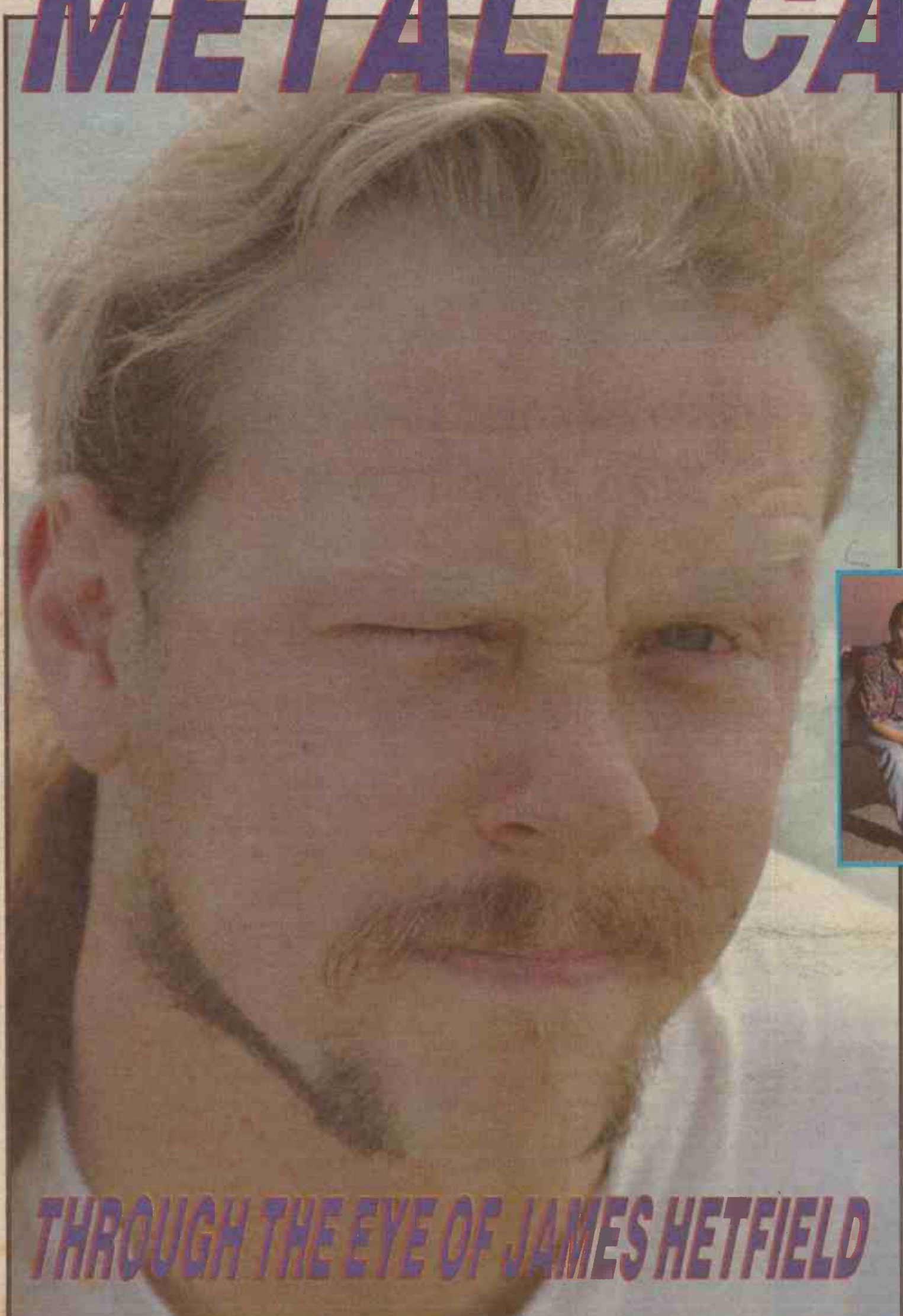


60p

MAY 12 1990

SOUNDS

METALLICA



THROUGH THE EYE OF JAMES HETFIELD

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HARLEY
TO HELL
BILLY
IDOL



cheats death to pull off
a ★★★★★ cracker



FA CUP SPECIAL

Is Bryan Robson overrated,
or will he lead Man Utd to
victory over Crystal Palace?
The stars give their verdict

JAMES

home, boys, home!



On a smash 'n' grab with
NIRVANA

Midnight Oil
The Farm
The Young Gods
New FADs



FIRST REPORTS

Rig: 'Dig' gigs

RIG, one of *Sounds*' brightest tips for '90, promote their recent debut EP, 'Dig', with shows at Liverpool University May 12, Loughborough University 16, London Highbury Corner T&C2 17, Brighton Richmond 30, Southampton Joiners Arms 31, London Ladbroke Grove Subterania June 1, Blackpool Jenks 15, Norwich Arts Centre 18, Leeds Duchess Of York 21, Hull Adelphi 23 and London ICA 25.

The band are currently completing work on their first mini-LP, details of which will be announced soon, along with more live dates.

Limbering up with Five Thirty

FIVE THIRTY, the London outfit who signed to East West a few weeks ago amid a huge flurry of interest in the band from all kinds of record labels, have lined up a few dates to limber up for their debut single.

They play Southampton Joiners Arms May 10, Oxford Polytechnic 17, Dudley JB's 18, Canterbury Kent University 19 and

London Highbury Corner T&C2 24. The band will be announcing further dates soon to take them through to July, when their single is set for release.

Meanwhile, a sample of Five Thirty can be found in their version of George Harrison's 'My Sweet Lord' included on the 'Alvin Lives (In Leeds)' anti-poll tax compilation.

Foetus: new label and single

FOETUS INC, aka Jim Thirlwell, who recently terminated his relationship with Some Bizzare with the 'Sink' compilation, has a new label, Big Cat, and a new 12-inch single out on May 14 called 'Butterfly Potion'. It's backed with 'Your Salvation' and the topically titled 'Free James Brown'.

And Foetus frolics are set to continue with forthcoming releases which include an LP and 12-inch single by a project called Toxic Plus which features Jim and a host of US underground luminaries such as Raymondo Watts, Lucy Hamilton, Don Fleming, Away (from Voivod), Han Rowe, Roli Mosimann and others.

There's also a new 12-inch in the pipeline from Wiseblood and a new single from Jim (under his Clint Ruin alter ego) together with Lydia Lunch, alleged to be a cover of Blue Oyster Cult's 'Don't Fear) The Reaper'.

And yet another Ruin/Thirlwell/Foetus activity is a mysterious outfit called Garage Monsters, who should release a single called 'Powerhouse' soon.

Single and shows for Dogs

DOGS D'AMOUR, who've spent the last few months holed up in LA recording with producer Ric Browde while The Qulreboys have stolen their pub rock crown, are back for shows next month, when they'll also have a brand new single out.

They play Glasgow Barrowlands June 12, Nottingham Rock City 13, Manchester International

Two 14, London Charing Cross Road Astoria 15 and Walsall Junction Ten 16.

The band plan their next album, to be accompanied by a major UK tour, later in the year. And, in a shock development, Dogs malnman Tyla has exposed his softy streak and decided to publish a book of his poetry and drawings. It'll be out later this year.

This is Power Of Dreams

POWER OF DREAMS release their first major label single for This Is It/Polydor on May 14. It's called '100 Ways To Kill A Love', and is the follow-up to their debut EP, 'A Little Piece Of God', released last year on the Setanta label. The band are currently lining up a full tour, but in the meantime they've landed the support slot on Wire's five-date UK jaunt.



MUD SLINGER Steve Turner: going back to school

Midsummer mayhem with Mudhoney

Three shows in June – and Reading definite

MUDHONEY are back in June for their first shows since Sub Pop's Lamfest extravaganza last December.

They play three nights at London's Fulham Broadway Hlbernian on June 19, 20 and 21, and tickets, priced £6 in advance, are on sale now from the box office and usual agents.

And it's highly possible that Sub Pop labelmates Tad could be supporting on all three dates – the Seattle man mountain and his band are expected to visit the UK in June. There will also be one other support band each night – the two names that look likely at the moment are fellow Sub Poppers The Walkabouts, and Flaming Lips.

Mudhoney will have a new three-track 12-inch single out to coincide with the dates. The A-side is called 'Thorn', and was produced by Ken Steedman of Antipodean heroes

Cellbate Rifles on the Muddy ones' recent jaunt down under.

Meanwhile, Mudhoney have announced that they're definitely doing this year's Reading Festival, which takes place on the Bank Holiday weekend of August 24 to 26. And although *Sounds* now has a list of bands which includes Sonic Youth, Inspiral Carpets and The Cramps as almost definitely confirmed for the Festival, the organisers are keeping schtum about official line-up details.

After their three London dates, Mudhoney knock off to Europe for some gigs, before returning for Reading. And they'll be back in the country in December '90/January '91 for a full-blown tour of the UK. Word is, however, that guitarist/vocalist Steve Turner will be quitting the band after that to return to college, or 'school', as they call it in the States.

Club chaos

Police bid to close the Hacienda? The end for live music at Dingwalls?

THE HACIENDA Club in Manchester is threatened with closure after a decision by Greater Manchester Police to seek to revoke the club's licence. The club has issued a statement claiming that the police will challenge the licence on May 17 at the next Licensing Magistrates session – on the ground of continued use of controlled drugs on the premises.

But Factory say that they've done all they can to remove drug use from the club, and have co-operated fully with the police, attending and instigating meetings and implementing police suggestions. They claim that people have been ejected from

the club and that the police have been able to make several related arrests and convictions.

Their statement goes on: "Over the coming weeks we will continue to extend our offer of full co-operation to the Greater Manchester Police in our joint efforts to combat the problem. . . The Hacienda, and its parent companies, Gainwest/New Order and Factory Communications Ltd, assure the thousands of people for whom The Hacienda is a vital cultural arena that we'll be doing everything in our power, both in the club and in the courts, to keep their club open."

Last week, Greater Manchester Police declined to

comment on the matter.

Meanwhile, confusion surrounds the future of live music at one of the older order of rock clubs, Dingwalls in London's Camden Lock. Personnel changes have left the club's live bookings in disarray – the gig there on May 14 featuring Fudge Tunnel and Swervedriver is the last one lined up. And rumours are rife that the club, which has presented live music for nearly two decades, is set to pack up live music. Over the last two years it has slimmed down its live quota to only two or three nights a week.

A spokesman for the club declined to comment to *Sounds* on the future, merely saying that they're taking stock of the situation while they honour the few remaining gigs that are booked. But *Sounds* understands that there are plans to change at least one of Dingwalls' regular live nights, the Monday night Panic Station, into a soul club night after the Fudge Tunnel show.

Briefly

BLUE AEROPLANES have pulled out of their date at this year's Glastonbury Festival on June 22. They were offered an eight-week tour of their States supporting The Church – and as the 'Planes' 'Swagger' LP is currently doing good business over there, they've decided to head off to the US instead.

Meanwhile, the band are about to dip a toe into the dance market with the release of a remix of '... And Stones' from 'Swagger'. The track has recently surfaced on the club scene as a bootleg remix and has been filling the dancefloor, so the band commissioned the DJ responsible, Colin Hudd, to do a series of mixes.

The single, featuring four versions of the track on 12-inch and CD, and two on the 7-inch, is released by Ensign on May 14.

GOODBYE MR MACKENZIE

have landed the support slot on Deborah Harry's UK tour, which starts at Norwich University on May 23.

The band play all her dates except Glasgow Barrowlands on May 31 and the second night at London's Brixton Academy on June 3. The band will be releasing a new single to follow-up 'Love Child' to coincide with the dates.

MARIA MCKEE, the ex-Lone Justice singer who was born in LA but now lives in Dublin, has, strangely enough, been added to the bill for Fleadh 1990, the mega Irish festival in London's Finsbury Park on June 3. And so, less strangely, have Dublin band Thee Amazing Colossal Men, who are Irish.

THE PRUDES, currently recording the follow-up to their well-received 'Never Penetrate' single, have lined up a few dates, including the support slot on the Thin White Rope gig at London's Ladbroke Grove Subterania on May 11. They also play Southampton Joiners Arms May 10, Manchester University 17, Derby The Dial 23, Luton Switch Club 24, Peterborough Shamrock 25 and London Hampstead White Horse 26.

THIN WHITE ROPE, meanwhile, have added a low-key London date at Kentish Town Bull And Gate Pop Club on May 12.

THE SHOP ASSISTANTS release a brand new single on May 14.

On the Avalanche label, it's called 'Big E Power' but a spokesman for the band assured *Sounds* that it is a tribute to the chord rather than the drug.

The single is a two-track 7-inch but 12-inch, CD and cassette formats all feature four tracks.

XENTRIX have come up with a new doodle for the cover of their 'Ghostbusters' single which won't offend Columbia Pictures, who objected to the original artwork. It will now be released on May 29.

And the band have added another date to their tour, at Cardiff Venue on May 17. But they've had to postpone their previously announced Irish shows, which they won't now play until the end of June. Details of new dates soon.

BRADFORD have lined up a few dates to follow their debut LP, 'Shouting Quietly'. They play Manchester University May 10, St Helens Citadel 12, Doncaster Jug 14, Leeds Duchess Of York 15, Walsall Junction Ten 20 and Sheffield Kaleidoscope 22.

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FIRST REPORTS

The Cure come out of 'retirement'

● Headline gig at Glastonbury ● New album planned

THE CURE have decided that they will play live again – and they kick off by headlining the Saturday night, June 23, of this year's Glastonbury Festival. It's their first show in this country since their stint at Wembley Arena last summer – and one which puts paid to the idea, widely propagated by Robert Smith, that their last tour effectively finished the band's live career and that the Wembley gigs marked their retirement from the live scene.

The Glastonbury gig is one of a series of European festival appearances, which also includes shows at Roskilde in Denmark on June 30, Lausanne Switzerland on July 6 and Torhout and Werchter in Belgium on July 7 and 8, respectively.

And the band – whose future has hung in the balance while Polydor have continued to milk their last album, 'Disintegration' – are going back into the studio after the dates to start work on new material. But Polydor couldn't confirm any likely release date.

Meanwhile, it seems that Captain Bob's much-mooted solo album has been put on hold for a while due to the renewed spurt of band activity. The line-up for the band will be the same as that for last year's tour.

The return of The Cure gives the lie to a round of ominous interviews Robert conducted last summer. In a July interview in *Sounds*, he said: "I'm so set that, when we



THE CURE: why do they lie to us?

come back from America, that's it. I know nothing can change my mind this time. Each night of this tour, I say, Last time in wherever we are, and they (the audience) know it. . . I enjoy it more knowing that I'm not gonna be doing it again." He's obviously had a change of heart

● The Cure have recorded a version of The Doors' 'Hello I Love You' for the compilation of cover versions of Atlantic artists' tunes to be released in America this summer. It's the same project which prompted Happy Mondays' cover of John Kongos' obscure 'He's Gonna Step On You Again'.

Noise challenge EMI over Helloween

HELLOWEEN's recording future is in the balance this week as their management company, Sanctuary, do battle with the band's previous record company, Noise International. Noise, who have put out all of the German band's records and seen them develop from a small Hamburg club band to an international metal draw, are seeking an injunction to stop the band from recording for EMI, with whom they've signed a contract.

Noise claim that the band's contract with them has another four albums to run – but Sanctuary and the band say that the band's

royalties from Noise were unacceptably low, that they have been refused access to accounting information at Noise, that large amounts of money owed to the band had not been paid, and that the contract was therefore terminated.

At the moment the situation appears to be deadlock – Noise applied in March to a Berlin court for an injunction to stop the band negotiating with third parties, but because Helloween had already signed with EMI, negotiations were technically not taking place. Noise say that they have been

asked by the court to reword the injunction and submit it again in June – but Sanctuary, who also manage Iron Maiden, reckon the original injunction was chucked out of court and that Noise have been ordered to pay the band's court costs and legal fees. As *Sounds* went to press, Noise insisted that no such decision has been made.

What is certain is that Helloween have signed long-term recording agreements with JVC for Japan and EMI for the world outside North America and Japan – but Noise still remain convinced that they can stop the band recording

for those companies.

Andrew Ward of Noise told us: "We are not out to get into mudslinging – we just want to put the matter in front of a court. Basically, we're an independent label and a major has steamed in and taken the band."

Meanwhile a spokesman for Sanctuary said that if there was a further hearing, Sanctuary and the band would again contest it.

● The situation has a further twist. EMI have a manufacturing and distribution agreement with Noise so Helloween's last album came out on Noise, but through EMI.

Grant Hart steams in

GRANT HART returns to the UK next month for a tour, his first shows here since he arrived on the QE2 last year to play a special set at London's Powerhaus with The Cateran. This time he's bringing his new band, Nova Mob, and the UK dates, which form part of a Eurotour, are Brighton Zap Club June 12, Leeds (venue to be confirmed) 13, London New Cross The Venue 15, Portsmouth Polytechnic 16, Birmingham Edwards No8 17, Edinburgh (venue tbc) 19, Glasgow (venue tbc) 20 and Newcastle Riverside 21.

And the ex-Hüsker Dü man has a new SST single out on May 14 to herald his visit. It's an edited version of 'All Of My Senses' from last year's 'Intolerance' album, available on 12-inch and CD. The B-side features two acoustic tracks which Grant recorded last year for a session on BBC Radio Scotland – a version of the love song 'Signed DC' and one of 'The Main' from 'Intolerance'.

Ex-Cateran men get it together

THE JOYRIDERS is the working name of the new outfit which has emerged quickly from the ashes of Scottish post-hardcore supremos The Cateran.

Cat guitarist Murdo and bassist Kai are going into the studio, together with a drummer called Rick who arrived in Scotland from the US to stretch the skins with The Exploited. But it's understood that ex-Cateran sticksman Willie has shown some interest in teaming up with Murdo and Kai.

Meanwhile, there's no news about any activity from ex-Cateran singer/guitarist Cameron – but the final farewell London gig by The Cateran is planned for May 18 at Islington Powerhaus, following their Scots farewell shows last weekend.

Briefly

JANE'S ADDICTION have delayed the release of their third LP, the long-awaited follow-up to 1988's 'Nothing's Shocking', until September. The album was expected this month and no reason has been given for the delay. It's likely the band want to wait for the return of the American colleges from summer recess – they're a big hit on the college circuit.

THE PRETENDERS make their first move for three years with the release of their sixth album, 'Packed!'. Out on May 14 on WEA, the album features nine new tracks written by Chrissie Hynde, plus a cover of Jimi Hendrix's 'May This Be Love' from 'Are You Experienced?'.

The album is produced by Mitchell Froom, who's worked with Los Lobos and Elvis Costello, and this time round The Pretenders include guitarists Billy Bremner – who's worked with the band before – and Dominic Miller, drummer Blair Cunningham and bassist John McKenzie. Froom plays keyboards. The band are also expected to announce a tour for the autumn – details to follow.

THUNDER have been added to this year's Castle Donington Monsters Of Rock Festival, completing a five band line-up headed by Whitesnake and special guests Aerosmith. The bash is on August 18, and tickets are still available – details in our On The Road section.

NWA's 'F**k The Police' track is at the centre of a storm of controversy in Australia.

A DJ on national network Triple J-FM, who broadcast the record as a protest against the dismissal of an Adelaide DJ for allegedly playing another 'obscene' song, has reportedly been sacked, and widespread protest by Oz DJs is resulting.

One DJ is reported to have played 'F**k The Police' non-stop for two hours last Thursday night in protest. Details were sketchy as *Sounds* went to press but reports suggest that the fact that the original NWA play was "dedicated" to a senior South Australian police officer sparked the sacking.

TEENAGE FAN CLUB, a new Glasgow band shortly to unleash some vinyl on Fire's new Paperhouse label, have lined up shows at London Camden Falcon May 11, London Hampstead Old White Horse 12, Brighton Zap Club 14, Glasgow School Of Art 18 and London Kentish Town Bull And Gate Cube Club 23.



FISH: TOURS the wilderness

Fish: more dates

FISH, whose debut album, 'Vigil In A Wilderness Of Mirrors', is about to go gold in the UK, has announced more dates here as part of his European tour.

The big man plays Poole Arts Centre July 3, St Austell Cornwall Coliseum 3, Aylesbury Civic Centre 4 and London Kensington Gore Royal Albert Hall 9. Tickets are available now, priced £8.50 (Poole), £8 (Cornwall and Aylesbury) and, for London, £10.50 and £8.50 from the box office or £11 and £9 by post (which

includes the booking fee) from Fish Box Office, PO Box 77, London SW4 9LG. Enclose an SAE and make your cheques and POs payable to Fish. There's also a credit card hotline on 071 587 1414 and tickets are on sale at agents Stargreen, Keith Prowse, Ticketmaster and Premier. The London show is part of the Capital Radio/Coca Cola Music Festival.

After these shows Fish heads off to tour the States, where 'Vigil' is about to be released.

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PENTONVILLE ROAD,
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PRINTED BY PETERBORO'
WEB LTD, OUNDLE
ROAD, WOODSTON,
PETERBOROUGH

SUBSCRIPTIONS: £50 UK,
US \$100 Overseas.
Available from Punch
Subscriptions Services, 8
Grove Ash, Bletchley,
Milton Keynes, Bucks
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REGISTERED AT THE POST
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Roddy's return

New LP and major tour for Aztec Camera

AZTEC CAMERA, who've been lying low for a couple of years, release their first album since 'Love' on WEA on June 4. It's called 'Stray', and in July the band set out on a major tour - their first since 1988 - to promote it. They play Cork Delacy's July 2, Limerick Cruisers 3, Waterford The Bridge 5, Dublin Olympia 6, Belfast Mandela Hall 7, Liverpool Royal Court Theatre 9, Manchester Apollo 10, Bradford St George's Hall 11, Aston Villa Leisure Centre 13, Southampton Mayflower 14, Brighton Dome 15, London Hammersmith Odeon 17,

Derby Assembly Rooms 21, Cardiff St David's Hall 23, Bristol Hippodrome 24, Cambridge Corn Exchange 26, Sheffield City Hall 27, Newcastle Mayfair 29, Inverness Eden Court Theatre 30, Aberdeen Capitol Theatre 31, Dundee Caird Hall August 2, Edinburgh Playhouse 3 and Glasgow Barrowlands 4.

Tickets are on sale now from box offices and agents, priced £7.50 and £8.50 with the exceptions of: £8.50 only in Birmingham, Cardiff Cambridge, Newcastle and Inverness; £7.50 only in Dundee and Glasgow; £8.50 and £9.50 in London.



HEART THROBS: losing the 'indie perennial' tag

Heart Throbs hit the road

New single, mega UK tour and album imminent

THE HEART THROBS shift into top gear with a new single on One Little Indian and a mega UK tour to lead them up to their debut album, due out on July 9.

The single is a 12-inch called 'DreamTime' and is released on May 21.

The band hit the road with dates at London Malet Street ULU May 18, Derby The Dial 23, Middlesbrough Polytechnic 24, Manchester Boardwalk 25, Warwick University 26, Luton Switch Club 31, Dudley JB's June 1, Kent University 2, Brighton Richmond 3, Southampton Joiners 6, Tamworth (venue to be confirmed) 6, Egham Royal Holloway College 7, Cambridge Sea Cadet Hall 8, Birmingham Edward's No 8 9, Norwich Premises 11, London Ladbroke Grove Subterania 13, Rayleigh Pink Toothbrush 14, Liverpool Planet X 16, Guildford University 17, Leeds Duchess Of York 19, Loughborough University 21 and Reading After Dark 22.

The band have been working on their debut LP - which is expected at last to blast them out of the 'indie perennial' category - with various revered producers, including Martin Hannet, Gil Norton, and Bill Price, who worked with the Sex Pistols.

Bands seek justice for Martin

THE SHAMEN, Mega City Four, Sink and Anhrefn are among the bands to appear on a new LP called 'Justice Is Our Conviction' - released this week on the State Injustice label to highlight the case of Martin Foran, an Irish inmate of Frankland jail.

Martin claims he has twice been "framed" by the serious crime squad of the West Midlands police force, which has now been disbanded. The West Midlands squad were also responsible for the convictions of The Birmingham Six.

He's currently serving an eight year sentence for

robbery and conspiracy to rob, which has been extended by six years after Martin took a member of prison staff hostage.

Martin has continually maintained his innocence and 'Justice Is Our Conviction' is not only intended to pay tribute to him and draw attention to his case but to raise money for his family and help to finance an information service to publicise similar cases. Other artists on the LP are Annie Anxiety Bandez, Plant Bach Ofnus, Visions Of Change, Bim Sherman, Barmy Army and Benjamin Zephaniah.

Liverpool's Planet X reopens

LIVERPOOL'S Planet X club, the future of which was recently threatened when it was forced to close for four weeks for extensive renovation demanded by Liverpool City Council, has reopened.

The club is now back to regular gigs, and the next few are Snuff May 18, World Domination Enterprises 19,

and The Would Bes 24. ● WORLD DOMINATION ENTERPRISES break in their new drummer, Simon Doling, with more shows at Plymouth Warehouse May 11, London Islington Powerhaus 15 and Edinburgh The Venue 18.

The band, who've been without a deal for some time, have recorded a new single called 'Godominator' and expect it to be out by mid-July, even though a label has not been finalised.

More First Reports p 6,7,8

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FIRST REPORTS

Briefly

WEAWEORLD, the Manchester lot, undaunted by the fact that at the last count there were 27 other bands of the same name including two from previously undiscovered galaxies, have lined up another gig. It's at Manchester University on May 23. The band are about to record two tracks for forthcoming Imaginary compilations which will celebrate the good music of 1965 and 1968 respectively.

Q102, the London indie pirate radio station which has been on the air for over a year, continues to blow its own trumpet with a series of club nights at London's Highbury Corner T&C2. Apart from the certainty of good bands and good music, Q102 is also attempting to lure punters with the promise of "free munchies". So if you're feeling a bit peckish you can get down to see any of the following bands: The Wood Children and Rig May 17, Five Thirty 24, Beef June 7 and Teenage Fan Club and The Becketts 14. A band has still to be confirmed for the missing date, May 31, and there are more to come. Admission for all shows is £3.50 on the door.

FLEETWOOD MAC, who recently released their 'Behind The Mask' album, have announced a world tour and they get to the UK, by way of Australia, Japan and the US, to play Manchester Maine Road Stadium on August 25 and London Wembley Stadium September 1. Manchester tickets are £18.50 and are available by post (plus 50p booking fee per ticket) from Fleetwood Mac Manchester, PO Box 4, Altrincham, Cheshire WA14 2JQ. Cheques and POs should be payable to Kennedy Street Enterprises. Enclose an SAE They're also available from the Maine Road box office, usual agents and credit card hotlines on 071-379 4444, 061-227 9229 and 061-273 3775. London tickets are £20, and available by post (plus 75p per ticket booking fee) from Mac Promotions, PO Box 43, London WC2 N4NX. They're also available from the Wembley box office and Ticketmaster, Stargreen, Premier, Keith Prowse and First Call agencies.

The band promise a show better than the usual stadium affair, with three major international acts supporting at each show. Details to follow.

We told you so!

Led Zeppelin reform for Bonzo Jr's wedding



WED ZEPPELIN: Percy leads the boys (and Jimmy) through a rousing five-song set

LED ZEPPELIN helped fuel continuing rumours of their reformation by playing an impromptu set, with Jason Bonham on drums, at Bonzo Jr's wedding on April 28.

Jason, who married Jan Charteris, was joined by Robert Plant, Jimmy Page and John Paul Jones for five songs: 'Custard Pie', 'It'll Be Me' (a Jerry Lee Lewis song), 'Rock And Roll', 'Sick Again' and 'Bring It On Home'.

It's the second time the four have played together – the first was at the Atlantic Records birthday party over a year ago – and even though Plant's solo career is currently running at full bung and Bonham's band are about to start their first UK tour, it suggests that the reformation is still on the cards.

Although a Zeppelin reform story has been doing the rounds almost since the original band packed it in following the death of John Bonham in 1980, *Sounds* received fresh

information in January, from reliable sources, that a reunion and full US tour was definitely on the cards.

A spokesperson for Bonham's label ventured as far as to say: "If they do reform, Jason will be playing the drums," but apart from that vague statement there was no word from official representatives of the erstwhile Zep members.

● Dates for Bonham's first UK tour are at Walsall Junction Ten May 23, Bradford Queen's Hall 24, London Charing Cross Road Marquee 25, Dudley JB's 26 and Dudley Himley Hall Park Youth Festival Of Arts Music And Entertainment 28. The band release a single, 'Guilty', from their album 'The Disregard Of Timekeeping', on May 21. The LP has already gone gold in the States.

● Robert Plant plays his first UK shows since 1988 in June.

Mega Thug Tunnel

Burst of activity from the Vinyl Solution stable

MEGA CITY FOUR follow up their European jaunt with their first UK tour this year. They play Manchester Boardwalk May 17, Liverpool University 18, Newcastle Riverside 19, Sheffield Leadmill 20, Gloucester Guildhall Arts Centre 22, Oxford Co-op Hall 24, Ipswich Dove 25, London Charing Cross Road Marquee (with Les Thugs) 26.

● **LES THUGS**, the Megas' French labelmates on Decoy, have two other gigs before the Marquee show. They play Ipswich Golden Lion May 24 and Nottingham Mr Bojangles (with Fudge Tunnel) 25. The band have just released their splendidly titled 'Still Hangry' CD which features their

entire Vinyl Solution/Decoy discography – 1987's mini-LP 'Electric Troubles', 1988's 12-inch 'Dirty White Race' and last year's album, 'Still Hangry', itself. The band will be back in the UK in October, when they'll release a new 12-inch.

● And just to complete the Vinyl Solution overload, Nottingham's Fudge Tunnel, who're just about to release their new 12-inch, 'The Sweet Sound Of Success' on Solution subsidiary Pigboy, add to their gig with Les Thugs by playing London Camden Dingwalls May 14, Manchester Boardwalk 15, Birmingham Barrel Organ 16 and Liverpool Planet X 18.

UNIVERSAL PRESENTS

NEW MODEL ARMY

THEY ARE IN THE CITY
ATOM HEART MOTHER

SATURDAY 16TH JUNE AT 7-30 P.M.
BRIXTON ACADEMY

TICKETS £7.50 IN ADVANCE FROM THE BOX OFFICE. 326 1022 CREDIT CARD BOOKINGS. PREMIER: 240 0771, L.T. 439 3371, KEITH PROWSE: 741 8989. STARGREEN: 724 8322, TICKETMASTER: 379 4442/43 HRS, ALBEMARLE: 500 3141. T&C STATION: 284 1221/ROCK ON AND ROUGH TRADE RECORDS OR ON THE NIGHT.

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UNIVERSAL PRESENTS

NICK CAVE & THE BAD SEEDS

HUGO BOSS
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AT 7.30 P.M.
BRIXTON ACADEMY
STOCKWELL RD, LONDON

TICKETS £7.50 IN ADVANCE FROM THE BOX OFFICE. 326 1022. CREDIT CARD BOOKINGS: PREMIER: 240 0771, L.T. 439 3371, KEITH PROWSE: 741 8989. STARGREEN: 724 8322, TICKETMASTER: 379 4442/43 HRS, ALBEMARLE: 500 3141. T&C STATION: 284 1221/ROCK ON AND ROUGH TRADE RECORDS OR ON THE NIGHT.

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Plus Special Guest
GOODYE MR MACKENZIE (SAT)
AN EMOTIONAL FISH (SUN)

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Sat 2nd/Sun 3rd June
at 7-30 p.m.

TICKETS £8.50 IN ADVANCE FROM THE BOX OFFICE. 326 1022 CREDIT CARD BOOKINGS. STARGREEN: 724 8322, TICKETMASTER: 379 4442/43 HRS, ALBEMARLE: 500 3141. T&C STATION: 284 1221/ROCK ON AND ROUGH TRADE RECORDS OR ON THE NIGHT.

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DEBUT SINGLE

JOHNNY REMEMBER ME

RELEASED 21 MAY

PHANTOM CHORDS TOUR DATES

TUES 15 MAY - LONDON - TOWN AND COUNTRY II

THURS 24 MAY - LONDON - THE CRICKETERS

WED 13 & 14 JUNE - LONDON - TOWN AND COUNTRY I

SUPPORTING THE STRAY CATS



FIRST REPORTS



CUD: D'YA fancy a roll in the hey?

Hey! Hey! Wire Cud - and we're on the road

CUD, whose fortunes have recently taken an upswing, set out on tour this week to promote their new Imaginary single, 'Hey! Wire'. They play Brighton Richmond May 16, London Malet Street ULU 17, Warrington Legends 18, Blackpool Winter Gardens 19, Hull Tower Ballroom 20, Norwich Arts Centre 21, Liverpool Polytechnic 24, Leeds Polytechnic 25, Manchester

University 26, Birmingham Burberries 29, Sheffield University 31, London New Cross The Venue June 1, Nottingham Trent Polytechnic 3, Bristol Bierkeller 4, Cardiff The Venue 5, Wolverhampton Wulfrun Hall 6, Cleethorpes The Gardens 7, Glasgow King Tut's Wah Wah Hut 9, Dundee Dance Factory 10 and Newcastle Riverside 12.

HOT CORE-related news is winging in mainly from the USA this week. JELLO BIAFRA is camped out in Chicago recording the debut LARD album with Al Jurgensen, the MINISTRY boffin who collaborated with Biafra on Lard's first vinyl outing, 'The Power Of Lard'.

● Also on an Alternative Tentacles tack, there's news from the sample-funk-core BEATNIGS camp. A new 'Nigs LP is in the pipeline, but this will be preceded by a single put together by Michael Beatnig as part of offshoot band THE DISPOSABLE HEROES OF HIP HOPCRASY. The 45 will be called 'Famous And Dandy', and a Tentacles spokesman says a Heroes LP will follow as soon as the lads have got to grips with their new sampler.

● Album news of the week comes from URGE OVERKILL, who have their second LP, 'Americruiser', ready to, er, go on Touch And Go. The eight-tracker will include the 'Ticket To LA' single along with invitingly titled cuts like 'Blow Chopper', '76 Ball' and 'Viceroyce'. It was produced in Madison, Wisconsin by KILLDOZER's habitual knob-twiddler Butch Vig and was inspired by time out on the endless US tarmac and, apparently, "the jackets gas attendants wear". It was recorded with a drummer called Jaguar who, fittingly for a man who shares a name with an Anglo-French strike aircraft, has since gone on to serve his country in the US Air Force. The Overkill men, straight outta Champagne, Illinois, hope you enjoy their "punk rock lounge music".

● EXTREME NOISE TERROR have just returned from sold-out shows in Japan. If the homeland is tired of trad Britcore, it still does the business in the Orient, and no mistake.

● FUGAZI have just embarked on a massive US tour that'll take them through Texas, Arizona and the mid-West, lasting until the middle of June. After that the Dischord kingpins plan UK dates for September which they hope to accompany with an EP of new material.

THE SOUND OF *Speeed*

ALL THE LATEST NEWS AND COMMENT IN THRASH AND HARDCORE



URGE OVERKILL: the chopper squad

● SILVERFISH lay the foundations for an arena-packing future as they attempt to break the States by slamming their two UK EPs, 'Silverfish EP' and 'TFA', together, adding the 'One Silver Dollar' track from the 'Pathological' compilation and thus assembling an album to flog to the Yanks on the Touch And Go label. Silverfish freaks will no doubt get their mitts on import copies.

SLUM TURKEYS have signed to Vinyl Solution subsidiary Pigboy, and have a 12-inch EP, 'The Time Is Mine', due out on May 21. And they'll be slumming it live at Hebdon Bridge Trades Club May 11, London Goswell Road Lady Owen Arms 12, Northampton Black Lion 17, Manchester Boardwalk 18, Leamington Spa Bath Community Centre 19, Sheffield Take Two 24, Liverpool Planet X (with Filler and Fudge Tunnel) 26, Huddersfield The Wharf 28, Sunderland Kasbah 31 and Preston Carribean Club June 1.

POI DOG PONDERING return to the UK this month for more dates at Leeds Duchess Of York May 22, Manchester Boardwalk 23, Glasgow King Tut's Wah Wah Hut (with Kitchens Of Distinction) 24, Leicester Princess Charlotte 25, Hull Adelphi 26, Doncaster The Jug 27 and London Islington Powerhaus 28. And the band release a new single, from their 'Wishing Like A Mountain And Thinking Like The Sea', on May 14. It's called 'U-Li-La-Lu' and is backed with 'Circle Around The Sun' and 'Aloha Honolulu'.

KILLDOZER KORNER

An Earth Day missive from Michael Gerald

APRIL 28, 1990
FROM: MICHAEL
HERE'S SOME NEWS TO PASS ON TO SOUNDS. WELL, I'LL EVEN WRITE IT.
DEAR SOUNDS MAGAZINE,
JUST THE OTHER DAY WAS EARTH DAY. YOU PROBABLY HAD IT TOO. WELL MICHELLE SHOCKED, A MEMBER OF THE BRITISH MUSICIANS UNION, PERFORMED HERE IN CHICAGO AT THE EARTH DAY CELEBRATION. TWO NIGHTS EARLIER, SHE PLAYED AT THE VIC THEATER, THE NIGHT BEFORE WE (KILLDOZER) PLAYED THE SAME THEATER.
AS WE WERE EATING OUR FRIED CHICKEN IN THE DRESSING ROOM AT THE VIC WE WERE TOLD BY THE WOMAN IN CHARGE OF CATERING THAT MICHELLE SHOCKED DRANK COFFEE FROM A STYRO-FOAM CUP! SHE HAD A NEW, CLEAN CUP FOR EACH REFILL! THIS CATERING GAL IS A VERY RELIABLE SOURCE AND MAKES GOOD CHICKEN. WOULDN'T THAT AS BAD AS BILLY BRAGG CROSSING PICKET LINES IN CANADA (STRIKING THEATER WORKERS) IN ORDER TO PLAY HIS OWN SHOW AND BE SURE OF GETTING PAID? I THINK SO.
Sincerely Michael Gerald



THE right-stuff

sympathetic
the brand new single
out now on 7", 12" and 5" c.d.
from the forthcoming debut album "wa wa"

ARISTA B.M.G.



FIRST REPORTS

Briefly

BILLY BRAGG has added a second date at London's Kentish Town Town And Country Club on May 15, plus one at Leicester University on May 19. And he'll be supported on his tour by The Coal Porters, the band featuring Sid Griffin, who used to be main man with The Long Ryders. Sid drops out for one night on the tour, May 15, when Billy is supported by Soviet rockers Avia.

MARK STEWART AND THE MAFFIA release a single this week called 'Hysteria' as a prelude to their first LP in over two years, 'Metatron', which is out on Mute on May 14. Included in the Mafia this time round are the usual co-conspirators, Sklp McDonald, Doug Wimbish and Keith LeBlanc, while the whole shebang was produced and mixed by Adrian Sherwood and Mark with "extra de-programming" by David Harrow.

NEW FAST AUTOMATIC DAFFODILS have tacked more dates on to their current tour. They now play Glasgow King Tut's Wah Wah Hut May 17, Paisley Clubhouse 18, Liverpool Polytechnic 20, Trowbridge Psychic Pig Club 22, Cardiff Venue 23, Bristol Bierkeller 24, Gloucester Banana Club May 25, Bournemouth International Centre 26, Norwich Arts Centre 29 and Ipswich Old Theatre 30.

'**WORLD DOMINATION OR DEATH**' is the title of a compilation album released by Workers Playtime this week in collaboration with The Sugarcubes' Bad Taste organisation. The LP features a previously unreleased track from the Cubes, 'My March', plus contributions from Icelandic bands Ham, Reptile, Bless, Bootlegs and Oxtor. It's being touted as the coolest ever collection of Icelandic talent - but we can't remember any others to compare it with. Reptile, who have two tracks on the LP, should have a full album out on Workers Playtime in June, and plan a UK tour to coincide.

CORRECTION

RED LORRY YELLOW LORRY play London New Cross The Venue on May 10 and not June 10 as we announced last week. The band also have a show at London Harlesden Mean Fiddler on June 8.



This week: get the message back into music

KEEP POLITICS out of music? F**K-RIGHT-OFF! As technology has increased musical possibilities over the years, it appears that most artists' capacity for actually using the old grey matter has been reduced to a par with that of a lemming or Mike Gatting.

Why are political songs at an all-time low? It's not as if there's a shortage of things to write about, for punk's sake - ten grim years of Thatcherism and five of Tranmere being banned from Europe have thrown up enough to complain about. Haven't exactly been a glut of songs about the poll tax either, have there? If no one's got the bollocks to use art as a hammer any more, they could at least use it as a mirror.

Aaaah... but what about South Africa? asks some farty in his best Elton voice. Well, quite honestly, what about it? Singing a song about apartheid these days is about as brave as doing a f**king Kylie song (apologies to Keith Cameron and the eucalyptus tree growing out of his left nostril). Where were all these concerned souls who appeared on the Mandela show a few years ago? Not doing time outside the embassy, I'll wager.

Perhaps even more depressing are all these pretentious wankers who use all the political symbolism without actually saying anything. Well, if being direct once in a while is somehow unartistic, then I'm the Pope's Durex supplier.

The prevailing attitude towards politics just stinks of lack of backbone. Maybe we ought to bring back national service. Everyone's playing it safe within well-established and

well-controlled guidelines. Babylon's well and truly in control, and there still ain't no fence to sit on. If you're not part of the solution, you're part of the problem - if bands ain't speaking out against the status quo, then by definition they're speaking for it. "Scratch a liberal and you'll find a fascist," said Lenny Bruce.

Rock 'n' roll is neutered, f**ked. Even the music of the '50s addressed the issues of its time better than all the turgid pricks in the charts do these days. I'd rather see bands make the effort and then sell out than not make the effort in the first place.

Are all of today's bands really so cynical and so full of shit that they haven't got, or won't voice, opinions on what's going on all around them? Are we really supposed to swallow the lie that now it's the '90s, everybody's happy all the time? The reaction of the Manchester Three (Mondays, Roses, Carpets) and the hedonistic Housers is all great fun, but it's gotta be seen in its context - as escapism from the shitty life that surrounds them. Not knocking these people, but isn't anyone going to pipe up?

At a time when style counts for everything and content for nothing, it seems that in the rainbow corner, sex 'n' drugs 'n' rock 'n' roll is out for the count against straight society in the grey. Kids don't get corrupted any more. Well, f**k that, baby. 'Only Anarchists Are Pretty' is still a phrase that sounds pretty top to me. Let's have less of this moralistic Batman and Superman shite, and more Dennis The Menace and Bash Street Kids. The revolution starts at closing time - mine's a pint and a molotov cocktail.

George Berger

LIVE

MAY 11th BIRMINGHAM. NEC

MAY 12th LONDON WEMBLEY ARENA

SEVEN TWELVE
COMPACT DISC

INCLUDES PREVIOUSLY UNRELEASED

FIRST REPORTS

○ **Sounds'** cover: looking very unhard, it's dreary Germanic rockers **Scorpions**.

○ **Andde Leek**, organist for **Dexy's Midnight Runners**, split from the band a few days before the group's single reached number one. In an exclusive interview he states that he "loves the band" and had no personal arguments with any of the members. But he says that he "can't stand the *Top Of The Pops* thing, people wanting your autograph and all that simply because you're in a band. Just because your record gets to number one doesn't mean you deserve any more respect.

"I wanted respect for myself, not for being in a band. I loved the music but I couldn't stand the fame." Andde plans to continue and he's already recorded his first solo single, 'Move On In Your Maserati'. We suggest that he'd get a good deal more respect if he spelt his name properly.

○ The **Sex Pistols** debut feature film, *The Great Rock 'N' Roll Swindle*, will be premiered at two major London cinemas on May 15. To coincide, the band's record label, Virgin, will be trimming down their last double album, 'The Great Rock N Roll Swindle', into a more consumable single LP format.

○ Hammy Mancunian netball freaks **The Fall** return to the UK with a new album, a smattering of live dates and a new single. The LP is a low budget (and low-fi, some say) compilation of new and released material called 'Totale's Turns'. It's due for release any moment, while the single, 'City Hobgoblins', is released later.

○ Not touring at present – the first in a long series – are **Elvis Costello And The Attractions**, who are apparently unlikely to hit the live circuit before 1981.

79 80 81

DECADE REACTION

WHAT HAPPENED THIS WEEK BACK IN 1980



GO-GO's WITH youthful Belinda Carlisle

- Skippy record company EMI admit to making a £2.8 million loss last year. To compensate they've just sold their highly praised, but hugely unprofitable medical scanner business.
- Best named band is **Deep Freeze Mice** and their record label, Mole Embalming Records. Where are they now?
- All change at the top as **Blondie's** one week of chart-topping dominance comes to an end and **Dexy's Midnight Runners** take over. Meanwhile **The Cure's** '17 Seconds' leaps into the LP charts at number 17.

○ Last week's top LP chartbusters **Iron Maiden** find themselves at the centre of a controversy after the sleeves for their new single, 'Sanctuary', was heavily criticised recently. The sleeve, which shows Maiden's mascot, **Eddie**, knifing a down-and-out **Margaret Thatcher** comes a week after pillars of society **Lords Home** and **Chalfont** were duffed up in separate incidents. After excessive consultation with their label, the increasingly poor EMI, the band have decided to have Maggie's face blacked out. EMI's budget can apparently stretch this far.

○ Cheeky guitarist **Steve Jones** escapes from his self-imposed retirement to give an insight into continuing rumours (from **J Pursey** naturally) that the new **Sex Pistols** will be getting it together. Quashing the rumours, he says Pursey was "too big headed. I thought it would be a good idea at first but he just thinks of himself all the time, he's got a big mouth and I couldn't handle that again." He's also keen to talk about the Pistols' long delayed movie project. "It's really funny, **Sid's** in it and it's about the four of us really."

○ Single of the week is **Bill Nelson's** 'Do You Dream In Colour', which narrowly trounces 'We Got The Beat' by the **Go-Go's**, 'Up And Over' by **Pearl Harbour And The Explosions** and 'Fools' by **The Only Ones**.

○ Can it be true? Can **Sham 69's** 'The Game' really be the top album of the week? Sure, it gets ****½, and our man says, "Ya didn't really think that Sham were gonna die dahn easy didja?", but it still can't be happening. But it is. And, actually this is "the best Sham album ever, repeat ever". Cor. **Hatfield And The North's** 'Afters' (***) and **Jah Wobble's** 'The Legend Lives On... Jah Wobble In Betrayal' (****) provide the only competition.

U
V
S

new album
released may 7th

album: cad 0005
initial quantities include fold-out triptych

cassette: cad c 0005

compact disc: cad 0005 cd

joy 1967-1990

tour dates

may

22 bedford, community theatre

23 norwich, arts centre

25 manchester, international 1

26 sheffield, leadmill

27 newcastle, riverside

29 birmingham, edward's no 8

30 london, town & country club

SOUND OFF!



THE READERS WRITE TO REPLY

SOMETHING TO say? Slap it down and send it to Sound Off! Sounds, Ludgate House, 245 Blackfriars Road, London SE1 9UZ

Cut out the cliché

WHY DO *Sounds* and its reviewing team insist on writing clichéd, unimaginative reviews of Soundgarden, comparing them to Led Zeppelin and Black Sabbath (George Berger, *Sounds*, April 21).

This gives someone who's never heard them totally the wrong impression. They're a f**king happening band not riddled with rip-off riffs, so stop giving the impression they're untalented zeros, please.

R HOLLAND LOOKALIKE, ROCHDALE



Hawkwind: real nutters deserve recognition

Don't follow the Manc fashion

PLEASE LET this be the last letter about 'The Manchester Scene'. This whole business is really f**king me and a lot of my friends off. Even as short a time as a year ago, you could walk around Manchester and its shops with no chance of bumping into a pair of very hip flares and a very stylish hooded top. But now?

Impossible. You try walking ten metres without bumping into any. Even better, try finding a clothes shop that doesn't sell hooded tops. Why do you dedicate so much space to these pathetic morons (Carpets, Roses, Mondays, Charlatans, James)? And isn't it a massive surprise that the new and "long awaited" review of the Carpet's 'Life' album got five stars? That seems like quite a fair judgment, doesn't it? And as for the Happy Monday's reviews? Marvellous! They play two f**king dates at a huge shitty sell-out venue, and you bloody review both dates, and surprisingly enough they were great, really top. I take my cricket hat off to the *Sounds* reviewers. Why on earth, if you pretend to like Gaye Bykers (by reviewing their new album and giving

them a feature in the April 21 issue) don't you f**king review their concerts. Their tour started on April 4 and after three weeks still no review. Oh, hold on, I think I've got it. Don't tell me! You must be waiting for them to come to Manchester. They're certainly a damn sight more talented than all the f**king Manchester bands put together.

Finally, I'd just like to make a note about that f**king wanker who wants to break the link between drugs and music. Can you honestly see Hawkwind being the inter-galactic space warriors on the edge of time if drugs hadn't played an important part? The same goes for Gaye Bykers. Just because Jason, Kyle, Cliff Richard, Barry Manilow etc don't take large amounts of drugs, it doesn't mean everyone else is in the wrong. And as for losers, well, I totally agree with the chartered surveyor. If you class drug takers as losers how come Keith Richards is earning a damn site more than you? Wake up to yourself.

JIM - A PISSED OFF BYKERS/HAWKS FAN

Nutty for the Nutters

I'D JUST like to say how much I enjoyed the features over the past month on rock nutters, it was a laugh. I loved the bit about The Stranglers!

There is however one oversight. I know it was just for fun and there are absolutely thousands of "Rock Nutters" but there was no mention, not even in the hall of fame, of Hawkwind and their offshoots.

They must rank in the top 20 "Rock Nutters" around - you don't get many people nuttier than Nik Turner, Dave Brock and Bob Calvert (RIP). Some of the things they have got up to are so mad they would get a Nobel Prize for them if one was to be given. Nik Turner has pulled many a strange stunt, then there's Lemmy etc, and even Gong - they are madder than a mad person!

On another subject, the X-Word. I have been doing it now for years and I find it extremely tedious and unimaginative to keep coming across (fnarr fnarr) the same clues such as the old favourite that appears every other week: 31 across - Elton set it on fire, the Morrison/Halen one and things like Cool/Stray. I think you would agree that you would have to be dead not to get those clues. What is the IQ of Ms Buckley? You're obviously paying her for not much work or brain use!! Surely a blank space would be preferable to a clue for the sake of it. Other clues crop up with disturbing regularity and there are nearly always mistakes and clues with no place to put them!!

All this aside, keep on rocking.

MARK OLIFF, ESSEX

Nice idea, shame about the song

WHAT A good idea The House Of Love had in writing a song which is a tribute to The Beatles and the Stones, but what a pity it turned out to be such pretentious crap. The idea that The Beatles and the Stones "sucked the marrow out of bones" is bizarre at best, and that they somehow "put the 'V' in Vietnam" is equally cock-eyed, but the final assertion, that they "made it good to be alone" is the most laughable. I cannot think of a time when people felt more united. The '60s were very much gregarious years. A time to be friends with everybody! The Beatles and the Stones helped to make that possible.

It's been a tough ten years for old hippies, with the punk movement claiming the world and declaring hippiedom out-moded. But looking back, does the anger and rebellion expressed by the punk movement invalidate what went before? I have detected a return to the validity of '60s music among young musicians. However, I would encourage them not to merely parody what was once a real and vital thing, but instead to make it a reference point in producing something fresh and original.

SUZANNE CHAWNER, LONDON



Guy Chadwick: bizarre and laughable

PRIZE DRAW QUIZ

CONCERT TICKETS AND PRIZES TO BE WON

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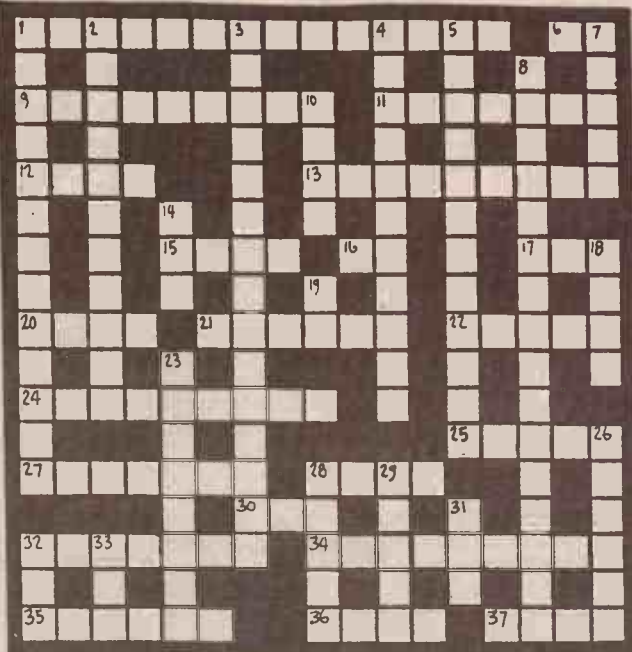
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BRAIN GAMES

PRIZE X-WORD BY SUE BUCKLEY



SOUNDGARDEN X-WORD WINNERS

The following readers have each grabbed a Soundgarden goodie (so we'll be, er, handing over the prizes soon): John Stewart, Dougie Stenhouse, Phil Read, Jim Ross, Tessa Osbourne, Nick Tonge, SR Brown, Peter Jolly, Phil Hudson, A Davison, Gordon Tracy, Randy Spangler (undoubtedly name of the week - Ed), Douglas Strathdee, John Lawson, Gary K Wright, Gary Raine, Tim Appleyard, DI Rodie, Neil Evenden, Matthew Ivany, Paul Burfield, Vanessa Barrett, JA Mortimer, Dave Harrison, Gary Byatt, Spook Of The Duke, Peter Holland, James McTaggart, Laurence Hughes.

ACROSS

1. The biggest fans of the Stones and the Fab Four? (3.5.2.4)
6. King of the blues in rubber suit! (1.1)
9. What kinda urban blues for Blondie? (5.4)
11. Motorhead display a distinct lack of breeding (2.5)
12. An unusually quiet debut from Deep Purple (4)
13. ... as Alexander O'Neal comes under fire (9)
15. Morrissey says 'Viva' to this (4)
16. I doubted whether this would have been a hit for Telly Savalas (2)
17. Boots/Gold Dream (3)
20. WASP's tight fisted man (4)
21. Fab Four's condiment (6)
22. Where were The Who live ... ? Ask The Macc Lads (5)
24. Robert Plant sounds as if he's rarin' to go. ... ask Glenn Miller! (2.3.4)
25. Where, precisely, were Yazoo 'Upstairs'? (5)
- 27 and 32. Deathly device for Judas Priest (7.7.9)
28. Band on the run. ... ask scoring lan! (4)
30. Rock's mechanix. ... ask ET! (1.1.1)
32. See 27
34. The Mission put one on a wheel. ... ask Papillon! (9)
35. Tina T's the private one (6)
36. Cloud for George Harrison to share with the Temptations (4)
37. Saddest oyster cult? (4)

DOWN

1. A medical request from Mudhoney (5.2.2.4)
2. With others, he wasn't in love (4.7)
3. Coverdale says what he shouldn't have! (4.2.3.6)
4. Geordies obscured Lady Elenore with Tyneside fog (11)
5. Erasure suffer slings and arrows for romance (6.2.4)
7. You can't count on this jazz legend (5)
8. Who recounted the sad tale of Lucy Jordan? (8.8)
10. Where did the Village People stay? (1.1.1.1)
14. Their collective heart's broken! (3)
18. Direction for Mountain-man Leslie (4)
19. The only direction for Yazz (2)
23. Head/Show (8)
26. Wonder/Nicks (6)
28. Guitar man George's rockin' bird (5)
29. Venom were at war with him (5)
31. Animalistic sounds from The Beach Boys (3)
32. Anthrax's zany nouse (3)
33. Tin-pot electro band (3)

WIN! WIN! WIN!

20 Harry Crews albums up for grabs



HARRY CREWS: Kim, Lydia and Sadie go wild in the country

Yes, it's the Sounds permanent mindf**k Prize X-Word giveaway. Yes, by answering our X-Word correctly you can win the utterly fab, gear and brill Harry Crews album. Our man Grahame Bent called it "a stroke of unparalleled genius" in his five star review, and who are we to argue with him? Can you afford to miss out on the project that brings together Lydia Lunch, Kim Gordon and female wrestler Sadie Mae? So there you have it, slap down the clues, bung 'em off with details of your name and address to **Harry Crews X-Word, Sounds, Ludgate House, 245 Blackfriars Road, London SE1 9UZ**. Entries should arrive no later than May 16 and the first 20 out of the bag win an album.

PRIZE QUIZ ANSWERS

1. Victoria, Canada. 2. They all had hits with Prince songs. 3. Swans. 4. 'Everybody Is Fantastic'. 5. 'Strange'. 6. *Something Wild*. 7. 'Lust For Life'. 8. 'Intellectuals Are The Shoeshine Boys Of The Ruling Elite'. 9. Richard Edson. 10. 'Gangsters'.

BAND OF HOLY JOY LP WINNERS

The first lucky 15 names out of the bag in our Band Of Holy Joy Prize X-Word can now look forward to receiving their copy of the band's 'Positively Spooked' LP, courtesy of Rough Trade. They are; Cathy Lemoine, Steve Lockey, Iain Tucker, Neil Terrett, K Herbert, Rowan Coffey, D T Griffiths, Graham Jones, R Peebles, Nigel Nattrass, Simon Ball, Cheryl Hall, George Bruce, Steve D Smith and Dai Hatfield.

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SURE MICK WAS A GOOD LOOKING GUY BUT HOW COULD HE PROVE HE WAS MORE THAN JUST ANOTHER PRETTY FACE?

JIM KNEW A QUIET WORD IN MICK'S SHELL-LIKE WAS IN ORDER...

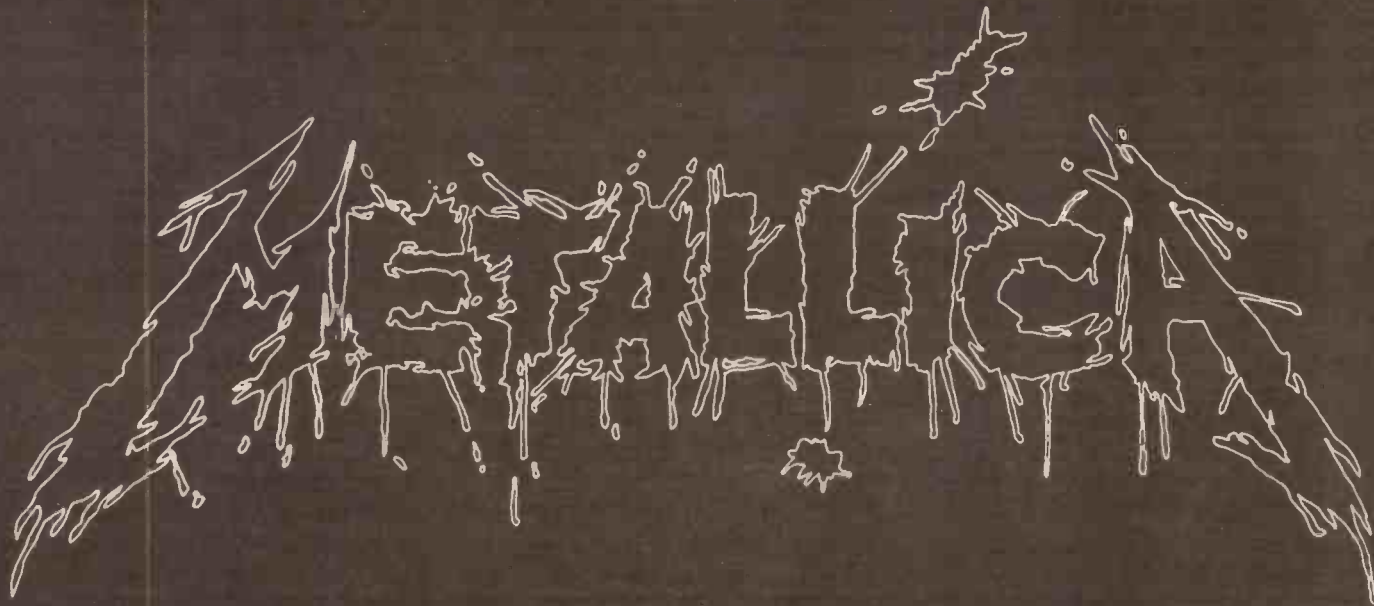
They just don't understand him - the boy's alright, I know he's my brother

O! YOU WON'T FEEL UP TILL YOU GET DOWN - LET'S GO DANCING!

THEN LATER THAT NIGHT AT THE DISCO IT HAPPENED - HE GLANCED OVER TO THE DANCE FLOOR & SAW

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digging for victory

STRANGWAYS HAD a better lightshow and better music than the Hacienda," laughs Farm singer Peter Hooton.

It's a fair enough comment on the rivalry between Liverpool and Manchester, but Hooton didn't realise that Strangeways would have immediate repercussions for his band.

Last week, in the light of the recent prison riots, Ray Toohey - The Farm's live keyboards player, sound technician and 'seventh member' - was sentenced to 30 months in jail for his part in a protest at Risley Remand Centre last January.

Ray was among ten men who climbed onto the roof of the centre as part of a one-day protest against the quality of the food.

After his release from Risley, Ray joined a music course on which Farm guitarist Keith Mullin was teaching. Mullin reckoned that Ray was ideal for the band and for the last few months he's been playing keyboards at all their gigs.

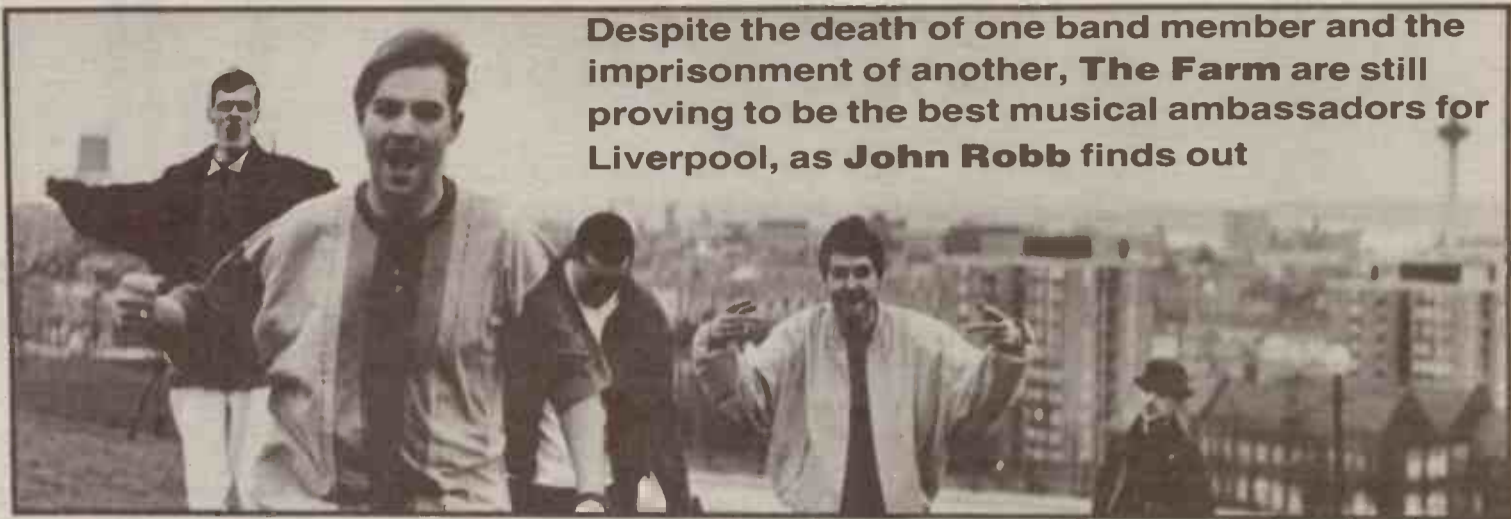
"It's a big setback," says Hooton, "although he was the second keyboard player and we're not off the road or anything."

It's a blow for all, but The Farm are definitely not off the road. The gang that documented the current 'scally' thang earliest (and best) with Peter Hooton's *The End* fanzine, are now Radio 1 playlisted and dosh-handed with their Terry Farley monstamix cover of 'Steppin' Stone'. It's the band's best chance of a Top 40 bruising in a long and chequered career.

Farley (a former *End* subscriber) dug the sharp-as-nails lifestyle mag so much it eventually became the prime influence on his own *Boys Own* club yobzine. And now he's peppered The Farm sound with an early '90s club soundscape that will probably freak dance purists, but keep the new floor converts happy.

The '80s saw this vociferous Scouse crew continually scrape chart action before death, tragedy and sheer bad luck chased them off.

But with their homegrown Produce records, an able guiding hand from cool-as-f**k ex-Madness singer Suggs and constant appearances of their hooded Farm top on *Brookside*, it seems that the world of showbiz is welcoming their idiosyncratic pop at last.



THE FARM: single-handedly responsible for the cricket hat resurgence?

Despite the death of one band member and the imprisonment of another, The Farm are still proving to be the best musical ambassadors for Liverpool, as John Robb finds out

HOOTON IS a multi-opinioned Scouse orator; the triple godhead topics of footer, clothes and music are never far from the singer's lips.

And he's obviously miffed at the '89 Mancs take-over that saw the Mondays, Roses, etc, hi-jack the 'scally' monicker and the flared trouser revival parody.

"The reason that Scousers never got into flares properly is that they look ridiculous. You won't get your average Mickey to wear ridiculous clothes," he laughs.

And *The End* is still the sharpest streetzine around.

"*The End*'s connection with The Farm is fairly spurious as it was only me involved really," he says. "There was only pathetic student fanzines around when we started, horrible mags which didn't reflect anything about Liverpool."

Vital to The Farm's existence was the battle between the street and The Lark Lane crowd - the city's artier community having little importance outside the Sefton Park boho zone.

"We were getting at people who went to the match. We just wanted to make people laugh, it wasn't any big campaign."

The terrace gear debate escalated as the typical supporter moved on from the *Sun*-style skinhead with Doc Marts and baggy parallels in the mid-'70s to the sports/casual look.

"It all started in Europe with Liverpool and Everton out there seeing all the fashions. In '81 all the mountaineering shops were cleared out and the classic clobber for that winter was the studenty rambling look. It was all brought back from Europe, English

fashion didn't have a clue - the Londoners were more club orientated, they thought that Scousers were all soul boys. They didn't understand that we were football fans - Terry Farley explained that to me. We always wondered why they called us soul boys.

"The Jam were the first great football band. Their gigs were like away matches. Teeside in '82/'83 was like an away match - serious public disorder."

THE '80s were a struggle for The Farm, with the death of drummer Andy McVann nailing any chance of action.

"Andy was the craziest person I've ever known in a group. People say, 'Wouldn't it be great if there were more hooligan types or robbers in a band, but Andy was actually that type of person. We always said he would never make 25 - he died when he was 21."

"That was the first crest of the wave with The Farm and with him dying and all that it really knocked the stuffing out of the band. We didn't really think about splitting up but we went through about 18 months of indecision.

"But we're recognised as the band that was there first. We went on *Granada Reports* in 1985 with bobble hats and cricket hats. Tony Wilson commissioned it, and it didn't go out. He must have thought that this is what he wanted in Manchester.

"The rivalry between Liverpool and Manchester doesn't exist anymore. The House thing has helped and the most poignant wreath after Hillsborough was from United, it was all getting out of hand before, being whipped up by the media."

Still political in the mid-'80s Paul Weller/ Redskins sense, The Farm aim to put politics back on the agenda. Their current slogan is 'Poll tax rioting during the day and dancing during the night'.

The Farm have survived the turmoil and even the tragedy. And while the music is nowhere near as cool as the Mondays or the Roses, they deserve their space through their sheer suss of the scene combined with their gutsy survival policy.

And no matter what the Letters Page sez, The Farm are still the best spokesmen for their cool city.

Latest update on The Farm/*The End*'s much studied ins and outs:

INS

1. Scuba diving in North Wales.
2. Auld fellas who shadow box outside the boozier.
3. Major label A&R men who claim that the rest of their company are brain scrambled chipmunks.
4. Taking the band's current pet (the stuffed sheep) to the ale house.
5. Doing ins and Outs over the phone.

OUTS

1. Saying "sweet" all the time.
2. Hybrid rock grooves.
3. Acid Teds wearing baseball caps the wrong way round.
4. Ponytails coming out of the side of your head.
5. Having mini-raves in speeding cars with the windows full up.

After mixing S'Express, William Orbit's flight path has taken him to Paisley Park and back, Damon Wise discovers



ORBIT: SLOW but sure

WILLIAM ORBIT has a space pod in his hallway.

Nothing too lavish, you understand, just a mess of pipes that spewed dry ice as Orbit and singer Sharon Musgrave made their way across the universe in the promo clip filmed to accompany Bass-O-Matic's debut single 'In The Realm Of The Senses'.

Encounters with moon mermaids and exploding galaxies notwithstanding, Orbit survived the trip to crash land in an extraordinary studio complex somewhere in the wilds of North London.

Formerly mainstay of the lesser-known Torchsong, Orbit has come to fruition as one of the UK's most sought-after remix merchants.

"If you're a mixer, people assume that your ears are kind of golden," he admits, over a glass of Earth water. "Sometimes I think they should be a little more discerning, after all, you're only human..."

IS THAT so? William Orbit seems to work in light years, bouncing from project to project with uncanny dexterity.

Chosen by Mark Moore to remix S'Express's 'Hey Music Lover', Orbit at last earned a reprieve from the remix treadmill that formed his grounding and moved into the arena he'd been aching to crack.

These things never happen overnight, but within 12 months Orbit (together with Moore) would find himself performing the same duties for the Minneapolis Midas.

"A guy like Prince is a bit of a fantasy for a mixer because there's so much *there*," he tells me, "so much raw material."

Orbit and Moore reworked

'Batdance' drastically for the dancefloor, levelling out the chaotic tempo changes that made it poison in DJ circles.

Prince liked the results so much, the pair were engaged to remix 'The Future' and 'Electric Chair', the latter to be released to coincide with Prince's summer tour.

"We mashed it up," smiles Orbit. "You've got to mash things up..."

Surprisingly, though, remix work doesn't seem to project too far into Orbit's immediate future.

Tampering chores for Malcolm McLaren (plans include a remixed amalgamation of 'Duck Rock' and 'Fans') and a spot of fiddling with The Human League's forthcoming LP notwithstanding, Orbit's main

concerns are his club, Riot In Lagos, his label, Guerilla, and not one but *two* solo albums.

The first, the sequel to the instrumental 'Strange Cargo' set, is to be released on Miles Copeland's Nospeak label and highlights Orbit's passion for instrumental music.

Ambient is hardly the word, but Orbit's emphasis on mood over melody runs into his other incarnation, Bass-O-Matic, under which guise he is currently completing an album for Virgin.

That said, Bass-O-Matic is hardly the commercial face of Orbit's inclinations. As a trailblazer for its long-playing successor, 'In The Realm Of The Senses' can't

be considered prime chart material.

"I didn't do it with any thought of the charts in mind," he admits, "it's just a groove. But it got played on Radio 1 a few times, lots of people have been ringing up Virgin trying to get copies. Somebody said there was a notice in a London record shop saying, 'No more Bass-O-Matics so don't ask. Little things like that, but nothing to indicate a chart hit. That's not what I'm looking for.'"

Otherwise, in heaven, everything is fine.

"All my ambitions are happening," he beams, "just a lot slower than I'd have liked."

How much faster can you go, space boy?

"DON'T TOUCH that guitar," bellows Mega City Four's gorilla-like Head Guitar Roadie as one of The Wolfhounds bends down to move it.

"I'm the only one who can touch those," he continues obliviously as Alan Stirner quickly puts it down.

"Now look," he says, as if to some small child, "look what you've done — fingerprints."

Alan shrugs as if to say, What else could I have done, it was in the way, but realising that he's at least six inches shorter than the MC4 axe keeper, he looks suitably sheepish instead.

The Wolfhounds are in Paris playing bottom of the bill to Mega City's finest and a dodgy French *Rapido* type called Kid Pharaoh whose dreary set will crawl to a close as Wolfhounds drummer Mark Stebbing screams "Fish!" from behind the stage, a move that generates the largest cheer of the night. It's not their first time over here, but it's definitely their most disorganised.

The previous night, The Wolfhounds found that they had nowhere to stay as their record label had forgotten to tell them which hotel they were booked into. Today, having found the hotel, they discover there's no one to tell them what's going on.

But they're having a great time, spending every penny of the advance their manager Paul Sutton was given by their record label Midnight Music, and making do with more beer than most pubs get through in an evening. So much that guitarist Andy Golding ends the evening face down on a table.

STRANGE, THEN that their brief six-song live set that evening should exhibit none of this matey camaraderie. Instead it's a combination of highly aggressive music and painful, hugely introverted delivery.

The latter is the product of singer Dave Callahan, a gawky, somewhat unbalanced performer. It's his angst-ridden, sometimes spastic body contortions that give The Wolfhounds their edgy, frustrating presence, his gangly vitriol that lends them their finger-in-the-face attitude.

Callahan's far from your typical rock performer, your Iggy Pop or Ian Astbury. Instead he prefers the likes of Vic Goddard ("who liked bird watching", and whose 'Ambition' was covered by the Mary Chain) to people like Sid Vicious.

Pain, alienation and the threat of anti-social behaviour: all in a day's work for Sam King as he joins The Wolfhounds on the road in Paris

He's a rock trivia king, a database of useless information, yet he also has the air of a person who's constantly retreating, backing off. A few tough questions and you feel he'll crumble.

He's a far cry from the Callahan you hear on The Wolfhounds' new LP, the scathing, ranting 'Attitude'. There he's a man in control, an angry amalgam of every dishonest schoolteacher, boss man and politician you've ever encountered. With a vicious tyrant of a voice, he's the decade's first real rock martyr.

It's no coincidence that his first words on the LP are, "This will be painful, but it's for your own good/This will hurt me more than it will hurt you".

"Attitude' is about having a chip on your shoulder," he explains, "that's why it's called 'Attitude'. It's about being begrudging, ungrateful and offended, but it's also about fighting back, of not liking it and trying to do something. The whole idea was to get a feeling of alienation across, because I don't feel particularly part of or welcome in many things."

A SHORT talk with Callahan convinces you that there's almost nothing he doesn't feel oppressed by. From the bullies at his Essex school, where he was picked on for being "sensitive" (eventually driving him to London) to the way society works, everything has had its effect on Dave.

"People's emotions, life in general, nearly everything alienates someone who questions things or isn't prepared to play the game. So you're bound to feel alienated in some way by your own individuality, because it's mass things that cause that feeling."

"Part of the reason we feel like that is because our music is separated from the normal disco stuff. I mean I like a lot of stuff that goes, Boogie and have a good time, but it's not really what I want to do, because I can see that there's a way of expressing yourself that isn't just the same old mating game."

'Attitude' is stripped of any references to the mating game.

Instead it focuses on the brutal reality that Callahan sees around him in newspapers, advertising and people's attitudes. 'Vertical Grave', one of the LP's stand-out tracks, takes a typical tower block and drags it into the ground.

"That was the whole idea, the more you try and cope with no money in your pocket the further you sink. I've seen so many people go through that and you can go through it yourself, and the more you try and keep it together, the harder it gets."

It's also got a highly anti-social feeling to it as it breaks off in the middle and Callahan screams, "And I'll never have this place paid off/Til the new contractors tear it down/And I'll never pay the council off/Til the debt collectors change the locks".

"It is anti-social, but that's just obvious. I think there's a fundamental untruth in most socially aware songs. They're saying that everyone loves each other and the powers that be are oppressing everyone. But I don't think it's like that. If you're oppressed you hate everyone around you and you try and rip off as many people as you can. You're desperate and you don't give a toss about socialist theory, what you're into is food in your mouth and a decent night out."

Perhaps the thread that unites the whole of 'Attitude' is the pain that Callahan is pushing. Live, as he goes into another of his spazzy, epileptic dances, you can't help feeling a mutual frustration.

"I just find life painful," he admits, "whether I'm poor or better off, I just find it painful. Maybe I just take the knocks too personally, but emotionally it cuts you not being able to achieve the things you want to achieve, not being able to get on with people the way you want to, not being able to live up to their expectations — and I'm talking personally here, not musically."

"I'm talking about people's relationships, their attitude to work things, play things, love things, hate things — all of that really. I find most people don't ever articulate that honestly. I feel that I've been an emotional blank face for too long and I don't like it, but I don't know if I can do very much about it. But I can definitely die trying."

GIGGERS WITH ATTITUDE



The Wolfhounds: "If you're oppressed you hate everyone around you and you try and rip off as many people as you can"

LISTINGS

AT THE FLICKS

ALWAYS

Solid weepie from Hollywood Midas Steven Spielberg stars Richard Dreyfuss as a fire-fighter pilot whose cocky aerobatics lead to tragedy. Holly Hunter co-stars as the bereaved wife the now-ghostly Biggles must chaperone before winging off to the hereafter.

BILL AND TED'S EXCELLENT ADVENTURE

Keanu Reeves and Alex Winter play Bill and Ted, two college boys in danger of flunking school in a big way, until, that is, they find themselves transported through time - in a phone box, naturally - to learn the basics first-hand from the likes of Abe Lincoln and Joan Of Arc. To be taken very lightly. . .

DRIVING MISS DAISY

Southern grand-dame (Jessica Tandy) kicks up when her well-meaning son (Dan Ackroyd) hires a black chauffeur (Morgan Freeman). Sentimental slush, lacking a strong political angle but enlivened by strong central performances. And we liked it. . .

ENCOUNTER AT RAVEN'S GATE

Studiously weird Australian sci-fi flick finds aliens in the outback and skeletons in government closets when routine murder investigations take a turn for the sinister. *Night Of The Big Heat* meets *Razorback*.

THE HUNT FOR RED OCTOBER

Sean Connery stars as a Soviet submarine commander whose plans to defect with a Top Secret prototype craft escalate to an International Incident of World War III type dimensions. Stupid script, stupid plot but director John McTiernan (*Die Hard*) knows how to turn a stodgy potboiler into a ripping action yarn.

THE KRAYS

Semi-hagiographic account of the East End bully boys as interpreted by Spandau Ballet's Kemp twins. Stephen Jerkoff goes over the top (through the roof, in fact) as Blind Beggar victim Jack McVitie. Billie Whitelaw does her usual bit as Ron and Reg's dear old mum and the Kemps just play themselves. It works, but will you still want to see it in five months time?

THE FABULOUS BAKER BOYS

Jeff and Beau Bridges share top billing as tired lounge lizards whose careers rocket skywards when an explosive new singer (Michelle Pfeiffer) sashays on to the scene. A well-worn premise but performances sparkle in this light but crisply observed human drama.

LOOK WHO'S TALKING

Expectant Kirstie Alley is understandably alarmed to find that her unborn foetus has the voice of Bruce Willis. Instead of consulting a psychiatrist, Ms Alley allows her innards to direct her towards romantic involvement with a friendly cab-driver (John Travolta) and not the baby's callous father. Bizarre.

MOUNTAINS OF THE MOON

Dull travelogue charts the progress of 19th Century explorers seeking the source of the Nile in the wilds of darkest Africa. Bob Rafelson hasn't made a decent film in nearly 20 years and obviously sees no reason to start now. Zzzzz. . .

RENEGADES

Young Guns co-stars Kiefer Sutherland and Lou Diamond Phillips make an unlikely coupling as an undercover cop and a Lakota Indian on the trail of a Philadelphia mafiosa in Jack Sholder's violent but, alas, rather dippy cop thriller. Action/adventure, as they like to say on the spines of video sleeves.

ROGER AND ME

If you've ever been treated like a turd by the bank (y'know, 31 days bank charges for going 5p into the red) or been given the two fingers by any other such uncaring, impersonal, bureaucratic conglomerate, you'll know exactly why this film was made. It's a stunning, sad and often humorous documentary (don't let that put you off) that examines the effects of General Motors' decision to save bucks by moving its entire operation from Michigan to Mexico. A film everybody should see.

SANTA SANGRE

Legendary cult director Alejandro Jodorowsky's vivid tale of a deranged circus boy dominated by his limbless mother is a cinematic tour de force. Graphic blood-letting punctuates the movie (sometimes to the strains of Perez Prado!), but Jodorowsky's dream-state mood provides a warm, humanistic undertow. Unmissable.



SWEETIE: ESSENTIAL and uneasy viewing

SEA OF LOVE

Pacino as a New York cop on the track of a lonely hearts killer picking off Manhattan's least eligible bachelors from the personal column of the city's press. Ellen Barkin radiates as the suspect with the mostest in this surprisingly conscientious cop thriller. Recommended.

SEE YOU IN THE MORNING

Jeff Bridges plays a shrink on the rebound. Children are involved. So is Farrah Fawcett Majors. Need we say more?

A SHORT FILM ABOUT LOVE

Second entry in Krystof Kieslowski's film series loosely inspired by the Ten Commandments is a perverse tale of love both fanatical and unrequited as a voyeuristic postman becomes obsessively involved with a female neighbour. Fascinating.

SOCIETY

Immensely enjoyable splatter hi-jinks from *Re-Animator* kingpin Brian Yuzna, stars *Baywatch*'s Billy Warlock as a paranoid college kid who fears that his family may belong to an incestuous, alien elite that gathers for extravagant shape-shifting orgies when not busy shafting the world's

underprivileged. He's not wrong. . .

STEEL MAGNOLIAS

Dolly Parton, Daryl Hannah, Shirley MacLaine, Olympia Dukakis, Julia Roberts and Sally Field mud-wrestle for Oscar nominations in this sharply observed and sentimental tissue-wringer centred, rather implausibly, round la Parton's hair salon. Superior Southern belle sob-o-rama.

SWEETIE

Superb debut from Australian director Jane Campion details the turbulent relationship between Kay, a young neurotic, and her oddball sister, Sweetie. Startling and surreal, in the *Twin Peaks* mode, tempered with a savagely Bunuelian sensibility. Essential and uneasy viewing.

WEEKEND AT BERNIE'S

Two insurance clerks uncover a million-dollar mix-up and, being civic-minded, report it to boss Bernie, unaware that Bernie organised the scam. Hoping to dispose of them quickly and quietly, he invites the boys to his oceanside retreat where, unfortunately for us, Bernie, and not the boys, gets stiffed in this crappy frat-pack comedy.

NEW ALBUM RELEASES

ALL: 'Trailblazer' (Cruz) Cassette, CD. Some ex-Descendants in churningly good live post-hardcore scenario
BAD BRAINS: 'The Youth Are Getting Restless' (Caroline) Dread hardcore caught in Amsterdam in '87
BONES Frankie & Lenny Dee: 'Looney Tunes Volume II' (XL)
DICKINSON Bruce: 'Tattooed Millionaire' (EMI) Cassette, CD. Maiden man makes a manful solo stand
FAMILY STAND: 'Chain' (Atlantic) Cassette, CD
FISCHER-Z: 'Going For A Salad (The UA Years)' (EMI) Cassette, CD with extra tracks. Mediocre late '70s/early '80s mob
GUESCH PATTI AND ENCORE: 'Nomades' (EMI) Cassette, CD
HARBOUR KINGS: 'Summercolts' (Fire) Their debut
HARRY CREWS: 'Naked in Garden Hills' (Big Cat) CD. Lydla and Kim as raved about last week
ICICLE WORKS: 'Permanent Damage' (Epic) Cassette, CD. First from the new, revitalised line-up
LITTLE CAESAR: 'Little Caesar' (Geffen) cassette, CD. LA hard rock and soul mixers
LOVE DELEGATION: 'Delegation Time' (Musidisc)
MCDONALD Michael: 'Take It To The Heart' (Reprise) Cassette, CD
MAHER Ashley: 'Hi' (Virgin) Cassette, CD

MANITOBA'S WILD KINGDOM: '... And You?' (MCA) Cassette, CD. Return of Handsome Dick, once of The Dictators
MIND OVER FOUR: 'The Goddess' (Caroline) Cassette, CD. Fairly inept drudge rock
MOUSEFOLK: 'Heads Full Of Hope' (Teatime)
MURPHY Peter: 'Deep' (Beggars Banquet) Cassette, CD. Old goth who's just cracked the US charts
PRETENDERS: 'Packed' (WEA) Cassette, CD. Sixth album from Chrissie Hynde and Co
PUSSY GALORE! 'Historia De La Musica Rock' (Rough Trade) Cassette, CD. More feline grunge. CD contains realistic pause between 'sides' one and two
SMITH Keely: 'The Capitol Years (Best Of)' (EMI) Cassette, CD
SOMETHING HAPPENS: 'Stuck Together With God's Glue' (Virgin) Second from Dublin outfit
THEY EAT THEIR OWN! 'They Eat Their Own' (Musidisc) Debut from LA outfit
ULRICH Margaret: 'Safety In Numbers' (CBS) Cassette, CD. Debut from Antipodean songstress
ULTRA VIVID SCENE: 'Joy 1967-1990' (4AD) Cassette, CD. Second album from Kurt Ralske and mates
VARIOUS: 'Justice Is Our Convention' (State Injustice) Featuring indie luminaries such as Mega City Four, The Shamen and Annie Anxiety. Benefit LP for Martin Foran, inmate of Frankland jail alleged to be framed by West Midlands police force
VARIOUS: 'Xpressway Pile-Up' (Avalanche) CD with extra tracks. Compilation from rated New Zealand label
WIRE: 'Manscape' (Mute) Cassette, CD with extra track. Their first in two years
WORLD PARTY: 'Goodbye Jumbo' (Ensign) Cassette, CD. First since 1986 from Karl Wallinger's lot

MICHAEL PENN

NEW ALBUM

* MARCH *

AVAILABLE ON COMPACT DISC / CASSETTE / ALBUM

AS SEEN ON THE LATE SHOW



LISTINGS

NEW SINGLE RELEASES

BLOW MONKEYS: 'Springtime For The World' (RCA) 12-inch, CD with extra tracks
BOO Betty: 'Doin' The Do' (Rhythm King) 12-inch
COLVIN Shawn: 'Steady On' (CBS) 12-inch, CD
GENTLE DESPITE: 'Darkest Blue' (Sarah) 7-inch only
HOT HOUSE: 'Losing The Feeling' (deConstruction) 12-inch, CD
HOWARD Miki: 'Until You Come Back To Me (That's What I'm Gonna Do)' (Atlantic) 12-inch, CD, cassette
LEATHERFACE: 'Razor Blades And Aspirin' (Roughneck) 7-inch only
MIDNIGHT OIL: 'Forgotten Years' (CBS) 12-inch, CD
MUSTO & BONES: 'All I Want' (Citybeat) 12-inch, CD with extra tracks
NEW MODEL ARMY: 'Great Expectations EP' (Abstract Sounds) 12-inch only
OVERLORD X: 'Powerhouse' (Mango Street) 12-inch with extra track
PAPA BRITTLE: 'Al Jolson' (UFP)
PASSION FLOWER HOTEL: 'Singing In Circles' (Situation Two) 12-inch only
PLEASURE: 'Please' (Anxious) 12-inch
POWER OF DREAMS: '100 Ways To Kill A Love' (Polydor) 12-inch
REBEL MC: 'Rebel Music' (Desire) 12-inch
REEVES Dianne: 'Never Too Far' (EMI) 12-inch, CD with extra track
RESIDENTS: 'Diskomo' (Torso) 12-inch, CD
RESIDENTS: 'Don't Be Cruel' (Torso) CD
REVENGE: 'Pineapple Face' (Factory) 12-inch
SHOP ASSISTANTS: 'Big E Power' (Avalanche) 12-inch, CD, cassette
TOUCH OF SOUL: 'We Got The Love' (Cooltempo) 12-inch
TUCKER Junior: 'Don't Test' (Ten)
US:UK: 'You've Got Nothing That I Need, Wendy' (Tackattack) 12-inch

ON THE RADIO

WEDNESDAY MAY 9

POLITICS AND POP: 7.30pm, Radio 1
 Andy Kershaw presents a lively discussion involving young people from Glasgow about whether pop and politics should mix, with contributions from Kirsty McColl, Billy Bragg, Public Enemy and Bros. Personally, we don't care what they drink, but at the launch of a forthcoming ICA rock week we were told that Irn-Bru is pretty popular with youngsters these days.
JOHN PEEL: 8.30pm, Radio 1
 What?noise in?session.
BOB HARRIS: 12am, Radio 1
 What's that Bob? The mmmghthers? The gnufnrs? Speak up man. Oh, The Godfathers, apparently.

THURSDAY MAY 10

JOHN PEEL: 8.30pm, Radio 1
 Session from Kevin Coyne.

FRIDAY MAY 11

THE FRIDAY ROCK SHOW: 10pm, Radio 1
 Great White in concert, they say. Great White what?

SATURDAY MAY 12

CLASSIC ALBUMS: 2pm, Radio 1
 Through the miracle of modern science, Roger Scott talks to members of Def Leppard about 'Hysteria', the number one album which spawned the hit singles 'Animal', 'Armageddon It' and 'Love Bites'.
HOOP-LA!
THE SATURDAY SEQUENCE: 3pm, Radio 1
 Session from Shawn Colvin.
IN CONCERT: 9pm, Radio 1
 The Cowboy Junkies in concert. Obviously.
SATURDAY ROCK SHOW: 11pm, Radio 1

With a concert from Rory Gallagher recorded in 1973. We've been having problems with the post as well.

SUNDAY MAY 13

PHILLIP SCHOFIELD: 3.30pm, Radio 1
 Pip's special guest is Phil 'Philip' Collins.
ANDY KERSHAW: 9pm, Radio 1
 Cajun sessions from DL Menard and Eddie LeJeune.

MONDAY MAY 14

JOHN PEEL: 8.30pm, Radio 1
 Senseless Things in session.
BOB HARRIS: 12am, Radio 1
 Sorry Bob? Pfitty? Pifcky? Pickettywitch? Oh, Perfect Day in session, apparently. Plus some fabulous new CDs we'll wager.

TUESDAY MAY 15

JOHN PEEL: 8pm, Radio 1
 John has Deviated Instincts in the studio. We always knew there was something funny going on.

MUSIC ON TV

WEDNESDAY MAY 9

DEF II: 7.30pm, BBC2
 Billy Idol re-emerges from cryogenic retirement, Jeff Beck awakens from a deep, deep slumber and Daniel Lanois, musical director of the riveting rock section of the dynamic Mandela concert, brings things bang up to date. May 9, 1974, according to our estimates.
THE NEW STATESMAN: 10.00pm, Channel 4
NEIL DIAMOND: 12.25am, Channel 4
 Alas, only viewers in London and Yorkshire will benefit from this hour-long Greatest Hits special, filmed live, naturally. 'Cracklin' Rosie', 'Sweet Caroline' and 'I Am... I Said' are but three of the numbers we pray he'll be performing.
GENESIS - INVISIBLE TOUCH TOUR: 1.35am, Channel 4
 Alas, no regions are spared the full horror of Genesis performing live at Wembley Stadium, July 1987. We suggest emigration.

THURSDAY MAY 10

TOP OF THE POPS: 7.00pm, BBC1
 Hosted by Gary Davies, ("Ooh" Gary Davies to his friends The Kane Gang).
BEDROCK: 3.30am, ITV (Regions vary)
 Bedrock, according to Flintstones myth, was a place right out of history. With Dr Feelgood performing live, so, we fear, is this.

FRIDAY MAY 11

BUZZ: 6pm, Channel 4
 A look at racial stereotypes around the globe. In half an hour?
ARENA: 9.30pm, BBC2
 Ethnic obsessions on the Left Bank in this hour-long celebration of Black culture in Paris. Louis Armstrong, Jean Cocteau and Sidney Bechet put in an appearance, but will Juliette Greco, we wonder?

SUNDAY MAY 13

THE NAT KING COLE SHOW: 4.55pm, Channel 4
 Nat's guests are Nelson Riddle and Lisa Kirk, "whoever the hell she is" quipped a chirpy Channel 4 employee.

MONDAY MAY 14

THE COMIC STRIP PRESENTS: A FISTFUL OF TRAVELLER'S CHEQUES: 10.00pm, Channel 4

TUESDAY MAY 15

ROCKSTEADY: 10.30pm, Channel 4
 Nicky Horne displays his versatility, a turd in every feasible respect.

FILMS ON TV

WEDNESDAY MAY 9

THE GOAL KEEPER'S FEAR OF THE PENALTY (1971): 10.35pm, Channel 4
 Early Wim Wenders movie charts the mental disintegration of an ageing player whose peripatetic musings make for pretty sombre viewing.
EVERY MOVE SHE MAKES (1974): 12.25am, ITV London

THURSDAY MAY 10

THURSDAY'S GAME (TVM 1974): 2.15pm, BBC1
THE WILD, WILD WEST REVISITED (TVM 1979): 6.00pm, BBC2

RITA, SUE AND BOB TOO (1986): 10.00pm, Channel 4
 Rita and Sue babysit for Bob and his frigid wife and, before you know it, Bob's your...babysittershagger? Gritty (read grimy) reminiscences of latter-day Bradford, adapted from Andrea Dunbar's stage play, only add up to kitchen sink shockerama for the easily titillated.
SUNDAY IN THE COUNTRY (1984): 11.45pm, Channel 4
MADAME ROSA (1977): 1.30am, ITV London
 Moving story of an ageing prostitute (spooky Simone Signoret) that coaxed an Oscar from the Academy as Best Foreign Film on its release. Is that a good enough reason to stay up for it?

FRIDAY MAY 11

SUMMER STORM (1944): 2.30pm, Channel 4
 Uncharacteristically dark Douglas Sirk movie stars Linda Darnell as a femme fatale whose affairs culminate in tragedy.
SCARED STIFF (1953): 5.00pm, BBC2
 Jerry Lewis pulls faces and Dino (hic!) pulls the birds as rum goings-on plague the isolated Caribbean island they somehow end up on.
 Carmen 'Natural Air Conditioning' Miranda is on hand to share the fun.
PERFECT (1985): 10.50pm, BBC1
 John Travolta plays an investigative journalist (wouldn't you know?) planning an attack on LA health farms, who finds himself mysteriously drawn (actually, it's Jamie Lee Curtis, so there's not that much mystery) to one of his intended targets in this crappy, crappy movie.
COMIC BOOK CONFIDENTIAL (1988): 11.20pm, Channel 4
 Extremely fine look at the US comic scene featuring Lynda Barry, Paul Mavrides, Gilbert Shelton and many other underground artists. Are we having fun yet? Yesssss indeedy.
L'ADDITION (1983): 11.50pm, BBC2

SATURDAY MAY 12

AGNEEPATH (1990): 10.00am, Channel 4
SHERLOCK HOLMES AND THE BASKERVILLE CURSE (1983): 10.50am, BBC1
TAWNY PIPIT (1944): 2.00pm, Channel 4
CONFLICT OF WINGS (1954): 3.30pm, Channel 4
THE CASE OF THE LOST LOVE (TVM 1986): 7.55pm, BBC1
DARK EYES (1987): 10pm, Channel 4
 Haunting tale of faded dreams and wasted opportunities starring Marcello Mastroianni. Based on short stories by Chekhov, so don't expect a right royal Carry On.
NIJINSKY (1980): 11.40pm, BBC2
 Biopic of the late ballet star, reputedly the inspiration for an Abba hit of the late '70s.
DOUBLE DEAL (1981): 12.20am, BBC1

SUNDAY MAY 13

SHOP AROUND THE CORNER (1940): 2pm, Channel 4
 Cute Lubitsch comedy with Margaret Sullivan and Jimmy Stewart.
DONOVAN'S REEF (1963): 3pm, BBC1
 John Wayne on a Pacific Island. All the stars seem to be on their hols this week. Not as good as *Donovan's Brain*.
THE TEN COMMANDMENTS PART 2 (1989): 9.05, BBC2
 Second part of Krystof Kieslowski's series, expanded versions of which recently received full-blown theatrical releases here.
STAR! (1968): 10pm, Channel 4
 Biopic of veteran thesp Gertrude Lawrence stars Julie Andrews, who really doesn't have to expose her breasts to be taken seriously as an actress. Honest. Bruce Forsyth and Beryl Reid pop up too, so without any further ado, we'd like to proclaim this heap of tat **FILM OF THE WEEK!!!**
BRAZIL (1984): 10.40pm, BBC2
 Terry Gilliam's pessimistic Orwellian futureshock stars Jonathan Pryce as a white collar outlaw fighting mind control in a totalitarian state. Big on invention, epic in scope but still rather overblown. But Robert DeNiro plays a plumber.
GREGORIO (1987): 1.15am, Channel 4

MONDAY MAY 14

EVERGREEN (1934): 2.30pm, Channel 4
FLYING LEATHERNECKS (1951): 5pm, BBC2
 Mean WW2 drama with the mighty redneck, John Wayne. Not our favourite Nicholas Ray movie.
FALL OF THE HOUSE OF USHER (1960): 9pm, BBC2
 Long overdue Roger Corman season opens with this seminal re-reading of Poe's classic tale. Vincent Price stars, but Corman's lavish use of 'scope and Eastmanicolour vie with a suitably hokey Gothic ambience for precedence. SEE THIS FILM!!!

TUESDAY MAY 15

MAN OF THE MOMENT (1955): 2.15pm, BBC1
BACHELOR KNIGHT (1947): 6pm, BBC2
STEPTOE AND SON RISE AGAIN (1973): 11.10pm, BBC1
 More jokes about khazis and horse shit. Harold gets married, goes on his honeymoon with his old dad in tow and adopts an abandoned baby he believes to be his own. Horribly sentimental, some truly painful bathos and the whole caboodle probably won't mean anything to anybody under the age of 23. Yep, you've guessed it, it's **ANOTHER FILM OF THE WEEK!!!**

BIG COUNTRY



◀ SAVE ▶
 ME

LIMITED EDITION
 12" GATEFOLD

Features Live Versions of
 WONDERLAND &
 THOUSAND YARD STARE

Recorded in Moscow 1988
 Includes Full Colour
 4 Page Booklet

OUT NOW

SCANNERS

VIDEO

INDIE TOP VIDEO: TAKE 3 (PMI)

AS A visual document of the indie scene in 1990, *Take 3* measures up quite well, homing in on the almost unavoidable Manchester buzz with the inclusion of The Inspiral Carpets' 'Move' and James' inspired 'Come Home'. Dub Sex turn up but it must be said they lack floppy-fringe credibility.

The psychotic, emotionally scarred mystic triangle of Spacemen 3, Loop and The Telescopes, distort our TV screens with naff effects that undermine the distinctive aggression of 'Arc-Lite', 'To Kill A Slow Girl Walking' and 'Hypnotized', respectively.

Elsewhere The KLF's romantic tomfoolery appears with the waltzing disco-beat of 'Kylie Said To Jason'. This, along with The Kitchens Of Distinction's for 'Elephantine', represent a rare excursion into a compelling image.

Distant Cousins' soulful 'You Used To' is the nearest *Take 3* gets to dance music, The Shamens not really being in contention.

Overall, a good video, varied enough to present the diversity of the indie scene in a mixed 60 minutes. That said, what about some hip hop and American acts next time lads?

Ron Rom

VIDEO

ABC - Absolutely (Channel 5 - £9.99)

A SINGLE frame - any frame - of 'Poison Arrow' will do. Bold, brash, beautiful and the teensiest bit inept, it paints the ABC aesthetic in primary colours and makes an alluring overture for the 50 or so minutes to follow.

Or so it should. Culled from Fry and friends' entire - and chequered - career, *Absolutely* is a selection of UK and US promo vids that vary wildly in quality. The early stuff is the best, despite the schmuck vaudeville of 'The Look Of Love', and even the formulaic 'All Of My Heart' has worn well.

Funnily enough, 'That Was Then But This Is Now' no longer seems worth the derision it roused though, more strikingly, the turgid 'SOS' from January '84 is stunning evidence of talent in decline. Fry's about-face later that year culminated in the animated 'How To Be A Millionaire' clip and it's this future-kitsch middle passage that buoys up an otherwise mediocre compilation.

'Be Near Me' and 'Vanity Kills', both boasting the elfin presence of the mysterious



MICKEY ROURKE gets to the point of things

The Bad, The Bad And The Ugly

FILM

JOHNNY HANDSOME (Guild - Cert:15)

ACCORDING TO director Walter Hill, *Johnny Handsome* is "a revenge story... it's also about redemption, love, fate and circumstances".

While bearing all the hallmarks of a good Walter Hill movie (we'll forget about *Streets Of Fire*), the episodic, comic strip structuring of the film and its downbeat atmosphere are straight out of '40s film noir. Superimpose this upon a plot evocative of Sergio Leone's man-with-no-name series, and I guess we're left with *The Bad, The Bad And The Ugly*.

We're in New Orleans, which is enough of an excuse for old pal Ry Cooder to be roped in for another helping of *Southern Comfort* slide. Johnny's the ugly guy, a face congenitally deformed in the womb of a

junkie mother. An outcast who drifts into choreographing heists, Johnny loses his only buddy in a double-cross by Mr and Ms Bad. The inevitable consequences of this are adroitly handled by Hill, who all but manages to make us unexpect the expected.

Mickey Rourke doesn't stay under the latex for too long. He's given a new face in prison hospital, after the baddies on the outside fail to complete their roster of killings through a contract assassination attempt on the inside. Now unrecognisable to the psycho scuzzbags, Johnny plots his revenge.

Lance Henriksen as Rafe looks the definitive bad guy, and Ellen Barkin does a nice line in sluttish opportunism. Man of the moment Morgan Freeman is the street-tough cop shadowing the action. Not in the same league as Hill's *48 Hours*, but a superior action movie.

Andy Ross

VIDEO

VIDEOBEAT 90 - VOLUME ONE (BMG)

NOT ACTUALLY a hits collection, being drawn only from the BMG-distributed RCA and Arista stables; this video is nonetheless current enough to include Snap's 'The Power' (the song's break is

also used as link music).

The rest is a mix of hits (Black Box, Lisa Stansfield, Guru Josh), hopefuls (MC Wildski) and one complete and utter no-hoper (Mitsou's 'Bye Bye Mon Cowboy').

Dance music actually makes for snappy video because no one is compelled to pretend to play instruments - Leila K (with Rob 'n' Raz) makes 'Rok The Nation' the best clip here

Andy Stout

FILM

SHE DEVIL (Rank - Cert:15)

IN THE US, film critics have all but called for director Susan Seidelman's cinematic rights

to be rescinded.

It's not that *She-Devil* is bad, it's just that after two monumental misfires (*Making Mr Right* and *Cookie*), it's about time she produced something a little more substantial.

Roseanne Barr plays Ruth, frumpy housewife to Bob, Ed Begley Jr's playboy husband-on-the-make. A slapstick encounter at one of Bob's social-climbing soirees brings the pair into contact with romantic novelist Mary Fisher (Meryl Streep), and before long Bob is busy balancing Fisher's books and sharing her bed.

Leaving Ruth for Mary, Bob snarls that while he has his freedom, he is his own man. The next day, Ruth sets about the house, jamming food mixers and roasting spray cans in the microwave.

As her domestic life explodes behind her, Ruth takes her two awful bratty children and dumps them with Fisher and her effete Hispanic butler.

Gaining employment in a home for the elderly, Ruth contrives to have Fisher's supposedly senile and resentful mother evicted, leaving her with nowhere to stay but the writer's Pink Palace. With Fisher's life in turmoil, Ruth turns her attentions to Bob and her two remaining targets...

Adapted from Fay Weldon's novel, Seidelman's *She-Devil* is surprisingly less shrewish than the original. Completely excising Weldon's rather ridiculous climax (no, Barr does not have plastic surgery), the movie concentrates on the mechanics of Ruth's manipulation which, together with her eventual amassing of a seemingly limitless pool of female spies, gives the film a cool air of calculation missing from the source.

Seidelman's treatment of Fisher as 'the other woman' is pleasingly humanist - and heightens the sense of a female mafia - but, by contrast, Ruth's final vindication (make-up and electrolysis were, it seems, all that were needed) is a little mean. For the director, kitsch is blue collar and ugly and for the reason alone, *She-Devil* is more than a little smug.

Still, it's amusing enough. Contrary to popular (and obviously her own) belief, La Streep cannot 'do' comedy, but there's plenty here to support her desperate mugging.

And, whatever the critics might tell you, it's nowhere near as bad as the TV series...

Damon Wise

Batman 2 is looming, cast unconfirmed. Meanwhile, director Tim Burton is getting to grips with *Edward Scissorhands*, the story of "a guy who desperately wants to fit in but doesn't because he has garden shears for hands". Winona Ryder (*Beetlejuice*) has signed up and so has pin-up boy Johnny Depp, whose recent appearance in John Waters' *Cry Baby* raised eyebrows Stateside. Though an unlikely choice for the director of sleaze epic *Pink Flamingoes*, Waters' knew Depp was right for the part when it transpired that Depp, too, owned one of serial killer John Wayne Gacy's legendary clown paintings...

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On their new single, Swiss merchants of chaos **The Young Gods** are caught in unusually quiet and tender mood. **Cathi Unsworth** sounds 'em out

Complete Control

LAST SEPTEMBER The Young Gods took London.

Inside the white walls of SOAS the flames of musical inferno raged, bodies blissfully catapulting from PA stack into flailing throng below to the operatic oblivion of the 'L'eau Rouge' album.

"It was less like making music and more like controlling chaos," reminisces Franz Treichler, who shook the university's foundations with the power of his tonsils.

But there was one moment when the rage subsided into a spellbound silence. That was when, alone with the sound of the ocean behind him, Franz began to sing Kurt Weill's 'September Song'. The simplicity, beauty and yearning he evoked from '30s satirical decadence evolved into a timeless and perfect love song. Something The Young Gods had never been noted for before.

'September Song' has now found its place as the B-side to the Gods' latest Play It Again Sam single, 'Longue Route'. Franz, crumpled over an egg and bacon breakfast on a return visit to stupefy British gig goers, is a bit annoyed about this. He wanted it desperately to be the A-side.

"I have been working out the video and everything since the beginning of the year," he sighs. "The Young Gods always liked to put everything out as a surprise, and a remix ('Longue Route' is taken from 'L'eau Rouge') is not our way.

"It's a really good remix, don't get me wrong. Only it would have been much more of a challenge to put 'September Song' on the A-side, because it's not your band when you play that. When you hear 'Longue Route' it's The Young Gods, you know what to expect."



THE YOUNG Gods: all charged up

THE GODS' flirtation with Weill came about after they were asked to contribute seven cover versions to a tribute concert in their native Geneva. Franz was most pleased with 'September Song's' outcome, hence its transition to vinyl. Did he think people would view the Gods through a different light in view of its unfamiliar tenderness?

"Well, it's nothing new for the band," he considers, "but maybe it's more obvious, cos it's the quietest thing we've

done, for sure. But I've always seen the tenderness in everything we've done, just expressed in a different way. I think we have always shown many sides to our nature."

Are you a romantic person?
"Yeah," Franz smiles. "But I don't know, you go on and dramatise things if you talk about romanticism. But sure, I'm a very passionate person, and when I have an idea or a feeling I try to go as far as possible with it. So I think so."

Was it difficult to express

yourself so clearly through someone else's song?

"Yes," he acknowledges, "but Kurt Weill was OK. It took me a very long time to decide to do it, but I have always liked Kurt Weill, even his Hollywood phase. The songs are so simple, and the lyrics don't sound cheap like most love songs."

Which is why your version sounds so timeless.

"But it is! A love song is timeless; if you can pull it out of its context and play it in a new one, it will work. I wish I was able to write love songs like this," he adds, somewhat wistfully. "I have my way of writing love songs but this one isn't it."

Maybe these endeavours will reach fruition by the time the next Gods' album comes around. But that won't be for a while. They plan to "spend the next eight months deciding

what to do with the rest of our lives!"

"We wanted to do a live album," Franz furthers, "but it didn't work out. We recorded about 50 gigs but there's still not enough material to go on. I would like to work something out, to record something completely live. But it's very rare that you have a live album that you like.

"We have had some very good things on our two albums," he admits. "The first one is more about discovery; the second one is more about control. Now we have to take the best out of these two things. Control is good because, onstage, you can go into the music. But when you lose control it's really good too, then the music goes into you."

And controlling chaos is one thing The Young Gods have got very good at.

“The first album is more about discovery; the second one is more about control. Now we have to take the best out of these two things”

— Franz Treichler

HETFIELD

Taciturn for years cos he "just got tired of being misquoted", James Hetfield – guitarist/vocalist with Grammy-winning Metallica – breaks the silence to Ann Scanlon. Eye openers Mary Scanlon

TWENTY MILES north of San Francisco is the Bay Area town of Tiburon, an upmarket tourist resort that's all sapphire sky, rolling waves and promenade bars.

It's not the sort of place you'd expect to find your average metal merchant, much less its finest, Grammy-winning exponent.

The waiter looks genuinely excited as he approaches the quietest corner of Sam's Café and sees Metallica's James Hetfield, shades around his neck, long mane swept into a tight ponytail and the Mass Appeal legend "Nobody Likes A Thinker" printed across his chest.

"Hey, how're ya doin', man?" the former begins. "I just want to say I'm a big fan." He places an ice-cold Cours on the table, admires the singer's T-shirt and gets on with his job.

Half an hour later a waitress – who is new to the area, and has obviously never heard of Hetfield – appears, trying to place a telephone message that she'd taken earlier.

"Excuse me," she hesitates, "are you Metallica?"

James Hetfield isn't quite Metallica, but his cruel guitar grind and fierce lyrics have defined much of their sound.

And while drummer Lars Ulrich has established himself as the band's public voice, James Hetfield prefers to smile ironically and adhere to the When You've Got Nothing To Say, Say Nothing school of thought.

"In the early days," he says, "we used to split interviews between us, but over the last couple of years I just got tired of being misquoted – especially in the American magazines where they print any old bullshit. Not doing interviews wasn't the answer, I guess, cos they'd find shit anyway – way, way, old shit – and just make up newer shit with it and kind of mix it in and put it out."

"So Lars has done a lot of our interviews, yeah. He'd go to the production office to see what interviews were coming up and go, I'll have that one and that one and that one! He likes to talk, y'know. F**k it! I don't care – I don't like talkin'!"

SITTING IN this Bay Side café, a few miles from the postcard paradise of his Sausalito home and several light years from the mechanical rigours of the road, James Hetfield can afford a temporary change of heart.

It's been six months since Metallica finished their gruelling 'Justice' tour, which began with the US Monsters Of Rock farce in May 1988 and eventually spanned 17 months taking in Japan, Australia, New Zealand and all 50 American states.

So how did a tour that long and that intense affect the band?

"Well," he smiles. "I think everybody learned that we're not gonna do one again. It didn't start like, OK, we're gonna do a 17 month tour, that's it, ready to go. It started with a few months here and then it just kept rolling – states got added on, then months, a month here and a month there."

The band's eight European shows (which were originally scheduled for last

autumn), will now take place in a fortnight's time and include three English dates at London's Wembley Arena, Birmingham's NEC and Glasgow SECC.

After that they'll start working on their fifth LP which they hope to finish by Christmas. In the meantime, their record company is making sure that Metallica product keeps ticking by issuing 'The Good, The Bad And The Live', a boxed set of six singles.

And although Metallica are unlikely to play any US dates this year, their national profile was recently bolstered by the news that they won a Grammy for Best Heavy Metal Band in the American music awards – even if the band didn't attend the ceremony.

"Last year we were in the middle of touring and we cancelled gigs to go to the Grammys. Everything is on rollers – they roll your crap out there and then they roll it off. It's kinda weird to see how all that bullshit works. Anyway, our shit rolled out there during the



rehearsal and none of the amps were working and it was like, Oh, f**k, this is gonna be great! It made us kinda nervous to know that if we f**ked up a few million people were gonna see it.

"But once we rolled into the fast jamming part it didn't matter, y'know. All the suits and ties were horrified and Stevie Wonder's there – he has front row, I'm not sure why – going, What the f**k's that?"

The award eventually went to Jethro Tull, a decision which prompted the organisers to divide this year's Grammys into two categories.

"The whole thing is real new to those people. Before it was us, Jethro Tull, AC/DC, Jane's Addiction and Iggy Pop in the Heavy Metal category, and this time round they split it into Heavy Metal and Hard Rock – I don't know how those old f**kers know the difference!"

What meant more, to James at least, was winning a Bammy for Outstanding Group in the Bay Area, while Lars and Jason Newsted were further honoured by carrying off individual awards for best drummer and bassist.

"That was alright because it's more of a local thing – a get-up-and-jam, hoedown kind of affair. But it's cool that we won cos every year the Bammies is the same – Journey, Huey Lewis or The Grateful Dead, bands that have lived here for a hundred years – and finally new shit's getting recognised."

AMONG THE new Bay Area shit that's also getting recognised is Bammy-winning club band Faith No More.

Currently heading for the arena circuit themselves, FNM first came to Hetfield's attention via Metallica's late bassist Cliff Burton (who was killed in an on-tour coach crash in September 1986).

"Jim (Martin, FNM guitarist) was best buddies with Cliff from way back. We'd met here and there but we were never good buddies till after Cliff went, cos Cliff kept his whole home and friends thing separate from the band – which I can understand."

As Dr H and Dr M, they have been known to take to the stage in the form of The Spastic Children and, when Faith No More supported Metallica on 14 of their West Coast shows last September, Hetfield would get up and play 'War Pigs' with them every night. It was a fitting tribute to his childhood heroes.

"My brother loved Sabbath, Zeppelin,

the doctor and having him set it? If God gave us the knowledge to invent this shit why not use it?"

"When I was young it would be time for Sunday School and I was like, No, I'm not going, and I'd lock my door and shit. It eventually got so bad that they didn't push it any more."

Of all Metallica's songs, it is 'Dyers Eve' (the closing, most memorable track on '...And Justice For All') that documents the religious aspect of Hetfield's upbringing best: "Dear Mother/Dear Father/Hidden in your world you've made for me/I'm seething/I'm bleeding/Ripping wounds in me that never heal".

But the most telling lines sum up how James felt after the death of his mother – a loss which severed his links with Christian Science for good: "I'm in hell without you/Cannot cope without you two/Shocked at the world that I see/Innocent victim please rescue me".

"The main thing that pissed me off about religion was when my mum died of cancer and she didn't do anything about it – she didn't want medicine. Her and my dad were divorced so it was real weird, just me and my mum and my younger sister. The whole thing is kinda f**ked up."

“Call it anarchy or whatever you want to – there's times when you wanna be able to do whatever the fk you want and, y'know, life's always short so why shouldn't you?”**
– James Hetfield

LARS ULRICH once said that many of Metallica's ideas come from fears, and that anxiety and dread are a major motivation.

"Yeah," agrees James, "fear of the unknown kind of shit. Fear is something that fits with the music. You've got heavy music and heavy subjects – well, it's supposed to be heavy."

Lyrical, it's the same demons that have haunted Hetfield from the basic 'Kill 'Em All' through 'Ride The Lightning' to the finer developments of 'Master Of Puppets' and 'Justice': death, insanity and isolation. Are these subjects you have always been preoccupied with?

"Yeah," he laughs. "I'm always afraid that I'm crazy. Fear of f**kin' insanity, yeah that's shit that's always at the back of my mind. Y'know, afraid that you might snap at any time."

"Fear, insanity and what was your other one? Death? The whole thing about that is weird. . . After Cliff died people were like, Are you going to stop writing about death? But we weren't consciously focused on death all the time – it's just a heavy thought, everything dies and has that kind of weaved into it."

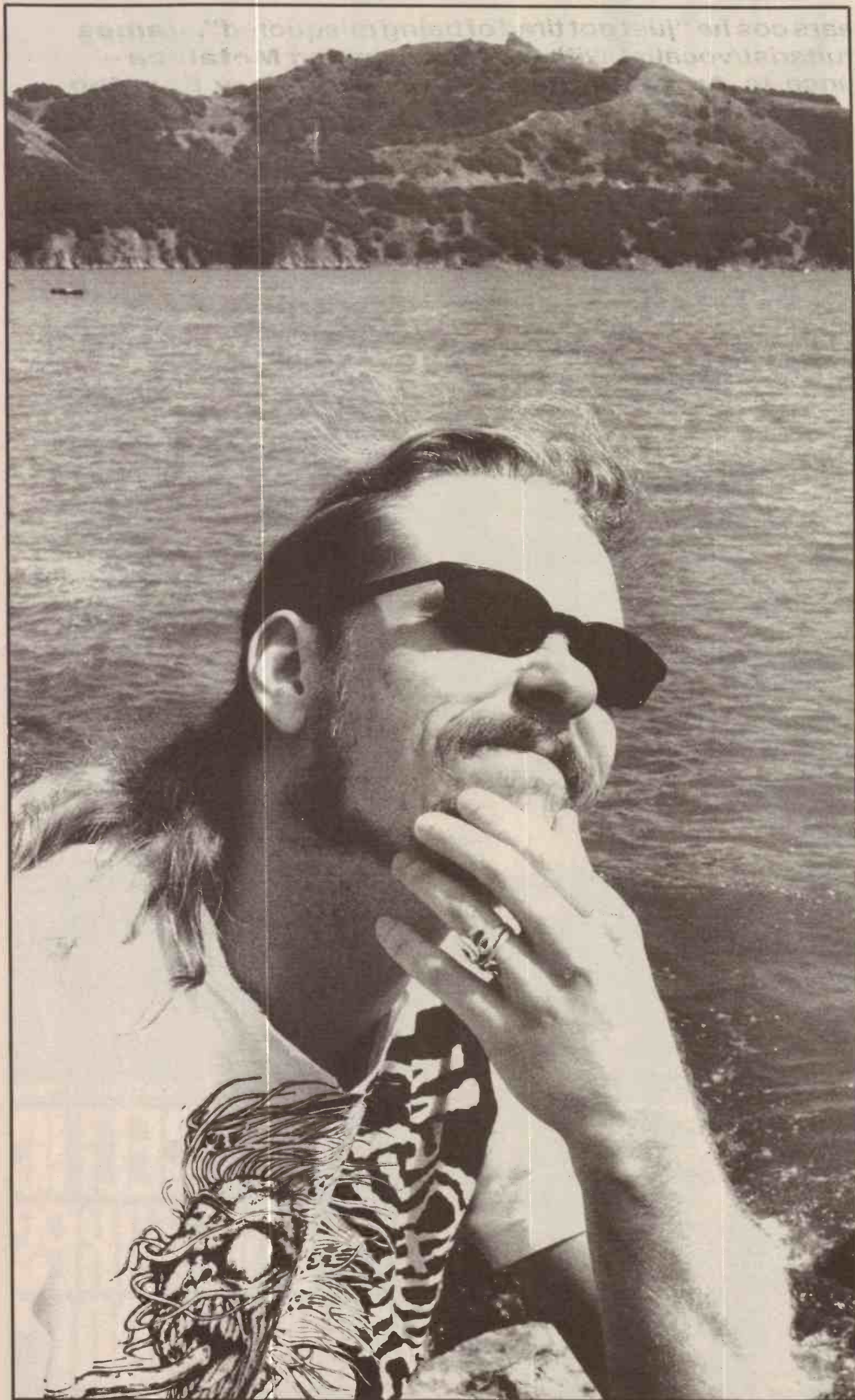
"And after Cliff died it kind of put death more into our minds, so we weren't as afraid of it as we had been before. We didn't stop writing about it because he died, it was more like we knew more about it so we could write about it."

"A lot of kids don't get to express themselves that way but then reading our lyrics they kind of think, Hey, f**k, I'm not the only weirdo around, some other guy thinks that way, or whatever, and it kind of relaxes the little knot in your brain so you're not so angry. Life ain't so bad after all," he stops and smiles. "It is most of the time, though."

If any single Metallica song manages to combine all these elements of isolation, insanity and death it's 'One' – which was inspired by the all too real fear of becoming a living vegetable.

"The idea for that song came up a long, long time ago, even before the band. I remember my brother telling me this story about a guy who couldn't see or hear and had no limbs, he was just like a brain in a carcass but he couldn't tell anyone, Hey, kill me! That was kind

of vision



JAMES HETFIELD: "I'm always afraid that I'm crazy. . . Y'know, afraid that you might snap at any time."

of shocking when you're young and it stuck with me the whole time.

"And then later on I was going, Hey, man, I wanna write a song about that and someone said, Oh, that's *Johnny Got His Gun* so it was like, OK, let me read the thing. The movie is actually pretty boring but there's some really heavy parts."

Another theme that Hetfield has explored in detail is the whole idea of justice, retribution and freedom of will.

"Call it anarchy or whatever you want to — there's times when you wanna be able to do whatever the f**k you want and, y'know, life's always short so why shouldn't you? If you don't hurt or endanger other people, I think you should be able to do what you please."

But what about the hereafter? Most religions are based on retribution and reaping what you sow, ie if you're good in this world you'll be rewarded in the next.

"Who knows? I mean, if you just believe in yourself and in what you're doing I don't think you should be afraid of what's gonna happen later on. If there is a God I think he'd want you to do whatever you think is right."

Do you believe in an afterlife?

"I don't know. I'd rather not comment on that. I hope it's something different, y'know, I get bored of things real quick. I dunno. . . I hope they don't have shitty waitresses wherever it is."

JAMES HETFIELD might dismiss "Kill 'Em All"'s lyrics as "really silly" now, but when Metallica's debut LP appeared in 1983 it ripped the world of metal apart.

Combining the speed, stance and energy of Motorhead with the F**k 'Em All attitude of punk, Metallica produced a record to truly assault the senses and reach the frayed ends of sanity by. It is still regarded as one of the most important metal LPs, period.

Back in '83, riffs that fast were something usually associated with the likes of Discharge, and speed metal was virtually unheard of. But, in these days of five second songs, thrash seems to have lost much of its impact.

"Yeah, that's true. There's not much diversity in a lot of those bands. I think that's what makes a band talented, that they can write and do different kinds of shit: slow, heavy, fast fast, super Satan fast, instrumental stuff.

"That's the challenge, y'know, not just coming up with material, but coming up with different kinds of shit. The first album was all that kind of thing and the second album had a ballad on it and it was like, What the f**k? To us it was just trying something different while a lot of other bands — so called thrash, or whatever — haven't heard many ballads."

By first blowing the genre apart and then piecing it back together in their own inimitable fashion, Metallica have defined the current face of metal. But what would Hetfield most like to think that people got from Metallica?

"A headache," he grins. "People can take whatever they want from it or leave it alone. But I'd like to think that, especially the youth, had got some positive shit out of it. It's like we were saying earlier, it's just good for them to know that someone else thinks the same way, that they're not alone in thinking that they're a few feet short of a yard or whatever.

"But it's not like, This song is about *this*, do *this* with your life. There's no boundaries with this shit, just do whatever the f**k you want to. That's the way it should be, right?"

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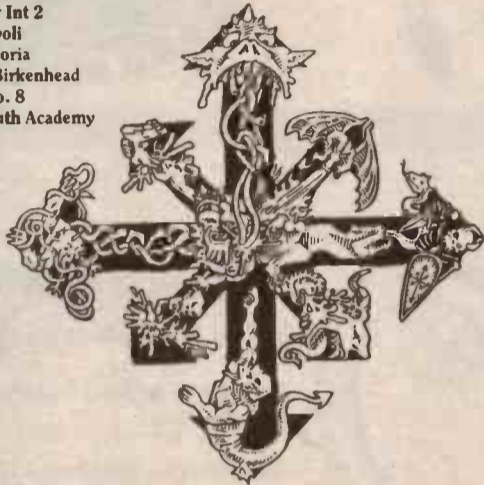


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IN GLEBE, a former working-class suburb of Sydney, there stands a building called The Oils Offices.

It embodies the will of its founders, Australian band Midnight Oil, whose fierce involvement in social and ecological issues sets them apart from most other rock 'n' roll acts.

Not because they want to be self-important, but because they feel it's their duty to stand up for their beliefs.

Which is something this band have never shied from, as demonstrated by the righteous anger of their music and the extra-curricular political activities of mainman Peter Garrett. Though many pop stars have scored significant own-goals when donning the mantle of Statesperson, the Oils forge on regardless, on their own. And, against the odds, it works.

Their recent album, 'Blue Sky Mining', is classic Midnight Oil: raw, thumping choruses built into provocative lyrical themes and adventurous musical structures. Songs such as 'Blue Sky Mine' and 'River Red' blend together memorable melodies and cutting social polemics.

MIDNIGHT OIL formed in the late '70s and honed their diamond-hard rock anthems on Australia's pub circuit, which consists of 2,000-capacity bars where a band has to play loud and fast just to escape in one piece.

Vocalist Garrett ran into the other four Oils at one such gig and "they couldn't get rid of me! I stayed until I was a member of the band."

After securing a deal with CBS in Australia, they released two albums: 'Head Injuries' and 'Place Without Postcard' (which contains one of their best-known songs, 'Armistice Day') before making a flying visit to Europe which caused a few ripples when they sold out a CND benefit at the Lyceum in London.

'10, 9, 8, 7, 6, 5, 4, 3, 2, 1' in 1985 and 'Red Sails In The Sunset' (1985) confirmed their development, both artistically and commercially.

But it was 1987's 'Diesel And Dust' and its hit single 'Beds Are Burning' that finally brought them to a worldwide audience. For a long time it seemed that Midnight Oil were actively discouraging international stardom just as, say, INXS were embracing it. But it became almost impossible for them to resist its clutches any longer.

What is the band's attitude to international success now?

For a long time big on ecological issues, Midnight Oil's mainman Peter Garrett still shuns U2-style stardom. Pierre Arnould goes blue-eye mining

"Well, we want to reach the audience overseas which likes our music, but we're definitely not going for reaching mass audiences. We find it difficult enough to keep a good relationship with our audience in our own country! I think we do still have that, but we're Australians and we understand our Australian audience."

"I think we have always been far more concerned with the ability to reach people and to touch them than other bands. And we've always seen that overseas people discover us by listening to our records, getting to know about the band, maybe coming to see us play when we're on tour, and so building something that grows and is organic, something that is not entirely industry-driven or hype-driven."

"And so, consequently, we won't talk about being the biggest anything anywhere. I am beginning to think that we're a rare band in the world, because of what we sing about and how we play and the kind of people we are. But I don't want to wave that one around. The only thing is that we aren't touring animals - we want to exercise control, we're control freaks and we want to control our environment when we work."

In 1988 you toured all over the globe - what were your impressions?

"Some of our impressions would be that the world is moving at a fast tempo and that many people are uncomfortable with that, some more so than others. And a place like Europe - which contains so much history and so much cultural identification and yet a lot of rushing, tearing about and consuming of popular products - is very confusing for an Australian to be in."

"Our impression of Europe would be that people haven't really woken up to the political, social and moral challenges of the human race being mixed up the



MIDNIGHT OIL: don't want to be 'the next big thing'

The Wizard of Ozzone

way it is. Neither have they done so in America. In places where they have done that, they're struggling, but where they're not struggling the impression is not one of stimulation, or challenge, or excitement."

So you won't be leaving Australia?

"For professional reasons and because I'm also the president of the ecology foundation here, the Australian Conservation Foundation. In the past presidents were elected that had merely a representative function, figureheads, respected people from society like judges or university professors who make speeches and plant trees. But this time they couldn't find a person like that, so they asked me if I was interested and then they elected me."

THE ALBUM 'Blue Sky Mining' continues the passionate involvement the band (especially Peter) has with social issues. Much of the furious musical storm they whip up is a direct result of the anger and frustration they feel about problems such as Aboriginal land rights, pollution, nuclear disarmament.

"I think that the lyrics on the new album are mostly reflective ones - about our travels, about the world and about ecology, of course, which must be this year's topic! We actually took that one up ten years ago," muses Garrett. "Furthermore, there are some really positive songs about the world."

What are your political affiliations these days? What's your position in the Nuclear Disarmament Party, for which you were a senate candidate in the 1984 elections?

"I won't be a candidate for the next one. . . well, as you know NDP is an electoral organisation and we've had a senator in parliament since 1985. We were involved in rigorous political conflict with various groups including major political parties that tried to capture and take control of the party and we've seen the resolution of that to become a settled party, which marked the beginning of 'green' politics in Australia.

"But I haven't been directly involved in that process because I've actually been campaigning with Midnight Oil, running direct action campaigns, for instance, on bay misuse here in Sydney.

"This includes a magnificently unspoil bay a short distance from Sydney which had Aboriginal people living on it and was occupied by a small native station to protect them from development. And whales and dolphins were back there in the bay in their dozens and we had scientific claim for the varieties of natural inhabitants, all the plant and animal species.

"Unfortunately," he says with heavy sarcasm, "our navy wants to expand from the main Sydney harbour and plans to settle in this bay. We're doing a national campaign with Midnight Oil to keep them from doing that.

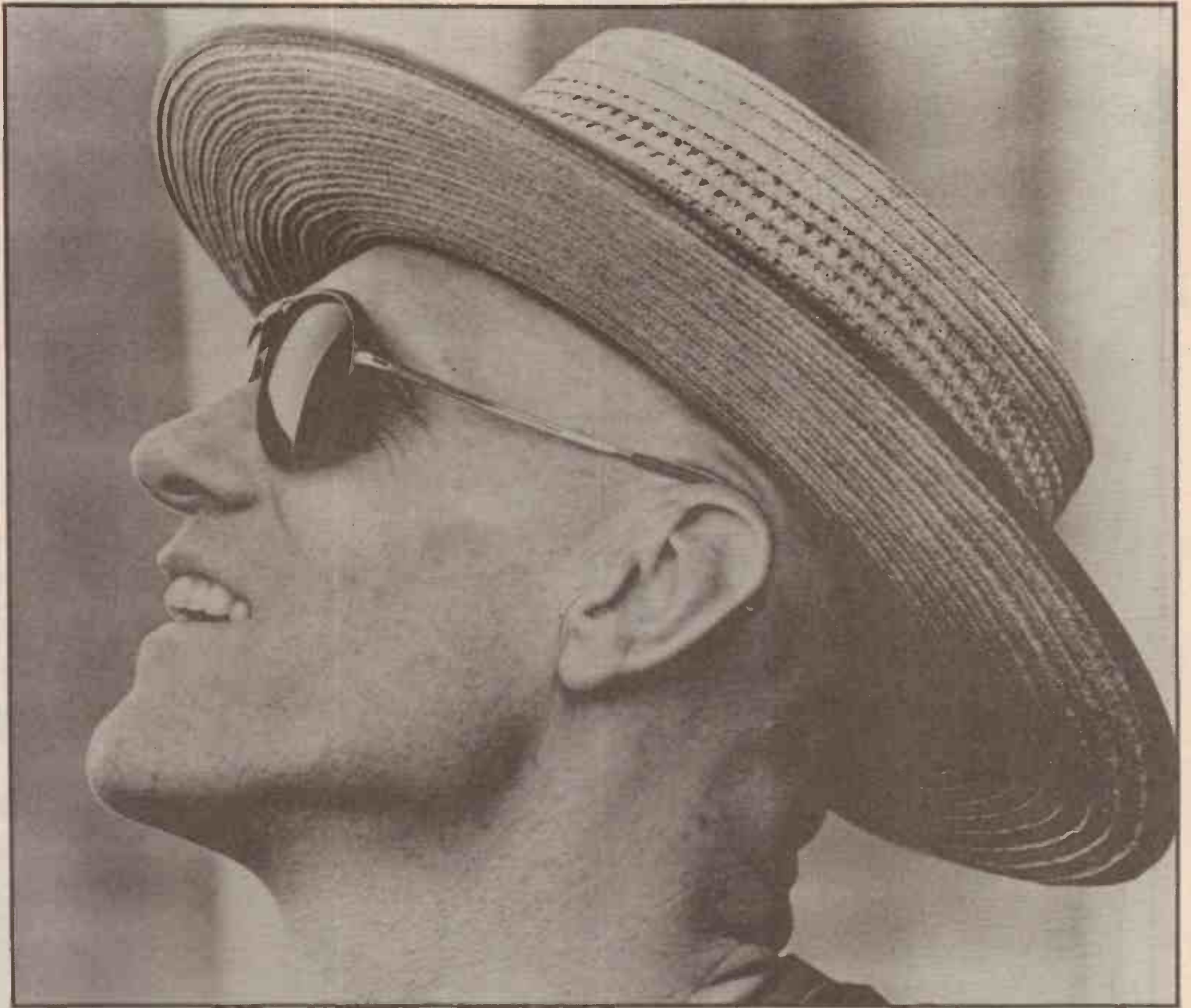
"We provided the 'Building Bridges' record project - which has an album with some Aboriginal bands on it - with resources before they got signed."

So, Midnight Oil is not just a rock band. . .

"No, not only a rock band, but I don't know what we really are. . . But it's a part of the same thing, really. It's just kind of part of our involvement. We're into this kind of thing for a whole set of reasons, but basically it's just the way we are. We feel we ought to do it."

Other recent activities included the band recording the music for a film about Aborigine land rights and Garrett undertaking a national campus speaking tour. Where on earth does he find the time, let alone the energy and motivation?

"I think that I would not be able to do



PETER GARRETT: staring at the sun

all that stuff if we didn't get a lot of input from the other members of the band, writing and so on.

ALTHOUGH HE could easily talk the hind legs off a kangaroo, Garrett is reticent about revealing personal detail.

"There is a band and there is an individual," he explains. "I don't think we should confuse the two."

However, he will admit that "I'm married, have two children, I'm 36-years-old and live in Sydney." End of personal biography.

Regarding music and politics, which of the two is the most important for you?

"Life. It's impossible for me to separate those things. I mean, it's the day that you live, the thing that you do on that day is the best that you can.

"Sincerely, I don't believe that, whatever your job is, you can be effective as a person and make that effect beneficial to the world unless you take out your own ego, your greed and pure ambition and instinctively respond to where you think you can assist. I would be happier as a person, honest to live in a country where I could just go to the beach and do some gigs with the Oil, make records.

"But look at me now, I'm going to meetings, making speeches, thinking out strategies, there's no great joy in that. Sometimes it's rewarding, but I'd just like dancing the night away, I'm the

kind of person who likes to enjoy life in that way. But I think I've got to do it, because I've got the opportunity of a band that will support me in doing that, I've got a great opportunity to live in a country where I can stick up my head without it being shot off.

"And also, I see in a very small way what people who do things can achieve. You know, see results. We don't do it to feel good about it, to go home at night and think about all the good work we've done. We do it to get results."

Do the other members of the band agree with your actions?

"We share common feelings about things, you can hear that on the records. Of course we have our disagreements about the balance, participation levels and I'm sure everybody was furious when I walked into the studio three days late, because of having too many things on my mind. But then we just get on with the work."

But would the note for you?

"Well, you'll have to ask them! But I hope I'd get the note. I've lost a few debates on the songs on this album. . ."

Do you think that the importance of Midnight Oil in Australia is as strong as that of U2 in Ireland?

"I know Ireland, but not that well. I haven't been around there since U2 have become huge. I wouldn't want to hazard a guess about their or our importance. I've got no idea."

Are you ready to be the next Bono?

"Oh my dear!" he shrieks with laughter. "Bono and I are mates. We're all mates, we get on well as people. But I don't think that we're the 'next' anything, all that 'next' stuff is basically just a load of shit."

But it's not you who decides whether you'll be the next Bono. That's up to the audience.

"That's right, and I think when the audience decides they want a new hero, then the next Bono will probably be a totally different person. Maybe even the opposite. But no, we don't ever think about that sort of thing. Ready or not ready, we just continue to do what we do. And I don't think we're as rock-band orientated as they are. They did the big rock tours, they worked really hard at that level of getting to be a rock band that plays and goes out and bears its soul.

"I think we're a different kind of band, we're not soul-bearers in that sense, we're much more serious about our actual issues. And we have members in the band like James Moginie, an enormously creative person and a fine musician, but also a very private person. He doesn't want to go and hang out backstage with anybody.

"We're not that kind of band, we're just a bunch of private Aussies that love to make music together and I think there's a place for us where we'll be happy. We don't want to be the next anything."

BRUCE DICKINSON

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ALREADY BIG cheese without the hype machine on overdrive, James are gaining much attention for their increasingly looped-out performances.

Taking a hint from the Mondays, they've loosened up – Bezzing out their previously more studious, if rather wackoid, live approach.

For so long branded by the lazy media as madcap rustic scarecrows flailing their vegan aggro beat, James are Britain's best-kept secret.

Easily selling out their hometown Manchester Apollo and doing good business at upper range UK venues last year, on a circuit normally reserved for Top 40 assholes parading their lukewarm milksop toons to brain-dead punters.

1989 saw a loosening up in the James camp. The aforementioned post-Mondays Bezzin'-up saw them expand from the trad four-piece to a seven man troupe, with the hyperactive Saul bringing in loon violin and bizzaro energy stomp dancin'. Combined with two gear singles, 'Come Home' and 'Sit Down', James were picking up on the '90s vibe early.

Now in 1990, a year when anyone with a bit of talent and mischievous maverick spirit is having a hit, James are finally in the right place at the right time. Although the current 'How Was It For You?' single is probably not the one that will rampage into the charts; the smart money is on the soon to be re-released 'Come Home', and with a rumoured remix from Andy Weatherall, the right cards are definitely being played.

RUNNING INTO vocalist Tim Booth and bass player Jim Glennie on the Mancs/London mainline British Rail mad f**ker express presents the opportunity to reassess James' twisting career on the pop fringe.

With a couple of cheap savers booked to the madcap grown-up chart world, the misunderstood band are kitted out in matching green and look like a couple of dotty aunts.

Rather than the knock-kneed weedy students of legend, the original James were mad Moss Side muthaf**kers happier than a Blue Monday in the early '80s Mancs undergrowth.

"The rest of the band saw me dancing at a Poly disco in about 1982," explains the polite Tim Booth in well-measured tones. "They wanted me to be their dancer. I gradually moved onto backing vocals and then took over the microphone. They thought that because I was studying English at college that I could write lyrics."

The original "mad bastard" singer flipped out, passing via top Manchester party spot Strangeways to obscurity. And being in James was not easy at first for the gawky Booth.

"I was a lot older than the rest of the band, they were all about 16 and had a vicious sense of humour – I had to get their respect. It took time, but their piss-taking didn't really bother me."

The two disparate parties gelled. I first saw James in '83, a whirling oddball band who were hanging onto original drummer Gavin, who was an improvisational spirit more than anything else.

Swiftly adopting the staunch vegan stance "because our increasingly f**ked up lifestyle was affecting us and our



JAMES: "YOU won't find any mention of vegetarianism in the lyrics"



WEIRD REACTIONS from inside the goldmine

"When we play in places there's riots, cars getting smashed and tables flying everywhere – these people were obviously not taking the media angle that we were passive vegetarians. You could write me off because I talk politely, but that doesn't mean that I'm a pacifist or tell you much about the rest of the band," defends Booth.

Apart from the Leeds wrecking crew that included members of the emergent Bridewell Taxis, James were hauling in the post-Smiths freaks – the bands' histories linked by Mozza's patronage of James with cushy tour supports and the two singers' long-lasting friendship.

Some people think that Tim Booth is some kinda whey-faced guru. "Maharishi Tim," laughs Jim.

Tim lives up to the tag with his left-of-centre lyrics which cover not only warts-and-all day-to-day real life but also some truly weird shit.

"There's a number of songs about dreams I've had," he begins to explain before launching into three dream stories that involve his hero Nick Cave.

"One dream I had was at the turning point in our lifestyle between the madder James and the more austere era. I had just bought this book about dream interpretation and thought I'd try it out. I wasn't into psychoanalysis or anything but I thought if I have a good dream I'll try this out.

"I was in this room with famous people like Jim Morrison and for some reason Jed Clampett. Nurse Ratchett from *One Flew Over The Cuckoo's Nest* was lecturing us and she was handing round this steaming brew that helped artists create but completely f**ked up their lives.

"I decided not to have any, so she took me into this side room and got out this massive pair of pliers and pulled this octopus type of alien thing out of my throat before saying I was OK. The weirdest thing was that when I woke up the next morning – my jaw was in total agony."

WHILE THAT dream changed Tim's life, the dream that made its way into song stumbled from lunacy to parody.

"We were jamming this brilliant song and I was so excited about it I rushed home to put the lyrics together and got into this really good story about a community without a god. Every now and then they would elect somebody to be their god and invest everything in him.

"Eventually their god man started to grow wings and threatened to fly away, so they cut his wings off to keep him there, and I was writing this cramped up in a weird position on the floor, and when I wrote the last line I leapt up and pulled my cartilage. That took about a year to heal and was very painful, which, because the song was a weird parody on my guru myth thing, was like me getting my wings chopped off."

Back in the boring real world, James slate the pathetic present government in 'Government Walls' and the rocky relationship trail in 'Come Home'.

Inspired by their manic audience, who often take to the stage in joyful lifestyle celebration, James urge their crowd to "present us with weird reactions – like when we played 'Sit Down' in Paris, they all sat on the floor – but the stranger the better".

They're also feeling the mood of the times, celebrating the opening up of Eastern Europe: "If that momentum continues, who knows what may happen."

James are very much part of these times, their characteristically oddball, celebratory music soundtracking the '90s. The best kept secret is out, and Jimmy is ready.

dreams surreal

After eight years of action, James have finally hit top gear. John Robb discovers that they are not weedy students but mad eyed schemers whose dreams are about to be realised. Ian T Tilton welcomes them home

friends, we were having a lot of bad times", James found themselves ludicrously branded as wimps because they were gutsy enough to turn their backs on trad rock lifestyle habits that have turned better men into gross-weight satin bomber jacket retards.

"That image of us is really false, you won't find any mention of vegetarianism in the lyrics," sighs Tim, fed up with the misinterpretation, his quizzical eyes locking into 'thoughtful guru' position.

"The folk tag was even worse – just because the first single was more

acoustic, people never realised that we had heavier stuff like 'Stutter'."

THE '80s were a meandering struggle for James. Kicking off on Factory and arguing about artwork, they slipped through the hands of many major record companies, who misunderstood the street nature of the oddball troupe, but finally settled on Phonogram and ended up clothing a fair bulk of the nation's pop kids with their distinctive T-shirts. James are now poised to wrap their tentacles around an increasingly disparate audience.

BLOOMIN' BIG

Contrary to their name, **New Fast Automatic Daffodils** are no longer a fad but seriously chart bound. **John Robb** gets excited

MANCS-BASED scratch asshead phunksters New Fast Automatic Daffodils are no longer a new fad.



NEW FADS: "A lot of bands bore me"

They've moved a few rungs up the promotion ladder, and with the haunting melodic-driven drone of their new single 'Big', are set to perch themselves tantalisingly close to the grown-up world of chart action.

Geographically, the Mancs thing has given their cool riffola a hip shine, but musically they are a thousand miles removed from their obvious sparring partners.

"We're not radically different from anyone else in these times, it's just that we have different reference points, like 23 Skidoo, The Pop Group and The Fire Engines," squeaks the ruddy-cheeked, ever-smiling bass player Justin.

The Daffodils have now been expanded into an occasional five-piece, thanks to Icarus Wilson-Wright, a calloused-hand rhythm freak whose furious bongo workouts give the band a more fluid edge.

This smart move has enabled them to slow down a couple of tracks and move further towards a good groove than in any of their earlier, more frantic gross-outs.

"The dance thing for us is more inspired by A Certain Ratio and Pigbag," points out bespectacled singer Andy. "It makes the rhythms more interesting. A lot of bands bore me by using the same drum patterns all the time."

A full-time dry bastard, Andy combines frantic ape live workouts with his offstage role

as the bloke who gets a walk-on part in soap operas as 'man standing at bar'. He beats off the hype-driven rock 'n' roll world with a knowing smirk, while laconic guitar man Dolan speaks with a no-bullshit tongue, and equally smart basshead Justin wants to be a star.

MAYBE 'BIG' is a smidgeon melancholy for its own good.

"We put out a record on its own merit," replies Andy. "If it's six minutes long then fine, it's important for a band's existence to put out what they want. I don't think that we are a singles band, we don't really write obvious singles."


The recent move towards a more dance-orientated style is not the sudden departure that some gnarled cynics have suggested.

"People say that we used to be punky/thrasy but that's untrue, 'Lions' was inspired by hip hop, 'Beam Me Up' is based on a funk rhythm. It just seems that it's possible for people to dance to bands now."

The band are adamant that they are not about to give in to pot-bellied stagnation. They see the muzak scam as a very contemporary statement.

With recent gigs being sweaty, frenzied affairs, the Daffs are creaming the remarkable energy influx of 1990 that's rescuing us from the stuffy librarian atmosphere of the mid-'80s.

And in this year of crazed crossover, we could be talking some kinda bizarro success story. This spazzed spatter-chord guerilla troupe could be 'Big' by the autumn. It's getting that mad.

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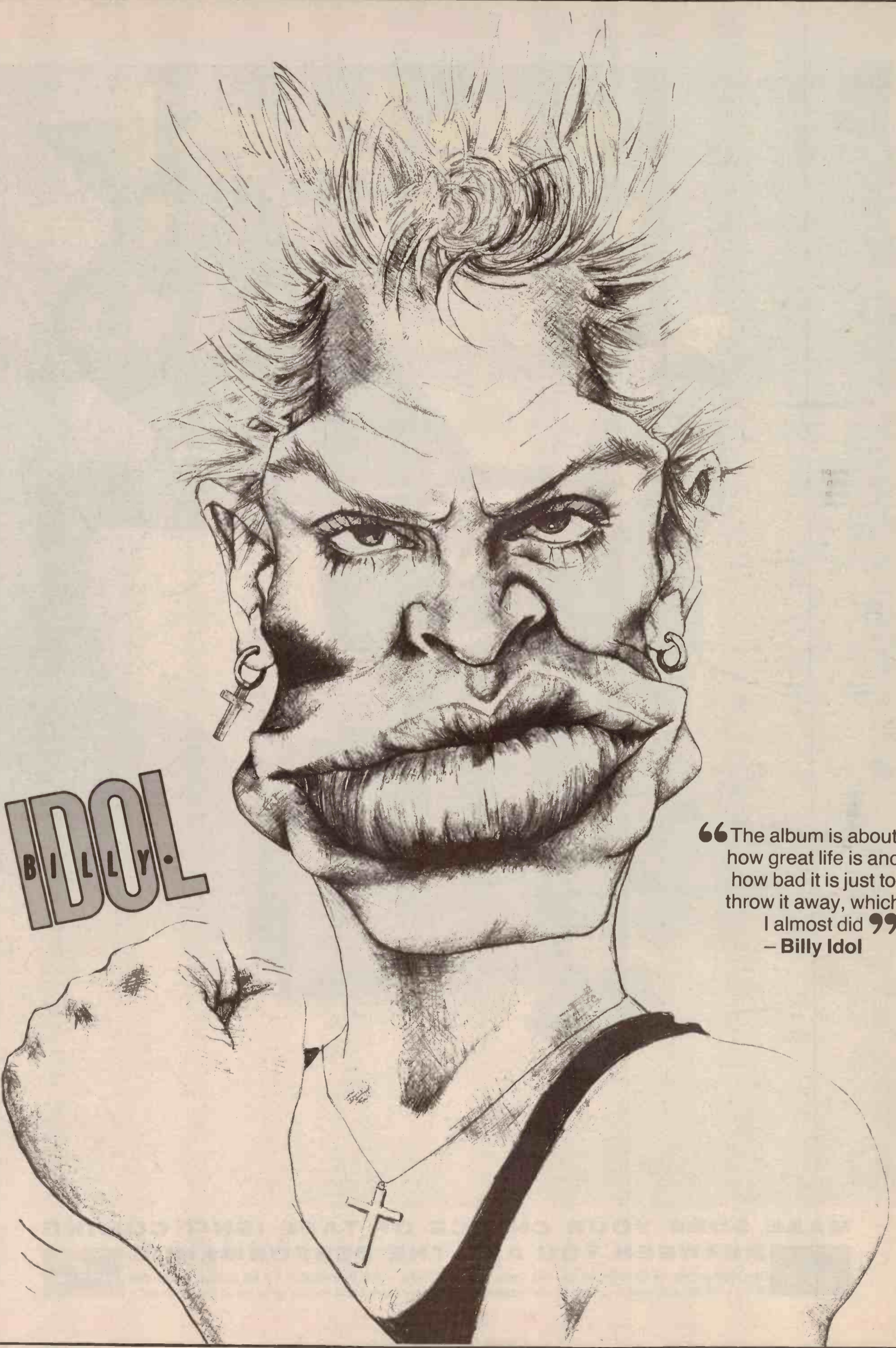


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IDOL BILLY.



“The album is about how great life is and how bad it is just to throw it away, which I almost did”
— Billy Idol

BILLY IDOL had a lot to be happy about on the morning of February 6.

Just the night before, he had put the finishing touches to his oft-delayed new album, 'Charmed Life', with producer Keith Forsey.

After a customary morning workout at his Hollywood Hills home, Billy hopped on his Harley and headed for Conway Studios — perhaps a 15-minute drive — to pick up the final mixes. He then went south to Melrose Avenue, preparing to cross Fountain Avenue, which was starting to get busy with rush-hour traffic.

"As soon as I entered the intersection, I went, F**k, it's a main road!" Billy snarls. "Then I see this car coming, and the next thing I know I'm lying at the side of the gutter. I was conscious almost the whole time. I lifted up my hand and it was all withered and hanging, then I picked my leg up and it looked like a f**kin' stump. And just as I did that, someone came over and told me not to move, and I went, Lie still? Arggghhh!"

Idol is propped up on a chair, his leg covered with a blanket. He is wearing a brightly coloured silk shirt and two-tone aviator shades, with his spiky blond hair standing up in the air.

He tosses off the blanket to reveal a metal rod with four pins going straight through his leg, where they're attached to the bone. "Thought I'd get the shock of it out of the way," he chuckles.

Billy suffered a fractured left forearm and a compound break in his right leg, which required four operations, including reconstructive surgery and a skin graft.

Some publicity stunt, eh, Billy?

But the accident was merely the culmination of a series of intense changes in the veteran punk rocker's life, which include new management, a new band, the birth of his son, Willem Wolf, the break up of his seven-year relationship with Perri Lister, a role in Oliver Stone's upcoming movie about The Doors and his first all-new album in almost five years.

Listening to 'Charmed Life', there are eerie foreshadowings of the drastic metamorphosis in store for Billy. In the surging 'Pumping On Steel', for instance, he sings, "I've got to ride/I might die tonight". And in 'Love Unchained', which he wrote for a buddy of his that did die in a bike accident, he points out, "They say all life will end one day".

He also covers the 'Leader Of The Pack'-style weepie 'Endless Sleep', which Marty Wilde did a few years back. Coincidence or psychic phenomenon? It's as though Billy Idol looked death in the face, and lived.

"Maybe it is a parting shot," he says. "I mean, everybody could have been hearing this record after I was dead. It's like I've seen that side of it, and it's great to be alive — which is what the album was saying in the first place.

"My career wasn't supposed to last this long anyway. Of all the original punk rockers, I was the least credible. So 'Charmed Life' has that joke in it.

"But then the accident made me think. I really do think that life itself is kind of magical and mysterious. It's like Oscar Wilde said — it's not the invisible that's got the mystical side to it; it's the visible. And the album is about how great life is and how bad it is just to throw it away, which I almost did."

CHARMED LIFE' introduces a new and improved Billy Idol. Gone is the sneering punk buffoon most people think he is in real life. This time, he's out for respect with songs like 'Prodigal Blues' showing Billy's newfound maturity.

Billy has also parted company with guitarist Steve Stevens — the new album features Texas guitar slinger Mark Younger-Smith.

"I just didn't connect with Steve

rebel without a horse

Cheating death and breaking up with long-standing girlfriend, this charming man Billy Idol bounces back to happiness with a new LP, new band, son and movie role. Roy Trakin counts reasons to be cheerful. Eugene Bezodis draws the maws

Stevens on 'Whiplash Smile' like I did on 'Rebel Yell'," explains Idol. "I don't know why. Six or seven years of playing with someone is quite a long time and we just lost a bit of the magic. Meeting Mark Younger-Smith gave me a lynchpin, someone I could work with by forming a sound and an idea for this album."

Having left the New York lifestyle of cabs and limousines, Billy took up motorcycles when he came to Los Angeles, often riding with Keith Forsey.

"I always wore the leather; I just never could afford the bike!" he laughs. "I was a bloke in leather looking for a bike, a rebel without a horse. It was also a great way of changing my lifestyle. I had to depend on myself to get around. And it's a great way of giving yourself a thrill instead of drugs or alcohol. Out here, it's an essential way of getting to places really fast."

And, despite the accident, Billy's aiming to climb back on a bike when he's physically able.

"I'm having this high-tail chopper custom built for me right now, so I'd better get back to it or I'm wasting my money! I just hope I don't hear that crash every time I get on.

"The thing I'm worried about is that I was planning on *Easy Rider*-ing across the States on my next tour. We're gonna take the bikes on a trailer behind the bus, get out in the middle of nowhere and ride alongside, y'know, sorta Malcolm Forbes it cross-country. That'll be the next time I get on a bike, and you can be sure it won't be in the same sort of built-up urban area."

At this point, however, everything is up in the air. The four operations have taken their toll, and no one knows if he'll be able to walk without a limp. He's getting his strength back slowly, though, and the hyperkinetic rocker is raring to go.

"I've been going to bed really early, pushing the time along," he says. "I've already had it with this f**kin' sitting around watching films. I've gone through my Elvis season, my James Bond season. . . I've seen 'em all. I could be out there rockin' instead of being f**ked up, which is a shame.

"The worst part was that I nearly lost the movie with Oliver Stone. I couldn't believe it when he gave me the part, because I realised I loved this guy's films.

I don't care what I do — I'll be in the background sweeping up.

"I was supposed to play Tom Baker, this kind of evil friend of Jim Morrison's who eggs him on to do all these bad things, now I'm sort of a composite character who isn't a real person. It's a lesser role at the moment, but I'm not really in a position where I could play a larger part. But this is my chance to play a rock 'n' roll character who's neither a singer nor a rock star and it's perfect for me."

Many people would say that Billy Idol has been play-acting all along. How close is his onstage caricature to the real Billy Idol?

"It's not really made up," he insists.

"When the music hits me, that's me feeling spontaneous. I become that person you see onstage. I've always been the same. Even in Generation X, I had me fist in the air, Whoooo! C'mon! It's not something that's put on; it's part of me.

"That's just part of punk rock, what we believed in. You have to go in there and take people to the pits of hell, you have to, to give it that spark and make it more exciting. It's what we wanted to be like, and it's what I am like."

WITH 'CHARMED LIFE', Idol attempts to bring himself down to earth, to prevent himself from becoming the very kind of rock star he once railed against.

One dramatic turn in his life was the break up with long-time girlfriend and mother of his child, actress/singer/dancer Perri Lister.

"I was trying to live almost a married kind of existence, with a son and a house. And when we split up, it threw my whole world a curve. I have to reinterpret how I see my life.

"Perri is an actress, a dancer and a singer. She's very much rooted in the theatrical world, while I'm rooted in this musical world. It's like we were dragged apart by those two things. The best part is that we both love our son, so he's getting love all the time. We're not fighting over him or about him, so it's been all right. We're still really good friends in many ways and that's the testament of Willem Wolf to our relationship. He is something great that came out of it, even as the relationship

itself was being cast asunder."

In 'Trouble With The Sweet Stuff' Idol sings, "I'm a desperate man daddy/In the junk shop/Alley babe tryin' to smoke that stuff/And me never gonna shake it". Billy claims that being drug-free is another positive element in his life.

"I'm just not hung-up on those things any more," he says. "That's why I came out here in the first place, to take control of my life and to fight against all the things that can trap you, and take your natural spirit away. If you're drowning yourself in something, you're drowning everything, and that means you're not really facing up to life.

"So that's what I'm doing. It's not a question of doing it because I have to, it's more like I just wanted it that way. I was getting very bogged down in what I was doing, and resorting to things."

So 'Trouble With The Sweet Stuff' is about not just drugs, but all forms of temptation?

"All the good things in life, including my relationship and my music, were at rock bottom," he confesses. "And I just had to sort it all out. One great thing is that I think I've got a musical gift that makes people excited, and helps them when they're happy or when they're sad, and it's nothing to be sneered at — at least not by me. I don't mind if other people laugh! Great. I was kind of laughing, too, because I'm really enjoying myself. I've got my purpose in life back again, which I was missing."

Everything comes together in 'Prodigal Blues', the LP's centrepiece and perhaps the most personal, emotional song Billy's ever done.

"It's my father talking to me and me talking to Willem," he explains. "By being angry, mad and crazy at times, I've shouted for an answer and all I've got back was my own echo. What I'm saying to Willem is what my father said to me — everybody has to leave the security of things they love to find out what they're all about. But you don't necessarily have to destroy yourself to do it.

Like the trip Clarence the angel took Jimmy Stewart on in the movie *It's A Wonderful Life*, Billy Idol's motorcycle accident is the culmination of a period of introspection which has made him appreciate his own existence. These days it's a charmed life, indeed.

"What this accident has done for me is made me happy to be alive, and I'm even happier that I've got a really great way to show people that, with my music. And I'm able to enjoy doing it.

"I got letters from people aged three to 73 about where they heard my music for the first time. And it really did make me think that, y'know, I did have a gift, even if it's only for a few people."

The accident had given Idol a chance to see what the world would be like without him, how he'd be remembered, and how his legacy to rock 'n' roll would be judged.

"Thank God I finished the album," he roars. "Everyone would have thought Keith Forsey did it all again!"

ON THE ROAD

- **THE CHARLATANS:** Play Portsmouth Poly May 29, Bristol Bierkeller 30, Sheffield Poly June 1, Leicester Univ 2, London Kentish Town Town And Country Club 3, Birmingham Irish Centre 4, Leeds Poly 7, Glasgow Mayfair 8, Newcastle Univ 9, Manchester Ritz 10, Belfast Limelight 13.
- **ULTRA VIVID SCENE:** Back for more at Bedford Community Theatre May 22, Norwich Arts Centre 23, Manchester International One 25, Sheffield Leadmill 26, Newcastle Riverside 27, Birmingham Edwards No8 29, London Kentish Town Town And Country Club 30.
- **CELTIC FROST:** Phallic tantrums with Slammer in tow at London Charing Cross Road Astoria May 17, Leeds Colosseum Theatre 18, Milton Keynes Woughton Centre 20, Manchester International Two 22, Middlesbrough Town Hall 23, Bristol Bierkeller 28, Derby Assembly Rooms 29.
- **PRONG:** Back to headline London Charing Cross Road Marquee May 21, Bradford Queens Hall 22.
- **INTO PARADISE:** Play Guildford Surrey Univ May 9, London New Cross The Venue 11, Sheffield Poly 17, London Houghton Street LSE 25, Bournemouth Benedicts 29, Hull Adelphi June 5, Sheffield Take Two 6, Oxford Jericho Tavern 9.
- **THE PHANTOM CHORDS:** Dave Vanian's new outfit at London Highbury Corner T&C2 May 15, London Oval Cricketers 24.
- **THE FUZZTONES:** Play Sheffield Poly May 25, Glasgow Tech 26, Birmingham Edwards No8 27, Newcastle Riverside 29, Leeds Duchess Of York 30, Manchester Boardwalk 31, London Charing Cross Road Marquee June 1 & 2.
- **IAN GILLAN:** One confirmed at London Kentish Town Town And Country Club September 2.
- **SENSELESS THINGS:** Back on the road at Sheffield Leadmill May 12, Cardiff The Venue 13, Birmingham Edwards No8 17, Kingston Poly 24, London Charing Cross Road Astoria 25.
- **ROBERT LLOYD:** Avoids the racetrack for dates at Birmingham Irish Centre May 9, Bradford Queens Hall 10, Bath Moles Club 11, London Manette Street Borderline 16.
- **THEY MIGHT BE GIANTS:** Play Leeds Irish Centre June 11, Manchester Ritz 12, Glasgow Pavilion 14, Redcar The Bowl 15, London Kentish Town Town And Country Club 17, Cardiff Univ 19, Leicester Univ 21, Norwich UEA 22, Cambridge Corn Exchange 23, Birmingham Irish Centre 25, Sheffield Univ 27.
- **BLUR:** New Food signings at London Camden Palace May 8, Oxford Poly 10, London Kilburn National Ballroom (with Jesus Jones) 17, Manchester Boardwalk 24.
- **THE TRASH CAN SINATRAS:** Play Windsor Psychik Dance Hall May 9, Luton Dallas Club 10, Birmingham Univ 11, Bath Moles Club 12, Leicester Princess Charlotte 13, Birmingham Aston Univ 18, Glasgow King Tut's Wah Wah Hut 31.
- **JOHNNY THUNDERS:** Solo show at Stevenage Bowes Lyon House May 10 and with band at London Charing Cross Road Marquee 30 & 31.
- **SNUFF:** Play Aldershot West End Centre May 12, Portsmouth Poly 13, Huddersfield The Wharf 14, Birmingham Barrel Organ 15, Derby The Dial 16, Leeds Duchess Of York 17, Liverpool Planet X 18, Gateshead Magnet Social Club 20, Darlington Arts Centre 21, Grenock Nicholson's 22, Glasgow King Tut's Wah Wah Hut 23, Perth Bianco's 24, Aberdeen O'Henry's 25, Ayr The Marquis 26, Edinburgh The Venue 27, Nottingham Poly 28, Leicester Princess Charlotte 29, Bristol Bierkeller 31, Stroud Marshall Rooms June 1, Guildford Wilfred Noyce Centre 2, Norwich Arts Centre 4, London Charing Cross Road Marquee 5.
- **HORSE:** Not (London) but the Scots lot at Keele Univ May 9, Salford Univ 10, Aberystwyth Univ 11, Liverpool Poly 12, London Manette Street Borderline 14, Bath Moles Club 16, Loughborough Univ 17, Newcastle Poly 18, Birmingham Poly 19, Warwick Univ 21, Sheffield Univ 22, Edinburgh The Venue 23, East Kilbride Village Theatre 24, Aberdeen Caesar's Palace 25, Glasgow Univ Queen Margaret Univ 26.
- **THE WEDDING PRESENT:** A cluster of shows at Maryport Civic Hall (Sellafield leukemia victims benefit) May 11, London Brixton Fridge (Airspace benefit) 13, Loughborough Students' Union 16, Leeds Colosseum 17.
- **MADONNA:** The Blond Ambition tour hits London Wembley Stadium July 20, 21 & 22.
- **RED HOT CHILI PEPPERS:** Play London Brixton Academy June 6, Birmingham Hummingbird 7, Leeds Univ 8, Manchester Apollo 8.
- **MARILLION:** Polish off their world tour at London Wembley Arena July 12.
- **DE LA SOUL:** At Glastonbury on June 23, plus shows at London Brixton Academy 22 and Brighton Centre 24.
- **ENERGY ORCHARD:** Plug their debut LP at Bristol Bierkeller May 9, London Tufnell Park Boston Arms 10, Brighton Sussex Univ 11, Manchester Univ 12.
- **JOHN LEE HOOKER:** Rare UK show at London Hammersmith Odeon July 7.
- **LEVEL 42:** Eleven funky nights at London Hammersmith Odeon December 10, 11, 12, 13, 15, 16, 17, 18, 20, 21 & 22.
- **THE RAILWAY CHILDREN:** Back on the tracks at Windsor Psychik Dance Hall May 10, Dudley JB's 11, Coventry Warwick Univ 12, Glasgow King Tut's Wah Wah Hut 14, Newcastle Riverside 17, Forres Victoria Hotel 18, Inverness Ice Rink 19, Dundee Dance Factory 20, Birmingham Edward's No8 23, Leeds Duchess Of York 24, Bristol Poly 25, Oxford Exeter College 26, Walsall Junction Ten 27, Liverpool Poly 29, Wolverhampton Poly 30, Coventry Psychik Dance Hall 31, Bath Moles Club June 1, Leicester Princess Charlotte 3, Cambridge The Junction 4, Manchester Ritz 5, Sheffield Poly 7, London Kentish Town Town And Country Club 8, Norwich Earlham Park Heineken Music Big Top 9.
- **SUMMERHILL:** Play Glasgow King Tut's Wah Wah Hut May 9, Shotts Mucky Duck 10, Aberdeen Caesars Palace 11, Perth Bianco's 12, London Islington Powerhaus 14, Brighton Richmond 15, Guildford Surrey Univ 16, Sheffield Univ 17, Birmingham Univ 19.
- **THE FAMILY CAT:** Play Newcastle Riverside May 9, Edinburgh The Venue 10, Aberdeen O'Henry's 11, Glasgow City Tech 12, Bristol Fleece And Firkin 14, Leeds Warehouse 15, Leicester Univ 16, London Malet St JLU 17, Warwick Univ 18, Manchester Univ 19.

NIGHTSHIFT

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WEDNESDAY 9

- BATH Moles (333423) Ruff Ruff And Ready
- BIRMINGHAM Irish Centre (021-622 2314) Robert Lloyd/John Martyn
- BRIGHTON Richmond (603974) Wreckless Eric
- BRIGHTON Top Rank Suite Inspiral Carpets
- BRISTOL Bierkeller (268514) Energy Orchard
- BRISTOL Thekla (293301) Davy Spillane Band
- CAMBERLEY Civic Hall Jools Holland
- CARDIFF University (396421) The Candyskins
- COVENTRY Tic Toc Dr Feelgood
- DERBY Dial (372374) Salvation
- DONCASTER Jug (361803) Rubella Ballet/Darkside
- DUNDEE Bar Chevrolet Rhythm Chillun
- DUNSTABLE Wheatsheaf (662571) Out Of The Blue
- EASTBOURNE Rumours (39308) Full Moon
- EDINBURGH Playhouse (031-557 2590) Jeff Beck
- GLASGOW King Tut's Wah Wah Hut Summerhill
- GUILDFORD Surrey University (71281) Into Paradise
- HARROGATE Conference Centre Jethro Tull
- HASTINGS Crypt (444675) Goat
- HULL Adelphi (48216) Beef
- KEELE University (711411) Horse
- LEEDS Duchess Of York (453929) Xentrix/The Beyond
- LEEDS Irish Centre (453929) Ride/The Charlottes
- LEEDS University (439071) Thee Hypnotics
- LIVERPOOL Flying Picket Attichead/Horrible
- LIVERPOOL MacMillans 25th May/Loop Garu/Eat My Dog
- LIVERPOOL Royal Court (051-709 4321) Jermaine Jackson
- LONDON Brentford Watermans Arts Centre (081-568 1176) John Kilroy
- LONDON Brixton Stockwell Road Old Queens Head Murder Of Crows/Catch 502
- LONDON Camden Royal College Street Falcon (071-485 3834) The Clay People/The Company
- LONDON Charing Cross Road Manette Street Borderline (071-497 2261) Larry McCray
- LONDON Covent Garden Rock Garden (071-240 3961) Mr Motto
- LONDON Ealing Hanger Lane Park Royal (081-997 4349) Think About/Oedepus Rex
- LONDON Finsbury Park Sir George Robey (071-263 4581) Absolute Pictures/Horse Doctors/Bizarre State/Ben Pie And The Pasties/Cuckoo Club/Tim And Andy
- LONDON Fulham High Street King's Head (071-736 1413) Ship Of Fools/This Is Glass Radio/Bubble Eyed Dog Boys
- LONDON Goswell Road Lady Owen Arms (071-278 5345) The Protagonists
- LONDON Hackney Brooksbys Walk Chats Palace (081-986 6714) Too Hot To Handle
- LONDON Harlesden High Street Mean Fiddler (081-961 5490) The Coletranes/Ego Minefield/The Screech Owls (Main) Caroline Trettine/Steven/Willem Vincent (Acoustic)
- LONDON Islington Liverpool Road Powerhaus (071-837 3218) Fun Factory/Full Metal Bucket/Rise/Protocol
- LONDON Kentish Town Bull And Gate (071-485 5358) Fury Things/Manic Street Preachers/Unknown Origin
- LONDON Kentish Town Town And Country Club (071-284 0303) The Smithereens/Wild River Apples
- LONDON Kenton Road Plough (081-907 2498) Plough Paladium
- LONDON Marquee (071-437 6603) Katydid's/Into Paradise
- LONDON Newington Green New Pegasus (071-226 5930) Robb Johnson Band/Kik
- LONDON Oval Cricketers (071-735 3059) Holy Shit!/Slabmatic/Melissa J Heathcote
- LONDON Oxford Street 100 Club (071-636 0933) Monty Sunshine's Jazzband
- LONDON Putney Half Moon (081-788 2387) First Light
- LONDON Walthamstow Royal Standard (081-527 1966) Remember This/Blue Print
- LONDON West Hampstead West End Lane Klooks Kleek (071-722 0283) Jam Session
- LONDON Woolwich Thames Polytechnic Harrold Juana/Psycho's Mum/Oracle Mind/Weird Happenings Organisation
- MIDDLESBROUGH Town Hall The Blues Band/John Fiddler
- MORECAMBE Garden Enid
- NEWCASTLE Broken Doll (091-232 1047) John Gordon
- NEWCASTLE Riverside (091-261 4386) The Family Cat
- NEWCASTLE-UNDER-LYME Bridge Street (415334) The Barflys
- NORWICH Arts Centre (660352) The Replicas/Jane Pow
- NORWICH Marquee Theatre (628205) Julian Clary
- NOTTINGHAM Kool Kat (313 184) Action Painting/The Claim
- OXFORD Bay Tree Tangle
- OXFORD Jericho Tavern (54502) Cornflower Concept
- SHEFFIELD Take Two (444408) Milltown Brothers/Big Man Aviators
- SOUTHAMPTON Oceans The Mustangs
- STIRLING University (3171) Flintribe
- STOKE Wheatsheaf (44438) Screaming Marionettes/The Venus Beads/Collision
- WALSALL Junction 10 (648100) Finals Of The Best Bands Competition/Adrian Just/Ian Sludge Lees/Quill
- WINDSOR Psychik Dance Hall Trashcan Sinatras

THURSDAY 10

- BERKHAMPTSTEAD Topsy's The Late Road Lunatics
- BIRMINGHAM Barrel Organ (021-622 1353) Volunteers/Dog Food
- BIRMINGHAM Breedon Bar (021-414 8888) Millhouse Blues Band
- BIRMINGHAM Hare And Hounds (021-492 2400) Almost Blue/The Heroes
- BIRMINGHAM Irish Centre (021-622 2314) Stan Webb's Chicken Shack
- BIRMINGHAM NEC (021-780 4133) Jeff Beck
- BLACKBURN King George's Hall (582582) Jools Holland
- BRACKNELL South Hill Park Arts Centre (481195) Ludicrous Lollipops
- BRADFORD Queen's Hall Robert Lloyd
- BRADFORD St George's Hall (752000) Jethro Tull
- BRIGHTON Richmond (603974) John Otway/The Golden Shower
- BRISTOL Bierkeller (268514) Jesus Jones/Ned's Atomic Dustbln
- BRISTOL Thekla (293301) Womad/Sounds From Yu Fe Danse
- CAMBRIDGE Corn Exchange (357851) John Martyn
- CARDIFF University (396421) Inspiral Carpets
- CHELMSFORD Y Club Goat/The Ocean Hounds
- CROYDON New Addington Cunningham (42815) Eric Bell And The Sunsets
- DONCASTER Jug (361803) Enid
- DUDLEY JB's (53597) Brooklyn Dogs
- EDINBURGH Venue The Family Cat
- FARNHAM Maltings (726234) Big Road Blues Band
- GALASHIELS College Of Textiles (3351) Finitrbe
- GLASGOW King Tut's Wah Wah Hut The Henry Brothers
- HARLOW Square (25594) Eddie Izzard/Simon Goldie/Leelo Ross
- LEEDS Duchess Of York (453929) Mock Turtles/The Prudes

- LEICESTER Princess Charlotte (553956) Under Neath What/Chunk
- LEIGHTON BUZZARD Wheatsheaf (374611) Cerberus
- LIVERPOOL Polytechnic (051-709 4047) Gong Maison
- LIVERPOOL Sloanes (051-708 5016) The Beyond
- LONDON Brentford Watermans Arts Centre (081-568 1176) Let There Be Zumpigs
- LONDON Camden Royal College Street Falcon (071-485 3834) The Jasmine Minks/The Studio 68
- LONDON Charing Cross Road Astoria (071-434 0403) Into The Groove
- LONDON Covent Garden Rock Garden (071-240 3961) Ugly As Sin/Something Wild/The Beautiful Losers
- LONDON Dean Street Gossips (071-434 4480) Sonny West And The Rhythm Kings
- LONDON Ealing Hanger Lane Park Royal (081-997 4349) Light Bulbs/Nimmo
- LONDON Embankment Tattershall Castle Steamer (071-978 8656) Honeychild
- LONDON Finsbury Park Sir George Robey (071-263 4581) Bin Sherman
- LONDON Fulham High Street King's Head (071-736 1413) Fatal Charm/After The Dream/Lucid Dream
- LONDON Goswell Road Lady Owen Arms (071-278 5345) The Denny Newman Group/The Genius Trap
- LONDON Hackney Brooksbys Walk Chats Palace (081-986 6714) Art N' Sue N'Alex
- LONDON Hammersmith Odeon (081-748 4081) Gary Moore
- LONDON Harlesden High Street Mean Fiddler (081-961 5490) Paul Cleary And The Partisans/The Would Be's/Jonah (Main) The Human Beings/Karen Bates/The Archers (Acoustic)
- LONDON Islington Liverpool Road Powerhaus (071-837 3218) Riot In Lagos
- LONDON Kentish Town Bull And Gate (071-485 5358) The Venus Beads/Unbelievers/USMF
- LONDON Kentish Town Town And Country Club (071-284 0303) The Notting Hillbillies
- LONDON Kenton Road Plough (081-907-2498) Magic Mushrooms
- LONDON Ladbroke Grove Subterania (081-960 4590) Sub Club
- LONDON Malet Street University Of London Union (071-580 9551) Fatima Mansions/The Mothers/One
- LONDON Marquee (071-437 6603) Spizz Oil/Nutmeg
- LONDON New Cross Venue (081-692 4077) Red Lorry Yellow Lorry
- LONDON Newington Green New Pegasus (071-226 5930) Best Bitter And The Lager Louts/Cut Cut Emma
- LONDON Oval Cricketers (071-735 3059) Frank Sidebottom
- LONDON Oxford Street 100 Club (071-636 0933) Shakey Vick's Downtown Blues Men
- LONDON Putney Half Moon (081-788 2387) Howard Bragen Band
- LONDON Upper Norwood Aztec Room (081-771 0885) Audio Murphy
- LONDON Walthamstow Royal Standard (081-527 1966) The Dreamers
- LONDON Wembley Arena (081-902 1234) Heart/Thunder
- LONDON West Hampstead West End Lane Klooks Kleek (071-722 0283) Memphis Flash/Rapunzel's Hair
- LOUGHBOROUGH University (266600) Milltown Brothers
- LUTON Dallas Club Trashcan Sinatras
- LUTON Switch Club (423238) Beef
- MANCHESTER Anson Road International (061-224 5050) Thee Hypnotics
- MANCHESTER University (061-273 5111) Bradford
- MERTON Leather Bottle Full Moon
- NEWCASTLE Arts Centre Wreckless Eric
- NEWCASTLE Broken Doll (071-232 1047) Sixsidekicks/Clockwork Dream
- NEWCASTLE Riverside (091-261 4386) Ride/The Charlottes
- NEWCASTLE Tyne Theatre (091-232 0899) Julian Clary
- NEWCASTLE-UNDER-LYME Bridge Street (415334) Hard Shoulder/FBI
- OXFORD Jericho Tavern (54502) Ruff Ruff And Ready
- OXFORD Polytechnic (68789) Blur
- RHYL Savoy Bistro (330470) The Republic/Deadly Intentions
- SALFORD University Horse
- SHEFFIELD City Hall (735295) The Wolfe Tones
- SHEFFIELD Take Two (444408) Asphalt Ribbons/Cradle Yard
- SHEFFIELD University (724076) Billy Bragg
- SHOTT'S Mucky Duck Summerhill
- SHREWSBURY Fridge Bob
- SOUTHAMPTON Joiner's Arms (225612) Five Thirty/The Prudes
- SOUTHAMPTON Oceans Eddie Vortex
- SOUTHEND Reids (343235) New Fast Automatic Daffodils
- STEVENAGE Bowes Lyon House (353175) Johnny Thunders/Stevie Wayne And The Slaves
- STOKE Wheatsheaf (44438) Deadline/Take Two
- SWANSEA Patti Pavilion (373590) Dr Feelgood
- TAMWORTH Rat Hole (63058) Crazyhead/Scream
- WAKEFIELD Henry Boones Sound Foundation
- WALSALL Junction 10 (648100) Bio Rhythms
- WIDNES Story's 25th May/Loop Garu/Eat My Dog
- WINCHESTER Art School Mousefolk
- WINDSOR Psychik Dance Hall The Railway Children

FRIDAY 11

- ABERDEEN Caesar's Summerhill
- ABERDEEN Oh Henry's The Family Cat
- ABERYSTWYTH University (624242) Horse
- ALDERSHOT West End Centre Little Chief
- BATH Moles (333423) Robert Lloyd/The New Four Seasons
- BERKHAMPTSTEAD Topsy's Brazil
- BIRMINGHAM Breedon Bar (021-414 8888) Wicked Things
- BIRMINGHAM NEC (021-780 4133) Midnight Oil
- BIRMINGHAM Polytechnic Milltown Brothers
- BIRMINGHAM University (021-472 1841) Trashcan Sinatras
- BOURNEMOUTH International Centre (292476) Dr Feelgood
- BRADFORD St George's Hall (752000) Jermaine Jackson
- BRIDLINGTON Leisure World GVAR
- BRIGHTON Richmond (603974) The Unbelievables/Nutmeg/The Lawn Mower Men/Brahma Chop
- BRISTOL Thekla (293301) Desmond Dekker
- CARDIFF Boglez (226168) Fluke
- CARDIFF Tom Tom Club Jools Holland
- CARDIFF University (396421) Billy Bragg
- CARLISLE Sands Centre Jethro Tull
- CROYDON New Addington Cunningham (42815) Sod's Law/Nearest Thing
- DONCASTER Jug (361803) Kill City Dragons
- DUDLEY JB's (53597) The Railway Children
- DUNDEE Bar Chevrolet The Libertines
- EXETER Bystock Hotel (72709) The Crowmen
- GLASGOW College Of Technology (041-332 0681) Thee Hypnotics
- GLASGOW King Tut's Wah Wah Hut Ride/The Charlottes
- GLASGOW Pavilion Theatre (041-332 1846) Julian Clary
- GOMSHALL Compasses Full Moon
- GOOLE Alexandra's (61446) Wreckless Eric
- HARLOW Square (25594) Trashcan Sinatras
- HEBDEN BRIDGE Trades Club (845265) Sink/Slum Turkeys
- KENDAL Brewery Arts Centre (25133) John Martyn

...OR FAX IT IN ☎ 071-928 2852

NIGHTSHIFT

ON THE ROAD

LEEDS Duchess Of York (453929) Bad Manners
 LEEDS Polytechnic (430171) Jesus Jones/Ned's Atomic Dustbin
 LEICESTER Princess Charlotte (553956) Fatima Mansions
 LIVERPOOL Mountfield Hall 25th May/Loop Garu/Eat My Dog
 LONDON Brentford Watermans Arts Centre (081-568 1176) Desperately Seeking Fusion
 LONDON Brixton Fridge (071-326 5100) Soul II Soul
 LONDON Camden Royal College Street Falcon (071-485 3834) Teenage Fan Club/Milk
 LONDON Charing Cross Road Astoria (071-434 0403) Under Neath What We Are Going To Eat You/Chunk
 LONDON Charing Cross Road Manette Street Borderline (071-497 2261) Dusay
 LONDON Covent Garden Rock Garden (071-240 3961) Yellow Book Club
 LONDON Ealing Hanger Lane Park Royal (081-997 4349) Massive/Signal/Gypsy Fiddler
 LONDON Finsbury Park Sir George Robey (071-263 4581) Third Bar Band/Alakuti/Stompy/Suzen
 LONDON Fulham High Street King's Head (071-736 1413) Geno Washington And The Ram Jam Band/No Thanks
 LONDON Goswell Road Lady Owen Arms (071-278 5345) Big Man Aviators/Peg
 LONDON Hackney Brooksby's Walk Chats Pajace (081-986 6714) Lookout/I-Jah Man And The Lion Youth
 LONDON Hammersmith Odeon (081-748 4081) Gary Moore
 LONDON Hampstead Fleet Road White Horse (071-485 2112) Trash County Dominators/Slabmatic/Cuban Heels
 LONDON Harlesden High Street Mean Fiddler (081-961 5490) The Dixons/The Best Way To Walk/The Wishing Stones (Main) Welly And The New Cranes/Chris Everard/Paula And Colin (Acoustic)
 LONDON Islington Liverpool Road Powerhaus (071-837 3218) Restless
 LONDON Kentish Town Bull And Gate (071-485 5358) The Things/Sylvia's Parents/The Umbrella Birds/Mousefolk
 LONDON Kentish Town Town And Country Club (071-284 0303) The Notting Hillbillies
 LONDON Kenton Road Plough (081-907 2498) John Otway/The Golden Shower
 LONDON Ladbroke Grove Subterania (081-960 4590) Min White Rope/The Prudes/Submerge Club
 LONDON Malet Street University Of London Union (071-580 9551) New Fast Automatic Daffodils/The Mock Turtles/Swerve/Driver
 LONDON New Cross Venue (081-692 4077) Into Paradise/Stonegroove
 LONDON Newington Green New Pegasus (071-226 5930) Guitars/Gangsters/The Rattlesnakes
 LONDON North Wembley East Lane Flag (081-450 4506) Crusade/Just Jake/Glass Asylum
 LONDON Oval Cricketers (071-735 3059) Frank Sidebottom
 LONDON Oxford Street 100 Club (071-636 0933) Robin Jones's King Salsa
 LONDON Putney Half Moon (081-788 2387) Ruthless Blues
 LONDON Rotherhithe Prince Of Orange (071-237 9181) Stan Webb's Chicken Shack
 LONDON Shepperton Road Rosemary Branch/Cané Honey
 LONDON Turnell Park Boston Arms (071-272 3411) Goat
 LONDON Upper Norwood Aztec Room (081-771 0885) Freddy KRC
 LONDON Walthamstow Royal Standard (081-527 1966) Blinder/The Warning
 LONDON Wembley Arena (081-902 1234) Heart/Thunder
 LONDON West Hampstead West End Lane Klooks Kleek (071-722 0283) Midnight Club
 MANCHESTER Anson Road International (061-224 5050) Bridewell Taxis
 MANCHESTER Apollo (061-273 3775) Jeff Beck
 MANCHESTER International II Gong Maison
 MANCHESTER Little Peter Street Boardwalk (061-228 3555) Bob
 MANCHESTER University (061-273 5111) Asia Fields/The Ambitious Beggars
 MARYPORT Civic Hall The Wedding Present (Sellafield Leukemia Victims Benefit)
 NEWCASTLE Broken Doll (071-232 1047) This Is This
 NEWCASTLE-UNDER-LYME Bridge Street (415334) Grace Handle With Care
 OLDHAM Hurricane (061-626 5848) Evil Intent/Jaded Hearts
 OXFORD Jericho Tavern (54502) Salvation/Totem
 PLYMOUTH Academy (665445) Jezebel
 SCUNTHORPE Baths Hall Enid
 SHEFFIELD City Hall (735295) John Denver
 SHEFFIELD Take Two (444408) Xenrix/The Beyond/Systematic Insanity
 SOUTHAMPTON Oceans The Pumphouse Gang
 STOKE Wheatheaf (44438) Grasshouse/Festival
 TIPTON Brewer And Baker (021-557 8843) Band Of Gypsies
 WALSALL Junction 10 (648100) Neil Jackson's Rock Disco

LONDON Charing Cross Road Manette Street Borderline (071-497 2261) Zoot And The Roots
 LONDON Covent Garden Rock Garden (071-240 3961) Almost Blue (Lunch) Rad Gallery/Stringle/Bannerman (Evening)
 LONDON Finsbury Park Sir George Robey (071-263 4581) Voodoo Child/Angel Eye/Scarlet Tears/Safe/Neil
 LONDON Fulham High Street King's Head (071-736 1413) Shine/In The Pink/Billy Horlicks
 LONDON Goswell Road Lady Owen Arms (071-278 5345) Slum Turkeys/The Keatons/Thrilled Skinny/Dr Phibes/The Von Trapps
 LONDON Hackney Brooksby's Walk Chat's Palace (081-986 6714) Redeye/The Name
 LONDON Hampstead Fleet Road White Horse (071-485 2112) The Faith Healers
 LONDON Harlesden High Street Mean Fiddler (081-961 5490) Something In The Bag (Main) Barely Works/Outback (Acoustic)
 LONDON Islington Liverpool Road Powerhaus (071-837 3218) Wilko Johnson/Lost T-Shirts Of Atlantis
 LONDON Kentish Town Bull And Gate (071-485 5358) World Of Music/The Hoverchairs/Angel Hearts/I've Lost Sarah
 LONDON Kentish Town Town And Country Club (071-284 0303) The Notting Hillbillies
 LONDON Kenton Road Plough (081-907 2498) The Boogie Brothers/Blue N' Bitter
 LONDON Ladbroke Grove Subterania (081-960 4590) Choice
 LONDON New Cross Venue (081-692 4077) Legendary Pink Dots
 LONDON Newington Green New Pegasus (071-226 5930) Heaven Can Wait/Bare Essentials
 LONDON North Wembley East Lane Flag (081-450 4506) Papertoys/True Colours/Mantra
 LONDON Oval Cricketers (071-735 3059) Wreckless Eric
 LONDON Oxford Street 100 Club (071-636 0933) Mart Rodger's Manchester Jazz/The Hugh Rainey Jazzband
 LONDON Putney Half Moon (081-788 2387) Climax Blues Band
 LONDON Shepperton Road Rosemary Branch The Denny Newman Group
 LONDON Walthamstow Royal Standard (081-527 1966) Steve Marriott/Little Darlings
 LONDON Wembley Arena (081-902 1234) Midnight Oil
 LONDON Whitechapel High Street Fairholt (071-247 1441) Stitch/Dandelion Adventure/Critical Mass/Two Fat Bastards
 MANCHESTER Apollo (061-273 3775) Jermaine Jackson
 MANCHESTER International II Jesus Jones/Ned's Atomic Dustbin
 MANCHESTER University (061-273 5111) Energy Orchard
 NEWCASTLE Broken Doll (071-232 1047) Dadakopf
 NEWCASTLE Riverside (091-261 4386) Thee Hypnotics/The Mourning After/Dead Flowers
 NEWCASTLE-UNDER-LYME Bridge Street (415334) Little Chief
 NOTTINGHAM Polytechnic (476725) Gong Maison
 NOTTINGHAM University Milltown Brothers
 OXFORD Jericho Tavern (54502) Darkside/Blind Man's Rainbow
 PERTH Bianco's Summerhill
 READING After Dark Club Salvation
 SALISBURY City Hall Dr Feelgood
 SHEFFIELD Leadmill (754500) Senseless Things
 SHERBOURNE Electric Broom Cupboard Mousefolk/The Driscolls
 SOUTHAMPTON Oceans Homebox
 STOKE Wheatheaf (44438) Haymaker
 WALSALL Junction 10 (648100) Chrome Molly

SUNDAY 13

BIRMINGHAM Barrel Organ (021-622 1353) Gunfire Dance
 BIRMINGHAM Breedon Bar (021-414 8888) Nitro Express
 BIRMINGHAM Hare And Hounds (021-492 2400) Arena/The Delegates
 BRIGHTON Richmond (603974) Freddy Steady's Wild Country
 BRISTOL Bierkeller (268514) Gong Maison
 BRISTOL Fleece And Firkin (277150) Milltown Brothers
 CAMBRIDGE Corn Exchange (357851) James
 CARDIFF Bogiez (226168) No Surrender
 CARDIFF Venue Senseless Things
 CLACTON Princess Theatre Jools Holland
 DUNDEE Dance Factory Ride/The Charlottes
 EXETER Bystock Hotel (72709) Goliath
 GLASGOW King Tut's Wah Wah Hut John Otway
 GLASGOW Mayfest John Martyn
 IRVINE Mallvideoteque (603316) Tredegar
 LEEDS Duchess Of York (453929) Rory McLeod
 LEICESTER Princess Charlotte (553956) Trashcan Sinatras
 LIVERPOOL Polytechnic (051-709 4047) Fatima Mansions
 LONDON Brentford Watermans Arts Centre (081-568 1176) Hard Lines
 LONDON Brixton Fridge (071-326 5100) Airspace II/The Wedding Present/The Groove Farm/Benny Profane/Heavenly/The Family
 LONDON Brixton Stockwell Road Old Queens Head James Ray's Gangwar/Medicine Men
 LONDON Covent Garden Rock Garden (071-240 3961) The Slow Club
 LONDON Ealing Hanger Lane Park Royal (081-997 4349) Randal's Flag/The Trombones
 LONDON Eastcote Clay Pigeon Record Hop
 LONDON Finsbury Park Sir George Robey (071-263 4581) Dublin City Ramblers/Irish Mist
 LONDON Fulham Broadway Swan (071-385 1840) Full Moon
 LONDON Fulham High Street King's Head (071-736 1413) Angel Eye/Milkwood
 LONDON Goswell Road Lady Owen Arms (071-278 5345) Waiting List/Big Gloria
 LONDON Hammersmith Odeon (081-748 4081) Jeff Beck
 LONDON Harlesden High Street Mean Fiddler (081-961 5490) The Notting Hillbillies (Main) Steve Wynn/Nothing At All/Tim Keegan (Acoustic)
 LONDON Islington Liverpool Road Powerhaus (071-837 3218) Eusebio/The Ha Ha Men
 LONDON Kentish Town Town And Country Club (071-284 0303) Albert King
 LONDON Kenton Road Plough (081-907 2498) AM Band
 LONDON Marquee (071-437 6603) Xenrix/The Beyond
 LONDON Newington Green New Pegasus (071-226 5930) Bullet From Your Gun/Cuban Heels
 LONDON Oval Cricketers (071-735 3059) Wolfie Witcher And His Brew (Lunch) Paddy Goes To Holyhead (Evening)
 LONDON Oxford Street 100 Club (071-636 0933) Otis Grand And The Dance Kings
 LONDON Putney Half Moon (081-788 2387) Jamie Marshall Band
 LONDON Walthamstow Royal Standard (081-527 1966) Tom Rogers/Eddie Lizard
 LONDON Wembley Arena (081-902 1234) Heart/Thunder
 LONDON West Hampstead West End Lane Klooks Kleek (071-722 0283) Sumatka Country Band
 NEWCASTLE Broken Doll (071-232 1047) Laughin' Sam's Dice (Lunch) The Aligators (Evening) Surf City Rockers (Upstairs)
 NEWCASTLE Riverside (091-261 4386) The IDJ Dancers/Mike Pickering

CONTINUES OVER

SATURDAY 12

ALDERSHOT West End Centre Snuff/Sect/Insight
 BARNET Old Bull Arts Centre (081-449 0048) Jack Rubies/IVE Turkey
 BATH Moles (333423) Trashcan Sinatras
 BERKHAMPTSTEAD Topsy's The Groundhogs
 BIRMINGHAM Barrel Organ (021-622 1353) The Bonediggers
 BIRMINGHAM Breedon Bar (021-414 8888) The E Numbers
 BIRMINGHAM Coach And Horses Pushing The Stuff/The Money Gods/Stu And Ash
 BIRMINGHAM Red Lion Rory McLeod
 BRISTOL Thekla (293301) Flash Harry
 CARDIFF Bogiez (226168) Graffiti
 COVENTRY Polytechnic Fatima Mansions
 COVENTRY Warwick University (417417) The Railway Children
 DONCASTER Jug (361803) Bad Manners
 DUDLEY JB's (53597) Summerfield
 EDINBURGH Preservation Hall John Otway
 EDINBURGH Venue Ride/The Charlottes
 EXETER Bystock Hotel (72709) The Little Green Men
 EXETER University (263263) Jools Holland
 GLASGOW College Of Technology (041-332 0684) The Family Cat
 GLASGOW King Tut's Wah Wah Hut Wild River Apples
 GLASGOW Pavilion Theatre (041-332 1846) Julian Clary
 HARLOW Square (25594) Beef
 HUDDERSFIELD Polytechnic (538156/9) Rosetta Stone
 KEELE University (711411) Thunder
 KENDAL Brewery Arts Centre (25133) John Martyn
 LEEDS Colosseum Bridewell Taxis
 LEEDS Duchess Of York (453929) Enid/First Bass
 LIVERPOOL Planet X (051-236 1741) Godzilla Breadvan/Watch You Drown/Goheads
 LIVERPOOL Polytechnic (051-709 4047) Horse/Disco Bop
 LONDON Brentford Watermans Arts Centre (081-568 1176) A Bass In The Place
 LONDON Brixton Fridge (071-326 5100) Boom/Stevie V
 LONDON Brixton Stockwell Road Old Queens Head Paddy Goes To Holyhead/Sam Dreamland
 LONDON Camden Royal College Street Falcon (071-485 3834) The Fury Things/The Sun Carriage

■ **BEEF:** Bash it out at Hull Adelphi May 9, Luton Switch Club 10, Harlow The Square 12, Norwich Jacquard 13, Lincoln Viena's 14, Leicester Princess Charlotte 15, Chelmsford Y Club 17, Oxford Jericho Tavern 18, Bath Moles Club 19, Guildford Surrey Univ 20, Morecambe-Gardegh 23, Sheffield Poly 24, Hebden Bridge Trades Club 25, Manchester Boardwalk 26.

■ **THE MILLTOWN BROTHERS:** Play Sheffield Take Two May 9, Loughborough Univ 10, Birmingham Poly 11, Nottingham Univ 12, Bristol Fleece And Firkin 13, Stoke Bridge End Arts Centre 14, Doncaster Jug 16, Hebden Bridge Trades Club 17, Morecambe WOMAD Festival 20, Leeds Duchess Of York 21, Windsor Old Truf 23, Coventry Poly 24, Wolverhampton Poly 25, Leicester Princess Charlotte 26.

■ **THE CHURCH:** One more at London Kilburn National Ballroom May 16.

■ **CABARET VOLTAIRE:** First tour in over four years hits Sheffield Poly May 31, London Brixton Academy June 3, Brighton Top Rank 4, Manchester Hacienda 5, Nottingham Rock City 6, Edinburgh Caltan Studios 7.

■ **SAXON:** Grind on at Chippenham Goldiggers May 15, Cardiff St David's Hall 16, St Austell Cornwall Coliseum 17, Doncaster The Dome 18, Newcastle Mayfair 20, Bridlington Spa Complex 21, Lincoln Ritz Theatre 22, Oldham Queen Elizabeth Hall 23.

■ **WALKINGSEEDS:** Scouse psychedeligrunge at London Kentish Town Bull And Gate Cube May 15, Leicester Princess Charlotte 23, Southampton Next Big Thing 24, Bridgewater Arts Centre 26, Bristol Fleece And Firkin 27, Leeds Duchess Of York 28, Doncaster Jug 29, Oxford Jericho Tavern June 2, London Manette Street Borderline Headspin 5, Harlow The Square 8.

■ **BRUCE DICKINSON:** Non-Maiden shows at Newcastle-Mayfair June 19, Nottingham Rock City 20, Walsall Junction Ten 21, Glasgow Barrowlands 23, Manchester International Two 24, Birmingham Hummingbird 26, London Charing Cross Road Astoria 27 & 28.

■ **WIRE:** Play Edinburgh Queen's Hall May 17, Manchester Univ 18, Sheffield Leadmill 19, Bristol Bierkeller 20, London Fulham Broadway Hibernian 21.

■ **BILLY BRAGG:** Plays Sheffield Univ May 10, Cardiff Univ 11, Newtown Theatre Hafren 13, London Kentish Town Town And Country Club 14, Brighton The Event 16, Norwich UEA 18, Wolverhampton Civic Hall 20, Leeds Irish Centre 21, Manchester Ritz 22.

■ **NEW FAST AUTOMATIC DAFFOILS:** In full bloom at Southend Reids May 10, London Malet Street ULU 11, Tamworth Nightmoves 13, Manchester Hacienda 14.

■ **ENID:** Revamped, youth-injected metamorphosis of The Enid (yes, The Enid) play Morecambe Gardens May 9, Doncaster The Jug 10, Scunthorpe Baths 11, Leeds Duchess Of York 12, Derby The Dial 13, Manchester Band On The Wall 14 & 15, Sheffield Take Two 16, Telford Lion Street Cultural Centre 17, Oxford The Venue 18, Northampton Dergate Theatre 19, London Ladbroke Grove Subterania 22.

■ **THE FATIMA MANSIONS:** Sing the Ceausescu blues at London Malet Street ULU May 10, Leicester Princess Charlotte 11, Coventry Poly 12, Liverpool Poly 13, Leeds Duchess Of York 14, Nottingham Trent Poly 15, Dublin New Inn 17, Dublin Trinity College 18, Limerick Cruises 19, Kilmarey Dahnyma 20, Waterford Bridge 22, Dublin Baggot Inn 23, Cork DeLacy's 24, Galway C.J.'s 25, Drogheda Boxing Club 26.

■ **NWA:** Attitude touting at London Brixton Academy May 27 & 28, Birmingham Hummingbird 29.

■ **SEPULTURA:** Extra-heavy Brazilian mosh at London Charing Cross Road Marquee May 27 & 28.

■ **RY CODDER:** Rare UK appearance at Manchester Apollo June 26, Glasgow SECC 27, London Hammersmith Odeon July 12, 13, 14 & 15.

■ **JAMES:** Rescheduled dates at Cambridge Corn Exchange May 13, Brighton Top Rank 14, Morecambe WOMAD 19, Glasgow Barrowlands June 5, Lancaster Univ 6, Hull City Hall 8, Exeter Univ 9, Bristol Studio 10, Middlesbrough Town Hall 12, Leeds Univ 13, Sheffield Univ/Octagon 14, Liverpool Royal Court 15, Norwich UEA 17, Nottingham Rock City 18, London Kilburn National Ballroom 19, Birmingham Hummingbird 20, Glastonbury Festival 23.

■ **NEW MODEL ARMY:** One-off with new bassist at London Brixton Academy June 16.

■ **DEBORAH HARRY:** Back for more at Norwich UEA May 23, Aston Villa Leisure Centre 24, Newport Centre 25, Liverpool Royal Court 26, Dublin Stadium 28, Belfast Avonell Leisure Centre 29, Glasgow Barrowlands 31, Newcastle Temple Park Centre June 1, London Brixton Academy 2 & 3.

■ **NEVILLE BROTHERS:** Play London Kentish Town Town And Country Club June 19, 20 & 21

■ **SILVERFISH:** Grunge it up at Norwich Arts Centre May 14, Chelmsford City Football Club 15, Dublin McGonagles 17, Dublin Trinity College 18, Stoke Wheatheaf 23.

■ **THE EISEL AUCTIONEER:** Play Bath Moles Club May 18, Reading After Dark 19, Leeds Warehouse 22.

■ **SINK:** Ed Shred and mates at Hebden Bridge Trades Club May 11, Guildford (venue tbc) 12, Portsmouth Poly 13, Manchester Boardwalk 19.

■ **MARTIN STEPHENSON AND THE DAINTEES:** More dates at Sheffield Univ May 16, Leicester Univ 17, London Tottenham Court Road Dominion 18, Liverpool Royal Court 19, Cambridge Corn Exchange 20, Brighton Top Rank 21, Bristol Studio 22, Nottingham Rock City 23, Birmingham Hummingbird 24, Manchester Free Trade Hall 25, Leeds Univ 26, Sunderland Empire 27, Glasgow Pavilion 28.

■ **THEE HYPNOTICS:** Wah wah noise maestros hit Leeds Univ May 9, Manchester International 10, Glasgow Technical College 11, Newcastle Riverside 12, Nottingham Trent Poly 14, Hull Adelphi 15, Aylesbury Civic Centre 17, London Malet Street ULU 18.

■ **FIVE THIRTY:** Play Southampton Joiners Arms May 10, Bournemouth Benedicts 15, Oxford Poly 17, Dudley JB's 18, Kent Univ 19.

■ **SALVATION:** On the road at London Woolwich Thames Poly May 8, Derby The Dial 9, Coventry Psychic Dancehall 10, Reading After Dark 12, Windsor Psychik Dancehall 17, London Charing Cross Road Marquee 19, Nottingham Trent Poly 25, Oxford Jericho Tavern 26, Perth Blancos June 1, Edinburgh The Venue 2, Aberdeen Caesars Palace 3, Chelmsford Y Club 6.

NIGHTSHIFT

FROM PREVIOUS PAGE

NEWCASTLE-UNDER-LYME Bridge Street (415334) Mirrors Over Kiev
 NEWTOWN Theatre Hafren Billy Bragg
 NORWICH Jacquard Club (617890) Beef
 NOTTINGHAM Royal Concert Hall Jermaine Jackson
 PORTSMOUTH Polytechnic (819141) Snuff/Sink
 PRESTON Guildhall (21721) Jethro Tull
 STOKE Wheatheaf (44438) Johnny Waterhouse Blues Band
 TAMWORTH Night Moves (68704) New Fast Automatic Daffodils/King
 Woderick And The Yoguts/DHSS
 TAMWORTH Rat Hole (63058) The Honey Smugglers/Moneygods/Litany
 Of Fear
 WALSALL Junction 10 (648100) Ned's Atomic Dustbin
 WARRINGTON Parr Hall (34958) Dr Feelgood
 YORK Grand Opera House (654654) Julian Clary

MONDAY 14

ABERDEEN Caesar's John Otway
 AYR Pavilion (265489) Little Angels/No Sweat
 BATH Moles (333423) Pagan Fringe
 BIRMINGHAM Barrel Organ (021-622 1353) Rattle Snake
 BIRMINGHAM Breedon Bar (021-414 8888) Blue Flies
 BIRMINGHAM Hare And Hounds (021-492 2400) Mousefolk/The
 Rednecks
 BIRMINGHAM Hummingbird Jermaine Jackson
 BOURNEMOUTH Benedicts Jezebel
 BRIGHTON Top Rank Suite James
 BRISTOL Fleece And Firkin (277150) The Family Cat/Manic Street
 Preachers
 BRISTOL Thekla (293301) The Soul Searchers
 DERBY Dial (372374) Rory McLeod
 DUDLEY JB's (53597) Almost Blue/Sun Burst
 DUNSTABLE Wheatheaf (662571) Bare Backed Ryders
 EDINBURGH Preservation Hall Dr Feelgood
 GLASGOW King Tut's Wah Wah Hut The Railway Children
 GLASGOW Mayfair (041-332 3872) Lenny Kravitz
 GLASGOW Mayfest John Martyn
 HANLEY Victoria Halls (214641) Jethro Tull
 HARLOW Square (25594) The Man In Black/Raw/SI
 HUDDERSFIELD Wharf (423009) Snuff
 LEEDS Duchess Of York (453929) Fatima Mansions
 LINCOLN Vienna (20598) Beef
 LIVERPOOL Polytechnic (051-709 4047) Bridewell Taxis
 LONDON Brixton Stockwell Road Old Queens Head Shoot The Joker/
 Spoons
 LONDON Camden Lock Dingwalls (071-267 4967) Fudge Tunnel/
 Swervedriver
 LONDON Charing Cross Road Manette Street Borderline (071-497
 2261) Horse
 LONDON Covent Garden Rock Garden (071-240 3961) Don't Ask/Yellow
 Darkness
 LONDON Dean Street Gossips (071-434 4480) Spannerman
 LONDON Ealing Hanger Lane Park Royal (081-997 4349) The Brothers
 Two/The Melodics
 LONDON Finsbury Park Sir George Robey (071-263 4581) Tunnel
 Frenzies/DMZ Coalition/Gods Government/Big Eye
 LONDON Fulham High Street King's Head (071-736 1413) Thrown Out

Of Heaven/TVNV/For Arguments Sake
 LONDON Goswell Road Lady Owen Arms (071-278 5345) No Friend Of
 Harry
 LONDON Hammersmith Odeon (081-748 4081) Jeff Beck
 LONDON Hampstead West End Lane Kloooks Kleek (071-722 0283) The
 Motherhive/Maryen Cairns/The Cave Gallery
 LONDON Harlesden High Street Mean Fiddler (081-961 5490) No
 Introduction/Anonyms/Kill Mary (Main) M A Rose/Tim Mitchell/Ruin
 Brothers (Acoustic)
 LONDON Islington Liverpool Road Powerhaus (071-837 3218)
 Summerhill
 LONDON Kentish Town Bull And Gate (071-485 5358) Laser House/
 Dreamtime/Refuseniks/The Wild Show
 LONDON Kentish Town Town And Country Club (071-284 0303) Billy
 Bragg
 LONDON Kenton Road Plough (081-907 2498) Jam Session
 LONDON Newington Green New Pegasus (071-226 5930) The Russians
 LONDON Oval Cricketers (071-735 3059) Big Broadcast/The ID
 LONDON Oxford Street 100 Club (071-636 0933) Ady Croasdell's 6T
 Northern Soul Extravaganza
 LONDON Putney Half Moon (081-788 2387) Julian Dawson/Rosko Lee
 LONDON Tottenham Court Road Dominion (071-580 8845) The Notting
 Hillbillies
 MANCHESTER Band On The Wall (061-832 6625) Enid
 MANCHESTER Whitworth Street Hacienda (061-236 5051) New Fast
 Automatic Daffodils/What?noise
 NEWCASTLE Broken Doll (071-232 1047) Dan To Dan
 NEWCASTLE Riverside (091-261 4386) GWAR
 NEWCASTLE-UNDER-LYME Bridge Street (415334) Summerfield
 NORWICH Arts Centre (660352) Silverfish/Bleach/Beaver Fever
 NOTTINGHAM Rock City (412544) A Party Rave (Telethon Benefit)
 NOTTINGHAM Trent Polytechnic (476725) Thee Hypnotics
 SOUTHAMPTON Oceans Maytrix
 SOUTHBEND Maritime Bar Goat
 STOKE Bridge End Arts Centre Milltown Brothers
 STOKE Wheatheaf (44438) Bad Attitude
 TUNBRIDGE WELLS Assembly Halls Jools Holland
 WIDNES Players The Tansads

TUESDAY 15

ABERDEEN Ritzy Little Angels/No Sweat
 BATH Moles (333423) Battle Of The Bands
 BIRMINGHAM Barrel Organ (021-622 1353) Snuff
 BIRMINGHAM Breedon Bar (021-414 8888) Scarlett Creek
 BIRMINGHAM Irish Centre (021-622 2314) Jesus Jones/Ned's Atomic
 Dustbin
 BLACKPOOL Grand Theatre (28372) Julian Clary
 BOURNEMOUTH Benedicts Five Thirty
 BRIGHTON Gloucester Goat
 BRIGHTON International Centre Jermaine Jackson
 BRIGHTON Richmond (603974) Summerhill
 BRIGHTON Zap Club (821588) The Telescopes
 CHELMSFORD City Football Club Silverfish
 CHIPPENHAM Goldiggers (656444) Saxon
 DERBY Assembly Rooms (369311) Xentrix/Death
 DONCASTER Dome (370888) Jethro Tull
 DONCASTER Jug (361803) Lisa Dominique And Marino
 DUDLEY JB's (53597) The Cantels/St Jack

■ **THE CHRISTIANS:** Add a splash of colour at Liverpool Empire October 7, Birmingham NEC 8, London Wembley Arena 11, Bournemouth International Centre 15, Brighton Centre 16, Manchester G-Mex Centre November 28, Edinburgh Playhouse December 1, Glasgow SECC 3.

■ **DIO:** Ronnie shows off his latest line-up at Newcastle City Hall May 25, Manchester Apollo 26, London Hammersmith Odeon 29, Birmingham Aston Villa Leisure Centre 30, Edinburgh Playhouse June 1.

■ **THE DARKSIDE:** Play Doncaster The Jug May 9, Coventry Tik Toks 10, Leicester Princess Charlotte (tbc) 11, Oxford Jericho Tavern 12, Stoke Wheatheaf 16, Windsor Psychik Dancehall 17, Harlow The Square 18, Brighton Richmond 20, London Manette Street Borderline 22, Birmingham Edwards No8 27.

■ **JOOLS HOLLAND:** Tinkles the ivories at Camberley Civic Theatre May 9, Blackburn St George's Hall 10, Cardiff Tom Tom Club 11, Exeter Univ 12, Clacton Prince's Theatre 13, Tunbridge Wells Assembly Hall 14.

■ **BIG COUNTRY:** With new drummer Pat Ahern at Aberdeen Capitol May 17, Inverness Bowling Pavilion 18, Glasgow Barrowlands 20, Newcastle City Hall 21, Birmingham Hummingbird 22, London Hammersmith Odeon 23.

■ **FLEADH 1990:** Mega Irish festival at London's Finsbury Park on June 3. Names already confirmed are Van Morrison, Hothouse Flowers, The Dubliners, Energy Orchard, Brian Kennedy, Something Happens, Christy Moore, Mary Coughlan, Rory Gallagher and more. Tickets £18 - credit card hotline on 01-379 4444, information from 01-963 0797.

■ **THE STRAY CATS:** Rock out at London Kentish Town Town And Country Club June 13 & 14.

■ **BOBBY BROWN:** He's back at Birmingham International Arena May 28 & 29, London Docklands Arena 31 & June 1, London Wembley Arena 3, 4, 5 & 6.

■ **HOTHOUSE FLOWERS:** Play Newport Centre May 20, Wolverhampton Civic 21, Sheffield City Hall 23, Manchester Apollo 24, Liverpool Empire 25, Nottingham Royal Centre 27, Aberdeen Capitol 29, Edinburgh Playhouse 30, Leeds Univ 31, Newcastle City Hall June 1, Southampton Mayflower 4, London Kentish Town Town And Country Club 6 & 7, Oxford Apollo 8, Norwich UEA 9, Bristol Studio 11, Brighton Dome 12.

■ **JERMAINE JACKSON:** Lesser spotted Jacko plays Liverpool Royal Court Theatre May 9, Bradford St George's Hall 11, Manchester Apollo 12, Nottingham Royal Concert Hall 13, Birmingham Hummingbird 14, Brighton International Centre 15, London Brixton Academy 16, Southampton The Mayflower 18, Bristol The Studio 20.

■ **LENNY KRAVITZ:** Sexy frolics at Glasgow Mayfair May 14, Liverpool Poly 15, Newcastle Riverside 16, Manchester International 18, Nottingham Trent Poly 19, Leeds Poly 20, Birmingham Irish Centre 22, Norwich UEA 23, London Kentish Town Town And Country Club 24.

■ **NICK CAVE AND THE BAD SEEDS:** Tour slimmed down to one date at London Brixton Academy June 1.

■ **LUSH:** A couple more at Windsor Psychik Tank May 24, London Malet Street ULU 25.

ON THE ROAD

■ **ROBERT PLANT:** First in a couple of years at Sheffield City Hall June 1, Edinburgh Playhouse 2, London Hammersmith Odeon 4 & 5, Birmingham NEC 7.

■ **THE ROLLING STONES:** Fastest sell-out since the Titanic, etc, but try your luck for dates at London Wembley Stadium July 4, 6, 7, 13 & 14, Manchester City Maine Road 20 & 21, Glasgow Hampden Park July 9, Dublin Lansdowne Road Stadium 16. More dates are likely to be added at Wembley. Continuous information on 0898 448822.

■ **GWAR:** Outrageous fare for the sexually insane at Bridlington Leisure World May 11, Edinburgh Venue 12, Glasgow (venue tbc) 13, Newcastle Riverside 14, Walsall Junction Ten 15, London Charing Cross Road Astoria 18.

■ **ANITA BAKER:** Plays London Wembley Arena June 15, 16 & 17, Birmingham NEC 20.

■ **JOHNNY CASH:** Rescheduled dates at Doncaster The Dome May 25, Dartford The Orchard 28, London Kentish Town Town And Country Club June 5.

■ **GOAT:** Goat-like antics at Hastings The Crypt May 9, London Tufnell Park Boston Arms 11, Walsall Junction Ten 13, Southend Maritime Bar 14, Brighton Gloucester 15, Coventry Stoker 26. Also playing selected dates with The Fuzztones.

■ **MARIANNE FAITHFUL:** First UK show since '81 at London Tottenham Court Road Dominion Theatre May 15.

■ **SINEAD O'CONNOR:** Plays Glasgow SECC June 19, Edinburgh Playhouse 20.

■ **METALLICA:** In for three with Warrior Soul supporting at London Wembley Arena May 23, Birmingham NEC 25, Glasgow SECC 26.

■ **JESUS JONES:** Freak out at Bristol Bierkeller May 10, Leeds Poly 11, Manchester International Two 12, Birmingham Irish Centre 15, Nottingham Trent Poly 16, London Kilburn National 17.

■ **JEFF BECK:** First tour in yonks at Edinburgh Playhouse May 9, Birmingham NEC 10, Manchester Apollo 11, London Hammersmith Odeon 13 & 14.

■ **BELINDA CARLISLE:** 'Runaway Horses' tour canters in at Peterborough Mallard Park Exhibition Centre May 23, St Austell Cornwall Coliseum 24, Birmingham NEC 26, Brighton Centre 28, Bournemouth International Centre 30, London Wembley Arena 31, Glasgow SECC June 6, Manchester Apollo 7 & 8.

■ **LISA STANSFIELD:** Plays London Wembley Arena October 27.

■ **GLASTONBURY:** It's from June 22 to 24 and headliners night by night are Happy Mondays, Sinead O'Connor and Deacon Blue. Also popping in are De La Soul, Jesus Jones, The Blue Aeroplanes, Del Amitri, James.

FIFE St Andrew's Hall Big Country/Lies Damned Lies
 GLASGOW Mayfest John Martyn
 HARLOW Square (25594) Ray Bradfield
 HULL Adelphi (48216) Thee Hypnotics
 LEEDS Duchess Of York (453929) Bradford
 LEEDS Warehouse (468287) The Family Cat
 LIVERPOOL Polytechnic (051-709 4047) Lenny Kravitz
 LONDON Brixton Fridge (071-326 5100) Daisy Chain
 LONDON Brixton Stockwell Road Old Queens Head The Memphis Soul
 Revue
 LONDON Charing Cross Road Manette Street Borderline (071-497
 2261) The Cranes/Faith Healers
 LONDON Covent Garden Rock Garden (071-240 3961) Curious Image/
 Buy The Blame
 LONDON Finsbury Park Sir George Robey (071-263 4581) Crawling
 Kingsnakes/Wayward Sunns/Brooklyn Dogs/Story Tellers
 LONDON Fulham High Street King's Head (071-736 1413) Well Loaded/
 Sing Luther/Angel Hearts
 LONDON Goswell Road Lady Owen Arms (071-278 5345) Rubber Trixy/
 Reg Gutteridge/The Coming
 LONDON Hackney Brooksby's Walk Chats Palace (081-986 6714) Nigel/
 Mina's Troika
 LONDON Hampstead West End Lane Kloooks Kleek (071-722 0283)
 Redemption/Love That Bang
 LONDON Harlesden High Street Mean Fiddler (081-961 5490) La Rocka/
 Blood Rush Dance/Newsflash/Waveline (Main) Any Wednesday/Band
 Afraid/Mick Lexington (Acoustic)
 LONDON Highbury Corner Town & Country Club 2 (071-700 5716) The
 Phantom Chords
 LONDON Islington Liverpool Road Powerhaus (071-837 3218) World
 Domination Enterprises/Hotalacio/The Luminaries
 LONDON Kentish Town Bull And Gate (071-485 5358) Walkingseeds/
 Colour Sonic/Dan Dare's Dog
 LONDON Kenton Road Plough (081-907 2498) Salad/Kings Of Wonga
 LONDON Mornington Crescent Camden Palace (071-387 0428) The
 Atom Seed
 LONDON Newington Green New Pegasus (071-226 5930) Kill Crazy
 Lesbians/Gaddaffis Warriors
 LONDON Oval Cricketers (071-735 3059) Nutmeg/The Influents
 LONDON Oxford Street 100 Club (071-636 0933) Johnny Parker/Chris
 Barber/Pat Halcox/Monty Sunshine/Alan Elsdon/Roy Williams/Max
 Collie/Stan Greig/George Webb/Vic Pitt/Dick Charlesworth/Rusty Taylor
 LONDON Putney Half Moon (081-788 2387) Rick Saunders/Fred
 Thelonious Baker
 LONDON Tottenham Court Road Dominion (071-580 8845) Marianne
 Faithful
 LONDON Walthamstow Royal Standard (081-527 1966) Shotgun Boogie
 LONDON Woolwich Thames Polytechnic The Other Side
 MANCHESTER Band On The Wall (061-832 6625) Enid
 MORECAMBE Garden Dr Feelgood
 NEWCASTLE Broken Doll (071-232 1047) Paul Lamb Blues Band
 NEWCASTLE Riverside (091-261 4386) John Otway
 NEWCASTLE-UNDER-LYME Bridge Street (415334) River City People/
 Shark Taboo
 NOTTINGHAM Trent Polytechnic (476725) Fatima Mansions
 OXFORD Jericho Tavern (54502) Mike Target Blues Band/The Cheese
 Graters
 SHEFFIELD Kiki's Senseless Things
 SHEFFIELD University (724076) Bob
 SOUTHAMPTON Oceans Black Cat Bone
 STOKE Wheatheaf (44438) The Dragons
 TROWBRIDGE Stargazers The Miracle Workers/Nautical William
 WALSALL Junction 10 (648100) GWAR

Hothouse Flowers, Ry Cooder, Aswad, Green On Red, Mano Negra and The Neville Brothers. Should be a corker and tickets, for the weekend only, are £38 - available now from CND General Office, 22-24 Underwood Street, London N1 and all usual outlets. Information hotline 0898 400888.

■ **BUNNY WAILER:** Rare UK shows at London Brixton Academy June 27 & 28.

■ **INSPIRAL CARPETS:** First major tour with Baby Ford supporting at Brighton Top Rank May 9, Cardiff Univ 10. Followed by mega-gig at Manchester G-Mex July 21.

■ **CASTLE DONINGTON:** It's on August 18, Whitesnake headline, Aerosmith, Quireboys and Poison are confirmed too and tickets are £20 by post from Aimcarve Limited (to whom cheques should be payable), PO Box 123, Walsall WS9 8XY - add 50p per ticket booking fee and enclose an SAE. Credit card hotlines: 0602 483456/414212. Also all usual agents countrywide.

■ **THE NOTTING HILLBILLIES:** AKA Mark Knopfler and mates play London Kentish Town Town And Country Club May 10 & 11, London Dominion Theatre 14.

■ **JETHRO TULL:** Trot it out at Harrogate Conference Centre May 9, Bradford St George's Hall 10, Carlisle Sands Centre 11, Preston Guildhall 13, Hanley Victoria Hall 14, Doncaster Dome 15, Newport Leisure Centre 17, Poole Arts Centre 18, Portsmouth Guildhall 19, Nottingham Royal Centre 21, Liverpool Empire 22, Reading Hexagon 24, Brighton Dome 25, Birmingham Town Hall 27, Oxford Apollo 28.

■ **DEACON BLUE:** Part with your cash a few months early for gigs at Aberdeen Conference Centre September 4 & 5, Birmingham NEC 7 & 8, London Wembley Arena 10 & 11.

■ **MIDNIGHT OIL:** Play Birmingham NEC May 11, London Wembley Arena 12.

■ **HEART:** Play London Wembley Arena May 10 & 11.

■ **MAGNUM:** Heavy veterans play Newport Centre May 26, Newcastle City Hall 27, Edinburgh Playhouse 28, Manchester Apollo 29, Poole Arts Centre 30, Birmingham NEC 31, London Wembley Arena June 2.

■ **SUZANNE VEGA:** Sensitive strumming at Oxford Apollo May 27, London Dominion Theatre 28, 29 & 30, June 1 & 2.

■ **PHIL COLLINS:** Serious stuff at Ingleston EETC July 1, Birmingham NEC July 7, 8, 9 & 10.

■ **PRINCE:** Chances are you won't be able to get a ticket but try your luck for dates at London Wembley Arena June 19, 20, 22, 23, 25, 26, 27, July 3, 4, 9, 10, 11, August 22, 23 & 24 or Birmingham NEC June 29, 30, July 1 & 13. . . or, where ticket availability is more likely, Manchester Maine Road Stadium August 2.

■ **DAVID BOWIE:** His Sound + Vision extravaganza hits Milton Keynes Bowl August 4 & 5, Manchester City Football Ground 7.

■ **GARY MOORE:** Plays London Hammersmith Odeon May 10 & 11.

EDITED BY SHAUN PHILLIPS

LIVES

THIN WHITE ROPE
Washington DC 9:30 Club

WITH A lifetime's empathy for stylish understatement, Guy Kyser leans towards the mic and renders one and all spellbound with, "Hi, we're Thin White Rope," as the band head out on their dark odyssey. Appropriately, it begins with one of pop's most mysteriously beautiful songs – their peerless reappraisal of Lee Hazlewood and Nancy Sinatra's rose-tinted tip toe through the daydreams – 'Some Velvet Morning'.

Navigating a strange course between the landmark reference points of Sonic Youth and Crazy Horse, Johnny Cash and Link Wray, the key to TWR's unique power lies in their rarely encountered ability to bewitch an audience by lending an otherworldly mystique to rock's chronically over-worked vocabulary. No other contemporary US outfit can come anywhere near this spectacular manipulation of popular guitar mechanics.

Familiar Rope concert attractions 'Mr Limpet', 'Elsie Crashed The Party' and 'Red Sun' aside, it's the material lifted from the new album 'Sack Full Of Silver' that provides the most spectacular glimpse into TWR's psyche. There's an eeriness about the breadth of dynamics on display in '△' and the drifting mosaic of 'Whirling Dervish' that marks this band as guitar rock's most eloquent poets of emptiness and despair. It's a point that's borne out in the intuitive rendition of The Byrds' 'Everybody Has Been Burned'.

But for every heart-stopping cover up their sleeves there's a comparable original. The arrival of 'The Ghost' with its echoes of 'Amazing Grace' provokes a maniacal look in the eyes of drummer Matt Abourezk as he lays down the backbeat hard, harder, harder still. For the uninitiated 'slugger' Abourezk plays so hard pre-show he chills out with a handful of Aspirins – his way of ensuring the blood in his veins doesn't turn to cement.

Mercifully his precautions pay off as was proven by the mesmeric drum mantra spitting fire at the heart of the final ace in the TWR hand – a hyper-abrasive remodelling of Can's 'Yoo Doo Right'.

All the way from Lee Hazlewood through the Byrds and on to Can – a riddle on anyone's terms. But whenever TWR take to the stage it makes sense every time.

Grahame Bent

KYLIE MINOGUE

London Arena

YOUR AVERAGE Kylie gig-goer is female and little over the tender age of eight. These kids are so green they don't even realise it's uncool to scream at the support band. And scream, Jesus, the Docklands' dog population must have suffered pure hell between songs.

The weird part is that while SAW products are tediously predictable, the Kylie live experience certainly isn't. The whole band comes on dressed in black as opposed to jaunty Day-Glo; the stage gimmickry and lighting are comparatively minimal; you couldn't accuse the dancers of being over-rehearsed; there isn't a tape machine in sight; and yes, Kylie can sing. OK, she's no angelic chorister but when it comes to 'Love At First Sight', 'Look My Way' and others of the poppy, teen-angst ilk, she's got no worries.

Even the set has its quirks. 'Hand On Your Heart' is given a slow, almost gospel intro, and, still more shocking, a hippy crawls from the woodwork in the middle of it and plays a guitar solo. Then, several outfit changes later, Kylie slips the Jackson Five's 'ABC' into a cover of Big Fun's (joke) 'Blame It On The Boogie', just to throw everyone. Fair play on the girl, she put in the effort, took some risks, and it paid off.

As a special treat for the tots, she showcased a new song which, judging by the number of times the phrase is repeated, is called 'Better The Devil You Know'. Is this a *Sounds* exclusive? And where can I hide this Kylie T-shirt?

Robyn Smyth

ROMEO'S DAUGHTER/SWEET ADDICTION
Charing Cross Road Marquee

TO PARAPHRASE a critique of Tap's 'Rock And Roll Creation', Sweet Addiction are treading water in a sea of retarded pub rock. The Quireboys minus the bandanas, planners and toppers, they're a young band with an old-fashioned notion of a good time.

By comparison, Romeo's Daughter are a little more adventurous and a lot more contemporary. Their new 45, 'Heaven In The Back Seat', is the theme tune to the latest *Nightmare On Elm Street* shocker, but the Daughter (as they are not known) are more likely to break your heart than freeze it dead.

As expected of a band who cut their debut record with top notch knob-twiddler Robert John 'Mutt'/Def Leppard/AC/DC/Billy Ocean' Lange, Romeo's Daughter ply shiny, punchy state-of-the-blah-blah-softcore rock. And via a live sound that's more hi-fidelity than, erm, The Kids From Fame(?), they're as sharp and swish and convincing as any slick-rock big fish; Heart, Leppard, FM.

Craig 'Son Of Tom Warrior' Joiner is a neat guitarist, playing to the songs' needs. Leigh Matty hams dirty talk but coos like an angel.

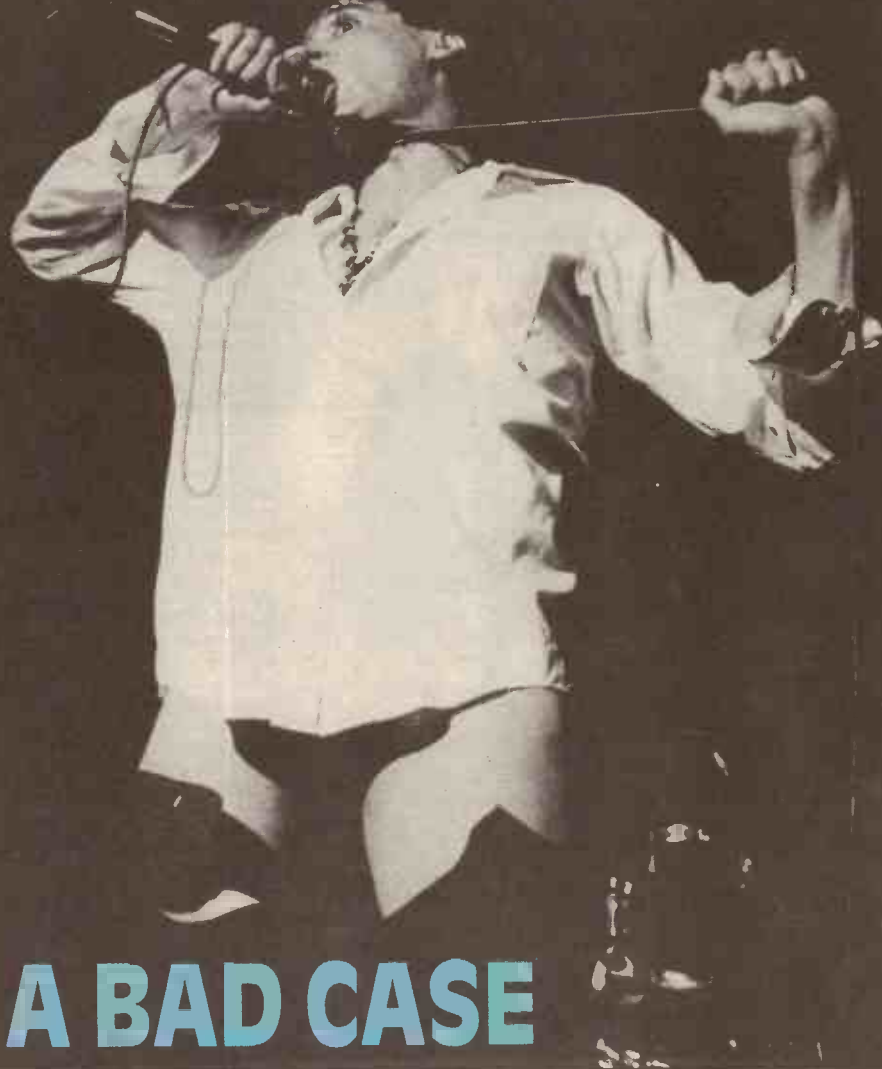
They begin with 'Wild Child', as covered on Heart's 'Brigade'. 'Backseat' is all corn and revving power. 'I Like What I See' is the gentlest of pop songs. To finish, accompanied by just Craig and the inevitable plonker on keyboards, Leigh whispers 'Hymn (Look Through Golden Eyes)' in the saddest of all keys. As with the Tap's 'Lick My Love Pump', it's enough to make you "instantly weep".

They encore with 'Rebel Yell' but Romeo's Daughter are no King Rockers and neither is Leigh Matty a Queen. Like Dare, Romeo's Daughter are a subtler kind of pop metal band. Only a little out of the ordinary, but a little is enough.

Paul Elliott

Ian Lawton

THE GBs: taking the lord's name in vain

**A BAD CASE****OF THE CRAMPS****GOD BULLIES**
New Cross Venue

GOD BULLIES, nice name gross people, are not the kind of guys you'd invite round for tea and biscuits. Tequila and ecstasy maybe, but judging by their live performance they get enough of that kind of thing already.

Frontman, Mike Hard has insane bug eyes, an awkward Emo Phillips-style gait and a disconcerting habit of losing his trousers mid-song. Add in his Albini-ish obsession with all things sick and the heavy deathbilly of his fellow preachers, and you've got one of the most compelling Yank acts to hit our shores for yonks.

On vinyl their juxtaposing of children's choirs with anti-Christian hardcore sounds like the Buttholes at their very heaviest. Live, however, they come across like a

devil-worshipping Cramps. But heck, rock's always needed these unpleasant sorts. Musically Mike Corso's almost boppy bass and David Livingstone's tight guitar work allow Hard to get away with just about anything. OK the singer's simulating wanking with his trousers around his ankles, but just listen to that noise.

'I Am Invisible' and 'Let's Go To Hell', from the current 'Dog Show' LP, are sheer bliss, the finest slices of rockabilly psychosis around. 'Shallow Grave', augmented by some brilliant guitar, could be a very sick Birthday Party, but for all their influences these Bullies are uniquely depraved. When Hard sings "I've got my cock in my hands", well... he has. This is one band you have to see live.

Leo Finlay

BURNING TREE

Charing Cross Road Marquee

IT ENDS with Nasty Suicide wrenching white noise from a cream Strat and Rat Scabies bursting a snare as he hurls it at a trashed kit. Close your eyes and it could be 'Kick Out The Jams' or 'The Jimi Hendrix Concerts'. 1990: what the f**k is going on?

Burning Tree are LA's new thing, only like Guns N' Roses they ain't so new. A trio, they're comparable to Cream and The Jimi Hendrix Experience, who pretty much define the term 'power trio'. Tree's grooves move like Cream and Hendrix, but aren't overly derivative. Burning Tree haven't so much copped a sackful of riffs as inherited a spirit of classic '60s rock which translates smoothly to the '90s. Burning Tree aren't just an anachronism; great rock 'n' roll doesn't go out of style.

A year ago at a dirty beerhole in Los Angeles, Burning Tree's balmy harmonics were pulped by a thug on the soundboard. Tonight too, an overloud PA mix didn't let some of the cooler songs breathe.

But there were triumphs too. 'Playing In The Wind' swayed, 'Burning Tree' snarled, and 'Fly On' was the classic drowsy-eyed power-rocker. 'Baker's Song' was one to rattle ice and the dregs of whiskey to.

Burning Tree didn't need to call on their "distinguished guests", Nasty and Rat. All eyes were on Clem Burke-alike guitarist Marc Ford, who played most of the last number in the front row. Then, destruction. The wildest action at the Marquee since The Sea Hags wiggled out last summer.

There's something of the rock enigma about Burning Tree. Even when squeezing out loopy, wheezing, Hendrixian runs on 'Same Old Story', Ford barely moves, just rocking a little on his heels, talking with his eyes and guitar. The best singer of the three is drummer Doni Gray.

Burning Tree, King's X, Stevie Salas Colorcode... the groovy power trio is back!

Paul Elliott

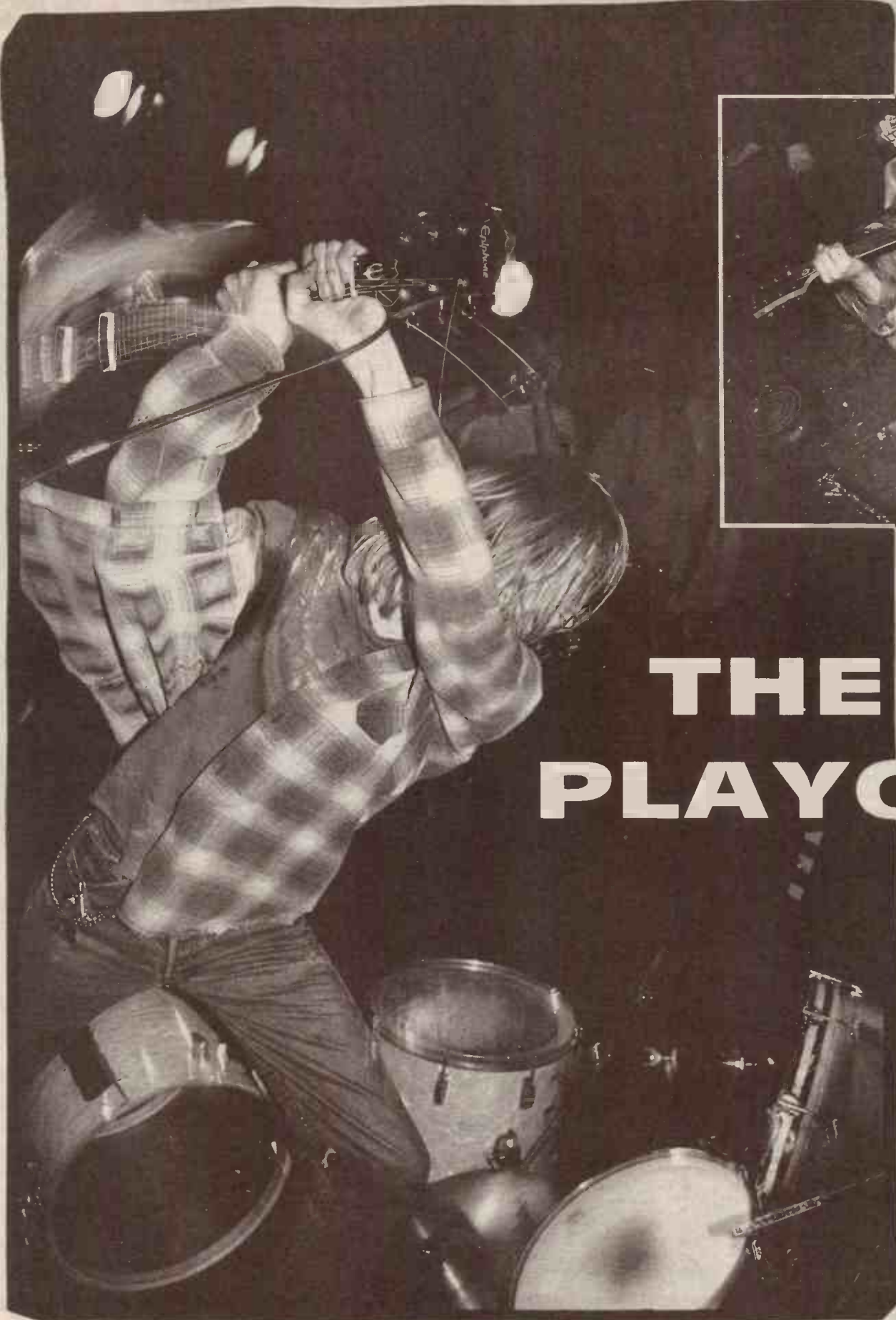


BURNING TREE: are you experienced?

Leo Regan

burn baby burn

ARE YOU watching Townshend, are you watching Birdland...



'SCHOOL'S OUT for summer

Nirvana are burning up and blowing out. Sam King gets educated; Steve Double dodges the drumkit

THE DEVIL'S PLAYGROUND

NIRVANA

New York Pyramid/Amhurst University of Massachusetts/Hoboken Maxwell's

THERE MAY be 50 ways to leave your lover and 1,001 uses for a dead cat, but there are only three kinds of gig. Good, average and bloody awful. Nirvana, Sub Pop's greatest hopes, cover them all in just three days.

The Pyramid show in New York is a disaster. Imagine The Stone Roses bombing badly at Spike Island and you'll have an inkling of the scale of their failure. It's hell with the lid off and the contents dribbling their way into the gutter, a sorry, unimpressive collection of deadbeat, ground down Amerisloth rock; a set that's as far removed from the wrenching euphoria of their last UK tour as George Bush's gentler, kinder America is from the crack dealing confines of New York's Alphabet City.

'School', the opening song is barely adequate. Kurt Kobain's guitar slithers about beneath Chris Novoselic's dub-like, liquid bass, searching for an escape route only to lose itself in the subterranean network of noise. After this things degenerate even further. 'Blew', 'Love Buzz' and newer numbers like 'Lithium' are indistinguishable from a thousand other paper thin, visionless rock anthems. This could be Gang Green and no one would know the difference.

An hour in, after continued sound defaults and cynical audience retorts, Kobain cracks. Incensed at the absence of vocals and guitar, he sets about destroying the stage. Slam! His amp is wrestled to the ground. Kapow! The bass topples. Ga-Thrash! The drums are savaged with a ferocity lacking from the rest of the show. A potential Mary Chain scenario had the audience not elevated apathy to an art form.

Amhurst the following day is ecstatic in comparison. Cool honcho J Mascis, fresh-faced from running down birds on the highway, fiddles with the sound desk like a lazy computer kid, while a dedicated scrum of punker throwbacks slam their way to oblivion.

Nirvana in contrast are almost serene, they've done their penance, Novoselic has shaved his hair while Kobain is sporting a rather fetching *Little House On The Prairie* dress. The music has changed too. 'Love Buzz' transforms the audience into a rotating mass of flesh, while the ever cool 'School', doubly appropriate here, with its monster blend of kindergarten metal guitar and wilfully regressive lyrics shreds any remaining floorbores.

But fine as it is, it's no match for the Hoboken show. Here Kobain screams rather than sings his songs, his voice reaching the same gravel-chomping high as the meanest Western gunslinger as he bunny hops about the stage thrashing his guitar. New songs like 'In Bloom', which Sub Pop insiders reckon will break the band, 'Dive' and 'Play To Play' emerge as pop-infested nightmares.

Kobain is not so much possessed as released. His madcap, Manson gaze mesmerises the audience, while beside him Novoselic and drummer Chad Channing do their best to keep up. 'Scaff', 'Negative Creep' and 'Sifting' flood past in an overflow of gritty guitar power. 'Big Cheese' eats into our resistance. It's slothrash heaven and we're caught up in the rapture. Nirvana are quite simply on another plane and love has nothing to do with it.

THE 25TH MAY/LOOP GARU

Manchester Boardwalk LIVERPOOL'S CURRENT breed of dance-rock advocates have slithered out from the Scouse undergrowth and along the East Lancs road.

Sadly, a distinct lack of publicity has secured a vacuum on the dancefloor and any potential ravers sit with their bums glued to barstools nurturing pints, but Loop Garu are undeterred by this apathy.

This seven-piece bring their supple, wristy funk to the boil on several occasions during their half-hour set; the likes of 'Off The Rails', the darkly percussive 'Obsession' and 'Jihad' sowing seeds of remembrance in the mind's deepest recess.

Their scruffy street cool is complemented by Suzy's bright vocals and Ange's frantic shuffling.

25th Of May are a sharp, ankle-tingling contrast, tendering a series of strident, rock/rap scenarios more likely to drill holes in your teeth than cuddle up beside you. With vox agitator Steve Swindells' street smart tracksuit bottom chic and

Eddy G's grating guitar homicide their main weapons, the May-be's pump out a sweatily endearing groove reminiscent of That Petrol Emotion on 'Don't Sit Down' and the naffly-titled 'Only You Can Rock Me'.

They are guilty of repetition, but once they learn to publicise their gospel efficiently, both bands should grab a slice of the dance-flavoured pie going down nationwide.

Tim Peacock

YNGWIE MALMSTEEN Hammersmith Odeon

THE CLASSICAL music over the PA cosseting the ears of the Odeon crowd through the interval gives it all away really. Such delusions of utterly pretentious grandeur could only be the work of the man who once said, "Anyone who denies that I started a new style of guitar playing is just lying". Not denying it, Yngwie old fruit, just saying it's crap.

Starting off with some twiddly bits of Bach, Yngwie launches into the first cut off the new 'Eclipse' album, 'Makin' Love'. That's what I think it was anyway, but Goran Edman's vocals are lost so far down in the mix you can

only tell he's there when you notice he's got his gob open.

The first song over, 15 picks have been skimmed into the front rows, the guitar has screamed round his neck twice, and Yngwie's proved himself probably the worst example of raw talent festering in a self-indulgent quagmire since the heyday of Yes. Every song gets over-embellished by this supposedly 'neo-classical' style, and the simple framework constructed round his frenzied fret masturbation can't do anything but collapse under the strain.

If anything, he comes across as a guitar version of the Diamond Dave living cartoon character, but while Lee Roth sends himself up, Yngwie takes it all very seriously. Pretty sad all over, really - thank God Joe Satriani never ended up like this.

Andy Stout

THE 49ERS

Great Yarmouth Tiffany's IN THEIR attempt to milk the last few drops from Balearic beat's shrivelled carcass, The 49ers have found themselves sucking on the Eurovision Song Contest's celebration of the lowest common

denominator. Sharing the same obsession with standardisation as another of Italy's more visible exports Benetton, they've come up with a brand of Eurodance best suited to a transcontinental shopping mall.

Surrounded by a phalanx of fidgeting Caucasians, a dreadlocked female singer female singer jiggles about with all the genuine presence of Loleatta Holloway's *Top Of The Pops* impostor. Clattering, chattering microchips trigger sequences of knee jerk Hi-NRG posturings tempered by the leaden weight of chart friendly production values. The soaring vocal highpoints of 'Touch Me' are choked off into waves of ambient screeching, while in turn 'Don't You Love Me?' turns out to be little more than a bleeping, metronomic trot through 'Touch Me's' low points.

However, it is a soullessly exploitative version of 'I Will Survive', unfit to tie the trainers of Bomb The Bass' cover of 'Say A Little Prayer', that serves as the most damning indictment of The 49ers manipulative cynicism.

Adam Green

LIVES

HALF MAN HALF BISCUIT/LEVELLERS 5

Darwen ICI Social Club
FLAT BEER, defunct mills and permanent grey skies: the gnarled finger of the Levellers 5's native East Lancs hinterland beckons...

On home turf tonight, Levellers 5 prove why they are one of the most intense, captivating bands currently haunting the Brit indie circuit. A giant, African drum lays down a crushing beat, while bespectacled, man-over-the-abyss vocalist John Donaldson's deranged cries of anguish succeed in summoning police intervention after a 20-minute rendition of 'Springtime'. Quite literally breathtaking.

Earlier on, though, tonight's 'surprise guests' Half Man Half Biscuit cemented their reformation with a faultlessly tight half-hour set. Admittedly, there are

changes. Nigel Blackwell's unruly mane has been cropped and his songwriting skills have taken noticeable steps toward maturity.

The Biscuits may be postponing their activities for the World Cup's duration, yet the studious pursuit of golf now features heavily, with 'Yipps, My Baby's Got The...' - a sorry tale of a women's putting efficiency.

Elsewhere, further new material is introduced, including the excellent 'PragVec At The Melkweg' with its spoof 'Yellow Submarine' intro.

Naturally, most noise is reserved for the tried and tested heroics, and here 'Time Flies By', 'Sealclubbing' and the obligatory 'Trumpton Riots' are exhumed.

Any complaints rendered irrelevant. Half Man Half Biscuit are back: as gloriously half-baked as ever.

Tim Peacock

THE BIG F
Charing Cross Road Marquee

THE SIX million spondooly question is, natch, what does the 'F' stand for. Well, tonight in the sweaty horror that is the Marquee with the mercury high, kamikaze bassist and lead vocalist John Shreeve says it's for 'Don't take yourself too seriously'. Aha, a wee smidgin of irony there methinks, cos The Big F are probably the most serious detonation of controlled anger to be vented on an unsuspecting public in years.

Originally mutated somewhere in the LA basin, The Big F are about as left field as you can get. Pivoting round the fluidly powerful drumming of Rob Donin, speed, punk and hard rock get fused together with bastard BAD beatbox rhythms into an immense cacophony. Band friction runs constantly just under the limited nuclear war

level, and it's this heat and aggression that gives The Big F their razor sting.

But if this intensity is like a slap in the face on album, tonight it was almost a raw primal power in itself. Good job too, because the one thing that The Big F are definitely not into is image, but with them it's not so much what your eyes see as what your brain hears that tears you apart. 'Killing Time' gets extended into a maelstrom of negative thrashed emotions, 'Dr Vibe' is an aural bulldozer, but their epic is easily 'Kill The Cowboy', which floats from venom on a river of acid into cold blooded fury, Shreeve's vocals ripping holes in the air over some truly wild guitar work courtesy of Mark Christian.

And the Marquee really doesn't know how to respond. A couple groove, some shake their heads, but most stand totally

gobsmacked staring at the stage. Nothing, but nothing, can prepare you for this kinda thing. If only they can keep it together for another album, megastardom will be theirs.

Andy Stout

GAYE BYKERS ON ACID

Oxford Jericho Tavern
TONIGHT'S PERFORMANCE provided final proof that the Bykers are still today's definitive rock nutters.

Performing in front of a huge backdrop made up of fluorescent cobwebs, each of the band was clad in lurid day-glo, bassist Robber cutting a dash with a green snake growing out of his head. Axeman Tony, meanwhile, sported clobber Sique Sique Sputnik would be proud of.

Mary, the least flamboyantly dressed member, played the frontman to perfection, spicing up the

set with some inspired ad-libs (including, would you believe, a brief rendition of 'This Is How It Feels!') and entertaining the audience with killer couplets like 'LSD is good for me/I like trips for tea'.

The band's latest work, 'Cancer Planet Mission' is something of a disaster, but that seemed to be forgotten as its handful of redeeming features were brought out brilliantly. The crazed delivery of 'Face At The Window' and 'Mr Muggeridge' injected new life into songs that, on vinyl, seemed mediocre in the extreme, while the group's rendition of 'Alive Oh?', a song in the great tradition of white punk reggae, more than fulfilled its recorded promise, bringing a divine few moments of confusion to the moshpit as dozens of goffs painfully attempted to skank.

Their problem soon disappeared with tonight's *pièce de résistance* - a funk-ed-up version of the old favourite 'Nosedive' after which the band departed, the backdrop now wrapped around the drumkit and the landlord desperately calling time.

Beautiful insane bliss - a live album must surely follow.

John Harris

DANIEL LANOIS
Kentish Town Town And Country Club

TWO CANDLES cast a religious aura over a clutter of electronics and instrumentation. A roadie makes some final checks; he's dressed in a collared shirt (no motif) and looks as though he graduated in something heavy. This promises to be no ordinary gig.

A backing tape rolls, hushed, layered synth chords complement a slowly rolling bass. Producer-supremo Daniel Lanois (U2, Dylan, Neville Brothers etc) enters, headphones parting his Gillan hairdo, and sheepishly recites the spoken 'Fisherman's Daughter' from his wondrous debut solo LP, 'Acadie'.

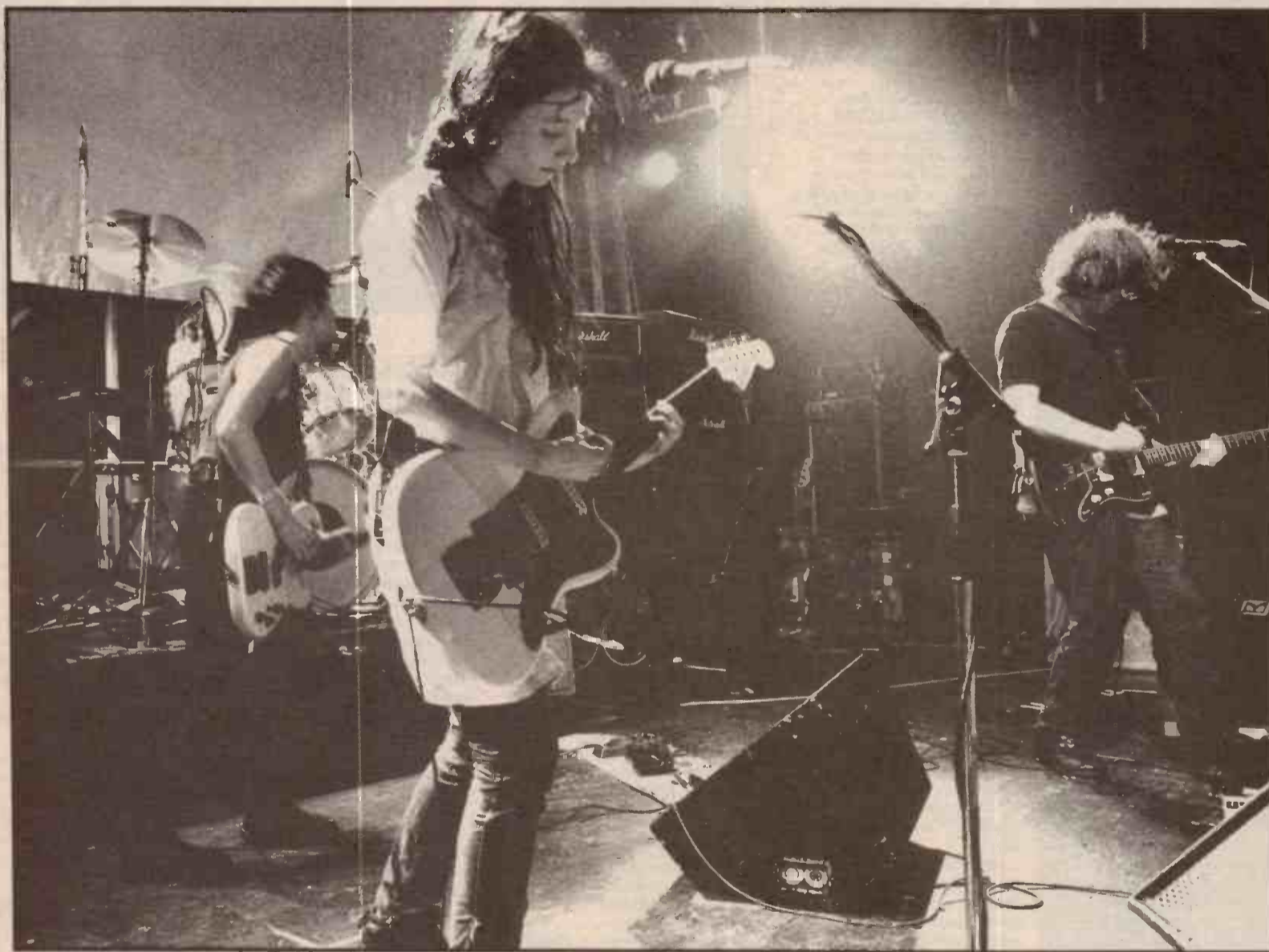
As it filters out, three '70s revivalists (headbands 'n' all) pick up their guitar, bass and drumsticks and play, while French-Canadian Lanois begins singing the faintly oriental 'Oh Marie' in his native tongue. 'Under A Stormy Sky', 'Still Water' and 'When The Hawkwind Kills' follow - all haunting.

Warming to the occasion, and with no Brian Eno (with whom he collaborated on the album) to restrain him, the amiable Lanois starts exposing a few roots. 'Indian Red', a traditional, vocal only harmony - different at least - cuts uneasily of barber shop quartet. Hank Williams' 'Jambalaya' is pure barn dance. After the Cajun 'Jolie Louise' with Dan's Lindsey Buckingham guitar impression, the set turns to Claptonesque blues-rock so safe it comes equipped with Jackson's oxygen tent and Prince's bodyguards. Fun if you're 26 going on 40 (like many here); not if you came expecting Acadie's subtlety.

'Ice' does provide respite, Lanois' becalming voice rising gently above his shimmering omni-chord, but the mystique is broken.

Despite the initial signs, it was just an 'ordinary gig', compulsive for a while. Only someone blew the candles out.

Robyn Smyth



MBV: SOFT as your face

Steve Gullick

Sonic showdown

MY BLOODY VALENTINE/SONIC BOOM/GOD

Malet Street ULU
GOD WERE basically noisy, gross and horrible, without any of the redeeming features those words can sometimes lend. A bloke in a Discharge top tapped his foot politely, which in 1990, just about says it all.

If anybody's got the right to call themselves 'God', it's got to be Sonic Boom. A single resonant keyboard tone that seemed to last forever announced his imminent arrival. Looking like a dark-haired Warhol, Master Boom slipped into 'Lonely Avenue' accompanied by just a keyboard with built-in drum machine, and the occasional sparse harmonica break. He ploughed through it head down, obviously not giving a flying shit what anyone thinks of it.

Captain Sonic's sallow, thin complexion and uncoolly cool shades give him a real '60s aura, and

he is truly the last of the great eccentrics. For once, minimalism and the nigh-on impossible job of hypnotising an audience with a one-man-band is seen to work. Prickteasing E-heads with a sound and attitude reminiscent of Syd Barrett, 'Help Me Please' declares, "Gonna find my place in heaven" - you get the impression that Sonic Boom has already found his. It seems to involve lots of reverb and probably lots of acid, and everyone's welcome. His version of Suicide's 'Rock 'n' Roll Is Killing My Life' seems pretty near the bone in both a beautiful and pathetic way.

My Bloody Valentine have obviously seen the times a changin' all around them, and despite the Weatherall connection with the latest EP, have still got some catching up to do. Either that or steam on regardless. If the record sees them caught between two stools, the live performance sees no such disparity.

'Cupid Come' is the perfect white-guitar-noise, but is 1990 the perfect time? Any doubters are

quickly put into their place by a majestically powerful 'Soft As Snow (But Warm Inside)'. The vocals, especially Bilinda Butcher's, are well down in the mix, taking a definite backseat to the Sonic Youth guitarisms and Butthole drums.

'When You Wake (You're In A Dream)' oozes power, but all the subtleties of the record are lost (or discarded) live. Deodorant is redundant by now - globules of sweat fill the air. 'Slow' and 'Nothing To Lose' make the set all start to sound a bit samey, and rely on their power to see them through, and frankly seem to have little else going for them. Songs like 'Soon' don't really tread a radically different path in the live arena.

'You Made Me Realise' is the encore finale, but the pleasure, like the power, seems unnervingly transient.

Tonight's show, dripping with energy though it was, didn't provoke the excitement it might have done.

George Berger

LIVES

He's more interested in the price of a pint than the posing frontman. . . He is **The Man On The Terrace**



THE INSPIRAL CARPETS

Liverpool Royal Court
IT'S A sure sign you've made it when you hear your new single on *Coronation Street*. 'Stand On' made it as Mavis flirted with the legendary Victor Pendlebury in The Cabin. Percy Sugden lambasted Gail 'I'm not a ferret' Tilsley about the tea-cakes whilst Phyllis raved to 'Elephant Stone' in the Cafe. Then on Wednesday last week 'This Is How It Feels' drifted around the harsh words of Kev and Sal debating whether or not the baby, if it's a boy, would be breaking Public Indecency Laws by having a moustache like his dad's.

Another sign of public notoriety is when sixth formers test each other on the words of an early B-side. Sitting behind a such a group performing such a recital on the 18:51 from Warrington Central to Lime Street - dressed in several yards of denim and plenty of hoods, and with specially trimmed pudding basin haircuts (a hair style started by Zippy's mate, Geoffrey on *Rainbow*) - I knew that the Inspiral Carpets had certainly arrived. Not since the Italian Army had invaded Buxton for The Bunnymen, had such a distinctive fashion gripped the youth of Britain.

It seems fashion has gone full circle since the late '70s and as the train pulled into Lime Street I thought back eleven years or so to that first football trip to Manchester. The train stopped at Oxford Road station and hundreds of wedges, Lois jeans and Stan Smith trainers poured into the streets of Manchester to spread the word. A lone Man U fan stood staring, mouth wide open in disbelief, thumbs in the pockets of his dark blue flares, 'Red Army' patch on one knee and a 'United aggro' fist-shape on the other, a silk scarf tied tightly around his right wrist and a United sweat band on the left. Even though United were away at Southampton, it was a favourite pastime for Mancs: dressing up for the match and not going. Within a year 'The City Cool Cats' (also known as Perrys) were born in South Manchester and evolution to scallydom had begun.

We caught a bus to the ground from Picadilly Gardens and as it pulled away the bus was almost thrown over. The whole top deck had run to one side, cameras flashing, screaming with disbelief. There in front of The Midland Bank stood a young man wearing a Three-Star jumper, complete with six-stripe waist band and sleeves half-way up his arms and, to complete the ensemble, a nice pair of matching 'Birmos', with a six-button waist band and patch pockets. I'd been told stories of these jumpers, but like The Loch Ness monster and the existence of a Stockport County supporter, I never really believed they existed. After seeing that jumper the match was a complete anti-climax and I never saw a Three-Star jumper again.

Tonight, the route from bus stop to Royal Court was a one-way battle with a legion of ticket touts (now you know where Ceausescu's private army and half of East Germany's border patrol ended up). Inside the theatre there was a real buzz and more denim than *The High Chapparral*. The support band had started. Paul Gascoigne, fresh from his triumphant Wembley performance, was doing his impersonation of The Happy Mondays, under the name of Ashley & Jackson. Anyone who saw The Wild Swans support The Bunnymen or The Comsat Angels support U2 will know that The Royal Court is not a good place to play second fiddle.

In the bar, 14-year-olds nervously gulped away at their pints of lager; some of the not-so-locals, sporting Manchester - Created in Heaven T-shirts - something that might not have gone down too well ten years ago but the philosophy of laughing rather than hitting is the prevalent one nowadays.

Gazza left. The excitement built. The lights dimmed and three cows appeared on the back-drop.

"Thatcher, Curry and Selina Scott," shouted one young wag and then they appeared: Edward IV, John Squire, Ray Manzerak, Alexei Sayle and Craig Gill, The Perspiral Carpets, looking As cool as. . . well a moderately warm furnace of the kind featured in British Steel adverts.

The '60s-organ sound brought back memories of The Teardrop Explodes. A band with the same promise and energy as the ICs who just drifted off into Cope's ego. Who could forget the haunting 'Brave Boys. . .' or the timeless 'Treason'. The main difference between the two bands is that the Inspiral are not on a completely different planet with a lead singer who goes around dressed as a tortoise, claiming to be Kevin 'Down to Earth' Stapleton.

It was a pretty impressive performance by the Oldham lads in front of an equally impressive backdrop of projected stills. Singer Tom Hingley was completely in control and the entire set and film show was so, almost completely captivating that the youngsters I met on the train home, clutching their creased and battered posters, neatly cropped basins now plastered to their heads, who's first concert it was, are going to find it a hard act to follow. Although I'm not sure I'll get used to the flares.

THE MOCK TURTLES

Oxford Jericho Tavern
THE MOCK Turtles are apparently concerned that the music press will soon saddle them with the reputation of being a second-rate Stone Roses.

The comparison is facile - vocalist Martin Coogan's songs are far more reminiscent of blue-eyed, three-minute '60s pop than the Roses' formless, transcendental waxings. The near-classic 'And Then She Smiles' is the epitome of his Beatle-like style - catchy in the extreme but still retaining a delightful dreaminess.

With thespian sidekick Martin Glyn Murray on the set of the yet-to-be-screened soap *Families*, Coogan tonight found himself burdened with guitar duties, but managed to be every bit as animated as most axeless frontmen. His aggressive vitality formed the focus of a performance that was frequently impressive, but fell well short of being stunning.

The Turtles' key problem lay in the want of diversity in their set. All too often, one lush burst was indistinguishable from another, the band never slowing things down to indulge in the beautiful poignancy of which they're capable, nor making anything of the groovy menace that finally surfaced in their rendition of Hendrix's 'Are You Experienced'.

The brilliant eclecticism displayed by the group on previous releases may well be developed on their forthcoming debut LP. Tonight, though, was a frustrating spectacle.

John Harris

BUTCH HANCOCK/ JIMMIE DALE GILMORE

London Borderline

IF YOU were to lay all of Butch Hancock's songs end to end they'd probably stretch to Lubbock and back. For two decades, first as a Flatlander, then as one of Joe Ely's sidekicks and finally out on his own, he's been putting words to music and making it sound as easy as falling off a pair of Cuban heels. Life's rich pageant is what he's about, every last drop of it, and Texas is his playground. It runs through him like Blackpool through a stick of rock.

What better way, then, to take the weight off the back catalogue than with a consecutive five night trawl around some of London's bars and never doing the same song twice? Hence the 'No Two Alike Tour' with the high, lonesome tones of longtime compadre Jimmie Dale Gilmore balancing out the great man's own frayed, Dylanesque line which, on 'Dry Land Farm', manages to pitch still further back to the populist spirit of Woody Guthrie.

Not surprisingly, given the scope and nature of the escapade, there are one or two rough patches, the odd dropped line. But, in addition to his narrative strengths, he's a fine, natural performer who can switch from the wordly wise 'Just A Wave, Not The Water' to the colourfully peopled 'Standin' At The Big Hotel' and a belting, final 'Down On The Drag' like it's an Austin kind of Saturday night; not a bad trick seeing it's Wednesday on the Charing Cross Road.

Peter Kane



HOTTER THAN July

Leo Regan

HOTHOUSE FLOWERS

100 Club

RETURN OF the flowered-up, to play a secret gig to their record executives and a host of young fans. The foot-high stage at the 100 Club is besieged by 14 to 18-year-old girls with just that bit too much taste to have themselves labelled as teenyboppers. The atmosphere isn't so much excitable as adoring.

The Flowers open with 'Movies', Liam O Maonlai sat amidst his hair at a grand piano, the band greeting the intimate crowd with Cheshire cat grins (none greater than that of guitarist Fiachna O Braonain - didn't his mother tell him that your face sticks like it if you do it for too long?).

'Christchurch' a newbie, sees them stepping yet further into 'Fisherman's Blues' territory, while 'Hardstone' ditches delicacy in favour of footstomping à la Springsteen, with Leo Barnes' sax licks adding spice and melody. Hothouse are infinitely hotter live than they've been so far on record, the folk of Mike Scott finding its soul with Boss-styled arrangements and Liam bouncing on his piano stool like a latterday Jerry Lee Lewis.

'I Can See Clearly Now' is a genuine choice of cover for this gig at least, even with it's strange arrangement. Truly blood, sweat and tears. Liam forgoes singing the end, and gets up to conduct the crowd instead (altogether now, "Bright bright shiny day").

'Sweet Marie' has all the passion of 'Knockin' On Heaven's Door'; if Dylan didn't write it, he should have done. Hothouse Flowers influences may be there for all to see but, as a hunting 'She Moved

Through The Fair' proves, they've chosen them well.

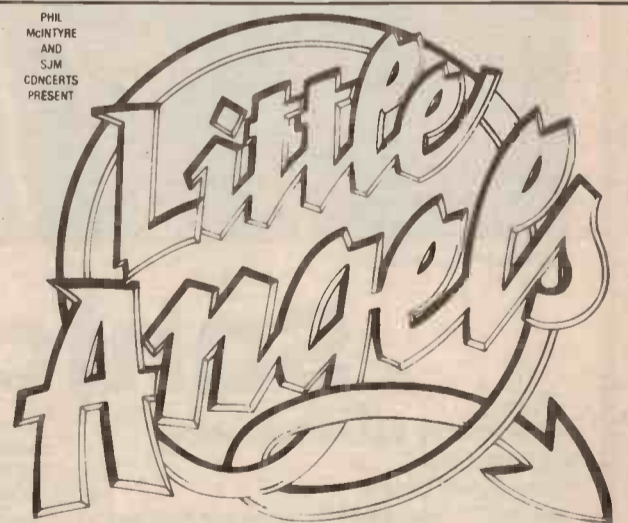
More singalongs to 'Don't Go' - God knows what this was doing on something as tacky as the Eurovision Song Contest - Liam clenches his fist in the air for the last line "Let the sun shine" - then the new single, 'Give It Up', which, if not a classic is certainly no disappointment. 'Hallelujah Jordan' and 'Feet On The Ground' simply sounded like stadium songs, and hearing them squeezed into the hot and sweaty confines of the 100 Club felt like a privilege.

Their refreshing lack of cynicism can't help but warm the heart, and Liam's hopeful plea at the end, "We're off now cos we're bollocksed," was ignored by all.

He leaves his piano and stands on the stool, playing the part of benign spiritual preacher. To be able to turn such corny actions into real live soulful, almost gospel, joy, is a rare achievement.

"This one's about dancing" says Liam before 'Dance', which kind of says it all. Sweet soul music.

George Berger



PHIL MCINTYRE AND SIM CONCERTS PRESENT		
MONDAY 14th AYR PAVILLION B.O. 031 557 6969 TICKETS: £5	SATURDAY 26th U.E.A. B.O. 0603 505401 TICKETS: £4.50	FRIDAY 1st POOLE TOWNGATE THEATRE B.O. 0202 570521 TICKETS: £4.50
TUESDAY 15th ABERDEEN RITZY B.O. 031 557 6969 TICKETS: £5	SUNDAY 27th PETERBOROUGH THE CRESSET B.O. 0733 265705 TICKETS: £4.50	SUNDAY 3rd BRISTOL BIERKELLER B.O. 0272 268514 TICKETS: £4.50
WEDNESDAY 16th EDINBURGH NETWORK B.O. 031 557 6969 TICKETS: £5	MONDAY 28th WARRINGTON PARR HALL B.O. 0925 349586 TICKETS: £4.50	MONDAY 4th LONDON TOWN & COUNTRY CLUB B.O. 01 485 5256 TICKETS: £5
TUESDAY 22nd NOTTINGHAM ROCK CITY B.O. 0602 412544 TICKETS: £5	TUESDAY 29th BIRMINGHAM IRISH CENTRE B.O. 021 622 2314 TICKETS: £4.50	TUESDAY 5th KEELE UNIVERSITY B.O. 0782 711411 TICKETS: £4.50
WEDNESDAY 23rd SHEFFIELD POLYTECHNIC B.O. 0742 738734 TICKETS: £4.50	THURSDAY 31st FOLKESTONE LEAS CLIFF HALL B.O. 0303 513193 TICKETS: £4.50	WEDNESDAY 6th NEWCASTLE MAYFAIR B.O. 091 232109 TICKETS: £4.50
THURSDAY 24th SCARBOROUGH FUTURIST B.O. 0773 365789 TICKETS: £4.50		THURSDAY 7th BRADFORD QUEENSHALL B.O. 0274 392712 TICKETS: £4.50

SJM CONCERTS PRESENT

May
Sunday 13th May
CAMBRIDGE CORN EXCHANGE
Doors 7.30 p.m. B.O 0223 357851.

Monday 14th May
BRIGHTON THE EVENT
Doors 7.30 p.m. B.O 0273 732627.

June
Friday 8th June
HULL CITY HALL
Doors 7.30 p.m. B.O 0482 226655.

Saturday 9th June
EXETER UNIVERSITY
Doors 7.30 p.m. B.O 0392 263528.

Sunday 10th June
BRISTOL STUDIO
Doors 8.00 p.m. B.O 0272 276193.

Tuesday 12th June
MIDDLESBOROUGH TOWN HALL
Doors 7.30 p.m. B.O 0642 221866.

Wednesday 13th June
LEEDS UNIVERSITY
Doors 8.30 p.m. B.O 0532 43907.

Thursday 14th June
SHEFFIELD UNIVERSITY
Doors 7.30 p.m. B.O 0742 753300.

Friday 15th June
LIVERPOOL ROYAL COURT
Doors 7.00 p.m. B.O 051 709 4321.

Sunday 17th June
NORWICH UEA
Doors 7.30 p.m.
Students Union 0603 505401.

Monday 18th June
NOTTINGHAM ROCK CITY
Doors 8.00 p.m. B.O 0602 412544.

Tuesday 19th June
LONDON KILBURN NATIONAL BALLROOM
Doors 7.30 p.m. B.O 01 328 3141.

Wednesday 20th June
BIRMINGHAM HUMMINGBIRD
Doors 7.30 p.m. B.O 021 236 4236.

ALL TICKETS
£5.50 ADV EXCEPT LONDON £6.50 ADV
FROM BOX OFFICE & USUAL AGENTS



James

NEW SINGLE
"HOW WAS IT FOR YOU" RELEASED 30TH APRIL ON FONTANA LABEL

PLUS GUESTS

SJM CONCERTS PRESENT

the farm

+ guests

TUES 22ND MAY
BIRMINGHAM BURBERRIES

WED 23RD MAY
NEWCASTLE RIVERSIDE

THURS 24TH MAY
LEEDS POLYTECHNIC

FRI 25TH MAY
LIVERPOOL UNIVERSITY

SAT 26TH MAY
NOTTINGHAM POLYTECHNIC

SUN 27TH MAY
GLASGOW KING TUTS

MON 28TH MAY
SHEFFIELD LEADMILL

TUES 27TH MAY
LONDON SUBTERRANIA

FRI 1ST JUNE
MANCHESTER UNIVERSITY

TICKETS £4 ADV EXCEPT LONDON £5 FROM USUAL AGENTS

TICKETS

ALL CONCERTS
ROLLING STONES
PRINCE
KNEBORTH '90
DAVID BOWIE
BOBBY BROWN
ALL MAJOR CONCERTS
01-252 6625
01-252 7857
BKG FEE CHARGED C.C. ACCEPTED

SJM CONCERTS PRESENT

RED HOT CHILI PEPPERS

& GUESTS

THURSDAY 7TH JUNE 7.30PM
BIRMINGHAM HUMMINGBIRD
(021 236 4236)

FRIDAY 8TH JUNE 8.30PM
LEEDS UNIVERSITY
(0532 439071)

SATURDAY 10TH JUNE 7.30PM
MANCHESTER APOLLO
(061 273 3775/9)

ALL TICKETS £6.50 ADVANCE FROM USUAL TICKET AGENTS

SJM CONCERTS PRESENT

JESUS JONES

PLUS NEDS ATOMIC DUSTBIN

THURSDAY 10TH MAY 8.00 PM
BRISTOL BIERKELLER
TICKETS £5.00 ADV FROM B.O. 0272 268514 AND USUAL AGENTS

FRIDAY 11TH MAY 8.00 PM
LEEDS POLYTECHNIC
TICKETS £5.00 ADV FROM B.O. 0532 430171, JUMBO RECORDS

SATURDAY 12TH MAY 8.00 PM
MANCHESTER INTERNATIONAL II
TICKETS £5.00 ADV FROM B.O. 061 275 6725 AND PICCADILLY RECORDS

TUESDAY 15TH MAY 8.00 PM
BIRMINGHAM IRISH CENTRE
TICKETS £5.00 ADV FROM B.O. 021 622 2314 AND USUAL AGENTS

WEDNESDAY 16TH MAY 8 PM
NOTTINGHAM POLYTECHNIC
TICKETS £5.00 ADV FROM S.U. B.O. 0602 476725 SELECTADISC VICTORIA B.O. WAY AHEAD AND USUAL OUT OF TOWN AGENTS.

RIVERMAN PRESENT

LEMON HEADS

CHAPTERHOUSE
VANILLA CHAINSAWS

UNIVERSITY OF LONDON UNION
MALET STREET WC1.
DOORS 7.30PM. TICKETS £5 ADV.
AVAILABLE FROM
BOX OFFICE: 323 5481 THURSDAY 24th MAY
& USUAL AGENTS

SJM CONCERTS PRESENT

GONG

DAVID DIDIER SHYAMAL KEITH
ALLEN MALHERBE MAITRA MISSILE BASS

THURSDAY 10TH MAY
LIVERPOOL POLYTECHNIC
TICKETS: 051 709 4047
PROBE & ROYAL COURT

FRIDAY 11TH MAY
MANCHESTER INTERNATIONAL 2
TICKETS: 061 273 8834
& PICCADILLY B/O (061 839 0858)

SATURDAY 12TH MAY
NOTTINGHAM POLYTECHNIC
TICKETS: 0602 476725
SELECTADISC, WAY AHEAD & VICTORIA BOX OFFICE

SUNDAY 13TH MAY
BRISTOL BIERKELLER
TICKETS: 0272 268514
OUR PRICE, REVOLVER, BOOKING NOW (BOTH), RIVAL & USUAL AGENTS

ALL TICKETS £5 ADV

20/22 HIGHBURY CORNER (Opposite Highbury & Islington Tube)

The Phantom Chords

(featuring DAVE VANIAN)

TICKETS £5.00 ADVANCE PLUS SUPPORT DOORS 7.30 pm

TUESDAY 15th MAY

T&C BOX OFFICE 284 0303 - FAC STATION 284 1221 - ULU MALET STREET
KEITH PROWSE 711 8989 - PREMIER 240 0711 - STARGREEN 734 8932 - LTB 439 3371

Thursday 10th May

RED LORRY YELLOW LORRY

+ THE UNLOVED + THOSE AMERICANS

2A CLIFTON RISE, NEW CROSS
LONDON SE14
TICKETS £4
NEW CROSS
NEW CROSS GATE & B.R.

TICKETS: ROUGH TRADE (PORTOBELLO 229 8451) (NEALS YARD 240 0105)
VINYL SOLUTION / STARGREEN 734 8932 / T&C STATION 284 1221 (ULU 323 5481)

DEREK BLOCK FOR I.A.C PRESENTS

wire

POWER of DREAMS

Thursday 17th May QUEENS HALL EDINBURGH

BOX OFFICE (031 668 2019) & USUAL OUTLETS £5.50

Friday 18th May MANCHESTER UNIVERSITY

BOX OFFICE (061 2752930) & USUAL OUTLETS £5.50

Sunday 20th May BRISTOL BIERKELLER

BOX OFFICE (0272 268514) & USUAL OUTLETS £5.50

Monday 21st May LONDON HIBERNIAN CLUB

BOX OFFICE (385 0130) & USUAL OUTLETS £6.50

New WIRE album 'MANSCAPE' available now on Mute Records

SJM CONCERTS PRESENT

THE CHURCH

+ CONCRETE BLONDE * + NUCLEAR VALDEZ

WEDNESDAY 16TH MAY 7.30 PM

LONDON KILBURN NATIONAL BALLROOM

TICKETS £7.00 ADV. B/O 01 328 3141, STARGREEN 01 734 8932, PREMIER 01 240 2245, TICKETMASTER 01 379 4444, KEITH PROWSE 01 741 8989, LTB 01 439 3371, ROUGH TRADE 1&2, RHYTHM RECORDS, T & C STATION & DECKERS TRAVEL (EARLS COURT).

THURSDAY 17TH MAY 7.30 PM

BIRMINGHAM HUMMINGBIRD

TICKETS £5.50 ADV. B/O 021 236 4236, ODEON, TEMPEST, TICKET SHOP, POSTER PLACE (COVENTRY) & MIKE LI OYDS MEGASTONES.

FRIDAY 18TH MAY 8.00 PM

LEEDS POLYTECHNIC

TICKETS £5.50 ADV. B/O 0532 430171, JUMBO & CRASH.

SATURDAY 19TH MAY 8.00 PM

MANCHESTER INTERNATIONAL II

TICKETS £5.50 ADV. B/O 061 273 8834, PICCADILLY RECORDS & USUAL AGENTS.

LONDON ONLY

the charlatans

plus guests

TUESDAY 29TH MAY 8PM
PORTSMOUTH POLYTECHNIC
tickets: Students Union (0705 819141)

WEDNESDAY 30TH MAY 8PM
BRISTOL BIERKELLER
tickets: B.O (0272 268514). Our Price, Revolver, Revival, Booking Now (Bath) & Spillers (Cardiff)

FRIDAY 1ST JUNE 8.30PM
SHEFFIELD POLYTECHNIC
tickets: Students Union (0742 738934), Warp, HMV, Record Collector & University

SATURDAY 2ND JUNE 8PM

LEICESTER UNIVERSITY

tickets: Students Union, St Martins, HMV, Rock-A-Boom & Polytechnic

SUNDAY 3RD JUNE 7PM

LONDON TOWN AND COUNTRY CLUB

tickets: B.O (01 284 0303), Stargreen (01 734 8932), Premier (01 240 0771), Ticketmaster (01 379 4444), LTB (01 439 3371), Keith Prowse (01 741 8989), T&C Station (01 284 1221), Roughtrade (1+2) & Rhythm Records (Camden)

MONDAY 4TH JUNE 8PM

BIRMINGHAM IRISH CENTRE

tickets: B.O (021 622 2314), Tempest, Odeon, Ticket Shop, Poster Place (Coventry), MLM (Wolverhampton)

THURSDAY 7TH JUNE 8PM

LEEDS POLYTECHNIC

tickets: Students Union (0532 430171), Jumbo & Crash Records

SATURDAY 9TH JUNE 7.30PM

NEWCASTLE UNIVERSITY

tickets: Students Union (091 232 8402), Volume Records, Old Hitz & RPM Records

SUNDAY 10TH JUNE 7PM

MANCHESTER, THE RITZ

tickets: Piccadilly B.O (061 839 0858), Omega (Northwich & Crewe) & by postal application from Rocket Tickets P.O. Box 402, Manchester M60 4AV (inc 50p booking fee + SAE)

All tickets £4.50 advance except London and Manchester £5 advance

marquee THE CLUB

OPEN EVERY NIGHT 7pm till 11pm LICENSED BARS
ADVANCED TICKETS ARE ON SALE FOR CERTAIN SHOWS TO MEMBERS ONLY

105 CHARING CROSS ROAD • LONDON WC2 • 071-437 6603

Thursday 10th May (Adm £5) MARSHALL LAW + Jezebel	Monday 14th May (T.B.A.)
Friday 11th May (Adm £6) One night only METAL CHURCH + Pantera	Tuesday 15th May (Adm £5.50) RADIO MOSCOW + Protocol
Saturday 12th May (Adm £5) THE SCREAMING MARIONETTES + Every New Dead Ghost + The Unloved	Wednesday 16th May (Adm £6) Special Show DEATH + Re-Animator
Sunday 13th May (Adm £5) "Thrash" XENTRIX + The Beyond	Thursday 17th May (Adm £4.50) SONS OF THE DESERT + McAvitys Cat

REDUCED ADMISSION FOR MEMBERS, STUDENTS, SOCIAL SECURITY CARDHOLDERS

7 days, 10am till late

20 Greek St., Soho, London W1V 5LF
Tel. 071-287 3346

THE MEAN FIDDLER AND WORKERS BEER COMPANY present

FLEADH 1990

SUNDAY 3rd JUNE
FINSBURY PARK LONDON
AN OPEN AIR EVENT WITH TWO STAGES

VAN MORRISON
CHRISTY MOORE
HOTHOUSE FLOWERS
PAUL BRADY
MARY COUGHLAN
THE DUBLINERS - MARIA McKEE
THE BLACK VELVET BAND
SOMETHING HAPPENS - IN TUA
NUA - DE DANNAN - DAVY
SPILLANE - DOLORES KEANE
FATIMA MANSIONS - ANDY
WHITE - A HOUSE - THE FLEADH
COWBOYS - BRIAN KENNEDY
THE ADVENTURES - DON BAKER
THEE AMAZING COLOSSAL MEN
ENERGY ORCHARD - SHANTY
DAM - DR MILLAR AND THE CUTE
HOORS - THE PRAYER BOAT

GATES OPEN 11AM - MUSIC STARTS 12 NOON - TICKETS £18 ADV
ASSISTING THE MIGRANT TRAINING SCHEME HOMELESS PROJECT SUPPORTED BY BATTERSEA & WANDSWORTH IRISH GROUP SUPPORTED BY NIMH AND THE IRISH POST WITH THE COOPERATION OF HARINGEY COUNCIL

LICENSED BARS AND FOOD AVAILABLE IN ARENA
AGENTS: THE MEAN FIDDLER, POWERHAUS, TICKETMASTER, PREMIER, STARGREEN, ALL WITH SMITHS TRAVEL AND EXCHANGE TRAVEL. OTHER PRICES: 1001 LOWAY 100, EDINBURGH: RIPPING RECORDS, GLASGOW: LOST IN MUSIC, BRISTOL: OUR PRICE, MANCHESTER: PICCADILLY RECORDS, LIVERPOOL: PROBE RECORDS (all subject to booking fee)
CREDIT CARD HOTLINE: 071 379 4444. FLEADH 1990 HOTLINE: 081 963 0797
POSTAL APPLICATIONS (UK plus 75p hkg fee per ticket), P.O. BOX 43, LONDON WC2N 1JX.
CHEQUES TO 'FLEADH 1990'

Live at The **Royal Standard**
Blackhorse Lane, Walthamstow E17.
Telephone 081-527 1966

Wednesday May 9th £2.00 Commercial Rock 4.00 60's Nostalgia £3 Rock Saturday May 12th £4 The one + only	Remember This + Blue Print The Dreamers Great night out Blinder + The Warning Steve Marriott + Little Darlings	Sunday May 13th £3.50 Alternative Cabaret Monday May 14th Tuesday May 15th	Standard Palladium Rock night showcase Revolver + Jactus
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Open 8 'til 12 No entry after 11 10.30 on Sundays
Buses 58, 123, 158, 230 opp. Blackhorse Rd Tube & BR
All band enquiries tel - Steve Black on 081-503 0700
17th May - GENO WASHINGTON
19th May - THE BOOGIE BROTHERS

ALSO THIS WEEK
17th May - GENO WASHINGTON
19th May - THE BOOGIE BROTHERS

THE TOWN & COUNTRY CLUB
9-17 HIGHGATE ROAD - KENTISH TOWN - LONDON NWS

MONDAY 21/TUESDAY 22/WEDNESDAY 23rd MAY

THEY'RE BACK... **THE BLUES BROTHERS** ON A MISSION FROM GOD!

Steve Cropper • Donald "Duck" Dunn
Matt "Guitar" Murphy
"Blue Lou" Marini

Tom "Bones" Malone • Danny Gottlieb
Alan Rubin • Leon Pendarvis
Larry Thurston • Eddie Floyd

PLUS THE FOLLOWING SUPERB SUPPORT ACTS
SNOWY WHITE'S BLUES AGENCY (Monday) TICKETS £13.50 Adv
THE PAUL LAMB BLUES BAND (Tuesday) DOORS 7.30 pm
BLUES 'N' TROUBLE (Wednesday)

BOX OFFICE 284 0303 - T&C STATION 284 1221 - ULU MALET STREET
KEITH PROWSE 741 8989 - PREMIER 240 0771 - STARGREEN 734 8932 - LTB 439 3371

FRI 18TH MAY METROPOLIS MUSIC PRESENTS

HYPNOTICS

HEARTTHROBS
DREAMGRINDER

UNIVERSITY OF LONDON UNION
MALET STREET LONDON WC1
DOORS 7.30PM TICKETS £5 AVAILABLE FROM
BOX OFFICE: 323 5481
AND USUAL AGENTS

JESUS JONES METROPOLIS MUSIC PRESENTS

JESUS JONES

+ BLUR

THURSDAY 17th MAY
KILBURN NATIONAL
234 KILBURN HIGH ROAD
DOORS 7.30PM TICKETS £5.50 ADV
THE VENUE (01 328 3141), STARGREEN (01 734 8932), PREMIER (01 240 0771), KEITH PROWSE (01 741 8989), ROUGH TRADE (NEALS YARD 01 240 0105), PORTOBELLO (01 229 8541), LTB (01 439 3371), TICKETMASTER (01 379 4444), RHYTHM RECORDS (CAMDEN 01 267 0123), ALBERMARLE (01 580 3141)

THE **FAMILY CAT** special guest **Cud** THE BECKETTS

THURSDAY 17th MAY
UNIVERSITY OF LONDON UNION
MALET STREET WC1
DOORS 7.30PM TICKETS £5 ADV FROM BOX OFFICE: 323 5481 & USUAL AGENTS

Friday 25th May

SENSELESS THINGS

LONDON ASTORIA
Tickets £4.50 Doors 7.30pm

AVAILABLE FROM THE BOX OFFICE (01 434 0403)
CREDIT CARD HOTLINE 071 287 0932, STARGREEN 071 734 8932,
PREMIER 071 240 0771, KEITH PROWSE 081 741 8989,
TICKETMASTER 071 379 4444, LTB 071 439 3371, T&C STATION 071 284 1221,
ALBERMARLE 071 580 3141, ROUGH TRADE (TALBOT ROAD) 071 229 8541,
(NEALS YARD) 071 240 0105, RHYTHM RECORDS 071 267 0123

METROPOLIS MUSIC BY ARRANGEMENT WITH WORLD SERVICE AGENCY PRESENT

PETER MURPHY

ENNO & KILO 43

THURSDAY 17th MAY
LONDON TOWN AND COUNTRY CLUB
9/15 HIGHGATE ROAD, NW5
Doors 7.30pm Tickets £7

AVAILABLE FROM BOX OFFICE (01 284 0303), STARGREEN (01 734 8932),
PREMIER (01 240 0771), KEITH PROWSE (01 741 8989), LTB (01 439 3371), TICKETMASTER (01 379 4444),
T&C STATION (01 284 1221), ULU (223 5481), ROUGH TRADE (PORTOBELLO 01 229 8541), NEALS YARD (01 240 0105),
RHYTHM RECORDS (CAMDEN 01 267 0123), ACADEMY 326 902,
CREDIT CARD HOTLINE 287 0932.

METROPOLIS MUSIC & PHIL MCINTYRE PRESENTS

THE DOGS' DAMOUR

"BACK ON THE JUICE"

TUESDAY 12th JUNE
GLASGOW BARROWLANDS
DOORS 7.30pm. TICKETS £6.00
AVAILABLE FROM THE VENUE, VIRGIN GLASGOW, VIRGIN AND RIPPING RECORDS
EDINBURGH, AND ALL TOCTA AGENTS (031 557 6969)

WEDNESDAY 13th JUNE
NOTTINGHAM ROCK CITY
DOORS 8.00pm. TICKETS £6.00
AVAILABLE FROM THE VENUE (0602 412544) AND USUAL AGENTS

THURSDAY 14th JUNE
MANCHESTER INTERNATIONAL 2
DOORS 7.30pm. TICKETS £6.00
AVAILABLE FROM THE VENUE (061 224 5050), PICADILLY RECORDS,
AND USUAL AGENTS

FRIDAY 15th JUNE
LONDON ASTORIA
DOORS 7.00pm. TICKETS £7.50
AVAILABLE FROM THE BOX OFFICE (01 434 0403)
CREDIT CARD HOTLINE 071 287 0932, STARGREEN 071 734 8932,
PREMIER 071 240 0771, KEITH PROWSE 081 741 8989,
TICKETMASTER 071 379 4444, LTB 071 439 3371, T&C STATION 071 284 1221,
ALBERMARLE 071 580 3141, ROUGH TRADE (TALBOT ROAD) 071 229 8541,
(NEALS YARD) 071 240 0105, RHYTHM RECORDS 071 267 0123

+ SPECIAL GUESTS
The Black Crowes

01 692 4077

VENUE 2A Clifton Rise
New Cross
London SE14

Riverman for The venue Presents:

Thurs 10th May Tickets £4.00
RED LORRY YELLOW LORRY

Fri 11th May **INTO PARADISE + STONEGROOVE**

Sat 12th May **LEGENDARY PINK DOTS**

Fri 18th May **THE OYSTER BAND**

Sat 19th May **SOHO + GIANT INTERNATIONAL**

Fri 25th May **THE WOULD BE'S**

Sat 26th May **KILL CITY DRAGONS**

Thurs 31st May **RUFF RUFF AND READY**

Fri 1st June **CUD + Swervedriver + The Bachelor Pad**

Sat 2nd June **SILVERFISH**
doors 8pm main band on stage 10pm Admision £2.50 before 9.30/£5 after

CLUB UNTIL 2.30am WITH JONATHAN & EKO (CAMDEN PALACE - FEET FIRST)
From Friday 27th April
THE CUBE CLUB (in the top bar)

NEAREST TUBE NEW CROSS GATE • NEW CROSS • & B.R

Live at The **PLOUGH**
Kenton Road, Kenton, Middx. ☎ 081-907 2498

Wednesday May 9th £3.50	Alternative comedy Malcolm Hardee's Wednesday Nite at the Plough Palladium inc Chris Lynam + Eddie Izzard	Saturday May 12th £5	Boogie Brothers + Blue 'n' Bitter (Chicago style R'n'B)
Thursday May 10th £2.50	The Treasure Park + If 6 Was 9	Sunday May 13th £2	A.M. Band R'n'B
Friday May 11th £4	John Otway + Golden Shower	Monday May 14th £1	Jam Session - All Welcome
		Tuesday May 15th £2	Salad (local band nite) + Kings of Woman

Open 8 'til 12 No entry after 11 10.30 on Sundays
Nearest Tube - Kingsbury Nearest BR - Kenton Bus Route 183
All band enquiries Tel: 081-503 0700

THE TOWN & COUNTRY CLUB
9-17 HIGHGATE ROAD - KENTISH TOWN - LONDON NWS

Still Smokin'... Boston's Finest!

THE DEL FUEGOS

FRIDAY 25th MAY plus SPECIAL GUESTS
Tickets £6.50 Advance Doors 7.00 pm

BOX OFFICE 284 0303 - T&C STATION 284 1221 - ULU MALET STREET
KEITH PROWSE 741 8989 - PREMIER 240 0771 - STARGREEN 734 8932 - LTB 439 3371

NEW FAST AUTOMATIC **DAFFODILS** THE **MOCK TURTLES**

FRIDAY 11TH MAY
UNIVERSITY OF LONDON UNION
MALET STREET LONDON WC1
DOORS 7.30PM TICKETS £5 AVAILABLE FROM
BOX OFFICE: 323 5481
AND USUAL AGENTS

NITZEREBB LIVE

SHOWTIME TOUR

THURSDAY 24th MAY
LONDON ASTORIA THEATRE
157 CHARING CROSS ROAD, WC1 TICKETS £6.00 ADV DOORS 7.30pm
AVAILABLE FROM THE BOX OFFICE (01 434 0403), STARGREEN (01 734 8932), KEITH PROWSE (01 741 8989), ROUGH TRADE (01 229 8541), PREMIER (01 240 0771), RHYTHM (01 267 0123), TICKETMASTER (01 379 4444), SHADE'S RECORDS (01 434 1363), T&C STATION (01 284 1221), CREDIT CARD HOTLINE 287 0932.

MCP by arrangement with ITB Presents

ITB

Plus Special Guests

NEWCASTLE CITY HALL TROUBLE
 FRIDAY 25th MAY 7.30 pm
 Tickets: £10.00, £9.00
 Available from B/O Tel: 091-261 2606 and all usual agents.

MANCHESTER APOLLO
 SATURDAY 26th MAY 7.30 pm
 Tickets: £10.00, £9.00
 Available from B/O Tel: 061-273 3775, Piccadilly Records Manchester, Vibes Records Bury and all usual agents.

HAMMERSMITH ODEON
 TUESDAY 29th MAY 7.30 pm
 Tickets: £10.00, £9.00
 Available from B/O Tel: 01-748 4081, LTB, Premier, Keith Prowse, Ticketmaster, Albemarle, Stargreen (Subject to booking fee).

VIVA presents

ASTON VILLA LEISURE CENTRE
 WEDNESDAY 30th MAY 7.30 pm
 Tickets: £10.00
 Available from B/O Tel: 021-328 5377 (Credit Cards Accepted), Odeon Theatre, Ticket Shop, Tempest Records Birmingham, MLM Wolverhampton, Poster Place Coventry (Subject to a booking fee).

EDINBURGH PLAYHOUSE
 FRIDAY 1st JUNE 7.30 pm
 Tickets: £10.00, £9.00
 Available from B/O Tel: 031-557 2590 and all TOCTA agents.

'COMING SOON - NEW ALBUM - LOCK UP THE WOLVES'

HARVEY GOLDSMITH ENTS PROUDLY PRESENTS

THE HOOTERS

PLUS SPECIAL GUESTS

TOWN & COUNTRY CLUB

Wednesday 16th May **CAPITAL RADIO**
 SHOW STARTS 7.30pm

TICKETS £8.50 IN ADVANCE FROM BOX OFFICE (01 284 0303)
 KEITH PROWSE, STARGREEN, PREMIER AND USUAL AGENTS
 CREDIT CARD HOTLINES 01 240 7200-01 379 4444

QUEEN

ELIZABETH HALL

WEST STREET, OLDHAM 061-678 4072

10TH ANNIVERSARY TOUR

SAXON

PLUS SUPPORT

WED. 23 MAY - £5 ADV. £6 ON DOOR 8.00 p.m.

METROPOLIS MUSIC AND AIRSPACE CHARITY PRESENT:

AIRSPACE II - THE SEQUEL!

THE LAUNCH CONCERT

THE WEDDING PRESENT

The Groove Farm
 Benny Profane Heavenly The Family

Sunday 13th May 1990 at The Fridge, Brixton

Tickets £6.50 in advance from:
 Stargreen, Premier, LTB, Ticket Master, T & C Station,
 Keith Prowse, Rough Trade Records and Rythm Records
 Doors open 6.30pm; First band 7.00pm

AIRSPACE II - THE SEQUEL! The LP Released on 14th May

John Martyn

MONDAY 11TH JUNE - £6.50 8.00 p.m.

NEW MODEL ARMY

PLUS SUPPORT

WEDNESDAY 13TH JUNE - £6.00 8.00 p.m.

Tickets available from Box Office, Piccadilly
 Tickets, Manchester & Golden Disc Oldham.

Leisure Services

THE TOWN & COUNTRY CLUB
 9-17 HIGHGATE ROAD - KENTISH TOWN - LONDON NW5

THE SMITHS THEREFENS

PLUS THE WILD RIVER APPLES

£6.50 WEDNESDAY 9th MAY 7.00pm

BOX OFFICE 284 0303 T & C STATION 284 1221 ULU MALET STREET
 KEITH PROWSE 741 8889 PREMIER 240 0771 STARGREEN 734 8932 LTB 439 3371

MOTHER PRESENTS

RUBELLA BALLET

+ AMBELIAN

at THE TALBOT Walsall

Tuesday 15th May

8.30 START. TICKETS £2.50/£2 CONCESSIONS
 SUPPORTED BY WALSALL LEISURE SERVICES

Phil McIntyre presents

METALLICA



IN VERTIGO YOU WILL BE

plus special guests

WARRIOR SOUL

WEMBLEY ARENA

23rd MAY 1990 tickets £11 & £10

Personal callers at Wembley Arena Box Office and at Virgin Megastore, 14-16 Oxford St (opp. Tottenham Court tube). Credit Card bookings from: Box Office 01 900 1234 Subject to £1 booking fee. Stargreen 01 734 8932, Premier 01 836 4111, Ticketmaster 01 379 4444, Keith Prowse 01 741 8889, L.T.B. 01 439 3371, Albemarle 01 580 3141 (all subject to booking fee)

25th MAY 1990 tickets £11 & £10

Credit Card Hotline 021 780 4133/021 780 3127 (subject to booking fee). Personal applications from Odeon Theatre - Birmingham, Ticket Shop - Birmingham, Mike Lloyd Megastores - Newcastle, Hanley and Wolverhampton, Lotus Records - Stafford, Poster Place - Coventry, Wayahead - Nottingham & Derby, Piccadilly Records - Manchester, TLCA - Liverpool, Our Price - Bristol

MCP presents

GLASGOW SE&CC

26th MAY 1990 tickets £10

Personal application from Virgin Records - Union Street - Glasgow, Virgin Records - Edinburgh, and all usual Tocta Agents. Credit Card Hotline - 031 357 6969 (subject to booking fee)

Wednesday 16th May

Deathwatch Europe in association with the Theater Of Pain company presents

SINS OF THE FLESH

Not for the faint-hearted...

OPERA ON THE GREEN

live onstage and totally uncensored!!

plus guests MOMENTO MORI

debut LP 'First Communion - into the heart of darkness' out soon!

AN EMOTIONAL FISH

live

MAY 18TH	HARLESDEN	MEAN FIDLER
MAY 19TH	EGHAM	ROYAL HOLLOWAY COLLEGE
MAY 21ST	NEWCASTLE	RIVERSIDE
MAY 22ND	GLASGOW	KINGSTON'S
MAY 23RD	DUNDEE	BAR CHEVROLET
MAY 24TH	SHEFFIELD	UNIVERSITY
MAY 25TH	MANCHESTER	UNIVERSITY
MAY 26TH	LIVERPOOL	POLYTECHNIC
MAY 27TH	BIRMINGHAM	BURBERRIES
MAY 29TH	NOTTINGHAM	TRENT POLYTECHNIC
MAY 30TH	KEELE	UNIVERSITY
MAY 31TH	OXFORD	POLYTECHNIC
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ALBUMS

WORLD PARTY
'Goodbye Jumbo'
(Ensign CCD
1654/CD) *****

SEVERAL BLUE Moons later, Karl Wallinger steers World Party back into the limelight.

It's been over three and a half years since the ex-Waterboy released the brilliant 'Private Revolution', and in many ways 'Goodbye Jumbo' is very different to that first album. Both of them trawl through influences scattered to the four winds, but 'Jumbo' is less eccentric than its predecessor with Wallinger's fascination with The Beatles' working methods becoming increasingly apparent.

Listening to World Party is a very seductive experience. Wallinger never stands up and shouts that something is wrong, but lulls you into a false sense of security before whispering his treasonable messages of hope into your ear. Lyrically, it all falls just on the right side of naivety.

Wallinger writes all the songs, plays the majority of the instruments, and hits the golden seam with the opening 'Is It Too Late', African drum samples meeting in an exuberant dance with a distortion heavy guitar. 'Way Down Now' is reminiscent of late Fab Four pop, while the gentle soul and high pitching vocals of 'Ain't Gonna Come Till I'm Ready' mellows out the mood. 'God On My Side' drifts in on the breeze and is about as haunting and evocative as music can ever get, while 'Show Me To The Top' is a Prince-like conjuration of minimalist dance beats that would have been well at home on 'Sign 'O' The Times'. 'Jumbo' is essentially a collection of love songs, not just in the conventional sense, but expanded to bring the whole world into their focus. Folk poetry with a line tapping directly into the collective subconscious, and a record to be played long after all the Coke bottles have turned to dust. World problems, World solutions, World Party.

Andy Stout

MARY CHAPIN CARPENTER
'State Of The Heart'
(CBS 466691/CD) ****1/2

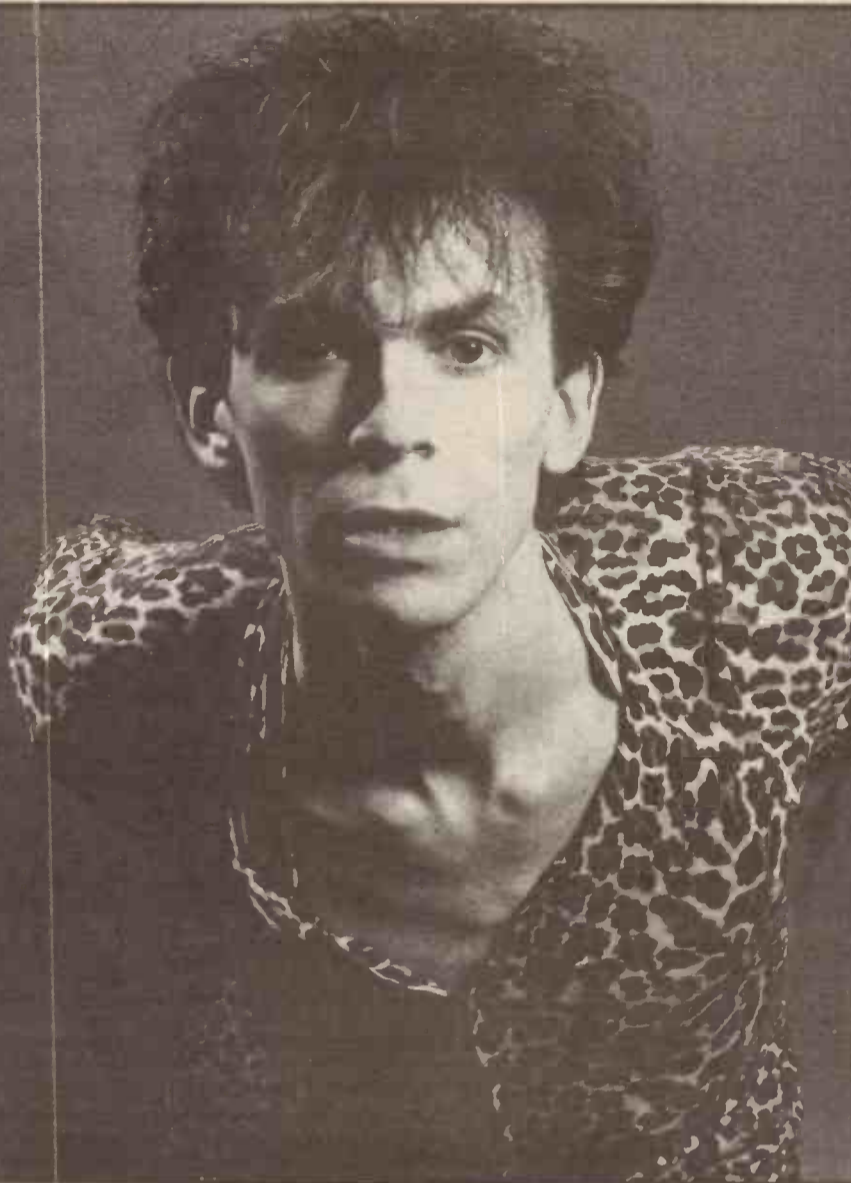
COUNTRY SINGERS from Washington DC aren't exactly thick on the ground. But perhaps the description is too cut and dried for Mary Chapin Carpenter anyway. She's more of the ruminating singer-songwriter school, decking out the tunes in some of the finer of country music while managing to steer clear of the sentimental excess that gums up much of what comes out of Nashville.

Whatever the classification, her debut is pleasingly melodic, handsomely crafted and graced with the lady's quietly authoritative vocals which, thankfully, make no attempt to sound like they've just come sweating off the land. There's none of that slipping and sliding around the notes, in other words.

Equally, while her preoccupations are as shamelessly heart-shaped as is the custom, her songs slant towards a literacy, an urbanity, maybe even a *preppiness* that places her closer to, say, Suzanne Vega than anyone south of the Mason-Dixon line. It could almost be country music for those who can't take the real thing.

Peter Kane

BONNE IDOLS



COPE: COMING out of the closet

JOOLS HOLLAND
'World Of His Own'
(IRS EIRSA 1018/CD) *

IT'S HARD not to feel some sympathy for the public face of Jools Holland. Unwittingly adopted by the soft underbelly of the establishment (*Wogan*, chat shows) as some kind of 'alternative' figure, he constantly maintains an edginess in these soporific surroundings that tells you he doesn't like it either.

The album is pure indulgence, however. Here Jools rings up his friends (Sting, Rowland Rivron?), daydreams at the desk of his home studio and comes to expecting us to enjoy the results. One tedious instrumental track, 'Thursday', is in "Three Movements" - 'Awakening', 'Elevenses' and 'Slumber'. We did not fight the punk wars for this. 'We're Through', co-written with Chris Difford, reminds us for a moment of when Squeeze used to make good records, but is criminally kicked in the balls by the use of a drum machine which leaves it curled up in agony on the studio floor.

The brassy ska cover of Lee Dorsey's 'Holy Cow' - Jools' latest 45 - is a skyscraper compared to the rest on offer, and manages to at least raise a wry smile.

Sometimes being a groovy f***er just isn't enough.

Paul Moody

STEVIE SALAS
COLORCODE
'Stevie Salas Colorcode'
(Island 791303-2/CD) *****

STEVIE SALAS has served a formidable apprenticeship. He learnt his chops playing guitar for P-Funk icons George Clinton and Bootsy. Salas isn't The New Chocolate Coated Freak In Habit Form - ie, a Clinton for the '90s - but he is a bad rockin' mother with a genuine feel for funk. The Colorcode groove

owes less to Parliament than to Sly And The Family Stone and Jimi Hendrix. So much contemporary funk is heavy on keyboards, light on guitar, a style defined by Prince (1978-82) among others. The Dan Reed Network fused this with spanking post-Van Halen axe licks, but even their most guitar-heavy tracks are as slick as they are crunchy. Stevie Salas Colorcode are a simple, honest power trio and this debut LP, produced by rock head Bill Laswell, has a rawness and gristly swing evocative of, say, Hendrix's 'Fire' or Sly Stone's 'Thank You (Falettinme Be Mice Elf Agin)'.

Prince's 'Dirty Mind' was funk rock 'n' roll with uptight, plucked guitars. This is funk rock 'n' roll with wowing, in-yo-face heavy-shit guitars.

First song, 'Stand Up!', is a monstrous anthemic groove like '70s Isley Brothers ('Stand up!' urges Salas, "and fight the power!"). 'Caught In The Middle Of It' could be a hit, simple as it is. 'Just Like That' is a mellower groove. Everything on this record has a raw soul power more akin to Lenny Kravitz than to Dan Reed.

Stevie Salas is the king funk rocker with blues in his gypsy heart. And who should turn up slappin' bass for the Colorcode but blond-dreadlocked CJ deVillar. First he appears with a genius, pop artist Julian Raymond of Dear Mr President/Flesh And Blood. Now he's with another.

Paul Elliott

THE BAND
OF...BLACKY
RANCHETTE
'Sage Advice'
(Demon FIEND
181/CD) ****1/2

THE DESERT does things to a man but that can't explain one Howe Gelb, he of Giant Sand, or his alter ego Blacky Ranchette.

'Sage Advice' is undoubtedly Blacky's best album, a far cry from the early '80s outpourings of twisted country that were so strong on personality but marginally wanting on content. Now the right balance has been struck, a bargain has been made between Gelb and his black shadow and what we have is an outstanding collection of subverted country.

With the help of 27 fellow trad interpreters, Gelb fills his purpose-built bar room and then bends it way out of shape, flying off the pump handle and into country swing ('Outside And Angel's Reach'), dusty blues ('Sage Advice') and sculpted hillbilly ('Shards Of Time'). It is the magic of Gelb's country that it can be simultaneously laid-back and driven, cool-browed and browbeaten. Gelb's imagery is often compelling - "Minimal mountain rips the sky like a rocket" - and his arrangements only tight enough to contain the everchanging instrumentation, creating a nervy dynamic that sets up one mood, tears it down and moves on in the seeming blink of an eye. Gelb likes to bend the rules, as the crude, almost garage readings of the Jimmy Davis standard 'You Are My Sunshine' and Waylon Jennings' superb 'Trouble Man' attest.

'Dreamville, New Mexico' title speaks for itself, the baked, laconic narrative and lazy backing a deceptive precursor to perhaps 'Sage Advice's' intended centrepiece, 'Indiosa', a duet between Gelb and his eponymously named daughter. Her out-of-whack piano exacerbates a nursery atmosphere possibly meant as a metaphor for the creative process of a man born to only the rawest underbelly of showbusiness.

Ralph Traitor

JULIAN COPE
'Skellington'
(Copeco JU89) ****1/2

WHILE THE North West experiences the scally revival, a veteran of an earlier Liverpool rising opts for the 'Skelly' revival.

Cope's been talking about a 'Skellington' album for years. Back in 1986 he was mentioning an LP he'd written and recorded in a month - "really good, but like 'Fried Part II'". What relation this bears to the original beast is uncertain, but this is Cope's most inspirationally off-the-wall output since the 'Fried' LP crawled out of its shell to be alternately terrified and entranced by the light.

Released on his own Copeco imprint, 'Skellington' mines the author's rock 'n' roll embryonic stage with The Crucial Three and mixes this with a slight return to the Barrett-brand regression from accepted adulthood that marked the 'Fried' period. The result has an odd, quixotic purity.

In many ways these 12 short, minimally arranged songs are throwaway - "home songs" that Cope has been knocking out with his wife Dorian and brother Joss for years now. Yet these rock 'n' roll nursery rhymes are beguilingly potent. As with Spacemen 3 and the best of JC's previous work, the blissed-out, child's eye perspective here gives 'Skellington' a shimmering, off-kilter spirituality that's reinforced by the album's simplicity.

Seasoned Cope guitar sidekick Donald Skinner plays and Robster Cosby drums, but this is mainly Cope, his acoustic and a rough-edged variant on his voice. The Crucial Three songs - recorded with some kind of permission from Three man Ian McCulloch - are 'Robert Mitchum' and 'Out Of My Mind On Dope & Speed'. The former is *Pythonesque* whimsy, the latter a proto-rock planner boogie primed by a seat-of-the-pants recording: "Get ready to go into the verse," mutters Cope. Elsewhere, the estimable highlights are 'Incredibly Ugly Girl', 'No How, No Why, No Way, No Where, No When' and the closing 'Commin' Soon', where Cope stands vulnerable, temporarily freed of ego, and moans "I will be inspired by love" with a mixture of desperation and devotion.

'Skellington' is naivety transcending any negative implications to that word, and this tone is reflected in the record distribution plans - virtually non-existent. Cope wants 'Skellington' to "just be there" and to this end he's been going into record shops and covertly dropping copies in the racks himself. Besides this, specialist record shops are already offering bootlegs of this neo-bootleg, while plans to make it available through the fan club have been dropped. Legendary stuff indeed.

Roy Wilkinson

Mary Scanlon

Funk On-U
face

MARK STEWART: on a 'Collision' course

MARK STEWART
'Metatron'
(Mute STUMM 62/CD) ****1/2

YOU CAN say what you like about conspiracy theorists, but a healthy dose of cosmic paranoia tends to make for crash-hot records - just look at Public Enemy. And with the On-U production sound fanning out over recent releases, all the Tackheads' pent-up heaviness seems to have landed squarely on 'Metatron'.

From the beastly groove of 'Hysteria' on in, this is hard and noisy, with no corresponding tender moments like the last album's 'This Is Stranger Than Love'. And yet it's probably Stewart's most accessible album yet, partly because of a weird feeling of familiarity. In good dub style, rhythms from the On-U cannon have been reactivated and reworked - 'Shame', for instance, is built on Tackhead's toughest moment, 'Hard Left'.

On 'Collision', as mean a rock noise as anything else this year, the singer is squeezed up between shards of Skip McDonald guitar and drummer Le Blanc in his most unfriendly mode. But tracks like 'Faith Healer' and 'My Possession' nod to the hard dance culture that On-U helped create - the latter's bassline is out-and-out acieed.

Good time exhortations to shake butt are, however, not to be found. Stewart's obsessions remain firmly on track - betrayal of trust, ghastly mistakes, human predators and bad money. Even though he might be seen as just the man in the middle of a fierce noise, Mark Stewart seems to have an ability to draw it in around him and put his stamp on it. The result is one mean motherf***er of a record.

Russell Brown

ALBUMS

*** BORROW ** HEAR * IGNORE

BRUCE DICKINSON

'Tattooed Millionaire' (EMI EMC 3574/CD) ** IT'S A larf a minute with Bruce Dickinson. First he's poking fun at sexual fetishism within the British aristocracy in *The Adventures Of Lord Iffy Boatrace*, his first novel, amateurish sub-Tom Sharpe toilet humour that most Iron Maiden fans will love. Now he's in the UK Top 20 ridiculing the Hollywood rock fraternity with his first solo single 'Tattooed Millionaire': "He's got a wife - she ain't no brain child/Ex mud queen of Miami/In his stretch Cadillac he keeps her in the back/With his CD player and his bottle of Jack/LA dude LA attitude. . ."

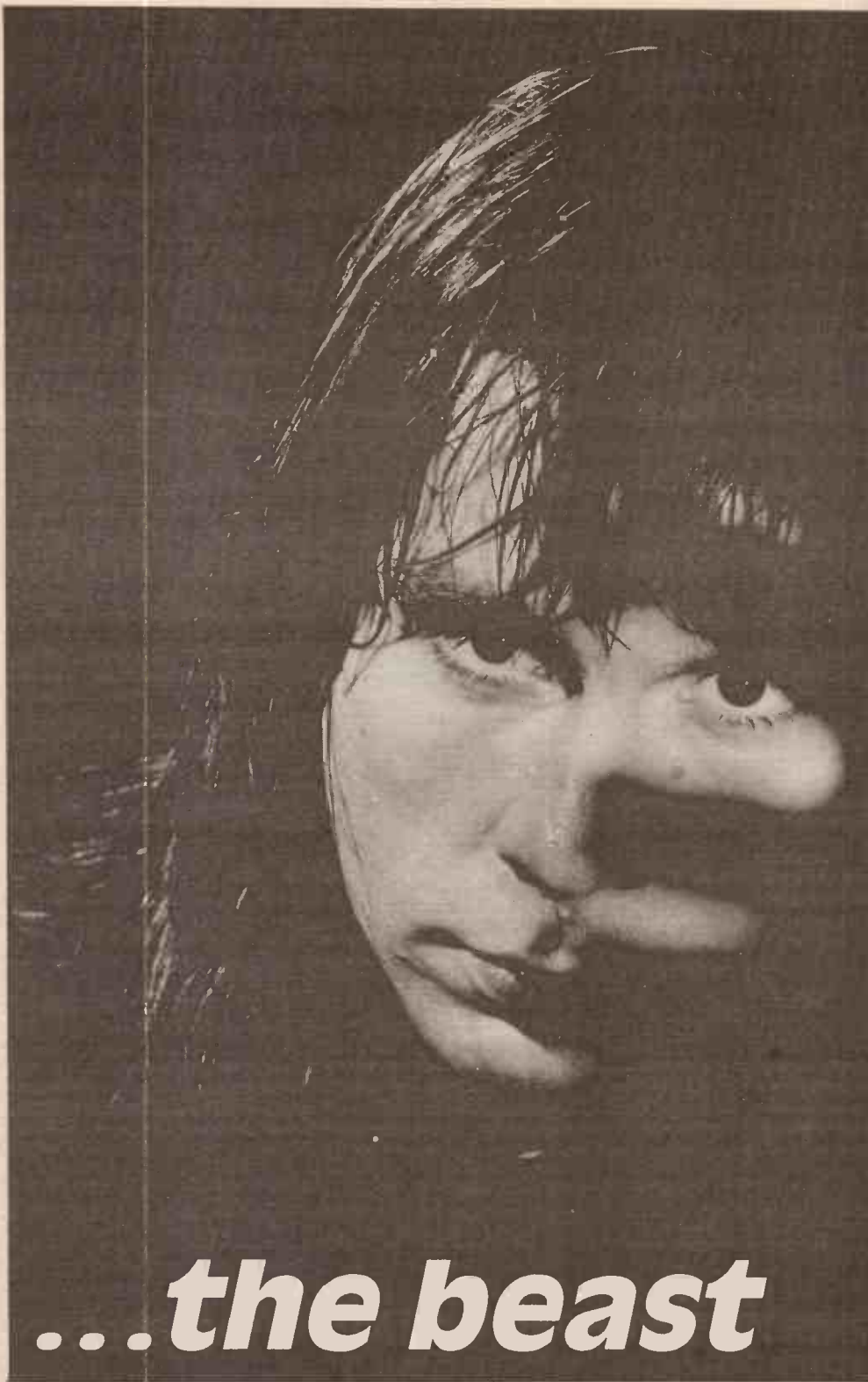
Vince Neil, this is your life. . .

'Tattooed Millionaire', the album, is surprisingly light-hearted. Bruce's gags aren't always good ones. 'Zulu Lulu' was always going to be an embarrassing crap-rocker with a title like that. 'Dive! Dive! Dive!'s naughty-cal innuendo (including Captain Pugwash and Seaman Staines) shouldn't be taken at all seriously, but even so, "no muff, too tuff, we dive at five" is a godawful line.

'Dive! Dive! Dive!' has a smack of Aerosmith about its riff but the meat of the album is the kind of proud, stubborn, heavy Brit stodge rock typified by Gillan. In yet another amazing rock coincidence, it's ex-Gillan guitarist Janick Gers (now, of course, Adrian Smith's replacement in Iron Maiden) who plays in Bruce's band and co-writes eight of the nine new songs here. The sole cover is Bowie's 'All The Young Dudes'. Bruce is fairly kind to the song, but he's not Ian Hunter, is he now?

Like the book, 'Tattooed Millionaire' will appeal to the Maiden crowd. Maiden are old school heavy metal, 'Tattooed Millionaire' is old school heavy rock.

Paul Elliott



BRUCE DICKINSON: unsightly scars

...the beast

TSOL STRANGE LOVE

(Restless LS 9391-1) *****

A BIT of a corker this one. TSOL (originally known as the True Sounds Of Liberty) have been hanging around the LA scene for ten years now.

Once upon a time they were a punkish sorta outfit, but sometime in the mid-'80s one of their number must have chanced upon a stack of old AC/DC albums, cos they changed direction and have now come up with a masterpiece.

'Strange Love' is a winner from its tattoo-style front cover, through the mean 'n' moody band photo on the back, to the eternally adolescent rock anthems that nestle in its grooves. If you went up to most bands that trawl through the Angus Young book of riffology and told them exactly what decade they're now living in they'd probably snuff out on the spot, but TSOL have spliced in just the right amount of Guns N' Roses streetwise sass and Aerosmith swagger to hit their target spot bollock on.

The storming 'Hell On Earth' and 'Strange Love' itself open with a stripped down strut that blows away nearly all of their overflash contemporaries. Joe Woods' vox hit the fusion meltdown:

point that lies somewhere between Axl Rose and Brian Johnson, while Marshall Rohners' guitar rises out of the blues/booze rhythm to slash violently before settling down into the balladic opening of 'In The Wind'. 'Angel' is a love song with balls and some real despair, while 'Candy's' steel guitar and harmonica scoops influences out of middle America and lays them down over a bourbon swilling riff. None of it is really new, but it drips danger and tension throughout and it's got so much sheer bloody class it deserves to be hailed as a classic.

This is the sort of album that lurks on a juke box in a pub with an exceedingly dodgy reputation. Buy it, play it, and make the neighbours wish you'd emigrated.

Andy Stout

DIDJITS 'Hornet Pinata'

(Touch & Go T&G 51/CD) **** ANOTHER MALEVOLENT dragster pawing the hard shoulder, 'Hornet Pinata' takes the Illinois post-hardcore grind-down a further club-footed step closer to Eden.

Burgess' already formidable track record is likely to gain further prestige,

because this relentless trio are busily festering away in the kind of termite-ridden sensoround that (almost) makes his earlier Chicago hobgoblins Big Black sound tame.

Featuring the deceptively sane-sounding brothers Rick and Brad Sims, Didjits possess a deranged, downright unwholesome obsession with all things perverse, macabre and mutilated.

Tender sweetmeat titles like 'Killboy Powerhead', 'Cutting Carol' and 'Hooly Ghoully' join defiled romps through the MC5's 'Call Me Animal' and Jimi's 'Foxy Lady'. Even fried stunt-master Evil Knievel turns up in tribute!

Throughout, Didjits wring every available drop of blood and sweat from 'Hornet Pinata's' ravaged gut; all notions of tiresome experimentation swept down the plughole by Rick Sims' incessant bee-swarm fret maul.

The faint-hearted would probably compare Didjits to a visit to a sadistic dentist. For my part, the next fluoride treatment will be relished.

Tim Peacock

DIE HAUT 'Die Hard'

(What's So Funny About' WSFASF91/CD) ****

DIE HAUT are no ordinary rock combo. For a start they don't have a singer, and there's their keenness to pay homage to the most obscure of 'heroes'; Michael Ondaatje and Bernhard Hermann (Hitchcock soundtrack man apparently).

Last year's 'Headless Body In Topless Bar' featured vocal contributions from Nick Cave - who've they known since his Berlin days - Anita Lane and, most successfully, Kid Congo Powers. This time though, apart from some Arto Lindsay yelping on 'Urge', we're talking totally instrumental. 'P.S.Y.C.H.O.' employs "unsampled musical motifs" from the movie and is suitably intense, but they do have their lighter side. 'Hazy Shade Of Gunther' is indeed a warped cover of the Simon And Garfunkel classic described as "a suggestion for improvement to the beloved Bangles and their cover version" of same. 'Anshlag' could be Fire Engines covering the Lounge Lizards, and 'Marodeure' too is well boppy.

If you've ever heard Sonic Youth meander over a five minute intro to a song, you'll almost know Die Haut's craft, but their bizarre Teutonic humour puts them in a class of their own.

Leo Finlay

Backtracks

KING MISSILE 'Mystical Shit' (Shimmy Disc

Europe CD) - 'Mystical Shit' - the album - was a 16-track treat. The CD version, including their seminal (read unheard of) '86 debut, 'Fluting On The Hump', is therefore a must.

'Rock 'N' Roll Will Never Die' is pissetake supreme - "Rock 'n' roll will never die, it's here to stay/Look at Def Leppard/The drummer's got one f**king arm. . . see what I mean" - but they're well capable of whacking out great noise too. The manic cover of 'Love You More' proves that, but it's hard to see them becoming anything more than "arch Shimmy loons".

The debut is comparatively sloppy, but worth hearing for 'Muffy' and the classic wimp anthem 'Wuss'. But no one should die without hearing 'Jesus Was Way Cool' - "He could have turned wheat into marijuana and sugar into cocaine" - you just have to play it to your mum. LF

VARIOUS ARTISTS 'Join The Fan Club' (Fan

Club) - COMPILATIONS RARELY excite the imagination but New Rose's archive Fan Club label boasts an unusually illustrious roster. 'Join The Fan Club' gathers together seemingly disparate rock 'n' roll strands, but all the bands here have one thing in common: when their Fan Club tracks were recorded they were all, to a greater or lesser degree, commercial misfits.

The oldest selection, The Sonics' magnificent, quite remarkably visionary garage punk classic 'Psycho', may be separated in time and space from the likes of the The Stooges' 'Cock In My Pocket' or Alex Chilton's seminal 'Bangkok', also included, but they share an elusive, subjective kinship by virtue of their extremity. Likewise, The Plimsouls, The Shoes and The Unknowns broadcast on different frequencies of the great American underground pop network, but all three strived alike in vain after a pop ideal so gloriously naive and pristine - and American - that they are virtual bloodbrothers under the skin.

The New York Dolls' 'Looking For A Kiss' and their once-guitarist Sylvain Sylvain's '78 Criminals' shed light on the twilight of a peculiar, potent and never-to-be-repeated niche in New York rock culture; similarly, Bostonian Willie Loco Alexander's 'Kerouac' focusses on yet one more local hero but commercial zero whose tenacity and talent alone guarantees a place in the heart of . . . thousands?

A special treat is The Saints' marvellous '78 single 'Know Your Product', an exquisite white Stax track taken from one of two seminal Saints LPs happily resurrected by Fan Club a few years ago.

Attention should also be drawn to the San Francisco corner, represented by two roots of the Flamin' Groovies' tangled family tree. Former Groovies' picker Mike Wilhelm's 'Me And My Uncle' is an acknowledged classic, and pre-Groovies' Loose Gravel's 'Frisco Hand' might as well be.

Lastly, The Remains, Wailers and Leaves, classic '60s garage bands all, leave their fuzzy marks, the latter particularly notable for their gut-level folk-rock. Chris Spedding, the only British artist included, rounds out an album that is as educational as it is pleasurable. Volume Two whenever you're ready, please! RT

VARIOUS ARTISTS 'The Fundamental Hymnal'

(Fundamental) - FUNDAMENTAL RECORDS has been doodling in the margins of the American underground for several years, punctuating their more predictably crazed releases with the odd archive country classic or other generic oddity. On this celebratory sampler, they elect to feature only the relatively mainstream artists on their books, and what strange bedfellows they make.

With it's vocals modelled on the death squeals of a booby-trapped monkey and frenetic, befouled guitars, the Butthole's 'Mexican Caravan' sets the tone nicely, it's ratty tail chased energetically by Sylvia Juncosa, whose 'One In Three' resembles Concrete Blonde held at gunpoint and forced to really rock.

Next up, Arizona's finest Naked prey, whose 'Kill The Messenger' LP of last year remains an enduring pleasure; 'One Even Stand' is really bitchin'. Shock Therapy harangue us with 'Touch Me And Die', while Savage Republic provide the acrid 'Sucker Punch'.

Drowning Pool's filmic, vaguely Oriental 'Black Baghdad' provides the comparatively light relief, ditto Shiva Burlesque's seriously neo-psychedelic 'The Black Ship', with tension easing completely when Colorblind James Experience and Eugene Chadbourne ride to the rescue with their variegated, venerable trad cannibalisations. Leaving Red Temple Spirits to clean up the mess with 'The Soft Machine', a beast of a sucker.

Fundamental? Could be. Mental? Totally! RT

VARIOUS ARTISTS 'Indie Top 20 Vol VIII'

(Beechwood) - THIS CHUNKY double LP draws almost entirely from last year's indie scene, taking in 'sexy' cuts like Inspiral Carpets' 'Move', Spacemen 3's 'Hypnotised' and Loop's 'Arc-Lite', as well as riskier tracks from Dub Sex (the thumping 'Time Of Life') and Field Mice (the horribly drippy 'If You Need Someone').

The no-nonsense belter faction arrives in the shape of Family Cat's majestic 'Tom Verlaine', The Shamen's trippy 'Omega Amigo', Thee Hypnotics' awesome 'Soul Trader', Fatima Mansions' glittering 'Only Losers Take The Bus', Pale Saints' lovely 'Sight Of You' and The Telescopes' violently snotty 'To Kill A Slow Girl Walking'.

Mistakes? Depeche Mode's 'Personal Jesus' sits uncomfortably among the ravers and rioters, and the normally reliable Alien Sex Fiend's drab 'Haunted House' is hardly "what is really happening in music today" as the sleeve claims.

Otherwise, unless you've already got the singles, a vital purchase. MrS

SINGLES REEVIWD BY DAMON WISE



FRAZIER CHORUS: 8-Oh-8 state

FRAZIER CHORUS 'Cloud Eight' (Virgin) PLEASURE 'Please' (Anxious) MOVEMENT 98 'Joy And Heartbreak' (Circa) Life used to be so simple, didn't it? You had singles and you had albums, and you knew the difference because one was bigger than the other. But things have changed, in the rush to homogenise every single release to a preprogrammed thud-thud-thud, reviewing the singles can be as entertaining as a night spent sleeping under railway arches.

A pleasure then, that Paul Oakenfold's mixes should take the mellow course, winding down to a palatable stroll that recalls headier days when dancing was an art form not solely restrained to the wrists and waists of flared and flowered goons. The Chorus single stands out a mile, partly because I like them anyway, but also because this Brighton four-piece write cracking tunes with more than a hint of Hancock.

Building on their precocious gift for melody, 'Cloud Eight' continues Frazier

Chorus' flair for the macabre and allies pop and dance formats in an amazingly successful hybrid. The only acid here is present in the vocal, soft-spoken as always and caustic on second-take only. 'Cloud Eight' is about bottling out, living out a compromise and settling down to accept mediocrity. And the great thing about it is that, for once, this record will appeal to all the people it's aimed at. Including, hopefully, you and I. So give these people the recognition they deserve, why don't you?

Pleasure's 'Please' and Movement 98's 'Joy And Heartbreak' won't appeal to those won over by Oakenfold's Mondays' mixes, being of a more soulful nature, though the man's retreat from the stultifying maximum-tempo rattles masquerading as remixes should be of solace to us all, seeing as all the majors will follow suit in a few months. And we're not even counting his Cabaret Voltaire mix, which has yet to arrive in this office. Have a holiday, Paul.

REMIXER OF THE WEEK 2: STEVE PROCTOR

THE RAILWAY CHILDREN 'Music Stop' (Virgin) BOYS WONDER 'The Power Mix' (Flat Out) Tsk, only two mixes and not especially fine ones at that. But soft! Can that be *The Railway Children*, purveyors of tepid guitar pop and former Factory vinyl-wasters? And can that be *the Boys Wonder*, purveyors of tepid guitar rock and former Sire vinyl-wasters??? Bzzz! Correct on both counts!

The Railway Children's hip-shaker is the lesser of the two, a jumbly disco groove laced with George Clinton's 'Atomic Dog' chant and neutered by a wishy-washy indie vocal. And, by the way, the instrumental on the flip isn't.

Boys Wonder's foray sounds vastly superior in comparison, simply because it doesn't sound like a weedy pop song pretending it's not. Guitars gnash and squeal like stuck pigs but the single's reliance on Snap's 'The Power' may limit its shelf-life.

REMIXER(S) OF THE WEEK 3: MIKE PICKERING AND GRAEME PARK

REVENGE 'Pineapple Head' (Factory) Hook's outfit gravitate to the ballsier bias of New Order's Balaeric hi-jack. Strung out by Pickering and Park's unwinding of the original's bass-ic tensions, 'Pineapple Head' bears the paw-prints of the band's 'Ceremony'-era incarnation. "We live in peace/Always/Always," is the mock-sincere sentiment, though the band's manifesto is unshakeably vague.

Two tracks on the B-side, '14K' and the original mix of 'Pineapple Face' perhaps show Revenge in clearer light, vocal-based and given to sudden rock lurches that show their roots. For all the talk of Hook's twin-bass infatuation, none of these three are especially bottom-heavy; likewise, Hook's much-mooted associations with a prominent fetish club aren't too well represented, though the single's sleeve (Revenge girl Keita's locks

draped over a motorcycle wheel) will surely cause a cardiac arrest somewhere in this wonderful world.

REMIXER OF THE WEEK 4: DANNY RAMPLING

LOVE CORPORATION 'Palatial' (Creation) Product-wise the least prolific mixer, Rampling's geeing up of one of the least notable tracks from Love Corporation's recent mini-album won't exactly melt icebergs. But it's nice. It's mellow. And it's another dance record on *Creation*!! Oh, heaven...

REMIXER OF THE WEEK 1,648,349,305: GIL NORTON

THE BLUE AEROPLANES '...And Stones' (Chrysalis) A bodged-up, smart-alec monstrosity that loops segments of the original vocal track over an awful shuddering groove. It's surprising The Blue Aeroplanes agreed to this

(word has it they didn't) but whoever's behind it is woefully misinformed. Fortunately the album track is included (look hard, it's on the B-side), and it blows these miserable mixes into oblivion.

For the record, this first emerged on white label as 'Gangly Bootleg' in another dreary scam scenario, hoping to dupe all us oh-so-unsuspecting journos into thinking it a red-hot dance darkhorse. Well, next time remember to change your mailing labels, Chrysalis, and perhaps we won't know where it came from...

OTHERWISE, BUSINESS AS USUAL...

REVOLTING COCKS 'Let's Get Physical' (Wax Trax)

Al Jourgensen's appetite for destruction is a source of wonderment and inspiration for us all. This welcome bastardisation of Olivia Newton John's keep-fit classic crudely titwanks the original and comes up smelling of amy-l-scented roses. "I think you know/How far I'll go," roars Al, getting leery over a gallon of discord, and, if the stories we hear are to be believed, we certainly do. Whether Al plans to extend the pearl necklace treatment to other period classics, however, has yet to be revealed.

THEE HYPNOTICS 'Half Man, Half Boy' (Situation Two)

Suitably generic blues? We-got-it title from a set of High Wycombe rockers who, presumably, added the extra 'e' to their name along with all those other bands who did so directly after The Cramps revealed it as a neo-Masonic trademark of obscure West Coast garage rockers.

Stretched to impossible lengths over a laborious 12-incher, 'Half Man, Half Boy' erases the promise of its sawbones riff by outstaying its welcome and invoking the spectre of Cozy Powell with sporadic hammering on the roto-toms. No energy, no drive, just a freeform drone that feeds from all its influences and spews out a pale imitation.

ROBERT LLOYD 'Nothing Matters' (Virgin) ROBERT REILLY 'The Buffalo Club' (Scarlett)

The crashing chords that usher in this US-crossover bid suggest nothing more than a lame appropriation of stale Spr*ngst**nisms. Pop rock without the benefits of either, 'Nothing Matters' is really too bland to merit in-depth analysis, though a blasphemous rendition of 'The Race Is On' on the flip is perhaps the most unforgivable waste of thermoplastic this century.

Robert Reilly's text-book fret manoeuvres are a similar chore, spiced with a half-way house vocal that lies somewhere between Phil Collins and Fish. Would you like to lie somewhere between Phil Collins and Fish? I thought not.

THE B-52'S 'Roam' (WEA) Hardly a toon to use to capitalise on the phenomenal success of 'Love Shack', though 'Roam's' subdued harmonies make it a perfect pitch to the vast US

market that, after 12 years, has only just woken up to one of the country's finest exports.

The seven-inch boasts two live cuts, 'Whammy Kiss' and 'Dance This Mess Around', neither of which serve any real purpose than to make you want the originals, though Schneider's exhortations to "Do the Hi There!" and "The Game Show Contestant" are but two reasons to own this record, the third - and most important - being the 3-D sleeve (with glasses!) that the 12-inch comes in. Call me superficial...

SUZANNE VEGA 'Book Of Dreams' (A&M)

Vega's distracted, borderline-listless vocal makes a welcome change of pace, though the *faux-naif* sing-song quality (repeat title to fade) sells her songwriting abilities short. Not a highlight of the recent album, but sussed enough to avoid blind corners turned by neo-folkies reared on their parents' Joni Mitchell eight-tracks.

BETTY BOO 'Doin' The Do' (Rhythm King)

Another symptom of the remix syndrome is the kitchen sink approach that drenches the original rhythm track with a welter of samples the listener knows but can't quite place. This record has kept me up all night, and I'm pleased to announce that the opening bars are taken directly from the Monkees' 'I'm A Believer' and that a further segment belongs to Reparata And The Delrons' 'Captain Of Your Ship'.

Happy? You will be, believe me. In the meantime, Betty Boo has moulded an ingenious slice of kitsch that welds rap to a lighter, poppier backbeat that perhaps leans a little too closely to 'I Can't Dance...' for comfort. But Josie And The Pussycats did it first.

DEPECHE MODE 'Policy Of Truth' (Mute)

A darker corner of the recent 'Violator' album (oh dear, that title). Gahan's vocal dominates, as ever, but these disciplinarian beats recall the percussive persuasions of the Wax Trax roster. Not a patch on 'Enjoy The Silence' (a recent fave of Future DJ Nancy Noise in its original *non-remixed* form, record companies are advised) but a pert little earworm nonetheless.

MARC ALMOND 'The Desperate Hours' (Parlophone)

Serge Gainsbourg may be ill but he's hanging on in there. Marc Almond is probably sticking pins in his effigy, but 'The Desperate Hours' is the singer on form, an eloquent and suitably lavish production number that puts him well above the soft pastiche formula favoured by his rivals.

The B-side, 'The Gambler', shows his aspirations, a storybook ramble in the manner of Lee Hazlewood, but Almond just winds up sounding like a tremulous Jake Thackeray. Another 20 years, perhaps, may flesh out his talents, though even then we'll probably still prefer Momus.

MARK STEWART 'Hysteria' (Mute)

A surprising step back for Stewart, leaning on the leaden bass and feedback format The Maffia were

tormenting live audiences with some five years ago. A more approachable dub on the flipside transforms the swamp into slurred techno-trip reggae, but 'Possession', the bonus cut, cuts up the industrial dancefloor with the same irreverence The Pop Group showed The JB's seminal rhythm section. Scary, but it ain't funky.

OVERLORD X 'Powerhouse' (Mango)

Overlord X is, of course, the voice behind those embarrassing raps that first linked BBC2's unforgettable yooof series, *Def II*. Overlord evidently realised that precious little actually rhymes with *Battlestar Galactica* and returned to his solo career.

'Powerhouse' is likely to be among the hardest UK rap cuts you'll hear this year. Built on a funky shuffle shared with Cash Money's 'Mighty Hard Rocker' and laced with atmospheric wah-wah brass (think Bond, think Milk Tray), 'Powerhouse' gives a solid, shrugging framework to Overlord's hardcore rap style and takes on all-comers. The B-side, by the way, seems to feature a Kenneth Williams impression, so that's fine by me, too.

EPO 'Life In Tokyo' (Virgin)

A pretty hilarious cover of the Japan dirge, well produced but boasting a frighteningly unsophisticated grasp of pop theory and practice. "Oh, oh, oh life can be cruel," runs David Sylvian's unforgettable refrain, adapted this time to the dullest disco beat since Annela's 'Japanese Boy'. And so can I, ma'am, so can I...

CABARET VOLTAIRE 'Keep On' (Parlophone)

Ever the dance dilettantes, Cabaret Voltaire have taken one step further than their peers and gone direct to PWL's Phil Harding. Yes, that PWL.

The results are neither Sonia nor Sonic Youth, but it's a pleasant enough pop song with the usual Kirk/Mallinder bass barrage to see it through. Crossing over is fine, it's just sometimes it's advisable to know your destination. Scritti Politti made it to the other side, which other side we'll never know, and vanished without a trace. Will the Cabs be the next to follow suit?

BASS-O-MATIC 'In The Realm Of The Senses' (Virgin)

William Orbit's latest project is a little disappointing, hopefully there's better to follow. Built on a meandering, somewhat aimless House groove, 'In The Realm' charts lysergic dream states with swathes of synth that swirl in layers over a fighting House metronome. '70s avant-garde through '90s club. Not bad for a technophobe.

SHAKIN' STEVENS 'Yes I Do' (Epic)

The sleeve features Shakey driving along with The Fat Slags, so this record deserves a mention if only for that. I really don't think he's twiggled yet, though. As for the track itself, well, it sounds like all the others so it must be: another Shakey classic/crap* (*delete as appropriate).

But wait. What's this? The B-side's called 'You Shake Me Up' and... it's another f**king remix! GNNNNAAAAARGff&%g...



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- 30 18 DEEP HEAT 6 Various Telstar
- 31 37 THE REAL THING Faith No More Slash
- 32 19 PUMP UP THE JAM Technotronic Swanyard
- 33 27 THE BLUES BROTHERS The Blues Brothers Atlantic
- 34 24 FOREIGN AFFAIR Tina Turner Capitol
- 35 35 CUTS BOTH WAYS Gloria Estefan Epic
- 36 - DISINTEGRATION The Cure Fiction
- 37 46 NICK OF TIME Bonnie Raitt Capitol
- 38 33 THE VOICE Brenda Cochrane Polydor
- 39 25 MISSING... PRESUMED HAVING A GOOD TIME Notting Hillbillies Vertigo
- 40 32 CLASSICS BY MOONLIGHT James Last Polydor
- 41 - HELLO, I MUST BE GOING Phil Collins Virgin
- 42 26 MARTIKA Martika CBS
- 43 30 COSMIC THING The B-52's Reprise
- 44 42 MANIC NIRVANA Robert Plant Es Paranza
- 45 34 WILDI Erasure Mute
- 46 - APRIL MOON Sam Brown A&M
- 47 - NO JACKET REQUIRED Phil Collins Virgin
- 48 43 THE STONE ROSES The Stone Roses Silvertone
- 49 28 VIOLATOR Depeche Mode Mute
- 50 36 THE BEST OF Rod Stewart Warner Brothers

UK 50 SINGLES

- 1 1 VOGUE Madonna Sire
- 2 3 OPPOSITES ATTRACT Paula Abdul Siren
- 3 4 KILLER Adamski MCA
- 4 5 A DREAMS OF DREAM Soul II Soul 10
- 5 6 DIRTY CASH Adventures Of Stevie V Mercury
- 6 2 BLACK VELVET Alannah Myles Atlantic
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- 12 12 GHETTO HEAVEN Family Stand Atlantic
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- 30 - WHAT DID I DO TO YOU? Lisa Stansfield Arista
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- 33 - CIRCLESQUARE The Wonder Stuff Far Out
- 34 22 LOVE SHACK The B-52's Reprise
- 35 18 THIS BEAT IS TECHNOTRONIC Technotronic Swanyard
- 36 - STEPPING STONE The Farm Produce
- 37 - WON'T TALK ABOUT IT Beats International Go Beat
- 38 20 HANG ON TO YOUR LOVE Jason Donovan PWL
- 39 45 AFRIKA History SBK
- 40 - BAKERMAN Laid Back Arista
- 41 24 MUSICAL MELODY/WEIGHT FOR THE BASS Unique 3 10
- 42 - GLIDER EP My Bloody Valentine Creation
- 43 - KISSING GATE Sam Brown A&M
- 44 23 ESCAPEDE Janet Jackson Breakout
- 45 35 THE SIXTH SENSE Latino Rave Deep Heat
- 46 29 BIRDHOUSE IN YOUR SOUL They Might Be Giants Elektra
- 47 - TAKE YOUR TIME Mantronix Capitol
- 48 - GIVE A LITTLE LOVE BACK TO THE WORLD Emma Big Wave
- 49 39 EXPRESSION Salt 'N' Pepa FFRR
- 50 42 I'LL BE YOUR SHELTER Taylor Dayne Arista

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- 1 2 ONLY YESTERDAY The Carpenters A&M
- 2 1 BEHIND THE MASK Fleetwood Mac Warner Bros
- 3 3 ALANNAH MYLES Alannah Myles Atlantic
- 4 7 ... BUT SERIOUSLY Phil Collins Virgin
- 5 9 VIVALDI: FOUR SEASONS Nigel Kennedy And The English Chamber Orchestra EMI
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- 18 11 THE BEST OF Van Morrison Polydor
- 19 17 CLASSICS BY MOONLIGHT James Last Polydor
- 20 - THE BLUES BROTHERS Original Soundtrack Atlantic

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MUSIC VIDEO

- 1 1 HANGIN' TOUGH LIVE New Kids On The Block CMV
- 2 2 KYLIE... ON THE GO - LIVE IN JAPAN Kylie Minogue Video Collection
- 3 3 ONLY YESTERDAY The Carpenters Channel 5
- 4 4 THE SINGLES COLLECTION Phil Collins Virgin
- 5 - WE TWO ARE ONE TOO Eurhythmics CMV
- 6 5 TV SHOW FAVOURITES Daniel O'Donnell Ritz
- 7 9 LABOUR OF LOVE II UB40 Virgin
- 8 6 TOTAL RECALL Roxy Music Virgin
- 9 - MARTIKA Martika CMV
- 10 13 FIGHT THE POWER - LIVE Public Enemy CMV
- 11 11 ABSOLUTELY ABC Channel 5
- 12 10 WE WILL ROCK YOU Queen Music Club
- 13 - RATTLE AND HUM U2 CIC
- 14 12 25 X 5 - THE CONTINUING ADVENTURES OF The Rolling Stones CMV
- 15 8 JASON - THE VIDEOS Jason Donovan PWL
- 16 15 PAVAROTTI LIVE Luciano Pavarotti Music Club
- 17 14 IN THE PARK LIVE Wet Wet Wet Channel 5
- 18 - VIVALDI: FOUR SEASONS Nigel Kennedy PMI
- 19 17 LIVE - THE BEST OF Van Morrison Channel 5
- 20 16 KYLIE - THE VIDEOS 2 Kylie Minogue PWL

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THE WONDER STUFF

SOUNDS TRACKS

Mary Anne Hobbs

- GREY CELL GREEN Ned's Atomic Dustbin Demolition jive at Dingwalls
- FROM OUT OF NOWHERE Faith No More Terminal psychosis at Hammersmith Odeon
- CIRCLESQUARE (PARANOIA MIX) The Wonder Stuff Incredible dub mix sensation (Polydor)

Tim Peacock

- GROVER Use Fearsome demo
- VACATION BRAIN Shudder To Think Boss 45
- CHEMICRAZY That Petrol Emotion Virgin CD

Mr Spencer

- BURNING TREE Burning Tree Epic LP
- THE POWER OF POSITIVE THINKING Nomeansno Alternative Tentacles
- LOVE IN THE EMPTINESS The Charlottes Subway

Shaun Phillips

- STYMIE'S THEME - RUSSELL RUSH 3rd Bass CBS
- THUNDER BIRD BABY The Parliaments Ace
- AMERICRUISER Urge Overkill Touch & Go

Robin Gibson

- FORWARD ON TO ZION The Abyssinians Blue Moon CD
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CHARTS



SOHO: POWER to the '90s' flower

HOT METAL

ALBUMS

- 1 2 BRIGADE Heart Capitol
- 2 - ROCK AID ARMENIA Various Life Aid Armenia
- 3 3 STILL GOT THE BLUES Gary Moore Virgin
- 4 5 THE REAL THING Faith/No More London
- 5 8 MANIC NIRVANA Robert Plant Es Paranza
- 6 1 THE CLAIRVOYANT/INFINITE DREAMS Iron Maiden EMI
- 7 7 A BIT OF WHAT YOU FANCY Quireboys Parlophone
- 8 4 ECLIPSE Yngwie J Malmsteen Polydor
- 9 6 CAN I PLAY WITH MADNESS/EVIL THAT MEN DO Iron Maiden EMI
- 10 11 PERMANENT VACATION Aerosmith Geffen
- 11 13 APPETITE FOR DESTRUCTION Guns N' Roses Geffen
- 12 9 SKID ROW Skid Row Atlantic
- 13 16 PUMP Aerosmith Geffen
- 14 12 PURE SOFT METAL Various Stylus
- 15 - INTRODUCE YOURSELF Faith No More London
- 16 14 BACKSTREET SYMPHONY Thunder EMI
- 17 19 BLACKOUT IN A RED ROOM Love/Hate CBS
- 18 10 WASTED YEARS/STRANGER IN A STRANGE LAND Iron Maiden EMI
- 19 15 BEZERK Tigertailz Music For Nations
- 20 - LIVE AND DANGEROUS Thin Lizzy Vertigo Mid-Price

SINGLES

- 1 1 ALL I WANNA DO IS MAKE LOVE TO YOU Heart Capitol
- 2 4 TATTOOED MILLIONAIRE Bruce Dickinson EMI
- 3 2 FROM OUT OF NOWHERE Faith No More Slash
- 4 5 HURTING KIND Robert Plant Es Paranza
- 5 3 I DON'T LOVE YOU ANYMORE Quireboys Parlophone
- 6 7 CROSTOWN TRAFFIC Jimi Hendrix Polydor
- 7 8 UNDERNEATH YOUR PILLOW It Bites Virgin
- 8 6 RAG DOLL Aerosmith Geffen
- 9 9 EASTER Marillion EMI
- 10 - BLACKOUT IN A RED ROOM Love/Hate CBS
- 11 16 STILL IN LOVE Stage Dolls Polydor
- 12 10 I REMEMBER YOU Skid Row Atlantic
- 13 11 OH PRETTY WOMAN Gary Moore Virgin
- 14 - MAKING LOVE Yngwie J Malmsteen Polydor
- 15 12 WHEN I SEE YOU SMILE Bad English Epic
- 16 15 CAN'T GET ENOUGH Bad Company Atlantic
- 17 14 ANYTIME McAuley Schenker Group EMI
- 18 13 A GENTLEMAN'S EXCUSE ME Fish EMI
- 19 18 FOREVER Kiss Vertigo
- 20 - DIRTY DEEDS Joan Jett Chrysalis

IMPORTS

- 1 1 ELECTRIC ANGELS Electric Angels Atlantic
- 2 2 DYNAMITE FROM NIGHTMARE LAND Kill For Thrills MCA
- 3 5 SHAKE YOUR SOUL Baton Rouge Atlantic
- 4 6 FOUR HORSEMEN Four Horsemen Caroline
- 5 3 HARD The Joneses Atlantic
- 6 8 LOUD AND CLEAR Signal EMI
- 7 9 INDIAN WARRIOR Havana Black EMI
- 8 4 TEAR THE HOUSE DOWN Hurricane Alice Atlantic
- 9 10 IN THE LINE OF FIRE Robin Trower Atlantic
- 10 7 RUBBING ME THE RIGHT WAY Tim Karr EMI

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INDIE SINGLES

- 1 1 STEP ON Happy Mondays Factory
- 2 4 USE IT UP AND WEAR IT OUT Pat & Mick PWL
- 3 8 HITCHIN' A RIDE Sinitta Fanfare
- 4 - SOON My Bloody Valentine Creation
- 5 2 HANG ON TO YOUR LOVE Jason Donovan PWL
- 6 3 STRAWBERRY FIELDS FOREVER Candy Flip Debut
- 7 10 20 POUNDS TO GET IN Shut Up And Dance
- 8 - STEPPING STONE The Farm Produce
- 9 6 BLUE SAVANNAH Erasure Mute
- 10 - HIPPI CHICK Soho S&M
- 11 5 MAMA GAVE BIRTH TO THE SOUL CHILDREN Queen Latifah
- 12 - WHAT AM I GONNA DO Tafuri Sleeping Bag
- 13 7 PLAY EP Ride Creation
- 14 9 BETTER WORLD Rebel MC Desire
- 15 12 ANOTHER DAY IN PARADISE Jam Tronik Debut
- 16 13 PRO-GEN The Shamen One Little Indian
- 17 11 THIS IS HOW IT FEELS Inspiral Carpets Cow
- 18 14 CRAZY FOR YOU Sybil PWL
- 19 15 LOADED Primal Scream Creation
- 20 - BECAUSE I GOT IT LIKE THAT Jungle Brothers Gee St
- 21 - CYBERSCULPTURE Neutron 9000 Profile
- 22 19 WAY OUT WEST Man With No Name Spiral Cut
- 23 18 SHE BANGS THE DRUMS The Stone Roses Silvertone
- 24 16 DENKIMI-SHAKUHACHI Man Machine Featuring Zen
- 25 22 MADCHESTER RAVE ON EP Happy Mondays Factory
- 26 21 ELEPHANT STONE The Stone Roses Silvertone
- 27 26 ENJOY THE SILENCE Depeche Mode Mute
- 28 29 REMEMBER Nation 12 Rhythm King
- 29 20 THE FINAL CONFLICT/I'M RIFFIN MC Duke And DJ Leader One
- 30 25 MADE OF STONE The Stone Roses Silvertone
- 31 27 TESTONE Sweet Exorcist Warp
- 32 17 WE ARE LEEDS The Crew Q Music
- 33 31 WFL Happy Mondays Factory
- 34 28 FLIBIDDYDIBBIDYDOB Snuff Workers Playtime
- 35 30 DON'T HOLD BACK THE FEELING 2-Mad Big Life
- 36 35 NOT FORGOTTEN Leftfield Outer Rhythm
- 37 24 STARING AT THE SUN Ultra Vivid Scene 4AD
- 38 23 THIS BEAT IS TECHNOTRONIC MCB Featuring Daisy Dee
- 39 33 MOTHER UNIVERSE Soup Dragons Raw TV
- 40 32 THE RIDE EP Ride Creation
- 41 37 FOOLS GOLD The Stone Roses Silvertone
- 42 40 BIG New Fast Automatic Daffodils Playtime
- 43 34 BRING FORTH THE GUILLOTINE Silver Bullet Tam Tam
- 44 39 ANOTHER NIGHT C&M Connection Network
- 45 43 YOUNG LIONS Karimu Sky
- 46 45 YOU WANT MY LOVE Olimpia Citizen Kane
- 47 44 GIVE IN Bridewell Taxis Stolen
- 48 - BOO HOO HOO Distant Cousins Ghetto
- 49 - GUTTED The Edsel Auctioneer Decoy
- 50 - ARCADIA Dayglo Dreams Rumour

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SOUP-DRAGONS have God on their side

INDIE ALBUMS

- 1 - LIFE Inspiral Carpets Cow
- 2 1 REBEL MUSIC Rebel MC Desire
- 3 3 THE STONE ROSES The Stone Roses Silvertone
- 4 2 VIOLATOR Depeche Mode Mute
- 5 4 WILD! Erasure Mute
- 6 - LOVEGOD Soup Dragons Raw TV
- 7 7 BUMMED Happy Mondays Factory
- 8 6 3 FEET HIGH AND RISING De La Soul Tommy Boy
- 9 5 THE GOOD SON Nick Cave And The Bad Seeds Mute
- 10 8 THE HEALER John Lee Hooker And Friends Silvertone
- 11 13 ENJOY YOURSELF Kylie Minogue PWL
- 12 10 WAREHOUSE RAVES 3 Various Rumour
- 13 11 PAWNS IN THE GAME Professor Griff And
- 14 12 BEZERK Tigertailz Music For Nations
- 15 18 ONLY A WORLD CUP EXCUSE J Watson/T Roper BBC
- 16 9 ALL HAIL THE QUEEN Queen Latifah Gee St
- 17 16 SEX PACKETS Digital Underground BCM
- 18 15 PENNIES FROM HEAVEN Various BBC
- 19 - FLYING IN A BLUE DREAM Joe Satriani Food For Thought
- 20 - SHADOW HUNTER Davy Spillane Cooking Vinyl
- 21 14 TEN GOOD REASONS Jason Donovan PWL
- 22 - WALK ON BY Sybil PWL
- 23 - READING, WRITING AND ARITHMETIC The Sundays
- 24 21 CLOUDCUCKOOLAND Lightning Seeds Ghetto
- 25 17 SQUIRREL AND G MAN Happy Mondays Factory
- 26 - AMBIENT HOUSE Various BCM
- 27 23 SUBSTANCE New Order Factory
- 28 19 THE CIRCUS Erasure Mute
- 29 - ALLSTAR BREAKBEATS VOL 1 Norman Cook Music Of Life
- 30 25 21 MIXES Double Trouble And The Rebel MC Desire

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ALTERNATIVE DANCEFLOOR

- 1 STEP ON Happy Mondays Factory
- 2 LOADED (FARLEY REMIX) Primal Scream Creation
- 3 THIS IS HOW IT FEELS (ROBBERY MIX) Inspiral Carpets Mute
- 4 REAL REAL REAL (ALTERNATIVE MIXES) Jesus Jones Food
- 5 GLIDER EP My Bloody Valentine Creation
- 6 PLAY EP Ride Creation
- 7 PRO-GEN The Shamen One Little Indian
- 8 MOTHER UNIVERSE Soup Dragons Raw TV
- 9 CIRCLESQUARE The Wonder Stuff Polydor
- 10 BIG New Fast Automatic Daffodils Playtime
- 11 MAD LOVE EP Lush 4AD
- 12 LAY ME DOWN Mock Turtles Imaginary
- 13 STARING AT THE SUN Ultra Vivid Scene 4AD
- 14 INDIAN ROPE Charlatans Dead Dead Good
- 15 LOVERS AROUND (GANGLY MIX) Blue Aeroplanes Ensign
- 16 ELEPHANT STONE The Stone Roses Silvertone
- 17 SHE COMES IN THE FALL Inspiral Carpets Mute
- 18 STEPPING STONE (FARLEY REMIX) The Farm Produce
- 19 STRAWBERRY FIELDS (REMIX) Candy Flip Pacific
- 20 KILLER (REMIX) Adamski MCA
- 21 BLUES FOR CEAUDESCU Fatima Mansions Kitchenware
- 22 ABANDON (WETHERALL REMIX) That Petrol Emotion
- 23 MAMA GAVE BIRTH TO THE SOUL CHILDREN Queen Latifah
- 24 GIVE IN Bridewell Taxis Stolen
- 25 CIRCLES Sandkings Long Beach
- 26 BEATLES AND THE STONES The House Of Love Fontana
- 27 SHERIFF FATMAN Carter Big Cat
- 28 STARLIGHT Motorcycle Boy Nymphaea Pink Sensation
- 29 HIPPI CHICK Soho Tam Tam
- 30 I WONDER WHY Hearthrobs One Little Indian
- 31 SNAPPINESS (HAPPENING IMPULSE MIX) BBG Urban
- 32 WHAT TIME IS LOVE (PRIMAL MIX) KLF KLF Comms
- 33 WAY THE WORLD IS Pale Saints 4AD
- 34 EAT ME DRINK ME (STEVE PROUD MIX) Boys Wonder Flat
- 35 COBRA BORA 808 State ZTT
- 36 I FELL IN LOVE LAST NIGHT Heavenly Sarah
- 37 HEAVENLY POP HIT The Chills Slash
- 38 NOVEMBER COMES Hollow Men Arista
- 39 GET A KNIFE McCarthy Midnight
- 40 DIG (REMIX) Rig Cut Deep

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IN-TECH

In search of the whackable

In the last of our Frankfurt reports, Bob Wiczling spends 36 hours looking for something to hit

ALTHOUGH IT takes place every year, I have to confess this was my first visit to Europe's biggest musical equipment trade fair.

With the assistance of a Pan Am jumbo flight and a 120 mph German taxi ride – I'm not sure which was the more nailbiting experience – I found myself entering a musicians' version of Disneyland with more toys on display than you could ever hope for Santa to shove down your flue. I'm glad it was only drum gear I'd come to see as I had only a day and a half and it took every minute, not to mention an incredibly sore pair of size nines, to cover just that. The exhibition is immense.

My mission: to seek out all that was new and whackable.

I have to say there were not too many outstandingly new and innovative products to be found. There seemed to be more emphasis on improvements in existing equipment, and these were found primarily in the hardware and finish departments rather than in radical new drum concepts. An indication perhaps of companies becoming a little cautious in an unsteady economic climate? Nevertheless there certainly were many things to see.

One major theme running through many of the drum stands was the reintroduction of the sparkle drum finish. Variations on black sparkle were to be found on three of the leading manufacturers' kits – namely Yamaha, Pearl and Premier. I love these finishes – they're definitely a reminder of the old days (or so my grandad tells me!).

Yamaha not only have the new sparkle finish but also a brand new kit tucked up inside it. Called the Rock Tour Custom, it's priced at the high end of the market, and has been developed to be a more live and powerful counterpart of the 9000 Recording series kit. It is available in this country now and I'll be giving it a closer inspection in these pages very soon.

THE PEARL stand looked great. They have lots of ranges to choose from with some new additions to existing ideas. Their top of the range Custom Z kit is now available in smaller sized drums as well as in what are known as CZX drums, which are the



REMO'S LEGERO five-piece single-headed compact drum kit

single and twin forms. New drum finishes include cherry wood for the Resonator drums and yes, you guessed it, platinum black sparkle on the Projector range. On this showing, Premier seem to be a company going from strength to strength.

Remo have a new kit titled the Lezero. This is a lightweight, super-compact kit that folds away for total ease of transport. Priced in the mid bracket, it's a five-piece kit including a Master Touch piccolo snare.

Remo have also gone crazy on the drum finish front with a new photographic process drum covering available on their full size kits. They can now take any photograph and put it onto plastic drum covering. Their initial examples are from the Cars And Girls series and feature various semi-clothed females

will be fitted with Evans heads by UK distributors FCN.

The ever classic Ludwig introduced two new Rocker kits, both offering low tom stands for those who prefer the Weckl type of set-up. They've also made available high tension lugs, or Long Lugs as they call them, for their classic kits. And they have a new staining process that penetrates deep into the wood before lacquering, giving a long lasting and robust stained shell. Piccolo snare drums in bronze or maple are also now available.

Sonor, whose home ground is Germany, showed for the first time their new Force 2000 kit. Available as separate shells and with new hardware, the Force 2000 falls into a lower price category than the company have ever managed before, making Sonor drums available to a much wider public. It is an excellent kit with features such as tubular high tension lugs and spurs with memory gauges. The shells are of nine-ply poplar.

ONE OF the great things about the Frankfurt show is that top name players actually come down to play. The only demonstration I had a chance to see was by the phenomenal Dennis Chambers, although players such as Vinnie Colaiuta were also making appearances. Dennis was playing Pearl drums and Zildjian cymbals and boy was he playing them.

Having only ever seen him play on the

Buddy Rich video, I was curious to check out his extra-fast bass drum technique and learn how he manages to play a double pedal as well as the hi-hat pedal at the same time. The answer is simple really: what I thought was double bass drum pedal playing is actually him doing it all with just his right foot. His playing is very fast and powerful with a funk style that just knocks you out.

Regular visitors to Frankfurt tell me that drum and cymbal companies' displays have long been among the most imaginatively designed, and for my money, the best-looking stand of this year's show had to be Meinl's. It was put together to look like a fruit stall with hundreds of brightly coloured percussion instruments as the merchandise. Meinl had all their ranges of cymbals on display including the new Billy Cobham Tri Tonal range. These have been specially designed by Billy, who could also be found hanging out by the stand, and feature a set of very expensive but very interesting models such as the riveted china.

The big three, Zildjian, Sabian and Paiste, had only a few new offerings between them. Zildjian have new 19 and 14in K dark crashes as well as a 14in K mini-china. Sabian's sole new offering was the 16in AA Bright Crash, and a very good cymbal it is to.

Paiste, who are still struggling to meet demands for their extremely popular and extremely brilliant Paiste range, had no new releases at the show at all, though we can expect the release of a brand new range here in 1991. Called the Sound Formula range, they are made of Paiste's new cymbal alloy, but this time manufactured in their German factory due to the overwhelming production commitments at the Swiss plant. The price of this new range will fall somewhere between their current 2000 and 2002 ranges.

ELECTRONIC DRUMS and samplers are still very much in evidence, and I have a feeling there is quite a resurgence in interest going on. Dynacord and ddrum had a very strong presence with improvements to their existing gear, such as ddrum's programmable metronome and program switcher and the ddrum Pad Station featuring five 6in pads, easily mountable, offering very fast and accurate triggering.

Roland, meanwhile, were displaying the SPD 8 Total Percussion pad. An offshoot of the Octopad, this unit comes with 39 onboard PCM sounds and an internal memory that can store up to 32 patches.

Frankfurt is an overwhelming experience, on the mind, on the ears and on the feet. It made me think, as I made the final of three passes through the halls before boarding Pan Am for home, that there are an awful lot of people working hard at designing and producing bigger and better things for us to enjoy belting the daylights out of. It's great to see them all in action and I look forward to giving the best of them a battering on behalf of *Sounds* very soon!



DETAIL FROM Yamaha's big Rock Tour Custom kit with black sparkle finish

Custom Z shells without the birdseye maple finish, giving you Custom Z quality at a slightly lower price. The Export kit, meanwhile, is now available as a Super Export with a new snare and three new sparkle finishes. Cost will be about five per cent above the regular Export.

New additions to Pearl's snare drum range include steel shell piccolo snares and a beautiful hammered brass snare drum. The 950 bass drum pedal is now available as a twin pedal and various other hardware adjustments have been made, including improvements on their remote hi-hat. Available soon, too, will be the Pearl Rocket toms, which are aluminium shelled Octobans available in sets of four. Finally new colours are added for the BLX and MLX drums.

Premier have introduced improvements into their APK/XPK ranges with a new RokLok tom mounting system that holds the drum much more securely. The shell construction process has been even further improved with better machining of the bearing edges.

There are changes on the Premier snare drum front with the elimination of the parallel action snare leaving the inner shells nice and free. The brass snare drums are now 100 per cent brass and feature a new piccolo size. On the hardware front there is the introduction of an X hat and chain drive pedals in both

slumped across very expensive sports cars. Although I'm sure these will not be a great favourite among women, they had the desired effect of stopping people in their tracks as they walked past. Rock bands will love them. Cost is around 20 per cent above normal kit price. A new line of heads also joins the Remo roster – they're called Legacy and they're made of Reemlar.

MAPEX HAVE have really made great progress in their kits. Introduced into Britain early last year by Rose-Morris, the brand was to be found at Frankfurt on its own stand, making quite an impact for a relatively new name to the drum world. They have now launched a new upmarket range called the Orion Series featuring birch as well as maple shells.

Mapex also have quite a revolutionary new lug design that acts somewhat like a Rims System mounting. With these Zero Contact tom mounts, the majority of the lug is free of the shell, but connects to form the mounting plate. Expect to see these kits available in this country after the British Music Fair.

On the Tama stand we have the Rockstar pro kit – a step above the mid-priced Rockstar that's already making quite a mark for itself. The Rockstar Pro has a lacquer finish with wood hoops, will be available here in about three months, and like the Rockstar,



ZILDJIAN'S NEW Frankfurt offerings: K mini-china and two K dark crashes

