

SOUNDS

ROCK LISTINGS!

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RECORD RELEASES,
NEW FILMS, VIDEOS
AND THE BEST MUSIC
ON TV AND RADIO

SIMPLE MINDS
UK TOUR DATES

THE FLOORED GENIUS OF NEW ORDER

EXCLUSIVE INTERVIEW INSIDE

PART THREE

THE GREAT AMERICAN ADVENTURE

FEATURING...
KILLDOZER/MINISTRY/ARSENAL/
MY DAD IS DEAD/TAR BABIES/
FLOUR/THRILL KILL CULT

FISHBONE
HAPPY MONDAYS
JOHNNY DIESEL &
THE INJECTORS
ALEX COX

ALBUMS: STRAY CATS/WALKING SEEDS/
JASMINE MINKS/NIKKI SUDDEN/KREATOR

LIVES: SONIC YOUTH/MUDHONEY/KILLDOZER/
JAMES/BROTHER BEYOND/HEAD/THE MONKEES

FIRST REPORTS

Biafra album based on obscenity trial

JELLO BIAFRA is to release a spoken-word album based on his obscenity trial against the PMRC.

Tentatively titled 'High Priest Of Harmful Matter' the 90-minute album will be out through Alternative Tentacles towards the end of April and includes a 24-page edition of the *F*** Facts* newspaper and a 16-page booklet.

Meanwhile, Biafra has been busy recording with Michael from The Beatnigs and with members of DOA, with whom he has been working on the film *Ricochet*, in which he stars.

"I play the sort of right hand man to a corrupt, dictatorial politician," he told *Sounds* recently.

"I'm not sure exactly how I'm going to play him at the moment. I don't know if he'll turn out to be a very straight, snivelling weasel, or if he'll be really vicious."

Love on the rock

U2's new single will be 'When Love Comes To Town'.

Out next week, it's a remixed version of the track that appeared on last year's chart-topping 'Rattle And Hum' album, and features legendary blues guitarist BB King. Both 7 and 12-inch versions, contain the Patti Smith penned 'Dancing Barefoot' as the B-side.

And the 12-inch also includes a remixed version of 'God Part II', also from 'Rattle And Hum'.

Mozzer and Street in legal bust-up

MORRISSEY has fallen out with his co-writer and producer Stephen Street who has issued an injunction preventing EMI from releasing his new single.

The new single, called 'Interesting Drug', was originally scheduled for release by EMI during March but was postponed to April and then May as the row between Morrissey and Street developed. Street issued an injunction against EMI three weeks ago and the single is now on indefinite hold until the matter is resolved.

So the only chance for



MOZZ: INJUNCTED

Mozzer fans to hear anything new by their hero for the time being is to rush out quick and buy the first pressing of the new Durutti

Column 'Vini Reilly' album/ CD which includes a free single/3-inch CD titled 'I Know Very Well How I Got My Note Wrong'.

Credited to "Vincent Gerard and Steven (sic) Patrick", it turns out to be a home demo recording of 'I Know Very Well How I Got My Name', which was on the 12-inch B-side of 'Suedehead'.

An EMI spokesperson said it was very unlikely that they would be suing for infringement of copyright. But he did dismiss reports of a Morrissey tour this autumn as "complete rubbish".

Lou Reed UK dates in June

LOU REED is lining up British dates for June. His record company, WEA, is remaining tight lipped about the possibility of a tour, but *Sounds* understands that London and provincial dates are being booked for early June at city hall-size venues.

This would tie in with the type of venue he's playing on his current American tour, on which he's performing the whole of his widely acclaimed 'New York' album plus an hour's worth of older material dating back to The Velvet Underground.

Reed was last here in '87 as a special guest to U2 for their Wembley Stadium shows.

Round One to the Boss

BRUCE SPRINGSTEEN has won the first step of a legal battle against two former roadies.

Guitar technicians Mike Batlan and Doug Sutphin were seeking damages from The Boss alleging "emotional distress" claiming that Springsteen withheld money for "fines" and illegally denied them overtime.

A New Jersey judge tossed out all but the overtime claim, and this will be dealt with later this summer when Springsteen himself is expected to appear in court to answer the charges.

Megadeth lose drummer

MEGADETH drummer Chuck Behler is reported to have left the band, following the departure at the end of last year of guitarist Jeff Young.

There was no confirmation from their record company, Capitol, this week, who were trying unsuccessfully to get in touch with Megadeth's manager.

But, if the reports are correct, then the band are down to founder members Dave Mustaine and bassist Dave Ellefson.

Winter shows lined up for Erasure. Tickets go on sale this weekend, April 1

ERASURE have lined up a dozen British dates for December, their first since the Birmingham NEC date last November.

Tickets go on sale this Saturday April 1 and details are as follows: Glasgow SECC December 2 - £9.50 and £8.50, plus 50p booking fee, from the box office and usual agents. Credit card bookings on 031-557 6969, or by post from PO Box 77, Head Post Office, Edinburgh, (make cheques and PO's payable to Regular Music and include an SAE).

Belfast King's Hall December 4 - £10.50 from all branches of Makin' Tracks and by post from Makin' Tracks, Castle Arcade, Belfast. Dublin December 5 - 11.50 Irish punts from all branches of HMV and by post from HMV, Grafton St, Dublin 2. Bournemouth International Centre December 7 £9 from the venue and Pavilion box offices and usual agents.

Brighton Centre December 8 - £9.50 and £8.50, plus 50p booking fee, from the venue box office and usual agents. London Docklands Arena

December 10-11 - £9.50 and £8.50, plus 50p booking fee, from Arena box office, by credit card on 01 538 1212, or by post from London Arena Box Office, 4 Limeharbour, Isle Of Dogs, London E14 (cheques made payable to London Arena, enclose SAE) and from all usual agents. Manchester G-Mex December 15 - £9.50 and £8.50, plus 50p booking fee, from Apollo Theatre box office and usual agents.

Whitley Bay Ice Rink December 16 - £9 from box office and usual agents. Shepton Mallet Showering Pavilion December 17 - £9 by credit card 0271 78283, or by post from Concert Travel Club, 4a High Street, Barnstaple (cheques payable to Concert Travel Club plus SAE), and usual agents. Birmingham NEC 19-20 - £9.50 and £8.50, plus 50p booking fee, from box office and by post from Erasure Box Office, NEC Birmingham, B40 1NT (cheques and POs to NEC Erasure with SAE plus 50p per ticket booking fee) and usual agents. Tickets are limited to four per person.

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ALL ABOUT EVE are to appear at Fairport Convention's annual festival at Cropredy, near Banbury.

They'll perform a special acoustic set - with which they'll doubtless hope to entrance the folk audience as well as the attendant goth tribe - on August 19.

For ticket details and instructions on exactly how to stick your finger in your ear without ruining your eye liner, write to PO Box 37, Banbury, Oxon.

LYLE LOVETT has just released a new single from his 'Lyle Lovett And His Large Band' album.

The single is a cover of the classic country song 'Stand By Your Man'.

The band, who are currently on a two-month US tour, have announced a couple of British dates for the summer.

They play London Dominion Theatre July 27 and the Cambridge Folk Festival July 28 and 30.

Summer shows for Simple Minds

Wembley, Birmingham and Glasgow shows.

Simple Minds have confirmed seven British indoor shows in late July and early August.

The band, who start a world tour in Italy in May, will play three nights at Wembley Arena from July 25-27, followed by Birmingham NEC August 1-2 and Glasgow SECC 8-9.

And Jim Kerr will make a solo appearance at the Anti-Poll-Tax gig at Edinburgh's Usher Hall on April 1.

In order to ensure a fair ticket distribution for fans - who will greatly outnumber the seats available - the band have issued instructions for ticket allocations.

Tickets will be £12.50 and £10, with a 50p booking fee unless otherwise stated. They will be limited to four per person and will go on sale from 10am this Sunday

April 2. Each outlet will be given a specific quota and "best" seats will go to the venue box offices.

Glasgow SECC tickets are available in person from the box office, or from Edinburgh Ripping Records (South Bridge).

Birmingham NEC tickets will be available from the box office, or from Birmingham Odeon, Coventry Poster Place, Nottingham and Derby Way Ahead, Manchester Piccadilly Records, Bristol Our Price, Stoke, Hanley, Stafford and Wolverhampton Mike Lloyd Megastores.

Credit card bookings are available on 021-780 4133 and there's also a quota on sale by post from Simple Minds Box Office, NEC, Birmingham B40 1NT. Make cheques and POs to 'NEC



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Wembley Arena tickets are from the box office (without a booking fee!) or from West End ticket agencies Keith Prowse, Stargreen, LTB, Premier, Ticket Master and Albermarle. They will charge

no more than £1.90 booking fee and you can ring them to find out which shows they'll be selling tickets for.

The credit card number will be 01-900 1234. Tickets will also be available by post from Wembley Box Office, Wembley Stadium, Wembley Middlesex HA9 ODW. Make cheques and POs to 'Wembley Stadium Ltd' and enclose an SAE.

All ticket outlets have been asked to make provision for fans to be able to queue under cover in the event of rain, if practical.

Simple Minds have also insisted on the arena floors being cleared of seats at the shows, giving standing room only - the first time this has been allowed at Wembley and Birmingham.

Details of more indoor dates in Scotland and Ireland - plus stadium dates - will be announced shortly.

Simple Minds follow up their 'Mandela Day' number one hit with a new single on April 10 called 'This Is Your Land'. A track from their forthcoming album, it features guest vocals from Lou Reed, a long-time hero for all the band.

Neither of the B-sides - 'Saturday Girl' on the 7-inch plus 'Year Of The Dragon' on 12-inch and CD - will be on the album.

FIRST REPORTS

Hurrah! tour dates

HURRAH! have an extensive tour to coincide with the release of their second album, 'The Beautiful'.

Following a London show at The Borderline on April 6, they play Greenock Rico's April 19, Glasgow Fury Murrays 20, Edinburgh Venue 21, Aberdeen Venue 22, Dundee Dance Factory 23, Newcastle Riverside 24, Dublin Baggot Inn 26, Belfast Limelight 27, Waterford The Bridge 28, Cork St Henry's Country Club 29, Leeds Duchess Of York May 2, Lancaster Sugar House 4, Manchester Boardwalk 5, Sheffield Leadmill 6, Liverpool Polytechnic 9, London Marquee 10, Warwick University 11, Walsall Junction Ten 12, Cardiff University 13, Bristol Bierkeller 15, Birmingham Burberries 16, Nottingham Trent Polytechnic 17, Staffordshire Polytechnic 18, Teesside Polytechnic 19, Sunderland Polytechnic 20 and Newcastle Riverside 21.

Calling House

HOUSE OF LOVE play six nights at London's ICA from June 5-10, as part of a British tour.

The remaining dates are still being finalised and ticket details for the ICA shows will be announced soon.

The band have a new single out on April 10 - their first since 'Destroy The Heart' on Creation last September - though the title had not been confirmed at press time. And a new album should be out to coincide with the tour.

Wayne on the mend

WAYNE HUSSEY is on the mend and The Mission have rescheduled their Lockerbie benefit at Carlisle Sands for April 30.

Wayne was released from hospital early last week and is now recuperating.

The band apologise for any inconvenience to fans and all tickets for the original date will be valid for April 30.

Wolfsbane changes

WOLFSBANE have made more alterations to their current tour.

They now play Westcliff-On-Sea Maritime Club April 17, Middlesbrough Town Hall Crypt 20 and Manchester International 26.

Dates for Buckley, Wigan and Birkenhead have been cancelled so that the band can travel to Holland to play at the Aardshokk Festival on April 29.

In Ireland the band play Dublin Baggot Inn April 5, Belfast Rosetta's 6, Drogheda Speak Easy 7, Trallea Horans Hotel 8 and Cork Sir Henry's 9.

Coughlan date

CATHAL COUGHLAN follows his recent appearance on *Snub TV*, with a gig at London's Borderline on March 30.

REM in the stadiums

REM finally make the grade as stadium rockers, with dates at Birmingham NEC on May 31 - at the end of their previously announced British shows - and a Wembley Arena show on June 22.

Birmingham tickets are £8 and £7 and Wembley tickets are £9 and £8.



DINOSAUR: SO laid back they're laid out

Monsters of rock

DINOSAUR JR will be back towards the end of April for a nine-date British tour.

The prime exponents of laid-back thrash, who played gigs here last autumn with Sonic Youth and Rapeman, have stirred themselves to record three tracks for one side of a 12-inch single called 'Just Like Heaven', which will be out on Blast First later this month.

The other side will feature an etching. They'll start their tour with a couple of London

Dinosaur Jr, Boston's "couch potatoes", line up shows for the end of April, with new 12-inch, 'Just Like Heaven', to coincide

dates, at Harlesden Mean Fiddler April 27 and Islington Powerhaus 28.

They then play Manchester University 29, Edinburgh Venue 30, Glasgow College Of Technology May 1, Newcastle Riverside 3, Nottingham Trent Polytechnic 4, London University Union 5, Portsmouth Polytechnic 6.

According to the press release, "all the 'happenings' will be conducted from a couch, centre stage". What can they mean?

Their name and a dress

Sputnik flaunt their new album with their first ever world tour

SIGUE SIGUE SPUTNIK next week release their brand new hype-free album, 'Dress For Excess'.

It's the successor to their 'Flaunt It' debut which, they claim, sold 750,000 copies.

In May the band starts out on their first ever world tour, beginning in Europe.

From there they travel to South and North America, "with every other land mass to follow".

The band say 'Dress For Excess' uses "much more loud guitars than the first album".

They also say that "50 per cent of the tracks show a more sophisticated musical direction, using four chords instead of three".

Thank goodness for that! Alan Vega can sleep easy.

"More loud guitars than the first album"



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Scaling new heights

FISH HAS played his first solo gig since splitting from Marillion – an unannounced show at Lockerbie cinema last week with a bunch of guest musicians and members of his new band.

"It wasn't really a benefit although all the proceeds are going towards their summer carnival," he said. "It's a private gig to give the people some entertainment without any fuss."

The band – billed without Fish's knowledge as Fish And The Spinals – included Big Country guitarist Bruce Watson and Spandau Ballet drummer John Keeble.

They played five new songs plus 'Kayleigh' and 'Heart Of Lothian' as part of a concert that mainly consisted of folk bands.

And Fish is ready to go into the studio and record his first solo album as soon as he's sorted out a producer. "We had Chris Kimsey (who produced the 'Misplaced Childhood' and 'Clutching At Straws' albums) all lined up before The Rolling Stones came in with a better offer and a more exotic studio location.

"I don't want to sit on this material. I want to go in and get it down while it's fresh."

Since moving back up to Scotland just before Christmas, Fish has been writing songs with keyboard player Micky Simmons, who has worked with Mike Oldfield and Joan Armatrading, former Gillan bassist Jannick Gers and ex-Dire Straits guitarist Hal Lindos.

"I found a place in East Lothian with an outhouse that I've converted into a rehearsal studio," he enthused. "The space I've had to write since moving here is incredible. I've been more prolific than anywhere else I've ever worked. People drop by and we have weekend jams and stuff. The fun element's come back into it again."

He didn't want to be drawn on the split from Marillion. "I don't want to say anything about that yet

Fish emerges from his split with Marillion to play a low-key show in Lockerbie, backed by Big County's guitarist and Spandau Ballet's drummer. Meanwhile, Marillion have found his replacement . . .

because, although it got very tense, I think we can still be amicable about it once it's all settled down.

"For me it just wasn't fun any more. It had become too serious and fraught with difficulties. I think there may also be something of a seven-year itch about it as well. I was talking to Mike Rutherford after a Mike And The Mechanics gig the other day and it was funny because, after all the jokes, it turns out that it wasn't that different to Genesis' problems with Peter Gabriel.

"I don't feel as if my working practices have changed that much either. There's just less arguments now. Everything is more controlled and positive."

Fish has even commissioned Marillion sleeve designer Mark Wilkinson to work on the cover of his new album. And he hopes to have a record out in the autumn, although that may depend on EMI, who presumably won't want to release Fish and Marillion records at the same time.

And relations between Fish and the rest of the group remain cordial. "I saw Steve Rothery a couple of days ago when I went banger racing in aid of the Music Therapy charity. And the spirit is one of friendly competition, which is great.

"Mind you, he chickened out of the Demolition Derby after I'd been winding him up, telling him I was going to run him off the track.

"He's probably plotting to get his own back right now!"



FISH: MORE controlled

Marillion's new voice



MARILLION have found a new vocalist to replace Fish. He's Steve Hogarth (pictured centre), singer and keyboard player who was previously with The Europeans and The Last Call.

The band have been recording in Sussex and already have more than an album's worth of new material written. They're planning on releasing a single in late summer followed by the album.

But it's likely that they'll tour America first with British dates tentatively being organised for the end of the year.

The album will be produced by the band with Nick Davies who engineered the 'Clutching At Straws' LP.

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Largo correction

HUGO LARGO will play London Highbury Corner T&C2 Club April 4. The date that was published last week was incorrect.

Feelies in London

THE FEELIES, one of New York City's oldest 'cult bands', have announced a one-off gig at London Highbury Corner T&C2 Club May 17.

Texas tour

TEXAS head off on a major UK tour hot on the heels of their hit single, 'I Don't Want A Lover'.

It begins April 19 at Dublin McGonagle's, and continues at Belfast Queen's University 20, St Andrews University 22, Stirling Albert Hall 23, Inverness Eden Court Theatre 24, Leeds Polytechnic 27, Manchester University 28, Trent Polytechnic 29, Leicester University 30, Birmingham Aston University May 2, Sheffield University 3, Norwich UEA 4, Southampton University 6, London Kentish Town Town And Country Club 7, Cardiff University 8, Hull University 10, Newcastle Polytechnic 11, Dundee University 12, Edinburgh Queen's Hall 14, Aberdeen University 15 and Glasgow Pavilion 16.

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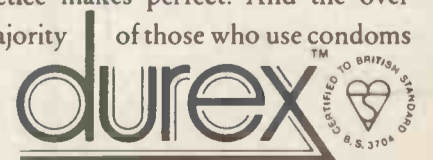
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FIRST REPORTS

Helloween live album



HELLOWEEN: CURRENTLY on the "Headbangers Ball Tour" with Anthrax and Exodus

HELLOWEEN, the German "pumpkin rockers", release a live album next week.

The album was recorded at the Manor Mobile during the band's UK tour last November, and it marks the last appearance of guitarist Kai Hansen who left the group after the tour ended.

Tracks included on the album are 'A Little Time', 'Dr

Stein', 'Future World', 'Rise And Fall', 'We Got The Right', 'I Want Out' and 'How Many Tears'.

The band is currently preparing to embark on their second tour of the US, where they'll be part of MTV's "Headbangers Ball Tour" along with Anthrax and Exodus. Fans will get their first chance to hear new guitarist Roland Grapow at these shows.

HOT NEWS...HOT NEWS...

Blue hat for a blue day

DEACON BLUE have added a third show at London's Hammersmith Odeon on May 26. After this the group embarks on a summer tour of the States.

They release their second album, 'When The World Knows Your Name', next week. Recorded in Glasgow, London and LA, the album was mixed by Bob Clearmountain, who's worked with several top US artists, including Bruce Springsteen.

The new LP contains 13 songs, including their chart success, 'Wages Day'. It follows their 'Raintown' album.

Al sits on the horizon

AL JARREAU has added an extra UK date to his Hearts Horizon world tour.

He will now also play Manchester Apollo April 14, in addition to shows at Birmingham NEC 12 and London Wembley Arena 15. Tickets are still available for all shows. Special guest is Julia Fordham.

One small step for man

THEY MIGHT BE GIANTS, the Brooklyn-based duo, play their first UK show, at Manchester Boardwalk on April 1. They have a single, 'Ana Ng', out this week.

Elementary my dear. . .

HELEN WATSON has her second album, 'The Weather Inside', released next week. It is the result of ten months of work by the singer/songwriter, who enlisted the help of Paul Barere, Bill Payne and Richie Hayward, members of the legendary Little Feat who found themselves reunited after a gap of eight years when they worked on Helen's last album, 'Blue Slipper'.

Helen Watson can be seen with her UK band when she supports Black on their upcoming tour.

Bonnie Raitt has little feet?

BONNIE RAITT, the American singer and dobro player, makes her first appearance here since last December, when she was special guest with Little Feat (them again?).

She flies in for a one-off gig at London's Kentish Town Town And Country Club April 12.

Bonnie has just finished recording her tenth album, 'Nick Of Time'. It is due out in the next few weeks, along with the title track as a single. The album was produced by Don Was of Was (Not Was).

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LEIGH: "YOU too can have a sexy leather jacket like mine."



Win a superb leather jacket

HERE IS the lovely Leigh Matty from Romeo's Daughter, modelling a spectacular leather jacket you can win if you enter this superb Sounds competition.

Romeo's Daughter are giving away this stunning prize to celebrate the release of their debut, Mutt Lange-produced album, 'Romeo's Daughter', on April 10. The jacket is worth £250 and you can choose your colour - red or black. All you have to do is name three songs with the word *leather* in their title, and the artists who recorded them. Send your answers to Sounds, Romeo Competition, Greater London House, Hampstead Road, London NW1 7QZ.

FIRST REPORTS



KREATOR: BACK with aggression for their first full UK tour in three years



Kreative instincts

New album, 'Extreme Aggression', and ten UK dates

KREATOR, the German speedcore heroes, release a new studio album this week titled 'Extreme Aggression'.

It's their first since 'Terrible Certainty' in 1987. Since then the band has toured both Europe and America extensively, and released their mini-album, 'Out Of The Dark... Into The Light', last July.

The new album contains nine tracks written by Millie Petrozza and Kreator. It was recorded in Berlin and California with Randy Burns as producer. The full track-listing is: 'Extreme Aggression', 'No Reason To Exist', 'Love Us Or Hate Us', 'Stream Of Consciousness', 'Some Pain Will Last', 'Betrayer', 'Don't Trust', 'Bringer Of Torture' and 'Fatal Energy'.

To coincide with the release of 'Extreme Aggression', Kreator will also undertake their first full UK tour in three years. Dates lined up so far include Birmingham Goldwyns April 17, Nottingham Rock City 18, Newcastle Mayfair 19, Liverpool Royal Court 20, Manchester International 21, Bradford Queen's Hall 22, London Astoria 23, Sheffield University 24, Reading Majestic 25 and Milton Keynes Woughton Centre 26.

See album review page 33.



DECADE REACTION

WHAT WAS HAPPENING THIS WEEK BACK IN 1979

● **Sounds cover:** Ex-Pistol Steve Jones.

● In a bizarre marketing move, Virgin Records take out an insurance policy *against* the likely success of XTC's new single, 'Life Begins At The Top'. The ploy is aimed at compensating the label and band if the record is a hit and XTC have to cancel a projected Australian tour.

● **Ian Gillan** is ordered to rest after an accident during a football game in which he sustained four broken ribs.

● **Elvis Presley's** estate is declared by accountants to be worth £4 million, less than half what had been previously estimated. Most of the money goes to his daughter, Lisa Marie, aged ten. His ex-wife, Priscilla, is not mentioned in the will.

● **Barbra Streisand's** 'Greatest Hits Vol 2' tops the UK albums chart. **Blondie's** 'Sunday Girl' takes the number one slot in the *Sounds* Alternative chart.

● The US Navy pull the plug on a campaign to use the **Village People** song 'In The Navy' for a recruitment drive, when high officials discover that the band are gay. Yankee sailors are said to have found "hidden homosexual messages" in the song, and they "don't feel the gist quite represents what we're after". Meanwhile, the YMCA are said to be threatening legal action on the same grounds, over the song 'YMCA'.

● *Sounds* editor, **Alan Lewis**, gives *Single Of The Week* to the **Sex Pistols'** 'Silly Thing'.

● **George Harrison** accidentally runs over his own feet while messing around with a tractor in his back garden.

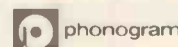
● *Sounds* runs a special report as the **Rock Against Racism** roadshow hits Leeds, stomping ground of the National Front.

● **Albums out this week:** **Magazine** - 'Secondhand Daylight'**/ **Kim Fowley** - 'Sunset Boulevard'****/ **The Red Crayola** - 'Soldier Talk'****/ **Scorpions** - 'Tokio Tapes', 'Lovedrive'****/ **Bonnie Tyler** - 'Diamond Cut'**/ **Frankie Miller** - 'Falling In Love'**/ **Golden Earring** - 'Grab It For A Second'*/ **Buddy Holly** - 'The Complete Buddy Holly'*****.

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5 ROACHFORD	30 DEAD CAN DANCE	21 THEN JERICHO
6 RUNRIG	30 MAMMOTH	22/23/24/25/29/30
6/7 SHAKIN' STEVENS	MAY	ELTON JOHN
7 DIESEL PARK WEST	2 MEN THEY COULDN'T HANG	23 GARY MOORE
7 GREEN ON RED	2/3/4 DIANA ROSS	26 DEACON BLUE
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9 SOUL ASYLUM	3 BUCKS FIZZ	MELYVN & THE BLUE NOTES
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11 FRONT 242	4 NIGHT OF GUITARS	28/29/30 TANITA TIKARAM
12 GYPSY KINGS	4 OZZY OSBOURNE	31 BANANARAMA
12 LUTHER VANDROSS	5 ALYSON WILLIAMS	31 ELVIS COSTELLO
13/14/15 MICHELLE SHOCKED	5 DINOSAUR JR	JUNE
14 FRAZIER CHORUS	7 RABA MCENTIRE	2 10,000 MANIACS
15 AL JARREAU	8/9 SOUTHSIDE JOHNNY	2/3 DIANA ROSS
15 ROY AYERS	9 POP WILL EAT ITSELF	10 UB40 (BIRMINGHAM)
16 ARROW	10/11 THE PIXIES	10 STRAY CATS
16 LOS VAN VAN	11 HUE & CRY	12 STRANGLERS
19 COMMODORES	12/13 THE BANGLES	14/15 THE BEE GEES
19 DIED PRETTY	11/12/14/17/18/19 STEVIE	16/17 CLIFF RICHARD
20 WEDDING PRESENT	WONDER	16-18 GLASTONBURY FESTIVAL
21 NEW MODEL ARMY	12 MUDHONEY	17/18 TOM JONES
22 DURAN DURAN	13 JAMES TAYLOR QUARTET	23 THE SHADOWS
22/23 JB'S FUNKY PEOPLE	13 JOHNNY CASH	25/26/27 SANTANA
23 SONNY ROLLINS	15 WASP	JULY
25 BLACK	15 BIG COUNTRY	27 LYLE LOVETT
26 WENDY & LISA	15 GODFATHERS	
26/27 FAIRGROUND	16/17 CLANNAD	
ATTRACTION		

STRAY CATS - 10 JUNE

GARY MOORE - 23 MAY

KILLING JOKE - 18 MAY

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SAE

FIRST REPORTS

Beer firm searches for top "northern" bands

TENNENT'S EXTRA are the latest beer producer to forge links with the music business, by staging a competition... for northern bands only.

And it seems that the unfortunate dealings with The Shamen experienced by their rivals, McEwans, last year, have put them off Scotland - so the north stops at Hadrian's Wall on the competition brief. In fact, it begins in Derbyshire.

However, there are no limits to the style of band

that can enter. Participants are asked to submit a demo, from which bands will be selected to play a series of heats in July.

Four winners will then play in a grand final at Manchester Ritz.

Anyone who reaches the heat stages will be asked to pay a £20 entrance fee, and will then receive 20 tickets to sell for their show.

So far, the prizes include a publishing contract with Addictive Music, studio time with GM Promotions, a full

photographic package, a US and European tour with John G Management, radio time on Greater Manchester Radio and, best of all, a Casio keyboard sampler (an incentive for hardcore acts!).

Anyone wishing to enter should write for a form to, Tennent's Extra Band Competition, 17 Cumbria Court, Kersal Vale Road, Prestwich, Manchester, or phone GM promotions on 061 798 8557.

CATHI UNSWORTH



Number one in Cuba

LOS VAN VAN, Cuba's number one band, have a show at London's Empire Ballroom on April 16.

This date follows the debut international release from the band, an album titled 'Songo'.

Los Van Van (meaning The Forward Forward) were originally formed by Juan Formall in 1969, as a response to the frustration he was experiencing with a traditional Cuba 'orchestra', who were reluctant to implement any of his experimental ideas and prevented him from working.

After a year-long battle with the Ministry Of

Culture, Formall finally obtained the relevant work permit. The name for his band came from the encouragement Cuban sugar cane workers gave him, by shouting "Van Van".

Today, the band continues to be innovative and has added a three-piece trombone section and a synthesiser, bringing the total to 14 members.

The new album is a look back at the band's development from 1981-1987. They are the first Cuban band to record for a British company, Mango/Island.

With their swords at the ready

EXCALIBUR have announced a return to live action with an extensive British tour.

They have dates lined up at Letchworth Plinston Hall March 31, Sutton-in-Ashfield Golden Diamond April 1, Leeds Duchess Of York 5, Dinnington Lyric Hall 6, Bath Long Acre Hall 8, Morecambe The Gardens 13, Wimblebury MM Club 14, Nuttley Shelley Arms 20, Chelmsford Institute Of Higher Education 21, Retford Porterhouse 22, Sunderland Kasbah 26, Stoke Wheatsheaf 27, Reading After Dark 28, Birmingham University 29 and Guildford Surrey University 30.

Metal mayhem for new video mag

ANTHRAX, Ozzy Osbourne, Iron Maiden, Alice Cooper and Mötley Crüe are all among the metal masters you'll soon be able to see as well as hear when *Hard 'N' Heavy*, the first heavy metal video-magazine, is released in the UK on May 1.

Seventy minutes in length, the video-mag will come out every two months.

Each 'issue' contains exclusive interviews with the biggest names in rock, as well as concert footage, special features, "raunchy humour and many other surprises".

And one aspect of the mag that is sure to please all metalheads is that everything will be uncensored!

The debut issue of *Hard 'N' Heavy* is said to be a slick piece of work, similar to MTV in its style of editing.

The audience never sees the interviewer, only the bands, and the fast cuts are strung together by "a lewd, crude, and fully animated headbanger", backed by dazzling guitar riffs from former Thin Lizzy axe handler, Scott Gorham.

70 minutes of Hard 'N' Heavy stuff for £9.99

In the first issue fans will see Iron Maiden's Bruce Dickinson pick his all time favourite track, Alice Cooper review his career and scenes of Mötley Crüe's Vince Neil making his feature film debut in *Police Academy VI*.

There will also be pieces from Motorhead, Violence, Forbidden and Voivod. In addition, every issue will introduce up-and-coming bands from around the world.

With over 100 million hard rock albums now sold

worldwide each year, the potential for a video-mag such as this is enormous, a fact demonstrated by the success of the video compilations released by heavy metal magazines such as *Kerrang!*

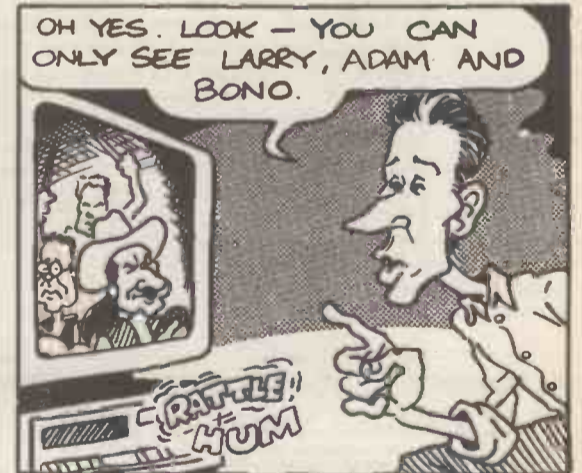
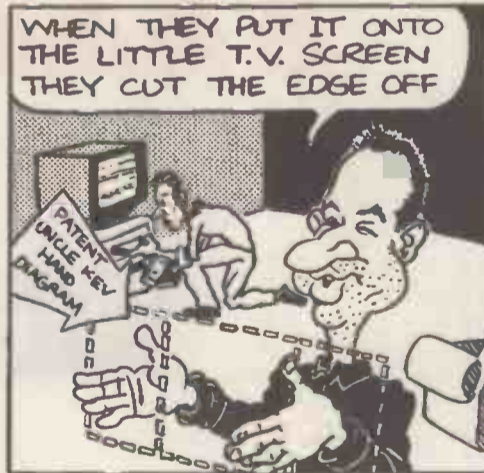
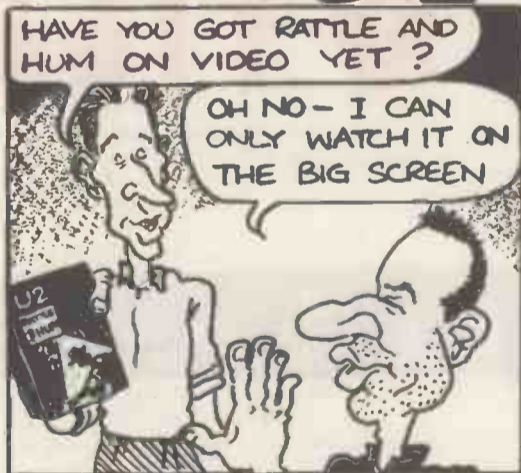
JONATHAN ZIRIN



ANTHRAX: METAL masters

RATTLE AND HUM

© KEV F. A. SEAMAN A. PEN



FIRST REPORTS

Curly's band's got Street credibility

Coronation Street star is secretly a budding country-rock artist with his band, A Bunch Of Thieves

KEVIN KENNEDY, better known as *Coronation Street's* resident wimp Curly Watts, is about to pull the plug on the whiter than white soap sud squawkings of Kylie Minogue, Jason Donovan and the rest.

For Curly Kevin has just launched his own band, A Bunch Of Thieves, and they're the dirtiest, scruffiest dregs that ever scuttled across a stage. . .

Kevin, who, back in his school days, knocked about musically with Johnny Marr and Andy Rourke, has been anonymously circulating demos for around six

months in Manchester, and popping up at a handful of gigs with a blend of new country and hard rock.

He explains: "We didn't want people to think I was trading on the back of Curly Watts or *Coronation Street*, so we sent loads of tapes off without mentioning any names, just A Bunch Of Thieves, and the reaction has been stunning.

"The local radio station gave us a session straight away, obviously expecting a bunch of spotty 17-year-olds from Macclesfield.

"After that, the secret started to leak a bit, but we did try to keep it under

wraps for as long as possible to try and avoid any type of hype.

"I wanted to do it the credible way so the music would stand up by itself. People are now listening to us and I've got every confidence in it."

But surely Kevin will be seen as the latest soap star to seek a career in music.

"We're the antidote to Kylie Minogue. We are in no way, or by any stretch of the imagination, pretty. It's a dirty sound and we're dirty looking. We look dreadful - like a right bunch of desperados.

"I wanted to form a new

country band after listening to people like Lyle Lovett, Steve Earle and Dwight Yoakam, but basically a Manchester new country band. It's country with balls behind it, a touch of Irish thrown in and a hotch potch of rock - a good live shit-kicking band."

A Bunch Of Thieves have already caught some record company interest. But won't it be seen as a gimmick?

"The music's the gimmick. I'm going to have to live with the *Coronation Street* tag but I'm not a star as regards music. I front the band, I've worked hard to get my voice up to standard and there's been a lot of hard work gone into it, and it deserves a try. Music's always been there on the periphery of my life, but it's just taken a while to come out because I've been concentrating on my acting career. I'm staying in the Street, but music is now my secondary career."

STEPHEN KINGSTON



Hot from the Apple's core

THE DEL LORDS, a band out of the New York bar scene, bring their "blistering live show" to London this week. The group has recently finished opening for Lou Reed in the States and will soon embark on a full European tour.

They play Camden Dingwalls March 29 and The Marquee (with They Might Be Giants) 30. They also release a single, 'Cheyenne', to coincide with the shows.

The bananas are inflated

BANANARAMA have added extra dates to their forthcoming British tour.

They play Sheffield City Hall on May 23, and continue at Southampton Mayflower 25, Brighton Centre 26 and London Wembley Arena 31.

Tickets are £10.50 and £9.50 for Wembley, and £9.50 and £8.50 at all other venues. They are available from the box offices and usual agents.

A message from Soho

SOHO promote their new single, 'Message From My Baby', with shows at Manchester Boardwalk April 7, Sheffield Leadmill 8, Bath Moles Club 14 and Guildford Civic Hall 15.

Putting the heart back into country

JOHNNY CASH, now recovered from recent heart by-pass surgery, will headline the upcoming Route 89 country festival in May.

He appears with his full US roadshow, which features June Carter (aka Mrs Cash) and John Carter Cash, at Cambridge Corn Exchange May 8, Nottingham Royal Centre 9, Glasgow SECC 11 and London Royal Albert Hall 13.

And there's a new Johnny Cash album out this week on Phonogram titled, 'Classic Cash'. It consists of re-recordings of 20 of his most famous songs.

Route 89 will also see the British debut of Reba McEntire, one of the most successful female country performers of the '80s. McEntire is currently at number six in the *Billboard* country charts with 'Reba', scheduled for release here within the next two weeks.

And her 'Greatest Hits' album has been on the charts an amazing 96 weeks. She appears here at the London Dominion Theatre on May 7.



"ERE MISSUS: wanna buy a record by Curly's band?"



"IN THE Blue Ridge Mountains of Virginia"



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PRIZE X-WORD BY SUE BUCKLEY

WIN! WIN! WIN!

THIS WEEK'S Prize X-Word has the answer to your prayers... the new Madonna album.

Yes, you could be one of ten lucky winners hearing her heavenly voice delivering eleven brand new numbers, including the LP's number one title track, 'Like A Prayer' (prizes courtesy of Sire) "Sporadically brilliant" was how the album was described in last week's *Sounds* where it garnered four stars.

If you want a copy to cherish send completed X-Words, plus details of your name and address, to: **Madonna X-Word, Sounds, Greater London House, Hampstead Road, London NW1 7QZ.** All entries to be in by April 5. The first ten correct entries out of the confessional box win! win! win!



ACROSS

- 1. Who cries herself to sleep at night? (6.8)
- 5. Find Fleetwood Mac on the radio (1.1)
- 8. They write an open letter to a landlord (6.6)
- 11. His angel came from Harlem (4)
- 13. Wendy & Lisa at the cheap greengrocers? (5.2.3.6)
- 14. PC Womack on the beat? (5)
- 16. Neil Fife produces classic Spandau single (4-4 anag)
- 18. Do it to your video, plead AC/DC (4.2)
- 19. Mike Nesmith fancied goin' here (3)
- 20. When will Bon Jovi say goodbye? (5)
- 22. Rufus Thomas walked one (3)
- 23. Famous statue for Coverdale? (5)
- 24. Metal sounding band... that were electronic! (3)
- 25. Omnipresent hit from-5 across (10)
- 27. 'Select' your masques, say Hawkwind (6)
- 28. Herb for Mr Fawty (5)
- 30. Canadian rockers weren't vintage, despite their name (5.4)
- 32. He found China in crisis (5.6)

DOWN

- 1. It goes with rock (4)
- 2. Zodiac Mindwarp's prime one (5)
- 3. Digital one for Vicious



- Rumours (8)
- 4. Peers wanna be loved (5.2.5)
- 6. Exclamation from Slade! (2.2.2)
- 7. Net rot is Johnny's problem (6 anag)
- 9. Harvester on the beach is immature! (4.5)
- 10. Wet Aussie group bagged a back stage pass (6.5.4)
- 12. Fab Four saw him alone, day after day, with just a grin (4.2.3.4)
- 14. Bill Nelson's best lot? (2.3.2.4)
- 15. Sunday girl with a heart of glass (7)
- 17. Where was Bonnie Tyler lost? (6)
- 21. From what period did The Fall's spoilt child come? (9)
- 26. Lionel Richie's greeting (5)
- 28. Michael Jackson's Co? (3)
- 29. Vintage soul label ends up in court (3)
- 31. A band were on it (3)

LAST WEEK'S ANSWERS

ACROSS

- 1. Stewed To The Gills 10. Lean On 11. Tom 13. Sometimes 15. Ry 16. Moon 17. Ode 18. Uncles 20. Ego 23. Crisis 24. Dry 25. Twist 27. Strawberry Wine 29. UFO 30. Jeff Lynne 32. Joe 35. Eric Bell 39. Drum 40. Tom Waits 41. Punch

DOWN

- 2. The Wonder Stuff 3. Wanted 4. Don 5. On The Run 6. Home 7. Geddy Lee 8. Lee 9. Sad Songs Say So Much 14. Invisible 16. Me 19. Carry 21. Asia 22. Sweet 26. Drifters 28. Ian 31. Yello 33. Eden 34. Hit 36. Raw 37. CTI 38. Gap

SHAMEN X-WORD WINNERS

Geraint Jones, David Turner, Chris Allen, John Canavan, Nigel Rose, Alistair Reid, James Douglas, TJ Keppie, Mike Richmond and Austin Ryan

BY DAVID CAVANAGH

BRAIN GAMES

NOBBY NAUSEA
AND THE NOWHERES

DUE TO AN 11th HOUR CANCELLATION BY BROTHER BEYOND - THE RED HOT PROMOTIONAL MACHINE BEHIND SCUM RECORDS (OF PENGE) HAS GOT THE NOWHERES ONTO "GOING LIVE" WITH PHILIP SCHOFIELD...

...GREAT TO HAVE SOME 'FRESH YOUNG TALENT' IN THE STUDIO TODAY - NOBBY NOWHERE AND THE NAUSEAS...

NICE TO BE HERE NOEL...
WHATEVER HAPPENED TO TIZ WAS?...



...DON'T YOU FEEL THAT YOUR BRAND OF 'COUNCIL HOUSE SLOB PUNK' IS OUT OF PLACE IN THIS AGE OF KYLIE, JASON YAZZ ETC?...

...WELL, HOW CAN WE ANSWER THAT?...

QUEASY FROM THE NIGHT BEFORE...
URP!?



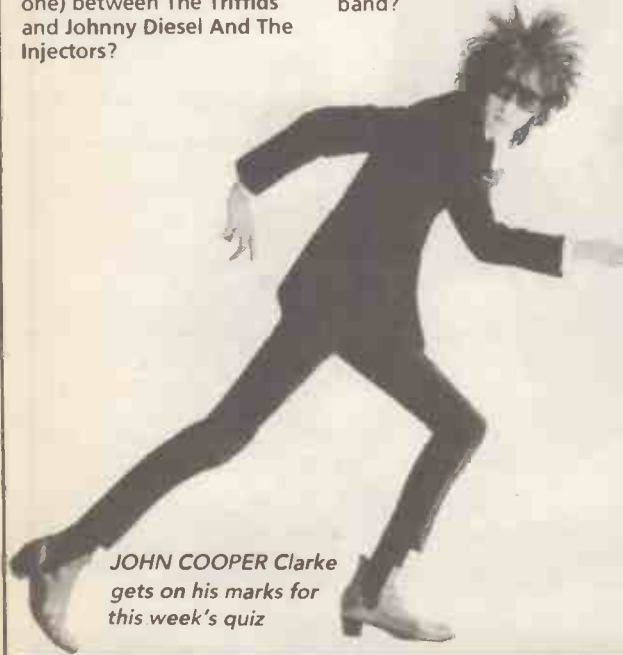
...YES NICELY SUMMED UP MOE - MY OPINION PRECISELY SECONDED... THIRDED...



BY NICK WRIGHT

TRIVIA QUIZ

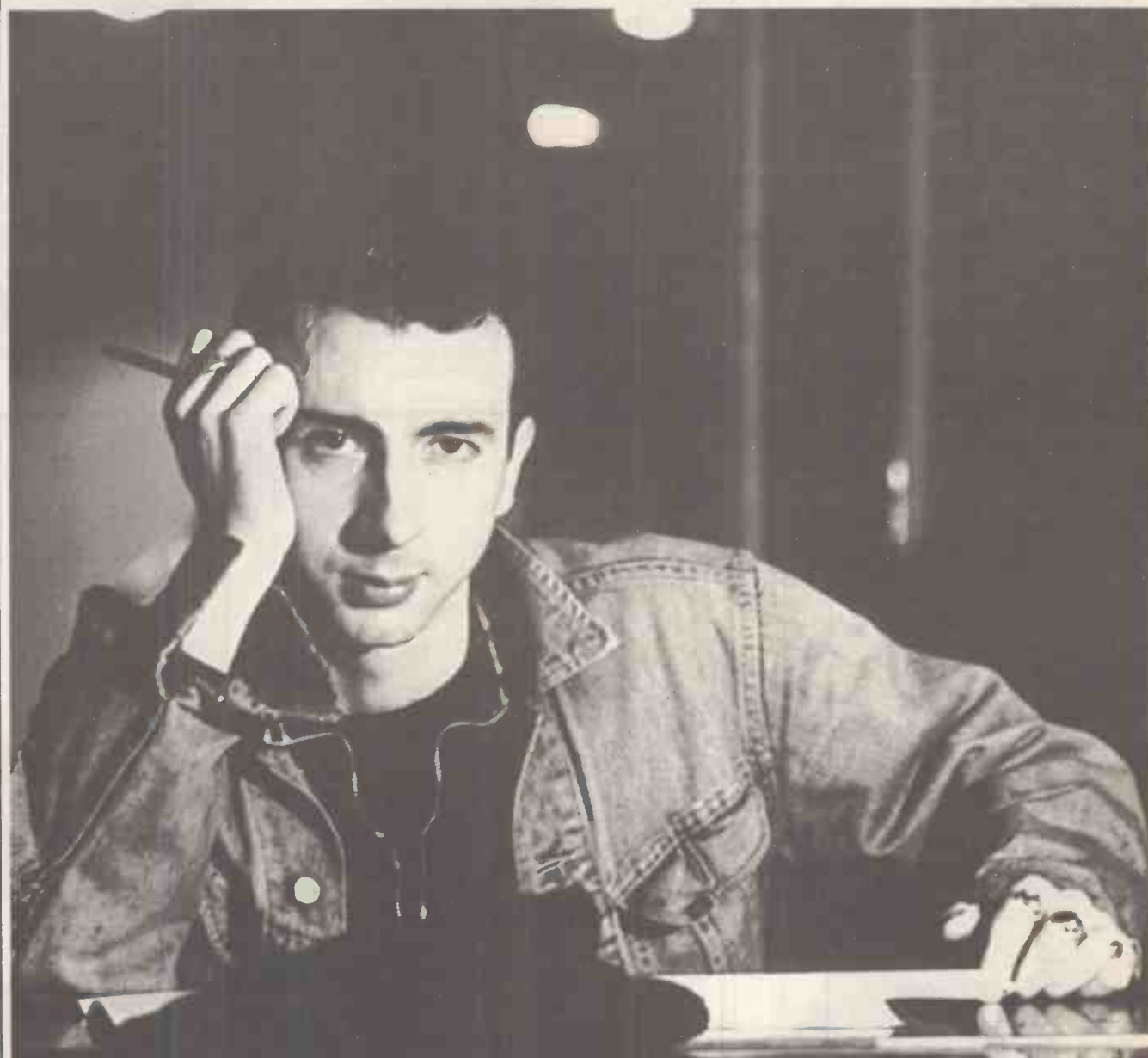
- Which band's debut album was called 'Treeless Plain'?
- On which album did Isaac Hayes do an 18-minute version of Jim Webb's 'By The Time I Get To Phoenix'?
- Who plays bass in Dinosaur Jr?
- What was the name of the band formed by ex-members of Beefheart's Magic Band - Bill Harkleroad, Mark Boston and Art Tripp III?
- Which XTC album was packaged in a stripy green and white paper bag?
- Who wrote the following gem - "When we wait it is not hours/Just some forgotten sense of time"?
- On which David Bowie LP does 'Red Sails' appear?
- Who asked 'Can I Sit Next To You Girl' on their debut LP?
- Complete the John Cooper Clarke lyric: "Keith Joseph smiles and a baby dies/in a box on...?"
- What is the connection (and believe me there is only one) between The Triffids and Johnny Diesel And The Injectors?
- 'Document And Eyewitness' was a live album by whom?
- Whose 1987 tour was called the Reign In Pain tour?
- Who sang harmonies on Graham Parker's song 'Endless Night', from the LP 'Up Escalator'?
- Which Byrds song did The Flamin' Groovies cover on their LP 'Flamin' Groovies Now'?
- Which representatives of the world of rock 'n' roll canvassed in support of the Scottish Nationalist Party at last year's Govan by-election?
- Who wrote the track 'Prodigal Son' on The Rolling Stones' 1968 album 'Beggars Banquet'?
- What is the only track with words on Ry Cooder's soundtrack for *Paris Texas*?
- Where are the band Eleventh Dream Day based?
- Who wrote 'Song To The Siren'?
- Curt and Cris Kirkwood play in which US guitar band?



JOHN COOPER Clarke gets on his marks for this week's quiz

ANSWERS

- The Triffids. 2. 'Hot Buttered Soul'. 3. Lou Barlow. 4. Mallard. 5. 'Black Sea'. 6. Tom Verlaine. 7. 'Lodger'. 8. AC/DC. 9. "Beasley Street". 10. They are both from Perth, Australia. 11. Wire. 12. Slayer. 13. Bruce Springsteen. 14. 'Feel A Whole Lot Better'. 15. The Proclaimers. 16. Rev Robert Wilkins. 17. 'I Knew These People', with dialogue by Harry Dean Stanton and Nastassja Kinski. 18. Chicago. 19. Tim Buckley. 20. Meat Puppets.



Marc Almond

Only The Moment

new single · featuring previously unavailable track

PARLOPHONE



THE ADVENTURES OF CAPTAIN HOOK

The members of New Order are beavering away at solo projects and the gossips are chundering. John Robb meets bass brute Peter Hook to discuss tension, 'Technique' and the truth about the Hacienda bar. Photo by Richard Haughton

IN THE gloomy darkness of a Bury studio, hit by a sudden power cut, New Order bass beast Peter Hook is starting to bear an uncanny resemblance to James Anderton.

The similarity between the hulking, Viking brute bassist and Manchester's top God cop can be attributed to both men's bristling beards and no-bullshit philosophy. But, fortunately for us, Hook treads a far more agreeable path than the police chief.

This year, the world's biggest bumbling pop outfit have built on their megabuck successes of 1988, when remixes of fusty old material were launched chartwards like primed ballistics.

The reappearance of that old

carthorse, 'Blue Monday', in the chart meant a happy bank manager and the consolidation of the band's legendary status. But they also found time to spurt out their best single yet, the beltin' 'True Faith', a swirling accident of ideas that rampaged over the calculated pop of Pet Shop Boys et al.

1989 has seen them return to business as usual, with the current album 'Technique' and the new smasheroonie, 'Round & Round'.

In the short gap between this frantic chart action and their imminent American tour in May, the band's two most public members, Hook and Albrecht, are beavering away in the studio on solo projects.

The bearded bass slugger is involved in a three-piece project called Revenge with a Cornish-speaking ex-member of

long dead Mancunian outfit Lavolto Lakota. The tracks that I've heard are not a million miles removed from New Order's lager lad disco footstomp. But there is talk of a heavier side, and some sub-ZZ Top riffing.

Barney, though, is involved in something that, in music biz terms, has a much higher profile.

"Barney is working with Johnny Marr up in the Lake District and getting some stuff together with the Pet Shop Boys," says Hook. "I haven't heard any of it yet, but he's going for the all-out, star-studded approach to making a solo album."

It seems strange, or almost counter-productive, that he's working with the Pet Shop Boys after they've digested the New Order blueprint for their own scurrings.

"I don't really agree with that. If everyone is using the same technology, then things do tend to sound the same. I mean, Samantha Fox did one of the best versions of 'Sub Culture' on the B-side of 'Touch Me'. It's such a rip-off that I think it's great. I like the Pet Shop Boys a lot - I'm not that arsed about ideas. It doesn't bother me whether people sound like us or not."

Hook slouches across the comfy studio leather - slobbering around in a rancid tracksuit bottom and a fetching 'Life's A Beach' sweatshirt.

He cuts a rather less dashing figure than the onstage, granite-faced, leather-bound rock god, gunslinging a bass held so low that it now requires wheels to transport it around the stage. His Manchester accent is a surprisingly soft blur compared to some of the



NEW ORDER: "When we started, journalists were fishing and we were fishing, so we had to form a middle ground of mutual disgust"



(L-R) STEPHEN, Gillian, Barney and Peter

harder twangs that occupy his end of town.

THE SOLO work has set the gossips chundering, especially with Barney now recording for London Records and escaping, albeit temporarily, the family bosom of Factory. The temporary separation of the two front men is a moot point.

"You've got to be diplomatic. I don't really want to talk about the solo stuff – it's like using New Order to cash in on it. I don't want the interview to appear that I'm plugging what I'm doing just because I'm the only one that does them."

Well, the rest of them should turn up. "Mmmm, that's one way of looking at it. But, like I said, you've got to be diplomatic. There has been a little bit of friction."

In what way?

"Well, demands on time mean you start to get split loyalties. It's like the old 'Don't give up your day job' routine."

There was a rumour going round town at one time that Bernard was going to leave.

"Hmm, I heard that. The situation is still there. I don't think that he would leave, he's not that interested in that sort of thing. He pretty well rules the roost here, anyway, so he's not likely to get so pissed off he would leave."

From the outside, New Order remain very much a successful four-piece unit.

"It's all our lives – it's very important. A lot of the time we go with Barney's stuff in rehearsal, and as he does tend to be right, it's just as well."

'Technique' is standard New Order fare, a brilliantly-produced piece of plastic. As usual, a clutch of good songs and neat ideas share the grooves with half-cocked numbers that only survive thanks to their monolithic production life jackets. The Pink Floyd of the '80s are still seeing off their rivals in the ninny charts with panache and vigour.

One of the most noticeable improvements on 'Technique' was the work done on Barney's vocals. Usually, the frontman's wispy, fey tones sound at odds with the smoothly-oiled technological machine purring lazily in the background but 'Technique' shows the evidence of a rethink, both lyrically and vocally.

"Barney spent a lot of time on the words and his singing on this album. I think that it really works well. With the word writing, I've always enjoyed writing together, and with Barney writing nearly all of them this time, I've come to feel really divorced from it."

Even the singing sounds a lot better this time. Has he been taking lessons?

"Well, that was PJ Proby (Hook produced his cover of 'Love Will Tear Us Apart') who showed us what to do there. He showed us that it's a lot better when you put all the songs into the same key. It really screws up the guitars, though. A typical live example was 'Confusion' – Barney always had a lot of difficulty singing that. But now he finds it a lot easier."

What about the lovable element the Albrecht mouse squeak used to have?

"I really liked it – it was like Lee Marvin singing 'Wand'rin' Star' or something. Technically, it's not that

great but it sounds really good."

The early days of New Order saw Hook indulge in a bit of the microphone banter himself but, in the mega-success era, the bearded one has been strangely muted. Was he not tempted to bawl a bit on the new LP?

"The reason that I stopped singing was that I couldn't play and sing at the same time, and as I play all the way through a song, and Barney doesn't, he found that doing the vocals was a lot easier. When we did our first record, 'Ceremony', me, Barney and Steve all had goes of singing it and it all sounded pretty much the same."

But, for all the excitement, 'Technique' is pretty standard New Order. After evolving rapidly from their early, post-Joy Div rumblings to an ass-wobbling dance beat, they have remained largely static. Will there be any new developments?

"Well, the music changed quite a lot at first as things got more hi-tech. Now it just moves along with the technology. The rest of the band think everything sounds the same because of the bleedin' bass!"

There was talk last year that the band were nearly busted financially, and that the remix albums had been put together to pay off certain bills. There's nothing more consumer-friendly than the artful compilation. But Hook scotches the gobshites.

"The reason we put out 'Substance' was that Tony (Wilson) wanted all the New Order singles on one CD. No one ever believes you when you say this, but it's true. We did the Joy Division remixes because we felt that was a more valid project – those records are a lot harder to get hold of. The money thing in this band has never got to the stage of do or die."

"'Blue Monday 1988' was released because of our American deal. It took us seven years to get a proper deal in America because, basically, no one spoke the language that we wanted to hear. Finally, we went with Quest and

they gave us a deal where we had the final say on everything. The only concession that we had to make was that we would take two singles off each album."

"So, when we released 'Substance', they wanted to put out 'Blue Monday' – they had had it on hold for years anyway, because they didn't want to put it out at the time, which really annoyed us. As another compromise, they said, Why don't you get Quincy Jones in to produce it? And since he runs the bleedin' label, we thought, Yeah, fine."

The remixes and New Order's avid popism have obviously been criticised from some quarters.

"People say things like, The remixes were a waste of time, or completely futile – well, that's a load of rubbish after you've sold another 500,000 records. I mean, are you right, or are the audience right? Our audience has changed an awful lot from the early days. There's a completely new audience, who think that New Order start with 'Blue Monday'. The whole point to music is getting people to listen to it."

"When you start off with a certain amount of people listening to the music and not others, it causes a lot of snobbery. Like, Those people can't listen to it, they're rubbish. But you can't stop people going out there and buying it because they are less interesting intellectually – you just can't do that, you've got to be realistic about it. When you're young and idealistic these things are important but, when you get older, they fade into inconsequence."

The band seem to have opened up since their earlier, more taciturn battles with the press. Do they ever look at their early clippings, or have any sense of their past history?

"When we started, journalists were fishing and we were fishing, so we had to form a middle ground of mutual disgust. The books about Joy Division

were very melancholy – it's like reading a diary. The whole thing is like starting your first job. You're scared to death and you don't talk back to the boss. After a couple of years, you start to get a bit lippy – and when you get promotion, and get level with the boss, you get very lippy and become more relaxed and as confident as you want."

VERY MUCH part of the constantly-evolving Manchester scene – currently sailing through its most productive era ever – New Order own the world's coldest hangar, The Hacienda, where the acoustic and design problems have become a long-standing joke.

"They put the stage in the wrong place. It was meant to be where the bar is now and vice versa, but Tony Wilson just walked in one day and decided that the stage should run down the side, so it did. We are opening a bar on Oldham Street called Dry, and it's going to be different from The Hacienda."

"It's the old once bitten, twice shy thing. Even though it's packed most of the time now, The Hacienda has such huge debts that it will take years to pay them off. It was run like a boys' club to start with, and boys take advantage."

Hook has had a hand to play in the band scene as well.

"I really like The Stone Roses. It was particularly gratifying for me that they've finally got some attention, as I worked on some early singles with them. I would have produced 'Heart Of Stone' as well, but I was caught up in the sessions for 'Technique'."

"Happy Mondays are great too – they seem like they're just about there now. I just wish that they would stop supporting us! They could end up like A Certain Ratio who seemed to rely on supports from us too much, even when they were in an equivalent position. They never really stood up on their own two feet."

With that, Hook waddles off to his "day job", explaining that the Kirk Douglas, classic film *The Vikings* (1958) is one of his favourites of all time – hence the soundtrack adorning the New Order set – and that his other top film is the much more serious *Spartacus*.

THE BIZARRE contradictions remain – a man who stomps around with a no-bullshit philosophy and sharp, scathing humour, yet has decorated the New Order catalogue with some of the most achingly beautiful bass lines ever heard; the band that pretend they don't care, but turn out records of such high standard their rivals look daft.

It's almost as if they are too embarrassed to come out of the closet, content to remain behind their self-imposed smokescreen. The brooding legacy of Joy Division and all the crap that was written about them has left them on their guard.

Pete Hook still debunks those Joy Division myths with sicko cracks about Ian Curtis, claiming that Curtis himself is chuckling away upstairs, reserving rooms for himself and Barney.

But today New Order are pop's blundering aristocrats. They make pop life look almost too easy.

KNOW YOUR ENEMY

Is Fishbone's positive mental attitude a new concept in rebellion? Keith Cameron reports. Peter Anderson raises a glass

FISHBONE DIG John Wayne? The hell they do!

"John Wayne said it best - We stole this country fair and square," grins guitarist Kendal Jones. "He affectionately referred to us as darkies."

"I never liked John Wayne," adds bassist Norwood Fisher. "But it gave me an inkling of respect when he said that. At least I knew he was honest."

"He had his mentality together," says his brother, drummer Fish. "Genocide is a big part of how things are done. And for him to come on TV, and say that, was for him to face up to the fact that they slaughtered fellow human beings across the f***in' United States."

"And he showed no shame about it. He justified why he'd glorified it for years in his films. Few people are that honest."

Know your enemy, say Fishbone, six young men who grew up in a post-MLK atmosphere of despondency and letdown for many black Americans. In their songs, the woolly idealism of the '60s has been swamped by the deeply ingrained prejudices on all sides of the racial cube of life.

There are no easy, pat solutions; the Fishbone response is to amplify onstage the "positive mental attitude"



FISHBONE'S NORWOOD (left) and Kendal

proffered on last year's 'Truth And Soul' album.

But for all your positivism, there are some characters in the songs for whom there seems to be no hope, so entrenched is their bigotry.

"You can't really do much for 'em," agrees Norwood. "You can only hope that their children will turn out the complete opposite. Even violence towards them wouldn't change their minds. But I don't believe in running."

"Hell no," says Kendal. "The days of being sprayed with water hoses, singing *We shall overcome* - that's not happening any more. The civil rights thing meant black people got to this point that was kinda comfortable. . . But the psychological damage of 400 years of slavery is deep, and you can't go around saying, Every white person is evil because they did this."

"A lot of people in America have that attitude but they don't do anything about it. The growing thing is apathy."

Norwood: "You are born with the expectation that you will grow up and become a criminal and spend some time in jail - so people fulfill the prophecy."

ENTER THE positive mental attitude. Fishbone often cite plain stupidity when asked to explain the degeneration of their native LA.

"I've had friends who were crack dealers and became stockbrokers," says Chris Dowd. "Or stockbrokers who became crack dealers. We preferred to play music than get f***ed up. We listened to our own lyrics."

Who listens to Fishbone lyrics has been a moot point in America. Many black radio stations won't play such searing indictments of

contemporary life as 'Subliminal Fascism' and the current single 'Ma And Pa'.

"Black stations are way more conservative than the rock stations," says Fish. "Only the AM hip hop stations take risks."

Kendal: "There's a lot of sex and violence in some rap songs, but the PMRC doesn't care because of who's getting it, ie black kids. They care about us, though, because we get played by FM rock stations and middle-class white kids listen to us. The PMRC said our first album, 'In Your Face', was an example of how labelling works. They gave it an "explicit language" tag and tried to force record shops not to sell it to kids under 16."

"We're foul-mouthed anyway. That's how we express ourselves. F***. A word is a word."

Your music has all the militancy of Public Enemy but with none of their paranoia. If they have a positive attitude it doesn't always come across.

Kendal: "The thing about Public Enemy is that it's a format, there's a lot of people with different ideas in that group."

Norwood: "The only thing they're paranoid about is that their people are wasting away and don't have the opportunity to gain very much information about the world around them, much less gain information about themselves. They want to support their own. There's a need to be extreme on some occasions."

Times are that hard? "I don't see violence as positive," says Fish. "But positive results can come from it. If a National Front member walks in here now, I have to deal with it. People won't get fooled again."

Fishbone are, just possibly, the new revolution.



big

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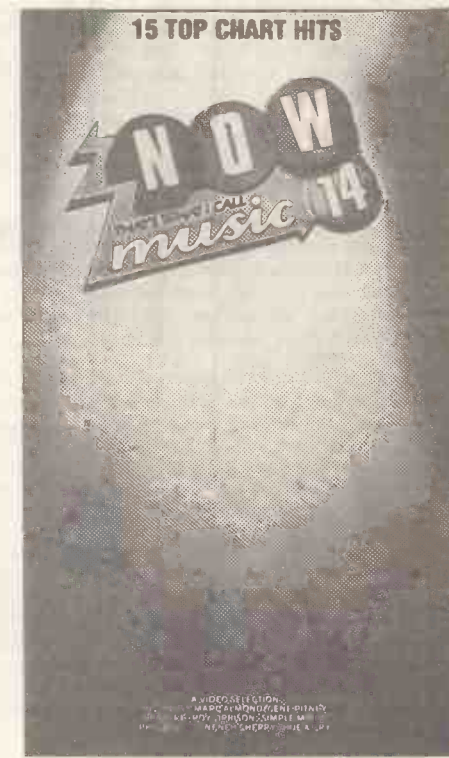
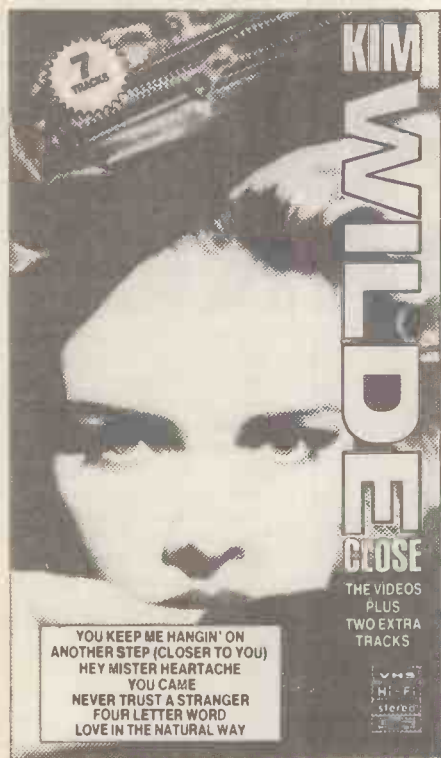
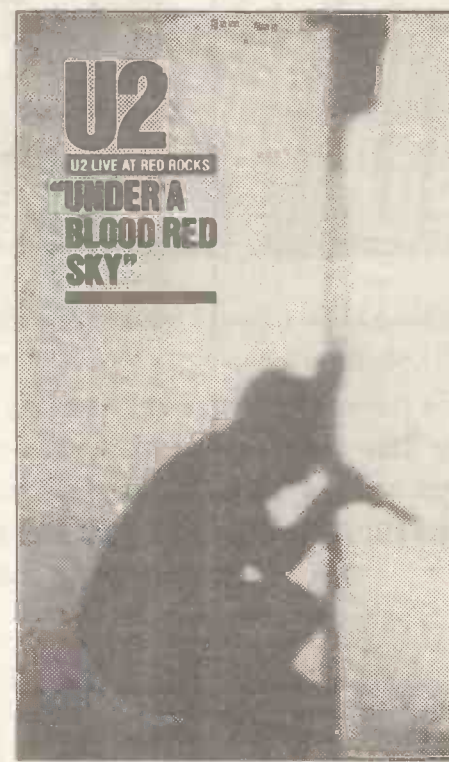
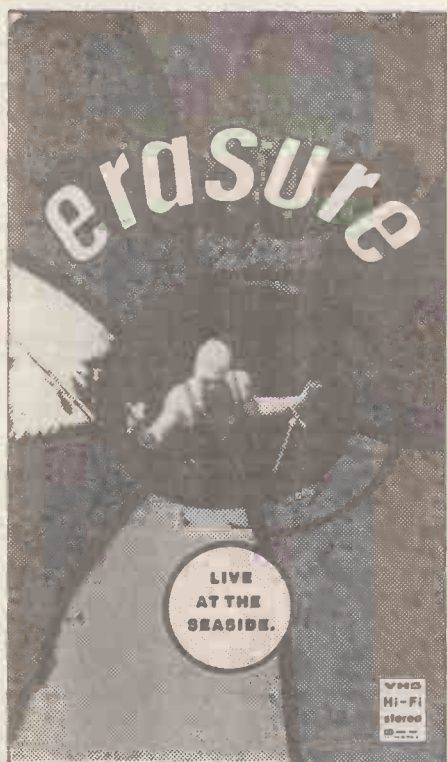
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WOOLWORTHS



This week we travel to the sprawling Mid-west where isolated urban communities have thrown up acts as perverse and diverse as **Prince, Hüsker Dü and The Replacements**. And on ground level things are just as exciting – we investigate the warped humour of **Killdozer**, the brutal noise of **Ministry** and many more

US UPDATE

PIXIES release their second full album for 4AD, 'Doolittle', on April 17th. Full track listing is: Side One – 'Debaser', 'Tame', 'Wave Of Mutilation', 'I Bleed', 'Here Comes Your Man', 'Dead', 'Monkey Gone To Heaven'; Side Two – 'Mr Grieves', 'Crackity Jones', 'La La Love', '#13 Baby', 'There Goes My Gun', 'Hey', 'Silver', 'Gouge Away'. The album is produced by Gil Norton, who has previously worked with Echo And The Bunnymen, The Triffids and Throwing Muses, and first worked with Pixies on their 'Gigantic' EP. A 19-date nationwide Pixies begins on April 19.

THROWING MUSES have just embarked on an extensive American tour, half of which will be as support to New Order. The Muses are likely to return to Britain at some stage during the summer but nothing has been confirmed. Should they return, 4AD expect to release a new single – probably 'Red Shoes', a song unveiled to much acclaim on their recent UK tour.

A **PIXIES/THROWING MUSES** side-project now exists in the form of The Breeders. The band comprises Pixies bassist Kim Deal (on guitar), Muses guitarist Tanya Donelly, Muses drummer David Narcizo and two former members of Boston band Human Sexual Response. Very much a songwriting vehicle for Kim, The Breeders have been recording and played a show in Boston three weeks ago. 4AD, British record company for both bands, has yet to hear any Breeders material and it remains to be seen whether they will release anything by this collaboration which, it is stressed, is very much a "hobby" for all concerned.

SLAYER's fifth album is currently being written in the band's home town of Los Angeles, with a view to begin recording in late summer. Def American label head Rick Rubin will produce, once his work on the new record by Christian show metal specialists **Trouble Is** completed. Rubin describes the embryonic new Slayer material as, potentially, "as much of a departure from 'South Of Heaven' as that was from 'Reign In Blood'."

FUGAZI's Ian MacKaye has just finished mixing the band's second (as yet untitled) mini-LP. Due out in the autumn, it contains seven tracks, including songs they played during their last UK tour. The band are planning a US tour to coincide with the LP's release, and hope to tour again here later in the year.

ALAN VEGA, **Suicide's** singing half, has just completed his first solo album in four years. He promises a return to the raw, minimal sound of his earlier work, as opposed to that of his final Elektra album, 'Just A Million Dreams', which was mangled by corporate demands. Vega is also setting up a label to launch artists to his personal liking. The band **Suicide** is between bouts of touring; keyboardist Marty Rev may soon begin another solo project.

Running over a deer is legal on the highways of Wisconsin and if anyone knows all about it, **Killdozer** do! **Keith Cameron** takes their twisted logic to task. **Steve Double** pulls up to the bumper

IF A one hour *South Bank Show* documentary can be made on New York City and its musical inhabitants, the case for a six-part mini-series on how Madison, Wisconsin, has shaped the black comic horror of **Killdozer** must be beyond dispute.

The trio of Michael Gerald (bass and vocals) and brothers Bill and Dan Hobson (guitar and drums respectively) document the same disturbed minds of America's Mid-west as Steve Albini did with **Big Black's** 'Jordan, Minnesota' ("This is Jordan – we do what we like").

But they do it with such ludicrous hysteria that they elevate the hopeless subjects of songs such as 'The Poppy' – "I was born feet first/It shows in the way I think/I work in a sausage plant/It makes my clothing stink" – into tragic anti-heroes.

This deranged world is sick and violent. But (sighs of relief all round) Bill, Dan and Michael observe rather than participate.

They do talk loudly, though, with a gung-ho intensity that suggests the twisted **Killdozer** mentality lying beneath the surface.

"Dan, what's the favourite car accident you ever had?" Bill asks his younger brother.

"I hit a deer."

"Yeah, that was nice."

"It was pretty amazing. I had deer hair in my mouth cos it hit the front of the car and then the windshield."

"Didn't you also learn a rather nice aspect of the law in Wisconsin?" asks Michael.

"Yeah, if you hit a deer with a car in Wisconsin it's legally yours to take home."

"So," concludes Michael, "running down deer on the highway with your car is a legal form of hunting in Wisconsin! If you hit a farmer's cow, though, you have to pay him for the cow. Then the cow's yours."

"They've also got a new law – I guess you'd call it a form of equal opportunity – that blind people can hunt deer with guns."

Huh??!!

"You've got to have somebody with you who can see, and tell you what you're looking at. But you get to aim the gun and fire."

That law seems rather open to abuse.

"It also seems to make the blaze orange jackets and hats that hunters

wear serve no purpose any more," adds Michael, demonstrating the perverse logic that typifies **Killdozer's** splattered moral fables.

'The Rub', for instance, on 'Little Baby Buntin', told of how a man shot himself in the stomach ("I said to myself, Holy f***, that's gotta hurt!") while preparing to shoot his wife.

GUNS, OF course, are the key to the ghoulish primitivism of American society and have recently become the subject of much debate there, due to the spiralling drug wars in inner cities and the massacre of some Vietnamese school children by a crazed war vet in Stockton, California.

"Yeah," says Michael. "Guns are controversial right now. Course, what it took was someone wipin' out a bunch of kids for it to become controversial. They've always been there. Next month, no one will remember."

"I've got a gun in my house, but I haven't fired it in eight years. The last time I fired it I was shooting propane gas tanks to watch them explode. To protect myself from them! I never woulda bought it, it was just something my grandfather, a very rednecky old man, thought every boy should have."

Dan and Bill are firearmless. "When I want to go out deer hunting I just get in the car!" laughs Dan.

There seems to be a colossal warped morality in America – it's a constitutional right for citizens to own a gun and yet people express shock when outrages occur.

Michael: "Well, y'know, we live across a lake from the state mental hospital and a guy who was a convicted murderer and found insane and sent there, he escaped. He went to a gun shop, bought a shotgun and rounds of ammo, saying he was going pheasant hunting."

"It's not pheasant hunting season, but anyway, he stole a taxi cab and proceeded to drive the wrong way down a one way street for several miles. That got him caught."

"And this letter to the local newspaper wasn't complaining about the fact that a former mental patient was able to just go to a gunshop and, acting very strange and talking about pheasant hunting, was still able to buy all this stuff. The woman complained about the fact that bleeding heart liberals were letting criminals go to the mental hospital when they really should be getting executed! So yeah, a very warped sense of morality."

Your environment seems to provide a steady stream of song subjects.

"A never-ending stream," says Bill. "It's just populated enough so that the nuts really start coming out of the woodwork. Once you go out west a bit, like in Montana, then they can live in a shack and kill people and you wouldn't

BUTCHERY AT THE BAKERY

Flour is Pete Conway and Pete is obsessed with blood. Sam King takes a sample



FLOUR HAS almost become a job for its sole member, Pete Conway.

But he originally started it only as a pressure release from his work in acclaimed Minneapolis bands **Rifle Sport** and **Breaking Circus**.

"When I started doing my own stuff it wasn't any big deal, just me getting some of my songs down in a studio with (Steve) Albini's help because I couldn't get **Breaking Circus** to do them."

"Even though **Breaking Circus**

has split up now, I still don't take Flour that seriously. I just write songs when I have the opportunity. It's just about what I like, I don't care about the image. The sound of the underground, excites me more than typical stuff."

Hence the disclaimer on the cover of his eponymous debut which states, "Recorded solely for fun. If you want perfect pitch and slick production, please buy something else".

But more than just a disclaimer

distinguishes Flour's LP. Almost every song reverberates with a strange blend of guitar and non-rock instruments, including a French horn, an accordion and a trombone. It's a sound that would be more at home on a classical recording, a wry cross between **The Penguin Café Orchestra** and the pop sensibility of **The Jesus And Mary Chain**.

This dramatic variation in styles is a product of Conway's musical upbringing – he played French horn and trombone at high school, and tuba in a polka band as well as guitar and bass.

"You really get the best of both worlds, like grungy guitars and these more classical instruments. I love the nasty sounds a guitar can make, but I also like the subtlety you get when they interact with other things. That's what makes a Flour song."

Added to the music are certain lyrical ideas which span much of Flour's work, as well as Conway's earlier stint with **Breaking Circus**. **Blood** seems to be an obsession – it features heavily on the LP, especially 'Blood In My Food'.

THE DEER HUNTERS



hear about it ever."

"We only have to drive two hours north," says Michael, "and we're in a hotbed of fun activities where the winters get long and lonely. A man's mind does strange things. Woman's mind too."

IT'S TO the minds of women that Killdozer are appealing just now. A highly limited (1,000 only) six-single pack of cover versions is about to be released under the all-embracing banner 'For Ladies Only'.

Dan: "We've noticed that men are the only people who buy our records."

"We don't appeal to too many ladies," agrees Michael.

"I think the answer can be explained in the song by the Reynolds Girls — they'd rather jack. You know, young girls who hang around shopping malls — we call them mallies — they tend not to go into Musicland and ask for the latest Killdozer album."

"So, hopefully, our marketing ploy will pay off," adds Dan.

Well, only if mallies are closet devotees of the Steve Miller Band, Deep Purple and Bad Company, who are but a few of the hoary chestnuts to get roasted by the Killdozer machine.

Bill: "That's the only music that ever gets played in America. They've been playing the same songs for the last 20 years — we're swimming in that stuff."

Michael: "Since the day it was recorded I don't think 'Stairway To Heaven' has ever been out of the radio Top 40. Now they play it and the DJ'll say something that shows him to be an intelligent guy — That's the classic! Yup, sure is! Cars are classics when they're 20 years old, why not songs?!"

They'll probably hold a party on its 20th anniversary.

Michael: "Hope we're invited."

Bill: "Probably won't be."

RECOMMENDED LISTENING

'BURL' (Touch & Go)
'LITTLE BABY BUNTIN' (Touch & Go)
'FOR LADIES ONLY' (Touch & Go)

"Blood is something of an obsession," admits Conway. "I think it's in three of the new songs I'm recording at the moment (for a second, as yet untitled, LP due in the autumn). Maybe I should go and see someone."

"'Sweep Blood' (from the Breaking Circus LP, 'Ice Machine') was about an accident we all had where there was a lot of blood. I went to jail with blood all over my face, my whole head was covered in it. The Chinese guy in the cell with me got really freaked."

Perhaps the weirdest song on the LP is the deceptively beautiful 'Accordion' — a hardcore pop collision between rusty, slicing guitars and (you've guessed it) an accordion. It's a perfect example of the hidden strain of melody that currently enflames American guitar bands like Dinosaur Jr.

"That's about this girl who's always around when I need her. It's not really a love song, it's more a friendship song, because she's just a good friend. The first line, 'Poker chips falling through my hands', is about the relationships you gamble on, which always seem to fall through."

Let's hope Flour doesn't.

RECOMMENDED LISTENING

'THE ICE MACHINE' (with Breaking Circus)
(Homestead)
'FLOUR'
(Touch And Go)



KILLDOZER (L-R): Bill, Michael, Dan



THE GREAT AMERICAN ADVENTURE

Thrill Kill Kult are pure Hammer Horror set to music – even Freddy Krueger wants to work with them! **John Robb** reports

ZANY YANKS, Thrill Kill Kult are two loopy flakes from America's windy city, Chicago.

Their debut album, 'I See Good Spirits And I See Bad Spirits', on the Chicago-based Waxtrax label, was a skilful construction of heaps of mushy shagpile sound.

'Spirits' is a sordid sampling menagerie, built up with devilish glee to disorientate, confuse and relax the listener.

The duo enslave a range of styles, from the swamplike new music of the opening 'Hersey' track to the thumping dancehall beats of '... And This Is What The Devil Does!', where their jabberings about Old Nick reach anemic proportions.

The Kult kids are kicking out those fuggin' jams. Their music is a monumental set of sampled skulduggery which rocks with enough intent to get the go ahead from Waxtrax – an organisation that is currently the brand leader in all things electronically sculptured.

So, what kind of nonsense is this? The giggling voice of Buzz, one of the Kult masterminds,

THRILLED BY DEATH



THE KULT's: Buzz (left) and Groovy

slurs across the mighty ocean.

"What we do is just black comedy with metal overtones. We sit down in the studio and think, Hey, let's do a metal song, or, Hey, let's do a psychedelic song. We do songs about God or Jesus because they're great images – they mean so much to people, so those dudes are great fun to play around with.

"It's no big deal this songwriting, we just open up a

bottle of wine, get a little stoned and get on with it. We recorded the album really fast, so we had no time for overkill."

The album reeks like *Hammer House Of Horror* – black comedy in action.

Samples of metal feedback melt over the dancebeat – a structure powerful enough for the boys' wicked intonations and fear samples, like the frightened kiddy singing "who killed Cock Robin" on the intro

of 'Do You Fear (For Your Child)' before gurgling away into the background of the song. The whole effect is a stench of evil.

The record has reaped the usual flak for its, ahem, 'controversial' angles.

"The CD plant in the States called us up, thinking we were a Satanic-influenced band, hee hee hee! We're trying not to be too ominous – people should see the humour. If people want

to think we are serious, then that's up to them. I'd rather people realised that we were naturally weird – you know, naturally deranged, ha ha ha!"

Where's the Thrill Kill music heading?

"It's getting crazier. Some of it's more aggressive. It's like, if we've had a bad day at work, it makes the music more aggressive. But if we smoke a little pot, we get more mellow."

After treading the boards for one gig, the band feel they are now ready for some serious touring. They reckon on getting their butts over here sometime in May or June, promising a fully-blown live show.

"Live, we're a seven-piece band. We have three girls, The Bomb Gang Girls, onstage with us. They show their cleavages and it's truly wonderful, hee hee hee! They're real street girls, you know – one of them's a real hot cocktail waitress. She just got a job at Coconut Jacks – we were so proud that she passed the audition to be a real dancer in a real club!"

Do the boys plan to get into the 'sexy dancing' lark?

"Yeah, something like that – we're very loose onstage. There's no costume changes or nudity, or anything like that, but we do promise a little clothing removal."

The Thrill Killers' debut gig was last Hallowe'en in Chicago, where they played Waxtrax records' annual party. Also on the bill was Freddy Krueger, of *Nightmare On Elm Street* fame. His mock-horror antics obviously struck a chord with the Killers.

"He liked us a lot. We're going to see if we can get a slot on his weekly TV programme that's networked over here. The show usually features his latest nightmare, with some sort of f***ed-up teenager causing problems. We want to be the band who play at the High School dance that goes wrong."

Future products include a single called 'Some Have To Dance, Some Have To Kill', which features the fetchingly titled 'The Devil Does Drugs'. Can you imagine old Fur Buttocks rolling up? A mini-album called 'Nervous Christians' is also mooted.

Thrill Kill Kult are the Cheech & Chong of the electro scene, merry pranksters with a fistful of drugs and a headful of dumb ideas, rolling the whole lot up into a gigantic spliff of idiotic anthems and lighting it with a carefree abandon.

Long may they burn.

RECOMMENDED LISTENING

'I SEE GOOD SPIRITS AND I SEE BAD SPIRITS' (Waxtrax)

BABES FROM THE BLACKSTUFF



Tar Babies are shifting American indie music away from hardcore. **Sam King** reports

ALONG WITH Tragic Mulatto, Piglatin and the epic Zoogz Rift, Wisconsin's Tar Babies are moving American indie music away from the mainstream guitar, bass and drums hardcore axis.

Their songs incorporate the same funk and dance influences that fuel Fishbone, Red Hot Chili Peppers and Faith No More. What's remarkable is that they are doing it on SST, until recently

the bastion of the hardcore.

"We used to be a hardcore band," declares guitarist and vocalist Bucky Pope. "We've been going for about seven years, but we just got bored with all that and started moving into a much more positive form."

"We'd play these places in Madison and be able to fill them out – then we started doing the new stuff and all the fans left. We had to start from scratch again."

Tar Babies' current LP, 'No Contest', indicates just how far they've veered off the beaten track. It's a swish mixture of African-style guitar, saxes, horns and the kind of percussion that Fela Kuti uses. There are nearly as many instrumental tracks on it as vocal ones.

"On the new record (tentatively titled 'Honey Bubble') there's almost as many. It's a combination of the fact that I don't write very prolifically – what you see there ('No Contest') is my total output for the last year. Musically, we're stumbling very close to jazz fusion so sometimes words aren't appropriate."

We don't try and write in any particular style. Our interest in music is to make ourselves happy and to make others feel good."

RECOMMENDED LISTENING

'NO CONTEST' (SST)



MINISTRY: PAUL (left) and Al

DOOMWATCH

Chicago's Ministry have mutated from a frothy pop outfit into harsh sonic carnage. John Robb investigates both their own work and their involvement with the Waxtrax label

THE CALENDAR says 1989, the world stinks and the wind's blowing over here.

The rock scene has become a shagged-out battlefield of craggy, '60s guitar hobos fighting out the middle ground with wet dream pop tarts throwing pre-pubic groin thrusts at a nation too hyped up on bad TV to care anymore.

And too many ears have become plugged by the crisis.

Most groups have become too fat to care. The music has become a sappy wallpaper pasted over cracks.

"These may not be the right socio-economic times for music like ours to exist in. For bands like Ministry and Skinny Puppy, the conditions may be right in the future and people will be more prepared to listen to what we have to say. Our music will live on till those times but, at present, we'll have to be content with being catalysts."

The voice of Al Jourgensen, one half of Chicago-based duo, Ministry, cracks down a three-way transatlantic phone link. His partner in grime, Paul Barker, gets the duff receiver, so mother technology stifles his world comment.

MINISTRY HAVE let the confusion of the outside world seep into their cosy pop conformity and twist their original warm blasts of sunny, New Order-style pop into an aural m  lee of frustration and bitterness. But the music remains uplifting, a beacon in the heart of darkness.

"I just look out of my window and see the world crumbling," says Al. "It's got to affect what I do - I can't see any other way. Things are getting scary - like the fascists commemorating the 20th anniversary of Woodstock with their own festival on the same site."

Ministry are pissed off. The world's selling them a dummy and they're not buying it. Gradually they've let their '80s soundtrack run out of control. Its pop roots are documented on the imaginatively-entitled compilation, 'Twelve Inch Singles', a record where their early '80s pop porridge was

skillfully brought to the boil.

The trail leads through to their Adrian Sherwood-produced 'Twitch', and their most recent, self-produced, slaving monster, 'Land Of Rape And Honey' - an album that shows less mercy than a squadron of narky Stukas checking out Poland 50 years ago.

Right from the off, with the Tyson-powered mega-riff of 'Stigmata', they make the bumbling, Bruno-style opposition cover in the corner. Ministry paint it blacker than anyone since Steve Albini was last allowed onto vinyl.

"On 'Rape And Honey' we wanted a more live sort of sound with real guitar, bass and drums," says Al. "The way we work is like a salmon swimming upstream. We always seem to be at odds with what's going on around us. In the end, we got really sick of working with synths - we just wanted to play a much more visceral sort of music, the sort that hits you right in the stomach."

"Our synth period was from 1980 until 1984 and after that we decided to wind down from that sort of stuff. I mean, how can you play pop music with people like Thatcher and Bush

around, the ozone layer crumbling or the world ready to blow itself up?"

"It's difficult to use lightweight synthesizers and look out of the window. The music that's made nowadays has to slap you in the face - it has to be more aggressive. The whole thing is a natural progression for us."

"It's not that we're morose sloganeers. We hate that sort of scene. There is nothing more boring than someone like Morrissey standing on a soapbox and preaching, telling the world what their point of view is and how everyone should act on it. That, to me, makes Morrissey just like Mussolini."

"The '60s saw changes, but those were merely cosmetic, or made just for the money, which gets you nowhere. What we really need to instigate is a mass movement for change."

Despite the brooding, dark music that spills out of the album's grooves, there is a sprinkling of irony and humour.

"If you don't laugh these days, then you cry. It's like with the chants of 'Sieg heil' on the 'Land Of Rape And Honey' track. That's a parody of fascism and a stupid, ridiculous chant. Whether people see it that way or not is not important. People have to make up their own minds - we just present all this information for people to chew on. Our messages will live on for different eras to act upon."

ALL OF this may sound ridiculously arrogant for a band that have, so far, made little headway on the UK scene. But on their home patch, these boys are big buckets, shifting 200,000 units at the flick of a wrist.

Their current deal with Sire has channelled their aggression and energy into a corner, where the UK audience has little access to their bone-crunching delivery. A higher profile, combined with a swift tour on this side of the Atlantic, would help the duo push their biker boot boogie through the doors of public perception.

Al: "In the States we play live all the time - we've just come off a 41-date tour. The problem with Europe is that no one seems to want to give us enough money to make it worth the trip over."

"I mean, we're getting too old to be sleeping in the back of station wagons and eating garbage all the time. It's not that we mind touring, it's just when the logistics get a little out of hand that we feel wary. It's a ridiculous thing for a 30-year-old man with two kids to be doing."

The Ministry men are active in a variety of projects - along with the Waxtrax record label in Chicago, they are involved in several bands' work, writing, playing or producing.

"We've been working on the Revolting Cocks' album, and have just been in the studio with Jello Biafra to continue the Lard project which has been great fun. I've just finished producing the new Skinny Puppy record which is part of our production company, Hypo Luxa."

"Other projects that we're involved in include 1000 Homo DJs, Lead Into Gold and a potentially fascinating thing with PTP, who did the music for the party scene in *Robocop*. There are another couple of pipeline projects that involve members of famous underground avant garde bands that I can't tell you about."

The warped post-rock scene should welcome Ministry's continual activity. Let the confusion take over.

RECOMMENDED LISTENING

'LAND OF RAPE AND HONEY' (Sire)



MARK: "I never have musical differences with myself"

PLEASE BEREAVE ME

My Dad Is Dead tell all to Mr Spencer

MY DAD Is Dead, an abrasive, compelling, slightly oddball phenomenon from Cleveland, Ohio, aren't actually a band at all.

Mark Edwards - an unassuming character with a proper job - is a bit like Superman.

By day he's a mild-mannered fellow in a tank-top and tie. But by night he's out playing songs like 'Hole In My Eye' and 'Bad Judgement Day' to hordes of sweaty hardcore buffs.

"The advantages of staying solo are obvious," says Mark.

"I never have musical differences with myself, never have power plays, never have

personality conflicts. I'm kind of worried about what I'm going to say if My Dad Is Dead ever breaks up, though!"

UK dates, with fellow Homestead acts Happy Flowers and Bastro, are expected this summer.


RECOMMENDED LISTENING

'LET'S SKIP THE DETAILS' (Homestead)
'THE BEST DEFENSE' (Homestead)

T'PAU



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THE GREAT
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Santiago Durango left Big Black to form Arsenal – who're just as loud, noisy and powerful. Sam King pumps up the volume

LOUDER THAN THE NORTH BANK



ARSENAL: DOING their homework

MOST LAW students are real puds," declares Arsenal's Santiago Durango angrily.

"They're not really the most open minded people. A few of them heard the first record and they totally misunderstood it.

"They tended to classify it as noise, garbage and junk because it doesn't sound like Peter Frampton and they couldn't put it into a pigeonhole.

"It's the same thing they do when they're confronted with anything that's new and different. Instead of exploring it a little bit, they dismiss it. It's sort of scary to see the future leaders of America being so narrow minded."

This is not the sort of thing you'd expect from a man who gave up Big Black in order to join the legal fraternity. What about truth, justice and the American way?

"To me it seems very hypocritical. They profess that they want to open your mind and teach you how to think analytically, but they really want to teach you a certain set of rules and a pattern of thought. And, if you deviate from that, there's trouble. That's a problem for me because I tend to be a free thinker. I have a hard time constructing my thoughts."

Yet, in a way, this is exactly what the guitarist has done with his new band Arsenal, reinforcing the paranoid tunnel vision he helped create with Albini.

Originally started as a Big Black solo project – "Albini just wanted me to go into the basement (his infamous Chicago dungeon recording studio) and record something" – Arsenal dismiss melody, replacing it with a daunting sheet of guitar noise.

Their debut, last year's 'Manipulator EP', has a recognisable Chicago sound, a blend of vicious vocal hostility and hard-edged, aggressive guitars.

"I'm trying to capture a mood with my music. I like music that's loud, noisy and powerful. Both Big Black and Arsenal are constrained

by our limitations. I'm not a great musician, so the music has to be quite simple. The real creativity comes in knowing your limitations and working within them. We may only know three chords but we're creative in the way we use them."

'Manipulator's four songs are simple in the way that Big Black songs were – short, brutal, aural gang fights.

Arsenal's music may display signs of subtlety and humour, such as using bureaucrats' own perversion of language to mock them, as in 'Little Hitlers', but it's full of the feelings of alienation that typified Big Black.

"I'm a very alienated person on many levels," says Durango. "I'm an immigrant – I was always ostracised. At school I was the spic. People used to call me 'monkey' and I've always resented that. And there is a great degree of revenge in my music.

"I always think when I have any success, I'm the one that everyone was laughing at and where the hell are all those people now? I've always had that kind of revenge angle in my work.

"I've never been 'in' with anyone, not at school, not now. I've always been on the fringes, which I kind of like.

"It's a way of saying, F*** you, I can still be a human being and have a good life, despite the fact that you think I'm a worthless piece of shit and, if you feel that way, then here it is in your face, pal. If the music helps to alienate them from me after they've alienated me, then that's fine with me."

Currently recording a second mini-album, tentatively titled 'Factory Smog Is A Sign Of Progress', Durango is planning to tour. Unfortunately, it won't be until 1990 – when he's graduated.

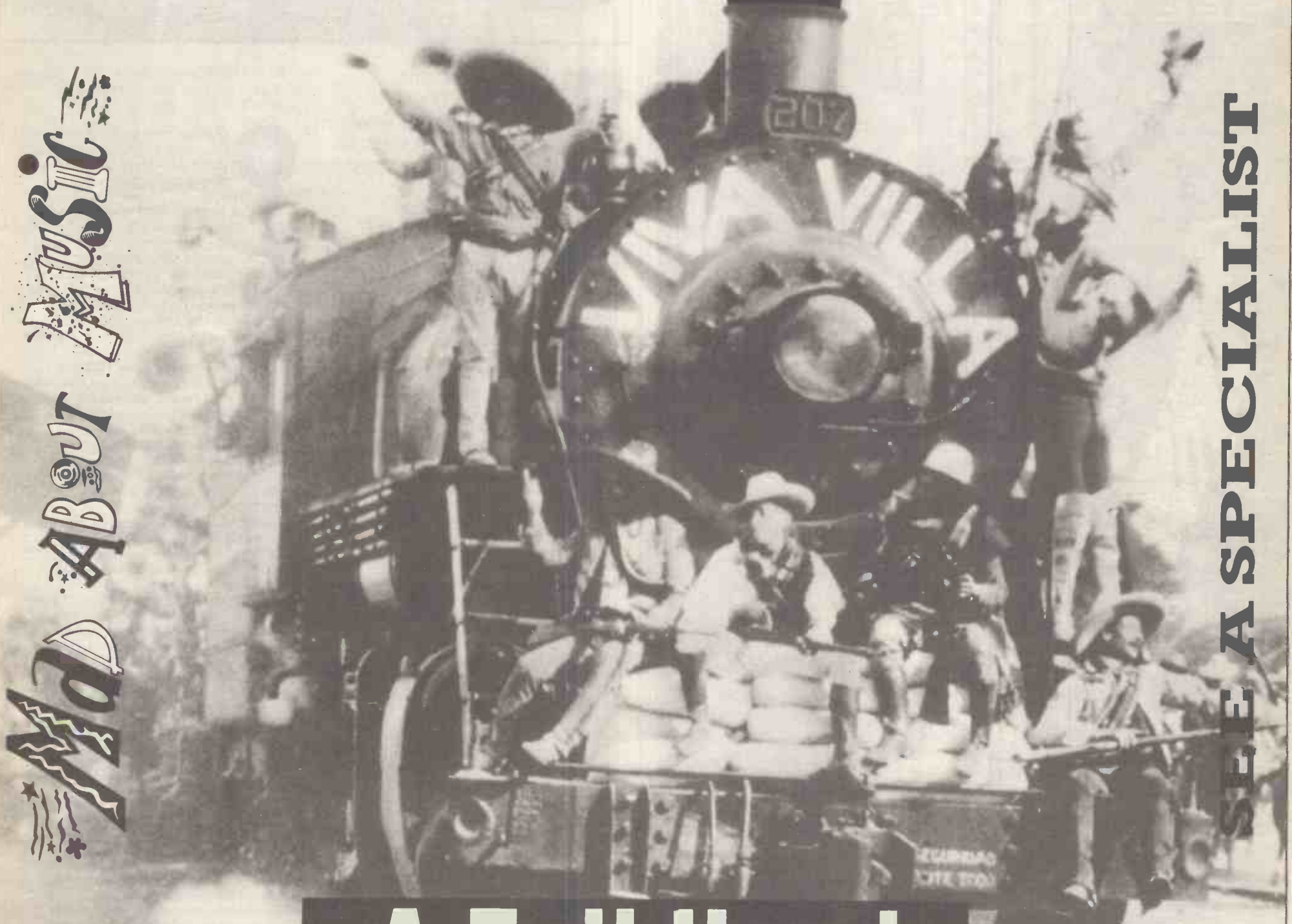
"I'd love to do it. I have some very interesting ideas about staging it, but right now it's impossible. I have to stay home and finish my homework."

RECOMMENDED LISTENING
 'MANIPULATOR EP'
 (Blast First)

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ON ST. PATRICK'S DAY 1988
FEATURES TRACKS FROM THE 'ST PATRICK'S' EP

LP: VGD 3515 · CASSETTE: VGDC 3515 · CD: VGDCD 3515

VIDEO: VVD 510 THROUGH  VISION



FISTS FLY, vomit flows and those who get in the way are taken out with a quick spot of head-to-head devastation.

It's Monday the 13th – unlucky for some, happy for others – and a gang of six Mancunian mad funkies have just left the stage after a 30 minute set at Bristol Polytechnic.

Bursting into their dressing room, Happy Mondays' onstage dance supremo, Bez, has a celebratory spew in the bin.

Meanwhile, Manc slang king and vocalist, Shaun (aka X, aka Meatslab) recalls the head-butt donated to a lucky student: "We put that big bastard down and jumped on him".

It's an average gig in the life of Happy Mondays. Four days after guitarist Mark (aka Cow, aka Moose) and keyboardist Paul (aka Nobhead, aka Horse) brawled onstage at Nottingham Trent Polytechnic, Happy Mondays are still fighting, still getting wrecked and still smiling. No matter who's watching, the most unaffected band in the world have no desire to adapt their mad, bad style.

Mark E Smith has long since proclaimed his Fall "a cool group", but Happy Mondays have better claim to the title – they're street-sharp incarnate.

Six north-western scallies, the Mondays have grown up together, so much so that their communication is virtually telepathic. They plan nothing, riding along partying and gigging, exchanging ideas through one-liners and the occasional fist.

It's a strange power structure, where decisions are enacted through a little trial and much error. This loony mix of the insane and the humdrum – real tales of ordinary madness – is as crucial to the Mondays as their awry, unprecedented funk gnarl. They are the crazy gang.

The focus points in this biffing, bopping, boozing crew are the wordsman and the dancer. As Shaun lies in bed in a Bristol scumfest hotel and Bez sits nearby, their weird charisma is manifest. Shaun, his tour reading – *True Crime Vol 2: A Grim New Parade Of Shocking Murders* – lying nearby, a tattoo with the legend 'Ecstasy' (over a loopy fish) glowing on his arm, is a stubbled, 20th century goblin.

Bez is the band's jester. His gonzo, autopilot dance guides every Mondays show. This nuttiness was recently broadcast nationwide when the Mondays' pals, New Order, played *TOTP* with 'Fine Time'. Barney turned in a fair approximation of Bez's routine. Surely legal action is required?

Shaun: "That's just... You can't just say Barney stole a dance routine. There's thousands of people doin' that – it's just E, innit. It just makes you move like that. He likes a bop does Barney."

Bez: "You can't copyright a dance, can you? When I saw Barney doin' it on *TOTP* I thought it was dead funny. I was waitin' for it – I knew he'd do it."

Shaun: "That's how he is when he goes out, y'know what I mean?"

Bez: "He doesn't give a f*** man, he just gets on one. He's a good lad, Barney."

ON BOARD the Monday's plush tour van, the band watch a video of *The Hitcher*. They play Beatles tapes the rest of the time.

They're big fans and it shows: on their forthcoming single, 'Lazyitis', they nick a whole verse from 'Ticket To Ride'. As well as this, the single (remixed from the 'Bummed' album) has an additional vocal from Karl 'The Conk' Denver, the original singer of 'Wimoweh', the lion song covered by Tight Fit in the early '80s. A smart idea, but whose?

Shaun: "That was Tony (Wilson, Factory supremo) and Martin (Hannet, producer). I'd heard 'Wimoweh', but I hadn't heard owt else. I didn't even know this geezer was still alive – I thought he was dead in a plane crash or summat. I even thought he was a f***in' American. I didn't know he was from somewhere like Widnes – he's some Northern geezer."

"We met him down the studio. He was pretty funny – he was like a stand-up f***in' comic. He was mitherin' Martin to do an Acid House remix of 'Wimoweh'."

Bez: "Is that one of his tunes, like?"
Shaun: "'Wimoweh' was his tune – he was tellin' how Tight Fit are twats, but he thinks we're alright. He's a dead sound geezer."

The song has the lines, "Hope I don't go top of the class/Got no brown tongue lickin' ass". Is that autobiographical?

Shaun: "Naaah, it's just a shit song with shit words that we had to get wrong. The whole song's stolen. Every melody in it's stolen, really."

Of course, Shaun's being belligerently self-dismissive. His words are slices of Manc and Mondays slang, full of buzzwords and catchphrases. To the outsider, lines like "Cleo and her sister Eo/We're through the keyhole" ('Bring A Friend') have an exotic air. And like all slang, the Mondays' lyrics are continually evolving and mutating.

Shaun: "The music comes first – I don't write the words until I have to."
Bez: "The words always change anyway, don't they?"

Shaun: "Whatever we've got down on record and what we sing at gigs is different. We can't f***in' remember them, man. It's like someone sayin' something on telly. Two weeks later all the words are out. You know what I mean, them sorta little ones that are made up (ie catchphrases)."

When Shaun fits the slang 'double good' into a line like "Good, good, good, good, good, double double good, double double good" ('Do It Better') they can even sound Orwellian. The phrase recalls "double plus good" from *Nineteen Eighty Four*.

Bez: "Who's Orville? That geezer with the duck?"

Shaun: "Nah, he wrote some books."
Further proof that the Mondays don't need to know to get it right.

On tour, the Mondays are a bit of a family affair. Shaun's brother Paul plays bass, and his dad is road manager. How does that work out?

Shaun: "I've always knocked about with our kid, even when we was younger."

Bez: "Horse was always taggin' along weren't he?"

DAY

TRIPPERS

Mancunian mad funksters **Happy Mondays** are the most natural mob in music – and nowhere is it clearer than on the road. **Roy Wilkinson** joins them for a carry on. Crazy gang by **Mary Scanlon**

Shaun: "He was always f***in' whinin' anyway. With me dad, well, it's your dad, innit? You still do what you want in front of him, but he's still your dad, you know what I mean? I feel like punchin' him sometimes."

Bez: "He just enjoys doin' it."

Shaun: "Yeah, but he argues with me too much, or he used to. He's stopped that now, really."

Do many people come to talk to you after a gig?

Shaun: "You get some, yeah. You get some comin' up and f***in' proddin' you an' all that lot, comin' up to you and talkin' to you as if you're f***in' Morrissey or something, know what I mean? Students come up to you and, y'know, Wayyyyy, prod. No way would someone come up to you like that normally, f***in' proddin'. I say, F*** off you dickhead. I say, F***in' hell, what're you doin', you twat? They think I can't say something like that."

Do you consider yourself a lads' band?

Shaun: "I dunno, there's some nice girls who turn up at our gigs."

Bez: "Yeah, we get some now. Before they all used to run away when they saw us comin'. Now we get a better class of groupie, don't we?"

Shaun: "I don't know if they're groupies, Bez."

Bez: "Come off it X, you twat, I don't know if they're groupies! Of course they are. We get some smart birds, now, where they used to be all fairly scumbags a bit ago, ha ha ha."

Shaun: "Would you go away! Shut the f*** up, for bastard's sake. It's just that people think you're more safe to talk to when you've been in the papers an' stuff."

How do you like touring abroad?

Shaun: "We've only played in Germany, really."

Bez: "It was a dead good fortnight that – more of 'em, I say. We had a bit of a Nazi promoter in one town."

What, did he try to get you to play SS marching songs?

Shaun: "He don't mean he was a Nazi promoter, Bez means he was f***ing acting like a Nazi. He don't mean he promoted f***in' Hitler. Bez, you see how you say things that can be messed up – you've got this guy off on the wrong track. You've got to think, man. F***in' well behave."

THIS KIND of crazy confusion makes the Mondays seem like the Stretford End's answer to The Monkees.

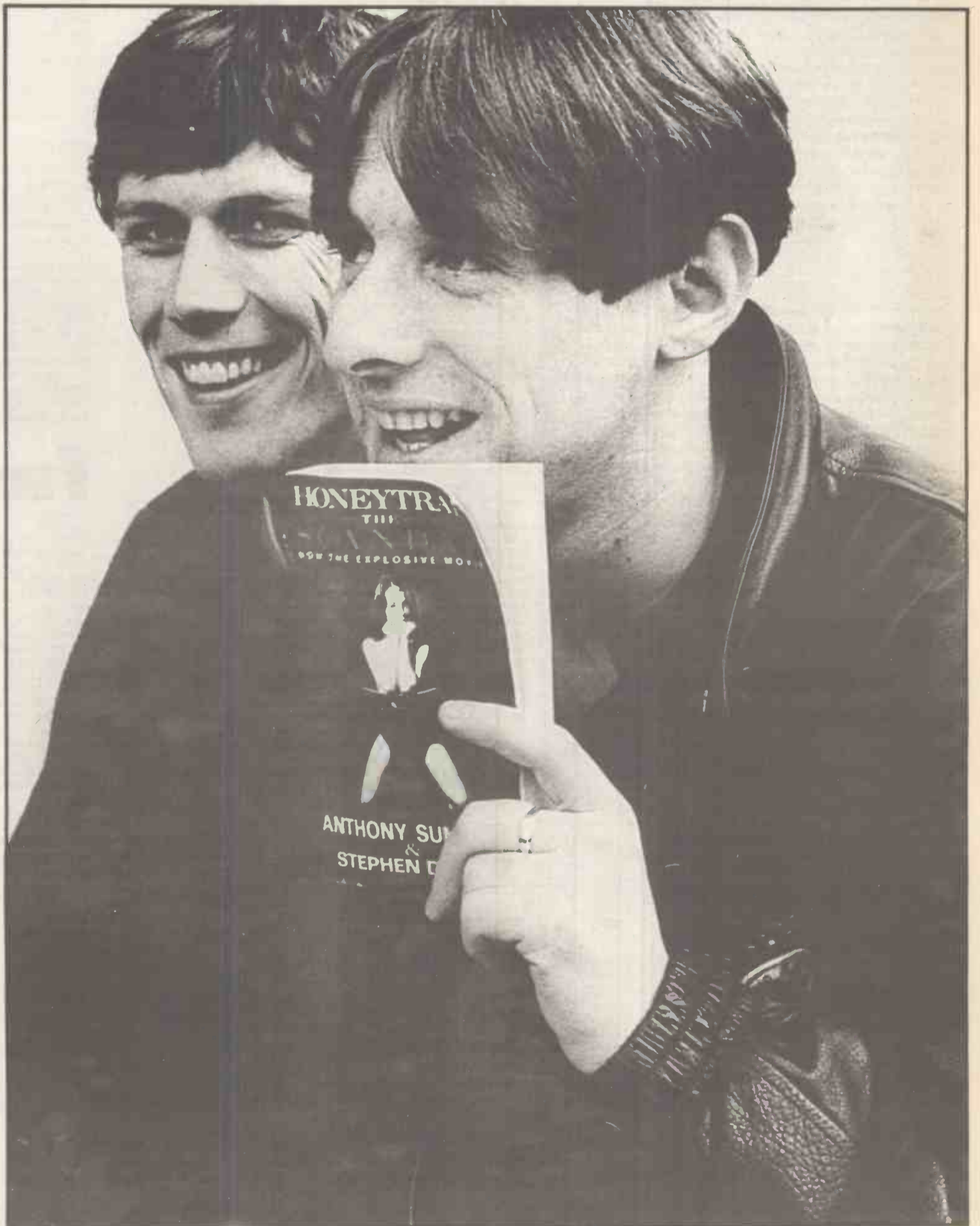
Happy Mondays will soon be starring in a feature film of sorts. The project, *One Armed Boxer*, is presently being put together by video makers The Bailey Brothers, who've worked with the band before.

Shaun: "The film's not about us, it's a made up story and we're only doing a cameo bit in it. We got told about it, but we forgot what it's about. I think it's some sort of *Comic Strip*, car thief sort of thing. We just chop the arm off the geezer who's the one-armed boxer. We cut his arm off and then we get killed or mutilated or something, so we're out of it pretty quick."

"The film's supposed to be set in the future on some mad thing. Nigel Pivaro (*Coronation Street's* Terry Duckworth) is goin' to be the one-armed boxer."

It was a Mondays video that got them signed to Elektra in America. . . or it might have been.

Bez: "Some blokes came down from



BEZ AND Shaun read all about it . . .

the record company and had their first E with us."

Shaun: "No, you're on the wrong trip here. If he was from America he'd have been takin' it since he was a f***in' baby. Bez gets things mixed up with more people than I do. Getting signed

to Elektra was pure luck. Our video was playin' and the geezer walked in and liked it, so he goes, Yeah, let's have his lot."

Happy Mondays, confused and quite probably crazy, but ultimately as distracting as their strobe light show.

They have the characters, and their music has unique character. If these unconscious geniuses keep spitting out their looping, nagging, slang-gobbed Manchester folk music, sooner or later the whole world is going to be begging for a translation.

NIGHTSHIFT AND ON THE SEVENTH DAY, GOD MADE THE GIG GUIDE!

PREVIEW

Led Zeppelin

A LAST minute addition to the bill for **The Cult's** album launch party. Apparently, the chance to support **Kingdom Come** was too good to let slip, so **Percy** called the lads and sorted things out. **Pagey** and **Jason, Son Of Bonzo**, were all up for it but **JP Jones** insisted on three triple-necked bass solos being included as a binding clause in the contract. **Expect a major fight between the bands to see who gets to play first and thus get their version of 'Kashmir'** aired earliest. **Arrive before the clock strikes 13, armed with a copy of 'Physical Graffiti' and you'll get £1 off admission. Arrive with a copy of 'Electric' and get charged £5 more. Bring your own polystyrene Sounds logo.**

Led Zeppelin play the Panic Station on Saturday April 1

Henry Rollins

HENRY ROLLINS, ex-Black Flag tattooed holler from the heart of darkness, zaps in to the **UK** this week for one of his occasional spoken word soirees. Leaving his powerhouse trio behind in the States, **Hank** has a literary jaunt round the continent with celebrated **Last Exit To Brooklyn** author **Hubert Selby Jr** (who won't be appearing here). **Expect something more visceral than a poetry reading - Rollins' hilarious stand-up routine prickles with the barefaced wit that often got Black Flag mistakenly accused of sexism. Not a bit of it, though - his dick is just a damn sight funnier than anyone else's. And, hopefully, he'll tell the one about Madonna. . .**

Henry Rollins plays London Islington Powerhouse (Monday)

Snuff

CROPPED PATE prodigies from North London - and with more chance of topping the league than **Arsenal** - the buzz around **Snuff** is such that this speed-energised trio have kept the gigs coming purely by word of mouth. **And the words are saying that their properties are hot indeed. Signed to Alternative Tentacles on their live reputation plus an acclaimed Peel session, Snuff eschew any truck with today's vogueish hardcore crazies by spicing the manic beats with some glorious melodic twists. Dig the Tiffany, Who and Hendrix covers and try not to smile.**

Snuff play London Newington Green New Pegasus (Wednesday), Birmingham (Thursday) and London School Of Oriental And African Studies (Friday)

Head Of David

HEAD OF David are midway through their debut **UK tour**, promoting their first definitive release, the 'Saveanna Mixes', on the zany **Blast First** label. **The Midlands-based, left-field scuzz-weirdo-metal merchants** have been dredging the toilet circuit for a few years or gripping the coat tails of some trendy yank import in a supporting role.

This tour sees them join The Wonder Stuff before stringing their own thing together with supports from **Birmingham noise manglers Godflesh** and the loudest din currently available in the **UK**, the vastly improved **God**. **Head Of David's revival ties in with that of label mates AC Temple - it should be a fascinating year for both of Blast First's token Blighty bands.**

Head Of David play Newcastle (Wednesday), Glasgow (Thursday) and Edinburgh (Sunday)



THE HEADS go out

WEDNESDAY 29

BIRMINGHAM Goldwyns (021-643 5835) Fishbone
BIRMINGHAM Synatras The Raiders/Johnny Guitar
BRADFORD 1 In 12 (734160) Shrug/Headskaters
BRIGHTON Concorde Rory McLeod/Ian Kearey
BRISTOL Thekla (293301) The Albion Band B9
COVENTRY Alice's Restaurant (714910) Splash With Sonya/The Tendermen
CROYDON London Road Cartoon (01-688 4500) Last Orders
DERBY Dial (372374) The Rosehips/Born Blind/Box Them Dommies
DUNDEE Bar Chevrolet Birdland
DUNSTABLE Wheatheaf Full Moon
GUILDFORD Civic Hall (505050) Jim Jiminee/Handsome Bastards/Go Go Amigos
HUDDERSFIELD White Lion State Line
KINGSTON Grey Horse Red Ten
LANCASTER Brown Cow Russian For Money
LEEDS Duchess Of York (453929) HDQ/The Vernon Walters/Political Asylum
LONDON Brentford High Street Red Lion (01-560 6181) Freefall
LONDON Camden Lock Dingwalls (01-267 4967) Nikki Sudden And The New French Revolution/Stitch/The Contenders
LONDON Camden Parkway Dublin Castle (01-485 1773) Howlin' Wilf And The Vee Jays
LONDON Charing Cross Road Astoria (01-434 0403) Xenrix
LONDON Covent Garden Rock Garden (01-240 3961) Collection D'Arnell/Rumblefish
LONDON Douglas Way Albany Empire (01-691 8016) Friday Night Clive
LONDON Finsbury Park Sir George Robey (01-263 4581) The Prudes/Eastside Jimmy
LONDON Fulham Broadway Swan (01-385 1840) ID Crisis
LONDON Fulham Palace Road Greyhound (01-385 0526) Rose And Blue/Refuse To Bleed
LONDON Goslett Yard Borderline (01-497 2261) Wild Weekend/The Del Lords
LONDON Goswell Road Lady Owen Arms (01-278 5345) Decadent Few/Benjamin Lampshades/Watt Tyler
LONDON Greenwich Tunnel Club (01-858 0895) Ortopsy/Psych/Touch
LONDON Harlesden High Street Mean Fiddler (01-961 5490) MC Taffy T/Some Have Fins/New Fast Automatic Daffodils (Main)
LONDON Highbury Corner Town & Country Club 2 (01-700 5716) Mick Clarke Band
LONDON Islington Market Tavern 13 Frightened Girls/Simon Holliday
LONDON Islington Powerhaus Victims Of The Pestilence/Screaming Marionettes/Famous
LONDON Leicester Square Hippodrome (01-437 4311) Lisa Dominique
LONDON Mall ICA Theatre (01-930 3647) The Lodge/Charles Hayward
LONDON Margery Street New Merlin's Cave (01-837 2097) The Hippodrome
LONDON Marquee (01-437 6603) The Man From Delmonte/The Sandkings
LONDON Newington Green New Pegasus (01-226 5930) Snuff/The Senseless Things
LONDON Oval Cricketers (01-735 3059) Patric/The Playthings
LONDON Oxford Street 100 Club (01-636 0933) Monty Sunshine's Jazzband
LONDON Putney Half Moon (01-788 2387) The End/Catch
LONDON Stoke Newington La Prison (01-923 0775) Roland Lacey Quartet
LONDON Tufnell Park Boston Arms (01-272 3411) The Embrace/The Hiding Place/Play Dixie/The Prodigal Sons
LONDON Walthamstow Royal Standard (01-527 1966) Dirty Trixx/Drum
MACHEN Forge Dog Savage
MANCHESTER Band On The Wall (061-832 6625) Santiago Jiminez
MANCHESTER Peter Street Gallery (061-834 0474) Knowing Irene
NEWCASTLE Jewish Mother Punching Holes
NEWCASTLE Mayfair (323109) Roachford/The Four Of Us
NEWCASTLE Playhouse (091-232 7079) Loud Guitars
NEWCASTLE Riverside (091-261 4386) Head Of David/God/Godflesh
OXFORD Brewhouse First Light
OXFORD Jericho Tavern (54502) Crowman
PRESTON Raiders (53216) Jasmine Minks/Hellfire Sermons
RAINHAM Deri Club (74387) Skltzo/Innocence/Garibaldi
RAYLEIGH Pink Toothbrush (770003) Shot The Rapids
SHEFFIELD Take Two (444408) 12 Angry Men
STOKE Wheatheaf (415334) Too Many Hands
STOKE Zoo Club Crazy Pink Revolvers
TYNEMOUTH Red Umbrella Plaza Bats Swing/Yum Yum Bubblegum
WARRINGTON CJ's (35174) Mr Strettles Piano

THURSDAY 30

ABERDEEN Ritz Wolfbane
ALCHESTER Moathouse (762421) The Australians
ASLINGTON Bubbles After Midnight
BATH Moles (333423) John Etheridge
BELFAST Queen's Hall Europe/Dare
BIRMINGHAM Edwards No 8 (021-624 5835) Slow Burner
BIRMINGHAM Moseley Dance Centre Snuff/Mega City
FOUR/Anhrefn/The Senseless Things (Anti-Vivisection Benefit)
BRADFORD Circuit 22 Big Wide World/Umbrella Men/The Beyond
BRADFORD Frog And Toad The Macc Lads
BRISTOL Bierkeller Pendragon
BRISTOL Community Centre Youth Of Today
BRISTOL Thekla (293301) Cindy Stratton
CARDIFF Venue 1000 Violins
CROYDON London Road Cartoon (01-688 4500) Mr President
GLASGOW Barrowlands (041-552 4601) Roachford/The Four Of Us
GLASGOW Buck Head Of David/God/Godflesh
GLASGOW Rooftops Critterhill Varmints
HARLOW Launch Pad Red Ten/Just Dreamin
HARLOW Square (25594) Post Glasnost/Mike Kowalski/John The Swim
HULL Adelphi (48216) The Snapdragons
KINGS LANGLEY Rose And Crown (62462) AI Grey Trio
KINGSTON Dolphin Dr James' Allstars
LEICESTER De Montford Pub Speed Kings/The Raiders
LLANTWIT MAJOR St Donats Arts Centre The Tree Of Life Band
LONDON Brentford High Street Red Lion (01-560 6181) Outside Edge/Blue Murder
LONDON Camden Lock Dingwalls (01-267 4967) High On Hope
LONDON Camden Parkway Dublin Castle (01-485 1773) ID Crisis
LONDON Camden Royal College Street Falcon (01-485 3834) The Servants/The Girl With The Blue Guitar

LONDON Covent Garden Rock Garden (01-240 3961) Fire/Slam
Jam/Sweet Sounds Of Joy
LONDON Dean Street Gossips Gaz's Rockin' Blues (01-434 4480) Hotknives
LONDON Douglas Way Albany Empire (01-691 8016) 2 4 6 8 Is Your Husband Really Straight?
LONDON Euston Road Drummonds (01-387 4566) The Unbelievers/The President's Men
LONDON Finsbury Park Sir George Robey (01-263 4581) Mutoid Waste Company/Earthnicht/Savage Opera
LONDON Fulham Broadway Swan (01-385 1840) The Steve Whalley Band
LONDON Fulham Palace Road Greyhound (01-385 0526) Onion Head/O
LONDON Goslett Yard Borderline (01-497 2261) Cathal Coughlan And The Fatima Mansions/Havana
LONDON Goswell Road Lady Owen Arms (01-278 5345) Clique/The Aardvaaks
LONDON Green Lanes Finsbury Park Hotel (01-800 8304) 5.30
LONDON Greenwich Tunnel Club (01-858 0895) Czechs/Joe D's
Discreat/New Politicians
LONDON Hackney Mare Street Empire (01-985 2425) Black Heroes In The Hall Of Fame
LONDON Harlesden High Street Mean Fiddler (01-961 5490) Tackhead (Main)
LONDON Hendon Church Road LMS (01-203 2600) Feast Of Blaze/Open Mind
LONDON Highbury Corner Town & Country Club 2 (01-700 5716) The Jack Rubies
LONDON Highgate Hill Foundation For African Arts (01-263 8141) Juliza/Holi Holi
LONDON Islington Powerhaus Sally Timms/Attacco Decente/Company Of Cowards
LONDON Mall ICA Theatre (01-930 3647) Cassiber/Peter Blegvad
LONDON Margery Street New Merlin's Cave (01-837 2097) Rise/The Pleasure Thieves/Sunshed
LONDON Marquee (01-437 6603) The Might Be Giants/The Del Lords
LONDON Newington Green New Pegasus (01-226 5930) Charlie McCoy
LONDON Oval Cricketers (01-735 3059) Kimmie Rhodes/Wes McGhee
LONDON Oxford Street 100 Club (01-636 0933) Kenny Wheeler/Ian Carr/John Taylor/Phil Lee/Norma Winstone/John Marshall
LONDON Putney Half Moon (01-788 2387) Juice On The Loose
LONDON Shaftesbury Avenue Limelight Katydids
LONDON Tufnell Park Boston Arms (01-272 3411) The Zoo
LONDON Walthamstow Royal Standard (01-527 1966) The Groundhogs
LONDON Woolwich Tramshed (01-946 5041) This Obsession/The Main Event/Essential Red
MANCHESTER Band On The Wall (061-832 6625) The Tommy Flanagan Trio
MORCAMBE Garden Wrathchild
NEWCASTLE Broken Doll Crimson Mints
NEWCASTLE Playhouse (091-232 7079) Bushmen Don't Surf
SHEFFIELD Take Two (444408) The Uneven Planet/Danag
SOUTHAMPTON Joiner's Arms (225612) Rory McLeod
STOCKPORT Labour Club Townes Van Zandt
STOKE Wheatheaf (415334) Life After Work
TYNEMOUTH Red Umbrella Plaza Punching Holes/The Ark
WORTHING Assembly Halls The Fat Boys

FRIDAY 31

AYR Pavilion (265489) Wolfbane
BATH Moles (333423) Latin Quarter/Energy Orchard
BEDFORD Angel Thrilled Skinny
BRADFORD Circuit 22 The Presence/Changeling/Scripture
BRIGHTON Richmond (603974) Almost Charlotte/Loaded/4 Minute Warning
BRISTOL Thekla (293301) The Seers
CARDIFF Chapter Arts Centre (31194) The Third Uncles/The Sleep/Acquired Taste
CARDIFF New Bogey's (226168) Savage Heart
COLCHESTER Arts Centre (577301) The Hamsters
CROYDON London Road Cartoon (01-688 4500) Bad Influence
DARLINGTON Arts Centre (483271) Big Joe Duskin
DUBLIN Grattan The Danger/Craig Walker
DUDLEY JB's (53597) Last Gang
GLASTONBURY Assembly Rooms Bob
HARLOW Square (25594) The Claytown Troupe/3D Echo
LANGLEY MILL Midland Hotel Thin Not Fat
LLANTWIT MAJOR St Donats Arts Centre Igor Oistrakh/Natalia Zertsalova
LONDON Bethnal Green Stick Of Rock Slow Burner
LONDON Brentford High Street Red Lion (01-560 6181) Eric Bell And The Sunsets/Stoned
LONDON Brixton Canterbury Arms Eugene Chadbourne/Kray Cherubs
LONDON Camden Lock Dingwalls (01-267 4967) Wide
LONDON Camden Royal College Street Falcon (01-485 3834) The Sea Urchins/Onion Head
LONDON Covent Garden Rock Garden (01-240 3961) Q Lazzarus/Puck
LONDON Douglas Way Albany Empire (01-691 8016) 2 4 6 8 Is Your Husband Really Straight?
LONDON Finsbury Park Sir George Robey (01-263 4581) Blyth Power/Blip Blop Music/Tiller
LONDON Fulham Broadway Swan (01-385 1840) Ivors Jivers
LONDON Fulham Palace Road Greyhound (01-385 0526) The Boogie Brothers/Second Act
LONDON Goslett Yard Borderline (01-497 2261) Love Train
LONDON Green Lanes Finsbury Park Hotel (01-800 8304) The Blue Rhythm Methodists
LONDON Greenwich Tunnel Club (01-858 0895) Start/Telling Ohfra/Last Opera
LONDON Hackney Mare Street Empire (01-985 2425) Black Heroes In The Hall Of Fame
LONDON Harlesden Crown Red Ten
LONDON Harlesden High Street Mean Fiddler (01-961 5490) The American Music Club/Summerhill (Main) King Pleasure And The Biscuit Boys (Acoustic)
LONDON Hendon Church Road LMS (01-203 2600) Axegrinder/Obliteration
LONDON Islington Essex Road Old Queens Head ID Crisis
LONDON Islington Powerhaus John Martyn
LONDON Kentish Town Town And Country Club (01-284 0303) Sandie Shaw/The Darling Buds/The LA's (CND Benefit)
LONDON Leicester Square Hippodrome (01-437 4311) Freezing In Cannes
LONDON Malet Street School Of Oriental And African Studies Youth Of Today/Snuff/Jailcell Recipes
LONDON Mall ICA Theatre (01-930 3647) Annie Clark/Pointy Birds
LONDON Margery Street New Merlin's Cave (01-837 2097) Decadent Few/Benjamin Lampshade/Horsehead Nebula Rising

NIGHTSHIFT



LONDON Newington Green New Pegasus (01-226 5930) Los Pistoleros/Jack And The Bear
 LONDON Oval Cricketers (01-735 3059) Frank Sidebottom
 LONDON Oxford Street 100 Club (01-636 0933) Tommy Chase Band/Baz Fe Jazz/Paul Murphy
 LONDON Putney Half Moon (01-788 2387) Steve Marriott And The DTs
 LONDON Tottenham Court Road Dominion (01-580 8845) Boy George
 LONDON Walthamstow Royal Standard (01-527 1966) Elixir/Spoiler
 LONDON Wembley East Lane Flag Alice Maguire/Kick/Open Mind
 LONDON Wimbledon William Morris Club (01-946 5041) Full Moon
 LONDON Woolwich Tramshed (01-946 5041) Spizzivision
 MANCHESTER Anson Road International (061-224 5050) Mo Tucker/Half Japanese
 MANCHESTER Band On The Wall (061-832 6625) Bushmen Don't Surf
 MANCHESTER International II Roachford/The Four Of Us
 MANCHESTER Little Peter Street Boardwalk (061-228 3555) Red Moon Joe
 MELBOURN Rock Club Colonel Gomez And The Demons
 MILTON KEYNES Woughton Centre (660392) Dumpy's Rusty Nuts
 NEWCASTLE Playhouse (091-232 7079) After Midnight
 OXFORD Jericho Tavern (54502) Madamadam
 PERTH Country Hotel Townes Van Zandt
 PORTSMOUTH Hornpipe (817293) Inspiral Carpets/Mild Mannered Janitors
 PORTSMOUTH South Pier Parade Fishbone
 READING After Dark Club Otis Grand And The Dance Kings
 SANDCROFT Phoenix Dizzy Mama
 SHEFFIELD Locarno Wrathchild
 STOCKPORT Comstall George Landing Party
 STOKE Wheatsheaf (415334) Sensomelia
 STOURBRIDGE YWCA The Rain Devils
 WARRINGTON Legends (36658) Slab
 WESTWARD HO Anchor Jive Turkey
 WINDSOR Arts Centre (859336) The Morbific Seeds/Jane From Occupied Europe
 YEADON Images Little Eden

Lightning Call/Shoot/The Atomic Vicars/The Thunderboys/The Blufelds/The Desert Rats/The Blue Giants/Fruit Salad (Green Festival)
 LONDON Brentford High Street Red Lion (01-560 6181) Blues Busters
 LONDON Brentwood Essex Arms Pump Action
 LONDON Camden Lock Dingwalls (01-267 4967) Second Base
 LONDON Camden Royal College Street Falcon (01-485 3834) The Motorcycle Boy/The Pylons
 LONDON Covent Garden Rock Garden (01-240 3961) Jazz Revolution (Lunch) Marx Brothers/Bang Bang You're Dead (Evening)
 LONDON Deptford Kebab And Calculator Nobby Nausea And The Nowheres
 LONDON Douglas Way Albany Empire (01-691 8016) 2 4 6 B Is Your Husband Really Straight?
 LONDON Finsbury Park Sir George Robey (01-263 4581) Steve Marriott And The DTs/Blue Print
 LONDON Fulham Palace Road Greyhound (01-385 0526) The Mystery Girls/Pure Pressure
 LONDON Goslett Yard Borderline (01-497 2261) Charlie McCoy And His Band
 LONDON Goswell Road Lady Owen Arms (01-278 5345) Scat Opera/Shoot/Amazing Cattle/Fury Things
 LONDON Green Lanes Finsbury Park Hotel (01-800 8304) The Guvnors
 LONDON Greenwich Tunnel Club (01-858 0895) Valhala/Strikeforce/Overlords
 LONDON Hackney Mare Street Empire (01-985 2425) Black Heroes In The Hall Of Fame
 LONDON Hammersmith Odeon (01-748 4081) Europe/Dare
 LONDON Harlesden High Street Mean Fiddler (01-961 5490) John Martyn/Robert Perry (Main) Rory McLeod/Doctor Millar (Acoustic)
 LONDON Hendon Church Road LMS (01-203 2600) The Krewmen/Radiacs
 LONDON Hoxton Square Bass Clef (01-729 2476) Matola
 LONDON Islington Powerhaus Mo Tucker/Half Japanese/Eugene Chadbourne
 LONDON Kentish Town Assembly House (01-485 2031) Brian Cookman/Rob Mason
 LONDON Kentish Town Town And Country Club (01-284 0303) Junlor Walker And The All Stars/The Boogie Brothers
 LONDON Marquee (01-437 6603) Pendragon
 LONDON Putney Half Moon (01-788 2387) Balham Alligators
 LONDON Soho Street Alamo ID Crisis
 LONDON Theobald's Road Yorkshire Grey Brewery Steve Waller's Overload
 LONDON Walthamstow Royal Standard (01-527 1966) Wilko Johnson/Perfect Strangers
 LONDON Wembley East Lane Flag Paper Toys/La Maison Des Dieux/Vision
 MANCHESTER Apollo (061-273 3775) The Fat Boys
 MANCHESTER Band On The Wall (061-832 6625) Gags
 NEWCASTLE Playhouse (091-232 7079) Strangers Blunt End
 NEWPORT PAGNEL Electra The Fat Lady Sings
 NORTHAMPTON Arts Centre The Cholmondeleys
 NORTHAMPTON Black Lion (39472) Thrilled Skinny
 NORTHAMPTON Roadmenders The Planet Wilson
 NORWICH Arts Centre (660352) New Dawn/Denim And Lace
 PETERBOROUGH Peacock Crowmen
 PORTSMOUTH Pied Piper (293361) The Pied Piper
 READING Paradise Club (56847) The Heart Throbs
 SHERBORNE Warrington Hall Bob
 SPILSBY Theatre Big Joe Duskin
 STOKE Wheatsheaf (415334) Soul Agent
 SUNDERLAND Kazbah Punching Holes
 WALSALL Junction 10 (648100) Dawn After Dark/The Last Gang
 WIGAN Riverside Club The New Rollers

SATURDAY

1

BANBURY Blues Club Otis Grand And The Dance Kings
 BIRKENHEAD Stairway's Dizzy Mama
 BRADFORD Brewery Tap The Catch
 BRADFORD Circuit 22 Rebecca/The Diseased/Kappella
 BRISTOL La Cav St Christopher/The Haywains
 BROMLEY Bal Tabarin Ballroom (01-698 6507) Howlin' Wilf And The Vee Jays
 CAERPHILLY Pulsars Club Engine
 CARDIFF New Bogey's (226168) State Line
 CROYDON London Road Cartoon (01-688 4500) Basil Ballsup's Band
 DARLINGTON Arts Centre (483271) The Union/28 If
 DUBLIN Bad Bob's Townes Van Zandt
 DUDLEY JB's (53597) Lisa Dominique
 DUNMIRMLINE Sylvesters Slaughterhouse Cycles/ID Parade/Decomposed/Duer
 EDINBURGH Usher Hall (031-228 1155) Hue And Cry/Deacon Blue/The Silencers/The Critterhill Varmints/Archie Fisher (Acoustic Anti-Poll Tax)
 EDINBURGH Venue Wolfsbane
 HARLOW Square (25594) Amino And The Acids/Furious Babies
 HATFIELD Forum (71217) Rik Mayall
 HIGH WYCOMBE Morning Star The Riffs
 KINGS LANGLEY Rose And Crown (62462) Darktown Swing Quartet
 KINGSTON Grey Horse The Native Sons
 LIVERPOOL Planet X (051-236 1741) Youth Of Today
 LIVERPOOL Royal Court (051-709 4321) Roachford/The Four Of Us
 LONDON Bethnal Green Derbyshire Street Oxford House The

SUNDAY

2

AYR Pavilion (265489) Bradford/Blam Blam YC/Anhrefn

AMERICAN MUSOS in London

American Music Club

THE CONSIDERABLE anticipation surrounding American Music Club's first British show is based not merely on their outstanding two albums, 'Engine' and 'California', though such brilliance would normally suffice.

AMC have an *attitude*, one that can impinge upon their audience in an alarmingly direct fashion. Frontman Mark Eitzel once assaulted one hapless punter for clapping out of turn and is reputed to be no less hard on himself. Such rancorous goings on at an event as superficially trivial as a rock gig serve as the perfect counterpoint to Eitzel's intensely melancholic songs. Some who claim to know these things suggest an experience akin to Joy Division. **Should be a right hoot.**

American Music Club play London Harlesden Mean Fiddler (Friday)

VENUE VIEW

The Powerhaus
Islington Liverpool Road

SINCE THE folks from the Mean Fiddler outbid the North London Venereal Disease Clinic for the rights to put on weekly attractions at this ultimately low-key venue, The Powerhaus - Teutonic spelling an' all - is starting to grow fins and learn to swim for itself.

Formerly the Pied Bull, with all the avoidable bar-bands that title entails, it now boasts a deliciously roomy bar area, plus a warm 'underground' feeling, belying its street-level status. Bar prices are excellent, late licences not uncommon, access to any part of the city practically guaranteed. The only drawback is the half-mile trek to the bogs, for which you may require a passport. The Powerhaus might yet prove a rival to the Dingwalls monopoly of gettin' there bands thanks to its homeliness and the idea that the music matters.

A spectacularly diverse list of imminent bookings, which takes in Townes Van Zandt, Slab, Sally Timms, Mo Tucker and Henry Rollins in the space of ten days, bears out the promoters' desire to feature everything from "the best country & western to the cream of British speed-and-hardcore". Its 400 capacity and recently-improved PA make it a more than useful addition to the list, and with all sorts of ideas in the pipeline, including late, late bars and UB40 concessions it could be writing its own tributes by the summer.

NIGHTSHIFT

BIRMINGHAM Barrel Organ (021-622 1353) Slab
 BIRMINGHAM Edwards No 8 (021-624 5835) Tangle
 BIRMINGHAM NEC Europe/Dare
 BRADFORD Circuit 22 The Gospel/Spoilt Bratz/The Fear
 BRIGHTON Escape Club The Razorcuts/St Christopher
 CROYDON London Road Cartoon (01-688 4500) Sailin' Shoes
 (Lunchtime) Naked City (Evening)
 DUBLIN Bad Bob's Townes Van Zandt
 DUDLEY JB's (53597) Ice Cold In Alec's
 EDINBURGH Venue Head Of David
 FOLKESTONE Leas Cliffe Hall (53193) Wrathchild
 GLASGOW Rooftops Wolfsbane
 HARLOW Square (25594) Rockola Crazy/Neville The Sponge
 KINGS LANGLEY Rose And Crown (62462) Ken Keates Jazz Band
 LONDON Brentford High Street Red Lion (01-560 6181) Willy
 Finlayson And The Hurters (Lunch)
 LONDON Camden Lock Dingwalls (01-267 4967) Standing Up And
 Saying Something
 LONDON Covent Garden Rock Garden (01-240 3961) March 67/Al
 Garve/The Miracle Cure (Lunch) Persia/Animal Kissing/Kick '89
 (Evening)
 LONDON Douglas Way Albany Empire (01-691 8016) 2 4 6 8 Is Your
 Husband Really Straight?
 LONDON Finsbury Park Sir George Robey (01-263 4581) The Bomb
 Party/Beef/Bob Hope
 LONDON Goswell Road Lady Owen Arms (01-278 5345) King
 Buffalo/Sound As A Trout/Silent Night
 LONDON Hackney Mare Street Empire (01-985 2425) Black Heroes In
 The Hall Of Fame
 LONDON Harlesden High Street Mean Fiddler (01-961 5490) Gerry
 Sadowitz/The Sea Monster/Chris Lynham/Rob Newman
 LONDON Hoxton Square Bass Clef (01-729 2476) 606 Club Big Band
 (Lunch) Pete Thomas Quintet (Evening)
 LONDON Islington Powerhaus Mo Tucker/Half Japanese/Eugene
 Chadbourne

Green On Red

GREEN ON Red's Stonesian influences redeemed themselves with a crackling five-string vengeance on their recent album, 'Here Come The Snakes'. And, if the two lads at the helm can lay off the sauce while the support bands are doing their thang, the band could yet show themselves to be the midfield generals of the live scene, as opposed to their tiresome reputation as red-eyed somnambulists on a drawn-out death wish. One thing about Green On Red - you know at once if they're going to cut it. Just take a look at Dan Stuart. If he's pointing the right way, you're in for a treat.

Green On Red begin their tour at Cardiff (Tuesday)

SPECTRUM IS Green as long as the gills aren't for Chuck Prophet and Dan Stuart

LONDON Kentish Town Town And Country Club (01-284 0303) The
 Darling Buds/Misty In Roots (CND Benefit)
 LONDON Margery Street New Merlin's Cave The Mossbacks
 LONDON Marquee (01-437 6603) Crazy Pink Revolvers/Lightning
 Strike/Wurlitzer One
 LONDON Oval Cricketers (01-735 3059) Quasar
 LONDON Oxford Street 100 Club Otis Grand And The Dance Kings
 LONDON Putney Half Moon (01-788 2387) The New Dixie
 Syncopators (Lunch) Howlin' Wilf And The Vee Jays (Evening)
 NEWBRIDGE Memorial Hall Engine
 NEWCASTLE Broken Doll Mike Hall/Pauline Love (Lunch)
 NEWCASTLE Playhouse (091-232 7079) Kimmy Rhodes (Lunch) Roy
 Harper (Evening)
 PLYMOUTH Flirts (224630) Karma Sutra/Medical Melodies/Rhetoric
 POOLE Arts Centre (685222) Rik Mayall
 SHEFFIELD Leadmill (754500) Fishbone/Big Joe Duskin
 WAKEFIELD Henry Boones Little Eden
 WALSALL Junction 10 (648100) The DTs
 WIGAN Unity Club Youth Of Today

MONDAY

3

BATH Moles (333423) Club Sandino
 BIRMINGHAM Barrel Organ (021-622 1353) Mo Tucker/Eugene
 Chadbourne
 BRADFORD Circuit 22 Clear The Pier/Big Man Aviators/NPG
 CARDIFF Chapter Arts Centre (31194) Bob
 CROYDON London Road Cartoon (01-688 4500) Unfair Advantage
 CROYDON Ship Midnite Sun
 DUDLEY JB's (53597) Sister Love/Vagabond Fayre
 DUNSTABLE Wheatsheaf Craza
 EDINBURGH Venue Bradford/Blam Blam YC/Anhrefn
 HARLOW Square (25594) Night Train Express/Ltd Co
 LICHFIELD Moon Club Lovetrunk
 LIVERPOOL The State The LA's
 LONDON Camden Lock Dingwalls (01-267 4967) World Domination

Enterprises/King Of The Slums
 LONDON Covent Garden Rock Garden (01-240 3961) The
 Suspects/Blame It On Cain/Alternative Radio
 LONDON Dean Street Gossips Alice In Wonderland Thee Hypnotics
 LONDON Finsbury Park Sir George Robey (01-263 4581) Trash County
 Dominators/Angels In Aspice/The Cherubs/Majestic
 LONDON Fulham Palace Road Greyhound Objects Of Desire/Keen
 LONDON Goslett Yard Borderline (01-497 2261) Dawm Lantern
 LONDON Goswell Road Lady Owen Arms (01-278 5345) Lukas/The Big
 Blue/Fly Trap
 LONDON Harlesden High Street Mean Fiddler Wurlitzer One
 LONDON Islington Powerhaus Henry Rollins The Spoken Word
 Show/Little What
 LONDON Kentish Town Town And Country Club (01-284 0303)
 Roachford/The Four Of Us
 LONDON Marquee (01-437 6603) The Senators
 LONDON Putney Half Moon (01-788 2387) Phil Nice/John
 Maloney/Malcolm Hardee
 LONDON Theobald's Road Yorkshire Grey Brewery Gambler
 MANCHESTER Anson Road International (061-224 5050) Fishbone
 MANCHESTER Venue Romeo Suspect
 MANCHESTER Whitworth Street Hacienda (061-236 5051) Dub Sex
 MILTON KEYNES Rayzells Marshall Law/Lock Stock And Barrell
 NEWPORT PAGNEL Electra Inspiral Carpets
 NOTTINGHAM Old Vic Anna Palm
 ST ALBANS City Halls The Commodores
 SHEFFIELD Pheasant Kimmie Rhodes
 SOUTHEND Cliffs Pavilion (351135) Wrathchild
 WAKEFIELD Arts Centre The Cholmondeleys

TUESDAY

4

BATH Moles (333423) Birdland
 BRADFORD Circuit 22 Twice Around The Houses/The Stark/Four And A
 Half Miles
 BRIGHTON Richmond (603974) Children Of I/ Bucket Club International
 Sound System
 CARDIFF New Bogey's (226168) Jlnx
 CARDIFF Sam's Dog Savage
 CARDIFF Venue Green On Red
 CROYDON London Road Cartoon (01-688 4500) Take That
 DUDLEY JB's (53597) Head In The Heavens/Lawrence
 HARLOW Square (25594) Lee Collinson
 KINGS LANGLEY Rose And Crown (62462) Kenny Devern
 LEEDS Duchess Of York (453929) Thrilled Skinny
 LEEDS Warehouse (468287) The Man From Delmonte/Bridewell Taxis
 LONDON Camden Lock Dingwalls (01-267 4967) Miracle Legion
 LONDON Charing Cross Road Astoria (01-434 0403) The Glitter
 Band/The Rubettes/Les Gray's Mud
 LONDON Covent Garden Rock Garden Presence/After The Rain
 LONDON Finsbury Park Sir George Robey (01-263 4581) The
 Moment/The Smoking Mirror/John Williams/The War Party/Kissing
 Kowalski/Lipstick Killers/The Gift
 LONDON Fulham Palace Road Greyhound (01-385 0526) Tankard
 LONDON Goslett Yard Borderline Peter Panic/The Third Uncles
 LONDON Goswell Road Lady Owen Arms (01-278 5345) Didley
 Squat/Gypsy's Kiss/Hurt
 LONDON Greenwich Tunnel Club (01-858 0895) Facts
 Remain/TSV/Accuracy Junction/Open Mind
 LONDON Highbury Corner Town & Country Club 2 Hugo Largo
 LONDON Hoxton Square Bass Clef (01-729 2476) Carabali
 LONDON Islington Powerhaus Innocence/Potato Joe/One Fine Day
 LONDON Kentish Town Town And Country Club (01-284 0303)
 Roachford/The Four Of Us
 LONDON Marquee (01-437 6603) The LA's
 LONDON Mornington Crescent Camden Palace (01-387 0428) The
 Claytown Troupe
 LONDON Putney Half Moon (01-788 2387) Sox Feat/Gordon Hunt
 MANCHESTER Band On The Wall (061-832 6625) Kimmie Rhodes
 MANCHESTER Little Peter Street Boardwalk (061-228 3555) Inspiral
 Carpets
 MANCHESTER Whitworth Street Green Room (061-236 1677) Linda
 Smith/Hattie Hayridge/Henry Normal/John Thompson
 NEWCASTLE Playhouse Officer Dibble And The Top Cats
 NEWCASTLE Riverside (091-261 4386) Fishbone
 NEWPORT TJ's Bob
 NORWICH Arts Centre (660352) Red Is The Colour Of Night
 PERTH Riverside Bradford/Blam Blam YC/Anhrefn
 Stafford Gatehouse Theatre Rik Mayall
 WALSALL Junction 10 (648100) The Bible/Born Blind
 YORK Rip Club The Mekons

Nightshift is the most comprehensive guide to the UK gig circuit. If you want to advertise your gig send details to: **Sounds, Greater London House, Hampstead Road, London NW1 7QZ**, or telephone **01-387 6611**. Gig information should be provided at least two weeks prior to publication.

BOOKING

- **FAIRGROUND ATTRACTION:** Have switched their first four UK tour dates from the beginning of the tour to the end. This is due to the addition of further dates to their current US tour. The new dates are at Irvine Magnum Centre May 17, Aberdeen Capitol 18, Edinburgh Usher Hall 20 and Dundee Caird Hall 21. The other dates remain unchanged.
- **JEFF HEALEY:** Has added dates to his mid-April tour (12-19), and he plays his first gig outside of London.
- **THE WEDDING PRESENT:** Begin their tour on April 16 in Edinburgh, and end on April 30 in Manchester.
- **PIXIES:** Tour April 19 - May 10 to tie in with the release of their new album.
- **QUEENSRÛCHE:** Play a one off show April 27 at London Hammersmith Odeon.
- **POP WILL EAT ITSELF:** Having recently finished one British tour, the Poppies start another on April 29 which extends to May 13.
- **THE STRANGLERS:** Play their first live dates in over a year on June 10-12.



Metropolis Music Presents

MAMMOTH

IF ONLY

ASTORIA THEATRE
157 CHARING CROSS ROAD, LONDON W1

SUNDAY 30th APRIL
Tickets £5.50 advance Doors 7.30 pm
Venue 01-434 0403, Stargreen 734 8932.
Premier 240 0771, LTB 439 3371, Keith Prowse 741 8989, Rough Trade 229 8541, Rhythm 267 0123, Ticketmaster 379 4444

TUES 4th APRIL
TANKARD GODSPEED £4.00
BOMB DISNEYLAND
THE GREYHOUND
175 FULHAM PALACE ROAD, HAMMERSMITH - NR. TUBE HAMMERSMITH

BAL TABARIN

Saturday 1st April
HOWLIN WILF & THE VEE JAYS
+ Mick Kemp Blues Band Adm. £4.00

Saturday 8th April
WILKO JOHNSON + THE HAMPSTERS
+ The Big Rain Adm. £4.00
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the wolfgang press

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TOWN & COUNTRY
THURSDAY 4 MAY 1989

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EDITED BY SHAUN PHILLIPS

LIVES



MICHAEL GERALD: more than a maniacal bulldozer with a death wish

Liane Hentscher

BROTHER BEYOND
Hammersmith Odeon
FATHERS IN their family cars
ringed the Odeon like red
indians on stake-out duty.
While inside, their smart,
clean and made-up little
cherubs, screamed their
instincts out.

A packed house wanted
this with all their hearts. A
diagram of how life and love
could be. Pure, bouncing,
youthful fantasy with no
preservatives but shovelfuls
of additives.

A beautiful boy is the star,
with a voice more Dettol than
divine. He knows when to
skip across the stage, when
to sexily caress his trousers
and when to show us his
undulating buttocks.

Not as beautiful, the
guitarist tries to grab the
screams with frantic runs
from stage left to stage right
and by pretending to play
the keyboard lines on his
mysteriously inaudible guitar.
Even less beautiful is the

drummer. One suspects he
could go late night shopping
at Top Shop and the beat
would continue unhindered.
And the dumpy one is forced
to remain wedged behind his
keyboards. It's cruel to be
kind.

Meanwhile, the cynical old
session man is squeezed into
his Brother Beyond I-am-a-
with-it-young-buck-honest T-
shirt and plays all the difficult
bits.

But all this is unimportant.
BB are Bros, the Bay City
Rollers and The Partridge
Family. They are posters Blu-
tacked to the wall, photo-
love feature fodder,
wholesome cartoons
animated by high finance.
The interest comes from the
bank balance not the stage.

So don't worry, Dad. Your
offspring are safe. Shove
them in the back seat,
confiscate the promotional
whistle and remember, reality
arrives in a couple of years.

CARL JAMES

DMC DJ CHAMPIONSHIP

Royal Albert Hall

TEN YEARS ago an event on
this scale would have been
unthinkable.

The number of artists flown
in for awards, for the hell of
it, shows that the industry is
at last looking seriously at a
grass roots phenomenon
outside of the A&R man's
'band + gig = contract'
equation. We're talking
provincial DJs in unknown
clubs the whole world over,
taking other people's music
and slicing and dicing it
beyond recognition.

It's strictly a one man
show, unless you count a
second just to pass the
records between mixes.
Marked with sticky tape to
signal the breaks, grubby
with greasy fingerprints, each
12-inch is used, abused and
thrown in a pile.

It's a non-music with a non-
attitude to match. Try pulling

any 'theory' on the
homebodies in the Albert
stalls and all you'll get is a
blank stare.

Each DJ showcase is
punctuated by a PA or an
award of some kind, mixing
pop (Sheena Easton), cult
(Roxanne Shante) and the
plain weird: Austrian band
Edelweiss dress like yokels
and stomp through a dire
discofied version of Abba's
'SOS'. Yet, somehow, it all
makes perfect sense.

The UK's Cutmaster Swift
takes the title with a
physically vibrant set. Cash
Money, last year's winner and
one of the judges, presents
the award.

It's strange that Cash was
prevented from performing
this year (how are people
going to get better if the
competition isn't fierce?) but
this was a minor blot on the
DMC copybook. Punk-funk
for the Atom-age, the DJ's
time has come.

DAMON WISE

The day the music died...

KILLDOZER/GODFLESH

London School Of African And Oriental Studies
OVERDRIVEN, OVERAWED and overexposed. Godflesh
stifle the senses with bouts of excessive noise, one step
beyond the monosyllabic sadism of Big Black or Swans.

The Godflesh sound is impervious, impenetrable and
chronically painful. The combination of Justin Broadrick's
guitar thicket and screaming vocals, Christian Green's raw
bass and the sonic boom of the drum machine is rooted
firmly in the background noise of Albin's mob. Yet Godflesh
go further, tempering their distortion with the innocuous
textures of sporadic melody.

Godflesh have pruned music to its bare branches, creating
an introspective sound without a hint of compassion.

Compared to Brits Godflesh, Killdozer are the user
friendly end of the American noise hierarchy.

'The Puppy' gives it all away. A seething, lively
combustion of rebellious sound, its tempo and spartan
drumbeat recall The Birthday Party in full flight.

"I was born feet first and it shows in the way I think,"
crows singer Michael Gerald. Actually, it shows in the way
he sings too - a hoarse, gutter-slapping growl, reminiscent
of feeding a Neil Young single to a ravenous liquidiser.

Whereas Godflesh's Broadrick stalks the stage, scuttling
crab-like from side to side, Killdozer's Bill Hobson leans into
his amplifier, hunched up and head down, propped up solely
by the force of his guitar. He's like a pre-Neanderthal
Quasimodo, happily abusing modern technology. And his
grotesque translation of good ole rock 'n' roll into sadistic,
child-battering aural pornography is terrifying. 'New Pants
And Shirt' (last week's EP treat) is shattering; 'The Rub',
with its twisted stringpulling, is visceral slaughter.

Finally, there's beatmaster Dan Hobson, who looks like he
runs into barndoors for light entertainment. His restrained
pounding doesn't so much keep time as crush it completely.

Killdozer's harsh music is also strangely emotive, 'King Of
Sex' being exactly that. It sets them apart from the barrage
of hardcore and thrash that's currently razoring the ears,
while the encore of 'American Pie' proves that they have a
sense of humour too. Debased, derailed and delightful.

SAM KING

HEAD Charing Cross Road Marquee

HEAD LINGER far longer
than they need to prove their
point, namely we none of us
really want to have ID cards,
least of all to allow the simple
pleasure of attending football
matches.

Indeed, there was very
little mention made of
football ID cards at all.
Somebody claiming to be
Paul Gascoigne's brother
made some derisory hooting
noises but the symbolism was
lost on me.

Like the Cockney Rejects,
Head play to the terraces.
Each of their songs is a
roughly hewn version of
either 'Car's Outside' or 'Sin
Bin' and, like as not, has a
trumpeting "Na na na na na"
-style chorus to fill in the
gap after the second verse.

Even newer songs like
'Stalemate' get caught in this
offside trap, illustrating a
paucity of ideas thinly
disguised by overblown
displays of showmanship.
Bertie Beale, for example,
sports more frills than Adam
Ant ever did, and more than
enough metal plating
girding his waist to keep
Mike Tyson in fighting mood.

It's all to no avail. Head are
essentially pale old bores -
even their choice of cover,
Carly Simon's 'You're So
Vain', displays mediocrity -
playing the sort of stupefying,
mindless rock funk that can
earn one a residency at the
new T&C2.

SAM KING

DIESEL PARK WEST Leeds Duchess Of York

DIESEL PARK West's debut
album, 'Shakespeare
Alabama', may well be little
more than a competent effort
from a proficient band but
live they're quite the reverse.

Three guitarists work and
weave their sound in and
around each other; drums
and bass throb effectively
while a vocal lies somewhat
awkwardly between The
Byrds and Billy MacKenzie...
and yes, it is impressive.

Their two really classy
songs, the recent singles
'Like Princes Do' and 'All The
Myths On Sunday' were
happily inserted halfway
through the set within a
whisker of each other. A
refusal to save them for a
contrived encore exposed a
refreshing honesty.

DPW's success will be
determined where they are at
their most adept, on the live
circuit. Having served their
time in terms of patience,
practice and perseverance,
they deserve acclaim. It's
unlikely that they'll ever be
huge (REM and Violent
Femmes, both exponents of
fine guitar harmonies, would
provide testament to that),
but it wouldn't be for lack of
either ability or tenacity.

Perhaps they're the band
that will see the metaphorical
linking of arms between
unshaven grebos and wine
bar Traceys and Kevins. And
that, however improbable
and perverse, could only be a
good thing.

IAN CHEEK

LIVES



TIM BOOTH: a fine cut

Steve Double

It's different for domeheads

JAMES/INSPIRAL CARPETS

Tottenham Court Road Dominion

THE CANVAS behind Inspiral Carpets flashes up extremely '80s images – the Lady In The Radiator, *Sunday Sport*, cows – but the audience's allegations are of a "get back to the '60s" nature. 'Whiskey' does just that, and a strange version of the Stones' 'Gimme Shelter' fuses just about every conceivable influence. Decades are such transient things anyway.

James are a bit of a shock. For a start, Tim Booth no longer has any hair. This, in tandem with his floppy shirt/straitjacket, gives him the look of the domeheaded weirdo who gets hooked up to the mains in *One Flew Over The Cuckoo's Nest*.

"If you want old songs buy the albums," is his first directive. "This is a new band."

It sure is, with violinist Saul Davies making all the difference. The songs on the new live album, 'One Man Clapping', are transformed by catchy little curlicues of

slightly malevolent folk whimsy into songs from underneath floorboards. A new song called 'Look Strong' confounds the band's cosy image, 'Johnny Yen' and 'Undertaker' both carry knives, and 'Riders' is a blur.

Larry Gott, suddenly freed by the arrival of the violinist, who doubles on acoustic guitar, turns out to be an exhilarating slide guitar player on 'Whoops'. And when he and Booth convene for a moving 'Why So Close', he cuts such a carnivorous figure that his lead singer actually applauds him after the song's over.

"Baldie," shouts one 85 per cent short-hair.

"I may be bald," replies Booth, "but my hair will return. Your brain may not."

The encore is 'Stutter'. It is awash with Anglicisms – chirpy vocals, folky rhythms, Maypole structures – but pastoral and harmless it isn't. It's staggering.

The old James were pretty bloody incredible. The new one... well, they're hair-raising.

DAVID CAVANAGH

THE MONKEES

Harrogate International Centre

TIME WAS, so I'm told, when The Monkees were a young, vibrant, somewhat wacky four-piece.

If this performance was representative of what they are now, then they are an appreciably older, less-dynamic and somewhat embarrassing three-piece pastiche of their former selves, Mike Nesmith having had the considerable good sense to stay at home.

As for the others, Davy Jones is still an indeterminate little Englishman, Mickey Dolenz now has a face to match the lunar surface, and Peter Tork, for all his coolness, simply gets dragged down by those around him. To say they are marginally past their best is akin to saying Florence Nightingale was a bit of a good egg.

The show itself resembled one of those awful *Sunday Night At The Palladium* fiascos, awash with glitzy costumes, anaemic jokes and contrived mistakes.

'Last Train To Clarksville', sadly, was the singular pearl among collective swine and, even then, most of the credit must go to the very competent group of backing musicians who seemingly strained at the leash throughout.

After the coma-inducing anecdotes of support act Peter Sarstedt (yes, he is still alive), it had seemed as though anything would have been a relief. That is, until The Monkees arrived.

IAN CHEEK

SLAMMER

Charing Cross Road Marquee

COULD BRADFORD brickie bombers Slammer rock this metallic epicentre?

As forerunners of the T.H.R.A.S.H movement (The Hot Rockin' Albion Speed Hotspot) I was right behind them, keen to see them wipe the floor with the T.H.R.A.S.H scene (The High-velocity Ruling American Speed Hierarchy).

Signed to WEA for a 6(66) album deal, Slammer have the backing. But do these youthful, Yorkshiremen have the requisite unique features?

Well, the intro's sliver of acoustic guitar doesn't really help them in their attempt to quash the British M*t*I*c* tag. And, to these ears, Slammer's rigidly competent speed burr doesn't really represent a VFM departure from intense metal precedent. But these Northern nabobs (no offence, Ayatollah!) of noise do have a distinctive line in 'tween songs banter. Who needs Tom Araya's devilish grunts when you can have Paul Tunncliffe's no nonsense twang: "Oo wants vinegar on their metal, then, lads?" Let's see James Hetfield order ferret 'n' chips during a ten second guitar solo!

But, despite this axe-Lent accent activity, Slammer's speed forge remains in the formative stage, with the crunchy 'Born For War' providing the hacking highlight.

Ugly as hell, but stout of voice, Slammer need to dig a little deeper for their British roots and sharpen up their fair-to-middlin' stage presence. Then they really will be sound as a pound!

ROY WILKINSON

M WALKING ON THE WATER

Camden Dingwalls

HOT-FOOTING it over from Germany – and what with the state of the English Channel just now they probably did walk over – MWOTW use their limited knowledge of the Queen's English with admirable pertinence.

"Thank you! Buy our records!" burred Markus Jansen.

The assembled few decided to take a rain-check on that one but then M Walking On The Water (hopefully a name that lost much in translation) had just been upstaged by their own lightshow.

No need for metal-friendly pyrotechnical excess in this field, say Markus and his three chums, whose choice of a 'gaggle of nodding-duck light bulb devices was the perfect foil to their at times dangerously wacky folk-punk dilettantics. When viewed through the Dingwalls monitor system – not that I was anywhere near the bar, your honour – which blacked out the band and intensified the illumination, the experience bordered on the transcendental.

Shorn of their kooky accoutrements, M etc might well have floundered. Their eclectic instrumental scrabbling is impressive but less than compelling, and rarely do they gel. Given a student May ball audience for this jolly-jolly polka knees-up and the ever effervescent Markus would be grinning with good reason.

But then, they used to say that about The Pogues. Didn't they?

KEITH CAMERON

THE PRUDES

Goswell Road Lady Owen Arms

"SOMETHING TELLS me nothing's gonna happen tonight", croons Bradleigh Smith of The Prudes and he's not a million miles from the truth.

Bradleigh ("blame my parents") is a cool, laconically camp Chris Bailey-ringer whose South London musings on Smithsonian nerd culture go significantly further than the much-appreciated Kenneth Williams cover of their new single.

That song, 'Lighthouse Keeper's Daughter', was correctly diagnosed in last week's Singles column as a forgettable and anonymous song, but the impressive Anglo-Americanisms of its B-side, 'PS I'm Leaving', give a much more crucial insight into the workings of this fundamentally forward-looking group.

'Buddha In 501's' boasts more than a brattishly confident title, namely a sullen riff that can't be pinned down to anyone's satisfaction.

The Prudes confound us and themselves, firstly by virtue of Bradleigh's camp hands-thru-the-hair intros and Nick Rose's nonchalant guitar flourishes, and secondly every thing about them waxes exclusive. From the two namesakes on bass and drums, that anyone who isn't colourblind will immediately suss not to be brothers, to the impeccable education of their Stones-fused 'True Religion', the whole show defies the dreadful PA and betrays roots, class and, above all, smart-ass arrogance.

DAVID CAVANAGH

Whitey riot

Overfuzzed, oversexed and over here, the Sonic Youth/Mudhoney extravaganza brings superfuzz bigmuff, a silver rocket and Karen Carpenter to our daydream nation.

Words Sam King, photos Ed Sirrs



MELVYN (STAGE left) gets in on the action



MUDHONEY: KING Muff



GORDON'S ALIVE!

SONIC YOUTH/ MUDHONEY Kilburn National Ballroom

IT'S STEVE Albini, ex-head Rapeman, who claims that the way to heaven is a celestial distortion unit. Mudhoney are nowhere near as extravagant, seemingly content to remain earthbound with their combination of Superfuzz and Bigmuff boxes turned full up (to a rock steady eleven).

Mudhoney are this year's proud possessors of the Sonic Seal Of Approval, a badge of distinction with an illustrious past.

They begin well, with the distortion wracked 'Mud Slide', an instant intro that is swifter than a Ramones "One-two-three-four" before the onslaught of guitar overdrive. It's a "One way ride" with "nowhere to hide" as head superfuzz Mark Arm (long, blond teen idol) puts it.

This is no cosmic space centred thrashing however, it's a focused bomb blast the builds to an ungainly, but somehow necessary wah wah guitar solo, to which bassist Matt Lukin (curly brown Killdozer physique) thrashes.

Just one song in, it's clear that Mudhoney are the children of the last heavy metal age, The Nugent Kids who maintain an uneasy existence in the twilight zone of adolescent rock senility.

It's the second, untitled song that reveals their true nature. As the unflinching axis of Arm and Bigmuff Steve Turner (black hair, long and grubby) grinds

relentlessly on, Arm cries, "Here comes the sickness walking down my street". He's referring to Mudhoney, I suspect, as its plague of riffs descend over head like a landslide of sound.

'No One Has' follows, another one from the recent 'Superfuzz Bigmuff' LP.

As the strobes flash Mudhoney are united in their sonic wasteland, Arm declaring that there's "No way out". He may be right, but one thing is certain, there's no way back for Mudhoney, or indeed, us. Their fusion of guitar, bass, drums and distortion has reached fever pitch.

Mudhoney's only problem is a lack of variation; only 'If I Think' shows any kind of dimension. It's quiet compared to the rest of the set, until the "I close my eyes" chorus breaks out with the staccato guitar bursts.

It's the perfect example of Mudhoney's ideals — the mindless thrill of speed and volume, and a violent, abrasive sound, complemented by the band's explosive Black Sabbath retreats.

New songs like 'Burn It Clean', 'Sweet Young' and 'This Gift' lash out, Arm's voice approaching Killdozer's gravel quotient. But only 'Touch Me I'm Sick' transcends their rather inappropriate rock barriers. It's a Steppenwolf carpet ride, a paraphrase of The Stone Roses' 'I Wanna Be Adored' that reiterates Mudhoney's collective garbage fixation.

In the land of the idiot god Iggy, the Bigmuff man is king.

Sonic Youth, in contrast,

don't need to prove anything. With Melvyn Bragg safely stashed in their pockets they're established as the late '80s New York sensation, guitar pioneers to the gentry.

It's particularly ironic then that the band which has done so much to extricate the guitar from rock's grubby confines should slip so easily into its ancient embrace, turning the current American guitar wave into something resembling the dreaded progressive rock. Indeed, Thurston sports so many guitars that you're almost begging antiques buff Hugh Scully to come on and offer him a fiver for the lot.

They begin slowly, with the sly atmospheric of 'The Sprawl'. Kim's cries of "C'mon down the store" are less pleas than demands, while Thurston's hair has already started its idiosyncratic dance.

Tonight it's the 'Daydream Nation' set. 'Cross The Breeze' with its light, violent anger follows, then a full blown 'Teen Age Riot', a bloody, heaving mess that's dedicated to Fugazi frontman Ian MacKaye.

'Hey Joni' sees Lee finally released, facing Thurston's haircut as he rocks out for the first time. Suddenly, inexplicably, The Youth converge. And, as the sound tightens up even further, they become even louder and faster.

The dulcet, unexpected tones of The Carpenters are spliced between sonic mêlées, Karen's beguiling 'Yesterday Once More' lulling us into a false sense of security as Thurston and Lee change guitars.

Seconds later 'Candle' blows out as the music degenerates, congeals and fires up again.

By now it's obvious that far from anchoring them to rock's strictures, 'Daydream Nation' has allowed Sonic Youth to be even more exploratory. At times they even surpass their previous nadir, 'EVOL'.

'Kissability' sees Kim's voice going crazy. "Give me a kiss", she calls to the ghost of Steve Albini, as it crawls around desperately searching for underwear. 'Eric's Trip' has Lee screaming "It's clear enough", while Thurston crudely whiplashes his guitar with a gleaming hunk of metal.

Kim follows Thurston's example in the proceeding 'Trilogy', abusing her bass with a drumstick as Sonic Youth step into their most arty Braggian guise. It's outstanding. Eight minutes of screaming rock contortions.

Finally, 'Silver Rocket' demonstrates the awesome power of The Youth.

"In America we stagedive off the balconies," quips Thurston as the guitars focus and break down and Lee hurls himself into the crowd. Only Sonic Youth could bring it back together and still have time for the second verse.

Sonic Youth make you forget what other bands are like, recreating the rock myth in their own image with a flawless ease. The encore of 'Madonna, Sean And Me' for all its nostalgic brilliance is just so much gift wrapping. It's the preceding hour and a bit that's the real thing.

ALBUMS

RATINGS: ***** CLASSIC **** BUY *** BORROW ** HEAR * IGNORE

PREVIEW

A look forward to the expected vinyl highlights of April:



CRIME: STAGGERING

CRIME AND THE CITY SOLUTION
 'The Bride Ship'

(Mute)

THIS, CRIME's fourth LP and the follow up to last year's outstanding 'Shine', continues Bonney & Co's fixation with escape, the sea and personal odysseys. More ambitious and wide ranging than previous albums, 'The Bride Ship' takes Crime's rock backbeat into previously uncharted territories.

Here Crime's attempts to hold everything in check are realised with staggering intensity, only failing briefly in 'The Keepsake' as Hacke's guitar bursts beneath Bonney's impassioned pleading. Marvellous.

(RELEASE DATE: April 17)

(SK)

THE CULT

 'Sonic Temple'
 (Beggars Banquet)

THE LONG-awaited successor to 'Electric', the Rick Rubin-directed, sculpture-by-numbers of ROCK found guilty of alienating legions of Cultists weened on Ian Astbury's whimsical myth-mongering.

The 'Fire Woman' single suggests an attempt to reclaim the cramped crew who loved 'Love' but found 'Electric' a bit too shocking, while still wedded to the American highway legend.

Love them or not, The Cult make life anything but dull.

(RELEASE DATE: April 10)

(KC)



PIXIES: IN heaven everything looks better

PIXIES
 'Doolittle'

(4AD)

IT BODES well for any record with the task of following-up the classic 'Surfer Rosa' that the subtle nonconformity of 'Monkey Gone To Heaven' should be the advance taster.

Pixies' strength in depth has never been doubted but if this, their second full album, can maintain such power throughout, few superlatives will suffice.

And perhaps John Peel will be able to give his *Sounds Machine* EP version of 'Hey' a much needed rest.

(RELEASE DATE: April 17)

(KC)

THE TRIFFIDS

'The Black Swan'

(Island)

IT'S NOW officially out of order to address Triffids concerns as 'rock' concerns, although their last two albums ('In The Pines' and 'Calenture') contained the odd homage to Lou Reed.

'The Black Swan' will – and this is a simple fact – see the band soar to levels of appreciation previously enjoyed only by Tom Waits and Costello. Songwriting genius (the word used correctly for once) plays with instrumental inspiration so that even if it's hard to know who's in the band right now it's impossible to resist Jill Birt's 'Goodbye Little Boy'.

Book those five stars now.

(RELEASE DATE: April 10)

(DC)

SEX CLARK FIVE
 'Strum And Drum!'
 (Subway Organisation
 SUBORG 7)*****

FOUR ALABAMA boys with a Monkees fetish and a tambourine. Could be dodgy, but the name – a send-up of squeaky clean '60s combo, The Dave Clark Five – shows an encouraging flair for cheeky subversion.

'The Men Who Don't Know Ice' hurtles in on a chugging riff, instantly dispelling fear that Sex Clark Five are no hope neo-modsters.

Sure, the tambourine rattles like a good 'un, but by doing so it allows songs like 'While I'm Here' to shake and shimmy in a manner that recalls not only The Monkees' finest moments, but also The Rolling Stones, The Hollies, and (another fetish) The Beatles.

However, endless comparisons to other bands do Sex Clark Five an injustice. It's songs that count, and they've got plenty, like 'Valerie' – an affectionate reply to The Monkees' gem of the same name – 'She Collides With Me' (a tale of being in love and bemused) and 'Get Back Yoko', in which the boys give a discordant thumbs-down to the artistic pretensions of a certain ex-Beatles' widow.

With a guitar sound you could eat, and tunes you could take to the pictures, Sex Clark Five – all four of them – are to be warmly applauded.

MR SPENCER

VARIOUS ARTISTS

'Intifada'

(Konkurrel K 031/116)

****1/2

'INTIFADA' IS a concept album with a difference. Konkurrel, the leading Dutch punk/hardcore label, assembles seven indigenous bands' tributes to the Palestinian uprising. Funds generated will go to needy Palestine action groups.

An ambitious, instructive booklet is included which, discounting its inevitable bias, is reasonably illuminating. What isn't said, however, is that part of the antagonism towards Israel over the uprising results from Israel morally holding the West hostage for the Holocaust. Now a genuine reason presents itself to turn the tables, and anyone indisposed towards Israel can exploit the situation.

Musically, 'Intifada' is sometimes inspired. The Vernon Walters' scratchy punk is fresh, if predictable, but The Plot's title track and 'No' are highly unusual, unruly and energetic, incorporating sloganeering chants and deceptively arbitrary arrangements. Swampsurfers flail and menace, a hardcore Molotov cocktail to be reckoned with; Seein' Red bow in with four soundalike thrashes, their lyrics crushed and banded by the momentum.

De Kift sing in Dutch, the guttural phrasing scrambled over a loose, trebly backing. The Ex play orthodox, pungent punk per usual, dwelling in their intensity and peripheral chaos. 'Nightmare With Extended Neck', Trespassers W's lengthy, verbose closer, wears you down with its grim insistence, a quality common to all the acts here.

As an exercise in committed communication, 'Intifada' is singularly successful.

RALPH TRAITOR

Out of bounds



ALAN BROWN: the big leap

GREAT LEAP FORWARD
 'Don't Be Afraid Of Change'

(Communications Unique CU001)

WHEN THAT oblique, finely chiselled pop grenade Big Flame finally exploded into its three constituent egos a couple of years ago, there was a deafening silence.

Guitar smasher Greg O'Keefe spat out one single as Meatmouth before disappearing to sweet suburbia to lick his wounds; drummer Dil became an architect in San Francisco, while bassist and vocalist Alan Brown formed the Great Leap Forward, struggling through a couple of singles on the dying Ron Johnson label before going to ground to put together a classic album.

His return on his own label, Communications Unique, fulfils all the promise that the Doncaster lad had grasped at on the earlier singles.

Veering sharply towards a more dance orientated sound, Brown has utilised the studio to his own ends and put together a superbly crafted sonic wall of sound.

'Don't Be Afraid Of Change' is built around a chundering dancebeat that allows the scratchy post-Josef K guitars to claw their way into your skull.

A concise and clever use of samples peppers the assault, and is topped off with Alan's silky vocals. This is dance music with a soul and consciousness – the type that Win would sell their asses for.

The opening two tracks, 'Honours In Spades' and 'How To Be Successful In A World Of Failure', tackle the UK moral decline in a witty manner, and cry out for Top 40 housing. And it's presented in such a slick, non-chummy way that even the Radio 1 midgets won't have to run for cover when confronted by this pop monster.

A withered, workaholic slice of '80s arse-end pop, the Big Flame legacy is finally put to rest as one former *avant garde* noisesmith proves that the pop world is there for everybody. Even people with brains.

JOHN ROBB

EDITED BY ANN SCANLON

ALBUMS

NIKKI SUDDEN AND THE FRENCH REVOLUTION
'Groove'
 (Creation CRE 041/CD)

NIKKI SUDDEN's the kind of old trouser who sticks his still-smokin' cigarette down the neck of his guitar before he starts to play.

A devotee of The Rolling Stones, he's a living, loving cognoscente of all things raffish. When someone in a crowded room shouts out "Hey Keith!", Sudden instinctively turns around.

His ten year recording career with Swell Maps, Jacobites and sundry leather-licenses of a like-minded nature seemed to have hit quicksand with some pretty inconsequential 'blues' records, but 'Groove' gets him back to what he's best at.

A 13 track double 12-inch, it benefits from Sudden's and John A Rivers' nifty production, which gives great depth to the drums (Andy Bean) and puts the bass (Duncan Sibald) somewhere around carpet level.

Despite Sudden's perennially weedy voice, lisp 'n' all, quite a few of 'Groove's tracks point to impressively mean riffs, in particular the excellent 'Breaking Lines'.

'French Revolution Blues', which he co-wrote with Rowland S Howard, has some doleful slide guitar, and the title track, straight out of a Stones out-take, has all the sneaky tunings of the master Keep himself.

Sudden may not have found that magic chord yet – for all the glorious r'n'r-isms of the cover – but at least he's holding the guitar the right way round.

DAVID CAVANAGH

STRAY CATS
'Blast Off!'
 (EMI MTL 1040/CD) ***

THE DAY I persuaded my best mate to part with his copy of 'Runaway Boys' in return for an Ultravox single was sweet indeed. And when Slim Jim stood on his bass drum, beats in perfect synch with his quiff, *Top Of The Pops* was temporarily fun again.

So why this comeback, rehashing the rehash? Because... well, let 'Blast Off!'s song titles enlighten us: 'Rockabilly Rules OK', it's a 'Rockabilly World', 'Everybody Needs Rock 'N' Roll'. No amount of solo album dalliance and celebrity spousing can alter the fact that once a Stray Cat, always a bleedin' Stray Cat – they *wuz bawn to rawk 'n' role*.

Actually, this all seems fair enough because the old Cats never made their nostalgia sound dated (whither now The Shaking Pyramids or Matchbox?), and much of 'Blast Off' is healthily suffused with the bratty authenticity that made their debut a contemporary gem.

'Gene And Eddie' is a murderously catchy appropriation of G Vincent and E Cochran riffs and phrases, suggesting Brian Setzer has just enough empathy with his past to carry this off.

Of course, Dave Edmunds produces and 'Stray Cat Strut' reappears, thinly disguised as 'Nine Lives'. But the Cats still manage to recast history with more charm than most. Anyone want to swap their Matchbox back catalogue?

KEITH CAMERON

More songs about fear and loathing



KREATOR: A terminal pursuit of pleasure

KREATOR
'Extreme Aggression'
 (Noise NO129/CD) ***3/4

'SOME PAIN Will Last' which begins the second side of 'Extreme Aggression', is described by guitarist/vocalist Mille Petrozza as Kreator's first 'ballad'. Yet with fear and rage as its motivation and industrial speed metal as its construction, 'Some Pain' is hardly a ballad in the popular sense. It's merely as slow and melancholic a song as Kreator have recorded, and is indicative of the group's evolution away from the tight alleys of generic thrash.

This, Kreator's fourth LP, has the fury of its predecessors (the first two records, 'Endless Pain' and 'Pleasure To Kill', are ragged milestones of '80s metal) plus a growing sense of maturity and even subtlety. It has less haste and more dynamics.

Producer Randy Burns (famed for his co-production of Megadeth's greatest work, 'Peace Sells... But Who's

Buying?') has helped shape the most accessible Kreator record to date, cleaning their sound, but sharpening it too.

The album was recorded in Los Angeles, but if the guitars and rhythms are cut with more precision than in the band's wild early years, Mille's snarl-vocal retains Kreator's heavy German accent and unique identity.

'Extreme Aggression' is a howling, dextrous and intelligent contemporary metal album. Its songs are adept and powerful but not of the calibre of, for example, 'Master Of Puppets' or 'South Of Heaven'.

'Don't Trust' is a pointer to Kreator's emergent greatness, combining the album's grooviest riff with its biggest surprise; the song is given a radical twist when Mille quits barking and whispers one verse to unsettling effect.

Still among metal's most uncompromising acts, Kreator are learning to scramble the senses as well as simply battering them.

PAUL ELLIOTT

THE UNTOUCHABLES
'Agent 00 Soul'
 (Enigma ENV 524/CD)

THE UNTOUCHABLES – LA's Kid Creole And The Coconuts – return after a busy interlude which may have dimmed the memory of their two UK hits, 'I Spy (For The FBI)' and 'Free Yourself'. And 'Agent 00 Soul' sees the full-bodied band in complete control of their multi-faceted beat, whether expressed as ska, reggae, soul or rap.

The title track wastes no time in parading the UTs deft hybridising, combining Stax-style soul and thoroughly modern rap to carefree effect. From there in the UTs dish out one sound after another, cleaning up fast to make way for the next course.

'Let's Get Together' is infused with the energy of comfortable brassy funk, a cool scratch lurking in its underbelly; 'Stripped To The Bone' is smooth pop, arranged for maximum airplay; 'World Gone Crazy', a racy plea for brotherhood, is boosted by an R&B riff too universal to pinpoint.

'Under The Boardwalk', The Drifters classic, is pumped up by tight horns

and a broad ska inflection, underlining the UTs dedication to tasteful modernity.

As you leaf through the *Agent 00 Soul* comic that comes with your record, you realise that the UTs are primarily about fun, but their lyrics can stretch to the socio-political and their perfectionism is serious.

No heavy trips, just a long, luxurious ride.

RALPH TRAITOR

JASMINE MINKS
'Scratch The Surface'
 (Creation CRE 44/CD) *

THE YEARS pass by, times change, but some things – the moon, Willie Rushton, Ovaltine – never go away. The same applies to Jasmine Minks.

'Scratch The Surface', the band's fourth LP, barely rouses itself enough to tickle a guitar, warble a bored vocal or tap out a dull tune on an electric organ.

This is a dead record. It has ceased to be. Nowhere, with the exception of the unusually strident 'Lost And Living', is there any clue as to why the Minks bother making music when they could be asleep in bed. No life, no passion, no nothing.

Every so often, guitarist Ed De Vlam has a spasm of inspiration, lending sparkle to songs like 'Can You Hear Me?' (yes, more's the pity) and 'Misery' (how apt). But, with Jim Shepherd's thin voice at the helm, the music is mostly a soporific pop disaster.

A pity. Jasmine Minks write great lyrics – full of sharp social observations. The trouble is, the tunes remind you of one of those groups who go on *Opportunity Knocks*, chat about showbiz with Bob Monkhouse, and then lose.

Rock 'n' roll or trial by clapometer? It's make your mind up time.

MR SPENCER

VARIOUS ARTISTS
'A Full Head Of Steam'
 (Parlophone FHOS 1/CD) **

"TEN ARTISTS for only £1.99. How can you resist?" screeches the sleeve. Far be it from me to be insurrectional but, for all its dirt-cheap good cheer, this album lags behind even the unsavoury "free album with five Twix wrappers" campaign in terms of what it offers the listener.

The ten tracks chosen are a

fair measure of EMI/Parlophone's wild 'n' woolly roster, although it's the two Food bands who steal the show. Some of the acts featured are champion, some are dodgy and some are appalling. The thing is, if it's any good, you've probably got it already.

Marc Almond's 'These My Dreams' is a melodramatic swoon with two false endings, Diesel Park West's 'Out Of Nowhere' is a cracking excerpt from their 'Shakespeare Alabama' LP, and Crazyhead's 'In The Sun' is obviously a bit of a goer.

Of the reasonable fare, Goodbye Mr Mackenzie offer 'Candlestick Park', which sounds like 'Aladdin Sane' era Bowie meeting The Psychedelic Furs. Nothing wrong with that of course, unlike The Neighbourhood whose Climie Fisher aspirations are a real drag.

Zeke Manyika's 'Turn It Over' claims to "feel the music" when it really only fancies a bop down the disco and Bliss' blues efforts are riddled with overblown phraseology. New Model Army, after all this lot, sound like light relief. Care for a Twix?

DAVID CAVANAGH

THE WALTONES
'Deepest'
 (Medium Cool MC 18) **

THE WALTONES have an idea, and let's not knock them for it, that the guitar cannot knowingly be undersold in the rock sphere.

Theory-wise they measure up a treat. Sadly, in the execution they are utterly forgettable due partly to a lifeless setting for the songs, but in the main to the songs themselves.

The seriously goth sleeve and a preliminary tune that claims 'Everything's Just Fine' suggest that some sort of jangling grandeur is being strived for. Sorry to spoil the party but the song in question and its kin fall victim to all the wrong influences.

'I've Got Nothing' sounds like it could be a storm live with its vaguely sinister bass mould, but James Knox's voice just doesn't cut it, sounding like a poor Paul Heaton impression. And his lyrics, which include "I've always valued independence so to speak", aren't exactly an *aide de camp*.

There's some good stuff on the periphery – Clint Boon of Inspiral Carpets adds a nifty Vox Continental – but this is less a case of digging deep than scratching the surface.

DAVID CAVANAGH

DARK ANGEL
'Leave Scars'
 (Under One Flag FLAG 30) ***

QUICK CHANGE
'Circus Of Death'
 (Roadrunner RR 9503 1) **

SACRILEGE
'Turn Back Trilobite'
 (Under One Flag FLAG 29) **

MELIAH RAGE
'Kill To Survive'
 (Epic 463257 1) **

METAL CHURCH
'Blessing In Disguise'
 (Elektra 960 817-2/CD) **

BIG UGLY men who make fast ugly music, Dark Angel are the meanest noise in LA bar Slayer. Unlike the preceding 'Darkness Descends', 'Leave Scars' (Dark Angel's third LP) isn't wall-to-wall thrash. 'No One Answers' hinges on a spacey, staggered riff and 'Worms' slowly seethes.

'Cauterization' is a stunning thrash instrumental but Led Zeppelin's 'Immigrant Song' would have been better left untouched.

Illinois' Quick Change riff like bastards but singer Dwayne Whitehead's helium-assisted performance is a little too hysterical for all but family and close friends of the band.

Female vocals set Birmingham's Sacrilege apart, and their death knell metal is as thick and sludgy as St Vitus or even 'Black Sabbath'. The ponderous songs and quaint epic lyrics are free of cliché but 'Turn Back Trilobite' rarely sparks and ultimately flounders under its own bulk.

Meliah Rage are a fast and fairly flexible power metal quintet from Boston. 'Bates Motel' is the strongest cut, the rest of their debut is a furious but faceless assault.

Sadly, Metal Church are also suffering an identity crisis. Newcomers John Marshall (guitar) and Mike Howe (vocals) are merely journeymen. 'Blessing In Disguise' is pompous and squealing, but the band's overall power and lunacy have dwindled to almost nothing.

PAUL ELLIOTT

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Beware of the flowers (they're gonna get you)



WALKING: RIGHT back

WALKINGSEEDS 'Upwind Of Disaster, Downwind Of Atonement' (Glass GLALP 034/CD) ***3/4

IT MAY be a truism to observe how the American onslaught tends to submerge what home-grown quality might just possibly exist. But that doesn't make it any less, er, true. Liverpool's Walkingseeds, doubtless painfully aware of this, have acknowledged the prevailing wind direction and here is their solution: convince a prime US netherworld luminary to produce your second album, preferably in his mega-cool New York studio. When your choice is former Butthole Surfer Kramer at his Noise HQ the result is not merely celebrity-associated recognition but genuine creative betterment. The Seeds' ugly noise fetish has never needed encouragement but Kramer has apparently taught them that dissonance need not always require a force ten gale for propulsion. By separating and dislocating in the manner that makes his own Bongwater project such an erudite ramble through the debris of rock's past, Kramer has made more out of less, and consequently Walkingseeds are a far more compelling prospect.

While rifling the same psychedelic vaults as the likes of Loop and Spacemen 3, Walkingseeds set themselves apart by grasping the colossal humour in their source material. It's impossible to distil the entire Pebbles catalogue plus such gonoid behemoths as Iron Butterfly and Blue Oyster Cult (whose 'Transmaniacon MC' is a CD bonus) and not emerge without an affectionate smirk. Here, they veer from the singalong refrain of 'Imperious, Vain, Selfish And Wilful' to the phased rumble of 'Louie, Louie, Louie' - "Wo yeah, everything's not gonna be alright this morning" - that leaves the propriety of any future '60s spoofs in severe doubt. The curiously titled '28 IF' is effectively a post-hardcore Shadows Of Knight, and you can't help but feel that the Walkingseeds are what Julian Cope might have been had he totally gotten out of the wrong side of bed. Like him, they never really transcend their influences but they probably don't want to. The local park might be more Sefton than Paisley but the flowers still look pretty.

KEITH CAMERON

PINTO BENNETT AND THE FAMOUS MOTEL COWBOYS 'Pure Quill' (PT PTLP007) ****

A GREAT grizzly bear of a man, 25 years ago Pinto Bennett could have scored a healthy living in TV westerns chewing tobacco and demanding shots of red eye from quaking bartenders. No rehearsal necessary. Like many a good man before him he's tried his luck in Nashville only to return home when things didn't work out. Home, in his case, being just outside Boise, Idaho. It's kinda quiet there.

Somewhere along the line he's hitched his saddle sore songs to The Famous Motel Cowboys' exemplary rocking and the result on this, his third album, is some top of the range country music that cries out for a bigger audience. In fact, anyone who's ever tapped a toe to Gram Parsons or knows their way around 'Crystal Chandeliers' should embrace 'Pure Quill' with arms wide open. 'You Cared Enough To Lie' 'Stranger In The Mirror' and 'Livin' And Dyin' For Love' flow through their classically structured verses and

choruses with ridiculous ease. And if that isn't quite enough, then the twin guitaring of Sergio Webb and Rob Matson does rather more than just look after business. When called upon, they fizzle. New country it isn't: Pinto Bennett is too old, grey and round for that tag. But fine it unquestionably is.

PETER KANE

THELONIOUS MONSTER 'Stormy Weather' (Relativity 88561-1002-1) ****

THELONIOUS MONSTER, an LA quintet who've been pumping it up and out for some years, are virtual unknowns outside their native land. Which is a damn shame because, given their due attention, they'd be on everyone's lips not to mention hi-fi. 'Stormy Weather', their fourth album, is superior rockin' blues, and their most professional attempt yet. Monster's rep is built on irate club owners and leader Bob Forrest's drunken excesses, but it seems he's gone straight and dragged his playmates to redemption in the process.

'So What If I Did' epitomises what Monster effortlessly excel at: barefaced blues infused with a rock 'n' roll edge that comes close to prime Dylan or Led Zeppelin. Thelonious Monster make you feel things - their abandonment to each song spilling over into the receptive listener, friendly as a warm handshake. Forrest's lyrics reflect the pained insights of a man whose early years were confused to say the least; they're compassionate, bruised, real. Likewise, the guitars are choppy and emotional, with blues parts scattered in the wreckage.

There's humour, too, as 'Sammy Hagar Weekend' attests; Monster reject as many clichés as they keep, and they tend to keep only the most flattering. They don't mind paying a timely, honest compliment either, covering Tracy Chapman's 'For My Lover' with an admiring commitment. Thelonious Monster demand to be heard, but they'll never come begging for favours. And that's their beauty.

RALPH TRAITOR

BOILED IN LEAD 'From The Ladle To The Grave' (Cooking Vinyl COOK015/CD) ****1/2

BOILED IN LEAD hail from Minneapolis and exhibit a magpie's dizzying talent for swooping up anything that takes their fancy and carrying it off home. Not that they go pillaging in their own backyard since theirs is a delirious blend of everything from traditional Russian, Bulgarian and Turkish folk tunes, Irish reels, African rhythms and even The Hollies' 'Stop! Stop! Stop!'. It shouldn't work but it does, often gloriously so. This is mainly due to the punkish spirit that falls somewhere between the tongue in cheek reverence of 3 Mustaphas 3 and Camper Van Beethoven at full tilt. And when the call arises, they positively fizzle, as on the sad tale of 'Step It Out, Mary' where David Stens' fiddle leads a whirling dance of death. They're coming over here later this month and on this showing look a good bet for a fairly uninhibited evening out. Prepare to link arms and dance in circles.

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REVIEWED BY ANDY HURT

SINGLES

THE DJ FAST EDDIE 'Yo Yo Get Funky' (DJ International) This week's 'It Takes Two' replica is provided by DJ Fast Eddie. An accelerated "Who! Yeah!" backing groove makes for what the resident office Kid-On-The-Street swears is a better to dance to.

But to an old git like myself it lacks that vital spark of inventiveness. Passable.

RUBY BLUE 'Stand Together' (Red Flame) How sweeee! That nice young actress Rebecca Pidgeon ("woman of the '90s", etc) has a band. How indulgent!

But there's a snag. Whereas an all-being Everyman such as Richard Jobson (singer, poet, model, aesthete) is essentially a silly hairstyle, Rebecca Pidgeon is *the business*. Here a superb singing voice is allied to a potent, contemporary folkie backing - 10,000 Maniacs with the added ingredient of testes. A folk piranha.

THE OYSTER BAND 'The Lost And Found' (Cooking Vinyl) Folk is enjoying a resurgence of interest, coinciding rather snugly with the rise of the yuppie.

It still remains a love-it-or-hate-it genre, though, which is a pity for The Oyster Band. The Bon Jovi of folk, they popularise, melo-dise and deserve to cross over.

This is thoroughly contemporary, a sensitive, attractive ballad, but the 'trad arr' folkie inflection of John Jones' voice will put off the plebs. Shame.

FRAZIER CHORUS 'Typical!' (Virgin) The yuppie influence has not only had an effect on folk, it's seeping into mainstream pop.

Frazier Chorus are about as New Age Pop as you could possibly get. A Frazier Chorus gig would necessitate the installation of 500 sofas in the venue to set the tone.

'Classy' woodwind bits 'n' bobs pootle away while the 'singer' breathes his sub-Pet Shoppies way through a viciously pleasant 'tune'. Basically, it's the same song as last time, but with a different title.

Some records you party to, some you snog to: 'Dream Kitchen' said it all - music to make vol-au-vents to.

TONI CHILDS 'Don't Walk Away (Remix)' (A&M) The cutting edge of New Age Pop. But as all New Age popsters (can I build a cheap reputation very cheaply and call them Nappies?) love baa lambs and moo-cows, the cutting edge is made of animal-friendly cardboard.

Toni Childs has a big, sturdy, robust voice and writes compelling, pristine songs - even if the live act is as rivetting a proposition as the Simod Cup.

'Don't Walk Away' is one of the best tracks from an altogether agreeable album. If Sam Brown can do it, so can Toni.

MARK ROGERS 'Let's Get Together (Create)' (Warriors Dance) THE BLOW MONKEYS 'This Is Your Life' (RCA) Two half-breed, half soul, half pop, half-assed upbeat numbers symptomatic of the worst lack of excesses of '80s

melting pot fodder.

Of the two, Mark Rogers is the (marginally) more palatable. As Hollywood Beyond, Rogers became a victim of WEA's inconstancy. That said, 'Let's Get Together' hardly bodes well for the future, as insipid as the wretchedly yuppie Womack clan.

The Blow Monkeys single is as memorable as *Laura And Disorder*. A total non-event.

KIRSTY MacCOLL 'Free World' (Virgin) INXS 'Mystify' (Mercury) Hubby Steve Lillywhite obliges at the controls for a song which commences with gusto with a capital GUST, but somehow manages to get lost in the vicinity of the chorus. A nifty album track, should one materialise.

If an unsigned band strolled into Phonogram A&R with 'Mystify' as their potential single, they'd be laughed out of the office. 'Kick' is a great album, but whoever insisted on putting this album track of album tracks out as a single is either very cynical or needs his/her head examined. We can wait till the new album.

GAIL ANN DORSEY 'Just Another Dream' (WEA) Despite the 'ardasnails defiant pose and haircut, Gail Ann is really as threatening as Habitat upholstery.

Dorsey writes and performs sleek muso pop, of which this is a perfect example. You can't fault it. It's wholesome, fleetingly tasty, and it's probably good for you. It's muesli!

THEN JERICO 'What Does It Take?' (London) Then Jerico have had their odd moments, but this is a very even moment.

The cover photo sells us five mean dudes in leathers, but we all know they're just lambs in hamsters' clothing. Mark's a nice boy, this is a nice record, and worse things have happened to the charts. But then Val Doonican had half a dozen Top Ten hits.

THEY MIGHT BE GIANTS 'Ana Ng' (One Little Indian) All very nice, but is this really necessary? They Might Be Giants need singles the way red deer need crossbows. What does it prove?

Sure, 'Ana Ng' is a neat song, just as you'd expect from these two nice American boys.

SWING OUT SISTER 'You On My Mind' (Fontana) SOS must be pop ecologists, as everything about this record is recycled.

The song is a blatant rip-off of the late '60s Radio 2 anthem, all trumpets and orchestra; the lass with the big feet does her best Sandie Shaw impersonation, while the marketing man's revamping of the Fontana label pays homage to Dusty's discs on the original Fontana of the (yep) '60s.

The shame is that, despite being a transparent fake, 'You On My Mind' pisses over most contemporary radio hits. Annoyingly likeable.

THE REGGAE PHILHARMONIC ORCHESTRA 'Love And Hate' (Mango)

ASWAD 'Beauty's Only Skin Deep' (Mango) TRPO in not-one-off-novelty-hit scandal! For a follow-up to the cheesy-but-tasty 'Minnie The Moocher', Mykaell (yeah, and my name's Andhii) Riley has dropped the reggae element and gone all tasteful with a coffee table smoocher.

An exceedingly attractive ballad, oodles of class, a sumptuous yet not overblown arrangement, a composition of real merit. Unlike Aswad.

'Beauty's Only Skin Deep' is total bollocks. A shallow Temptations cover which should test these boys' collective conscience to the limit. Candy box pop. Bollocks!

PAT & MICK 'I Haven't Stopped Dancing Yet' (PWL) SIMPLY RED 'If You Don't Know Me By Now' (Elektra) Mick Hucknall hates London, and if Pat and Mick were a cross section of Londoners, who could blame him.

'Mick' is the chappie from *Night Network* ("Wire - that's a new name to me"/ "Patsy Cline? We've got a live session from her on next week's show") who would win the Twat Of The Universe award hands down were it not for the presence of Clare Grogan. Gawd knows who Pat is, but he makes Mick look like Einstein.

Their 'rendition' of the Gonzalez hit is a 'charity' record for Help A London Child. If I were a kid, this would be as helpful as a coma.

Meanwhile, Charlie Drake impersonator Hucknall burps out a slavish reproduction of the Gamble/Huff Bluenotes standard, confirming his status as the Jim Diamond of the late '80s. Foul, odious white soul.



Pop music would be a lot better off if we packed Mick, Pat & Mick off to the Faroe Islands with a leaky crate of anthrax.

THE SEERS 'Sun Is In The Sky' (Hedd) The cider-drinkers' Tardis lands in Carnaby Street, 1968. Result? A groovy sitar/guitar,

backwards guitar psychopunkadela furore. A pleasurable bagatelle.

TANKARD 'Alien' (Noise International) I was initially impressed by the manic speed and demonic vocals of Tankard. Then I discovered it actually plays at 33, at which speed they sound disappointingly of this earth.

But any band with a song called '666 Packs' can't be all bad.

DE LA SOUL 'Me Myself And I' (Big Life) Really deserves to be a single of the week, but I've run out of space. The A-side is an extract from the phenomenal '3 Feet High And Rising' album, and is best heard in that context.

The B-side is basically the De La Soul manifesto set to a musical background. The trio explain their aversion to gold chains and material things to a youngster who introduces himself as Jeff. "OK, where's the BMW?" enquires Jeff. Yeah, fine, just fine.

SINGLE OF THE WEEK X

STEADY B 'Serious (Ceereus BDP Remix)' (Jive) Blastmaster KRS-1 introduces himself as the perpetrator of this seriously 'Ceereus' remix.

Hilarious and highly effective splicing of some Cotton Club syncopated jazz impresses the stamp of individuality on this disc, while the disruption of pace and employment of wildly disparate riffs alleviates repetition. The inclusion of a passage from Doctor John's 'Right Place, Wrong Time' earns useful brownie points.

With the remix pyrotechnics whizzing about, it's easy to overlook the contribution of the designated artiste, Steady B, but the chap manages to hang on in there.

Respectable rap with a shot of brilliance.

SINGLE OF THE WEEK Y

ROB BASE & DJ E-Z ROCK 'It Takes Two' (Citybeat) Dance music. Love it or hate it, you cannot fail to be aware that a bewilderingly large number of records of late are very thinly-disguised variations on two beats. The lesser beat - let's call it Beat B - is the 'Paid In Full' rhythm, currently occupying the Top 20 with Soul II Soul and the basis for the entire career of Milli Vanilli.

Even more all-pervading, however, is that pain-in-the-ass "Who! Yeah!" track, most recently assisted into the charts by Tyree and the inoffensive 'Turn Up The Bass'.

The record that set this shameful state of affairs into full effect was 'It Takes Two', re-released with the intention of turning influence into hard cash. Messrs Base and Rock may or may not have been the first to use the "Who! Yeah!" track, and I sure ain't hip enough to know where it came from in the first place, but I'd like to think I know an absolute classic dance track when I hear one.

THE JUNGLE BROTHERS 'Black Is Black' (Gee Street) De La Soul's soul brothers The Jungle Brothers deliver their state of the nation address. A decent rap and backing track, but it hasn't really come a long way from 'The Message'. Respectable, but ultimately uninspiring.

DAVID McCOMB AND ADAM PETERS 'I Don't Need You' (Island) David and Adam look and sound like punk prats Tik & Tok ten years on. The single has a music box chime instrumentation and a crap vocal.

Novelty act, novelty record. Another one for the bollocks bin.

DAVID CROSBY 'Lady Of The Harbor' (A&M) The moustache from hell demonstrates his musical rehabilitation with a jolly Chris De Burgh-ish tune with a let's-put-the-world-to-rights message. Massively tolerable.

SINGLE OF THE WEEK Z

THE PURSUIT OF HAPPINESS 'I'm An Adult Now' (Chrysalis) The bold type credit 'Produced, mixed and engineered by Todd Rundgren' hints at some strategically underplayed involvement by a fully paid-up cult artiste. Any guesses?

Evidently these Canadians model themselves on The Runt, right down to the appalling, lank hairstyle. Whatever, this is one helluva fine white trash rock and roll record. An admirably restrained production and a lip-curling vocal delivery affording extra weight to a line like "I don't write songs about girls any more/I have to write songs about women".

The Rundgren touch is most evident in the chorus, high-pitched "ooh-wooh" backing vocals adding sugar to the bitchin' spice. This is how Iggy should be sounding right now, rebel rock with pumping monotone bass, chugging guitar, haywire solos and head-against-the-wall lyrics: "I can't take any more illicit drugs/I can't afford any illicit joy/I'd sure look like a fool dead in a ditch somewhere with a mind full of chemicals like some cheese-eating high school boy/Cos I'm an adult now".

Too mean, nasty, dirty and downright unpleasant for daytime, too good for Peel, this record will never be played on Radio 1. Any better possible recommendation?

MEAN, NASTY and downright unpleasant

LISTINGS

MUSIC VIDEO

A buyers' guide to recent releases

BIG COUNTRY: 'Peace In Our Time' (Channel 5)

East meets West in Moscow's Palace Of Sports as Big Country take advantage of *perestroika* and rock it up with their Russian comrades.

KID CREOLE AND THE COCONUTS: 'Live In Concert At The Ritz, New York' (Island)

"August Darnell had his moment, but this wasn't it. It's merely a later attempt to grab back the moment with a 'rap musical' that would have been ahead of its time if August had hung onto his street manners. . . It's slick and cool but mainly workmanlike." (Hugh Fielder)

DEPECHE MODE: '101' (Virgin)

DM's 101st gig filmed Stateside by renowned rockumentarist DA Pennebaker. "'101' serves as a fascinating litmus of what motivates the affluent youth of today's America. As for Depeche Mode - the prime motivators in this case - it's rather less illuminating. . ." (Keith Cameron)

ERASURE: 'Live At The Seaside' (Virgin)

Bell and Clarke live in concert in Brighton.

KING SUNNY ADE AND HIS AFRICAN BEATS: 'Live At Montreux' (Island)

Filed in '83 at the Montreux Jazz Festival. "Don't expect the choreographed theatrics, the front man's patter, the dynamic ebb and flow of a European rock show. King Sunny Ade and his African Beats deal in great slabs of polyrhythmic sound, homogenous and hypnotic." (Clare O'Brien)

MADONNA: 'Ciao Italia' (WEA)

The Material Girl lives in Turin at the end of '87's 'Who's That Girl?' world tour. All the hits and more.

ROY ORBISON AND FRIENDS: 'A Black And White Night' (Virgin)

Tribute to the late Big O and thankfully not



THAT PETROL EMOTION

a posthumous one at that - Tom Waits, Bruce Springsteen, T-Bone Burnett and Elvis Costello are up there *with* him, hammering out Orbison classics as they were meant to be hammered. Hardly nostalgic and a fine reminder of a man on the cusp of a new career.

PET SHOP BOYS: 'Showbusiness' (PML)

Thirty minutes of Pet Shop promos: 'Rent', 'Heart', 'Always On My Mind', 'What Have I Done To Deserve This', 'Domino Dancing' and 'It's A Sin'.

THAT PETROL EMOTION: 'Seen And Unseen' (Virgin)

Filed live at London's Town And Country Club. "'Seen And Unseen' might not be essential viewing but, drawing mainly from 'Babble' and 'End Of The Millennium Psychosis Blues', it captures the sheer diversity of one of our best live bands doing what they do best." (Ron Rom)

TOM WAITS: 'Big Time' (Island)

Ambitious mix of concert and promo footage tends to fall between the Gravel-Voiced One's artistic stools. Slightly bizarre, 'Big Time' doesn't really succeed on either level, although anything Waits puts his name to is bound to be worth a look.

RUSH: 'A Show Of Hands' (Polygram)

Canadian rockers caught live last year at Birmingham's NEC. "The group usually react badly to being filmed. . . but old phobias were overcome and the pomp-rockin' trio played like pony-tailed gods." (Mr Spencer)

SAXON: 'The Power And The Glory' (PML)

Compilation of the band's promos since 1983. "Quality hard rock played by men with long hair." (Mr Spencer)

SCORPIONS: 'To Russia With Love And Other Savage Amusements' (PML)

To Leningrad, actually. Live footage, also

. . . two previously taboo promo videos (soft porn for spotty headbangers) plus film of the band chatting to blank-looking Russians about everything from Scorpions to . . . Scorpions!" (Mr Spencer)

BRUCE SPRINGSTEEN: 'Video Anthology 1978-88' (CMV)

Includes live acoustic version of 'Fire', 'Rosalita', 'The River', 'Atlantic City', 'Born In The USA', 'Dancing In The Dark', 'I'm On Fire', 'Glory Days' and 'Brilliant Disguise'. "At under £13 for 18 tracks (100 minutes), this is a pretty solid summation of Bruce's flirtations with video." (JJ Green)

PRINCE: 'Sign 'O' The Times' (Palace)

Breathtaking Prince concert proves that there *is* life after The Revolution. Sheena Easton joins him for a rollicking 'You Got The Look' and Cat does whatever she pleases. 'Sign 'O' The Times' suggests that the rock movie is far from redundant.

PSYCHEDELIC FURS: 'All Of This And Nothing' (CMV)

Furs' 'Greatest Hits' package spanning most of their career. "Hardly stunning interpretations but, like the songs, the videos benefit from their ramshackle productions - somehow the splendour intensifies. . ." (Mr Spencer)

U2: 'Rattle And Hum' (CIC)

Video release for U2 concert movie featuring nine extra cuts not featured on the album of the same name, including 'In God's Country' and a vitriolic 'Sunday Bloody Sunday' filmed hours after the Enniskillen tragedy.

U2: 'The Unforgettable Fire' (Island)

The making of the album of the same name filmed around Slane Castle, interspersed with interview footage and videos, including two versions of 'Pride'.

ZODIAC MINDWARP: 'Sleazegrinder' (Channel 5)

Assemblage of Mindwarping videos including 'Prime Mover', 'Planet Girl', 'High Priestess Of Love' and the oh-so-funny pseudo-rape hi-jinks of the censored 'Backseat Education'. Slam Thunderbolt appears between clips dressed as Christ. . .

FILMS ON TV

WEDNESDAY MARCH 29

SWISS MISS (1938): 11am, BBC2
KIDNAPPED (1938): 10.30am, C4
DOWN ARGENTINE WAY (1940): 2pm, C4

THURSDAY MARCH 30

A CHUMP AT OXFORD (1939): 11am, BBC2
Laurel and Hardy chestnut.
THE CHAMP (1979): 6pm, BBC2
Jon Voight as alcoholic boxer shaping up to reclaim custody of his son in Zeffirelli's tear-jerker. Faye Dunaway plays his estranged wife and Ricky Schroder is the kid who makes you wonder why Voight wants him. . .
A KID FOR TWO FARTHINGS (1955): 10.30am, C4
UNION STATION (1950): 5pm, C4
THE NATURE OF THE BEAST (1987): 9.30pm, C4
Unusual drama of North Lancashire mill town threatened by mass unemployment and a mysterious beast on the moors.

FRIDAY MARCH 31

MOVIE MOVIE (1978): 1.50pm, BBC1
Spoof of '30s-style Nickelodeon roadshow comprising boxing melodrama and Busby Berkeley pastiche. George C Scott stars in both segments.
EDUCATING RITA (1983): 9.30pm, BBC1
Pupil and teacher find their paths crossing when Rita (Julie Walters), an aspirant working class girl seeking to better herself with the Open University, meets Dr Frank Bryant (Michael Caine), her alcoholic tutor on the downstroke. Witty but depressing.
WAY OUT WEST (1937): 11am, BBC2
More Laurel and Hardy. This is the one with 'Trail Of The Lonesome Pine' in it, for those who need to know that kind of thing.
THE GEISHA BOY (1958): 6pm, BBC2
Season of films starring Pee-Wee prototype Jerry Lewis kicks off with tale of crap magician Gilbert Wooley posted in Japan to entertain the troops. Director Frank Tashlin



HOFFMAN AND Voight

animates this one-man danger zone with his customary genius.

MIDNIGHT COWBOY (1969): 11.20pm, BBC2
John Schlesinger's legendary drama finds Jon Voight (again) as a hustler cast adrift in downtown Manhattan. Dustin Hoffman co-stars as seedy conman Ratso Rizzo who guides him through the twilight world of drugs and prostitution. Warhol's Factory crowd figure briefly in a night club scene.
NONE SHALL ESCAPE (1944): 10.30am, C4
VIVA ZAPATA! (1952): 11.20pm, C4
The mighty Marlon Brando stars in Elia Kazan's epic tale of Mexican revolutionary Emiliano Zapata. Pre-dating Brando's girth-expansion and his subsequent drift into maverick lunacy, *Viva Zapata!* captures the young buck in his smouldering prime. Proof that you can't duplicate an original.

SATURDAY APRIL 1

SUGARLAND EXPRESS (1974): 10.45pm, BBC1
Steven Spielberg's first movie stars Goldie Hawn and Ben Johnson as a fugitive couple who refuse to hand over their child to the authorities.
I'LL BE YOUR SWEETHEART (1947): 3.25pm, BBC2

HOLLYWOOD HOTEL (1937): 5.05pm, BBC2
Lively Busby Berkeley caper finds Dick Powell winning a talent contest with the requisite screwy consequences.

TANGO BAR (1988): 9.55pm, BBC2
THE AMAZING MRS HOLLIDAY (1943): 10.35am, C4

THREE COMRADES (1938): 12.55pm, C4
SARRAOUNIA (1986): 9pm, C4
Based on real events in central Africa in the late 1890s, the film tells of the African warrior-sorcerer Queen of the title, involved in combat both with the invading French army and with neighbourhood tribes who consider her a witch.
THE PALM BEACH STORY (1942): 12.20am, C4

SUNDAY APRIL 2

HELLFIGHTERS (1969): 3pm, BBC1
John Wayne in fire-fighting mode.
THE GHOST AND MRS MUIR (1947): 2pm, C4
Deceased sea captain (Rex Harrison) woos lonely widow some years after his untimely demise with the usual gentle comedy that kind of thing seems to entail.
THE WORLD ACCORDING TO GARP (1982): 10.15pm, C4
Robin Williams stars in this uneven adaptation of John Irving's novel. Fun at times but the whole thing is something of a forced laugh.

MONDAY APRIL 3

TIME MASTERS (1979): 11am, BBC2
MOUNTAIN MEN (1980): 5pm, BBC2
ONE SHOE MAKES IT MURDER (1980): 9pm, BBC2
TV movie stars ageing Robert Mitchum as washed-up private dick on the trail of a missing woman.
WIFE vs SECRETARY (1936): 2pm, C4
Jean Harlow plays a secretary who complicates her boss' marital affairs when she proves herself indispensable. Clark Gable co-stars.
1984 (1984): 9pm, BBC2
John Hurt and Richard Burton - in his last screen role - sing and dance their way through this lavish musical version of Orwell's classic novel. Barbara Windsor plays the oompah in a fleeting barroom scene and Hurt shows his talent with the spoons.

MUSIC ON TV

WEDNESDAY MARCH 29

RAPIDO: 6.45pm, BBC2
New Order in Manchester, Nick Cave in Paris and Randy Newman in LA. Last of the present series of re-runs, but a brand new series starts on Wednesday April 5. Which *won't* be re-runs. Confused?
THE HIPPODROME SHOW: 8pm, ITV
Transvision Vamp and Barry Manilow share the stage and compare musical achievements.

THURSDAY MARCH 30

TOP OF THE POPS: 7pm, BBC1
BIG WORLD CAFE: 11.15, C4
Repeat of last Sunday's show with Elvis Costello, Brix Smith, Roachford, Trio Bugarka and Nana Vasconcelos.
IT'S SHOWTIME AT THE APOLLO: 1.15am, C4
Freddie Jackson's portly shape dominates the proceedings with a tribute to the late Marvin Gaye. Rap troop Whodini help jolly things along.
THE CONCERT: 1.15am, ITV (Regions vary)
Gail Ann Dorsey and Steven Dante tear the roof off London's Town And Country Club. Metaphorically speaking.

SATURDAY APRIL 1

RHYTHMS OF THE WORLD - MAY TIME ON THE MOSQUITO COAST: 8pm, BBC2
ROTW travels to the east coast of Nicaragua and find the village of Bluefields.
Twinned with the London borough of Lambeth, Bluefields transpires to be a melting pot of African, American, British and Spanish musical styles and influences.
MONTREUX JAZZ FESTIVAL: 11.20pm, C4

SUNDAY APRIL 2

BIG WORLD CAFE: 3.55pm, C4
The Cookie Crew and Toni Childs perform live and De La Soul explain their hippy hop rap-a-delia.

LISTINGS

NEW SINGLE RELEASES

AGARIC: 'BCLD' (Kaos/APT) 12-inch CD
 ALMOND Marc: 'Only The Moment' (Parlophone) 12-inch and CD with extra track, limited edition 7-inch clear vinyl and 12-inch etched disc
 BANG: 'You're The One' (RCA) Limited edition 7-inch sleeve "that goes bang" (!), 12-inch with extra track, CD with two extra tracks
 BLACK SABBATH: 'Headless Cross' (IRS) 12-inch with extended version, limited edition 7-inch autographed and 12-inch poster
 BLEEP: 'In Your System' (Sampler/APR) 12-inch only
 CLICK CLICK: 'Yakutska' (Play It Again Sam/APT) 12-inch only
 COLE Natalie: 'Miss You Like Crazy' (EMI) 12-inch with extra track, CD with two extra tracks
 CROSBY Dave: 'Lady Of The Harbor' (A&M) 12-inch
 FARIDA INTERNATIONAL: 'Security' (Sampler/APT) 12-inch only
 FINE YOUNG CANNIBALS: 'Good Thing' (London) 7-inch limited edition circular tin, limited edition 10-inch double-groove, 12-inch
 GO GO AMIGO: 'Don't Need It' (Acorn/EMI)
 HALLIDAY Toni: 'Time Turns Around' (Anxious) 12-inch and CD with extra track
 HUMANOID: 'Slam' (Westside) 12-inch extended version
 IN-D: 'In-D 3' (Subway/APT) 12-inch, CD
 I SAID BLEEP: 'Sure Be Glad When You're Dead' (Sampler/APT) 12-inch only
 JOHNSON Holly: 'Americanos' (MCA) 12-inch, cassette and CD with extended versions
 JOMANDA: 'Make My Body Rock' 12-inch and CD with extra track
 KEVIN McDERMOTT ORCHESTRA: 'Wheels Of Wonder' (Island) 12-inch extended version
 KING EDEN: 'Kicks On The Radio' (Punk Etc/APT) 12-inch only
 LOVETT Lyle: 'Stand By Your Man' (MCA) CD with two extra tracks
 MAD MIKKI AND THE SCIENTISTS OF SOUND: 'Burn That Dial' (Risin') 12-inch
 MANILOW Barry: 'Please Don't Be Scared' (Arista) 12-inch and CD picture disc with extra track
 MARTIN Vicky: 'Not Gonna Do It' (MCA) 12-inch



KIRSTY MacCOLL

MacCOLL Kirsty: 'Free World' (Virgin) 12-inch, limited edition 10-inch with extra track (MacColl/Johnny Marr composition 'The End Of A Perfect Day')
 ME AND DEAN MARTIN: 'Surfin' Days' / 'Sweet Starts And Bitter Ends' (No Label/Spartan)
 METALLICA: 'One' (Vertigo) 12-inch and CD with extra track, limited edition 7-inch poster
 MIKE AND THE MECHANICS: 'Nobody Knows' (WEA International) 12-inch, cassette and 3-inch CD
 NASH Johnny: 'I Can See Clearly Now' (Epic) 12-inch with two extra tracks, CD with two different tracks
 NEW BEAT CONNECTION: 'The Sound Of B' (Rodger/APT) 12-inch only
 1000 VIOLINS: 'If Only Words (Would Let Me Conquer You)' (Immaculate/Pacific) 12-inch with extra track
 PLEASURE THIEVES: 'Chasing The Runaway' / 'Goodbye Victorian' (Minta) 7-inch only
 POSITIVE: 'Change This Circus' (Sampler/APT) 12-inch only
 RAMBLIN' JOHNNY STOMACHPUMP AND THE VILLAGE IDIOTS: 'Ugly EP' (Ellwood)
 REGGAE PHILHARMONIC ORCHESTRA: 'Love

And Hate' (Mango/Island) 12-inch extended version
 SAATCHI Phil: 'Three Miracles' (A&M) 12-inch with extra track
 SACHER MUSAK: 'Vanden Beat' (Sampler/APT) 12-inch only
 SMOKING MIRROR: 'The Smoking Mirror EP' (Sonic Death/Fast Forward) 12-inch only
 SONS OF SPOCK: 'Revenge Of The Fashion Terrorists' 3-track cassette from Friends Of Spock, 4 Washington Road, Wickamsford, Evesham, Worcester WR11 6RY, for £2
 STEWART Rod: 'My Heart Can't Tell You No' (Warners) 12-inch and 3-inch CD with extra track
 SUPERNOVA: 'Bold' (Subway) 12-inch only
 THEN JERICO: 'What Does It Take' (London) 12-inch and CD with two extra tracks
 TODAY: 'Girl I Got My Eyes On You' (Motown) 12-inch with extra track
 TOOTS: 'Hard To Handle' (Mango/Island) 12-inch with two extra tracks
 URE Midge: 'Sisters And Brothers' (Chrysalis) 12-inch and CD with extra track
 US:UK: 'Major Miscarriage Of Justice EP' (Tackattack) Thrash rap
 VARIOUS ARTISTS: 'Punk Aid - Smash The Poll Tax EP' (£2 from Punk Aid, Pigeonhole CR, 11 Forth Street, Edinburgh 1) AOA, Active Minds, Feed Your Head, Oi Polloi, Sad Society, Chumbawamba, Slaughterhouse Psychos, Alternative Preparation, H, ID and Parade - all in ten minutes
 WATLEY Jody: 'Real Love' (MCA) 12-inch and CD with remixed versions
 WEATHERMEN: 'Bangl' (Play It Again Sam/APT) 12-inch, CD

NEW ALBUM RELEASES

ACID REIGN: 'The Fear' (Music For Nations) CD. Metal
 AGENT STEEL: 'Skeptic's Apocolypes' (Roadrunner) Mid-price CD reissue
 A:GRUMH: 'We Are A:Grumh' (Play It Again Sam/APT) CD only
 ANNIHILATOR: 'Alice In Hell' (Roadrunner) Cassette, CD. Canadian thrash
 AREA: 'The Perfect Dream' (Third Mind/APT) "Guitar songs"
 BARBARIAN LOVERS: 'The Fatal Embrace' (Aura/Nine Mile) New York adult rock
 CARNIVORE: 'Retaliation' (Roadrunner) Mid-price CD reissue
 DIESEL Johnny And The Injectors: 'Johnny Diesel And The Injectors' (Chrysalis) Cassette, CD. Australian rock
 EXCITER: 'Heavy Metal Maniac' (Roadrunner) Mid-price CD reissue
 EXTREME: 'Extreme' (A&M) Cassette, CD. Boston hard rock
 FACTION: 'Bag' (Third Mind/APT) "Guitar Songs"
 FABVRE Harry: 'Discreet Agent' (Third Mind/APT) Pop
 FINN Tim: 'Tim Finn' (Capitol) Former Split Enz mainstay
 FREAKSHOW: 'Freakshow' (Aura/Nine Mile) Quirky pop duo from Warrington

BACKTRACKS

Recent re-releases reviewed
 by Hugh Fielder and Andy Hurt



THE ANIMALS' Eric Burdon

THE ANIMALS: 'Live At The Club A Go Go, Newcastle' (Decal) - Live, raw and exciting hometown roots from the finest R&B combo ever to come out of the Tyne Delta.

THE DICKIES: 'Great Dictations (The Definitive Dickies Collection)' (A&M) - Dismissed as a joke in '79, The Dickies can just as comfortably be dismissed as a joke in '89. But this would be a travesty. Had they

FRISWELL Bill: 'Before We Were Born' (Elektra/Musician) Cassette, CD. Jazz guitar
 GREAT LEAP FORWARD: 'Don't Be Afraid Of Change' (Communications Unique/Revolver) "Barstool Bolshevism for groovy cats with demanding ears"
 HEYLOM HALIB: 'Acid Acid Acid' (P1/APT) CD only. Acid rock
 KREATOR: 'Extreme Aggression' (Noise International) German speedcore
 LAUPER Cyndi: 'She's So Unusual' (CBS) Cassette, CD mid-price reissue
 LEGENDARY PINK DOTS: 'Stone Circles' (Play It Again Sam/APT) CD reissue
 LIL' ED AND THE BLUES IMPERIALS: 'Chicken, Gravy And Biscuits' (Alligator/PRT) CD. Soul
 MADONNA: 'Like A Prayer' Cassette, CD. Rock
 MEKONS: 'Original Sin' (Sin/Revolver) - CD reissue of their '85 'Fear And Whiskey' album plus nine extra tracks
 NEVILLE BROTHERS: 'Yellow Moon' (A&M) Cassette, CD. New Orleans jazz-soul
 NOT FRAGILE: 'Who Dares Wins' (Metalover/Backs) Cassette, CD. Metal
 OSBOURNE Ozzy: 'The Ultimate Sin' (CBS) Cassette, CD mid-price reissue
 PARADOX: 'Product Of Imagination' (Roadrunner) Mid-price CD reissue
 POSSESSED: 'Seven Churches' (Roadrunner) Mid-price CD reissue
 PRESIDENT: 'Bring Yr Camera' (Elektra/Musician) Cassette, CD. New York improvisation supergroup
 PURSUIT OF HAPPINESS: 'Love Junk' (Chrysalis) Cassette, CD. Pop



SEPULTURA

SEPULTURA: 'Beneath The Remains' (Roadrunner) Cassette, CD. Brazilian thrash
 SHARP: 'Sharp' (Elektra) Cassette, CD. R&B
 SPEAR OF DESTINY: 'The Epic Years' (CBS) Cassette, CD mid-price reissue
 RAZOR: 'Evil Invaders' (Roadrunner) Mid-price CD reissue
 THRASHING DOVES: 'Trouble In The Home' (A&M) Cassette, CD. Rock
 TRISOMIE: 'Works' (Play It Again Sam/APT) CD. French experimentalists
 VARIOUS ARTISTS: 'Dance The Latin Groove Volume 3' (Charly) Salsa collection with Charlie Palmieri, Tito Puente, Fania All Stars, Monquito Santamaria, Michito, King Nando, Ismael Rivera, Pete Rodriguez, Ralph Robles and Le Bon Brothers
 VARIOUS ARTISTS: 'Doomsday News II' (Noise International) Cassette, CD. Label compilation with Rage, Coroner, Midas Touch, Deathrow, plus new USA signing

been solely a piss-take covers band they would have long since been forgotten. But the strength of their own songwriting ('Give It Back', 'Moanny, Moe And Jack' and 'You Drive Me Ape') balanced such inspired cover versions as 'Paranoid', 'Nights In White Satin', 'Eve Of Destruction', 'Sounds Of Silence' and the superb 'Banana Splits'. Even with 16 tracks there's still room for more early masterpieces like 'Doggy Do' and 'Walk Like An Egg'.

SHEENA EASTON: 'For Your Eyes Only' (EMI) - Viciously timed to coincide with her first album on another label, it features 17 of her British and American hits from '80 to '84. Plus one never-released single, 'Ice Out In The Rain'.

ESQUERITA: 'Esquerita!' (Stateside) - The Little Richard rocklike immortalised in the Mick Jones song. These '59 recordings are a frantic, anarchic thrash that have all the energy of Little Richard, and some of his style, but none of his class.

RICKY NELSON: 'Live' (Castle Communications) - His last recorded concert, four months before his death at the end of '85. Slick country rock played through gritted teeth.

Watchtower and German signing Mordred
 VARIOUS ARTISTS: 'Hip House' (Stylus) Cassette, CD. Rob Base & DJ, Milli Vanilli, Adeva, Salt-N-Pepa, D Mob, The Jungle Brothers and Wee Papa Girl Rappers
 VICIOUS RUMORS: 'Soldiers Of The Night' (Roadrunner) Mid-price CD reissue
 VOI VOID: 'War And Pain' (Roadrunner) Mid-price CD reissue
 WALDMAN Wendy: 'Letters Home' (Cypress) CD. LA singer/songwriter
 WALKINGSEEDS: 'Upwind Of Disaster, Downwind Of Atonement' (Glass/Pinnacle) CD with two extra tracks. Liverpool underground
 WHIPLASH: 'Ticket To Mayhem' (Roadrunner) Mid-price CD reissue
 WINDOWS: 'The French Laundry' (Cypress) CD. Jazz
 YOUNG Jesse Colin: 'The Highway Is For Heroes' (Cypress) CD. AOR rock

ON THE RADIO

WEDNESDAY MARCH 29

JOHN PEEL: 8.30pm, Radio 1
 STUART GRUNDY: 12.30am, Radio 1 Texas in session.

THURSDAY MARCH 30

ANDY KERSHAW: 8.30pm, Radio 1 BB King in session.
 CUTLER ON EDUCATION: 9.35pm, Radio 3 Scottish savant on the pros and pros of education and featuring the immortal song 'Climb Down The Wall Tommy'.

FRIDAY MARCH 31

IN CONCERT: 9.30pm, Radio 1
 Mike And The Mechanics, live from the Hammersmith Odeon.

SATURDAY APRIL 1

MCCARTNEY ON MCCARTNEY: 2pm, Radio 1 Second instalment of the McCartney legacy takes us up to The Beatles' 'Rubber Soul'.
 LENIN OF THE ROVERS: 11pm, Radio 4 Alexei Sayle as the balding midfield maestro, Ricky Lenin, aided by his team mates Terry Trotsky and Stevie Stalin in Britain's only communist team, Felchester Bridge.

SUNDAY APRIL 2

ANDY KERSHAW: 12am, Radio 1 New two-hour slot for Kershaw's world music fetish.
 ANDY KERSHAW IN MALI: 10.15, Radio 4 More Kershaw as our Andy scours West Africa for inspiration and finds Salif Keita, Ali Farka Toure, some sheep and dried bats.

MONDAY APRIL 3

JOHN PEEL: 8.30pm, Radio 1

TUESDAY APRIL 4

MCCARTNEY ON MCCARTNEY: 7.30pm, Radio 1 Repeat of Saturday's broadcast.
 JOHN PEEL: 8.30pm, Radio 1

NITTY GRITTY DIRT BAND: 'More Great Dirt' (Warners) - Best of the last five years from the country folk rockers formed 24 years ago and still containing founder members Jeff Hanna, Jimmie McFadden and Jimmy Ibbotson.

QUICKSILVER MESSENGER SERVICE: 'Quicksilver Messenger Service' / 'Happy Trails' (Capitol) - CD reissues of the San Francisco acid rock band's first two albums. The first is short (31 minutes) and uninspired, the second is long (50 minutes), live and some quintessential guitar rock from John Cipollina.

JOE TEX: 'Different Strokes' (Charly) - A 24-track collection from the first half of the '70s (although there's one mid-'60s track) after the soul troubadour's brief "retirement". Mostly unissued and sometimes patchy but never dull. Well worth exploring if you've already got the recent 'Best Of' (also on Charly).

LOUDON WAINWRIGHT: 'Album II' (Edsel) - From '71, before the hard vicious edge of his satire was blunted by age and subtlety. But there are songs he still plays today, such as 'Suicide Song', 'Old Friends' and 'Motel Blues'.

SCANNERS

FILM VIDEO BOOK

A walk on the wild side

A cult director since *Repo Man*, Alex Cox has run into numerous problems with his fourth feature film *Walker*. Ron Rom hears how Cox managed to walk the line



COX: CAUSING offence

AT LAST, almost two years after its initial completion, Alex Cox's *Walker* looks set to break out of the distributors' vaults to play for a limited period at selected cinemas.

As you would expect from Cox, the underground punk rock director, *Walker* is littered with hilarious anachronisms which enforce the scathing political point the film unashamedly makes.

Set in the mid-19th Century, and filmed entirely on location in Nicaragua, *Walker* is the true tale of an American general who invaded the country with 58 men to become President.

Ed Harris, who starred as the steely-eyed all American

ALL THE President's men

boy in *The Right Stuff*, plays Walker with the charm of Mr Magoo and the bigotry of Oliver North.

But the plot is really an excuse for Cox to draw parallels with Washington's current foreign policies towards Nicaragua, and Central America in general.

"The film, for some reason, has given offence," says Cox ironically.

"We went to a major studio like Universal because we wanted to get a wide distribution, but if I had looked further into the

history of Universal and MCA – and their connections with The Mob and Ronald Reagan – I would have realised that the film's distribution was doomed from the start.

"What really pissed me off was that the Universal subsidiary over here was coming up with a whole welter of excuses as to why the film wasn't being released.

"Jeremy Thomas, who after *The Last Emperor* is a very powerful man, rings up Universal and says, 'When are you going to distribute *Walker*? He hasn't even seen it, but he still called them up and they say they are not going to release it.'

"In the end Thomas offers to put it on at London's Notting Hill Gate, and they're eventually forced into a position of having to release it for a short period of time."

But surely Universal were aware of the kind of film you were going to make? Why would they invest money in a film that they never intended to fully release?

"I think, in a way, we were set up. Five million dollars was a small amount for a lot of wealthy men – to them, *Walker* was their token Commie film."

And you were going to abuse that token freedom as much as possible?

"Actually, we wanted to make a commercial film but we didn't really succeed because, even though there were commercial elements like violence and humour, it remained very different from the norm of film-making..."

What initially attracted you to a project like *Walker*?

"I simply wanted to make a film in Nicaragua, as I had never been to Central America."

"On the way through, I was stranded in El Salvador for a day and a half. That's a really scary place, you would walk out of the hotel and see a dead child in the street."

"Whatever the problems are in Nicaragua, or the good or bad points about the Sandinistas, there's a genuine sense of optimism and liberation within the country."

"It's refreshing even for someone who comes from Britain, because we feel so defeated and powerless most of the time. So to go somewhere where they've actually taken control of their destiny and said f*** to the Americans is brilliant."

"I wish we could do it as well."

WALKER (UIP)

AS A first feature, *Walker's* ambitious blend of broadly referential humour and acute political satire would surely have found its admirers. Unfortunately, this is Alex Cox's fourth movie and, coming in the wake of the disastrous *Straight To Hell*, it can only be viewed – with suspicion – as a tentative return to form.

Reprising Cox's infatuation with matters Western, *Walker* is less of the Leone and more of the Peckinpah influence, which invariably means lashings of gratuitous violence and bursting blood bags.

Through this, Cox weaves the story of William Walker, a 19th Century patriot with the frontier mentality who, in the pay of trading magnate Cornelius Vanderbilt, turns his attention to Central America and, with a handful of men, elects himself president of Nicaragua.

Despite Cox's tendency to cast his asshole friends, *Walker* features his strongest lead since *Repo Man*. Best known for playing cryptic bastards, Ed Harris is suitably Sphinx-like as the despot of the title. This is undoubtedly *Walker's* major draw – it's Harris' performance rather than Cox's direction that makes *Walker's* madness so palpably unfathomable and keeps one's wonder in abeyance until his hypocrisy is finally cemented.

Marlee Matlin, the film's other 'legit' star, makes a cameo as Walker's deaf and dumb wife but the role is secondary, just a meter by which to gauge the extent to which Walker abandons his former principles.

Likewise, Cox's camera remains memorably impassive and, though it may take a second viewing, *Walker* is suffused with his wickedly dark humour. Anachronisms abound (Coke bottles, TV sets, motor cars), anarchic and amusing at first but, like Jarman's *Caravaggio*, it's a clever-clever conceit that threatens to sink the movie.

As a political statement, *Walker* is potent but ill-timed. In its critique of American expansionist policies, the Contragate parallels are incisive but in tying it so close to the Reagan/North administration (check the closing credits) its significance will be blunted in the Bush age.

Still, it's good to see that, temporarily at least, Cox has come to his senses.

DAMON WISE



MEL GIBSON

MICHELLE PFEIFFER

KURT RUSSELL

A business on the line.

A friendship on the edge.

A woman caught in the middle.

OSCAR NOMINATION
BEST CINEMATOGRAPHY

TEQUILA SUNRISE 15

When danger mixes with desire.

WARNER BROS. PRESENTS A MOUNT COMPANY PRODUCTION
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DIRECTOR OF PHOTOGRAPHY CONRAD L. HALL, A.S.C. MUSIC BY DAVE GRUSIN EXECUTIVE PRODUCER TOM SHAW
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NOT SO quiet on the Western front

EDITED BY ANN SCANLON

SCANNERS

WORKING GIRL (20th Century Fox) IF *WALL Street* showed us that, these days, a man wins his spurs in the stock markets rather than the stockyards, then *Working Girl* proves that women are just as entitled to a piece of the action.

But of course, being women, they have to start much further down the corporate ladder. Working girl Tess – played with just the right blend of streetwise charm, vulnerability and independence by Melanie Griffith – begins as a low paid secretary tired of the daily commute into Manhattan.

All this changes when a new gun comes to town, in the form of high flying Katherine Parker (Sigourney Weaver). Katherine may be the archetype of yuppie-dom but she seems a great improvement on Tess' previous bosses.

Looks can be deceptive, however, and when Katherine breaks a leg skiing, Tess discovers that her boss has hijacked one of her own investment ideas.

Feeling betrayed and exploited, Tess decides to follow through with the hunch herself, impersonates her boss at a party, and is pursued by Jack Trainer (Harrison Ford), the very man who can help clinch the deal. The two team up, romance blossoms, the deal progresses, but will Tess be able to pull it off before her real identity is exposed?

Working Girl is a well observed and immensely enjoyable mix of humour, suspense, intrigue and romance. But its simple underlying message – that women can rival men at their own game – does no more than endorse the status quo.

TONY MITCHELL

CLEAN AND SOBER (Warner Brothers) *CLEAN AND Sober* is a film about human frailty.

Populated by characters who lie, steal and are generally abusive, it's not a great advert for modern man.

Michael Keaton (the *Beetlejuice* star who's soon to be seen as Batman) plays whizz-kid on the skids Daryl Poynter. His pack of credit cards have been cancelled, he can't pay back the \$92,000 he's embezzled, his girlfriend's in a coca-coma and his own recreational habit is getting serious.

Selfish, spoilt and looking for sanctuary, he books into a detoxification centre. Almost imperceptibly, the physical spring-clean begins to clear up his mind, too, gradually replacing self-pity with concern for others – notably female patient Charlie Standers (Kathy Baker).

But this isn't *Scrooged*. There's no magic makeover, no instant bliss awaiting the prodigal son. There's a sense of dour triumph at the end of the film, though, as Daryl realises how much he's had to lose to gain a future.

It's a relentlessly realist film, starkly drawn and oozing concern in every frame. But the rare moments of sparkle are due rather to Tod Carroll's irreverent script than the principals' workmanlike performances.

Clean And Sober aims at 'social comment' but, in this age of Spielbergian escapism, its mainstream entertainment value is questionable.

CLARE O'BRIEN

Back in Pittsburgh (and it's raining)



HULCE AND Liotta: it's a mad man's world

NICKY AND GINO (Rank)

IT SEEMS like a companion piece to *Rain Man*. Nicky and Gino are young twin brothers. One is a slow-witted garbage man, the other a hard-working medical student, torn between his brother and his career prospects.

Nicky (Tom Hulce) is paying for his brother's hospital training; Gino (Ray Liotta) senses himself heading for a no-win situation, especially when Jamie Lee Curtis comes along to tempt him while Nicky's dump-truck buddies plant seeds of mistrust in his lonely mind.

Pittsburgh is the setting, once America's grimmest town, now a sombre, old-fashioned mixture of decent terraces and dark tenements. Robert Young's direction and the low-key script keep the film quiet and restrained for the most part, but reactions to it will largely depend on whether you believe in Tom Hulce's portrayal of Nicky.

American actors love this sort of part – as if 'doing a

retard' is some kind of virtuous debasement – and Hulce wrings everything he can from the role.

He looks small, broad and muscular, a dim-witted man made tough by hauling garbage, and he has the right tragic-clown face and eyes to make Nicky a heartbreaker. But his big scene, on witnessing a terrible act of cruelty that makes him realise how he got the way he is, is like a thunderclap in the picture – it's just too loud.

Jamie Lee is here for biscuit money – she's dropped in the film for star value, like Sigourney Weaver is in Mike Nichols' *Working Girl*. The best performance may actually come from Ray Liotta, who makes Gino into quite a convincing good brother.

When you look back at the film, though, it seems little more than a study in being manly and brave about the bad business of life – for all the thoughtful pacing, it's really a macho picture underneath.

RICHARD COOK

TEQUILA SUNRISE (Warner Brothers) EVERYBODY IN *Tequila Sunrise* is deeply concerned about their career.

Newly-promoted Lieutenant Nick Frescia (Kurt Russell, looking unexpectedly neat and urbane), is concerned about making his mark as local narcotics chief. His old surfing chum Dale McKussic (Mel Gibson) is equally serious about going legit after years trafficking cocaine.

And Jo Ann Vallenari (Michelle Pfeiffer) is a power-dressing restauranteuse who accidentally gets involved with both of them in between speciality fish courses.

Things get complicated, *Miami Vice* style, when Frescia's superiors suggest he uses McKussic to lead them to elusive big-time smuggler Carlos.

Along the way the plot produces more twists than a bar-room lemon, though the action sequences are less convincing than the sensitive treatment of the central love triangle.

Career roles gradually crumble and merge into one another as we are shown that cops can be confused; ordered efficiency can give way to passion; and drugs dealers can be nice guys as well.

It's an old-fashioned buddy movie at heart, though an imaginative one.

Mel Gibson is superb as the repentant coke-dealer, and his love scenes with Michelle Pfeiffer are painfully involving.

Kurt Russell also excels in his first truly adult part, though he nods too often in the direction of Michael Douglas to be original.

And watch out for 'Surrender To Me' (love theme from *Tequila Sunrise*). It sounded ominously commercial.

CLARE O'BRIEN

FRIGHT NIGHT - PART TWO (Tri-Star)

YOU REMEMBER how Roddy McDowall and William Ragsdale trashed Chris Sarandon's vampire lair in *Fright Night*? Well, those vamps are at it again!

This time, however, the evil perpetrator is not Sarandon's Jerry Dandrige character, but sultry Julie Carmen, playing Jerry's revenge-bent sister Regine. She's acquired three deadly lieutenants, too; they're all after blood and they don't mind dressing in the cast-offs of some LA glam-metal band to get it.

At first, student Charley Brewster (Ragsdale) doesn't believe those suckers are back; his psychiatrist has convinced him his previous experiences were all in the mind. But when he goes to a party with timid but courageous TV presenter Peter Vincent (McDowall) and they notice their hosts aren't too good at reflecting in mirrors, he knows just what the score is.

The fearsome foursome's vendetta provides the opportunity for Regine's companion Louie (Jonathan Gries) to have some impish fun chasing Charley's girlfriend Alex, for whom he's developed a quite human lust.

Turning werewolf, climbing up walls and then getting his claws inadvertently ripped out when Alex blithely slams the window shut on them, getting reprimanded – "You're supposed to bite her neck" – and replying "I'm not hungry", Louie's antics have a touch of the *Beetlejuice* about them and provide the film's best gags.

The problem is, though, that *Fright Night 2* tries too hard to be both adult chiller and teenage spoof, and falls rather clumsily between the two styles.

If only Roddy McDowall were less of a ham, if only you gave a monkey's what happened to William Ragsdale, then things might be very different.

But frankly, if these are the kind of people vampires are after these days, then far be it from me to stand in their way.

TONY MITCHELL

Vamping it up again



JULIE CARMEN: bats ain't what they used to be

CHARTS

UK 50 ALBUMS

1	—	LIKE A PRAYER	Madonna Sire
2	2	ANYTHING FOR YOU	Gloria Estefan And The Miami Sound Machine Epic
3	—	NOW THAT'S WHAT I CALL MUSIC 14	Various EMI/Virgin/Polygram
4	1	A NEW FLAME	Simply Red Elektra
5	9	SOUTHSIDE	Texas Mercury
6	8	UNFORGETTABLE TWO	Various EMI
7	4	DEEP HEAT	Various Telstar
8	3	101	Depeche Mode Mute
9	7	STOP!	Sam Brown A&M
10	—	ORIGINAL SOUNDTRACK	S'Express Rhythm King
11	5	ANCIENT HEART	Tanita Tikaram WEA
12	18	MYSTERY GIRL	Roy Orbison Virgin
13	11	DON'T BE CRUEL	Bobby Brown MCA
14	6	CHEEK TO CHEEK	Various CBS
15	10	THE SINGULAR ADVENTURES OF THE STYLE COUNCIL	Style Council Polydor
16	38	ANOTHER PLACE AND TIME	Donna Summer Warner Brothers
17	13	THE GREATEST HITS COLLECTION	Bananarama London
18	14	TRUE LOVE WAYS	Buddy Holly Telstar
19	41	HIP HOUSE — 20 HIP HOUSE HITS	Various Stylus
20	—	APPETITE FOR DESTRUCTION	Guns N' Roses Geffen
21	15	BAD	Michael Jackson Epic
22	12	SPIKE	Elvis Costello Warner Brothers
23	22	HYSTERIA	Def Leppard Bludgeon Riffola
24	21	KYLIE	Kylie Minogue PWL
25	16	THE RAW AND THE COOKED	Fine Young Cannibals London
26	31	RAINTOWN	Deacon Blue CBS
27	44	ROACHFORD	Roachford CBS
28	23	THE INNOCENTS	Erasure Mute
29	25	THE LEGENDARY ROY ORBISON	Roy Orbison Telstar
30	17	WANTED	Yazz Big Life
31	20	TECHNIQUE	New Order Factory
32	—	HIP HOUSE	Various K-Tel
33	28	THE BIG AREA	Then Jerico London
34	19	JULIA FORDHAM	Julia Fordham Circa
35	32	THE TRAVELING WILBURYS VOLUME ONE	Traveling Wilburys Wilbury
36	42	CLOSE	Kim Wilde MCA
37	33	TRACY CHAPMAN	Tracy Chapman Elektra
38	—	3 FEET HIGH AND RISING	De La Soul Big Life
39	27	GREATEST HITS	Fleetwood Mac Warner Brothers
40	34	WATERMARK	Enya WEA
41	—	RAW	Alyson Williams Def Jam
42	—	KICK	INXS Mercury
43	—	RATTLE AND HUM	U2 Island
44	35	THE FIRST OF A MILLION KISSES	Fairground Attraction RCA
45	39	CONSCIENCE	Womack & Womack 4th & Broadway
46	29	AND ALL BECAUSE THE LADY LOVES . . .	Various Dover
47	24	OPEN UP AND SAY . . . AHH!	Poison Enigma
48	46	THE LOVER IN ME	Sheena Easton MCA
49	30	REMOTE	Hue And Cry Circa
50	26	A GRAVEYARD OF EMPTY BOTTLES	Dogs D'Amour China

Compiled by MRIB

UK 50 SINGLES

1	1	LIKE A PRAYER	Madonna Sire
2	3	THIS TIME I KNOW IT'S FOR REAL	Donna Summer Warner Brothers
3	2	TOO MANY BROKEN HEARTS	Jason Donovan PWL
4	5	STRAIGHT UP	Paula Abdul Siren
5	12	PARADISE CITY	Guns N' Roses Geffen
6	6	KEEP ON MOVIN	Soul II Soul Featuring Caron Wheeler 10
7	21	I BEG YOUR PARDON	Kon Kan Atlantic
8	4	HELP!	Bananarama/Lananeeneenoonoo London
9	11	I'D RATHER JACK	Reynolds Girls PWL
10	10	CAN'T STAY AWAY FROM YOU	Gloria Estefan And The Miami Sound Machine Epic
11	19	ONE MAN	Chanelle Cooltempo
12	22	SLEEP TALK	Alyson Williams Def Jam
13	18	INTERNATIONAL RESCUE	Fuzzbox WEA
14	14	ROUND AND ROUND	New Order Factory
15	7	STOP!	Sam Brown A&M
16	8	BLOW THE HOUSE DOWN	Living In A Box Chrysalis
17	32	PEOPLE HOLD ON	Coldcut featuring Lisa Stanfield Ahead Of Our Time
18	—	I HAVEN'T STOPPED DANCING YET	Pat & Mick PWL
19	9	LOVE CHANGES EVERYTHING	Michael Ball Really Useful
20	—	FIRE WOMAN	The Cult Beggars Banquet
21	13	HEY MUSIC LOVER	S'Express Rhythm King
22	47	DON'T BE CRUEL	Bobby Brown MCA
23	17	CELEBRATE THE WORLD	Womack & Womack 4th & Broadway
24	15	LEAVE ME ALONE	Michael Jackson Epic
25	33	FAMILY MAN	Roachford CBS
26	50	ONLY THE LONELY	T'Pau Siren
27	16	BALLAD OF THE STREETS EP	Simple Minds Virgin
28	—	GOT TO GET YOU BACK	Kym Mazelle Syncopate
29	38	INDESTRUCTIBLE	Four Tops Arista
30	—	ETERNAL FLAME	The Bangles CBS
31	36	LOVE IN THE NATURAL WAY	Kim Wilde MCA
32	30	VERONICA	Elvis Costello Warner Brothers
33	23	EVERY ROSE HAS ITS THORN	Poison Enigma
34	37	THE RATTLER	Goodbye Mr Mackenzie Capitol
35	—	OF COURSE I'M LYING	Yello Mercury
36	20	WAGES DAY	Deacon Blue CBS
37	29	I DON'T WANT A LOVER	Texas Mercury
38	—	THE BEAT(EN) GENERATION	The The Some Bizzare
39	25	NOTHING HAS BEEN PROVED	Dusty Springfield Parlophone
40	40	BIG BUBBLES, NO TROUBLES	Ellis Beggs And Howard RCA
41	—	AMERICANOS	Holly Johnson MCA
42	—	MUSICAL FREEDOM (MOVING ON UP)	Paul Simpson featuring Adeva Cooltempo
43	44	DAYS LIKE THIS	Sheena Easton MCA
44	24	ANTI-SOCIAL	Anthrax Island
45	—	DON'T WALK AWAY	Toni Childs A&M
46	48	READY FOR LOVE	Gary Moore Virgin
47	—	CAN YOU KEEP A SECRET?	Brother Beyond Parlophone
48	31	EVERYTHING COUNTS	Depeche Mode Mute
49	35	TURN UP THE BASS	Tyree featuring Kool Rock Steady London
50	26	MEAN MAN	WASP Capitol

SOUNDS TRACKS

Sam King
I WANNA BE ADORED The Stone Roses Live (again)
EARDEATH, EAR DEATH Godflesh Live volume holocaust
DON'T SCANDALISE MINE Sugar Bear Some weird US label

Keith Cameron
PARADISE CITY Guns N' Roses Top Ten!
EARDRUM BUZZ Wire Forthcoming Mute single
DEBASER Pixies A dream

John Robb
VERNON WALTERS Live Dutch courage
TOP DEMO CASSETTE Automatic Daffodils Amazing
LIVE SKULL Live Skulduggery

Shaun Phillips
RAD DUDES and AMERICAN PIE The Bykers and Killdozer Play the big
smoke
SPINNING TOP David McComb Gets 'Infected' on the new Triffids LP
MANTA RAY Pixies Shock the monkey on 4AD 45

David Cavanagh
MEAT IS MURDER The Smiths Rough Trade
CLOUDLAND Pere Ubu Fontana
HAIL Straitjacket Fits Flying Nun NZ

Mary Anne Hobbs
KING SWAMP Live In Sheffield Wild
COLD METAL Iggy Pop Brilliant Sounds Blasts track
STARK Ben Elton Very funny

Mr Spencer
BLOOD FROM A STONE The Heart Throbs Profumo single
LIFE IS THE NAME OF THE GAME Bruce Forsyth Vintage Philips gem
HOLLOW HEART Birdland Mental Lazy EP track

COMPACT DISC

1	2	ANYTHING FOR YOU	Gloria Estefan And Miami Sound Machine Epic
2	—	SOUTHSIDE	Texas Mercury
3	1	A NEW FLAME	Simply Red Elektra
4	—	101	Depeche Mode Mute
5	3	SINGULAR ADVENTURES OF	The Style Council Polydor
6	6	UNFORGETTABLE TWO	Various EMI
7	4	STOP	Sam Brown A&M
8	5	ANCIENT HEART	Tanita Tikaram WEA
9	7	DON'T BE CRUEL	Bobby Brown MCA
10	9	DEEP HEAT	Various Telstar
11	19	GREATEST HITS COLLECTION	Bananarama London
12	8	THE MARQUEE: 30 LEGENDARY YEARS	Various Polydor
13	12	TRUE LOVE WAYS	Buddy Holly Telstar
14	10	THE RAW AND THE COOKED	Fine Young Cannibals London
15	—	ANOTHER PLACE AND TIME	Donna Summer Warner Brothers
16	11	SPIKE	Elvis Costello Warner Brothers
17	—	THE TRAVELING WILBURYS	The Traveling Wilburys Various CBS
18	14	CHEEK TO CHEEK	Various CBS
19	20	BUSTER (ORIGINAL SOUNDTRACK)	Various Virgin
20	17	MONEY FOR NOTHING	Dire Straits Vertigo

Compiled by Gallup

MUSIC VIDEO

1	1	VIDEO ANTHOLOGY	Bruce Springsteen CMV
2	5	101	Depeche Mode Mute
3	—	LIVE AND GUARANTEED	Cliff Richard PMI
4	2	KYLIE: THE VIDEOS	Kylie Minogue PWL
5	4	THE MAKING OF THRILLER	Michael Jackson Vestron
6	6	A SHOW OF HANDS	Rush Channel 5
7	3	PRIVATE COLLECTION	Cliff Richard PWI
8	7	THE LEGEND CONTINUES	Michael Jackson Video Collection
9	10	THE BIG PUSH TOUR	Bros CMV
10	14	HISTORIA	Def Leppard Channel 5
11	15	VIDEO ADVENTURES	The Style Council Channel 5
12	8	THE GREATEST HITS COLLECTION	Bananarama Channel 5
13	—	CIAO ITALIA — LIVE FROM ITALY	Madonna Warner Home Video
14	17	FAITH	George Michael CMV
15	9	LIVE AT THE SEASIDE	Erasure Virgin
16	19	LIVE AT HAMMERSMITH	T'Pau Virgin
17	—	THE WHOLE STORY	Kate Bush PMI
18	—	TANGO IN THE NIGHT	Fleetwood Mac Warner Home Video
19	—	SIMPLY RED	Simply Red Warner Home Video
20	—	UNDER A BLOOD RED SKY	U2 Virgin

Compiled by Gallup



TEXAS RANGERS

CHARTS

HOT METAL

SINGLES

- 1 — PARADISE CITY Guns N' Roses Geffen
- 2 1 EVERY ROSE HAS ITS THORN Poison Capitol
- 3 4 ANTI-SOCIAL Anthrax Island
- 4 5 READY FOR LOVE Gary Moore Virgin
- 5 2 MEAN MAN WASP Capitol
- 6 3 CRYIN' Vixen Manhattan
- 7 — LET THE GOOD TIMES ROCK Europe Epic
- 8 — WHEN THE CHILDREN CRY White Lion Atlantic
- 9 6 ROCKET Def Leppard Mercury
- 10 7 BIG BAD (EP) Little Angels Polydor
- 11 8 DON'T KNOW WHAT YOU'VE GOT Cinderella Vertigo
- 12 10 I WANNA BE LOVED House Of Lords RCA
- 13 9 HELTER SKELTER Vow Wow Arista
- 14 — HOW COME IT NEVER RAINS The Dogs D'Amour China
- 15 12 PASSION RULES THE GAME The Scorpions Harvest
- 16 14 CALLING Angry Anderson Food For Thought
- 17 13 FALLING IN AND OUT OF LOVE Femme Fatale MCA
- 18 15 ASTRONOMY Blue Oyster Cult CBS
- 19 17 AFTER THE WAR Gary Moore 10
- 20 11 PURPLE HAZE Jimi Hendrix Polydor



FRONT 242 stop off in the indie single chart



THE DOGS take back the empties

ALBUMS

- 1 — A GRAVEYARD OF EMPTY BOTTLES The Dogs D'Amour China
- 2 4 APPETITE FOR DESTRUCTION Guns N' Roses Geffen
- 3 2 HYSTERIA Def Leppard Bludgeon Riffola
- 4 1 OPEN UP AND SAY... AHH! Poison Capitol
- 5 3 RADIO ONE Jimi Hendrix Collector Series
- 6 5 G N' R LIES Guns N' Roses Geffen
- 7 8 VIXEN Vixen Manhattan
- 8 7 NEW JERSEY Bon Jovi Vertigo
- 9 — STREET READY Leatherwolf Island
- 10 — INTUITION TNT Vertigo
- 11 9 AFTER THE WAR Gary Moore 10
- 12 — STATE OF EUPHORIA Anthrax Island
- 13 12 SOFT METAL Various Stylus
- 14 14 RECKLESS Bryan Adams A&M
- 15 13 THE GREAT RADIO CONTROVERSY Tesla Elektra
- 16 15 FOUR SYMBOLS Led Zeppelin Atlantic
- 17 — HITS OUT OF HELL Meat Loaf Epic
- 18 10 SLIPPERY WHEN WET Bon Jovi Vertigo
- 19 17 BAT OUT OF HELL Meat Loaf Cleveland International
- 20 — SOMEWHERE IN TIME Iron Maiden EMI

IMPORTS

- 1 3 TAKE A DEEP BREATH Brighton Rock WEA
- 2 — THE DOGS D'AMOUR EP (JAPANESE VERSION) The Dogs D'Amour Polydor
- 3 — MARCHELLO Marchello CBS
- 4 2 THINGS YOU'VE NEVER DONE BEFORE Roxx Gang Virgin
- 5 — LIVE AT CBGBS Agnostic Front Relativity
- 6 8 DIRTY ROTTEN FILTHY RICH Warrant CBS
- 7 — SITTING PRETTY Sitting Pretty Denim
- 8 6 THE COOL David Halliday Scotti Bros
- 9 — BULLETS AND LIPSTICK Pretty Boy Floyd Hanover
- 10 7 WORKFORCE Workforce Scotti Bros

Compiled by Spotlight Research

INDIE ALBUMS

- 1 — 101 Depeche Mode Mute
- 2 — 3 FEET HIGH AND RISING De La Soul Big Life
- 3 1 TECHNIQUE New Order Factory
- 4 3 THE INNOCENTS Erasure Mute
- 5 2 WANTED Yazzy Big Life
- 6 4 KYLIE Kylie Minogue PWL
- 7 5 THE CIRCUS Erasure Mute
- 8 — A CHANGE IN THE WEATHER Gregson & Collister Special Delivery
- 9 8 WONDERLAND Erasure Mute
- 10 10 THE TEXAS CAMPFIRE TAPES Michelle Shocked Cooking Vinyl
- 11 6 PLAYING WITH FIRE Spacemen 3 Fire
- 12 12 SUBSTANCE New Order Factory
- 13 9 UPFRONT '89 Various PRT/Upfront
- 14 — DAYDREAM NATION Sonic Youth Blast First
- 15 14 ATLANTIC REALM Clannad BBC
- 16 15 THE BEST OF ELVIS COSTELLO Elvis Costello Demon
- 17 — THE SINGLES '81-85 Depeche Mode Mute
- 18 7 RECOGNITION Demon Boyz Music Of Life
- 19 — A HOLOCAUST IN YOUR HEAD Extreme Noise Terror Head Eruption
- 20 — NEVER ANOTHER SUNSET The Rose Of Avalanche Avalantic
- 21 26 THE TRINITY SESSION Cowboy Junkies Cooking Vinyl
- 22 11 HUNKPAPA Throwing Muses 4AD
- 23 13 LES MISERABLES Original London Cast First Night
- 24 17 METAL RHYTHM Gary Numan Illegal
- 25 19 MANIC, MAGIC, MAJESTIC The Band Of Holy Joy Rough Trade
- 26 25 HOUSE OF LOVE The House Of Love Creation
- 27 16 JACKMASTER PHUTURE TRAX Various Westside
- 28 20 MOSS SIDE STORY Barry Adamson Mute
- 29 22 ROCKY HORROR PICTURE SHOW Original Cast Recording Ode/Pacific
- 30 29 LINCOLN They Might Be Giants One Little Indian

Compiled by Spotlight Research



DEPECHE MODE: 101 and still counting

INDIE SINGLES

- 1 1 TOO MANY BROKEN HEARTS Jason Donovan PWL
- 2 3 I'D RATHER JACK Reynolds Girls PWL
- 3 2 HEY MUSIC LOVER S'Express Rhythm King
- 4 — PEOPLE HOLD ON Coldcut/Lisa Stanfield Ahead Of Our Time
- 5 4 ROUND & ROUND New Order Factory
- 6 — I HAVEN'T STOPPED DANCING YET Pat & Mick PWL
- 7 5 EVERYTHING COUNTS (LIVE) Depeche Mode Mute
- 8 6 A LA VIE, A L'AMOUR Jackie Quartz PWL
- 9 7 YO YO GET FUNKY DJ Fast Eddie Westside
- 10 9 THIS IS SKA Longsy D Big One
- 11 11 JUST A LITTLE MORE Deluxe Unyque
- 12 10 REACHIN' Phase II Republic
- 13 — VOODOO RAY (EP) A Guy Called Gerald Rham!
- 14 — THE REAL LIFE Corporation Of One Desire
- 15 12 BLACK IS BLACK Jungle Brothers Gee St
- 16 — UPTIGHT Disco 2000 KLF Communications
- 17 8 FINE TIME Yazzy Big Life
- 18 — COCOON Timerider Lisson
- 19 13 I'M RIFFIN' (ENGLISH RASTA) MC Duke Music Of Life
- 20 15 CRACKERS INTERNATIONAL EP Erasure Mute
- 21 19 RAIN, STEAM AND SPEED The Men They Couldn't Hang Silvertone
- 22 18 MADE OF STONE The Stone Roses Silvertone
- 23 17 ESPECIALLY FOR YOU Kylie Minogue & Jason Donovan PWL
- 24 16 I'M HOUSIN' EPMD Sleeping Bag
- 25 14 CAN'T BE SURE The Sundays Rough Trade
- 26 23 NUIT DE FOLIE Debut De Soiree PWL Continental
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- 28 — I'M INTO SOMETHING GOOD Peter Noone Cypress
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- 30 — NEVER STOP Front 242 Red Rhino Europe
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- 33 — SPEND THE NIGHT Bam Bam Desire
- 34 28 CALLING Angry Anderson Food For Thought
- 35 24 WALK ON Smith & Mighty/J Jackson Three Stripe
- 36 30 HIP HOUSE/I CAN DANCE DJ Fast Eddie Westside
- 37 32 TOUCH ME I'M SICK Sonic Youth Blast First
- 38 26 YOU'RE GONNA MISS ME Turntable Orchestra Republic
- 39 34 LESS THAN SENSELESS Mega City Four Decoy
- 40 — TICKING TIMEBOMB Tackhead World
- 41 — SENSITIVE Field Mice Sarah
- 42 25 DIZZY Throwing Muses 4AD
- 43 29 WAITING FOR A TRAIN Flash And The Pan Cha Cha
- 44 — PAARTY! Sound Assassins Anxious
- 45 36 LACK OF LOVE Charles B Desire
- 46 38 HAUNTING ME V Capri Lisson
- 47 39 THE LOST AND FOUND The Oyster Band Cooking Vinyl
- 48 40 COME OUT FIGHTING Easterhouse Rough Trade
- 49 — ELEPHANT STONE The Stone Roses Silvertone
- 50 — BABY YOU'RE JUST YOU The Pastels Chapter 22

Compiled by Spotlight Research

FOR A FEW GALLONS MORE

Johnny Diesel And The Injectors say they're fuelled by sweat, blood and fun. Keith Cameron test drives their brand of Oz rock 'n' roll. Pit-stop by Steve Double

DO GREENPEACE know about this? Environment-friendly Australia is currently going doolally over a well (hair) oiled bunch of young slicks that trade under the dubious name Johnny Diesel And The Injectors.

From magazine covers to street hoardings and kiddies' television, the four self-consciously cool visages stare out to a nation seemingly obsessed with this slavish textbook reproduction of rock 'n' roll mythology.

Cars, dirt, dust, sweat, guitars, guys on the road.

Play any amount of word association and you'll end up with all the clichés that — far from nibbling the Injectors' success — virtually guarantee that Johnny Diesel will clean up in a country whose geographical isolation results in a fiercely traditional brand of musical conservatism.

They've already won the Best New Talent award in the Australian Record Industry Awards. How they will fare in the JK remains to be seen — Chrysalis have just released their anonymous debut LP here.

BACK ON his home turf, Johnny Diesel (real name Mark Diesel) (not his real name) (real name Mark Lizotte) (phew) winces slightly behind his ever-present shades. The radio interview he recorded the previous day is transmitting all over Melbourne and the DJ has been able to contain himself no longer.

"To my mind, you're the only fair dinkum rock 'n' roll band around right now."

Roughly translated this means, I think you're the saviour of music and I'd like to sire your offspring.

Attempting to square this sort of adulation with Mark's competent but skull-crushingly obvious R&B stomp would cause *Einstein* a secondary brain tumour, let alone your humble correspondent.

This could happen only in Australia, where we find the antithesis of the British obsession with vogue and *Next Week's Thing*. And the Oz attitude is just as negative.

Mark is a boyishly cute 22-year-old but he plays guitar like any other member of the trad Oz-rock establishment — John Farnham, Jimmy Barnes and their ilk. In Australia, this good honest stuff is regenerated for being just that; to be young and handsome à la Johnny Diesel is the marketing man's bonus. It seems that Johnny Diesel has even begun to influence other bands.

"Just when we first started becoming successful," says Mark, "a lot of bands in my hometown, Perth, came out with names like Sid Chrome And The Sockets, all these spin-offs of the original idea. I mean, come on!"

IN MY innocence, I had half-assumed the name might just be a parody. You appear to live up to every connotation that can be derived from it.

"I guess so. I think it's part of the whole myth. The guy who makes our videos, that's how he describes it. He goes, Yeah, Johnny Diesel And The Injectors — can create this whole rock 'n' roll myth with these characters.

"That's what he's done with the two videos but, in actual fact, the money that we spent on those videos and the actual concept is minimal. It's so simplistic (sic).

"It's just us, y'know, doin' stuff on the road. I mean, it's not like backstage, girls, food, that sorta

garbage — I mean, who wants to see that? It's more, y'know, sweat and blood and fun, laughs and tears and stuff.

"Y'know, the stuff that really does happen. It's just real life, I guess, on film."

Hmmm. If real life happens to involve being Johnny Diesel from dawn to dusk — and every member of the band's management and record company entourage contribute to the myth-making process, constantly referring to the guy as "Diesel" — then Mark is one of the most honest performers imaginable. And don't forget his colleagues Johnny Tatt (bass, Tatt being short for tattoo), Yak Sherrit (drums, genuine surname) and Bernie Bremond (saxophone, all his real name!).

ALTHOUGH MARK says he has been Johnny Diesel only since the band decided upon their name three years ago, a potted account of his youth reads like some rock journeyman's apprenticeship: born in Massachusetts, living an itinerant life due to his father's sax-playing gig schedule, emigration to Australia at nine years old, quitting school at 15 to play guitar. . .

"I know it's an age-old thing but I couldn't really apply myself to anything else in life. I got to the age of 13 or 14 and I just rebelled. First year at high school, I was sitting there in maths, it just hit me. Looked at the teacher, looked at the books and thought, I don't f***in' need this shit any more.

MORE

"From then, I just turned off. In class, I'd be writing lyrics, drawing. . . My grades went to shit and my parents got called in. I just got so headstrong about doing it.

"My brother helped me a lot. He drove me on, bought me guitar strings, took me to auditions. So I guess he's got a lot to. . . I've got

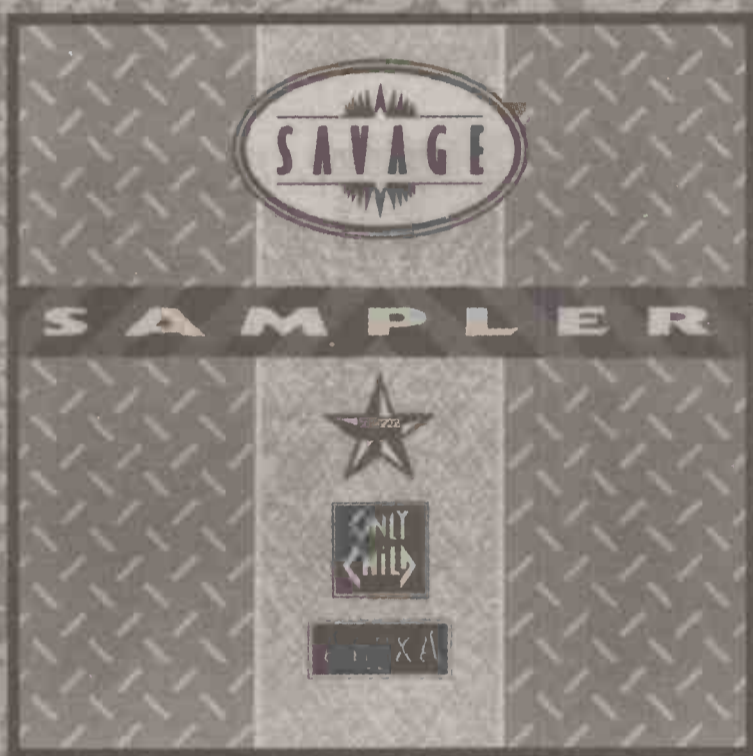
a lot to thank him for." Yes, I thought he was about to say "he's got a lot to answer for," too. If this is what amounts to rebellion in Australia these days then environmentalists have nothing to fear: Johnny Diesel And The Injectors are guaranteed lead-free.



JOHNNY DIESEL: a 'fair dinkum' rock 'n' roll band

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EDITED BY TONY MITCHELL

IN-TECH

Julian Colbeck decides to test keyboardless samplers and finds both Casio and Akai desperately

Racking their brains

CASIO FZ10M RACK SAMPLER £1,799

QQ½ VV

AKAI S950 RACK SAMPLER £1,399

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IN CASE you're wondering why these two samplers are sharing a review, both are variables on previously released – and reviewed – instruments: the Casio FZ10M, a rackmount version of the FZ-1, the Akai S950, a revamped version of the S900. So a lot of ground has been covered already.

The FZ10M is the simplest to re-review since relatively little is changed from the FZ1. Physically, although the instrument has been shoe-horned into a 3u 19in rackmount chassis, all panel controls offered on the FZ1 have been retained. These include slider control over volume, sampling level, and parameter value, a ten digit keypad, eight dedicated buttons activating tune, transpose, call/set menu, play, modify, and display functions, and four-way cursor keys in order to scoot about the large, square, backlit screen.

At the back, however, the FZ10 offers the more professional option of XLR connectors for sampling mic input and mix output, in addition to the regular eight individual voice jack outputs.

But the FZ10M's main plus point is memory: two megabytes internal memory as standard, whereas the FZ1 is blessed with only half the amount, albeit upgradable – at a price.

The memory expansion converts into the most impressive sample times of almost 30 seconds at its highest sample rate of 36kHz and almost two minutes at the lowest of 9kHz.

Taking advantage of this substantial amount of internal memory, several sounds in Casio's latest sample library take up two disks and are thus only usable on the FZ10 or upgraded FZ1 (most others can be loaded into either instrument). While such sounds (some massive orchestral strings, a splendid tenor sax. . .) are well worth having, they would not, in themselves, be reasons to trade in/upgrade, I feel.

The subject of disks is somewhat of a sore one for these Casio samplers, since both accept only the (vastly more expensive than SS or DD) High Density 3½in disks. Or will they?

Common practice among FZ1 owners nowadays is to snip off the little plastic spindle in the front right hand side of the disk drive which fits into the HD disks, thus rendering your instrument open to using regular 3½in disks.

Obviously Casio's official position must be negative on this one (and it'll probably invalidate your guarantee) but, as I said, a lot of people seem to be doing it.

The sampling procedures



CASIO FZ10M (top) and Akai S950 (above): memory versus library

and capabilities remain unchanged from the FZ1, which is to say straightforward and adequate respectively. Nice touches include being able to convert several parameters into graphic displays (envelope shapes, loop setting, sample truncating etc), a handy set of 'synth' parameters for adding synth sounds to your samples, and, provided you have sufficient energy to make use of it, the capability of setting up to eight loop points within a sample.

Although Casio's own sample library is now extensive, and third party sounds are becoming more widely available, the FZ10M cannot boast the range of sounds, add-ons and general doodads of the Akai series. To be fair, no one can match Akai on this score.

A cynical view of the S950, arriving as it did after the S1000, would be that it exists to preserve S900 sales, ie a 'new' instrument at a new price, as opposed to simply dropping the price of the S900 in the light of a genuinely new instrument.

True or not, the S900 has been the world's most successful sampler, and any such £500 price cut should gladden the heart of those hitherto unable to shell out for one – much less shell out for a £3,000 S1000.

The good news first. The S950 offers an increased maximum sample rate of 48kHz, it comes with software version 2.1 (ie the latest S900) as standard, S900/S1000 disks can be used, and many nice-sounding touches like disk loading while playing, double speed MIDI, time

stretch, and increased number of samples/keygroups/programs are advertised.

Good though the above sound in print, some features are not all they would seem.

The loading while playing capability, for instance, is only operable when memory expansion boards have been fitted – not on a standard S950. Time stretch, though wonderful in theory, is debatably useful in practice. As for the extra keygroups and programs, it's fair to say the S900 offered more than enough as it was.

The balance thus redressed, the S950, as is/was the S900, is still a wonderful sampler of course; relatively easy to operate, generous with its voice outputs (eight separate ones plus mix/stereo), and offering a goodly selection of editing parameters, both digital and 'analogue'.

The basic internal memory remains unchanged at 750kByte – quite stingy after a while – expandable to 2.25 mByte. The S950 does its calculations in 12-bit format, too. In Akai's range, only the S1000 family is 16-bit.

Obviously the increased

max sample rate is to be welcomed, as is the latest software revision, complete with pre-trigger record and cross-fade looping.

Not so welcome for drummers, perhaps, is the fact that the S950 does not function with Akai's old and inexpensive ASK90 drum trigger, but with their newer, better (naturally), but rather more pricey ME35T drum trigger.

Ultimately the S950 is worth buying for the price saving alone. But don't expect an S900 revamped and upgraded out of all recognition, because it isn't.

I don't mean this to be a comparative review, but. . .

The advantages of the FZ10M are '16-bit' resolution (though you shouldn't lend too much importance to the bit rating here), considerably larger internal memory and built in synth voice circuitry, which can add a certain something to many a sample.

The S950 fights back with the world's largest sound library (could be the killer punch), better looping facilities and a whole host of options such as Atari/SUPRA hard disk interface, and even a CD/DAT interface. Take your pick.

QQQ: Top quality; QQ: Fair attempt; Q: Naff; VVV: Top value; VV: Fair price; V: Too dear

But elsewhere, normally clever Korg scores a

Concerto in D-minus



KORG CONCERTO: a real no hoper

KORG CONCERTO SEQUENCER £475

Q½ V½

WHAT IS it with Korg and sequencers? How can they persist in producing such lacklustre items as the Concerto when, in fields such as synths, drum machines, pianos, and now signal processors, they're capable of miracles?

Small, plasticky, and generally cheap looking, the Concerto is an eight-track sequencer with a 6,500 note capacity. A built-in 2.8in 'Quick Disk' disk drive can be used for off-loading your work onto disk.

Aside from a number of pressure-pad type control buttons, there's a small 16 x 2 character display screen, a tempo slider, and various control buttons for erasing, naming, saving and loading etc.

The basic facility is that of recording into one of the Concerto's eight 'song' locations in real time (only) and playing it back. You can 'correct' a recording by punch-in/out editing,

but, yet again on a Korg sequencer, no quantizing is available. On a model costing about £100 or so, you might be able to forgive the omission, but when you consider the Concerto costs only about £100 less than Kawai's superb new Q-80 – a 32-track, 3½in disk-drive monster of a sequencer – it becomes downright insulting.

Moving right along, velocity response is alterable, and you can make a recording (or, impressively, a section of a recording) repeat, albeit complete with a count-in every time, which gets really annoying.

Though they're called 'songs', the Concerto's eight memory locations are also, in effect, 'tracks', since you can record different parts on different tracks and get them all to play back simultaneously.

I say you can do this. How many people will persevere with the tortuous method the Concerto insists you follow in order to do so is another matter. The instrument's problem is that in its attempt to simplify things like MIDI and multi-track recording, at best it simply succeeds in making things more complex, and at worst it'll go on to make any subsequent investigation of music technology totally confusing to you.

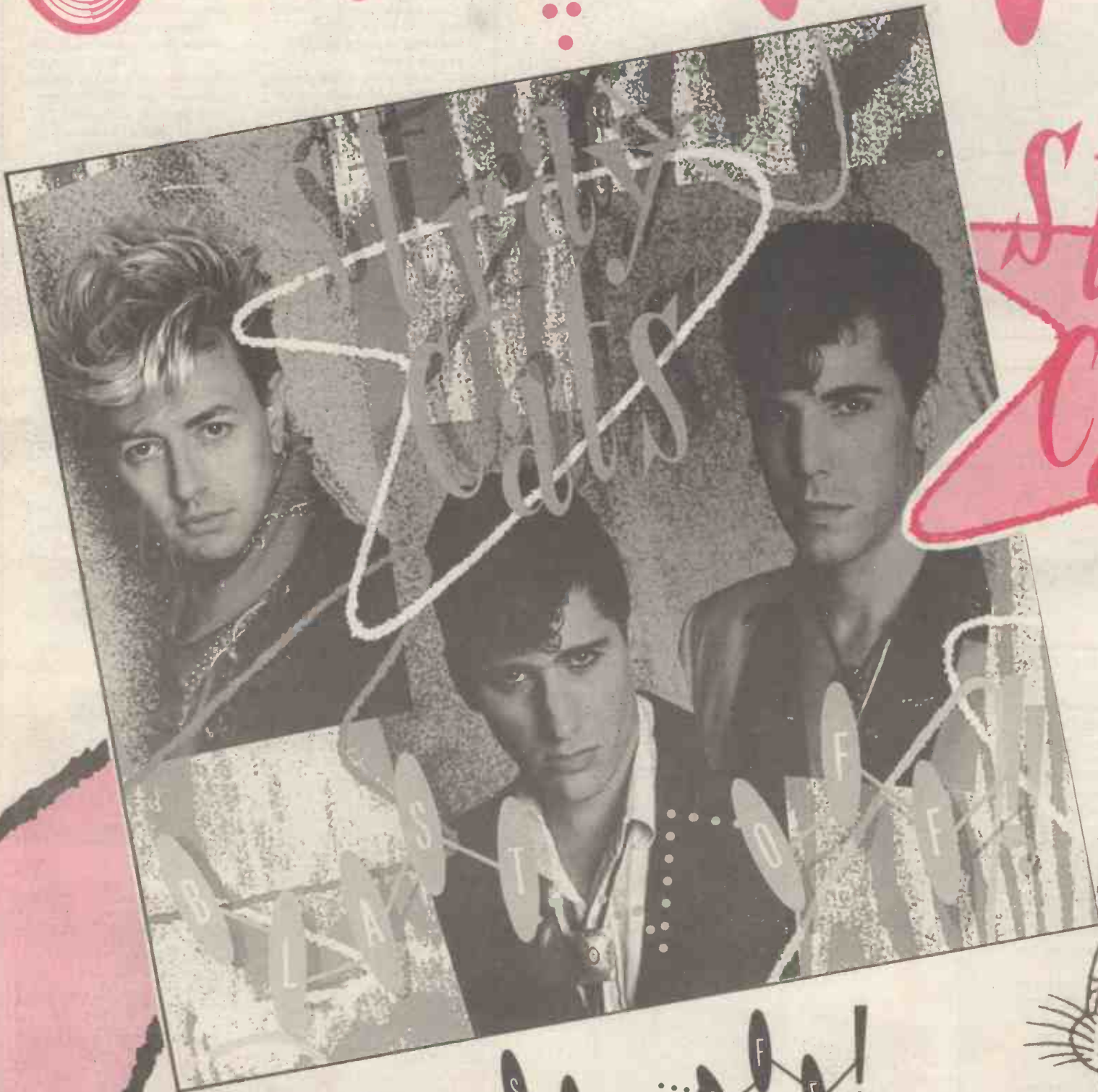
Searching around for good things to say, I note that not only does the Concerto offer external storage of songs on disk, but it can also function as a data filter via MIDI System Exclusive (you can store drum patterns from, say, a Korg DDD-5 drum machine). Further MIDI facilities include internal/external clocking and MIDI echoback, which converts the MIDI Out to MIDI Out + Thru, both of which are set using a truly awful set of micro switches (only someone of severely restricted growth could have fingers small enough to operate them) at the back.

The Concerto is a very basic sequencer. In fact it's little more than a scratchpad device on which snatches of songs or ideas can be stored. Editing facilities are too thin on the ground for it to be of any real use to the more experienced, and the instrument's general unfriendliness – make the slightest wrong move and the screen barks back at you "Recording Failure" to the accompaniment of a shrill telephone sound – is hardly going to endear it to the novice either.

I'm sorry to say the Concerto is a real no hoper. But look at it this way: at least it proves that Korg – at or near the top of the pile in most other spheres of hi-tech life these days – are still human.

JULIAN COLBECK

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