

SOUNDS

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POSTER INSIDE



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THAT PETAL EMOTION

LIVES



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GEORGE
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HOW TO TAKE
ON THE WORLD
AND WIN



ROBERT DE NIRO &
ROBIN WILLIAMS:
THE INTERVIEW



FIRST REPORTS

Mega Wembley gig for Guns N' Roses

GUNS N' ROSES play their only UK gig this year at London Wembley Stadium on August 31. It's their first visit here for three years, when two fans were killed during their spot at the 1988 Castle Donington Monsters Of Rock show.

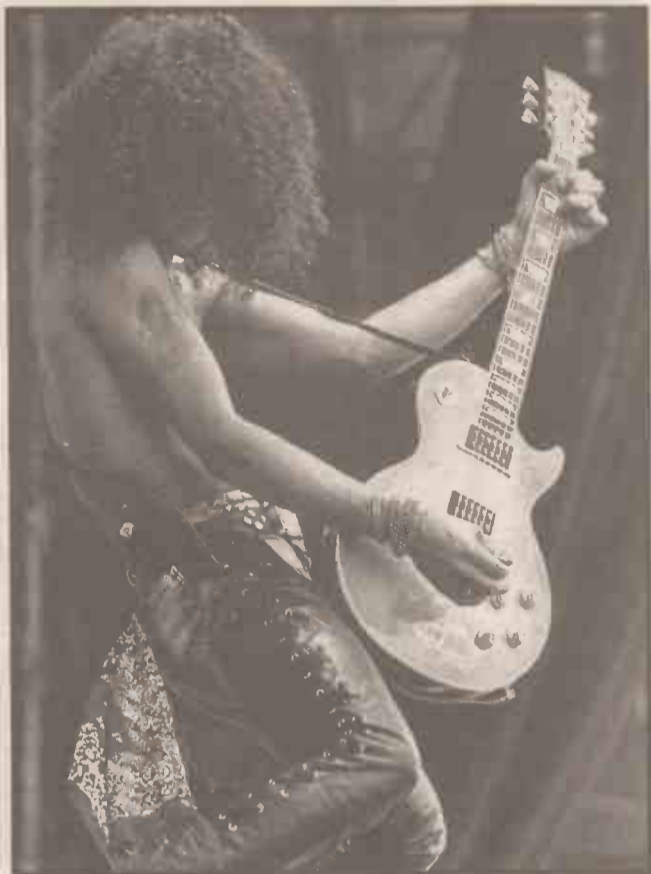
This will be British fans' first chance to see the band's new line-up, which includes ex-Cult drummer Matt Sorum and keyboards player Dizzy Reed.

The band recently played the Rock In Rio II festival in Brazil, where they previewed material from their forthcoming double LP - due out in April. Three weeks ago, the band played a gig in Milwaukee and the 40,000 capacity venue sold out within three hours.

Tickets for Wembley, priced £18.50, will go on sale this Sunday (March 24) from 10am, from the Wembley Box Office and all usual agencies.

Booking fees will be kept as low as possible, and London fans are encouraged to buy their ticket from the box office where there is no booking fee.

There is an information line on 0898 345508. Calls are charged at 44p per minute, 33p cheap rate.



SLASH: WHAT a rockin' geezer

Ian T Tilton

...and INXS try their hardest to keep up

INXS will headline a major show at London Wembley Stadium on July 13, a gig organised by Radio 1 to be broadcast live. Also on the (somewhat strange) bill are Hothouse Flowers, Deborah Harry, Jesus Jones, Roachford and Jellyfish.

Tickets, priced £18.50, are not yet on sale, but should be available by early April from Wembley Arena box office and all usual agencies. There will be an information line on 0898 345507, calls charged at 44p per minute, 33p at cheap rate.

■ UDO, a German rock outfit, return to London to play a one-off at London Charing Cross Road Marquee on May 10. Their fourth album on RCA will be released in April. Udo are not necessarily endorsed by our news editor of the same name.

■ BEAUTIFUL HAPPINESS, Rugby's favourite band who aren't Spacemen 3 or The Darksides, release their 'Sundown' EP on Cheree Records March 11. The EP includes four tracks produced by Spacemen 3 mainman Sonic Boom.

■ ORCHESTRA JB release a new single called 'Come Alive' on Rumour Records. The track is coupled with the FPI remix of 'Free Spirit', a production previously available on import only, featuring the rap of Miss Bliss.

■ THE SOUTHERNAIRES, from Bristol, add a few London dates to their tour. They play Camden Underworld April 12, Harlesden Mean Fiddler 13 and Bath Moles Club 20. The band follow their debut Gol Discs single, 'Cry', with a new 45 in mid-April.

■ THE VENUS BEADS, from Stoke-On-Trent, release 'Incision', their debut album, on Emergo Records on March 25. The album was produced by Terry Bickers of Levitation - currently a very prolific man. The tracks are 'Treading Water', 'Precious Little', 'Incendiary', 'Never Always Mine', 'Moon Is Red', 'Silver Cloud', 'On Second Thoughts', 'Another Door Closes', 'Then' and 'Ghosts Of Summers Past'.

■ THE SHAMEN release their new single on March 25 - a track called 'Hyperreal', taken from their album 'En Tact' and remixed by William Orbit and Mark Maguire. The single features vocals from Polish-American singer Plavka. There will be a further remix by Meat Beat Manifesto released by One Little Indian on April 2.

■ BLUR have added a date to their tour at the Coventry Tic Toc Club on April 3. Their new single, 'There's No Other Way', is released by Food Records on April 15. The track is backed with 'Inertia'. CD and 12-inch add 'Mr Briggs' and 'I'm All Over'. The 12-inch has an extended mix of 'There's No Other Way'.

■ THE RAILWAY CHILDREN release a new single called 'Something So Good', the follow-up to 'Every Beat Of The Heart', on Virgin Records next week.

■ CRANES support Throwing Muses at London Kentish Town Town And Country Club on April 2, their first gig of 1991. They are currently recording their debut LP and third single for release in September and May respectively.

■ LEVITATION, ex-House Of Love guitarist Terry Bickers' new band, play dates at Shrewsbury Fridge on March 21, London Imperial College 22 and Oxford Venue 23.

■ KINGMAKER have been confirmed as support on the forthcoming Lemonheads tour. They are working on a new EP with Pat Collier.

■ BRUCE DICKINSON releases a new single on March 25 called 'Born In 58', a track from his 'Tattooed Millionaire'. It is backed with a live recording of the LP title track from last year's show at the Astoria. There will also be a full length video called *Dive! Dive! Dive!* released on the same day.

■ CHRIS ISAAK releases a new single called 'Dancin'' on March 25. It is backed with a new track called 'Wild Love'. The video for the single, described as 'steamy', was shot by acclaimed photographer Herb Ritts.

■ POWER OF DREAMS release an eponymous EP on March 25. The 12-inch includes a single entitled 'Stay' and features three other tracks from their forthcoming Polydor LP, 'Immigrants, Emigrants and Me'. They embark on their second tour of Britain this year playing Sheffield Leadmill April 13, Birmingham Goldwyns 14, Liverpool Poly 16, Bristol Bierkeller 17, London Ladbroke Grove Subterania 18 and Windsor Psychic Dance Hall 20.



MIKE SCOTT and the chaps: gone fishing

WATERBOYS LEAVE CHRYSALIS

THE WATERBOYS have parted company with Chrysalis Records, and are currently being courted by several major companies, according to one source.

Meanwhile, a 'Best Of The Waterboys' album will be issued by Chrysalis this month. Tracks are 'A Girl Called Johnny', 'The Big Music', 'All The Things She Gave Me', 'The Whole Of The Moon', 'Spirit', 'Don't Bang The Drum', 'Fisherman's Blues', 'Killing My Heart', 'Strange Boat', 'And A Bang On The Ear', 'Old England' and 'A Man Is In Love'.

ROSES CASE RUMBLES ON

THE STONE ROSES case continued this week as the court heard evidence from Steve Jenkins, managing director of Zomba Music Publishers, a company allied to Silvertone Records, about the band's refusal to appear on the *Wogan* show on the BBC when they released 'One Love' last year.

Ian Mill, counsel for the band's manager Gareth Evans, cross-examined Jenkins, asking: "Terry Wogan is the housewives' choice, and the people who appear on the show reflect that fact, do they not?"

Jenkins replied: "No, he has various musical guests - he has to have topical musical guests from all areas of music."

Mill then asked Jenkins if he didn't think that The Stone Roses' fans would perceive them as "selling out" by appearing on *Wogan*. Jenkins replied that he didn't think so.

The trial is expected to last a further two weeks.

■ 'GREATEST HITS', a compilation of material from bands like Stitch, Chumbawamba, Shelley's Children and The Ex, is released on

Peasant's Revolt Records on March 23. The 12-inch is a benefit for the Trafalgar Square Defence Campaign who support those arrested at anti-poll tax demonstrations.

RETURN OF THIS MORTAL COIL

Man with shoe on head makes album

Plus! Cocteau Twins leave 4AD shock



A SILLY member of This Mortal Coil. . . Martin McCarrick

THIS MORTAL COIL release a new double LP called 'Blood' through 4AD on April 2 - the follow-up to 1986's 'Filigree And Shadow'.

This Mortal Coil are keen to shake off the tag of being a Cocteau Twins alter-ego (a belief fuelled by the early TMC hit, 'Song To The Siren') or a 4AD house band. The new album was conceived by 4AD supremo Ivo Watts-Russell with engineer and co-producer John Fryer and Martin McCarrick of Siouxsie And The Banshees.

There are 12 original songs and nine cover versions, ranging from songs by Australian cult band The Apartments to country star Rodney Crowell. Guest vocalists include Pixie Kim Deal, Throwing Muses' Tanya Donnelly, Deirdre & Louise Rutkowski, and Caroline Crowley of Shelleyan Orphan.

The tracks on the double LP are: 'The Lacemaker', 'Mr Somewhere', 'Andialu', 'With Tomorrow', 'Loose Joints', 'You And Your

Sister', 'Nature's Way', 'I Come And Stand At Every Door', 'Bitter', 'Baby Ray Baby', 'Several Times', 'The Lacemaker II', 'Late Night', 'Ruddy And Wretched', 'Help Me Lift You Up', 'Carolyn's Song', 'DD And E', 'Til I Gain Control Again', 'Dreams Are Like Water', 'I Am The Cosmos' and 'Nothing But Blood'.

THE COCTEAU TWINS have left 4AD, the label that they have been with since they released their first LP 'Garlands' in 1982.

The reasons for this are unclear - at the time of going to press, the Cocteau Twins were in America and were unavailable for comment, and 4AD boss Ivo Watts-Russell declined to make any statement. Insiders had suggested lately that relations between the band and label were strained - Ivo was conspicuously absent from all four Cocteau Twins shows in London last year.

The band continue with Capitol in the US, but now have no outlet in the UK and Europe.

FARM 'BUST' BOLLOCKS

THE POLICE raid on the office which houses The Farm's Produce label, reported in *The Daily Star* last week, was not specifically aimed at the band.

A spokesman for the band told *Sounds* that the police did indeed raid the Liverpool building, but The Farm's is not the only office there - and no

drugs were found in their office. The Farm were not actually in Liverpool at the time.

The police did, however, seize fan mail that manager Kevin Sampson was opening. He has said that anybody who wrote to the address on the inside cover of 'Spartacus' should write again.

Megas trapped by Yugo riots

MEGA CITY FOUR, currently touring in Europe, were trapped in their hotel in Belgrade on March 9 because of the riots taking place there. The anti-government rioting was eventually quelled by tanks - but the following night, when all was quiet, the band had to sleep in their van because the hotel room was crawling with cockroaches.

Other incidents on the Megas' sell-out tour included a police raid in Italy and a spot fine of £50 when one of the band let off a fire extinguisher, covering the floor of the hotel with asbestos powder. Chris from the band was mugged in Prague in Czechoslovakia where the band stayed in a hotel that doubled as a brothel. Nothing exciting happened in Austria, but then it never does.

FIRST REPORTS

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■ **CABARET VOLTAIRE** release their new LP, 'Body And Soul', through Belgian label Les Disques Du Crepuscule on March 18. It's their first since leaving EMI. The tracks are 'No Resistance', 'Shout', 'Happy', 'Decay', 'Bad Chemistry', 'Vibration', 'What Is Real' and 'Western Land'. The CD version adds three extra tracks, 'Alien Nation Funk', 'Don't Walk Away' and 'What Is Real (Dreamtime Mix)'. There will be a mini-LP released in mid-April which will be remixes of 'Don't Walk Away' by DJ Parrot of Sweet Exorcist, Robert Gordon of Xon and the Cabs.

■ **PSYCHIC TV** are the subject of a limited-edition book published by Temple Press. It is a complete lyric book, from their first LP, 'Force The Hand Of Chance', to the recent 'Towards Thee Infinite Beat', with a discography of Throbbing Gristle, Psychic TV and members such as Alex Ferguson, Chris & Cosy and Peter Christopherson. The book, compiled by Vittore Baroni, has text in English and Italian and retails for £13.50 from Temple Press, with some copies available through Compendium Books in London.

■ **GREEN ON RED**, whose new LP, 'Scapegoats', has just been released by China Records, play dates at London Harlesden Mean Fiddler March 21 & 22 and London New Cross Venue 23. More UK dates for late April will be announced soon.

■ **DONOVAN** releases an EP of 'Universal Soldier', 'Catch The Wind' and 'I'll Try For The Sun' on Gulf Peace Team Records this week. Proceeds from the release will go towards helping people on both sides who suffered during the war.

■ **TRANSVISION VAMP** release a new single called '(I Just Wanna) B With U' on MCA on April 2, their first release in 18 months. A tour is planned for late spring to coincide with the release of their third LP.

■ **THE REPLACEMENTS** play dates at London Charing Cross Road Marquee April 15 & 16, Leeds Duchess Of York 17, Glasgow King Tut's Wah Wah Hut 19 and Dublin Olympia 20.

CURE'S LIVE LP RELEASED - AND READING LOOKS LIKELY



CAP'N BOB: always game for a big bash in a field

Greg Freeman

Other possibles: Iggy, Sugarcubes, Sonic Youth and James

THE CURE's live album, 'Entreat', finally gets a general release on Fiction Records next week.

'Entreat' was recorded at Wembley Arena in 1989 and came out in 1990 as a limited-edition CD which was never released for sale to the public, being part of the promotion for The Cure's back catalogue campaign.

Due to overwhelming demand, however, the album is now being released at a special low price with royalties going to Mencap, The NSPCC, Amnesty International, Cot Death Research and the Dr Hadwen Trust For Humane Research.

The tracks on the LP are 'Pictures Of You', 'Close Down', 'Last Dance', 'Fascination Street', 'Prayers For Rain', 'Disintegration', 'Homesick' and 'Untitled'.

● AS REPORTED in last week's *Sounds*, The Cure are

hotly tipped to headline at this year's Reading Festival, although they have not been confirmed. According to a spokesman, no bands have yet been signed for this year's festival, but did not deny that those rumoured to be playing - James, The Cure and Iggy Pop - were contenders. In addition, *Sounds* has heard that Sonic Youth look like strong contenders to play on the same day as Iggy Pop. The band were originally tipped for last year's festival, but did not play in the end. The Sugarcubes have also been suggested: according to One Little Indian, they are going to start work on a new LP in May and if things go according to plan, they will be finished and ready to play in August.

It is believed that the first confirmed bands for this year's Reading Festival will be announced next week.

Stuffies in the stadium

Megabash at Walsall ground for Miles and the chaps



THE LADS limber up

THE WONDER STUFF, whose new single 'Size Of A Cow' is released on April 1, play a gig at Walsall City Football Club's Bescott Stadium on June 22.

The stadium, which opened in 1990, can hold up to 20,000 people, hopes to attract other bands to play there. The Wonder Stuff are the first to play such an event.

There are no other bands confirmed for the Stuffies' bill yet, although major names are being sought. Jellyfish, the American psychedelic band, are strongly rumoured to join the bill but at press time nothing was confirmed.

Tickets go on sale on March 27, price £15, from all usual agencies. The credit card hotline is 0782 214641.

The band will play a tour following the Walsall gig, but apparently they will not be playing a London show.



RIDE ON

Steve Double

RIDE JOIN PIXIES BILL

RIDE have been confirmed as the main support at the Pixies' Crystal Palace gig on June 8. The band have just completed a sell-out tour and are currently high in the charts with their single 'Today Forever'. They will also appear at a two-day Creation Records festival at the Paris Locomotive club in September, where all the bands on the label, including Primal Scream, My Bloody Valentine and Swervedriver, are playing.

■ **NED'S ATOMIC DUSTBIN** play an extra date at London Kentish Town Town And Country Club on April 12, the final date of their tour.

■ **LENNY KRAVITZ** has added an extra date at London Brixton Academy on May 11. Tickets, priced £9, are on sale now.

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FIRST REPORTS

■ **KEITH LEBLANC** stars at the upcoming 'Night Of Interference' (a Blanc Records show) at Islington's Powerhaus on April 11. Also appearing are Bomb The Bass, DJ Spike, disco by DJ X, live mix by Sound Defence Policy and surprise guests – to be arranged.

■ **RED LORRY YELLOW LORRY** play London Camden Underworld April 4. The show will spotlight new material from a new album due for release in September.

■ **INTO PARADISE**, who have just released their LP 'Churchtown', play more dates at Bristol Fleece & Firkin April 3, London Camden Underworld 5, Sheffield Leadmill 6, Leeds Duchess Of York 9. A new single will follow in May.

■ **THE LONG TALL TEXANS** release their fifth album, 'Singing To The Moon', on Rage Records on March 25. They tour the UK before heading to Germany in May.

■ **THE HARD-ONS**, no longer supporting Saxon at the Town And Country Club, play a date at Oxford Venue on March 28. This will be their last date on this tour.

■ **WELL LOADED** and The Brain of Morbius play a benefit gig at London Lewisham Labour Club on March 23. The project is organised by Phoenix House, a drug rehabilitation project and Catford Centre For The Unemployed. The 8pm show is organised by South East London Music Collective and the monies raised will go to the two charities.

■ **CARAVAN** and The Magic Mushroom Band play the Psychedelic Tea Party No 15 at the London Brixton Fridge on March 24. The Magic Mushies release a new LP called 'Spaced Out' through their own label in the spring. And Astralasia, who are the MMB's dance alter-egos, along with Mr Daydream and J-91, play Utopia, a rave at the Brucknell Wilde Theatre on April 12.

Dates on the Frontline



FLA: BUSY chaps

FRONTLINE ASSEMBLY, who recently released a new 12-inch single called 'Virus' on Third Mind Records, will open a 30-date European tour with a gig at London New Cross Venue on April 5.

There will be further UK dates added, following the end of the European dates in May (see Eurofile for details of European dates).

Support comes from labelmates Solar Enemy

(formerly the seminal techno outfit Portion Control) and Manc electro unit Ganzheit, both of whom have debut albums imminent.

FLA have just completed an American tour and will release a mini-LP and a new 12-inch in the spring. There will also be a mini-LP from FLA side-project Delerium. Rhys Fulber of FLA has just completed his own side project, Will, whose LP will be released in the summer.

■ **CHRIS AND COSEY**, formerly members of '70s art-electro terrorists Throbbing Gristle (which also included Psychic TV's Genesis P-Orridge and Peter Christopherson of Coil), release a new 12-inch this

week called 'Synaesthesia' on Play It Again Sam Records. The track is a sort of ambient bleep record with death-disco overtones – apparently. There will be a new album from the duo called 'Pagan Tango' released on April 2.

■ **HYPNOTONE**, aka techno genius Tony Martin and his computers, release a new single through Creation Records on March 18 called 'Hypnotonic'. The track features a rap from Carlos of 2 Supreme and the other two tracks – 'Yu Yu' and 'Yu Yu (FTD Mix)' – were remixed by Hypnotone.

■ **THE STEREO MCs** play dates at Newcastle Riverside on March 20 then Glasgow King Tut's Wah Wah Hut 21, Edinburgh Calton Studios 22, Aberdeen Pelican Club 23, Brighton Zap 26 and London Camden Underworld 28. This follows the release of their current single, 'Lost In Music', on Island Records.

■ **SLINT** release their second album, 'Spiderland', on the Touch And Go label this week. The LP follows their debut with 'Tweez', recorded with Steve Albini in 1988.

■ **THE BELL TOWER**, who hail from Charleston, USA but who are currently based in London, have teamed up with ex-House Of Love guitarist Terry Bickers, who is producing tracks for their debut EP, to be released by Ultimate. They play Liverpool Polytechnic March 28, Bristol Fleece And Firkin April 1 and London Camden Falcon 18.

■ **THE HUNTERS CLUB** play Bournemouth Hothouse on March 21. This will be their sixth anniversary and final gig. Several ex-members will make appearances including Rikki Torrent and Christian Merciless.

■ **INTERNATIONAL RESQUE**, having completed a number of dates with Carter USM, have changed their band name permanently to Resque.

■ **THE CHARLOTTEs** release a new album entitled 'Things Come Apart' on Cherry Red Records. The album, now out, includes the current single, 'Liar'.

■ **BLOW UP** return with a new album, out now on Cherry Red Records, called 'Amazon Eyegasm'.

THE WOLFGANG PRESS release a new EP called 'Time' on 4AD Records on March 25. The single has been circulating in clubs as a white label for some time – it's the one that samples the Pink Floyd track 'Time' from 'Dark Side Of The Moon'.

The track is taken from their forthcoming LP, 'Queer', which will be released in June. The other tracks are 'Timeless' and 'Bark Time', and the whole thing has been mixed by Martyn Young of Colourbox and M/A/R/R/S fame.

■ **GREAT NORTHERN ELECTRICS** release a new single called 'Rosemary' on April 8 on Polydor, following up 'Sunday's Child', their debut single. They play London Charing Cross Road Borderline (with Rain) March 27 and London Highbury And Islington Town And Country Club 28.

■ **RUMBLEFISH** have added more dates to their tour, prior to the release of 'Mexico', their fourth LP, on Long Beach Records. They play

Tamworth Rathole March 24, Telford Cultural Centre 29, Dudley JB's April 5, Wolverton Madcap Theatre 6, Leeds Duchess of York 9 and Leicester Polytechnic 11.

■ **BLACK RECORDS** release a various artists compilation called 'Black Out'. The album showcases some of the label's already established acts and also new artists. There are tracks from Crazyhead and The Pleasureheads, plus two Stone Roses tracks, 'Sally Cinnamon' and 'Here It Comes'.

ONE UK SHOW FOR TOP

ZZ TOP play their only scheduled UK date this year at Milton Keynes Bowl on July 6. It's been five years since they played here last. The stage set, as seen on the US tour, turns the stage into a wrecker's yard complete with scrap-heaps and a working car-crusher.

The Top have a new single called 'My Head's In Mississippi' released by WEA on April 1, a track taken from the acclaimed new album 'Recycler'.

Support at Milton Keynes comes from Cannock superstar Bryan Adams with at least two other supports to be announced soon. Tickets, priced £20, are available from usual agents now.

RevCos single out this week



COCKS: TASTEFUL bunch of bastards

THE REVOLTING COCKS' new single, a disco remix by Hypo Luxa of 'Beers, Steers And Queers' from the album of the same name, is finally released by Wax Trax on March 18.

The release was originally supposed to coincide with the Cocks' UK visit in January, but was delayed due to legal complications over the use of a sample of Burt Reynolds squealing taken from the film *Deliverance* – the scene when the hillbillies tie him to a tree and rape him. It's out now as a 12-inch and CD. There are two mixes,

the Drop Yer Britches Mix and the Take 'Em Right Off Mix.

There are also a live versions of 'Stainless Steel Providers' and 'Public Image', the old PiL song, recorded live last year in Texas.

Main Cock Al Jourgensen's next release is a cover of Black Sabbath's 'Supernaut' under the banner of 1000 Homo DJs. It is backed with 'Hey Asshole', a tribute to Teddy Taylor, the Conservative MP for Southend, who tried to ban the RevCos last year.

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FIRST REPORTS

■ **CEREBRAL FIX**, the Birmingham death metallers, have parted company with drummer Andy Baker who intends to involve himself more in the business side of music. The split is amicable and he will be auditioning the drummer who will replace him.

■ **SHELLEY'S CHILDREN** release a new 12-inch EP called 'Everytown' through Peasant's Revolt this week. The Reading anarcho-popsters will be releasing their second album later in the spring.

■ **HALF MAN HALF BISCUIT** play gigs at London New Cross Venue March 28, Wolverhampton Polytechnic April 19, Hull Polytechnic 25, Sunderland Polytechnic 26 and Glasgow College May 25.

Debut LP for Caveman



CAVEMAN (L-R): MCM, The Principle and Diamond J

CAVEMAN, the acclaimed UK rap crew, release their debut LP 'Positive Reaction' through Profile Records on April 1.

Caveman are a London-based trio who formed in late 1989 in High Wycombe. Their first single, 'Victory', was a club hit while the follow-up, 'Fry You Like Fish', hit the lower reaches of the national chart. Their third, 'I'm Ready', released in February, garnered a lot of attention because it sampled Jimi Hendrix's 'Crosstown Traffic'.

But Caveman's styles vary — they have more of a jazz edge, taking their influence from artists as diverse as Donald Byrd, and KRS-1/Boogie Down Productions. All three members were originally DJs, and the oldest of them is only 21.

The three singles are included here, the other tracks being 'Troglodyte History', 'Positive Reaction', 'Cool (Cos I Don't Get Upset)', 'Pages And Pages', 'Caught Up', 'You Can't Take It', 'Desmond' and 'The Dope Department'. The versions of 'Victory' and 'Fry' are both remixes.

■ **THE SCALA CINEMA** in London's King's Cross will host a Nick Cave triple bill on March 23 with *The Road To God Knows Where*, *Einsturzende Neubauten in 1/2 Mensch* and *Nick Cave in Ghosts... Of The Civil Dead*. On March 30, there will be an all day Jimi Hendrix festival with *Jimi Hendrix At The Isle Of Wight*, *Jimi Plays Monterey*, *Experience* and *Jimi Hendrix*.

■ **INSIDE OUT**, the Detroit-based psychedelic foxcore trio, release a new album called 'She's Lost Her Head' through Meantime Records on April 15. They also play UK dates at London New Cross Venue on April 19, Oxford Venue (with Tad) 20, Birmingham Edward's No8 (with Tad) 21, Hebden Bridge Trades Club 25, Wigan Den 26, Huddersfield Top Spot 27, Leeds

Duchess Of York 30, Stoke-On-Trent Bids May 1, Southampton Joiners Arms 2, London Camden Falcon 3, Harlow Square 4, Bedford Angel 5, Northampton Black Lion 6, Belfast Art College 21, Middlesbrough Empire 24, Newcastle Irish Centre 26, London Hampstead Moonlight 28, Birmingham Edward's No8 (with Bad Religion) June 2, London New Cross Venue 3 and Nelson Hearts Of Oak 5.

■ **THE CATALOGUE**, the indie trade magazine published by Rough Trade, has fallen victim to the cutbacks instituted by the new management group who are trying to sort out the company's financial affairs. The current issue, with a free Spacemen 3 flexi, is likely to be the last although, according to editor Richard Boon, there is a possibility of the mag being revived in the future.

KATMANDÜ



DAVE KING (EX FASTWAY) Vocals
 MANDY MEYERS (EX KROKUS) Guitars
 CAINE CURRUTHERS (EX UNTOUCHABLES) Bass
 MIKE ALONSO (EX MEANIES) Drums

THE DEBUT ALBUM FROM THE ROCK PHENOMENON OF THE YEAR

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GARY CLAIL turns his back on the conventional promo shot

Clail's back

On-U Sound present 'mother of all shows'

GARY CLAIL'S ON-U SOUND SYSTEM have lined up a massive five-hour long show featuring Mark Stewart, Dub Syndicate, African Head Charge, Bim Sherman, Akabu, Little Annie, Alan Pillay and Jessie Rae with a live mix by Adrian Sherwood.

Described as "the mother of all shows", they present the whole caboodle at London Kentish Town Town And Country Club on April 13 and 14, Bristol Studio 16, Brighton Event 17, Manchester Academy 20 and Glasgow Barrowlands 21.

■ **WARRANT** have had to cancel all their UK dates after lead singer Jani Lane cracked two ribs while playing in Birmingham when he jumped into the audience. It is not known whether they will be able to rejoin Dave Lee Roth on his European dates since this type of injury can take several weeks to heal.

■ **THE CATHERINE WHEEL** play dates at Shrewsbury Fridge March 21, London Imperial College 22, Bristol Fleece And Firkin 24, Coventry Stoker 27 and Norwich Arts Centre April 8. They also join Cranes on the bill for Throwing Muses' date at London Kentish Town Town And Country Club on April 2.



PUMP: EX-SLAGS

■ **PURPLE UNDER MELTED PINK** — or PUMP to their friends — release their debut single 'Barabajagal (Love Is Hot)' through Ultimate this week.

PUMP were formed by ex-Junior Manson Slags singer Aqua Marine and guitarist Finn, although the direction is a million miles away from the Slags' mental punk rock. 'Barabajagal' is a dance track — a Donovan song — remixed by Steve Proctor. There is also a 7-inch edit. This is the second version of the Donovan track released this week, the other being by Virgin signings Love Inc.

S-EXPRESS release a new single on Rhythm King Records this week. It's called 'Find 'Em Fool 'Em Forget 'Em' and is the second single that Mark Moore has released with partner Sonique. There is a Stax Mix and a Qwert Club Mix of the main track and the flip-side is 'I Like It'. There will be a new S-Express LP called 'Intercourse' released in May.

DJ RECKLESS will represent England at the World Finals of Technics UK Mixing Finals on April 8 at Hammersmith Palais. Reckless, who won the title for the second year in a row, also holds the current DMC European title.

'PARADISO', a new Italian dance compilation, is out on March 25 on Rumour Records. It is a double album, featuring 12 tracks on two 12-inch singles or a long-play cassette and CD. Album highlights include 'Hold Me' by Velvet and 'Piano On' by Baffa.

GALLIANO play a 30-minute set at London's Brixton Fringe on March

23 at midnight. The hotly tipped crew, who fuse elements of jazz and rap, recently appeared on *Snub TV*. The show's hosts are DJs Ben & Andy (the Boilerhouse Boys).

NEUTRON 9000 release a new single called 'Love's Got A Feeling' on Profile UK this week, from the forthcoming second album, 'Walrus', due out on April 1.

LOVE INC release their debut single, a remake of Donovan's original 'Goo Goo Barabajagal' on March 25. The single, available on 7-inch and 12-inch, features a B-side which has been remixed by Ronin (known for work with Neneh Cherry and Massive).

Rebel MC: wicked in Brixton

Anti-poverty and oppression bash at the Fringe



THE REBEL MC and a few mates he's brought along just in case there's any trouble

THE REBEL MC, who releases his new single 'The Wickedest Sound' on Desire Records next week, will headline a rare live show at the London Brixton Fringe on March 28.

It's a benefit for People Against Poverty And Oppression, a charity organisation of which the Rebel MC is a director, that hopes to help projects involved in famine relief and assist other

charities to combat racism.

Other artists appearing are N-Joi, Xpansions, Caveman, Love Inc, Shades Of Rhythm and the Blapps Posse. DJs are Carl Cox, DJ Face, Kenny Ken, Richie Fingers, DJ Ron, Ray Pack, Top Buzz, MC Hardcore and MC GQ. Tickets are £8 from London record shops including Black Market, Red Records, RAP, Beatfreak and Unity Records.

OH JESUS!

Debut LP from George's mob



GEORGE, INSPIRED by the punk revival, has put a bloody great safety pin in his hooter

JESUS LOVES YOU release their eagerly awaited debut LP on March 25, through More Protein Records.

It's called 'The Martyr Mantras' and contains eleven tracks, including all four of the outfit's previous singles, written by Angela Dust and Mark Brydon of Sheffield's Fon Force.

The tracks are: 'Generations Of Love', 'One On One', 'Love's Gonna Let You Down', 'After The Love', 'I Specialise In Loneliness', 'No Clause 28', 'Love Hurts', 'Si Empre A Te Amoure', 'Too Much Love', 'Bow Down Mister' and 'Generations Of Love ('70s mix)'.
Vocals, of course, are by Boy George.

Adeva v Monie: seconds out...



MONIE LOVE

ADEVA and **Monie Love** have teamed up to record a cover version of the old disco chestnut, 'Ring My Bell' (originally a hit for Anita Ward in 1979) which will be released by Cooltempo Records this week.

The track is lifted from Monie's debut LP, 'Down To Earth'.

They originally collaborated when Monie rapped on Adeva's 'Respect'. Adeva returned the favour by doing vocals on this track.



ADEVA

BLACK BOX release a new single 'Strike It Up/Ride On Time' through de/Construction Records on March 25. The double A-sided disc and 12-inch include a new 'DJ Lelewele Mix' and a 7-inch will also be available. Both tracks have previously been huge club hits.

BEN CHAPMAN (known for his remix work with Adamski and Jesus Jones) releases a new single on de/Construction on March 25, called 'Erotic Animals' from the forthcoming LP 'Ben Chapman With...'

THE SINDECUT, recently voted Best British Rap Band by *Echoes* readers, play at London Camden Underworld March 21 and at Brunel University (with Push) March 23. They have released their third single called 'Won't Change' on Virgin on 7-inch and 12-inch formats.

MINDFUNK, who include two ex-members of MOD in their line-up, release their eponymous debut album on March 25 on Columbia.

BACKSEAT DRIVER

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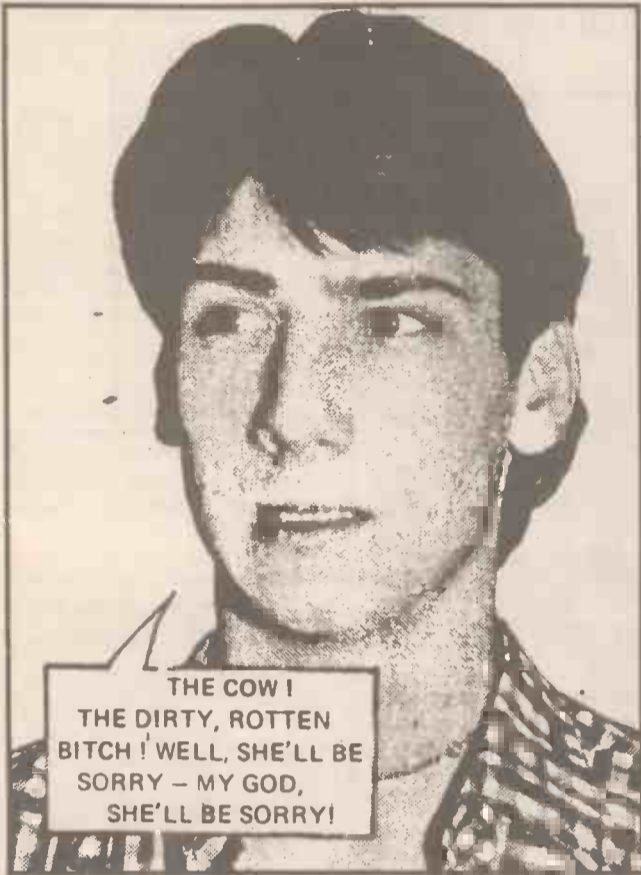


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DECADE REACTION
WHAT HAPPENED THIS WEEK IN 1981



THE COW!
THE DIRTY, ROTTEN
BITCH! WELL, SHE'LL BE
SORRY - MY GOD,
SHE'LL BE SORRY!

TONY HADLEY as spotted in My Guy

■ A young chap called Kirk Brandon from up-and-coming group Theatre Of Hate demonstrates the art of the perfect quiff on this week's SOUNDS cover.

■ It's a slow news week this week - nothing monumental happening at all. Ex-Uriah Heep man Ken Hensley has joined a band called Shotgun. Bet they're gonna be huge! Wishbone Ash have announced a British tour, as have Japan, The Rossington Collins Band and the 4 Skins.

■ Bruce Springsteen has postponed his British tour a week before it was due to begin because he is totally exhausted. Poor old Brucey.

■ Spotted in an old copy of My Guy in a photo-love story is none other than Spandau Ballet singer Tony Hadley.

■ Twisted Sister lambast the Moral Majority in a feature written by well known Marxist intellectual Gary 'Gal' Bushell: "There's an organisation that can make your life better and it's not the Moral Majority - it's the immoral minority. We're born again drug addicts. People who don't wanna be told what to f**kin' do! That organisation is called The Sick Motherf**kers and if you follow Twisted Sister that's what you've gotta be."

■ Mansfield punks Anti Pasti say that the worst problem faced by kids in 1981 is conscription: "You can see it coming. There's two million unemployed and something's eventually got to be done with those people. We'll be the first to go, kids of our age."

■ Little pervert Marc Almond (as he was captioned on the Some Bizzare LP) is interviewed and betrays a love for Northern Soul: "The only cover version we do is a cover of a Gloria Jones song - 'Tainted Love'. Most of the new stuff has a '60s soul feel to it, a Tamla feel, with soul backing vocals."

■ James Honeyman Scott and Martin Chambers of The Pretenders talk about the anti-American bias of UK bands: "The kids over there, if you

shout onstage, Are you alright?! they'll all go YEAH! 'cause that's what they love. But if you go onstage and say, You load of twats, we've come to educate you because you dunno f**k all about music! they'll go F**K YOU! We don't wanna know."

■ Singles of the week are Material's 'Temporary Music' and The Decorators' 'Pendulum And Swings'. Other releases are Young Marble Giants' 'Testcard' EP, Josef K's 'Sorry For Laughing', Bauhaus' 'Kick In The Eye', and Spandau Ballet's 'Glow'.

■ Dave McCullough meets Jam-inspired future stars The Survivors and Laughing Apple.

■ Album releases this week are from Robert Fripp And The League Of Gentlemen, who get ****½. Slade's 'We'll Bring The House Down' gets ***** and is described as "an invaluable addition to the realms of demolition rock". The Spizzles, formed by Spizz of Spizz Oil, Athletico Spizz 80 etc. get **** for 'Spikey Dream Flowers'. The Birthday Party get **** for their debut, 'Prayers On Fire', which hints that singer Nick Cave may be a genius. Tuxedomoon's 'Desire' is described as "akin to The Residents meeting the Midlands Dance Orchestra on the set of a Gloria Swanson movie" and gets ****½.

■ Duran Duran are caught live in London. Disillusioned new romantics dismiss them as the closest thing they've seen to heavy metal in ages. Splodge and The Damned are depressing. Witchfynde play the kind of gig that gets HM a bad name. And Chris Burkham, writing on Vic Goddard And Subway Sect at Heaven says: "I left drooling and dribbling praise to all that I met... I was a very happy boy when I went to bed that night. Life is such a joy of a toy. True joy. Pure emotion. Jazz'n'Jive. Swing'n'Sing. Try, cry. This is soul." What a f**kin' prat, eh? The Only Ones' final gig inspires a torrent of gushing shite from another writer, but apparently they were quite good.

■ 1981 - what a great year so far. It can only get better, huh?



Bizzark

By Prize
Moron

He's mad! He's bad! He's raw and rad! And now Bizzark brings you...

TEN FACTS* THAT ARE TOTALLY AND UTTERLY TRUE** ABOUT

MIKE PETERS

(out of THE ALARM!!!)

1. Mike was brought up as a member of the Mormon faith - and was tipped to join The Osmonds before he formed his first punk band, Lavatory.

2. Mike developed an expensive sheep fetish at the age of 12 which left him ostracised from the Welsh leek farm on which he was raised. No member of his family has spoken to him since he was 14.

3. Before he found fame with The Alarm, Mike composed lusty, busy songs - which he was too embarrassed to sing himself - for compatriots Tom Jones, Shakin' Stevens and Bonnie Tyler. These included 'Green Door' and 'The Green Green Grass Of Home'.

4. Mike was briefly employed as a gag writer for The Two Ronnies but was sacked from his post when discovered stealing toilet rolls from BBC lavatories.

4. Mike once played Hammond organ in a ska band called The Reflector. But he couldn't get the hang of the new-fangled 'reggae' rhythms and was sacked by the rest of the group.



* FACT: MIKE likes hanging about on the beach and hitting people

* LOOSELY SPEAKING ** IN PART

5. Mike is married to childrens' TV presenter Ricky Diamond. They have three children.

6. Mike got the inspiration to name his world-famous band when his cousin told him about a new burglar alarm he'd installed at his Llanelli bungalow.

7. Mike was a staunch Scottish nationalist for over six years and used to stick a lucky thistle on each eyebrow before every gig - until the rest of the band told him he was Welsh!

8. Mike's real surname is not Peters at all. It is Hoovermore.

9. During the miners' strike Mike visited 27 primary schools to offer support only to find infants hard at their studies instead of on the picket line. Only three years later did Alarm bassist Spud point out that it was minERS who had been on strike.

10. Mike is a consummate songwriter and performer whose stirring anthems have inspired thousands of revolutionaries to man the barricades.

ANOTHER BIZZARK EXCLUSIVE!!
OLIVER STONE FILMS
PETER NOONE STORY!



SHAMAN: NOONE

TURD

★ Latest craze to sweep the top dancefloors of the capital is EATING! Food-crazy punters have been spotted leaving London's trendiest nightspots, like the hip Town And Country Club, and queuing up at kebab shops and burger stands in a bid to be first to a full stomach. And the most committed 'eaters' go straight on for a 'hair of the dog' next morning as soon as they wake up - a habit dubbed by the hippest as 'breakfast'. But Bizzark can reveal that EATING:
★ Fills you up
★ Provides energy
★ Can have dangerous side effects, if you do it too much
★ Screws up your brain
★ Can only be indulged in by the very trendiest
(OK, that'll do - Ed)

TALK

Herman's Hermits to follow 'acclaimed' Doors epic

OLIVER STONE, whose new film *The Doors*, based on the life of Jim Morrison, was immediately acclaimed as "good in parts", is set to make a film about the controversial life of British rock star Peter Noone - to be called *Herman's Hermits*.

BAD MOVIE

"He was a shaman, man," said Stone. "He spoke for a generation."

POOR FILM

Noone, who had major hits in the '60s with 'I'm Into Something Good' and, er, lots of others, will be played by actor Emilio Estevez.

MEDIOCRE FLICK

"He did live my life," said rabble-raising bratpucker Estevez, currently appearing in pantomime in Brighton to "research the part".

B-MOVIE

Other roles have yet to be cast, but Sean Penn is tipped for the role of Tony Blackburn and David Bowie is being considered for the role of Peter Glaze.

Stone went on to defend his *Doors* film. The maverick director told us: "The film is not intended to be exactly the



NOTHING. Absolutely bugger all. Not a f**king sausage.

NEXT WEEK: WHAT'S NEW IN MOD!

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

KYLIE!

This Week: Bez
"I should be so lucky, lucky lucky lucky... strewth, I'm fair tuckered... put another prawn on the barbie... I wanna be tykin seriously as an ectress... people think I'm the new Madonna... no I'm flaming well not in Deee-Lite... crack us open a tube of XXXX Bruce... Jason's a good friend but he shags like a pom drongo with the chunders... tie yer kangaroo down, mate? ... love the new patio, Tracey..."

Next Week: Rolf Harris and a wallaby



The fruitiest, juiciest column in pop



Ever fancied a bit part in *Brush Strokes* or a walk-on in *The Waltons*? Well, now's your chance, because every week in *Bizzerk* – give or take a week or two – we'll be getting the top pop actor, Billy Idol, who knows all about it, to give you a few tips in. . .

BILLY IDOL'S

ACTORS WORKSHOP!

★ Yes, readers. Ya think ya seen 'em all. Hazel O'Connor in *Breaking Glass*. David Bowie in *Merry Christmas Mr Lawrence*. Joe Strummer in *Mystery Train*. All the greats, y'know? But just you wait till you see me in *The Doors*. I'm great, I am. Better than all the others. I play this guy called Cat who's, like, a friend of Jim Morrison's from film school. And, hey, this guy's like a composite character – which means 'e's, like, loadsa people rolled into one.

So as you can imagine, readers, I had my work cut out. And now I'm gonna share me secret with ya. . .

★ STEP ONE: THE AUDITION

Well, 'ere, obviously, it helps if you've got a few hits under yer belt. I 'ad to work really 'ard at this one. Then you just 'ave to wait a few years. Cruise the charts, man. Someone will catch sight of you and maybe really dig you, like, a lot. Y'know? And you're made!

IF all them instructions ain't enuff, readers, why not study these pictures of my best expressions – then try copyin' 'em!



★ HAPPY



★ SAD

He's manky! He's wanky! Crapper (his dug) has got worms! Yes, more crusty crud in. . .

SPARE CHANGE!!

with RAB SNOTTER, Camberwell squatter



IT'S RAB

★ Spare ten pee! Gawn mate, geez some o' yer beer. Spare some lager. Spare some lager! hey you ya bastirt. . .you spill mah f**kin' pint?

★ Ah went tae see Ozric Tentacles last week wi' Crapper, mah dug, an' when ah goat tae the door the bouncer says tae me, Sorry ye cannae come in here wi' that. Ah says But it's mah dug, ah cannae leave him outside. An' then he said, Ah wasnae talkin' tae you! an' let Crapper, mah dug, inside an' ah hud tae wait outside. Bastirts!

★ So ah jist walked about shoutin' at folk an' gee'in' them a fright. Aw these f**kin' straights, man, ah f**kin' hate them. Ah went up tae this straight an' says, Geez twenty pee. But he didnae speak English. But that's f**kin' Thatcher's Britain fur ye.

★ Anyway, efter that ah jist went back tae the squat an' Crapper came hame steamin' at four in the mornin'. He'd been in a fight an' had his eye ripped out. Serves ye f**kin' right, ah said tae him. Then he jist barfed up a' ower the bed. Bastirt.

★ So ah thought the next day, Fur f**k's sake, there's no' really very much o' Crapper left. So ah went out an goat him a glass eye. Well, it wisnae really a glass eye, coz ah couldnae afford wan – huv ye seen the price o' glass eyes recently – but ah goat him a marble which looks jist as good.

★ Ah lot o' people ask me whit kind o' dug Crapper is, whit kind o' string tae use, an' how ah get him lookin' really skinny an' miserable. Well next week ah'll be tellin' ye the Rab Snotter anarchy guide tae dugs. See ye next week in Thatcher's Britain.

★ STEP TWO: REHEARSALS

So you got yer part, right? Imagine yer the person. Think how they'd walk, how they'd speak and then, er, copy it. I'll give you an example. My character in *The Doors*, right, was, like, a few different people rolled into one. I had nothing to go on, right? So I thought about it. I thought this geezer, right, would be about 30, right? I thought he'd be a bit of a rocker, like. Blonde hair, biker type. Got it? Well, now I've got something to work with. So I start on 'is accent. Where's this guy from? Well, I can't prove it but I reckon 'e's from the south of England. But 'e's been in LA for a while – just, like, rockin', y'know? – so he's got this weird way o' talkin'. Anyway, I've got the look and the voice. All I need now is the walk. Now, being a biker type, I reckon this bloke's 'ad a few mishaps in his time so 'e's prob'ly gonna move all funny. Like, all over the place, like 'e's stoned or summat. So I put 'em all together and – whaddya know? – I got it!

★ STEP THREE: FILMING

Right. You got the look. You got the character off pat. You got the script in front a ya. Look at it. Read the words out loud – in the style of the dude you're acting!!! Easy, yeah? Now walk about the room – reading as you go – using all the mannerisms ya practised. Now, there're only three things ya gotta remember. One: learn ya words – so ya don't haveta write 'em on the back o' ya hand. Two: Don't look at the camera. Three: That guy with the megaphone and the attitude, right? Well, 'e's payin' ya – so do what 'e tells ya.

★ And what else? There ain't nothin' else, man – ya made it! Ya passed with 'onours!!!



★ ANGRY



★ NORMAL

It's violent. . .it's f**king violent. . .it's. . .

SCYTHE A STAR!!

Yes! Each week at unprecedented expense and with Jonathan King-style tact *Bizzerk* has arranged for class pop acts to ACTUALLY ASSAULT one another with sharp metal objects on poles. This week BLAZE BAYLEY of metal muthas WOLFSBANE takes the scythe to JANE'S ADDICTION. . .



"Ya fookin' Yank bastard tossers. Call that shiny thatch of bumfluff a haircut? I've seen crusty dogs with mange who've got better fookin' hairstyles than you have, ya nance. And what kind of a shirtslagging name is Perry anyway? It's the sort of thing you call a small family pet like a gerbil, not a real screaming bastard metal f**ker.

You might as well get straight to the point and call yourself Tarquin or Crimplene. So it's supposed to be like a joke, Perry Farrell, peripheral? Well excuse my pigshit Tamworth ignorance, I was under the impression that things like that were supposed to be funny, but I must have got it f**ked up somewhere you rat-faced, bug-eyed twat. Maybe I should just change my name to Unimpp Orrtantt Basstard to get in on the laughs.

And what's with all this Spanish mumbo jumbo bollocks anyway? If that's not the work of some asshole with their mind tuned to number 11 on the ponce scale, then you can call me Placido Domingo. No wonder you bottled out of Reading, you were probably too busy swotting up your sodding Spanish. You didn't see mad shilheads like us blowing out Jonathan King did you? Tossers.



Getting a good bashing this week: TV and rock 'n' roll



WHY THE f**k does TV manage to get it so completely wrong? We're not talking about *The Word* or any of those 'yoof' programmes, nor even the 'highbrow' arts programmes like *The South Bank Show* or *The Late Show*, which are very worthy, if dull.

No, what I mean are those f**king sad dickcheeses on the supposedly 'aware' *Media Show* with their pitiful, sad programme last week on the state of the music industry.

A great idea for a show – get a few critics and a few faces who have got something to say, a few record company types. Fab. Except that their idea of a critic is some refugee from thirtysomething who is the 'rock' critic on *The Sunday Times*, a job that commands the same respect as church affairs correspondent on *Kerrang!*

I mean, has there ever been a newspaper less in touch with what is going on? A paper that throughout the '70s and '80s employed Derek Jewell as its pop correspondent – a man who dismissed the entire new wave (apart from The Police) and said that Japan were "the new Beatles", a man so out of touch that he makes Bob Harris seem like John Peel.

And what major names did we get griping about the industry? Well, Bill Drummond and the Manic Street Preachers, that's cool. But Toyah? And Helen Terry (who she – Ed?) What the f**k is that shit all about?

This is so typical of TV, however. It seems that producers and researchers just don't have a clue about music; what is worse is



MEDIA SHOW hostess Emma Freud: what the f**k's going on?

that they don't have a clue about how to find out about it. Scarcely a day passes without some Sloane-accented bimbo phoning up *Sounds* to ask really f**king inane questions about Eric Clapton or Julio Iglesias, about whom we would not dream of writing in *Sounds*. But that raises the nightmare scenario – that they must be calling up Q and the rock critic on *The Sunday Times* to ask about new bands.

Recently, two staff members of *Sounds* appeared on BBC TV's *Kilroy* in a discussion on politics in music. Again, a great idea for a programme – except that their idea of 'pop' stars with something to say on the subject were Rick Wakeman, Rusty Egan and the singer from Liverpool band The Real People. And while it's no disrespect to him, where were the people who really had something to say – pro or anti – political pop?

Even the people against it were an apopleptic Tory psychopath who didn't want anyone else to get a word in, some sad old man who manages Alvin Stardust (or someone equally pathetic) and a retarded pensioner who could barely string a sentence together. It made for lively viewing if your idea of lively viewing are two equally uninformed factions getting personally offensive to each other.

Would any other topic be allowed to be treated in such an ill-informed manner? Maybe TV should keep its big trap shut until it knows what the f**k it's talking about.

Tommy Udo

CHAPTERHOUSE: RELYING on lethargy



CHAPTERHOUSE KNOW more than most about the perils of turning into rotund, studio-bound rockologists.

After all, cuddly Cocteau Twin Robin Guthrie has produced two tracks on the band's stunning debut LP, 'Whirlpool'.

"There's certain limitations to just having guitars, bass and drums," says guitarist Stephen Patman, absent-mindedly slipping into *In-Tech* speak as he devours a mushroom pizza in a restaurant close to Dedicated Records HQ.

"We've got three guitars and even then there's certain limits to what you can do with them. We're hopefully trying to push them further than a lot of people do, and on top of that we'd like to get into using instruments *beyond* just the guitars. So it's either making guitars sound like they're not guitars, or actually bringing in other instruments which we can't play ourselves!"

Singer Andrew elaborates: "We like the idea of making the music a bit weirder than it needs to be, just by putting in little things to spice it up. That's what's really interesting about it."

Formed in 1988 as Reading's answer to the Stooges, Chapterhouse have been trying to play down their Iggy-influenced origins, not to mention their latent muso leanings, ever since.

Along with having a name that can be split in two by unhip concert promoters ("infuriating!"), the band's main regret is having let themselves be tagged as scorching rock 'n' rollers when, in reality — despite being as fond of noisy guitars as the next bunch of leather-jacketed scruffs — their main ambition is to make music that's both exciting *and* beautiful.

The new Chapterhouse single, 'Pearl', meets the above description with a graceful, haunting drive that's more reminiscent of Maharishi-period Beatles than 'Search And Destroy'.

"That's a compliment really," smiles Andrew. "It's only when comparisons are wrong that we get annoyed. I think we were put across as a bit of a rock nightmare at first, which is the completely wrong direction."

Incidentally, Beatles fan Stephen has programmed out all the Paul McCartney songs from his CDs. This could be worth remembering.

PEARLY DEWDROP POP

CHAPTERHOUSE already regret having let themselves be tagged as scorching rock 'n' rollers when their main ambition is to make music that's both exciting *and* beautiful. **MR SPENCER** listens to their latest 'Pearl' of a single and reckons they've done what they set out to. Pose by **STEVE DOUBLE**

LIKE CHAPTERHOUSE'S first two releases, the 'Freefall' and 'Sunburst' EPs, the imminent 'Whirlpool' LP descends like a mist and swallows you up in a warm swirl of sleepwalking vocals and gnashing guitars.

The band have used several producers on the album. This Mortal Coil's John Fryer handled 'Treasure', 'April' and 'Guilt', while Ralph Jezzard, who produced

EMF's 'Unbelievable', tackled 'Breather' and 'Pearl'.

Finally, Robin Guthrie produced 'Autosleeper' and 'Something More', both heavily inspired by the Cocteau Twins' haunting, dreamlike music.

Andrew's singing is mixed low, obscured by a fog of dense instrumentation. But the gist of the songs is communicated in the music itself: blissful love or extreme bitterness. It's usually one of the

two.

"Those two things go pretty well together in a lot of ways," reckons Stephen.

"But we haven't been chucked as many times as it might seem," laughs Andrew. "We don't write about anything specific, we're into creating moods with each individual track, and the lyrics reflect the mood of the song."

A common misconception among the uninitiated is that

Chapterhouse are a manic live experience. The reality, although no less riveting, is a good deal more civilised.

At a normal Chapterhouse gig, Stephen and Andrew, plus guitarist Simon Rowe, bassist Russell Barrett and drummer Ashley Bates, simply assume their positions and commence performing. What you see is what you get: five men playing musical instruments to the best of their abilities.

Thankfully, the usual result is delicious sonic seduction.

PEOPLE COME to our gigs expecting the wrong thing," says Andrew. "After hearing 'Falling Down' (from the 'Freefall' EP), they expect us to be kind of groovy, but our music is generally quite laid back. And we are quite shy, we're not real performers. We never have been, and never will be."

"There's certain bands who go onstage and the music itself is the energy. Our music relies on a kind of lethargy."

Stephen: "I think we play the sort of music that needs to be listened to and observed, rather than just dissolving into it and jumping up and down to the beat."

Andrew: "I mean, I went to see Julee Cruise at the Palladium. Everyone was just seated, and she was just singing. She wasn't dancing up and down, and the music wasn't particularly energetic, but that kind of *force*. . . It was so much more powerful than any band I've seen this year."

So would Chapterhouse like to play to a seated audience?

"It would be interesting," muses Stephen. "For some songs it is good to just sit down and watch it. I'd be quite into it as a weird trip."

Andrew: "We are a good live band, but I don't think the live environment is the ideal place to see Chapterhouse in the full context. You have to listen to the record and *then* see us live, and keep both in mind. It's just that we can't get the full depth of sound across, and the fact that we're not actors."

"Certain songs work live and certain ones just don't," says Stephen, "and they usually work better when you're in your room listening to it with a cloth laid over the lamp, or something."

The music can be further enhanced by flicking the light on and off rapidly to create a realistic strobe effect.

Could Chapterhouse be the new Pink Floyd? Slap on a copy of 'Pearl', sit back in your easy chair, put your feet up, close your eyes and drift away. . . It's make your mind up time.

GODFEODDER

April 2ND

furtive

vintage
SOUNDS



Ian Curtis, vocalist with Manchester band Joy Division, 1979. On May 18 the following year Curtis, a manic depressive who had twice attempted suicide, hung himself. He was 23. Joy Division's classic single, 'Love Will Tear Us Apart', went on to reach number 13 in the charts four weeks later. The remaining members of Joy Division became New Order. Photo by Robert Ellis



DAN AND Chuck take time off from the Nashville boogie

for their COUNTRY

IN 1987, after some time spent going nowhere, Green On Red, the greatest band to emerge from the mid-'80s West Coast explosion, resurrected themselves with 'Here Come The Snakes'.

On that magnificent record, Dan Stuart and Chuck Prophet IV, under the cranky but brilliant aegis of producer Jim Dickinson, came within spitting distance of playing perfect rock 'n' roll.

Strangely, however, a devastating cover of the seminal country ballad 'We Had It All' demonstrated just how much GOR knew about country and its central place — about The King, Jerry Lee and all the other rock 'n' roll greats.

After 'Snakes' GOR released 'This Time Around'. Produced in LA by heavyweight Glyn Johns, it was enthusiastically received by critics but was hardly the equal of its predecessor.

"The well was dry, y'know," admits a dapper Dan Stuart, something of a reformed character since his recent marriage and move to the civilising city of Madrid. "I just don't think we shoulda made a record. It was interesting clinically, having no material and having to write every day for the session. As an exercise it was great, but that's what is should have only been. You don't see it till later. . ."

SO WHAT do songwriters do when their wells run dry? Hang around Austin, go home to Tucson, then. . . Go to Nashville.

Nashville! Sooner or later, they all go there — all the rock 'n' roll diseased boys and girls' born in towns full of history and Elvis. And the reason they go is simple: Nashville is America and, furthermore, is American music. And the music is called country.

Now, contrary to popular belief, there aren't really that many American rock 'n' roll bands able to capture the essence of their almost boundless homeland. Sure, Dinosaur can give you a taste of the city, Thin White Rope put sand in your mouth and American Music Club damn near do it all, but to imbibe the American dream in its purest form, it's country you need.

Green On Red were always going to go to Nashville someday, and now that they have you know why: 'Scapegoats', their spanking new "Nashville album", puts them right back on top. They got some genuine Nashville session men, put seminal '60s keyboardist-turned-producer Al Kooper behind the desk. . . In other words, took a gamble.

"We just kinda shuffled the cards," says Stuart. "Had different people come in playing different things. . . I'll tell ya, we had more fun in Nashville in ten minutes than we did in two weeks in LA with Glyn!"

'Scapegoats' is primarily about songs. In Nashville, as Dan points out, "the session men and songwriters make money and the artists come and go. The oldest Nashville maxim is, Let the singers do the singing, let the pickers do the picking and let the writers do the writing!" There's no assumption, as there is in rock, that the artist can write. In country, the writing is left to the pros.

"I dig the concept of writing for other artists where you have to be dedicated to telling the story," he continues. "As one of

When GREEN ON RED'S creative well ran dry, they made their way to Nashville — a place where the singers do the singing, the pickers do the picking and the songwriters do the writing.

RALPH TRAITOR applauds their spanking new country album.

Scapegoats: ALASTAIR INDGE

the few black producers in town said to me, You're talkin' about an audience that sits down and has a six-pack in front of the TV set, man — just think of that guy and you'll get it right! And the woman, the divorcee! Their market is for the land of broken dreams, and if you give light to that you've got a job in Nashville! Where else does tragedy sell so well?"

With 'Scapegoats', Stuart and Prophet have moved yet further away from the cult rock ghetto and into the big time. They haven't done it alone, of course: there's ol' Al Kooper, whose organ graces Dylan's golden hours, to thank too.

"We were gonna do 'Scapegoats' with Dickinson, then we had a long-distance snit at each other — probably both ran out of pot at the same time! So we were given a list of LA and Nashville producers and a deadline, and the only one we could consider was Kooper. He had just come off an eight-month session with Toto-type musicians, so he was relieved ours was only three weeks!"

GOR's rough 'n' ready approach does get results, though.

"We cut 'Little Things In Life' live an hour before we had to go to the airport. It took 20 minutes. We grabbed a bass player and drummer next door, gave 'em 50 bucks apiece. . . For a snare we used a tape box with a tambourine inside — and it was killer! Then later we spent hours deciding what else to put on it, and we chose a glockenspiel. If somebody had said, You'll put a glockenspiel on your next record I'd have said, Yer crayzee! But it's the crazy things that happen."

DAN IS certainly serious in his aspiration to one day "do the Nashville boogie", settle down and write full-time without needing "to parade myself in front of the world". And although 'Scapegoats' isn't the record to break the country market, it's damn close.

"This record would probably do better on a Nashville major than any other major in America! People'd buy the record, then somethin' weird like 'Hector's Out'd come on and they'd go, What is this f**kin' shit!? But we could fool 'em for a coupla songs!"

Stuart laughs and then becomes chastened. "If you'd told me when I was 18 and a crazy punk rocker that I'd be a musician at 30, working with Al Kooper, I woulda said, Yer nuts! The punk think, man. . . If you were over 25 I'd have said you oughta be shot, y'know — what business does he have making music that's supposed to turn me on? But y'know, Nashville might be my salvation. . ."

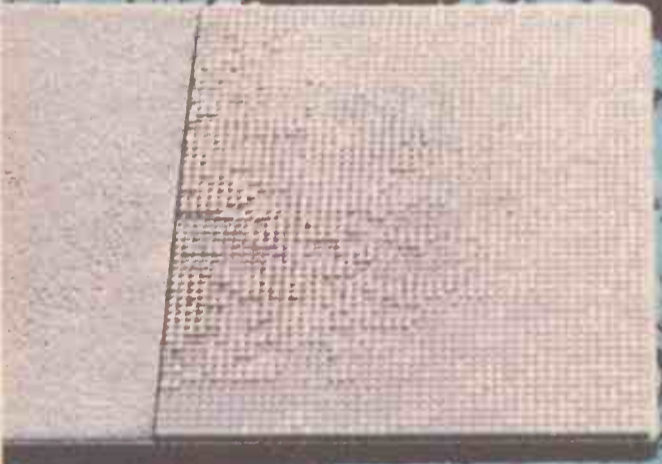
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Have a break.



ARIES From Sunday, the planets will smile favourably on all social engagements. If you've got money on your mind at the moment, then take extra care on Wednesday and Thursday and you should be fine. Sport and/or sex are highlighted at the weekend, but beware of having accidents or fights, especially during sex. Lucky position: 69.

TAURUS Everything ought to feel quite groovy on the home front, creatively and financially. You may feel emotionally restricted and self-indulgent, but make an effort to be sympathetic to

people. On Wednesday, beware of a man called George who drives a Ford Sierra. Lucky position: missionary.

GEMINI Your gift for communication can have both good and bad effects. Nervous tension may cause you to be quarrelsome, so keep the Nurofen handy. Avoid travelling to Cleethorpes on Tuesday – otherwise nice surprises in store for travelling twins. Lucky position: doggy style.

CANCER Make sure you've got your head together as there's danger of blowing things. Work looks good, and it's time to sort out anything financial to do with your house, like paying off the six month rent arrears before you get evicted! Lucky position: unprintable.

LEO You will find yourself the centre of attention this week – from social gatherings to having the most letters on the doormat of a morning – so remember to put your trousers on when you leave the house. There's some inner conflict with regard to loved ones over, but it'll pass. Lucky position: upside down.

VIRGO Moneywise, things are looking up, but take care on Wednesday. As long as you suppress a desire to skive, work too is well-aspected. Beware of being misunderstood or giving away secrets. On Friday you may find yourself in the role of comforter to somebody. A good week to stock up on Heinz Beans. Lucky position: feet on the fireplace.

LIBRA A good week for meeting people on the same mental wavelength as you – others will feel at ease in your company and you'll be feeling affectionate, especially on Saturday. An old friend may re-enter your life this week, so invest in a false beard and sunglasses. Lucky position: midfield.

SCORPIO All attempts at love look likely to succeed this week. If you're yearning for change, it's a good time. Money may arrive from official sources and enable you to give up old habits. If your mind is giving you grief, breaking away from your background is the answer, not surgery. Lucky position: involves chains.

SAGITTARIUS This is a good week to get into all things arty. Trust your instincts and you'll feel optimistic. Dealing with people ought to be easy. You may find your moral standards are higher than usual but a few beers will take care of that. Lucky position: can be quite painful, actually.

CAPRICORN As long as work isn't swamping your life, there's plenty of social opportunity this week. Capricorns who've been through a barren spell may find new romance – Sunday is especially lucky. . . perhaps somebody from your church that you've always fancied. Lucky position: a bit rude but not really abnormal.

AQUARIUS A good time to carry out repairs around the house. You may be feeling moody so tread carefully at work/home on Sunday. Lucky position: completely illegal and objectionable to animal lovers.

PISCES Be careful not to let your head drift too far into the clouds – as you continue to question your ideals. Keep your feet well on the ground. Don't drink or take drugs. An excellent time for Pisceans considering self-employment – all aboard the Starship Enterprise Allowance! Lucky position: (that's quite enough of that – Ed)

this week

◆ MARCH 20: For the first time all the records in the Top Ten are British, 1964.

◆ MARCH 21: DAVID BOWIE and IGGY POP arrested on drugs charges in New York, 1976.

◆ MARCH 21: THE JAM go straight into the UK charts at number one with 'Going Underground', 1980.

◆ MARCH 24: ELVIS PRESLEY joins the US Army, thus relieving the government of half a million dollars a year in lost taxes from his earnings, 1958.

◆ MARCH 26: DAVID BOWIE goes to a MOTT THE HOOPLE gig and talks them out of splitting up by giving them a song, 'All The Young Dudes', which became the first of many hits for the band, 1972.

\$ BUY

For many people **GEORGE MICHAEL** has been *the* star of the past decade, *the* success story of the '80s. As he returns to the stage, **SAM KING** takes a look at the half of Wham! that always wanted to be a megastar and wonders what you *do* when you've achieved it all at 27 and had to go on. Just where can George Michael plc go next?

FOR NEARLY a decade now Georgios Kyriacos Panayiotou, better known as George Michael, has been a star.

For many he's been *the* star, the phenomenon of the '80s, the name on nearly 30 million record sleeves. The man who helped to launch the T-shirt as a fashion accessory, who reduced 72,000 people to tears as he split Wham! up onstage at Wembley Stadium.

For his record company, Epic, George Michael has been the decade's success story.

"He's sold enough and done enough for us to view him as the single most successful artist to have emerged in the 1980s," says the label's Jonathan Morrish. "It puts him up there with people like Michael Jackson or Bruce Springsteen."

It also, he tacitly admits, justifies everything the label have done for the last ten years.

Indeed, what George has done is remarkable by anyone's judgement. In terms of sales he dwarfs his contemporaries, in terms of chart success only Elvis Presley has had more number ones in a single year. In terms of stature he's rubbing shoulders with the likes of Madonna, Prince and Michael Jackson. When Jackson's 'Bad' didn't live up to industry expectations, it was George Michael who kept the gravy train rolling.

Now barely past his 'difficult' second solo LP, with his 14th solo single, 'Cowboys And Angels', released this week and his first London shows since the 'Faith' tour, he's faced with the ultimate star challenge – What do you *do* when you've got it all, when you've achieved megastardom at 27 and had to go on? Where do you take George Michael plc?



YOUNG GUNS reluctantly going for it

WHERE TO go next is not a problem that many have to face.

For those who do, death is the easy way out. Just look at Jimi Hendrix, Marilyn Monroe, James Dean and, tellingly, Jim Morrison. None were able to transcend their early personas – although they did go on to make more money dead than alive.

These days, despite carefully constructed press campaigns, worldwide promotional tools and the expansion of the entertainment industry, their modern parallels seem equally stuck. Madonna in her role as arrested adolescent sex slut, Prince in his cozy psychedelic womb, Michael Jackson in his *Dr Doolittle* world.

Even George's British competition – Simon Le Bon, Holly Johnson and Neil Tennant – have failed to cross the boundary between star and industry. His closest competitor, Boy George, the only one to even approach him for consistent sales, fell down in a tabloid disaster of self-loathing and drug abuse. Only George has gone beyond his roots, only George has taken on the industry and won, killing the idol he had become. But even for George, death – through the murder of Wham! – was the only way out.

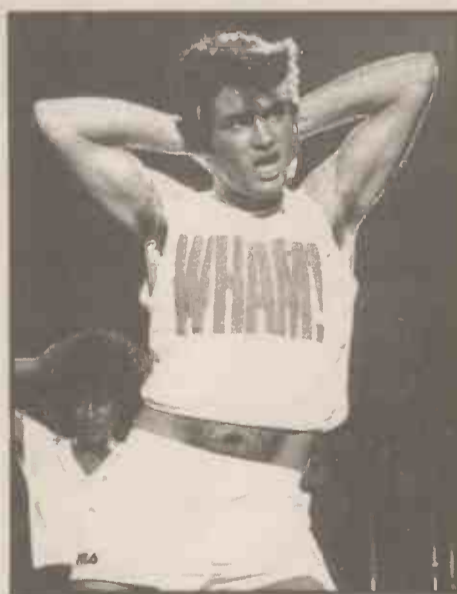
"What George understood," explains Jonathan Morrish, "was that Wham! was a group with a lot of potential, but to achieve immortality he stole a leaf out of the '60s. He understood that in the entertainment business people achieve immortality by dying. George got rid of Wham!, killed it off, in order to give it immortality. And it's only now, looking back on it, that their greatness shines through."

"Wham! were there," says George's biographer Tony Parsons, "but only on a pop level. They had only just begun to be really successful in America. What they should have done is do another tour and release another album and they would have cracked it. But George just didn't want to do it any more, he didn't want to play the pop star game. I think he felt that there was a more honest way to be that successful."

ACCORDING TO George, there are two thoughts that dominated his early life.

The first was, "initially I wanted to be a star", the second was, "one day no one will be able to touch you". While he now appears to be revising the former, the latter has only recently become apparent.

He was an odd star. A puppy fat, pasty Greek North Londoner with a disaster for a haircut, the dress sense of a suburban casual and a wry approach to songwriting. Indeed, at first Wham!



GEORGE IN Wham! mode

LENNY KRAVITZ

GEORGE - he's got it!



GEORGE ARRIVES at megadom



GEORGE JOINS the rock circus

“You forget that he's at least as big as Madonna and the same age as the singer in The Stone Roses”

— TONY PARSONS



MAKING IT on his own



“NO ONE will be able to touch” him

wasn't really even George at all. It was all Andrew, or rather Andrew and George impersonating Andrew.

“George saw that Andrew had what he didn't,” says Tony Parsons, “so he built the band in his image. Andrew was the bodywork, but George was the engine driving the whole thing. George wanted to be a star, Andrew just made him do it all faster and one of the reasons they were so successful is that they were what they appeared to be, two young guys having a great time before life had a chance to f**k them up.”

Even then George knew what he wanted, knew how to sell himself. By the time he was 19 both he and Andrew were pop stars. Their first trilogy of songs, ‘Wham Rap!’, ‘Young Guns (Go For It)’ and ‘Bad Boys’ had gone Top Ten, while their first performance on *Top Of The Pops* had convinced manager Simon Napier-Bell that they were the

stars of the future.

“The potential there was enormous,” he recalls.

A couple of months later they'd had another hit single and a number one album, ‘Fantastic’. As the pop-obsessed '80s unfolded and style and enjoyment stopped being dirty words, Wham! became the consummate masters of the charts. By the end of their first year they'd sold seven and a half million records.

By 1984 there was almost no competition. Their moments were the four singles they released that year, ‘Wake Me Up Before You Go Go’, ‘Freedom’, ‘Last Christmas’ and ‘Everything She Wants’.

The first two continued the duo's residency at number one, while the latter pair remained rooted at the number two spot (kept off the top by Band Aid's ‘Do They Know It's Christmas?’, which

featured George Michael).

Their LP that year, ‘Make It Big’, hit the top slot, confirming what everyone already knew. By then, however, the die had already been cast and Wham! was already on its deathbed. Despite the following year's world tour, their historic visit to China and an Ivor Novello award for songwriting, Wham! was doomed, only no one but George knew it for sure.

‘Careless Whisper’ was George Michael's first attempt to beat the industry at its own game, to escape the adolescent death trap. Released in the UK as George Michael's debut solo single, it was marketed as a Wham! single in the States, allowing George to test the water in the midst of Wham!'s greatest success. After that it was just a question of time.

When George finally decided to wind up Wham!, nearly a million people applied for tickets for their Wembley send-off, while their album sales soared and merchandising boomed. When the group's final album was released it went straight into the charts at number two and stayed in the Top Ten for the next two months. When the pair played their last Wham! song, it was the day after George's 23rd birthday.

“GEORGE LEFT school and he wanted to be a pop star. But when he left Wham! he wanted to be a megastar,” says Tony Parsons.

That George has already achieved his aim is undeniable. While his contemporaries struggled along through the late '80s, George quickly reached the point where he can afford to stay on his own island two-and-a-half miles off the Brazilian coast when he plays in Rio, do almost nothing to promote his latest LP, play a series of concerts that only feature his music as an afterthought and blow it all out on a lavish five figure end of tour party.

While his second solo single, ‘A Different Corner’, affirmed his dominance of the UK market, confirming Epic's judgement and becoming the first ever British number one to be written, arranged, produced and sung by the same person, it was ‘Faith’, his debut LP, that made him a megastar in the States.

Launched on the back of a full scale promo campaign that included six videos, a huge world tour, interviews galore and the sight of a sun-tanned sex god in a Brandoesque leather jacket, ‘Faith’ produced five American number ones, won the Grammy for best album and became the best selling album in the States that year. To date, it's sold 14 million copies and counting.

Yet for all its success, ‘Faith’ was still George Michael playing the world popstar game, George

Michael pushing George Michael the industry rather than George Michael the man.

“Although ‘Faith’ changed the way he was perceived,” says Parsons, “I think he feels he was playing the pop star game, that a lot of the serious stuff was aided and abetted by the sleights of hand that you learn when you're a pop star.”

“I think ‘Faith’ illustrates the skill George has,” says Jonathan Morrish, “it shows that he can write songs in the back of the limo and they're still good songs. I don't buy the idea of ‘Faith’ as a cynical exercise, because there's a moment of serendipity when he plugs into the feeling of the moment and he sums up the feeling of the times.”

If ‘Faith’ was the album that broke George Michael worldwide, then his latest LP, ‘Listen Without Prejudice Volume 1’, along with his current low key live shows (well low key for George Michael) will break the notion of Michael the industry man.

Released without the benefit of the usual promotional tools like videos, interviews or a large scale tour and without even a picture of George on the cover, it's forced Epic to look at different ways of selling their biggest British star.

With no video to accompany the single, ‘Praying For Time’, MTV were forced to run the lyrics onscreen instead. *Top Of The Pops* showed only the briefest of clips from his ‘Freedom '90’ video, which didn't feature the star at all.

GEORGE'S CURRENT live shows are equally contentious. Kept deliberately low key, they feature George tackling a number of cover versions by artists he admires like Stevie Wonder, Bowie, Culture Club, Soul II Soul, Elton John and Adamski, with a bit of his solo material tacked onto the end.

“The audience did know what to expect,” says Pete Wilson from promoter's Harvey Goldsmith “it was advertised as the Cover To Cover tour and the adverts were quite clear. It's one of the fastest sellers we've had, the four dates sold out in three hours. It was advertised on the radio and in the papers, but by the time the adverts in the *Evening Standard* came out all the tickets had been sold.

“As far as the ‘Faith’ tour goes, this is much more low key, there are less tickets and there's not as much press. Then we sold 100,000 tickets almost as quickly.”

Yet for all the soul searching that fills ‘Listen Without Prejudice’, for all the lack of promotion and the small number of live shows, George Michael plc seems to have emerged stronger than ever. According to Epic, the new album has already outsold ‘Faith’ in the UK and looks set to outstrip it completely in the near future, while his upcoming LP, ‘Volume 2’, is described as his most danceable record yet.

“I don't think that you'll have many people approaching him in the near future,” says Morrish. “He may well be the last popstar to go this far, at least for a number of years.”

“I think he does believe that all that popstar business was a case of mistaken identity,” says Parsons. “Everyone had him pinned as a pop bimbo, but he was never like that. Now he doesn't need to be the top pop star in the world, which for a long time I think he did. He wanted to wipe the floor with the competition and now he has.”

“I mean, you forget that he's at least as big as Madonna and the same age as the singer in The Stone Roses. They're seen as up and coming and he's been there for nearly a decade.”

ALWAYS ON THE RUN

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THE TOUR

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29
ABERDEEN - Caesars Palace
30
EDINBURGH - The Venue
31
GLASGOW - The Venue

APRIL

1
NEWCASTLE - Riverside
3
MANCHESTER - International 2
4
BUCKLEY - Tivoli
5
CAMBRIDGE - Junction
6
BIRKENHEAD - Stairways
9
NOTTINGHAM - Rock City
10
BIRMINGHAM - Goldwyns
11
BRISTOL - Bierkeller
12
LONDON - Astoria

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LES RIGGS • ALVIN GIBBS



WHAT'S NEW?

HARD CORE

ABSTRACT RECORDS spring back to life this week with a new release from Oxford's **MASS**, out on the road with **TAD** from April 19. 'Medusa' is a 12-inch only and follows the band's much praised 'Pulling' 7-inch on the No Blow label. **MASS**'s debut LP is due out on April 15 and is entitled 'Rushing Flood Perfume'. The only headline date so far is at Manchester Boardwalk May 7. Also out in early May on Abstract is the debut album by Chicago's **16 TONS** followed by an LP from Newcastle's **DRILL**.

Washington DC's **UNREST** have three singles due out in March, not least of which is their debut recording for a British label in the shape of a 7-inch on the newly formed Hemiola. 'Cherry Cherry' is available for a couple of quid from Hemiola, 17 Wetherby Grove, Burley, Leeds LS4 2JH. **UNREST** are also Sub Pop's choice for the singles club March release for which they've penned a tribute to Factory Records, apparently blessed by smug git Tony Wilson himself. Eek! If you're the kind of person who licks a lot of envelopes then you ought to send to Teenbeat mail order from whom you can obtain **UNREST**'s last two LPs, 'F**k Pussy Galore (And All Their Friends)' CD (the first LP and singles) plus a bunch of other stuff such as the new **DUSTDEVILS** album. Write to: Teenbeat, PO Box 50373, Washington DC 20091.

Received a couple of things from Greek label Hitch Hyke. The new LP from **LAST DRIVE**, 'Blood/Nirvana', is polished rock-punk in the **SCREAMING TRIBESMEN/GOD** vein and will be available in April as a German issue through Revolver. Shakin Street are due to release a UK 7-inch from the band. We also received a pre-release cassette of an LP from **DEUS EX MACHINA** who play kinda mainstreamified West Coast-style hardcore – so if that's your bag write to: Hitch Hyke, Kosma Balanos 11636, Athens, Greece.

Latest release on Meantime is the debut album from Brighton's **SLEEP** who describe themselves as "Hardcore's answer to the Happy Mondays" – why, I don't know. The record is called 'Cat And Mouse' and spans a broad range of HC styles from **7 SECONDS** to **SOULSIDE** and back again. Out beginning of April will be **NERVE RACK**'s follow-up to their much-ignored 'Gnaw' album, entitled 'Experiments In Facial Hair', and also the second LP by girlic band **INSIDE OUT** called 'She's Lost Her Head' which the band will promote with a UK/European tour April 19 to July 9 (dates please).

As well as the mini-LP from **FROGS OF WAR**, mentioned last week, Full Circle unleash a debut full-length eponymous release from Connecticut's **SANITY ASSASSINS**, due April 25. The pre-release cassette displays an interesting blend of raw punk potency and mellow psychedelic melodies. The next couple of things on Full Circle will be a mini LP from **DECADENT FEW** and the previously mentioned 'Consumer' international hardcore compilation.

After getting themselves snowbound and missing gigs at London's The Robey and Amersham Arms, **EXTREME NOISE TERROR** are set to try again, third time lucky, at Finsbury Park's Robey April 28 with the new line-up **CONCRETE SOX**. Meantime ENT have been working on new material for their forthcoming mini-album 'Phonophobia' due for release in the summer and will also be featured on a compilation entitled 'Punk's Not Dread' coming out on Sink Below Records and also featuring **POISON IDEA**, **CHAOS UK** and others, covering early punk toons. ENT are doing **SHAM 69**'s 'Borstal Breakout' and the **KILLJOYS** 'Johnny Won't Get To Heaven'.

Speaking of punk not being dead, well neither is Oi! we're told. Revenge Tapes sent us a copy of their 'Oi's Revenge' cassette, a compilation of recent non-fascist skinhead punk stomp from European bands including **OI POLLO!** and even a couple of Yugoslavian offerings. Anti-Nazi skins write: PO Box 253 Oakengates, Telford, Shrops TF2 6UH and include £2 payable to S Lye.

The new LP from **FORCE FED**, 'Elounda Sleeps', should be in the shops about now, another powerful dose of **POISON IDEA**-style hardcore this time on the Sycophant label. The band are currently out on the road with **JAILCELL RECIPES**. The **MEATFLY** LP has been delayed slightly due to sleeve altercations but they join label mates **FORCE FED** along with **JAILCELL RECIPES**, **POISON IDEA**, **WANTON THOUGHT** and **USE** for a Good Friday Kings Of Punk bash at Liverpool's Planet X March 29 starting at 4pm.

In Your Face Records have just released an LP entitled 'Maximum Overdrive' by Detroit/**WHO**-influenced Japanese band **AMERICAN SOUL SPIDERS**, which is well worth investigating. Wiiiija Records, the label that brought you **SILVERFISH**, have released a new 12-inch by London band **SUN CARRIAGE** – they'll be touring in April with **GALLON DRUNK**.

BIG DRILL CAR/CHEMICAL PEOPLE release a split single on Cruz with cover versions of **CHEAP TRICK**'s 'Surrender' and **KISS**' 'Getaway', respectively. Other split 7-inches of note this week include a couple of imports from Rave Records: an **ANTISEEN/RANCID VAT** single and one by **ALICE DONUT/DA WILLYS**. Coming soon there'll be another from **COFFIN BREAK/VICTIMS FAMILY**.

Death metallers **CANCER** have recruited James Murphy from **OBITUARY/DEATH** to play lead on their new LP, 'Death Shall Rise' and he'll make his live debut with the band in May when they tour to coincide with the LP's release.

Records/tapes/mags/gigs info to: Flat 5, 11 Catharine Street, Liverpool L8 7NH.

Colin C is unwell. What's New Dance will return next week

GENIUS FREAK

"**I**T'S COMPLETE double standards. If a bloke sleeps around it's deemed OK but if a girl does the same thing she's a slag. That's a really old fashioned crap attitude."

You may have heard it before but what **Genius Freak** vocalist and guitarist Leeson O'Keefe says, explaining the thoughts behind the band's debut single 'Whose Body Is It Anyway?' on **Damaged Goods**, comes as a pleasant diversion from the typical lovelorn lyrics of the pop/punk genre. Maybe it's because the roots of **Genius Freak** spread far and wide – via **The Shout**, **Los Bastardos** and **Brigandage** – and it's that intermingling which produces a different, harder, rockier sound.

"We've managed to get quite a lot done in a short space of time because of the work done by **Mega City 4** and **The Senseless Things**," acknowledges bassist **Tuffy**. "They've created a market and provided us with an audience who are into similar guitar bands. It's definitely helped." But there's still the narrow-minded audience of bands outside the scene to contend with.

"We supported **Gaye Bykers On Acid** and this bloke was throwing things at us, but his aim was appalling," Leeson recalls. "He hit me on the foot, I mean. . .!"

"The thing is," continues Des, "I let him and his mates in for nothing through the fire escape and then he throws a plastic glass at us. Bloody hippies."

Thankfully discarding names like **Bagel Panza** and **Planet Pie** for the more respectable **Genius Freak**, the band would seem to have a bright future. If all goes wrong though, Des has other plans.

"I'm going to write a book about how to achieve success in a short space of time called *Where To Stick Your Nose And Where To Find The People To Stick It Up.*"

ANDY PEART



GENIUS FREAK: not slags



THE IMPOSSIBLES: on cloud nine

THE IMPOSSIBLES

ROBERT MAXWELL and Rupert Murdoch won't be quaking at the thought – they probably think fanzines are an obscure Muslim sect – but the world of badly photocopied publishing seems to have become an increasing stepping stone to, erm, pop stardom.

Following the successful transition of **Lush** from inky scribes to front page copy, come **Lucy** and **Mags** of **The Impossibles**, whose second single, 'Delphis', was recently released on **Fontana**. In days of yore, the pair wrote a fanzine in **Halifax**.

"We actually did two, but the first was the crap," explains **Lucy**. "The second was better, it came in bits in an envelope and was called *Clouds Have Groovy Faces*."

Realising they could do better than most of the bands they were writing about, the girls embarked on a perilous career, which saw a brief liaison with **Wayne Morris** – manager of **Birdland** and **The Primitives** – before they were plucked from obscurity at that **A&R xanadu**,

the **Camden Town Falcon**.

Their first single, 'How Do You Do It?', released last year and produced by **Kevin** from **My Bloody Valentine**, was too readily dismissed as a piece of "folky, bubblegum pop" although it apparently found favour with **Iggy Pop**. The second single, 'Delphis', sees them working with **Fluke** and **Terry Farley** – a move which beggars the obvious accusation of a jump aboard the already crowded indie/dance wagon.

"I don't think there's any great virtue in consistency," rejoins **Lucy**. "That kind of thing is best left to **Status Quo** and **Queen**. We just want to make records that we like. Our next single's going to be a cover of 'The Drum' by **Bongwater**."

An intriguing prospect. What next, **Robert Maxwell** covering 'Who Wants To Be A Millionaire?' or **Rupert Murdoch** remixed by **Paul Oakenfold** – now there's a thought. . .

Charlie Endell

WHAT'S NEW?

MAIL ORDER



FOREHEADS IN A FISH TANK: not short of a gimmick

ACID STINGS started as a tape label in early 1980 striking the familiar 'anarcho' stance and covering the DIY cassette explosion in the **Zero** fanzine. Their first LP issue was 'How Much Longer' from the legendary **Apostles**, whose cassette recordings are legion and always accompanied by lots of literature, articles, political sloganeering etc. Sadly, they have recently split up/become **Academy 23** (more of a performance art group).

The latest release on **Acid Stings** is the excellent 'In The Defence Of Compassion' by **The Astronauts**. The first side (recorded with a standard group format) is promising if a little restricted by the wordy lyrics. The second side is performed by just **Mark Astronaut** (vocals) and **Russell Seal** (all other instruments and engineer). It works up a more original atmosphere for the likes of 'Behind The Mirrors' that approaches the chill out factory of **KLF**. There's also a single from **The Astronauts**,

'Constitution'/'Please Don't Come Round Midnight' from the forthcoming album, and a cassette reissue of the first two classic albums, 'Peter Pan Hits The Suburbs' and 'All Done By Mirrors'.

For those in search of the more esoteric, or if you want to cop some really fancy stuff to sample over your ambient House beats, **Acid Stings** have also collected tapes of 'The Secret Chants Of Tibetan Lamas', 'Tantric Ritual of Tibetan Buddhism' and 'Master Musicians Of Jujouka'. Write to **Rob** of **Acid Stings** at PO Box 22, Hitchin, Herts SG4 0HA.

Sounds has yielded under the intense pressure from those relentless self-publicists **Foreheads In A Fish Tank**. They have shaved all

their hair off (so they all fit in the fish tank I guess), have issued a new single and have organised a mammoth nationwide tour. If this does not make them immensely famous then they will hassle us some more. The new single 'Happy Shopper' (reviewed last week) has them building on the sampled dance beats of 'She Loves You Yeah' (reissued as the B-side) to create a heady mix of hardcore, '70s art rock and House. Needless to say there is a gimmick. Although the official release is available from March 18 there is a special collectors item (limited-edition cover) available for £1.50 from **Stuff Records**, PO Box 711, Leigh-On-Sea, Essex SS9 3DL.

Snowy Brown

"Is just as silly as it sounds but twice as funny"

The Sun

"British humour at its crudest... I loved it"

Daily Telegraph

"It's scary, the suspense is telling, it's very funny and it is in the very worst possible taste"

Daily star

"Makes Nuns on the Run look as if it's walking"

The Guardian

I BOUGHT A VAMPIRE MOTORCYCLE

18

MICHAEL ELPHICK
ANTHONY DANIELS
NEIL MORRISSEY
AMANDA NOAR

ON VIDEO NOW!



A WORLD APART



DAVID THOMAS: the Ubu view

PERE UBU's David Thomas admits that he's a man without much of a mission but now he's teamed up with producer Gil Norton whose resolute mission is to sort out the state of music. TOMMY UDO witnesses their 'Worlds In Collision'. Photo: LEO REGAN

THE TEAROOM Des Artistes in Clapham evokes memories of those '70s Arts-Lab cafés, where very earnest people wearing round wire-framed glasses would sit and discuss Hegelian dialectics over wholemeal quiche, cold espressos and French cigarettes.

Whether this is an appropriate place to meet Pere Ubu's David Thomas remains to be seen. Aren't Ubu trying to shake off that 'drab industrial too-clever-by-half' image?

So much so that the sampler cassette for their new LP 'Worlds In Collision' was called 'Listen Without Prejudice Vol II' and used similar artwork to Georg Michael's album of the same name provoking shock! horror! outrage! in the tabloid pop columns and is supposed to have "devastated" poor old George.

Thomas arrives complete with beret and goatee, looking every inch the bohemian. Is the Tearoom Des Artistes one of his hangouts then? "Oh, I came here once about two years ago or something," he says dismissively.

It transpires he came with Ubu drummer Chris Cutler, formerly of '70s progressive band Henry Cow - that explains it. You can just picture Chris and Fred Frith huddled at a corner table talking about post-structuralism and exactly how tight the skins on a snare drum should be.

Pere Ubu's new single, 'I Hear They Smoke The Barbecue', has just been released by Phonogram. The band signed to the label in 1987 and released 'The Tenement Years' followed by 1989's 'Cloudland' - an album that showed a more approachable side of Ubu, although Thomas now says that he finds that album "depressing" and he hates the single taken from it ('Waiting For Mary').

He is, however, very enthusiastic about 'Worlds In Collision', produced by producer of the moment Gil Norton.

"Gil's valuable function is just focusing things, getting things tight conceptually and getting the performance to sound the way we wanted it to sound in the first place," he says. "Gil is someone who is very concerned with the

state that music has gotten into and he's a man with a mission to set things straight and I respect that. As soon as I identified his mission, I figured that any man with a mission like that has got to be someone to team up with."

So do Pere Ubu have a mission, then? "Do I have a mission? Jeez! The mission that Pere Ubu has is just to produce something that means something and I guess that's not much of a mission."

PERE UBU have been together as a band since they formed in Cleveland Ohio almost 16 years ago. They first came to the notice of the post-punk music press when their three singles on their own Hearthan label began to find their way across the Atlantic.

Songs like '30 Seconds Over Tokyo' and 'Heaven' were totally unlike anything that had been heard before - "there was the combination of electronics, sub-Magic Band guitar, Thomas' indescribable voice and bleak lyricism - the term 'Industrial' was coined to describe Ubu's sound."

"I don't think the overall way we approach music has changed. I can almost say it hasn't changed an iota and be prepared to defend it. We've adopted different project approaches and set a different set of problems for ourselves, but our vision of what we do is pretty much the same."

That said, the material on 'Cloudland', and now 'Worlds In Collision' - which is great rock music - is a million miles away from the almost terrifying sound of their debut LP 'The Modern Dance' or the classic 'Art Of Walking'. It's very, very approachable.

"We've always been concerned about the way we're interpreted, because that determines what we do next," he says. "We know what we're doing but the listeners don't necessarily know, so we gauge how the listener's hearing it and then we make adjustments so that they hear it more accurately."

"What we've become really tired of is the way people looked at us, the way they've been distracted by what I'd call the medium so that the message is obscured."

The medium? "The Pere Ubu medium. We filter things through a particular way of listening to things. We make use of sound, creating a certain perspective, theoretically."

"What we wanted to do was play the game by somebody else's rules. We always played by our own rules and that's fine, but we were the only people playing the game!"

LOVE AND OTHER FOUR LETTER WORDS

OH NO, top American pop enigma in page three big money competition shocker!

Last week REM flew into Britain to tackle a round of interviews and play a couple of low-key 'secret' gigs. The two shows at London's Borderline found the band billed as Bingo Hand Job.

Blimey, it almost sounded like a reference to Rupert Murdoch's realm of wank-compatible mammary exposure and rounds of mega-buck bingo. But this is REM and, as is the general rule with these New World Athenians, things are not quite what they might seem.

"Yeah, Bingo Hand Job is one of Michael's," explains fast-talking, rapier-brained guitarist Peter Buck. "I think he just likes the idea of people waiting in line to ask for tickets for Bingo Hand Job."

Later, Stipe fingers a Perrier while weighing up the spunky pseudonym he's saddled the band with.

"We had to come up with something at this band meeting," he explains. "I think Storage Box Hand Job was the original idea, but it was a little too... whatever. When I came up with Bingo Hand Job, Bill Downs, our lawyer and sixth member, was depressed for three days. He wanted us to be called after a river in Virginia or something."

BHJ - a sort of masturbatory twist to Barclay James Harvest - is far from the first laffsome pseudonym REM have used, as Buck makes clear.

"I think my favourite was Hornets Attack Victor Mature. That came from this article in *Trouser Press* saying you should name your band by looking in the newspaper. So, there was a story about a swarm of hornets attacking Victor - the man with bigger breasts than Jane Russell.

"Then we took a picture from some magazine and made up a bio which described us as the perfect cross between Jerry Lee Lewis and Joy Division. The best thing is we got a gig on the strength of that! The club owner was like, Peter, when are these friends of yours gonna show up? Then I had to own up and tell him it was us.

"While we were playing my friend was at the bar



STIPE: IN love with life

Last week REM played under the dubious moniker of Bingo Hand Job, but their new album explores a more exalted sphere of human relationships - every song on 'Out Of Time' is a love song. Michael Stipe explains the mysteries of love to ROY WILKINSON. Flowers of romance by STEVE DOUBLE

and he swears he heard this guy behind him saying, Goddamn, I'm so sick of all these REM clone bands.

"Other names we've had are The Pink Pyjamas, Fat Drunk And Stupid, Plateshot and It Crawled From The South. That last one came when we supported The Cramps one Hallowe'en in New York. We got paid 500 dollars for playing a bunch of covers we'd learnt on the plane up - that's the only time we've played a DOA song, that's for sure."

WHILE BINGO Hand Job could be read as a reference to the tabloids' world of seedy sex, the new REM album explores a more exalted sphere of human intercourse.

As Stipe has said, "the main themes on this album are love, time and memory. Every song on this record is a love song". Seven albums into their career, 'Out Of Time' is the album on which REM fully explore the pop song's most common subject.

As Buck says, REM have released love songs before - "'South Central Rain' is a love song, a farewell song" - but 'Out Of Time' is the first time this band have pitched headlong into the world of first person pronouns and overt intimations of affection. In this light the song 'Low' sounds out like a statement of intent - "I skipped the part about love, it seemed so silly".

"I don't know about that song," says Stipe, hair slicked back, eyebrows knitted, as he sits with bass man Mike Mills to form one half of a two-part interview. "I've never really thought about it before but, er, 'Low' is one of the first songs we did for this album. Yeah, that does kinda say it, doesn't it: 'It seemed so silly, it seemed so shallow'. That's how I always felt about love songs, about pop music. It was like, get them out of my face, they're all horrible and manipulative.

"Then I thought, who cares, all the more reason to challenge myself to write a bunch of love songs. We wrote 'Low' on the 'Green' album tour and actually performed it, along with 'Belong'. So, yeah, apart from 'The One I Love', which isn't really a love song at all, 'Low' is probably the first time I used the word love in a song."

It may almost be the first time he's used the word love, but it isn't quite true to say 'Low' was the first love song Stipe wrote.

Back in 1980, prior to their first release on the Hibtone indie and their career with IRS, REM recorded a batch of demos in their home town of Athens, Georgia. Unreleased songs like 'Baby I' and 'Different Girl' - now available on bootlegs - had a trad boy/girl composition.

"Yeah, stuff like 'Girl Like You'," chuckles Stipe. "All that bootleg stuff. I don't mind people having it, but I always look at that period of the band as a learning time. I distinctly remember the afternoon we wrote 'Gardening At Night' (which

walked out and came back the next day to hear it. The music as well was played for the first time as we recorded it and I think we decided then and there not to re-record it. That's the one and only time I've sung that song."

The song is bitingly effective, with an ambivalence to the affairs of the heart almost equal to the non-love song 'The One I Love'.

"It's a very desperate song," says Stipe. "And it does sound like f**k off. It's a love song, but it's certainly from the uglier side. It's pretty much about having given up on a relationship."

To hear Stipe explaining one of his songs so directly is pretty much a revelation in the light of his inscrutable past and his former reluctance to talk about his lyrical weaves. But even among an album of songs like 'Out Of Time', 'Country Feedback' is a special case.

"With that song," says Buck. "Michael came in and shouted this stuff off. It was exactly what was on his mind that day... it was real."

THINGS HAVE certainly changed in the world of REM. Five years ago a title like 'Texarkana' would probably have been seen as a play on the word arcane, a misinterpretation Stipe would doubtless have got a chuckle from encouraging. The 'Texarkana' on 'Out Of Time' has a simple derivation.

"It's a town on the Texas-Arkansas border," explains drum boffin Bill Berry. "It's a beautiful place, but you wouldn't go there for enlightenment. There's a Grand Funk Railroad song about this infamous Arkansas groupie called Little Rock Annie and, in some ways, that sets the tone for the place."

Mike Mills' ghostly harmony vocals have always been pretty crucial to REM. Alongside the new album's 'Near Wild Heaven', 'Texarkana' sees Mills taking a lead vocal for the first time. To say the least, Mike's lyric-writing style unnerved Stipe.

"I just came up with a melody line," says Mills. "Then I wrote the first line and sang it. The song was written and sung inside 30 minutes."

"Yeah, oh boy," says Stipe. "I sit there for months going, er, have been... were... was. Then he walks in and it's like, f**k, where did that come from? It's great to have another voice, particularly live. One thing is, when Mike sings ('60s garage tune) 'Superman' he gets eight times more applause than we get for anything we've written."

When recording albums, REM are fond of descriptive "keywords". With the sometimes vitriolic 'Document' album the keyword was chaos. With 'Out Of Time' Bill Berry reckons the appropriate word is lush, a nod toward the record's string-laden moments.

"Yep, it's a luscious record," says Bill. "Of course, there's the band Lush as well."

"They're a good band too," bursts in Buck, as ever a man with an 18-year-old's enthusiasm for new music. "There's a lot of stuff going on in Britain now. I like Ride a lot. I'm a real sucker for that guitar sound."

Stipe largely concurs with Berry's verbal tag. "Yeah, I'd go with lush," he says. "But it's a very sparse lushness. To me the beauty of the record is there's so much on it, but there's also a lot of breathing space for each song. Before we've always had gazillions of layers of everything. Now the writers are still there, but there's also a diaphanous quality. It's almost like, erm, there's a beautiful word for these old translucent writing tablets they once had..."

He searches the Stipe grey matter for a few minutes before returning with the word in question: "Palimpsest. That's a great word. To get those strings we had to bring in a composer to write with and that's something we've never done. Even with Peter Holsapple (dBs' guitarist and now REM's auxiliary band member) we'd make sure all the composition has been done before he came in."

So, with 'Out Of Time', Peter Buck finally saw REM acquire the baroque dimension he's been talking about since 1987 - alongside his dream of making a record with Sonic Youth.

The baroque tone is crystallised in the instrumental 'Endgame'. But, despite bringing in

appeared on 1982's 'Chronic Town' EP). We were sitting out on a mattress on the porch and I thought that was the first ever real song we did. The songs before that were like extracts from a child's schoolbook: 'See Sam run, see Sam run after the dog'."

"We didn't wanna play covers," says Mills. "So we had to write something. Actually, I think some of that early stuff is great. Some band should secretly record it."

"The Bangles," suggests Stipe somewhat cryptically.

"Yeah," continues Mills. "Then they could send us royalty cheques to some post office box number."

SO, AFTER Stipe's spent a few albums becoming famous for his rarely less than obtuse lyrics, REM have come full circle and recorded a set of largely direct love songs.

Songs like the almost paradoxically upbeat 'Shiny Happy People' and 'Near Wild Heaven' are jolly smiling sorts, but 'Out Of Time' is far from constantly chirpy. Melancholy and introspection are stirred into the mix, most cuttingly on 'Country Feedback'.

As Buck points out, 'Country Feedback' is more a rant than a song, and among Stipe's stream of despair comes an Anglo Saxon profanity that normally suffers from massive overuse: "We'd been through faith, break down, self-hurt, plastics, collections, self-help, self-hate... f**k off." And because Stipe has none of Guns N' F**kin' Roses bad-mouthed banality, this familiar swear word jumps out of the speakers.

"It actually says 'f**k all'," corrects Stipe. "But you'd have to solo the vocal to hear that. I didn't even write that song down. I just had a piece of paper with a few words. I sang it then

ESSENTIAL LISTENING

- 'Radio Free Europe' from the 'Murmur' LP
- 'Talk About The Passion' from 'Murmur'
- 'Driver 8' from the 'Fables Of The Reconstruction/Reconstruction Of The Fables' LP
- 'Begin The Begin' from 'Lifes Rich Pageant' LP
- 'Cuyahoga' from 'Lifes Rich Pageant'
- 'Exhuming McCarthy' from the 'Document' LP
- 'World Leader Pretend' from the 'Green' LP
- 'Hairshirt' from 'Green'
- 'Country Feedback' from the 'Out Of Time' LP
- 'Low' from 'Out Of Time'

REM IN very un-Bingo Hand Job pose



“ ‘Country Feedback’ is a very desperate song. And it does sound like f**k off. It’s a love song, but it’s certainly from the uglier side. It’s pretty much about having given up on a relationship ”

— MICHAEL STIPE

string and horn players, ‘Endgame’ avoids the crass baroque sensibility the likes of Deep Purple aspired to when recording with full orchestras.

“Yeah,” says Buck. “I think I read George Melly talking about that once. He was saying that most rock musicians don’t have any idea what classical music is — they’re all upwardly mobile lower middle class kids who think that if they rip off a little bit of the ‘1812 Overture’ everyone’ll think they’re really high brow. I kinda prefer the small string quartet kind of thing. ‘Endgame’ certainly doesn’t have the bombast that my generation tends to associate with classical music.”

REM HAVE probably coloured pop music with politics more successfully than any band in the past decade.

Though it would later emerge that ‘Talk About The Passion’ was about “hunger and guestworkers in America”, REM were seen at the outset as almost entirely apolitical.

Then, gradually, they worked in more overtly topical ideas to their lyrics, culminating in the likes

of ‘Exhuming McCarthy’ and ‘Welcome To The Occupation’. Their concerts and record sleeves became a point of contact with various environmental pressure groups. It’s difficult to see how they could take this slant any further.

“Well, I’m not going to stand for office,” says Buck. “I’m not that much into politics. Except for Lord Sutch — he’s got the right idea. What is it, The Screaming Raving Loony’s Party? I’d vote for those guys, I only wish they’d start a party in America.”

Maybe REM can’t vote for the Monster Raving Loonies, but they were able to give their support to the splendidly named Gwen O’Looney when she stood for office in Athens’ mayoral elections.

“Yeah,” says Buck. “She’s a wonderful woman. She’s like 42 and has spent more or less her whole life helping others — she served in the Red Cross in Vietnam for example. Then these real estate developers who were standing against her accused her of being a dope addict and all these hippy-free-love-sex clichés.

“Then, because we’d all quietly given money to her campaign they started talking about all this

stupid satanist rock crap — If I had a tape of it I’d sue for libel. If they want to see an uneven race we could quite easily play a show at the Coliseum, bring in 50,000 people and slap a few hundred thousand dollars into the campaign fund, really make them look like the clowns they are. We didn’t do that, cos I don’t think it’s our job. But, if they’re gonna call us satanist rock ‘n’ rollers just because we each gave her 800 dollars, there’s a whole new level we could take it to.

“In the end the fat, red-faced old men lost. The defeated old guy came out and said Gwen only won because she had the hippy, preservationist, women, minority, college student vote. Who does that leave out? Old fat white men who want to pour concrete all over the town. Yeah, she got everyone’s vote except the real estate developers!”

And as REM have made their subtle political departures, so Michael Stipe has shed some of his enigmatic repute. Now he’s confident and relaxed enough to lay bare his game plan. He says he’s never consciously constructed some kind of labyrinth of intrigue.

“I know,” he says, “that I’ve spoken about the importance of mystery recently. But that started as a reaction to people talking about me like I was the most mystical, eccentric, whatever, person they’d ever encountered. I’m just like, C’mon, it’s nonsense — enjoy it, just listen to it, just like it.

“Every now and then we’ll find something topical to write about, but rock ‘n’ roll is supposed to be fun. Lyrics are not always the anthems of a new generation. They can be I think, but they don’t have to be. Not every one of them, good Lord. With me it was never a conscious thing until I was forced to look at it and say, Yeah, mystery is important, mystery’s important to every relationship.

“It’s not like I’m always trying to throw a crowbar into the machinery whereby people understand pop music. I dunno, but it seems like there’s a series of sieves that REM have to go through that aren’t applied to other people. That’s OK — people expect a lot from us and that’s probably good. I’m not complaining. I love my job. I love what I do.”

Love all around and the REM scheme continues to make giant steps for rock-kind. Eleven years down the line and anything but out of time.

NEXT WEEK: REM take us through the world of their famously obsessive fans and into one of the most idiosyncratic fan clubs in the world. Plus, the secret of Peter Buck’s disappearing tree and the man who attempted the impossible — to transcribe all of Michael Stipe’s lyrics.

SCANNERS



on the radio

WEDNESDAY MARCH 20

JIVE ALIVE: 6.15pm, Hereward Radio/CNFM (102.7/103FM). Mick Meadows and Sarah Jane with a mix of new releases, interviews and indie grooves, plus The Candyskins in session.
DAVE SANDER: 7pm, The Hot FM (96.9/97.6 FM). Sessions, interviews and the best of the week's releases.
MARK GOODIER: 7.30pm, Radio 1. Storming session from Rain.
DAVID GRANT: 8pm, WestSound Radio (96.7/97.2FM, 1035MW). Daily light rock show.
HEADBANGERS SHOW: 8pm, Moray Firth Radio (97.4FM, 1107MW). Hard 'n' heavy.
EARSHOT: 9.30pm, Radio 5 (693,909MW). Indie happenings North of the Border.

THURSDAY MARCH 21

JIVE ALIVE: 6.15pm, Hereward Radio/CNFM (102.7/103FM). Chat with The High.
DAVE SANDER: 7pm, The Hot FM.
BRIAN MARTIN'S ROCK SHOW: 7pm, Coast AM (1242, 603 MW). Nightly classic rock.
MARK GOODIER: 7.30pm, Radio 1. Another dip into the Rain session.
CLASSIC DOCUMENTARY: THE RISE AND RISE OF U2: 9pm, Radio 1. Bono, The Edge, Adam Clayton and manager Paul McGuinness tell it like it was.
RED DRAGON ROCK: 9pm, Red Dragon Radio (97.4, 103.2FM). (Also Saturdays and Sundays).

FRIDAY MARCH 22

ROUND TABLE: 6pm, Radio 1. All the biggies this week with Andy McClusky from OMD and Ralph Tresvant checking out the week's new singles.
PAYOLA: 6pm, Echo 96 (96.4FM Cheshire, 96.9FM Staffs). New releases, interviews and indie dance.
JIVE ALIVE: 6.15pm, Hereward Radio/CNFM (102.7/103FM). Studio guests The Mock Turtles.
DAVE SANDER: 7pm, The Hot FM.
CLUBMIX: 7pm, Hallam FM (96.1, 97.4FM). Rap, House and dance grooves.
GARY CROWLEY'S FRIDAY FREAKOUT: 8pm, GLR.
ROCKIN' THE UK: 8pm, Echo 96. News, interviews and the latest rock releases.
RAVE: 9.30pm, Radio 5. Pick of the pops from the Welsh National Chart.
COLD CUT'S SOLID STEAL: 10pm, Kiss FM. Exclusive mixes, left-foot beats and no backchat.



U2: RADIO 1, March 21: Ireland's most famous sons recount the tale of their growth from resident school disco band to mega stadium monsters.

SATURDAY MARCH 23

SOUL BY THE SEA: 2pm, Radio 1. Reggae, soul and dance live from Montego Bay.
DANCE SHOW: 6pm, City FM (96.7FM, 15.48AM). Nine hours of dance, rap and soul music.
KISS FM DANCE CHART: 7pm, Kiss FM. Favourite club sounds as voted by London's DJs.
ROCK 'N' BLUES: 8pm, Moray Firth Radio.
IN CONCERT: 10pm, Radio 1. Jesus Jones recorded live at The Town And Country Club.
JOHN PEEL: 11pm, Radio 1. Sessions from The Fall and The Shamen.

SUNDAY MARCH 24

GARY CROWLEY: 2pm, GLR. Loony Toons and the Demo Clash.
LEVEL OUT: 4pm, BBC Radio Derby (269MW/104.5FM). Indie grooves plus studio guests Manic Street Preachers and Spin.
GROOVE MACHINE: 7pm, Moray Firth Radio. Indie/alternative sounds.
NIGHT MOVES: 7pm, BBC WM (95.6FM)/BBC Stoke (94.6)/BBC CWR (94.8)/BBC Hereford & Worcester (94.7). Classic rock from the Midlands.
TRISTAN B: 7.30pm, BBC Radio Bristol (94.4, 95.5FM) Dance/soul from Bristol.
CAZ: 8.30pm, BBC Radio Bristol. Indie/alternative grooves.
DIFFERENT WAVELENGTHS: 10pm, Northsound Radio. Underground sounds from Scotland.
HENO BYDD YR ADAR YN CANU: 10.15pm, BBC Radio Cymru (92.4, 96.8FM). Welsh indie music.
JOHN PEEL: 11pm, Radio 1. Definition Of Sound and Copshootcop in session.
FAST FORWARD: 12pm, Radio Luxembourg (208AM). Review of the latest indie releases plus demo of the week.

CONTINUES OPPOSITE PAGE

FILM

LOOK WHO'S TALKING TOO

(Columbia Tri-Star - Cert:12)
 Starring: John Travolta, Kirstie Alley, Bruce Willis, Roseanne Barr. Director: Amy Heckerling

AT THE time it probably seemed like a good idea. Make a quick sequel to one of the biggest hits of 1990, have it in the cinemas less than a year after the original and just wait for the cash to start rolling in. There's only one thing that could go wrong. The sequel could be absolutely awful...

The first film had a simple charm - guess what the baby's thinking, courtesy of the voice of Bruce Willis, but the follow-up takes that premise to overkill. Now, baby Mikey talks, Mikey's best friend talks, and Mikey's sister talks through the voice of Roseanne Barr. Even a talking toilet couldn't make things worse, could it? It could and it does courtesy of Mel Brooks' Mr Toilet Man.

In fact the only people who don't talk are James (Travolta) and Mollie (Alley) who are going through a tedious marital crisis, which isn't helped by the presence of Mollie's paranoid brother Stuart (Elias Koteas) who comes to stay with them.

The film does have its moments, but they're few and far between. Most notable is a Travolta dance scene with a group of toddlers, but too much of the comedy centres on toilet training - a tired crutch to base an entire movie upon. Bruce Willis reproduces his original role virtually joke for joke, while newcomers Damon Wayans and Roseanne Barr are about as funny as an enema.

Look Who's Talking was basically one joke stretched out over a whole film, to try and get away with the same thing twice is madness. No more, please.

Lizo Mzimba

PRINT

THE WILD, WILD WORLD OF THE CRAMPS

Ian Johnston
 (Omnibus - £8.95)

CRAMMED WITH left-field views and who-was-whos, Ian Johnston's *Wild, Wild World Of The Cramps* takes the lid off the garbage pail and dances naked in the residue. Unofficial in theory but a shade too reverential in tone, it comes as a welcome relief from brain-dead biogs that pilfer from the rock press and paints, instead, a portrait of The Cramps as mortal obsessives held prisoner by the constraints of their (some say self-constructed) rock 'n' roll jail cell.

Kicking off in hicksville, *The Wild, Wild World...* traces the band's sickness to its roots. Misfits in suburban hell, Lux and Ivy's pre-Cramp years are left teasingly vague - partly out of common decency, mainly due to lack of hard evidence. Inevitably, real names are revealed but ages are tactfully sidestepped.

Moving on, Johnston's diligent

VIDEO

MARC BOLAN AND T REX

Born To Boogie
 (PMI - £12.99)
 Director: Ringo Starr

ORIGINALLY RELEASED in 1972, this film captures the brief period of what the press at the time dubbed T-Rextacy. It includes live footage of two T Rex concerts at the old Empire Pool, Wembley, intercut with a few 'surrealistic' scenes, and the odd guest star.

Born To Boogie came in the wake of T Rex's finest LPs, 'Electric Warrior' and 'The Slider', and consequently the film catches much of their best material - 'Children Of The Revolution', 'Jeepster', 'Get It On' - all live. T Rex were the first major teen phenomenon since Beatlemania in the first half of the '60s, appealing to kids who missed the beat boom, mods and rockers, Summer Of Love, 1968, Woodstock and all

that bollocks. What's more, nobody really cared that it had all passed them by. As Mott The Hoople sang in 'All The Young Dudes', "I don't need TV 'cos I got/T Rex, oh brother you guessed/I'm a dude now"

The live footage captures the flash, the sex and the class of the man who brought the first bursts of colour to a period dominated by faded denim, matted hair and bushy bearded 'serious' musicians. Bolan, however, was more than just an ostentatious image and no novice on the guitar, sort of like a souped up Chuck Berry with some Hendrix chucked in.

The fantasy sequences are amusing but terribly dated - Peter Cushing reads Bolan's poem *The Ballrooms Of Marsto* a string accompaniment; there's an *Alice In Wonderland* tea party with Mothers Of Invention men Flo and Eddie dressed as nuns! - but it's really the live stuff that this is worth getting hold of for.

By '90s standards, this is crude stuff, but it does capture the excitement of the period.

Tommy Udo



FLASH, CLASS and sex: Marc Bolan in 1972

coverage of their years on the fringe of New York's bumbling No Wave scene depicts a band dripping with nicotine and fury. The hiring, firing and subsequent mythologising of hollow-faced guitarist Bryan Gregory is dealt with rationally and candidly, revealing Lux 'n' Ivy as tough-ass taskmasters and Gregory himself as, well, just plain flaky.

Through the years to follow, Johnston seems at pains to salvage the band from their own excesses and certain details (the winding down of The Cramps' semi-official fan club for example) are skimmed - partly, one suspects, to protect sources. It's a welcome relief too that, despite its rather garish Graham Humphreys cover, *The Wild, Wild World...* steers away from latter-day misconceptions of The Cramps as a one-dimensional gothic showband.

As Johnston freely observes, The Cramps themselves are just a symptom of their lives and times, a product of the salacious celluloid and rawhide rockabilly they so hungrily devour. While a little

flawed in style, *The Wild, Wild World...* taps the essence of its focus with disarming ease.

In short, the best of sex, crime and rock 'n' roll. You've got to say yes.

Damon Wise

FILM

JETSONS - THE MOVIE

(UIP - Cert:U)
 Directors: William Hanna, Joseph Barbera

WHEN, IN 1961, Hanna-Barbera introduced the world to *The Flintstones*, the first prime time animated 'sitcom', no one knew what might happen. America, however, loved it and Hanna-Barbera decided to flip the show's prehistoric premise and launch a series set in the future.

The *Jetsons* - father George, wife Jane, daughter Judy and son Elroy - were born, and although only 24 episodes were made, it has been rerun

continuously ever since.

After successful new series in 1985 and 1987, Hanna-Barbera started work on *The Movie* and, considering how bad such big screen attempts can be, it is very good indeed. Its makers have carefully balanced the original TV show's charming artwork and animation with remarkably clear 3-D computer animation. When we see the Jetson's sky-high home go even higher to avoid smog, the background is spectacular. Another sequence, where Judy (spoken by teen popstar Tiffany) is courted in a 'nature garden' created by holographic simulation, is stunning, the images chasing each other at breakneck pace.

Mostly, however, *The Movie* is a direct update of *The Jetsons* story bringing in '90s elements such as industrial sabotage by cute, ecologically-sound creatures at father George's asteroid mining company. A contemporary soundtrack helps, too, stretching to a production line rap that swings, even if George isn't exactly a born MC!

Ralph Traitlor

WHAT'S NEW?

COMICS

LAUNCHED THIS week, *Toxic!* is the first weekly sci fi/mayhem comic to hit the British market since *2000AD* was launched 14 years ago.

Boasting stories by former *2000AD* mainmen Alan Grant, Pat Mills, Mike McMahon, Kevin O'Neill, Simon Bisley and John Wagner, and featuring already renowned characters like Marshal Law and The Bogie Man, its initial issue looks like the shake up the weekly British scene has demanded for a long while. Certainly it's prompted a radical revamp of *2000AD*, which from this week goes full colour and features a brazen mix of old characters (some written by Grant and Mills) and new scenarios, a move that should spark a frantic newsstand trade 'war' as the pair battle for readers.

Toxic! itself intends to be something more than simply another *2000AD*, however, by taking the long admired comic virtues of "aggression, guts, mayhem and violence" one step further than its predecessors and tuning into the video pulp syle of *Terminator*, *Aliens* and *Indiana Jones*.

"*Toxic!* offers a little bit more freedom," says creator/editor Pat Mills (the man who set Judge Dredd loose). "It's aimed very much at the heart of British Comics, mildly subversive, anti-middle class, more aggressive, a comic of villains rather than heroes."

The difference can be seen if you compare Judge Dredd with Mills' new creation Marshal Law. "The original idea of Judge Dredd was that he was a complete and utter bastard, he shot jaywalkers, jailed people for dropping litter, but that all got toned down. Marshal Law is equally extreme, the violence there is very heartfelt with a lot of black humour."

With an initial print run of 175,000, compared to *2000AD*'s 190,000, *Toxic!* looks set to be a smash in the specialist comic shops. The real contest, however, will be at the newsagents, where it has to do well to hold its price down.

"It's going to be all out war at the newsstands," said one retailer, "that's where it has to do well to keep its price down to below a pound. For the while it will do alright because it's new, but the clincher will come in the summer. If it's not maintained its sales and the price has to rise I think there'll be trouble."

Sam King

• If you want to pass over Oliver Stone's film version of The Doors story for a more close-at-hand account, then seek no further than John Densmore's *Riders On The Storm: My Life With Jim Morrison And The Doors* book published by Bloomsbury. The band's ex-drummer will be signing copies at Compendium Bookshop in Camden High Street, London on Tuesday March 26 from 6.30 to 7.30pm. Ring 071-267 1525 with credit card details if you wish to reserve a signed copy.

• Fancy a flutter on the Oscars being held in Hollywood next week? Bookmakers William Hill rate *Dances With Wolves* a surefire cert to swipe the Best Picture gong at 1-2 but for an outside chance try *GoodFellas* at 6-1 or *Ghost* at 16-1. Favourite to win Best Actor is Jeremy Irons for *Reversal Of Fortune* at 5-4 and Best Actress fancy is Kathy Bates in *Misery* at 10-11. *Dances With Wolves* looks set to snatch most prizes with no less than 12 nominations.

EDITED BY KATHY BALL

ROBERT DE NIRO'S WAKENING

Pairing the twin talents of Hollywood heavyweights **Robert De Niro** and **Robin Williams**, Penny Marshall's *Awakenings* takes the bare bones of Dr Oliver Sacks experiments with coma patients to produce what's already been hailed as the feel-good movie of the year. Dan McLeod/SIN spoke to both stars to find the method in their madness.

BASED ON respected Dr Oliver Sacks' book of the same title, director Penny Marshall's *Awakenings*, deals with the experiences of those who survived the 1917-27 epidemic of viral sleeping sickness, or Encephalitis Lethargica.

Allowed to languish, semi-forgotten, in a trance-like state, these patients were deemed hopeless cases – until 1969, that is, when Sacks' team first administered the experimental Parkinson's Disease drug L-DOPA, with spectacular but short-lived results.

Revised somewhat for cinematic purposes, Sacks' findings proved irresistible to the movie's two stars. As Robin Williams, (the fictional Dr Malcolm Sayer), readily admits, the script grabbed him from page one.

"It affected me in a deep way," he reveals, "because I lost my father about three years ago, and it taps into that memory. I was touched from the moment the (afflicted) boy's hand closes the window in the opening scene. I was gone. Then I read Oliver's book and knew I had to try it."

Having Sacks there to observe and be part of the film, then, was a necessity. "He really helped the technical and medical reality," says Williams, "plus it was good to have him around as a patron saint. He found it

disconcerting, like a strange 3D funhouse mirror. I was doing things that he didn't even know that he did. So we changed the name from Sacks to Sayer, and changed the character, because Penny Marshall was worried that people would think he was too eccentric.

"Actually, Oliver is almost a professional eccentric. He's much more eccentric than Sayer. I mean, Oliver was the resident physician for the Hell's Angels for a couple of years, so he's not a shy, withdrawn man. But sometimes you have to sacrifice reality to get a deeper truth or essence of something. And I think he is pleased with the essence of the movie."

Prior to filming, Sacks set the tone of the film by taking the actors to visit different hospitals over the month-long rehearsal period. As a result, De Niro's character, Leonard Lowe, is a composite of two very real cases.

"I would watch Oliver working with Bob," says Williams, "and it's something I'll carry away with me for the rest of my life. It was exhilarating and depressing at the same time, because while we saw the affliction, we also saw their incredible spirit."

As befits his reputation, it was the challenge that drew De Niro to the more demanding of the two roles.

"Leonard was for me a better choice as an actor," he admits.

Spending time in preparation with the doctor, De Niro immersed himself so deeply into his role that Sacks actually feared the actor might experience a post-encephalitic crisis. Or even worse, bring on permanent damage to his nervous system and become Parkinsonian.

THE COMPARATIVELY safer role of Sayers proved no less taxing for Williams. Playing the shy doctor required the comedian to react rather than act, a technique totally at odds with his usual practice. "I was called on to look and observe," he says. "It was an interesting process, but the most amazing thing was to meet Oliver. He's a hero of conscience. You cannot walk away after talking to him and not understand something more about other states of mind."

Besides meeting Sacks, however, Williams readily admits that, despite having known De Niro for six years, he found the prospect of working together "slightly frightening". The fact that, for the first weeks of shooting, De Niro was deep into Leonard's trance-like state didn't help matters.

"Then on the day he spoke for the first time," says Williams, "I knew it was going to be alright. The awe went away and we started working. That day, it was amazing to watch him decompress, to watch him transform before my eyes. It was perfect."

De Niro himself says he found the work, physically very tiring, almost like doing isometrics.

"I felt the arm of a friend who has Parkinson's Disease," he recalls, "and found that his arms were tight and his body hard. His body is in constant battle with itself. So doing that was exhausting."

Shooting in location, too, at The Kingsboro Psychiatric Centre in Brooklyn, had its tensions.

"The walls were urine yellow-green," Williams shudders, "and the smell in the air was of urine, pain, vomit, blood, and stuff on the walls from people who have hurt themselves over the years. There is a certain karma in the air, of anguish and isolation, in that kind of place. While we were there, one patient escaped from the criminal ward in one of the adjoining buildings, went home and killed his wife."

"We had to do something to keep the mood up, even with the patients, but it's kind of cruel to riff on people who are in a catatonic state. So we'd go down and visit them and have drag races with the wheelchair patients."

Despite their obvious camaraderie, though, Williams and De Niro have no plans to work together in the future. De Niro is currently shooting Martin Scorsese's remake of *Cape Fear* – De Niro's fifth movie in 18 months, including the current Scorsese Oscar contender *GoodFellas* – with co-stars Nick Nolte and Jessica Lange. Coming a little sooner, expect *Guilty By Suspicion* with Annette Bening, and *Backdraft* with Kurt Russell.

"All the movies I've been doing I've wanted to do and enjoyed doing," says the Method Maestro. "I am at a certain age where I want to do as much as I can, because I know there's going to be a time later when I won't have the energy or the strength."

Williams, too, shows no sign of slowing. Having completed *The Fisher King*, he's keen to concentrate on more dramatic roles since the success of his performances in *Good Morning, Vietnam* and *Dead Poets Society*. That's not to say he's narrowing down his options.

"As long as they keep sending the scripts," he quips with clockwork buoyancy, "I'll try as many different things as they'll let me."

DE NIRO as Leonard Lowe and Williams as Dr Malcolm Sayer in *Awakenings*

music on telly

WEDNESDAY MARCH 20

RAPIDO: 7.40pm, BBC2. Featuring REM, Peter Gabriel, Graham Parker and African music from Geoffrey Oryema.
AMERICA'S TOP 10: 2.40pm, ITV. Pop hits Stateside.

THURSDAY MARCH 21

TOP OF THE POPS: 7pm, BBC1.
FIRST NIGHT: 11.10pm, ITV (Central only).
Candystrips, The Alarm and live music from Hugh Cornwell.

FRIDAY MARCH 22

THE JAMES WHALE SHOW: 1.05am, ITV. Whale slobbs out while the world drops off.
RAW POWER: 2.35am, ITV (most regions).
Metal, music, news and videos.

SATURDAY MARCH 23

THE ITV CHART SHOW: 11.30am, ITV.
RHYTHMS OF THE WORLD: SLIM'S JAZZ: 7.55pm, BBC2. Finished shortly before his death in February this year, BBC2 captured Slim Gaillard live and in conversation.
THE HIT MAN AND HER: 4am, ITV. Live broadcast from the disco tent at Alton Towers.

SUNDAY MARCH 24

120 MINUTES: 8pm, MTV. Clash revisited with interviews, live footage and videos.
THE ITV CHART SHOW: 12pm, ITV.
SNUB: 12pm, BBC2. Repeat showing for Gary Clail and his On-U-Sound posse, Soul Family Sensation and Chapterhouse playing live, Rebel MC's new single plus the return of Blue Orchids.
RAPIDO: 12.45am, BBC2. Repeat showing of Wednesday's programme.
NEW MUSIC: 1am, ITV. Music, news and videos.

MONDAY MARCH 25

DEF II – THE FRESH PRINCE OF BEL AIR: 6.30pm, BBC2. The Fresh Prince goes indie-dance.
SNUB: 6.55pm, BBC2. While *Rapido* rattles on, time's already up for *Snub*. The last programme features Flowered Up, Boo Radleys, Wolfgang Press and more from Rebel MC and Soul Family Sensation.
BEDROCK: 4.30am, ITV. Ian Gillan sings you to sleep.



FLOWERED UP: BBC2, March 25. Flowered Up spring back to life for the last Snub in the series.

... CONTINUED

on the radio

MONDAY MARCH 25

JIVE ALIVE: 6.15pm, Hereward Radio/CNFM. Robert Jones takes over the big chair for a week with live sessions, interviews and new releases.
DAVE SANDER: 7pm, The Hot FM.
NIGHT MOVES: 7pm, BBC WM (95.6FM). Heavy rock from the West Midlands.
BAILEY BROTHERS ROCK SHOW: 7pm, Hallam FM. Classic rock from Sheffield.
MARK GOODIER: 7.30pm, Radio 1. New session from hipsters Ned's Atomic Dustbin.
CAESAR THE BOOGIEMAN: 9pm, Invicta FM (102.8, 103.1FM). Club sounds.
KRUSHER'S MONDAY METAL MAYHEM: 9pm, GLR. Rocking out with *Kerrang!*'s finest.
THE MIX: 9.30pm, Radio 5. Catherine Wheel live in session plus Boo Hewerdine (late of The Bible) goes solo.

TUESDAY MARCH 26

NIGHTLIVE: 7pm, Orchard FM (102.6, 97.1FM). Weekly look at the South West band scene with local music, gig news plus live session from Cindy Stratton.
MARK GOODIER: 7.30pm, Radio 1. More from the Ned's session.
GARY CROWLEY: 8pm, Chiltern Radio. New releases and indie dance.
HIT THE NORTH: 9.30pm, Radio 5. Live session from James.
SHARP AS A NEEDLE: 10pm, RTM. Hardcore mix of hip hop and House.
SMOOTH PEBBLES AND ROUGH DIAMONDS: 12pm, RTM (103.8FM). A few gems from the indie underground scene.
MELTDOWN: 12pm, GMR (95.1FM/1458AM). New releases, freebie records plus weekly gig guide.

SOUNDS

THE CHARLATANS





PHOTO BY STEVE DOUBLE

Blinded by the light



LUSH'S MIKI in her new outfit: looks like it was a 12-string semi-acoustic for dinner

Liane Hentscher

LUSH/BLUR/MOOSE New Cross Venue

DESPITE ITS out of the way location, the Venue in New Cross has proved itself a welcome addition to the London gig circuit and has become a comfortable, popular place to frequent – as proved by the full house for tonight's first birthday celebrations.

First 'Special Guests' Moose don't exactly get into the party spirit though. In fact they ignore the audience throughout their short set and don't even introduce themselves. Heads down droning is the order of the day in the Ride, Slowdive etc etc bloody etc mould and while they're fairly competent, who cares? Party poopers.

At least Blur inject some life into their well worn '60s groove. Singer Damon lurches around like a maniac, falling over a couple of times and causing a considerable commotion in the front rows. However, as the ever astute John Robb pointed out last week, if Blur and their ilk are the next big thing then punky rascals the Manic Street Preachers are indeed ten years ahead of their time.

At their last London gig, Lush casually ambled on stage in front of a sold out Town And Country Club only for Emma to trip over, which said more about them than any thesaurus masturbation ever will. Lush are flawed perfection. You'd expect people who make music which buzzes with such beauty, to be hermits who lock themselves away with a box of Kafka and Sartre novels, not down the pub talking about

Tottenham Hotspur. It's that contradiction which makes Lush so awesomely unique.

They begin with 'Bitter', careering into spiteful corners and stopping to steal your breath away before resuming the crash course, and all of the songs – new and old – crackle like footprints in fresh snow.

"Like me new outfit?" rasps Miki at one point. "You can see what I had for dinner down it." And once again, the patterned perfection is broken as they mess up the intro to 'Sweetness And Light' – but the eye of the beholder will always ignore the few shadows and concentrate on the radiant light, especially when it's this dazzling. Lush are the brightest stars of the future.

Andy Peart

CURVE Camden Underworld

THE CIRCUS hits town at around ten o'clock on a Thursday night.

The lights dim and necks crane as something happens onstage. We can only assume this to be the arrival of new dark pop sensations Curve, because apart from the eager folk pressed together in the front three rows, only the seven-footers in our midst can actually see what's going on.

And then the low rumble of 'Blindfold' slaps us in the gut, and we know we guessed right. Suddenly the voice of Toni Halliday appears, pure and soft with a strange echo effect that makes it sound like the lost children in *Poltergeist*.

Fighting towards the front, you get your first glimpse of Halliday. She looks surprisingly confident, bearing in mind this is only Curve's fifth gig (one of their first – talk about incongruous – was a Swansea date with the Manic Street Preachers!).

Another forward push reveals a full trad rock line-up onstage, which comes as a surprise to those who felt sure Halliday was singing to a Cocteau-style taped guitar wash, such is the effortless power of the band's surging, seductive sound.

It's a moody storm that could be accused of straying too close to early Banshees/Cure copyism if it didn't take us just a little bit further than all that.

Meanwhile, the crowd is falling under the band's spell. The smouldering clatter of 'I Speak Your Every Word' inspires the evening's first outbreak of stage-diving, while 'Ten Little Girls', Curve's Big Song, sends the kamikaze crew into an orgy of self-destructive action that seems very much at odds with the beautiful din that's rattling out of the speakers.

It's strange, but encouraging, to find this indie mob taking Curve to its bosom with such glee. You'd think their Dave Stewart connection (the pony-tailed Eurythmic runs Anxious Records, the band's label), along with the set's slightly muso-ish slickness, would have the kids pelting the stage with rotten vegetables at the very least.

But the funny thing is, although it's hard to believe, Curve are every bit as good as their 'Blindfold EP' suggests. Quite remarkable.

Mr Spencer

Rapid hand movements

BINGO HAND JOB Manette Street Borderline

HMMM, AN evening of love songs from this hot young Athens quartet. The second of two nights full to the brim. To our right, Terry Tourjacket, star A&R man at WEA-K Records, is on the case: "Yeah, man a bit of an REM vibe going down here, daddio. Hey, if these guys went electric and got a proper frontman they could be massive." He might just be right.

These two 'secret' REM acoustic set pieces sold out within 40 minutes of tickets going on sale – totally unannounced. Now touts are having no trouble selling these small blue bits of paper for upwards of £60. Slightly ironic, in the light of the way Peter Buck explained the gig's origin – "We didn't decide to do these low-key shows as some way to produce small, elitist gigs," drawled the guitarist before the first show. "It's just you can't get a work permit to come to Britain unless you're making money. Doing some television shows isn't good enough – I think they're worried you'll get your permit to go on *Top Of The Pops* and then slip on down to Spud-U-Like to work as a dishwasher, taking valuable jobs from Englishmen."

As the crowd filter into this minute, Mexican-style yuppie cantina, The Chickasaw Mudd Puppies are belting out some appropriate mock-hillbilly goodtime vibes. As they close the set, one Michael Stipe strolls on for the final number. An astute move – Stipe would've been ill advised to employ his enigmatic big-stage theatrics here. Slipping on with the Puppies not only banished any such fears, but also made sure his own entrance was several miles away from messianic – instantly, any threat of close-quarter hero worship was dispelled and a mood of laid-back bonhomie established.

The rest of REM walked on as the Puppies left, with – as on the 'Green' tour – former dB Peter Holsapple helping out. Stipe's fitted out for the art school hobo look in a dandy, tassled hat. Buck, meanwhile, boasts an impressively extended personal line-up, having drafted in a few extra chins and extensively replotted his boundaries at

waist level. On the 'Green' tour, REM had separate tour buses. If they keep playing shows this small and Buck keeps filling out they'll soon be needing separate stages.

They begin with 'World Leader Pretend'. "This song was written about you, not me," says Stipe, making sure a frequently misinterpreted song suffers that fate no longer. A stunning 'Half A World Away' is followed by a more cryptic intro from Stipe: "This is a cover of 'Bizarre Love Triangle' by New Order." But far from sweeping into one of Peter Hook's soaring bass lines, they play an unreleased, untitled song from the 'Out Of Time' sessions. It soon becomes clear that it's a song 99 per cent of bands could only dream of writing.

After 20 minutes or so the band wander off and Stipe introduces the first guest, cavalierly relocating Bill 'Bard Of Barking' Bragg's hometown from Essex to Sussex in the process. I dash to the bog to find myself sharing a urinal with Peter Buck. It's that kind of show.

After a couple of songs of unprovoked attacks on harmless vowels from Bragg, Stipe joins him for a fine duet and then the band return for a hokey bash through some C&W song about dollars, dimes and Dallas – near enough to the Texas-Arkansas border town that gave Mike Mills the title for 'Texarkana'. They move into 'Disturbance At The Heron House' and then 'Belong' with a version that flies above the near vocal-less mix they had to suffer on *The Late Show*. Stipe winds into 'Low': "This is a difficult song... to listen to."

Then Stipe, Mills, Berry and Buck adjourn again, Stipe telling us that one-time Mamas And The Papas star Michelle Phillips is next up. It turns out to be a short set from Holsapple, who dedicates a song to "whoever it was at *Sounds* who described the end of The dBs as a mercy killing." Maybe, but songs as fine as these are unlikely to die an early death.

REM return with 'You Are The Everything', 'Swan Swan H' and a de-funkified 'Radio Song', Stipe starting the song with the rap KRS-1 takes on the recorded version.

Then it's an appearance from long-time REM chum Robyn Hitchcock, who's soon joined by Buck and then the rest of the band. Stipe fills out on keyboard with a fine, err, minimalist improvisation – a wilful parody of the ease with which Holsapple, Berry, Buck and Mills have been swapping bongos, mandolin, accordion and acoustic bass and guitar through the evening.

The jokes continue to fly, with Stipe and Bragg laying down a deliberately awful version of Suzanne Vega's dance smash 'Tom's Diner' – even mutating briefly into EMF's 'Unbelievable!' – before the band swing into 'Endgame', during which Stipe asks the audience to "sing along". As the song finishes, he remarks on his gung-ho showmanship: "Good Lord, I think that's the first time I've ever put those two words

together – sing along." The joke's compounded by the fact that 'Endgame' is an instrumental.

They move swiftly through a mighty 'Fall On Me', into 'Get Up' and 'Pop Song 89', during which Stipe reprises his nutty hand jive from the 'Green' tour. Before the show Buck had been saying he was reluctant to play any material from before 1987. Nonetheless, tonight they play a startling 'Perfect Circle'. Stipe explains: "Our tour manager just happened to have the lyric sheet we used on the 'Green' tour. Can you believe that? I mean, get a life." They close with a spine-tingling a cappella version of 'Moon River', Berry and Mills holding close harmony to Stipe.

Three and a half hours after kick-off, 400 or so REMsters wander out, dazed, fully realising it'd be futile to try and recall a more fulfilling concert. As Mike Mills ponders on the new album: "Near wild heaven?" This time it was easily near enough.

Roy Wilkinson



MICHAEL STIPE anticipates another duet with Billy Bragg

EDITED BY KEITH CAMERON

A sugarcubik state

A BREATH of fresh air: Björk chills out
Ilan Tilton



808 STATE/N-JOI Manchester G-Mex

THE RETURN to G-Mex, the core combat zone of the Manchester thing, could have been disturbing. Like, is there a *thing* going on anymore? The acid scene has moved underground like the northern soul scene of 20 years back, and the hits have become routine. But the atmosphere in G-Mex was kickin', an adrenalin rush of complete commitment as the discerning paid their respects with the biggest crowd yet for this type of thang – 10,500 energy soaked bodies paying up to 35 quid for tout tickets, checking out the anonymous club gurus turned anonymous bigtime pop outfit.

808 State are the true heirs to the underground crossover crown, the not-playing-the-pop-game evasiveness that New Order played out through the '80s. Mass success achieved virtually unnoticed – I mean, just who were those guys up there pumping out the hard-edged electro groove?

First up are N-Joi, pumping a trad house 4/4 bass drum groove with a nod to soaring melody and blessed with neat vocal overload. They go down a storm – the atmosphere's already hot and there's no support band routine going down here.

It would take a hard-hearted cynic not to get lost in this euphoria, and 808 State perfectly soundtrack the vibe. While in small clubs their music can be almost industrial hard with its thundering beats and straight down the line between the eyes melody, tonight it fills the massive hunger of the G-Mex, enveloping the place with its warmth and texture, thundering out of the largest rig ever provided – 100K of sheer throbbing dance power. (It would have been 130 ear crushing K but The Farm are playing down the road and needed a fill up).

The visuals are stripped to a minimum. Ex-dance führer Martin Price contents himself with piling on keyboard texture. Likewise band boffin Graeme Massey but with occasional blasts of cruelly treated six-string axe power or a wobbly entranced waltz across the stage. The light show was stunning, a prog rock overload of lazerdeath rays crashing everywhere.

Like the current 'ex:el' album, G-Mex showed 808 State pushing their sound on, not resting. The biggest jump this time has been the addition of vocals, and though there's no Barney Sumner (currently in India pre-New Order sessions) they do get Björk down from Iceland.

Björk, thankfully taking a breather from the wackily irritating Sugarcubes, lets her beautiful strange voice free for her two song spot, 'Oops' and 'Qmart'. It's an odd moment, live State with vocals, and the audience seems bemused, resting, waiting for the ice cool machine surges like 'Pacific' and 'In Yer Face' – the grooves that have pounded clubs in every back end town of this country over the long and cold winter.

The collective that spawned the 'band' is tipped a wink, as the not so sweet and tender hooligan MC Tunes storms the stage, gobbing off at a mental wordrate in his lozenge defeating gruff Mancs snarl. The momentarily muffled sound renders his delivery almost impotent but the neat Roses riff nick of 'Split The Atom' still has the ten thou' bouncing.

808 State are current, this is the now. And half those fired heads in the audience are cranking up their four tracks in bedrooms nationwide – getting the next wave of tunes and attitudes together for the next five years.

John Robb

CUD Edinburgh Calton Studios

THERE ARE many wonders in this world to behold but none can match the sight of Carl Puttnam in full flow. Bestriding the stage, a bespectacled, golden-haired hero of Greek legend, resplendent in lavender velvet breeks and a shirt of dubious virtue but intriguing texture, Puttnam is Jim Morrison, no longer wallowing in a Parisian bath-tub but working in a Golf professional's shop in the mid-'70s. Tony Jacklin – tuned in, turned on... and four under par.

Possessed. When the music grips him in its thrall, his body takes over, leaving Puttnam as bemused and bedazzled as the rest of us. The lizard king incarnate, exploring the joys of not one but two artificial hip relacements. If sex is horizontal dancing, then Puttnam's a pervert.

And yet Cud are not very good. Too polite and too cerebral, with a hint of the anal-retentive Blue Aeroplanes, they're a bit too clever for their own good. What starts off as intriguing ends up merely

irritating, and the theatricality of Puttnam's voice becomes a bore. There's an overwhelming sense of craftsmen at work, of a music full of nods, winks and nudges that even on the likes of 'Robinson Crusoe' and 'Magic' lacks any kind of spontaneity, tension or danger.

Willfully contrary, almost willingly eccentric, all that remains of Cud when they leave the stage is the Cheshire cat grin of Carl Puttnam, lost in the looking glass.

Charlie Endell

THE POPPY FACTORY Bradford Queens Hall

NOW HERE'S a story. The local newspaper's competition to win Poppy Factory test pressings realised their biggest ever response while the local radio station's competition for guest list places to this gig was over within 30 seconds. To say there's a buzz about The Poppy Factory in Bradford is a grave understatement. You can almost smell it.

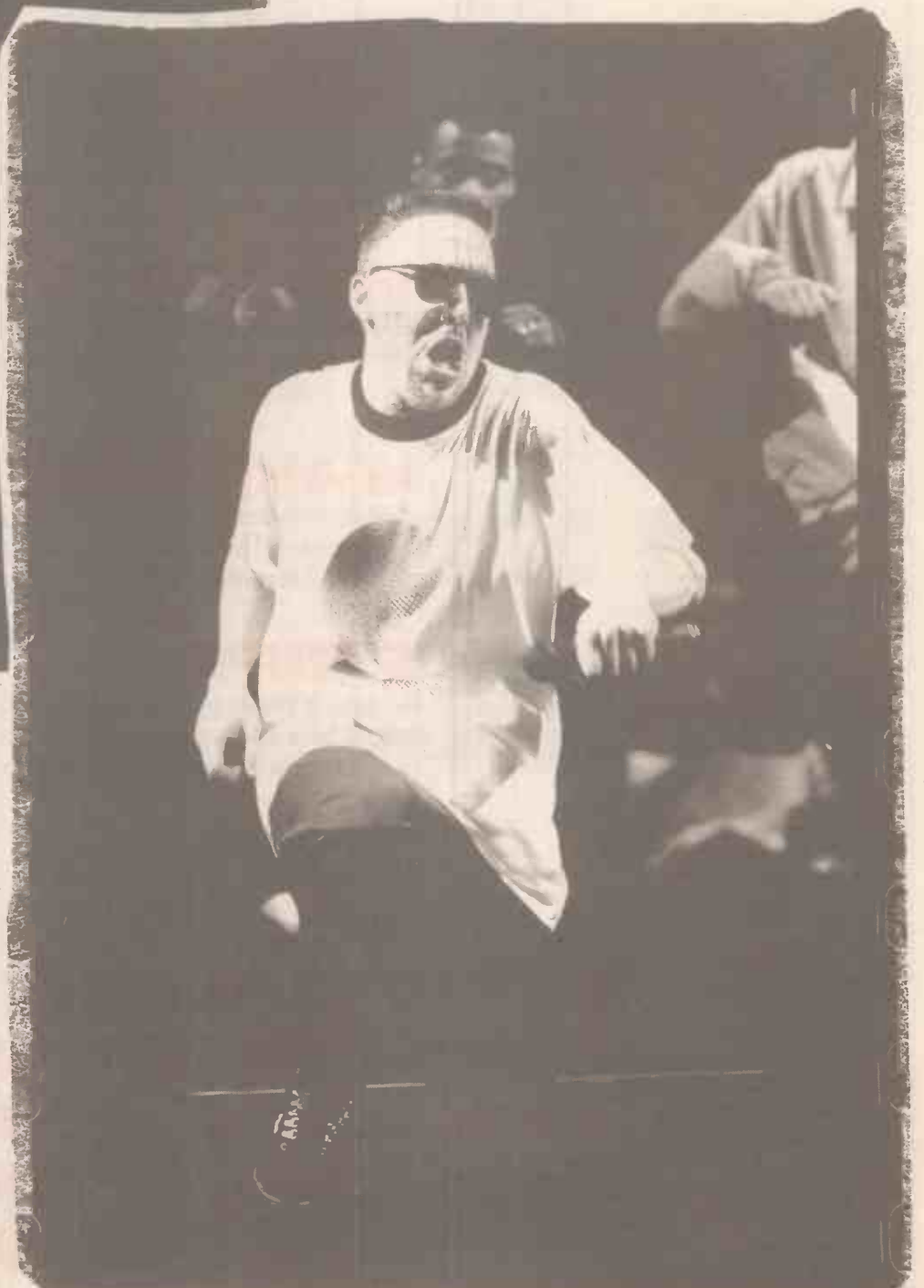
The Poppy Factory appear-on a

stage animated with television screens – in stark contrast to the band themselves, who remain virtually static throughout.

Confusing the issue further is their sound. Plenty of reference points are available for those who want them but rarely does any one influence take a dominant role. The line-up of two intricate-looking keyboards and one guitar may imply a rather clinical sound, particularly as the drums are programmed as well, but nothing could be further from the truth. Instead The Poppy Factory design a host of lush, palatial rhythms, from the potent dance hooks of 'Stars' to the hazy, nebulous form of 'Drughouse'.

The achingly hypnotic melody and circular nature of the enigmatic '7x7' is their most sublime moment to date although the almost Cure-like atmospheric quality of 'Submarine' is similarly impressive. As this latter thought occurs, a reasonably reliable source informs me that the singer happens to be Robert Smith's cousin. Precision timing indeed.

Ilan Cheek



MC TUNES gets in a right old state

Ilan Tilton

KERRANG! KONTAKTZ



NELSON

Do Timotei Twins Matthew and Gunnar Nelson deserve inclusion in *Kerrang!*? Are they peroxide prats? Are they too wimpy for their own good? Or can they be regarded as true AOR supremos?



FISTS OF FURY

Jon Bon Jovi vs Sebastian Bach... W Axl Rose vs Vince Neil... is all this HM in-fighting becoming terminally tiresome? Should the rockers concerned grow up and concentrate on the music? Or can this aggression be justified?



IRON MAIDEN

Did they get a rough deal from Radio One when 'Bring Your Daughter To The Slaughter' hit the top spot? What - if anything - can be done to get more HM played on the airwaves?



DONINGTON

AC/DC have been confirmed as bill-toppers for the 1991 festival... but who most deserves the opening slot? Wolfsbane? Little Angels? Love/Hate? Or someone else?



DEF LEPPARD

Following the tragic death of Steve Clark and with no new LP on the horizon, what does the future hold for the Leps? Should they carry on? Or should they call it a day?



HEAVY METAL

"Nothing more can be done with Heavy Metal," quoth Love/Hate's Skid Rose in *Kerrang!* issue 322. Is Skid-baby right? Has straight-down-the-line HM reached the end of its lifespan? Or is there life in the old dog yet?



SYRUPS

As more stars grow older and balder, so the use of Syrups (Syrup Of Figs - wigs) has increased. Should these Kojak krazies wake up to the fact that they can't remain teenagers forever and adopt Bobby Charlton hairstyles?

**THE GREAT DEBATES ARE ON... AND THE
1991 EDITION OF KERRANG! KONTAKTZ -
THE MAGAZINE WRITTEN BY HEAVY
METAL FANS, FOR HEAVY METAL FANS -
IS OUT NOW! DON'T MISS IT!**

GALLIANO

Manchester Soundgarden

FLICK THROUGH that recently published cult book *The Galliano Guide To First-rate Rap* and you'll find one word cropping up time and time again: spontaneity.

A product of the Sunday afternoon London club scene, Galliano owe nothing to cliques or confrontation and everything to the recent extension of rap's boundaries. Mixing and matching with astounding success, they don't so much embrace jazz as drag it into their dressing room by the scruff of its neck and give it a jolly good humping. Or three.

To be honest, you wouldn't think they had it in 'em. While the endearingly laidback Rob Galliano (MC Mellow?) prowls the stage muttering to himself like he hadn't a care in the world, his fellow rapper Constantine casually tugs at his goatee and perfects his funny dance, deliberately ignoring a certain Mick Talbot (he of one-time Style Council 'fame') who lurks ominously in the background.

As the evening wears on, their cool and casual approach becomes increasingly infectious. 'Apparently Nothin'' sees singer Victoria effortlessly stamp her personality on events, as Rob and Constantine stare each other out and ponder upon the meaning of life, while 'The Stormclouds They Gather', 'Stoned Again' and 'Little Ghetto Boy' are hot and unholy fusions of jazz, rap, reggae and whatever takes their fancy.

Galliano: talking loud and saying something? Yes. Now cock an ear to the ground...

Paul Mardles

THE SAW DOCTORS

Liverpool Irish Centre

OVER CHRISTMAS you couldn't go anywhere in Ireland without one or other of The Saw Doctors' singles blasting out of the juke. They're the kind of songs that you can't decide whether you love or hate, but they definitely get lodged in your head.

Tonight, things start badly when they incorporate 'Ferry Cross The Mersey' into their first song. Then, "seeing as we're in Liverpool", they encore with 'Ticket To Ride' and a vicious strangling of 'There She Goes'. In the unlikely event of a Liverpool band playing Galway, a dodgy Daniel O'Donnell cover would be suitable revenge.

At their worst - about half the evening - The Saw Doctors are dreadful, like an Irish Chas and Dave. In a 21 song set, though, there are enough good moments to suggest they could distill a decent album.

'Boarder' is speedy thrash folk, while 'Drive' has got an almost Clash-like vocal line. The current British single, 'I Useta Lover', is greeted with root-lifting rapture by a crowd largely made up of Irish students and nurses. You can tell that by the fact that they're all singing 'N 17' (only released in Ireland) about an hour before it's played. When it arrives, it's a folksy answer to 'Route 66' and goes down a storm.

In Ireland, The Saw Doctors are a teen band and should be judged as such. They enjoy themselves and their audience love them. Only a miserable old git would argue with that.

Pete Naylor

CRIME AND THE CITY SOLUTION

Glasgow King Tut's Wah Wah Hut

THINK CRIME and you're always thinking the exceptional. Not just a group, more a self-transforming manifesto with an at best cursory nod in the direction of more trad motions of rock. Sometimes dark, sombre even - but never less than thoroughly compelling.

'All Must Be Love' finds Simon Bonney scaling the heights of vocal melodramatics while, stage left, guitar gangster by appointment

Alexander Hacke - a sartorial riot in suit and silk tie - empathises in strangely restrained fashion. However, come 'Motherless Child' and Alex's attempted elegance is little more than a memory as things take an increasingly manic turn.

Then it's all change again as the labyrinthine tale of 'The Great Dictator' raises the curtain on another quite distinct sub-genre of the Crime songbook. Namely that free-fire zone where, led from the rear by Mick Harvey's consummately understated trapwork and Thomas Stern's restlessly probing bass figures.

'The Dolphins And The Sharks' casts Crime in disconcertingly plaintive 'almost' pop mode with its tone vaguely reminiscent of the Go-Betweens and the Verlaines. Lost? Just as you're about to ponder the schizophrenia of it all, it's back to theatrics as weirdly convulsive poetry spills from the PA greeting the launch of 'The Bride Ship'.

Resolutely atypical right to their parting shot, Crime glide to a halt not with a whimper but a strangled whisper. No big showbiz blow-outs as the mantric spirals of 'The Sun Into Darkness' tantalisingly slides to a halt - just a slow fade on the taped sitar and tabla accompaniment. All this and not a wah wah pedal - no, not even the suspicion of a James Brown sample - within earshot. Yes friends, strange things can happen when you're willing to wander outside the mainstream.

Grahame Bent

BLUR

Camden Falcon

SECRET GIGS have an undeniable appeal. What greater pleasure can there be than catching a big name in the type of intimate venue that allows the average punter to see their hero's acne and nasal hair?

Of course, it's never going to be much of an event when all a band has achieved is the release of one reasonable single. Maybe that's why Blur's hush-hush shindig within the humble confines of The Falcon takes on the air of just another bunch of moptops with an ordinary line in indie fodder.

Stating the case for the defence, the Colchester four-piece haven't played live for more than three months. But even considering this, tonight's endeavour to "warm up" their set of second-hand '60s riffs is the equivalent of trying to revive the corpse of Brian Jones by popping it in the microwave for a couple of minutes.

There's no doubting that this bunch of retros have studied the blueprints for classic pop well enough and know all the appropriate chords. An ear for detail isn't enough in itself, though, as songs like 'I'm Fine' show - it jingles and jangles in all the right places but proves too anaemic to enchant. An attempt is also made to whip up an adrenalin frenzy by using the old foot-on-the-fuzzbox trick. All this serves in doing, however, is swamping the heavenly harmonies of 'She's So High' when they arrive.

Blur have a 16-date slog around the country ahead of them. Perhaps at the end of that they'll have warmed up.

Anthony Farthing

HAVANA 3AM

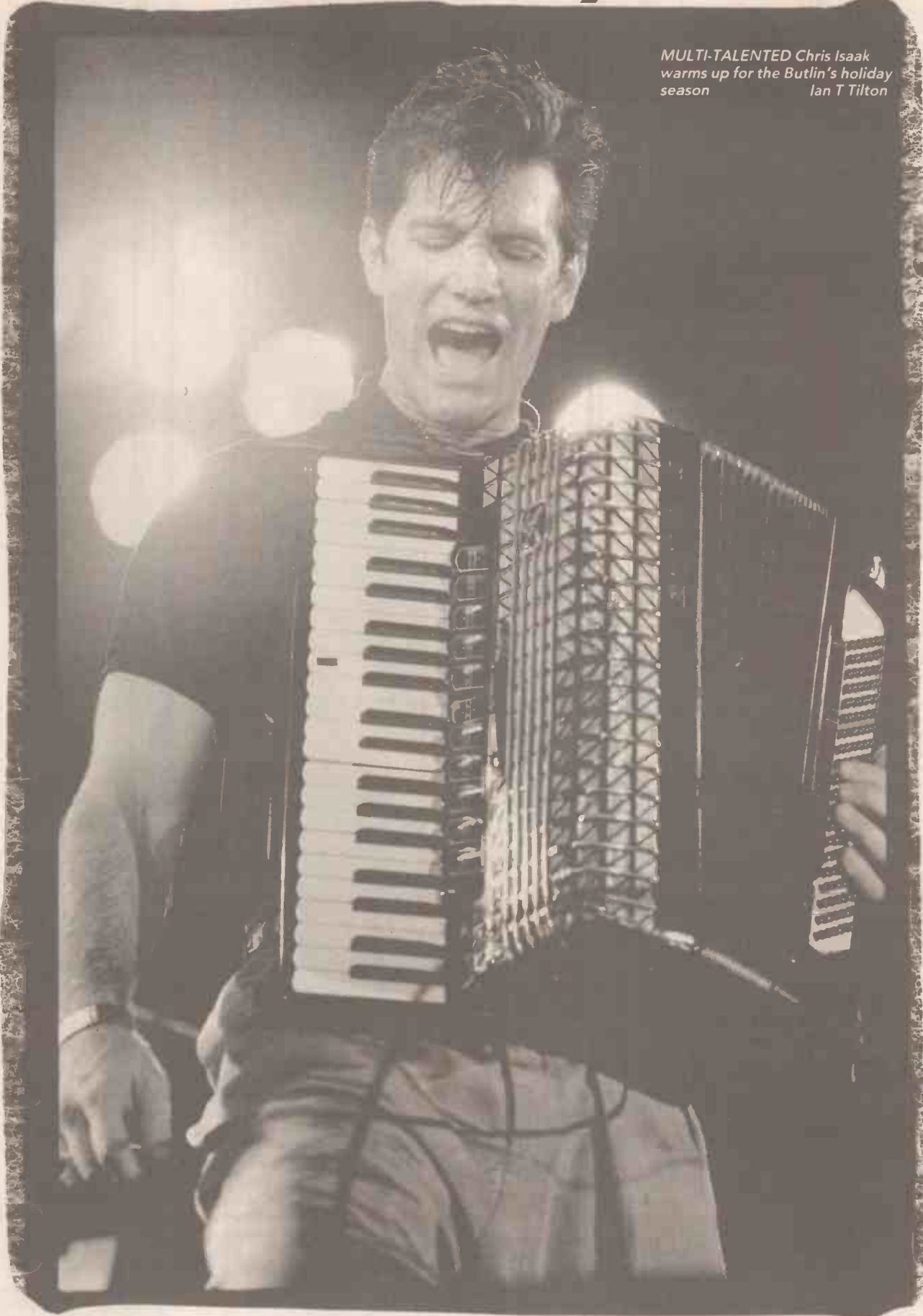
Leeds Duchess Of York

HOW WONDERFULLY ironic that the week The Clash are at number one Paul Simonon should be playing a mid-sized pub in Leeds. OK, so the place hasn't been this packed since Rollins made the walls bleed last August, but you get the drift.

The mood is somewhat more sedate tonight as Havana 3AM parade an almost carbon-copy replica of their eponymous debut LP. The order of the songs has been altered slightly but that's the closest it gets to rebellion. This is safe music from a decidedly safe angle, rarely revealing any evidence of passion, of challenge, of risk.

Once this has been realised,

Nice 'n' cheesy does it



MULTI-TALENTED Chris Isaak warms up for the Butlin's holiday season
Ian T Tilton

CHRIS ISAAK
Glasgow Pavilion

WHILE SOME folks might've expected the new Prince Charming to be some chilly style icon, what they actually got was an eager beaver would-be stand-up comedian. And even though the adulation might be a little late in coming, never let it be said this cat's not grateful - "I'm always in a good mood, I've got my name on my guitar - I'm here for you people," he beams in a voice purpose built to drive the chicks wild.

It does. So does 'Wicked Game', where the by now familiar combination of crystalline clear croonin' and reverberating big guitar hits base every time - sending all hues, shapes and sizes of girlie-dom rummaging deep into their handbags for their cameras.

In it, out of it, sick of it, through with it - L-U-V's a big deal with ol' silvertone Isaak - and always a game. Preferably wicked but always a game just the same. Clean cut, square jawed, all round regular GI Joe good looks, blinding dress sense, cheesy patter - it's easy to see how he's such a happening phenomenon. And fair do's, 'Blue Hotel' is a near perfect crackle down the wire from the long lost golden years of US rock 'n' roll radio. But dig beyond the hits, the whammy bar magic, the hordes

of excitable office girls on a night out and what you have is a pale-faced retard of late '50s/early '60s rock 'n' roll patents. Nicely done, but nothing too spectacular - a sort of visually aware Dave Edmunds you might say.

So far so good - but then weirdness, weirdness and more weirdness, as horseplay suddenly becomes the favoured operational mode as Chris and crew rock out on a sub-Animal House/Blues Brothers medley routine which damn near all but trashes the ample reserves of cool they methodically built up in the preceding hour. 'Spinning Wheel', 'Delilah', 'Woolly Bully' - these and a job lot more all get a look in as selected female members of the audience are lured on stage by a predatory Isaak and sax totin' henchman.

Then, just to push things well and truly over the edge, they break into 'Wild Thing' - guitarist Jimmy Wilsley on lead vocals delivered from atop a chair. It's absurd, corny even. Frat-rock freak-out over, the hapless chicks are left stranded like discarded toys as Chris and his boys beat a retreat backstage.

Chris Isaak is now booking for the '91 summer season at a Butlin's near you. Old kitsch, new kitsch - what's the difference?

Grahame Bent

however, Havana 3AM can actually be quite enjoyable. The opening 'Joyride' has a fine, punchy rhythm and prominent bass rumblings whilst the single, 'Reach The Rock', their choicest cut to date, stylishly knits a sparse reggae undertone to a melody worthy of Ennio Morricone. It still sounds like 'Sandinista'-period

Clash but even that LP had its moments. All the more sad, then, that 'Death In The Afternoon' and 'Blue Motorcycle Eyes' should be so starved of adventure that they'd encounter difficulties fighting their way onto the most anaemic of Billy Idol LPs. 'Hole In The Sky' and the instrumental 'Hey Amigo' redress

the balance by employing a modicum of depth and variety but too often they resort to threadbare, overplayed territory.

If the intention is for Havana 3AM to be considered as a band in their own rights rather than famous punk rocker with backing musicians, then the operation is mostly unsuccessful.

It hardly helps that Simonon does most of the talking and in this respect vocalist Nigel Dixon is almost incidental. Granted, they have some very agreeable tunes, but then so do most backroom rock 'n' roll bands throughout the country. Only they don't have a Simonon in their ranks.
Ian Cheek

MEGADETH/ALICE IN CHAINS
Charing Cross Road
Marquee

ALICE IN CHAINS' first appearance on these shores goes some way to giving credence to rumours that they may well be the next big import from the States.

Their off-beat heavy rhythms may be firmly rooted in rock tradition, but it's their twisted and mutated variations on the theme that give this Seattle quartet an edge of the rest. Resembling a dreadlocked Worzel Gummidge, Layne Staley croons and wails over Michael Starr's dark and dirty pumping bass on 'Man In The Box', perfectly matched by Jerry Cantrell on guitar, who faintly echoes Hendrix before screaming his allegiance to rock's satanic blues soul. Mood music for discerning metalheads.

Nothing mutated about The Almighty's approach to the rock ethic - pure and power-driven, with little pause for contemplation as they steam into the old anthem of 'Resurrection' with the same enthusiasm as the current single 'Free 'N' Easy'. The difference between the two is subtle, but still suggests a maturing process at work - slightly mellower without weakening their integral strength. After trashing the living daylight out of the Sex Pistols' 'Bodies' and Motorhead's 'Bomber', they retire to rapturous applause, suggesting that London's Almighty apathy may finally be dissipating.

Following these two up-and-coming powers, Megadeth don't look to be holding their own. Granted, the sound left a lot to be desired, but Dave Mustaine's usual blistering attack wasn't much in evidence. Looking - and sounding - like an anaemic stubbled Goldilocks, his performance revs up only late into the set. 'Peace Sells (But Who's Buying)' sees them hitting the form expected, as does 'In My Darkest Hour', but, as they close on an encore of the Sex Pistols' 'Anarchy In The UK', it's clear enough - the supports have stomped all over them. Tonight, Megadeth literally lived up to their name.

Trish Jaega

THE BECKETTS/BUG BLOT
Manette Street Borderline

BUG BLOT sound as if they like finger painting with insects. The noise that comes out is a mutilated splatter of speed metal, Steppenwolf and the sort of vocals punk kids spent years glue sniffing to develop. The only thing that would make them better is if they were really 12-year-old brats instead of hairy burnt-out old hippies.

Everyone should love The Becketts. Not least because the first intelligible words singer Mike Chinaski lets slip are, "I love you when you lose your head". Chinaski's a barrel of fun, the single ugliest singer guitarist since The Sound's Adrian Borland and with a voice that sounds like he's spitting gravel. Yet when he opens his mouth it's obvious he's something special. The words that emerge are gnarled, intense and emotive.

Musically, The Becketts are a paradox. Typically British in a way that only bands like The Nightingales or The Wolfhounds were, they sound like The Wedding Present would if someone gave David Gedge a steel-tipped kicking; guitar hard, rhythmically brutal, gloriously discordant. Yet there's also a very definite Yankee/P*x'es feel to them, most noticeably on the closing 'Ride', where the three (count 'em) guitars burn out Santiago-style.

Corrosive songs, vicious performance and more angst than you'll ever find in anyone over 20. Add to this the second best looking guitarist in the world and you'll understand why The Becketts are the cover stars of the future. If they've not made it by the end of the year the world is a sick, scum ridden hole. But then The Becketts have their own thoughts about that one.

Sam King

Keeping up with the Joneses



ONE FOR the ladies: the new improved "sexy" Peter Hooton

Liane Hentscher

THE FARM
Kilburn National Ballroom

THE MOST amazing thing about The Farm tonight is that on top of all the usual good points (we'll get to them in a minute) they're actually SEXY. The big daft one on guitar grins sheepishly then twangs out a lorryload of glorious funk jangles and hordes of young girls just close their eyes and sway along. Meanwhile, the boyfriends share rounds and punch the air whenever one of those tidal wave choruses comes on.

The beauty of it all, and the reason for The Farm's staggering support among the twentysomething baggies, is that they cast their nets no further back than 15 years. Whereas The Charlatans et al dabble in a hotchbotch of beat group soul and '60s narcissism, The Farm's history books begin and end with punk.

Their songs are the same as they ever were - those loping Madness-play-The-Jam shuffles, but now polished up with an overpowering dancebeat and a ten year slickness. It's no wonder 'Spartacus' was packaged as a washing powder. Just like the real

thing, we're still getting the same old Farm except with a new improved formula. So, 'All Around The World' is a thudding, runaway groove, 'Steppin' Stone', a machine gun rattle of Carl Hunter's skinny Sex Pistols bass and those huge drums.

"I never thought I'd see the day when the Clash were number one in the singles and the Farm number one in the albums chart!" grins Hooton, before the sky high rumble of 'Groovy Train', and the crowd yell out in celebration. Like Hooton, they all bought the Clash record the first time it came out.

Things all become a little off-kilter as Superliggers Pete Wylie and, appropriately enough, Mick Jones trot on eagerly for the encores, but become worse as Jones coerces the band into a ramshackle 'Police And Thieves'. It's just a further reminder that the Clash died a long time ago.

Thankfully, things are rounded off with a guitar heavy bash at 'Groovy Train' (again) and Jones' temporary aberration is forgiven. The Farm just don't need any help anymore.

Paul Moody

SHACK
Liverpool Upstairs At The Picket

EVERYONE'S SITTING around having a quiet drink in the bar downstairs when, all of a sudden, an excited man appears telling everyone the band are about to start. We make our way upstairs and stand expectantly. Then we stand for a bit longer. Then someone comes and tunes something. Half an hour later the band appear. Then they go off again - to tune something. Call me old-fashioned, but I thought that was supposed to get sorted beforehand. Then they come back on.

Shack are what the world's been waiting for: living proof that not every band in Liverpool is talented. Which will come as a shock to most

record companies who're currently offering buskers in the city £100,000 advances. It certainly comes as a shock to tonight's audience.

Shack play nice '60s-ish guitar pop, which, unfortunately, is as wooden as a thing made entirely out of trees. Shack are harmless, inoffensive, and probably nice to children and animals, but musically they've got no balls. They are, despite a truly talented drummer, dull.

Every song (except the storming closer) is mid-tempo, safe and smooth - everything, in fact, you don't look for in a band. Shack have got a packed hall - despite charging twice the normal venue price - and they've blown it.

"A piss-poor version of The La's," is one disgruntled punter's verdict. Well, someone had to say it.

Pete Naylor

CHICKASAW MUDD PUPPIES
Charing Cross Road
Marquee

THIS IS "porch music", the American South's long awaited response to Chicago's house building. OK, so maybe the drum machines and hi-tech minimalism have been de-emphasised in favour of rattling washboards and low-tech minstrelism, but you can still shake a leg to this exciting new boogie variant.

The Mudd Puppies are a pair of good ol' possum-marinating, bullfrog-rearing former Georgia art students: Brent Slay, hollering and blues harping from a cruelly abused rocking chair, like speed folk's answer to Val Doonican; and Ben Reynolds, cranking his new-fangled electric into a sub-Bo Diddley

proto-swamp punch.

They take this Jane's Addiction support slot by the scruff of the neck, diffusing the crowd's off-the-peg decadence with brimming bonhomie. Slay doesn't quite match the metal-macabre potential of his surname but, kicking down on his 'stomp board' (surely the anti-muso answer to It Bites' astonishing tap board invention), he grins like Huck Finn on moonshine E to enforce the Puppies' goodtime vibe with estimable laid-back authority.

In many ways the Muddies' wilfully primitive hoedown vibe is as contrived and as cloyingly cute as an Olde English tea room. But you'd have to be cynical beyond repair to deny their live show's smile-raising quotient. They compensate for drawing no real emotional involvement from the audience with a barrel full o' fun fit to fill a buck croc's belly before the great blood dogs in the sky have so much as wrinkled their whiskery ol' whiskers. Yessireebob.

Roy Wilkinson

THE SUNFLOWERS
Covent Garden Rock Garden

THERE'S ALMOST a sense of privilege about being in the Rock Garden tonight, because that sixth sense tells you that The Sunflowers could be huge - if Teenage Fanclub were actually teenagers, they might sound a bit like this. The Tyneside five-piece are still unsigned, but that almost criminal situation will hopefully change soon.

Singer Paul Schofield looks like a graduate of the Clint Boon/Tim Burgess school of baggy teen idols for the '90s, and he sure as hell struts his stuff with all the naive enthusiasm of someone who knows they're good, but hasn't been polished to the point of being slick.

Musically, The Sunflowers are the unholy offspring of the Ramones and The Farm; it's guitar pop par excellence, driven by a relentless, no-bullshit 4/4 backbeat.

They still have a lot to learn, but already have bags more charisma than, say, Ride - not difficult, admittedly - and an enthusiasm that is painful to see. Outrageous claims about how big they're going to be could only damage them at this stage but The Sunflowers are definitely a band to watch over the next 12 months.

Tommy Udo

NEW FAST AUTOMATIC
DAFFODILS
Liverpool Temptation 2

IF A room full of pissed, 'outrageous' students is your idea of heaven, then Temptation 2 is for you. If, however, you think the women's institutes of Britain would be wiped out by a plague of embarrassment if they could see the antics of their little cherubs, you'll just have to grin and bear it. The New Fast Automatic Daffodils have seen it all, probably done it all and, predictably enough, go down a storm.

Not that they don't deserve to. Their slightly awkward brand of the dreaded 'indie-dance' is just odd enough to be unique. Dolan's groovy guitar and Icarus' startling percussion are their distinctive features.

Though Andy continuously walks around and bends down, he could hardly be described as captivating. Dolan, meanwhile, indulges in some live sampling, ripping off The Beatles' 'Taxman' guitar line and spacing out the traditional indie riffs.

It can't be that hard to name a song, but the first outstanding tune is one of those 'this is so new we haven't got a title yet' efforts. It's a typically left-field groove, propelled by Perry's drums.

'Not The First Time' builds from a cracking drum intro to a manic percussive workout with a vaguely Eastern feel, while the closing 'A Man Without Qualities' is the top tune on the night, featuring all the New FADS' chosen components in their best light.

Though they can seem a tad repetitive, when restricted to 30 minutes - like tonight - it really doesn't matter. Any longer, though, could be difficult to take.

Pete Naylor

SUGARTRAIN
New Cross Amersham Arms

SUGARTRAIN ARE the indie band that dance forgot. The jangly guitars and Hammond-sounding organ of 'These Days' present a brave foray into what purveyors of taste and fashion would refer to as last decade's music.

Brave but not (yet, at least) completely accomplished. You've got to be bloody good to swim against the tides of fickle fashion, and it's still early days for Sugartrain who, nevertheless, show a good deal of potential.

At their best, Sugartrain ply a sound that falls somewhere between the Milltown Brothers and The Style Council, with added lashings of piano. Like the Milltowns, they commendably rely on songs and melodies to see them through.

But, at their worst, they plunge the River City People's blandest moments. And when, after a while, the songs grow a touch monotonous, you can't help wishing they'd think a bit more about pacing the set. Maybe another time.

George Berger

THE RAILWAY CHILDREN
Birmingham Goldwyns

IF THE Cure's 'Inbetween Days' was the best song New Order never wrote, 'Every Beat Of The Heart' runs it a spitting-distance second, its chiming guitars and supple bass curves transforming second-rank indie plodders The Railway Children into stars overnight. Now comes the hard part - convincing a pack of curious, if mainly enthusiastic, onlookers that they are more than a one-trick pony.

In Gary Newby, the band have a natural headstart on the sceptics. As if being tall, jut-jawed and gaunt weren't enough, the lucky bastard is endowed with pouting lips and the little-boy fringe that make him a natural teenzine gift - though, like Morrissey or Tim Burgess, he has a peculiar air of sexual charisma that resides nowhere inside his trousers. Standing just this side of wimp-out, the patently vulnerable Newby sings and strums with pained but dignified bafflement, the personification of a sound and unavoidable visual magnet.

But hey, looks aren't everything, and after an early spurt of old reliables - including singles 'Over And Over' and 'Music Stops' - the set gets snarled up in a tailback of bumper to bumper sameness. Working to an agenda set in the early '80s by the Bunbunmen and later extended by The Smiths, in 1991 TRC can only justify their resort to the sturdy values of trad Brit indie guitar pop by delivering songs of such extravagant quality that they bulldoze through all the critical quibbles.

But a murky mix, a basinful of rhythmic stodge and too few out and out killer-driller toons leave the band floundering in mid-set tedium, until the single rescues them from their creative lethargy.

The milestone that could yet become a millstone, 'Every Beat...' is the vigorous snog of life this evening needs, setting heart, lungs and feet pumping for a final 15 minute meltdown, most notable for the trance-like smoochiness of 'Hours Go By', a majestic waltz through the debris of a relationship.

In combination with 'So Right', last year's surprisingly heavy dance workout grafted onto the set with scarcely a trace of scar tissue, it underlines The Railway Children's enormous talent, while at the same time confirming the night's predominant tone - an air of missed opportunity and a nagging sense of under-achievement.

Adrian Goldberg

DAT'S ENTERTAINMENT

IT'S NOT until you witness a Carter soundcheck that you fully appreciate how much of their live set relies on computers.

Everything except the vocals and guitars are on pre-recorded backing tapes, but the South London twosome don't feel they've been fooling anyone.

"I think we would be cheating if we got session musicians in to play on the backing tracks," says Fruit Bat, "but we do record everything ourselves. A lot of bands who use tapes have lead guitars and backing vocals on them as well. We wouldn't do that."

"If there was a bass player and drummer on stage pretending, then it would be a con," adds Jim Bob. "But it's not as if we mime or anything."

Despite their use of tapes, the recent Carter tour has been plagued with niggling problems, as Fruit Bat explains:

"We've been through five DAT tape recorders already. We started off with a DTC 55 Sony (£500), which broke down at the first gig, so we got a Casio D2 (£500), but that only lasted for six shows. After that we took the Sony one back for repair and the shop lent us an RCA Victor which went wrong, and at the moment we've got another one of them on loan. In the meantime, we've bought a Tascam DA-30 (£1,500) but even that's showing signs of going funny."

"The problem with tape machines," continues Jim Bob, "is that as soon as they get condensation in them they pack up, so if the gigs are full and it gets hot they just stop. We've had to go back to using a normal cassette recorder at some gigs which doesn't sound anywhere near as good."

"You're supposed to leave the DAT machines for an hour to cool down and then they work again, but they don't. We looked into the possibility of using CDs instead, but apparently when they get hot they jump, which would be worse!"

"So we're issuing a challenge to DAT makers," smiles Fruit Bat. "If they can show us a machine which will last a whole Carter tour, we'll recommend it."

TAPE MACHINES aside, Fruit Bat uses a Hohner Les Paul copy guitar (£180) and has a Gibson Les Paul (£600) as a back-up, both of which go through a Marshall JCM 900 amp (£500). However he's not too impressed with the amps, because Carter have gone through three during the tour.

Jim Bob, meanwhile, favours a Tokai Stratocaster custom guitar (£180) which, despite looking like a coffee table, is good for keeping in tune. His back-up is a semi-acoustic Aria Pro 2 (£180) and they go through a Fender Stage 185 amp (£450) which he hasn't had any trouble with.

Neither Fruit Bat or Jim Bob are particularly muso-minded, but Fruit Bat does have a fairly wide knowledge of the technical side of the business.

"The first decent guitar I owned was an EKO with a semi-acoustic body without any holes in it, which only cost £40," he recalls. "I went through the usual nylon stringed acoustic stage

CARTER don't exactly look like techno freaks, but their live show depends upon pre-recorded tapes.

ANDY PEART learns the pros and cons of DAT.
Photo: LIANE HENTSCHER

which my Dad bought me for £8.50 and then a Woolworth guitar, which was really good actually. Originally both Jim and I had dodgy acoustics."

"We just bought cheap guitars which looked good and usually sounded crap," confirms Jim Bob. "For the first two years of Carter I used an acoustic through an amp which sounded terrible."

The pair's past secrets come to light when asked about favourite guitarists - remember, Fruit Bat was a 'punk rocker' with green hair and Jim Bob a besuited mod.

"Angus Young is my hero," states Fruit Bat in all seriousness. "Well, him and AC/DC's rhythm guitarist - that's where I nick all my bits from. Pete Stride from The Lurkers was a good guitarist, but I could never do all those bar chords."

"I don't think any guitarist has inspired me," deadpans Jim Bob. "I went for ones who looked good like Pete Townshend and Paul Weller. Well respected guitarists are so boring. Eric Clapton's just a frustrated guitar salesman. He should be in a music shop demonstrating new models to people."

CARTER'S TOP Ten album, '30 Something', was recorded in 20 days for the princely sum of £4,000, whereas the first LP ('101 Damnations') took 30 days but cost half as much. Not only was '30 Something' recorded cheap and cheerfully, it was also done on eight-track.

"One track was a time-coded track which synchs everything up to the computer and the other seven were guitars and vocals," explains Jim Bob. "To be honest some songs have got loads of tracks on them which were programmed into one computer track."

Samples, though, are Carter's biggest curiosity. But, contrary to popular belief, the majority of them aren't carefully worked out beforehand.

"We video loads of stuff on television, go through it all and stick the good bits on a tape," clarifies Fruit Bat. "These days we do plug the tape recorder into the tele, because we're professionals now. If you listen to the start of 'Sheltered Life' you can hear the TV buzzing because we just used to put the microphone up against the television speaker."

"We used a Lambretta on 'The Taking Of Peckham 123'," admits Jim Bob, "and the two Joe Strummer steals usually confuse people. The one on 'Shoppers Paradise' is from 'Koka Kola' while the other, on 'Twin Tub With Guitars', is from 'Know Your Rights'. With some things we've been really lucky, especially the John Peel quote on 'Rubbish'."

"We were planning to buy a video of *Morecambe And Wise*, so we could tape Eric saying, 'What do you think of the show so far?' and then the night before recording I taped the John Peel show and there it was."

Fruit Bat: "A gift from God." Carter's gigs have always been chaotic affairs, and this tour has been no different.

"We've had to cut down on the stage invasions this time," says Fruit Bat. "In the past there have been occasions when we've had to fight to keep hold of our guitars. Mind you, if anyone ever presses the eject button and takes the backing tape we'll be finished."

So remember, don't touch that tape recorder or we may get lumbered with the first Carter 'Guitar And Vocals Only' tour!



CARTER: "WE'VE got a DAT machine and we're going to break it"

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CARTER USE
DAT TAPE RECORDERS:
DTC 55 Sony
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Tascam DA-30
Hohner Les Paul copy guitar
Gibson Les Paul
Marshall JCM 900 amp
Tokai Strat custom guitar
Semi-acoustic Aria Pro 2
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WEDNESDAY 20

ABERDEEN Café Drummonds Hugh Reed And The Velvet Underpants
ALTRINGHAM Chequers (224737) Stax Of Soul
ASH VALE George (543500) Backlash
AYR Bobby Jones Club Bay City Rollers
BANBURY Football Club (267205) Loud/The Blue Meanies
BATH Moles (333423) The Catherine Wheel
BELFAST Lighthouse The Rainsaints
BERKHAMPTSTEAD Going Underground The Booze Boys
BIRMINGHAM NEC (021-780 4133) José Carreras
BOLTON Oscar's Wine Bar (393 463) Wild Turkeys
BOURNEMOUTH Mr Smiths Moonshot Blues Band
BRENTWOOD Castle (212676) Assassination Angel
BRIGHTON Asylum The Pyramid Of Funk
BRISTOL Bierkeller (268514) James Taylor Quartet
BUCKLEY Tivoli Ballroom (550782) Ocean Colour Scene/All Too Human
CAMBRIDGE Corn Exchange (357851) The La's
CASTLEWOOD Lion The Attic
COLCHESTER Oliver Twist (562453) Nexus/Crimson Earth
COVENTRY Tic Toc (632462) The Godfathers/Rumblefish
CROYDON London Road Cartoon (081-688 4500) Said And Done
DONCASTER Jug (361803) Candyskins
DUNDEE Bar Chevrolet Southernaires
DUNSTABLE Wheatseaf (662571) Syren
EPPING George And Dragon Out Of The Blue
HULL University (42431) Poppuns
LEEDS Duchess Of York (453929) Balaam And The Angel
LEICESTER De Montfort Hall (544444) The Farm
LEICESTER Princess Charlotte (553956) Milk/Scum Pups/Jelly Baby
LINCOLN Vienna (520598) Reanimator/Ignorance
LONDON Camden Parkway Dublin Castle (071-485 1773) British Blues Review Jam
LONDON Camden Royal College Street Falcon (071-485 3834) Watergate/Rain
LONDON Charing Cross Road Goslett Yard Break For The Border Soul Commotion
LONDON Charing Cross Road Manette Street Borderline (071-497 2261) Well Loaded/Andrew Cunningham
LONDON Covent Garden Rock Garden (071-240 3961) Paraphernalia/The Honey Thieves/Vicious Kiss
LONDON Finsbury Park The Robey (071-263 4581) Skydogs/Tim O'Really/Delta Connection
LONDON Fulham Broadway Swan (071-385 1840) Back To The Planet
LONDON Goswell Road Lady Owen Arms (071-278 5345) The Glovemakers/Water/Pinehead Nation
LONDON Great Portland Street Albany (071-388 0588) Pat Orchard/The Loveknot Squares
LONDON Harlesden High Street Mean Fiddler (081-961 5490) Third Stone/Big Sleep/De Facto De Jure (Main) Damian Wilson/Sound Brigade/John Wiffin (Acoustic)
LONDON Islington Coronet Street Bass Clef (071-729 2476/2440) Hardlines
LONDON Islington Liverpool Road Powerhaus (071-837 3218) Farouche/Tuff 2 Cut/Native Son/Slam City
LONDON Islington Upper Street Kings Head (071-226 1916) Steve Coughlan
LONDON Mall ICA Theatre (071-930 3647) Bleach/Faith Over Reason/Speaking In Tongues
LONDON New Cross Paradise Bar (081-692 1530) DJ T Live Wire
LONDON New Cross Road Amersham Arms (081-694 8992) The Dave Howard Singers/The Naked Lie/The Rain Poets
LONDON Newington Green Weaver's Arms (071-226 6911) Hank Wangford Trio
LONDON Oval Cricketers (071-735 3059) Helltrain
LONDON Oxford Street 100 Club (071-636 0933) Tommy Burton's Sporting House Quartet
LONDON Stockwell Old Queen's Head (071-737 4904) Subway/Foreheads In A Fishtank/Dirty Cash Flamenco/PS Explosion
LONDON Stoke Newington Samuel Beckett Gallon Orunk/The Invisibles/Hecatomb
LONDON Wardour Street Wag Club (071-437 5534) Melt
LONDON Wembley Arena (081-902 1234) George Michael
LUTON Starlight Club The Badgeman
MANCHESTER Apollo (061-273 3775) Judas Priest
MANCHESTER Boardwalk Love's Young Nightmare/The Bell Tower/Jerry's Cousin
MANCHESTER University (061-273 5111) Manic Street Preachers/Bride Of Esther
MANCHESTER Witchwood (061-344 0321) The Method
NEWCASTLE Broken Doll (071-232 1047) Friends Of Harry
NEWCASTLE Riverside (091-261 4386) Stereo MC's/Ultimate Sound System

NORWICH Lawyer Hoipolloi
NORWICH UEA (505401) Saxon
RAYLEIGH Pink Toothbrush (770003) Gary Clail's On-U Sound System
SHEFFIELD City Hall (735295) Gary Numan
SHEFFIELD Hallamshire Hotel (29787) Strop/Colour Of Sound
SHEFFIELD Leadmill (754500) Wilde Club
SOUTHAMPTON Oceans The Heat
STOKE Wheatseaf (44438) The Moneygods
STOKE ON TRENT Freetown Club (214207) Blur
TREFOREST Polytechnic Of Wales (480558) Ruthless Rap Assassins
WINDSOR Old Trout Chapterhouse/Moose

THURSDAY 21

ABERDEEN Café Drummonds Soul/Blues Night
ASH VALE George (543500) Close Quarters
BATH Moles (333423) Chapterhouse
BELFAST Queen's University Pop Am Good
BERKHAMPTSTEAD Going Underground Beneficial Blues Band
BOLTON Oscar's Wine Bar (393 463) Detour
BRADFORD Queen's Hall (392712) Saxon
BRENTWOOD Maxines Wolfie Witcher And His Brew
BRISTOL Bierkeller (268514) Desmond Dekker/Moonshots
BRISTOL Fleece And Firkin (277150) Kicking The Image
BRISTOL King's Arms (735094) Dead Dog Blues Band
BURNLEY Angels 3 Men Gone Mad
CAMBRIDGE Corn Exchange (357851) Uriah Heep/Different World
CAMBRIDGE Junction (412600) One Jump Ahead
CARDIFF Bogiez (226168) Branded
CARDIFF Cyncoed College Jacknife Disciples
COLCHESTER Essex University (863211) James Taylor Quartet
COLCHESTER Oliver Twist (562453) Joe Public/Violet Wonder
COVENTRY Tic Toc (632462) Attila The Stockbroker/John Otway
DONCASTER Jug (361803) Love's Young Nightmare
DUDLEY JB's (53597) The Road Cones
DURSLEY Happy Pig KAOS
EASTBOURNE Rumours (39308) Strange But True
FARNBOROUGH Technical College Bubble Eyed Dog Boys
HARLOW Square (25594) Mark Lamaar/Niall McAnna/Marcus Simmons/Zoe Fitzgerald
JORDANSTOWN Polytechnic The Rainsaints
LEEDS Duchess Of York (453929) Candyskins/Poppuns
LEEDS Riffs The Hood
LEEDS Warehouse (468287) The Headmen
LEICESTER Polytechnic (555576) The Alarm
LEICESTER Princess Charlotte (553956) The Burton Diaries
LEICESTER Royal Mail (622813) Shake Appeal
LEIGHTON BUZZARD Wheatseaf (374611) The Bare Back Riders
LETTERKENNY Downtown 33rd Hurricane
LONDON Brixton Fridge (071-326 5100) General Levy/Niko Dread
LONDON Camden Canarvan Castle (071-4857858) Steve Hooker
LONDON Camden Parkway Dublin Castle (071-485 1773) Ruthless Blues
LONDON Camden Road Underworld (071-267 3626) Sindecut
LONDON Camden Royal College Street Falcon (071-485 3834) The Hysterics/Lovejunk/Word Bug
LONDON Charing Cross Road Goslett Yard Break For The Border 2 Way Stretch
LONDON Charing Cross Road Manette Street Borderline (071-497 2261) Kevin McDermott Orchestra
LONDON Covent Garden Rock Garden (071-240 3961) Impedance/The Heavenly Mirrors
LONDON Dean Street Gossips Gaz's Rockin' Blues (071-434 4480) The Maurice Chevalier Trio/Dipsomatic
LONDON Elephant And Castle South Bank Polytechnic (071-261 1525) Mindwarp
LONDON Finsbury Park The Robey (071-263 4581) Flaw/The Beach/Through The Mind Field/Newtown
LONDON Goswell Road Lady Owen Arms (071-278 5345) Strobe/The Scum Of Toytown
LONDON Hampstead White Horse (071-485 2112) Rumblefish/The Pointy Birds
LONDON Harlesden High Street Mean Fiddler (081-961 5490) Green On Red/Rain (Main) Alex Valentine (Acoustic)
LONDON Highbury Corner Town & Country Club 2 (071-700 5716) Annette Peacock
LONDON Islington Coronet Street Bass Clef (071-729 2476/2440) Coup D'Etat
LONDON Islington Liverpool Road Powerhaus (071-837 3218) Buffalo Tom/The Venus Beads



Blur

No one can accuse Blur of rushing into things. It's been a bloody long time since the band's critically acclaimed debut single - 'She's So High' - invaded the proper Top 40, longer still since they won their first set of glowing reviews at the turn of the decade.

'She's So High' was accompanied by a string of sweaty, guitar-ravaged gigs, at which venues up and down the country fell under the spell of Blur's exquisite wah-wah snarled pop tunes and, better still, their spine-tinglingly tight vocal harmonies.

And since then? Blur have seemingly vanished up their own bottoms in the quest for the perfect piece of pop vinyl. Word is that the band are still working on their bleedin' LP. But praise be, the new single, 'There's No Other Way', is out next month, and they've finally got round to playing some more gigs.

Could '91 be their year? Haul yourself along and find out.

BLUR PLAY Stoke (Wednesday), Warrington (Friday) and Milton Keynes (Saturday)

LONDON Islington Trolley Stop (071-241 0581) Tommy Chase Band
LONDON Kentish Town Town And Country Club (071-284 0303) The Godfathers
LONDON Kings Road Crazy Larry's Assassination
LONDON Ladbroke Grove Subterania (081-960 4590) Ruthless Rap Assassins/Krispy 3
LONDON Mall ICA Theatre (071-930 3647) Silje/Vagabond Joy/Scarlet
LONDON Oxford Street 100 Club (071-636 0933) Ray Pollard
LONDON Stoke Newington Samuel Beckett Zubop
LONDON Wardour Street Wag Club (071-437 5534) Whycliffe
LONDON West Hampstead West End Lane Railway (071-624 7611) The Blue Room/The Folk Who Live Over The Hill
LONDON Whitechapel Dean Swift Stag In The Face
LONDON Woolwich Tramshed (081-946 5041) GM And The Bucket T's
MAIDSTONE Royal Albion White Russia

MANCHESTER Boardwalk Sofahead/Exit Condition
MANCHESTER Seven-O-One (061-681 2648) Paper Tyger
MANCHESTER UMIST Milk
MANCHESTER Witchwood (061-344 0321) Crackousrockanroll/Raging Kippers
MELKSHAM Bear (703864) Sarajavo
MIDDLESBROUGH Town Hall The Farm
NEWCASTLE Broken Doll (071-232 1047) Chronic
Bubonic/Cabaret A Go Go
NEWCASTLE Joe Wilson's Ghosts Of Soul/Intrigue
NEWCASTLE Riverside (091-261 4386) Hooton 3 Car/The Kildares/Procession/Candleman Summer/Honey Hollow
NORWICH Waterfront (632717/766266) Orange Dance
NOTTINGHAM Narrow Boat (501947) Daytrippers
OXFORD Apollo (44544) Tom Jones
OXFORD Old Fire Station (56400) Sun Machine/Bare Essentials
PORTSMOUTH Guildhall (824355) Foster And Allen
READING After Dark Club RDF
SCUNTHORPE Priory Illustrious
SHEFFIELD Leadmill (754500) Beat Club
SHEFFIELD Polytechnic (738934) The Parachute Men
SOUTHAMPTON Joiner's Arms (225612) Manic Street Preachers
SOUTHAMPTON Oceans Moonshot Blues Band
ST ALBANS Horn Of Plenty (53143) The Hamsters
TAUNTON SCAT The Judge's Children
WAKEFIELD Beehive Sound Foundation
WARE Brewery Tap (462402) Out Of The Blue
WORKSOP Regal Arts Centre Stan Tracy Hexad

FRIDAY 22

ABINGOON Railway Inn In Athens
ALDERSHOT Buzz Club Ruthless Rap Assassins
ASH VALE George (543500) Stone Circle
BANBURY Football Club (267205) UK Subs
BATH Moles (333423) Sweetmouth
BEDFORD Angel The Keatons/Thrilled Skinny
BELFAST Front Page The Rainsaints
BERKHAMPTSTEAD Going Underground Genius Freak
BIRMINGHAM Breedon Bar Border Cafe The DT's
BIRMINGHAM Hummingbird Gary Numan

- **THE ALARM:** Play Nottingham Rock City March 27, Manchester International Two 29, Liverpool Royal Court 30, Glasgow Barrowlands April 1, Redcar Coatham Bowl 2, Newcastle Mayfair 3, Bradford St Georges Hall 5, Hanley Victoria Hall 6, Llandudno Arcadia 8, Derby Assembly Rooms 9, Bristol Studio 10, Cornwall Coliseum 12, Cardiff St Davids Hall 13, London Kentish Town Town And Country Club 15 & 16.
- **ANNIHILATOR:** One off at London Charing Cross Road Marquee April 2.
- **THE ATOM SEED:** Nottingham Rock City March 29, all night rock festival.
- **BASTI:** Play Harlow Square April 5, Brighton Richmond 7.
- **BLEACH:** Play Buckley Tivoli March 27, Shrewsbury Town Hall 28, Warrington Legends 29, Sheffield Leadmill 30, Birmingham Barrel Organ 31, Bristol Fleece And Firkin April 1, London Camden Palace 2, Southampton Joiners 3, Salisbury Arts Centre 4, Harlow Sq 5, Cambridge Junction 6, Brighton Richmond 7, Chelmsford Y Club 8, Trowbridge Psykik Pig 9, Oxford Jericho Tavern 10, Belfast Lighthouse 13.
- **THE BOO RADLEYS:** Norwich Waterfront April 5, Sheffield Leadmill 6, Leeds Duchess Of York 8, Derby Bell 9, Stoke Freetown 10, Shrewsbury Fringe 11, Warrington Legends 12, Milton Keynes Woughton Centre 13, Manchester Boardwalk 16, Buckley Tivoli 17, Newcastle Riverside 18, Edinburgh Venue 19, Glasgow King Tut's Wah Wah Hut 20, Hull Adelphi 21, Leicester Princess Charlotte 23, Bristol Fleece And Firkin 24, Rayleigh Pink Toothbrush 25, London Malet St ULU 26, Windsor Psykik Dancehall 27, Liverpool Polytechnic 28.
- **CANDYSKINS:** Telford Lion St Centre March 29.

...on the road

- **JOHNNY CASH:** At Manchester Palace Theatre March 28, London Wembley Country Music Festival 30, Aberdeen Capitol April 2, Glasgow Royal Concert Hall 3, Camberley Lakeside Club 13, Bristol Colston Hall 15.
- **CHAPTERHOUSE:** At Edinburgh Venue March 27, Glasgow King Tut's Wah Wah Hut 28, Windsor Psykik Dance Hall 31, Leicester Princess Charlotte 31, Leeds Warehouse April 2, Buckley Tivoli 3, Cambridge Junction 4, Norwich Waterfront 5, Wendover Reaction 6, Paris Locomotive 13.
- **GARY CLAIL'S ON-U-SOUND SYSTEM:** Play Northampton Insh Centre March 29.
- **CYCLE SLUTS FROM HELL:** At London Charing Cross Rd Marquee April 11.
- **FISHMONKEYMAN:** Plymouth Academy March 28, Stoke Freetown Club April 3, Hull Adelphi 9, Buckley Tivoli 10, Oxford Jericho Tavern 12, Coventry Poly 13, Bristol Fleece And Firkin 14.
- **FOREHEADS IN A FISHTANK:** At Chelmsford YMCA March 29, London Falcon Camden April 4, Oxford Jericho Tavern 7, Birmingham Barrel Organ 8, Leeds Scrumpties 9, Stoke-on-Trent Freetown 10, Burton-on-Trent Brewhouse 11, Hebdon Bridge Trades 13, Tamworth Rat Hole 14, Coventry Poly 15, Wolverhampton Poly 16, Nottingham Bobby Browns 17, Hull Adelphi 19, Bristol Fleece And Firkin 21, Plymouth Cooperage 23, Brighton Basement 24, Southampton Joiners Arms 25, London Middlesex Poly 27, Chelmsford YMCA 29.

- **GIANT INTERNATIONAL:** At Salisbury Arts Centre April 18, Sheffield Leadmill 20, London Kentish Town Town And Country Club 26, Cheltenham College Of Higher Education 28, Wales Poly May 3, London Kentish Town Bull And Gate Pop Club 4, Hull Adelphi 7.
- **HAPPY MONDAYS:** With The Farm and Northside at Leeds United Elland Road Stadium June 1.
- **ILLUSTRIOUS:** Play Grimsby Bullring March 31.
- **INCIGNITO:** At Glasgow Tunnel Club March 30, Dundee Fat Sams 31, Nottingham Verius April 5, Windsor Le Mirage 12, Cambridge Sussex College June 17.
- **INSPIRAL CARPETS:** Play Preston Guildhall April 22, Hull City Hall 23, South Shields Leisure Centre 24, Exeter Univ 26, Newport Centre 27, Swindon Oasis 28, London Alexandra Palace June 8, Birmingham Aston Villa Leisure Centre 9, Derby Assembly Rooms 10, Poole Arts Centre 12, Glasgow SECC 14, Manchester G-Mex 15.
- **JUDAS PRIEST:** At Newcastle City Hall March 27, Edinburgh Playhouse 28.
- **KITCHENS OF DISTINCTION:** Windsor Old Trout March 28, London Camden Underworld 29, Leicester Princess Charlotte April 1, Newcastle Riverside 2, Edinburgh Venue 3, Aberdeen Caesar's Palace 4, Glasgow King Tut's Wah Wah Hut 5, Blackpool Firm Fram 6, Taunton De Styl 7, Brighton Zap 9, Dublin McGonagles 11, Waterford Mansion House 12, Drogheda Walkers Hotel 13, Cardiff Busby's 15, Birmingham Edward's No8 16, Bristol Fleece And Firkin 17, Manchester International One 18, Warrington Legends 19, London New Cross Venue 20, Coventry Poly 23, Cambridge Junction 24, Oxford Poly 25, Norwich Waterfront 26, Harlow Square 27, Sheffield Leadmill 28.

...OR FAX IT IN - TEL: 071-928 2852

ICA Irn-Bru Rox Week

According to canny Caledonian types, Irn-Bru is an ideal hangover cure, aphrodisiac and health drink. And at four gigs this week, Scotland's own elixir vitae comes to you gratis. For zilch. For FREE!!! In dinky orange canisters yet!

On Monday, you can sup your Bru to the strains of MCA hopefuls The Blessing. Not for left-field pop kids, these - they're an appealing mainstream act headed straight for daytime radio. The next day, however, indie bites back to the trombone-laden strains of Leeds' Bridewell Taxis. If their hometown crowd travels South to see them - as they're inclined to - expect at atmosphere akin to Saturday afternoon at Elland Road.

Wednesday finds menacing guitar hopes Bleach teaming up with gentle Croymon minstrels Faith Over Reason. The latter provide the ideal soundtrack to Bru-drinking, peddling a sweet, tuneful acoustic thing topped off with the rather fetching vocals of one Moira Lambert, guest larynx on Heavenly hopefuls Saint Etienne's seminal semi-hit 'Only Love Can Break Your Heart'.

Norwegian torch singer Silje takes the stage on Thursday, and the weekend kicks off to the noisy strains of Reading lads Chapterhouse. The Bru-crazed festivities continue with an appearance from Ocean Colour Scene (below), Brum groovers who turned a few heads with the way-cool single 'Sway'.

Not a bad line-up by any means. And a stonking drink, for sure.

THE IRN-BRU rock week is at London Mall ICA (Wednesday - Saturday)



BLACKBURN King George's Hall (582582) Levellers 5/3 Men Gone Mad
 BLACKPOOL Upton Bar Milk
 BOOTLE Marsh Lane Community Centre Bim Sherman/Aqua Levi/Roots/Dimension/DJ Roughneck/Nicky E/Bantu/Live Tribe
 BRADFORD Rio Obsession/Borderland/Boots/Tanis
 BRIGHTON Event James Taylor Quartet
 BRIGHTON Venue The Innocents
 BURNLEY Le Grand Blue Movie
 CAMBRIDGE Junction (412600) Jimmy Katumba And The Ebonies/Amandou Saho/Sumaj Rumi/Creole/The Outback/De Selby's Pump/The Indestructible Beat
 COLCHESTER Fagin's Den Allas
 COLCHESTER Oliver Twist (562453) The Roosters
 CONWAY Civic Hall (602238) You Slosh
 DEWSBURY Duke Of York Zuma
 DUDLEY JB's (53597) Spin
 EASTBOURNE Rumours (39308) Foul Play
 EDINBURGH Mission King Of The Slums
 EDINBURGH Venue (031-220 3662) Bleach
 GLASGOW King Tut's Wah Wah Hut Southernmaires
 GLASGOW Pavilion Theatre (041-332 1846) Maria McKee
 GLOUCESTER Guild Hall Arts Centre Shockhead/No ID
 GOOLE Alexandra's (761446) Bagman
 HASTINGS Pier The Sensational Dan Band
 HERNE BAY Pier Hotel HPC
 IPSWICH Corn Exchange (55851) Gilbert O'Sullivan
 KIDDERMINSTER Market Tavern Band Of Gypsies
 KILCALDY Clubhouse Slipside
 LEEDS Duchess Of York (453929) Love's Young Nightmare
 LEICESTER Princess Charlotte (553956) Huge Big Massive/The Brand New Executives
 LEICESTER University (556282) Saxon
 LETCHWORTH Football Club Ben Rees Band
 LIVERPOOL Picket (051-709 3995) Pyramid Dream/Ruthless/Eclipse
 LIVERPOOL Royal Court (051-709 4321) The La's
 LONDON Acton George And Dragon (081-992 1932) The Crack
 LONDON Brentford Watermans Arts Centre (081-568 1176) Cleveland Walkiss Band
 LONDON Brixton Frigate (071-326 5100) FATF
 LONDON Camden Parkway Dublin Castle (071-485 1773) Slim's Cyder Co
 LONDON Camden Road Underworld (071-267 3626) Claudia Brucken/Club Independente
 LONDON Camden Royal College Street Falcon (071-485 3834) The Butterflies/The Brontes
 LONDON Charing Cross Road Goslett Yard Break For The Border Automatic Slim
 LONDON Charing Cross Road Manette Street Borderline (071-497 2261) This Ragged Jack
 LONDON Covent Garden Rock Garden (071-240 3961) The Signet Rings/The Dream Age
 LONDON Finsbury Park The Robey (071-263 4581) Ozric Tentacles/Floating Temples/Dr Space Toad
 LONDON Fulham High Street King's Head (071-736 1413) South
 LONDON Goswell Road Lady Owen Arms (071-278 5345) Eat The Lemon/Dog Day Afternoon
 LONDON Hackney Brooksbys' Walk Chat's Palace (081-986 6714) Anti Poll Tax Benefit
 LONDON Hammersmith Odeon (081-748 4081) Judas Priest
 LONDON Hampstead White Horse (071-485 2112) Hipples With Muscles/The Simon Williams Experience/Haze
 LONDON Harlesden High Street Mean Fiddler (081-961 5490) Green On Red/Rain (Main) The Stubbs/Big Fish (Acoustic)
 LONDON Islington Liverpool Road Powerhaus (071-837 3218) Thousand Yard Stare
 LONDON Kentish Town Bull And Gate (071-485 5358) Langfield Crane/Penny Arcade/The Pushkins/Fruit
 LONDON Kentish Town Town And Country Club (071-284 0303) Wendy May's Locomotion
 LONDON Ladbrooke Grove Subterania (081-960 4590) Come On Fridays
 LONDON Mall ICA Theatre (071-930 3647) Chapterhouse/Breed/Kingmaker
 LONDON New Cross Paradise Bar (081-692 1530) The Masquerade Band
 LONDON New Cross Road Amersham Arms (081-694 8992) Attila The Stockbroker/John Otway/I Ludicrous
 LONDON New Cross Venue (081-692 4077) Levitation/East Village/Jesse Garon And The Desperados
 LONDON Newington Green New Pegasus (071-226 5930) Back To The Planet
 LONDON Newington Green Weaver's Arms (071-226 6911) Howlin' Wilf And His Band
 LONDON Oval Cricketers (071-735 3059) Paddy Goes To Hollyhead
 LONDON Oxford Street 100 Club (071-636 0933) Tommy Chase Band
 LONDON Stockwell Old Queen's Head (071-737 4904) Herb/Apple Creation/Dave Gordon/Men Of Westerness/Wednesday's Child



Radical Dance Faction

Reggae's been around for what seems like a millenium, but it's never sounded quite like this. Radical Dance Faction have emerged from the world of free festivals and living on the road to lull the masses to the barricades with their vocal blend of ranting and sweet melodies.

Approximately a million times more real than most bands, RDF are putting the good ol' rock 'n' roll traditions of scruffiness, anger and revolution back on the map. If you went any further underground, you'd pop up in Australia.

If you like reggae, you'll love RDF. If you hate reggae, you'll probably love them anyhow.

RDF PLAY Reading (Thursday), Milton Keynes (Saturday), Birmingham (Sunday) and Plymouth (Tuesday)

LONDON Stoke Newington Samuel Beckett Storm
 LONDON Walthamstow Royal Standard (081-527 1966) Phil Hillbourne Band/Feris Wolfe
 LONDON Wandsworth High Street Freeways (081-789 5992) The Muscle Shoal/The Renees/The Darlings
 LONDON Wardour Street Wag Club (071-437 5534) Plutonium
 LONDON Wembley Arena (081-902 1234) George Michael
 LONDON West Hampstead West End Lane Railway (071-624 7611) Three Headcoats
 MANCHESTER Anson Road International (061-256 2793) Midwiche Cuckoos/Raintree County
 MANCHESTER Boardwalk Poppuns/Johnny Got A Zero/Edward Barton
 MANCHESTER Witchwood (061-344 0321) Slap In The Face
 NEWCASTLE Broken Doll (071-232 1047) Demo Disco
 NEWCASTLE Irish Centre The Lavender Faction/The Percys/The Songs
 NORTHAMPTON Irish Centre Rumblefish
 NORTHAMPTON Nene College Vagabond Joy
 NORWICH UEA (505401) The Alarm
 NORWICH Waterfront (632717/766266) Ocean Colour Scene/All Too Human
 NOTTINGHAM Meadow Club (863235) Rocket 88
 NOTTINGHAM Narrow Boat (501947) Bastard Sons
 NOTTINGHAM Red Lion Wholesome Fish
 OLOHAM Hurricane (061-626 5848) The Birdroom/The Catchmen
 OXFORD Old Fire Station (56400) Little Belrut/Shock Split
 PORTSMOUTH Pled Piper (293361) Red Letter Day/The Price/Ruptured Dog
 ROBERTSBRIDGE Ostrich The Pullbacks
 SHEFFIELD Leadmill (754500) DCM
 SOUTHAMPTON Eastpoint Centre The Godfathers
 SOUTHAMPTON Oceans The Pumphouse Gang
 SOUTHEND Top Alex Blooze N Booze
 SOUTHPORT Arts Theatre Harpbreake Blues Band
 TELFORD Lion Street Cultural Centre (615885) The Chemistry Set/Swirl
 WALSALL Junction 10 (648100) Neil Jackson's Rock Disco
 WARE Brewery The (462402) Run Foxy Run
 WARRINGTON Legends (36658) Blur
 WINDSOR Arts Centre (859336) Kabuki Smiles
 WINDSOR Old Trout Manic Street Preachers
 WORCESTER Brewery Tap KAOS
 YSTRAD RHONDDA Rugby Club Drive/The Abs

SATURDAY

23

ABERDEEN Hotel Metro Ballroom (583275) The Stereo
 MC's/PM Dawn/The Ultimatum Sound System
 ALDERSHOT West End Centre Deep Season/Who Moved The Ground
 ASH VALE George (543500) Wild John
 BARNET Old Bull Arts Centre (081-449 0048) Donna And Kebab
 BATH Moles (333423) Bedazzled
 BEDFORD Angel Every New Dead Ghost
 BERKHAMPTSTEAD Going Underground Syren
 BIRKENHEAD Stairways (051-647 6544) You Slosh
 BIRMINGHAM NEC (021-780 4133) Megadeth/Alice In Chains
 BIRMINGHAM Selly Park Tavern India Tag
 BRADFORD Rio Switchblade/The Kratchet Family/Broken Angel/Steelheart
 BRAINTREE Bird In Hand Alias
 BRENTWOOD Castle (212676) Ten Band Alldayer
 BRIGHTON Dome Theatre (674357) Tanita Tikaram
 BURNLEY Le Grand Rough Mix
 CAMBRIDGE Addenbrookes Hospital Crashing Dream
 CAMBRIDGE Junction (412600) Manic Street Preachers/Jacob's Mouse
 CARDIFF Little Ivor's The Keatons
 CARDIFF St David's Hall Tom Jones
 COLCHESTER Oliver Twist (562453) Robbie Gladwell Band
 DONCASTER Jug (361803) Attila The Stockbroker/John Otway
 DUDLEY JB's (53597) Debbie Bonham And Desire
 EASTBOURNE Rumours (39308) Midnight Willie's Blues Band
 EDINBURGH Basin Street The Realm Of The Shopping Trolley/Sam Harlot
 EDINBURGH Preservation Hall Dr Brown
 EDINBURGH Venue (031-220 3662) The Hardline
 ELY Maltings Kingmaker/Crossland
 GLASGOW King Tut's Wah Wah Hut Bleach
 GOSPORT Labour Club Thee 3 Amigos
 HARLOW Square (25594) Love's Young Nightmare/3 1/2 Minutes
 HIGH WYCOMBE Flint Cottage Walking On Ice
 HIGH WYCOMBE Nags Head Harold Juana
 NORWICH Crown (696162) Rivington Spkye/CBU
 HUDDERSFIELD Slaithwait Band Club Harpbreake Blues Band
 HUDDERSFIELD Top Spot Zuma
 HULL City Hall (226655) Gary Numan
 KIDDERMINSTER Market Tavern Power/Fond Of Dogs
 LEICESTER Princess Charlotte (553956) The Nancy Reverb
 LIVERPOOL Picket (051-709 3995) XL5
 LIVERPOOL Planet X (051-709 7995) UK Subs/Sic Boys
 LIVERPOOL Royal Court (051-709 4321) The Farm
 LONDON Brixton Frigate (071-326 5100) Galliano/Reasons To Be Cheerful
 LONDON Camden Road Underworld (071-267 3626) Club Silver
 LONDON Camden Royal College Street Falcon (071-485 3834) The God Machine/Slunk
 LONDON Charing Cross Road Goslett Yard Break For The Border Mynah Birds
 LONDON Charing Cross Road Manette Street Borderline (071-497 2261) Keziah Jones
 LONDON Covent Garden Rock Garden (071-240 3961) MVITA
 LONDON Covent Garden Rough Trade Shop The Chemistry Set
 LONDON Finsbury Park The Robey (071-263 4581) Sleeping Dogs Wake/Sunsho/Call This A Nation/Jackdaw With Crowbar/Ellergy
 LONDON Goswell Road Lady Owen Arms (071-278 5345) The Travelling Orbinsons/The Gingerbread Men
 LONDON Hackney Mare Street Empire (081-985 2424) Terry Garoghan/Tim Clark/Bob Mills/Jenny Eclair/John Maloney/Kevin Day
 LONDON Harlesden High Street Mean Fiddler (081-961 5490) King Pleasure And The Biscuit Boys (Main) Michael Messer Band/Tony Poole (Acoustic)
 LONDON Herne Hill Half Moon (071-274 2733) The Rub/Gag
 LONDON Kentish Town Bull And Gate (071-485 5358) Heavenly/Blab Happy/The Sea Urchins
 LONDON Kentish Town Town And Country Club (071-284 0303) James Taylor Quartet/Brand New Heavies/Outlaw Posse
 LONDON Ladbrooke Grove Subterania (081-960 4590) Chole
 LONDON Lewisham Limes Grove Labour Club Brain Of Morbius/Well Loaded
 LONDON Malet Street University Of London Union (071-580 9551) World Of Twist/Bride Of Esther
 LONDON Mall ICA Theatre (071-930 3647) Ocean Colour Scene/Poppy Factory/Beautiful Happiness

CONTINUES OVER

■ LENNY KRAVITZ: At Manchester Apollo May 6, Glasgow Barrowlands 7, Leicester De Montfort Hall 8, London Brixton Academy 10.

■ LEVELLERS 5: Play London New Cross Venue March 28, Debden Bridge Trades Club April 5, Derby Dial Club 8, Bolton Crown And Cushion 16, Wolverhampton Poly 19, Hull Poly 25, Sunderland Poly 26.

■ LITTLE ANGELS: Hammersmith Odeon May 25.

■ LOVE'S YOUNG NIGHTMARE: Play Southampton Joiners March 28, Dudley JB's 29, Hull Adelphi April 4, Bath Moles 5, London Charing Cross Road Marquee 6.

■ MEGADETH: Manchester Apollo March 28, Newcastle City Hall 29, Edinburgh Playhouse 30, Dublin Point April 1.

■ THE MISSION: London Finsbury Park June 1.

■ MOTORHEAD: Hull City Hall is now April 11, Aston Villa Leisure Centre 12, Manchester Apollo 13, Glasgow Barrowlands 14.

■ NED'S ATOMIC DUSTBIN: Nottingham Rock City April 2, Bristol Studio 3, London Kilburn National Ballroom 4, Manchester International Two 6, Birmingham Hummingbird 7, Newcastle Mayfair 11.

■ NINJAMAN: Bradford Maestro Club March 27, Birmingham Hummingbird 28, London Brixton Academy 29, Bristol Studio 31, Watford Paradise Lost April 1.

■ GARY NUMAN: Plays Bristol Colston Hall March 27, Leicester De Montfort Hall 28, London Hammersmith Odeon 29 & 30.

...on the road

■ PET SHOP BOYS: UK and Irish tour at Blackpool Opera House May 27, Glasgow SECC 28, Aberdeen Exhibition Centre 29, Birmingham NEC June 1, 2 & 3, Whitley Bay Ice Rink 5, Wembley Arena 7, 8 & 9, Belfast King's Hall 13, Dublin Point 14.

■ PIXIES: Crystal Palace Bowl June 8.

■ POISON IDEA: Play London Malet St ULU March 27 (with Hard-Ons and Les Thugs), Liverpool Planet X 29, Leeds Duchess Of York 30, Birmingham Edwards No8 31.

■ POPGUNS: Play Exeter Univ March 27, London Islington Powerhaus 28.

■ RDF: Play Bristol Fleece And Firkin March 27, Bournemouth Hothouse 28, Newbury College 30, Newport TJs April 2, London Charing Cross Road Marquee 3, Southampton Joiners Arms 4.

■ REVENGE: Wolverhampton Ritzy March 27.

■ RUTHLESS RAP ASSASSINS: Play Manchester International One March 29.

■ STING: Newcastle City Hall April 21 & 22, London Hammersmith Odeon 24, 25, 26, 27 & 28.

■ THOUSAND YARD STARE: At Sheffield Leadmill (with Bleach) March 30, Bristol Fleece And Firkin April 3, Exeter Plaza (with The Pastels) 4, Harlow The Square 12, Bath Moles Club 13, Leicester Princess Charlotte 14, Leeds Duchess Of York 18, Milton Keynes Open University (Theatre Bar) 19, Bolton Institute 20.

■ THROWING MUSES: Extra date at London Kentish Town Town And Country Club April 2.

■ 2 IN A ROOM: London Kentish Town Town And Country Club April 6, Caister Weekend 7, Wolverhampton Foxes 8, Preston Park 11, Edinburgh Calton Studios 12, Ayr Pavilion 14.

■ UK SUBS: At Doncaster Jug March 27, Nottingham Narrowboat 28, Hull Adelphi 29, Oxford Venue 30, Birmingham Hummingbird April 5, Bristol Fleece And Firkin 10, Nutley Shelley Arms 12, Brentwood Castle 13, Coupur Angus Royal Hotel 19, Edinburgh Beat Club 20, Dundee Caspas 21, Inverness Keppoch Inn 22, Durham Riverside 23, Swansea Marina 25, Compton Bassett Community Hall 26, London Charing Cross Road Marquee 27, Milton Keynes Woughton Centre May 1, Bristol Bierkeller (with 999 and The Lurkers) 2, Plymouth Cooperidge 3, Cwmbran Yew Tree 4, Kidderminster Market Tavern 9, London Oval Cricketers June 1, Lincoln Viennas 10.

■ WORLD OF TWIST: Play London Charing Cross Road Astoria March 27.

■ YES: Pumping it up at Birmingham NEC June 25, London Wembley Arena 28 & 29.

Sounds has the most informative & comprehensive gig guide in Britain - and it won't cost a penny to get your gig in. Send information to Sounds Gigs, Ludgate House, 245 Blackfriars Road, London SE1 9UZ. Fax copy to: 071-928 2852. Or call Nightshift on 071-921 5900.

NIGHTSHIFT

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Eurofile

Europe-wide dates

■ **ALL:** Netherlands Amsterdam Milky Way August 15, Eindhoven De Effenaar 16, Heerenveen Slinks 17.

■ **BABES IN TOYLAND:** Netherlands Utrecht Tivoli June 20, Nijmegen Doornroosje 21, Deventer Burgerweeshuis 22, Venlo OOC 23, Amsterdam Milky Way July 10, Groningen Vera 11, Eindhoven De Effenaar 12.

■ **BUFFALO TOM:** Germany Berlin Metropol March 27, Hamburg Markthalle 28, Netherlands Leeuwarden Zalen Schaaf 29, Germany Oldenburg Kulturzentrum 30, Düsseldorf Phillipshalle 31, Stuttgart Maxim Gorky April 1, Munich Theaterfabrik 2, Austria Wien Szene 4, Ebensee Kino 5, Italy Bologna Kryptonite 6, Mezzago Bloom 7, Rome Big Mama 8, Genova Sgt Pepper 9, Switzerland Zürich Rote Fabrik 11, France Paris Espace Ornano 12, Belgium Diepenbroek On The Rock 13, Gent Democracy 14.

■ **CARTER (USM):** Germany Düsseldorf Phillipshalle March 31, Netherlands Groningen Simplon April 3, Den Haag Paard 4, Haarlem Patronaat 5, Apeldoorn Gigant 6, Amsterdam Milky Way 7, Germany Hannover MAD 9, Hamburg Markthalle 10, Kopenhagen Barbe 11, Fulda Kreuz-Kultur 12, Enger Forum 13, Berlin Loft 14, Frankfurt Cooky's 15, Munich Babalu 17, Austria Linz Posthof 18, Wien Szene 19, Graz Teatro 20, Yugoslavia Zagreb 21, Beograd 22, Ljubljana 23, Switzerland Geneva L'Usine 26, Fribourg Fir-Son 27, Lausanne Doce Vita 28, Germany Köln Rose Club May 7, Marburg KFZ 8, Netherlands Dordrecht Biblot 9, Belgium Heist-op-den-Berg De Monty 10, Netherlands Utrecht Vrije Vloer 11, Venray Dingus 12.

■ **CHUMBAWAMBA:** Germany Berlin TU Mensa March 27, Frankfurt Juz Hoehcht 28, Switzerland Zurich Rote Rabrik 29, Germany Ingolstadt 30, Austria Vienna Boiler Festival 31, Germany Esslingen Komma April 2, Dortmund FZW 3, Netherlands Amsterdam Paradiso 5.

■ **DARKSIDE:** Netherlands Den Haag Paard April 19.

■ **DOUGHBOYS:** Germany Berlin Metropol March 27, Hamburg Markthalle 28, Austria Wien Szene 23, Netherlands Amsterdam Paradiso 29, Belgium Antwerp Festival 31.

■ **ELEVENTH DREAM DAY:** Netherlands Groningen Vera May 16, Haarlem Patronaat 17, Nijmegen Doornroosje 18, Venlo OOC 19, Deventer Burgerweeshuis 20, Belgium Brussel Vaartkoppes 21, Italy Rimini TBC 24, Genoa TBC 25, Mezzago Bloom 26, Austria Vienna Szene Wien 28, Ebensee Kino 29, Switzerland Fribourg Fri-Son 31, Geneva L'Usine June 1, Basel Kaserne 2, Germany Munich Theaterfabrik 3, Frankfurt AM Batschkapp 4, Berlin Loft 5, Munster Odeon 6, Hamburg Markthalle 7, Netherlands Amsterdam Milky Way 9.

■ **FRONT 242:** Belgium Brussels Ancienne Belgique March 28, France Bordeaux (venue tbc) May 13, Spain Madrid 15, Valencia 16, Murcia 17, Barcelona 18 (venues tbc), France Toulouse 19, Nice/Grenoble 21, Lyon 22, Switzerland Zurich Volkshaus 23, Lausanne Mad 24, Geneva Salle Des Fetes Thonex 25, Czechoslovakia Prague (venue tbc) May 26, Germany Munich Zirkus Krone 27.

France: Strasbourg 30, Nancy 31 (venues tbc).

■ **FRONTLINE ASSEMBLY:** Germany Hannover Music Hall April 12, Hamburg Markthalle 15, Berlin Ecstasy 16, Dortmund FZW 17, Wesbaden Wartburg 18, Munich Nachtwerk 19.

■ **GUMBALL:** Netherlands Utrecht Tivoli May 16, Eindhoven De Effenaar 17, Dordrecht Biblot 18, Alkmaar Parkhof 19, Groningen Vera June 14.

■ **HAVANA 3 AM:** Germany Hamburg Markthalle May 24, Berlin Loft 26, Köln Luxor 27, Frankfurt Batschkapp 28, München Nachtwerk 29.

■ **HEADS UP!:** Netherlands Nijmegen (tbc) March 28, Eindhoven De Effenaar 29, Amsterdam Milky Way 30, Belgium Antwerp Festival March 31.

Germany: Köln Luxor April 2, Hildesheim Vier Linden 3, Hamburg Markthalle 4, Dortmund FZW 5, Marburg KFZ 6, Berlin Loft 7, Austria Wien Szene 10, Germany Munich Kulturstation 11, Switzerland Basel Kaserne 12, Fribourg Fri-Son 13, Lausanne Doce Vita 14, Germany Stuttgart Mitte 16, Heidelberg Schwimmbad 17, Weikersheim Club W 18, Villingen-Schwenningen Kienzle Areal 19, Netherlands Deventer Burgerweeshuis April 30, Rotterdam Nighttown May 1, Utrecht Tivoli 2, Hengelo Metropool 3, Den Haag Paard 4, Sittard Fenix 5, France Paris Espace Ornano May 7, Anger Salle de L'arceau 8.

■ **HOODOO GURUS:** Germany Berlin Loft September 9, Hamburg TBA 10, Köln Luxor 11, Frankfurt Batschkapp 12, Stuttgart Rohre 14, Munich Nachtwerk 15.

■ **IN THE NURSERY:** Netherlands Amsterdam Paradiso April 24, Utrecht Ekko 25, Deest Goes 26, Dordrecht Biblot 27, Belgium Brussels (venue tbc) April 30.

■ **JANE'S ADDICTION:** Germany Munich Theaterfabrik March 25.

■ **JESUS LIZARD:** Belgium Gent Democracy March 27, Netherlands Utrecht Tivoli 28, Den Haag Paard 29, Arnhem Willemeen 30.



■ **JESUS JONES:** France Lyon Transborder April 4, Paris Espace Orpoto 5, Lille Aeronef 6, Belgium Brussels Ancien Belgique 7, Netherlands Den Haag Paard 9, Amsterdam Milky Way 10.

■ **SYLVIA JUNCOSA:** Germany Braunschweig FBZ March 27, Darsruhe Katakomben 28, Freiburg Jazzhaus 29, Austria Innsbruck Utopia 30, Salzburg Nonntal April 1, Germany Munich Theaterfabrik 2, Switzerland Bern Reithalle 3, Lausanne Dolce Vita 4, Basel Kaserne 5, Italy Baselga Di Pine Joy 6, Rome Evolution 7, Brindisi Centro Sociale 8, Sicilia (venue TBC) 9, Napoli (venue TBC) 10, Switzerland Luzern Sedel 12, Germany Passau Zeughaus 13, Chemnitz Plan B 16, Berlin Club Jo Jo 17, Rostock Jugend Club Haus 18, Hamburg Markthalle 18, Bremen Circus Musicus 20, Kobenhavn Barbe (venue TBC) 21.

■ **LEMONHEADS:** Germany Berlin Metropol March 27, Netherlands Amsterdam Paradiso 29.

Germany: Düsseldorf Phillipshalle 31.

■ **MEGA CITY FOUR:** Germany Berlin Metro 27, Netherlands Sittard Fenix 28, Amsterdam Paradiso 29, Den Bosch Willem II 30, Belgium Antwerp Hofferloo 31.

■ **THE MEKONS:** Netherlands La Stampa VPRO Radio April 17, Dordrecht Biblot 18, Haarlem Patronaat 19, Belgium Kortrijk Limelight 20, Germany Frankfurt Cooky's 22, Kassel Spot 23, Köln Rose Club 24, Dortmund FZW 25, Enger Forum 26, Berlin Ecstasy 27, Hamburg Markthalle 28, Albersdorf Meiers 29, Braunschweig FBZ 30, Wuppertal Borse May 1, Hannover Bad 2, Marburg KFZ 3, Geislingen ad Steige Ratschenmühle 4, Switzerland Aarau Kiff 5, Austria Innsbruck 7, Dornbirn Spielboden 8, Germany Munich Nachtwerk 9, Switzerland Basel Kaserne 10, Zurich Rote Fabrik 11, Lausanne Kolve Vita 12, Germany Konstanz Kulturladen 13, Austria Wien Szene 14, Netherlands Deventer Burgerweeshuis 16, Groningen Simplon 17, Amsterdam Milky Way 18, Sneek Bolwerk 19.

■ **NED'S ATOMIC DUSTBIN:** Netherlands Den Bosch Willem II April 26, Germany Munich Nachtwerk 27, Köln Luxor 29, Hamburg Markthalle 30, Berlin Tempodrom May 1, Frankfurt Batschkapp 2, Netherlands Den Haag Paard 3, Amsterdam Milky Way 4.

■ **NEW FAST AUTOMATIC DAFFODILS:** Germany Köln Luxor April 16, Frankfurt Batschkapp 17, Hamburg Unit 18, Berlin Quartier 19, Munich B52 21.

■ **NOVA MOB:** Netherlands Den Bosch Willem II April 5, Utrecht Vrije Vloer 6, Groningen Vera 7, Germany Hamburg Markthalle 9, Berlin Loft 10, Bielefeld PC'69 11, Dortmund Live Station 12, Stuttgart Alte Feuerwache 13, Munich Nachtwerk 14, Yugoslavia Zagreb (venue TBC) 16, Italy Forlì Ex Machina 17, Florence Paramatta 18, Mezzago Bloom 19, Sassari Teatro Verdi 21, Austria Vienna Szene Wien 23, Graz Cafe Pi 24, Ebensee Kino 25, Switzerland Fribourg Fri-Son 26, Basel Kaserne 27, Germany Frankfurt AM Batschkapp 29, Belgium Leuven Lido May 2.

■ **THE REPLACEMENTS:** Germany Hamburg Grosse Freiheit March 31, Berlin Loft April 1, Köln Luxor 3, Frankfurt Batschkapp 4, Munich Nachtwerk 5.

■ **THROWING MUSES:** Belgium Brussels Ancienne Belgique March 27, Germany Hamburg Grosse Freiheit 30, Düsseldorf Phillipshalle 31.

■ **TOY DOLLS:** Germany Hamburg Docks April 3, Berlin Loft 4, Coesfeld Fabrik 5, Wuppertal Borse 6, Erlangen E-Werk 7, Sonneberg Gesellschaftshaus 8, Stuttgart Longhorn 11, Bruchsal Bruchbühlhalle 12, Freilassing Tsv-Halle 13, Bayreuth Eruopasaal 14, Munich Theaterfabrik 17, Biberach Koma 18, Obach-Palenderh Rockfabrik May 2, Braunschweig FBZ Burgerpark 4, Detmold Hunky Dory 5, Osnabrock Hyde Park 6, Köln Luxor June 1.

■ **URGE OVERKILL:** Austria Vocklabruck Stadtkeller March 27, Switzerland Zurich Rote Fabrik 28, Germany Villingen-Schwenningen Kienzle Areal 30, Yugoslavia Zagreb KSET April 1, Ljubljana Kud France 2, Germany Heidelberg Schwimmbad 3, Netherlands Groningen Vera 4, Haarlem Patronaat 5, Deventer Burgerweeshuis 6, Belgium Gent Democracy 7, France Paris (venue tbc) 9, Netherlands Amsterdam Milky Way 10.

For FREE inclusion of dates in Eurofile, send details to: European Dates, Sounds, Ludgate House, 245 Blackfriars Road, London SE1 9UZ United Kingdom

FROM PREVIOUS PAGE

LONDON New Cross Venue (081-692 4077) Green On Red
LONDON Newington Green New Pegasus (071-226 5930) Stranger/Support
LONDON Newington Green Weaver's Arms (071-226 6911) Wreckless Eric
LONDON North Wembley East Lane Flag (081-450 4506) Diddley Squat/Excel
LONDON Stockwell Old Queen's Head (071-737 4904) Sugar In The Pill/Reunion
LONDON Stratford Grove Crescent Road Tom Allen Arts Centre Fulani/Mervyn Africa
LONDON Walthamstow Royal Standard (081-527 1966) Cutting Room/Babakoto
LONDON Wandsworth High Street Freeways (081-789 5992) Sons Of The Desert/O/The Folks Who Live Over The Hill
LONDON Wardour Street Wag Club (071-437 5534) Attitude
LONDON Wembley Arena (081-902 1234) George Michael
LONDON Willesden Green Library Centre Cindy Stratton
LONDON Woolwich Tramshed (081-946 5041) Ronnie Golden/Ronnie And The Rex
MANCHESTER Academy (061-275 2390) Maria McKee
MANCHESTER Anson Road International (061-256 2793) Davey Spillane
MANCHESTER Witchwood (061-344 0321) Devius Soul Machine
MIDDLESBRUGH Town Hall Dumpty's Rusty Nuts/Icy Red
MILTON KEYNES Madcap Theatre RDF
MILTON KEYNES Woughton Centre (660392) Blur
NEWCASTLE Broken Doll (071-232 1047) Ads 3
NORWICH Waterfront (632717/66266) Jimmy Katumba And The Ebonies/Sumaj Rumi/Big Soukous Musica/Amadou Saho/Creole Jones/Outback/Hazel Fairburn And Mark Jones/De Selby's Pump/Single Bass
NOTTINGHAM Narrow Boat (501947) Steam Kittens
OLDHAM Hurricane (061-626 5848) The Buttermountain Boys
OLDHAM Kirkstyle The Chaps
OXFORD Jericho Tavern (54502) Thousand Yard Stare/Pop Am Good
OXFORD Old Fire Station (56400) The Silent Blue/The Firework Party
PORTSMOUTH Fanshaws Mickey Finn/21 Gazette
SALISBURY Arts Centre (21744) Mucky Pup
SHEFFIELD Jolly Boffer Sound Foundation
SHEFFIELD Leadmill (754500) Chapterhouse/Moose
SHREWSBURY Fridge Ruthless Rap Assassins
SIDLEY Sussex The Pullbacks
SOUTHAMPTON Dorchester Arms In Athens
SOUTHAMPTON Joiner's Arms (225612) Drive/Thrilled Skinny/Watch You Down
SOUTHAMPTON Oceans Koala Park
SOUTHEND Cliffs Pavilion (351135) Gilbert O'Sullivan
SWINDON Link Centre Jungr And Parker
SWINDON Swiss Chalet Kicking The Image
TAUNTON Youth Centre Resque/Spirit Box
TELFORD Lion Street Cultural Centre (615885) Parchman
UXBRIDGE Brunel University (39125) Sindecut
WALSALL Junction 10 (648100) Red Lemon Electric Blues Band
WARMINSTER Weymouth Arms Clarapandy
WENDOVER Wellhead Inn (622733) Th' Faith Healers
WIGAN Mill At The Pier The Tansads/Verve/Planet AI
WINDSOR Old Trout Rhythm Zone
WOLVERHAMPTON Football Club FilpSide
WOLVERHAMPTON Wulfrun Hall Saxon
YORK Bonding Warehouse Slap In The Face
YORK College Of Rippon And St John The Brontes

SUNDAY 24

ABERDEEN Café Drummonds Bleach
ABERDEEN Caesar's Palace Southernaires
ASH VALE George (543500) This Witness
AYR Butlins Bay City Rollers
BARNET Old Bull Arts Centre (081-449 0048) Maru Ventura Trio
BEDFORD Esquires 2nd Skin/Crystal Trip/Smash At The Blues
BERKHAMPTSTEAD Going Underground Pick Up Sticks/The Heathers/Out To Lunch
BIRMINGHAM Edwards No 8 (021-643 5835) RDF

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NIGHTSHIFT

BIRMINGHAM Hippodrome Theatre Gilbert O'Sullivan
BRISTOL Bierkeller (268514) Terra Firma/Seditious Intent/Greenhorn
BRISTOL Old Tavern (655035) KAOS
CAMBRIDGE Junction (412600) Dumpy's Rusty Nuts
CARDIFF Chapter Arts Centre (31194) Jacknife Oisicles
CARDIFF St David's Hall Tom Jones
CHIPPENHAM Riverside Clarapandy
CROYDON London Road Cartoon (081-688 4500) Linda's Box Of Tricks (Lunch)
DUDLEY JB's (53597) Mucky Pup/The DT's
EASTBOURNE Rumours (39308) Moonshot Blues Band
FOREST OF DEAN KGB Club Illustrious
GLASGOW Henry Africa's (041-221 0865) The Hardline
GLOUCESTER Guild Hall Arts Centre UK Subs
GOUROCK Bay Hotel Bleach
HARLOW Square (25594) Paddy Goes To Hollyhead
HULL Adelphi (48216) Kingmaker
LEEDS Duchess Of York (453929) Attila The Stockbroker/John Otway
LEICESTER Princess Charlotte (553956) The Hamsters
LIVERPOOL Royal Court (051-709 4321) The Farm
LONDON Brixton Fridge (071-326 5100) Caravan/Magic Mushroom Band
LONDON Camden Road Underworld (071-267 3626) Wolfe Witcher And His Brew (Lunch)
LONDON Chelsea Harbour Yard Jerry Senfluk And His Capital Swing (Lunch)
LONDON Covent Garden Rock Garden (071-240 3961) Scream For Mary (Lunch)
LONDON Finsbury Park The Robey (071-263 4581) Solid Blue Silence/Gruts
LONDON Fulham Broadway Swan (071-385 1840) Atomic Blue
LONDON Goswell Road Lady Owen Arms (071-278 5345) Werewolves Of London/Wagtails
LONDON Hammersmith Odeon (081-748 4081) Tanita Tikaram
LONDON Harlesden High Street Mean Fiddler (081-961 5490) Mr Nice Guy/Naked (Main) The Citadel/Praying For Rain (Acoustic)
LONDON Kentish Town Town And Country Club (071-284 0303) George Russell Orchestra/Cassandra Wilson
LONDON Kenton Plough (081-907 2498) In Athens
LONDON Newington Green Weaver's Arms (071-226 6911) Poorboys
LONDON North Finchley Lodge Lane High Road Torrington (081-445 4710) Steve Gibbons Band
LONDON Oxford Street 100 Club (071-636 0933) Paul Lamb And The Kingsnakes
LONDON Shepherds Bush Basement Two Way Stretch/Tony James Shelvin And The Word
LONDON Wandsworth High Street Freeways (081-789 5992) Blodwyn Pig/The Gold Diggers
LONDON West Hampstead West End Lane Railway (071-624 7611) Lucid Dream/Weird Happenings Organisation
MANCHESTER Boardwalk Red Sky/Ecyc Oelf
MANCHESTER Witchwood (061-344 0321) Big Blues
NEWCASTLE Broken Doll (071-232 1047) Laughin' Sam's Dice/Dr Brown/The Babyloves/Hope Springs Eternal
NEWPORT Centre (59676) Judas Priest
NORTHAMPTON Crown And Anchor Heartland
OXFORD Apollo (44544) Gary Numan
OXFORD Jericho Tavern (54502) Poppuns
POOLE Arts Centre (685222) Megadeth/Alice In Chains
SHEFFIELD Leadmill (754500) Torenaga
SOUTHEND Cliffs Pavilion (351135) The Alarm
TAMWORTH Rat Hole (63058) Rumblefish
WINDSOR Old Trout Solo Club

MONDAY

25

ABERDEEN Radar's Eating House Dr Brown
ASH VALE George (543500) Sarajevo
BATH Moles (333423) The Wizzards Of Twiddly
BERKHAMSTEAD Going Underground Going Underground Band
BIRKENHEAD Stairways (051-647 6544) Mucky Pup
BIRMINGHAM Edwards No 8 (021-643 5835) Shotgun Wedding/Rich Rags
BRISTOL Tropic Club (249875) The Keatons
CAMBRIDGE Corn Exchange (357851) The Alarm
CANNOCK Smackers The Buckets/Somebody Somebody
CARDIFF St David's Hall Tom Jones
CHICHESTER Garfields Coach And Horses (784690) Hit N Run
DERBY Dial (372374) Sea Urchins
DUDLEY JB's (53597) Cheyanne Cry/Time Out
DUNSTABLE Wheatheaf (662571) Magenta Bentley
FOLKESTONE Leas Cliff Hall (53193) Saxon
GLOUCESTER Arts Centre Poppuns
HARLOW Square (25594) Smile/Snog/4 Of Us Are Dying
LEEDS Duchess Of York (453929) Southernaires
LEICESTER Princess Charlotte (553956) The Blood Sisters/Twilight
LONDON Charing Cross Road Goslett Yard Break For The Border Too Oam Hot
LONDON Charing Cross Road Manette Street Borderline (071-497 2261) Redland/Kabuki Smiles
LONDON Covent Garden Rock Garden (071-240 3961) Signature/The Herb Conspiracy
LONDON Dean Street Gossips Alice In Wonderland (071-434 4480) Nutmeg
LONDON Finsbury Park The Robey (071-263 4581) Best Bitter And The Lager Louts/Go Heads/Arc-O-Roc/Cesspit Rebels
LONDON Goswell Road Lady Owen Arms (071-278 5345) Night Rider/Blue Dye Fire/The Pelican Retorts
LONDON Hammersmith Odeon (081-748 4081) Megadeth/Alice In Chains
LONDON Harlesden High Street Mean Fiddler (081-961 5490) A Moveable Feast/The Dream Age/El Dorado (Main)
LONDON Islington Coronet Street Bass Clef (071-729 2476/2440) Norman Jay's Original Rare Groove Show
LONDON Islington Liverpool Road Powerhaus (071-837 3218) Candyskins/NewsFlash/Absolutely
LONDON Kentish Town Bull And Gate (071-485 5358) Groove Detective/Heaven's Echo
LONDON Kentish Town Town And Country Club (071-284 0303) Maria McKee
LONDON Ladbroke Grove Subterania (081-960 4590) Fishmonkeyman/The Wailing Souls
LONDON Marquee (071-437 6603) Annihilator
LONDON New Cross Road Amersham Arms (081-694 8992) The Love Kittens/The Last Word/Millions Like Us
LONDON Oxford Street 100 Club (071-636 0933) Uncle Fish Fry

LONDON Shepherds Bush Basement The Molesters/Monster/Globe
LONDON Stockwell Old Queen's Head (071-737 4904) A Feverfew
LONDON Tufnell Park Junction Road Dome (071-281 2195) Every New Dead Ghost/Filo De Se
LONDON Walthamstow Royal Standard (081-527 1966) Swamp Angels/Cry Hades
LONDON Wardour Street Wag Club (071-437 5534) Wild And Wicked
MANCHESTER Follies Wine Bar Steve Finn
MANCHESTER Seven-O-One (061-681 2648) Hard To Please
MANCHESTER Witchwood (061-344 0321) Tony Jaques
NEWCASTLE Broken Doll (071-232 1047) Dan To Dan
NEWCASTLE Riverside (091-261 4386) Bleach/Freal
NEWPORT TJ's Turn To Red
OXFORD Old Fire Station (56400) Split The Reed/Vagrant
SHEFFIELD Leadmill (754500) Oavey Spillane
SOUTHAMPTON Mayfair Gary Numan
SOUTHAMPTON Oceans Brass Tacks
SWANSEA Penyrheol Theatre (897039) The Battlefield Band
WEATHERFIELD Alphabet Club Rivington Spyke/CBU
WINDSOR Old Trout Mudies

Also recommended: Bleach, The Chemistry Set, On-U Sound, The Farm, Gallon Drunk, The Godfathers, Tom Jones, Judas Priest, The La's, Levellers 5, Levitation, Love's Young Nightmare, Maria McKee, Manic Street Preachers, Megadeth, George Michael, Milk, Gary Numan, Poppuns, Ruthless Rap Assassins and Buffalo Tom

TUESDAY

26

ABERDEEN Cafe Drummonds Swerve
ASH VALE George (543500) Phobia
BATH Moles (333423) Fishmonkeyman
BERKHAMSTEAD Going Underground Young Guns
BIRMINGHAM Barrel Organ (021-622 1353) Domination/Tuesday Strange
BIRMINGHAM Hummingbird The Alarm
BOLTON Oscar's Wine Bar (393463) Rivington Spyke/CBU
BRISTOL Bierkeller (268514) Rock Disco
CARDIFF St David's Hall Tom Jones
CHICHESTER Garfields Coach And Horses (784690) Rusty Bucket
DARTFORD Orchard (343333) Gilbert O'Sullivan
DERBY Bell (43701) Attila The Stockbroker/John Otway
DUDLEY JB's (53597) His Last Parade/Polar
EASTBOURNE Roxy Get Nervous
EOINBURGH Venue (031-220 3662) Mucky Pup
GUILDFORD Civic Hall (67314) Gary Numan
HARLOW Square (25594) Oas And Chave
LEEDS Duchess Of York (453929) UK Subs
LEEDS Riffs Gary Morton's Rhythm Stance/The BBC
LEICESTER Princess Charlotte (553956) Oadline
LONDON Camden Canarvan Castle (071-485 7858) Strobe/Pushkins/The Folks On The Hill
LONDON Camden Parkway Dublin Castle (071-485 1773) Judacutters/Fancy Footwork
LONDON Charing Cross Road Goslett Yard Break For The Border Linda's Box Of Tricks
LONDON Charing Cross Road Manette Street Borderline (071-497 2261) The Honey Smugglers/The Hinnies
LONDON Covent Garden Rock Garden (071-240 3961) Vivid/China Boy Hi/The Collective
LONDON Finsbury Park The Robey (071-263 4581) Silver Chapter/I Ludicrous/Watergate/Foreheads In A Fishtank
LONDON Goswell Road Lady Owen Arms (071-278 5345) Identity/Fruit/Cricket
LONDON Hammersmith Odeon (081-748 4081) Megadeth/Alice In Chains
LONDON Harlesden High Street Mean Fiddler (081-961 5490) Oavy Spillane (Main) Susan Raven/Jana Heller (Acoustic)
LONDON Islington Coronet Street Bass Clef (071-729 2476/2440) Now! McCalla's Contact
LONDON Islington Liverpool Road Powerhaus (071-837 3218) Blue In Montana/Lou Oaiglish/Stormy Monday/Unwind
LONDON Ladbroke Grove Subterania (081-960 4590) Bliss/North Point Park
LONDON Malet Street University Of London Union (071-580 9551) Fat And Frantic/Paucity Of Wit
LONDON Mornington Crescent Camden Palace (071-387 0428) The Family Cat/Bride Of Esther
LONDON Shepherds Bush Basement Rush Hour/Channel Zero/Stormy Love Affair
LONDON Shepherds Bush Opera On The Green (081-749 5928) Pure Pressure/Gutter Starz
LONDON Stockwell Old Queen's Head (071-737 4904) Arc/Smashing Time
LONDON Stoke Newington Samuel Beckett The Cannibals/Helltrain
LONDON Wardour Street Wag Club (071-437 5534) Intense
MANCHESTER Rock World (061-236 9971) New Faustus/Mockingbird/Playn Jayne
MANCHESTER Seven-O-One (061-681 2648) The Adams Family
MANCHESTER Witchwood (061-344 0321) Stax Of Soul
MERTHYR TYDFIL Rhyddar Leisure Centre Saxon
NEWCASTLE Broken Doll (071-232 1047) Beep Bop Bop
NEWCASTLE Jumping Hot Club Southernaires
NEWCASTLE Riverside (091-261 4386) Chapterhouse/Moose
NOTTINGHAM Salutation Inn Bloodsugar
OXFORD Old Fire Station (56400) Stevie James/The Baby Snakes
OXFORD Venue (246646) FOS Brothers Band
PLYMOUTH Cooperage Rock Club (229275) ROF/Basti
SANDBACH Crown Mark T
SHEFFIELD City Hall (735295) Judas Priest
SHEFFIELD Leadmill (754500) Ruthless Rap Assassins/Crispy 3
STROUD Psychic Pig The Keatons
TELFORD Duke At The Station Bigfoot
TROWBRIDGE Psychic Pig Club Poppuns
UXBRIDGE Folk Club Suzanne Chawner
WATFORD Paradise Lost The Ninjamen/Tinga Sweet/Sweetie Int
WINDSOR Old Trout The Colour Sound/Mexico 70

THE MEAN FIDDLER & WORKERS BEER COMPANY PRESENT

THE MISSION NEW MODEL ARMY KILLING JOKE HENRY ROLLINS BAND

PLUS GUESTS

SAT 1ST JUNE

FINSBURY PARK

LONDON N7

TICKETS £20 ADV

SUBJECT TO BOOKING FEE

• LICENSED BARS & FOOD AVAILABLE IN ARENA •

TICKETS AVAILABLE FROM: THE MEAN FIDDLER, POWERHAUS, SUBTERANIA, ROUGH TRADE, BATTERSEA ARTS CENTRE.

CREDIT CARD BOOKINGS 0272 299008/0602 483456/071 734 8932/071 0500/071 240 0771/071 379 4444

BARNSTAPLE Concert Travel Club; BARNSELY, BEDFORD Andys Records; BIRMINGHAM Odeon, Way Ahead; BRIGHTON Centre Box Office; BRISTOL Our Price; BURY ST EDMONDS, CAMBRIDGE Andys Records; CARDIFF Spillers Records; COLCHESTER Andys Records; CONVENTRY Poster Place; DERBY Way Ahead; DONCASTER, GRIMSBY Andys Records; HANLEY Mike Lloyd; HULL, IPSWICH, KINGS LYNN Andys Records; LEEDS Cavendish Travel; LINCOLN Way Ahead; LIVERPOOL TICA; LONDON Premier; Keith Prowse; Stargreen; Albermarle; LTB; Ticketmaster; LOWESTOFT Andys Records; MANCHESTER Piccadilly Records; NEWARK Way Ahead; NEWCASTLE UNDER LYME Mike Lloyd; NORWICH Andys Records; NOTTINGHAM Way Ahead; OXFORD Apollo Theatre; PETERBOROUGH Andys Records, Steve Jason Concert Travel; PRESTON Andys Records; READING Listen Records; SHEFFIELD Cavendish Travel; STAFFORD Lotus Records; SWANSEA Derricks Records; SWINDON Kempster & Son; WARRINGTON Andys Records; WOLVERHAMPTON Mike Lloyd

AND ALL BRANCHES OF KEITH PROWSE & AMERICAN EXPRESS

MISSION COMPETITION LINE: 0836 404968

(33p per minute off peak/44p all other times)

INFORMATION HOTLINE: 081 961 2474

POSTAL APPLICATIONS TO: DEPT S MISSION,

PO BOX 1707, LONDON NW10 4LW

PLEASE SEND _____ TICKETS @ £20 EACH

PLUS 50p EACH BOOKING FEE.

I ENCLOSE CHEQUE/PO TO THE VALUE OF _____

MADE PAYABLE TO WINDFIELD PRODUCTIONS.

ALLOW 21 DAYS FOR DELIVERY

NAME _____

ADDRESS _____

NO POSTAL APPLICATIONS ACCEPTED AFTER FRIDAY 3RD MAY 1991. SORRY!

marquee **the club** OPEN EVERY NIGHT LICENSED BARS 7PM TILL 12AM
ADVANCE TICKETS AVAILABLE FOR MOST SHOWS. CREDIT CARD BOOKINGS WELCOME

105 CHARING CROSS ROAD · LONDON WC2 · 071 437 6603

MAR. 20. WED **WHITE LIGHTNING** £5.00 ADV. PLUS SUPPORT

MAR. 21. THUR **DRUM** £5.00 ADV. THE STEVE GRAHAM BAND

MAR. 22. FRI **HEAD OF DAVID** FREE ADM BEFORE 8.30PM £5. AFTER THE STRETCHHEADS · A.C. TEMPLE

MAR. 23. SAT **THE BLESSING** £5.00 ADV. PLUS SUPPORT

MAR. 24. SUN **DANGEROUS ROADHOUSE** FREE ADM BEFORE 8.30PM £5. AFTER

MAR. 25. MON **ROACHFORD** £7.50 ADV. PLUS SUPPORT

MAR. 26. TUE **THE NUTTY BOYS** £5.00 ADV. DEATH BANG PARTY

MAR. 27. WED **THE PLEASURE VICTIMS** FREE ADM BEFORE 8.30PM £5. AFTER WHITE TRASH · SCARLET TEARS

FORTHCOMING ATTRactions: MAR. 29TH £6 ADV. APRIL 8TH £6 ADV. DARK ANGEL; APRIL 4TH £5 ADV. THREE JOHNS; APRIL 14TH & 15TH £6 ADV. THE REPLACEMENTS

the STANDARD 081-527 1966
1 BLACKHORSE LANE, WALTHAMSTOW E17
Opposite Blackhorse Road Tube on Victoria Line

Fri 22nd March Rock Nite Adm: £3.50
PHIL HILBORNE BAND
+ FENRIS WOLFE
+ DJ MARTIN BALL

Sat 23rd March (Pop/Rock Nite) Adm: £3.50
CUTTING ROOM
+ BABAKOTO
+ MOUTH

Sun 24th March (Rock Nite) Adm: £2.50
CHARLIE MOUSE
+ SHERE KHAN

Mon 25th March Rock Adm: £2.00
SWAMP ANGELS
+ CRY HADES

Tues 26th March Rock Adm: £2.00
BONE PICKERS HAVEN
+ NUKLI + MUTANT

Wed 27th March Rock Adm: £2.00
BIG CARS BURNING + VOODOO U.

Thur 28th March Rock Adm: £2.50
WILD JOHN + SLEIGHT OF HAND

... WATCH OUT FOR ...
FRI 29TH MARCH - PARADISE LOSE + SONIC VIOLENCE
SAT 30TH MARCH - JOHN OTWAY
FRI 31ST APRIL - BOMB SHELLS
SUN 1ST APRIL - RICH RAGS

OPEN 8 TILL 12PM 7 DAYS A WEEK
NO ENTRY AFTER 11P.M. ENQUIRIES:
081 503 0700
BUSES: 58, 125, 158, 230
TUBE: OPPOSITE VICTORIA LINE - BLACKHORSE RD

SONIC RELIEF PRESENTS
TEA PARTY No. 15
Caravan
A VERY SPECIAL GUESTS
Magic Mushrooms
DJ SONIC POLLUTION
SUNDAY 24TH MARCH 7-11PM.
THE FRIDGE, BRITXON
TOWN HALL, BRISTOL
10.91-13.6-51001
BRIXTON TUBE
£7 ADV. DOORS £9.750 CONCS
INFO: (071) 790 1803

MORE ADS ON PAGES 35, 37 + 38

METROPOLIS MUSIC PRESENTS
Living Colour

POOLE ARTS CENTRE
THURSDAY 23RD MAY
DOORS 7.30PM TICKETS £7.50 ADV FROM BOX OFFICE 0202 685222.
CREDIT CARD HOTLINE 0202 674234 AND USUAL AGENTS

NEWPORT CENTRE
FRIDAY 24TH MAY
DOORS 7.00PM TICKETS £7.50 ADV FROM THE BOX OFFICE 0633 259676
(CREDIT CARDS ACCEPTED), OUR PRICE (BRISTOL), SPILLER RECORDS (CARDIFF), AND BATH BOOKING NOW

WOLVERHAMPTON CIVIC HALL
SATURDAY 25TH MAY
DOORS 7.30PM TICKETS £7.50 ADV FROM BOX OFFICE 0902 312030 (CREDIT CARDS ACCEPTED), ODEON THEATRE, TICKET SHOP, TEMPEST RECORDS (BIRMINGHAM), MLM WOLVERHAMPTON, POSTER PLACE (COVENTRY)

GLASGOW BARROWLANDS
MONDAY 27TH MAY
DOORS 7.30PM TICKETS £7.50 ADV FROM BOX OFFICE 041 557 6969
(CREDIT CARDS), JUST A TICKET AND ALL TOCTA AGENTS

NEWCASTLE MAYFAIR
TUESDAY 28TH MAY
DOORS 7.30PM TICKETS £7.50 ADV FROM BOX OFFICE 091 232 3109
(CREDIT CARDS) VOLUME RECORDS AND USUAL AGENTS

LEEDS UNIVERSITY
WEDNESDAY 29TH MAY
DOORS 7.30PM TICKETS £7.50 ADV FROM BOX OFFICE 0532 439071
AND CRASH IN THE MERION CENTRE

LIVERPOOL ROYAL COURT
FRIDAY 31ST MAY
DOORS 7.30PM TICKETS £7.50 ADV FROM BOX OFFICE 051 709 4321
(CREDIT CARDS), AND USUAL AGENTS

MANCHESTER ACADEMY
SATURDAY 1ST JUNE
DOORS 7.30PM TICKETS £7.50 ADV FROM BOX OFFICE 061 275 2930,
PICADILLY 061 839 0858, AND CREDIT CARDS 051 709 4322

LONDON BRITXON ACADEMY
SUNDAY 2ND JUNE
DOORS 7.30PM TICKETS £8.50 ADV FROM THE BOX OFFICE 071 326 1022,
CREDIT CARD HOTLINE 071 287 0932, STARGREEN 071 734 8932, PREMIER
071 240 0771, TICKETMASTER 071 379 4444, KEITH PROWSE 071 793,0500,
LTB 071 439 3371, T&C STATION 071 284 1221, ALBERMARLE 071 580 3141,
ROUGH TRADE RECORDS - TALBOT ROAD, NEAL'S HARD RHYTHM RECORDS

AGENTS SUBJECT TO BOOKING FEE

THURSDAY 28th MARCH

EASTER SPECIAL

half man half biscuit

LEVELLERS 5

VENUE

2A CLIFTON RISE
NEW CROSS, LONDON SE14
081 692 4077

NEW CROSS/NEW CROSS GATE TUBE & BR

£4 BEFORE 9-30 £5 AFTER BANDS FINISH 11pm FEET FIRST UNTIL 2AM
DOORS OPEN 8PM ADMISSION INCLUDES ENTRY TO GIG & CLUB

Plus Special Guests

MR. BIG

THE PROBS

METAL HAMMER

EDINBURGH PLAYHOUSE
SUNDAY 28th APRIL 7.30 pm
Tickets: £8.00. Available from B/O
Tel: 031-557 2590 (Credit Cards accepted) and all usual agents
(Subject to a booking fee).

NEWCASTLE CITY HALL
MONDAY 29th APRIL 7.30 pm
Tickets: £8.00. Available from B/O
Tel: 091-261 2606 (Credit Cards accepted) and all usual agents
(Subject to a booking fee).

MANCHESTER APOLLO
TUESDAY 30th APRIL 7.30 pm
Tickets: £8.00. Available from B/O
Tel: 061-273 3775 (Credit Cards accepted), Piccadilly B/O Tel: 061-839 0858 and all usual agents
(Subject to a booking fee).

SHEFFIELD CITY HALL
THURSDAY 2nd MAY 7.30 pm
Tickets: £8.00. Available from B/O
Tel: 0742-735295/6 (Credit Cards accepted) and all usual agents
(Subject to a booking fee).

WOLVERHAMPTON CIVIC HALL
FRIDAY 3rd MAY 7.30 pm
Tickets: £8.00. Available from B/O
Tel: 0902-312030 (Credit Cards accepted), MLM Wolverhampton, Odeon Theatre Birmingham and Mark & Moody Stourbridge
(All subject to a booking fee).

New Single - 'The Drill Song' - From the Forthcoming Album - 'Lean Into It'

NEWPORT CENTRE
SATURDAY 4th MAY 7.30 pm
Tickets: £8.00. Available from B/O
Tel: 0633-259676 (Credit Cards accepted), Our Price Bristol, Spillers Records Cardiff and Booking Now Bath
(All subject to a booking fee)

BRADFORD ST. GEORGES HALL
MONDAY 6th MAY 7.30 pm
Tickets: £8.00. Available from B/O
Tel: 0274-752000 (Credit Cards accepted) and all usual agents
(Subject to a booking fee).

NOTTINGHAM ROCK CITY
TUESDAY 7th MAY 7.30 pm
Tickets: £8.00. Available from B/O
Tel: 0602-412544, Victoria B/O, Selectadisc and Way Ahead Nottingham, Airneys Leicester, Limelight Grantham, Way Ahead Derby, Lincoln and Birmingham and all usual agents (All subject to a booking fee).

HAMMERSMITH ODEON THEATRE
WEDNESDAY 8th MAY 7.30 pm
Tickets: £8.50, £7.50. Available from B/O
Tel: 081-748 4081 (Credit Card applications Tel: 081-741 4868), Ticketmaster, Premier, Keith Prowse, Stargreen, LTB and Albemarle
(All subject to a booking fee).

Judas Priest

Plus Special Guests

ANNIEMI

HAMMERSMITH ODEON
FRIDAY/SATURDAY 22nd/23rd MARCH 7.30 pm
Tickets: £11.00, £10.00
Available from B/O Tel: 081-748 4081 (Credit Cards Tel: 081-741 4868), Ticketmaster, Premier, Keith Prowse, Stargreen, LTB and Albemarle
(All subject to a booking fee).

SATURDAY 23rd MARCH

GREEN ON RED + GUESTS

VENUE

THE VENUE
2A CLIFTON RISE
NEW CROSS, LONDON SE14
081 692 4077

NEW CROSS/NEW CROSS GATE TUBE & BR

£4 BEFORE 9-30 £6 AFTER (CLUB £5) BANDS FINISH 11pm
TICKETS FROM KEITH PROWSE BRANCHES CREDIT CARDS 071 793 0500

THE TOWN AND COUNTRY CLUB
9-17 HIGHGATE ROAD · KENTISH TOWN · LONDON NW5

DOORS 7.30PM presents SHOW 8.00PM
'OPUS ILLUMINATUS'
Featuring

BILL NELSON

An evening of instrumental music in two parts
'THE EMINENT SENSORIAL' and 'GOOFING OFF IN GOD'S GARDEN'
with tapes and video

THURSDAY 11TH APRIL TICKETS £7.50

T&C INFORMATION HOTLINE 0895 202012 · TICKETS AVAILABLE FROM T&C BOX OFFICE 071 284 0303 · T&C STATION 071 284 1221 · PROWSE TICKETMASTER · PREMIER · STARGREEN · FIRST CALL & OTHER USUAL AGENTS
PLEASE NOTE: THERE IS LIMITED PARKING AVAILABLE IN KENTISH TOWN

SOLO PRESENTS

ALISON MOYET

MAY 14 **WOLVERHAMPTON CIVIC HALL** 0902 312030
MAY 15 **BRADFORD, ST GEORGE'S HALL** 0274 752000

MAY 17 **DONCASTER DOME** 0302 370999

MAY 18 **CARLISLE SANDS CENTRE** 0228 25222

MAY 20 **GLASGOW BARROWLANDS** 031 556 1212

MAY 21 **REDCAR, COATHAM BOWL** 0642 480636

MAY 23 **LIVERPOOL ROYAL COURT** 051 709 4321

MAY 24 **HANLEY VICTORIA HALL** 0782 214641

MAY 26 **NEWPORT CENTRE** 0633 259676

MAY 27 **GLOUCESTER LEISURE CENTRE** 0452 306788

MAY 29 **CORNWALL COLISEUM** 072681 4004

MAY 30 **POOLE ARTS CENTRE** 0202 685222

JUNE 1 **CRAWLEY LEISURE CENTRE** 0293 553636

JUNE 2 **READING HEXAGON** 0734 591591

JUNE 4 **PORTSMOUTH GUILDHALL** 0705 824355

JUNE 5/6 **LONDON, TOWN & COUNTRY CLUB**
071 587 1414, 071 240 2245, 071 284 0563
TICKETS: £10 & £9

THE MEAN FIDDLER
21 · 28a HIGH STREET HARLESDEN NW10 Tel 081 961 5490

PRESENTS

LEVITATION
BLOW UP + THE HINNIES

WEDNESDAY 3RD APRIL
ADM £5 CREDIT CARDS 081 963 0940

STARGREEN BOX OFFICE
THEATRE AND CONCERT TICKET AGENTS 071-734 8932
TICKETS AVAILABLE FOR LONDON CONCERTS OF THE FOLLOWING

MARCH
23 JAMES TAYLOR QUARTET
23 JUDAS PRIEST
24 MALOU
24 CARAVAN
24 TANITA TIKARAM
25 MARIA MCKEE
25 ROACHFORD
25/26 MEGADETH
26 FAT AND FRANTIC
27 WORLD OF TWIST
27 THE HARDONS
27 THE HARD-ONS
28 THE REBEL MC
28 SAXON
29 KITCHENS OF DISTINCTION
29 NINJA MAN
29/30 GARY NUMAN
30 GRAHAM PARKER
31 FRONT 242
31 PABLO MOSES

APRIL
2 THROWING MUSES
4 JOE LOUIS WALKER
4/5/6 GARY GLITTER
5 LEMONHEADS
6 ICE CUBE
6 TWO IN A ROOM
7 KOOL & THE GANG
7 WHY CLIFFE
8 MOTORHEAD
10 TOM JONES
11 BILL NELSON
11 BARRANCE WHITFIELD
12 CHEAP 'N' NASTY
12 NEDS ATOMIC DUSTBIN
13 JOHNNY MATHIS
13 808 STATE
14 PAUL BRADY
15/16 THE ALARM
17 AC/DC

15/16/17 ALEXANDER O'NEAL
17 THE COMMODORES
18/19/21 TEENA MARIE
19 THE TEMPTATIONS
19 GANG STARR
19/20/24/25/26 ALEXANDER O'NEAL
20 TOM JONES
20 PAUL WELLS MOVEMENT
20/21 ASWAD
22 JOE LONGTHORNE
23 DEFUNKT
23/24 BEVERLEY CRAVEN
24 AL STEWART
25 TANIA MARIE
25/26 JIMMY SOMMERVILLE
26 BLUR
27 LES NEGRESSE VERTES
27 SHAMEN
29 RITA MACNEIL
29/30 FIELDS OF THE NEPHILIM

MAY
1 EDDIE KENDRICK/DENNIS EDWARDS
1/2 ELAINE PAGE
2 AHA
3 THE WISH
3 GONG
4 NINE BELOW ZERO
5 MC HAMMER
5 RONNIE EARL
8 MR BIG
8 PAUL SIMON
10 LENNY KRAVITZ
13 ANDY SHEPHERD
14/15/16/20 NEW KIDS ON THE BLOCK
14/15 WILL DOWNING
14/15 CLANNAD
17 SILVERFISH
19-20 MAZE

21 E.M.F.
23/24 EVERLEY BROTHERS
25 LITTLE ANGELS
25 WEDDING PRESENT
26 ELO
28 ISLEY BROTHERS

JUNE
1 HAPPY MONDAYS/THE FARM/NORTHSIDE
1 THE MISSION
2 LEAD 19
3 HARRY CONNICK JUNR
3-22 BILLY CONNELLY
3 ROBERT PALMER
4/5 GLORIA ESTEFAN
5-8 ALISON MOYET
8 THE PIXIES
8 INSPIRAL CARPETS
7/9 PET SHOP BOYS
10 SOHO
17/18 WOMACK & WOMACK
22 INDIE DAY (808 STATE + more)

22 CARTER
22/23 FELA KUTI
24 BEACH BOYS
28/29 YES

JULY
6 ROBERT CRAY/JOHN LEE HOOKER
6 ZZ TOP/BRYAN ADAMS/THUNDER

SEPTEMBER
7/8/10/11/13 WHITNEY HOUSTON
27 JULIO INGLIASIAS

DECEMBER
11 VIC REEVES
13/14/15 CHRIS REA

MOTORHEAD - APRIL 18

INSPIRAL CARPETS - JUNE 8

ZZ TOP PLUS - JULY 6

We book Mean Fiddler, Subterania & Powerhaus Gigs. Stargreen Box Office, 20/21a Argyll Street, opp London Palladium, Oxford Circus, London W1
ACCESS/VISA CREDIT CARD BOOKINGS 071-734 8932 For Full Info send SAE

MCP, by arrangement with Fair Warning, Presents

ON SALE
SUNDAY 24th MARCH
10.00 am

LIVE AT WEMBLEY STADIUM

SATURDAY 31st AUGUST 5.00 pm

Tickets: £18.50 (inc. VAT)

Available as follows:

By personal application: from Wembley Arena Box Office (there is no booking fee) or Virgin Records, Oxford Street subject to a £1.00 per ticket booking fee.

By postal application: from Guns 'n' Roses, PO Box 407, London SE11 5EG. Enclose a booking fee of 50p per ticket and a SAE with a cheque/PO made payable to MCP Promotions Limited. Allow 28 days for delivery.

From Provincial Ticket Agents: Cash and Cheques only (All subject to a 50p booking fee).
Hammersmith Odeon Theatre
Brighton Centre
*Portsmouth Guildhall
Bournemouth International Centre
Tickets at Our Price Bristol
Newport Centre
Cardiff St. Davids

Oxford Apollo
*Reading Hexagon
Steve Jason Box Office Peterborough
Leicester De Montfort Hall
Birmingham Ticket Shop
MLM Stoke & Wolverhampton
Way Ahead Nottingham & Derby

By Credit Card:

Ring 081-900 1234 (100 lines) subject to a booking fee of £2.00 per ticket all major Credit Cards accepted.

From West End Ticket Agents:

Keith Prowse, Ticketmaster, Premier, LTB, Stargreen, First Call and Albemarle. Subject to a maximum booking fee of 18%. Pay no more than £21.83.

Coventry Poster Place
*Piccadilly Box Office Manchester
Royal Court Theatre Liverpool
Sheffield City Hall
Bradford St. Georges Hall
Newcastle City Hall
All TOCTA Agents in Scotland

*Not on sale Sunday 24th March. Tickets at these agents will be on sale Monday 25th March

Phil McIntyre presents

Dawn French

in

Silly Cow

by

Ben Elton

Theatre Royal, Haymarket
Haymarket, London SW1
Tel 071 930 8800 no fee
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.....
FIELDS OF THE NEPHILIM
'Earth Inferno'
(Situation Two) ***

LIVE ALBUMS are notoriously tricky beasts. However powerfully impressive a band seem when you're in the midst of the throng and being blasted by a wave of amplification, listening to the same thing on a stereo at home rarely captures the moment.

The Nephilim are a band always at their grandiose best when holding court, shrouded in their web of dry ice, colours curling around their

shadowy forms. And their repertoire has grown from the exhilarating spaghetti power pop of 'Preacher Man' and 'Power' into epic song cycles, like 'Psychonaut' and the fully fledged 'For Her Light'; the latter here in all its sprawling phases and requiring almost a whole side to reproduce.

'Earth Inferno' therefore requires dedicated listening. Outsiders to the Nephilim's world may well want to steer clear of a double album, lasting 77 minutes; that has but ten tracks to offer. But those who relish the unfurling drama of these four horsemen of the apocalypse (and Nod) certainly won't be disappointed.

With a perfect sound quality that holds tightly to the rich Neph tapestry without compromising the excitement of a live atmosphere, 'Earth Inferno' neatly avoids the two major pitfalls of most live albums. You can believe you're there, and it doesn't sound as if it's been processed through a tin can.

The gliding, sinewy 'For Her Light' sounds much better this way than in its single setting. The listener is sent spiralling through Carl McCoy's cluttered dreamscape at a heady pace, until the growled intro of 'Moonchild' plunges headlong into guitar inferno without breaking the tension's grip.

It is, in fact, the newer, lengthier songs that come out the most invigorating here. 'Preacher Man' and 'Dawnrazor' lose some of the vitality of old, perhaps because they now owe their place to crowd pleasing rather than where their creators want to be now.

However, the aforementioned 'For Her Light', the creepy afterglow of 'Last Exit For The Lost' and the dazzling 'Psychonaut' are McCoy and his men harnessing the agents of chaos as colourfully and gloriously as a Mandelbrot Set image.

Indulgent bliss for the faithful, excessive mumbo jumbo to everyone else. 'Earth Inferno' captures the Nephilim live in a perfect prism of sound.

Cathi Unsworth

.....
A GUITAR IS BORN

BAND OF SUSANS
'The Word And The Flesh'
(World Service) *****

ADMIT IT: you're lucky to be alive today, because there has never been a better time for pop music. Don't let any sad old git tell you that some drab old f**ker playing 24 nights at the Albert Hall is somehow more important than the Pixies, than Throwing Muses, or KLF, or a one-off DJ record with one good idea. Don't let any record company scumsucker in a grey suit tell you that there's no talent around today and don't listen to witless twat Radio 1 DJs who live in a permanent flurry of nostalgia.

There has never been anything as good as this post-'80s post-postmodern period before, and here to affirm this are the Band Of Susans.

1989's 'Love Agenda' was a classic; when they toured with the Throwing Muses, they certainly gave Kristin Hersh a run for her money in the "demons in the mouth" stakes. But the Muses still had the edge... then.

But this will blow yer f**kin' head right off.

'Ice Age' opens with a guitar-as-siren noise before crashing into a metallic KO with all the force of a precision strike on Baghdad. It's immediately apparent that this is a foray into more melodic areas. It's still dark, near gothic music - Susan Stenger's voice is almost overwhelmed by the distortion and sounds like it's coming from a great distance - but with uplifting, life-affirming moments.

'Now Is Now' has a twisting, metallic sound. It's cool, detached - imagine a more alienated version of Teenage Fanclub - and one of the best songs they've ever written.

'Estranged Labour', which closes side one is a classic moody guitar track that threads through the same dark corridors as Nico circa 'Desert Shore', with the added bonus of a distorted guitar tune that evokes an inexplicable melancholia in the listener.

The desolate, minimal quality continues with side two's 'Sermon On Competition (Part II)' opening like a mutant Television - an obvious reference point for BOS - before launching off into a hypnotic, repetitive verse. It's a stimulating, thought-and-emotion provoking noise.

There's no point in going into details about every track. As a complete album, however, this is utterly dazzling.

If the '90s produces music this good, why are people wasting their money on Rolling Stones and Eric Clapton CDs? Those tossers never knew what to do with a guitar.

Tommy Udo



A DUO of Susans: who needs Eric Clapton?

.....
SNUFF
'Kilburn National 17/11/90'
(Armshoe) ****

HOLD ON to your hoods, it's NOT the new Snuff LP! And they add, "not meant to break any new ground". You wish, mate. However what it is is a good quality mixing desk recording of last November's rather fine Kilburn knees-up. Some sort of stop-gap while they sort themselves out, and one well worth owning despite the typical live desk recording problem of sounding like there were two crusties and a dog on a string in the audience.

This of course, was not the case. A sweaty, beery time was had by all. And this album is unique among Snuff records because it's the first one to feature drummer and mouthpiece Duncan's inane song introductions - "let's all shout for the little pixie". Part of their charm.

Neasden's finest thrash through all their top hits - 'Somehow', 'What Kind Of Love', and as ever 'Not Listening', the latter retitled here as 'Hairy Womble' in time-honoured (semi)-bootleg tradition. Naturally there's the obligatory clutch of covers too - 'Do Nothing', a storming 'Hazy Shade Of Winter' and that bloody GBH song. Luvverly.

The only question is, will Snuff ever write any new songs?

(Get this from all good disc emporiums or for £5, including P&P, from: Armshoe Records, The Bottom Flat, 3A Alexandra Drive, Gypsy Hill, London SE19 1AJ).

James Robert

.....
SCREAMING TREES
'Uncle Anesthesia'
(Epic US Import) **1/2**

IF NOTHING else, these fellas are prolific. This major label debut - perhaps brought on by a brief spell in the Sub Pop limelight - might have been a while in the waiting by Screaming Trees standards, but bear in mind that Mark Lanegan and Gary Lee Conner each managed to dash off a 'solo' album in the interim. Guess they had to find an outlet for the spare song per week they were rolling out.

Those records were hardly mediocre but hearing 'Uncle Anesthesia' is a reminder of how awesome they are as a unit and how much better it is to hear Gary Lee's increasingly refined wah wah-fest accompanying Lanegan's orgiastic



WOO YEAH! Green On Red in optimistic mood

.....
GRAVE ON

GREEN ON RED
'Scapegoats'
(China) ****

PERMANENTLY TARRED with the loser's brush, Green On Red's Dan Stuart has seemed forever destined to lurch from one broken relationship to the next, leaving his ramshackle rock soul to carouse by the grave side.

Indeed, the cover of 'Scapegoats' - featuring a grainy graveyard scene - suggests that Stuart and his equally wayward partner Chuck Prophet are again about to delve into the beat-up bar-room sadness that graced their two previous albums, 'This Time Around' and (in particular) the brilliant 'Here Come The Snakes'. But, of course, such preconceptions are especially dangerous when a force as erratic as Green On Red is at work and, following Dan Stuart's lead in confounding us all (by actually getting married last winter), 'Scapegoats' immediately sets out to raise eyebrows.

For despite Stuart's quintessential lines ("I've been up, I got shot down/I've lost things I've never found"), the opening track 'A Guy Like Me' looks into a particularly optimistic Dan commenting in near child-like disbelief on his recent wedlock.

croon. With a step up in production splendour - courtesy of Terry Date and Soundgarden's Chris Cornell - equivalent to the advance 'Buzz Factory's Jack Endino sound represented over their previous offerings, the vocals are now spread treacley thick over psychedelic soundscapes that remain securely in the band's own little genre. Without isolating any particular tracks for attention, it'll do to say that there's more great songs on this record than you can count on the fingers of both hands.

Bang your head against the door loud enough for long enough and maybe someone'll notice your out there. At least you'd think so. But this is Screaming Trees', what, sixth great record in a row and their profile over here is such that Epic doesn't even appear to have plans for a UK release of 'Uncle Anesthesia'.

Maybe that's sensible economics, but it still sucks. Someone ought to stuff this record down British throats till it gets swallowed up and digested.

Ian Lawton

.....
JONATHAN PERKINS
AND THE FLAME
'Snake Talk'
(Anxious) ****

THE MID-'70s Iggy Pop/David Bowie crucible spawned several classics. 'Low', 'Heroes', 'The Idiot' and 'Lust For Life' defined a new sound, crossing technology with black magical romance, an urban musical aesthetic. Imitators abounded, but most missed the importance to the duo of rock 'n' roll. Jonathan Perkins hasn't, and his debut for Dave Stewart's ambitious Anxious Records is, if anything, a homage to Pop and Bowie.

Perkins' interests extend to Roxy Music and The Doors, to name but a few, making his music a heady cocktail unafraid to borrow and even steal, but equally a separate entity with strengths all its own. And Perkins has been around long enough to impress his identity on his songs to the extent that his pop is a lot deeper than most.

'Hey Little Girl' combines his

Fuelled by serenity and tenderness, 'Little Things In Life' confirms this impression, with Stuart again in perfect serenading voice to offset the loose, country feel - a factor surely attributable to the duo's decision to record in Nashville.

However, as there's only the pathos-riddled 'Shed A Tear (For The Lonesome)' and - to a lesser extent - the big, battered ballad 'Hector's Out' that also succumb to this overt country framework, it would seem to be the rapid-fire Tennessee work ethic that has really rubbed off on Stuart, Prophet and producer/keyboards man Al Kooper.

Thus, a rich spontaneity is omnipresent, and when Green On Red finally do come across as their usual dirty selves they sound as ridiculously convincing as ever. After all, who else (except maybe The Triffids) could pull off the dark, sinful edge of 'Sun Goes Down' or the fatalistic 'Gold In The Graveyard', where Prophet's slashing guitar and the strutting, Stones-esque moves hark back to earlier upbeat triumphs like 'Keith Can't Read'.

Eventually, then, 'Scapegoats' gathers together another dusty but wondrous assortment of roughneck themes for Dan Stuart to holler around his inimitable campfire. Sure, he's no wiser than before, but at least he's found the warmth and reason to keep away from the graveyard for the foreseeable future.

Tim Peacock

influences into a highly melodic, moody and somehow intoxicated introduction, but its successor, 'I Can't Say No', clears the decks for pure pop, no doubt finessed by co-writer Stewart, who also produced some of the album. It begins slowly, but soon spins into an uplifting chorus that might deter you from exploring lyrics much better than those generally expected of a consciously commercial effort.

In part, it's Perkins' modulated baritone that offsets the pop content, but sweet backing and a lot of well-placed production touches ensures the radio bait is kept to the fore. 'Stella' could be an out-take from any of Bowie's late-'70s albums, but it's the title track that throws the real screwball - a restrained ode to whisky men running out of time that builds indifferently only to relapse into downcast but rather elegant melodic diversion.

'Snake Talk' doesn't cover its tracks, but anyone dismissing it as mere retrogression simply isn't listening hard enough.

Ralph Traitor

ALBUMS



URGE OVERKILL: music for beer abuse

THE GOON SHOW

URGE OVERKILL
 'The Supersonic Storybook'
 (Touch & Go) ****

MEANWHILE, BACK in the garage overdosing from carbon monoxide are Chicago wardrobe f**k ups Urge Overkill. A long mean history – some nearly there black vinyl, a bunch of great gigs – and suddenly they've emerged from the studio with an album that bruises butt in a fashion long promised by this half goon, half smart machine.

It's very trad Yank if you get the drift, that amalgam of white boy blues, bar room bowel boogie and daft subject matter snarled and spat out in the comic book form that underlines most Midwest moolah. Like the Sub Pop operation, Urge Overkill draw heavily on the last 18 months of the '60s where things got rough, some fool invented heavy metal and rawk got itself all linear and conveyer belt – but just before the doors were shut, some neat sparks spat out, and Urge are flaming on from there.

Of course the best known track on this album will be their version of Hot Chocolate's 'Emma' – already a loved classic on this side of the Atlantic where Errol Brown's pop funk exercise was a hit, and later covered by The Sisters Of Mercy, but a little more risqué with our transatlantic cousins. Urge Overkill avoid the two cover routes of either trampling the original into the mud by heavy handed mauling or soaking the life out of the song.

The rest? Well, it's two notches of adrenalin past yer average gonzo power trio action, as grown men with rather daft names get serious. Blackie Onassis kicks the kit with a full on Ringo head, bass player King Roeser yelps a garage vocal and Nathaniel Kato (have a horrible feeling that this is a real name) lays down some mean guitar, pilfering 20 years of axe masturbation and bug eyed string bending.

Making the soundtrack for heavy beer abuse in some post-industrial shithole, Urge Overkill play out that guitar handed US underground fixation better than most of their contemporaries, neatly adding a dash of humour and individuality to the same cranked ingredients.

John Robb

THE VENUS BEADS
 'Inclision'
 (Emergo) ****1/2

THE VENUS Beads stab their way through the battlefield of human emotion, then rub in salt to increase the irritation. That their debut album doesn't come wrapped in barbed wire is its only flaw.

The dual guitars of Anthony Price and Rob Jones slash continually while the vocals constantly strain to get out of the mix, drawing you in that much deeper. 'Treading Water' is the beckoning call, with Jones' voice frail yet full of a gnawing strength, until the song climaxes and dissolves in a hail of screaming desperation.

The instrumental title track soon follows, coming on like a bug trapped in a tiny cage and getting faster and faster as the guitars collide with a magnetic attraction. 'Never Always Mine' comes scorching on its heels, halting to a creeping pace when the Mark Hassall and Steve Bolt rhythm section plunder a deadly still beat, leaving Rob's voice isolated and alone. When the song does all but stop, the guitar cuts back into focus like an electric shock, heightening the tension.

'Inclision's most accessible moments appear on side two. 'On Second Thoughts' and 'Another Door Closes' see the ferocity toned down just enough to let the softer pop noise through, à la Dinosaur Jr. It's only a temporary diversion, though – 'Then' is a nightmarish 30 second curio, like the soundtrack to a Stephen King novel, and leads into the definite and final 'Ghosts Of Summer Past'.

'Inclision' is aural open heart surgery, where the gloomy magic of Joy Division seeps into the cracks already made solid by hardcore. It will make your ears ring and your senses reel, but most importantly it'll make your heart bleed.

The first cut is always the deepest – this is no exception to the rule.

Andy Peart

nearly every track benefitting from the kind of liberal string arrangements that would give Van Dyke Parks a run for his ackers.

Often, this formula generates a fair portion of success. 'We The People' is cool and callow, with some sunny brass drawing a sultry veil across its face, while the faintly Eastern swirl of 'Hopes And Fears' and 'Till Comes The Morning' – baked in a dreamy, shadowy shell – are robust and slinky respectively.

'The Walker' introduces a real bassline courtesy of Tim Tucker, and through marimbas, sighing synths and Adie's distant croon, it lovingly measures up as a fine orchestrated ballad.

Alas, the flip side gradually allows the pot to go off the boil, with the stunted cotton candy of 'Mystery Train' and the cheap, bandwagon dance jibe 'Danny's Ocean' perhaps the main culprits. Typically, though,

Hogan's not finished yet and she still has one wild card left to play via 'Each Day': a warped, fruity barn dance that demands attention.

By and large refusing to lie down and be pigeonholed, 'In Our Own Time' dresses itself in colourful dance garb and goes about its business with confident aplomb.

Tim Peacock

SLINT
 'Spiderland'
 (Touch & Go) ***

AS HOME to The Jesus Lizard, Killdozer, Didjits et al, Touch & Go has been the Yank noise label of the last few years. And though each band has its own brand of rancour, you're guaranteed that any T&G release will give your eardrums a

pasting.

Slint's Steve Albini-produced debut, 'Tweez' just about fitted into the noise slot, but with 'Spiderland' they prove themselves difficult buggers to pin down. The six songs, with titles like 'Good Morning, Captain' and 'Nosferatu Man', come across like themes to long-forgotten B-movies, and in truth none of them really stand up as great songs in their own right. But the menacing air and the constant feeling that all hell is about to break loose make 'Spiderland' uneasy but satisfying late-night listening.

Only 'Good Morning, Captain' gives any indication that two of Slint were the axis of the great Squirrel Bait, and consequently anyone buying it on the strength of the label's rep will feel a bit miffed. Still, for some meandering mood music you could do a lot worse.

Leo Finlay

HEROES IN A HALF SHELL

THE MOCK TURTLES
 '87-90'
 (Imaginary) ****1/2

"MANCHESTER'S BEST kept secret" is the current hip speak applied to The Mock Turtles. Since '87, they've been releasing a steady stream of sparkling singles, and their sole LP 'Turtle Soup' received across-the-board raves.

Discerning pop kids are already busy hunting out their back catalogue, but large chunks of it have become the preserve of the profiteers who ply their trade at record fairs. Hence the appearance of '87-90': buy this and 'Soup' and you've got the lot. Simple.

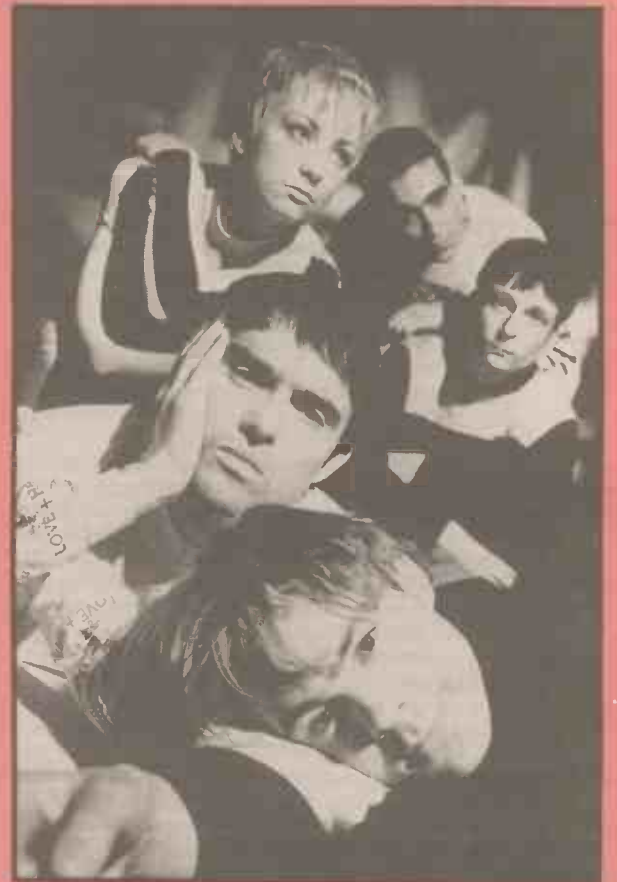
The Turtles hatched (sorry) to the dramatic strains of the 'Pomona EP', a debut that was largely ignored. Band chief Martin Coogan had only just hung up his leather trousers, so it comes as no surprise to hear him crooning 'John 'O' War', an epic rock tune that ends with the sound of a marching band. Hmmm.

Better things were to follow: 'No Good Trying', a track from Imaginary's Syd Barrett tribute LP, is a killer, falling just the right side of dewy-eyed reverence, and the same goes for prime Kinks cuts 'Big Sky' and 'Shangri-La'. By the time these tunes were released, the Turtles were moving towards a blue-eyed pop blueprint, and the results were superb.

'Oh Helen How' is the album's highlight – a string-laden love song that places the band squarely in the timeless pop tradition. Things go on to take in the beautiful weepie 'Calm Before The Storm', and the LP closes to the pristine tones of 'Magic Boomerang', the Turtles' final indie blast before they headed for major label backing.

'87-90' is a cool warts-and-all biog job that sets the stage for the Mock Turtles' imminent landing on Top Of The Pops. Give it a whirl.

John Harris



TURTLE POWER: Top Of The Pops here we come

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CACTUS RAIN
 'In Our Own Time'
 (Ten) ***

AT ONE time a keystone with Marc And The Mambas, Annie Hogan is now the architect-in-chief drawing up Cactus Rain's groovebound prototype.

And with 'In Our Own Time' she appears to have fashioned quite a neat creation which remains elegant and composed under commercial pressure.

Collaborating with Frances Adie's deep brown tonsils and members of the Reggae Philharmonic Orchestra, Hogan has ensured that the album exudes a lush, melodious feel with

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of distinction

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One Little Indian Records

EDITED BY KEITH CAMERON

BACK-TRACKS

Tracks from the vaults re-released and reviewed

TRACTOR 'Way We Live' (Dandelion/Tripelart)

THIS RE-RELEASE for one of the North's fave zonked festival outfits earns ** for the music but **** for their name. Hey, and these guys were hip – John Peel liked them so much he put their records out!

Rochdale's Tractor are what happens to Peel bands 20 years on: unable to go on the road because the guitar player's wife won't let him.

The music is a mixture of shite prog rock, all flutes and semi-conscious bone brain flowery poetry, cutting in with almost pub rock chugs as the old 12 bar gets trundled around again. But their trump card, and a neat deal that's serving them well in Yank music crazed Germany, is the odd grunge rock work out that hints at the more gonzo, parodic end of Sub Pop. Hell, if Blue Cheer can be tempted back into the fray then why not Tractor?

You can just see Peelle quaking in fear if 'Ravenscroft's 13 Bar Boogie' gets back into the mainstream – that's the trouble with hovering on the scene for a long time, your past will come back to haunt you – but there's less to worry about with the crap infested grunge of 'All Ends Up' and the 'Make The Journey'.

What next – the Stackridge revival?! JR

SCREAMIN' JAY HAWKINS 'Feast Of The Mau Mau' (Edsel)

BLUES HOWLER Screamin' Jay, best known by '90s kids for his inspired cameo in Jim Jarmusch's *Mystery Train*, always was something of a nutjob, and 'Feast Of The Mau Mau' paints a vivid picture of one of pop's great eccentrics.

The musical mood is pretty standard – Jay belts out tunes like 'Stone Crazy' and 'Dig!' over a well-executed blues backing, but on occasion things do take a strange turn. 'Ask Him', for instance, sees Hawkins taking on the role of a preacher, backed by a gospel choir. He sounds like he could convert the devil.

The real highlight of this package (originally released as two separate LPs), however, is 'Constipation Blues', a workout that begins with Jay's ominous announcement that he's about to sing about "real pain". The following four minutes see him go through the agonising motions of digestion trouble, and 'funny' just isn't the word.

'Feast Of The Mau Mau' is a big record, taking in 24 tracks, and by the halfway mark, the combination of humorous hysteria and laid-back blues begins to grate on the ear.

Still, anyone keen to investigate the work of a veritable blues genius should invest in a copy of this rather drawn-out album. If you know someone who fits that description, give 'em a tape and request the edited highlights. You won't be disappointed. JH

THE RAILWAY CHILDREN 'Native Place' (Virgin)

IT'S STRANGE that people once mentioned in the same breath as The Smiths should end up sounding like Bruce Hornsby.

'Native Place' was released last year, when The Railway Children still carried the colossal weight of public failure. They were the Mancs who seemed destined for great things and then goofed. They eventually resurfaced peddling smooth adult radio rock, and no-one wanted to know.

And then 'Every Beat Of The Heart' entered the charts, prompting this re-issue. The album's reappearance, however, will only put frontman Gary Newby & Co through a second round of humiliation. Despite its twelve months sabbatical, 'Native Place' still sounds like a load of crap.

Polished crap, mind you. Newby evidently pores over his songs, crafting well-structured tunes that are full of clever metaphors and impassioned choruses. The band never put a foot wrong, and the production is silky smooth.

Which is precisely the problem. The Railway Children are floundering in a world devoid of imperfection, of the rough edges and sheer soul that make pop exciting. 'Native Place' sounds like the work of a young Andrew Lloyd-Webber: someone who, in perfecting their "craft", has lost the humanity that should lie at its core.

It needs repeating: Gary Newby and The Railway Children sound like Bruce Hornsby and the Range. And for that, they should never be forgiven. JH

COUNT FIVE 'Psychotic Reaction' (Edsel)

COUNT FIVE are one of those bands lost in the mists of history. To a few aficionados, these moptopped American college students will always be demi-gods, but for most of us, they're the kind of combo you only ever find in record shop bargain buckets.

'Psychotic Reaction', first released in 1968, epitomises their stoopid garage trash perfectly. Its insane opener 'Double Decker Bus' sets the tone, containing the immortal lines "Well just you walk/Down any street/If you don't see one of us/You're sure to see/A double decker bus". Quite.

And things get yet more loony. 'Pretty Big Mouth', for example, finds the five bouncing along in R&B mode, coining the killer couplet "I was born way down in the deep deep South/And I met a woman with a real big mouth". This is throwaway, pointless rubbish, but its spirited delivery and tongue-in-cheek attitude give it an archaic charm.

Archaic, because Count Five avoided any accusations of originality by shamelessly ripping off the British beat boom. Primitive axe effects à la 'Satisfaction' are

TURNING REBELLION INTO MONEY

THE CLASH 'The Story Of The Clash Volume 1' (Columbia)

'REBEL ROCK', they called it – hard-edged pop that spat at everything and spoke its mind. Music with simple, sour-faced messages. Music the bloated rock mafia would never dare make.

The Clash clung to the ideal to the bitter end, hardly aware of all the contradictions they'd created, but still desperate to justify their existence. They ended up egomaniac drugheads, releasing sub-standard self-indulgent piffle and behaving like dinosaurs, but people still loved them. Somehow, in the midst of the dope haze, the same spirit that'd been there at the start was still present. The anger burned out of the vinyl at first. Listening to 1977's 'White Riot', 'Janie Jones' and 'Career Opportunities', you're party to the kind of starved frustration you'd be hard pushed to find today. This was as pure as pop ever got: badly played, severely amphetamine and supremely passionate.

And things continued to exude an almost missionary zeal. Mick Jones explaining (on the 'Capitol Radio' interview included here) his worries about the Clash looking like evangelists sounds amusing now, but at the time his fears were well founded. On the 'Give 'Em Enough Rope' album,

from which four tracks are taken, they sounded more slick, but as desperate and agit-crazy as ever.

America would soon take its toll. The band began to flirt with the rock iconography they'd initially rejected ("No Elvis, Beatles or Rolling Stones in 1977"), looking for their rebel rock ancestry in old chestnuts like 'I Fought The Law' but taking on all its attendant decadence in the process. They still bit hard, as the classic 'London Calling' LP proved – just listen to the title track and the ominous 'Clampdown' – but leather trousers and excess were entering their world with a vengeance.

They hit back temporarily with 1982's 'Combat Rock', but The Clash's downward dive had become clear with the release of 'Sandinista', a mammoth triple set that contained barely a handful of quality tunes. Only two of its tracks are included here, a fact that makes a mockery of the LP's biographical title – as does the curious non-chronological track sequence, giving the impression that the band started out a rather nifty funk-rock outfit and degenerated into three-chord punk nihilists. If this is a 'Story Of The Clash', it stands only as a sycophantic hagiography, ignoring the piss poor post-Jones album 'Cut The Crap' and omitting all the faults that made The Clash's rise and fall so fascinating.

"Rebel Rock can be number one," said Joe Strummer in 1984. He was right of course, but it took the capitalist weight of the Levi's corporation to realise his dream. Contradictions again, you see. But beautiful music. JH



VINTAGE CLASH: jean genius

everywhere, there are plenty of Kinks and Who allusions, and the title track steals the Yardbirds' 'I'm A Man' with ease. Given this lack of innovation, it's small wonder that Count Five sank without trace.

Legend has it that they blew their big chance by preferring college studies to a headlining American tour. A kinda cool excuse, I'm sure, but their fame really wouldn't have lasted longer than 15 minutes. JH

VARIOUS 'Grindcrusher – The Ultimate Earache' (Earache)

EARACHE INDEED! Twenty-four tracks that drag you through deathmetal, thrashmetal, stenchcore, poncmetal and beyond.

This follows on from the earlier 'Grindcrusher' compilation and though the old brigade drag themselves to the party, all that Terrorizer, Sore Throat and Godflesh prove is that when you're no good you should shut up and f**k off.

The blood really pumps when Morbid Angel fire up 'Chapel Of Ghouls', and Repulsion, Carcass, Carnage and Entombed carry the torch burning bright until the mighty Heresy push it in your face with 'Release'. Meanwhile, Iron Maiden wannabes Napalm Death

contribute the classic 'Malicious Intent' and the pointless, one second 'You Suffer'.

Truly the finest moment here is the Filthy Christians' 'Extremely Bad Breath' – loud, powerful and worthless. A close second, though, are Spazzic Blurr, whose 'He Not A Home Me, Marco' starts off like Richard Clayderman before its balls drop, his head falls off and the Spazzboys shit down his neck.

If you're a fan already then you'll have most of the tracks here – if you're not then this is a fine place to become one. CC

THE GO-GO'S 'Greatest Hits' (IRS)

TO BE quite honest, this album is a grave disappointment. How else could it be when the first track on side one is 'Our Lips Are Sealed'? Talk about premature...

Anyway, 'Lips' is a blinding flash of genius – a three minute excursion into the girls' dormitories of Rydell Junior High, it's a perfect evocation of the mid-American suburban crush. It could have been the first single Laura Palmer ever bought.

All the more cruel, then, to have crawling in its wake a knee-jerk rehash of soul classic 'Cool Jerk', where the reformed Go-Go's' eyes are lit up only by dollar signs. Normal service resumes with the make-up gloss of 'We Got The

Beat', which is as good as a group who sound like the Knack's girlfriends get (ie, brilliant), but 'Get Up And Go' and the rest are shockingly uninspired.

Side two fares a little better, with the teen narcissism stomp 'I'm The Only One' and the flamethrower guitars of 'This Town'. But alas, the remainder is just so lacklustre, like they were all so coked out of their heads the instinct deserted them.

This one's destined for the bargain bin. Oh, appalling sleeve as well. PMoody

DONOVAN 'The Trip' (EMI)

DONOVAN'S SUPPORT slot on the recent Happy Mondays tour must have fooled a lot of people, too young to know better, into thinking that he must have been OK.

But Shaun Ryder's predilection for some good charge is well known, and we can only kindly suggest that he was f**ked out of his brains when he got the old tosser to play with them.

Unlike many artists who produced fresh innovative pop music in the '60s and then declined horribly over the following years – Eric Clapton, Pink Floyd and Jefferson Airplane, for example – Donovan was utter shit to start with.

All the tracks on this LP are drawn

from Donovan's foray into psychedelia, when he threw off the tag of being the poor man's Dylan and became the poor man's Tyrannosaurus Rex and Incredible String Band.

'A Gift From A Flower To A Garden', from which many of these tracks are drawn, was in many ways the ultimate English psychedelic album (despite the fact that Donovan is a Scot!). Essentially these are insufferably whimsical children's songs, a world where *Winnie The Pooh*, Arthurian myth, JR Tolkien and nursery rhymes co-exist. Songs like 'Guinevere' and 'Someone Singing' are yet more infuriating when you consider that Robin Williamson and Mike Heron of the Incredible String Band were infinitely better songwriters and working in the same general ballpark as Donovan, yet they were – and are – consigned to minor cult status.

There are, however, brief flashes of humour, like the swinging London pean 'Sunny South Kensington' which contains the immortal lines "Jean Paul Belmondo and Mary Quant/Got stoned to say the least", over a funky harpsichord tune that sounds like a reject from the soundtrack for Antonioni's *Blow Up*.

Ultimately, however, it's like a diet of blancmange and candy floss. Once you've heard 'Legend Of A Young Girl Linda', you'll know the difference between somebody being hip and being a f**king hippy!! TU

CHARTS

UK ALBUMS

- 1 1 SPARTACUS The Farm Produce
- 2 2 AUBERGE Chris Rea Magnet
- 3 - OUT OF TIME REM Warner Brothers
- 4 7 THE WHITEROOM The KLF KLF Communications
- 5 4 EX:EL 808 State ZTT
- 6 23 THE COMPLETE PICTURE - THE VERY BEST OF Deborah Harry
And Blondie Chrysalis
- 7 3 CIRCLED FONE Oleta Adams Fontana
- 8 10 WICKED GAME Chris Isaak Reprise
- 9 8 THE IMMACULATE COLLECTION Madonna Sire
- 10 5 KILL UNCLE Morrissey His Master's Voice
- 11 9 LISTEN WITHOUT PREJUDICE VOLUME 1 George Michael Epic
- 12 6 INNUENDO Queen Parlophone
- 13 17 MUSIC FROM INSPECTOR MORSE Barrington Pheloung Virgin
- 14 13 THE VERY BEST OF Elton John Rocket
- 15 40 THE VERY BEST OF Joan Armatrading A&M
- 16 12 INTO THE LIGHT Gloria Estefan Epic
- 17 46 TIME'S UP Living Colour Epic
- 18 16 GREATEST HITS 1977-1990 The Stranglers Epic
- 19 11 THE BEST OF FREE - ALL RIGHT NOW Free Island
- 20 15 DEDICATION - THE VERY BEST OF Thin Lizzy Vertigo
- 21 26 CARRERAS, DOMINGO, PAVAROTTI - CONCERT Various Decca
- 22 14 THE SIMPSONS SING THE BLUES The Simpsons Geffen
- 23 25 PEGGY SUICIDE Julian Cope Island
- 24 35 NIGHTRIDE HOME Joni Mitchell Geffen
- 25 21 DOUBT Jesus Jones Food
- 26 29 THE ESSENTIAL JOSE CARRERAS Jose Carreras Philips
- 27 18 FREE Rick Astley RCA
- 28 24 I'M YOUR BABY TONIGHT Whitney Houston Arista
- 29 19 SERIOUS HITS... LIVE! Phil Collins Virgin
- 30 - PINK BUBBLES GO APE Helloween EMI
- 31 22 MCMXCAD Enigma Virgin
- 32 20 SOMETHING Carter (USM) Rough Trade
- 33 31 THE VERY BEST OF The Bee Gees Polydor
- 34 27 PILLS 'N' THRILLS AND BELLYACHES Happy Mondays Factory
- 35 41 THE SINGLES COLLECTION 1984/1990 Jimi Somerville London
- 36 28 THE LOST BOYS - ORIGINAL SOUNDTRACK Various Atlantic
- 37 32 PLEASE HAMMER DDDN'T HURT 'EM MC Hammer Capitol
- 38 38 MUSIC FROM TWIN PEAKS Angelo Badalamenti Warner Bros
- 39 30 X INXS Mercury
- 40 33 RUNAWAY HORSES Belinda Carlisle Virgin
- 41 43 THE ROAD TO HELL Chris Rea East West
- 42 37 YOUNG GODS Little Angels Polydor
- 43 - LLOYD WEBBER PLAYS LLOYD WEBBER Julian Lloyd Webber
Philips
- 44 36 ALL TRUE MAN Alexander O'Neal Tabu
- 45 34 THE SOUL CAGES Sting A&M
- 46 - CHOKE The Beautiful South Go! Discs
- 47 45 DIRTY DANCING Original Soundtrack RCA
- 48 - LODK SHARPI Roxette EMI
- 49 - THE COLLECTION Barry White Mercury
- 50 - SWEET DREAMS Patsy Cline MCA

Compiled by MRIB

UK SINGLES

- 1 3 THE STONK/THE SMILE SONG Various London
- 2 1 SHOULD I STAY OR SHOULD I GO/RUSH The Clash/Bad II
Columbia
- 3 11 JOYRIDE Roxette EMI
- 4 4 BECAUSE I LOVE YOU (THE POSTMAN SONG) Stevie B Polydor
- 5 14 IT'S TOO LATE Quartz Mercury
- 6 2 CRAZY FOR YOU Madonna Sire
- 7 6 YOU GOT THE LOVE Source featuring Candi Staton True Love
- 8 44 RHYTHM OF MY HEART Rod Stewart Warner Brothers
- 9 5 MOVE YOUR BODY (ELEVATION) Xpansions Optimism
- 10 12 UNFINISHED SYMPATHY Massive Wild Bunch
- 11 15 LOVE REARS ITS UGLY HEAD Living Colour Epic
- 12 24 SECRET LOVE Bee Gees Warner Brothers
- 13 19 THIS IS YOUR LIFE Banderas London
- 14 - WHERE THE STREETS HAVE NO NAME (I CAN'T TAKE MY EYES
OFF YOU) Pet Shop Boys Parlophone
- 15 29 THE ONE AND ONLY Chesney Hawkes Chrysalis
- 16 7 DO THE BARTMAN The Simpsons Geffen
- 17 21 LOSING MY RELIGION REM Warner Brothers
- 18 18 LOOSE FIT Happy Mondays Factory
- 19 8 OVER RISING EP The Charlatans Situation Two
- 20 10 (I WANNA GIVE YOU) DEVOTION Nomad Rumour
- 21 9 ALL RIGHT NOW Free Island
- 22 34 TODAY FOREVER Ride Creation
- 23 - LET THERE BE LOVE Simple Minds Virgin
- 24 36 I'M GOING SLIGHTLY MAD Queen Parlophone
- 25 26 BOW DOWN MISTER Jesus Loves You More Protein
- 26 20 HAPPY Ned's Atomic Dustbin Furtive
- 27 - I'VE GOT NEWS FOR YOU Feargal Sharkey Virgin
- 28 13 GET HERE Oleta Adams Fontana
- 29 - SHE'S A WOMAN Scritti Politti (featuring Shabba Ranks) Virgin
- 30 25 WHO? WHERE? WHY? Jesus Jones Food
- 31 17 ADRENALIN EP N-Joi de Construction
- 32 - HANGAR 18 Megadeth Capitol
- 33 16 DDDN'T GO MESSIN' WITH MY HEART Mantronix Capitol
- 34 27 GO FOR IT! (HEART AND FIRE) Rocky V Bust II
- 35 28 3AM ETERNAL The KLF KLF Communications
- 36 22 OUTSTANDING Kenny Thomas Cooltempo
- 37 - CHERRY PIE Warrant Columbia
- 38 40 WEAR YOUR LOVE LIKE HEAVEN Definition Of Sound Circa
- 39 39 AROUND THE WAY GIRL LL Cool J Def Jam
- 40 33 MY SIDE OF THE BED Susanna Hoffs Columbia
- 41 23 IN YER FACE 808 State ZTT
- 42 - NOT A MINUTE TOO SOON Vixen EMI USA
- 43 37 LOVE IS A STRANGER Eurythmics RCA
- 44 32 PEOPLE ARE STRANGE Echo And The Bunnymen East West
- 45 45 CAN YOU DIG IT? Mock Turtles Siren
- 46 30 AUBERGE Chris Rea Magnet
- 47 - LET LOVE SPEAK UP FOR ITSELF Beautiful South Go! Discs
- 48 - LOST IN MUSIC Stereo MC's 4th & Broadway
- 49 35 THINK ABOUT DJ HRCA
- 50 49 TAKE ME AWAY True Faith Network

Compiled by MRIB

5 YEARS AGO

ALTERNATIVE

- 1 2 POGUETRY IN MOTION The Pogues Stiff
- 2 3 THE TRUMPTON RIOTS Half Man Half Biscuit Probe Plus
- 3 5 SHEEP The Housemartins Go! Discs
- 4 1 STRIPPED Depeche Mode Mute
- 5 4 GIVING GROUND The Sisterhood Merciful Release
- 6 8 SEETHROUGH The Guana Batz ID Records
- 7 6 HOT GIRLS IN LOVE The Cherry Bombz Lick
- 8 7 SOMEWHERE IN CHINA The Shop Assistants 53rd & 3rd
- 9 10 LIKE AN ANGEL The Mighty Lemon Drops Dreamworld
- 10 14 XXSEX We've Got A Fuzzbox And We're Gonna Use It! Vindaloo
- 11 9 ALL DAY LONG The Shop Assistants Subway Organisation
- 12 - HERE COMES THE MAN Boom Boom Room Fun After All
- 13 13 CAN YOUR PUSSY DO THE DOG? The Cramps Big Beat
- 14 - GI 400 Blows/23 Skidoo Sadereal
- 15 12 THE FILTH AND THE FURY Icons Of Filth Mortarhate
- 16 18 SPRING RAIN The Go-Betweens Beggars Banquet
- 17 - THERESE Bodines Creation
- 18 11 SHE SELLS SANCTUARY The Cult Beggars Banquet
- 19 - FLAG DAY The Housemartins Go! Discs
- 20 - WHISTLING IN THE DARK Easterhouse Rough Trade

10 YEARS AGO

ALTERNATIVE

- 1 3 CEREMONY New Order Factory
- 2 1 NAGASAKI NIGHTMARE Crass Crass
- 3 2 FOUR FROM TOYAH EP Toyah Safari
- 4 5 UNEXPECTED GUEST UK Decay Fresh
- 5 4 CARTROUBLE Adam And The Ants Do It
- 6 10 DREAMING OF ME Depeche Mode Mute
- 7 6 IS VIC THERE? Department S Demon
- 8 19 GIVE ME PASSION Positive Noise Static
- 9 8 BULLSHIT DETECTOR Various Crass
- 10 7 ZEROX Adam And The Ants Do It
- 11 9 TRANSMISSION Joy Division Factory
- 12 15 BLOODY REVOLUTIONS/PERSONS UNKNOWN Crass/Poison
Girls Crass
- 13 14 LET THEM FREE EP Anti-Pasti Rondelet
- 14 13 ATMOSPHERE Joy Division Factory
- 15 18 REALITY ASYLUM Crass Crass
- 16 11 FEEDING OF THE 5,000 (SECOND SITTING) Crass Crass
- 17 17 DIET/IT'S OBVIOUS Au Pairs Human
- 18 20 FOUR SORE POINTS EP Anti-Pasti Rondelet
- 19 12 ORIGINAL SIN Theatre Of Hate SS
- 20 - BELA LUGOSI'S DEAD Bauhaus Small Wonder

MUSIC VIDEO

- 1 4 IN CONCERT Carreras/Domingo/Pavarotti PolyGram Video
- 2 1 ANNIVERSARY WALTZ Status Quo Castle Music Pictures
- 3 - THE COMPLETE PICTURE Deborah Harry/Blondie Chrysalis
- 4 3 THE IMMACULATE COLLECTION Madonna WMV
- 5 - THANK YOU VERY MUCH Cliff Richard Music Club/Video
Collection
- 6 10 FROM A DISTANCE Cliff Richard PMI
- 7 2 GREATEST VIDEO HITS (1980-90) INXS PolyGram Video
- 8 8 AN EVENING WITH Daniel O'Donnell Ritz
- 9 6 SERIOUSLY LIVE Phil Collins Virgin
- 10 5 JUSTIFY MY LOVE/MTV VOGUE Madonna WMV

Compiled by Gallup

METAL SINGLES

- 1 1 LOVE REARS ITS UGLY HEAD Living Colour Epic
- 2 - HANGAR 18 Megadeth Capitol
- 3 - NOT A MINUTE TOO SOON Vixen EMI USA
- 4 4 CHERRY PIE Warrant Columbia
- 5 3 FREE 'N' EASY The Almighty Polydor
- 6 2 LOVE WALKED IN Thunder EMI
- 7 - SENSIBLE SHOES David Lee Roth Warner Brothers
- 8 5 LOVE CONQUERS ALL Deep Purple RCA
- 9 - UNDER SIEGE Sepultura Roadrunner
- 10 6 KIDS OF THE CENTURY Helloween EMI

METAL ALBUMS

- 1 - TIME'S UP Living Colour Epic
- 2 1 DEDICATION - THE VERY BEST OF Thin Lizzy Vertigo
- 3 2 YOUNG GODS Little Angels Polydor
- 4 4 BACKSTREET SYMPHONY Thunder EMI
- 5 7 ROCKING ALL OVER THE YEARS Status Quo Vertigo
- 6 5 A LITTLE AIN'T ENOUGH David Lee Roth Warner Brothers
- 7 3 HOOKED Great White Capitol
- 8 6 LIVE AT THE BRIXTON ACADEMY Faith No More Slash
- 9 9 REMASTERS Led Zeppelin Atlantic/East West
- 10 - CHERRY PIE Warrant Columbia

Compiled by Spotlight Research

SECRET GIG 10

- 1 The Black Velvet Underground The Pogues
- 2 The Toilets Of Destruction The Kitchens Of Distinction
- 3 Janet And The Icebergs Siouxsie And The Banshees
- 4 The Spots The Sex Pistols
- 5 The Mighty AI The Almighty, surprisingly enough
- 6 Five Imaginary Boys The Cure
- 7 Hush Lush
- 8 Damage Inc Metallica
- 9 Tin Soldiers SLF
- 10 The Sisters Of Mercy The Mission

Secret gig pseudonyms past and present. Special thanks to REM/Bingo Hand Job Ltd (Athens)

PUNK ADVERTISING

- 1 STAND AND DELIVER Adam & The Ants Post Office
- 2 WORKING FOR THE YANKEE DOLLAR The Skids McDonald's
- 3 KIDS ON THE STREET Angelic Upstarts Mothercare
- 4 BANKROBBER The Clash Nationwide
- 5 I WANNA BE ME Sex Pistols Prudential
- 6 TIN SOLDIERS Stiff Little Fingers Territorial Army
- 7 TELL US THE TRUTH Sham 69 The Sun
- 8 THE GREATEST COCKNEY RIP OFF ... Cockney Rejects Eastenders
- 9 NEW ROSE The Damned Labour Party
- 10 PROMISES The Buzzcocks Conservative Party
- 11 TOO DRUNK TO F**K Dead Kennedys Club 18-30 Holidays
- 12 GOLDEN BROWN The Stranglers Cafe Hag
- 13 HANGING ON THE TELEPHONE Blondie British Telecom
- 14 PARTY IN PARIS UK Subs French Tourist Board
- 15 HOW MUCH LONGER Alternative TV British Rail

Readers' shitty charts welcome



DEBBIE HARRY: back to the bleach

INDIE SINGLES

- 1 - TODAY FOREVER EP Ride Creation
- 2 2 OVER RISING The Charlatans Situation Two
- 3 1 (I WANNA GIVE YOU) DEVOTION Nomad Rumour
- 4 4 LOOSE FIT Happy Mondays Factory
- 5 3 3AM ETERNAL KLF KLF Communications
- 6 - SAME SONG Digital Underground Big Life
- 7 - PLAYING WITH KNIVES Bizarre Inc Vinyl Solution
- 8 6 TAKE ME AWAY True Faith with Final Cut Network
- 9 - EVERYBODY (ALL OVER THE WORLD) FBI Project Rumour
- 10 5 WHAT DO I HAVE TO DO Kylie Minogue PWL
- 11 - BLINDFOLD EP Curve Anxious
- 12 7 I'M READY Caveman Profile
- 13 - MAGIC Cud Imaginary
- 14 8 FOUNTAIN O' YOUTH Candyland Non Fiction
- 15 - UNDER SIEGE Sepultura Roadrunner
- 16 - WAITING FOR A STAR TO FALL Boy Meets Girl Hollywood
- 17 20 ONE MORE TRY Timmy T Dino
- 18 12 DRIVE THAT FAST Kitchens Of Distinction One Little Indian
- 19 9 CELESTE The Telescopes Creation
- 20 - NASTY RHYTHM Creative Thieves Stress
- 21 - STAIRWAY TO HEAVEN/BOLERO Frank Zappa Music For Nations
- 22 - WALK AWAY Del Shannon Silvertone
- 23 10 ANIMAL/SHOUT Man Machine Outer Rhythm
- 24 11 THINKIN' ABOUT YOUR BODY 2 Mad Big Life
- 25 14 ALL TOGETHER NOW The Farm Produce
- 26 13 DUNNO WHAT IT IS (ABOUT YOU) Beatmasters Rhythm King
- 27 17 MORNINGRISE Slowdive Creation
- 28 18 TO HERE KNOWS WHEN My Bloody Valentine Creation
- 29 15 X-O-CET Freshtrax/Ace II Beat Farm
- 30 16 MOONSTOMPIN' Undercover Movement Strictly Underground
- 31 50 IF ONLY THESE LIPS COULD SPEAK Ann Breen Play
- 32 19 STONEWALL Annihilator Roadrunner
- 33 - BASS & BUZZ Charlie Says Movin' Shadows
- 34 28 THE BEE (REMIX) Scientist Kickin
- 35 25 REPORT TO THE DANCEFLOOR Energise Network
- 36 23 CRIME STORY Gunshot Vinyl Solution
- 37 21 TAKE ME AWAY Jay Mondl Raw Bass
- 38 24 SERVETEA, THEN MURDER Hardnoise Music Of Life
- 39 22 SNAG Bleach Way Cool
- 40 27 HALLELUJAH DFP Big Life
- 41 - JACK PEPSI Tad Subpop
- 42 43 RIDE EP Ride Creation
- 43 36 STEP ON Happy Mondays Factory
- 44 - FALL EP Ride Creation
- 45 41 EVERYBODY NEEDS SOMEBODY Birdland Lazy
- 46 29 MIND SONG Tomas Warp
- 47 31 BLOODSPORT FOR ALL Carter (USM) Rough Trade
- 48 26 HEAVEN Tigertailz Music For Nations
- 49 - PLAY EP Ride Creation
- 50 39 MADCHESTER RAVE ON Happy Mondays Factory

Compiled by Spotlight Research



808 STATE: base 'n' in yo' face

INDIE ALBUMS

- 1 - SPARTACUS The Farm Produce
- 2 - THE WHITE ROOM The KLF KLF Communications
- 3 1 30 SOMETHING Carter (USM) Rough Trade
- 4 2 PILLS 'N' THRILLS & BELLYACHES Happy Mondays Factory
- 5 - SONGS FROM THE HEART Various Mawson & Wareham
- 6 3 THE REAL RAMONA Throwing Muses 4AD
- 7 - PLOUHG Butthole Surfers Rough Trade
- 8 4 RECURRING Spacemen 3 Fire
- 9 7 THE TRACKS OF MY TEARS Various Dino
- 10 10 ROCK 'N' ROLL LOVE SONGS Various Dino
- 11 11 SOME FRIENDLY The Charlatans Situation Two
- 12 8 RHYTHM OF LOVE Kylie Minogue PWL
- 13 16 NOWHERE Ride Creation
- 14 6 BIRDLAND Birdland Lazy
- 15 5 THE SKY IS FALLING Jello Biafra/No Means No Alternative
- 16 9 101 DAMNATIONS Carter (USM) Big Cat
- 17 15 VIOLATOR Depeche Mode Mute
- 18 14 BOOMANIA Betty Boo Rhythm King
- 19 19 DREAMING Patsy Cline Platinum
- 20 13 THE STONE ROSES The Stone Roses Silvertone
- 21 22 THAT LOVING FEELING VOL III Various Dino
- 22 12 INDIE TOP 20 VOL XI Various Beechwood
- 23 21 BACHARACH & DAVID - THE SONGS Various Dino
- 24 23 EN-TACT The Shamen One Little Indian
- 25 30 GHOST - ORIGINAL SOUNDTRACK Various Milan
- 26 25 THAT LOVING FEELING Various Dino
- 27 - VERY BEST OF IVAN REBROFF II Ivan Rebhoff BBC
- 28 17 KEEPING THE FAITH Various Creation
- 29 - LIFE Inspiral Carpets Cow
- 30 26 BOSSANOVA Pixies 4AD

Compiled by Spotlight Research

ON THE DECK

Leo Finlay
SHIFTWORK The Fall Brilliant forthcoming Cog Sinister LP
THERE'S NO OTHER WAY Blur Mega remix 12-inch on Food
THE POWER OF PUSSY Bongwater Shimmy LP

Tommy Udo
SYNAESTHESIA Chris And Cosey Play It Again Sam single
EVERYTHING Throwing Muses Live at the T&C - bootleggers get in touch
POSITIVE REACTION please
Caveman Profile LP - a ripper.

Paul Moody
RATRACE The Specials Anti-Student classic! (But aren't you...? - ed)
KUNG FU FIGHTING Carl Douglas The first Manchester single!!
CAN YOU DIG IT? The Mock Turtles Far out!!

Keith Cameron
EDINBURGH MAN The Fall From forthcoming 'Shiftwork' LP
HOOK IN HER HEAD Throwing Muses And everything else live at the T&C
OUT OF TIME REM Warner Bros LP

Paul Mardles
7x7 Poppy Factory One for the mathematicians
TEN LITTLE GIRLS Curve Formidable!!
LOVE AND LIFE: A JOURNEY WITH THE CHAMELEONS Definition Of Sound
Fab forthcoming LP

Damon Wise
FLOWER CHILD (SUMMER OF LOVE) Mantronix EMI
NEW JACK HUSTLER Ice T Giant 12-inch
HEROIN The Velvet Underground Just to cheer me up

Mr Spencer
JACK PEPSI Tad Sub Pop scorching
PEARL Chapterhouse Dedicated sizzler
RIDE Earth shattering set at the T&C

Sam King
RIDE The Becketts Outstandingly live
THE REAL RAMONA Throwing Muses The most beautiful LP in the world
MORE The Sisters Of Mercy Needs must

VIC REEVES 10

- 1 LET IT BE You Wouldn't Let It Laibach
- 2 IS VIC THERE? Department S
- 3 HERE COMES THE MAN (WITH A STICK) Boom Boom Room
- 4 SPIRIT LEVEL IN THE SKY Norman Greenbaum
- 5 JUST ONE LOOK (AT THE SIZE OF THAT SAUSAGE) The Hollies
- 6 GILLIGAN'S NOVELTY ISLAND Hüsker Dü
- 7 STOTT'S MISSING Athletico Spizz 80
- 8 LES DANCE David Bowie
- 9 THE BUSHES SCREAM WHILE MY DADDY PRUNES The Very
- 10 PRODUKT DER REEVES UND MORTIMER DAF

Compiled by Wil (with thanks to VBA the Spanish person)

BOP 20

- 1 BEEN CAUGHT STEALING Jane's Addiction
- 2 IN YER FACE 808 State
- 3 HAPPY Ned's Atomic Dustbin
- 4 DRIVE THAT FAST Kitchens Of Distinction
- 5 SURFIN USM Carter (USM)
- 6 DO THE SHAKE AND VAC Snuff
- 7 SHOULD I STAY OR SHOULD I GO The Clash
- 8 MOTOWN JUNK Manic Street Preachers
- 9 PEOPLE ARE STRANGE Echo And The Bunnymen
- 10 BREAK THE ICE Sperrbirds
- 11 DANCE OF THE MAD Pop Will Eat Itself
- 12 STOP Jane's Addiction
- 13 WHERE IS MY MIND The Pixies
- 14 SLIVER Nirvana
- 15 BLOODSPORT FOR ALL Carter (USM)
- 16 MAKE IT MINE The Shamen
- 17 WHO? WHERE? WHY? Jesus Jones
- 18 STICKLEBACK The Edsel Auctioneer
- 20 DEF CON 1 Pop Will Eat Itself

Bop Till You Drop, Fridays at the Ku Club, Huddersfield



BLUE ZOO: and we said the Neds were ugly

WHERE ARE THEY NOW?

Blue Zoo

HERE WERE some strange things happening way back in 1982. Pop music had its heart in the wardrobe once more, and anyone with half an eye for a cosmic guitar riff and a bottle of hairdye - with the exception of Classix Nouveau - had the opportunity of becoming a rich man's Duran Duran. Which goes some way to explaining the success of Blue Zoo.

Masterminded by Jazz Summers (later to co-manage Wham) from the remnants of Modern Jazz, they first skimmed the Top 50 in June '82 with 'I'm Your Man' before striking lucky with its follow-up - a robust slab of new romantic pop called 'Cry Boy Cry' - which reached number 13 in October the same year and brought the band their first *Top Of The Pops* appearance. The sentiments of next single 'I Just Can't (Forgive And Forget)' seemed to have been those of Blue Zoo's audience as the single trailed off at number 60, signalling the end of the band's 15 minute career.

Drummer Micky Sparrow went on to session work with the likes of Big Bam Boo and now bangs the drums for ex-New Model Army combo Blue Eyes, while guitarist Tim Parry went into management with Jazz Summers (and subsequently Simon Napier-Bell, for a while). Bassist Mike Ansell sensibly left the music business to get a real job, and is now a successful property developer in North London. As for lead singer and one-time *Smash Hits* pin-up Andy O, he now plies his wares around the pub circuit as singer for a band called The Motherhive.

Incidentally, Blue Zoo's entire back catalogue can now be purchased for under a fiver at the Camden Town Record & Tape Exchange. Says it all really.

The Gravedigger

CEREBRAL FIX

PRIZE X-WORD BY SUE BUCKLEY

WIN! WIN! WIN!

Absolutely loads of cracking Stranglers goodies up for grabs in the Prize X-Word!!!

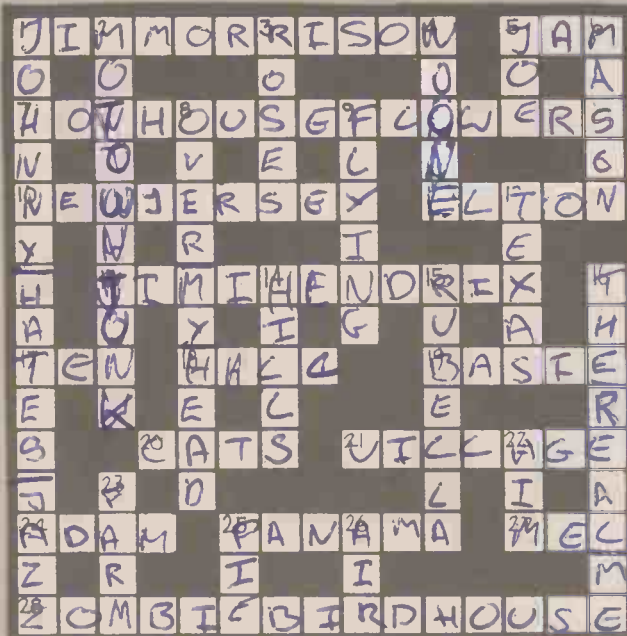


THE OLD Meninblack: they may be old, but what a back catalogue

WE'RE ALL pretty old round here. Not as old as **The Stranglers**, mind – but, then, we don't have a half-decent back catalogue between us. The Stranglers do and this week, thanks to those sultans of suave in the Epic press office, we're offering our readers the chance to partake in some lusty enjoyment of the band's distinctive and ageless – need we mention roistering? – new wave rock.

Yes, yes, yes. We've got ten copies of their *The Meninblack In Colour* compilation video, ten Stranglers

picture CDs and – just to top it off – ten copies of the freshly re-released 'Golden Brown' single to give away! All you have to do is fill in Sue Buckley's simmer-down-now Prize X-Word and send your answer, together with your name and address, to **Sounds Strangling Prize X-Word, Ludgate House, 245 Blackfriars Road, London SE1 9UZ**, to arrive no later than March 26. Don't forget to mark your entries 'Yes, We Remember The Stranglers' – or the postman will wipe his arse with it.



- 1. El had a good year for them (5)
- 2. Sounds like 12 o'clock for '60s Hermit, Peter (5)
- 3. To whom did 13 across shout 'hey'? (3)
- 4. Traffic warden Dave works in stone (5)
- 5. It's all above King's X (4.2.4)
- 6. What was Joe Satriani doing in a blue dream? (6)
- 7. Southside mob (5)
- 8. Iron Maiden ran to 'em (5)
- 9. Disease for a ballet (7)
- 10. WASP's Blackie Lawless claims to be genuine (3.4.2)
- 11. 3 down's was true (3)
- 12. Peter's in one; Maggie had one! (4)
- 13. McClean's American bake (3)
- 14. Phil felt something coming in it tonight (3)

LAST WEEK'S ANSWERS

ACROSS

- 1. Gene Loves Jezebel 8. Victims 10. Telephone 11. Orange Crush 14. Arlo Guthrie 16. Al 17. Level 18. Iko 19. BOC 20. Gates 22. Final 23. RCA 24. Europe 27. Pretty 29. Van 31. Ono 32. Stan 33. Brown 34. Eddie Cochran 35. Go-Go

DOWN

- 1. Give Me All Your Love 2. Nico 3. Vision Thing 4. Joe 5. Especially For You 6. Exodus 7. Mechanical 9. Illegal Alien 12. Airport 13. Green 15. Love In A Void 19. Bang Tango 21. Eve 25. Ritmo 26. Punch 28. Yello 30. Abba

ACROSS

- 1. The lizard king (3.8)
- 2. The preserve in the city (3)
- 3. Homely band (8.7)
- 4. Bon Jovi's fave venue (3.6)
- 5. There's no let for the rocket man (5 anag)
- 6. Rainbow bridge builder (4.7)
- 7. How many years after for Alvin Lee? (3)
- 8. Oates's mate (4)
- 9. You can count on this jazz legend (5)

DOWN

- 1. Squeeze found them real cool (4)
- 2. Which people found it fun to stay at the YMCA? (7)
- 3. Faith/Ant (4)
- 4. Hat for Van Halen (6)
- 5. Kim's one-time partner (3)
- 6. Weird aviary for Iggy (6.9)
- 7. It appears that the band who turned back the clock don't dig John Coltrane! (6.5.4)
- 8. ...and Manic Street Preachers don't like Berry Gordy's output! (6.4)

TRIVIA QUIZ

AHOY THERE, facts away. Are you up and with it, on the edge and on the ball? Do you know what's happening in the wild world of rock, pop 'n' roll? If you've been reading *Sounds* carefully then you certainly ought to – so find out by tackling Sue Buckley's If-it's-happening-it's-here trivial teasers

1. Which part of which recent hit originally appeared on a Chicago Christian Weight Watchers video?
2. Who is currently being sued by his former management company for non-payment of royalties due to them?
3. ...and who allegedly threatened Pere Ubu with litigation over their proposed album artwork?
4. Which legendary '60s band (they cut the original version of 'Hey Joe') have just had a compilation of their work released by Fan Club Records?
5. Name the Glasgow cult band who briefly reformed to support Nirvana.
6. Who played Spartacus in the movie that inspired The Farm?
7. According to what scam you believe, the KLF are named after one of Bill Drummond's labels – which one?
8. Which Fat Lady Sings track has just been re-released on East West?
9. Who wants a girl with "extensions in her hair"?
10. Which hotly tipped band is built around the talents of Caroline Buckley and Sally Herbert?

11. What's the connection between Nova Mob and Frankie Howerd?
12. On whose recent LP could you hear the oh-so-typical line "I don't want to be judged, I would sooner be loved"?
13. On which current set could you find a track called 'Double Vegetarian'?
14. Whose lady is 'Mrs Dolphin'?
15. According to a recent Jello Biafra outburst who "controls women's bodies"?
16. Who wants to kill at will?
17. Which country music legend is being sued by the US Inland Revenue for 16 million dollars?
18. Who is planning to record a tribute to the late great George Formby?
19. Who are Pauline and Jackie Cuff?
20. Which top band played a 1991 gig at a high school in Yorkshire?

TRIVIA QUIZ ANSWERS

1. Candl Staton's vocals on Source's 'You Got The Wonder Stuff'
2. Cube 17. Willie Nelson 18. Billy Bragg 19. Soho 20. The Suicide 14. The Pale Saints 15. TV Preachers 16. Ice Camera Eye on 'Kill Uncle' 13. Julian Cope's 'Peggy 12. Morrissey's – the track is 'The Harsh Truth Of Liberation Force 8. 'Arclight' 9. LL Cool J in 'Around Leaves 5. The Vaselines 6. Kirk Douglas 7. Kopyright Love 2. Terence Trent D'Arby 3. George Michael 4. The

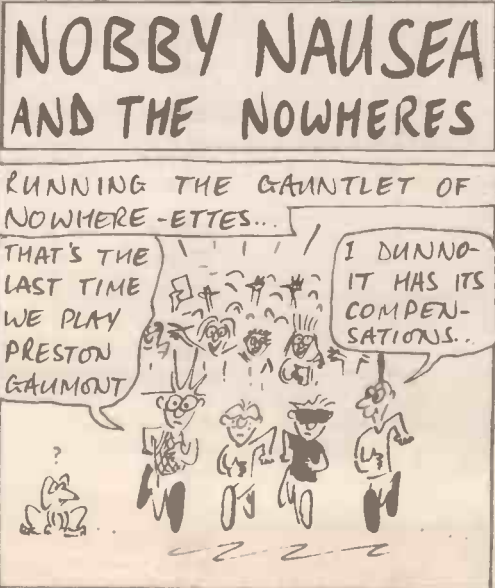
ARE YOU RICK SWEETNAM OF BOLTON'S MATE?

IF SO you're going to be seething with jealousy. Why, because lucky Rick is the chap who'll be found swanning round Bolton precinct in his ooh-so-lavish limited-edition custom-made Jimi Hendrix jacket before popping home to play one of his Jimi Hendrix box set CDs. Jon Williams of Leeds won't unfortunately be sporting the stylish garment but he will have 'Jimi Hendrix Studio', 'Jimi Hendrix Live' and 'Cornerstones' CDs at his disposal for hours of top guitar entertainment. And these lucky eight will be receiving the 'Cornerstones' CD: Bernie Sawyer, Jon Gregg, Brian Lawless, Johnny Connor, Mr Ron Heels, Paul Lewis, Simon Taylor and Joanne Claire Bainbridge.

SOHO PRIZE X-WORD WINNERS

YOU CAME, you saw, you did the X-Word and for your troubles you get Soho's fantastic 'Goddess' album: Trefor Jones, Darren Fry, Julia Greenfield, D Wheel, Bob Stead, K Howson, D Swinford, Peter Perfect, R Wilson and Steve The Tree. But that's not all. These five win an ideal-for-the-summer fashion item, a Soho T-shirt: T Wilson, Mal Douglas, Shane Hill, Alistair Higgins and Neil Pigden.

BY NICK WRIGHT



THE READERS WRITE TO REPLY

ALBUM WINNER

Readers who write to *Sound Off!* should include their chosen single LP when writing. Either chart in *Sounds* – big one or the indies – is acceptable

Position of crust

It appears that Noah Brown (*Sounds* March 2) has missed the point. While I belong to that group of dropped-out middle-class youths which Mr Brown would call 'Lifestylists', it is not for any political reason.

I think Mr Brown is being over cynical to assume the majority of us are 'pseudo-anarchos', a bunch of airheads who want to change the world by dropping out.

The reason I have become a 'crusty' is that it is the only viable way I can follow bands like Ned's Atomic Dustbin and Mega City 4 on their tours; hitch hiking and sleeping on floors quickly become the only real options if, like me, you want to see these bands regularly.

If anything, I would gladly have avoided the 'dropping out' involved in adopting this lifestyle, as home life and friendships are greatly strained. It so happens that for me, as a real fan of live music, it's worth it, and there are plenty of friends to be made and to travel with. Other people's opinions may differ greatly on this matter, but it's what I chose to do, just because it's what I like to do and through no naive political motive.

Sorry to have offended Mr Brown's oh-so superior views, but he is being as pathetic as his fictional 'lifestylists'.

Incidentally, the point in writing letters to music papers is that people are easily led astray by what pseudo-intellectuals like yourself say. People get moved to write when what you say is an utter load of bollocks.

BRIDGET THE BOTTERSNIKE, Tarvorth, Staffs

Bridget wins Bob Thrower's 'War Masters'

HAVING JUST read Keith Cameron's review of 'Out Of Time' by REM, I must write and say how pleasantly surprised I was to see some objective journalism concerning the band, rather than the usual idolatry regarding them, and in particular Michael Stipe.

Mr Cameron even goes as far as saying 'Radio Song' isn't very good. I haven't heard the album yet, and look forward to judging each song for myself, however I prefer honest opinions than deep analysis of lyrics and quotations, just check out this week's *Melody Maker* with its free poster, colour feature and album review which draws comparisons with seven different albums.

It seems that to describe REM on paper, accurately, is many a journalist's goal. I would say that when I listen to REM the last thing I want to do is analyse each word or note, as some people do, I just want to turn it up!

Keep up the good work!
MALCOLM REILLY, Edinburgh

I WAS interested to read Adrian Goldberg's piece entitled "The Great Rock 'n' Roll Dwindle" (*Sounds* March 9) as it addressed a concern that is very close to my heart, ie what he calls "the small gig scene".

You can blame the recession, the war, the World Cup, student loans, poll tax, whatever, the real enemy is apathy. Somehow people can't be bothered to go to gigs any more. Or at least it seems that way. Surely, if there is less money in the punter's pocket and more leisure time, a pub/club gig is one of the cheapest ways of having a good night out.

So why are people still willing to pay £8 to see, say, Fields Of The Nephilim at the Town And Country Club but loathe to part with £2.50 to see three (usually very good) bands and buy drinks at reasonable prices at the Bull And Gate next door? And the B&G is one of the more successful London pub venues.

Call me a fool, but I am intending to open up a new indie/rock club in London in the not too distant future. I have many ideas of my own on how to tackle these problems and to inject some life into the gigging scene in general; but at the end of the day it's the opinion of the gig going public that really counts.

To this end I am conducting a survey of the current live scene, ostensibly in London, but replies from elsewhere are welcome. In return for sending off for and completing a small questionnaire you will be offered reduced admission to one or more London venues, plus the possibility of cheap tickets to some larger, one-off events.

So here's a chance to get your



views across to someone who's going to act upon what you say.
PJ BLISS, 39 Mayfield Avenue, West Ealing, London W13 9UP

THOUGH ADRIAN Goldberg's article on the declining music industry (*Sounds* March 9) was very informative and thought provoking, there are a few points I think should be made.

First, I think promoter Chris King as well as Adrian should be made aware that the main reason 99 people attended the first Motorcycle Boy gig and only 19 attended the

second time is that 75 people realised the band are shite. He should count himself lucky – he got 19 'punters' more than he would have in Edinburgh (which is why they moved to London).

Secondly, it seemed the message from the article was that only the better known bands provide promoters with some security – they have to eat like everyone else, so why not take some of the smaller 'risky' bands and make them bigger 'safe' bands through better publicity.

Though *Sounds* attempts to do this quite well, they undoubtedly could do better. A good example of this is Ned's Atomic Dustbin being

featured in the paper every week. Now don't let's cause a riot – I like the Neds, in fact their gig at the Edinburgh Venue with Tongue Of Alba supporting was one of the best I've ever attended, but do they (and a great many others) need to be mentioned every week! These bands will go from strength to strength without it, because they're great bands to watch live and produce the goods on vinyl – why not give bigger bands less, though still enough, and the smaller bands more, not just once but consistent snippets as well.
PETER PIPER, The man's a griper, Edinburgh
PS I masturbate regularly so don't write in and ask.

The unsupportable Sam machine

WHAT IS Sam King's problem? (*Sounds*, March 9). I mean, this is the first Voice Of Treason I have seen which appears, on the whole, to be contradictory.

On one hand, it seems that fans of Carter (USM) and "other equally decrepit Transit tossers" dislike all other types of music and are "musically blinkered" with an "attitude that sucks". Yet on the other hand, Sam appears to be an ardent fan of such ground breaking bands as EMF, KLF and "shite like 808 State", while loathing the likes of the above mentioned Carter as well as Mega City 4, Senseless Things et al. Do I detect a hint of hypocrisy in there somewhere? Perhaps a tinge of the old blinkered vision on Sam's part maybe? That aside, it also appears that Carter fans are "blind to all but the most abhorrent trends of the moment". Pardon my French, but how the f**k can that be said considering the average fan of EMF?

I'm sorry Sam, but it seems to be you who has the serious attitude problem. Why pick on Carter, just because they've had the biggest selling indie album this decade (a decade which, incidentally, is less than 15 months old!)? Would the adversary have been The Farm if they had been in this enviable position? I think not.

Musical diversity does exist, believe it or not, among fans of bands such as Carter – my taste varies widely from Prince through Ministry, Jane's Addiction and beyond.

It seems, unfortunately, that Sam is trying to create stereotypes which don't exist, and this is the crux of his/her (sorry, but I'm not sure!) problem. Musical taste is a very personal thing and varies much between individuals, yet Sam seems intent on dividing fans of music into distinct groups, perhaps into their own

'rank little worlds'. Pretty stupid and pointless really.

It's about time Sam began to rethink the strategies of the "guerilla offensive" down there in the gutter.
VINCENT CARR, University of Nottingham

MY GOODNESS, how short of letters you must be. First you offer prizes for the best letter each week in a vain attempt to encourage your readership to become your writership as well, then, as this tactic is obviously failing, you publish an article entitled 'Cretins who buy Carter records (you just cost us the revolution, you bastards) and the post-war pop peace' in the Voice Of Treason column.

Slagging people who jump on the bandwagons you start rolling in the first place is an interesting idea, but I must admit I'm getting tired of the continual 'hype 'em then slag 'em' attitude which seems prevalent in the music media. If you want to keep the underground underground then give it only minimal coverage, that much seems obvious to me. If you decide to rave about something in the pages of your fine musical tabloid then don't be surprised if it gets successful.

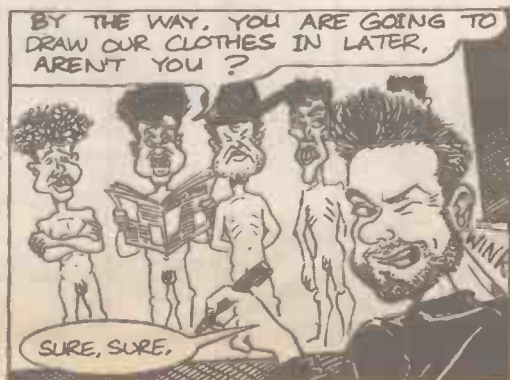
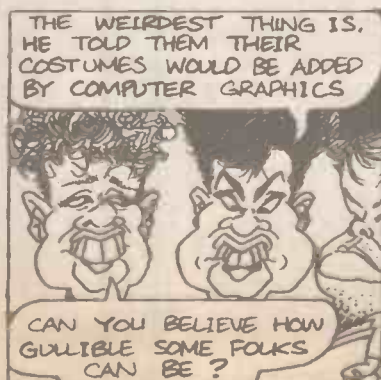
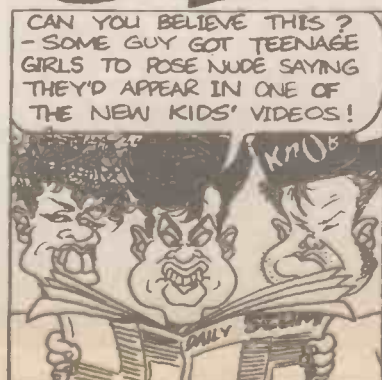
I think there's some sort of conspiracy going on between your good selves and the Post Office, because as soon as a band becomes popular (Carter are an example) someone among you shouts them down, or indeed their fans. Consider the money the Post Office acquires from the hordes of Carter fans writing to defend themselves. What cut do you get? Don't settle for less than 70 per cent.

Now I've seen through your cunning ploy I am never going to write in to *Sounds*, or any of its competitors, ever. Not even now! (Erm...oops!)

Yours, not actually having written to you at all,
THE IGNORANT SAVANT, Witherwick, Hull

BY KEV F. & A. PEN

UT



BEST LETTER of the week wins a chart album of your choice. So engage your brains and get scribbling to: **Sound Off!** Sounds, Ludgate House, 245 Blackfriars Road, London SE1 9UZ

SOUNDS

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PRODUCTION ASSISTANCE: DAMON WISE, PAUL MARDLES

DESIGN: GLENN RICKWOOD
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PHOTOGRAPHERS: STEVE DOUBLE, STEVE GULLICK, LISA HAUN, LIANE HENTSCHER, ALASTAIR INDGE, IAN LAWTON, LEO REGAN, CAROLE SEGAL, IAN TILTON

ADVERTISEMENT MANAGER: PAUL ANDERSON (Tel: 071-921 5965)
SENIOR ADVERTISEMENT REPRESENTATIVE: ELSPETH THOMSON (Tel: 071-921 5962)
SALES SUPERVISOR: ANDRINA MACKEE (071-921 5911)
AD PRODUCTION/CLASSIFIEDS MANAGER: FIONA SENIOR (071-921 5950)
MARKETING: SIMON HESLING, SHEILA ANDERSON
PUBLISHER: FRANK KEELING
MANAGING DIRECTOR: MIKE SHARMAN

DISTRIBUTION: UMD, 1 BENWELL ROAD, HOLLOWAY, LONDON N7
TELEPHONE: 071-700 4600
FAX: 071-607 3352

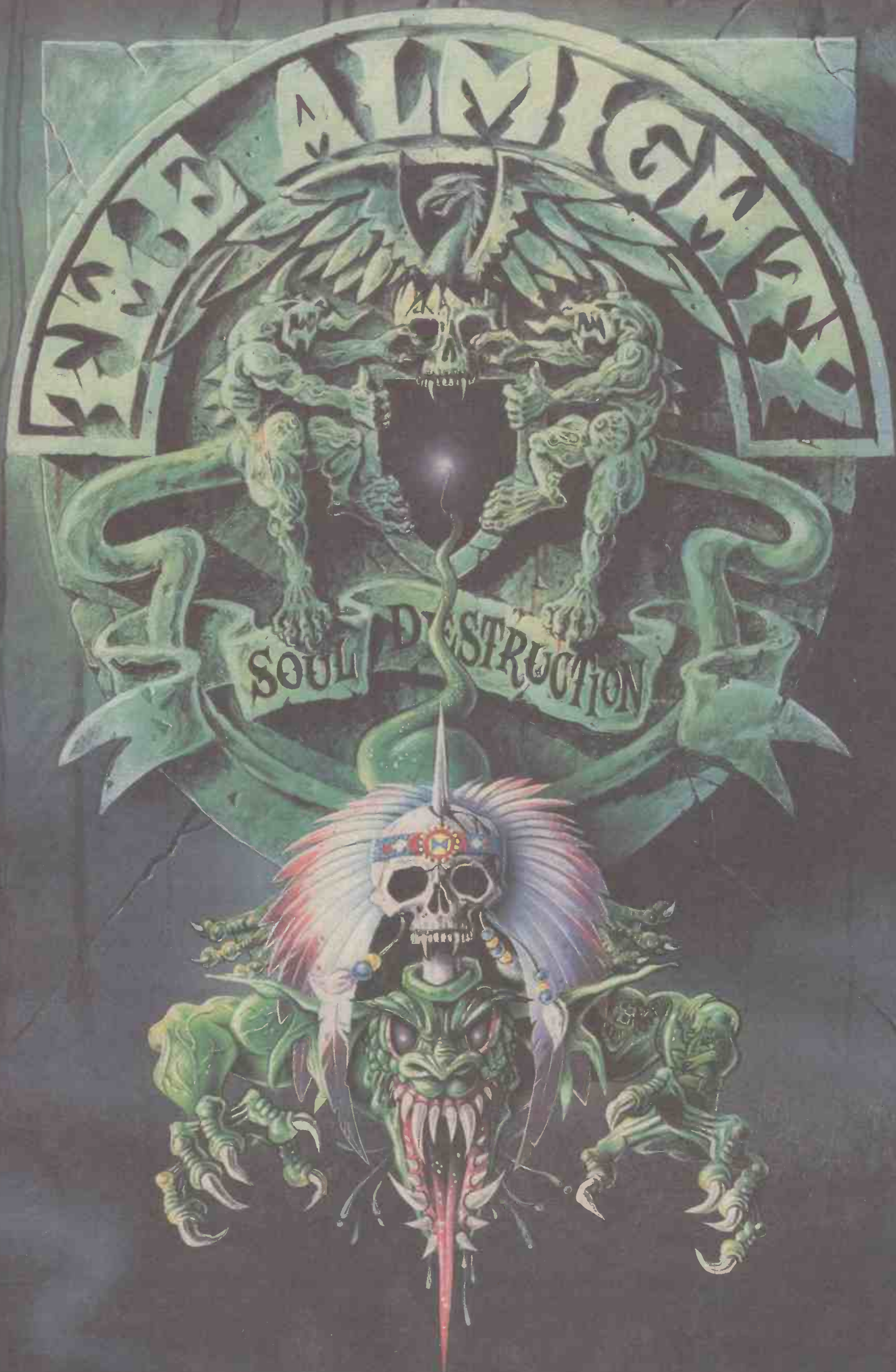
ORIGINATION BY TABLOID FOTOSSET, 90-92 PENTONVILLE ROAD, LONDON N1

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

SUBSCRIPTIONS: £50 UK, US \$100 Overseas. Available from Punch Subscriptions Services, 1st Floor, Stephenson House, Brunel Centre, Bletchley, Milton Keynes MK2 2EW.

REGISTERED AT THE POST OFFICE AS A NEWSPAPER
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SOUNDS is a United Newspapers publication



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