

APRIL 15, 1989 60p

SOUNDS

PART TWO OF

THE CULT

INTERVIEW



WIN A BUBBLE BATH WITH HAPPY MONDAYS

THRASHING DOVES
HOUSE OF LOVE

JEFF HEALEY

THERE'S
FIRE ON HIS
FINGERTIPS

THE GREAT
AMERICAN
ADVENTURE

KING'S X/VELVET ELVIS
HELLCATS/BASTRO
NICE STRONG ARM

PIXIES

'DOLITTLE'
ALBUM
REVIEWED

PLUS . . . HENRY ROLLINS ■ GLENN BRANCA
CRIME AND THE CITY SOLUTION ■ THE TRIFFIDS

FIRST REPORTS

MORRISSEY'S NEW single, 'Interesting Drug', is set for release on EMI on April 17. The single has been delayed by an injunction from producer/co-writer Stephen Street which has now been lifted, although the terms of the settlement are not known. Morrissey is joined by his former Smiths colleagues Andy Rourke, Mike Joyce and Craig Gannon, plus Neil Taylor on guitar and Kirsty MacColl on vocals.

The single is backed by another Morrissey/Street song called 'Such A Little Thing Makes Such A Big Difference' and the 12-inch also has a live version of 'Sweet And Tender Hooligan', recorded at Morrissey's only live date since The Smiths broke up at Wolverhampton Civic Hall just before Christmas.

There's a cassette and CD version of the single as well, both containing the same tracks as the 12-inch.

Morrissey is back in the studio this week - though not, *Sounds* understands, with Stephen Street - recording a new single. But there are still no plans for an album or any live shows.

Mozzer on 'drug' charges



MOZZ: THE sweet and tender hooligan

Injunction lifted, allowing new, interesting single to be released next week

Mondays say happy birthday to the Panic Station

HAPPY MONDAYS head the line-up of bands scheduled to appear at the Panic Station's 2nd Birthday Party. The event, to take place at London's Kilburn National Ballroom on May 3, is being planned in conjunction with *Sounds* and will include The Shamen, The Band Of Holy Joy, The Seers, The Jazz Butcher, Mega City Four, Stitch and King Of The Slums. More details next week.

Anti-Fascist Army show

NEW MODEL ARMY will play a free show outside Leeds Henry Moore Gallery on April 22 as part of a weekend of Anti-Fascist Action being organised by Leeds City Council.

The event is intended to thwart a National Front march through Leeds on April 23 (St George's Day) and the afternoon of free music will include appearances by Attila The Stockbroker, local reggae band Creation Roots and a local Bhangra band (to be confirmed).

NMA will take the stage at 5pm. It will be their last show here before they embark on a US tour in May.

Lyle Lovett heads country compilation

LYLE LOVETT and Reba McEntire are among the featured artists on a cassette promoting a series of concerts by various American country acts during May.

The 'Route '89 Collection' will be given free to purchasers of any of the featured artists' albums at all HMV Music stores, for two weeks beginning May 8. The other artists included are Johnny Cash, Dwight Yoakam, K D Lang, Rodney Crowell, Michael Johnson, Dan Seals, Paul Overstreet, Darden Smith, Dean Dillon, Kathy Mattea and Jo El Sonnier.

Cash, Crowell, Thompson, Seals, Overstreet, Smith, Dillon and Sonnier will also appear in the UK during May.

Doctor in the house



PIXIES: A return London visit planned for July

PIXIES, whose third album, 'Doolittle', is released next Monday - and reviewed in this week's issue on page 39 - have added a third London show.

Following the sell-out of their two Kentish Town Town And Country Club dates on May 10 and 11, the band will return to play the Kilburn National Ballroom on July 5. Tickets are £7.

'Doolittle' features 15 tracks on album, cassette and CD, all written by singer Black Francis with the exception of 'Silver' which is co-written by Kim Deal (formerly Mrs John Murphy).

The first 30,000 copies of the album will also feature a 12-inch lyric booklet.

A second single is also being lined up to coincide with their return in July and the band have already recorded the various B-sides.

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Billy Bragg revives his Utility label

BILLY BRAGG has revived his Utility label - last used for his own debut album, 'Life's A Riot With Spy Vs Spy' in '83 - for "artists who have something to say or play but haven't had the opportunity to put their music onto vinyl".

Utility isn't a label in the traditional sense. There will be no advances, marketing budgets or single releases. And the A&R department consists solely of Billy's ears.

"I think the independent scene is starting to get a bit closed, with less actual access to get onto vinyl," says Billy.

"With Utility I got my first chance to get my songs onto a record which then got distributed and listened to by radio, and got heard about. So what I want to do is give that kind of access to other artists."

The label's bias will be towards content rather than style, although the cover artwork will maintain the original Penguin paperback theme.

The artists - who will be expected to promote their own records on their own two feet - will be able to choose the cover colour and "a utilitarian object" for the front of the sleeve.

The first three releases (via Rough Trade) are 'Financial Suicide' by Clive Product, a besit bard from a Buckingham backwater, 'Off The Peg' by Jungr And Parker, a jazz/cabaret duo from London, and 'No Show Without Punch' by Australian roots combo Weddings, Parties, Anything.

Cygnature tune

Debut Swans single for MCA out this week. Tour preparations underway for June



SWANS: BETTER saved than sorry

SWANS FOLLOW up their 'Love Will Tear Us Apart' indie chart-topper with their first single on MCA next week called 'Saved' - and they'll be touring here in June.

The single (reviewed this week on page 37) was co-produced by singer/songwriter Michael Gira with Bill Laswell, who has previously worked with such diverse artists as Iggy Pop, Mick Jagger, PiL, Motorhead and Herbie Hancock.

Gira says that Laswell was chosen to produce because of his "sensitivity and attention to detail" as well as his openness to world music. "It's a song about feeling good," says Gira, "about heaven on earth, losing oneself in the arms or womb of a particular woman I was

thinking about. But that's impossible, although it's nice to think, isn't it?"

The 12-inch and CD will also feature an extra acoustic track.

The only confirmed date on Swans' British tour so far is at London's Kilburn National Ballroom on June 14. But at least two other cities will be included on the itinerary, which should be finalised shortly.

The Swans' new album will be out in early May and will feature 'Let It Come Down' and 'See No More', both of which were popular numbers on their last tour here, plus a version of Blind Faith's 'Can't Find My Way Home'.

FIRST REPORTS

Lou hits London for June shows

European schedule permits just three Palladium dates

LOU REED comes in to play three nights at London's Palladium on June 5-7. These will almost certainly be his only British shows.

Although there were originally plans for him to play provincial shows including Scotland, his European schedule has expanded to squeeze out the chance of more British dates.

He'll fly in from Finland the day before the London shows and return to Europe the day after.

Tickets are £15 and £12.50 and go on sale from April 15 at the Palladium box office. The credit card hotline is 01-437 7373. They are also available from the following authorised agents - Keith Prowse, Ticket Master, LTB and Albermarle. Purchasers should note that they should pay no more than a 15 per cent booking fee.

There will be no support and Lou will play a two-part show comprising material from his latest classic 'New York' LP followed by a set of older songs dating back to his Velvet Underground days.



LOU: A two-part show covering old and new material

Rock legends join forces for Armenia

A HEAVY METAL supergroup featuring rock legends from both sides of the Atlantic is recording a single for Life Aid Armenia at the end of this month.

The single, "a vintage HM classic" according to Life Aid Armenia director Jon Dee, will be produced by former Led Zeppelin bassist and Mission producer John Paul Jones. And Jimmy Page will be among the hefty cast of singers, guitarists and musicians taking part.

"We're flying in stars from America but everything's being kept under wraps, including the title of the single, until we've got clearance from everyone concerned," Jon Dee told *Sounds*. But he confirmed that members of Yes and Rush would play and the recording would be filmed for television use

when the single is released in the summer.

It's the second single recorded for the Life Aid Armenia project in aid of the victims of last year's devastating earthquake.

The first is a remake of Marvin Gaye's 'What's Going On' which will be released at the beginning of May. It features Dave Gilmour from Pink Floyd, Gail Ann Dorsey, Aswad, Errol Brown, Boy George/Elisabeth Westworld, Ruby Turner and Reggae Philharmonic Orchestra. It's been produced by Steve Levine.

Life Aid Armenia are also working with the advisers for the Live Aid and Mandela Birthday concerts on a special concert in Russia this summer which would be televised worldwide.

DIED PRETTY, the five-piece Australian band, arrive in London next week to promote their new LP, 'Lost'.

The band, who are currently on a tour of Europe, play a one-off gig at Fulham Greyhound April 19, before heading off to Italy.

They return to the UK for additional shows in June.



DIE YOUNG, stay pretty(?)

September in April for Frank

FRANK SIDEBOTTOM bobs back this month with a British tour to coincide with his much delayed '13:9:88' album, which now comes out on In Tape/APT on April 24.

The new album, recorded just eight days after his '5:8:88' LP (absolutely incredible!) has been delayed by artwork problems - the picture never came back from the chemists, and Frank inadvertently left the top off the felt-tip pens - not to mention distributor Red Rhino's untimely demise which was not prevented by Frank's £10 postal order donation (it bounced).

Tracks on the album include 'Blackpool Fool', 'Gimme Dat Harp Little Frank' and 'Me Great Big Floor Scrapbook' as well as covers of The Fall's 'Hit The North' and Captain Beefheart's 'Mirror Man', revamped to 'Mirror Man/Mirror Puppet'.

Big Frank, supported by Little Frank And The Demon Axe Warriors Of Oblivion, will play Manchester Ritz April 25, Liverpool Polytechnic 27, Hull University 29, Leeds Warehouse May 1, Birmingham Barberies 2, London Marquee 3, Cardiff Venue 5 and Newcastle Riverside 7.

Love Unlimited

THE HOUSE OF LOVE have more dates following their London ICA shows announced last week.

The band play three nights at Leeds Warehouse from June 12 to 14. Tickets are £5, available by post from DNA Promotions, PO Box HP2, Leeds, LS6 1LN (don't forget an SAE). Tickets are on sale at the venue and from Jumbo Records in Leeds.

The band also play three nights in Edinburgh from June 16-18 at Calton Studios. Tickets are £5, available from the usual outlets, or by post (with SAE) from: TOCTA, PO Box 180, Head Post Office, Edinburgh (plus 50p per ticket booking fee).

Another Country

BIG COUNTRY have added two extra dates to their upcoming tour. They play London Kentish Town Town And Country Club May 17 and 18. Tickets are £8.50.

Irish Stranglers

THE STRANGLERS have added three Irish dates to their tour - at Belfast Aroneill Leisure Centre June 6, Dublin Stadium 7 and Cork Chrissie Hall 8.

Exploding plastic

JUNIOR MANSON SLAGS headline at London's Marquee on April 24, supported by Medicine Factory and Creamin' Jesus. The group are working on the follow-up to their 'The Plastic Smile' album. A new single is due in late May.

Extra Erasure

ERASURE have added extra dates to their UK tour, at Glasgow SECC December 3 and Birmingham NEC 21. Ticket prices and agents are the same as those listed in our previous Erasure story.

Get some Moore

GARY MOORE has added another date to his tour, at London Hammersmith Odeon May 23.

Cult Pistols

ROCK STARS joint project - part 54. Ian Astbury and Axl Rose are reported to have teamed up with ex-Pistol Steve Jones in LA to record a version of the Pistols' 'Did You No Wrong', which originally came out as the B-side to 'Anarchy In The UK'. Steve, Ian and Axl each croon a verse of the sturdy classic and collectively render the chorus. Billy Duffy plays guitars.

Floyd in action

PINK FLOYD are back in action, less than a year after their Momentary Lapse Of Reason tour.

The band have already been confirmed for a German festival appearance in mid-June and *Sounds* understands that there are plans for a "special" English gig this summer. But their record company, EMI, were remaining tight-lipped about the project. The band are also negotiating with the Russian authorities for a series of shows in Moscow, which would be the biggest rock shows ever staged in the Soviet Union.

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FIRST REPORTS

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Venues arrange 'swap shop' for local bands

NEWCASTLE RIVERSIDE and **Glasgow Fury Murrays** have started a rock 'swap shop' so that local bands can get the chance to play to new audiences.

The deal has been set up by the clubs along with Tower Studios and with help from McEwans, the Scottish brewing giant, who will pay all transport and accommodation costs and give the bands £100 for each gig - which may not seem like a lot, but most of these bands wouldn't get more than £25 a night in their home towns.

Craig Tannock of Fury Murrays said: "We get the best of the undiscovered bands and not only do they get the

chance to play in front of an audience, but we have been attracting representatives from record companies.

"Several deals have come out of it already. One night we had 15 record companies represented in the audience. Some were Scottish, but most had come up from London."

Starting April 12 at Glasgow Fury Murrays, Quinn The Eskimo headlines, plus support by The Wild River Apples. Elliot And Friends play on the 19th, with support from Anthill Runaways. And on the 26th, The Hummingbirds headline, with support from God's Ultimate Noise.

Then on April 13, Quinn The Eskimo play the Riverside with The Wild River Apples. On the 20th Anthill Runaways with Elliot And Friends appear. And finally God's Ultimate Noise and The Hummingbirds play the 27th.

A right Charlie

CHARLIE DORE, who anticipated the new country movement nearly a decade ago with her 'Pilot Of The Airwaves' hit, returns to London this month for her first live dates in seven years.

She's spent the intervening years writing songs for Sheena Easton, Marilyn Martin and Kenny Rogers, as well as making cameo appearances in *The Ploughman's Lunch* movie and television roles in *South Of The Border*.

But the lure of the gigging circuit has proved irresistible and, with a band that still includes guitarist Julian Littman, she'll play Stoke Newington New Pegasus April 16, Brentford Red Lion 20, Fulham Greyhound 25, King's Cross New Merlin's Cave May 2, Kentish Town Bull And Gate 7, Fulham Swan 8, Stoke Newington New Pegasus 11, Kingston Grey Horse 13, Brentford Red Lion 16, Kennington Cricketers 18 and Harlesden Mean Fiddler 20.

Dylan dates

BOB DYLAN comes in for three British arena shows in June.

He'll play Glasgow SECC June 6 (tickets apparently sold out although check TOCTA agencies), Birmingham NEC 7 (tickets £14.50 and £12.50) and London Wembley Arena 8 (tickets £15 and £13).

But neither his record company nor the booking agent had any details of the band he'll be using. And there's no sign of a new studio album to follow his recent collaboration with The Grateful Dead on the 'Dylan And The Dead' live album.



SIGUE SIGUE SPUTNIK have confirmed UK dates at the start of their upcoming world tour to coincide with the release of their new single, 'Albinoni Vs Starwars'.

The gigs are at Newcastle Riverside May 1, Leeds Irish Centre 2, Birmingham Irish Centre 3 and London Astoria 4.

European dates for Neil Young

NEIL YOUNG comes to Europe in July for a series of festival appearances.

But a spokesperson for Geffen in London had no information about any planned British shows.

However, she did confirm that there is a new Neil Young album on the Geffen "forthcoming" list.

Nikki Sudden's groove thang

NIKKI SUDDEN AND THE FRENCH REVOLUTION have just released their new LP, 'Groove', to coincide with a few London dates.

The guys can be seen at Camden Dingwalls April 11, Islington Powerhaus 13 and Charing Cross Road Marquee 19.

A touch of Oz

NOISEWORKS, yet another of the continuing stream of Australian bands, make their debut in the UK at London Marquee on May 4.

The band will also have the title track, 'Touch', from their forthcoming album released to coincide with the one-off show.

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May 6	UXBRIDGE	Brunel University
May 8	RAYLEIGH	Pink Toothbrush
May 9	BIRMINGHAM	Burberries
May 10	LEEDS	Warehouse
May 11	LONDON	ULU

TOUR ONE



FIRST REPORTS

King 'billy

THE WHITE Label in Holland has been pumping out original '50s hillbilly and rockabilly recordings of uncertain lineage for several years now.

Through their licensing deal with CSA in London, the whole gamut of 'billy in all its various shades has therefore become locally available.

There has been swampbilly from Louisiana, rockabilly out of Memphis, bopbilly from Wisconsin in the mid-west, and even some surrogate 'billy from as far north as Ohio.

In addition, the White Label has also put out compilations of hot rod, hop, surf 'n' stomp and other cat sounds, not to

mention good old rock 'n' roll.

Aimed squarely at the rockabilly collector, much of the music actually owes more to the influence of Hank Williams rather than Elvis Presley, though the common shared characteristic is its utter obscurity.

Nevertheless, there's often a nugget or two to be found. This month's releases include 'More Georgia Music', which offers a selection that extends from boogie and blues to country and rock, while the latter set of 'Boppin' Hillbilly' Vols 3 and 4 features one Betsy Gay, freely interpreting Willie Mae Thornton's 'Hound Dog', the song made famous by Elvis



Presley, though in a style that more closely resembles the '20s blues of Victoria Spivey.

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LOU REED, NEIL YOUNG, TANITA TIKARAM, NICK CAVE, THE PIXIES Saturday 1st July	TORHOUT £79 plus £8.50 ins. Tour departs Friday pm.

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Indie labels to get awards show

UMBRELLA, THE independent labels association, is holding its third annual seminar at London's Hammersmith Novotel Hotel on May 20-21.

And as well as seminars covering new copyright law, international licensing, export, radio, retail, TV/video/satellite TV and setting up an indie label, Umbrella will also stage its own awards show.

They'll present Golden Umbrellas to the independent record company of the year, distributor of the year, single, album and video.

There will also be a special gig on May 20 featuring three leading indie bands, and two Umbrella compilations of guitar-based bands and pop/dance acts featuring bands like New Order, Depeche Mode, The Wedding Present, Oyster Band, McCarthy and The Parachute Men. Many of the tracks are previously unreleased.

Registration for the seminar, which is aimed at "musicians and anyone with their own label or thinking of starting one", will be around £50 and you can get full information from the Umbrella Seminar Office, 14 Theberton Street, London N1 0QZ, telephone 01-226 3261.

Forced Exposure

DORO PESCH, who recently split with Warlock to go solo, plays her first UK show on April 17 at London's Marquee. She's here to promote her new album, 'Force Marjeure', which features her new all-American line-up of ex-Rainbow drummer Bobby Rondinelli, guitarist John Devin and bassist Tommy Henriksen.



NATIONAL ANTI-VIVISECTION SOCIETY
(in conjunction with SONIC DEATH inc.)
PRESENT

SUNDAY 30TH APRIL

ALL DAY
ANTI-VIVISECTION
"INDIE" FESTIVAL

GAYE BYKERS ON ACID

(Two more headline acts to be announced)

MEGA CITY 4
ANHREFN
SNUFF

SENSELESS THINGS
MAGNOLIA SEIGE
VOICELESS
THE WASP FACTORY
ROMEO SUSPECT
COLLAPSE

MOSELEY DANCE CENTRE,
MOSELEY, BIRMINGHAM.

1.00pm - 11.00pm. Tickets £5 (in advance) £6 (door)
Tickets from National Anti-Vivisection Society,
51 Harley Street, London W1. tel. 01 580 4034.

FIRST REPORTS

The Russians pull out

KRUIZ, the Russian thrash combo, have cancelled their London Astoria show planned for this week.

Glasnost does not extend to a reason for the cancellation apparently, but they are rescheduling their visit for the summer.

Meanwhile, two Russian underground bands – Zvuki Mu, who've been recording an album with Brian Eno producing, and seven-piece Leningrad band Avia, who are accompanied by a ten-member "exercise team" who form a series of human pyramids – are coming over for concerts next month.

Zvuki Mu will play London's ICA May 2, Liverpool Bluecoat Arts Centre 3 and Brighton Zap Club 8. Avia will appear at London Queen Elizabeth Hall May 1 and they'll both play the Glasgow Mayfest Festival on May 4-6.

Angel Doves

THRASHING DOVES have cancelled their dates with Big Bam Boo to join Duran Duran as support on their UK tour.

They appear at Newcastle City Hall April 15, Edinburgh Playhouse 16, Sheffield City Hall 19, Nottingham Royal Centre 20, London Arena (Docklands) 22, Bournemouth International Centre 23, Manchester Apollo 25 and Liverpool Empire 26.

The Doves are also releasing 'Angel Visit', a single from their new LP, 'Trouble In The Home'.

Sub-cutaneous

SKIN GAMES will be special guests on the Then Jerico UK tour in May. They have been busy in the studio for the last couple of months recording their debut album, which is due out in June. A single will be released in May.

Food for thought

WE ARE GOING TO EAT YOU have lined up dates at Salisbury Arts Centre May 4, Harlow Square 5, Guildford Surrey University 7, Cardiff The Venue 9, Southampton University 11, Bath Moles Club 12, Warwick University 13, Birmingham Cod Club 14, Leeds Polytechnic 16, Manchester Boardwalk 17, Lancaster Sugarhouse 18, Dudley JB's 19, St Helens Citadel Arts Centre 20.

The group are currently in the studio working on a new album, and hope to sign a major label deal within the next week.

Another chart cert for Bon Jovi

BON JOVI, currently on a sell-out coast-to-coast tour of America, release a new single next week from their 'New Jersey' album.

'I'll Be There For You' is already number 16 with a bullet in the US charts and it's backed with 'Homebound Train', also from 'New Jersey'.

The accompanying video was shot live in the US and at London's Wembley Arena.

The single is available in three formats. The 12-inch contains a previously unreleased live version of 'Wild In The Streets', while the CD features two rare studio tracks – 'Borderline' and 'Edge Of A Broken Heart' – which were recorded during the 'Slippery When Wet' sessions in '86.



JON: HE'LL be there for you



CRIMSON GLORY, a Florida based heavy rock band, return to the UK for their first shows here since February 1987, when they played London's Hammersmith Odeon as support to Metal Church and Anthrax.

The group's second album, 'Transcendent', is currently collecting rave reviews in the metal press, and the band is set to release a remixed version of 'Lonely' as a single to coincide with the dates.

Probably the most exciting news for Crimson Glory fans is the speculation that this will be the last tour the boys do wearing masks. And there hasn't been much happening in stage cosmetic circles since Kiss removed their war-paint for their cross-over to the disco scene.

You can be one of the few to witness these historic "last mask" concerts when the band plays at Folkestone Leas Cliffe Hall May 14, Reading Rivermead 15, Birmingham Goldwyns 16, Nottingham Rock City 17, Edinburgh Venue 20, Newcastle Mayfair 21 and London Marquee 22-23.

Triffids get hot under the collar



McCOMB: A torch singer?

TAKING A break from the extensive preparations for The Triffids' four-day assault on London's Shaw Theatre this week, David McComb dropped by to tell *Sounds* the story behind 'Willie The Torch', the song inspired by fiery cabaret artist William H Arkweldt.

Western Australia, it seems, was even hotter than usual when Willie was doing his stuff around 40 years ago.

"Not a lot is known of his origins," says David, "but it seems certain that he emigrated to Australia from either Estonia or Latvia in the period immediately after the First World War and worked as a gold prospector, a signalman and a balloon salesman on the edge of the Great Victoria Desert, 1,000 km east of Perth.

"Emerging as he did from a charred Europe, Arkweldt brought with him a first hand knowledge of fire and its destructive capabilities."

This is putting it mildly. It soon became apparent to his new neighbours that the oddest thing about Willie was not his surname but his talent for spontaneous self-combustion. Willie would emerge from his fireballs unscathed, but innocent drinking companions were known to pick up the occasional third degree burn, so he soon decided to put his gift to less anti-social uses.

"He became one of the brightest stars on the highly lucrative goldfields cabaret circuit and earned huge sums, and critical sycophancies, for his twice nightly act. The fabulously rich and idle attended his performances and he was acclaimed by Princesses and Australian Prime Ministers alike."

It seems, though, that fickle fame dampened Willie's torch and he slipped into oblivion. A cautionary tale, and one that David dedicates "to all those who were burnt out by the entertainment industry".

KEITH CAMERON

UT'S ALL OVER NOW

© KEV F. ALAN SEAMAN A. PEN

LISTEN BILL - I'M NOT TELLING YOU WHAT I GOT YOU AND MANDY FOR A WEDDING PRESENT.



NO... IT'S A SURPRISE I'M NOT SAYING... NO MY LIPS ARE SEALED



OH WELL ALRIGHT - IT'S A SET OF CHAIRS



FIRST REPORTS



DECADE REACTION

WHAT WAS HAPPENING THIS WEEK BACK IN 1979

- **Sounds cover:** Rachel Sweet.
- Motorhead are banned from appearing at Newcastle City Hall when certain less than complimentary slogans about David Essex are daubed on their dressing room wall. Essex was due to play the venue the following night. Meanwhile, a limited edition of 15,000 copies of Motorhead's 'Overkill' album have been pressed in green vinyl.
- Linton Kwesi Johnson's film, *Dread Beat And Blood*, due to be shown on BBC 1's *Omnibus* programme, is postponed because of the impending General Election. The BBC felt that the political content of the programme was not balanced enough for the pre-election period. During the film Johnson makes several vitriolic references to Mrs Thatcher and the Conservative Party's attitude to race and immigration.
- Pop entrepreneur Jonathan King is planning to run for Parliament in the General Election next month.

standing for the Richmond-On-Thames constituency. He says: "Economically, I believe in encouraging the individual to create profits for himself and work for others. In that respect, I'm virtually a Conservative. But I hate their right wing attitudes towards racialism, capital punishment, minorities and so on. Emotionally and morally I'm a Liberal with a small l."

● **Simple Minds'** 'Life In A Day' takes number one single and **The Skids'** 'Scared To Dance' is top album in the *Sounds* Alternative chart. 'Minute By Minute' by **The Doobie Brothers** is America's top album. **Village People**, **Sex Pistols**, **Chic**, **Squeeze**, **Elvis Costello**, **The Jam** and **Thin Lizzy** all feature in the UK Singles chart.

● Albums reviewed this week: **The Pop Group** - 'Y' ***1/2/**Ian Hunter** - 'You're Never Alone With A Schizophrenic' ****/**Genesis** - 'The Story Of Genesis' ***1/2/**John Miles** - 'More Miles Per Hour' ***1/2/**Ralph McTell** - 'Slide Away The Screen' ***.

Stern moves against apartheid

STERNS, THE specialist African record store and label, has launched a new imprint bearing the logo of AA Enterprises, the workers' co-operative which has been working in support of the Anti-Apartheid Movement for some years. The first two AA Enterprises releases this

week both feature music from Angola. The upbeat dance sounds of Trio Aka on 'Mama Cristina' contrast nicely with the acoustic configurations of The Kafala Brothers, whose 'Ngola' set was recorded in London during the duo's brief visit to this country last year. Little music has been

heard from Angola during the recent resurgence of interest in African sounds, and their release now is timely.

On April 1 Namibia was formally recognised in lieu of independence. Since Angola's own independence in 1975, the former Portuguese colony has been

engaged in costly warfare with the apartheid South African regime, with Namibia as the buffer state between the two.

Whatever the outcome of the conflict, hopefully there will be further examples of this enchanting Afro fado to come.

EVELYN COURT

Cape Town jazz troupe comes to Britain

SABENZA, a Cape Town jazz group formed by Basil Coetzee, arrive in the UK for their debut shows this week.

Coetzee, who played with Abdullah Ibrahim during the '70s, formed Sabenza in '85 just as the South African government imposed tighter restrictions on blacks.

Since then they've played numerous fundraising shows for political detainees, teachers unions and striking workers.

A newly inserted clause in the Musicians' Union boycott of South African artists now allows sanctioned groups to perform in the UK, and Sabenza will appear at London Ronnie Scott's April 16, Bristol Fleece And Firkin 18, Darlington Arts Centre 19, Leeds West Indian Centre 20, London Africa Centre 21, Hebden Bridge Trades Club 22, Brighton Richmond 23, London Jazz Cafe 27, Liverpool Bluecoat Arts Centre 28, Crawley Hawth 29, Glasgow Tron May 2-3, Aldershot West End Centre 5, London Ronnie Scott's 7 and Leamington Spa Worldbeat 8.

Metal maniacs from Arizona

SACRED REICH, "the darlings of Phoenix, Arizona", play their first ever dates in the UK at the end of May. They will be supported by Forbidden.

Dates are Newcastle Riverside May 23, Milton Keynes Woughton Centre 24, Birmingham Edward's No 8 25, Manchester International 26, Bradford Queen's Hall 28, London Marquee 29 and Cardiff Venue 30.

The speed metal quartet released an album called 'Ignorance', in 1987, and followed it up with a 12-inch called 'Surf Nicaragua' last year.

Geordie singer boxes clever

ANDY PAWLACK, the Geordie singer/songwriter who recently released his 'Shoebbox Full Of Secrets' debut album, goes back on the road this month.

He'll support Bonnie Raitt at her London show on April 12 and will then link up with Clannad as special guest on their month-long British tour, which starts at Cardiff on April 24.

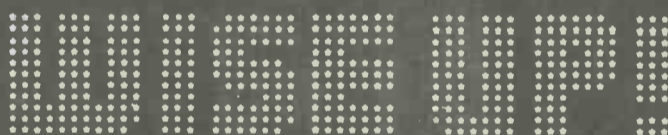


HOLLY JOHNSON follows up the success of his two Top 20 singles - 'Lovetrain' and 'Americanos' - with of his long awaited debut solo LP, 'Blast'. The album is set for release in two weeks and takes its name from the periodical issued by the Vorticist art movement in the early 1900s.

There's no sign of any live shows and it's unlikely that he'll tour before his second album comes out.



Artist: **POP WILL EAT ITSELF**



Title: **Sucker**

Released 10th April

PWEI ON PATROL

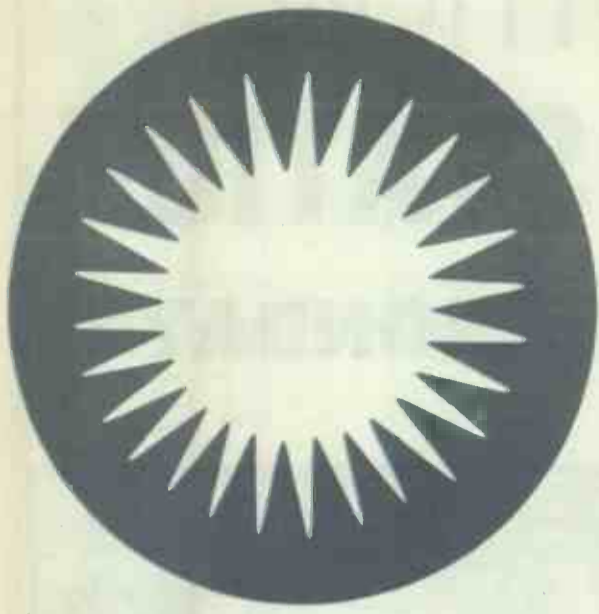
April 29 Sheffield University 30 Redcar Bowl

May 1 Glasgow Govan Town Hall 2 Liverpool University 4 Leeds Polytechnic 5 Manchester International II

6 Oxford Polytechnic 7 Bristol Studio 9 London Kilburn National 10 Birmingham Hummingbird 11 Leicester Polytechnic

12 Guildford University 13 Folkestone Lea Cliffs Hall





Hurrah!

the beautiful



10 track LP 11 track cassette 12 track CD



ON TOUR SOON

EXCLUSIVE COMPETITION

A RIOT AT THE PANIC STATION

WIN A BUBBLE BATH WITH HAPPY MONDAYS

To celebrate their second birthday, **The Panic Station** are staging a spectacular rock event in conjunction with **Sounds**. And we're offering tickets, records, CDs, T-shirts . . . and the chance to win a special **Happy Mondays** Matey bubble bath!

Beginning at 6pm and running all through the evening of May 3 at London's Kilburn National Ballroom, the mega event boasts some of the best names on the gig scene - **Happy Mondays**, **The Shamen**, **The Band Of Holy Joy**, **The Seers**, **The Jazz Butcher**, **Mega City Four**, **Stitch** and **King Of The Slums**.

And all you have to do is answer these three piss-easy questions.

How old will the Panic Station be on May 3?

- a) 12
- b) 60
- c) 2



Who headlined the first birthday party last year?

- a) Ralph McTell
- b) Pamela Bordes
- c) Primal Scream

Name the group pictured here?

- a) Beastie Boys
- b) Happy Mondays
- c) WASP

Now say, in no more than 20 words, why you would like to have a bubble bath with Happy Mondays. No rude and unprintable answers, please.

All entries must be in by Thursday April 20 and should be sent to Sounds/Panic Station, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ.

The winner will receive a pair of tickets to the second birthday party at Kilburn National Ballroom on May 3, signed copies of Happy Mondays records, CDs, posters, T-shirts etc . . . and a bubble bath with the band?

Ten runners-up will each receive a pair of tickets for the spectacular show.

Tickets for the event are £7 in advance.



SOUNDS

BEFORE HE DIES, HE'LL WISH THAT HE'D NEVER BEEN BORN.

EVERY YEAR, 100 MILLION ANIMALS IN LABORATORIES ALL OVER THE WORLD ARE BURNT, BLINDED, SCALDED, CRUSHED, MUTILATED, EXPOSED TO RADIATION, AND POISONED TO DEATH IN THE NAME OF 'SCIENCE'. OVER THREE MILLION IN BRITAIN ALONE. AND FOR WHAT? FOR EXPERIMENTS THAT CAN NEVER BE TRUSTED.

APRIL 24TH IS WORLD DAY FOR LABORATORY ANIMALS

We can prove that experiments on animals are as misleading and unproductive as they are inhuman and sickeningly cruel.

Indeed, important life saving medical advances such as blood transfusions have actually been delayed for many years by such experiments.

Find out more. Send for a World Day for Laboratory Animals information pack.

Please send me an information pack I enclose a donation

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Send to: National Anti-Vivisection Society Ltd., 51 Harley Street, London W1N 1DD.



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WITHOUT ANIMALS

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The Lord Dowding Fund for Humane Research
and campaigns to end vivisection

SATURDAY 22ND APRIL

ANTI-VIVISECTION
Pop/Rock/dance Music Concert

GHOSTDANCE

(other headline bands to be announced)

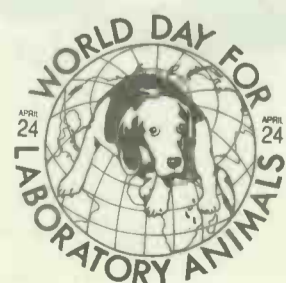
ANGEL EYE

ONE STYLE MDV

and other guests

The Queens Hall, Sovereign Street, Leeds

5pm - 10:30pm. Tickets £4.50 (advance)
£5.50 (door)



Tickets from: National Anti-Vivisection Society, 51 Harley Street, London W1. Tel: 01-580 4034/631 0612

Booking Office, Queens Hall, Sovereign Street, Leeds, L1. Tel: 0532 431961

FISHING ON SWAN LAKE

MORRISSEY THE Siamese goldfish, the psychedelic piscine conversation piece at Triffid Towers, had a narrow escape last week.

The band had inherited him from That Petrol Emotion, but hadn't done their research into changing the poor little chap's water.

Fortunately, drummer Alsy MacDonald came to the rescue at the last moment with some fresh H₂O and the result is a happy, carefree goldfish.

Keyboard player Jill Birt thinks Morrissey is a bit too fat for a fish, but it's gotta be the life of Riley shacking up with one of the Earth's most fascinating bands, a band that — and this is official — loves animals.

So much so, in fact, that they've named their new album after one. 'The Black Swan', released on Island this week, is a beast every bit as elegant and ornate as the bird from which it takes its name.

Its 13 songs, including a debut compositional triumph from Jill, encompass not just the expected frontiers of humanity, insanity and lust but also an unprecedented span of styles, ranging from boogie to Vaudeville, country lilt to hip hop.

The Triffids appear only on one track as a full, six-piece band while extramaritals, such as founder member Phil Kakulas and opera singer Rita Menendez, add wild and wonderful contributions. It is a masterpiece.

Is the title a deliberate embrace of their western Australian roots?

Singer David McComb, outrageously stylish in black, explains: "It's actually the state emblem. But it's also a number of other things. I've just read *The Black Swan* by Thomas Mann and that sort of seemed quite useful. And it also appears in the lyrics of 'Fairytale Love' (the LP's closing track).

It's also the name of a first-rate premium lager.

"Yeah, the beer is actually owned by Alan Bond (the yachting brewery magnate) and he's also one of the main investors in the Chilean Telephone Company.

"And because of, like, the history of people who get strung up in Chile there was a great deal of demonstration in Australia against him.

"But, yeah, where we come from is basically the home of the black swan. They're very beautiful birds — there's something dark and mysterious about them. We've got a picture of one inside the album. He's our cover star."

WITH ITS "controversial" theatrical cover ("we look like a buncha poofs," admits McComb gleefully) and grasp of various musical settings, 'The Black Swan' is sure to wrestle with a few people's conceptions about the band.

Alsy digs the cover.

"It's not often you get made up to be a woman," he enthuses.

David: "In Australia, there's a distrust of anyone who isn't dressed in a shearer's single.



THE TRIFFIDS: "We operate on a scorched earth policy. Leave everything destroyed in your path"

With their new album, 'The Black Swan', The Triffids have produced another masterpiece, embracing influences from country to hip hop. David Cavanagh meets their extended family — even the goldfish! Pic by Steve Double

There is a story behind the actual cover. It involves Alsy and Jill getting married. And, on their wedding night, Alsy gets involved with a gambler and, basically, loses Jill's dowry."

But is this use of theatrics, allied to The Triffids' recent shows — in which furniture clutters up the stage — an attempt to get away from the tried and tested, dingy basement approach to presenting rock music?

"That element has always been in our music," says David. "Our songs are dramatic monologues, they all tell narratives.

"And it's really depressing to walk out onstage and see nothing but amplifiers and cans of beer. For these shows we've got some illuminated tulips. But the thing is, we're not really trying to break down the barriers between audience and band. As far as I'm concerned, I really like those

barriers. I don't want the audience on my stage."

The link-up with Phil Kakulas was obviously a much more important event than old friends just getting together for a pint.

"He formed the band with me and Alsy," explains Dave. "And, at the time, we started to see him again. He'd drifted into playing jazz.

"And that's quite a crucial time to catch someone because they're

"It's really depressing to walk out onstage and see nothing but amplifiers and cans of beer. For these shows we've got some illuminated tulips."
— David

asking, like, What's the point of a song? I agree with that too. If you're going to bother writing a song, it ought to take the listener into a very specific atmosphere. There's no point writing another bland song that could be written anywhere in the world. . . ."

THE ACKNOWLEDGEMENT of hip-hop, which all The Triffids except one are mad about, echoes the shift towards country music which fuelled earlier albums like 'Born Sandy Devotional' and 'In the Pines'.

"Well, Graham (Lee, guitarist) is never gonna like anything apart from country music. I don't think we've totally turned our backs on it, but there is a lot of wild music around at the moment.

"I think the song is going to remain an interesting medium as long as it's stretched to its absolute limits. The only thing I'm particularly against is instrumental music.

"But, you see, if Graham was here you'd have a different argument cos he really likes harmonies. He was brought up on a dairy farm in Queensland."

Graham Lee, 'Evil' to some of his friends, is unavailable for comment — he's recording with the Justified Ancients Of Mu Mu. Other members, Rob McComb and Martyn Casey, Dave tells me with relish, are engaged in day jobs.

The Triffids family is a large one.

"We have this stage manager," Dave smiles, "who's like Mother Teresa, he's such a lovely person and he treats us really well — Dougie Guthrie. And his amazing pair of pantaloons. He's got very, very large pantaloons. We're writing an opera for him called *Pantaloonia*."

This may not be a joke.

"It's too late for us to start acting precious," Dave sums up. "We don't get precious and say, *We're not gonna do the Wide Awake Club*. We operate on a scorched earth policy. Leave everything destroyed in your path."

Alsy: "If we can see a good time at someone else's expense we'll do it."

Dave: "We've been going so long. . . ."

Alsy: "We've mimed in Belgium."

BRAIN GAMES

BY DAVID CAVANAGH

TRIVIA QUIZ

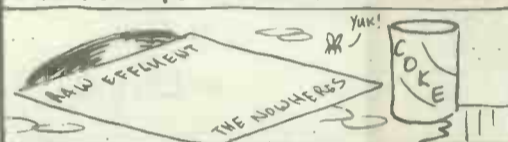
1. Which Smiths song goes, "Her skirt ascends for a watching eye/It's a hideous trait on her mother's side"?
2. A version of The Temptations' 'Ain't Too Proud To Beg' appears on which Rolling Stones album?
3. What was the title of Let's Active's debut EP, in 1983?
4. 'Rainy Season' was the first solo single by which eccentric performer?
5. What was the name of the much-maligned studio album released by Fleetwood Mac, between 'Rumours' and 'Mirage'?
6. Which '70s band consisted of Anthony Moore, Peter Blegvad and Dagmar Krause?
7. Which Doors song ends with the words, "Stronger than dirt"?
8. Whose two LPs were called 'Jane From Occupied Europe' and 'A Trip To Marineville'?
9. Which Small Faces single asked "How's your Bert's lumbago"?
10. With which song did The Rubettes follow up the corking 'I Can Do It'?
11. Which were not represented in the titles on Pink Floyd's 1977 'Animals' LP - 'Pigs', 'Sheep', 'Cows', 'Dogs'?
12. Which dinosaur combo comprised John Wetton, Eddie Jobson, Bill Bruford and Allan Holdsworth?
13. 'Nobody's Perfect' is a double live LP from 1988 by which band?
14. Which Wire song concerned itself with a "midnight transvestite"?
15. Who were 'Taking Islands In Africa'?
16. Who was Roxy Music's first guitarist (before even Phil Manzanera!)?
17. Which Kate Bush single featured a didgeridoo?
18. Who were 'Waiting For Bonaparte'?
19. Name the 14-minute closing track on Hüsker Dü's 'Zen Arcade'.
20. Diesel Park West have recently covered 'Mr Soul'. Who wrote it?



KATE BUSH: a didgeri-who?

NOBBY NAUSEA AND THE NOWHERES

THE MOGULS OF SCUM RECORDS (OF PENGE) ARE AWAITING THE RESULTS OF THE NEXT CHART HOPING BEYOND HOPE THAT THE BRAIN DEAD DEREK PRODUCTION OF 'RAW EFFLUENT' WILL BE A "CLIMBER" FOR THE NOWHERES...



AMAZING ISN'T IT, THAT OUR VERY EXISTENCE AS A RECORD COMPANY DEPENDS ON ZEROS LIKE THE NOWHERES...

ISN'T IT THE OTHER WAY ROUND?

DON'T BE STUPID

SORRY...



NEW TO THE INDUSTRY

SUDDENLY...

THE NOWHERES HAVE ALREADY GOT A "DOUBLE TIN"



RRRING!!



№68!! YIPPEE!!

HOORAY!!

WHO BUYS THIS STUFF ANYWAY?

SSH...



MEANWHILE, BACK IN DEPTFORD THE BOYS HAVE BEEN ON A SHOPPING TRIP...

COULDN'T WE BE DONE BY THE OFFICE OF FAIR TRADING FOR THIS?...

ONLY IF WE'D LEFT SOME BEHIND...



NEXT WEEK: THE NOWHERES ON A POSY CHANNEL 4 POP PROGRAMME

By Nick Wright

THE JEFF HEALEY BAND

SEE THE LIGHT



'See the light' the critically acclaimed debut album from The Jeff Healey Band out now on Compact Disc • Album • Cassette

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 - 13 APRIL TOWN & COUNTRY CLUB, LONDON
 - 14 APRIL TOWN & COUNTRY CLUB, LONDON
 - 16 APRIL THE STUDIO, BRISTOL
 - 17 APRIL ROCK CITY, NOTTINGHAM
 - 19 APRIL THE PAVILLION, GLASGOW

Angel Eyes. New Version. 7" & 12" single out next week.



PRIZE X-WORD BY SUE BUCKLEY

BRAIN GAMES

NEIL SAYS: "You too can be a young trendy about town"



WIN! WIN! WIN!

'ELLO, 'ELLO, 'ello... what's going on in this week's Prize X-Word then?

Well, if you cop this week's swag bag of goodies, though you've waved goodbye to *Hill Street Blues* you'll be saying hello to *Blue Jean Cop* – a new action-packed movie, based on the real life experiences of a New York assistant district attorney, out on general release in May. The film was written and directed by James Glickenhaus, of *The Exterminator* fame, and stars Peter Weller (*Robocop*).

Five good guys get the top cut of the loot – a stylish *Blue Jean Cop* denim jacket, plus a *Blue Jean Cop* video, plus a CD single of Jimi Hendrix's 'Purple Haze' (featured in the film), plus the album, 'The Marquee: 30 Legendary Years' which includes tracks by U2, The Who, Hendrix and Genesis. Phew!! Try making a quick getaway with that little lot under your arm.

Five runners up each get an album and a CD single. And the bad guys, as we all know, are the losers who don't get anything.

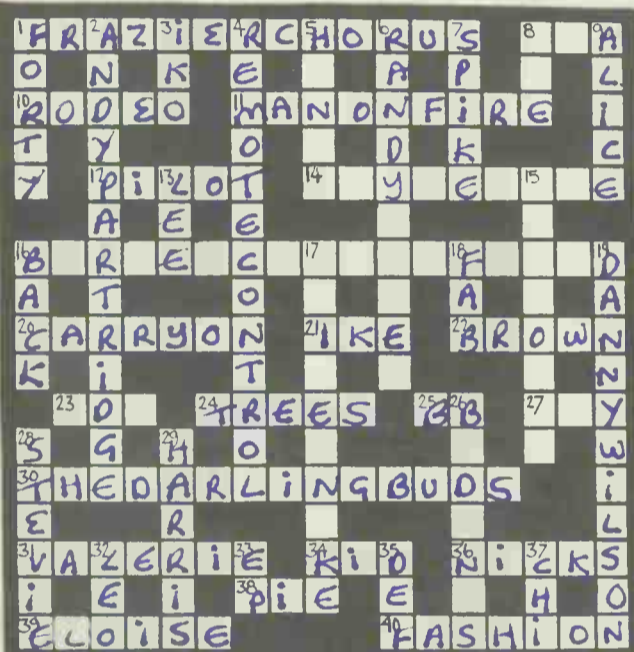
To make off with the prizes, send completed X-Words, with details of your name and address to: Cop X-Word, Sounds, Greater London House, Hampstead Road, London NW1 7QZ. All entries to be in by April 19.

MADONNA X-WORD WINNERS

Marc Miller, Chris Carlick, Boom Thridelvic, Alison Bisset, Paul Greenan, Michael Blundred, Bob McBride, Alan Daly, John Drake, John Hardy

ANSWERS

1. 'Rusholme Ruffians', off 'Meat Is Murder'. 2. 'It's Only Rock 'N' Roll'. 3. 'Aloof'. 4. Howard Devoto. 5. 'Tusk'. 6. Slapp Happy. 7. 'Touch Me' (apparently a reference to a popular advertising slogan of the day). 8. Swell Maps. 9. 'Lazy Sunday'. 10. The even more rousing 'Juke Box Jive'. 11. Cows. 12. UK. 13. Deep Purple. 14. 'Mercy', from 'Chairs Missing'. 15. Japan. 16. David O'List, formerly of The Nice. 17. 'The Dreaming'. 18. The Men They Couldn't Hang. 19. 'Re-occurring Dreams'. 20. Neil Young wrote it for Buffalo Springfield.



ACROSS

1. Their dream kitchen is typical (7.6)
8. Cat Stevens drank it with the Tillerian (3)
10. The Byrds met their sweetheart here (5)
11. Roger Taylor ignites himself (3.2.4)
12. Joan Armatrading dropped one and had a hit single (5)
14. '60s band discovered how funny love could be (3.6)
16. He answered the call of the wild (8.9)
20. Uriah Heep's fave comedy films (5.2)
21. Tina T's ex (3)
22. A late, great Tommy (5)
23. George Benson played one to a kudu (3)
24. A steer in Rush's forest (5 anag)
25. Blues king (1.1)
27. Turned by 12 across (3)
30. Let's go round with 'em (3.7.4)
31. Live gigs altered by Winwood's girl (7 anag)
34. Congo/Creole (3)
36. See 28 down
38. McLean's was American (3)
39. That Damned girl crops up again! (6)
40. Bowie models the latest gear (7)

DOWN

1. How many UBs? (5)
2. Oranges and lemons, says which ecstatic chap? (4.9)
3. Dixie Cups doubled this first (3)
4. Are The Tubes operated by this? (6.7)
5. Rockin' city? (5)
6. Near drippy metal man finds someone who was Waspish (5.5 anag)
7. Pikes caught by EI (5 anag)
8. Soul miners double it (3)
9. Cooper... in wonderland? (5)
13. Aaron/Kerslake (3)
15. Wettest of three 'workers'? (4.4)
16. The O'Jays might stab you there (4)
17. They found no love in the heart of the city (10)
18. When we was wot, George? (3)
19. Who made Mary's Prayer? (5.6)
26. Hillbillies' Jethro in a gang that 'played' (7)
28. and 36 across. She helped spread rumours (6.5)
29. Anita/Steve (6)
32. Sayer in stale onion shock! (3)
33. Old maxi single from Presley (1.1)
35. Jam/Lepp (3)
37. Short Chicago for Lites (3)

LAST WEEK'S ANSWERS

ACROSS

1. Decadence Within 10. Now 11. Clive 12. Hotel 13. Crane 15. Yoakam 16. Tiny 18. Love Sculpture 20. God 21. Mel 22. Hagar 23. Still 24. Barry Adamson 27. Beck 30. Beatles 32. Ashes 34. Joe 35. Dig A Pony 36. Sam 39. Cassidy 40. The Lion

DOWN

1. Don't Call Me Baby 2. Cow 3. Duchess 4. Neil Young 5. E*X*E 6. I'm An Adult Now 7. Ha Ha 8. Nothing Like The Sun 9. Billy Idol 14. Anvil 17. Beast 19. Pyromania 22. Hey 25. Reasons 26. Destiny 28. Kashmir 29. Navy 31. LA 33. Love 37. Hi

The House Of Love



Never



HEALEY'S

AS DRUMMER, manager and all-round wheeler-dealer for The Jeff Healey Band, Tom Stephen has learned to handle situations that would test the patience of a saint.

Somewhere in Houston, Texas, ever-present portable telephone by his side, the stocky drummer sits in the back of a cab that is ostensibly taking him to the soundcheck.

After ten minutes of fruitless cruising, the driver – a sweet old dear of pensionable age with a voice like a creaking door – admits she doesn't know where she's going.

Tom resorts to the life-saving telephone to find out the venue's address, but the cab's radio drowns him out with harsh bursts of airwave babble. Blissfully unaware of the rising tension, the cabbie thinks Tom is talking to her, and adds her feeble squeak to the din.

"Ma'am, please..." he groans, and then lowers his voice. "Tell me we haven't just entered the f***in' Twilight Zone, f'chrissakes."

STEEPED IN the timeless appeal of the blues and fiercely independent, this Canadian three-piece – Tom, Jeff Healey (vocals/guitar) and Joe Rockman (bass) – like to control their own affairs as much as is humanly possible.

Tom believes that if you want something done well then best do it yourself; that way, when shit happens, at least you know who to blame.

During the three years of the band's existence, up to the release of their debut LP, 'See The Light', on Arista late last year, doubling up on jobs was also a way of saving vital cash.

But, going by the ecstatic audience reactions they have been drawing on their long haul across the States, The Jeff Healey Band will soon be able to strike money off the worry list.

Until you see the band play live, it's hard not to scoff as the claims currently doing the rounds (from such blues guitar royalty as BB King and Stevie Ray Vaughan) that this lanky, 22-year-old Canadian called Jeff Healey will revolutionise the way the electric guitar is played.

Because of his unique style – he sits onstage, guitar flat on his lap, left hand pressing down on the neck – Healey uses all five fingers, and the extra advantage of a massive hand span makes for some ear-boggling sounds.

This, plus the fact that eye cancer took Jeff's sight when he was only one year old, suggests that we are witnessing the birth of a musical phenomenon.

Formed in Toronto, The Jeff Healey Band met through the local musical community, the heart of which lay in the ugly-sounding Grossman's Tavern. A blues and jazz house-cum-serious drinking establishment, it was here that a young(er) Jeff Healey would hang out and nurture his talent for playing live music, making the most of the club's weekly free-for-all jams.

He first picked up a guitar when he was three, and by the age of six had grown comfortably into his own on-the-lap style. At 12 he was in the school orchestra – apparently unable to resist jumping to his feet in the heat of the moment, even then – and joined his first band at 15, doing time in myriad short-lived bands until he met Tom and Joe in 1985.

It was obvious that Healey was destined to front his own band – he would unwittingly steal the limelight from numerous singers, even when tucked away on his chair in a corner – and with Tom and Joe came the vehicle for his music he had been hoping for.

As the band began to gig, so the buzz and critical acclaim grew and, in '86, the band and Jeff won the Best New Group and Best New Guitarist in the Canadian Music Awards.

Now the band play a major part in the imminent new Patrick Swayze movie, *Roadhouse*, in which Jeff also has a speaking role. (A favourite story concerns a well-endowed female on the film set who, upon being ogled by the males present, approached Jeff and asked if he'd 'like a feel'.)

Jeff's blindness has certainly given journalists an instant human interest angle, but many fall foul to the illogical



(L-R) JEFF, JOE, Tom

COMET

and widespread theory that Jeff plays like he does *because* he's blind.

"I tried to play the normal way but it just wasn't comfortable," says Jeff, in the band's official press release. "So, I decided to hold it on my lap and work out all the chords that way. I can use my thumb to hit notes above and beyond where you could normally reach.

"No one who simply heard the record, without knowing who we were or being told anything about us, would have any idea that I was a blind musician who happens to play guitar on my lap. The fact is, it just doesn't make any difference to the sound I make. I've been asked, How do you play when you can't see? Even by musicians. My question is, How do you play when you can?"

With Jeff on vocals (Joe refused) the band released the title track of their future debut LP as an indie single, but it was several years before major record companies began taking interest.

That night in Houston, during an uptempo, bluesy shuffle Healey wrote called 'My Little Girl', the guitarist temporarily silences the vociferous Texan crowd; there's an incredible moment as Healey springs from his chair, cradling his strapless guitar, followed by an explosion of yeehaws and whoops as he pogos around the small stage.

He coaxes torrents of notes and white noise from his instrument under the watchful eye of Joe, who has to anticipate Healey's occasionally erratic movements if he doesn't want to be decked by his six-foot five-inch frame.

His urge satisfied, until the next time, Healey locates the chair and sits back down, slow and careful. Long before the band play 'Blue Jean Blues' by ZZ Top, Texas State's own kings of electric boogie, another American city has fallen badly for this loonball Canuck guitar wizard.

AFTER THE gig, Jeff is slumped on a sofa, having reverted back to his easy-going, offstage demeanour. Well-wishers approach him gingerly, proffering pens and paper, and talking at Jeff at half-speed as if he can't understand English.

After a while, Jeff rises, and several fans reach out to help him. He doesn't bother to point out that blindness hasn't affected his legs, but shakes off the hands with a slightly irritable, "It's OK, thank you".

Coping with other people's problems over his disability is not something Jeff Healey loses much sleep over. The following evening, in the college town of Austin, he's in good humour.

"Long time, no see," he quips, entering the hotel room. "Nice place you've got here."

He shrugs off the previous evening's over-helpful fans.

"That can be uncomfortable for someone like myself, who's grown up doing things for myself, getting around to where I want to go, just *doing*. Adapting to different cities, different rooms."

Joe and Tom arrive, and the three stress that their brand of blues will appeal to a younger audience as well as the genre's traditional older crowd.

"As the trio progressed, it really proved to be a good showcase for what Jeff does, which is play the crap out of his guitar better than *anybody* else."

– Tom

"That's what we hope to do, take blues to the young," says Joe.

"Overall, we've been very fortunate," adds Jeff. "If something is marketed properly, you could probably appeal to just about anybody. But there really isn't so much of a boundary as people think there is."

As for the constant connections made between his blindness and the way he plays, Jeff smiles.

"How many times can I take it, right?"

"Wait a minute, hold on," interrupts Joe. "If you did have sight, isn't it true that if you knew people played a certain way and had watched them, then wouldn't you be..."

The Jeff Healey Band are set to unleash their unique blend of brute force and subtlety on a new generation of blues buffs. Neil Perry hears why they like playing with fire. Pics by Mary Scanlon

"I *already* knew they played that way," Jeff answers. "I knew that people wrapped their hands around guitar necks, but it just didn't seem right. People need to explain what I do somehow or other, I guess."

As for the self-management, Tom reckons it's well worth the extra hassle.

"I love it, I love it. I feel good that we control our own affairs, it's peace of mind. Sure, a lot of days you drag yourself to the gig. But mainly when I hit the stage, there's an energy that kicks in. When Jeff goes airborne that's when we go f***in' nuts, right? When he goes for it we all do."

"I guess I save it up," says Jeff. "Those that see me by day, especially those that haven't seen the show, they have *no* idea... those that have, they expect me to be like David Lee Roth or someone offstage."

Tom: "And with a three-piece there's always that odd man out situation, always two on one, never one half against the other. The interaction brings out the best, because you're always forced to compromise. Either everyone agrees, or it doesn't happen."

"As the trio progressed, it really proved to be a good showcase for what Jeff does, which is play the crap out of his guitar better than *anybody* else."

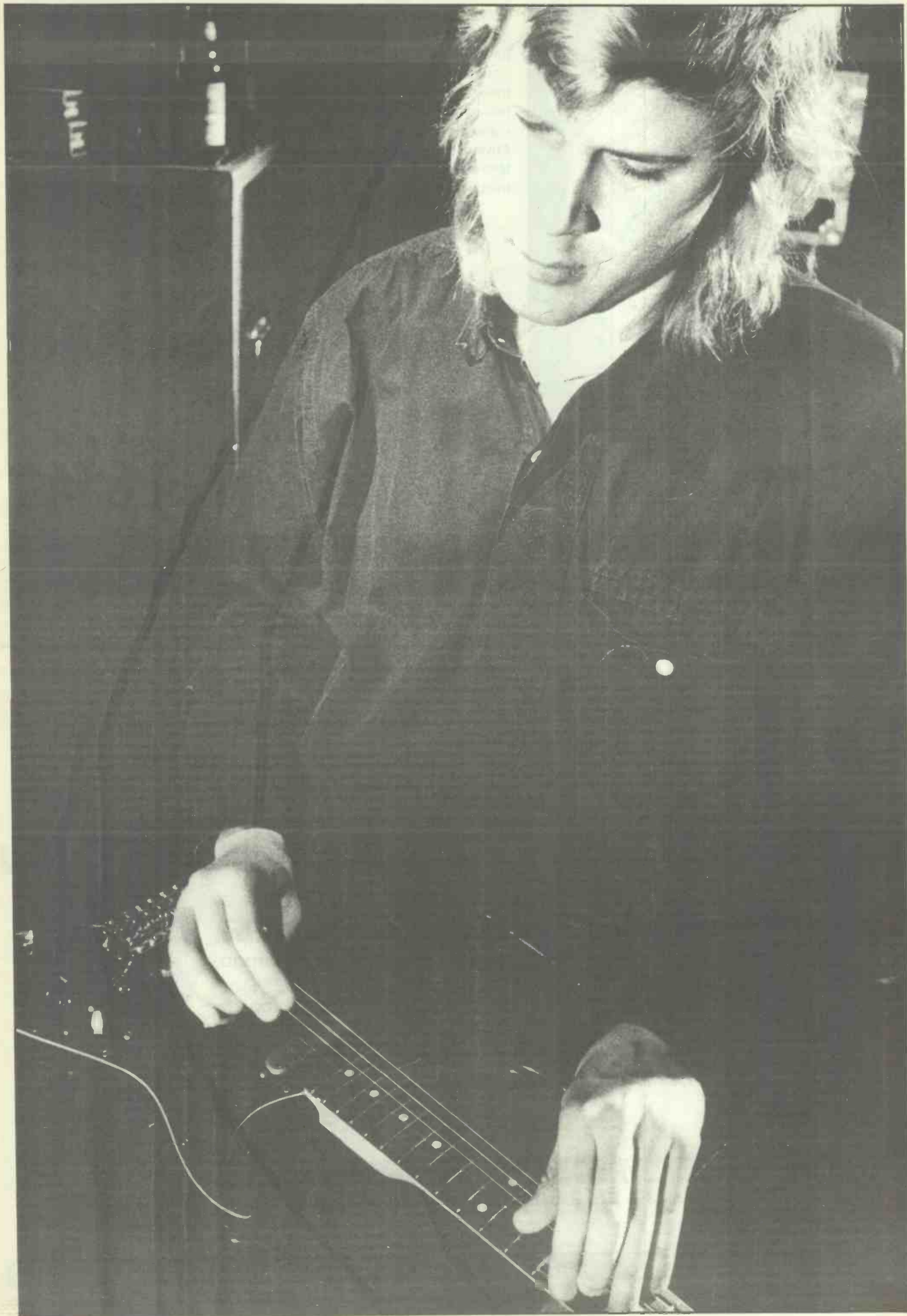
The band talk of their formative years in Toronto, when they all shared a bungalow as well as a passion for heavy drinking. Jeff laughs as he recalls the time he woke up on someone else's sofa thinking it was his own, and on leaving the room fell down a flight of stairs.

"As for Grossman's Tavern, it's quite an experience – it's produced a lot of the greater musical talent out of Toronto in the last 20 years. It's *definitely* a dive."

"A lot of musicians have told me they look to us as an inspiration," admits Joe proudly, "considering the kind of music we play is getting this kind of international acceptance. I don't know about local heroes, but at least we're showing people that it can be done."

At the gig that night, The Jeff Healey Band combine equal amounts of subtlety and brute force with Jeff's high-flying guitar trickery, blowing away a Texas crowd who were probably hearing the blues before they could walk; no mean feat.

If 'The Blues' suggests dodgy old combos in even dodgier pubs, then this is the band to kill all preconceptions. Live, loud and in your face, The Jeff Healey Band are intense entertainment.





THE GREAT AMERICAN ADVENTURE

This week our unfeasibly impressive stagger across the States investigates the murky depths of the South. We unearth **King's X** and their version of the metal mutant, the folk-rock iconoclasm of **Velvet Elvis** – and plenty more, including **Happy Flowers**, a pair of crazies chasing Mid-west maties **Killdozer** in the mindwarp stakes

US UPDATE

BOB MOULD has recorded an album, 'Workbook', for Virgin which will be released in late summer. The new material is slower than his former band **Hüsker Dü**, but in the same vein. At least one track is acoustic, and one insider describes the album as "slightly hippyish with a hardcore heart". Among the titles is the intriguing 'Brazil Crossed With Trenton'. Meanwhile, ex-Hüsker drummer **Grant Hart** is currently recording an album for SST. Grant has been goaded into speeding up work on the album by the success of his critically acclaimed '2541' single.

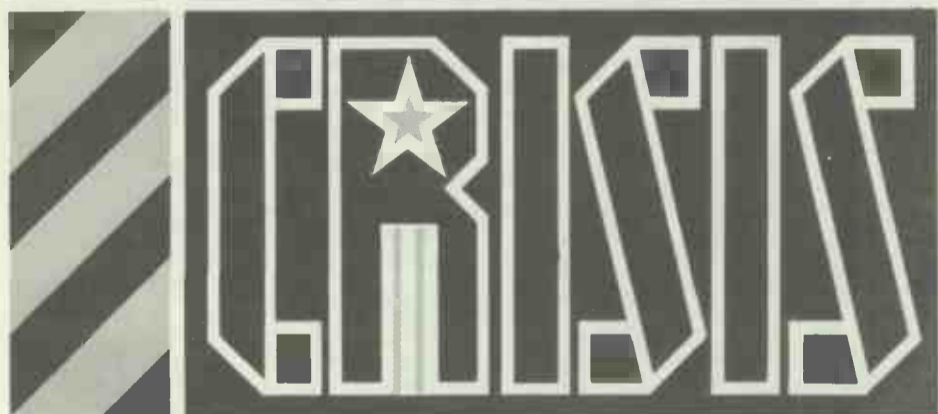
PRONG are presently demoing new material for their third album. The New York meta-metal masters will have the album out on their own Spigot label to coincide with a full European tour in September/October. This venture will include the band's first full British tour. See ya down the front.

PERE UBU return to tour the UK in late June, following a brief jaunt to Europe. They'll be promoting their new, "poppier" material, and their seventh studio album, 'Cloudland', will be released on May 15. A second single from it, 'Love Love Love' will be released when Fontana are sure that the first, 'Waiting For Mary', has been bought by everyone who wants it.

MIRACLE LEGION's one-off London show last week (see live review) heralded the demise of their gruelling stint as a duo. **Mark and Ray** have enlisted a bassist, **Dave**, and drummer, **Scott**, and are 99 per cent sure that they'll be supporting **Pere Ubu** on their UK tour in June. Meanwhile, **Miracle Legion** vinyl assumes even more esoteric proportions with the 12-inch, 'You're The One, Lee', which features **The Sugarcubes** on two songs.

TAV FALCO'S PANTHER BURNS are set to release a spectacular live double LP, recorded in Memphis at the band's star-studded 10th anniversary show, featuring **Alex Chilton** and **Jim Dickinson**. New Rose chief **Patrick Mathé** says that the live double, including many songs never before recorded by Tav and his henchmen, is "enough to digest for a while", so no new studio album is forthcoming. But some fresh product is promised for the autumn.

SUICIDAL TENDENCIES, contrary to recent rumours, have not been dropped by their label **Virgin**. Instead, the West Coast skate thrashers have just completed an extensive European tour and returned to the States where they'll be recording their fourth LP, due for release in the autumn.



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ON SALE FORTNIGHTLY AT YOUR LOCAL NEWSAGENT, 65p.

WE THREE

From Houston, King's X mix metal dynamics with rich melodies and spiritual songs. Paul Elliott hears the message. Royal family photographed by Mary Scanlon

KING'S

HOUSTON TRIO King's X are a rock band of rare depth, power and soul.

Their debut album of last year, 'Out Of The Silent Planet', is a revelation of groove metal and kick-ass spiritualism.

Guitarist Ty Tabor's riffs are thick, hard, plangent and heaving with the kind of massive power that Jimmy Page used to conjure.

In King's X's rhythms, however, there's none of the stiffness that has dogged metal for so long. 'Shot Of Love' and 'Sometimes' have a wristy, near funky slap to them.

Even their big, ironclad riffs, 'Visions' and 'In The New Age', are supple and far from lead-booted.

Doug Pinnick's vocal is lithe and emotive next to the flapping dramatics of the average rock mouthpiece. Perhaps only Living Colour blend such a rich and rhythmic voice with the shelling of heavy guitar artillery.

King's X aren't just welding sawn-off Zeppelin riffs on to legs of rubber funk as an artless catch-all novelty. Subtle and song-oriented, their music is a fusion of disparate influences.

"We're influenced by everything," says Doug. "We listen to a lotta music and get bits and pieces from everywhere. To name one band would completely detract from all the others, and to name them all, uh, I don't think you have time!"

ASECOND King's X album has just been recorded in Houston with producer Sam Taylor. The record rejoices in the title 'Gretchen Goes To Nebraska'.

Doug: "It was kind of a joke. Our soundman suggested it when we were driving through Nebraska one time. And Jerry (Gaskill, drummer) wrote a fiction story around the title."

There's a deliberate ambiguity to King's X's lyrics and titles. They've no desire to spell out their beliefs and thump Bibles. They want people to make of King's X what they will.

"We took the name King's X cos we thought it didn't mean anything. When you're kids, if you're playing a game and fighting or something and the other person's got the upper hand and there's no way out, instead of saying, I give up, you say, King's X."

"'Out Of The Silent Planet' is the title of a book by C S Lewis, an English writer who Ty and Jerry love. They read all his stuff and have embraced his philosophy."

Even a song like 'King', written in the first person, isn't targeted at a specific subject.

"I wanted it to be vague, for people to interpret it as they choose. To me,



KING'S X (L-R): Jerry, Doug, Ty

'King' is just The Hero Returns when everybody's beaten down. The message is that there's still hope."

'Gretchen's lyrics are no more explicit although, Doug explains, their range is a little broader.

"They touch on more things than spirituality and the inner struggle. The whole point of all the songs is that people can come to their own conclusions. To explain the songs would detract from them.

"We don't mean to be too vague or anything but, for me, when I listen to music, I don't want to be told what the song's about. I would rather listen and make up my own mind. That way, it means more to me. All we can do is play music and present music in the way we'd want to hear it ourselves."

"We're spiritual people, and our belief in God just comes out in what we sing about. But those beliefs are real personal and to try and say it in one or

"People can come to their own conclusions. To explain the songs would detract from them."

— Doug

two words would just give people the wrong impression."

KING'S X are no ZZ Top. Although rooted in Texas for the past three years, they formed in a Missouri college town some five years earlier.

They're a classic power trio who record with a big live sound, but while the music has a simplicity of structure and an elemental power, it's not beery, tube snake boogie.

"In this day & age... music performed by humans... hum?!" reads an inscription on the first LP's sleeve, credited to 'Wilde Silas Tomkyn'.

"That," explains Ty, "was somebody's perception of how we do things in the studio. We like a live, raw feel, without sampling or anything. What you hear is what we're playing, and that struck somebody as very different to what's done nowadays. People ask us all the time whether we're content being a three-piece, and we say yes."

As an arena support act around the US, King's X have played to a variety of other bands' crowds (Cheap Trick, Blue Öyster Cult, etc) and have bewildered a large percentage of them.

"I would say bewilderment is a common factor at a King's X concert," says Ty. "Especially when it's a warm-up gig and people have never heard us."

"When it's a headline gig," laughs Doug, "they just don't even come!"

King's X are a sleeping giant of a rock group. 'Out Of The Silent Planet' had three fine singles in the making — 'King', 'Power Of Love' and, especially, 'Goldilox'. Yet, if direct and melodic, each had a depth and strangeness that didn't translate easily into the rock mainstream. Neither may 'Gretchen Goes To Nebraska'.

King's X aren't built for mercurial success — it'll take time. But they're sure to be making great music all the while.

RECOMMENDED LISTENING

'OUT OF THE SILENT PLANET' (Atlantic/Megaforce)
'GRETCHEN GOES TO NEBRASKA' (Forthcoming on Atlantic/MEGAFORCE)

SCHOOL'S OUT

Bastro blast off in the presence of Mr Spencer

LISTENING TO Bastro is similar to walking a gauntlet of flailing cultasses.

Not nice, unless you like your guitars a bit on the worrying side, and your rhythms a bit daring.

Founder member and ex-Squirrel Bait guitarist, David Grubbs bears no grudge against people who dismiss Bastro's music as mere noise.

"I guess it depends how it's qualified," he laughs, "if they say it's redeeming noise, that's okay."

Kentucky born and bred, but currently in Washington DC due to school commitments, David tells me there's a follow-up to the much acclaimed mini-LP, 'Rode Hard And Put Up Wet' — "It's kinda Kentucky slang; it's what you don't do with a horse" — due this spring.

Limey influences? David cites The Membranes, Gang Of Four and The Fall. Makes sense this, for, together with bassist Clark

Johnson (also ex-Squirrel Bait), the raw-throated frontman makes a sound that rumbles, weaves and dodges in the tradition of all the best UK post-punkers. Yet Bastro sound quite unique.

They tour here later this year, with My Dad Is Dead and Happy Flowers. Catch 'em and have your ears sliced off.

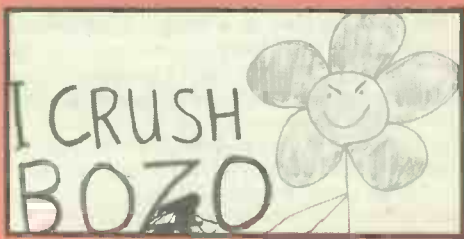
RECOMMENDED LISTENING
'RODE HARD AND PUT UP WET' (Homestead)



THE GREAT AMERICAN ADVENTURE

HAVE YOU GOT ANY NASTY HABITS?

Happy Flowers have. Here they crush John Robb without remorse. You could be next. . .



KIDDIE AGGRO exponents Happy Flowers fester away in Charlottesville, Virginia.

The two-piece of Mr Anus and Mr Horribly Charred Infant have already been adopted by US college radio, where their severely warped debut LP, 'I Crush Bozo', was played to death.

With titles like 'Get Me Off Of The Broiler Pan' and 'My Frisbee Went Under A Lawnmower' on the debut and 'Picking Scabs' on the imminent follow-up, 'Oof', the Flowers are exploring a rancid, acne-ridden hole of pre-delinquent carnage.

So tell me, Charred - was your childhood really that grim?

"It was not a funny childhood. From when I was about seven years old, I was pretty well hated by all the other kids. They all picked on me. This was because I was much smarter than them.

"I went to what you in England would call a public school, and it was full of dumb athletic kids who were really stupid. Since I was not the slightest bit athletic, and had more brains than them, they taunted me. Also, I was the only boy at the school who had curly hair, which caused me a lot of problems."

Are your songs taken from yours and Herr Anus' experiences?

"Not really. Some of them touch on reality. We have a song about not being able to watch Saturday morning TV or finding something nasty in your crackerjack. And 'Get Me Off Of The Broiler Pan' that's from real life, when I was about four I fell into one."

Happy Flowers are due to tour the UK this summer, when a package of three Homestead bands comes to these shores. Sharing the bill are the mighty Bastro and the intriguing My Dad Is Dead.

Are the Flowers road animals, with tales of excess and Zeppelin-style carnal orgies lurking at every corner?

"We toured last year - we did New York one night and then Boston the next. Oh, yeah - we played Pittsburg as well. It's tricky, because we have to borrow my mum's car and it depends on when it's available."

While we await the era of Flower maturity, when they dish out triple albums about senility, the dirty-kneed kiddie anthems will serve for now.

RECOMMENDED LISTENING
'I CRUSH BOZO' (Homestead)

Velvet Elvis formed to counteract the boredom of living in Kentucky, and it worked. Ralph Traitor examines their quiet, neighbour-friendly, post-REM rock

ONCE, CRIES of 'The South Will Rise Again' were identified with deluded, middle-aged Teddy Boys unable to resolve their identity crises.

Yet, only a few years later, the South has risen again - courtesy of flotsam as diverse as the Buttholes and REM.

More recently, we've had the wave of so-called post-REM guitar bands, including Velvet Elvis.

Velvet Elvis hail from Lexington, Kentucky - not a place generally credited as a rockin' dynamo. Indeed, Velvet Elvis aren't really 'rockin'', as such, tending to the more civilised folk-pop, expected from young people anchored where the blue grass blows.

Midway through recording the follow-up to their popular eponymous debut album - produced by Southern mixmaster Mitch Easter - band

members Scott Stoess (bass, vocals), Sherrie McGee (drums, vocals), Jeff Yurkowski (keyboards, vocals) and Dan Trisko (guitar, vocals) dropped us a line in answer to a few questions.

Formed in late 1984 "as a result of being bored in Lexington - and what else was there to do?", Velvet Elvis were inspired in part by Lexington's growing 'punk' scene at the beginning of the decade.

The future members of Velvet Elvis were playing the local bar scene and formed a mutual admiration for each other's styles. After a few years of talking, and freed from prior commitments, they formed Velvet Elvis.

But if Kentucky's so boring, how do they survive there?

"Lexington is a real melting-pot community, full of people from all over the US who moved during a business boom that began in the late '50s. As a result, it's not indicative of the rest of Kentucky in terms of lifestyles and attitudes. It's also a college town, and that factor brought three of us to Lexington in the first place. It's our home and we have friends and family here - but time will tell how deep our roots here really are."

What about your bizarre name?
"Like our music, our name is a result of knowing more what we *didn't* want, sometimes, than what we did. We didn't want some boring name, but we didn't want to be saddled with some stuffy pretentious name that only a rock critic could love.

"So Sherri came up with our name through a friend of hers. They took inspiration, in part, from the roadside painting you see, all over the South, of icons painted on black velvet - Jesus, ET, Willie Nelson, Michael Jackson and, of course, The King.

"We used to hang Sherri's collection of Velvet Elvises behind us as we played, but the uninformed thought we were another Elvis Tribute act and got impatient waiting for our *Elvis*, so we dropped them.

"But the name was mysterious, weird, catchy, kinda silly, had a ring to it - so we kept it!"

Do I detect a folk-rock leaning?
"Yes, it's a style that comes naturally to us. But it's also been formed more out of circumstances than any grand

Power & Sophistication
KERRANG

It's not often you play a tape expecting little and suddenly finding yourself snared up... I predict big things
RAW

The sound is as big as a planet
SOUNDS

THE DEBUT ALBUM

ROMEO'S DAUGHTER

Includes the singles
I CRY MYSELF TO SLEEP AT NIGHT
and
DON'T BREAK MY HEART



PRODUCED BY ROBERT JOHN 'MUTT' LANGE & JOHN PARR
RECORDED & MIXED AT BATTERY STUDIOS



DON'T DISTURB



VELVET ELVIS (L-R): Sherri, Dan, Jeff, Scott

THE NEIGHBOURS

plans. Most of our songs are written sitting around the house with acoustic guitars because you're less likely to disturb the neighbours than you would be banging on a loud, electric guitar! "We also write songs by jamming as a group, so I think you'll be seeing more of that side to us in the future. As a band we want to be somewhat hard to categorise, without sounding too schizophrenic. But the 'folk-rock' thing will always show up here and there."

IS THERE any kind of scene in Kentucky which you feel part of? "Yes. Most people agree that Lexington has the edge with alternative bands, both in quality and quantity. In Lexington, currently, there's Paul K And The Weathermen, The City Slickers, The Resurrected Bloated Floaters, Skinny Bones, and a slew of others.

"The 'buzz' band from Louisville (Kentucky's capital) at the moment is The Lemonmade Hayride - they have an EP coming out soon, produced by Mitch Easter, that sounds great.

"At the risk of sounding dull, we're simply four individuals who try to bring

the best of our talents to the band. On paper, we share very few common influences - if you came to visit us and saw our LPs you'd find it hard to draw any conclusions. We believe in the motto, It's not what you do, it's the way that you do it!

"Our ambition is to make music that is passionate, bright and rings true emotionally. We dream of making that elusive 'classic' LP that starts and ends with powerful songs, devoid of filler.

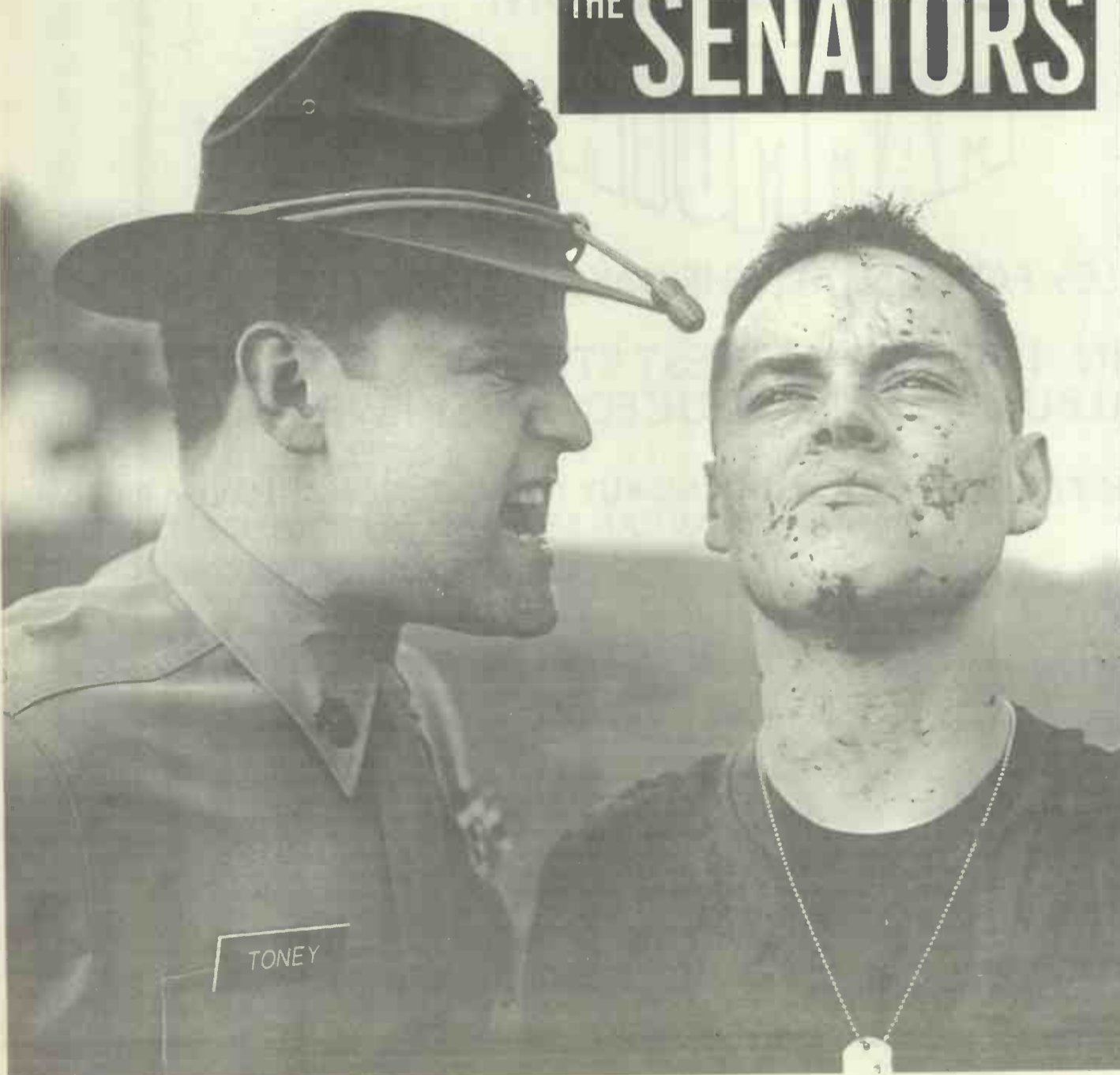
"Lots of great bands more talented than us never pull it off, but it won't stop us trying anyway. We're so self-critical that even if we did it someday, we probably wouldn't recognise it!"

Maybe not, but we sure would! Chief songwriter Trisko shows sign of Dylan-worship. As a result, even when Velvet Elvis do rock, they don't feel like it - sounding more like The Byrds than anything. The country undertones are inherent and natural.

Velvet Elvis: A band to take home to meet your Mom. Heck, you can even play the old lady their album!

RECOMMENDED LISTENING
'VELVET ELVIS' (Enigma)

THE SENATORS



MAN NO MORE B/W QUIET LIFE

MAN NO MORE
"THE ONLY NEW MAN SONG
YOU'D CONCEIVABLY EVER WANT
TO SHED A TEAR OVER"

NME

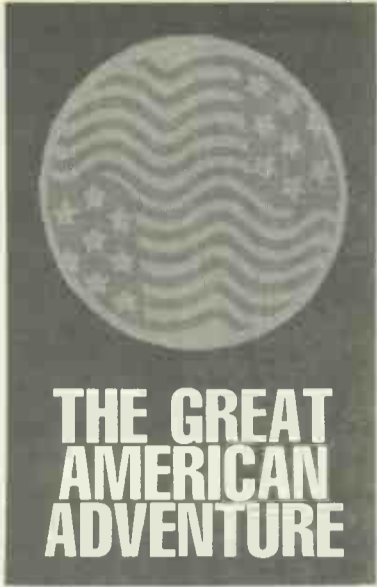
QUIET LIFE
"STUNNED AND STUNNING,
SUNG FROM THE EYE OF
A STORM, IT HAS AN
UNNATURAL, COMPELLING
STATE-OF-SHOCK STILLNESS"

MELODY MAKER

ON 7" AND EXTENDED 12"
AND AVAILABLE ON 4 TRACK CD SINGLE

"... INSIDE THERE'S A
LITTLE BOY IN A SUIT OF
CLOTHES THAT JUST DON'T FIT."

Virgin



RIDING THE WALL OF DEATH

Roaring out of Memphis, Hellcats are burning up the highway laid by Panther Burns. **Grahame Bent** reports

“WE ARE the Hellcats nobody likes... maneaters on motorbikes!”

So kickstarts 'Get Off The Road' – the title song from Herschell Gordon Lewis' *She Devils On Wheels*, an unsurpassed, '60s trash celluloid celebration of an all-girl biker gang on the rampage in California.

It's also the ditty that gave Memphis, Tennessee's Hellcats their name and lifestyle.

We talk just after they've returned from a weekend eating up the blacktop on the roads of their beloved Tennessee.

But this is no ordinary motorcycle club. For a start, none of the enrolled chapter members actually own bikes – they just borrow 'em – and their mission is a placid one.

"To spread the message of Hellcat love so others may link up into one big atomic chain," is the way drummer and confirmed Deadhead Misty White tells it.

The roots of what has become



HELLCATS: "ELVIS was a stranger in his home town – that's the way it is in Memphis"

the Technicolor reality of the Hellcats date back to '85, when the sublimely-named Lorette Velvette and her right hand gal Lisa McGaughran – occasional guitarists and backing singers for Memphis' premier attraction, Panther Burns – were playing some shows with Tav Falco as Tav Falco And The Burnettes.

But Black Friday, September 13 1985, is the seminal date. With Diane Green joining on guitar and the fledgling trio augmented by Panther Burns' Ron Easley and Ross Johnson, this was when the Hellcats first exploded into the public eye at a Panther Burns spectacular.

Soon the Hellcats had metamorphosed into an all-girl band with the arrival of Brenda Brewer on drums (later of The Brewers, surprisingly enough) and Linda Heck of Linda Heck And The Train Wrecks on guitar.

But the new-found stability wasn't to last – by the time it came to record their debut mini-album, 'Cherry Mansions', in late '87 the Hellcats were back to the core trio of Lorette, Lisa and Diane. They got by with a little help from Doug Easley and Benny Carter sitting in

THEIR DEBUT ALBUM

MAMMOTH

INCLUDES THE SINGLES: FATMAN, ALL THE DAYS & CAN'T TAKE THE HURT

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- 25th – SHEFFIELD · UNIVERSITY
- 27th – PLYMOUTH · WAREHOUSE
- 28th – T.B.A.
- 30th – LONDON · ASTORIA

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PRODUCED BY JOHN McCOY, SIMON HANHART & MAMMOTH



LP – HIP 56 · MC – HIPC 56 · CD – CHIP 56



on bass and drums respectively. 'Cherry Mansions' showed the Hellcats to be a strangely flexible combo – equally comfortable with rock 'n' roll, country blues, jazz-inflected swing and, most surprisingly of all, the hot buttered soul of Ike Turner's 'I Don't Need'. But Memphis is a city of many and varied sounds; besides an unmatched rock 'n' roll heritage, it also boasted the headquarters of the legendary Stax label.

Lorette: "We aren't really tied down to one kind of song or performer. I think every song we do has some sort meaning – that's why we pick 'em. Stax has this real lazy beat, real laid back, and it just sort of reflects Memphis in the summer when everything slows down to half the pace. It hits home cos it's music from our environment."

Diane: "People like Guns N' Roses, REM or Poison are all huge draws here, but people from round here are pretty much overlooked."

Lorette: "Elvis was a stranger in his home town – that's the way it is in Memphis."

Faced with the problem of being passed over in their backyard, the Hellcats have tried to solve the problem by making sure their shows are anything *but* just gigs. Taking place anywhere from downtown cotton lefts and auto shops to the Overton Park Shell – scene of Elvis' first concert appearance – they're one-off multi-media happenings, mixing live music with anything from films to poetry readings.

The Bangles they ain't – sisters in spirit of The Cramps' Polson Ivy, these babes are the 100 per cent proof genuine article, fearless riders on the rockabilly wall of death. With a stable, all-girl line up at last – having recruited Country Rockers' ace tambourine player Misty White on drums and piano player Sue Haruss – there's a new album on the way, to be recorded in Memphis with James 'Luther' Dickinson at the helm.

The Hellcats are loose on the highway and hot to rumble. Faster Hellcats Kill Kill!

RECOMMENDED LISTENING
'CHERRY MANSIONS' (New Rose)

Nice Strong Arm
twisted by
Ralph Traitor

WHERE'S THE 'ARM'?



NICE STRONG Arm: a tarnished gem

AUSTIN, TEXAS, is one of America's legendary musical black holes – an incestuous scene that ejects the occasional tarnished gem.

Nice Strong Arm, whose home town it is, have been basking in the dull glare of underground approval since Homestead boss Gerard Cosloy saw them at a New Jersey show in 1986.

Cosloy ranted about them in his grimy, brilliant *Conflict* mag and then signed the band, who returned the favour with a smashing (literally!) debut entitled 'Reality Bath'.

Critics, aping Cosloy, spotted influences as diverse as the Buttholes, Sonic Youth, Joy Division and even Bauhaus – but NSA run around all those hoops rather than jump through them to satisfy the hacks.

NSA could be faulted for latent pretentiousness – an overt art-rock streak – but they

integrate it superbly, and leader Kevin Thompson's powerful lyrical imagery and strafing guitar leave no angst unturned.

'Mind Furnace', the second album, roundly consolidated their foothold, receiving delirious accolades from the US underground press and plenty of interest abroad.

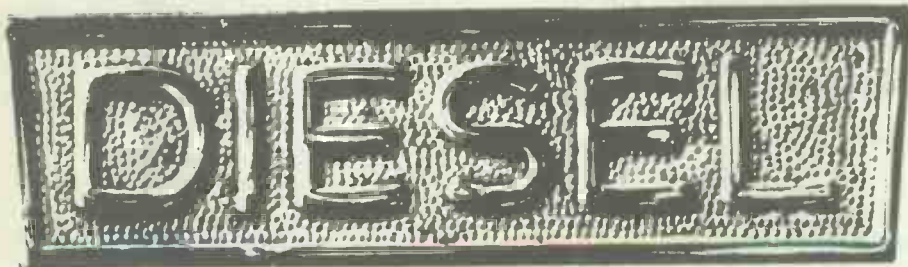
Their unashamed bent for documenting the joys and frustrations of youth have endeared many people who are more used to cynicism, while the maturity of some of

Thompson's insights – 'Framingham', about the neutered lot of the 'company man', is a *tour de force* – belie the naivety in some of their songs.

Nerve magazine said "'Reality Bath' proves that Gerard Cosloy has his finger on the pulse of something or other", which says it all – except that it's *squirring*.

RECOMMENDED LISTENING
'REALITY BATH' (Homestead)
'MIND FURNACE' (Homestead)

JOHNNY



& THE INJECTORS

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HEAR... AUSTRALIA'S BEST NEW TALENT ON THEIR DEBUT ALBUM NOW!

Chrysalis



THE CULT: Billy, Ian, Jamie

THE THREE STOOGES

Can **The Cult** really ride their bikes or are they just living on borrowed leathers? In the second part of our in-depth interview, **Ian Astbury** and **Billy Duffy** discuss 'Sonic Temple', Iggy Pop, Red Indians and all points in between with **Roy Wilkinson**.
Photos by **Steve Double**

AS WILD 'n' sassy Ian Astbury swigs from a heavy metal container brimming with Diet Coke, and Ragin' Bill Duffy knocks back a deadly tea 'n' milk cocktail, it's obvious we're here to rock 'n' roll.

And where better to pick up sides three and four of this double album of an interview than with Mr Physical Graffiti himself, Sir Iggy Pop?

The Ig adds some growling vocals, midway between a tomcat on heat and Larry Olivier, to 'New York City' on 'Sonic Temple'.

The question is, How come? Ian catches my drift instinctively and answers like the no-nonsense wildebeest he is: "Ha, yuh, Iggy. It should be mandatory for everyone to like the Ig. Iggy Pop's done something for everybody."

"Being fans of Iggy And The Stooges and Iggy's solo work we had the opportunity to play with him in Germany. He heard the 'Electric' album and he said, Come and play some gigs with me."

Billy: "I'd already met Iggy through Steve Stevens and I found out he really liked the 'Electric' album. He said it awakened a certain side of him that he'd been ignoring. He'd just made 'Blah Blah Blah', and he was a bit pissed off with that. That was Iggy playing the game. I had a conversation with him

and he was saying 'Electric' really reminded him of the Stooges' stuff."

Ian: "Which, of course, makes you go, Hmmm, that's pretty nice of him. We played with him in Germany and built up a friendship. When he began the 'Instinct' tour in Los Angeles we saw him there and then he played Vancouver when we were recording this album."

"Billy got up onstage and jammed with him and after the show I said, Do you wanna do some vocals on one of our new songs? I turned on 'New York City' and said, This is the one for you."

"He listened a couple of times and said, Yeah. In the studio the guy just radiated energy. He's very charismatic, totally articulate, very together. He didn't walk in with his dick in his hand, didn't piss on us or anything, which was nice."

While remaining fully street-level, straight-up modest, do you see any reflection of 'Electric' in 'Instinct'?

Billy: "Errm... it's difficult, that one. If I answer yes, it's going to sound really immodest - Oh, they think they're influencing Iggy Pop now, do they? But, in all honesty, he said that 'Electric' awakened him to a facet of himself that he'd been ignoring in the past. On 'Instinct' he was playing balls-to-the-walls rock."

Ian: "I saw him at Brixton on the 'Instinct' tour. The guy was playing with a twisted knee. He was in pain, limping and still giving 1,000 per cent. He scares the shit out of most young performers. He scares the shit out of me. There's no way I could perform with that intensity."

With 'New York City' and the line "New York City/It's like a DMZ", lionman Astbury returns to imagery associated with the Vietnam war. On

'Peace Dog', 'Electric's spunky answer to Sabbath's 'War Pigs', he called up a "B-52, baby/High up in the sky" and now we have the DMZ, America's term for the elaborate defence swathe they cut along the Vietnamese border.

Vietnam was, after all, the first rock 'n' roll war.

Ian: "I wasn't really around when Vietnam was going off - I was playing with my Action Man. There's a fascination for the subculture of that war that was kickstarted by *Apocalypse Now*. I'm fascinated by what was going through the minds of the people who

were there, and the subculture: the drugs, the music.

"It was strange. All of a sudden war had become a spectator sport. You could turn on the *Nine O'Clock News* and there it was, the latest report from Khe Sahn - with some guy with a peace sign saying he can't be bothered to fire his gun cos he's too stoned."

Is that what's in your mind when you make those references?

Ian: "What's in my mind is more the extreme imagery to try and communicate a certain feeling or provoke a certain train of thought. 'Peace Dog' says "Peace is a dirty word". Peace has become a word that's cynically equated with hippies and flowers. I was just saying peace has become a dog that's been kicked so many times."

"Now it's become a fashion accessory to get involved in causes. The 'B-52, baby' line was just saying, F*** it, drop the f***er. Maybe if the powers that be see people not giving a shit, it'll provoke them into turning things around."

"The first time I saw
The Clash that was
total escapism for me,
from the everyday shite
of life in Glasgow. If
they hadn't been there I
don't know what I'd be
doing now. Thank God
for The Clash"

- Ian

THE SONG 'American Horse' summons up an established Astbury interest - Red Indians.

"It basically comes from an image I had of a black stallion, with an American flag on its back and an eagle feather in the mane. So it was a symbol of the American Indians, with this dark figure just whipping this horse to shit, but not being able to break it."

"That was illustrative of the way the American Indians are still there. The American Indians'll never back down as a people, because they're basically an extension of the Earth and the Earth will never back down, no matter how

much we abuse it. It will bite back and I was trying to illustrate that."

Marlon Brando comes riding into the song's swirling dust storm – on a motorbike, surely?

Ian: "The common image of Brando is The Godfather or a guy on a motorbike, but there's another side to him which I was just taking my f***ing cap off to. He's been involved with so many things, trying to educate people about the American Indians and ethnic peoples around the world and their importance to us."

"When he got an Oscar or whatever for *The Godfather* he sent up a Sioux Indian lady to refuse the award until all the injustices and inhumanities against American Indians had been stopped. That took a lot of balls for a public figure to do – he didn't give a f***in' shit. When we play 'American Horse' live it's just going to rip f***in' heads off. The end of that song is just mayhem."

Of course, Astbury's earnest interest in the Red Indians has left him open to mockery. It's cheap and easy to label his fascination as hackneyed, romantic self-delusion.

"I was always accused of being a romantic with my head in the clouds, talking about romantic themes – Oh no, the guy's a hippy! It wasn't hip to talk about stuff like the Earth. F***, I'm sorry, I'm organic, I'm a human being. I like the planet, I like people. It was a pain in the arse having to justify writing about stuff like that."

The idea behind the 'Sonic Temple' title is that the rock concert has become an essential, quasi-religious experience today. But, mercifully, Ian won't be prompted into drawing an analogy between concerts and non-Western, cathartic religious ceremonies.

"Those ceremonies are just very natural things that relate to the environment. There are certain parallels to concerts, certainly with the energy and emotions there. It's probably very similar in certain ways, but I'm not one of these self-professed shamen – the Jim Morrison book of rock."

"The American Indians wouldn't think, Hmmm, there are some interesting parallels between our religious ceremonies and a discotheque in New York City. On a romantic level it's nice, but if you over-intellectualise something you destroy its essence. I think that's a problem for people who rationalise things too much for themselves. They end up destroying the thing they're attracted to."

AS 'SONIC Temple' reaches the shops, The Cult are daydreaming about suitable merchandise. A Man City fan, Billy suggests a variation on the plantations of inflatable bananas currently plaguing our football grounds – blow-up guitars or, perhaps, Ian Astburys.

With 'Electric', they wanted Cult dog tags. That idea was put to rest as was The Cult's own dog – recently Dave The Dog, Billy's rock hard bull terrier, was put down. Rumour had it that the dog was already deaf by attending too many insanely loud Cult gigs.

Billy: "I loved that dog, but he was to do with a relationship I had with a girl (natch). To be honest, the dog was deaf – but not from listening to us. He was born deaf and, being a complete idiot, I didn't notice. As he was growing up I was thinking, Is this animal the most stupid in the world? Bull terriers aren't the brightest dogs at the best of times."

Maybe not, but Dave was a marvellous rock trooper. Perhaps the song 'Soldier Blue' is a tribute to the canine Cult crusader.

Ian: "No, it's to do with the idea of the international soldier. The title's taken from the movie *Soldier Blue* and I know Buffy Sainte-Marie ('60s songstress of Cree Indian descent; 'Soldier Blue' was her classic protest song, covered by Glen Campbell) has a song with the same name. It's about anyone who's a soldier in a war zone. It's about different aspects of what's going through those guys' minds."

How much is The Cult escapist for the band and their audience?

Ian: "We've got rubber life rafts at the ready when, and if, we need them. F***, man, I suppose there is a certain amount of escapism but there's also a certain amount of reality because we write about emotions, feelings and anxieties."

"There's a lot of alienation in the modern world, a lot of pressure to conform. When you go into a concert a lot of that's dropped. Escapism yes, to an extent. Not in terms of going off to

the castle on the hill with the dragon and Merlin."

Billy: "A bit of escapism isn't a bad thing. It's a natural human thing."

Ian: "The first time I saw The Clash that was total escapism for me, total escapism from the everyday shite of life in Glasgow. When I saw The Clash doing 'White Riot' it meant so much. If they hadn't been there I don't know what I'd be doing now. Thank God for The Clash."

THE CULT may not have any castles but they must have some steaming, rock 'n' roll, mega-throttle, chrome stallions of the highway. Mustn't they?

Ian: "No, we don't have any motorbikes."

Perhaps a large bicycle then?

Billy: "You know we have motorbikes!"

Ian: "It's like, f***, we haven't tried to exploit it. We just love motorbikes."

We don't go out of our way to portray ourselves as a Harley Davidson rock 'n' roll band."

Billy: "In London, you have to be Einstein to pass the motorbike test – and who wants to ride around getting pissed on all day, wrapped up in three layers of Belstaffs looking like a f***in' Eskimo."

Leave The Mish out of this, mate. What I'm referring to are the vicious rumours that portrayed you as mere cosmetic bikers unable, in fact, to ride your vast collection of bikes.

Do you live in fear of the Rob Halford Challenge, which the fearsome Priest kingpin issued to Freddie Mercury after he saw Fred's static use of a motorbike in the 'Crazy Little Thing' video. Would you dare to accept Mad Rob's challenge to a race?

Billy: "No problem, I'm a stallion of the highway. I've fallen off my machine more times than I've had pie 'n' chips with gravy. I've got scars to prove it!"

"Judas Priest are brilliant. 'Unleashed

In The East' is a f***in' good record."

Ian: "One of the best things I ever saw was Saxon playing this venue in Queens in New York. There's, like, 4,000 American kick-ass rockers and Saxon come on. Biff is f***in' brilliant, so cool. He comes on and goes (adopts Biff's infamous Yorkshire metal gameshow host's twang): Are yoo reddeh ta f***in' rock and roll? Now come on, you can talk to Biff, come on now."

"That's f***in' entertainment. Anybody who's bopping to Acid House and only Acid House should take a step out and maybe pop out to a Priest concert and just be totally entertained."

Anyone who can appreciate Saxon, the original 'Stallions Of The Highway' motorcycle men, is obviously a true rubber-burning rock madman at heart. The Cult may borrow others' leathers a little too frequently – but their stud-encrusted scheme itself remains top value entertainment.



"WE'VE GOT rubber life rafts at the ready when, and if, we need them"

KREATOR



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As The House Of Love blossom from indie heroes into major label chart contenders, will Guy Chadwick become the new Morrissey? Ron Rom digs down to the foundations. Portraits by Steve Double

AWKWARD SILENCES, blank stares and long pauses spill across the table.

Guy Chadwick, the elusive mystery man who fronts Britain's latest truly dramatic rock band, The House Of Love, does not enjoy revealing the truth behind the creative process that produces some of the most emotional music around.

The world has finally taken to The House Of Love and they are almost guaranteed a Top 40 hit with 'Never', their major label debut for Fontana.

And now Guy is expected to rise in status from mere rock singer/songwriter to a spokesman for a generation which only knows Ian Curtis as a name mentioned in New Order interviews, and view Ian McCulloch as too 'rock business' to be acceptable.

The House Of Love are the latest in a long line of bands who have stretched rock's ability to communicate on an emotionally explicit level and who, like Joy Division, Echo And The Bunnymen and The Smiths, mean more than the music they make. They have become representatives of a lifestyle.

Guy is the latest figurehead for pain, depression and too many nights spent alone with John Peel, masturbating, tearing your heart apart about the girl or boy you can't have and asking why the world is going on without you.

I want him to admit to being the patron saint of sorrow, alienation and self-analysis, as whom the thousands now turning up to his live gigs must see him. But Guy is at pains not to be outspoken, and displays a contented normality that contradicts the power at the core of The House Of Love.

GUY SIPs his pint of Websters' bitter. I ask him how he feels about being drawn as a beset messiah.

"Hmmm. I don't really think about it too much. You should never forget what you do and, when you start considering what your audience expects from you, you can miss the point totally and get an expanded view of yourself."

The new army of House Of Love fans seems to consist of lonely souls who need someone to talk to or to be talked to, and you provide that.

"Hmmm. When we started to break last year, just after 'Christine', which probably remains our best record, I listened to our album and that was actually my life from '85 to '86, it was a straight description of the way I felt.

"And I thought, My God, people are actually listening to that. I was that intimate with people I didn't even know. That's when it stopped. I didn't think about it anymore, because I don't know whether it's good or bad to write about yourself and to be considered as important.

"It's really weird, actually. I stopped writing lyrics about six months ago and I got really worried at the beginning of the year because, the last time I had written songs, I never considered the fact that we had an audience.

"This time around I realised that we had an audience and I thought, What do I say to these people? And that was a complete waste of time, so I left it for a month, then got drunk and wrote down the first words that came into my head."

So you never had an urge to reveal yourself through your lyrics?

"No. That's the whole thing. I used to be very lonely, and I still am to a certain degree, and writing lyrics was the only outlet I had. And that's when I realised that I will always be a lonely person.

"Some people are born lonely and I'm just one of them. I watched myself on TV the other day and I couldn't believe how quickly I spoke. It's just that I need to communicate - and that's a need so many people have."

That's the point I was trying to make - you cater for those needs in people. Your fan mail is quite personal.

"Yeah, but there's nothing weird about our audience."

But isn't it strange that 'Man To Child', the slowest track in your powerful live set, has them swaying hypnotically, singing along word for word? Doesn't that suggest you are getting the same fanaticism that



TERRY



PETE



CHRIS

Morrissey attracts?

"That has become a very serious anthem for the band. It's pretty difficult not to feel pretty drained after it, and it is emotional. But it's beautiful when you can make that contact with people."

Isn't it a bit scary as well?

"No, the song doesn't say anything that is going to change people's lives, but it registers, there's an acknowledgement of the content."

BACK TO THE OLD HOUSE

"We never take our audience for granted. We're very aware that we are dealing with intelligent people who can't be taken for granted."

Do you ever feel imprisoned by your image – the epitome of insecurity, weakness and loneliness on two legs?

"In a way, I am like that. One of the things that I have learnt, by reading about myself, is the way that people perceive me. It is fascinating. I have also noticed that, as we become more successful, more people who are quite close to me have become more honest. I have become their psychiatrist."

"Ultimately, these emotions that we put across wouldn't be relevant unless there was a really good rock context for them to work in. And when you say rock, you mean that throb that gets your adrenalin going. That's what we have always been driven by, and that's what is at the core. The central feeling of the group is to really make sense of rock music in 1989."

"That's what drives us, there's no intellectual or spiritual goal to The House Of Love, what we have spiritually we will always have and we don't have to worry about it."

"What we worry about is being original within our own confines."

'Safe', the B-side of the current single, which was scheduled for release on Creation last year but never materialised, underlines these points.

It's a ringing crescendo of spirited, passionate rock which expresses a perfect sense of timing. It reveals all the qualities that The House Of Love have mastered during the years of obscurity which left their early, classic singles, like 'Shine On' and 'Real Animal', to be quickly forgotten in the indie ghetto.

But the wait paid off. They had a choice of major deals and finally chose Fontana, signing for a six figure sum that has allowed them to polish up the achievements they made on the traumatic 'Destroy The Heart'.

NEVER CONTINUES in the same style that their earlier singles established. It should please those who are besotted with The House Of Love and annoy those who view them as a bunch of overrated, pretentious rock bores.

Guy tries to play down the importance of their major label debut "I don't know how important it is. It was just important that we got a record out and stopped being so precious about it. We got very panicky at one stage and we were getting too precious about it."

Was that because of the amount of press attention you were getting?

"Oh, very much so. In the end we thought, if people don't like it, they don't like it, y'know – so what?"

You say you are not trying to talk directly to people through your lyrics. But 'Safe', which deals with small town existence and end-of-the-high-street horizons, contradicts that. When you sing "Challenge your life, challenge your world" it seems to suggest that you are trying to broaden people's horizons.

"Oh, no – there's no attempt to broaden anybody's horizons. That was written before we realised we had an audience."

TALKING TO Guy can be frustrating as, like many artists today, he believes in a natural process of songwriting. He doesn't sit at home and dissect every note, chord or emotion that The House Of Love manipulate so effectively. It's all very uncontrived and Guy refuses to strip down the process.

He is not exactly unhelpful, but he's cautious about revealing too much about himself. But, on vinyl, he can make you believe that you know every thought and feeling in his body – when, in fact, you probably know very little about him and his world.

He is a father, likes going to Acid House clubs, supports Chelsea FC and is currently into Happy Mondays and The Stone Roses because they "have fun".

Meanwhile, people like Debbie from Colchester write him letters thanking the band for playing there, using terms like "hypnotic" and "mesmerising". Other letters are too personal to be mentioned here, but Guy and the lads make an effort to reply to these isolated, suburban souls.

Before we part, I ask if he'll play a game of Scruples, as a final attempt to get inside the man who is in danger turning into a myth. Somewhat

surprisingly, he agrees.

First question. You find your best friend's lover, in bed with another person. Do you tell your friend?

"Ooh, I don't know. I don't like that one. Give me another question."

Alright – you are attracted to someone. Would you make the first move or wait until you have been

introduced?

"Er. No, I'd just masturbate."

A fight goes off around you. Do you get involved, stop it or ignore it?

"I'm terrible about fights – there's something that gets me involved in fights. I have saved Pete, our drummer, so many times, because he gets quite violent when he drinks. We had this

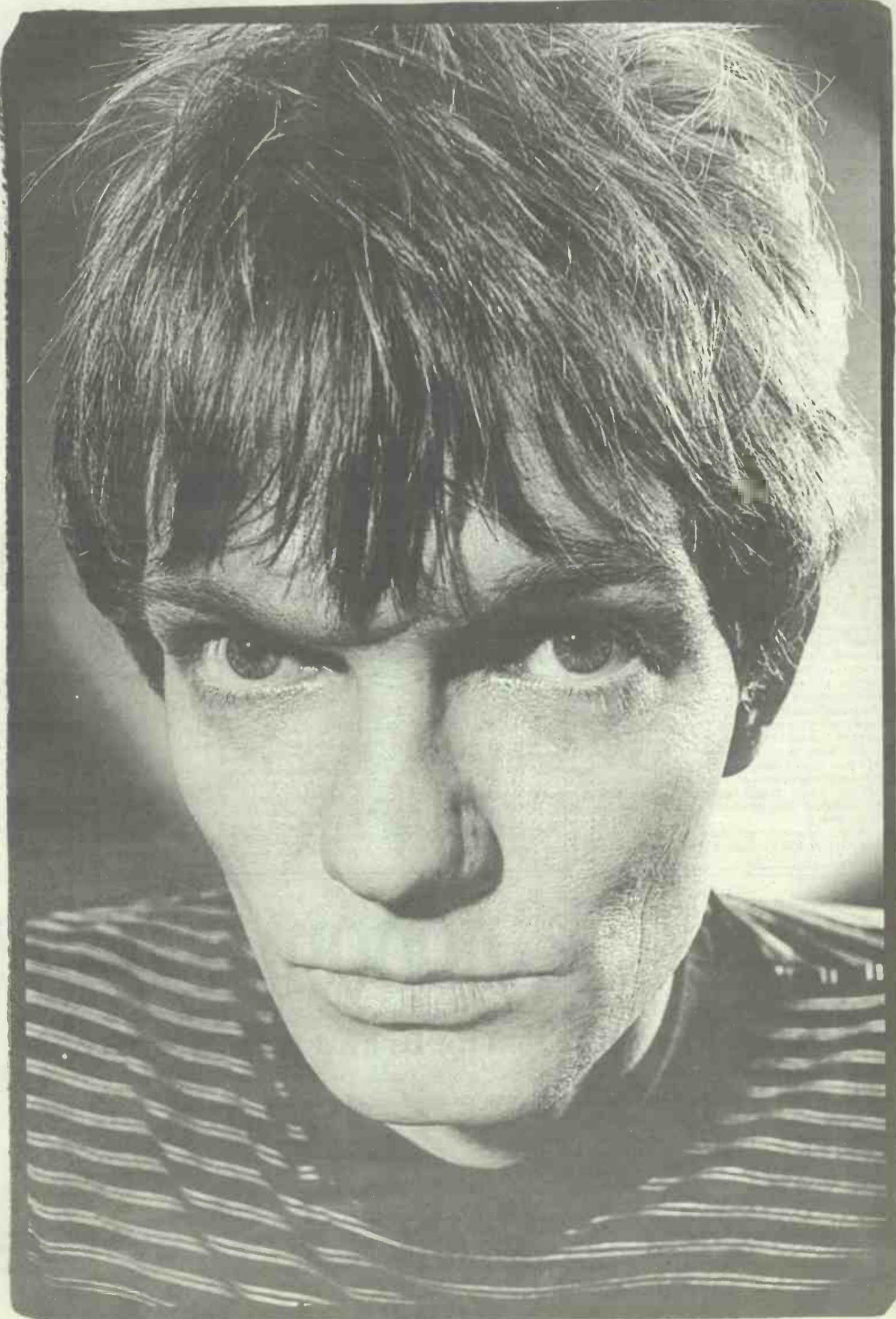
six-foot Swede who wanted to beat Pete up once and I was in the middle, holding him back. I can't help but get involved."

Would you have sex for sex's sake?

"What's sex's sake?"

For the sheer physical fulfilment?

"I don't think there is any such thing as sexual fulfilment."



GUY

JUST SAY MOE

Moe Tucker, original drummer with The Velvet Underground, is alive, well and back playing music. Ralph Traitor finds out about life after housework. Pic by Ian T Tilton

THE VELVET Underground, for whom 'legendary' is the mandatory prefix, changed music and many people's lives.

Yet, while they mopped up the late '60s, mashing all those leftover flowers into fertiliser for the next generation, no one suspected the impact they would someday have.

And, of the Velvets, drummer Maureen Tucker had the least notion of all.

Even now, as Moe embarks on her first full-scale solo tour after nearly two decades, her response to the inevitable questions about life as a 'legend' is bemused.

"It's amazing, and really gratifying, that some of the young kids are really into our music. At the time I had a feeling the music was very special, but I had no idea it would turn out like this.

"When I was with the Velvets, I wasn't thinking of a music career, it was really just playing with three friends. When it stopped I didn't consider playing with anyone else."

IN 1972, when the Velvets disbanded, Tucker remained in New York, but ceased being actively involved with music. She maintained her links with ex-Velvets Lou Reed and John Cale and saw a lot of Andy Warhol, who discovered them.

She takes up the story of her 'comeback': "I lived in New York, and then moved to Georgia for the last two years or so. In Georgia I had a job, a joke really, working in the warehouse offices of a major retail chain, and started figuring I could make at least as much playing music.

"I'd been married, had five kids, been a housewife for quite a



MOE: "WHEN I was with the Velvets, I wasn't thinking of a music career"

while. . . well, I still have my five kids - but I'm not a housewife any more.

"The three older kids have become aware lately of the Velvets, the last six months there's been a lot of stuff going on. *Rolling Stone* calls up and they faint! We played the Velvets' albums around the house; one of the kids' favourites, when they were little, was 'All Tomorrow's Parties'.

"I first realised our name had quite an impact when I made a single on my own label ('MoeJadKateBarry', in 1986, with members of Half Japanese) and

was selling it myself from my kitchen, using a book of independent stockists in the States. Every one of 50 places I dialled knew who I was by name, without any prompting."

Tucker's other solo effort, '82's 'Playin' Possum' album, hadn't attracted nearly as much attention as the EP, probably because the Velvets boom started later.

Half Japanese's cult catalyst, Jad Fair helped shape Moe's plans for her first album of original material, 'Life In Exile After Abdication' (available now on 50,000,000,000,000,000,000,000 Watts Records, who have already

released a 12-inch single from the album, 'Hey Mersh!').

"I'd written some songs," explains Tucker, "which is exciting, and Jad and I had been planning an album, but it always takes longer than it should. Jad uses Kramer's Noise Studios a lot, so we went in there, and the people who run the Velvets fan club had been in touch with Sonic Youth for a year or so and, when we needed a bass player, suggested Kim Gordon.

"She was excited and interested about it, and we said if anyone else wanted to drop by that would be fun, too. And, luckily, it came

out quite nice - a lot of people really like it a lot."

LIFE IN Exile After 'Abdication', with its impressive underground pedigree and contemporary noise/thrash undertones, is a guaranteed cult hit. The contributions of Sonic Youth, Half Japanese and two lead guitar cameos by Lou Reed make it compulsory listening for the in-crowd.

But 'Life In Exile' wasn't fashioned with kid gloves.

"We had the songs worked out, but none of it was 'planned'. We just turned on the tape and blasted off, doing everything in three takes at the most, unless there was a huge blunder and somebody really screwed it.

"I had to redo the vocals, though, cos I was playing and singing at the same time. It came out the way I wanted it to sound.

"I don't think I'm capable - and not for any noble reasons - of doing another kind of music. Garage music is pretty easy to blast off on and it's fun."

Apart from her return to playing music, Tucker also aspires to producer status. She has already worked with Minneapolis band, Shotgun Rationale, after taking a crash course from John Cale: "He said, If you can be nice to other people, you'll do fine. . ."

DURING HER absence from the 'scene', Tucker lost interest in punk and new wave - "there's an awful lot of stuff I don't like at all" - but she expresses a fondness for U2 and Violent Femmes.

"Victor - the Femmes' drummer - and I have become friends over the past few years and he asked me to play on his solo record, but I couldn't get the time off work then, which was a real pain.

"That was another reason I quit my job, to try this solo stuff - I was tied down. It was one of those places where, if you're sick once a year you're considered a shithead. I couldn't just get a day off here and there to play."

Tucker wasn't without her doubts about re-entering the musical arena.

"A little more than a year ago, we did some dates in the north-east US, pretty much to see if anyone would come to see us, and also for me to see if I felt capable of doing it and wouldn't make a fool of myself."

But her insecurities were unfounded. One critic called her solo set "the most poignant hour of music I have ever seen", and the response so far in Europe has been characterised by "a bunch of lunatics" baying over her resurrection.

The touring band includes five (count 'em!) guitarists, and the set extends over two hours to take in a Half Japanese set with Tucker on drums. Tucker herself, seemingly a fairly formidable character, acerbic and salty, is a stage presence to reckon with.

And, naturally, she puts paid to any idea that her tour is an excuse for nostalgia.

"It's not that by any means," she assures me dourly, her flat New York accent almost chastening.

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NIGHTSHIFT THE UNFEASIBLY LARGE GIG GUIDE



PREVIEW

Jeff Healey

AT THE age of 22, Jeff Healey is being hailed as, well, if not the future of rock 'n' roll, then the future of rock 'n' roll guitar. Born and bred in Toronto, Healey found bassist Joe Rockman and drummer Tom Stephen in 1985, and the trio began gigging around Canada.

'See The Light', their debut LP released at the end of last year, does little to prepare the Healey novice for what the band can do live. Be it his own material or some choice covers (ZZ Top, John Hiatt, Hendrix if you're lucky) Healey delights in letting his fingers run away with the show, and in the best tradition of three-pieces the band sure know how to turn on the power when required.

Not just a blues man (purists take note), Healey and band are destined for a remarkable career.

The Jeff Healey Band play Manchester (Wednesday), London Kentish Town Town And Country (Thursday, Friday), Bristol (Sunday) and Nottingham (Monday)

The Heart Throbs

SEE THE two blondes at the helm and you may think, Aha! A girlie band! With all that *that* entails!

A bandwagon, in short! Well forget it, Muriel, because the point about The Heart Throbs (pictured below) is that they think before they drink before they drive. There is no superficial quasi-cutesy angle here to mess up the songs. And songs is what we're on about. This is a band with five singles to their name, after all. Live, four members of the band are static, leaving little Rose Carlotti (vocals, guitar) to provide any focal emphasis you may need. They'll be loud, a little threatening and the screams that end the set should send you home with a hole in your heart.

The Heart Throbs play London Newington Green New Pegasus (Thursday)



Nikki Sudden

WANDERING MINISTREL Nikki Sudden returns to the London stage this week with yet another new band. And if his new 'Groove' opus is any kind of pointer, you can expect straight-no-chaser, leather jacket rock 'n' roll rather than the brooding, warped blues he was peddling last year. It's difficult to predict how, er, together a Sudden performance will be, and some of his best have been his most shambolic. But his engaging presence (he thinks he's a star, basically) and romantic songs usually make for a night of fun.

Nikki Sudden And The New French Revolution play London Islington Powerhaus (Thursday)

WEDNESDAY 12

BATH Moles (333423) The Jazz Tones
 BIRMINGHAM Irish Centre Front 242
 BRADFORD Circuit 22 Inky Pig/This Way Up/True Image
 BRIGHTON Top Rank Suite Bad Manners/Hot Knives/The Loafers
 BRISTOL Bierkeller Conflict
 BRISTOL Moon Club The Worry Dolls
 CARDIFF Welsh College Of Art And Drama Love Jungle
 COVENTRY Alice's Restaurant (714910) Swerve/Raggle Taggle Gypsies
 CROYDON London Road Cartoon (01-688 4500) Montana Red Dog
 DERBY Dial (372374) R Cajun And The Zydeco Brothers/Earl Grey And The World Crew
 DERBY Lord Nelson Legendary Dolphins
 DUNSTABLE High Street Wheatsheaf (62571) Nik Turner's Fantastic All Stars
 HULL Adelphi (48216) The Potato 5
 LEICESTER Princess Charlotte (553956) Puzzle House
 LLANTWIT MAJOR St Donats Arts Centre (4848) Roy Harper
 LONDON Camden Lock Dingwalls (01-267 4967) The Ultra Magnetic MC's
 LONDON Charing Cross Road Mennette Street Borderline (01-497 2261) Swamp Trash/The Levellers
 LONDON Covent Garden Rock Garden (01-240 3961) Mother Spiral/The Countinghouse/The Hanging Tree/Baby
 LONDON Euston Road Shaw Theatre (01-388 1394) The Triffids
 LONDON Finsbury Park Sir George Robey (01-263 4581) The Guttersnipes/Archie Bishop And The Congregation/The Shapes/Forore
 LONDON Fulham High Street King's Head (01-736 1413) Blueprint/Vision/Checkpoint Charlie
 LONDON Fulham Palace Road Greyhound (01-385 0526) Religion/The Anyways
 LONDON Goldsmiths Tavern The Motorcycle Boy
 LONDON Goswell Road Lady Owen Arms (01-278 5345) John Williams/Hot Rain/The Hipshakers/Dog Ouse
 LONDON Harlesden High Street Mean Fiddler (01-961 5490) Something Happens/The Missing Link/Shaine (Main) Ask Andrew/The La La Tree (Acoustic)
 LONDON Highbury Corner Town & Country Club 2 (01-700 5716) The Seers/Claytown Troupe
 LONDON Hoxton Square Bass Clef (01-729 2476) Alan Barnes Quartet/Simon Purcell Trio
 LONDON Islington Essex Road Market Tavern Anna Palm/Phil Schoenfelt
 LONDON Islington Liverpool Road Powerhaus (01-837 3218) Dub Sex/Stitch/What?Noise
 LONDON Kentish Town Bull And Gate (01-485 5358) Crowman
 LONDON Marquee (01-437 6603) The Snapdragons
 LONDON Newington Green Weaver's Arms Alias Ron Kavana
 LONDON Oval Cricketers (01-735 3059) Red Harvest/Dr Miller/The Nivens
 LONDON Oxford Street 100 Club (01-636 0933) Monty Sunshine's Jazzband
 LONDON Putney Half Moon (01-788 2387) Just William/Corner Pocket
 LONDON Stockwell Swan Paddy Goes To Holyhead
 MANCHESTER International II The Jeff Healey Band/Johnny Diesel And The Injectors
 MANCHESTER Peter Street Gallery (061-834 0474) Music For Aborigines/No Brakes
 MILTON KEYNES Woughton Centre (660392) UK Subs
 NEW ROMNEY Sea Horse Parisienne Blonde
 NEWCASTLE Playhouse (091-232 7079) Loud Guitars
 NEWPORT Merlins Dumbfounded
 NORWICH Jacquard Club Buster James
 PORTSMOUTH Guildhall French & Saunders/Raw Sex
 PRESTON Church Street Raiders (53216) Bob/Reserve
 RAINHAM Deri Club (74387) Big Wednesday/Big Pop Trotsky
 ROTHERHAM Main Street Travellers Rest (560191) Soap
 RUNCORN Cherry Tree (74171) Dizzy Mama
 SHEFFIELD Hallamshire Hotel (29787) The 234's/The Candyfield
 STOKE Church Street Wheatsheaf The Lionies
 YORK Arts Centre (27129) Nousssommes
 YORK GG Barnums You Slosh

THURSDAY 13

BATH Moles (333423) Fat And Frantic
 BRACKNELL South Hill Park Arts Centre The Senseless Things
 BRIGHTON Richmond (603974) Mood Index
 BUCKLEY Tivoli Ballroom Mammoth
 CARDIFF Square Club Dumbfounded
 CARDIFF Venue The Milk Monitors
 CARLISLE Pagoda You Slosh
 COVENTRY Silvers The Pleasure Heads
 CROYDON London Road Cartoon (01-688 4500) Sailin' Shoes
 EDINBURGH Calton Road Studios Oi Poloi/Life Cycle/Sad Society/Rob The Buddha
 EXETER Arts Centre (219741) The Claim
 GLASGOW Rooftops The Potato 5
 GROOMBRIDGE Junction Parisienne Blonde
 HASTINGS Crypt Wrathchild
 HEMEL HEMPSTEAD Pavilion Late Road Lunatics/The Odd Eccentrics/Chillum Squad
 HIGH WYCOMBE Pontons The Wild Poppies
 LEEDS Duchess Of York (453929) 1,000 Violins
 LEICESTER De Montfort Pub Canyon
 LEICESTER Midland Street Spectrum Zani Diabate And The Super Djata Band/The Bambara Music Trio
 LEICESTER Princess Charlotte (553956) The DTs
 LLANTWIT MAJOR St Donats Arts Centre (4848) Roy Harper
 LONDON Brixton Fridge (01-326 5100) Leeroy Hutson/Bobby Thirston
 LONDON Camberwell New Road Union Tavern The Cropdusters
 LONDON Camden Lock Dingwalls (01-267 4967) High On Hope
 LONDON Camden Royal College Street Falcon (01-485 3834) The Groove Farm/Buick Circus Hour
 LONDON Cricklewood Production Village Hog's Grunt Paddy Goes To Holyhead
 LONDON Dean Street Gossips Gaz's Rockin' Blues (01-434 4480) Dan-I & KI
 LONDON Euston Road Drummonds (01-387 4566) The James Dean Driving Experience/Full Circle
 LONDON Euston Road Shaw Theatre (01-388 1394) The Triffids
 LONDON Finsbury Park Hotel (01-800 8304) ID Crisis
 LONDON Finsbury Park Sir George Robey (01-263 4581) Anhrefn/Nukleii/God
 LONDON Fulham High Street King's Head (01-736 1413) Q Lazarus
 LONDON Fulham Palace Road Greyhound (01-385 0526) The Trudy/Tyrone/Toy Planets

LONDON Goswell Road Lady Owen Arms (01-278 5345) Eastside Jimmy/DVS/Lost Planets/The Daily Planets
 LONDON Greenwich Tunnel Club (01-858 0895) The Hanging Tree
 LONDON Hackney Mare Street Empire (01-985 2425) Michelle Shocked
 LONDON Harlesden High Street Mean Fiddler (01-961 5490) The Stunning/Swining Swine/Penelope Smash (Main) Connie Kaldor/Pat Orchard(Acoustic)
 LONDON Hoxton Square Bass Clef (01-729 2476) Mervyn Afrika Quartet/The Ozone Trio
 LONDON Islington Liverpool Road Powerhaus (01-837 3218) Nikki Sudden And The New French Revolution/Magnolia Seige/Psycho's Mum
 LONDON Kentish Town Bull And Gate (01-485 5358) Sunshed/The Things
 LONDON Kentish Town Town And Country Club (01-284 0303) The Jeff Healey Band/Johnny Diesel And The Injectors
 LONDON Marquee (01-437 6603) The Hunters Club
 LONDON Newington Green New Pegasus (01-226 5930) The Heart Throbs/Chapterhouse
 LONDON Newington Green Weaver's Arms Kit Packham/And The Sudden Jump Band
 LONDON Oval Cricketers (01-735 3059) John's Brother/Mecca
 LONDON Oxford Street 100 Club (01-636 0933) Mr Kicks Swing Jazz Dance
 LONDON Putney Half Moon (01-788 2387) Santiago Jimenez
 LONDON Walthamstow Royal Standard (01-527 1966) Steve Gibbons
 MANCHESTER Anson Road International (061-224 5050) Front 242
 MANCHESTER Little Peter Street Boardwalk (061-228 3555) Disguise/State Of Mind/Electric Crayons
 MANCHESTER Peter Street Gallery (061-834 0474) Gone To Earth/Bob Bob Bob And Bob
 MANSFIELD Plough (23031) The Countinghouse
 NEWCASTLE Playhouse (091-232 7079) McCallum
 NOTTINGHAM Garage (501251) The Planet Wilson
 PORTSMOUTH Guildhall French & Saunders/Raw Sex
 SALISBURY Arts Centre (21744) UK Subs
 SHEFFIELD Polytechnic The Milltown Brothers
 SOUTHAMPTON Joiner's Arms (225612) Marshall Law
 STOKE Church Street Wheatsheaf Grip
 STOKE Coach And Horses Xentrix
 STOKE North Staffs Polytechnic (52331) Jonas Gwangwa And African Explosion

FRIDAY 14

ALDERSHOT West End Centre Jonas Gwangwa And African Explosion
 BATH Moles (333423) Soho
 BIRMINGHAM Moseley Gilligan's Ale House The Indigo Blues Band
 BLACKPOOL Deans (882602) The Removal Men
 BRADFORD Albion Street 1 In 12 Club (734160) The Planet Wilson
 BRIGHTON Richmond (603974) 1,000 Violins
 BRISTOL Tropic Club (249875) Blow Up
 CAMBRIDGE Sea Cadet Hall (353172) The Pleasure Heads
 CARDIFF Clwb Ivor Bach Slowjam/Ran/Life Cycle/Spoken Word
 CARDIFF New Bogey's (226168) Circus
 CINDERFORD RFC Dumbfounded
 CROYDON London Road Cartoon (01-688 4500) Stax Bodene
 EDINBURGH Venue The Potato 5
 GLASGOW Hollywood Studios The Batchelor Pad/Baby Lemonade
 GLASGOW Queen Margaret Union (041-339 9784) Front 242
 GLOUCESTER Guild Hall Arts Centre Mega City Four/Mousefolk
 HASTINGS Carlisle Parisienne Blonde
 HEMEL HEMPSTEAD Arts Centre Late Road Lunatics (Rape Crisis Centre Benefit)
 IPSWICH Woodbridge Road ICC The Jazz Butcher/Emily's House/The Brainedeads
 LANCASTER Georgian Club (63913) Cacophony/Zenomatic/The Other Side
 LANCASTER Gregson Institute Blyth Power/Shrug/Sofahead
 LEICESTER O'Jays Crowman
 LEICESTER Princess Charlotte (553956) The Cajun Boogie Brothers
 LEICESTER Royal Mail Shatterproof Chin
 LIVERPOOL Planet X (051-236 1741) TV Smith/Danbert Nobacon/Anhrefn
 LONDON Brentford High Street Red Lion (01-560 6181) The Dirty Strangers
 LONDON Brentford Watermans Arts Centre (01-568 1176) Desperately Seeking Fusion
 LONDON Camden Lock Dingwalls (01-267 4967) Wide
 LONDON Camden Royal College Street Falcon (01-485 3834) Snuff/Thrilled Skinny
 LONDON Covent Garden Rock Garden (01-240 3961) Fabulous Me
 LONDON Deptford Crypt Sonja Kristine/Curved Air/Bliss The Pocket Opera
 LONDON Euston Road Shaw Theatre (01-388 1394) Frazier Chorus/Heidi Berry
 LONDON Finsbury Park Hotel (01-800 8304) The Big Blue World
 LONDON Finsbury Park Sir George Robey (01-263 4581) The Deltones/Bembeleza/Catell Keinig
 LONDON Fulham High Street King's Head (01-736 1413) John Otway/Paddy Goes To Holyhead
 LONDON Fulham Palace Road Greyhound (01-385 0526) Wicked Or What/Captain Lush
 LONDON Goswell Road Lady Owen Arms (01-278 5345) Roxville Disco
 LONDON Greenwich Trafalgar Road King William IV Alias Ron Kavana
 LONDON Hackney Mare Street Empire (01-985 2425) Michelle Shocked
 LONDON Harlesden High Street Mean Fiddler (01-961 5490) Cry Before Dawn/Swim/The Big Noise (Main) King Biscuits/Stephen Coughlan (Acoustic)
 LONDON Herne Hill Half Moon (01-274 2733) Strangelands/Get Rhythm
 LONDON Hoxton Square Bass Clef (01-729 2476) Cayenne
 LONDON Islington Liverpool Road Powerhaus (01-837 3218) Evoid/The Way Out
 LONDON Kentish Town Town And Country Club (01-284 0303) The Jeff Healey Band/Johnny Diesel And The Injectors
 LONDON Marquee (01-437 6603) Head (Rock Against Football ID Cards)
 LONDON Newington Green New Pegasus (01-226 5930) The Cherry Orchard/The Big Blue/The Firewalkers
 LONDON Newington Green Weaver's Arms Steve Marriott And The DT's/Steve Hooker
 LONDON North Finchley High Road Torrington (01-445 4710) Ruthless Blues
 LONDON Oval Cricketers (01-735 3059) Nik Turner's Fantastic All Stars
 LONDON Oxford Street 100 Club (01-636 0933) The Boogies/Paul Murphy
 LONDON Picadilly St James' Church (01-287 6711) Clifford White
 LONDON Putney Half Moon (01-788 2387) Steve Gibbons Band
 LONDON Shepperton Road Rosemary Branch Kit Packham And The Sudden Jump Band

NIGHTSHIFT

LONDON Stoke Newington Golden Lady (01-274 7871) One Style
MDV/Rough, Ruff And Ready/Clappers Priest
LONDON Sydenham Greyhound Midnite Sun
LONDON Walthamstow Royal Standard (01-527 1966) Jadis
LONDON Wembley East Lane Flag (01-450 4506) Wishful
Thinking/Before The Storm/Open Mind
LONDON Wimbledon William Morris Club (01-542 8692) Split
Personalities/4 Walls/Torsilator/Control
MANCHESTER Little Peter Street Boardwalk (061-228 3555)
Ambitious Beggars/Jean Go Solo
MANCHESTER Peter Street Gallery (061-834 0474) The George
Borowski Band/Rhonda
MANCHESTER Swinging Sporrán Generic/Squandered Message
MEISTEG Town Hall Howlin' Wilf And The Vee Jays
NEWCASTLE Broken Doll Bob/The Nivens
OXFORD Cheney School The Ocean
OXFORD Jericho Tavern (54502) The James Dean Driving Experience
PORTSMOUTH South Parade Pier The Loafers/Marootown/The Riffs
READING After Dark Club Santiago Jiminez
ROTHERHAM Tiffanys Sub Club (370701) Bob, Bob, Bob And Bob
SHEFFIELD Take Two (444408) The Krewmen
SLOUGH Thames Valley College The Fat Lady Sings
SOUTHAMPTON Mayflower (229771) French & Saunders/Raw Sex
STOKE Church Street Wheatheaf The Rhinos
WALLSEND Ship In The Hole The Whisky Priests
JSTOKE Church Street Wheatheaf The Rhinos
WALLSEND Ship In The Hole The Whisky Priests

SATURDAY 15

AYLESBURY Willhead 1,000 Violins
BATH Moles (333423) Howlin' Wilf And The Vee Jays
BRIGHTON Sallis Benney Art College Zani Diabate And The Super Djata
Band/Ashanti
BRISTOL Bridge Inn (677949) Love Jungle
CARDIFF New Bogey's (226168) April 16th
CINDERFORD Bilson Dumbfounded
CLIFFE Scene 70 The Claim
COLCHESTER Arts Centre (577301) Santiago Jiminez
CONSETT Northend Trance Endings
COVENTRY Polytechnic Tubilah Dog/Magnolia Siege/Headskaters/Big
In Texas
CROYDON London Road Cartoon (01-688 4500) Raw Deal (Lunch)
Papa George (Evening)
DARLINGTON Arts Centre (483271) Intense Degree/Snuff/Nerve Rack
(Rape Crisis Benefit)
DUMFRIES White Hart You Slosh
EASTBOURNE Archery Tavern (22069) The Last Cry
FOLKESTONE Bottoms The Senseless Things/The Skydogz/Brainbox
GUILDFORD Civic Hall (505050) Soho
HULL Adelphi (48216) The Planet Wilson
ILMINSTER Ile Youth Centre Mega City Four
IPSWICH Old Times The Milk Monitors
LEAMINGTON SPA Bathplace Community Centre Squandered
Message/Generic/Bad Beach
LEEDS University (439071) Front 242
LEICESTER Princess Charlotte (553956) The Mick Pini Band
LIVERPOOL Hardman Street Flying Picket (051-709 3995) The Shell
Collectors/Harrison/Mike Rose
LIVERPOOL Planet X (051-236 1741) Soulside/Electro

Hippies/Decadence Within/No Compassion
LONDON Brentford Watermans Arts Centre (01-568 1176) Let There
Be Zumpigs
LONDON Brixton Canterbury Arms The Knives
LONDON Camden Lock Dingwalls (01-267 4967) Second Base
LONDON Camden Royal College Street Falcon (01-485 3834) The
Thanes/The Moment
LONDON Finsbury Park Hotel (01-800 8304) Dr K's Blues Band
LONDON Finsbury Park Sir George Robey (01-263 4581) Here And
Now/Kiss Narcissus/Candyland
LONDON Fulham High Street King's Head (01-736 1413) The Mockers
LONDON Fulham Palace Road Greyhound (01-385 0526) Greg Sage
And The Electric Medicine Show/Birdhouse
LONDON Hackney Mare Street Empire (01-985 2425) Michelle
Shocked
LONDON Harlesden High Street Mean Fiddler (01-961 5490) The
Fleadh Cowboys/Brian Kennedy (Main) Steve Young/Keith Hancock
(Acoustic)
LONDON Herne Hill Half Moon (01-274 2733) Mick Clarke Band
LONDON Hoxton Square Bass Clef The Grand Union Band
LONDON Islington Liverpool Road Powerhaus (01-837 3218) Otis
Grand And The Dance Kings/The Contenders
LONDON Kentish Town Assembly House Cellar Jim Woodland
LONDON Kentish Town Bull And Gate (01-485 5358) Carter (The
Unstoppable Sex Machine)/Trashcan Soul And The Cripples Of Rage
LONDON Kentish Town Town And Country Club (01-284 0303) Roy
Ayers
LONDON Marquee (01-437 6603) Midnight Blue
LONDON Newington Green New Pegasus The Loafers/The Riffs
LONDON Newington Green Weaver's Arms Irish Mist
LONDON Oval Cricketers (01-735 3059) Steve Gibbons Band
LONDON Oxford Street 100 Club (01-636 0933) Henry Boot
Black's/The Dix Six
LONDON Putney Half Moon (01-788 2387) Boogie Brothers
LONDON Regents Park Road Cecil Sharp House Alias Ron Kavana
LONDON Stoke Newington Fire Station The Palookas/Love Eggs
LONDON Walthamstow Royal Standard (01-527 1966) Nitro Blues
Band
LONDON Wembley East Lane Flag (01-450 4506) Demolition Jive/Call
Me Moses/The Lemons
LUTON Luton And Dunstable Hospital Late Road Lunatics
MANCHESTER Little Peter Street Boardwalk (061-228 3555) Gift/Men
Of Cain
MANCHESTER Peter Street Gallery (061-834 0474) Edgar Broughton
Band
NEWCASTLE City Hall (320007) Duran Duran
NORWICH Arts Centre (660352) Quartet
NOTTINGHAM Trent Polytechnic (476725) John Martyn
OXFORD Co-Op Hall Nik Turner's Fantastic All Stars
RETFORD Porterhouse (704981) The Deltones
SHEFFIELD Leadmill (754500) Jim Jiminez/Blammo
SHERBOURNE Woolmington Hall Blow Up
SHREWSBURY Motor Cycle Action Group Rally Dizzy Mama
ST HELENS Citadel (35436) Bob/That Man
ST IVES Recreation Centre Marshall Law/Excalibur
STOKE Church Street Wheatheaf The Boys
SUTTON IN ASHFIELD Golden Diamond Engine
SWANSEA Skewen Miners Arms Cosmic Zaps
WATFORD Charter Place YMCA Sad Lovers And Giants
WHITCHURCH Civic Centre Xentrix
WINDSOR Old Trout Million Dollar Bash/The Wallflowers/The
Premonitions

CONTINUES OVER

VENUE VIEW

University Of London Union Malet Street, London WC1

ULU HAS become something of an ace rock venue recently, what with its magnanimity at the bar (very few drinks more than a quid) and eclectic booking policy. Students being a rum bunch, they're just as likely to go for Runrig as Napalm Death, so the totally overwhelming coming-soon list takes in Goodbye Mr Mackenzie, Jesus Jones, The Shamen, Blue Aeroplanes and (hurry, hurry) Dinosaur Jr.

The main hall's 800 capacity makes it half the size of London's Town And Country Club, but its bravery in the face of audience lunacy could see it emerge as a genuinely major tour stop-off in the near future.

Also, midweek free gigs (usually for London students only) in the bar area, for which there is a 300 capacity, are recommended. The normally excellent sound does tend to depend on whether the band concerned (look forward to Attacco Decente, Dave Howard Singers) brings their own PA, and the positioning of the stage so close to bar tends to hinder both the purchase of ale while blocking a clear passage to the front of the stage (but what do you expect for nothing?).

For both sets of gigs, booking in advance is advised (tickets at usual outlets) as the bouncers are a streetwise cut above the ordinary student plonker.

Access for the disabled by arrangement.

The Wedding Present

EXCEPT IT'S not really The Wedding Present, rather some Ukranian folk band from Leeds cashing in on the (ex) indie kings' crowd pulling power. Someone, somewhere mentioned that "Johna Peel" (you gotta learna da lingo, matey) has got a lot to answer for, it being his admirable spirit of public service broadcasting that gave this jolly jape its initial impetus.

Well, maybe. But chances are, this good ol' ramalama to plug the much delayed Ukranian album will boast the charms of more kosher Weddoes' outings, ie stomping riddims and no regard for the rights of guitar strings. The Wedding Present take their fun more seriously than you'd think.

The Wedding Present play Edinburgh (Sunday), Newcastle (Monday) and Birmingham (Tuesday)



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.

NIGHTSHIFT

Michelle Shocked

THE TEXAS campfires relocate to these shores, albeit temporarily, as Michelle does her thing for an assortment of worthy causes. Perhaps the benefit ethos of these events will ease Ms Shocked's discomfort at having to deal with da biz aspects of her life. If not, we may be forced to conclude she wears her heart too firmly on the sleeve for anyone's good. The Michelle Myth – and cynics might suggest she has done her best to enlarge it – is now in danger of obscuring her songs, which are by and large wonderful. Go to see how 'Anchorage' bears up to a brass band backing. But if you're male, don't go on Wednesday – it's women only.

Michelle Shocked plays London Hackney Empire (Thursday, Friday, Saturday)

Stitch

THE RADICAL name-pruning seemed to herald a fresh period of hope for the ex-Stitched-Back Foot Airman but the Dead Red Rhino factor soon scotched that one. But perseverance has always been the combo's middle name and this one-off appearance will serve as a warning that their fine 'Manic And Global' album is at last to see the light of day.

Despite a tendency to wander off into rather indulgent ambient territory, the hypnotic power of their cock-eyed stutter funk makes them a live treat. Demand a refund if the instruments don't change hands at least three times.

Stitch play London Islington Powerhaus (Wednesday)

FROM PREVIOUS PAGE

SUNDAY

16

BIRMINGHAM Edwards No 8 (021-624 5835) Nougat
BRIGHTON Escape Club (606906) The Field Mice/St Christopher
BRISTOL Studio (25069) The Jeff Healey Band/Johnny Diesel And The Injectors
CROYDON London Road Cartoon (01-688 4500) Chuck Farley
EDINBURGH Playhouse (031-557 2590) Duran Duran
EDINBURGH Queen's Hall (031-688 2117) The Wedding Present
GLASGOW Muir Hall Peter Hammill
HULL Adelphi Jim Jiminee
LIVERPOOL Mardi Gras The Potato 5 (Cable Street Beat Benefit)
LONDON Brixton Fridge Jonas Gwangwa And African Explosion
LONDON Camden Lock Dingwalls (01-267 4967) Jazz All Dayer
LONDON Camden Royal College Street Falcon (01-485 3834) The Senseless Things/Perfect Daze
LONDON Finsbury Park Hotel (01-800 8304) Shady Sadie (Lunch) Mean Red Spiders (Evening)
LONDON Finsbury Park Sir George Robey (01-263 4581) Sons Of The Desert/The Galley Slaves/Fabulous Doctor Dickie's Band
LONDON Fulham High Street King's Head (01-736 1413) The Wandering Crutchlees
LONDON Goswell Road Lady Owen Arms (01-278 5345) Atom Gods/Aeon/Mossbacks
LONDON Hackney Mare Street Empire (01-985 2425) Arrow
LONDON Harlesden High Street Mean Fiddler (01-961 5490) Cypress Mine/Hallelujah Freedom/Back To Scratch (Main) Glen Yarwood (Acoustic)
LONDON Highbury Corner Town & Country Club 2 (01-700 5716) Annette Peacock/Lucy Ray
LONDON Hoxton Square Bass Clef (01-729 2476) David Gould Big Band (Lunch) Sue Shattock/Terry Disley Band (Eve)
LONDON Islington Liverpool Road Powerhaus (01-837 3218) West City Five/Giant Stone Eaters/Catch
LONDON Leicester Square Empire Ballroom Los Van Van
LONDON Marquee (01-437 6603) Horse London/Tour De Force
LONDON Newington Green New Pegasus (01-226 5930) Charlie Dore
LONDON Newington Green Weaver's Arms Back To Back (Lunch) The Seven Kevins (Eve)
LONDON North Finchley High Road Torrington Steve Gibbons
LONDON Oval Cricketers (01-735 3059) Wolfie Witcher And His Brew (Lunch) Skaboosh (Eve)
LONDON Oxford Street 100 Club (01-636 0933) The Big Town Playboys/Shout Sister Shout
LONDON Putney Half Moon (01-788 2387) Stan Webbs Chicken Shack
MANCHESTER Little Peter Street Boardwalk (061-228 3555) Atoll K/Shrink
NEWCASTLE Playhouse (091-232 7079) The Biz (Lunch)
NEWCASTLE Riverside (091-261 4386) UK Subs/The Vibrators/Splodgenessabounds
NOTTINGHAM Old Vic Tavern Generic/Squandered Message
SHEFFIELD Locarno Marshall Law/Bajon
SOUTHPORT Theatre French & Saunders/Raw Sex
STOKE Church Street Wheatsheaf Peter Chell
WEDNESBURY The Cross Goats Don't Shave
YORK Winning Post Santiago Jiminez

MONDAY

17

BARNESLEY Toby Jug Marshall Law/Tyger Zye
BATH Moles (333423) Moon At The Window
BRISTOL Tropic Club (249875) Dumbfounded
CROYDON London Road Cartoon (01-688 4500) Hellfire Corner
HULL Sherlock Holmes Ark
LEEDS Duchess Of York (453929) Generic/Squandered Message
LEICESTER Princess Charlotte (553956) Just Like Jane/Pursuit
LONDON Camden Lock Dingwalls (01-267 4967) A Guy Called Gerald
LONDON Cricklewood Production Village Hog's Grunt The End
LONDON Dean Street Gossips Alice In Wonderland Mournblade
LONDON Finsbury Park Sir George Robey (01-263 4581) The Sidhe/Bomb Disneyland/The Churchills/M4 Alice

LONDON Fulham Palace Road Greyhound (01-385 0526) West One/Cry Boy Cry
LONDON Goswell Road Lady Owen Arms (01-278 5345) Loveskip/Mutant Frogs/Huge Big Massive
LONDON Hackney Mare Street Empire (01-985 2425) John Martyn
LONDON Harlesden High Street Mean Fiddler (01-961 5490) The Meerkats/Sing Luther (Main) Jeannette (Acoustic)
LONDON Islington Liverpool Road Powerhaus (01-837 3218) Some Kinda Wonderful/The Arguments/The Life Unlimited
LONDON Kentish Town Town And Country Club Wendy & Lisa
LONDON Marquee (01-437 6603) Doro Pesch's Warlock
LONDON Newington Green Weaver's Arms Zumzeaux
LONDON Oval Cricketers (01-735 3059) Eager Babies/The Baby Snakes
LONDON Oxford Street 100 Club (01-636 0933) Freddy Randall's Band
LONDON Putney Half Moon (01-788 2387) Skint Video/Bob Mills/Chris Lynam
MANCHESTER Anson Road International (061-224 5050) Peter Hammill
MANCHESTER Apollo (061-273 3775) French & Saunders/Raw Sex
MANCHESTER Peter Street Gallery (061-834 0474) Asia Fields
MANCHESTER Whitworth Street Hacienda (061-236 5051) Great Leap Forward/1,000 Violins
NEWCASTLE Riverside (091-261 4386) The Wedding Present
NORWICH Arts Centre (660352) Slab/Bardos/Republic
NOTTINGHAM Rock City (412544) The Jeff Healey Band/Johnny Diesel And The Injectors
STOKE Church Street Wheatsheaf Boneshaker

TUESDAY 18

BATH Moles (333423) Doreen Doreen
BIRMINGHAM Irish Centre The Wedding Present
BRISTOL Tropic Club (249875) The Gods Of Panic/State Of Innocence/Infernal Din
CAMBRIDGE Corn Exchange (357851) Peter Hammill
CROYDON London Road Cartoon (01-688 4500) Abenfinousti
DUDLEY JB's (53597) Dumbfounded
EXETER Arts Centre (219741) Generic/Squandered Message/Mad At The Sun/Beaver Patrol
GLASGOW Barrowlands (041-552 4601) Duran Duran
GLASGOW St Vincent Street Buck Loose Talk
LEEDS Duchess Of York (453929) The James Dean Driving Experience
LEICESTER Princess Charlotte (553956) City Wide Brief
LONDON Brentford High Street Red Lion Mac-Vini/The Price
LONDON Camden Royal College Street Falcon (01-485 3834) The Orchids/The Field Mice/St Christopher
LONDON Dover Street Wine Bar Kit Packham And The Sudden Jump Band
LONDON Finsbury Park Sir George Robey (01-263 4581) Charity Case/Lakota Beat/On The Corner/Blipvert Bigtop/Papa Brittle/West Won
LONDON Fulham Broadway Swan The Wandering Crutchlees
LONDON Fulham Palace Road Greyhound (01-385 0526) Play Dixie/The Embrace/The Colour Mary
LONDON Goswell Road Lady Owen Arms (01-278 5345) The Sick Men Of Europe/Heads On Sticks/Death Banana Ice Cube/Solo
LONDON Greenwich Tunnel Club Elpees/Jack/Providence
LONDON Harlesden High Street Mean Fiddler (01-961 5490) Rose And Blue/De Facto De Jure (Main) Dave Morris (Acoustic)
LONDON Highbury Corner Town & Country Club 2 Wild Weekend
LONDON Hoxton Square Bass Clef (01-729 2476) Russ Henderson Trio
LONDON Islington Liverpool Road Powerhaus (01-837 3218) Naked Prey/The Janitors
LONDON Kentish Town Bull And Gate (01-485 5358) The Ocean
LONDON Marquee (01-437 6603) The Godfathers
LONDON Newington Green Weaver's Arms Ruthless Blues
LONDON Oval Cricketers (01-735 3059) Wurlitzer/Shoot/The Artisans
LONDON Oxford Street 100 Club (01-636 0933) Will Gaines/Fidgety Feet/Los Primos/John Stevens
LONDON Putney Half Moon (01-788 2387) Wis Was Brothers
MANCHESTER Little Peter Street Boardwalk Guana Batz
MANCHESTER Peter Street Gallery (061-834 0474) The Arch Dentons/VIP/The Waterglass
MANCHESTER Venue Dead Man Walking/Ric Weeble And The Neverfalldowns
NOTTINGHAM Rock City (412544) Kreator
SOUTHPORT Theatre French & Saunders/Raw Sex
STOKE Church Street Wheatsheaf Les Hunt & George Glover

BOOKING

- **PIXIES:** Tour April 19 – May 10 to tie in with the release of their new album.
- **QUEENSRÛCHE:** Play a one off show on 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.
- **DINOSAUR JR:** Play a nine date British tour from April 27-May 6.
- **TRIFFIDS:** Play an eight date series of gigs starting at Leeds Polytechnic May 9 and finish up at London Kilburn National Ballroom on the 17.
- **LOU REED:** Mixes the old with the new at the London Palladium June 5-7.
- **THE HOUSE OF LOVE:** Play the London ICA June 5-10, Leeds Warehouse 12-14, and Edinburgh Calton Studios 16-18.
- **ELVIS COSTELLO:** Womack & Womack, Hothouse Flowers, All About Eve, The Wonder Stuff and Suzanne Vega all take part in the Glastonbury CND Festival June 16-18.
- **SIMPLE MINDS:** Have announced eight indoor shows as well as four more stadium shows for this summer's tour. They play Wembley Arena July 25-27, Birmingham NEC August 1-2, Glasgow SECC 8-9. The stadium shows are: Leeds Roundhay Park July 23, Cardiff Arms Park August 5, Edinburgh Murrayfield Stadium 12 and London Wembley Stadium 26.

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SEE MORE ADS ON PAGES 31, 32 & 33

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TUES 18	EDINBURGH, VENUE	THURS 27	SHEFFIELD, TAKE TWO
WED 19	CARDIFF, VENUE	FRI 28	MANCHESTER, UMIST
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26/4/89 DUBLIN - Saggott Inn
27/4/89 BELFAST - Limelight
28/4/89 KILKENNY - Hendersons Lounge
29/4/89 TRALEE - Horans Hotel
30/4/89 CORK - Sir Henry's

MAY

2/5/89 LEEDS - Duchess Of York
4/5/89 LANCASTER - Sugar House
5/5/89 MANCHESTER - Broadwalk
6/5/89 SHEFFIELD - Leadmill
9/5/89 LIVERPOOL - Polytechnic
10/5/89 LONDON - Marquee
11/5/89 WARWICK - University
12/5/89 WALSALL - Junction 10
13/5/89 CARDIFF - University
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17/5/89 NOTTINGHAM - Trent Polytechnic
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LIVES

Hanky panky



ROLLINS: THIS man thinks he's Hank-Williams?

Steve Double

HENRY ROLLINS Islington Powerhaus

"SWI", IS how Rollins describes it - Spoken Word Insanity. And his desire to reduce it to an acronym is a throwback to his strict, almost overwhelming upbringing.

Rollins' spoken word shows are practically the antithesis of his work with either Black Flag or The Rollins Band. In contrast to the hot animal machine that screams "Do it, do it" while leaping backward and forward like a cane toad in cycling shorts, tonight he is quiet, calm and amazingly open.

Alone onstage, no backing, no cover, he's still as gripping as ever, still every bit the centre of attention. His stories are a beguiling mixture of truth and fiction that take us from his Washington upbringing (being dangled out of fifth floor windows by Mad Joe and beaten up on the way home from

the cinema) to his numerous tours with Black Flag, The Rollins Band and, more recently, with writer Hubert Selby Jr.

Inexplicably, Rollins draws us into his life, becoming a combination of Robin Williams, Tom Hanks and Calvin from the cartoon strip *Calvin And Hobbs*. One second he's the hyperactive eight-year-old (going on 27) demanding constant attention, the next he's blowing up stuff with his stepbrother or threatening to kill Bono (and chickening out at the last minute). Throughout he's compulsive watching.

Along with Jello Biafra and possibly Nick Cave, Rollins has succeeded in transcending his punk/musical past. He's branched out into a new, equally rewarding field. It's our luck that we're here to watch him, even if he has dispensed with the killer Madonna jibe.

SAM KING

EUROPE/DARE Hammersmith Odeon

EVEN IF they did have a song about a countdown, all these adverts telling us to get ready for Europe in 1992 are ridiculous. These sassy Swedes are happening now in 1989 and I for one could not wait another three years. And when better to shatter this troublesome temporal taboo than on Saturday 1st April? Not that they're anybody's fools!

But before we sampled Europe, executors of elegiac excess of Elgarian extent

(Elgar wrote 'Pomp And Circumstance' natch), we rocked out to Dare, doyens of dramatic dirges of dynamic dimension. These purveyors of pristine polyphonic power hit the spot with their fuffly slashed jeans, Kevin Keegan perms and pleasant AOR rock. Only, next time, more guitars please!

Europe may be Swedes but they're no turnips. Nor are they cabbages - they're kings.

Kings of keyboard-assisted khord kriegs from the land of

the krona, that is!

Europe have the lot: guitars, a bass, drums, songs, T-shirts, everything. They also have the blond God Joey Tempest, a guy whose sure to blow up a storm!

Joey is a metallic rarity: a frontman who can actually dance with some sort of rhythm other than headbanging. Tempo made the most of this, indulging in many a Jacksonesque crotch thrust.

Well, they promised they'd be harder and heavier live and they didn't disappoint,

crunching out on the aptly named 'Let The Good Times Rock' and generally going mad.

Not that the li'l gal rockers were left out. Joey kept flashin' that smile and the knickers kept flyin'.

Emerging from Tap-esque portals in their *Blake's 7* stage set, Europe converted the inevitable final encore into 'Spinal Countdown'. All in all, it was a big "piss off" to the clueless EEC bureaucrats.

1992 indeed!

ROY WILKINSON

TAMMY WYNETTE Wembley Arena

THE TIME, or the fright, of my life?

Penned in by some 30,000 pot-bellied, middle-aged suburban cowboys, I'm seated behind the stetson-crazed Freak Family from Bolton who, in glaring plaid shirts, clutch their Boxcar Willie albums with an almost religious fervour. Ma and Pa Freak I can take... but Freak Jnr!?

It can't be healthy. Surely young people have to hate country music with a vengeance, so that when they grow up they'll realise how wrong they were? It's the same with Tammy Wynette. As a young adolescent, I once blamed all the world's ills on her anthemic 'D.I.V.O.R.C.E.'. Nowadays I'm more likely to be found stealing my mother's Glen Campbell LPs.

Following on from Bobby Bare's soporific hoe-down, Wynette's klaxon vocal is a shock to the system.

"I'm not the best," she warns, "but I'm the loudest." An understatement. Warming up for the release of her 51st album in, what, 23 years, Tammy looks world weary on the outside but, here, it's what's inside that counts.

Her backing band, the competent Young Country, are a C&W nightmare complete with the requisite girly backing singers in shiny dresses. But it's Tammy that we've come for and she doesn't disappoint. Three costume changes in a one hour set. True stardom.

A life-sized country legend in her own right, her new material (check the single, 'Liar's Roses'), proves she's a survivor. George Jones doesn't know a good thing when he sees it.

DAMON WISE

THE MAN FROM DELMONTE Charing Cross Road Marquee

THE INSIPIDLY named The Man From Delmonte (what's wrong with The Pisshead From Bushmills?) offer a crashingly dull music worthy of scant inspection.

Before one of those audiences so partisan that you immediately wonder if there's free admission or something, they scat their way through a load of fey, half-arsed acoustic daydreams. And get the crowd to slam-dance! It's a strange world.

As Mancunians in charge of guitars they look a good party. An acoustic guitar in 1989 basically means Tanita Tikaram, so the hefty organic axe round Mike West's neck is a good sign. But hold that bus. Unless I've missed The Seekers revival there is no call for the spineless mush of quasi-folk jottings to which we were treated tonight. Achingly trite boy-girl harmonies infiltrate the nostrils with a vengeance, as do West's arm-flapping need-a-rock-'n'-roll-star antics.

'Big Noise', the only song they played to leave anything more substantial than a title in its wake, has one good line: "You make a big noise for such a pretty mouth." The Man From Delmonte have a quaint way with their insults, but this gig was no death threat. As Thurston Moore, a man who is seldom wrong, said in the context of *Night Network*, "Uh... one ear out the other." You can't say fey-er than that.

DAVID CAVANAGH

THE VAYNES/PARIS IN THE FALL

Leeds Duchess Of York WITH A bassist on loan from Batfish, Paris In The Fall revved up through the gears to the first highlight, 'God's Own Cop'.

"It's about a pig from Manchester," announced the singer as the band kicked into the cartoon caper of a stalking blues riff.

'Sod Squad', dedicated to the inner sanctum of loyal followers, defined heavy metal like an avalanche of steel girders in an earthquake, and it all culminated in the massive riffing power of 'Kamikaze', when thunder dared to talk back at the gods.

The Vaynes, ever the showstoppers, arrived on stage dressed to kill in furs and loud shirts. Two new numbers tested the temperature before 'Mr Fixit' pounded in, racing for breath and pushing up the cardiograph readings.

The middle part of the set was taken up with songs from the new album, 'Vayneglorious', and caught the band inviting a little more scrutiny than the usual zipless f***. 'Lick The Dirt' was a slow mangling under the wheels of grinding Led Zep funk, while 'Alive And Kicking' re-invented Lou Reed as a three-minute pop song and gave the stiff finger to a whole generation of Velvets rip-offs.

For once, Stevie Vayne, the man, the myth, the mouth, was letting the songs do the talking; less of the MC, more of the singer in this rock 'n' roll revue. For the finale, the band raided its back catalogue and came up with 'Rock 'N' Roll Crime' and 'Big Cities', full of roadhouse bluff and nervous punk energy.

The new material has opened out the music of The Vaynes, but when it comes to the crowd pleasers, they can still close up into a hard, driving fist.

JOHN ANTHONY LAKE

TEN CITY Kentish Town Town And Country Club

TEN CITY play hard at being a band, as though they're embarrassed by their club roots. This is most definitely a show, an attempt to put Ten City a head above their strictly 12-inch Chicago comrades. No ten-second PA with taped vocals for Byron Stingily and his pals, we get the real thing, sweat-soaked and swamp-mixed.

The problem with the live show is an homogenising effect that often irons out the subtlety of a performance. And tonight, both the creaking strings of 'That's The Way Love Is' and the sumptuous brass of 'Right Back To You' are shoe-horned to fit the set.

Still, the show is above average (*phenomenal*, in fact, in relation to the current soul circuit). And while there's no doubt that Byron Stingily's voice is a gift, it's time he stopped relying on it. Ten City - the band - are fast being eclipsed by Stingily's queenly falsetto. But the band don't take it lying down and the guitarist manages to get his axe in from time to time, as they race through their recent 'Foundation' album.

Ten City's main failing is their eagerness to prove themselves and all the clichés that entails. We're still searching for the young soul rebels, it would seem.

DAMON WISE

EDITED BY SHAUN PHILLIPS

LIVES

SWAMPTRASH

Islington Powerhaus
WITH STONEHENGE closed for business this year, it was inevitable that the convoy people would have to relocate. One detachment, codenamed Swamptrash, park their customised '53 school bus in Islington and set up camp onstage at the grimly-named Powerhaus.

The Scottish hippies whip out a couple of banjos and a fiddle, and head convoy man, Harry Horse, addresses the audience in a 'funny' Dixie 'y'all come' drawl. A punked-up mock cajun boom-crash beat revs up the hoe-down and the bussed-in resident fan club wheel and reel into action. The band hurtle round in a very small musical circle, the centrifugal force throwing out Mr Goodvibe in all directions. Fun while it lasts, but very hollow fun.

Swamptrash are a brasher version of nine weeks wonder, The Boothill Foot-tappers. They lack the subtlety (of sorts) of The Pogues and the mayhem of We Free Kings. So-what?-ness abounds.

ANDY HURT

CREATURE COMFORT

Manchester International
AFTER A couple of years of intense struggle, Creature Comfort finally seem at ease with their current, post-'60s psychedelic-tinged grind.

Ex-King Of The Slums sticksman Jed O'Brien powers the set with a vitriolic skin-bashing that leaves plenty of space for the twin-guitar attack of Steve Bradley and Norman Knight (surely, this is a stage name). Frontman Ben Le Jeune (this has got to be a stage name) flicks his hair and preens his way across the stage like a flea-bitten, bedsit-ridden Mick Jagger ready to rock his way out of local band obscurity. Shaking his mangy mop, he leads the band through the anthemic '1,000 Miles', a song that has lived with the group through their every twist and turn.

With major labels sniffing around, Creature Comfort's guitar boogie pop is ready to be unleashed; continual supports at the International have tightened their live act to a bitchin' thunder. They exit to their potential debut single, 'Time To Kill', a confident bunch of musical killers.

JOHN ROBB

EXCALIBUR

Leeds Duchess Of York
EXCALIBUR PLAY fast, thunderous and commercially viable music which seriously threatens the thrones of British and American contemporaries alike. Songs like 'Death's Door' or 'Hot For Love', both structured on tempestuous guitar avalanches, are exhilarating, while 'Waiting' offers greater depth and purpose.

Frontman Paul McBride, who is neither the mean sonofabitch nor the handsome Adonis that this musical genre often dictates he must be, has a voice that soars above the uproar created around him with real composure.

With little scope left for originality in thrash, Excalibur's personal interpretation of the genre is both fluent and articulate. And, with time still on their side, they yet may be drawn from the granite by some A&R man in shining armour.

IAN CHEEK

**HEAD OF DAVID/
GODFLESH**

Edinburgh Venue
SO THIS is the New Age! You would have thought that it was Woodstock all over again - half the audience sitting on the floor, nodding their heads like toy dogs in the back of a car window.

Almost unbearably loud, what is curious about Godflesh is, that while whipping up a raw torment of noise, the furious nature of their sound belies at times an almost unholy, primeval serenity. The singer - who possesses the limbs of a stick insect - hunched over his guitar, seemed as much at odds with his environment as the beetle in Kafka's *Metamorphosis*.

A three-piece, backed by a Big Black, bludgeoning drum machine, Head Of David are thankfully less daunting live than on record. In fact, they could almost be a rock 'n' roll band. As they hail from the Midlands - home of the grungy riff - this is, perhaps, hardly surprising.

The head David, one foot permanently on the monitor, displays not only an obsession with Americana but a working knowledge of third-rate Northern comedians.

HOD strip down and bastardise a host of influences, from Big Black to Black Sabbath. The encore, 'Bugged', is propelled by a bass line that hammers you into the ground while paying homage to The Birthday Party's Tracy Pew. The singer, meanwhile, is playing Pass The Mic with the audience.

Phew, rock 'n' roll.

CHARLIE ENDELL

**SOUL ASYLUM/
CLAYTOWN TROUPE**

Kentish Town Town And Country Club
LET'S SEE if it's possible to write a review of Claytown Troupe without once mentioning The Cult. Nope. It can't be done.

Mind you, at least these young hopefuls from Bristol are trying to write their own classics, rather than pillage the works of hoary old codgers. Abrasive little belters like 'Bury My Heart' and 'Tell Me' inspire many an armadillo to pulsate rhythmically in its leather confines, although lead singer Christian is depressingly Astbury-like when he hollers "Baby baby baby baby-y-y-y-y".

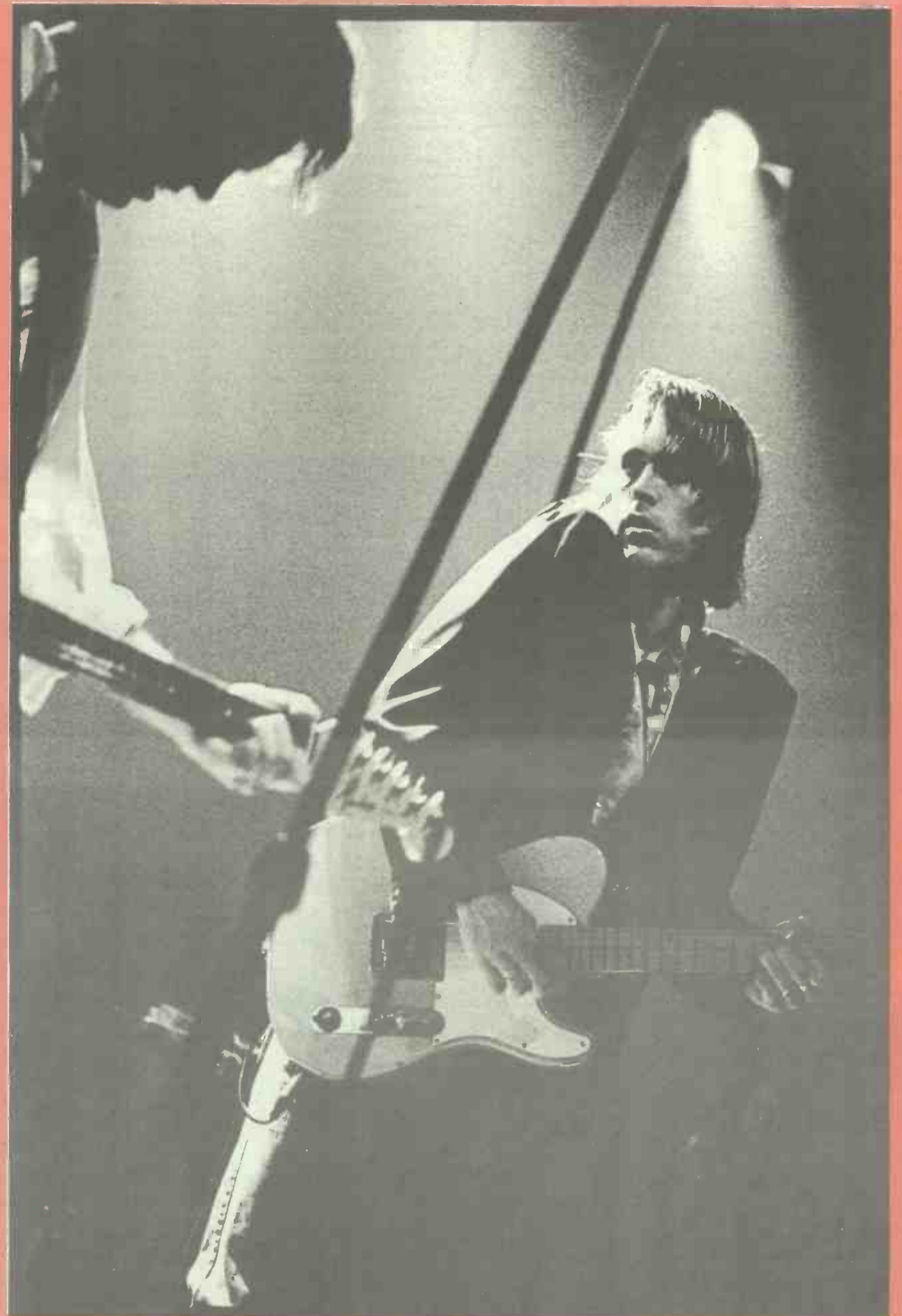
He cues in the new single thus: "Our new single, 'Prayer', released on EMI Records next week." Thing is, it's on Island! And I bet he knew it all the time.

Soul Asylum are quite the thing on record, their last album, 'Hang Time', being their greatest statement so far. Their reputation, however, has it that the stage is their best vehicle for communication. I'm not convinced. Live, their performance hurtles past with a roar; a blitz on the eardrum which fast becomes a headache. 'Little Too Clean' is discernible, as is 'Sometimes To Return' (and 'Cartoon' - Ed). But these apart, there's nothing much to tell the songs apart.

A risible version of one of rock music's most stupid songs, Alice Cooper's 'Only Women Bleed', may have provided light relief, but how come it also provided one of the neatest tunes of the night?

DAVID CAVANAGH

Venomous snakebites



THE INCREDIBLY strange creatures who stopped living and became mixed up zombies

Ed Sirrs

GREEN ON RED/BLUE AEROPLANES

Kentish Town Town And Country Club
"POOR OLD Danny Stuart," is the whisperd announcement as Green On Red appropriate the stage in motley shambolic underdrive.

Yeah, poor old Danny. Bloated, and looking none the better for his classic 'Here Comes The Snakes' album. Looking like a fat Jodie Foster. But the words are spoken by Stuart himself and he's just ruefully reiterating his problem getting served at the great bar of life.

Chuck Prophet, impressively greasy on guitar, looks about as fit as anyone playing the disgusting opening chords of 'Keith Can't Read' could. He's fluid and emotional on 'Morning Blue', cool calm and disconnected on 'Keep On Movin'', and turns 'Zombie For Love' into an effortless 12-bar raunch. In short, Chuck is a star.

But somehow people are more fascinated by Dan Stuart, like seeing if he'll self-destruct or not. He doesn't, although he definitely seems distracted. Without Chris Cacavas on keys the Green On Red live sound depends heavily on Stuart's rhythm guitar. Maybe a year ago that would have

been optimistic, but the songs from 'Snakes' are filthy little sidewinders and the two men at the steering wheel know enough about each other to avoid crashing.

'Change', even without Jim Dickinson's glorious production, is magnificent. Listening to this, it's quite apparent that no vacuous, self-indulgent country-rock tag could ever justifiably be applied to Green On Red. And 'Gravity Talks', from some five years ago, shows some history to be proud of. This band is more than a series of f*** ups forming an insolent whole - it's pure day-to-day hassle and heartache transformed into great rock music. Anyone who can play the blues better than they can talk about them is worth sticking with.

Prior to this privileged sortie through the netherland, Blue Aeroplanes did their curtailed thang, ending with the inevitable 'Breakin' In My Heart'. Their position as support band to the gentry is presently to be consolidated on the REM tour.

If I were a betting man, I'd say a surprise victory was on the cards.

DAVID CAVANAGH

LIVES

EUGENE CHADBOURNE

Islington Powerhaus
PLAYING TO a fairly predictable, counter-culture-conventional audience (a Moe Tucker gig), one-man lunatic asylum Eugene Chadbourne was bound to provoke some extreme reactions.

An overweight, American James Burke lookalike with hair tending towards Larry of The Three Stooges (the frizzy one), Chadbourne is not exactly a glamour puss. He sits crouched over a guitar-maybe-dobro, punctuating fundamentally eccentric songs with pointless, tuneless 'solo' breaks. The uninitiated swiftly arrive at the conclusion that this man is a) a nutter, and b) crap. For the same reasons, his admirers – and there appear to be a significant number of folk present familiar with his 'work' – consider him to be a) a nutter, and b) brilliant.

To the impartial (present), he is something in between,

a flawed genius. And a nutter.

After a while the insane slide graffiti does get a bit much, detracting from what otherwise would be excellent, straightforward (heaven forbid) protest songs. Yep, protest. Chadbourne does a fine '80s update of '60s soapbox singers (Dylan, Baez, Seeger etc), coming across as an unhinged version of Loudon Wainwright (who's one egg short of an omelette himself).

On British soil he includes among his 'Ten Most Wanted List' Margaret Thatcher, indicted for crimes against humanity. And yeah, how come JFK was so great?

More incisive Chadbourne compositions mix with covers like Phil Ochs' 'Cops Of The World' to form a set which, if people were forced to take it even faintly seriously, would be immensely powerful. For the time being, however, Eugene stays filed under Novelty Act.

ANDY HURT

THE TRAIN SET

Manchester Hacienda
IN THE grand old tradition of the moaning Mozza come The Train Set, another example of shimmering Smiths' pop.

A tight, seven song set saw a band stumbling around in their early stages, still searching for their own identity, and still too close to their roots.

The singer, the fab-ly monikered Camel, rattled his tambourine and floundered around in the cesspit of '80s treadmill pop, his larynx wavering around in the Robert Smith wail of thought. A certain conviction in his delivery gave the band a touch of much needed character.

The rockabilly tinged debut single, 'She's Gone', rattled past like it was in a hurry to return with the band to their home base of Crewe. And the mid-paced, guitar-flanged chug of their new single, 'Hold On', ricocheted round the Hacienda's icy

roof.

But it was only with the faithful five-piece's finale, 'Black And Blue', that any enthusiasm stained their all too clean pop shirts. The song hung onto drummer Adam's thunderous beat and Bootie's racked guitar, managing to scrape out some sort of life before the band slunk off stage.

The Train Set have their work cut out if they're to keep their heads in the current surge of Johnny Marred pop exponents. The skill and the know how is there. But the spandexed will to rock out is sorely lacking.

JOHN ROBB

GENE PITNEY

Tottenham Court Road Dominion Theatre
IT'S SHOW time. The house lights dim and a thousand middle-aged mothers quiver in anticipation. The stage is bathed in blue light as the tuxedo'd Maurice Merry Orchestra stike up the classic teen weepy, 'Town Without

Pity'.

Gene Pitney, resplendent in dazzling white jacket and black slacks, strolls purposefully across the stage, acknowledging the rapturous applause with polite nods of a tomato-shaped head.

The immortal lines, "When you are young and so in love as we..." leave the audience sighing and mourning its lost youth. And, as the song climaxes, Gene begins to jig up and down raising a pudgy hand towards the heavens.

There's not a dry eye in the house and this is only the first number. What a pro!

Although his duet with Marc Almond (ensconced in the Royal Box) can't have hindered his career, Gene Pitney tonight proved that he can still stand on his own two feet, his enduring appeal lying in his extraordinary ordinariness. Pitney has the uncanny ability to manipulate an audience's emotions throughout 'Princess In Rags', 'I'm Gonna Be Strong' and

the vital '24 Hours From Tulsa' without ever appearing to try.

The tremendous 'Something's Gotten Hold Of My Heart' closed tonight's performance, amid much kiss-blowing from Mr Pitney to the adoring mums who'd rushed to the front of the stage.

Now that's what I call entertainment.

IAN JOHNSTON

SHAKIN' STEVENS

Tottenham Court Road Dominion Theatre
SHAKY'S APPEAL is widespread. To Viz he's the perfect symbol of charmingly vacuous mainstream taste, but to his predominantly middle-aged, female admirers, The Shake is nothing less than an object of obsession. The latter phenomenon is difficult to account for. Shaky is, perhaps, the most removed performer I've ever seen.

Your Bowies have tried long and hard at this, but it's Shaky who's the real enigma. A collection of the most half-hearted, hackneyed rock 'n' roll signifiers – from his pink drape jacket to his bizarrely perfunctory jives to his threadbare banter – Shaky's contribution to proceedings is minimal. He sings his rock 'n' roll variations pleasantly, delivers the odd costume change, but the nearest he comes to exertion are the occasional loopy accelerations he gives to his dance steps – flinging out an arm or dropping onto a knee. But these carry none of the narcissistic bravado of a Tom Jones.

His fans are oblivious to this humdrum reality. The whoops and screams they generate are testament to the way their imaginations evidently transcend the figure onstage. Shaky isn't even a catalyst in the process. Rather, he's the perfect, nebulous focus for an outbreak of adoration cum meditation, a situation that would only be troubled by any idiosyncrasies in the performer. Either Shaky is an innocent executor of this anti-style or he's a more astute performer than he's given credit for.

ROY WILKINSON

KEVIN McDERMOTT ORCHESTRA

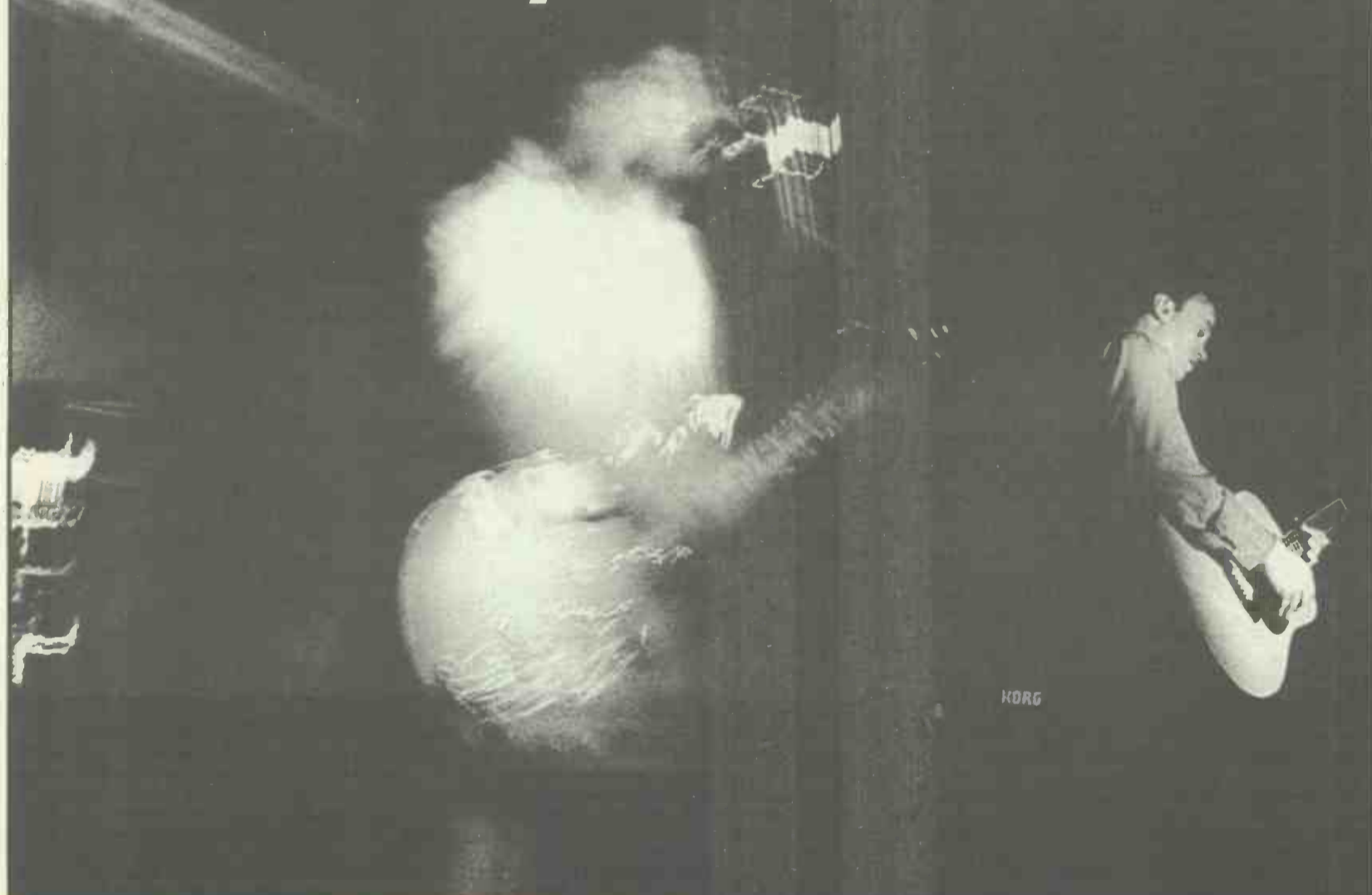
Edinburgh Venue
IN PREVIEWING their new LP, 'Mother Nature's Kitchen', the Kevin McDermott Orchestra display a jagged restlessness tempered with social conscience. Torch songs, spirited electric blues and a Van Morrison joins The Who pop sensibility meet in a technically flawless set, displaying inspired versatility and intelligent rock.

The new single, 'Wheels Of Wonder', rocks out in a powerfully direct and compelling fashion. Fears of coffee-table, noodle blues are swiftly crunched; onstage, the band are just too nasty for the CD generation. And ace axeman, Marco Rossi's inventive fret-work prompts compound categories too complex to formulate.

High points include 'Suicide On South Street', a song about Scotland that was written in Dublin (hey, Jim Kerr in reverse!). The song employs a surefire song-writing technique – it's just a question of time before they hit number one.

IAN BOFFEY

Promised you a miracle



BEAM ME up, Scotty

Liane Hentscher

MIRACLE LEGION/SHELLEYAN ORPHAN

Camden Dingwalls Panic Station
SHELLEYAN ORPHAN are ozone friendly, quintessentially English and, er, rather dull to boot.

Their polite, almost folksy, songs should be headspinning and quavering with frailty. But, in actuality, they stutter awkwardly under the disinterested murmur of a bored crowd. Jemaour Tayle and Caroline Crawley share vocals like a perfect couple on a picnic, watching the local Morris Dancers getting pissed on cider while a "buzzing bee" hovers around.

In other words, it's total bollocks. The cosy little England Shelleyan Orphan harp on about died with the ration books and now only resides in films like *A Room With A View*. The violin does nothing but churn gently, while Crawley remains virginal enough to beat Virginia Astley to the four-poster bed.

'Shatter', however, stands out, mainly because

of its racy pace in a set dominated by squashed snails. All in all, though Shelleyan Orphan provide alternative folk music with which to slip quietly into middle age, with your copy of Ben Elton's *Stark* under your pillow.

The evening picks up with Miracle Legion, whose colourful, emotive set consumes all of those who've abandoned any hope of the last train home.

Tonight, Mark Mulcahy and Ray David Neal have only one acoustic guitar, one electric guitar and a harmonica – this is a one-off stop-over set for those newly converted to the Legion by the recently released 'Me And Mr Ray' album.

Mark Mulcahy is buried under a bush of hair and, as brush-stroke guitars weave cosily through his laid-back, country back-road vocals, my worst fears are realised. I am becoming a born again hippy!

The electric guitar however, is a reminder that Miracle Legion come from the rock end of the market, even if they are often diverted into such

country anthems as 'Ladies From Town'.

The set consists of songs dealing with familiar topics – men, women, love, should I stay, should I go, pain – but creative lyricism steers the band away from cliché. There's such natural purity in Mulcahy's cajoling vocals that you wonder what greater heights they'll reach when he gets a band behind them again. Neal keeps the uncalculated passion going with his easy acoustic playing and, during the joyful 'If She Should Cry', strikes a chord with the 100 or so folk (Oo-err) crammed at the front.

For an encore, we're treated to a supergroup version of 'You're The One Lee' with Shelleyan Orphan joining Neal and Mulcahy onstage. Thankfully, they leave again quickly, allowing the duo to perform a final kiss goodbye with their version of John Cooper Clarke's 'A Heart Disease Called Love'.

And, all in all, this was a Legionnaire's disease well worth contracting.

RON ROM

REVIEWED BY SAM KING

SINGLES



SINGLE OF THE WEEK A

WORLD DOMINATION ENTERPRISES 'The Company News' (Illuminated) After their whistlestop Russian tour and takeover of the City's multinationals, World Dom impact their options and get back to the basics of their sound.

No production is too simple here, Keith Dobson's brittle vocal rampage floats (like a butterfly) through the acerbic, spartan bush of guitar noise, while Jameson and Metters provide a suitably open-plan reggae backbeat.

It's World Dom at their best, a live sounding explosion of dub and Dobson's unique de-tuned guitar that reiterates their firm anti-establishment stance. Ozone damage and pollution, the subjects of their 'Asbestos, Lead, Asbestos' debut, are ditched for some more vitriolic comments on the abuse of personal income. "They sent my money to Vietnam," raves Dobson while the rest of us hang on to our wallets. Brutal.

WORLD DOMINATION ENTERPRISES



SUGAR BEAR 'Don't Scandalise Mine' (Champion) KC FLIGHTT 'Planet E' (RCA) Synchronicity City. Two solid, no nonsense rappers decide to plagiarise (sorry, utilise) the same Talking Heads riff. In this case it's 'Once In A Lifetime', the bubbling, scooting undertow of adolescent Ameri-funk.

Sugar Bear, the more innovative of the two, uses Talking Heads more as a backdrop, much as he might use a set of good beats. But, sadly, the rap deals with nothing more exciting than what a solid, hardcore rapper Sugar Bear is.

KC Flightt is more a case of black music using white music using black music, a really mindboggling example of creative recycling taken to the extreme. 'Planet E' sticks closer to the original intent of 'Once In A Lifetime', using not only the music, but also David Byrne's "Same as it ever was" lyric, to tell a sorry tale of inner city inevitability.

MOE TUCKER 'Hey Mersh!' (Dutch East India) Heavy grating guitar work from former Velvet Underground drummer Tucker, aided by erstwhile accomplice Lou Reed and Sonic Youth's Kim Gordon on the A-side, while the flip features Thurston Moore on a jam-packed celebrity gang bang of guitars.

Strangely enough, 'Hey Mersh!' manages to blend the flat note dischord of the Velvets with the amelodic sound of Sonic Youth in such a way that both influences seem to come out on top.

THE BEATMASTERS WITH MERLIN 'Who's In The House' (Rhythm King) Here Rhythm King's forgotten duo finally come out to play together, a case of putting all your rotten eggs in one basket, as it were.

'Who's In The House' is a tawdry return to the bragging bravado of the call/response record, a throwback to the legion of rap replies to Roxanne Shante's debut.

In this case, the matter in

doubt is who invented Hip House - was it The Beatmasters and The Cookie Crew with 'Rok Da House' or was it Tyree? Either way Merlin was conspicuously absent. This - little more than a retreat of The Beatmasters' hit single - should ensure its presence in the charts.

POP WILL EAT ITSELF 'Wise Up! Sucker' (RCA)

Is it my imagination, or are these boys sounding increasingly like neighbours The Wonder Stuff and vice versa? 'Wise Up! Sucker' is almost satisfactory, certainly in comparison with their last couple of releases. It's a rushing blend of the childish "She loves me/She loves me not" refrain, the adolescent male guitar sound of Yeah God's Buzzard and the adulthood of an SAW style production job.

Unfortunately, having reached its nadir with Age Of Chance's debut LP, this black country rap and roll seems frustratingly outdated and suggests that the Poppies are struggling.

INNER CITY 'Ain't Nobody Better' (10)

More Housechart tomfoolery from the makers of last year's 'Big Fun' and 'Good Life'. Like Yaz, Baby Ford and others, Inner City have weathered the storm of the Acid explosion and are diversifying fast.

'Ain't Nobody Better' sees them tapping into the lucrative soul arena, courtesy of Paris Gray's luscious vocals and Kevin Saunderson's minimal electro backing. A bit bland in the pelvic department, though.

SOUL SIDE 'Bass' (Dischord)

Currently on tour here, Soul Side are a fairly typical blend of Washington punk/funk and political awareness.

They're more rock oriented than Dischord boss Ian MacKaye's Fugazi but lack the idiosyncracies of his vocals. 'Bass' is a controlled fireworks of sound - guitars throb menacingly, while chanting backing vocals create an atmosphere of ignoble tension. Welcoming.

U2 'When Love Comes To Town' (Island)

When it comes to U2 I tend to side with Henry Rollins who declares, "One day some kid will be walking in the wrong part of town and he'll hear Bo Diddley playing away and think, 'Who's that black guy ripping off U2?'. Their corpulent bastardisation of the blues, along with their absorption of the likes of B B (CD) King has created a whole new genre of soul-less, white black music, a mulatto of mediocrity as it were.

Rather than shamelessly rewriting the blues, repeating and reiterating their 'roots', U2 should have built on them, like Cave or Bargeld, and moved on.

ULTRAMAGNETIC MC'S 'Give The Drummer Some' (FFRR)

More rap that plays on the impetus created by Public Enemy and The Jungle Brothers, using the sort of soul backing popularised by 'It Takes A Nation Of Millions'.

On top of this is a standardised bragging vocal that owes more to BDP's RS-1 than to any spirit of adventure on the part of Ultramagnetic MC's.

BLACK SABBATH 'Headless Cross' (IRS)

This is a heavier version of Iron Maiden's 'The Clairvoyant' crossed with Europe's 'The Final Countdown'. Iommi's guitar is heavy, as usual, but it's tinged with an unsatisfying edge of overproduction which dulls the impact while ensuring chart compatibility.

PANKOW 'Art And Madness' (Contempo)

Staggeringly similar to our heroes Depeche Mode, Pankow apparently represent the forefront of Italian Eurodance music and go a long way to explain why we've spent so much time and effort ignoring the whole scene.

'Art And Madness' is an instantly forgettable slice of Europerversion that mixes Nitzer Ebb's scalding drum sound with the sort of presentation that Laibach perfected six years ago.

THE CORN DOLLIES 'Nothing Of You' (Medium Cool)

At first glance The Corn Dollies seem to be doing nothing more than beating us back to the joys of the mid-'80s, with the lightly chorused guitars and the sort of vocals that appeared on The Glove's 'Blue Sunshine' LP.

Instead, 'Nothing Of You' is an embracing swathe of



SINGLE OF THE WEEK B

SWANS 'Saved' (MCA) If 'Children Of God' was Swans' damnation, then 'Saved' is their (ahem) redemption, their ticket out of the noise jungle they themselves created. Similarly, if you thought that 'Love Will Tear Us Apart' was a leap into the dark, then 'Saved' will seem like a Channel crossing.

'Saved' is Swans at their most idyllic, a calm, benevolent marriage of acoustic guitar, Jarboe's soothing vocals and Michael Gira's now-tamed groan. No longer a masochistic ordeal, Swans are finally re-routed, their energies creatively (rather than self-destructively) harnessed. All of which begs the question, was this the way it was planned all along?

However, unlike both 'Lullaby' and 'The Company News', 'Saved' is not a product of backtracking into the future. Rather it's a genuinely new and exciting proposition that sees Gira moving firmly into the realms of real (ie, normal) songwriting.

modern pop (an equally ignored commodity) that cuts through the blank stare of today's indie scene. Effortless and casual, it brings together the sounds of John McGeogh's guitar and Crime And The City Solution's violin.

PRETENDERS 'Windows Of The World' (Polydor)

This is dreadful. Session muso Johnny Marr - whose work features here - is steadily becoming more unnoticeable, while Chrissie Hynde's verve and bitchiness is also making a fast exit.

'Windows' is a sad cover of the David & Bacharach original, its poignant tale of young men sent out to die trashed by the heavy-handed, made-for-movies style production. Yet, in a really perverse way, its plaintive vocals recall The Sundays at their most wafty.

As for the version of the Stooges' '1969', words fail me.

DIE WARZAU 'Land Of The Free' (Desire)

This is bizarre. From Chicago, the city of House and Ministry, come Die Warzau, a band that eschew the trippy, hippy heat for the dense Eurosound of Front 242 and Nitzer Ebb.

The flip-side, 'I've Got To Make Sense', is a pale imitation of Front 242's

classic 'Welcome To Paradise' that splices Jesse Jackson in with their white dance.

SIMPLE MINDS 'This Is Your Land' (Virgin)

When all else fails there's always the succour of global concern and the comforting homogeneity it brings. 'This Is Your Land' is Simple Minds' worst release to date. Little more than a six and a quarter minute fade out that, for all Jim Kerr's very real concern, fails to motivate the listener in the slightest.

'Land' could as easily be about the poll tax as the ozone layer and, in both cases, it leaves you bereft of feeling. Unforgivable.

LONGSY D'S HOUSE SOUND 'This Is Ska' (Big One)

Welcome to the happy, half-price ska revival, an exciting never-never land where ska, that most peculiar of musical forms, is the undisputed king.

This is ska for those who think it began (and ended) with The Specials and Madness. Buster Bloodvessel comes up for his half-yearly dose of abuse (the oxygen of publicity), while Cut Master MC serves up a wafer thin diet of original ska. This is not ska at all.

TRU FUNK POSSE 'Break The Beat' (Three Stripe)

This is

brilliant. Bristol rapper Sam EE is only eleven, while his DJ partner clocks in at an OAP-rated 15. Both 'Break' and the flip, 'Once Upon A Time', sound bizarre, a marriage of pre-pubic English rapping and tuneful beatmastering.

It's largely derivative and frankly immature, but it takes on a frightening dimension when you consider that Sam will still be a teenager at the turn of the century and won't be able to drink legally until well into the '90s.

JOHNNY DIESEL AND THE INJECTORS 'Don't Need Love' (Chrysalis)

While the name is reminiscent of all those dreary punk bands that sprang out of the late '70s' pub rock scene, Johnny Diesel are actually closer to the false blues of U2. But such praise is unnecessary when you've been called "the only fair dinkum rock 'n' roll band arour.d" by an Australian DJ.

JIVE TURKEY 'Rotate' (Chapter 22)

Is this the beginning? The start of the Pixies' soundlikeathon? Jive Turkey have all the ingredients, the robust howling guitar and the physical pontification, although their "Where is my soul" refrain is too close to Pixies' 'Where Is My Mind'.

SINGLE OF THE WEEK C

THE CURE 'Lullaby' (Fiction) Robert Smith is one of the few icons of the '80s, a face that's managed to last from one end of the decade to the other.

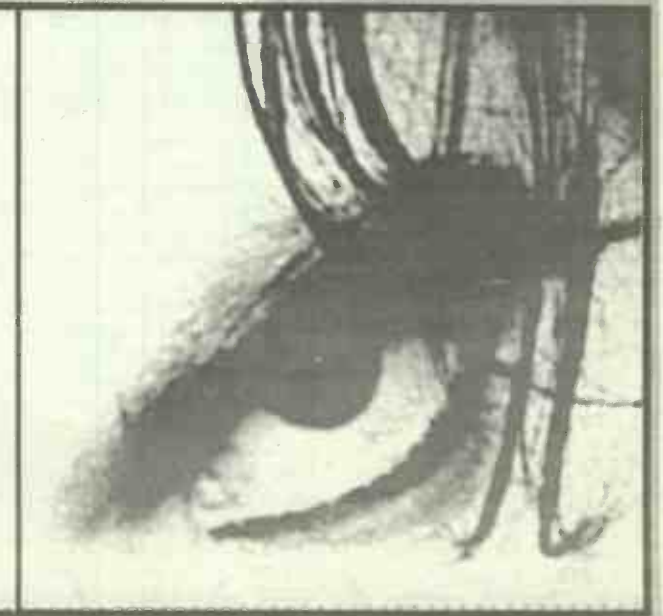
This, the first Cure record for 18 months, is a return to his haunted, childlike past wherein nursery rhyme monsters do battle with the evil creatures of the subconscious.

Superficially a subtle, poppy sedative, 'Lullaby' is really a psychotic dreamscape that revels in a surreal Daliesque logic.

Here, deep within Smith's nocturnal reverie, the Spiderman does battle with the shivering victims of the Sleepman, repeating an eternal childhood nightmare - sucking eyes, pulling flesh, twisting the psyche, until all that's left is a frightened, clammy youth.

Disorientating in the same way that the Buttholes' 'Kuntz' Is, 'Lullaby' is as sinister as its title is comforting, recalling the spectres of the child catcher from *Chitty Chitty Bang Bang*, the Texas Chainsaw murderer and the meandering footsteps you're sure you hear in the dark, late at night.

God only knows what Smith sees when his eyes are closed but it's odds on that it's not physically attractive. This, on the other hand, is almost classic.



ALBUMS

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

Watching the river flow



THE TRIFFIDS: journey's end

THE TRIFFIDS

'The Black Swan' (Island ILPS 9928/CD) *****

WHERE THE Triffids are coming from has been a moot point for some time, but 'The Black Swan' heralds the conclusion of a musical journey that has taken the band around the globe.

And now they've come home. The black swan is Western Australia's state emblem, its beauty reflected here in songs that run the gamut of previous reference points for these Perth troupers. If you could ever justifiably tag The Triffids, the staggering variety of 'The Black Swan' makes it a futile exercise and suggests you realise, instead, that here is a very special band, one whose compositional skills transcend the confines of rock and pop and place them on a higher plane.

This is aural theatre, with everything that sensory experience entails tangibly recreated

by David McComb's greatest ever lyrics.

On 'The Clown Prince', he observes the lot of a Vaudevillean entertainer (a "thief of frowns") who gigs in joints where, "They sweep under the bar what they can't kick out." The dissolute lurch of the backing, augmented by opera singer Rita Menendez, amplifies the scene.

'Too Hot To Move, Too Hot To Think' sees McComb the self-entombed observer of a dustbowl town and Graham Lee's steel guitar supplies the whiff of tumbleweed.

While 1987's 'Calenture' was clotted, 'The Black Swan' stays exactly the right side of rich and its key is an utter lack of fear. 'Calenture' sounded over the top but was still a conventional pop album merely blown up in the production stage, every nook anxiously filled. Here, the chaotic instrumentals bode ill for cohesion and almost demand a producer with Polyfilla veins, yet Stephen Street has helped The Triffids see the light.

The result is 13 distinct pieces, hanging together in the constant themes of nights on the floor, down and outs on their way further down and — of course — in love and out of your mind.

Evocative and consumptive (in every sense), 'The Black Swan' will enfold you for days, but I recommend a particularly luxuriant wallow in 'New Year's Greetings' which boasts the album's starkest romantic line — "And all around, as far as the night can see/Is just the gaping lack of you and me." Hold your breath, too, for 'Goodbye Little Boy', the token pop song and Jill Birt's finest vocal three minutes, "Don't hold your breath, read my lips/I've got a million other suckers to get my kicks."

Like both the beer and the bird of the same name, 'The Black Swan' is full-bodied and heaven sent. As for The Triffids, their day has finally come.

KEITH CAMERON

FALSE PROPHETS

'Implosion' (Alternative Tentacles VIRUS 58) ****½

INCLUDING EX-MEMBERS OF Squirrel Bait and The Fugs, New York's False Prophets put their neo-punk pedigree to good use, executing with words local yuppies and anyone else they judge to be ideologically unsound.

'Fabulous Day' opens 'Implosion' with the requisite bang, but it's hard to define its sound. One minute the Prophets seem to be angling for agitprop hardcore, the next it's a mutant funk replete with screeching sax.

The False Prophets are nothing if not ambitious. They stew together elements others wouldn't dare mesh, flitting from curiously placid black humour ('Decade Of Decay') to flat-out punk ('I Am Your Underside') and beyond: 'Destructive Engagement' is some wild '70s pastiche, while the title track resembles a crude ballad with an identity crisis.

All the while, hefty lyrics spin out of control, delivered with a snarling force. If you don't want your conscience pulled up or your imagination dangled over a cliff side, then stay away.

But if you fancy dancing in the ruins tonight, then mark your dance card 'Implosion'.

RALPH TRAITOR

VARIOUS ARTISTS

'The Songs Of Bob Dylan' (Start STDL20) ****½

OK. SO what have Sam Cooke, Siouxsie And The Banshees, Tina Turner and The Tom Robinson Band got in common, not counting they're all part of the food chain? Seems like, sometime or other, they've all had a go at doing a Bob Dylan cover version.

So on this mighty 32 track compilation, the grossly familiar (The Byrds doing 'Mr Tambourine Man'; Jimi Hendrix with 'All Along The Watchtower'; Bryan Ferry's dandy-fied 'A Hard Rain's Gonna Fall') rub shoulders with some thoroughly decent, but perhaps forgotten, items such as The Band's 'When I Paint My Masterpiece' or Them with 'It's All Over Now, Baby Blue' as well the obscure or plain peculiar.

So we get Joan Baez not just singing The Great Man on 'Simple Twist Of Fate' but actually impersonating him. And just who are Blue Ash and where does 'Dusty Old Fairgrounds' come from? Even the excellent sleeve notes are a bit hazy on this.

As ever, the final selection owes something to availability, concession and a certain horse trading with the record companies involved.

Also, what are probably Dylan's best songs — or do I just mean his most lyrically dense ones? — have simply never been covered. Only a fool would think of adding anything to, say, 'Desolation Row' or 'Subterranean Homesick Blues'.

Gathered here then are some of his more straightforward tunes like 'Lay Lady Lay' and 'It Ain't Me Babe', from Hoyt Axton and Johnny Cash respectively, as well as a corking 'Absolutely Sweet Marie' from Jason And The Scorchers.

After the disastrous Springsteen salute along much the same lines, this is a thoroughly entertaining look at one of the most influential voices in rock, folk, pop, what you will, from a nicely oblique angle.

PETER KANE

THE SNEETCHES

'Sometimes That's All We Have' (Creation CRE 043/CD) ****½

IF YOU disagree that The Beach Boys' 'Pet Sounds' album was an unqualified masterpiece, stop reading now. Go and look at the Musicians Wanted column or something. It's all a matter of history, and The Sneetches are complete teacher's pets when it comes to history.

Formed a couple of years ago in San Francisco, they are a guitar-heavy three-piece (drummer Daniel Swan used to drum with Bristol punkers The Cortinas) whose cult following takes in virtually every country in Europe. This is their follow-up to last year's 'Lights Out! With The Sneetches', which was a fine eight-track kaleidoscope of melody and lazy contemplation.

But this is the business. Never have a band sounded more influenced by the prevailing weather. The Sneetches live the good life — sipping ice-cold beer in mixed company while considering which stretch of the beach to hang out on. The title track is about that very issue.

'Unusual Sounds', a sly reference to the impressive brass arrangements, and 'Don't Turn Back' are mile-high in doo-wop kidology, while the chugging 'In A Perfect Place' is better than even the best Mamas And Papas song. Mike Levy smiles as he sings and he's got every bloody right to.

Named after the cute cartoon ostriches drawn by Dr Seuss, The Sneetches may have a scruffy head or two in the sand. But, as Jonathan Richman sang: "You know the beach be one of the best places to be." Marvellous.

DAVID CAVANAGH

GRAHAM PARKER 'Live! Alone In America' (Demon FIEND 141 CD) ****½

WITH A reputation as something of a cut price Elvis Costello, Graham Parker's star fell into a virtual eclipse during the '80s as predictability paralysed his music from the feet up. Oblivion beckoned.

Yet last year's 'Mona Lisa's Sister' proved that the man was still capable of squeezing out the odd spark. And this new effort captures him live, with just his guitar and a batch of songs that go right back to the beginning — 'Gypsy Blood', 'White Honey' and, er, 'Black Honey'. Well, he likes the stuff.

America is the place where he feels most appreciated these days and it's certainly succoured him during the fallow years. The Philadelphia audience seem partial to his company and there are serious signs that he is getting back to his snarling, occasionally love splattered best: a white soul man with a rock 'n' roll heart and the hallmarks of a genuine songwriter, as 'You Can't Be Too Strong' and 'The 3 Martini Lunch' demonstrate.

The stripped down approach works surprisingly well, which shows you should never write anybody off.

PETER KANE

LET'S ACTIVE 'Every Dog Has His Day' (IRS EIRSA 100) ****¼

LET'S ACTIVE are the musical baby of Mitch Easter, producer of REM's first two albums, lynchpin of Southern pop gospels since the late '70s, occasional member of The dB's and owner of the semi-legendary Drive-In Studios. This is their third LP.

Easter's clogged Filofax notwithstanding, there is no excuse for this album to take three years to come out, especially as its predecessor, 'Big Plans For Everybody', was disgraceful.

That album was pretty much Easter on his own, playing all the instruments, aided occasionally by his girlfriend Angie Carlson. Now Carlson is a full-time member of the band and a drummer and bassist have been added.

Easter's guitar switches from booming power chords to sensitive blues to screeching psychedelia, often within the same solo. The title track and 'Sweepstakes Winner' are two of his finest rocking tunes, never once opting for clichés, musical or lyrical.

The songs he writes always sound as if they were somehow written backwards, taken apart and covered in layers of affectionate mystique. The cosy boy/girl harmonies are invariably superb and when the band is in instrumental mood, say on 'Orpheus In Hades Lounge', it's a style war to the death.

They've been going for five years. Don't keep ignoring them, their music honestly is wonderful.

DAVID CAVANAGH

SWALLOW 'Swallow' (Sun Pop/Tupelo TULIP 1) ***

ONE SWALLOW doesn't make a summer, goes the saying, but this Seattle quartet could well make for a nuclear winter in Detroit.

The terse brevity of this band's titles — 'Coffin', 'Gut', 'Hard', 'Cold' — soon tells you they have little to do with our pretty feathered friends and plenty to do with the bodily abuse that's synonymous with Stooze-ian rock 'n' roll.

Swallow chase the primeval, submoronic rock grail with unabashed fervour. They succeed in portraying themselves as depraved rock idiots — if their brains haven't really been frazzled chemically then their dumb lyrics reveal them as master method actors.

But even if stupidity is nine tenths of the game here, Swallow are ultimately undistinguished in their idiocy. There's nothing much to set them apart from the likes of The Hunters Club.

'Hard' reveals some breadth to their scheme — hilariously this pseudo ballad is easily the softest track here! Doubtless rampaging lines like "It's been hard since you've been gone" are intended as a conceptual follow up to their first recorded set, 'Shooting Dope Gives Me A Boner'.

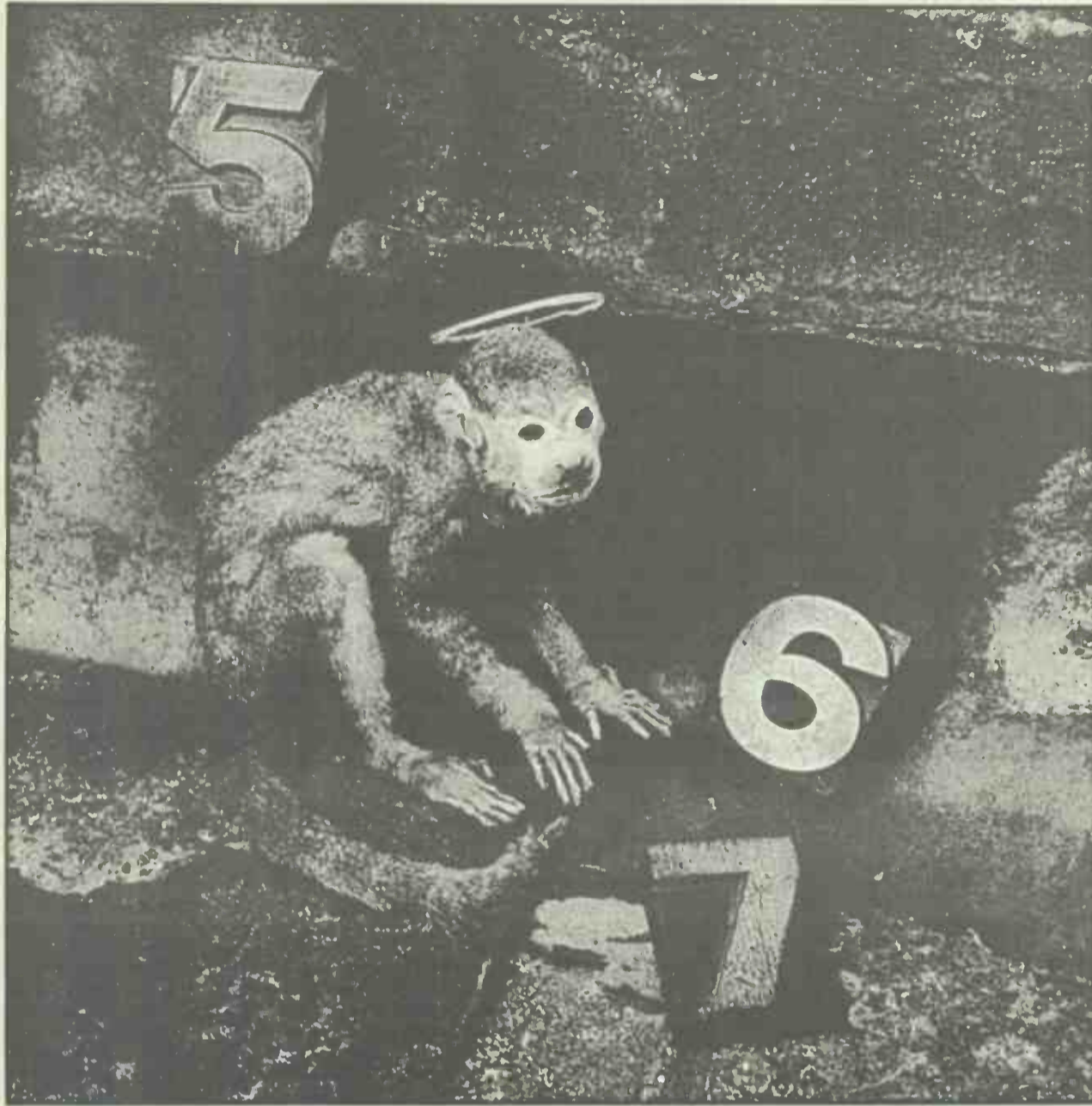
Unfortunately, the final 'Trim' is downright ugly — there's a massive distance between self-parodic misogyny and what verges on a documentary account of rape. Even professional morons can't be excused such stupidity.

Perhaps Swallow have even fewer brain cells than the minute number optimum for braindead rock genius.

ROY WILKINSON

EDITED BY ANN SCANLON

ALBUMS



It's the end of the world (and I feel fine)



PIXIES: KNOCKIN' on heaven's door



PIXIES 'Doolittle' (4AD CAD905/CD) *****

ROME BURNS. Fresh out of cigars, his broken-stringed violin lying in splintered shards, Nero's palsy fingers force a couple of Duracells into the Walkman and turn the volume up to XI. The embrangled emperor's choice of soundtrack to accompany the desecration of his temples and the searing screams of his friends, Romans and countrymen? Why, the new Pixies LP.

'Doolittle', you see, is like a biblical epic, packed with Black Francis' fisherman's tales of sex, death and dismemberment. Their third 33 $\frac{1}{3}$ revolution sees Pixies creating a riot in Boston unheard of since a bunch of narky nationalists consigned a shipment of Earl Grey to the bottom of the briney (and yes, it's even bigger than Boston's 'Boston').

It encapsulates the band's unique sound — a subconscious compression of rock's primordial spirit — while extending their musical parameters through the inclusion of string accompaniment and a succession of such alarmingly immediate hooklines that it makes worldwide notoriety seem unavoidable.

It's something for which Gil Norton — having now thoroughly usurped Steve 'make-like-a-heavy-metal-band' Albini from the producer's seat — must surely deserve credit. And it's a sound with which you should already be familiar.

Six of the album's 15 tracks were premiered during the band's visitation last August, and two have previously seen vinyl release, 'Monkey Gone To Heaven' as a single and 'Hey' on last September's 'Sounds Machine EP1'.

So come on down: on whirlwind vocals (imagine the donkey in Hanna Barbera's *Arabian Knights*, post tail-tug), the braying Black Francis; Joey Santiago, the Colonel Sanders of the bent neck, finger-plucked, Kentucky-fried electric guitar; biscuit-tin bass drummer cum singer David Lovering; and Kim Deal, master of the bass thing and sultry slide guitar on 'Silver', and caressing complement to Francis' growl. We've 24 hours to find the giant pink sea snail and save the world!

The album *kicks off* with 'Debaser', a certifiable rock monster which, led by Santiago's strings, dashes its brains out on an unyielding wall of rhythm.

While Francis' themes seem oblique and are often indecipherable, this song's roots can be attributed to Salvador Dali & Luis Buñuel's surrealistic film collaboration, 1928's *Un Chien Andalou*. He seems at pains to recall the stomach churning scene when the barber does the old four-eyes gag with a gleaming scalpel: "Got me a movie/Ha ha ha ho/Slicing up eyeballs/Ha ha ha ho. . . Don't know about you/But I am un chien andalusia".

In fact, celluloid images are one of the album's recurring themes, and none is more enticing than the apparent resurrection of Marquand's (1968) *Candy-girl* for 'No 13 Baby'. The scar may be different — Marquand's nymphette had a dagger drawn heart on her breast, Francis' a tattooed number 13 — but the sexual attraction of mutilation is very similar: "Six foot girl/Gonna/Sweat when she dig/Stand close to the fire/When they light the pig/Standing in her chinos shirt pulled off clean/Gotta tattooed tit say number 13".

Not that Francis steers his ideas right over the edge (although, on occasion, he's not averse to doing so with automobiles); there's nothing lyrical that goes to the extremes of David Lynch's motionless, upright corpse — its brain hanging from a cracked cranium cowl — or the psychotic asphyxiate, Frank, in *Blue Velvet*. Nevertheless, as rock records go, this is a nightmare.

The tale of Samson and Delilah, for instance, as seemingly reconstructed by Francis in 'Gouge Away', is enough not just to get hairs growing back on your scalp, but to have you writhing on the floor like a metamorphosing American werewolf on Jenny Agutter's shagpile, as it heads Cecil B-style towards its cast-of-thousands finale: "Chained to the pillars/A 3-day party/I break the walls/And kill us all/With holy fingers/Gouge away".

Francis even touches on the beast that has destroyed a thousand rock stars' credibilities while collecting millions for the starving innocents — the social conscience. For 'Monkey Gone To Heaven' is an *environmentalist's* anthem.

I can hear the Greenpeace lead-free motorlaunched now, chuggin' through the 12 million gallons of crude oil in Alaska's Prince William Sound to the prophetic lyrics: "There was a guy/An underwater guy/Who controlled the sea/Got killed by ten million tons of sludge from New York and New Jersey. . ."

If, as Francis suggests, man is five, Beelzebub is six and God seven Pixies must rate a cool 9.7. Sure there are inconsistencies, notably the paucity of ideas in the ironic, David Lovering sung 'La La Love You', but this really is quibbling. If Pixies do choose to wage war with the Kylie pop-pickers — and the good-time, Ray-Banned vibes of 'Here Comes Your Man' would seem suitable 45 fodder for a summer offensive — the outcome should prove unpalatably gory.

The world burns, the ozone has flown. George and Maggie's frenetic fingers tighten on the Nivea Sun Block. And this monkey goes to heaven clutching his Walkman, the sound of 'Doolittle' turned right up to eleven.

SHAUN PHILLIPS

ALBUMS

COLD CUT

'What's The Noise'
(Big Life CCUT1/CD) ****
BLACK AND MORE sounds like something you might pick up on a Sunday afternoon at your local DIY store, but it is actually the names behind the deadly duo, Coldcut. They've produced a series of hits over the past year and, as a direct result of their DIY spirit, are the only real contenders to the SAW (s)hit-making machine.

Coldcut constantly experiment, rob and hijack, mixing the blatantly deranged with the instantly commercial.

And this, their debut album, combines talents as diverse as The Fall's Mark E Smith and Yaz.

'People Hold On' integrates hard-edged funk with optimistic, soulful saccharine, carrying on from where Yaz's 'Doctorin' The House' (which also features here in a sprightly re-mixed version) left off.

'Fat (Party And Bullshit)' and 'Theme From Reportage' show how Coldcut can splice together '70s urban funk with fast, brutal beats with callous cuts.

Mark E's esoteric rambling introduces '(I'm) In Deep'. His rap-spangled, gibber-rubbish will no doubt sound like an alarming foghorn to all those pop punters who will buy 'What's The Noise' for its chart-toppers. It remains a successful confrontation between the merchant of spiel and the terrorisers of conformity, Smith's nasal grind running smoothly over a dense fog of heavy grooves.

For me, though, 'Stop This Crazy Thing', with Junior Reid, is Coldcut at their best and most ridiculous. Reggae, Tarzan, fairground anthems, house and deranged changes of mood and spirit made it the weirdest, maddest dance groove of last year.

'What's The Noise' is an amazing record, alive with ideas and pulsating with the whole history of dance music. F*** Stock, Aitken And Waterman, Coldcut are the new kings of the pop jungle.

RON ROM

ROBERT HOLMES

'Age Of Swing'
(Virgin V2568/CD) **

THE ONE ingredient totally absent from ex-Red Guitar, Robert's debut is 'Swing'. The 'Age' bit is accurate, though, as it seems to go on for one. It plods, meanders and contains all the vibrancy and inspiration of a damp duvet.

Impersonating Neil Diamond at his dreariest hardly seems a sound career move, but it certainly suits the sanitised production – all very state of the art and bland with a capital B.

Robert has listened to a lot of American AOR and he probably has a soft spot for those turgid Japan albums rusting on the top shelf of his record cupboard. But to inflict songs as ponderous as 'Stay Together' and as sphincter-cringingly puerile as 'The Monkey Song' ("One and one is two and I belong to you") on the unsuspecting listener is downright anti-social.

If you think The Eagles were interesting or that the Doobies were anything other than dead, this could be right up your boulevard. Otherwise file under jumble sale.

CARL JAMES

Something old, something blue



CRIME: PAYING their way

CRIME AND THE CITY SOLUTION

'The Bride Ship'
(Mute STUMM 65/CD) ****

IF LAST year's 'Shine' LP finally saw Crime And The City Solution being recognised in their own, outstanding right then 'The Bride Ship' should obliterate the band's various pasts completely.

"In the end we are all brothers," begins Simon Bonney on the opener and current single 'The Shadow Of No Man', and reveals that those early Crime perennials of personal paranoia and alienation have now given way to universal concerns. After ten years, a handful of line-ups and four LPs, Bonney has become increasingly preoccupied with the world as a whole rather than just his place in it; more interested in an overall sense of history than in his own battered psyche.

'The Bride Ship' is a series of odysseys, that sees the instruments alternate between spacious, gentle ripples and rolling, chopping seas. 'Stone' and 'Free World', in particular, provide great angry waves of sound, propelled by Mick Harvey's inimitable drums and Hacke and Stern's crashing guitars. It's a heaving, pent-up burden that continually threatens to blow up in the listener's face, but is invariably broken by a split-second silence and tilted heavenward instead via Chrislo Haas' keyboards and Bronwyn Adams' violin.

Into this, with a voice of blues and shivers, Simon Bonney draws you ever deeper. And while 'The Shadow Of No Man'

sees him attain new vocal heights, his impact is on the occasional lines that he speaks rather than sings. This is best expressed on 'The Dangling Man' when he sighs, "She ain't always around (but she's always with me)", or mocks on 'The Bride Ship', "Cinderella all dressed up in your shiny gold shoes/You're out of sight..."

'The Bride Ship's repeated obsession with the sea (it gets at least a cursory mention on every track) might seem to be taking escapism too far, but the open water is simply the ultimate metaphor for freedom.

"Freedom this really is a stroke of luck/Because we've been looking for you freedom," states Bonney as the floating purgatory of the title track heads for the endless paradise of the 'Free World'/'New World'. This closing trilogy is the centrepiece of the record, contrasting winners and losers, losers and choosers and finally conceding, through the eerie wreckage of 'New World', "This tenement slum is full of losers and losers can't be choosers..."

Despite the trilogy and the tenuous links between some of the other tracks, 'The Bride Ship' lacks the overall cohesion that made 'Shine' such a masterpiece. Yet Crime And The City Solution still manage to pack more emotion into two lines than most bands can muster in an entire album. And if the sprawling narrative of 'The Bride Ship' is any indication of future excursions, then Crime's fourth LP is merely a case of a slight step backwards in order to go further forwards.

ANN SCANLON

ROLLINS

'Sweatbox'
(Texas Hotel TXH 015) ****

HENRY ROLLINS doesn't mince words. Over the course of the three LPs that comprise 'Sweatbox', this naturally witty hardcore hero talks us into the ground and leaves us gasping for more.

Recorded last year, live in the States (with a brief Hungarian interlude), 'Sweatbox' finds Rollins treading the boards as a solo entertainer – a raconteur whose stock-in-trade is a wealth of anecdotes about things you'd hesitate to discuss with your best friend, never mind a roomful of strangers.

Starting as he intends to go on, Henry gets stuck into the subject of "beating off", jovially describing his own first bash, before turning to the girls in the LA crowd and asking them how they do it: "I've heard that you all ride horses, or go skydiving, or

ride motorcycles..."

The audience devours his every word, expressing approval with a "Whoah!" or a "Yeah!", depending on the (always implied) political clout of the tale in question.

Henry touches on dodgy ground when he tells us about the night he was falsely accused of assaulting a girl fan, and almost got done over by the police ("Another reason why I smile when a pig gets greased"), but he makes up for it with a prize-winning story about cockroaches.

Henry's kitchen, you see, is infested with the creatures, and he likes nothing better than roasting them alive and/or bashing them until they're forced to make their escape with a string of entrails dragging behind.

"It'd be kinda like me putting a great big boat-hook up your arse and then tying it to a station wagon," he says. "You'd probably be able to get home, but it might hurt a

bit."

As with all Rollins' funny stories, there's a moral – in this case about people who get a kick out of making other people crawl.

Brilliant stuff. But not recommended to lovers of insects.

MR SPENCER

BREWSTER BOVIS COMBO
'North Of Watford Gap'
(New Country NC0001) ***

FOR A large, post-industrial city in the north of England, Leeds has had more than its fair share of hillbillies. Hard on the trail of The Mekons, Shee-Hees, The Hill Bandits and Johnny Jumps The Bandwagon all peddled their carpetbag full of Levi's and gingham frocks.

The Brewster Bovis Combo try to put it all into some socio-geographical context and come up with the sound of the disaffected, the unemployable, the Northern

white trash.

'North Of Watford Gap' grinds up like the clicking of mill machinery, the fiddles and banjos weaving a sleeve on which to wear its Country & Western heart.

The Brewster Bovis acoustic sound, full of charm and spittle, rides on a similar boozy bareback to The Pogues.

Songs like 'Southbound Train', 'Twenty Cups Of Coffee' and 'Truck Driving Man' are its ideal vehicles; while a version of 'Kiss' exemplifies the versatility of the country roots genre.

The obligatory tragic ending comes when 'Vesting Day', the album's swansong, winds down the looms and shuts down the mills: "Government man/Where did you come from that day?/What did I do to hurt you so much/That you took my living away?"

Well, the hoedown was good while it lasted.

JOHN ANTHONY LAKE

MAUREEN TUCKER

'Life In Exile After Abdication'

(Homestead MOE 007) ***
MAUREEN 'MOE' Tucker's recent shows revealed her to be, if not wholly domiciled in the '60s, clinging fatally to the creepers of Andy Warhol's legend. This is great for anyone who wants to hear The Velvet Underground's drummer singing 'Pale Blue Eyes', but is it any basis for a contemporary career?

Fortunately, 'Life In Exile', Tucker's third solo album since 1982, is a confident, self-produced record. There are less than compulsive covers of Leadbelly's 'Goodnight Irene' and Bo Diddley's eponymous theme tune, but the only other duff track is her excruciating crawl through 'Pale Blue Eyes', with an amused-sounding Lou Reed on lead guitar.

Tucker's own compositions include the frenetic 'Hey Mersh!', which could pass for a Velvets out-take with Suzi Quatro on vocals, and with the seven-strong percussion team bashing around its delightful riff.

'Chase', an eight-minute instrumental with Moe on drums and Lee, Thurston and Kim from Sonic Youth on guitars, is surprisingly effective, all the more so since nobody sounds too confident about which chord lies around the corner. 'Andy', her straightforward tribute to Warhol, namechecks the Velvets, poignantly citing "all the fun we had when I was young".

That's the point really, isn't it? While the doomed youth of fatalistic Europe stagger around keeping the blitz and bleakness of the Velvets alive, Moe just recalls the whole thing as a highly enjoyable experience.

DAVID CAVANAGH

GOODBYE MR MACKENZIE

'Good Deeds And Dirty Rags'

(Capitol ESTX 2089/CD) ***³/₄

THE AFRICAN elephant has a gestation period of two years. It logically follows that Goodbye Mr Mackenzie are veritable mammoths of rock, since their debut album has been in the womb for three at least, and it hasn't helped.

Mr Mackenzie have submitted to the production wash-out with a lame fatalism. And when the account of who produced, mixed, initially produced and overdubbed what (and where) occupies 41 millimetres of inner sleeve space, you know a homogenised time is in store.

'His Masters Voice' is fun in a Charlie Bukowski at the Last Night Of The Proms sorta way – "What a laugh/I drank 17 gins/Smashed a window in/And nearly drowned in the bath" – but the pomp and circumstance is too relentless.

Always striving, rarely attaining, their first recordings, 'The Rattler' – inspired by an Edinburgh pre-Raphaelite minstrel – and 'Candlestick Park', remain their best. That 'Open Your Arms' is effectively 'Son Of Rattler' in structure suggests the Macs know this much themselves.

Otherwise, 'Good Deeds And Dirty Rags' is notable only for being recorded in Munich with ELO's engineer. Wow – still born after all these years!

KEITH CAMERON

LISTINGS

AT THE FLICKS

THE ACCIDENTAL TOURIST

Oscar nomination for William Hurt as an inhibited travel guide writer whose wife (Kathleen Turner) leaves him after the tragic death of their son. On breaking a leg, Hurt takes up with his scatty dog-trainer nurse (Geena Davis) and finds himself in an awkward situation.

THE ACCUSED

"You're not gonna defend me cos you think I'm a lower class bimbo, right?" Wrong! This ground-breaking drama stars Jodie Foster as the sympathy-stretching, she-asked-for-it flirt and Kelly McGillis as her reluctant attorney. Harrowing and disturbing.

THE ADVENTURES OF BARON MUNCHAUSEN

Terry Gilliam's hit-and-miss mega-millions epic fantasy has its moments, but *Brazil* it ain't. John Neville stars as the Baron and the likes of Robin Williams and Oliver Reed lend weight to the rather flimsy plot.

ALIEN NATION

In 1991, an alien spacecraft crash lands in the West Coast of America and the Californian court grants immigrant status to its stranded occupants. Three years later, bigot cop Sykes (James Caan) sees his partner slain by alien hoodlums. Imagine his surprise when a replacement comes in the alien form of detective Sam Francisco (Mandy Patinkin) in this bizarre, anti-racist buddy movie.

CAMILLE CLAUDEL

Isabel Adjani plays the rather tragic heroine of the title and Gerard Depardieu joins her as the sculptor Rodin, under whose tutelage Ms Claudel came to prominence as his mistress and an artist in her own right. It's three hours long, so take your sandwiches.

CROSSING DELANCEY

Low-key romance with Amy Irving as Izzy Grossman, a young Jewish woman looking for love in Manhattan's Lower East Side and finding her attentions divided between a pickle salesman and a novelist. Guess who she ends up with...?

DANGEROUS LIAISONS

Stage favourite given the big screen treatment with an Americanised title and the box-office charms of the fatally attractive Glenn Close. An impeccably realised tale of lust and revenge in pre-Revolutionary France, this one's for costume melodrama buffs only.



IT'LL BE alright on the Fright

FRIGHT NIGHT II

Sequel to superior tongue-in-cheek vampire chiller finds Roddy McDowall and William Ragsdale reprising their previous roles in a bid to combat rampant succubus Regine (Julie Carmen) as she wreaks revenge on her dead brother's assailants.

GORILLAS IN THE MIST

Sigourney Weaver swings through the trees in this moving, if over-sentimental dramatisation of the life of Dian Fossey, the formidable defender of ape rights in Rwanda.

IRON EAGLE II

Spin-off from *Top Gun* clone has Tom Cruise lookalike Mark Humphrey in tale of hard-nosed US fighter pilots involved in a mysterious bombing raid on an unspecified Middle Eastern target. Flying sequences are as spectacular as one might imagine, but the jingoistic *Rambo*-isms of the script leave a lot to be desired.

THE LAIR OF THE WHITE WORM

Rum goings-on in darkest Derbyshire. Amanda Donohoe plays the high priestess of an ancient, serpent-worshipping cult and flamboyant Ken Russell directs, tongue firmly in, well, wherever he keeps it these days.

MADAME SOUSATZKA

A plethora of stars (Shirley Maclaine, Peggy Ashcroft and, yes, Twiggy!) gather for John Schlesinger's touching tale of a piano teacher who becomes over-involved with one of her students.

THE MODERNS

Quirky and thoroughly engrossing view of Parisian bohemia in the 1920s. Director Alan Rudolph puts his regulars (Keith Carradine, Genevieve Bujold) through their paces with entertaining results.



GINO AND Jennifer cuddle up

NICKY AND GINO

Poor man's *Rain Man* fails to stretch its leading actors in this touching but rather macho study of backward garbage man Nicky (Tom Hulce) and his quick-witted medical student brother Gino (Ray Liotta). Jamie Lee Curtis makes up the numbers as the token love interest.

PATTY HEARST

Heavily stylised and nightmarish adaptation of Ms Hearst's autobiography tells of her kidnap and conversion to the radical cause by urban guerilla group the Symbionese Liberation Army. Natasha Richardson excels in the title role.

PUNCHLINE

A serious role at last for Tom Hanks in this story of tortured stand-up comic Steven Gold. Sally Fields co-stars as the middle-aged wannabe he schools in the comedic art (ie: a rather implausible love interest), but Hanks steals the picture with a brilliantly manic performance.

RAIN MAN

Sentimental but well-crafted tale of wheeler-dealer Charlie (Tom Cruise), selfish youth with designs on the inheritance that has come to his autistic brother Raymond (Dustin Hoffman). Through Raymond, Charlie comes to learn something about compassion and about himself.

SCANDAL

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

TEQUILA SUNRISE

Cop (Kurt Russell) and coke dealer (Mel Gibson, would you believe?) rival one another for restaurant owner Michelle Pfeiffer in this rather odd variation on the (by now exhausted, surely?) buddy movie format. Kurt smolders, Mel broods and Michelle ponders the menu...

TWINS

Arnold Schwarzenegger and Danny DeVito team up as twin brothers in Arnie's first 'straight' comedy role. With *Ghostbusters* Ivan Reitman behind the lens, how could it fail? Answers on a postcard to...

WORKING GIRL

Bright but glib secretary Tess (Melanie Griffith) finds power-dressing boss Katherine Parker (Sigourney Weaver) a break from the boys' own world of high finance... until she hears that Parker is touting one of Tess' ideas as her own. While Parker rests after a skiing accident, Tess takes her place and romances businessman Jack Trainer (Harrison Ford) in Mike Nichols' urbane comedy of manners.

FILMS ON TV

WEDNESDAY APRIL 12

THE CHILTERN HUNDREDS (1949): 10.25am, C4
FOREVER AMBER (1947): 1pm, C4

THURSDAY APRIL 13

VOTE FOR HUGGETT (1949): 10.25am, C4
SARATOGA TRUNK (1943): 1pm, C4
JOHNNY O'CLOCK (1947): 2.15pm, BBC1
BELLE OF THE NINETIES (1934): 5pm, C4
Mae West in more tip-top one-lining form.
THIS ISLAND EARTH (1954): 6pm, BBC2
A baggy-trousered mutant terrorises the folk of Georgia in this above average sci-fi jaunt starring Jeff Morrow.
A ROOM WITH A VIEW (1985): 9.30pm, C4
One of those Merchant-Ivory movies of an E M Forster novel with a huge welter of English character actors being rich and bored by the seaside. This time it's Maggie Smith, Julian Sands and the inevitable Denholm Elliott. The film carried away three Oscars.
RICOCHET (1963): 1.30am, C4
Edgar Wallace thriller. Cue The Shadows' theme tune, 'Man Of Mystery'.

FRIDAY APRIL 14

CONVICT 99 (1938): 10.25am, C4
I LIVE IN GROSVENOR SQUARE (1945): 1.50pm, BBC1
Arch smoothie Rex Harrison in wooing mood after Anna Neagle, who's a WAAF. This film was made to promote Anglo-American friendship, apparently.
THE LADIES' MAN (1961): 6pm, BBC2
Jerry Lewis stars, directs, produces and co-writes.
BACK ROADS (1981): 10.50pm, BBC1
A prostitute (Sally Field) and a terrible boxer (Tommy Lee Jones) team up on a massive hitch-hike from Alabama to California. And, guess what, despite their differences they find themselves falling in love...
THE BEAST MUST DIE (1974): 11.10pm, ITV (regions vary)
BRITANNIA HOSPITAL (1982): 11.20pm, C4
The third film in the Lindsay Anderson 'Mick Travis' trilogy, with Malcolm McDowell playing the everyman hero. The hospital in question is an incompetently run, corrupt disaster full of madmen, union leaders and visiting Royals. A bit like life really. Alternately hilarious and terrifying.
DON'T LOOK NOW (1973): 11.20pm, BBC2
A true classic. Nicolas Roeg directs Donald Sutherland and Julie Christie in a chilling, complex tale of a couple who flee to Venice when their young child dies in a drowning accident. Once there, the mysteries of the city combine to make their life hell. One for the video collection.

SATURDAY APRIL 15

JANE EYRE (1944): 10.30am, C4
ONE HOUR WITH YOU (1932): 1pm, C4
THE KID (1921): 4pm, C4
The start of a Charlie Chaplin season.
THE ROAD HOME (1988): 10pm, C4
TABATABA (1988): 10.15pm, BBC2
A film from Madagascar, no less.
DUEL AT DIABLO (1966): 11.55pm, BBC1
Western starring James Garner and Sidney Poitier. You may wonder what Sidney Poitier is doing in a film about cowboys and Indians...

SUNDAY APRIL 16

POOR LITTLE RICH GIRL (1936): 2pm, C4
Shirley Temple goes hard porn shock! Belated April Fool!
THE SATAN BUG (1964): 3pm, BBC1
A madman steals a deadly virus from a government lab. The powers that be decide that, what with one thing and another, they had better try and catch him before he destroys the universe. George Maharis (from *Route 66*) and Richard Basehart star, but look out for a young Ed Asner.
THIS SPORTING LIFE (1963): 10.15pm, C4
Richard Harris is superb as a boorish Rugby League genius (eh?) doing his best to cause havoc when he becomes the toast of a local team. Rachel Roberts plays his landlady/lover and Lindsay Anderson's direction is the epitome of grime. Eddie Waring's least favourite film.

MONDAY APRIL 17

CHINA SEAS (1935): 2pm, C4
Clark Gable and Jean Harlow star in another ripping yarn, with C Aubrey Smith (ex-captain of the England cricket team, trivia addicts!) in a supporting role.
2010 (1984): 9pm, C4
The sequel to *2001: A Space Odyssey*, but

director Stanley Kubrick isn't involved in this one. Good special effects, apparently.

TUESDAY APRIL 18

THE BULLDOG BREED (1961): 2.15pm, BBC1
Norman Wisdom stars as a grocer who joins the... Oh, you've stopped reading.
RAID ON ROMMEL (1971): 6pm, BBC2
Richard Burton's the only good thing about this ludicrous story of mass murderers and burglars being released from the nick to join in the assault on Tobruk.

MUSIC ON TV

WEDNESDAY APRIL 12

RAPIDO: 6.50pm, BBC2
Tom Petty talks about his first album sans The Heartbreakers, Brian Eno presents a guided tour of Moscow's studios and Curemania is investigated. Rick Rubin and Russell Simmons explain Def Jam and rap to the ignorant.

THURSDAY APRIL 13

TOP OF THE POPS: 7pm, BBC1
Mark Goodier introduces all your favourite tunes, and Radio 1 presents the whole caboodle in stereo.
BIG WORLD CAFE: 11.35pm, C4
Repeat of last Sunday's show, with House Of Love, Flaco Jimenez and Aster Awake.
THE CONCERT: 1.15am, ITV (regions vary)
The Darling Buds and Spear Of Destiny get half an hour each to flaunt their wares, recorded at London's Town And Country Club last year.

FRIDAY APRIL 14

GLENN MILLER: A MOONLIGHT SERENADE: 1pm, C4
A 90-minute tribute to the chap who brought you 'In The Mood', 'Little Brown Jug' and all the others. The man himself doesn't appear, sadly, as he went missing, believed dead, in 1942, but all his friends line up to say nice things about him.
WOGAN: 7pm, BBC1
Lulu joins Tel to celebrate 25 years in showbusiness. She may sing some of her hits, so be careful out there.
THE POINTER SISTERS UP ALL NITE: 12.25am, BBC1
Rita, June and the other one convene in Los Angeles to have a bit of a blow. Bruce Willis joins them for 'Respect Yourself'.

SUNDAY APRIL 15

BIG WORLD CAFE: 3.55pm, C4
Ten City, Soul II Soul and, from France, Les Negresses Verts.



MARC BOLAN

TUESDAY APRIL 18

THE LATE SHIFT: 12.30am, C4
Part one (until 1.30am) is *The Marc Bolan Story*. That's followed by what promises to be a real belter. *Rock UK* is a film made in America about the "British invasion" in the late '60s. Film clips from The Beatles, The Rolling Stones, The Kinks and, er, Manfred Mann are promised.

LISTINGS

NEW SINGLE RELEASES

ALSTON Gerald: 'Activated' (Motown) 12-inch with two extra tracks and CD with extra track
AMBASSADORS OF FUNK: 'My Mind's Made Up' (Living Beat) 12-inch only
BATES Martyn: 'You So Secret' (Integrity/APT) 12-inch only
BEATLES: 'Get Back' (EMI) Limited edition 7-inch picture disc
BIDDU: 'Humanity' (Trax) 12-inch
BLACK SORROWS: 'The Chosen Ones' (Epic)
BROTHERHOOD OF SLEEP: 'New Beat' (Subway/APT) CD only
CARDIACS: 'Baby Heart Dirt' (Alphabet/Pinnacle) 12-inch with two extra tracks
CHERRELLE: 'Affair' (Epic)
CLICK CLICK: 'Yakutska' (Play It Again Sam/PRT) 12-inch only
COLORBLIND JAMES EXPERIENCE: 'Dance Critters' (Fundamental/APT) 12-inch only
COMMODORES: 'GRRIP' (Polydor)
CORN DOLLIES: 'Nothing Of You' (Medium Cool/APT) 12-inch only
CUD: 'Lola' (Imaginary/APT)
DEMON BOYZ: 'Recognition' (Music Of Life/Pinnacle) 12-inch only
DURAN DURAN: 'Do You Believe In Shame' (EMI) Limited numbered 10-inch version with extra track, 3-inch CD with two bonus tracks and triple pack featuring different B-sides (with three postcards!)
ESTUS Deon: 'Heaven Help Me' (Polydor) 12-inch and CD with extra track
FASTBACKS: 'In The Winter' (Subway/Revolver/Cartel) 7-inch only
FERRY Bryan: 'He'll Have To Go' (AVL) 12-inch with two extra tracks and CD with two different extras
14 ICED BEARS: 'Mother Sleep' (Thunderball Records) 12-inch
GLAZZ BOY: 'Wayki Wayki' (Subway/APT) 12-inch only

ON THE RADIO

WEDNESDAY APRIL 12
THE MARQUEE - THE FIRST 30 YEARS: 7.30pm, Radio 1
JOHN PEEL: 8.30pm, Radio 1
 A new House Of Love session is a good enough reason to tune in. After all, their single, 'Destroy The Heart', did top last year's Festive 50.
ACOUSTIC ROOTS: 8.30pm, Radio 2
 This week's programme deals with acappella - that is, crooning without any instruments to disguise your wrong notes. Various recent exponents of this form, including Tracy Chapman and The Housemartins, are featured.
RICHARD SKINNER: 12midnight, Radio 1
 Fairport Convention, the band that refuses to die, in session.

THURSDAY APRIL 13
JOHN PEEL: 8.30pm, Radio 1
 Fini Tribe in session.

FRIDAY APRIL 14
IN CONCERT: 9pm, Radio 1
 Reggae Philharmonic Orchestra and Soul II Soul recorded live.
THE FRIDAY ROCK SHOW: 10pm, Radio 1
 Black Sabbath come into the studio to tell Thomas The Vance all about their new album. Mantas are in session.

SATURDAY APRIL 15
McCARTNEY ON McCARTNEY: 2pm, Radio 1
 The great man explains to Mike Read exactly what happened from the magical days of 1967 right up to the acrimonious Beatles split in 1970. Listen in to see what he says about Yoko.
THE SATURDAY ROCK SHOW: 11pm, Radio 1
 You'll never believe it, but the highlight of tonight's show is an archive session from Barclay James Harvest.

SUNDAY APRIL 16
ANDY KERSHAW: 9pm, Radio 1
 Including another visit to Mali at 10.15.

MONDAY APRIL 17
JOHN PEEL: 8.30pm, Radio 1
 The Hepburns in session.

TUESDAY APRIL 18
JOHN PEEL: 8.30pm, Radio 1
 Dub Sex in session.

GREEN ON RED: 'Keith Can't Read' (China/Polydor) 12-inch extra track
HOTEL: 'Dancing With The Moonlight' (EMI) 12-inch with two extra tracks
HUMANOID: 'Slam' (Westside)
INNER CITY: 'Ain't Nobody Better' (AVL) 12-inch and CD with extra track
JADE 4 U: 'Rock It To The Bone' (House/APT) Limited edition 12-inch
JIM JIMINEE: 'Town And Country Blues' (Beatwax/Pinnacle) 12-inch
JUNGLE WONZ: 'Time Marches On' (A&M/Breakout) 12-inch extra track
KEYS Amy: 'Lover's Intuition' (Epic) Limited edition CD
KINGDOM COME: 'Do You Like It' (Polydor) 12-inch and CD with extra track
MARSH Carl: 'Here Comes The Crush' (Polydor) 12-inch with two extra tracks, CD single with three extras
MARSHALL John: 'Ball Of Confusion' (WEA) 12-inch extended remix
MASS REACTION: 'Can You Feel The Beat' (Immaculate/Pacific)
MOMENTS OF ECSTASY: 'Wanna Get Out' (Kaos/APT) 12-inch only
NO MORE ECSTASY: 'God Is Dead' (Rodger/APT) 12-inch only
OCEAN: 'Carry Me To The River' (Zawawi) 12-inch only
OUTFIELD: 'Voices Of Babylon' (CBS) 12-inch and CD
POPGUNS: 'Landslide' (Medium Cool) 7-inch only
REEGS: 'See My Friends' (Imaginary/APT) 12-inch only
RUTHERFORD Paul: 'I Want Your Love' (Island)
SHELLEY Pete: 'Homosapien II' (Immaculate/Pacific) 12-inch with two extra tracks, 3-inch CD with extra track
SINNAMON: 'Thanks To You' (Living Beat) 12-inch only
SPEED EMPERORS: 'New Vibration Beat' (Various/APT) 12-inch only
SPENCE Judson: 'If You Don't Like It' (WEA) 12-inch and CD with three remixes
THOMAS Ian: 'Back To Square One' (WEA)
TRIXX FEDERATION: 'Long Way Home' (Fast Forward/Rough Trade) 12-inch only
TRUDY: 'Countdown To Love' (Planet Miron/Backs) 7-inch only
TWO DJ'S: 'The Creation' (Kaos/APT) 12-inch only
U2: 'When Love Comes To Town' (Island) 12-inch with extra track
WEATHERMEN: 'Bang!' (Play It Again Sam/APT) 12-inch and 3-inch CD
ZOH: 'Don't Think Twice' (Silva International/PRT)

NEW ALBUM RELEASES

ALLMAN Gregg: 'Just Before The Bullets Fly' (Epic) Cassette, CD. Rock
AREA: 'The Perfect Dream' (Third Mind

BACKTRACKS

Recent re-releases reviewed by Hugh Fielder and Keith Cameron

THE CLASH: 'The Clash'/'Give 'Em Enough Rope'/'London Calling'/'Sandinista'/'Combat Rock'/'Cut The Crap' (CBS) - The Clash's album catalogue is finally issued on CD. Taken from the original masters, they also include a lyric sheet (if the original album had one) and 'Sandinista' has been put onto a double CD rather than a wasteful triple. They are mid-priced so expect to pay between £6.99 and £8.49 (around £10 for 'Sandinista').

AL GREEN: 'Love Ritual' (Hi/Demon) - Rarities from the vaults including his first Hi single, a cover of The Beatles' 'I Want To Hold Your Hand', a homage to Wilson Pickett with 'Ride Sally Ride', a remixed version of 'Love Ritual' with the strings removed and the Afro-Latin beat brought forward, a couple of singles that never made it onto albums (particularly 'Strong As Death (Sweet As Love)') and other tracks that were never originally released. A treasure trove for Al Green fans.

THE McCOYS: 'Hang On Sloopy' (See For Miles) - Rick Derringer's high school band who struck out with a monstrous hit - the album's title track - and faded almost as fast with the follow-up, 'Fever'. Apart from

Records/APT) Atmospheric mid-west American trio, strong melodies
BAND OF SUSANS: 'Love Agenda' (Blast First/Rough Trade) Cassette, CD. Rock
BEE GEES: 'One' (Warner Brothers) Cassette, CD. Pop
BITCH MAGNET: 'Star Booty' (What Goes On/Shigaku) Hardcore
BLUE MAGIC: 'From Out Of The Blue' (OBR/CBS) Cassette, CD. Soul
BRANCA Glenn: 'Symphony No 6 (Devil Choirs At The Gates Of Heaven)' (Blast First/Rough Trade) Cassette, CD. Symphonic rock guitars
CARDIACS: 'On Land And In The Sea' (Alphabet/Pinnacle) Cassette, CD. Rock
CASE Peter: 'The Man With The Blue Post-Modern Fragmented Neo-Traditionalist Guitar' (WEA)
COSSU Scott: 'Switchback' (Windham Hill/A&M) Cassette, CD. Jazz
DIED PRETTY: 'Lost' (Beggars Banquet) Cassette, CD. Aussie rock
DILEMMAS: 'And On The Conveyor Belt Tonight...' (Unicorn/Cartel) Power pop
DREAM THEATER: 'When Dream And Day Unite' (Mechanic/MCA) Cassette, CD. Metal
FRONT LINE ASSEMBLY: 'Gashed Senses And Crossfire' (Third World Records/APT) Machine-dance tunes
GREAVES Dennis And The Truth: 'Jump' (IRS) Cassette, CD. Rock
HAMMER Jan: 'Snapshots' (MCA) Cassette, CD. Instrumental jazz
IN SOTTO VOCE: 'In Sotto Voce' (Antler/APT) CD only. Belgian dance beat



CAROLE KING

KING Carole: 'City Streets' (Capitol) Cassette, CD.
LEWIS Marcus: 'Sing Me A Song' (Epic) Cassette, CD. Dance
LONDON PHILHARMONIC ORCHESTRA: 'The Adventures Of Baron Munchausen' (WEA) Cassette, CD. Soundtrack to the movie
MEN THEY COULDN'T HANG: 'Silvertown' (Silvertone) Cassette and CD with extra track. Rock
NINE POUND HAMMER: 'The Mud, The Blood And The Beers' (Wanghead/Shigaku) 'Ramoness meet Hank Williams'
OYSTER BAND: 'Ride' (Cooking Vinyl) Cassette, CD with two extra tracks. Roots rock
PARKER Graham: 'Live! Alone In America' (Demon/Pinnacle) Cassette, CD. Rock

their original version of 'Sorrow' (later lifted by The Merseys and David Bowie) the rest is confused covers (James Brown anyone?) and failed production gambits by Messrs Feldman, Goldstein and Gottehrer.

SIUXSIE AND THE BANSHEES: 'The Scream'/'Join Hands'/'Kaleidoscope'/'A Kiss In The Dream House'/'Nocturne' (Wonderland/Polydor) - Mid-price CD reissues, digitally remastered and with all the original artwork.

VARIOUS ARTISTS: 'Big Country Classics Volumes Six - Ten' (Trax) - Someone who knows what they're doing has delved through the CBS, RCA and MCA catalogues and programmed five invigorating compilations - two from the '50s and three from the '60s. There's no shortage of familiar hits but every third track will surprise you. A shame you have to struggle past the poor-looking covers to get to the vinyl.

VARIOUS ARTISTS: 'Soul Jewels Volume Two - Everybody's Got A Little Devil!' (Charly) - Rough and ready '60s and early '70s soul from the Jewel catalogue by Albert Washington, Tommie Young, George Perkins, Ted Taylor, Patterson Twins and Willie Rodgers.

JIMMY WITHERSPOON: 'Never Knew This Kind Of Hurt Before' (Charly) - Double album of sessions recorded in '69 and '70 by the inimitable blues singer. Though it was late in his career,

PIXIES: 'Doolittle' (4AD) Cassette, CD, first 30,000 albums with colour lyric booklet. Rock
PRITCHARD Bill: 'Three Months, Three Weeks And Two Days' (Play It Again Sam/APT) CD. Pop
RAITT Bonnie: 'Nick Of Time' (Capitol) Cassette, CD. R&B
SEX CLARK FIVE: 'Strum And Drum' (Subway/Revolver) Alabama pop
SOUL II SOUL: 'Soul II Soul Classics Volume One' (10 Records/AVL) Cassette, CD. Reggae, soul, hip hop dance tunes
SOUTHSIDE JOHNNY: 'Slow Dance' (RCA) Cassette, CD. Rock
SYREWICZ Stanislas: 'William Tell Soundtrack' (Virgin) Cassette, CD. Soundtrack to TV series
THOMPSON Michael: 'How Long' (WEA) Cassette, CD. R&B
UK SUBS: 'Killing Time' (Jungle/Cartel) Cassette, CD with five extra tracks. Reunion album also featuring Andy McCoy on guitar
VARIOUS ARTISTS: 'Country Boys' (Knight/Castle Communications) Cassette, CD. Johnny Cash, Jerry Lee Lewis, Willie Nelson, Moe Bandy, Ricky Scaggs, Tom T Hall, Waylon Jennings, Charley Pride
VARIOUS ARTISTS: 'Country Girls' (Knight/Castle Communications) Cassette, CD. Dolly Parton, Crystal Gayle, Rosanne Cash, Tammy Wynette, The Judds, Barbara Fairchild, Lynn Anderson
VARIOUS ARTISTS: 'Deep Heat' (Telstar) Double album, cassette, CD. Twenty-six house hits from Adeva, Fast Eddie, Black Riot, Royal House, Wee Papa Girl Rappers, Humanoid, Baby Ford etc
VARIOUS ARTISTS: "'80s Country' (Knight/Castle Communications) Cassette, CD. The Judds, K T Oslin, T G Shepherd, Ricky Scaggs, Larry Gatlin, O'Kanes, Alabama, Rosanne Cash
VARIOUS ARTISTS: 'Feel Like Jumping' (Receiver) Rock steady and reggae compilation featuring Marcia Griffiths, Derrick Morgan, The Silvertones, Jackie Mittoo, The Federals, Lynn Tait, The Kingstons, The Tennors, The Gladiators, The Pioneers and Roy Shirley.
VARIOUS ARTISTS: 'Pride Of Independents - Indie Top 20 Volume Six' (Beechwood) Double album, cassette, CD. Shamen Vs Bam Bam, The Wedding Present, Loop, A Guy Called Gerald, Spacemen 3, Bradford, Inspiral Carpets, Christian Death, Sandie Shaw, Colorblind James Experience, Rapeman, Suicide, Wolfhounds, Front 242
VARIOUS ARTISTS: 'Night Of The Guitar' (IRS) Cassette, CD. Double live album from last year's tour featuring Randy California, Steve Howe, Robbie Kreiger, Alvin Lee, Leslie West, Andy Powell and Ted Turner
VARIOUS ARTISTS: 'This Is War' (Radical/Spartan) Collection of new Chicago rappers
VARIOUS ARTISTS: 'Windham Hill Sampler '89' (Windham Hill/A&M) Cassette, CD. New age compilation with Will Ackerman, Nightnoise, Philip Aaberg, Philippe Saisse, Fred Simon and Therese Schroeder-Sheker
VIRGO: 'Virgo' (Radical/Spartan) New Age House

he's in relaxed and commanding form on a batch of his own songs and some covers that extend to Mike D'Abo's 'Handbags And Gladrags' and The Band's 'The Night They Drove Old Dixie Down'.

SLIM WHITMAN: 'The Collection' (EMI) - Forty tracks to celebrate 40 years of the country yodeller, reinforcing every prejudice you'd forgotten you ever had against mainstream country music.

LLOYD COLE AND THE COMMOTIONS '1984-1989' (Polydor) - A rum item all round. This posthumous compilation is deceptive from the title inwards, since the Commotions actually ceased to be around a year ago. Their longevity is prolonged here by the blessed presence of the '1989 Remix' of 'Forest Fire', effectively tarnishing the memory of what in the end amounted to a capable, mildly contrived, *thinking* pop band. The track breakdown sees four tracks from each album, plus two 'Rattlesnakes' period B-sides that are notable only for their presence on this supposed "Best Of" collection. But then a real Cole best of would surely weigh a good deal more heavily on 'Rattlesnakes' - there's no 'Speedboat', '2CV' or 'Patience' - and less on that lame, formulaic rehash 'Easy Pieces'. 'Mainstream' gets more than it deserves, too, but its lush stylings seem in retrospect a rather brave, if flawed, gesture. Gestures, though, were what Lloyd was always about. This record is an especially pointless example.

SCANNERS

EDITED BY ANN SCANLON

PUNCHLINE
(Columbia)

AFTER A string of movies hardly worthy of his undoubted talent, Tom Hanks finally backs a winner. As comedian Steven Gold, a medical student who flunks college to embarrass his family and pursue his first love, stand-up comedy, Hanks' performance is — quite literally — breathtaking.

It's a shame the film can't quite match this standard. Co-star Sally Field helped finance the movie and as middle-aged would-be comedienne Lilah, we're expected to believe that *Punchline* is her vehicle. All well and good, until we're asked to swallow a romance that blossoms as, under Gold's guidance, Lilah improves her delivery. Now, wait a minute. . . As Lilah, Fields is just too old and her soul-searching on the way 'to the top' is cumbersome and uninviting.

Hanks' Gold, on the other hand, is half the man-child of *Big*, half Lenny Bruce meets Son Of Sam. The movie is suffused with his dynamic, psychotic presence and his outsider status is brilliantly realised, whether tap dancing manically in torrential rain or relaying acidic commentary outside the club on the night of the final.

Of course, there's a little too much emphasis on the rather simplistic tears-of-a-clown mentality, but even Hanks' scrunched-up face as he breaks down before a live audience can transform the most banal material into something rivetting. A star is born, and about bloody time too. . .

DAMON WISE

This charming man



GOLDBLUM AND Thompson: bug-eyed appeal

THE TALL GUY
(Virgin)

ORIGINALLY TITLED *Camden Town Boy* until someone pointed out that Camden Town would mean less than zilch to movie audiences in America, *The Tall Guy* is the by now well-publicised directorial debut of Mel Smith, with bug-eyed actor Jeff Goldblum in the starring, not to say staring, role.

With Rowan Atkinson and Emma Thompson also on board, and a script by Atkinson's long-time writing partner Richard Curtis, the stage is set for another Anglo-American comic caper along the lines of *A Fish Called Wanda*. However, *The Tall Guy* is no caper movie, but a romantic comedy of considerably greater depth, wit and charm.

Goldblum plays ex-pat American Dexter King, working as stooge to Rowan Atkinson's obnoxious stand-up comic Ron Anderson. His love life is a disaster, he suffers from allergies but can't bear needles and, on top of having to undergo the

nightly humiliations of Anderson's slings and arrows — verbal and otherwise — he's accident prone.

No wonder he dreams of romantic escape. But when nurse Emma Thompson stirs up his hormones, the only way he can think of to pursue her involves getting a series of jabs for a foreign trip he has no intention of taking.

Fortunately, Ms Thompson is a rather more practical type not afraid to make the first move and, after an extremely short courtship, she takes him home and practically rapes him. Now there's just his career to sort out.

Of course it's not that simple, but it is extremely well observed and often painfully funny. With Goldblum surprisingly at home as the gawky, lovelorn clown, and Emma Thompson's lively acting more than making up for the flat spots in her one-woman TV series, this is one tall story that you'll find hilariously — and satisfyingly — believable.

TONY MITCHELL

THE DEAD POOL
(Warner Bros)

A GREAT title for a movie, but not really a great movie. Harry Callahan, like Clint Eastwood, is slowing up, if not exactly mellowing out.

The film starts with him taking out an assassination squad in customary immortal style and banging up against higher police authority — so far, so familiar. Harry's latest partner, after his earlier escapades with blacks and women, is a Chinese. Fun to be had there. Then the film simmers down.

The Dead Pool is a game, an imaginary hit-list of famous people. When someone starts wiping them out for real, and Harry's is one of the names on the list, the veteran cop has to track down the killer while staying out of the way of another mobster who wants him dead. A glamorous TV reporter is on his case too. Life's tough in the Frisco police. Even sidekick Quan (Evan Kim, excellent) is a wise guy.

It's neat and punchy stuff and increasingly removed from the vigilante critique which Don Siegel's original *Dirty Harry* set up. The social criticism is mostly confined to media irresponsibility and the yuppie lifestyle. Chase sequences get the most out of the Bay Area locations; shoot-outs in a Chinese diner and an external lift are routinely exciting. And Eastwood gets a new catchphrase — "You're shit out of luck".

Out of breath, too. He's getting too authentically world-weary to really carry off Harry's deadpan animosity at everything that moves. Some of it is played more or less for laughs, like the ludicrous chase involving a bomb-carrying model car. Buddy Van Horn, Eastwood's regular second unit man, directs it all with no attempt at panache; it might as well be a TV movie.

Having undercut his hard man persona for at least a decade, Eastwood can't make Harry more than a likeable rogue cop. A potboiler with a little seasoning.

RICHARD COOK

Reaching crisis point

Comic genius PAT MILLS gets serious.
MELINDA GEBBIE reports

UNTIL NOW, Pat Mills was best known for his savage anti-hero characters Judge Dredd and the infamous Marshal Law, whose unending taste for ultra-violence is one of the comic industry's biggest success stories.

So it's something of a surprise that Mills should turn his pen to the more subtle if no less bloody world of politics with his latest baby, *Third World War*, which appears in the exciting new weekly *Crisis*.

"Male superheroes are the ultimate macho cos they're born in a metal womb," says Mills.

"A little boy may like Spiderman cos he dills all the girls, and a little girl may like She-Ra cos she dills all the boys. Readers seemed to want a kind of six million dollar robot who shoots people for dropping litter.

"Then, as readers grew up with stuff like Judge Dredd, they started demanding a bit more of the plots and characters.

"And, as I was constantly reading about things going on in the world, I couldn't help but want to use some real life incidents and dramas to subtly inform the



MILLS: LIFE after Dredd

public.

"I consider the main characters in each weekly issue to be much more heroic than Batman. What I've tried to ensure is that the hero is always a Third-Worlder. In the first issue it's a peasant woman. In the second, it's an eleven-year old child guerilla fighter; in the third, a Che Guevara figure.

"All I have to do is make sure that I stay out of trouble with the names because the incidents and people in these real life crises get into far deeper shit than any superhero."

RALPH TRAITOR

- F FILM
- V VIDEO
- B BOOKS

RETURN FROM THE RIVER KWAI

(Rank)
YOU'D BE forgiven for assuming that prisoner of war films had outworn their welcome. And *Return From The River Kwai* is yet another feeble adventure flick.

The facts of *Return* are as incredible as they are harrowing: POWs in transit from Burma to Japan overtake their captors, only to have their mutiny tragically mocked when a US submarine unknowingly torpedoes them. The ingredients are there, so why is this film as inspiring as scraping a carrot?

Director Andrew V McLaglen's formulaic approach and conservative values exacerbate a screenplay wrenched from the bowels of tedium.

Behold Edward Fox as the insufferably superior doctor, who recites poetry at the most unlikely moments — like drifting on a raft in mid-Pacific! Or George Takei (aka *Star Trek's Mr Sulu*) as the cruel officer who has a thing for beheading impolite prisoners.

And take Timothy Bottoms, please, as the brawny Yankee flyer who drops into the soup. Or, worse, Denholm Elliot as the good natured guerilla operative, his dying words, "... there is no glory in dying". Especially at the box office, Den!

TV trauma



WHO NEEDS remote control?

KAMIKAZE
(Blue Dolphin)

DIDIER GROUSSET, assistant to the distinguished French director Luc Besson, makes his own directorial debut with *Kamikaze*, and it's one that may make a greater impact than its frequently frivolous, cartoon turns would suggest.

Kamikaze aims to indict television and those whose lives revolve around it too closely, exposing the difficulties of distinguishing between reality and fantasy.

Albert (Michel Galabru) stars as a brilliant, if cranky, scientist who is laid off and seeks his revenge on society by inventing a weapon that can implode TV presenters — whom he loathes — by remote control.

Cooped up in his nephew's attic with more equipment than is good for him, Albert kills three TV talking heads in quick succession with his thoroughly unethical toy.

Richard Bohringer, one of France's great actors, plays the salty detective called in to track down the 'TV Killer'. It's a task to which he brings all his cynicism, irony and an outside disgust for the coward who picks his targets so safely. But when he finally traps Albert, a cruel twist denies him the satisfaction of complete victory.

Kamikaze wants to condemn the mindlessness of TV culture, but it also participates in the games it tries to strip naked — it looks like an early '60s sci-fi TV show, a case of art imitating art.

Ultimately, *Kamikaze* emerges as a *Videodrome* with all the fun and none of the mess. And, it pains me to admit, there is some unhealthy pleasure in seeing a TV head blow up real good!

RALPH TRAITOR

PARENTS
(Vestron)

PARENTS PURPORTS to take up where *Blue Velvet* left off but it's really a lush cross between *Happy Days* and *Zombie Flesh Eaters*. Video fodder, playing to the lowest common denominator.

A 'model' '50s American family, move into a 'model' suburb and set about fitting in. Dad (Randy Quaid, playing way below par) and Mom (Mary Beth Hurt, looking great in period brassieres) and little Mike (Bryan Madorsky, a perfect freaky foil to his folks) live happily in their split-level, dining nightly on generous cuts of, uh. . .

Anyway, little Bryan, who is the weedy antithesis of his gregarious all-American pop, begins to get the creeps and this, along with recurring nightmares, makes him wonder whether his parents are all they seem.

Have you guessed the entire plot yet? Yeah, I thought so. Still, *Parents* is a great period piece, even if all the pieces have been hacked from corpses at Dad's workplace. And Bob Balaban conjures up some excellent camerawork in search of an original slant on slasherdom.

RALPH TRAITOR

Thrashing Doves tell Mary Anne Hobbs of the quirkiness and dark obsessions behind their music. Pic by Greg Freeman

KEN FOREMAN is twisted around a steel mikestand, one glistening bead of sweat trickling slowly down his cheek.

'Lorelei' drenches a crammed Manchester University hall in remorse, as Foreman wrenches at its tormented lyric.

People seem uncomfortable with its intimacy.

'Lorelei' is Thrashing Doves at their most devastating and intimidating; a beautifully barren moment among the tracks of the Doves' second album, 'Trouble In The Home'.

In the spring of '87 Thrashing Doves released a startling debut album, 'Bedrock Vice'.

Maggie Thatcher voted for the band's most successful single, 'Beautiful Imbalance', on *Saturday Superstore*, while 'Jesus On The Payroll' (a lilting LP track) was adopted last summer as an unlikely Balearic Beat anthem.

These have been Thrashing Doves' ironic public accolades. But 'Bedrock Vice' was denied even a fraction of the critical acclaim it really deserved.

Very late on a bitter evening in Manchester, the Doves sink deep into low chairs inside a deserted hotel bar. Ken, keyboard player Brian Foreman, guitarist Ian Button and percussion/piano player Kevin Sargent mull over their second album.

"'Trouble In The Home' was actually obstructed by rent boys,"

begins Ken. "We wanted to work with Chris Thomas (producer).

"Chris was producing Elton John's album when Elton got caught up in all the rent boy scandal. That really f***ed him up, and put his record way behind schedule.

"We waited, but Chris finally told us that he wouldn't have time to produce our album."

Brian: "Eventually, we decided that we had enough confidence to co-produce our songs with Gavin (Triffids) Mackillop."

TROUBLE IN The Home' is versatile, dark humoured and eccentric. Thrashing Doves continue to fuse poisonous lyrics and sweet melodies with a flagrant disrespect for commercial compromise, escaping the obvious traps of both arena rock and translucent pop.

'Trouble In The Home' is perhaps even less immediately accessible than 'Bedrock Vice'.

"I hope that's true," muses Ken. "I don't want people to get everything on the first listen. I like records that creep up on you."

"We don't want our songs to be big, screaming statements," says Ian. "If you shout at people, they don't listen."

The album's web of contrasts also includes the meshing of hard, with unusually twee sounds; illustrated by their divine, but perverse, new single 'Angel Visit'.

"I like an element of quirkiness," says Ken. "It can be really effective. Look at the way Prince manipulates and distorts sound."

Meanwhile, the Foreman brothers' obsessive penchant for nasty women still streams through

PRAYING FOR TIME

almost every lyric.

"Maybe I am obsessed," concedes Ken. "Perhaps it's something from my upbringing. Some mother problem. . . I dunno.

"Someone once asked me, Why are all your songs about sex, women and drugs? But what else is there to write about?"

"These days, because of AIDS, everybody is expected to be pure and upright. It's very fashionable for people to view drug addiction, for example, as weakness. We like to look for the strength and the quality within that weakness.

"There's a line in one of the new songs, 'Another Deadly Sunset', that goes, 'It's always so good to see you/Whatever shape you're in', really positive and uplifting."

There is an odd optimism within Thrashing Doves' sense of tragedy. 'Reprobates Hymn' (the first single from 'Trouble') is another obtrusive example.

"'Reprobates Hymn' is about someone's sense of loss," explains Brian.

"We saw this TV show about this guy on death row in Atlanta. He claimed he was innocent, and he'd been appealing for years. The authorities that accused him of a murder he says he didn't commit told him that he was a reprobate and that he'd been abandoned by God. But he wasn't afraid to die, his attitude was, I'm innocent and on Judgement Day, I will be saved."

Where will Thrashing Doves be on Judgement Day?

"Stuck on the hard shoulder, half way up the M6," quips Kevin. "With the driver saying, I'm not going any further till you say we're heavy metal!"



THRASHING DOVES (L-R): Ian, Kevin, Ken and Brian

UST

MUSICIAN STYLE 89
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Six bands play live: Lindzi Morgan-Sneak Preview
The Steps-The Story So Far-Highlander-Tribe of Dan

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AKAI
professional

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Combining all the entertainment of a live band together with an informative introduction to its range of hi-tec musical equipment, the Akai Professional Roadshow begins a nationwide tour at the end of April.

Joining Akai's keyboard player, Jerry Chapman, will be two much sought after session musicians:

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On drums, Steve Ferrera who has played with Peter Dinklage, Christine McVie and toured last year with Suzanne Vega.

DATE	CITY	VENUE	TIME
April 18th	Birmingham	Holiday Inn	7.00pm
April 19th	Liverpool	Adelphi Hotel	7.00pm
April 20th	Bristol	Hilton Hotel	7.00pm
April 21st	Croydon	Holiday Inn	7.00pm
April 24th	Manchester	Piccadilly	7.00pm
April 25th	Glasgow	Grosvenor Hotel	7.00pm
April 27th	Southampton	Polygon Hotel	7.00pm
April 28th	Watford	Hilton National	7.00pm

Tickets for the roadshows are free and are available from Akai dealers, directly from Akai or on the door.



60TH ANNIVERSARY

Akai (UK) Ltd., Haslemere/Heathrow Estate, Parkway,
Hounslow, Middlesex TW4 6NQ. Telephone 01-897 6388.

CHARTS

UK 50 ALBUMS

1	2	NOW THAT'S WHAT I CALL MUSIC 14	Various
			EMI/Virgin/Polygram
2	1	LIKE A PRAYER	Madonna Sire
3	—	WHEN THE WORLD KNOWS YOUR NAME	Deacon Blue CBS
4	5	A NEW FLAME	Simply Red Elektra
5	3	ANYTHING FOR YOU	Gloria Estefan And Miami Sound Machine Epic
6	4	DON'T BE CRUEL	Bobby Brown MCA
7	8	APPETITE FOR DESTRUCTION	Guns N' Roses Geffen
8	21	THE RAW AND THE COOKED	Fine Young Cannibals London
9	—	THE HEADLESS CHILDREN	WASP Capitol
10	6	ORIGINAL SOUNDTRACK	S'Express Rhythm King
11	11	THE SINGULAR ADVENTURES OF	The Style Council Polydor
12	7	MYSTERY GIRL	Roy Orbison Virgin
13	10	SOUTHSIDE	Texas Mercury
14	9	UNFORGETTABLE TWO	Various EMI
15	20	CHEEK TO CHEEK	Various CBS
16	15	ANCIENT HEART	Tanita Tikaram WEA
17	35	TECHNIQUE	New Order Factory
18	14	BAD	Michael Jackson Epic
19	16	STOP!	Sam Brown A&M
20	24	KICK	INXS Mercury
21	13	1984-1989	Lloyd Cole And The Commotions Polydor
22	17	THE GREATEST HITS COLLECTION	Bananarama London
23	12	DEEP HEAT	Various Telstar
24	28	ROACHFORD	Roachford CBS
25	25	HYSTERIA	Def Leppard Bludgeon Riffola
26	19	THE TRAVELING WILBURYS VOLUME ONE	The Traveling Wilburys Wilbury
27	31	THE INNOCENTS	Erasure Mute
28	27	KYLIE	Kylie Minogue PWL
29	—	FOREVER YOUR GIRL	Paula Abdul Sire
30	—	EVERYTHING	The Bangles CBS
31	34	REMOTE	Hue And Cry Circa
32	—	POP ART	Transvision Vamp MCA
33	41	THE BIG AREA	Then Jerico London
34	32	SPIKE	Elvis Costello Warner Brothers
35	38	WANTED	Yazz Big Life
36	18	HIP HOUSE - 20 HIP HOUSE HITS	Various Stylus
37	—	LIVE IN THE UK	Helloween Noise
38	22	101	Depeche Mode Mute
39	40	CONSCIENCE	Womack & Womack 4th & Broadway
40	23	TRUE LOVE WAYS	Buddy Holly Telstar
41	26	ANOTHER PLACE AND TIME	Donna Summer Warner Brothers
42	45	RATTLE AND HUM	U2 Island
43	29	THE LEGENDARY ROY ORBISON	Telstar
44	43	MONEY FOR NOTHING	Dire Straits Vertigo
45	—	THE MARQUEE: 30 LEGENDARY YEARS	Various Polydor
46	33	CLOSE	Kim Wilde MCA
47	30	HIP HOUSE	Various K-tel
48	44	TRACY CHAPMAN	Tracy Chapman Elektra
49	36	RAINTOWN	Deacon Blue CBS
50	—	DRESS FOR EXCESS CALIGULA 1990	Sigue Sigue Sputnik Parlophone

UK 50 SINGLES

1	1	LIKE A PRAYER	Madonna Sire
2	6	ETERNAL FLAME	The Bangles CBS
3	3	STRAIGHT UP	Paula Abdul Sire
4	7	I BEG YOUR PARDON	Kon Kan Atlantic
5	5	PARADISE CITY	Guns N' Roses Geffen
6	2	THIS TIME I KNOW IT'S FOR REAL	Donna Summer Warner Brothers
7	4	TOO MANY BROKEN HEARTS	Jason Donovan PWL
8	—	IF YOU DON'T KNOW ME BY NOW	Simply Red Elektra
9	34	MYSTIFY	INXS Mercury
10	19	AMERICANOS	Holly Johnson MCA
11	28	BABY I DON'T CARE	Transvision Vamp MCA
12	8	KEEP ON MOVIN'	Soul II Soul featuring Caron Wheeler 10
13	9	I HAVEN'T STOPPED DANCING YET	Pat & Mick PWL
14	12	FIRE WOMAN	The Cult Beggars Banquet
15	—	WHEN LOVE COMES TO TOWN	U2 with BB King Island
16	17	THE BEAT(EN) GENERATION	The The Some Bizzare
17	14	DON'T BE CRUEL	Bobby Brown MCA
18	11	PEOPLE HOLD ON	Coldcut featuring Lisa Stansfield Ahead Of Our Time
19	27	CAN YOU KEEP A SECRET?	Brother Beyond Parlophone
20	10	I'D RATHER JACK	Reynolds Girls PWL
21	13	INTERNATIONAL RESCUE	Fuzzbox WEA
22	26	SHE'S A MYSTERY TO ME	Roy Orbison Virgin
23	15	CAN'T STAY AWAY FROM YOU	Gloria Estefan And Miami Sound Machine Epic
24	—	GOOD THING	Fine Young Cannibals London
25	25	ONLY THE LONELY	T'Pau Sire
26	32	MUSICAL FREEDOM (MOVING ON UP)	Paul Simpson featuring Adeva Cooltempo
27	30	OF COURSE I'M LYING	Yello Mercury
28	23	ROUND & ROUND	New Order Factory
29	44	WHAT DOES IT TAKE	Then Jerico London
30	18	SLEEP TALK	Alyson Williams Def Jam
31	50	DEVOTION	Ten City Atlantic
32	16	HELP!	Bananarama/Lananeeneenoonoo London
33	20	STOP!	Sam Brown A&M
34	39	BEDS ARE BURNING	Midnight Oil Sprint
35	—	GOT TO KEEP ON	Cookie Crew London
36	21	ONE MAN	Chanelle Cooltempo
37	43	REQUIEM	London Boys Telder
38	—	BEAUTY'S ONLY SKIN DEEP	Aswad Mango
39	22	FAMILY MAN	Roachford CBS
40	—	ONLY THE MOMENT	Marc Almond Parlophone
41	36	LEAVE ME ALONE	Michael Jackson Epic
42	—	THIS IS YOUR LIFE	Blow Monkeys RCA
43	—	PLEASE DON'T BE SCARED	Barry Manilow Arista
44	—	PLANET E	KC Flight Popular
45	—	ME MYSELF AND I	De La Soul Big Life
46	—	REAL LOVE	Jody Watley MCA
47	—	WITH EVERY HEARTBEAT	Five Star Tent
48	24	GOT TO GET YOU BACK	Kym Mazelle Syncopate
49	—	VOODOO RAY	A Guy Called Gerald Rham!
50	—	YOU ON MY MIND	Swing Out Sister Fontana

Compiled by MRIB



WENDY JAMES: without a care in the world, baby

SOUNDSTRACKS

Evalyn Court
 PAPA The Kafala Brothers AA Enterprises
 JUDGE BOUSHAY BLUES Furry Lewis Ace
 JAMBALAYA/YOU WIN AGAIN Fats Domino London

Keith Cameron
 DOOLITTLE Pixies Guess what - it's a classic album!
 VOODOO RAY A Guy Called Gerald Rham remix
 NEVER LET ME DOWN AGAIN Depeche Mode Olde but classicke

Damon Wise
 TO THE MAX Stezo Sleeping Bag
 SAY NO GO De La Soul Big Life
 PLAY TO WIN Sharon RePublic

Robin Gibson
 ME AND MR RAY Miracle Legion Rough Trade LP
 THE SINGULAR ADVENTURES OF... The Style Council Er, just like Motown
 INTERNAL BLEEDING Obituary Heaviest tape in the world

Roy Wilkinson
 DEBASER Pixies 4AD 1
 I BLEED Pixies 4AD 2
 WAVE OF MUTILATION Pixies 4AD 3

Sam King
 WAVE OF MUTILATION Pixies 4AD
 GOUGE AWAY Pixies 4AD
 DEBASER Predictably Pixies 4AD

Shaun Phillips
 YOU'RE THE ONE LEE Miracle Legion Live album excerpt at Dingwalls
 DOOLITTLE Pixies 4AD album - it really is a classic
 HERE COME THE SNAKES Green On Red It's been a long time coming

COMPACT DISC

1	1	LIKE A PRAYER	Madonna Sire
2	2	ANYTHING FOR YOU	Gloria Estefan And Miami Sound Machine Epic
3	3	NOW THAT'S WHAT I CALL MUSIC 14	Various EMI/Virgin/Polygram
4	4	A NEW FLAME	Simply Red Elektra
5	5	THE SINGULAR ADVENTURES OF	The Style Council Polydor
6	6	SOUTHSIDE	Texas Mercury
7	7	DON'T BE CRUEL	Bobby Brown MCA
8	12	THE RAW AND THE COOKED	Fine Young Cannibals London
9	11	STOP	Sam Brown A&M
10	9	ORIGINAL SOUNDTRACK	S'Express Rhythm King
11	—	1984-1989	Lloyd Cole And The Commotions Polydor
12	8	UNFORGETTABLE TWO	Various EMI
13	10	ANCIENT HEART	Tanita Tikaram WEA
14	13	101	Depeche Mode Mute
15	18	MYSTERY GIRL	Roy Orbison Virgin
16	16	CHEEK TO CHEEK	Various CBS
17	—	SPIKE	Elvis Costello Warner Bros
18	—	ROACHFORD	Roachford CBS
19	19	THE MARQUEE: 30 LEGENDARY YEARS	Various Polydor
20	—	APPETITE FOR DESTRUCTION	Guns N' Roses Geffen

Compiled by Gallup

MUSIC VIDEO

1	1	RATTLE AND HUM	U2 CIC
2	3	THE INNOCENTS	Erasure Virgin
3	2	VIDEO ANTHOLOGY	Bruce Springsteen CMV
4	4	KYLIE: THE VIDEOS	Kylie Minogue PWL
5	5	NOW THAT'S WHAT I CALL MUSIC VIDEO 14	Various Virgin/PMI
6	9	CLOSE	Kim Wilde Virgin
7	7	101	Depeche Mode Virgin
8	6	GUARANTEED LIVE '88	Cliff Richard PMI
9	8	THE MAKING OF THRILLER	Michael Jackson Vestron
10	10	PRIVATE COLLECTION	Cliff Richard PMI
11	12	THE BIG PUSH TOUR	Bros CMV
12	11	A SHOW OF HANDS	Rush Channel 5
13	13	THE LEGEND CONTINUES	Michael Jackson Video Collection
14	17	LIVE AT THE SEASIDE	Erasure Virgin
15	—	DIRTY DANCING: THE CONCERT TOUR	Various Vestron
16	20	SHOWBUSINESS	Pet Shop Boys PMI
17	16	THE GREATEST HITS COLLECTION	Bananarama Channel 5
18	—	ROY ORBISON AND FRIENDS	Roy Orbison/Various Virgin
19	15	SEE YOU UP THERE	Stiff Little Fingers Virgin
20	—	KICK: THE VIDEO FLICK	INXS Channel 5

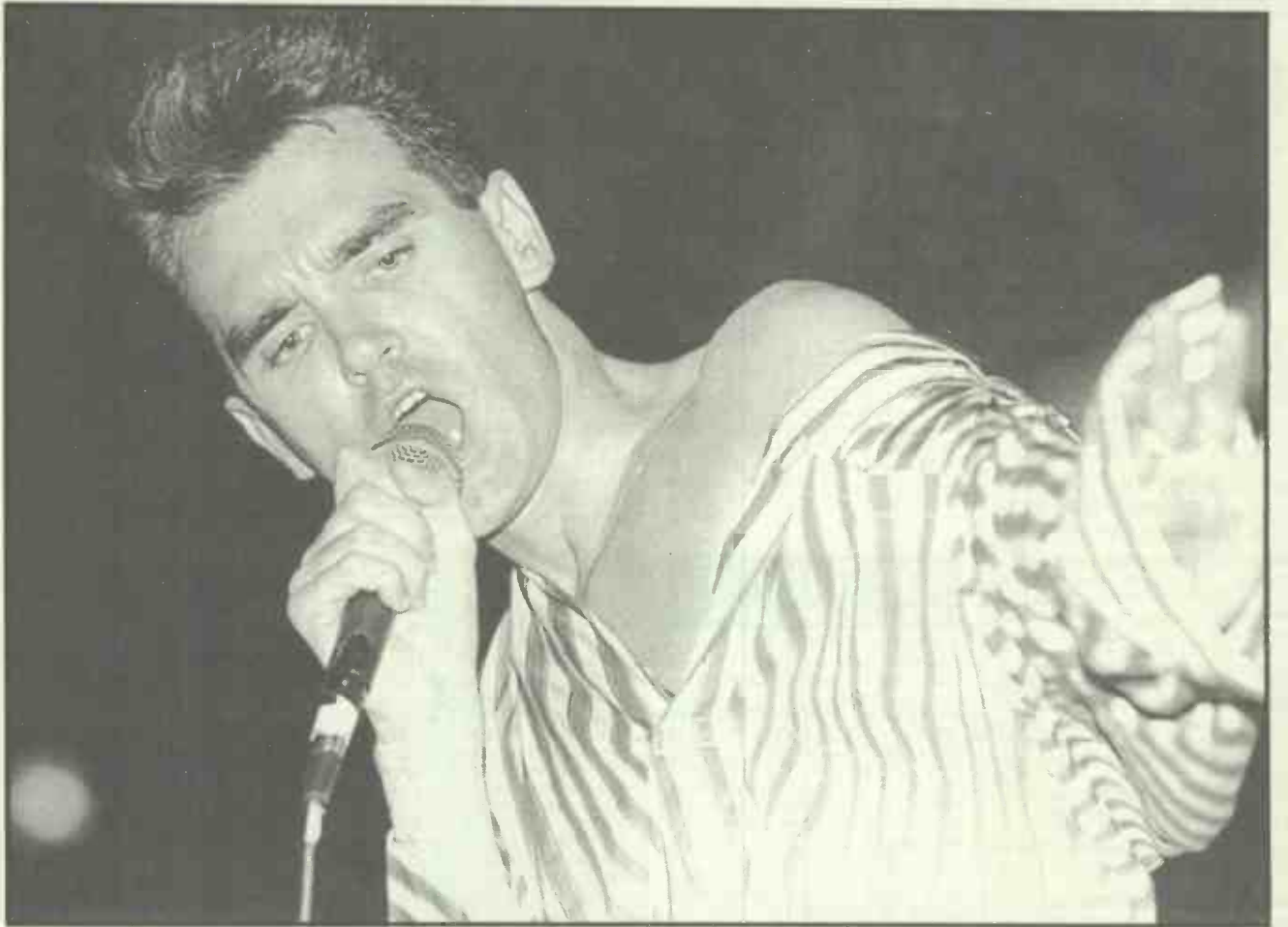
Compiled by Gallup

CHARTS

HOT METAL

SINGLES

1	1	PARADISE CITY	Guns N' Roses Geffen
2	4	FEELS SO GOOD	Van Halen Warner Brothers
3	2	EVERY ROSE HAS ITS THORN	Poison Capitol
4	3	ANTI-SOCIAL	Anthrax Island
5	5	READY FOR LOVE	Gary Moore Virgin
6	7	CRYIN'	Vixen Manhattan
7	8	ROCKET	Def Leppard Mercury
8	6	MEAN MAN	WASP Capitol
9	9	LET THE GOOD TIMES ROCK	Europe Epic
10	11	WHEN THE CHILDREN CRY	White Lion Atlantic
11	13	BIG BAD (EP)	Little Angels Polydor
12	10	NUKKLEAR ROKKET	Wrathchild FM
13	12	DON'T KNOW WHAT YOU'VE GOT	Cinderella Vertigo
14	18	PASSION RULES THE GAME	The Scorpions Harvest
15	16	HOW COME IT NEVER RAINS	The Dogs D'Amour China
16	14	HELTER SKELTER	Vow Wow Arista
17	17	AFTER THE WAR	Gary Moore 10
18	19	PURPLE HAZE	Jimi Hendrix Polydor
19	15	I WANNA BE LOVED	House Of Lords RCA
20	—	ASTRONOMY	Blue Oyster Cult CBS



MORRISSEY MODELS his off-the-shoulder number



KREATOR: EXTREME noise terror

ALBUMS

1	1	APPETITE FOR DESTRUCTION	Guns N' Roses Geffen
2	2	HYSTERIA	Def Leppard Bludgeon Riffola
3	3	OPEN UP AND SAY... AHH!	Poison Capitol
4	5	G N' R LIES	Guns N' Roses Geffen
5	4	RADIO ONE	Jimi Hendrix Collector Series
6	6	A GRAVEYARD OF EMPTY BOTTLES	The Dogs D'Amour China
7	—	EXTREME AGGRESSION	Kreator Noise International
8	7	FORCE MAJEURE	Doro & Warlock Vertigo
9	9	NEW JERSEY	Bon Jovi Vertigo
10	8	VIXEN	Vixen Manhattan
11	12	RECKLESS	Bryan Adams A&M
12	15	SOMEWHERE IN TIME	Iron Maiden EMI
13	14	SLIPPERY WHEN WET	Bon Jovi Vertigo
14	17	FOUR SYMBOLS	Led Zeppelin Atlantic
15	16	THE GREAT RADIO CONTROVERSY	Tesla Elektra
16	10	SOFT METAL	Various Stylus
17	36	LIVE AFTER DEATH	Iron Maiden EMI
18	19	THE NUMBER OF THE BEAST	Iron Maiden EMI
19	18	STREET READY	Leatherwolf Island
20	21	BAT OUT OF HELL	Meat Loaf Cleveland International

IMPORTS

1	—	WALKING THROUGH FIRE	Strangeways BMG
2	1	THINGS YOU'VE NEVER DONE BEFORE	Roxx Gang Virgin
3	—	WHEN DAY AND DREAM UNITE	Dream Theatre Polygram
4	3	TAKE A DEEP BREATH	Brighton Rock WEA
5	—	JAPANESE MINI LP	The Dogs D'Amour Polygram Japan
6	4	MARCELLO	Marchello CBS
7	2	LIVE INJECTION	Bangtango Hurt
8	7	THE COOL	David Halliday Scotti Bros
9	9	BARNSTORMING	Jimmy Barnes Mushroom
10	5	BULLETS AND LIPSTICK	Pretty Boy Floyd Hanover

Compiled by Spotlight Research

INDIE ALBUMS

1	1	ORIGINAL SOUNDTRACK	S'Express Rhythm King
2	3	TECHNIQUE	New Order Factory
3	2	101	Depeche Mode Mute
4	5	3 FEET HIGH AND RISING	De La Soul Big Life
5	4	THE INNOCENTS	Erasure Mute
6	6	KYLIE	Kylie Minogue PWL
7	7	WANTED	Yazz Big Life
8	8	THE CIRCUS	Erasure Mute
9	—	EXTREME AGGRESSION	Kreator Noise International
10	9	ONE MAN CLAPPING	James One Man
11	10	WONDERLAND	Erasure Mute
12	16	THE TRINITY SESSION	Cowboy Junkies Cooking Vinyl
13	11	SUBSTANCE	New Order Factory
14	—	DURUTTI COLUMN	Vini Reilly Factory
15	—	SURFER ROSA	Pixies 4AD
16	15	HOT LEMONADE	A Guy Called Gerald Rham!
17	12	A CHANGE IN THE WEATHER	Gregson & Collister Special Delivery
18	—	BUMMED	Happy Mondays Factory
19	19	PLAYING WITH FIRE	Spacemen 3 Fire
20	—	THE ENRAGED WILL INHERIT THE EARTH	McCarthy Midnight Music
21	13	ATLANTIC REALM	Clannad BBC
22	14	THE TEXAS CAMPFIRE TAPES	Michelle Shocked Cooking Vinyl
23	17	THE BEST OF ELVIS COSTELLO	Elvis Costello Demon
24	—	HATFUL OF HOLLOW	The Smiths Rough Trade
25	—	ROCKY HORROR PICTURE SHOW	Original Cast Recording Ode
26	—	NORTH ATLANTIC NOISE ATTACK	Various Manic Ears
27	18	UPFRONT '89	Various Upfront
28	—	ALIEN	Tankard Noise International
29	21	DAYDREAM NATION	Sonic Youth Blast First
30	—	GROSS MISCONDUCT	MOD Noise International

Compiled by Spotlight Research



VINI REILLY

INDIE SINGLES

1	2	PEOPLE HOLD ON	Coldcut/Lisa Stansfield Ahead Of Our Time
2	4	I HAVEN'T STOPPED DANCING YET	Pat & Mick PWL
3	1	TOO MANY BROKEN HEARTS	Jason Donovan PWL
4	3	I'D RATHER JACK	Reynolds Girls PWL
5	5	ROUND & ROUND	New Order Factory
6	6	HEY MUSIC LOVER	S'Express Rhythm King
7	—	ME MYSELF AND I	De La Soul Big Life
8	11	VOODOO RAY (EP)	A Guy Called Gerald Rham!
9	7	MONKEYS GONE TO HEAVEN	Pixies 4AD
10	10	BIRDLAND EP	Birdland Lazy
11	9	THIS IS SKA	Longsy D Big One
12	8	EVERYTHING COUNTS (LIVE)	Depeche Mode Mute
13	12	COCOON	Timerider Lisson
14	15	YO YO GET FUNKY	DJ Fast Eddie Westside
15	14	THE REAL LIFE	Corporation Of One Desire
16	17	JUST A LITTLE MORE	Deluxe Unyque
17	13	A LA VIE, A L'AMOUR	Jakie Quartz PWL
18	—	SKY HIGH	Jigsaw Libido
19	19	CRACKERS INTERNATIONAL EP	Erasure Mute
20	23	LET'S GET TOGETHER	Mark Rogers Warriors Dance
21	16	REACHIN'	Phase II Republic
22	—	THE SUN AIN'T GONNA SHINE ANYMORE	Grant & Forsyth Double 8
23	25	CAN'T BE SURE	The Sundays Rough Trade
24	20	FINE TIME	Yazz Big Life
25	18	BLACK IS BLACK	Jungle Brothers Gee St
26	22	UPTIGHT	Disco 2000 KLF Communications
27	24	I'M RIFFIN' (ENGLISH RASTA)	MC Duke Music Of Life
28	21	ESPECIALLY FOR YOU	Kylie Minogue & Jason Donovan PWL
29	26	RAIN, STEAM AND SPEED	The Men They Couldn't Hang Silverstone
30	—	TRAIN SURFING	Inspirial Carpets Cow
31	—	TIME TO GET FUNKY	Bizarre Inc Blue Chip
32	27	MADE OF STONE	The Stone Roses Silverstone
33	—	HAIRSTYLE OF THE DEVIL	Momus Creation
34	37	FINE TIME	New Order Factory
35	34	A MI MANERA (MY WAY)	The Gipsy Kings A1
36	35	I'M HOUSIN'	EPMD Sleeping Bag
37	30	PROMISED LAND	Joe Smooth Westside
38	33	GET ON THE DANCE FLOOR	Rob Base & DJ E-Z Rock Supreme
39	28	COMIN' CORRECT	MC Mell 'O'/DETT INC Republic
40	—	SHRIFT	Pacific Creation
41	29	I'M INTO SOMETHING GOOD	Peter Noone Cypress
42	32	NUIT DE FOLIE	Debut De Soiree PWL Continental
43	31	YOU'RE GONNA MISS ME	Turntable Orchestra Republic
44	38	NATURE THING	Close Lobsters Fire
45	40	SPEND THE NIGHT	Bam Bam Desire
46	—	BLOOD LIKE STONE	The Heart Throbs Profumo
47	41	THE POWER OF LARD	Lard Alternative Tentacles
48	42	CALLING	Angry Anderson Food For Thought
49	46	DIZZY	Throwing Muses 4AD
50	47	NIGHT AND DAY	Everything But The Girl Cherry Red

Compiled by Spotlight Research

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- **MALE 28** into 70s rock/folk music, art, mysticism, festivals, etc seeks gentle lady for loving lasting relationship. Midlands/London anywhere. Box no. 1358 **S7194**
- **GAY GOTHIC** male 22, seeks similar into: Bauhaus, Cave, Coc-teaus, Cult, Cure, Eve, Iggy, Mission, Neubauten, Sisters, Interests: Art, cinema, gigs, pubs, travel ALA Box no. 1359 **S7195**
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IN-TECH

How to become highly strung

Take a train to Long Island – that's where Tony Mitchell found the 'world's biggest' string-makers



JOE SATRIANI: helping to promote D'Addario's musicianly image

THE TRAIN line from New York's Grand Central Station to Long Island snakes out through seemingly endless expanses of featureless suburb and decaying industrial hinterland before it reaches East Farmingdale.

There's a once-famous wartime airfield here, and past its perimeter runs Route 109, lined with younger buildings that provide evidence of newer, more prosperous industry.

One of these houses the headquarters of a company that's probably the biggest instrument string manufacturer in the world. And yet, because of the enormous choice of strings from all over the world available to British players, it's still perceived by most musicians in the UK as just another 'exotic' brand.

The name D'Addario has overtones of classical tradition; here is a brand that surely belongs on violins and cellos and, perhaps, classical guitars. If that's the image conjured up for you, then your intuition is not entirely awry.

D'Addario certainly do have a string-making tradition that goes back generations – three generations in America but many more before them in Italy – and their products certainly are found on violins, cellos and classical guitars.

But D'Addario also make XLs, proudly proclaimed to be the biggest-selling electric guitar strings in the world. And far from being locked into traditional manufacturing methods, their reputation is for making their products using the most advanced, computer controlled machinery available – which is unique to them, since they design and build it all themselves.

Today, however, coinciding with my visit to the company, someone else's creativity is

providing the star turn. One Greg Merkle, from Princeton, New Jersey, is perched on a stool in the company's studio, coaxing the most incredible right-hand-hammer-and-slap sounds out of an electro-acoustic guitar.

His audience includes John and Jim D'Addario, who jointly run this family business and, like the rest of us, they're hypnotised by the young guitarist's confident inventiveness, his stunning blend of technique and musicality.

It's little surprise that he stood head and shoulders above the other 1,500 entrants to D'Addario's recently adjudicated *Rockontest*; now he's come along to pick up his prize: a handmade guitar, a Mesa Boogie amp and a fresh set of D'Addario strings for every day of the year.

"We had a lot of Yngwies entering," comments Don Dawson, the company's artist liaison man who dreamt up the contest. "But this guy is just so refreshing, so different. He just blew the rest away."

Dawson's understandably pleased by the results. When you run such a contest, you never can tell in advance what the standard of entries will be like, and there's always the fear that none of the really talented newcomers out there will come forward.

But Markle's playing is so impressive that it doesn't seem enough just to send the guy away with his goodies. So they ask him if he'd like to apply his style to three days demonstrating their strings at the upcoming NAMM show.

He can't believe his luck. One day he's just an unknown from New Jersey who chanced his arm in a talent contest; the next, he's a fully fledged demonstrator at America's most important instrument show, rubbing shoulders with the likes of Steve Vai... and probably Yngwie too.



PAT BUCHANAN: another top player on the books

THIS IMAGE of putting something back into music is very important to John D'Addario. And the creditably high overall standard of *Rockontest* entrants is undoubtedly a reflection of the reputation D'Addario have on their home turf for being a company worth getting involved with.

It's an image nurtured by extensive advertising – far more extensive than you'll find in Britain. The firm started taking full page, full colour ads in the American music press back in 1974 and, claims John, this initiative changed the marketing approach of the whole string industry "to the point where only those who advertised heavily would be market leaders".

For John, there's no question that marketing is a vital part of his business. "If you don't spend the money to present yourself to the consumer," he says, "you won't stay on top."

When he's not organising competitions, creating advertising campaigns or supervising the company's in-house telephone sales team, Don Dawson is very much involved in liaison with D'Addario's 'name' endorsees. He's a musician himself, and artist liaison is a part of the job he particularly enjoys – going to gigs, hanging out backstage with the players and running for cover if one of them breaks a string!

As strings are not exactly an expensive commodity, you might imagine that scoring a string endorsement deal is considered no big deal by most players. But you'd be wrong; endorsement deals are much coveted and D'Addario, far from handing them out to any poseur with a plectrum, have been extremely cautious in their approach.

"The company have always felt that their endorsees should be chosen not for their image but for their playing ability. We've always gone for great players – musicianly people like Steve Vai. We've only recently started taking on bands where the guitarist isn't bigger than the band."

Tesla are an example of just such a signing: a real guitar band and all aggressive players, but not yet established as having one particular 'name' player among them. Godrockers Stryper are another new acquisition – "a match made in heaven" runs the blurb on their ad. Other recent band-based ad campaigns have featured INXS and Georgia Satellites, while on the virtuoso player front, D'Addario have teamed up with the likes of Joe Satriani and session king Pat Buchanan.

It's a broad-based campaign that includes country players, folksters and acoustic masters like Julian Bream (who recently helped D'Addario decide the tolerances on their new computerised gauge-checking equipment) and it certainly gives the ordinary customer the feeling of being in good company.

In fact, one of the firm's early pieces of inspired marketing actually featured the ordinary Joe. Turning the whole 'name' endorsement concept on its head, they ran ads featuring unknown players. The point of these ads was not that these guys were famous endorsees but that they had actually gone out and bought the strings because they liked them.

It's a rationale which has been carried through to the current endorsee list.

"Sure, they're getting the strings for free," explains Don, "but we have to be sure they want them because they already use them, not just because they want free strings. I want people who love them because they're reliable, because they don't break, not because they're free."

UNDERSTANDABLY, THEREFORE, a lot of D'Addario's effort goes into making sure that their production quality is second to none.

This is very much brother Jim D'Addario's domain. He oversees a constant development programme for the company's manufacturing machinery, and is currently busy introducing sophisticated computer systems for controlling the machinery and for other tasks such as high-speed sorting of strings into 'accept' or 'reject' bins.

But the automation at the D'Addario plant is primarily for consistency rather than efficiency, insists John D.

"People who buy strings don't want any surprises. And people always say that's why they rate us."

"We do research into new materials, but the limitations of different materials are pretty well understood now and there's not that much room for improvement. So for us, manufacturing improvements have meant consistency of quality and maintenance of value."

This was very much the approach adopted by Leo Fender when he set up his first guitar factory in the late 1940s. Fender was a radio repair man, not a luthier and, to him, the advantage of consistent production quality through automation seemed far preferable to that of handbuilding instruments so that no two were ever alike. Call it the triumph of consumerism over craftsmanship if you will, but the rest is history.

Even so, the D'Addario plant is hardly a people-free zone run by robots; stringmaking is still relatively labour-intensive, as I discover on a whirlwind tour of the facilities conducted by Don Dawson.



STRYPYER: STRINGING God's praises

With the good sense to realise that visiting music journalists are not likely to wish to dwell indefinitely on the advantages of the Zygo 1100 Series computer, monitor and Laser Dimension Sensor, Don whisks me through the different stages of rock 'n' roll string production, D'Addario style.

We watch computer-coded batches of the two basic wires arrive (I'm ashamed to admit that in all my years of guitar playing, I'd never noticed that the core wire of wound strings is actually hexagonal rather than round!) before moving on to the ball end department. So this is where your strings get their balls, Don, ho ho.

Then it's on to the winding machines – two per operator, each doing one size of string. Post production, the strings are chopped to length, counted into grosses then packaged.

All the packaging is designed and printed on the premises, and the facilities for this also enable most of D'Addario's advertising material and promotional literature to be produced in-house. And we're not talking John Bull printing sets either, but full colour computer typesetting with all the trimmings.

As you'd expect from such an image-conscious bunch, it's not just the graphics but the whole packaging concept that's created here.

The latest is a see-through pack, like a CD box, which houses a new line. It's a line of cello strings as it happens, but knowing D'Addario's reputation for innovation, it surely can't be long before these natty packs find their way onto the guitar and bass string shelves. I'd buy 'em just for the boxes!



16-17-18 June 1989

This year's festival, with over 1,000 acts on 10 stages covering the complete range of contemporary performing arts, offers a major stimulus to the morale and finances of the Campaign for Nuclear Disarmament, and at £28 for the whole weekend this must be by far the best value in the country.

PYRAMID STAGE:

ELVIS COSTELLO ❖ SUZANNE VEGA ❖ special (unannounced) guests
ALL ABOUT EVE ❖ THE BHUNDU BOYS ❖ ROBERT CRAY
FAIRGROUND ATTRACTION ❖ FRANCO & THE T.P.O.K. JAZZ
HOT HOUSE FLOWERS ❖ FELA ANIKULAPO KUTI
MAHLATINI & THE MAHOTELLA QUEENS ❖ YOUSOU N'DOUR
THE PROCLAIMERS ❖ DAVID RUDDER ❖ ALEXEI SAYLE
MARTIN STEVENSON & THE DAINTIES ❖ THE WATERBOYS
HEATHCOTE WILLIAMS ❖ WOMACK & WOMACK ❖ WONDERSTUFF

THEATRE & CIRCUS: ❖ MR. ADAMS & MR. DANDRIDGE ❖ ANIMATE THEATRE ❖ TONY ALLEN
ATTIC THEATRE ❖ ATILLA THE STOCKBROKER ❖ AVANTI DISPLAY ❖ THE BEAVERS ❖ BLACK MIME THEATRE
PADDY BRAMWELL LES BUBB ❖ CIRCO BESERCO ❖ CIRCUS BURLESQUE ❖ CLOAK 'N DAGGER
DESPERATE MEN ❖ FAULTY OPTIC FLUKE ❖ FOUR MINUTE WARNING ❖ THE GAMBIAN ACROBATS
THE GAMBOLLING GUIZERS ❖ SEAN GANDINI ❖ BRENDA GILHOULIE ❖ THE GRAND THEATRE OF LEMMINGS
GROUNDWELL FARMERS ❖ HAGGIS & CHARLIE ❖ HAIRY FAIRY ❖ ANNIE HALL ❖ MALCOLM HARDEE
HI-FIVE CHARMIAN HUGHES ❖ ROY HUTCHINS ❖ THE INFLATABLE THEATRE COMPANY ❖ JOOLZ ❖ DES KAY
THE KOSH ❖ LA BOUCHE ❖ JOHN LEE ❖ CHRIS LYNHAM ❖ DAVID MICHELSEN & THE HARMONICA GANG
MALLABAR PAILLASSONS ❖ MARK MIWURDZ ❖ JOHN MOWAT ❖ MUMMERANDADA ❖ NATHANIEL OF WESSEX
NATURAL THEATRE COMPANY ❖ NICKELODEON ❖ NO FIT STATE CIRCUS ❖ NO MEAN FEAT
NO STRINGS PUPPET THEATRE ❖ NOT THE NATIONAL THEATRE ❖ OMELETTE BROADCASTING
THE ODDBALLS ❖ THE PALLACY TRAPEZE RIG & SCHOOL ❖ PARACHUTE THEATRE CO. ❖ DEBORAH POPE
PUBLIC PARTS ❖ THE QUEENS OF ARTS ❖ JERRY SADOWITZ ❖ MARK SAUNDERS ❖ SCRATCH
SENSIBLE FOOTWEAR ❖ SKINNING THE CAT ❖ SKINT VIDEO ❖ THE SQUEAKERS ❖ STOMPY ❖ DAVE SUICH
SWAMPS CIRCUS ❖ TAK 'N TAT ❖ MARK THOMAS ❖ ANDY WATSON ❖ THE WHALLEY RANGE ALL-STARS
LUCY WISDOM ❖ YSKALNARI ❖

ACOUSTIC STAGE: ❖ BALHAM ALIGATORS ❖ RUBY BLUE ❖ SONIA CHRISTINA
BRENDAN CROKER & THE 5 O'CLOCK SHADOWS ❖ THE DUBIOUS BROTHERS
JOHNNY G. & THE WALCOT STRINGS ❖ INNER SENSE PERCUSSION ORCHESTRA
PAUL JONES & THE BLUES BAND ❖ THE LATE ROAD LUNATICS ❖ RORY MCLEOD ❖ MIRO ❖ MALCOLM WOOD

ONE EARTH VILLAGE & GREEN FIELD: ❖ ADZIDO ❖ AK47 ❖ LENNY ALSOP ❖ SU ANDI ❖ APU
BEN BADOO ❖ MURRAY BOOKCHIN ❖ EDDY CHAMBERS ❖ DARTINGTON GAMELAN ORCHESTRA
HASSAN ERAJI & ARABESQUE ❖ ERITREAN CULTURAL TROUPE ❖ ESSENTIAL DANCE BAND ❖ CY GRANT
VIRJAP KHAN ❖ HONEY NORMAL ❖ BRUCE KENT ❖ LANZEL AFRICAN ARTS
JOHN LITTLE EAGLE & THE SIOUX DANCERS ❖ MABSANT ❖ MASK ARRAY ❖ NIOMINKABI
ONDINOK AMERINDIAN INITIATION CEREMONY ❖ PRANA ❖ JOHN PERKINS ❖ JONATHON PORRITT
RAINBOW STEEL BAND ❖ DEN RAY ❖ RECKLESS ERIC ❖ RECKLESS GAL ❖ RHYTHMSHOP
SCHOOL OF SAMBA ❖ NAHID SIDDIQUI ❖ SPINNING TALES ❖ NIC TOCZEK
JAKI WHITREN & JOHN CARTWRIGHT ❖ MANDY DE WINTER ❖ MOHAMMED YUSUF ❖ ZOOTS & SPANGLES
ZUMZEAUX ...Green Futures Arena: Debates and Speakers

CHILDREN'S AREA: BALLETRICO ❖ MARTIN BRIDLE ❖ DONKEY RIDES ❖ DR. FOSTERS ❖ ROSY GIBB
GROUNDWELL FARM ❖ MOUSE CHILDRENS THEATRE ❖ NO FIT STATE CIRCUS ❖ LIVING DAYLIGHTS
PARACHUTE THEATRE CO. ❖ SCAT THEATRE CO. ❖ ZURIYA

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

TICKETS: Important notice: Admission to the festival is again by advance ticket only. Three-day advance tickets are available from the following outlets at £28 each. Camping, Car Parking, V.A.T. and all On-site events are included in the ticket price. Children under 14 are admitted free.

Please note: Some outlets may add a small handling charge to the published ticket price. This charge has been previously agreed between the organisers and the point of sale. London CND Outlets do not charge any commission.

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

PERSONAL CALLERS:
London: C.N.D. Shop, 22-24 Underwood Street 10-4pm.
Tue-Thurs.
London: Keith Prowse Ticket Agents — All branches
London: London Theatre Bookings, Shaftesbury Ave.
London: Premier Box Office, Shaftesbury Ave. W1
London: Rainbow Travel, 1st flr 67/68 New Bond St.

London: Stargreen Box Office, Oxford Circus
London: T+C Station, Highgate Rd. N5
Banbury: Jeff's Travel, Orchard Hse, 53-56 Parsons St
Bath: Rival Records, 7 The Corridor
Bedford: Andy's Records, 94 High Street
Birmingham: The Ticket Shop, 2 City Arcade
Brighton: Peace Centre, 28 Trafalgar Street
Brighton: Virgin Records, 157-161 Weston Rd.
Bristol: Revolver Records, 1 Berkeley Crescent
Bristol: Rival Records, 54 Park Street
Bristol: Z Poster Tickets, 36-38 Merchant St., Broadmead
Bury St. Edmunds: Andy's Records, 67a St. Johns St.
Cambridge: Andy's Records, 31-33 Fitzroy Street
Cardiff: Spillers, 36 The Hayes
Colchester: Andy's Records, 61 High Street
Devizes: P.R. Sound, 21 High Street
Derby: Way Ahead Records, 36 Castlefield
Exeter: Hendersons Records, Fore Street Centre, Fore St
Exmouth: Judy's Records, 7/9 Exeter Road
Falmouth: Records and Tapes, 31 High Street
Glastonbury: Gothic Image, 7 High Street
Ipswich: Andy's Records, 10-12 St. Nicholas Street
Kings Lynn: Andy's Records, 10 Norfolk Street
Leeds: Cavendish Travel, Empire Hse, King Edward St
Leeds: West Yorkshire Peace Centre, 9 Market Bldg., Vicar La.
Lincoln: The Box Office, The Strait

Liverpool: Probe Records, 8-12 Rainford Gardens
Manchester: Picadilly Records, Parker Street
Melksham: P.R. Sounds, 5 High Street
Newcastle: Volume Records, 30 Ridley Place
Norwich: Andy's Records, 14-16 Lower Goat Lane
Norwich: Peace Centre, The Green House, 48 Bethel Street
Nottingham: Selectadisc, 21 Market Street
Nottingham: Way Ahead Records, 18-20 St. James St.
Peterborough: Andy's Records, 37 Bridge Street
Plymouth: In Other Words, 72 Mutley Plain
Plymouth: Rival Records, 84 Royal Parade
Reading: Acorn Bookshop, 17 Chatham Street
Swansea: Derricks, 221 Oxford Street
Taunton: Brendan Bookshop, 5 Bath Place.
Watford: E.T.E. 356 St. Albans Road.
Winchester: Rainbow Travel, Unit 4, 20a Jewry St.
Tiverton: Ticket agency, 47 Bampton Street
York: Ticket World, 6 Patrick's Pool
Yeovil: Acorn Records, 3 Glovers Walk

SCOTLAND
TOCTA, Step 94, 25 Greenside Place, Edinburgh
Aberdeen: 1-Up.
Ayr: Trash Records.
Bridge of Allen: Roadshow.
Carlisle: Pink Panther Records.

Dundee: Groucho's Music
Edinburgh: Virgin & Ripping Records.
Falkirk: Option Records.
Greenock: Rhythmic Records.
Glasgow: Last In Music & Just the Ticket.
Hawick: Spencers Records.
Inverness: DR Records, 3 Market Place
Kirkcaldy: Sleeze Records.
Paisley: Record Market.
Perth: Gold Rush Records.

Direct coach Service from London, Ticket inclusive price:
0761-413196/413349

Advance Tickets are available at a reduced price by post from:
CND (Festival), 22-24 Underwood Street, London N1 7JG.

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

Children under 14 are admitted free

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