN** comes from Inverness but they should really be American. Andrew Tully hears why

IN THEIR kitchen above the Kingdom Hall, **The CATERAN** seem to be studying for their rock 'n' roll finals. The table is strewn with the various sleazy 'kiss and tell' tomes of rock legends. Boning up for the next tour?

"No, they're just vastly entertaining," retorts Murdo, 'deeply unfashionable' guitarist. "The way these bands behaved was absolutely unbelievable, and with no sense of remorse afterwards."

"Yes, that's the difference," continues bass player, Kai. "We always feel wretched the day after!"

But that's not the only difference. In a country where rock seemingly has to be packaged for consumption – low comedy (**Zodiac, PWEI**), high comedy (**The Cult**), lunacy (**Gaye Bykers**), even Britcore – **The CATERAN** are out of place. Outwith the mainstream,

based in Edinburgh but hailing from Inverness, they really should be American.

"Culturally, Inverness is very strange," explains Kai. "It's totally geared up for the tourist industry, isolated from the rest of Scotland, and quite conservative. So there's nothing really for young people to do except go cruising round in cars and/or get drunk."

Singer/guitarist and mldfield generalissimo, Cameron, takes over. "It's not like anywhere else I've ever been in Scotland. In fact, it's probably more like one of those small towns in the mid-west of America, like a smaller Minneapolis, say."

And that's it. For Minneapolis' favourite sons were **Hüsker Dü**, a band that many see to be a major influence on **The CATERAN** (the name is Gaelic for 'ruffians'). It's a claim they are quick to deny, although Cameron will admit that hearing their version of 'Eight Miles High' for the first time was breathtaking.

Murdo: "People in Inverness were really aware of all this stuff coming out of America, like **Black Flag** and **Hüsker Dü**, much more so than in Edinburgh, for instance. And what appealed to me about **Hüsker Dü** was the sheer, unbridled joy they had in playing

their music. That's something I think a lot of British bands lack."

NOW ABOUT to release their third album, 'Ache' – their first for the **What Goes On** label – **The CATERAN** have finally done themselves justice. With **Hüsker Dü, Neil Young, Dinosaur Jr** and even **The Smiths** as touchstones, they have created an album that is startling in its maturity and scope.

From the eponymous title track to 'Storm Seven' – where **Morrissey** meets **Crazy Horse** – 'Ache' shows a refreshing diversity that manages to take in a totally over the top cover of **Hendrix's 'Love Or Confusion'**, while still retaining its cohesion.

Cameron: "Some people, who think they have our best interests at heart, have accused us of being wilfully diverse or inconsistent. Saying we could be a really good punk or speed metal group. But that's just the way we are – awkward!"

In the present tidal wave of American guitar bands hitting our shores, it would be a shame if **The CATERAN**, rather than being swept onwards and upwards, were merely swamped because of nothing more than an accident of birth.



THE CATERAN: "Culturally, Inverness is very strange"

covers of Ramones classics. And why not?

EDINBURGH MIGHT be a mere 45 miles along the M8, but it's always had a distinct musical persona.

Edinburgh has no sizeable 'mainstream' - despite Win's hi-tec doodling, the blank **Goodbye Mr Mackenzie** and though it's the adopted home of **The Proclaimers**. So things are less clearly defined than in Glasgow - which has paved the way for a wild diversity of musical styles.

From the calamitous, rootsy cacophony of **We Free Kings** to the transplanted Cajun family hoe-downs of **Swamptrash**, the frenzied brillo pad agit rock of **The Dog Faced Hermans** and cousins in kind **Archbishop Kebab**, the cool detachment of noise destructualists **Finitribe** and on to Edinburgh's resident savage messiahs of Brit hardcore - **The Ceteran** - Edinburgh conjures up a diversity of talent.

There are other idiosyncracies, such as the incestuous phenomenon that sees members of willowy popsters **Jesse Garon And The Desperadoes** also appearing as members of the **Fizzbombs** and **Rote Kapelle**. Likewise, members of beat combo **The Thanos** also moonlight in the associated garage acts **The Staycase**, **Offhooks** and the **Varicose Veins**.

But some of the city's most vivid, recent creations have met with rather sorry ends. **We Free Kings** have reached an impasse, having limped along a shadow of their former selves after a major personnel reshuffle. The

lurid streetwise scenarios of the **Blood Uncles** and the Milky Bar pop of the **Shop Assistants** are now little more than dusty memories, while the unearthly schlock 'n' soul of the **Hook 'N' Pull Gang** seems to have faded away after their move to London last year.

The chronic famine of small venues where promoters are willing and financially able to give local acts their all-important initial breaks has dampened the Scottish scene. Sure there's the SECC, the Barrowland Ballroom and the Edinburgh Playhouse - but work your way downwards and things become perilous.

Except for the Edinburgh Venue, the Glasgow Rooftop and a couple of others there are virtually no other 'independent' venues in central Scotland - all of which means there are more bands chasing fewer opportunities.

All's not doom and gloom though. There's Radio Scotland's unrivalled independent music coverage on their weekly **Beat Patrol** programme; solace from the news that **The Primevals'** long-awaited live album, 'Neon Oven', is due for imminent release with a new studio album to follow late in the summer, while **The Pastels'** new LP, 'Sittin' Pretty', finds them ploughing deeper into the purple patch they hit sometime around the release of the 'Comin' Through' single.

Everyone's sitting tight, waiting for the new wave to break and praying it's not too long in the coming. Perhaps it's time for the great **Nazareth** revival - come back **Dan McCafferty**, all is forgiven.



THE SEMINAL Mary Chain line-up



THE EVEN more seminal Pastels line-up

RADICAL DOGMA

The Dog Faced Hermans are a bizarre musical mish-mash. Jon Ronson stirs them up

OVER IN Edinburgh, you'll find The Dog Faced Hermans.

They'll be pounding out a strange mish-mash of Italian partisan chants, guitar riffs out of the Dead Kennedys' song book and wailing trumpets reminiscent of the entire Salvation Army on acid.

In fact, their singer and trumpeter, Marion, is a genuine Sally Army escapee. Brought up in a remote highland village, Marion learnt her instrument preaching the good word - as far away from the punk rock of her childhood peers as the prophet Jehovah was from hanging out at The Marquee.

"There's no such thing as a music industry in Scotland," she says. "Even Edinburgh is three years behind everywhere else. I never hang around with any other bands. I sometimes see people with guitars, but we rarely get talking."

This may account for the fact that when the band isn't touring - usually abroad and usually with bands like The Ex and The Membranes - she occupies her time making giant sculptures of teacups for exhibition at nearby colleges.

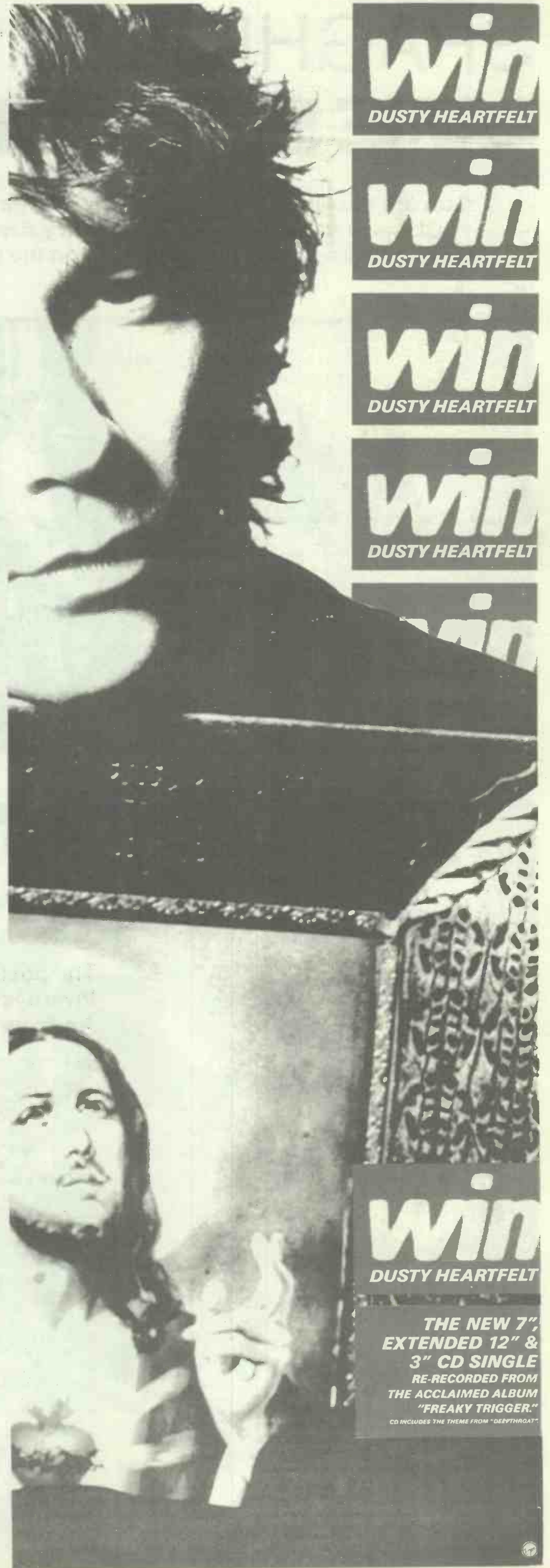
"The whole music industry astonishes me," she says. "I went

to see The Wedding Present do that Ukrainian stuff the other day, and the audience was so young. Boys and girls holding hands. It was weird."

Boys and girls holding hands rarely infiltrate the lyrics of Dog Faced Hermans records. Their finest songs - 'Mary Houdini', 'Bella Ciao' and 'Miss O'Grady' - are classic pieces of radical dogma surveying the Thatcherite world of old ladies dying of hypothermia, women locked in their houses while men go to work, and revolutionary upheaval in fascist states. They're sung with the innocent charm of an 18-year-old social science student.

With their second LP due soon on the Vinyl Drip label, the Hermans don't play by any rules, which is both admirable and stupid. They're good enough to be huge - 'Bella Ciao' is commercial enough to hold its own with Kylie - but their stubborn refusal to be nice to the people with the money means that, so far, their career has been limited to gigs in clubs the size of elevators.

"Why should we take shit?" asks Marion. "If we start taking shit, then we might as well be doing something else. I don't want to be a pop star anyway. I'm happy doing what I do, and if people want to hear us, then we're happy to play to them."



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SPAGHETTI WESTERN

Gun are the latest rock hopefuls to emerge from Glasgow in the wake of Texas. **Mary Anne Hobbs** hears how they plan to take on the world



GUN (L-R): Giuliano, Baby, Scott, Dante, Mark

BACKSTAGE AT Birmingham's Aston University, the Gun camp is busy. Seventeen-year-old guitarist Baby Stafford sketches dastardly cartoon portraits of Texas (whom Gun are currently supporting on tour in the UK).

Singer Mark Rankin discusses the merits of eating spaghetti with a pair of scissors, while one of their crew eagerly reveals his new tattoo – Mickey Mouse with an incredibly ambitious erection!

Gun (named in 1986 when Guns N' Roses and LA Guns were still steaming up Hollywood clubs, and "Michael Ryan was comparatively sane"), are probably Glasgow's purest new rock export in some time.

"With the exception of Simple Minds, there hasn't been a good rock band to come out of Glasgow since Alex Harvey," says Rankin. "We want to be the first."

This week Gun release a debut album, 'Taking On The World'. It's a work of surprising maturity, considering three of the band (Stafford, drummer Scott Shields and bass player Dante Gizzi), are still in their

teens. Produced by Kenny MacDonald, the album is strong and simple, equal parts gritty guitar and infectious melody, rooted by classic hard rock influences.

Whatever happened to anarchy and teenage angst? This is the age when you're supposed to want to sound like Napalm Death, isn't it?

"No," says Stafford.

"First and foremost, you've got to have a good song," decides Rankin. "I think we've made an honest album, inspired by powerful human emotion. Love, hate, jealousy, treachery. But it's fired by the energy of real youth."

Live, Gun may still be a little ragged around the edges, but they play hard and promise a great deal. Stafford and Giuliano Gizzi's guitars, however, are really impressive – scurvy, raw – juggling riffs of spit and gristle. Great stuff.

On completion of the current Texas dates, Gun plan to chart a little tarmac of their own, headlining a tour of the UK which begins at London's Marquee on June 1.

Then what?

"We want to be the best," offers Rankin. "We want to be the biggest band in the world."

As big as U2?

"Bigger."

A loud AC/DC cassette snaps off, and is flipped immediately by Stafford, and pushed back into an aching ghetto blaster for the fifth time.

I wonder if they ever listen to anything else?

"Nah," he shrugs. "We only have the one tape."



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FINITRIBE: "SOME of the club records that ripped us off got played more than we did"

Finitribe have been sampled to death by the Acid House mob. Keith Cameron investigates

ACID HOUSE devotees danced last summer away to Finitribe, and were probably blissfully unaware of the fact.

For Finitribe, Edinburgh's enigmatic sonic scavengers, were responsible for "the bells, the bells", a much sampled section from their 'De Testimony' EP of 1986, without which no Balearic track was complete.

Surely such ultra-hip exposure was the highpoint of a career characterised by frequent ups and downs?

"I'm not really sure how much

good that did us," says Philip Pinsky. "Because we've got nothing to do with Acid House or Balearic Beat. I think some of the club records that ripped us off got played more than we did. We tried to play that song live a while ago and we were so sick of it we couldn't."

Anyone even vaguely acquainted with Edinburgh's musical topography will be familiar with Finitribe. Not to the point of contempt, but this long-established sideshow could safely be taken for granted.

Together in various forms since 1984, it wasn't until late last year that the debut Finitribe album, 'Noise, Lust And Fun', emerged. It was, at times, an uneasy compromise between thunderous

dance rhythms and multi-textural soundscapes. It was easily the band's finest work to date - but it ain't all sunshine on Leith just yet.

Success for Finitribe, even now, is measured in small but significant goals.

"We're just workaholics, I suppose," says John Vicki. "And when we get to go on holiday, that's success."

Philip: "Going to a gig and knowing that people have come to see you, that's success. Phoning up a venue to get a gig and they know who you are - that feels like success compared to four years ago. One of the main transitions was going from being at school to having to think about it as a means of living.

"In the end, when the others

left, it was partly to do with that, the feeling that we weren't going anywhere and we weren't making money. It's all very slow and if you work hard at it then it takes away from the fact that nothing's happening."

He's referring to the departure of three members after some disastrous gigs in London a year ago. But it's a wonder that John, Philip, Simon McGlynn and David Millar still have a stomach for what undeniably remains a struggle.

They've even been dubbed "art terrorists" and lived to tell the tale. Was it ever an applicable tag?

Philip: "I think it's always applicable in a sense. I mean, if what you're doing is at all out of line, which our music is... it may not be terrorising anyone but it's

not conventional and, in that sense, you are trying to subvert the world through your art. But it's far too dangerous a term, too pretentious."

John: "We never used to sit and have meetings about being art terrorists! Ever!"

But what Finitribe are doing remains far from obvious, caught between their dancefloor concerns and almost filmic ambience.

"A lot of the time we've been blending them together and that's what's wrong," says Philip. "What we need to do is diversify and do two different kinds of things. Whatever we do we'll always be using unusual sounds. It won't be conventional but I think we could become more accessible in both directions."

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ANGELS WITH MUDDY FACES

Mudhoney's music is a wild thing – garage grunge and Iggy-style abandon. In person they're mild-mannered, middle class Americans with a hopeless addiction to Sham 69 singles. Roy Wilkinson listens as they celebrate their trash heritage. Pics by Steve Double



AT FIRST glance the guitarist appears well-adjusted, even healthy.

In fact, he is dedicated to the destruction of his own mind.

The necessary raw materials for this ultimate mindcrime are contained in the small brown paper bag under his arm.

He needs no phials of crack, no industrial strength alcohol. He is a child of the late '80s.

"Look what I've bought," he garbles, stumbling into a Leicester dressing room. He unveils a sinister disc of cold black vinyl. It sits there, ominous and unforgiving. ... a Sham 69 single.

There is little hope for this young man. He is addicted to Sham in its crudest, most malicious form. The B-side identifies his fix as raw, uncut Sham. It's 'The Cockney Kids Are Innocent'.

The original Shamsters were blameless. But Mudhoney were never innocent. Where Sham

were poor, working class kids forced into a lifetime of dum-dum street anthems, Seattle's Mudhoney are wealthy, well educated American brats who choose barbarian musical codes.

It's dead funny to slum it with the morons for a few years. Oh yes, it's the way to make "some great rock 'n' roll".

Vocalist Mark Arm has a university degree in English but, instead of penning sophisticated sonnets, he dabbles in trad youth angst.

"I feel so close to no way out I don't close the door no more" he hollers on 'No One Has'. As if this gilded youth has ever had to live 'on the edge'! No, mommy's always been there with the new skateboard and the latest threads, hasn't she?

"Sure, I don't really need to earn a living," brags Steve Turner, the Sham addict axeman. "I live with my mom."

Steve, in fact, works part-time in an arty, bourgeois playhouse. Not very punk rock – especially for someone who revels in the dumbness essential to great primeval rock, the barbaric art of the true punks.

"Punk rock in pretty much all it's forms is pretty dumb. From the '60s punks right through to today. You've got to include the Stooges, Nobody's Children, The MC5, Blue Cheer. ... up to stuff like Sham 69. I also like their tunes – I don't just like them because they're dumb."

In fact, Mudhoney celebrate a whole aesthetic of dumbness. Their raw materials were hewn by the arch architects of intuitive rock moronicism: from the Asheton brothers, who effectively were Iggy's Stooges, to The Ramones, to the likes of Sham's Jimmy Pursey.

Mudhoney are fascinated by the way the music of their heroes balances between dumbness and profundity. Like Killdozer (whose singer Michael is really a maths teacher) Mudhoney are virtually method actors.

Steve: "We're fake stupid. It's already been done and we realise that. Some of the best parts of rock 'n' roll are stupid and we're aware of that. If we didn't know that maybe we could produce some stupider stuff. As it is, I don't know what we're trying to do."

"It's really tongue in cheek. It's

the music we like, rather than us trying to seriously take part in that rebellious youth culture. It's all been done, and proven to be ridiculous, over and over. I feel really sorry for kids in the States who are getting into punk rock as if it's something to really believe in. There's really nothing there.

ON PAPER Mudhoney's scheme reeks of contrivance. But in reality, for the length of the performance at least, Mudhoney overcome their potentially debilitating intelligence.

Live, or on their 'Superfuzz Bigmuff' mini-album, Mudhoney are the real thing – a collision of a cavernous garage glower and Iggy-esque abandon. To the outsider, they're convincing, but they could just be masters of deadpan delivery.

Do they take their teen angst themes seriously?

Mark: "I don't know about teen angst. It's more about mine, and I'm not a teenager anymore. Maybe they're clichés or maybe it's universal truths. I don't imagine anybody else taking it seriously besides me. They've no right to."

Steve: "Music isn't important

KASHMIR



SOUNDGARDEN: (L-R) Chris, Kim, Hiro, Matt

Soundgarden's mutant rock springs from a post-punk mentality planted deep in trad metal. Roy Wilkinson watches them break the mould, and snaps the sonic diggers



MUDHONEY: "MUSIC isn't important enough to be seen as really serious"

enough to be seen as really serious. There are very few musical things I take seriously. I take fuzzboxes seriously."

Despite the confection of their live performance, Mudhoney do feel the need to distance themselves from their rock by including an obvious element of parody.

Steve: "There has to be that at this time in rock 'n' roll. It's all been done and it's all been proven. To us, the *Maximum Rock 'N' Roll* (US hardcore 'zine) thing of something to believe in is

already a standing joke."

But Mudhoney don't pedal Zodiac's brand of overbearing pastiche. There's enough of their soul in the mix to stop them becoming a clinical lampoon of primordial, Stooges-style rock.

The rhythm section are probably to thank for this. Drummer Dan actually had to earn his living, working as a despatch rider prior to Mudhoney. And while Steve and Mark were playing with the now defunct Green River, bassist Matt was with the seminal Washington band The Melvins.

Matt hails from Aberdeen, an isolated lumber town, among Washington's timber forests. This is where real men hang out, suppin' pine squeezins (a pine cone liquor) and waitin' for the love of a good chainsaw.

Matt is Mudhoney's real rocker – while Steve indulges his taste for the camp of a Sham single, Matt buys chunks of vinyl by those original motorcycle men, Saxon. Matt's job before Mudhoney was a carpenter. At first glance it's a totally non-metal occupation.

But, in years to come, Matt will

use his carpentry skills to build giant, Monsters Of Rock-style stage sets featuring huge demons drawn from the lumberjack mythology of his native Aberdeen. For now Mudhoney have to content themselves with their modest array of equipment. As with their music, Mudhoney look to the past for their guitars.

Steve: "They just sound better than modern stuff. We are probably looking for an aesthetic there as well. My amp's a 1965 Fender amp and I have a '66 Fender guitar and all my distortion

boxes are old. I do go for the coolness of that equipment."

It was effect pedals – fuzzboxes and Big Muffs – that gave them their album title.

Steve: "I've got a shltload of pedals – about 15 and that's just fuzz and distortion. I've got a wah pedal but I don't use any weird shit like phasers. No way man, that stuff's for faggot bands, yessiree!"

MUDHONEY OBVIOUSLY mine deep into America's recent celebration of trash heritage. They took their name from a movie by Russ Meyer, the man who gave us the Ultra Vixens and their cinematic mammary overload.

This vein has already been tapped by the like of The B52's and The Cramps and, when combined with Mudhoney's musical fascinations, could make the band seem overly nostalgic.

Steve: "I'm the most nostalgic out of the band as far as music goes. I'm into the '60s stuff more than the others, I think. It is a celebration of the American garage thing, but that's also the nature of the beast. When you start out, you do play in a garage."

Mark: "Guns N' Roses were a garage band. They played their first show in Seattle (home of G N' R bassist Duff) in front of 50 people. We were there and they were awful."

Seattle's most famous garage band are The Sonics, Mudhoney's most obvious local predecessors.

Steve: "Cars aren't the first thing we'd buy. We'd buy records instead."

This collector of rare Sham releases is obviously a hardened vinyl junkie.

Steve: "I am pretty obsessive about it – probably to a fault – but so what? I don't have anything much else to buy. I don't have any major drug habits."

Mark: "But we're working on that. We realise you can't be legitimate without a drug habit."

'I ALWAYS THOUGHT IT WAS A TYPE OF SWEATER'

SOUNDGARDEN, SEATTLE's meta metal rock combo, are truckin' through the prehistoric landscape of America's north-west, chowin' on sticks of beef jerky and indulgin' in requisite male bonding rituals.

The band have a gig right on the eastern side of the state and surely this Cro-Magnon countryside is the ideal setting for their music!

After all, most of them have long hair, they play guitars and they rock out madly. And their very name is rooted in rock mysticism. They took it from a 'sound sculpture' on the Seattle coast.

Hmmm – this intriguing concept evokes images of giant, monster rock carvings and mysterious crystals, meditations and pyramids.

Is the name designed to bring a mighty fusion of Rick Wakeman and Manowar, a head on collision between New Age and Stone Age?

Guitarist Kim Thayil: "That's interesting. At one point Hiro (bass) wanted to call us The Stone Age Alliance, but New Age started up and we didn't want anything to do with it."

A sensible decision, because

Soundgarden are neither trad metal cavemen nor New Ageists. They're breaking the mould.

The band do employ Sabbath-style doom riff technology and Zeppelin's way with a twisting rock progression, but they mix this with a Spartan post-punk leanness and a non-metal mentality. Their roots aren't in spandex.

Kim: "When we started the band we were all listening to hardcore and new wave: The Minutemen, Meat Puppets, Hüsker Dü, Joy Division, Wire, Killing Joke, Bauhaus. At that time, in Seattle, The Melvins were slowing down their music."

"Malfunkshun, Green River and Soundgarden, all the bands that had been playing fast started to slow down. This is, like, 1984 and everyone was sick of trying to be Minor Threat."

Chris Cornell, the band's vocalist and only native Seattleite: "We weren't listening to Sabbath or Zeppelin or Deep Purple then and we were a lot quicker. The rhythm changed a lot, as did the melodies. It was much more new wavy, less threatening. It became more fun to throb and thrash. It's much more fun to play live – it's more hypnotic."

Thus they became bizarre rock mutants with the bodies of insane death vikings and the minds of crafty post-punkers. But a definite relation to metal had been established.

Kim: "Then you get to very stupid and then there's a gap

and then there's Whitesnake. And then there's MTV."

Hiro: "We don't use anything from the current MTV metalband formula."

Chris: "We could have similar influences – we've listened to Sabbath and Zeppelin and grew up in the same era – but we've also listened to Butthole Surfers and Black Flag and that's evident in our music."

Kim: "I guess we have elements of '60s psychedella, the '70s slow thing and the '80s wackiness of hardcore."

Moving from their post-punk position towards metal has given Soundgarden an ambiguity toward their music's metallic shards. Pieces like '665 → 667', from their current SST album 'Ultramega OK', clearly poke fun at metal's demonic conventions. Does this signify insecurity?

Kim: "That's just so we don't take ourselves too seriously. If we started taking the heaviness too seriously we might end up hurting people like, er, Dio."

"I think our music is sincere. Obviously it's music we all like and are moved by. There's a certain degree of self-consciousness about that which comes out in the humour. We take the risk of expressing ourselves in our songs but we get a distance from it so we're not praying to ourselves on stage."

"Some hardcore bands take themselves as seriously as metal bands like Dio. It's silly, but you can't be too abashed about it. That'd be like walking

past a mirror and looking at the frame."

SOUNDGARDEN MARRY Sabbath's slow drag rifferama to a diverse set of topics. But Ozzy himself was recently on telly explaining how doom riffs and lyrics about flowers don't mix. Is it wise to avoid traditional black metal themes?

Chris: "We avoid those just like we avoid singing about Middle Earth and Tolkien. But a lot of Sabbath stuff was socially relevant anyway. It was angry about real things."

Hiro: "The only 'demonic' song we have is 'Heretic' and that talks about how ridiculous it is that scientists were persecuted in their times and appreciated years later. It's not about witches or Satan – even though it refers to them."

While Soundgarden shun sword 'n' sorcery, they note their debt to Led Zep. With

"They rhythm changed a lot. It became more fun to throb and thrash."
– Chris

'Ultramega's cover of Howlin' Wolf's 'Smokestack Lightning' they even indulge in the sort of blues source acknowledgement that Zep themselves perfected with the covers of Willie Dixon's 'You Shook Me' and 'I Can't Quit You Baby'.

In 1989, for a young band like Soundgarden, it seems an oddly antiquated gesture.

Chris: "We learnt the Howlin' Wolf version. We didn't know it'd been covered a lot."

Hiro: "I did and I told you not to put it on the record. It's a bit crass, a bit like getting BB King to sit up on stage with you."

But, with Kim's Indian parentage, Soundgarden must be in an excellent position to knock out their variation on 'Kashmir'.

Kim: "I always thought it was a type of sweater. Kingdom Of Cum have done their version and now The Cult have done theirs, so I think we'll pass on that one."

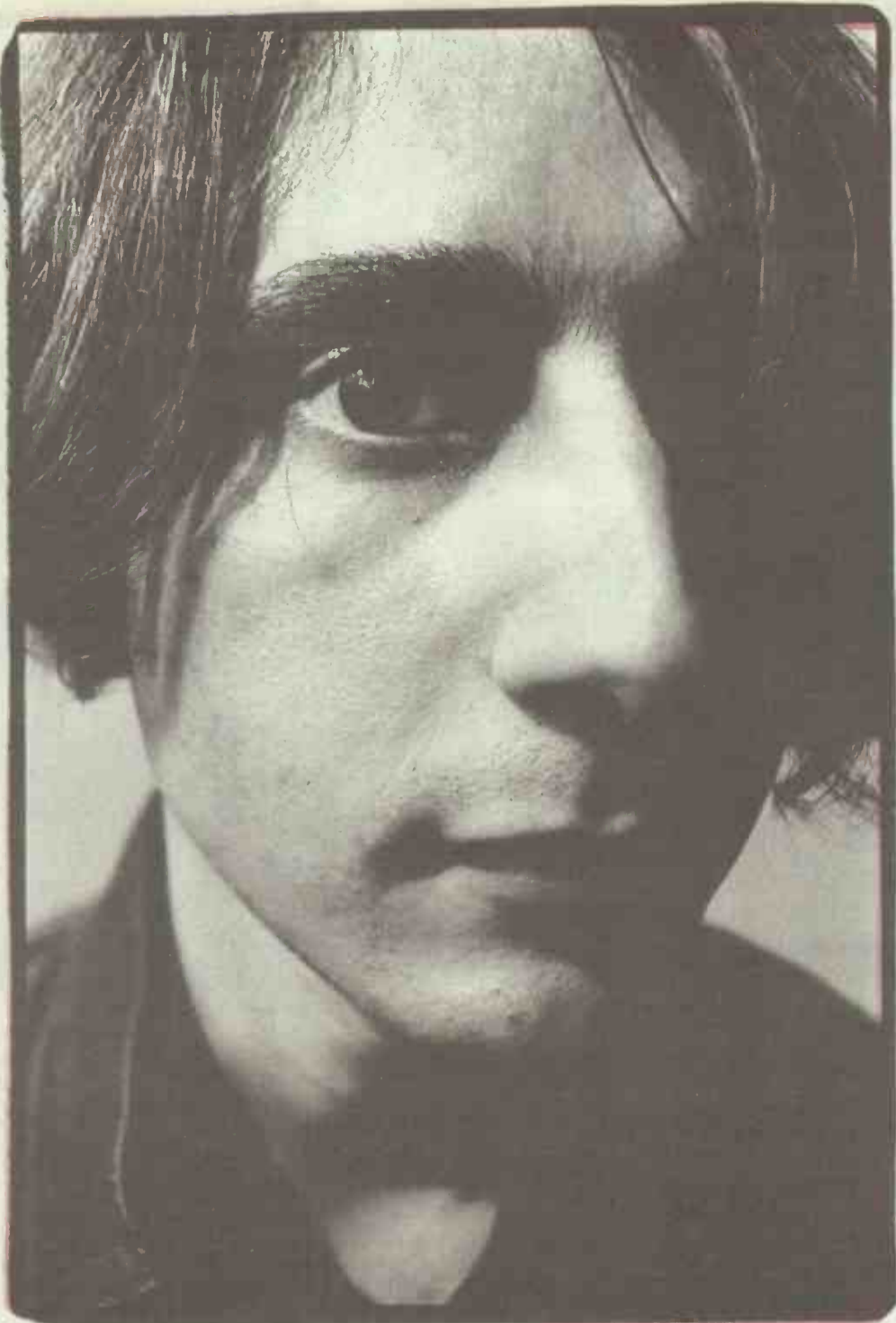
In fact, The Cult, along with Axl Rose ('Ultramega' was one of his ten albums of 1988) are Soundgarden fans. So is Soundgarden's current single, 'Flower', a cheeky riposte to The Cult's epochal 'Wild Flower'?

Chris: "No, it's about a girl. About a girl who becomes a woman and basically invests everything in vanity and then burns out quick. But, yeah, Soundgarden-flower is really part of our vegetation plot."

Kim: "The whole idea of the band is to subliminally support George Bush."

FIRST LUST LAST RITES

Ultra Vivid Scene combine religion and sexual depravity on their new single, 'The Mercy Seat'. Roy Wilkinson meets mainman Kurt Ralske. Ultra Vivid seen by Steve Double



KURT: "I don't fit in with the rock tradition of f***in' going out of control"

AS THE man from Ultra Vivid Scene sits down, his startling Pleeze Me Teeze Me-brand rubber playsuit glistens from beneath his cassock. Figuratively speaking, of course.

Aye, when it comes to striking rock 'n' roll imagery you can't beat a bit of bondage and a crucifix. The head-on clash between religion and sexual depravity is an established rock tactic, and one that's tellingly employed on the new Ultra Vivid Scene single, 'The

Mercy Seat'.

Kurt Ralske, the slight New Yorker who is Ultra Vivid Scene, explains: "'Mercy Seat' started out as an S&M song and at some point it turned into a religious song.

"Maybe it's a bit of both — there are a couple of songs on the album (the appropriately titled 'Ultra Vivid Scene') where I was trying to explore both those areas at the same time."

The juxtaposition of religious imagery and sex has been used by popsters from Madonna to Christian Death. Similarly, S&M is a rock staple, one famous example being the Velvet's 'Venus In Furs'.

Tried and tested notions maybe but, as Nick Cave tells us, a cliché is just a truth that's fallen into abuse because it

holds too much power. Kurt is well aware that his subject matter has been worked before, just as he's aware that there's essentially nothing new about UVS.

Kurt wrote, produced, engineered and played all 14 songs on 'Ultra Vivid Scene'. In the process he concocted a startling rock synopsis that takes a wealth of elements from rock precedent — from the dazzles of Televisual guitar and '60s psychedelia to his fey, narcissistic singing voice — and reorders them into a personal musical library.

"I think people are suspicious of ideas of the future today — a group like Kraftwerk. Maybe today cynical or intelligent people don't even feel assured of a future. In the '50s, in America, there was a whole

ideology of the future — everything was going to be so bright.

"That idea's kind of fallen by the wayside. In its place, maybe, there's the idea that the only way to know where you're going is have a look at what went before.

"I was reading this interview with Frazier Chorus, about how they like to write songs about their kitchens because it's something that everybody has in common. The only thing we really have in common is sex and death and that's the romantic tradition.

"Maybe these things are stupid and Gothic and clichéd. At the same time maybe it's a cliché because it's true. And if you can breathe life into a cliché then that's great — you're making those truths new again.

"With 'Mercy Seat' I became

surprised at how many similarities there are between sex and religion: between religion's attitude of unconditional acceptance and killing one's own will and masochism's submission, the parallel between submitting to the will of God and sexual submission."

UVS' FIRST single, 'She Screamed', was dedicated to Hank Williams and the Marquis de Sade. From masochism to sadism, the sexual perversion named after the Marquis himself.

"I like the *idea* of amorality. Obviously you can't go around doing what you want, but I like the idea that there is no right and no wrong and everything is meant to be, and nothing can be horrible because, if you kill someone, you're just changing their shape."

It's not surprising to see Kurt fascinated by the idea. He's more of an intuitive soul than an instinctive, hell-for-leather rocker.

"No, I'm not that way. I wasn't born with a Fender Stratocaster and a Marshall growing out of my back. I'm not a real wild child. I guess my voice is pretty contemplative. It's not W Axl Rose."

HOW THEN do we account for the feisty 'n' furious drug connections that litter the UVS output? 'She Screamed' emerged as the tale of a girl who'd taken Ecstasy and was smiling so hard it hurt.

'The Mercy Seat' 12-inch brings a cover of Buffy Sainte-Marie's 'Codine' (codeine is a hypnotic drug, derived from opium) and the new UVS song 'H Like In Heaven'. Recording 'Codine' could be seen as a bit of a joking nod to the Velvet's 'Heroin'.

"They're cool words, just viewing them from the standpoint of words, but the reason I chose to do that song is because I like it. I like the lyrics. Some of the things she sings about drug addiction could be applied to general states of desperation or a hundred different addictions — to people, to attitudes.

"'H Like In Heaven' is just a phrase. I didn't realise somebody might interpret it as meaning heroin. I'm not saying that I've never taken any drugs, but I'm no drug fiend."

So the wash of psychedelia that swirls through UVS is no product of experimentation?

"You can be slightly outside something and still feel it. There's sort of an ecstatic thing where you feel something and you're lost in it. I guess that's the way most rock music is: you're lost in the orgasm, or the fake orgasms.

"My idea is, like, I don't want to fake an orgasm. I'm not going to pretend I was lost in a frenzy of passion. I want it to be something where I feel it but don't go out of control or pretend to go out of control.

"I don't fit in with the rock tradition of f***in' going out of control."

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SOUNDGARDEN'S CHRIS Cornell - A Flying-V Viking Sex God

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ANTI-VIVISECTION BENEFIT Birmingham Hummingbird

ONCE UPON a time, as riff-rustling honchos with a neat line in blag, Gaye Bykers were at least good value for their allotted quarter-hour of fame. But now, as this latest 45 minutes of indulgent musical excrement demonstrated, their clod-hopping rock 'n' roll grotesque - no matter how well-intentioned or self-conscious - has long outstayed its welcome.

The biggest laugh is that such shoestring talents could ever have enticed a major label into giving them megatracked studio access, when their mastery of even six-stringed technology is so patently limited.

It's not that they can't play; only that their grey sub-metal grind is shorn of character and originality to the point of baldness.

Perhaps Mary Mary realises

as much, engaging in none of the bantering levity which marked earlier Bykers shows. Unfortunately, this leaves his singing voice to take the full burden of his performance - a weight God never meant it to carry.

If Gaye Bykers were the moth-eaten panto horse, ready to be wheeled off for the last time, new wave cabaret came courtesy of Anhrefn and Mega City Four. Hearts obviously in the right place, but guitars so firmly rooted in 1977, it's a wonder they haven't sprouted safety pins and bondage chains. Should either become sick of the retro accusations and inevitable comparisons (of which SLF is only the most obvious example), they should remember that the remedy doesn't lie with the critics.

Both bands obviously know a good *chew* when they write one - which is surprisingly often - but these predictable clenched-fist

stomp chorus routines are less deserving of applause than of preservation orders.

In this company, World Domination Enterprises' manic twitchery was all the more refreshing, a seriously deranged crankability administering a long, slow snog to the fast fading senses. It's a punky-reggae bass party, gatecrashed by acid (both senses) observation and scabrous guitar effusions, the latter meted out by a shaggy, spasming ne'er-do-well full of tortured geniality.

Thought-provoking dance noise loitering with intent; what the world needs now.

ADRIAN GOLDBERG

DREAM SO REAL Highbury Corner-T&C2

GEORGIA'S DREAM So Real sent REM their first ever fan mail, but despite their name's charting similar territory to REM's - Rapid Eye Movement denotes dreaming

in deep sleep - DRS are similar to REM only in so much as they mine a wide vein of American trad guitar music.

A solid trio, Dream So Real achieve no startling reordering of rock precedent, effecting a sturdy r'n'r variant. The guitarist/vocalist sports a Peter Buck line in chintzy waistcoats but knocks out a more metallic line than Bucko ever attempted. Despite its broad acknowledgement of US guitar history, Dream So Real's sound isn't overly nostalgic. Modern technology frees them from the idiosyncrasies inherent in '60s and '70s music and gives the band a stiffling sharp sound. There's little room to move in DSR's songs - they're squeaky to the point of stultification.

A cover of Neil Young's 'Cinnamon Girl' is stripped of all the song's whining implication. Different it may be, but only because all the

America's garden culture

SOUNDGARDEN

Washington State University

THE AUDIENCE send the Harvey Headbanger Real Rock meter into the danger zone known as false metal. A horde of college brats turn in a Disney representation of punk rock pogo power, desperate to make like one of those gig things they've read so much about. The band themselves aren't fake metal; they just come from beyond the realm of the stud-encrusted codpiece.

Soundgarden are power rock stripped clean of all the steroid-fuelled tomfoolery. Sabbath's metal girders may feature in their rock reconstruction, but they're strengthened with the perspective of irony and the foundations are firmly bedded in hardcore and post punk bedrock.

Unlike the rib-tickling metal dwarfs - Dio, Manowar - Soundgarden really are giants of rock. Four tall, hirsute bulks, they stalk the stage with the bodies of Flying-V Vikings, the minds of philosophy drop-outs and the mundane dress sense of the post-hardcore US underground.

Vocalist Chris Cornell is what's generally referred to as a Sex God. Such is his hunky prettiness that the Seattle gay press run Soundgarden stories regardless of the band's musical content.

Soundgarden may have mind as well as muscle, but live they're not averse to a little brute force. Guitarist Kim Thayil can twiddle as well as the next axe hero, but wank tech solo activity is restricted in favour of apocalyptic riff warfare. 'Flower' bursts from its introductory psychedelic shimmer, a masterpiece of hi-tensile riff damage. 'Get On The Snake' sidwinds into the brain, insidious and subliminally familiar. Riffs like this have been employed before, but Soundgarden's meta-metal position gives them fresh vigour.

Tapping metal's primordial blues roots and wedding these to hardcore's righteous ferocity, Soundgarden are at once age-old and tangibly new.

This Garden Of Riffy Delights is coming your way soon. Book the Flymo now.

ROY WILKINSON

kinks, and cracks have been knocked out of the original. Such is Dream So Real's problem. They're pleasantly competent but lack any distinguishing marks.

They may not be a nightmare but they weren't exactly a dream come true!

ROY WILKINSON

humour too. The opening wailing bagpipe lament was accompanied by a tourist slide of Edinburgh Castle.

In an era when "... security and order are easier than a slight loss of freedom", Test Dept are a powerful and compelling voice of opposition. It certainly isn't rock 'n' roll.

CHARLIE ENDELL

TEST DEPT

Edinburgh Queen's Hall

A RARE concert appearance by Test Dept as part of a week of May Day celebrations, sponsored by the local Trades Council, in solidarity with workers throughout the world. Ironic indeed that it should coincide with the tenth anniversary of Margaret Thatcher's reign.

To what extent Test Dept are a product of the Thatcher years is a moot point. Formed at the start of the decade at the height of Britain's industrial decline, their imagery, although universal, can at times appear specific - 'Efficiency' could be our mistress' voice.

In a way their approach seems almost old-fashioned. Slogans, backing tapes, slide and film projections have all been taken further by others, although not improved. For there is a clarity and a strength and depth of vision in what they do.

At times akin to radical European political theatre, the physical nature of their performance no longer seems to be an end in itself. Joined by champion piper Alistair Adams, Test Dept have discovered the joys of traditional European music and perhaps a sense of

DIANA ROSS Wembley Arena

FLASHBULBS CRACK, spotlights buzz, but it's her smile, trailing a mile of purple, that lights the place up. She begins with early '80s Nile Rodgers crunch-funk and, shatteringly, the band stutters through a cold start. 'Touch Me In The Morning' kisses the night better. Even the breaths between notes are sweet. 'Chain Reaction' rocks through at least a hundred false endings. "We could do that song all night, huh?" Not really.

A tunnel of curtain drops over the sub-Kiss in-the-round monster stage and by the time the band have licked 'Love Hangover', Ross The Boss reappears, an explosion of fire-orange, skipping through a Supremes megamix ("Yo! Motown!"). The new product gets a squeeze between 'Ain't No Mountain High Enough' (swoon), 'I'm Still Waiting' (gulp) and 'Endless Love' (sigh). Four bums get invited up to the stage to dance cheek-to-cheek with her. But those four stooges are each now condemned to a life of anti-climax. The bastards.

PAUL ELLIOTT



HAPPY MONDAYS' Bez - the scruffiest kids bring the best birthday presents

Ed Sirrs

Panic on the streets of London

The capital goes wild as Sounds and the Panic Station celebrate their second birthday with Happy Mondays, The Shamen and a host of glittering superstars. How David Cavanagh got in we'll never know. Ed Sirrs lights the candles...

HAPPY MONDAYS/THE SHAMEN/THE BAND OF HOLY JOY/THE SEERS/STITCH Kilburn National Ballroom

HERE'S A groovy idea! Next time it's your birthday and you want to have a party, have it at someone else's house. That's what they did for this megabash, the second *Sounds/Panic Station Birthday Apocalypse*.

The usual Dingwalls is a bit of a hutch, so the thousands of well-wishers made the trek to Kilburn that they might drink a toast to one of London's most enterprising clubs, see one of



THE SHAMEN's Colin going up in smoke

Ed Sirrs

the best line-ups this side of a festival and throw sharp objects at emcee Jon Fat Beast.

Just what you want from a party - Bacchanalian orgy meets musical nirvana.

Stitch had a backs to the wall approach that was totally unnecessary. 'Hold The Dream' was a brilliant start - dark and danceable in pretty much equal measures - and 'Shake Up' was a rave with its crazy nodding-dog rhythm. Ordinarily in a Stitch set the three members switch instruments like a gypsy changes postal codes, but there were signs of stability tonight, perhaps due to lack of time. The new single, 'Big Mess', isn't.

The Seers, who had left their amps in Bristol for some reason, were an eventual triumph. Open mouths and static feet greeted the first few despatches, even with Spider standing astride the PA playing air guitar (left-handed!), but by the time 'Freedom Trip' reared its classy little head, conversions were being made. This is when The Seers are at their most dangerous - just when you've realised that you like them.

Lee Wildman, who sports a perpetual gape of awe at the sonic destruction he causes, bashed out the vicious riff to 'Lightning Strike' and Spider made an announcement of a "don't say we didn't warn you" nature in reference to the latest lone gunman rampages.

For three minutes The Seers were in collision with sanity - and it was wonderful!

"After us it's all stupid dancing and strobe lights," Spider had cautioned us, but he spoke with forked tongue.

The Band Of Holy Joy, shown tonight to be resolutely unlike any collection of musicians in history, were a complete conundrum as far as the party atmosphere went, but a tonic for the troupes of lost souls who habitually patronise the Panic Station because no one else will have them.

From this point onwards non-hallucinogens in the congregation might have felt a bit left out. Put it this way, a lot of people suddenly went to the toilet during the gap between Holy Joy and The Shamen. Said Shamen, tapes and all, were undeniably dramatic in conjunction with their visual machinations, loudness and otherworldliness being the two watchwords. There was even a bit of wit involved. However, the only way to be objective about this kind of acid humour is to stand outside of it, and if you're standing outside you're not really there, are you?

The extremities that are Happy Mondays played a 13-minute song, and then a whole bunch of shorter ones. An hour of Mondays live is a rare privilege, not least because they showed real class on this auspicious occasion. Trust the scruffiest kids to bring the best birthday present. And if the psychedelic niceties on the backdrop were pointers towards crowd participation, then I was in order, a felt tomato, a pair of crepe curtains and a herd of red and yellow zebras. And tell that lad with the maracas he can stop dancing now.

MANOWAR Los Angeles Country Club

A DOZEN reasons why none but Manowar are true heirs to the mantle Kings Of Metal.

1. They've got more Marshalls packed into the Country Club than have ever been assembled by any other band anywhere. Ever.

2. And they blew the lot!

3. And it's louder than hell even in the car park!

4. Nostrils flaring, Joey de Maio went and did it again, didn't he? He played the ultimate heavy metal bass solo. *Dead fast*.

5. Thunderbeast Scott Columbus is the living incarnation of Obelisk (of *Asterix* cartoon strip fame).

6. Never mind the bollock! These are real men of metal and they're ready to prove it by sporting bear skins and no friggin' underpants!

7. There's this brilliant bit where Joey and new terror-axe god Death Dealer kneel either side of vocalist Eric Adams and offer up their guitars in mock sacrifice. Eric then rubs them gleefully.

8. Eric then holds a note long enough for Joey and Death to swap weapons, tune up and sink a flagon of ale!

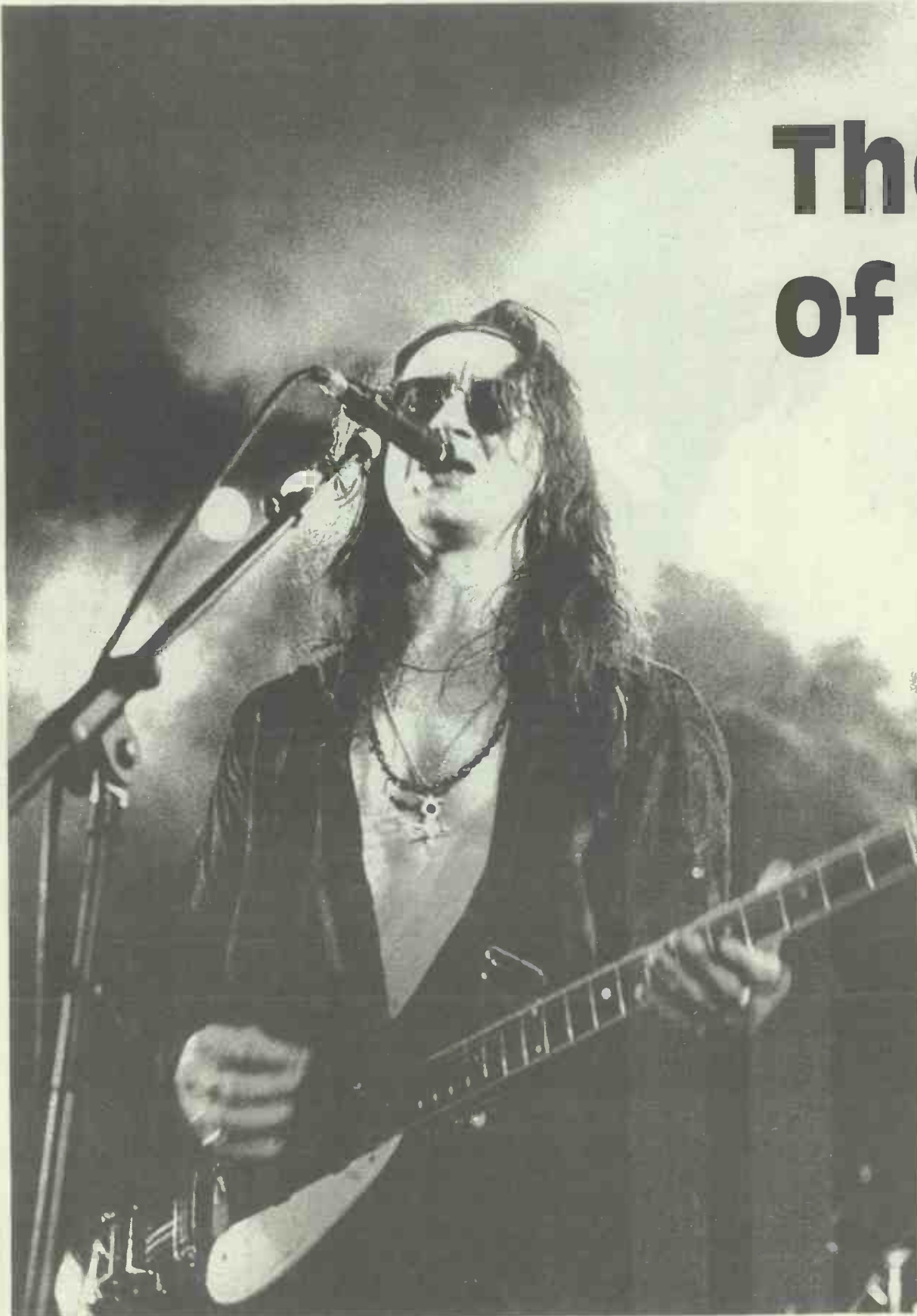
9. They return for an encore within 30 seconds with the reasurance: "You don't need to shout anymore. We don't go through the bullshit of making people wait for true metal!"

10. The encore, 'Army Of The Immortals', is prefaced with the line, "Grab hold of yer balls! I know you all got 'em!"

11. Hey, Manowar rock!
12. And Orson Welles was their mate.

PAUL ELLIOT

LIVES



The misters of mercy

THE MISSION

Carlisle Sands Centre

SAT BACKSTAGE after a gig that had raised £8,000 for the Lockerbie Disaster Fund, Wayne Hussey is still gripped by a charitable fever.

"One pound per autograph!" he announces to the gaggle of fans clustered around his seat, waving paper, records, posters, limbs and anything else signable under his nose. The girlfriend of a shifty Hussey lookalike proffers a jacket, pledging a fiver if he'll do the honours.

"Make it out to Sue," she states. "That's S-I-O-U-X."

"To Sioux," writes Wayne, sniggering as he pauses to think of a suitable message. How about 'grow up'? But our Wayne's not the nasty sort; she leaves contented with a message of goodwill in her idol's very own hand, and a fiver is slapped down on the table.

While the singer chats and scribbles, Ramone and Stoko — two tireless Mission fanatics who've been with the band since the heady days of The Sisterhood and 'Serpents Kiss' — quietly pack their bags and prepare to head off into the night. Their presence is as much a part of a post-Mission gig wind-down as the bottle of Blue Nun never far from Mr Hussey's lips. (Soon smeared in a garish lipstick collage; kisses were, after all, free.)

Such is The Mission's good-humoured and — to the uninitiated — unnervingly close relationship with their audience, a critical process of piss-taking and affection that helps to keep everyone in their place.

No one here gets out aloof, if you like. If all that warmth can be harnessed to combat the horror of an incident such as Lockerbie — one fan paid £140 for one of Wayne's shirts in the pre-gig raffle — then all the better. The previous night in Liverpool had seen The Mission, with the help of Pete Wyllie and Mick Jones, raise £10,000 for the Hillsborough Fund; in Carlisle the spirit took in everyone including the security team, who all donated their night's wages.

The Carlisle gig was the sight and sound of a band straying gleefully from its once clearly defined rock parameters, and coming after their first serious rest period ever, and with close on 20 new songs to kick around, The Mission's confidence and desire to move on was obvious. The surprisingly vicious 'Grip Of Disease', not played tonight, is one manifestation of the new Mish fecundity; others, such as the hypnotic 'Butterfly' and the dark rush of 'Amelia', see the band settling into a groove that is entirely natural.

Old faves came hard and fast, 'Serpents Kiss' and 'Tower Of Strength' now firmly ensconced in the land of classics. Encores took in The Kinks' 'Mr Pleasant', The Cult's 'Rain' and something purporting to be 'Pretty Vacant'.

A good party — all Carlisle was ever meant to be — but also a reminder that when they resurface, this Mission thing is going to break mega.

SUCH A Hussey: Yours for a kiss and a fiver

Mary Scanlon

NEIL PERRY

JESUS JONES/ PLANET POP

Edinburgh Calton Studios

AT TIMES like this you wish that the electric guitar had never been invented — indeed, that mankind had never crawled out of the sea in the first place. Jesus Jones' cause was not helped by pulling off the support band Planet Pop after 20 minutes for "playing too long"! These space cadets may not be as 'Out Of This World' as their last song suggested, but they certainly are larger than life. Ably abetted on guitar by ex-Styngrite and sometime cartoonist George Millar, Eugene Reynolds, formerly of The Revillos, is, if not growing old with dignity, at least growing old with a sense of humour. Gary Glitter's, it would seem!

Following in the hallowed but tiny footsteps of other great media darlings as Blue Rondo A La Turk, Baby Amphetamine and Vinny Jones, Jesus Jones are nothing more than well rehearsed hype.

We waited expectantly for the song that isn't 'Info Freako', but it never arrived. Like some bastard cross between PWEI and Then Jerico, they throw the right moves but little else. The drummer should be in Bros and the rest of them should be accountants. Jesus Jones make Wendy James look like Rosa Luxembourg and sex with Colin Moynihan appealing.

Of course they're not bad. With that much investment behind them they could never be bad, but without soul, substance or even style, Jesus Jones are blessed with mediocrity.

CHARLIE ENDELL

CARDIACS

Birmingham Irish Centre
CARDIACS ARE jerks. And twists. And jitters. And a whole fat catalogue besides of innumerable and unnameable contortions. Spazzo beatmasters, orgiastic power pompadors, gallant torch-bearers of English whimsy: Cardiacs are back. And though Sarah

Smith has departed in the meantime, trailing her sax behind her, very little else has changed.

Bassist Jim still resembles an overgrown Bunterish schoolboy whose youth was misspent in the tuck shop; vocalist brother Tim continues to emulate the facial expressiveness of a tortured lab monkey; while each song clatters its way, as always, through a maze of false starts, fake endings and intermittent hesitations. Familiarity for once breeds contentment.

This is an enduring, liberating, rush and tumble of spiked noise, a furious battleground of fairground organ, percussive adventurism and thunderous guitars, encompassing Peter Hammill, early Genesis, Syd Barrett and even The Cravats.

"Play some ska!" one punter demanded, but in truth they probably already had, priming dancefloor detonators of any and every kind to send your legs and arms flying helplessly akimbo. Only new guitarist Bic

seemed unmoved. A small, dark androgynous presence, his extra six-string muscle shifts Cardiacs ever so slightly towards more mainstream accessibility — though 'Is This The Life' remains their only moment of convincing chart bluster.

Who cares? Playing like this, Cardiacs will not long be denied the kind of success their singular audacity has long deserved — and on its own, uncompromising terms.

ADRIAN GOLDBERG

WOMACK & WOMACK

Wembley Arena
YOU CAN'T say he doesn't try. Stripped to the waist, sweating to the max, Cecil Womack shins up and down the monitors and claws his way through the empty space that separates the entertained. There's something vaguely paramilitary here, a reckless assault of rockish dimensions.

And the band? So relentlessly fascinating that my eyes seldom strayed from the back of Cecil's head. That

hair! You'd think he'd make the effort. Maybe sweep it up into a Bobby Charlton fringe or something.

And Linda? Actually, it took a while to figure out Linda Womack's vocation in life. Lots of skipping about and hiding behind drum kits? Wrong. Linda Womack sings and when she does you wonder how it could lend itself to this impossibly dull stadium-pro monotony.

Lengthy blues guitar masturbation throttles the Womacks' refined R&B sound, dire theatrics bring audience participation to the level of pantomime, but it's the neo-hippy 'inner consciousness' bollocks that infects the wound. Why do they do it?

Cecil has the energy, the motivation and the magnetism, Linda has the voice, the heart and soul. But they're living in their own heads.

A tedious prog-rock sell-in, Womack & Womack have turned into the kind of band that would have ripped them off 20 years ago.

DAMON WISE

LUCINDA WILLIAMS

Harlesden Mean Fiddler

FROM TUSCON to Tucumcari and beyond, Lucinda Williams has been playing foaming rooms like this for longer than she'd probably care to be reminded. Yet, strangely, it's taken Rough Trade to provide a platform for her.

The reward has been one of the year's most playable albums, a whole stack of drooling reviews and now, finally, this opportunity to see the lady close up.

The record may be country, but her roots are equally pitched in the blues. So the strident 'Disgusted' and a stomping 'Factory Blues' get the mix 'n' match treatment with the soft verges at the 'Side Of The Road'.

It's taken ten years or so for Lucinda Williams to become a footnote. But her slender frame and strong woman stance look well enough groomed to make that a whole paragraph in the days ahead. Truly one of the finds of '89.

PETER KANE

NOISEWORKS**Charing Cross Road
Marquee**

THEY SWEAT pints. Pints of real sweat. They are Oz rock from beyond the realm of fair dinkum. They are def bonzer and they are invincible.

The Brit rocker may have scant knowledge of Noiseworks. But that doesn't matter. They have a secret weapon. They are Australian and that is enough to pack the house with pulsating co-patriots.

Miraculously, a London club is transformed into a no nonsense gigantic Aussie deth pub, the ideal home for Noisework's combination of messianic rock drama and cheeky laddish bonhomie. They could save the world but only after they've had a pint with their mates.

Many songs begin in conquistadorial style, a bit like your Simple Minds and U2. The guitar flakes off moving harmonics as the tom tom rolls build in epic fashion. Stepping into this gathering storm, the singer howls emotively before taking up the strain. The weight of the world sits easily on his broad shoulders. Particularly soaring is the courageously titled 'The River Of Tears'.

Oh yes, little child of Soweto, babe of Cambodia, small virtually extinct mammal of Borneo, you are not alone.

But what's this? Hmmm, every heartfelt grimace is balanced by a cheeky grin, as the craggy vocal chore handler determinedly proves his descentance from Magwitch, *Great Expectations'* lovable convict wiv a heart of gold.

Girly high pitched backing vocals are delivered, shall we say, light heartedly. The boys grin at each other conspiratorially, secure in the knowledge that they're really too tuff for such nonsense. Earth shattering rock with a conscience and a winning have-a-go smile!

Searingly proficient in mainstream late '80s rock melodrama and with many a good tune to boot, Noiseworks are destined to communicate on an appropriately epic scale. But one feels they'll always be ready for a joke and a pint.

Really, they're just having a laugh and a say. So come on, how about a live album then?

ROY WILKINSON

**CONCRETE BLONDE
Malet Street University
Of London Union**

RIP-OFF! SWIZZI! There wasn't one blonde up there, concrete or otherwise, just a bunch of loud LA art-brats with no gimmick more dramatic than to play three-chord boogie in various subtle guises.

The lead singer, Johnette Napolitano has a vague whiff of Patti Smith circa 1978 about her. In other words, she can pinpoint exactly the line between good taste and obnoxiousness and cross it without fail.

'God Is A Bullet' is a prime felon here. Rolling around on a students' union floor screaming that God is a bullet never got anyone anywhere. And drummer Harry Rushakoff is, regrettably, the type who twiddles his sticks above his head. Someone should tell him that the Carl Palmer Appreciation Society never really got off the ground here.

It's not all bad. 'Little Conversations', a duet for Johnette and guitarist Jim Mankey, could pass for decent Pretenders, and the single, 'Happy Birthday', a chiming and charming song, just about survives the Semtex treatment.

However, a mere two streaks of peroxide do not an authentic blonde make.

DAVID CAVANAGH

**THE BAMBI SLAM
Camden Palace**

A BIT of spring cleaning has not gone amiss with The Bambi Slam.

Their previous incarnation was always exhilarating live, but now a lanky locked Roy has a "proper" band behind him, the freeness and harder nature of his new material flows unrestrained.

Opener 'Baba Ba Boom' delivers a crushing lead riff, and sees Roy cavorting deliriously, his edgy vocals growing in strength.

Despite quite horrible sound problems and lengthy gaps between songs, the Slam still manage to keep the groove going. 'Long Time Coming' and 'Now', in particular, lead to erratic spasms of brilliance, the exuberance of his music pulling Roy's skinny frame up from its theatrical languor.

Always sounding raw and spontaneous is the key to the band's charm. They only look back once, closing the set with a careering 'Bamp Bamp'.

Despite the restrictions of a half hour set, The Bambi Slam have made a far from unspectacular return. I just hope that keeping this together won't provide them with too much of a problem.

CATHI UNSWORTH

**THE GREAT LEAP
FORWARD****Camden Falcon**

WITH TOO many young British bands still content to rework the punk version of '60s angry young men in leather and shades, any stroke against the tide is welcome. When the swimmer is Alan Brown, late of northern pop perverts Big Flame, the reception ought to be doubly warm.

Not that The Great Leap Forward are as revolutionary as their name proclaims, but it's at least a new angle in nostalgia. Guitars were never shredded so immaculately in recent years than by Josef K, and by homing in on The Sound Of Alienated Young Edinburgh as was, Brown has found the vital core for an unstoppable dance juggernaut.

It's the perfect vehicle for Alan's dream of pop subversion which comes through only vaguely tonight due to his vocal inability to wage war with the keyboard surge and the mountainous drum-machine.

The disco-compatible format confirms the Big Flame dictum that the proletariat are more likely to rise up to Madonna than some drug-fazed hippy urging homage to catatonia. It is Alan Brown's show, however, not least because introducing songs like 'May God Forgive Us But We Are Women' is a virtuoso performance in itself.

The Great Leap Forward may only be a substantial hop sideways but they do make for a welcome change.

KEITH CAMERON



Good year for the oldies

MR COSTELLO gets down to some indoor fireworks

Ed Sirrs

**ELVIS COSTELLO
London Palladium**

SUNDAY NIGHT at the Palladium. The "funny Nazis" from *Allo Allo* were taking a well-earned rest from their labours, leaving the way clear for our man Costello to hypnotise friends, followers and freeloaders alike with a consistently intense and often blisteringly violent two-and-a-half-hour acoustic set.

In front of a stage set that rivalled the Tate bricks for sheer artistic uselessness, he warmed up with 'Accidents Will Happen' and 'Blue Chair'. Then came two memorable moments of stuttering vitriol. 'Deep Dark Truthful Mirror', one of a hefty whack of songs from the LP, 'Spike', and the legendary 'Watching The Detectives' were so astounding that Costello himself seemed intrigued. He had to go to the piano to have a quick ballad, 'Almost Blue'.

By now songs from the vaults were mixing it audaciously with newer classics. 'God's Comic', lengthy and poignant, somehow managed to include an anecdote about Swedish game shows, while the failed single 'Veronica' was delivered as a shifty 'Peggy Sue'-type shuffle. One of the

evening's exemplary medleys took in 'Radio Sweetheart' and 'Jackie Wilson Said'.

Returning with Nick Lowe, the by now seriously affable Costello considered 'Indoor Fireworks', as well as Lowe's '(What's So Funny 'Bout) Peace, Love And Understanding?'. A solo howl through 'I Want You' fair removed the roof.

He'd done the full 90 plus extra time, but still he wasn't satisfied. Dragging on a huge, stuffed broken heart, he invited audience members up to choose their own highlights from his colossal back-catalogue. 'Good Year For The Roses' and the much appealed for 'Alison' scarcely prepared the assembled for an almost demented version of 'Tramp The Dirt Down' - from where did all that energy come?

Oh, and just one more thing. The final, final, that-really-is-all-folks jaunt through 'Pump It Up', accompanied by a sizzling and spitting beatbox, just may have been the most wilful display of composer perversity since Lou Reed's 'Metal Machine Music'. The last "goodnight", after all the feedback, heartbreak and anguish, could just as well have been the sound of the stars going out.

DAVID CAVANAGH

marquee

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KITCHENS of DISTINCTION
TUESDAY 16th MAY
IRISH CENTRE BIRMINGHAM
DEBRISS END, DIGBEY TW. 7.30pm. TICKETS £4.50 + DVANCE
AVAILABLE FROM THE VENUE (021 622 2314), ODEON, TEMPEST.
WEDNESDAY 17th MAY
LONDON KILBURN NATIONAL
224 KILBURN HIGH ROAD, NWS
TICKETS £6.50 ADV. DOORS 7.30PM
AVAILABLE FROM BOX OFFICE (01 328 3141), CAREY'S ESTATE AGENTS
STARGREEN (01 734 8932), KEITH PROWSE (01 741 8989), ROUGH TRADE (01 229 8541),
PREMIER (01 240 0771), LTB (01 439 3371), RHYTHM (01 267 0123), TICKETMASTER (01 379 4444)
THE TRIFFIDS' NEW ALBUM 'THE BLACK SWAN' OUT NOW

METROPOLIS MUSIC PRESENTS
10,000 MANIACS
Kevin McDermott Orchestra
MONDAY 22nd MAY
BRISTOL STUDIO
TICKETS £6.00 ADV. DOORS 7.30PM.
AVAILABLE FROM THE VENUE (0272 276193), OUR PRICE (BRISTOL),
RIVAL (BRISTOL & BATH), REVOLVER (BRISTOL), SPILLERS (CARDIFF),
TEN FIFTEEN (WESTON SUPER MARE).
TUESDAY 30th MAY
SHEFFIELD UNIVERSITY
TICKETS £6.00 ADV. DOORS 7.30PM.
AVAILABLE FROM THE VENUE (0704 724078), HMV, RECORD COLLECTOR,
ROULETTE RECORDS, FON RECORDS, AND SHEFFIELD POLYTECHNIC.
WEDNESDAY 31st MAY
MANCHESTER FREE TRADE HALL
TICKETS £6.00 ADV. DOORS 7.30PM
AVAILABLE FROM THE VENUE (061 834 0943), PICCADILLY RECORDS,
INTERNATIONAL 2 AND USUAL AGENTS.
THURSDAY 1st JUNE
BIRMINGHAM ALEXANDRA THEATRE
TICKETS £6.50 ADV. DOORS 7.30PM.
AVAILABLE FROM THE VENUE (021 643 1231), ODEON (021 643 1231),
TEMPEST (236 9170), AND VINYL DREAMS.
FRIDAY 3rd JUNE
SATURDAY 3rd JUNE
LONDON HAMMERSMITH ODEON
TICKETS £8.00/£7.00 ADV. DOORS 7.30PM.
AVAILABLE FROM BOX OFFICE (01-748 4081/2), STARGREEN (01-734 8932),
KEITH PROWSE (01-741 8989), ROUGH TRADE (01-229 8541),
PREMIER (01-240 0771), LTB (01-439 3371), TICKETMASTER (01-379 4444),
ROUGH TRADE (NEALS YARD 01-240 0105).

MCP by arrangement with ITB presents
DORO
LONDON ASTORIA THEATRE + **WARLOCK** Plus Guests
(157 Charing Cross Road)
FRIDAY 26th MAY
7.30 pm
Tickets: £6.00
Available from Astoria Theatre (01 434 0403), Shades Records (01 434 1363), Keith Prowse, LTB, Stargreen and Ticketmaster (Agents subject to booking fee)
NEW ALBUM - 'FORCE MAJEURE' - ON CD/LP/MC

I.T.B. In conjunction with ODIC PRESENTS
A MANIC EVENING WITH
KILLING JOKE
MANCHESTER INTERNATIONAL 2
PLYMOUTH GROVE M13
TUESDAY 16th MAY
TICKETS £5.50 ADV. DOORS 7.30PM. AVAILABLE FROM THE VENUE,
PICCADILLY RECORDS (061-236 2555), AND USUAL AGENTS.
LONDON KILBURN NATIONAL
224 KILBURN HIGH ROAD, NWS
THURSDAY 18th MAY
TICKETS £6.00 ADV. DOORS 7.30PM. AVAILABLE FROM
BOX OFFICE (01 328 3141), CAREY'S ESTATE AGENTS, STARGREEN (01 734 8932), KEITH PROWSE (01 741 8989),
ROUGH TRADE (01 229 8541), PREMIER (01 240 0771), LTB (01 439 3371), RHYTHM (01 267 0123).

FLYING MUSIC by arrangement with Mascia presents
URIAH LEE
MIDNIGHT **BLUE HORSE** (LONDON)
ASTORIA THEATRE
157 CHARING CROSS ROAD LONDON W1
THURSDAY 18 MAY doors open 7.30pm
Tickets £7.50 from Astoria Box Office 01 434 0403
(Credit Card Hotline, Ticketmaster 01 379 4444, Premier 01 240 0771, Stargreen 01 734 8932, subject to booking fee.) and all usual agents.

SJM CONCERTS PRESENT
GARTH ROCKETT & THE MOONSHINERS
featuring
IAN GILLAN
SUNDAY 14th MAY SHEFFIELD UNIVERSITY
SATURDAY 20th MAY NOTTINGHAM TRENT POLYTECHNIC
TICKETS £5.00, DOORS 7.30PM
AVAILABLE FROM STUDENTS UNION (0742 753300), HMV, FON, RECORD COLLECTOR AND POLY.
TICKETS £5.00, DOORS 8PM
AVAILABLE FROM VENUE (0602 476725) SELECTADISC, VICTORIA BOX OFFICE AND USUAL AGENTS.

METROPOLIS MUSIC PRESENTS
XYMOX
MDMA THE HOLLOW MEN
FRIDAY 19th MAY
UNIVERSITY OF LONDON UNION
MALET ST LONDON WC1
TICKETS £5.00 ADV. DOORS 7.30PM
AVAILABLE FROM ULU (01 580 9551), STARGREEN (01 734 8932), PREMIER (01 240 0771),
ROUGH TRADE (01 229 8541), KEITH PROWSE (01 741 8989), LTB (01 439 3371), RHYTHM (01 267 0123)
XYMOX - 12 'OBSESSION' - OUT NOW - ALBUM: TWIST OF SHADOWS

EAK PROMOTIONS
DESMOND DECKER
+ THE ACES
+ THE RIFFS + THE LOAFERS + MARROONTOWN
May 13th: 7pm till late: £5
BAL TABARIN
Info: (01) 698 6507. Box Office: 01-695 5099
Doors open 7pm 'til late each night. Buses to the door: 36b, 124 141, or N85. Nearest stations: Grove Park BR/Bromley South BR

the sketsuk club
Thur 11th May **MUDHONEY**
+ The Smoking Mirror & The Thanes
Sun 14th May **CLICK CLICK**
+ Flowers of Evil
Thur 18th May **THEE HYPNOTICS**
+ The Telescopes
Sun 21st May **AC TEMPLE**
+ Beethoven + Castrol
BARREL ORGAN, BIRMINGHAM 7.30 + 10.30

The La's
PLUS SUPPORT
MANCHESTER UNIVERSITY WED 10th MAY
LEEDS POLYTECHNIC FRI 12th MAY
SHEFFIELD UNIVERSITY WED 17th MAY
BIRMINGHAM IRISH CENTRE MON 22nd MAY
LEICESTER UNIVERSITY TUES 23rd MAY
BRISTOL BIERKELLER THURS 25th MAY
LONDON TOWN & COUNTRY CLUB FRI 26th MAY
NOTTINGHAM TRENT POLYTECHNIC SAT 27th MAY
LIVERPOOL PHILHARMONIC HALL SUN 28th MAY



16-17-18 June 1989

This event, at Worthy Farm in the Vale of Avalon, has over 1,000 acts on 10 stages covering the complete range of contemporary performing arts, and offers a major stimulus to the morale and finances of the Campaign for Nuclear Disarmament. At £28 for the whole weekend this must be by far the best value in the country.

PYRAMID STAGE: ♦ ELVIS COSTELLO ♦

♦ VAN MORRISON ♦ SUZANNE VEGA ♦ special guests ♦

ALL ABOUT EVE ♦ THE BHUNDU BOYS ♦ FAIRGROUND ATTRACTION

AMABUTHU ♦ HOthouse FLOWERS ♦ FELA ANIKULAPO KUTI

MAHLATINI & THE MAHOTELLA QUEENS ♦ YOUSOU N'DOUR ♦ PIXIES

THE PROCLAIMERS ♦ DAVID RUDDER ♦ THROWING MUSES ♦ ALEXEI SAYLE

MARTIN STEPHENSON & THE DAINTEES ♦ THE WATERBOYS ♦

HEATHCOTE WILLIAMS ♦ WOMACK & WOMACK ♦ THE WONDER STUFF ♦

THEATRE & CIRCUS: ♦ MR. ADAMS & MR. DANDRIDGE ♦ ANIMATE THEATRE ♦ TONY ALLEN

ARIADNE PRODUCTIONS ♦ ATTIC THEATRE ♦ ATILLA THE STOCKBROKER ♦ AVANTI DISPLAY ♦ THE BEAVERS

BLACK MIME THEATRE ♦ PADDY BRAMWELL ♦ LES BUBB ♦ CIRCÒ BESERCO ♦ CIRCUS BURLESQUE

CLOAK 'N' DAGGER ♦ DESPERATE MEN ♦ FAULTY OPTIC ♦ FLUKE ♦ FOUR MINUTE WARNING

THE GAMBIAN ACROBATS ♦ THE GAMBOLLING GUIZERS ♦ SEAN GANDINI ♦ BRENDA GILHOULIE

THE GRAND THEATRE OF LEMMINGS ♦ GROUNDWELL FARMERS ♦ HAGGIS & CHARLIE ♦ HAIRY FAIRY

ANNIE HALL ♦ MALCOLM HARDEE ♦ HI-FIVE ♦ CHARMIAN HUGHES

ROY HUTCHINS reads "Whale Nation" ♦ THE INFLATABLE THEATRE COMPANY ♦ JOOLZ ♦ DES KAY

THE KOSH ♦ LA BOUCHE ♦ JOHN LEE ♦ CHRIS LYNHAM ♦ DAVID MICHELSEN & THE HARMONICA GANG

MARK MIWURDZ ♦ JOHN MOWAT ♦ MUMMERANDADA ♦ NATHANIEL OF WESSEX

NATURAL THEATRE COMPANY ♦ NICKELODEON ♦ NO FIT STATE CIRCUS ♦ NO MEAN FEAT

NO STRINGS PUPPET THEATRE ♦ NOT THE NATIONAL THEATRE ♦ OMELETTE BROADCASTING

THE ODDBALLS ♦ THE PALLACY TRAPEZE RIG & SCHOOL ♦ PARACHUTE THEATRE CO.

THE PIONEERS KENYAN CIRCUS ♦ DEBORAH POPE ♦ PUBLIC PARTS ♦ THE QUEENS OF ARTS

JERRY SADOWITZ ♦ MARK SAUNDERS ♦ SCRATCH ♦ SENSIBLE FOOTWEAR ♦ SKINNING THE CAT

SKINT VIDEO ♦ THE SQUEAKERS ♦ STOMPY ♦ DAVE SUICH SWAMPS CIRCUS ♦ TAK 'N TAT ♦ MARK THOMAS

ANDY WATSON ♦ THE WHALLEY RANGE ALL-STARS LUCY WISDOM ♦ YSKALNARI ♦

ACOUSTIC STAGE: ♦ BALHAM ALIGATORS ♦ RUBY BLUE ♦ THE BLUES BAND ♦ SONJA CHRISTINA

BRENDAN CROKER & THE 5 O'CLOCK SHADOWS ♦ THE DUBIOUS BROTHERS ♦ FIGGY DUFF

JOHNNY G. & THE WALCOT STRINGS ♦ INNER SENSE PERCUSSION ORCHESTRA

THE LATE ROAD LUNATICS ♦ RORY MCLEOD ♦ MIRO ♦ RANDOM SOUND ♦ MALCOLM WOOD ♦

ONE EARTH VILLAGE & GREEN FIELD: ♦ ADZIDO ♦ AK47 ♦ ALIEN CULTURE ♦ LENNY ALSOP ♦ SU ANDI

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ENCHANTED BOX ♦ HASSAN ERAJI & ARABESQUE ♦ THE ERITREAN CULTURAL TROUPE

THE ESSENTIAL DANCE BAND ♦ FIGGY DUFF ♦ THE FREEDONIA STATE ORCHESTRA ♦ CY GRANT

JIGGERY POKERY ♦ JULIVIA ♦ JUNCTION JUGGLERS ♦ PETER KEMPIDOO ♦ BRUCE KENT ♦ VIRJAD KHAN

BRUCE LACEY ♦ LANZEL AFRICAN ARTS ♦ JOHN LITTLE EAGLE & THE SIOUX DANCERS ♦ MABSANT

MASKARRAY ♦ MEET YOUR FEET ♦ MYSTERY THEATRE CO. ♦ NIOMINKA BI N'DIAXAS BAND

HENRY NORMAL ♦ ONDINNOK AMERINDIAN INITIATION CEREMONY ♦ PASSING MOTIONS

PRANA ♦ JOHN PERKINS ♦ JONATHON PORRITT ♦ RAG MORRIS ♦ RAINBOW STEEL BAND

DEN RAY & DREAMWAVE ♦ RHYTHMSHOP ♦ RICHARD & DREW ♦ GRAHAM RUSSELL

NAHID SIDDIQUI ♦ SOUL IN MOTION ♦ SPINNING TALES ♦ NICK TOCZEK ♦ TRIBAL LAUGHTER

THE UTTERLY AMAZING ONE-WOMAN MULTI-DIMENSIONAL PYROTECHNIC FIRE SHOW ♦ VIAL MILA

JAKI WHITREN & JOHN CARTWRIGHT ♦ LULI WISSAM ♦ WRECKLESS ERIC ♦ MANDY DE WINTER

MOHAMMED YUSUF ♦ ZOOTS & SPANGLES ♦ ZUMZEAUX ... Green Futures Arena: Debates and Speakers

CHILDREN'S AREA: ♦ BALLETTICO ♦ MARTIN BRIDLE ♦ CRACKPOTS ♦ DR. FOSTERS ♦ ROSY GIBB

GROUNDWELL FARM ♦ HARP START ♦ INSTANT MUSIC ♦ MOUSE CHILDRENS THEATRE ♦ NATYA-PADAM

NO FIT STATE CIRCUS ♦ LIVING DAYLIGHTS ♦ PARACHUTE THEATRE CO. ♦ RYVEETA ♦ SCAT THEATRE CO. ♦

ZURIYA ...chairoplanes, donkey rides, inflatables, swingboats, trampolines, space tumblers ♦

Still more to come — but a few of these names need confirmation

TICKETS: Admission to the festival is again by advance ticket. Camping, Car Parking, V.A.T. and all on-site events are included in the ticket price. Children under 14 are admitted free. Tickets are available at £28 each by post from:—

CND (Festival),
22-24 Underwood Street, London N1 7JG

Cheques & postal orders should be made payable to Glastonbury Festivals Ltd. Please enclose a stamped addressed envelope with your order and allow 21 days for delivery. Postal Applications cannot be accepted after June 1st.

If any tickets remain unsold they will be sold on the gate at £30 each

Three-day advance tickets are also available from the following outlets at £28 each. Some may add a small handling charge to the published ticket price. This charge has been previously agreed between the organisers and the point of sale. London CND outlets do not charge any commission.

BY PHONE: These outlets are for Credit Card bookings only:
Access-Visa-Barclaycard: 01-251-0027 (CND)
Keith Prowse: 01-741-8989
Ticketmaster — 24hr Credit Card Line: 01-379-4444
Scotland: 031-557-6969

PERSONAL CALLERS:

London: C.N.D. Shop, 22-24 Underwood Street 10-4pm, Tue-Thurs.

London: Keith Prowse Ticket Agents — All branches

London: London Theatre Bookings, Shaftesbury Ave.

London: Premier Box Office, Shaftesbury Ave. W1

London: Rainbow Travel, 1st flr 67/68 New Bond St.

London: Stargreen Box Office, Oxford Circus

London: T+C Station, Highgate Rd, N5

Banbury: Jeff's Aravel, Orchard Hse, 53-56 Parsons St

Bath: Rival Records, 7 The Corridor

Bedford: Andy's Records, 94 High Street

Birmingham: The Ticket Shop, 2 City Arcade

Brighton: Peace Centre, 28 Trafalgar Street

Brighton: Virgin Records, 157-161 Weston Rd.

Bristol: ReVolve Records, 1 Berkeley Crescent

Bristol: Rival Records, 54 Park Street

Bristol: Z'Poster Tickets, 36-38 Merchant St., Broadmead

Bury St. Edmunds: Andy's Records, 67a St. Johns St.

Cambridge: Andy's Records, 31-33 Fitzroy Street

Cardiff: Spillers, 36 The Hayes

Colchester: Andy's Records, 61 High Street

Devizes: P.R. Sound, 21 High Street

Derby: Way Ahead Records, 36 Castlefield

Exeter: Hendersons Records, Fore St Centre, Fore St

Exmouth: Judy Records, 7/9 Exeter Road

Falmouth: Records and Tapes, 31 High Street

Glastonbury: Gothic Image, 7 High Street

Ipswich: Andy's Records, 10-12 St. Nicholas Street

Kings Lynn: Andy's Records, 10 Norfolk Street

Leeds: Cavendish Travel, Empire Hse, King Edward St

Leeds: West Yorkshire Peace Centre, 9 Market Bldg., Vicar La.

Lincoln: The Box Office, The Strait

Liverpool: Probe Records, 8-12 Rainford Gardens

Manchester: Picadilly Records, Parker Street

Melksham: P.R. Sounds, 5 High Street

Newcastle: Volume Records, 30 Ridley Place

Norwich: Andy's Records, 14-16 Lower Gool Lane

Norwich: Peace Centre, The Green House, 48 Bethel St

Nottingham: Selectadisc, 21 Market Street

Nottingham: Way Ahead Records, 18-20 St. James St.

Peterborough: Andy's Records, 37 Bridge Street

Plymouth: In Other Words, 72 Mutley Plain

Plymouth: Rival Records, 84 Royal Parade

Reading: Acorn Bookshop, 17 Chatham Street

Swansea: Derricks, 221 Oxford Street

Taunton: Brendan Bookshop, 5 Bath Place

Watford: E.T.E. 356 St. Albans Road

Winchester: Rainbow Travel, Unit 4, 20a Jewry St.

Tiverton: Ticket agency, 47 Bampton Street

York: Ticket World, 6 Patrick's Pool

Yeovil: Acorn Records, 3 Glovers Walk

London: Books For A Change, Charing X Rd, WC2

SCOTLAND:

TOCTA, Step 94, 25 Greenside Place, Edinburgh

Aberdeen: 1-Up.

Ayr: Trash Records.

Bridge of Allen: Roadshow.

Carlisle: Pink Panther Records.

Dundee: Groucho's Music.

Edinburgh: Virgin & Ripping Records.

Falkirk: Option Records.

Greenock: Rhythmic Records.

Glasgow: Lost In Music & Just the Ticket.

Hawick: Spencers Records.

Inverness: DR Records, 3 Market Place

Kirkcaldy: Sledge Records.

Paisley: Record Market.

Perth: Gold Rush Records.

Direct coach Service from London,

Ticket inclusive price:

0761-413196/413349

INFOLINE: The INFO line is now

open providing up to the minute

information on performers, travel

to and from the Festival site and

ticket details:

INFO line 01-251-0028.

Sponsored by

NIME

This year the Police have been invited by the Organisers to patrol the whole site with a view to preventing crime & drug dealing

BURNLEY MECHANICS
ELISHA BLUE
 with Ken Nichol
 Friday 19th May - 8pm
 Tickets £4

TED HAWKINS
 with John Wesley Harding
 Sunday 28th May - 8pm
 Tickets £6.50

MANCHESTER ROAD. Tel (0282) 30055

To advertise here call
Andrina
01-387 6611

"THE FUNNY-SHAPED TOUR '89"
 THE **MACC LADS**
 + DEN OF INIQUITY
 Wulfrun Hall, Wolverhampton
 Friday 26th May. 8.30pm
 £3.50 Advance - £4.00 Door.
 Info: 0952 596514
 ONLY MIDLANDS DATE ON TOUR!

DRE Presents
DEMENTED ARE GO
 * SKITZO *
 * FRANTIC FLINTSTONES *
 * COFFIN NAILS *
 * KLINGONZ *
 * SURFIN' WOMBATZ *
 * GROVELHOG *
 * BATFINKS *
 * THE UNKNOWN *
 The Sir George Robey
 Seven Sisters Road,
 Finsbury Park London N4
 SATURDAY JUNE 3RD
 £6 Advance. £8 on door.
 Doors 3pm. For info: 021 550 8601

SOLO PRESENTS
Julian Lennon
 PLUS **THE ESCAPE CLUB**
TOWN & COUNTRY CLUB
 4th JULY AT 7.30 pm
TICKETS: £7.50
 Tickets available by post from Julian Lennon Box Office, P.O. Box 77, London SW4 9LH. Please enclose S.A.E. & make cheques payable to Julian Lennon Box Office & add 50p per ticket booking fee.
 Tickets also available from Box Office: 01-267 3334; Credit Card Hotline: 01-582 1626 & all usual agents
 ALL TICKETS SUBJECT TO BOOKING FEE

DRE Presents
HARDCORE HOLOCAUST IV
DR & THE CRIPPENS
 BOLT THROWER * INTENSE DEGREE
 THE ABS * GENITAL DEFORMITIES * TWERP *
 The Kaleidoscope, Hill Street, Birmingham 5
 BANK HOLIDAY MONDAY MAY 29
 Start 5pm. Tickets £4. For info tel: 021 550 8601

BRIGHTON ROCK
LIVE!
 MAY 17 · MANCHESTER International
 MAY 18 · BIRMINGHAM Edwards
 MAY 19 · LONDON Marquee
 MAY 20 · BIRKENHEAD Stairways
 NOW OUT IN THE UK
 THE ALBUM 'TAKE A DEEP BREATH'
 WEA

MAY 13 bath, moles club
 MAY 16 birmingham university
 MAY 17 loughborough university
 MAY 18 oxford polytechnic
 MAY 20 manchester university
 new single
LOVETRAIN
 the way of all flesh
 MAY 21 surrey university
 MAY 23 hull university
 MAY 24 dundee, bar chevrolet
 MAY 26 glasgow university
 MAY 29 london borderline

JOHNNY DIESEL & THE INJECTORS
'LIVE' THE MARQUEE
 105 CHARING CROSS RD. LONDON WC2.
FRIDAY 26TH MAY
DEBUT ALBUM AVAILABLE NOW.

MCP PRESENT
GARY MOORE
 Plus Special Guest
DARE
HAMMERSMITH ODEON
TUESDAY 23rd MAY 7.30 pm
 Tickets: £10.00, £9.00 Available from B/O
 Tel: 01-748 4081, LTB, Premier,
 Keith Prowse (Credit Cards 01-741 8989),
 Open All Hours and Stargreen
 (All subject to booking fee)
SHEFFIELD CITY HALL
THURSDAY 25th MAY 7.30 pm
 Tickets: £10.00, £9.00 Available from B/O
 Tel: 0742-735295 and all usual agents
 This date replaces March 6th, tickets for this date are valid.
EDINBURGH PLAYHOUSE
FRIDAY 26th MAY 7.30 pm
 Tickets: £10.00, £9.00 Available from B/O
 Tel: 031-557 2590 and all TOCTA Agents
 This date replaces March 5th, tickets for this date are valid.
 Please note: Victory not supporting.

MCP Presents
R.E.M.
 GREEN WORLD TOUR 1989
 Plus Special Guests (NEC)
THE BLUE AEROPLANES (Wembley)
throwing muses
WEDNESDAY 31st MAY 8.00 pm
 Tickets: £8.00, £7.00 (Subject to booking fee)
 Available from B/O Tel: 021-780 4133 (Credit Cards Accepted).
 Or by post to REM B/O, NEC, Birmingham B40 1NT.
 Enclose SAE, cheque/PO made payable to NEC (REM) and allow 50p booking fee per ticket. Or by personal application from: Odeon Theatre, Ticket Shop Birmingham, Mike Lloyd Megastores Wolverhampton, Newcastle & Hanley, Lotus Records Stafford, Piccadilly Records Manchester, Way Ahead Nottingham & Derby, Poster Place Coventry, "Tickets" at Our Price Bristol (Subject to booking fee)
WEMBLEY ARENA
THURSDAY 22nd JUNE 7.30 pm
 Tickets: £9.00, £8.00
 Available by personal application from B/O (no booking fee) and Tower Records Piccadilly. Or by Credit Card Tel: 01-900 1234 (50p booking fee per ticket). Or by post to Wembley B/O, Wembley Stadium, Wembley, Middlesex HA9 0DW. Allow 50p booking fee per ticket, enclose a cheque/PO made payable to Wembley Stadium Ltd, and enclose a SAE. Or from the following agents: Keith Prowse, Ticketmaster, LTB, Premier, Albermarle and Stargreen (All subject to booking fee)
 The album "GREEN" featuring the new single "ORANGE CRUSH"

Under St Pauls Church Deptford, SE8
THE GRYP
 Psychedelic Nites EVERY FRIDAY
 Friday 12th May
THE ULLULATORS
 + Wooden Baby
 Friday 19th May
FLYING COLOURS
 (Ex Pink Fairies)
 + The Crunch
 T-Shirts £5.50 (inc P&P) & Metal Badges £2.00 + SAE

THE LMS
 10 Church Road, Hendon, NW4, 01-203 2600
 Thurs 11th May "THRASH"
2 DOZEN WICKED JESTERS
 + DEVIATED
 Adm: £2.00 7.30pm - 11.00pm
 Fri 12th May "PUNK"
UK SUBS
 + SKITZO
 Adm: £3.50 8.00pm - 12.00pm
 Sat 13th May "PSYCHO/ROCKABILLY"
THE KREWEN
 + THE SURFIN' WOMBATZ
 Adm: £4.00 8.00pm - 12.00pm
 Sun 14th May
 Lunchtime: THE GUV'NORS - FREE
 Evening: THE HIPSHAKERS - £1.50

METROPOLIS MUSIC & PRESENT
The House Of Love
 SIX NIGHTS AT THE ICA
SOLD OUT
 TO SATURDAY 10TH JUNE
 THE MALL SW1
 ALL TICKETS AVAILABLE THROUGH THE ICA BOX OFFICE, BY POST OR PERSONAL APPLICATION ONLY (2 Pp Applicant)
 BOX OFFICE TEL: 930 3647 £3.50 (except £4.50 Monday) PLUS 5p DAY MEMBERSHIP (Payable on the night)

TICKETS
 ALL LONDON CONCERTS
BEST SEATS AVAILABLE
Elvis Costello, Simple Minds, Pink Floyd, Simply Red, Deacon Blue, Bob Dylan, REM, Lou Reed, Stray Cats
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01-436 0491
 Ticketworld
 42 Charlotte Street
 London W1P 1HP.

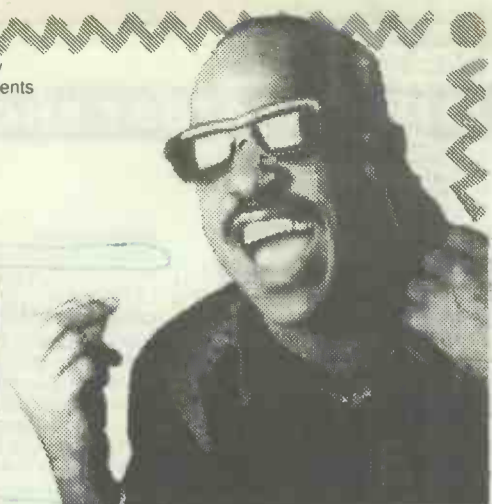
MORE LIVE ADS ON PAGES 32, 33, & 35

HARP PRESENTS 'The Big Area Tour Part 2'
then Jerico;
 Plus Special Guests SKID GAMES
HANLEY VICTORIA HALL
WEDNESDAY 10th MAY 7.30 pm
 Tickets: £7.00
 Available from B/O Tel: 0782-214641,
 Mike Lloyd Megastores and all usual agents
ASTON VILLA LEISURE CENTRE
THURSDAY 11th MAY 7.30 pm
 Tickets: £7.00
 Available from B/O Tel: 021-328 8330
 (Credit Cards 021-328 8377), Odeon Theatre,
 Ticket Shop, Kong Posters in Oasis, Tempest
 Birmingham, Poster Place Coventry,
 Mike Lloyd Megastore Wolverhampton
NEWPORT CENTRE
FRIDAY 12th MAY 7.30 pm
 Tickets: £7.00
 Available from B/O Tel: 0633-59676
 and all usual agents
LEICESTER DE MONTFORT HALL
SATURDAY 13th MAY 7.30 pm
 Tickets: £7.00, £6.00
 Available from B/O Tel: 0533-544444
 (Credit Cards 0533-543628)
PRESTON GUILDHALL
MONDAY 15th MAY 7.30 pm
 Tickets: £7.00
 Available from B/O Tel: 0772-58858
 and all usual agents
GLASGOW BARROWLANDS
TUESDAY 16th MAY 7.30 pm
 Tickets: £7.00
 Available from B/O Tel: 041-226 4679
 and all TOCTA agents
ABERDEEN CAPITOL
WEDNESDAY 17th MAY 7.30 pm
 Tickets: £7.00, £6.00
 Available from B/O Tel: 0224-583141
 and all TOCTA agents
BRADFORD ST. GEORGES HALL
FRIDAY 19th MAY 7.30 pm
 Tickets: £7.00, £6.00
 Available from B/O Tel: 0274-752000
 and all usual agents
CAMBRIDGE CORN EXCHANGE
SATURDAY 20th MAY 7.30 pm
 Tickets: £7.00
 Available from B/O Tel: 0222-357851
 and all usual agents
HAMMERSMITH ODEON
SUNDAY 21st MAY 7.30 pm
 Tickets: £8.00, £7.00
 Available from B/O Tel: 01-748 4081,
 LTB, Premier, Keith Prowse
 (Credit Cards 01-741 8989),
 Open All Hours and Stargreen
 (All subject to booking fee)
FOR UP TO DATE BAND NEWS AND TOUR DETAILS
 Ring 0858 100 381
 Call an operator at 500 minutes (incl. local and 25p min. rate, VAT)

Danny Betesh for Kennedy Street Enterprises by arrangement with Fair Warning Agency proudly presents

STEVIE WONDER

IN CONCERT



PLEASE NOTE THERE IS NO SUPPORT ACT

WEMBLEY ARENA

(With Capital Radio)

A CONCERT IN THE ROUND
MAY 11, 12, 13, 14, 17, 18, 19 at 7.30pm
Tickets: £17.50 and £15.00

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Tickets £12.00. £11.00 available from
Box Office tel. 021 780 4133, Birmingham
Ticket Shop, Odeon and usual agents
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Sat. 22nd/Sun. 23rd July

Tickets £12.50, £11.50 available from
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Dangerous bands in safe hands

NIGHTSHIFT

THE GREATEST SHOWCASE ON EARTH

PREVIEW



A GUY named Cash

JOHNNY CASH

OVER FROM Hendersonville on a rare UK sortie, Cash – fresh from heart by-pass surgery – is reputedly in classic form.

The new LP 'Classic Cash', wherein the black-garbed legend rejuvenates his most famous old songs, gives a fair idea of his live show. His stripped-down band (two of whom have been with him for 15 years), never seem to tire of the JC two-step and Lord knows there are enough diamonds in the back catalogue.

Support comes from Cash's son-in-law Rodney Crowell, and you can expect a few tunes from his wife June Carter in the interval.

Boys named Sue get in half-price.

Johnny Cash plays Glasgow (Thursday), London Albert Hall (Saturday), Paignton (Monday) and Cornwall (Tuesday)

THE JAMES TAYLOR QUARTET

WHAT HAS never truly gelled on record beyond some tasteful background music, comes on like an enraged elephant onstage.

Regardless of his fluctuating band line-up, James Taylor is the constant main attraction. Sat behind his beloved Hammond organ, Jimmy is a virtuoso of the old school and deserves a large audience for his keyboard skills. The brass section transforms the often too polite set of jazz standards and kitsch theme tunes into a frenzied knees-up. But will James have a bass player? If not, watch for James playing those parts himself. A good groove, for sure.

James Taylor Quartet play Brighton (Wednesday) and London Town And Country Club 2 (Saturday)

THE CORN DOLLIES

RAPIDLY MATURING on record from a fey folk-scented strum into full-blooded sonic scoundrels with a firm grasp of how to wield an angry axe, The Corn Dollies still tend to lose their way live. This invariably occurs due to slight over-ambition in combining Tim Sale's guitar histrionics with Jono Podmore's equally outspoken violin.

But with an apparently never-ending fount of quality songs, the maturation of The Corn Dollies into what they have always threatened to be – one of the more idiosyncratic British indie rock bands – seems but a matter of when rather than if. The current single 'Nothing Of You' should see Steve Musham's fringe goes haywire.

The Corn Dollies play Exeter (Thursday), London School Of Economics (Friday), Portsmouth (Saturday) and Guildford (Sunday)



THE CORN Dollies: finding their way

WEDNESDAY 10

- BATH Moles (333423) Sabenza
- BIRMINGHAM Hummingbird (021-236 1297) Pop Will Eat Itself/John Moore And The Expressway/Yeah God
- BIRMINGHAM Loft Club The Davinics
- BOURNEMOUTH Pavilion Theatre The Three Degrees
- BRABOURNE Five Bells 3AM
- BRIGHTON Richmond (603974) BMMF's/Insanity Circus/Big Ugly Wheel
- BRIGHTON Top Rank James Taylor Quartet
- BRISTOL Bierkeller The Men They Couldn't Hang/Playing At Trains
- BRISTOL The Crypt Naked Raygun
- DERBY Dial (372374) Snuff/The Bland
- DUDLEY JB's (53597) Speed Kings/The Gift Faction
- HANLEY Victoria Halls (214641) Then Jerico
- HUDDERSFIELD Polytechnic (38156) Stinging Jellyfish
- HULL University (42431) Texas/Gun
- LEEDS Duchess Of York (453929) Tattooed Love Boys/Love It To Death
- LEEDS Irish Centre (453929) Albert Lee/Hogan's Heroes
- LEEDS Warehouse (468287) Jesus Jones
- LEICESTER Princess Charlotte (553956) The Drummers Alliance Competition
- LIVERPOOL Hardman House Hotel (051-708 8303) Here And Now
- LONDON Camden High Street Electric Ballroom (01-485 9006) Bad Manners/Laurel Aitken/Longsy D
- LONDON Camden Lock Dingwalls (01-267 4967) Terminal Cheesecake/The Shout
- LONDON Charing Cross Road Marnette Street Borderline (01-497 2261) Pillow Fights Back/2 Point 2
- LONDON Finsbury Park Sir George Robey (01-263 4581) The Atom Gods/Melarooney Daddies/Loaded/The Crave
- LONDON Fulham Broadway Swan (01-385 1840) Age Concern
- LONDON Fulham High Street King's Head (01-736 1413) 5:30
- LONDON Goswell Road Lady Owen Arms (01-278 5345) The Thanes/The Clique
- LONDON Hackney Mare Street Empire (01-985 2425) Daevid Allen/Frugivores
- LONDON Harlesden High Street Mean Fiddler (01-961 5490) Dance Stance/Wild/Religion/Objects Of Desire (Main) Paul Simmons/Ian De Silva (Acoustic)
- LONDON Highbury Corner Town & Country Club 2 (01-700 5716) Thrashing Doves/Carl Marsh
- LONDON Islington Liverpool Road Powerhaus (01-837 3218) Pure Pressure/The End/Whiskey And The Devil
- LONDON Kentish Town Town And Country Club (01-284 0303) Pixies/The Wolfgang Press
- LONDON Leicester Square Hippodrome (01-437 4311) The Hunters Club
- LONDON Margery Street New Merlin's Cave (01-837 2097) Holosade/The Hanging Tree/Waifs And Strays
- LONDON Marquee (01-437 6603) Hurrah!/Cathal Coughlan And The Fatima Mansions
- LONDON Newington Green New Pegasus (01-226 5930) Strax/Company Of Cowards/The Playthings
- LONDON Oval Cricketers (01-735 3059) The T-Birds/Boogie Woogie Pianist
- LONDON Oxford Street 100 Club (01-636 0933) Dick Cook's Jambalaya
- LONDON Oxford Street Syndrome Club US:UK
- LONDON Putney Half Moon (01-788 2387) Radio 5
- LONDON Stockwell Clapham Road Swan (01-274 1526) Paddy Goes To Holyhead
- LONDON Tufnell Park Boston Arms (01-273 3411) The Prudes/My Father/Wurlitzer One/Chalk Garden
- MANCHESTER International II The Godfathers/Claytown Troupe
- MANCHESTER Little Peter Street Boardwalk (061-228 3555) A Boy And A Prayer/All Fall Down
- MANCHESTER Opera House The Joan Collins Fan Club
- MANCHESTER University (061-273 5111) The La's
- MILTON KEYNES Woughton Centre (660392) The Grip
- NEWCASTLE Playhouse (091-232 7079) John Martyn
- NEWCASTLE Riverside (091-261 4386) GBH/Left For Dead/Energetic Crusher
- NEWPORT Merlin's Doc Savage
- NEWPORT TJ's The Brilliant Corners
- NORWICH Arts Centre (660352) Mudhoney/Basti
- NORWICH UEA (505401) Clannad
- RETFORD Porterhouse (704981) Every New Dead Ghost
- SHEFFIELD Take Two (444408) Marshall Law/Big Deal
- TEIGNMOUTH Red Umbrella The Sunflowers
- WINDSOR Old Trout Sea Urchins
- WOLVERHAMPTON Civic Hall Big Country/Cry Before Dawn

THURSDAY 11

- BATH Moles (333423) The Snapdragons/The Milltown Brothers
- BIRMINGHAM Aston University (021-359 6531) Stinging Jellyfish
- BIRMINGHAM Aston Villa Leisure Centre (021-328 8330) Then Jerico
- BIRMINGHAM Barrel Organ (021-622 1353) Mudhoney/The Thanes
- BRIGHTON Richmond (603974) Grey By The Gun/Red Snapper/The

- Whicker Train
- BRISTOL Bierkeller Birdland
- BUCKLEY Tivoli Ballroom Here And Now
- CAMBRIDGE Corn Exchange (357851) Clannad
- CARDIFF Radcliffe Square Club Red Forest/Acquired Taste
- DUBLIN Olympia Theatre (754027) Fairground Attraction
- DUDLEY JB's (53597) The Basement/Outcry
- EXETER Arts Centre (219741) The Corn Dollies
- GLASGOW SEC Johnny Cash
- HULL City Hall WASP/Zed Yago
- LEEDS Adam And Eve's (456724) Another Cuba
- LEEDS Astoria The Farm
- LEEDS Civic Theatre The Joan Collins Fan Club
- LEEDS Duchess Of York (453929) Salvation
- LEEDS Polytechnic (430171) The Godfathers/Claytown Troupe
- LEICESTER Polytechnic (555576) Pop Will Eat Itself/John Moore And The Expressway/Yeah God
- LEICESTER Princess Charlotte (553956) City Wide Brief
- LIVERPOOL Polytechnic (051-709 4047) One Thousand Violins (Hillsborough Disaster Fund Benefit)
- LONDON Camden Royal College Street Falcon (01-485 3834) Annie Anxiety/Anna Palm
- LONDON Dean Street Gossips Gaz's Rockin' Blues (01-434 4480) Big Jay McNeely
- LONDON Euston Road Drummonds (01-387 4566) Raindogs/The Johnson Family/Primemovers
- LONDON Finsbury Park Sir George Robey (01-263 4581) Josef Porta/The Astronauts/Salads From Atlantis/Kay And Phil Decadent Few
- LONDON Fulham Broadway Swan (01-385 1840) The Steve Whalley Band
- LONDON Fulham High Street King's Head (01-736 1413) Blue Ruin
- LONDON Goswell Road Lady Owen Arms (01-278 5345) The Keatons/The Neutros
- LONDON Hackney Mare Street Empire (01-985 2425) City Limits Singing The Blues Away
- LONDON Hammersmith Odeon (01-748 4081) Hue And Cry
- LONDON Harlesden High Street Mean Fiddler (01-961 5490) Phone The Pope/Life Unlimited/Have Mercy (Main)
- LONDON Islington Liverpool Road Powerhaus (01-837 3218) Bomb Disneyland/Cerebral Fix/Corporate Grave
- LONDON Kentish Town Town And Country Club (01-284 0303) Pixies/The Wolfgang Press
- LONDON Marlet Street University Of London Union (01-580 9551) Jesus Jones/Dub Sex/Sandkings
- LONDON Margery Street New Merlin's Cave (01-837 2097) Frantic
- LONDON Marquee (01-437 6603) Romeo's Daughter/The Outsiders
- LONDON Newington Green New Pegasus (01-226 5930) Thee Hypnotics/True Grit
- LONDON Oval Cricketers (01-735 3059) God/The Crazy Lesbians From Hell/Primary Colours
- LONDON Oxford Street 100 Club (01-636 0933) Carrie And Lurrie Bell
- LONDON Oxford Street Syndrome Club Whirl
- LONDON Putney Half Moon (01-788 2387) The Hotknives
- LONDON Walthamstow Royal Standard (01-527 1966) The Bombshells
- LONDON Wardour Street St Moritz Club Paddy Goes To Holyhead
- LONDON Wembley Arena (01-902 1234) Stevie Wonder
- LYMINGE Coach And Horses Lucifer
- MANCHESTER Little Peter Street Boardwalk (061-228 3555) Breeze With Kalima
- MANCHESTER University (061-273 5111) The Dentists
- NEW ROMNEY Grasshopper Maroonongs
- NEWCASTLE Playhouse (091-232 7079) The Flakes
- NEWCASTLE Polytechnic Texas/Gun
- NEWCASTLE Riverside (091-261 4386) Dead Flowers/The Mourning After/Space Case
- NEWPORT Centre (59676) Big Country/Cry Before Dawn
- NOTTINGHAM Trent Polytechnic (476725) The Stone Roses
- SHEFFIELD Polytechnic The Men They Couldn't Hang/Playing At Trains
- SHEFFIELD Take Two (444408) AC Temple/Beethoven/Fluff
- SOUTHAMPTON Next Big Thing Under Neath What
- SOUTHEND Cliffs Pavilion (351135) The Three Degrees
- SOUTHAMPTON University (556291) We are Going To Eat You
- ST ALBANS Horn Of Plenty (53143) Engine
- SUNDERLAND Kazbah And All Because The Lady Loves
- SUTTON IN ASHFIELD Gigolos The Grip
- TEIGNMOUTH Red Umbrella Fish Turned Human
- WALSALL Junction 10 (648100) The Marks Brothers
- WARWICK University Hurrah!
- WREXHAM King's Arms Torino

FRIDAY 12

- BATH Moles (333423) We Are Going To Eat You
- BIRMINGHAM Hummingbird (021-236 1297) The Godfathers/Claytown Troupe
- BRENTWOOD Hermit Club (218897) The Hanging Tree
- BRIGHTON Richmond (603974) John Paris
- BURY Derby Hall Money Jungle/Lemn Sissay/Dave Hulston/Circus Sensible
- CAMBRIDGE Corn Exchange (357851) Hue And Cry
- CAMBRIDGE Melbourn Rock Club Engine
- CARDIFF Chapter Arts Centre Jonah And The Wail/Acquired Taste
- CHESTER Saddle Torino
- DUBLIN Olympia Theatre (754027) Fairground Attraction
- DUNDEE University Texas/Gun
- EDINBURGH Calton Road Studios Diesel Park West/The Thanes
- GLOUCESTER Leisure Centre Big Country/Cry Before Dawn
- GUILDFORD Civic Hall (505050) The Three Degrees
- GUILDFORD University Pop Will Eat Itself/John Moore And The Expressway/Yeah God
- HARBOR BRIDGE Trades Club Here And Now
- HULL Adelphi (48216) Senseless Things/Naked Raygun
- HULL University (42431) And All Because The Lady Loves
- IPSWICH Old Times Sink/HQ
- LEEDS Duchess Of York (453929) Bad Manners
- LEEDS Polytechnic (430171) The La's
- LEICESTER O'Jays Stinging Jellyfish
- LEICESTER Princess Charlotte (553956) Revhead
- LIVERPOOL Royal Court (051-709 4321) The Farm
- LONDON Bethnal Green Stick Of Rock (01-739 6068) Circus
- LONDON Camden Royal College Street Falcon (01-485 3834) Dave Kusworth's Bounty Hunters/The Sun Carriage
- LONDON Charing Cross Road Astoria (01-434 0403) Last Of The Teenage Idols/St Jaimz/The Almighty
- LONDON Deptford Crypt The Ullulators/Wooden Babv
- LONDON Finsbury Park Sir George Robey (01-263 4581) The Volunteers/Mira/Jon Williams/Blip Blop Music
- LONDON Fulham Broadway Swan (01-385 1840) Ivors Jivers
- LONDON Fulham High Street King's Head (01-736 1413) Roosthouse/Blame It On Cain

NIGHTSHIFT



WE ARE Going To Eat You: Kung-fu flipped pop

LONDON Goswell Road Lady Owen Arms (01-278 5345) Never Never
 LONDON Green Lanes Finsbury Park Hotel (01-800 8304) Romeo Suspect
 LONDON Greenwich Royal Hill Borough Hall (01-317 8687) Sons Of The Desert/The Levellers/7 Kevins/The Angry Young Accordionist
 LONDON Harlesden High Street Mean Fiddler (01-961 5490) The Mekons (Main) Barely Morks (Acoustic)
 LONDON Hendon Church Road LMS (01-203 2600) UK Subs/Schitzo
 LONDON Houghton Street School Of Economics The Corn Dollies
 LONDON Islington Liverpool Road Powerhaus (01-837 3218) Under Neath What
 LONDON Kennington Crampton Street Pullen Centre Blue
 Midnight/Bing Selfish/The Jackson Pollack Five
 LONDON Malet Street School Of Oriental And African Studies
 Mudhoney/Soundgarden/Sharkey's Machine
 LONDON Malet Street University Of London Union (01-580 9551) Blue
 Aeroplanes/The Jazz Butcher/Rodney Allen/The Unbelievers
 LONDON Margery Street New Merlin's Cave (01-837 2097) Another Cuba/Sugar Blues/Sunshed
 LONDON Marquee (01-437 6603) Bad Influence/Dusay
 LONDON Newington Green New Pegasus (01-226 5930) Charlie Dore/Andy Horsley
 LONDON Oval Cricketers (01-735 3059) Maroon Town/Amoco Cadiz
 LONDON Oxford Street 100 Club (01-636 0933) The Jean Toussaint Quartet
 LONDON Putney Half Moon (01-788 2387) Los Pistoleros/Feat/Bobby Valentino
 LONDON Tufnell Park Boston Arms (01-272 3411) Some Have Fins/Romeo Suspect/Big Boy Tomato/Flower Shop
 LONDON Wembley Arena (01-902 1234) Stevie Wonder
 MANCHESTER Little Peter Street Boardwalk (061-228 3555) Cookie Crew
 NEWCASTLE City Hall (320007) The Joan Collins Fan Club
 NEWCASTLE Playhouse (091-232 7079) Loud Guitars
 NEWPORT Centre (59676) Then Jerico
 NORWICH UEA (505401) The Men They Couldn't Hang/Playing At Trains
 OXFORD Jericho Tavern (54502) The Brilliant Corners
 SHEFFIELD City Hall (735295) WASP/Zed Yago
 SOUTHSEA South Parade Pier Albert Tavern Big Town Playboys
 WALSALL Junction 10 (648100) Hurrah!
 WHITCHURCH Civic Centre Excalibur

BURY ST EDMUNDS Corn Exchange Engine
 CANTERBURY Kent University (464724) The Bhundu Boys
 CARDIFF University (396421) Hurrah!
 CARDIFF Valentino's Doc Savage
 CHAPEL EN LE FRITH Shoulder Of Mutton Landing Party
 CHATHAM Medway Arts Centre Inspiral Carpets
 DUDLEY JB's (53597) The Bounty Hunters
 DURHAM Mean Fiddler And All Because The Lady Loves/The Mississippi Sheiks
 FOLKESTONE Leas Cliffe Hall (53193) Pop Will Eat Itself/John Moore And The Expressway/Yeah God
 GLASGOW Pavilion Theatre (041-332 1846) The Joan Collins Fan Club
 HANLEY Theatre Royal The Three Degrees
 LEEDS Duchess Of York (453929) Senseless Things/Naked Raygun
 LEEDS University (439071) Hue And Cry
 LEICESTER De Montfort Hall (544444) Then Jerico
 LEICESTER Princess Charlotte (553956) The Gun Party/Shine
 LIVERPOOL Hardman House Hotel (051-708 8303) Courage De Sarge/The Boaty Man
 LIVERPOOL Hardman Street Flying Picket (051-709 3995) 3 Mile Island/The English Assassins
 LONDON Camden Royal College Street Falcon (01-485 3834) Wendy May's Maybellines/The Stinging Jellyfish
 LONDON Camden Town Hall Big Town Playboys
 LONDON Douglas Way Albany Empire (01-691 8016) Small Fish...Big Dreamer
 LONDON Finsbury Park Sir George Robey (01-263 4581) Stan Webb's Chickenshack/Blue Street Raiders/Get Rhythm/Little What/Fabulous Doctor Dickie's Band/Kicking The Image/DMZ/Great Overland Drive/The Wish
 LONDON Fulham Broadway Swan (01-385 1840) The Papa George Band
 LONDON Fulham High Street King's Head (01-736 1413) The Boogies
 LONDON Green Lanes Finsbury Park Hotel (01-800 8304) Junior Manson Slags/The Baby Snakes
 LONDON Hampstead White Horse The Dentists
 LONDON Harlesden High Street Mean Fiddler (01-961 5490) Gary P Nunn (Main) Jive Aces/Kimbara Brothers (Acoustic)
 LONDON Islington Liverpool Road Powerhaus (01-837 3218) Boogie Brothers/Q Lazzurus
 LONDON Kensington Gore Royal Albert Hall Johnny Cash
 LONDON Kentish Town Bull And Gate (01-485 5358) Destroy The Boy/Shoot/Easter Monday
 LONDON Kentish Town Town And Country Club (01-284 0303) James Taylor Quartet/Soho/The Clique
 LONDON Lewisham Labour Club Dynamite Daylight/Running On Empty/The Mark Kemp Band
 LONDON Margery Street New Merlin's Cave (01-837 2097) Close Quarters/Roderick Make A Noise/Waveline
 LONDON Marquee (01-437 6603) The Grip/Frelino Groovy
 LONDON Newington Green New Pegasus (01-226 5930) Benny Profane/Partisan

WE ARE GOING TO EAT YOU

EVOLVING FROM The Shangri-La's of the anarcho scene (that's Hagar The Womb to you, mate), We Are Going To Eat You filched their name from a trash kung-fu monster movie and forged their sound from the energy of punk rock and the dynamics of classic pop. Their live shows (and their sub-legendary bassist, Veg) are getting tighter by the month and flame-haired singer, Julie, is a natural. Recently spotted indulging in some rock guitar excursions, the WAGTEYS (as we call 'em) on form make for a splendid night of rough-edged pop.

We Are Going To Eat You play Southampton (Thursday), Bath (Friday), Warwick (Saturday), Birmingham (Sunday) and Leeds (Tuesday)

VENUE VIEW

SIR GEORGE ROBEY

THE HARDY perennial, still hanging in there on the Seven Sisters Road in unfashionable Finsbury Park. There ain't much else in Finsbury Park, what with the tumbleweeds collecting at the Rainbow and only the occasional lark in the park itself.

So it's the Ropy (sic) or nowt and week in week out reams of hairy youths take advantage of its, ahem, basic facilities. Two bars, one containing the stage housed in a recess next to the kitchen, maintain the illusion of the Robey as a "working pub" and it does have its regular customers who swear (literally) by the beer - cheap and cheerful is one diplomatic assessment. And if the invariably poor sound gets too much there's always the beer garden for sanctuary.

The Robey will, quite likely, outlive us all.

SATURDAY

13

BATH Moles (333423) Love Train
 BIRKENHEAD Stairways (051-647 6544) Here And Now
 BRADFORD Queen's Hall Last Of The Teenage Idols
 BROMLEY Bal Tabarin Ballroom (01-698 6507) Desmond Decker/Aces/The Loafers/The Riffs/Maroon Town

CONTINUES OVER

NIGHTSHIFT

FROM PREVIOUS PAGE

LONDON Oval Cricketers (01-735 3059) John Otway
 LONDON Oxford Street 100 Club Avon Cities Jazz/The Louisiana Joymakers
 LONDON Putney Half Moon (01-788 2387) Hank Wangford
 LONDON Wembley Arena (01-902 1234) Stevie Wonder
 MANCHESTER Little Peter Street Boardwalk (061-228 3555) Salvation/Friends And Animal/Stop Laughing
 NEWCASTLE Playhouse (091-232 7079) McCallum
 NOTTINGHAM Trent Polytechnic (476725) Birdland
 NUTLEY Shelley Arms The Bombshells
 PORTSMOUTH Hornpipe (817293) The Corn Dollies
 PORTSMOUTH Polytechnic (819141) Mudhoney/Soundgarden/Sharky's Machine
 SOUTHAMPTON University (556291) The Godfathers/Claytown Troupe
 ST HELENS Citadel (35436) The Bodines/The Bollweevils
 TONBRIDGE Angel Centre The Stone Roses/Voodoo Child/The Ullulators
 TONYPANDY Naval Club Circus
 WALSALL Junction 10 (648100) Mega City Four
 WARWICK University We Are Going To Eat You
 WOLVERHAMPTON Civic Hall Clannad
 WOLVERHAMPTON The Dreamhole The Snapdragons
 WORTHING Pier Pavilion I Like Danny's Hair

SUNDAY 14

BELFAST Opera House Fairground Attraction/Brian Kennedy
 BIRMINGHAM Barrel Organ (021-622 1353) Clck Clck
 BIRMINGHAM Piranhas (021-471 1339) We Are Going To Eat You
 BOSTON Indian Queen Sink
 BRIGHTON Richmond (603974) Culture Shock/City Indians/First Of May
 CAMBRIDGE Corn Exchange The Godfathers/Claytown Troupe
 CROYDON Fairfield Halls The Three Degrees
 DUDLEY JB's (53597) Famous
 EDINBURGH Queen's Hall (031-668 2117) Texas/Gun
 EDINBURGH Venue Naked Raygun
 GLOUCESTER Guild Hall Arts Centre Mega City Four/The Things/Mousefolk
 GUILDFORD Surrey University (71281) The Corn Dollies
 LEEDS Duchess Of York (453929) Johnny Jumps (Benefit)
 LEEDS Warehouse (468287) Mudhoney
 LIVERPOOL Empire (051-709 1555) Clannad
 LONDON Covent Garden Rock Garden The Catholics (Lunch)
 LONDON Douglas Way Albany Empire The Four Brothers
 LONDON Finsbury Park Sir George Robey (01-263 4581) Tubullah Dog/Harold Juannua/The Hipshakers/The Heisenberg/Rose Patrol (Stonehenge Festival Benefit)
 LONDON Fulham Broadway Swan (01-385 1840) Nikki B
 LONDON Goswell Road Lady Owen Arms (01-278 5345) Jo Jab (Lunch) Who's In The Kitchen/Sleeveless Hearts/General's Batman (Evening)
 LONDON Hammersmith Odeon (01-748 4081) WASP/Zed Yago
 LONDON Harlesden High Street Mean Fiddler (01-961 5490) 2 Point 2/The Sporting Life/To The Fountain (Main)
 LONDON Highbury Corner Town & Country Club 2 Kevin Brown
 LONDON Islington Liverpool Road Powerhaus (01-837 3218) Eden/The Big Blue/I Like Danny's Hair
 LONDON Margery Street New Merlin's Cave (01-837 2097) John
 LONDON Marquee (01-437 6603) Crazy Pink Revolvers/Lightning Strike/Minnesota Ice Men
 LONDON Oval Cricketers (01-735 3059) Screaming Lord Sutch And The Soul Savages
 LONDON Oxford Street 100 Club (01-636 0933) Rokoto
 LONDON Putney Half Moon (01-788 2387) The Boogie Brothes
 LONDON Wembley Arena (01-902 1234) Stevie Wonder
 LONDON Whitechapel City Of London Polytechnic The Levellers
 MANCHESTER Little Peter Street Boardwalk (061-228 3555) Dirty Weekend/Sweet Addiction/Little Sins
 NEWCASTLE Playhouse (091-232 7079) Paul Nelson
 NEWCASTLE Riverside (091-261 4386) The Pastels/The Nivens
 OXFORD Apollo (44544) Big Country/Cry Before Dawn
 SHEFFIELD Take Two (444408) Radiactive
 SHEFFIELD University (753300) Garth Rockett And The Moonshiners
 WALSALL Junction 10 (648100) Stan Webb's Chicken Shack

MONDAY 15

ABERDEEN University (572751) Texas/Gun
 BELFAST Art College Instigators/Snuff
 BELFAST Opera House Fairground Attraction/Brian Kennedy
 BIRMINGHAM Kaleidoscope Naked Raygun/The Smoking Mirror
 BRADFORD Queen's Hall Here And Now
 BRISTOL Bierkeller Hurrah!
 CHESTER Nights Mudhoney/Mega City Four
 DUDLEY JB's (53597) Word For Word
 GLASGOW Govan Town Hall The Go-Betweens
 GLASGOW Pavilion Theatre (041-332 1846) The Joan Collins Fan Club
 LEEDS Duchess Of York (453929) Zoot And The Roots/Red Rain
 LEICESTER Princess Charlotte (553956) Shatterproof Chln/Fear On The Free Wind
 LIVERPOOL University (051-709 4744) Hue And Cry
 LONDON Brixton Academy Big Country/Cry Before Dawn
 LONDON Camden Lock Dingwalls (01-267 4967) The Heart Throbs/The Pooh Sticks/The Clamheads/My Father
 LONDON Charing Cross Road Astoria (01-434 0403) Burning Spear
 LONDON Finsbury Park Sir George Robey (01-263 4581) Hard Options/The Wild Bunch/Big Boy Tomato/Dastor/Another Cuba/Mutant Frogs
 LONDON Fulham Broadway Swan (01-385 1840) Get Rhythm
 LONDON Goswell Road Lady Owen Arms Demented Are Go
 LONDON Hammersmith Odeon (01-748 4081) WASP/Zed Yago
 LONDON Harlesden High Street Mean Fiddler (01-961 5490) Kangas House/Killa Party/Tinseltown/The Heroes (Main) Meantime/Even Brennan/Adam Blake (Acoustic)
 LONDON Islington Liverpool Road Powerhaus (01-837 3218) Tender Treatment/Funniest Joke In The World/Famous
 LONDON Kentish Town Town And Country Club (01-284 0303) The Godfathers/Claytown Troupe/The Prudes
 LONDON Mall ICA Theatre (01-9303647) The Stone Roses
 LONDON Margery Street New Merlin's Cave (01-837 2097) Gangland/The Nihilists
 LONDON Marquee (01-437 6603) Count Zero/Crystal Tips/Strax
 LONDON Oval Cricketers (01-735 3059) Jo Jo Namozza/Katell Keineg
 LONDON Oxford Street 100 Club The Stan Greig Boogie Band
 LONDON Putney Half Moon (01-788 2387) Corner Pocket
 MANCHESTER Anson Road International (061-224 5050) Onslaught



VINTAGE WASP in action

MANCHESTER Little Peter Street Boardwalk (061-228 3555) Far North Music
 NEWCASTLE Riverside (091-261 4386) Pauline Murray/The Legendary Harley Dread/The Happy Brackets
 PAIGNTON Festival Johnny Cash
 PRESTON Guildhall (21721) Ten Jerico
 SHEFFIELD University (753300) The Triffids
 SOUTHCENTRAL Cliffs Pavilion (351135) The Bombshells

TUESDAY 16

ABERDEEN Capitol (583141) Hue And Cry
 BATH Moles (333423) Shrink/Huge Blg Masslve
 BATH University (63228) Love Jungle
 BIRMINGHAM Burberries Hurrah!
 BIRMINGHAM Irish Centre The Triffids
 BIRMINGHAM University (021-455 9777) Lovetrain
 BRIGHTON Richmond (603974) Cha Wa/Harry Deans
 CAMBRIDGE Corn Exchange (357851) The Three Degrees
 CORNWALL Colliseum Johnny Cash
 DUBLIN McGonagles Instigators/Snuff
 DUDLEY JB's (53597) The Trevor Burton Band
 GLASGOW Barrowlands (041-552 4601) Ten Jerico
 GLASGOW Pavilion Theatre (041-332 1846) Texas/Gun
 HULL Adelphi (48216) The Snapdragons
 LEEDS Duchess Of York (453929) Here And Now/Blush
 LEEDS Polytechnic (430171) We Are Going To Eat You
 LEICESTER Princess Charlotte (553956) The Starrighters/Spout
 LEICESTER University (556282) Birdland
 LIVERPOOL Polytechnic (051-709 4047) Diesel Park West
 LONDON Brixton Loughborough Hotel Good Shot, Good Save/The Waltoners/The Cherry Orchard
 LONDON Camden Lock Dingwalls (01-267 4967) The Great Leap Forward/McCarthy/New Fads/One Fine Day
 LONDON Finsbury Park Sir George Robey (01-263 4581) The Deceivers/Candyland/The Varmints/Errick/The Fireflies/Rain Over England/Dynamite Daylight
 LONDON Fulham Broadway Swan (01-385 1840) Paddy Goes To Holyhead
 LONDON Goswell Road Lady Owen Arms (01-278 5345) Perfect Noise/The Nihilists/Dream Weavers
 LONDON Greenwich Tunnel Club (01-858 0895) Mockers
 LONDON Hackney Mare Street Empire (01-985 2425) Hello Dolly
 LONDON Harlesden High Street Mean Fiddler (01-961 5490) No No Fear/Marina Speaks/All Our Heroes/The Hanging Tree (Main) The Buddy Austin Set/Fruitflies/Borenus & Lampi (Acoustic)
 LONDON Islington Liverpool Road Powerhaus (01-837 3218) Tragic Roundabout/Joshua Cries Wolf/Pop 1280
 LONDON Kensington Gore Royal Albert Hall Clannad
 LONDON Mall ICA Theatre (01-930 3647) Energy Orchard
 LONDON Margery Street New Merlin's Cave (01-837 2097) The Montgomery Cliffs/Surreal Madrid
 LONDON Marquee Jim Jiminee/The Katydids/The New You
 LONDON Mornington Crescent Camden Palace The Earthmen
 LONDON Oval Cricketers (01-735 3059) The Catholics
 LONDON Putney Half Moon (01-788 2387) Bob Kerr's Whoopee Band
 MANCHESTER International II Killing Joke
 MANCHESTER Little Peter Street Boardwalk (061-228 3555) The Paragonz/Wyrie Swains
 MANCHESTER Polytechnic (061-273 1162) Mudhoney/Thee Hypnotics
 MORECOMBE Gardens Onslaught
 NEWCASTLE Playhouse (091-232 7079) The Biz (Lunch)
 NEWCASTLE Riverside (091-261 4386) Why
 NEWPORT TJ's Naked Raygun
 NOTTINGHAM Royal Concert Hall The Joan Collins Fan Club
 STOCKTON Dovecot Arts Centre (611625) Shy Reptiles

WASP

WOOOAAARRRRGGGHHH!!! Get yer drinks dahn yer quick cos those mean metal muthas WASP are back for the attack with a hot, hard 'n' heavy new show featuring killer kutz from their latest platter, 'The Headless Children', or, as *The Independent* and the band themselves like to call it, 'The Headless Chicken'.

Blackie 'Rooster' Lawless and the lads may have binned the sawblade codpieces, the blood swiggin' and the meat throwing, but you can always be sure that WASP will deliver an eggs-citing rock spectacle.

Support act are German rockmeisters Zed Yago.

WASP are animals. They cluck like beasts. See yer down the front.

WASP play Hull (Thursday), Sheffield (Friday) and London Hammersmith Odeon (Sunday and Monday)

BOOKING

ANTHRAX: The NY thrashers play Nottingham Royal Centre June 17, Sheffield City Hall 18, Glasgow Barrowlands 19, Bradford St George's Hall 20, Hanley Victoria Hall 21, Cardiff St David's Hall 23, Bristol Colston Hall 24, London Brixton Academy 25, Dublin Top Hat July 4-5, Bangor Leisure Centre 6 and Belfast Ulster Hall 10.

REM: Tour the UK from May 17 to 31, then come back over for a show at Wembley Arena on June 22.

SWANS: Four dates only, at Edinburgh Calton Studios June 11, Birmingham Irish Centre 12, Manchester Fitz 13 and London Kilburn National Ballroom 14.

10,000 MANIACS: Tour begins May 20 and ends at London Hammersmith Odeon June 2-3.

THE CURE: Four July dates, Glasgow SECC 18, Birmingham NEC 20 and Wembley Arena 22-23.

LOU REED: London Palladium June 5-7.

SIMPLE MINDS: Seven indoor shows, Wembley Arena July 25-27, Birmingham NEC August 1-2, Glasgow SECC 8-9; four stadium shows, Leeds Roundhay Park July 23, Cardiff Arms Park August 5, Edinburgh Murrayfield Stadium 12 and Wembley Stadium 26.

EDITED BY ANN SCANLON

SCANNERS

TORCH SONG TRILOGY

(Palace Pictures)

IN THIS age of rampant homophobia, a film which treats homosexuals as human beings is something of a rare beast.

Torch Song Trilogy is such a film. Its three tales of love and loss are all vitally real, wisely observed and immensely entertaining.

Trilogy does not make any overt political statement or indulge in any special pleading, but delights and enlightens through its optimism and sheer affection for life. And that's the secret of this film's success.

The stories revolve around successful female impersonator Arnold Beckoff (played by Harvey Fierstein) and three of his relationships, past and present; the bisexual teacher he first adores (Brian Kerwin); his second and deepest love, model Alan (Matthew Broderick); his adopted son (Eddie Castrodad) and his overbearing harpie of a mother (Anne Bancroft).

Uniquely, Fierstein, who wrote the story, also starred in the original three-year Broadway run and, having won Best Actor and Best Play Tony awards for it, adapted it for screen and starred in the film as well.

To some, of course, the sexual preferences of the main character and his various lovers would be reason enough to boycott the movie and dismiss it out of hand.

But for those who seek both insight and great laughs *Torch Song Trilogy* is a true gem.

MELINDA GEBBIE

- ◆ FILM
- ◆ VIDEO
- ◆ BOOKS

HER ALIBI

(Warner Brothers)

IF YOU thought that director Bruce Beresford had reached the depths of artistic bankruptcy with the horrendous *King David*, brace yourself for his latest, *Her Alibi*.

Phillip Blackwood (Tom Selleck) is suffering from writersblock, an affliction that this film's scriptwriter understands all too well.

Blackwood's creative juices begin to flow again when he spies Rumanian beauty Nina Ionescu (Pauline Porizkova) at a courtroom hearing, charged with murder. Totally infatuated with Nina, he informs the cops that they are lovers thus offering her an alibi.

The issue of Nina's guilt is soon superceded by the more important question of whether Blackwood will ever get round to sleeping with her. As a result the film quickly descends into tacky sexual innuendo.

It is an attempt to recreate the magic of a '40s screwball comedy. But predictable gags fall flat, due to the cast's woefully inept comic timing, and *Her Alibi* totally fails on this level.

Selleck and Porizkova, as it turns out, are not the new Cary Grant and Audrey Hepburn.

IAN JOHNSTON

Jailhouse shock

Ralph Traitor meets the brains behind *Ghosts...Of The Civil Dead*, the controversial prison film starring Nick Cave

NEW GENERATION' facilities, of which 33 are planned for the UK by 1994, are the future of imprisonment - places geared "to the goal of humane containment".

Ghosts...Of The Civil Dead, a controversial cinematic debut masterminded by director John Hillcoat and producer Evan English, exposes the dubious side of this idea, and the film promises to make ripples far beyond their native Australia.

Based on real-life events in high security prisons (particularly the US penitentiary at Marion, Illinois) *Ghosts* raises questions about society's treatment of, and disdain for, its violent outcasts, challenging us to understand "methods of social control".

Yet, ironically, it could be argued that even a film as markedly radical as *Ghosts* merely fuels our expectation of media portrayals of violence and human degradation. Despite itself, does *Ghosts* reinforce our propensity to treat such subjects as 'entertainment'?

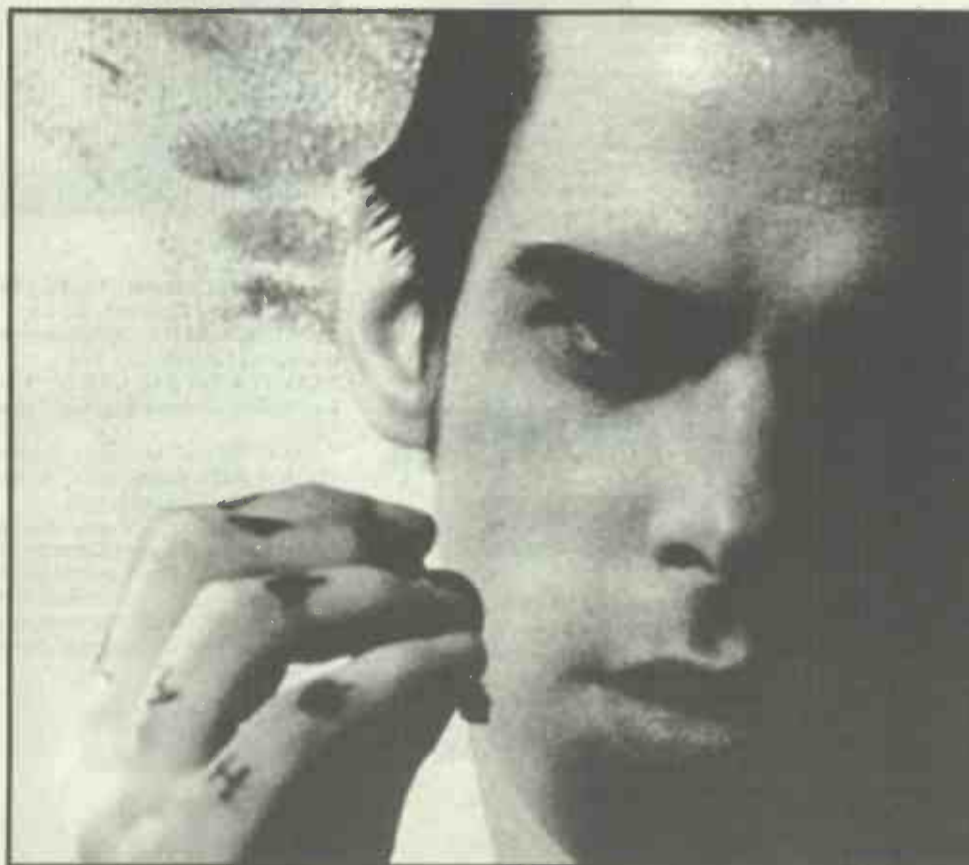
Evan English thinks not. "Of course, some people will only be 'entertained' by *Ghosts* but at another level it can help to stimulate intelligent debate about the forms of manipulation used by people in power. The 'New Generation' system is just a reflection of places like shopping centres, a self-contained environment that ultimately dehumanises us.

"In reality, prisons are much more violent than *Ghosts* suggests. The violence in prison is mostly due to boredom, which is the central issue."

Over half the cast have actually spent time in prison, which gives *Ghosts* considerable weight as drama.

"There was a lot of scepticism and cynicism about the film, but now we're proud to say that the inmates (*Ghosts* has been shown in prisons) and guards have both responded favourably, and have congratulated us on making a case that also speaks for them."

Evan largely based *Ghosts* on conversations with David Hale, a former guard at



NICK CAVE: psychotic jailbird

Marion Penitentiary. His "spooky" testimony appears on the film's soundtrack, which also includes music by Blixa Bargeld, Mick Harvey and Nick Cave who was also involved in the development of the script.

"One of our major achievements is in making *Ghosts* so impossible to sell conventionally," explains John Hillcoat.

"It is too heavy for the art cinemas, where violence is usually kept to a 'tasteful' minimum, but too controversial and blunt for major distributors. It has to be taken on its own terms."

Ghosts...Of The Civil Dead is extreme in itself (a couple of scenes are quite horrifying) but what is really frightening is the cruelty and ruthlessness employed by the jailers to destroy the inmates. *Ghosts* questions what all this means for society - but, ultimately, doesn't come up with any answers.

Hillcoat and English know, of course, that films can't change the system, but they don't let this stop them from trying.

GHOSTS...OF THE CIVIL DEAD

(Electric)

GHOSTS...OF THE CIVIL DEAD makes its point by driving a spike into its subject matter, namely life and death inside a maximum security prison. Based on recent actual events in Australian and American penal institutions, *GOTCD* exposes the cycle whereby criminality is reinforced by authoritarian violence.

Central Industrial Prison is the mythical location, where prisoners are divided into General Population (living in colourful surroundings and deadened narcotics, television and pornography) and Administrative Segregation (a synonym for solitary confinement). A precarious balance is maintained, with the General Population cowed into submission and the Segregates hidden and forgotten.

Then the authorities start to deprive the General Population of all their comforts, deliberately provoking a reaction. Prisoners start killing each other and, inevitably, the guards - who are as helpless as their captors.

Nick Cave as Maynard, a psychotic whose mere presence exacerbates the latent violence brewing inside, is a skilful ham, his mock-American accent verging on the comic. But Mike Bishop as Yale, the thinking guard who dreads the inmates' explosion, is superb.

Ghosts Of The Civil Dead raises more questions than it can possibly answer but still errs on the side of the superficial and sensational. Only when we try to understand what binds us to our primitive psychologies, will films like this no longer be necessary.

RALPH TRAITOR

THE NAVIGATOR

(Record Releasing)

IT IS Cumbria, 1348 - the year of the Black Death. A medieval mining village lives in fear of the advancing plague. It also lives in fear of someone discovering that all its inhabitants learnt their Middle-English dialects from the same speech coach who taught Dick Van Dyke cockney for *Mary Poppins*.

Never mind though, because there's much more to this tale from New Zealand director Vincent Ward than meets the ear. It concerns a boy's vision of a nearby pit containing a shaft through to the other side of the world - and, with it, the means to escape the Grim Reaper.

The vision tells him a spire must be placed on a distant cathedral before dawn, and this tribute to God will save the village.

The boy, Griffin (Hamish McFarlane), recounts the dream with such vivid assurance that he finds himself leading a small band of villagers in search of the pit, which turns out to be just as he'd dreamed it. With Griffin navigating, they begin to tunnel.

The good news is that the tunnel does indeed lead them to the other side of the world. The bad news is that it comes up in New Zealand in 1988.

So now, these travellers from another time and place are forced to cope with the unimaginable reality of modern civilisation and culture (well, New Zealand, anyway).

Ward tries hard to make us see this new world through their alien eyes, by lighting it with rich colours, in contrast with the stark black and white he used for their own time and place.

The story's conclusion, back in the monochrome, plague-infested 14th century, may leave you feeling bemused. But you'll have the sense that, however briefly, you witnessed some distant, long forgotten reality, as weird and unearthly and yet obviously there as the modern world appeared in Griffin's vision.

Not a fast-moving tale, not a verbal masterpiece, but visually quite a trip.

TONY MITCHELL

GHOSTS

...of the Civil Dead

"GREAT,
if you can take it"

20/20

featuring NICK CAVE

SOUNDTRACK AVAILABLE
ON MUTE RECORDS

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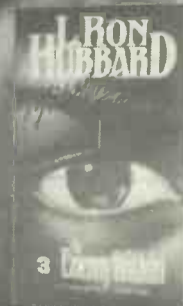


LOCKS YOU IN ITS SIGHTS AND WON'T LET GO

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Mission Earth

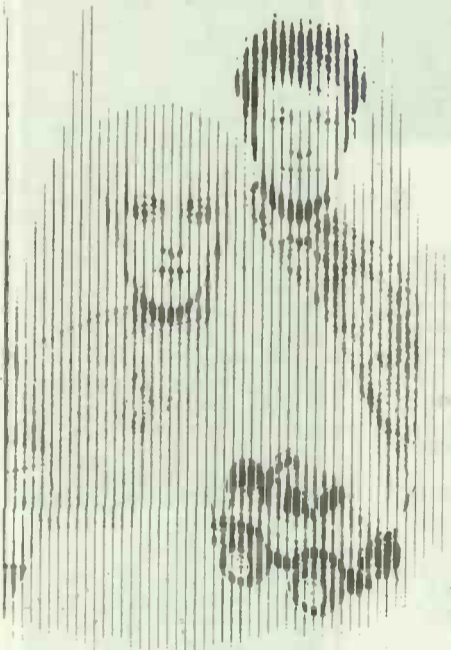
The outrageous story of two aliens with one very big problem—Earth. Read "The Enemy Within", book 3 of the gripping "Mission Earth" series by L. Ron Hubbard. At all bookshops. Get your copy today!



LISTINGS

NEW SINGLE RELEASES

ASHCROFT & AVANTI: 'Cartoon' (Deep Cut) 12-inch only
 BAKER Arthur And The Backseat Disciples: 'It's Your Time' (A&M) 12-inch, cassette and CD with extra tracks
 BOY MEETS GIRL: 'Stormy Love' (RCA) 12-inch and CD with extra tracks
 BROWN Bobby: 'Every Little Step' (MCA)
 BROWN Sam: 'Can I Get A Witness' (A&M) 12-inch, cassette and CD with extra tracks
 CASH Johnny: 'Get Rhythm' (Phonogram)
 CHILDS Toni: 'Stop Your Fussin'' (A&M) 12-inch and CD with extra tracks
 DOUBLE TROUBLE And The Rebel MC: 'Just Keep Rockin'' (Desire) Double A-side
 FLOURGAN: 'Yard Man Tune' (Greensleeves)
 FLOURGAN & DADDY LIZARD: 'Turn And Stab' (Greensleeves)
 FUZZBOX: 'Pink Sunshine' (WEA) 12-inch, cassette and CD with extra tracks
 HEEHAW: 'The WriggIEP' (sic) (Bosque/APT) 12-inch only
 IRIE Clement: 'Kolo Ko' (Greensleeves)
 I START COUNTING: 'Million Headed Monster' (Mute) 12-inch plus limited edition CD
 JARVIS Arnold: 'Take Some Time Out' (Republic) Available in four mixes
 JACKSON Joe: 'Nineteen Forever' (A&M) 12-inch and CD with extra tracks
 JENDER Jesse: 'The Shake' (Greensleeves)
 LOVETRAIN: 'The Way Of All Flesh' (Siren/AVL) 12-inch and CD with two extra tracks
 MARY MY HOPE: 'It's About Time'



PARACHUTE MEN bale out

(Silvertone) 12-inch with extra track
 McCARTNEY Paul: 'My Brave Face' (EMI) Cassette and CD with two extra tracks
 MD EMM featuring Nasih: 'Get Hip To This' (Republic)
 OYSTER BAND: 'New York Girls' (Cooking Vinyl) 12-inch with two extra tracks
 PARACHUTE MEN: 'Leeds Station' (Fire) 12-inch and 3-inch CD with extra track
 RICH Richie: 'Rockin' On The Go-Go Scene' (Gee Street)
 ROBINSON Eric: 'Good Good Feeling' (Equinox) 12-inch (remix)
 SHAMEN: 'You, Me And Everything' (Moksha) 12-inch with extended version
 SILENCERS: 'Scottish Rain' (RCA) 12-inch, cassette and CD with extra tracks
 SINK: 'On The Tracks, Feeling Blue' (Poontang/Vinyl Solution) 7-inch limited edition with stickers and lyric sheet
 TZUKE Judie: 'Let Me Be The Pearl' (Polydor) 12-inch with two extra tracks
 UNTOUCHABLES: 'Agent Double 'O' Soul' (Enigma) 12-inch with two extra tracks
 WIRE: 'Ear Drum Buzz' (Mute) 12-inch live version
 WONDER Stevie: 'Free' (Motown) 12-inch

NEW ALBUM RELEASES

ALBION BAND '89: 'Give Me A Saddle, I'll Trade You A Car' (Topic) Cassette, CD. Folk
 ALPHAVILLE: 'The Breathtaking Blue' (WEA) Cassette, CD. German pop
 BRIGHTON ROCK: 'Take A Deep Breath' (WEA) Cassette, CD. Canadian rock
 CHATTON Brian: 'Spellbound' (MMC/EMI) Cassette, CD. Techno instrumental
 COLE Natalie: 'Good To Be Back' (EMI) Cassette, CD. Soul
 CRUCIAL YOUTH: 'The Power Of Positive Thinking' (Released Emotions/Revolver) Hardcore punk
 DICKIES: 'Second Coming' (Enigma/AVL) Cassette, CD. Fun-punk
 DICKSON Barbara: 'Coming Alive Again, (Telstar) Cassette, CD. Pop
 DOMAIN: 'Our Kingdom' (WEA) Cassette, CD. German hard rock
 GUN: 'Taking On The World' (A&M) Cassette, CD. Rock
 INNER CITY: 'Paradise' (AVL) Cassette, CD. Electronic dance
 KIRKPATRICK & HARRIS: 'Stolen Ground' (Topic) Folk
 LATIN QUARTER: 'Swimming Against The Stream' (RCA) Cassette, CD. Rock
 MARX Richard: 'Repeat Offender' (EMI) Cassette, CD. Pop
 MATTEA Kathy: 'Willow In The Wind' (Phonogram) Cassette, CD. New country
 NESMITH Michael: 'The Newer Stuff' (Awareness) '70s compilation
 SHADOWS: 'Steppin' To The Shadows' (Polydor) Cassette, CD. Pop



OLD QUEEN Cole

SHELLEYAN ORPHAN: 'Century Flower' (Rough Trade) Cassette, CD. Pop
 SWING OUT SISTER: 'Kaleidoscope World' (Fontana) Cassette, CD. Pop
 T LAVITZ & THE BAD HABITZ: 'T Lavitz & The Bad Habitz' (Intima/Enigma) Cassette, CD. Jazz
 TODAY: 'Today' (Motown) Cassette, CD. R&B
 TO HELL WITH BURGUNDY: 'Earthbound' (Factory) CD. Surrealist folk
 VARIOUS ARTISTS: 'Shangri-La - A Tribute To The Kinks' (Illusion) Cassette and CD with six extra tracks. Wolfhounds, Fleshtones, Cardiacs, Cud, Thanes, Chesterfield Kings and Turn To Flowers pay their respects.
 XYMOX: 'Twist Of Shadows' (Wing/Polydor) Cassette, CD. Rock

MUSIC ON TV

WEDNESDAY MAY 10

RAPIDO: 6.45pm, BBC2
 Paul McCartney, fresh from his seedy lowlife revelations on Radio 1, gives the SP on his hot new waxing, enticingly titled 'Flowers In The Dirt'.
 CLUB X: 10.15pm, C4
 THE SESSION: 11.45pm, C4
 Interesting idea - bring a few musicians with apparently nothing in common and get them to jam together. This week, ace guitarist Steve Cropper (whose history takes in Otis Redding and Booker T), John Parr (who had a hit with 'St Elmo's Fire') and "white gospel" singer Bobby Whitlock have a bit of an old blow. Here's hoping for the J. Mascis/Simon Climie/Tanita Tikaram all-star revue.

THURSDAY MAY 11

TOP OF THE POPS: 7pm, BBC1
 Introduced this week by Bruno Brookes. The Reinstate Sybil Ruscoe Or Die Campaign

starts here.

FRIDAY MAY 12

TOMMY SMITH: 11.20pm, BBC2
 Sax-fiend gets it together with five like-minded jazzbos to "cut a rug" through some tasty ancient material by covers such as Charlie Parker.

SATURDAY MAY 13

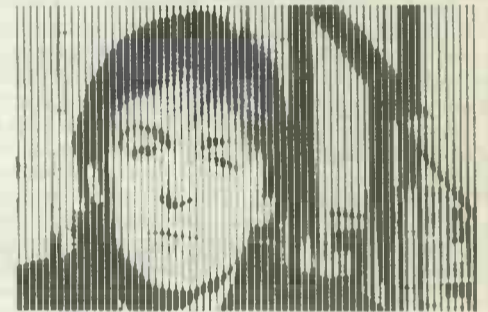
THE MONKEES: 11.30am, ITV (regions vary)
 The original and best. Well... maybe not the best, exactly.
 THE CHART SHOW: 12 noon, ITV (regions vary)
 All the latest "chart action" plus a cornucopia of selected indie hopefuls.

SUNDAY MAY 14

A-Z OF C&W WITH HANK WANGFORD: 12.30am, C4
 B J Cole does the business on the steel guitar, while archive footage comes from George 'Love 'Em And Leave 'Em' Jones and Lefty Frizzell.

TUESDAY MAY 16

THE LATE SHIFT: 1am, C4
 Features a St Patrick's Day free-for-all in the company of The Pogues, as they appeared live and bloodshot at London's Town And Country Club a couple of seasons ago. Joe Strummer pops up to offer pithy comments of the "well, wot can yer say about Shane" variety. Hysterical.



MAC THE lad: on a TV and a radio near you

ON THE RADIO

WEDNESDAY MAY 10

JOHN PEEL: 8.30pm, Radio 1
 Pooh Sticks, veterans of three whole gigs, are in session.

THURSDAY MAY 11

JOHN PEEL: — 8.30pm, Radio 1
 Inspirial Carpets in session.

FRIDAY MAY 12

IN CONCERT: 9pm, Radio 1
 One of Radio 1's more exciting choices for broadcast: Green On Red in excellent form at London's Town And Country from last month.
 FRIDAY ROCK SHOW: 10pm, Radio 1
 The mysterious Dave Sharma (ie: nobody here has heard of him) is in session.

SATURDAY MAY 13

McCARTNEY ON McCARTNEY: 2pm, Radio 1
 The final page of Macca's memoirs and things are really reaching fever pitch. Today he dishes the dirt on his Doctorate Of Literature, awarded by the University Of Sussex, and spills an entire supermarket's worth of beans regarding his cracking new LP, 'Flowers In The Dirt'.
 SATURDAY ROCK SHOW: 11pm, Radio 1
 Alan Freeman cues in an archive session from UFO. As yet, there's no indication of what year this dates from, but in UFO's case that doesn't really matter, does it? Not arf.

SUNDAY MAY 14

ANDY KERSHAW: 9pm, Radio 1
 The Rochdale Cowboy has Lucinda Williams in session.

MONDAY MAY 15

JOHN PEEL: 8.30pm, Radio 1
 The Wedding Present play some more of that good old Ukranian drinking music in session tonight. They'll be featuring songs from their new album, 'Never-Mind The Balalaikas'.
 RICHARD SKINNER 12 midnight, Radio 1
 Michelle Shocked pops in to strum a lonesome tune or twain.

TUESDAY MAY 16

JOHN PEEL: 8.30pm, Radio 1
 The Hepburns - Audrey and Katharine - in session.



HOWLIN' GRAHAM Parker

BACK TRACKS

HUGH FIELDER reviews the recent re-releases

CANNED HEAT: 'Hallelulah' (See For Miles) - Last of the three albums made by the band's classic line-up in '69. It lacks the genial touches and hit singles that marked 'Boogie With Canned Heat' or 'Living The Blues', but the overall standard remains high.

DALEK I: 'Compass Kumpass' (Fontana) - 'Lost' '80s debut reissued on budget vinyl and CD from the Liverpool seminal post-punk synthesiser band that included Dave McCluskey and Budgie among their shifting line-ups. This album featured Alan Gill (later Teardrop Explodes) and Dave Hughes (OMD) in an Enoesque mood (there's even a Roxy-style cover of 'You Really Got Me'). But there's some quirky stereo touches of their own as well.

SLY JOHNSON: 'Stuck In Chicago' (Hi/Demon) - Distillation of the soul renaissance man's mid '70s albums, 'Diamond In The Rough' and 'Total Explosion', including a superb cover of Al Green's 'Take Me To The River' and a variety of styles all cleverly bent to Johnson's distinctive style.

McGOUGH & McGEAR: 'McGough & McGear' (Parlophone) - '68 album from Liverpool's Roger McGough and Mike McGear (two-thirds of Scaffold). Its cult status is due to anonymous appearances by

Jimi Hendrix (and his Experience), Paul McCartney, Graham Nash, Dave Mason, John Mayall and many more. But although McGear has supplied an inner sleeve of memorabilia there's no further information about the famous contributions. And they haven't added the 'Hayden Toy Symphony' track to which McGear tantalisingly alludes either.

GRAHAM PARKER AND THE RUMOUR: 'Howlin' Wind/Heat Treatment' (BGO) - First two albums from the singer/songwriter who rescued the genre for the likes of Costello and Joe Jackson.

'Howlin' Wind' from '76 is an enthusiastic debut highlighted by the R&B flavoured 'White Honey' and 'Lady Doctor', the soulful 'Between You And Me' and the anguished howl of 'Don't Ask Me Questions'. 'Heat Treatment', later the same year, simply ups the intensity at both ends of the scale. From the rocking 'Hotel Chambermaid' to the hurting 'Turned Up Too Late'.

VARIOUS ARTISTS: 'Memphis Saturday Night' (ZuZazz) - Bizarre late '50s rockabilly collection from staid Memphis session players who still couldn't understand what was happening four years after Presley had shown the way. It culminates in the appalling 'Bug-A-Bop' by Wink 'Deck Of Cards' Martindale, complete with sneering musos chatting in the studio.

LISTINGS

ceremony (deservedly so) and caused Dustin Hoffman to blush like a boy on his first date.

SCANDAL

Brilliantly acted through slightly unreal account of the 1963 Profumo affair that brought down Macmillan's Tory government. Starring John Hurt as society osteopath Stephen Ward and Joanne Whalley-Kilmer as Christine Keeler, the girl he introduced to the world of high-life sex parties.

THE SERPENT AND THE RAINBOW

Based rather tenuously on fact, this Wes Craven spookfest puts anthropologist Dennis Alan (Bill Pulman) on the voodoo trail in darkest Haiti. Cathy Tyson shows up as a local medic. Some holiday ...

THE TALL GUY

Jeff Goldblum stars as the stooge to funny man Ron Anderson (Rowan Atkinson) whose hay-fever cripples his stage craft in Mel Smith's *widescreen* directorial debut. Emma Thompson crawls from the wreckage of a crap TV series to play the nurse that sorts him out.

TEQUILA SUNRISE

Cop (Kurt Russell) and coke dealer (Mel Gibson, would you believe?) rival one another for restaurant owner Michelle Pfeiffer in this rather odd variation on the (by now exhausted, surely?) buddy movie format. Kurt smoulders, Mel broods and Michelle ponders the menu ...

TWINS

Arnold Schwarzenegger and Danny DeVito team up as twin brothers in Arnie's first 'straight' comedy role. With *Ghostbusters*' Ivan Reitman behind the lens, how could it fail? Answers on a postcard to ...

WITHOUT A CLUE

Michael Caine and Ben Kingsley play Holmes and Watson in a knockabout adaptation of Conan Doyle's famous creation. Here, the diminutive Watson (Kingsley) is the sleuth. Holmes (Caine) is just an out of work actor hired by Watson to distract attention.

WORKING GIRL

Bright but gullible secretary Tess (Melanie Griffith) finds power-dressing boss Katherine Parker (Sigourney Weaver) a break from the Boys' Own world of high finance ... until she hears that Parker is touting one of Tess' ideas as her own. While Parker rests after a skiing accident, Tess takes her place and romances businessman Jack Trainer (Harrison Ford) in this urbane comedy of manners directed by Mike Nichols.

THE YEAR MY VOICE BROKE

Teenage rites-of-passage movie from Australia. Gauche Nick Cave lookalike Danny Emblina (Noah Taylor) chases childhood sweetheart Freya Olsen (Loene Carmen) and discovers the drawbacks of adolescence in the '60s.

Jeremy Irons, Patricia Hodge) in one of those unmistakably Pinteresque stories of adultery, guilt and long, long silences. Well-structured, too, going as it does from denouement to beginning. ALL THAT JAZZ (1979): 10.40pm, BBC1 Roy Scheider (mind that shark!) and Jessica Lange star in the story of director/choreographer Bob Fosse. Directed and choreographed by Bob Fosse.

SUNDAY MAY 14

HOTEL (1967): 3pm, BBC1
OUR LITTLE GIRL (1935): 3.30pm, C4
SONS AND LOVERS (1960): 10pm, C4
Bit of culture for yer. Young Paul (said by them as know to be a self-portrait of author DH Lawrence) tries to rise above his lowly mining town roots in Nottingham, only to find that his old man ain't too chuffed with his son reading poetry and that. JABBERWOCKY (1977): 10.15pm, BBC2 Terry Gilliam outside the confines of Monty Python, although Michael Palin helps out in this hoary medieval fable.

MONDAY MAY 15

HELL'S ANGELS (1930): 2pm, C4
HOTLINE (1982): 9pm, BBC2
THE BROTHER FROM ANOTHER PLANET (1984): 9p, C4
John Sayles movie about a black extra-terrestrial who causes havoc on earth.

TUESDAY MAY 16

BANANA RIDGE (1941): 2.15pm, BBC1
RIDE CLEAR OF DIABLO (1954): 6pm, BBC2



"HOW WOULD sir like his throat cut?" Hackman asks in *Mississippi Burning*

AT THE FLICKS

THE ACCIDENTAL TOURIST

Oscar nomination for William Hurt as an inhibited travel guide writer whose wife (Kathleen Turner) leaves him after the tragic death of their son. On breaking a leg, Hurt takes up with his scatty dog-trainer nurse (Geena Davis) and finds himself in an awkward situation.

THE ACCUSED

"You're not gonna defend me cos you think I'm a lower class bimbo, right?" Wrong! This ground-breaking drama stars Jodie Foster as the sympathy-stretching, she asked-for-it flirt and Kelly McGillis as her reluctant attorney. Harrowing and disturbing.

THE ADVENTURES OF BARON MUNCHAUSEN

Terry Gilliam's hit-and-miss mega-millions epic fantasy has its moments but Brazil it ain't. John Neville stars as the Baron and the likes of Robin Williams and Oliver Reed lend weight to the rather flimsy plot.

CROSSING DELANCEY

Low-key romance with Amy Irving as Izzy Grossman, a young Jewish woman looking for love in Manhattan's lower East Side and finding her attentions divided between a pickle salesman and a novelist. Guess who she ends up with ...?

THE DEAD POOL

Clint Eastwood returns as 'Dirty' Harry Callahan to find out who's been rubbing out San Francisco's beautiful people. Trouble is, Harry's on the list too and he's mad. Well, as mad as a middle-aged man with a hormonal imbalance could possibly get.

THE JANUARY MAN

Controversial cop Nick Starkey (Kevin Kline) is brought out of (enforced) retirement to solve the mysterious calendar killings terrorising New York City in this uneven, offbeat thriller.

MADAME SOUSATZKA

A plethora of stars (Shirley MacLaine, Peggy Ashcroft and, yes, Twiggy!) gather for John Schlesinger's touching tale of a piano

teacher who becomes over-involved with one of her students.

MISSISSIPPI BURNING

Alan Parker's acclaimed but politically flawed account of the cover-up surrounding the deaths of three civil rights workers in 1964. Gene Hackman and Willem Dafoe are the mismatched lawmen on the Klan's heels and Parker directs his with usual steamroller intensity. Except no subtlety.

MY STEPMOTHER ALIEN

Astro-physicist Steve Mills (Dan Ackroyd) accidentally beams a message of galactic goodwill into another solar system and experiences a close encounter of the shapely kind with Kim Basinger.

FILMS ON TV

THURSDAY MAY 11

ARMOURED CAR ROBBERY (1950): 2.15pm, BBC1
MR MOTO TAKES A CHANCE (1938): 5pm, C4
YOU NAZTY SPY (1940): 6.10pm, C4
LEAVE TO REMAIN (1989): 9.30pm, C4
Channel 4 brings us bang up to date, not only with a brand new film, but also with a poignantly contemporary issue, with this tale of an Iranian student being forced to marry the nearest man in an attempt to avoid deportation. THE TEMPEST (1979): 12.35am, C4
Derek Jarman, director of various weird and insightful studies of good ol' England - to say nothing of his celebrated Smiths videos - tampers with your friend and mine Bill Shakespeare, giving Toyah Willcox a job in the process, in his search for some contemporary truths in the m el e of mythology. Preceded by an hour-long documentary about the man's life and work. MAKING OF A MALE MODEL (1984): 2.15am, ITV.

FRIDAY MAY 12

THE HIDEAWAYS (1973): 1.50pm, BBC1
BILLY ROSE'S DIAMOND HORSESHOE (1945): 2.30pm, C4
THAT'S MY BOY (1951): 6pm, BBC2
THE MEPHISTO WALTZ (1971): 10.50pm,

NIGHTMARE ON ELM STREET 4 - THE DREAM MASTER

Freddy Krueger is back from the undead and kicking ass as the last of the Elm Street children meet the Sandman for the last time. Routine *Nightmare* fare for the devoted but even the most jaded may care to check out the cockroach scene ...

RAIN MAN

A poignant and well-crafted tale of wheeler-dealer Charlie (Tom Cruise), a selfish youth with designs on the inheritance that has come to his autistic brother Raymond (Dustin Hoffman). Through Raymond, Charlie comes to learn something about compassion and about himself. It cleaned up nearly every Oscar in sight at this year's

BBC1

Not a bad cast (Alan 'Hawkeye' Alda and Jacqueline 'Phwoarr' Bisset) in a bit of an unlikely yarn about black magic in the world of the concert pianist. THIN ICE (1981): 11.10pm, ITV (regions vary)
LOST HORIZON (1937): 11.20pm, C4
ISLANDS IN THE STREAM (1977): 11.50pm, BBC2
Ernest Hemingway novel becomes less than rivetting flick, although the superb George C Scott turns in a typically ravaged performance as a sculptor looking back on it all.

SATURDAY MAY 13

STANLEY AND LIVINGSTONE (1939): 10.30am, C4
A GIFT FOR HEIDI (1962): 11.15am, BBC1
CHARLIE CHAPLIN CARNIVAL (1939): 1pm, C4
Another four-fold compilation of shorts from the puny moustachioed pioneer's early career, all of which on this occasion date from 1916. BRIDE BY MISTAKE (1944): 3.45pm, BBC2
COWBOY (1957): 5pm, BBC2
MODERN TIMES (1936): 8pm, C4
Chaplin's last silent movie. Next week you can hear him speak in the seldom-shown epic, *Harry Langdon - My Part In His Downfall*. SUGARBABY (1985): 9.40pm, C4
Film Four International visits Germany. And catches the first plane home. BETRAYAL (1982): 10.05pm, BBC2
Impeccably English cast (Ben Kingsley,

ALBUMS

RATINGS: ***** CLASSIC ***** BUY *** BORROW ** HEAR * IGNORE

STITCH
'Manic And Global'
(In Tape IT61) ***

SOME FATHERLY advice to Stitch (formerly Stitched-Back Foot Airman): ambition is a wonderful thing, hang on to it, nurture it, treasure it. But, for God's sake, keep a sense of proportion. Don't make your albums twice as long as they need to be. Get wise, get snappy.

That said, when Stitch (bring back the old name!) get into their stride, there's nobody snappier – at least not within the band's own particular post-techno rock, pre-channel tunnel-inspired Euro-pop parameters.

Stitch give us their best shot first. 'The Dirty's Happened' is a strange one, its readily accessible hookline and raspy guitar being challenged for top honours by a swerving organ pattern.

'Hold That Dream' cheekily hijacks Bowie's 'Hang On To Yourself' riff, and 'Need Not Profit' is a subtly concocted politico-tearjerker(!). Meanwhile, 'Big Mess' – a tangle of anguished vocals and athletic six-string slashing – is remarkable.

These music feats are satisfying enough but Stitch continually traipse off in the direction of quirk for quirk's sake ('Down To Earth' and 'Marie Celeste').

Hardly a masterpiece, and certainly flawed.

MR SPENCER

RODNEY CROWELL
'Diamonds And Dirt'
(CBS 460873 4/CD) ***

STILL BETTER known as one of Nashville's more capable songwriters than as a performer, Rodney Crowell has been ploughing a solo career to less than mould shattering effect for a dozen years or so, ever since his time with The Hot Band of Emmylou Harris.

These days too, he's got himself a full-time job as Mr Roseanne Cash and things have been looking up of late with a hatful of country music hits in his own right.

Being one of those handsomely crafted affairs, his new album jogs along quite nicely yet would probably sound all the better played live in a seedy bar when you've got a couple of beers under your belt; especially on such honky tonk toe tappers as 'Crazy Baby' and 'She's Crazy For Leavin'.

But these good intentions get balanced out with some pretty sloppy ballads ('I Didn't Know I Could Lose You', 'After All This Time') where, frankly, Rodney lays it on a bit thick.

Still, on the plus side again, there's a snappy 'Above And Beyond' from the pen of the great Harlan Howard as well as a duet with the missus on 'It's Such A Small World'.

There's a shine, but no long lasting sparkle.

PETER KANE

HEIDI BERRY
'Below The Waves'
(Creation CRE 048/CD) ****^{3/4}

EVERY LABEL worth a kopeck has their very own house chanteuse, and Heidi Berry has given Creation lots to be proud of with her 'Firefly' mini-LP and her terrific half-hour at the Doing It To (sic) The Kids live spectacular.

Here, with a full-length insight into her musical boudoir, we have a soft, almost stately antidote to the tympanum-threatening havoc caused by our unshaven chums with guitars in their hands.

The impression given by the cover – all cigarettes and eyelashes – that Heidi is a moody Nico-like Diva "who could tell a few stories" is misleading. With her folkish purr and songs of rivers and ribbons she borrows more from classy Anglo-poets and prophets like Nick Drake and Sandy Denny, as well as having a little of the intimacy of early Tim Buckley.

The songs themselves, thanks to some tasteful contributions from pianists, violinists and acoustic guitarists, could have started a new genre – chamber-folk. Lyrically she's inclined to opt for faerie liquid, but what looks awful written down sounds thoughtful and impressionistic when sung in her tentative whisper.

Given this kind of music, whole albums matter much more than individual tunes (not that there's even a suggestion of New Age, I hasten to add) but 'North Shore Train' is particularly savourable, especially as the string section are actually there for a reason rather than just pontificating in the key of G.

Heidi's colours sound like pastoral ones, far removed from harsh daylight, so wrap a scarf round the Anglepoise, take the phone off the hook and enjoy.

DAVID CAVANAGH

FRANK SIDEBOTTOM
'13.9.88'
(In Tape IT SIXTY) ***

AT LAST, Frank's "quickest ever follow up album" emerges, only 224 days later than expected. As promised, it's a rockumentary, but I suspect Frank is fibbing when he claims it was recorded on his tape recorder.

The setting is Blackpool and, as usual, Frank has failed to shake off his puppet entourage, which is quite fortunate as some of the performances from Little Frank, Little Denise and Amoeba Frank are inspired. But Frank is carrying a "special suitcase" along, the contents of which remain a mystery until the very end.

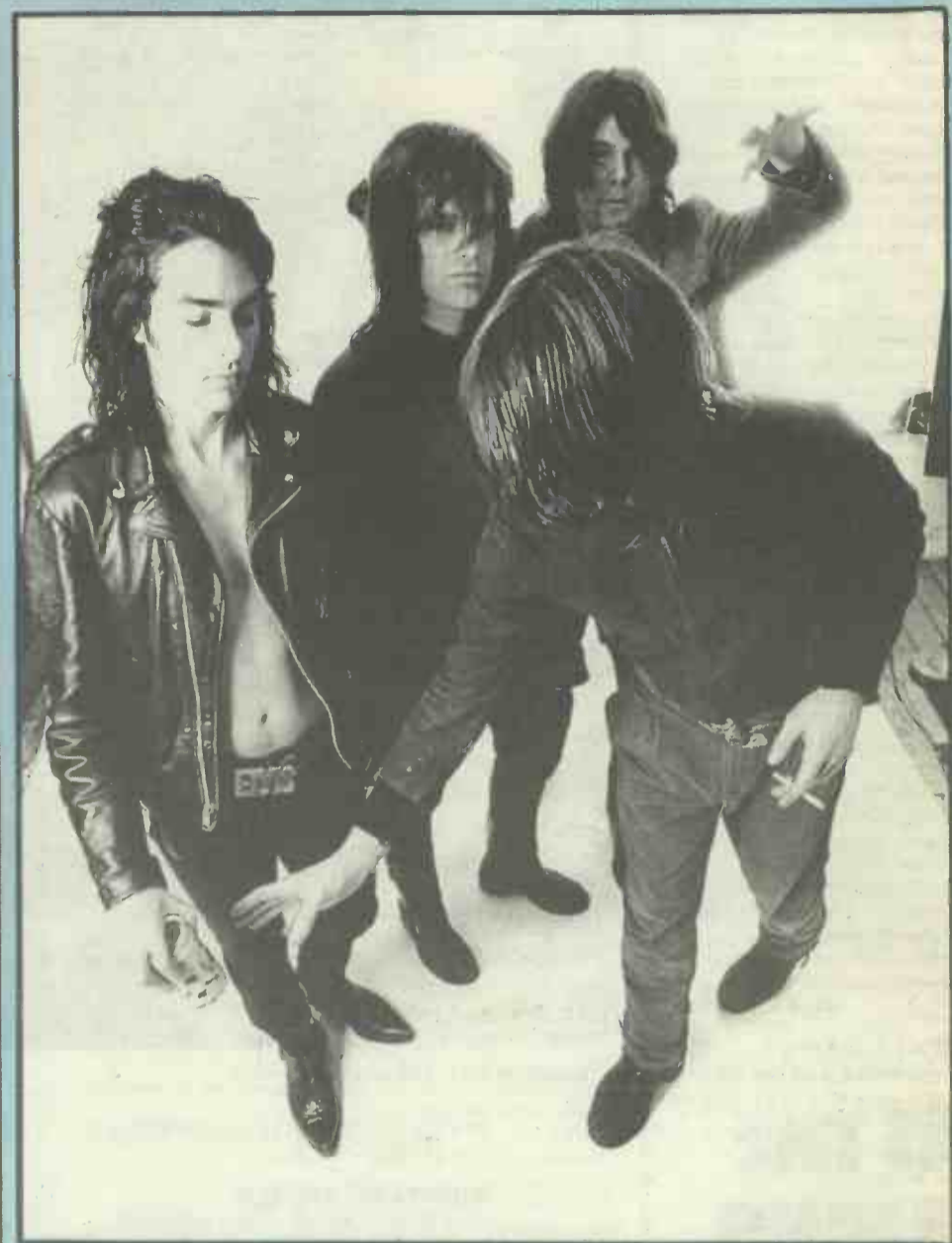
In an epic that will either reduce you to hysterics or have you gibbering with severe irritation, Frank disobeys his mum and heads for the amusements, where Little Frank causes havoc with nitro glycerine and holiday romance courts Sidebottom Senior.

Along the way are some quite avant garde musical interludes, The Fall's 'Hit The North' and a surreal 'Mirror Man/Mirror Puppet' being the highlights.

However, when the end comes I get the feeling that Frank has almost burnt himself out producing this album. How much more innovation can he pack in?

CATHI UNSWORTH

Same old hang-ups



PUSSY GALORE: scum-fixated techno cats

PUSSY GALORE
'Dial M for Mother****er'
(Product Inc INC 1/CD) ****^{3/4}

AS ALWAYS with the Pussies, the first 30 seconds are best. Recorded live in some dung-filled cellar, Jon Spencer utters some less than parliamentary language and easily outwits a hamfisted attempt to bleep the expletives. Metallic KO sticksman Bob Bert is eventually summoned and Pussy Galore hit the fan with 'Understand Me'.

So for half a minute, things are par for PG's pock-marked course. Thereafter, however, it's apparent that Spencer & Co have called a halt to their zero effort chunderings through the rock refuse wagon and capitalised on the semi-sophistication (the term is used guardedly) of last year's 'Sugarshit Sharp'.

Not that the essential premise has altered. Pussy Galore remain the scum-fixated archivists of all matters cheap 'n' trashy, but here the manic recycling is cast in a form sufficiently ordered to take the listener beyond the crass one-liners that were once

their main forté. The absence of such studio-aid dictates that the Pussy Galore live show is still a half-cocked bore.

Pussies go techno? Well, yes, despite the alleged presence of Steve Albini in the studio (whose contribution probably extends no further than the cute title). All of you will recall the rancour-ridden runt roar of 'SM 57' on the recent 'Sounds Blasts 3' EP and it's ample proof of Pussy Galore's attempt to make their act cleaner.

As opposed to cleaner, 'Kicked Out's' vibrant coda and 'Hang On' both show the Pussies well capable of out-sleazing allcomers – even The Cramps who receive more than one referential sneer over 'Dial M's' 14 tracks.

The progenitors of this rubble haven't changed – Stooges, '60s acid-punk, glam – but now there's no need for Robert Christgau or any of his Noo Yawk hack sociologists to tell us what they mean.

Pussy Galore were once exiled on main street; up their own ass seems a more productive place to be.

KEITH CAMERON

FRAZIER CHORUS
'Sue'
(Virgin V2578/CD) ****^{3/4}

THE KITE on the cover's a blatant misrepresentation. Far from flying into the wild blue yonder Frazier Chorus' debut LP is virtually a domestic concept album.

If pop's more traditionally about going out and getting wasted, Frazier Chorus are about staying in and wasting away with splendid ennui. 'Dream Kitchen', 'Living Room', 'Ha Ha Happiness', 'Forty Winks' ('Postman Pat on the TV set') and references to parquet floors set the agenda for this indoors gameplan.

Of course, it's a gameplan of massive contrivance. But such is the way with

understated ironic pop. And at its best 'Sue' is great pop, aligning the superficiality of the medium with the peripherals of mundanity.

The mix of programmed melody and rhythm and wind instruments gives 'Sue' a synthetic feel one step removed from piped musak. But the very suspended langour at the heart of Tim Freeman's songs gives the album an awry half life that's strangely compelling. 'Dream Kitchen', with its unprepossessing subject of a valium-strung housewife, emerges as an insidiously infective pop song, while 'Typical' is relatively energetic in its hamstrung resignation.

Tim even gets outdoors on

'Sloppy Heart', a masterful evocation of a moment's dazed desire in a railway carriage. At their worst though – 'Ski Head' and 'Little Chef' – Frazier Chorus are innocuous to the point of transparency.

'Sue' is obviously no work of throat-grabbing insistence, but it displays its often huge musical and lyrical whimsy without getting kitschily cloying. As such it's an intensely English album, all nice manners and restraint. Frazier Chorus are always waiting – always before or after the event, wringing some sort of poignancy out of the absences. Meanwhile the MFI sponsorship deal beckons.

ROY WILKINSON

Still looking for
a new England

KIRSTY: A natural high

KIRSTY MacCOLL
'Kite'
(Virgin KM1/CD) ***

EVERY ONCE in a while Kirsty MacColl steps out of the shadows and comes up with a record of her own. Even then she gives the impression of being pushed into the spotlight with a sharp stick. It's a mystifying state of affairs seeing how she's matured as a singer, a songwriter and probably as a person too.

Her second album deserves to be heard not only because it sounds so good – husband Steve Lillywhite looked after the knob twiddling and multi-tracked the voice often into sweet oblivion – but also because it boasts some fine tunes about life, love and the whole damned thing. There's not a hint of pretension and it's all done in a peculiarly colloquial, very English style. No surprise, then, that among all the original material there's still room for 'Days', Ray Davies' cryptic look at loneliness.

This theme crops up time and again on her own songs too, like the nippy 'Tread Lightly' or 'No Victims' where she reaches out to find nobody there, yet is able to cope after all. Elsewhere, 'Fifteen Minutes' is a look at the scramble for fame at any price while 'Free World' lampoons the pursuit of easy money and 'What Do Pretty Girls Do?' has a few words of warning for those whose face may be their fortune.

If all this sounds depressing, then it isn't meant to be. For Kirsty goes in for a great deal of straight talking and, even when the chips are down, there's a highly developed sense of humour lurking just beneath the surface. 'Don't Come The Cowboy With Me Sonny Jim' indeed.

This is one to be proud of.

PETER KANE

EDITED BY ANN SCANLON

ALBUMS

PHILIP GLASS
'The Thin Blue Line'
(None Such 979209-1)

RANDALL ADAMS, the Texan wrongly incarcerated for a murder he didn't commit and the subject of Errol Morris' remarkable documentary *The Thin Blue Line*, sets the tone of Glass' quietly compelling, poignant soundtrack as he reflects on his chance meeting with David Harris.

It was a meeting that was not just fateful, but perhaps fated too – and Glass plays on this throughout the soundtrack, revealing the human side of a story that revolves around the miscarriage of justice.

By composing individual themes for each of the story's key figures and linking them with dialogue, Glass follows Adams' tribulations and trial, underlining his dignity and courage just as surely as he emphasises the real murderer's knowing deceptions.

'The Thin Blue Line' album is sufficient to inform anyone of the victimisation of drifter Adams by law enforcers anxious to find a scapegoat. Glass' familiar weaving of textured sound and use of layering makes much of the music here subliminal, an omnipresent echo that – particularly when carrying Adams' running monologue of bewildered righteousness – empowers his testimony.

RALPH TRAITOR

THE DICKIES
'Second Coming'
(Enigma ENV 526/CD) ***

FOLLOWING HOT on the slippery heels of the indispensable Dickies greatest hits compendium on A&M, comes the first original Dickies album in six years.

The previous effort, the sublimely-titled 'Stukas Over Disneyland', reflected the band's inability to come to terms with consistent songwriting after the suicide of Chuck Wagon.

So, while the darker side of humanity is never very far away from the daftest of human beings, prime movers guitarist Stan Lee and full-frontal vocalist Leonard Phillips have once again, found true stupidity – with tunes!

With titles such as 'Caligula', 'Cross-Eyed Tammy', 'Monster Island' and 'Going Homo', The Dickies effortlessly maintain their track record of curious subjects. Although Leonard's ever-impenetrable vocal delivery renders any attempt at deciphering the lyrical content utterly futile.

In 'Magoomba II', however, Leonard is quite clearly wreaking a terrible revenge on mother: "For kissing me on holidays and social occasions/ For making me mow the lawn/ For forcing me to eat your cooking, you shall feel the wrath of Magoomba!" That's The Dickies, alright.

Of course it would all be one cheap little joke were it not for the songs. 'Dummy Up' is obnoxiously contagious, 'Caligula' is a supremely overblown mini-epic, while their treatment of 'Hair' has saved a great song from the dustbin of neo-hippy history.

Absolutely not the most important album of the year, but worth more than a chuckle or two.

ANDY HURT

Taylor made for survival



THE GODFATHERS: fear and loathing in south London

THE GODFATHERS
'More Songs About Love And Hate'
(Epic 463394 1/CD) ****1/2

THIS IS what we get for whingeing on about how the Yanks have got all the best tunes.

Like Guns N' Roses brought up on school dinners in Peckham, like The Velvet Underground if they'd spent their teens south of the Thames scrounging enough dosh to stuff their faces down the chippy, The Godfathers are so real and relevant it almost hurts.

Pacing beneath the simple and classic sleeve – a telling portrait of a glowering Richard Burton and a serene Elizabeth Taylor – are eleven songs of open-eyed honesty and bitter frustration. Perhaps it's no coincidence that the latest Godfathers opus arrives just as the nation is frantically pinching itself, suddenly and pathetically aware that Thatcher's mean and spiteful bad dream has been running for a whole decade.

The Godfathers speak the politics of reality, clocking all the grief and dirt and nitty-gritty shit of life, personal or otherwise, and dealing with it. But while the brutal frankness of their music and lyrics swiftly strikes a nerve, it's the tense aura of immediacy, of *nowness*, crackling around The Godfathers that makes 'MSALAH' so listenable; their therapy, our pleasure.

KIRK KELLY
'Go Man Go'
(SST SST223) **

REVEALINGLY, KIRK Kelly's publishing company goes by the name of Rambling Woody Zimmerman which saves all the trouble of trying to explain who he sounds like.

Piffing phrases like "scuffling acoustic guitar", "nasal intonation" and "endlessly putting the world to rights" were the sort of thing I had in mind. But Kirk, bless him, has done it for me. It's something I'd like to see more of.

But his New York folk ranting is not the sort of thing I'm so keen to encourage. My body simply cuts out on prolonged exposure to one man and his conscience:

I got through 'Go Man Go', and 'Talkin' Train Blues' caused no special discomfort. But 'Corporation Plow', 'Red Blues' and 'I Pity The Poor British Soldier' in quick succession simply did me in.

Logic says now's the time for some sort of protest music revival. Why does the very thought fill me with dread?

PETER KANE

THE LEAVING TRAINS
'transportational d vices'
(SST 221/CD) ****1/2

THE LEAVING TRAINS have cleaned up their act. They still look like subletters in hell but musically, at least, there's been a rethink.

Maybe the Trains, never far from derailing completely, were getting bored, maybe they just weren't getting enough pats on the back. Whatever the reason, it was a smart move, a tidy sidestep that has raised their appeal.

'Dude The Cat', echoing Lou Reed, is a springy pop twitch that makes the most of a minimalist hookline. 'Love Or Die', which is a rushed paean to blood sacrifice and such, makes a suitable precursor for the trad sub-boogie dynamics of 'Cement'.

The Leaving Trains never go anywhere without a baggage car crammed to bursting with itemised rock clichés, but at least they can unpack them civilly.

Each ditty is brief, witty and tidied around the edges, but it still has enough spontaneity and snottiness to

make it all stick. And with a cover courtesy of Giant Sandman Howe Gelb and production by respectable Coast relic Earle Mankey, they're risking nothing in the cred stakes.

New styles are evident: 'Life Has Passed Us By' humorously sets dour wasted life words to a light and breezy uptempo shuffle, while 'Walking Talking Johnny Cash Blues' – "Well I took some speed, I thought it was what I'd need," pants Peter Coyne in his best wide-boy sneer – is the sort of nuttably rant that Messiah Bill Carter would grow some hair for.

Elsewhere, notably on the current single 'She Gives Me Love', 'How Low Is Low?', the snappy dance beats, strident vocal harmonies and the meticulously interlocked guitars of Kris Dollimore and Mike Gibson see The Godfathers in their element. The care for their work is obvious, but unobtrusive producer Vic Maile has assured the sound is clean and lethal from start to finish.

You'd be forgiven for thinking that The Godfathers always see the glimmer at the end of the tunnel as an oncoming train. But, with 'This Is Your Life' and 'Another You', both sides of 'MSALAH' end on an upper.

"It's growing dark, I will survive," sings Coyne on the latter; The Godfathers, Britain's foremost beat ambassadors, are still raging against the dying light.

NEIL PERRY

make it all stick.

And with a cover courtesy of Giant Sandman Howe Gelb and production by respectable Coast relic Earle Mankey, they're risking nothing in the cred stakes.

The Trains are a band you can trust to never do a concept album.

RALPH TRAITOR

STAN RIDGWAY
'Mosquitos'
(IRS EIRSA 1010/CD) ****

THANK GOD for the smart guys. Stanard Ridgway, founder/warbler of Wall Of Voodoo and the only man ever to rhyme Charlie with "gnarly", has a wealth of smart ideas that are occasionally mistaken for high camp, hence the strange tale of the hit single 'Camouflage'.

His second solo album sees him veer further towards films noir and late bars, with his usual knowing drawl compounded by a little high-class misery.

'Heart Takes A Walk', with a Van Dyke Parks string arrangement, is a brilliant instrumental combination of Acker Bilk, Vaughan-Williams

and Herbert Lom playing the organ in *The Return Of The Pink Panther*. 'Goin' Southbound' recounts some nefarious goings-on down by the waterfront, screenplay lyric and all.

And the hilarious 'Can't Complain' sees all-time loser Bert fretting about his cut finger, sick wife, the government, kids today, little knowing that he's ten seconds from death. On this one Ridgway plays "piano accident"; elsewhere he's credited with insects and ectoplasm. Is that lead or rhythm ectoplasm, Stan?

He's fascinated by the fallen angels. Jimmy Swaggart – and they don't fall much harder – should enjoy 'The Last Honest Man' who, after preaching hell and damnation, goes for a little light relief: "In a motel room down the road/He kept his meeting/For a cat-on-nine beating/From a leatherclad man named Moe."

With a musical tapestry that encompasses everything from 12-bar to plastic reggae, 'Mosquitos' is one wise cookie.

DAVID CAVANAGH

NICK CAVE, MICK HARVEY AND BLIXA BARGELD
'Ghosts . . . Of The Civil Dead'
(Mute IRONIC 3/CD) ****

WE'RE CURRENTLY being overwhelmed by soundtracks, not least from Mute Records. There's Barry Adamson's exhilarating 'Moss Side Story', the soundtrack to a film that doesn't really exist; Depeche Mode's '101' debacle, the soundtrack to a film that really shouldn't; as well as more conventional releases like Derek Jarman's 'Last Of England' and Wim Wenders catastrophic 'Wings Of Desire'. Now there's 'Ghosts', the first soundtrack from the ever prolific Cave, Harvey, Bargeld team.

'Ghosts' is a modern 'Apocalypse Now!', a compelling combination of violence, anger and frustration which blends moments of film dialogue with highly emotive snatches of music. Only in 'Ghosts's case the two are also interspersed with the words of former US prison guard, David Hale, who describes the real life events that took place in Marion penitentiary in 1983, on which the film is based.

The result is a frightening mixture of truth and fiction that leaves you constantly questioning what is real and what is scripted. Compare Hale's real life, "I've been a prison guard since I was 18-years-old", with film prisoner Glover's, "I was 16 when they put me in prison/Emotionally I'm still 16/Prison is the only world I've ever known."

Cave & Co's music expertly exploits these feelings of uncertainty, building on them with a series of sinister sections that incorporate cellos, pianos and wailing, ethereal keyboards. It also features 'Lily's Theme', one of the best examples of imitation '60s Riviera songs, normally heard on early *Pink Panther* movies. Punishing.

SAM KING

PAUL HAIG
'Chain'
(Circa CIRCA 7/CD) ***

"PAUL HAIG," muses the press kit, "the name and face of the '90s." Significantly, the statement is tailed with a question mark – you can never be too sure with Haig.

In the Josef K days he offered a callow croon to Malcolm Rollo's jagged guitar edges; nowadays the whole sound is a smooth and modern one, feet-friendly perhaps at the expense of the grey matter. Certainly, there are four or five numbers on 'Chain' that would walk into the charts in a slightly less lice-ridden commercial climate.

Working with The Associates' Alan Rankine, Haig somehow contrives viable songs out of bitty dancefloor beats and sweet piano melodies. The best songs are the ones where he stops being the short-haired European sophisticate ('Faithless', 'Communication') and gets seriously into persuasive grooves and lyrical hooks.

'True Blue' and 'Something Good' both sound rich and snappy. But a chart outsider might be 'Times Can Change', kind of hippy-hoppety Postcard with a helium vocal and no shame.

DAVID CAVANAGH

REVIEWED BY KEITH CAMERON

SINGLES

KYLIE MINOGUE 'Hand On Your Heart' (PWL)

The second best pop record this week. Not that I have a copy, since Pete Waterman Limited don't include the weekly music press in their "give the people what they want" ideal for indoctrination.

But Stock, Aitken, Waterman, obnoxious self-publicists though they are, have been responsible for three of the greatest singles of the last two years: Rick Astley's 'Never Gonna Give You Up', Bananarama's 'I Heard A Rumour' and Kylie's 'I Should Be So Lucky' and, really, something died within you long ago if you can't at least see what I'm getting at.

'Hand On Your Heart' is their best since, completely obvious but with enough weirdness (those chord changes) to snag the consciousness.

SNUFF 'Not Listening' (Workers Playtime)

Snuff will know what I'm getting at. This is the Neasden trio hitherto most famous for a hi-energised pitch invasion of 'I Think We're Alone Now' which some have wrongly interpreted as a joke. Snuff have a ready knack for fingering pop's main artery and translating it into their own, snuffed-out dialect.

This, their debut single, is a breathless, clanking item, four (and a bit) songs in not many more minutes, that gets the skeletal production job from Jon Langford. 'Not Listening' is the singalong belter, 'No One Home' turns up the 'coreometer to ultra and hollers a staunchly straight-edge manifesto.

Interesting then that the US band they most resemble is Fugazi, which leads punk genealogists to perspire furiously and scream, "The Ruts! The f***in' Ruts!" And why not?

HAPPY MONDAYS 'Lazyitis' (Factory)

"Ere Shaun, is this J Mascis geezer takin' the piss or what?"

"Nut 'im Bez, fookin' nut 'im!"

Ooerr! Just because they're called Happy Mondays doesn't mean they're happy all the time, and here they are ready to sort out the rock retard ruck. They're armed with a re-recording of 'Lazyitis' that has some old cock by the name of Karl Denver yittering on in the background.

Karl apparently made his name in the '60s by singing 'Wimoweh' - that's 'The Lion Sleeps Tonight' to me and you - but it hasn't done him much good, judging by the accompanying photograph that captures Shaun and Karl "on one" in Altrincham. Karl croons 'Ticket To Ride', for no apparent reason, over the Mondays' spazzo ramble.

ELVIS COSTELLO 'Baby Plays Around EP' (Warner Brothers) PAUL McCARTNEY 'My Brave Face' (Parlophone)

The point of the Costello record is elusive. On its own terms, 'Baby Plays Around' is preferable to the irritating 'Veronica' but when was the last time a superior acoustic ballad got the jocks jumping? Still, the curious EP format - three old songs available elsewhere - is worth it to

hear his ten-year-old 'My Funny Valentine'.

Macca returns with a Costello (nee McManus) co-composition from what is widely being trumpeted as his finest solo album for some time. By "widely" I mean Q are preparing the front cover story and Radio 1 intend to celebrate with a week of Beatles hits.

Bah, humbug! 'My Brave Face' is pleasant enough uptempo Costello-pop it's hardly 'Helter Skelter'.

JUNKYARD 'Hollywood' (Geffen)

More GLAM (Gay Los Angeles Metal) from the City Of Angels? The problem with Junkyard is that their staunchly dirt 'n' sleaze image stands at odds with the pristine punch of their music. Tom Werman has produced Junkyard - who could conceivably boot buckets of botty live - into a vacuum as one-dimensional as The Cult's 'Electric'.

As the lyrics tread the familiar sub-Easy Rider path - "Live like I want to/Not the way I should" - one is forced to conclude that Guns N' Roses are unique in detailing this subculture convincingly.

FUZZBOX 'Pink Sunshine' (WEA)

Less crap than 'International Rescue' but therefore less likely to lodge in the charts. Bananarama for pervos.

THE SHAMEN 'You Me And Everything' (Moksha)

A case of being out-formatted. The 7-inch "Europop" version has to be more compelling than this 12-inch where much acidic pot-boiling veils The Shamen in somewhat subdued transcendence. The flip is more fruitful, a dancefloor directed restimulation of 'Rapyouare' that trades under 'Rerapyouare'.

DELIRIUM JAR 'Tortoise Shell' (Via Dalorosa)

A confused use of FX pedals leads Delirium Jar to sound simultaneously like the Mary Chain, The Mission and Hank Williams.

Not necessarily a bad thing but one suspects the fusion arose entirely by accident.

ARNOLD JARVIS 'Take Some Time Out' (RePublic) MD EMM FEATURING NASIH 'Get Hip To This!' (RePublic)

The popular advent of garage is good news and after Turntable Orchestra and Ten City, Arnold Jarvis should surely carve a place in the charts. Originally released in 1987 but until now available only on import, this is a heavily souled paean to one-worldism, with the genre's trademark - flickering piano and spacious bass rhythm.

The stylistic limitations of Hip House are more glaring once the initial excitement of the fusion has worn off. MD Emm hurtles the beats round as Nasih gives Snuff a comradely nod with his anti-acid rap. With such non-song formats, the secret lies in the throwaway samples, and the frantic "are you ready for this" routine here just about carries the show.

THE PARACHUTE MEN 'Leeds Station' (Fire)

That very establishment still recalls painful memories as I ran from Madonna's Leeds



DINOSAUR: HEAVENLY diamonds

SINGLE OF THE WEEK

DINOSAUR JR 'Just Like Heaven' (Blast First) A one-sided 12-inch and the obvious winner of this week's top single accolade.

By covering what is probably The Cure's best song, Dinosaur Jr have, doubtless inadvertently, placed themselves at the gates of pop paradise. The scary thing is, they aren't even trying.

The Cure's propulsion to global pre-eminence over the course of 'The Head On The Door' and 'Kiss Me Kiss Me Kiss Me' has clouded the memory of Robert Smith as hopeless couch potato supreme but Fat Boab - as *Sunday Post* readers are wont to remember him - remains the most languorous pop star on Earth, BJ. That's Before J, of course, and here Dinosaur Jr's logic becomes clear.

For J Mascis is the man who supersedes Smiffy in the lovelorn and listless stakes. Indeed, so ingrained is his torpor that he can't even conclude whether he

is lovelorn or not, hence 'Just Like Heaven's' premature finish during the climactic refrain, the false-ending that redefines the genre.

Up until that point, the Dinosaur Jr treatment is true to themselves and the original. The chorus, once a pool of quiet regret, is overturned with some suitably mastodonian howls from Lou and J's most determined Sabaff guitar heroics, while J's fazed whine captures perfectly the cocooned awe of this most doomed love song.

The lyrics were close enough when sung by Robert Smith but Mascis amplifies the wretched beauty of it all (Smith is a dreamer but this could actually happen to J!) 'til you could damn well cry.

After this drama, 'Thrown Down' is but a 50 second tease and Last Rites' (Last Rights, according to the sleeve) 'Chunks' a mega-metal meltdown straight to... heaven. Where else?

concert to catch the last train to Edinburgh. Roundhay Park is a long way from Leeds station.

The liberal sprinkling of local reference points in this single suggest The Parachute Men could have warned me all about it. Originally lost on a B-side last year, this is the new improved 'Leeds Station' and a thoroughly engaging sigh through trad melancholia it is.

The Parachute Men's vision of blonde pop is nearer Dusty Springfield than Debbie Harry and by refusing to take the obvious route they are stronger (though I daresay poorer) for it.

INSPIRAL CARPETS 'Joe' (Moo!) Even though they're really The Teardrop Explodes in a determinedly de-Balfed mode, Inspiral Carpets make the psychedelic jungle rather fun once more.

TANGERINE 'Sunburst' (Creation)

Not the Tangerine Dream revival (soon, kids, very soon) but one man and his fruit obsession.

Mark Du Mais is a New Yorker who once rubbed

shoulders with Kurt 'Ultra Vivid Scene' Ralske in a band called Crash, which eventually did and spawned two solo careers. On the evidence of 'Sunburst' I'd put Mr Ralske well ahead on points. To a light, funktional synth backing, Du Mais ponders the mysteries of life in a manner too half-hearted for the sake of a) his health, and b) my attention span.

STITCH 'Big Mess' (In Tape) Biggest and bestest dance bastard of the week, Stitch emerge from the Red Rhino ruck with a shorter name but no less resolve to convert everyone to their feet heat manifesto.

'Big Mess' is huge but, as with previous Stitch disco outings like 'Shake Up' and 'Tears In The Gutter', pruned back from bursting point. Thus the claustrophobia is palpable. As a voice screams "I got no more to waste", the guitars urge on towards Armageddon, mapping out the environmentalists takes for the next decade.

STONE LOC! 'On Fire'/'Funky Cold Medina' (Delicious Vinyl) A weird decision relegates

'Funky Cold Medina' to the AA side of Tone's latest escapades in Life On The Verge Of Getting Your End Away in LA, since it was the smash follow-up to 'Wild Thing'.

Tone's blatantly commercial approach might rattle rap purists but his knack with metal crossover is beyond question. With an intro that threatens to break into 'All Right Now', 'Funky' never loses sight of its objective by lapsing into any gross-out solo FX.

Here, Tone is having a hard time with the gels as per usual. A chum recommends the funky cold medina, a failsafe aphrodisiac that Tone tests on his dog with some success - "he did the wild thing on my leg!" - and on the girlies with confusing results: Tone picks up a transvestite!

A genius deflation of archetypal rappers cock-talk.

LUCINDA WILLIAMS 'I Just Wanted To See You So Bad' (Rough Trade) Lucinda ploughs her way up the middle of the country-rock freeway with admirable brevity and charm. It won't change your life and,

to be honest, doesn't sound like it changed hers either.

SLAB! 'Death's Head Soup' (Ink) With a bass player trading under the name Boleslaw Usarzewski you come to Slab! expecting the exceptional and it's... not. It is, though, an effective and economical post-rap, dance-inclined shuffle with Boleslaw supplying a seductive groove.

But no one can resurrect the lame refrain, "Knuckle down, drink your death's head soup". The sleeve portrays a guitar with-knife stuck between the strings, à la Sonic Youth. Slab!: they're trying.

K9 POSSE 'Ain't Nothin' To It' (Arista)

A third of the way in and K9 stops for a coughing session, neatly paraphrasing anything else you might wish to add about his feeble rap.

I will add that the original K9 was Dr Who's metal dog - and he was a damn sight more metal than this Posse, whose jewellery quota is rather lame.

Stand by for their Public Enemy cover, 'Don't Touch My Uzi, It's Got Water In It'.

CHARTS



MIDNIGHT OIL: a burning issue...

UK 50 ALBUMS

- 1 — STREET FIGHTING YEARS Simple Minds Virgin
- 2 — TEN GOOD REASONS Jason Donovan PWL
- 3 — DISINTEGRATION The Cure Fiction
- 4 2 A NEW FLAME Simply Red Elektra
- 5 1 BLAST Holly Johnson MCA
- 6 3 ANYTHING FOR YOU Gloria Estefan And Miami Sound Machine
..... Epic
- 7 5 THE RAW AND THE COOKED Fine Young Cannibals London
- 8 9 EVERYTHING The Bangles CBS
- 9 6 LIKE A PRAYER Madonna Sire
- 10 4 WHEN THE WORLD KNOWS YOUR NAME Deacon Blue CBS
- 11 7 CLUB CLASSICS VOLUME ONE Soul II Soul 10
- 12 15 DEEP HEAT: THE SECOND BURN Various Telstar
- 13 30 PAST PRESENT Clannad RCA
- 14 8 KICK INXS Mercury
- 15 13 POP ART Transvision Vamp MCA
- 16 16 DON'T BE CRUEL Bobby Brown MCA
- 17 12 APPETITE FOR DESTRUCTION Guns N' Roses Geffen
- 18 11 NOW THAT'S WHAT I CALL MUSIC 14 Various
..... EMI/Virgin/Polygram
- 19 25 KYLIE Kylie Minogue PWL
- 20 18 FOREVER YOUR GIRL Paula Abdul Siren
- 21 14 HEY HEY IT'S THE MONKEES - GREATEST HITS The Monkees
..... K-Tel
- 22 19 MYSTERY GIRL Roy Orbison Virgin
- 23 — WANTED Yazzy Big Life
- 24 17 SOUTHSIDE Texas Mercury
- 25 21 THE GIPSY KINGS Gipsy Kings Telstar
- 26 — THIS IS THE DAY . . . THIS IS THE HOUSE . . . THIS IS THIS!
..... Pop Will Eat Itself RCA
- 27 23 THE SINGULAR ADVENTURES OF The Style Council Polydor
- 28 34 BAD Michael Jackson Epic
- 29 10 DOOLITTLE Pixies 4AD
- 30 — IN YOUR FACE Kingdom Come Polydor
- 31 20 SONIC TEMPLE The Cult Beggars Banquet
- 32 28 ANCIENT HEART Tanita Tikaram WEA
- 33 24 BORN THIS WAY! Cookie Crew London
- 34 40 OPEN UP AND SAY . . . AHH! Poison Enigma
- 35 49 DIESEL AND DUST Midnight Oil Sprint
- 36 22 WHAT'S THAT NOISE? Coldcut Ahead Of Our Time
- 37 43 THE TRAVELING WILBURYS VOLUME ONE The Traveling
..... Wilburys Wilbury
- 38 — MONEY FOR NOTHING Dire Straits Vertigo
- 39 — SILVERTOWN The Men They Couldn't Hang Silvertone
- 40 37 DIRTY DANCING SOUNDTRACK Various RCA
- 41 31 THE INNOCENTS Erasure Mute
- 42 50 THE SINGER AND THE SONG Various Stylus
- 43 — BLUE MURDER Blue Murder Geffen
- 44 26 CHEEK TO CHEEK Various CBS
- 45 32 RATTLE AND HUM U2 Island
- 46 27 ONE Bee Gees Warner Brothers
- 47 41 STOP! Sam Brown A&M
- 48 33 3 FEET HIGH AND RISING De La Soul Big Life
- 49 — GREATEST HITS Fleetwood Mac Warner Brothers
- 50 — REMOTE Hue And Cry Circa

Compiled by MRIB

UK 50 SINGLES

- 1 3 HAND ON YOUR HEART Kylie Minogue PWL
- 2 1 ETERNAL FLAME The Bangles CBS
- 3 17 MISS YOU LIKE CRAZY Natalie Cole EMI USA
- 4 — I WANT IT ALL Queen EMI
- 5 8 REQUIEM London Boys Teldec
- 6 4 BABY I DON'T CARE Transvision Vamp MCA
- 7 6 WHO'S IN THE HOUSE Beatmasters with Merlin Rhythm
..... King
- 8 12 BEDS ARE BURNING Midnight Oil Sprint
- 9 2 IF YOU DON'T KNOW ME BY NOW Simply Red Elektra
- 10 15 YOUR MAMA DON'T DANCE Poison Enigma
- 11 20 BRING ME EDELWEISS Edelweiss WEA
- 12 18 WHERE HAS ALL THE LOVE GONE? Yazzy Big Life
- 13 5 GOOD THING Fine Young Cannibals London
- 14 19 I'LL BE THERE FOR YOU Bon Jovi Vertigo
- 15 43 I'M EVERY WOMAN Chaka Khan Warner Brothers
- 16 10 ONE Metallica Vertigo
- 17 9 AMERICANOS Holly Johnson MCA
- 18 26 ELECTRIC YOUTH Debbie Gibson Atlantic
- 19 7 LULLABY The Cure Fiction
- 20 31 THE LOOK Roxette EMI
- 21 11 INTERESTING DRUG Morrissey HMV
- 22 22 ME MYSELF AND I De La Soul Big Life
- 23 49 ROOMS ON FIRE Stevie Nicks Parlophone
- 24 13 AIN'T NOBODY BETTER Inner City 10
- 25 21 I BEG YOUR PARDON Kon Kan Atlantic
- 26 14 THIS IS YOUR LAND Simple Minds Virgin
- 27 — DON'T IT MAKE YOU FEEL GOOD Stefan Dennis Sublime
- 28 23 YOU ON MY MIND Swing Out Sister Fontana
- 29 47 THROUGH THE STORM Aretha Franklin & Elton John Arista
- 30 16 WHEN LOVE COMES TO TOWN U2 with BB King Island
- 31 25 STRAIGHT UP Paula Abdul Siren
- 32 34 MOVE CLOSER Tom Jones Jive
- 33 — VIOLENTLY Hue And Cry Circa
- 34 38 THRILLING HAS GONE Texas Mercury
- 35 30 REAL LOVE Jody Watley MCA
- 36 40 HEAVEN HELP ME Deon Estus Mike
- 37 — DISAPPOINTED PiL Virgin
- 38 24 MYSTERY INXS Mercury
- 39 — HELYOM HALIB Capella Music Man
- 40 29 TOO MANY BROKEN HEARTS Jason Donovan PWL
- 41 — MY LOVE IS SO RAW Alyson Williams featuring Nikki-D
..... Def Jam
- 42 33 GOT TO KEEP ON Cookie Crew London
- 43 27 LIKE A PRAYER Madonna Sire
- 44 — LET THERE BE ROCK Onslaught London
- 45 32 THIS TIME I KNOW IT'S FOR REAL Donna Summer
..... Warner Brothers
- 46 — WORKIN' OVERTIME Diana Ross Ross
- 47 36 KEEP ON MOVIN' Soul II Soul featuring
..... Caron Wheeler 10
- 48 — THAT'S WHEN I THINK OF YOU 1927 WEA
- 49 28 DO YOU BELIEVE IN SHAME? Duranduran EMI
- 50 — MY HEART CAN'T TELL YOU NO Rod Stewart Warner
..... Brothers

Compiled by MRIB

COMPACT DISC

- 1 — BLAST Holly Johnson MCA
- 2 1 A NEW FLAME Simply Red Elektra
- 3 4 THE RAW AND THE COOKED Fine Young Cannibals London
- 4 3 WHEN THE WORLD KNOWS YOUR NAME Deacon Blue CBS
- 5 2 ANYTHING FOR YOU Gloria Estefan And Miami
..... Sound Machine Epic
- 6 6 EVERYTHING The Bangles CBS
- 7 — PAST PRESENT Clannad RCA
- 8 7 KICK INXS Mercury
- 9 5 LIKE A PRAYER Madonna Sire
- 10 8 CLUB CLASSICS VOLUME ONE Soul II Soul 10 Records
- 11 10 HEY HEY IT'S THE MONKEES - GREATEST HITS The Monkees
..... K-Tel
- 12 14 DON'T BE CRUEL Bobby Brown MCA
- 13 11 APPETITE FOR DESTRUCTION Guns N' Roses Geffen
- 14 17 SOUTHSIDE Texas Mercury
- 15 12 NOW THAT'S WHAT I CALL MUSIC 14 Various
..... EMI/Virgin/Polygram
- 16 19 POP ART Transvision Vamp MCA
- 17 — GIPSY KINGS Gipsy Kings Telstar
- 18 9 SONIC TEMPLE The Cult Beggars Banquet
- 19 13 FOREVER YOUR GIRL Paula Abdul Siren
- 20 — DEEP HEAT - THE SECOND BURN Various Telstar

Compiled by Gallup

MUSIC VIDEO

- 1 1 RATTLE AND HUM U2 CIC Video
- 2 — LOVESEXY LIVE 1 Prince Palace
- 3 18 LIVE AT BRIXTON ACADEMY New Order
..... Palace
- 4 — LOVESEXY LIVE 2 Prince Palace
- 5 2 THE INNOCENTS Erasure Virgin
- 6 3 HOMECOMING CONCERT Gloria Estefan And Miami
..... Sound Machine CMV
- 7 5 VIDEO ANTHOLOGY 1978-88 Bruce Springsteen CMV
- 8 4 KYLIE: THE VIDEOS Kylie Minogue PWL
- 9 6 THE MAKING OF THRILLER Michael Jackson Vestron
- 10 7 6IX BY 3HREE Duranduran PMI
- 11 13 NOW THAT'S WHAT I CALL MUSIC VIDEO 14 Various Artists
..... Virgin/PMI/PMV
- 12 — SWEET TORONTO John Lennon Parkfield
- 13 8 THE LEGEND CONTINUES Michael Jackson Video Collection
- 14 14 101 Depeche Mode Virgin
- 15 19 NON-STOP EROTIC VIDEO Soft Cell Music Club
- 16 17 CLOSE Kim Wilde Virgin
- 17 12 LIVE AND GUARANTEED Cliff Richard PMI
- 18 10 PRIVATE COLLECTION Cliff Richard PMI
- 19 — UNCENSORED Mötley Crüe WEA
- 20 9 THE BIG PUSH TOUR Bros CMV

Compiled by Gallup

SOUNDS TRACKS

Ann Scanlon
JUST LIKE HEAVEN Dinosaur Jr Blast First
DAYS Kirsty MacColl Virgin
LILLY'S THEME Ghosts . . . Of The Civil Dead Mute soundtrack

Richard Cook
MORE SONGS ABOUT LOVE AND HATE The Godfathers Epic LP
VICTIM OF A FOOLISH HEART Bettye Swan Atlantic 45
SICK AND TIRED Fats Domino London 45

David Cavanagh
ALL GATES OPEN Can Laser LP Track
SHE SPEEDS Straitjacket Fits Flying Nun
TEN MINUTES OF INTRODUCTORY FEEDBACK The Perfect Disaster At
Dingwalls

Neil Perry
AMELIA The Mission Live At Carlisle
SOUL TRADER Thee Hynotics Peel Session
WARRIOR PiL Virgin LP track

Roy Wilkinson
VOLUME 4 Black Sabbath Vertigo
BIG FUN Inner City 10 Records
LAZYITIS Happy Mondays Factory

Mary Anne Hobbs
MUSEUM Mary My Hope Stunning album released on Silvertone next
week
SEX CHILD Blue Murder Geffen grind
TRUTH AND SOUL Fishbone The best band in the world

CHARTS

HOT METAL

SINGLES

- 1 1 ONE Metallica Vertigo
- 2 2 YOUR MAMA DON'T DANCE Poison Capitol
- 3 3 I'LL BE THERE FOR YOU Bon Jovi Vertigo
- 4 — LET THERE BE ROCK Onslaught London
- 5 4 PARADISE CITY Guns N' Roses Geffen
- 6 5 DO YOU LIKE IT? Kingdom Come Polydor
- 7 — I WON'T BACK DOWN Tom Petty MCA
- 8 8 VOICES OF BABYLON The Outfield CBS
- 9 7 LOVE KILLS Vinnie Vincent's Invasion Chrysalis
- 10 6 HEADLESS CROSS Black Sabbath IRS
- 11 9 EVERY ROSE HAS ITS THORN Poison Capitol
- 12 11 ANTI-SOCIAL Anthrax Island
- 13 10 FEELS SO GOOD Van Halen Warner Brothers
- 14 14 MEAN MAN WASP Capitol
- 15 12 CRYIN' Vixen Manhattan
- 16 13 ROCKET Def Leppard Mercury
- 17 16 LET THE GOOD TIMES ROCK Europe Epic
- 18 15 DON'T KNOW WHAT YOU'VE GOT Cinderella Vertigo
- 19 17 NUKLEAR ROKKET Wrathchild FM
- 20 — SECOND CHANCE 38 Special A&M

ALBUMS

- 1 1 APPETITE FOR DESTRUCTION Guns N' Roses Geffen
- 2 4 OPEN UP AND SAY... AHH! Poison Capitol
- 3 — BLUE MURDER Blue Murder Geffen
- 4 2 HEADLESS CROSS Black Sabbath IRS
- 5 3 THE HEADLESS CHILDREN WASP Capitol
- 6 5 G N' R LIES Guns N' Roses Geffen
- 7 6 HYSTERIA Def Leppard Bludgeon Riffola
- 8 10 NEW JERSEY Bon Jovi Vertigo
- 9 7 ... AND JUSTICE FOR ALL Metallica Vertigo
- 10 9 LIVE IN THE UK Helloween Noise International
- 11 11 RADIO ONE Jimi Hendrix Collector Series
- 12 — JUNKYARD Junkyard Geffen
- 13 — RECKLESS Bryan Adams A&M
- 14 15 SLIPPERY WHEN WET Bon Jovi Vertigo
- 15 — TWICE SHY Great White Capitol
- 16 8 TOO HOT TO SLEEP Survivor Scotti Brothers
- 17 17 FOUR SYMBOLS Led Zeppelin Atlantic
- 18 12 A GRAVEYARD OF EMPY BOTTLES The Dogs D'Amour China
- 19 19 HITS OUT OF HELL Meat Loaf Epic
- 20 13 BAT OUT OF HELL Meat Loaf Cleveland International



PETE SHELLEY: homophobic?

INDIE ALBUMS

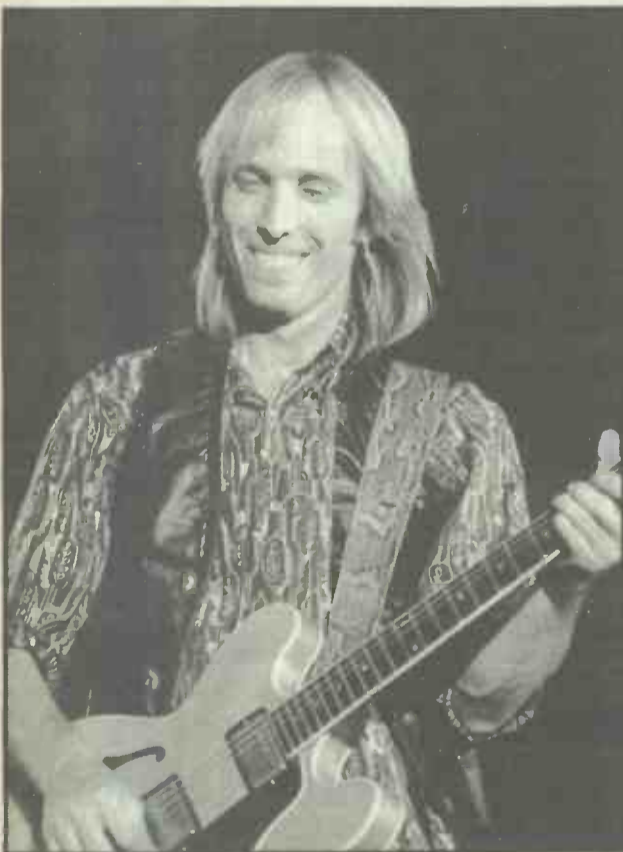
- 1 1 DOOLITTLE Pixies 4AD
- 2 3 3 FEET HIGH AND RISING De La Soul Big Life
- 3 4 THE INNOCENTS Erasure Mute
- 4 — SILVERTOWN The Men They Couldn't Hang Silvertone
- 5 2 WHAT'S THAT NOISE? Coldcut Ahead Of Our Time
- 6 7 KYLIE Kylie Minogue PWL
- 7 5 ORIGINAL SOUNDTRACK S'Express Rhythm King
- 8 9 WANTED Yazz Big Life
- 9 6 TECHNIQUE New Order Factory
- 10 8 101 Depeche Mode Mute
- 11 10 THE CIRCUS Erasure Mute
- 12 13 WONDERLAND Erasure Mute
- 13 14 SURFER ROSA Pixies 4AD
- 14 11 STOP THE WORLD Black, Rock And Ron Supreme
- 15 17 THE DESOLATE ONE Just Ice Sleeping Bag
- 16 12 THE TRINITY SESSION Cowboy Junkies Cooking Vinyl
- 17 19 SUBSTANCE New Order Factory
- 18 15 TEXAS CAMPFIRE TAPES Michelle Shocked Cooking Vinyl
- 19 16 RIDE Oyster Band Cooking Vinyl
- 20 — NEVER STOP! Front 242 Red Rhino Europe
- 21 — C'MON PILGRIM Pixies 4AD
- 22 20 HEADACHE RHETORIC Close Lobsters Fire
- 23 22 LES MISERABLES Original London Cast First Night
- 24 24 ROCKY HORROR PICTURE SHOW Original Cast Recording Ode/Pacific
- 25 — TOMMY The Wedding Present Reception
- 26 25 HOT LEMONADE A Guy Called Gerald Rham!
- 27 26 RECOGNITION Demon Boyz Music Of Life
- 28 21 EXTREME AGGRESSION Kreator Noise International
- 29 — WHERE'S THE PARTY AT? Cash Money & MC Marvelous Sleeping Bag
- 30 18 ONE MAN CLAPPING James One Man

Compiled by Spotlight Research

INDIE SINGLES

- 1 — HAND ON YOUR HEART Kylie Minogue PWL
- 2 1 WHO'S IN THE HOUSE Beatmasters with Merlin Rhythm King
- 3 3 WHERE HAS ALL THE LOVE GONE Yazz Big Life
- 4 2 ME MYSELF AND I De La Soul Big Life
- 5 — HELYOM HALIB (ACID ACID ACID) Cappella Music Man
- 6 4 PEOPLE HOLD ON Coldcut featuring Lisa Stansfield Ahead Of Our Time
- 7 — DON'T IT MAKE YOU FEEL GOOD Stefan Dennis Sublime
- 8 5 TOO MANY BROKEN HEARTS Jason Donovan PWL
- 9 10 ON THE INSIDE Lynne Hamilton A1
- 10 9 VOODOO RAY (EP) A Guy Called Gerald Rham!
- 11 6 I HAVEN'T STOPPED DANCING YET Pat & Mick PWL
- 12 — HARDCORE HIP HOUSE Tyree Westside
- 13 7 JOY AND PAIN Rob Base & DJ E-Z Rock Supreme
- 14 8 SLAM Humanoid Westside
- 15 — EARDRUM BUZZ Wire Mute
- 16 — GET HIP TO THIS M-D-Emm featuring Nasih Republic
- 17 11 ROCKIN' ON THE GO GO SCENE Richie Rich Gee St
- 18 — SHELTER Circuit featuring Koffi Collision
- 19 19 HAIRSTYLE OF THE DEVIL Momus Creation
- 20 13 ROUND & ROUND New Order Factory
- 21 15 COCOON Timerider Lisson
- 22 14 THIS IS SKA Longsy D Big One
- 23 12 I'D RATHER JACK Reynolds Girls PWL
- 24 — TO THE MAX/IT'S MY TURN Stezo Sleeping Bag
- 25 17 MONKEYS GONE TO HEAVEN Pixies 4AD
- 26 — WHY CAN'T WE LIVE TOGETHER Illusion Rumour
- 27 16 HEY MUSIC LOVER S'Express Rhythm King
- 28 23 MY SHOES KEEP WALKING BACK Daniel O'Donnell Ritz
- 29 — SKAVILLE UK Bad Manners Blue Beat
- 30 21 THE REAL LIFE Corporation Of One Desire
- 31 18 SKY HIGH Jigsaw Libido
- 32 26 YO YO GET FUNKY DJ Fast Eddie Westside
- 33 24 EVERYTHING COUNTS (LIVE) Depeche Mode Mute
- 34 20 BIRDLAND EP Birdland Lazy
- 35 30 SWEET JANE Cowboy Junkies Cooking Vinyl
- 36 — THERE AIN'T ENOUGH LOVE Zushii First Base
- 37 22 WHY DO I ALWAYS GET IT WRONG? Live Report Brouhaha
- 38 — HOMOSAPIEN II Pete Shelley Immaculate
- 39 — THE COMPANY NEWS World Domination Enterprises Immaculate
- 40 — THE MERCY SEAT Ultra Vivid Scene 4AD
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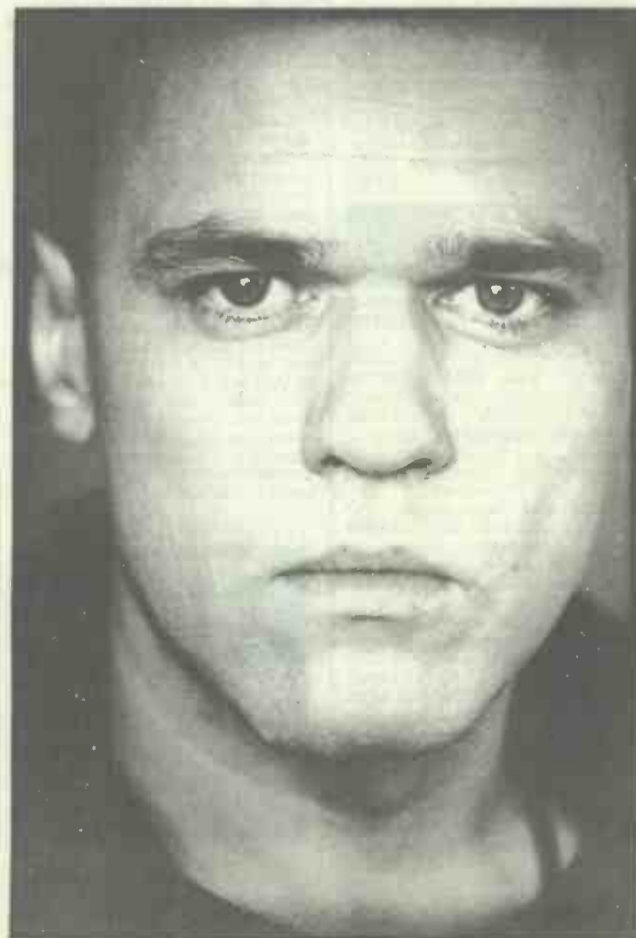


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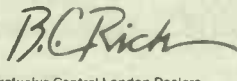
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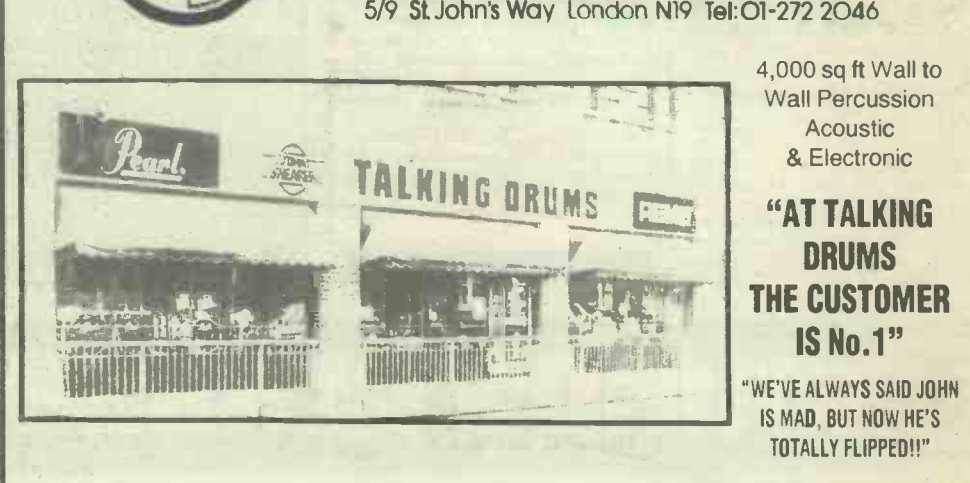
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Casio MT540 £159		Pair JBL Cabs (1x 12 + Horn) £195	Roland TR707 Drums £189
Casio CT460 £189		Sumcab (2 x 8 + Horn) £39	Roland TR707 Drums £189
Casio N2600 £229		Peavey Century Music Amp £199	Roland TR707 Drums £189
Casio HT3000 £299		Carlsbro Stinging Jay Bass Amp £125	Roland TR707 Drums £189
Casio CPS300 Piano £399		OHM GA125 Guitar Amp £115	Roland TR707 Drums £189
Casio CPS700 Piano £399		Westone Thunder 1A Guitar £95	Roland TR707 Drums £189
Casio MIDI Horn £89		JHS 100w 2 Chan Rvb Amp £99	Roland TR707 Drums £189
Casio CT660 £289		Carlsbro Cobra 4-90 PA Amp £159	Roland TR707 Drums £189
Casio PG10 Guitar Synth £750		Wem PA40 Amp £139	Roland TR707 Drums £189
Yamaha FMT 10 Module £225		Korg OHM Cabs (4x 4 + Horn) £169	Roland TR707 Drums £189
		Pair OHM Cab £285	Roland TR707 Drums £189

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EDITED BY TONY MITCHELL

IN-TECH

Every one a JEM . . .

MORE JEM guitars inspired by the success of the Steve Vai model are among the new instruments in the latest Ibanez catalogue.

The JEM7P Black and JEM77V are due to arrive in the UK any day now. And already here, another new Ibanez JEM-style axe, the RG750, retails at £665 and slots into the range between the RG550 at £480 and the start of the JEM range at £825.

Boasting the same styling as the Steve Vai model but without the 'handle' and DiMarzio pick-ups, the RG750 features new shark's tooth neck inlays and the new IBZ F2 custom wound humbuckers, designed for enhanced mid-range punch and increased output. Colours available are black, white, violet pearl and fire alarm red.

Also shown here is the RG760 – basically a 750 with different pick-up configuration and no scratchplate. The 760 won't be available in the UK as such, but will form the basis of the USA Custom guitar series to be launched later in the year from the new American Ibanez factory.

More information/catalogues from Cougar Audio Technology, Morley Road, Tonbridge, Kent TN9 1RA (0892 515026).



IBANEZ RG750VP (left) and RG760JB

A brush with SR

CELESTION HAVE introduced a new compact speaker enclosure with many applications including home studio and live monitoring.

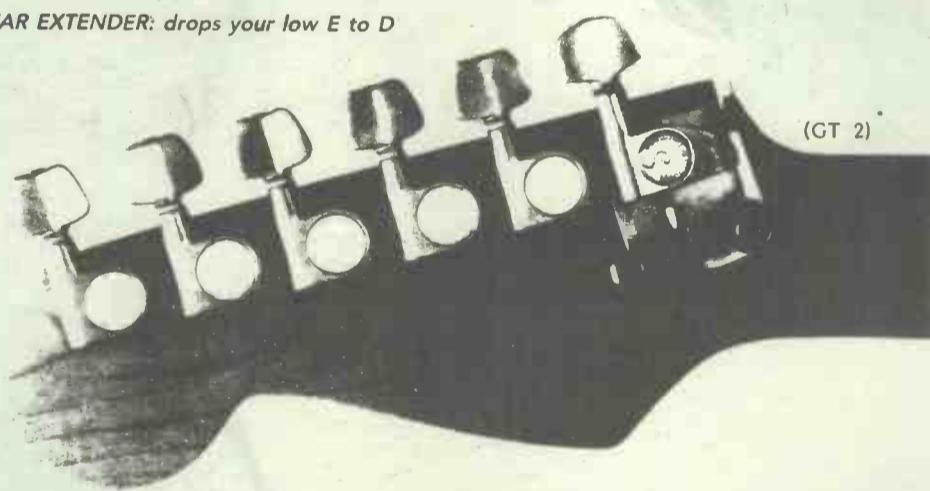
The SR Compact (below) boasts true full range performance and a staggering 100watts power handling – all from a 5in, aluminium-domed driver mounted in a rugged injection-moulded enclosure measuring just 174x218x177mm.

Unlike the larger SRs, the Compact doesn't need a processor/controller, and the many applications Celestion envisage for it include interior and exterior PA, domestic home recording, instrument monitoring, and home or car stereo use.

More information from Celestion International, Ipswich IP3 8JP (0473 723131).



GUITAR EXTENDER: drops your low E to D



Extending their range

DIXIES MUSIC continue to build on their reputation for supplying all those fascinating bits and pieces – old and new – that guitarists are always hunting for.

Last month saw the introduction of two replacement scalloped-fingerboard necks à la Yngwie. The Contemporary Scalloped Neck comes in maple or rosewood with 22 frets, Cook-Horton jumbo frets, 1½in width, 11in radius, satin lacquer and gloss headstock face, and is a replacement for Fender-style guitars. The 1962-styled Vintage Scalloped Neck, meanwhile, has antique honey lacquer finish, old fashioned 'nail' frets, 7in radius and 21 frets. Both retail at £125.

For players requiring an EXP-type rake back headstock, there is the K Neck, made in straight-through, unpliced maple with rosewood board, jumbo frets and Floyd Rose nut recess. With 22 frets, satin finish and black gloss headstock face, this one sells at £99.

Hipshot Bass and Guitar Extender Keys are also now available through Dixies. There are five models in the Bass range, costing either £39.95 or £44, all allowing preset pitch dropping of your bottom E string to any note from E flat to low C. The Guitar model is brand new, and is available in two versions for electric or acoustic guitars at £39.95.

Also brand new from Hipshot is the Trem-

setter, a valuable device for all whammy users since it reportedly returns full floating tremoloes automatically to an exact 'zero' position, keeping the strings in tune regardless. Cost is £29.95.

Been searching for genuine USA nickel-plated pickguard screws? Dixies have finally got hold of them, along with US-made Centra-Lab split shaft pots, three and five-way switches, push-pull pots and concentric pots. And again in stock are original chrome Badass BS1 and BS2 bass bridges at £29.95.

Coming soon are Chandler Industries Lipstick Tube pick-ups. Made in San Francisco, these pick-ups are housed in hand-tooled, chrome-plated metal tubes. They use the same materials and construction as the originals, except for a few timely mods such as 'potting' the coil to avoid squeal and adding internal and external ground wires for quieter operation and slightly higher output. Lipstick Tubes should be in the shops by the end of May at £64 each or £177.35 for a set of three.

Want a replacement tremolo arm? The US-made Zoom range caters for most Fender type guitars and includes five Strat arms. Prices start at £7.99.

More information from Dixies Music, 2 Stocks Walk, Almdonbury, Huddersfield (0484 512601).

SEVERAL INSTRUMENT distributors have got together in a bid to stamp out bootlegging, otherwise known as the "entry to the British Isles through unauthorised channels" of certain well known brands of guitar and accessory.

In addition to the problem with Rickenbacker instruments which was drawn to our attention

recently, it seems that Charvel, Dobro, G&L, Gibson, Ibanez, Jackson, Kramer, Ovation, Paul Reed Smith and Schecter guitars, as well as Shure microphones, are all finding their way into the UK through illicit routes.

The authorised distributors of these brands point out that such 'grey market' instruments may not be covered by warranty,

and urge prospective purchasers to check that any such purchase has been supplied by them and does carry a warranty or guarantee card valid in this country. They add that all carry a UK distributor's guarantee if legitimately supplied.

If in doubt about any instrument in the above list, contact us and we'll pass on your query to the relevant company.

DAT's entertainment



TECHNICS SV-360 studio DAT machine (above) and (below) SV-260 portable

TECHNICS ARE the latest manufacturers to move into the pro audio market with a range of products that includes DAT recorders, broadcast CD players and direct drive turntables.

Of particular interest to the studio and home recording markets will be the SV-260 portable DAT recorder and the SV-360 studio DAT recorder.

The SV-260 has rugged diecast construction but weighs only 1.45kg (including battery) and measures just 228x44x137mm. It features balanced XLR mic/line inputs, two-way power (rechargeable battery or mains), half-size head drum, mash converter (A-D/D-A), precision LCD level display, built in error rate indicator and digital output.

Free standing or 19in rackmounted, the SV-360 studio machine is ideal for recordings destined for CD. It offers balanced XLR line inputs and outputs, digital input and output, 18 bit A-D conversion and replay resolution, built-in error rate indicator and serial/parallel control ports – all supporting analogue and digital recording at 44.1/48/32kHz.

Technics pro audio distributors are: HHB Communications, 73-75 Scrubs Lane, London NW10 (01-960 2144); ASC, 1 Comet House, Calleva Park, Aldermaston, Nr Reading, Berks RG7 4QW (07356 79565); and Raper & Wayman, Unit 3, Crusader Industrial Estate, 167 Hermitage Road, London N14 1LZ (01-800 8288).



Olympia Music Fair sells out

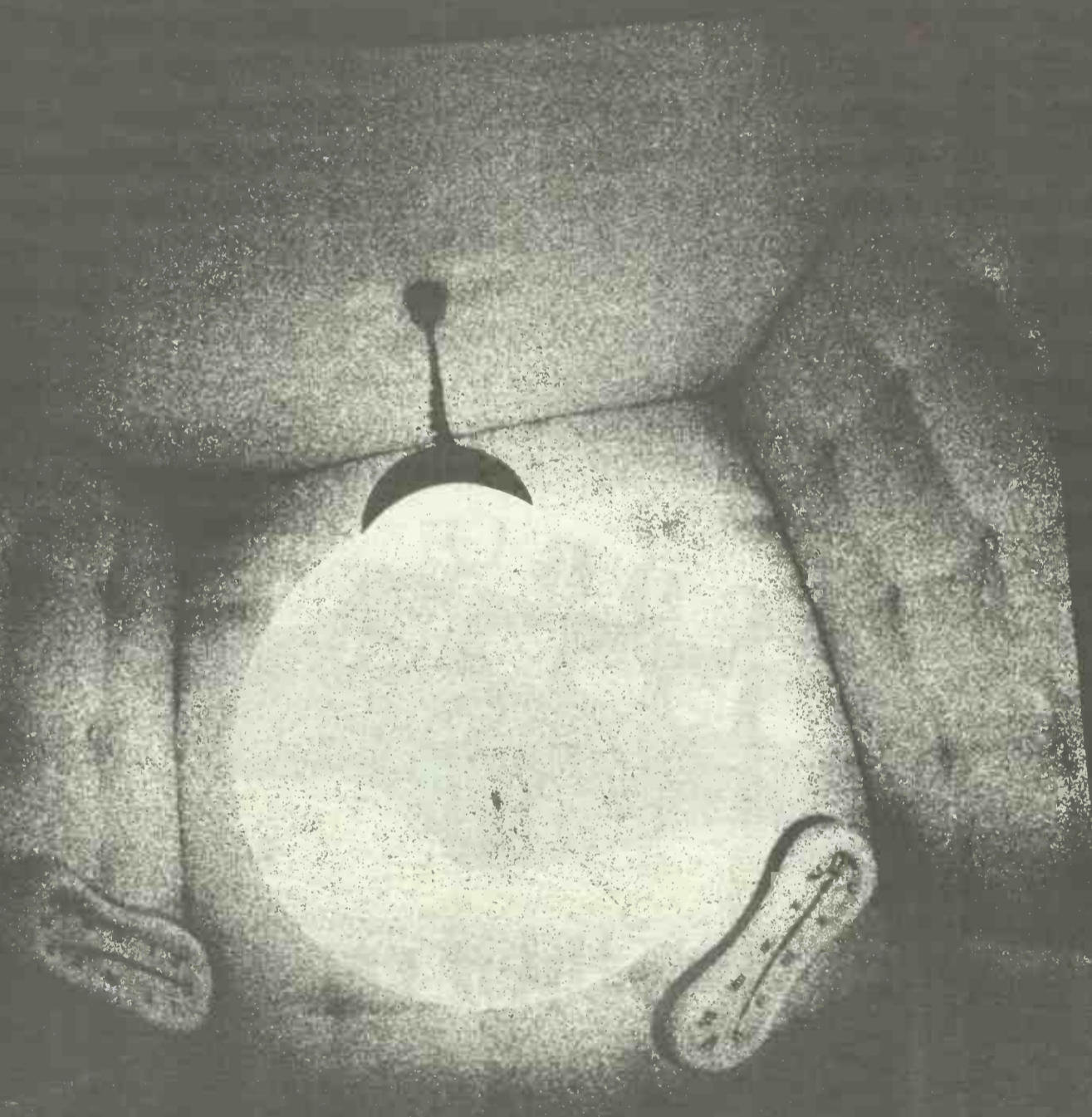
THE BRITISH Music Fair, which returns this year to Olympia after its much-criticised move to Wembley in 1988, will be the biggest ever, say the organisers.

With 120 exhibitors occupying over 8,000 square metres of floor space, the Fair will, for the first time, fill both Olympia 2 and the National Hall.

A strong feature of this year's show is the grouping of exhibits into instrument types. Keyboards and electronic exhibits will predominate on the National Hall ground floor, with instruments of all types on the first floors of the National Hall and Olympia 2. Pianos will take over the whole of Olympia 2's ground floor with level one playing host to Printed Music Village.

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